



Wolf Trap National Park for the Performing Arts *Administrative History Update*



Elise Elder-Norquist

Wolf Trap National Park for the Performing Arts

Administrative History Update

By Elise Elder-Norquist

Interior Region 1—National Capital Region

Prepared under a cooperative agreement between
The Organization of American Historians and The National Park Service

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Cover Images:

Aerial photograph of Wolf Trap Farm in 1963; Photo of Filene Center II; The Meadow Center, which was used after the Filene Center fire for the 1982 and 1983 performing seasons.

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Prepared for
the National Park Service
in cooperation with
the Organization of American Historians

NATIONAL PARK SERVICE
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Thanks is also owed to former NPS Director Robert Stanton (August 1997–January 2001), who participated in an oral history interview for this project. Charles (Charlie) Walters, part of the Wolf Trap Foundation for the Performing Arts' leadership team from June 1985 to September 2005, also participated in an oral history interview and provided valuable primary resources that informed this document.

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Elise Elder-Norquist
Richmond, VA
2021

List of Abbreviations

ASOL	American Symphony Orchestra League
AU	American University
CUE	Center for Urban Ecology
DCP	Development Concept Plan
DOI	Department of the Interior
DOT	Department of Transportation
DSC	Denver Service Center
EIS	Environmental Impact Statement
ESC	Eastern Service Center
FAA	Federal Aviation Administration
GAO	General Accounting Office
GIS	Geographic Information System
I&VS&RM	Interpretation, Visitor Services, and Resource Management
IATSE	International Alliance of Theatrical and Stage Employees
MWAA	Metropolitan Washington Airports Authority
NCP	National Capital Parks
NCR	National Capital Region
NCRN	National Capital Region Network
NPS	National Park Service
NPS-WRD	National Park Service—Water Resources Division
NSO	National Symphony Orchestra
OMB	Office of Management and Budget
PATC	Potomac Appalachian Trail Club
PBS	Public Broadcasting Service
TMAP	Transition Management Assistance Program
USDA	US Department of Agriculture
USPP	US Park Police
VDHT	Virginia Department of Highways and Transportation
VDOT	Virginia Department of Transportation
VIP	Volunteers in the Park
VUA	Visitor Use Assistant
WMATA	Washington Metropolitan Area Transit Authority
WOTR	Wolf Trap Farm Park for the Performing Arts / Wolf Trap National Park for the Performing Arts
WSC	Washington Service Center
WTF	Wolf Trap Foundation for the Performing Arts

Executive Summary

The purpose of National Park Service (NPS) administrative histories is to document the events, decisions, and challenges faced by past park managers and to provide historic context to modern decision-making. This particular study updates the 1983 Wolf Trap Farm Park Administrative History by Barry Mackintosh and provides information on issues and management decisions made thereafter. It also explores the park's relationship with the Wolf Trap Foundation for the Performing Arts (the Foundation), the nonprofit organization that cooperates with the NPS in the operation of the Filene Center.¹

Wolf Trap Farm Park for the Performing Arts, the only national park for the performing arts, opened to the public in July 1971 for the purpose of presenting affordable performing arts programming in a natural setting. In April 1982, the theatre—the Filene Center—was destroyed in a fire. Pursuant to Public Law 97-310, the Wolf Trap Farm Act, the Foundation received a nine-million-dollar grant and an eight-million-dollar loan to rebuild the Filene Center. The loan was to be repaid in full plus interest within no more than five years.² Performances were held in a temporary facility, the Meadow Center, while the new theatre was under construction. Although fully equipped with professional sound and lighting equipment, annual attendance dropped from around 375,000 in 1981 to a little over 100,000 in 1983.³

On July 30, 1984, the new Filene Center opened for a five-week performing season.⁴ Barely six months later, on January 24, 1985, an eight-foot-long crack was identified in one of the steel queen beams supporting the Filene Center roof.⁵ Additional repairs were made

¹ Articles of Incorporation of Wolf Trap Foundation for the Performing Arts [hereafter WTF], November 5, 1968, Subfolder "Foundation History," Folder "Park Histories," Area Location 4.1, WOTR.

² *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*, Public Law 97-310, *U.S. Statutes at Large* 96 (1982): 1455–58.

³ Richard Harrington, "Wolf Trap in a Tent," *Washington Post*, June 16, 1982.

⁴ Stephen Cera, "Opera Opens New Pavilion at Wolf Trap," *Baltimore Sun*, August 1, 1984, 37; Benjamin Forgey, "Beauty from the Filene's Ashes: From Fiery Disaster to Fine Design in 2 Years," *Washington Post*, July 28, 1984, p. C1; "Wolf Trap to Reopen in Midsummer," *The Post-Crescent* (Appleton, WI), March 19, 1984, A-11; "Arts Center Dedicated," *Kenosha News* (Kenosha, WI), June 21, 1984, 20.

⁵ Robert M. Andrews, "Theater's Roof Beam Called 'Safe;' Probe Begins," *The Paducah Sun* (Paducah, KY), January 27, 1985, p. 14; 1985 Annual Report, p. 1, Subfolder "1985 Park Annual Report," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

as more design and construction flaws were identified. The loan ceiling was raised from \$8 million to \$9.5 million to help fund these repairs. This brought the total cost of rebuilding the Filene Center to \$25.7 million.⁶

As required by the Wolf Trap Farm Act, the Foundation raised funds for the repayment of the loan principal. However, the funds raised (a total of \$7,211,000) were diverted to cover the cost of change orders, overages, repairs, legal fees, and temporary facilities. The Foundation was not in a financial position to pay off the loan while at the same time trying to stabilize its finances and provide high-quality entertainment and educational programming, so it defaulted on the NPS's bill of collection for \$14,231,239.75 on November 23, 1988.⁷ Loan repayment alternatives were explored, and on November 28, 1990, Public Law 101-636 was signed into law, forgiving all unpaid interest on the principal. The law also required the Foundation to repay the loan principal within 25 years in equal installments starting June 1, 1991.⁸ It was agreed that loan repayment funds could go to park improvements, such as sound system upgrades and new house lights.

It was during this time period that the Foundation began to shift its programming emphasis from classical/semiclassical to pop/rock (in 1981, 65 percent of shows were classical/semiclassical, and 35 percent pop/rock; in 1985, 53 percent were classical/semiclassical and 40 percent pop/rock; and in 1988, 38 percent were classical/semiclassical and 54 percent pop/rock). The Filene Center's staffing levels and technical capabilities were adapted to meet the needs of these performances, which became increasingly more complex. Furthermore, with this shift in programming, there was record-breaking attendance (in 1985, annual attendance was approximately 275,000 and in 1991 annual attendance reached nearly 500,000). Parking and traffic, which had been an issue since the park opened in 1971, continued to be a problem.⁹

Director St. Jacques was at the forefront of the Filene Center's rise in popularity and saw the theatre through its destruction and rebuilding. However, she struggled to maintain a positive relationship with Foundation officials. Director Joseph Lawler (May

⁶ *Joint Resolution Making further continuing appropriations for fiscal year 1986, and for other purposes*, Public Law 99-190, *U.S. Statutes at Large* 99 (1985): 1231; U.S. Congress, House, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 12; *Historic Structure Report: The Filene Center*, 3–39; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 8.

⁷ *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 11–13, 30; *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, February 21, 1990, pp. 66, 72–73.

⁸ *An Act to restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for reconstruction of the Filene Center in Wolf Trap Farm Park, in Fairfax County, Virginia, and for other purposes*, Public Law 101-636, *U.S. Statutes at Large* 104 (1990): 4586–88; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 32, 70–71.

⁹ Briefing Statement: Changing Character of Programming, March 20, 1989, p. 1; 1988 Annual Narrative Report, pp. 3–7; Chief, Division to Performing Arts to Director, WOTR, Memorandum: Annual Report 1988, August 18, 1988; 1989 Annual Report, p. 9; Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 1.

1992–September 1994) mended the strained relationship and put an end to several practices, including the practice of mass/stacked parking. Director Lawler also negotiated an agreement with the Fairfax County Police Department to reinstate parking on the shoulders of Trap Road, saw to completion the Joint Management Study (March 1993) required by Public Law 101-636, and initiated the preparation of a new General Management Plan/Development Concept Plan/Environmental Impact Statement (GMP/DCP/EIS). Other planning documents and studies completed while Lawler was director include an Interpretive Management Plan (September 1993) and Traffic and Parking Analysis (December 1993).¹⁰

Director Richard Wilt (October 1994–March 2000) saw to the completion and implementation of the park’s GMP/DCP/EIS (1997), which presented the preferred management alternative to address Wolf Trap’s parking, traffic, pedestrian, and circulation issues. Director Wilt sought alternative funding sources for GMP projects and negotiated in-kind contributions totaling \$110,000. Wilt was also responsible for the agreement with the Virginia Department of Transportation (VDOT) and Metropolitan Washington Airports Authority (MWAA) that formalized the practice of keeping the gates to the Dulles Toll Road access ramps open.¹¹

Director Bill Crockett (March 2000–January 2010) saw to the completion of the last element of the GMP—the construction of the new Main Gate Facility—in 2008. The repurposing of the Hay Barn, which had previously been used for the storage of golf carts, was another project completed under Director Crockett. The new Hay Barn provides additional restrooms and office and storage space.¹² Another important development that occurred during Crockett’s tenure was the renaming of the park. Senate Report 107-182 documents that this change was made “[to] alleviate public confusion about the park’s name, *while recognizing the role this facility plays in the nation’s natural, cultural and*

¹⁰ Joseph M. Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Robert Peccia and Associates, *Traffic and Parking Analysis: Wolf Trap Farm Park* (prepared for the Denver Service Center, National Park Service, Denver, CO: December 1999).

¹¹ Record of Decision: General Management Plan / Development Concept Plan / Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts, *Federal Register* 82, no. 155 (August 12, 1997), 43181; 1997 GMP/DCS/EIS (Final); National Park Service, *General Management Plan, Development Concept Plan, Environmental Impact Statement*, Draft [hereafter 1997 Draft GMP/DCP/EIS] (Vienna, VA: Wolf Trap Farm Park for the Performing Arts, National Park Service, 1997).

¹² Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

educational life.”¹³ On August 1, 2002, the Senate passed the bill and on August 21 President Bush signed it into law (Public Law 107-219), officially renaming Wolf Trap Farm Park for the Performing Arts as Wolf Trap National Park for the Performing Arts.¹⁴

It was under Superintendent Karen Pittleman (2010–15) that Wolf Trap began to focus more on promoting year-round visitation. Recreation was recognized as a means to engage the casual park visitor, and it provided an opportunity to interpret the park’s natural resources. Ranger walks and talks, both natural and historical, were initiated in the off-season, and a two-mile hiking trail interpreting the park’s natural resources was established in 2011 in cooperation with the Potomac Appalachian Trail Club (PATC). Phil Goetkin, the park’s master gardener, and the Friends of Wolf Trap, the park’s Friends group, also created several gardens to support and encourage biodiversity. More than 20,000 native plants and more than 30 trees and shrubs were planted in the Dimple Garden in front of the Filene Center in 2012. This area is used in the park’s educational programming. A Woodland Shade Garden and a vegetable community garden were also planted.¹⁵

¹³ Emphasis added by author, U.S. Congress, Senate, Committee on Energy and Natural Resources, *Renaming Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and for Other Purposes*, 107th Cong., 2nd sess., S. Rep. 107-82.

¹⁴ *An Act to rename Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and other purposes*, Public Law 107-219, *U.S. Statutes at Large* 116 (2002): 1130.

¹⁵ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020.

Part I

The Early Years 1966–1981

CHAPTER ONE

The Birth of a Performing Arts Park

Chapter Summary

Catherine Filene Shouse, née Catherine Filene, was born into a wealthy Boston merchandising family passionate about the arts and philanthropy. A young Catherine Filene was also interested in politics and promoting job opportunities for college-educated women. Throughout the 1920s, she was immersed in Washington’s social and political circles, earning herself a reputation on Capitol Hill. After her marriage to Jouett Shouse in 1931, Mrs. Shouse shifted her efforts to charitable causes and the arts.¹

It was in 1964 that Mrs. Shouse offered Wolf Trap Farm to the federal government. This offer was influenced by her growing concern for open space preservation. The area surrounding her property was rapidly developing—one major development being the Federal Aviation Administration’s (FAA) planned Dulles Airport Access Highway—and she sought to preserve the land as a natural enclave while also developing an affordable performing arts venue in a pastoral setting.²

Secretary of the Interior (hereafter Secretary) Stewart L. Udall was a proponent of the arts and was at the forefront of Washington’s cultural renaissance. Thus, when approached by Mrs. Shouse, he was amenable to her suggestion and informed the director

¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 1; “Founder’s Biographies,” *Lincoln and Therese Filene Foundation*, accessed February 25, 2020; Conservation Service Award—Mrs. Jouett Shouse, 1969, Folder 1, Box 1, Subseries G, Series 1, MRCE; “Catherine Filene Shouse [Timeline of Accomplishments],” March 10, 1976, Folder “Shouse, Kay (Medal of Freedom),” Box 45, Betty Ford White House Papers, 1973–1977, Gerald R. Ford Presidential Library; “Decorations,” *Wolf Trap*, accessed February 27, 2020.

² Judy Braun Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future* (Vienna, VA: Wolf Trap Foundation for the Performing Arts, 1991), 5–6; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 1–2; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts* (prepared for National Capital Area, National Park Service: 2021), 2-27 to 2-28.

of the NPS to explore all ways and means of developing the proposed performing arts park. Chapter 1 concludes with a discussion of Mrs. Shouse's and the NPS's early vision for the park and a timeline of major legal and legislative actions.³

.....

Who Was Catherine Filene Shouse?

Catherine Filene Shouse (1896–1994) is synonymous with Wolf Trap Farm Park for the Performing Arts. The late Mrs. Shouse was born into a wealthy Boston merchandising family that fostered in her both an appreciation for the arts and a sensitivity for those less fortunate. Her father, Lincoln Filene, was actively involved in Boston's philanthropic community, promoting codes for fair and humane business practices and the development of state systems of unemployment insurance. Therese Filene, née Weil, was an amateur musician and generous supporter of the Boston Symphony Orchestra. She also championed women's suffrage and founded the Boston Music School Settlement, a school that served underprivileged children from immigrant families.⁴

Lincoln and Therese Filene's passions and interests are reflected in their daughter's many accomplishments. From 1915 to 1918, Catherine Filene attended Wheaton College, where she organized the first Intercollegiate Vocational Guidance Association, a national conference promoting job opportunities for college-educated women. After graduating, she accepted a position in the Department of Labor's US Employment Service as the assistant to the Chief of the Women's Division (1918–19). Her parents disapproved of the work and her living in Washington, so they cut her off financially.⁵

³ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3; "Roger L. Stevens Is Sworn as Johnson's Arts Advisor," *New York Times*, May 14, 1964, p. 39. Betty Beale, "Udall Leading Capital's Culture Kick/Interior Secretary Host for 'Evenings,'" *New York World-Telegram and Sun*, March 31, 1962, B149, F2, as cited in L. Boyd Finch, *Legacies of Camelot: Stewart and Lee Udall, American Culture and the Arts* (Norman: University of Oklahoma Press, 2008), 31.

⁴ Lincoln Filene and his brother, Edward Filene, inherited William Filene and Son's Company, a piece-goods and women's clothing store, from their father in 1901. Together, the brothers built the company into a large department store—Filene's Department Store—with branches in other New England locations. In 1929, the Filene's, along with Lazarus and Abraham & Straus, founded Federated Department Stores. The purpose of this partnership, which originated with Lincoln Filene in September 1916, was to increase the store's efficiency and profitability, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 1; "Founder's Biographies," *Lincoln and Therese Filene Foundation*, accessed February 25, 2020.

The Shouse family were long-time supporters of the Boston Symphony Orchestra. Mrs. Shouse's grandmother was one of the founders, Claudia Levy, "Wolf Trap Founder Catherine Shouse Dies: Philanthropist Gave Park to U.S.," *Washington Post*, December 15, 1994, p. A1; Milton Esterow, "A Cultural Park Set for Virginia: Land for Capital Donated for U.S. Arts Preserve," *New York Times*, August 17, 1965; Paul Hume, "The Woman Who Built Wolf Trap," *Washington Post*, July 1, 1971, C1.

⁵ Director, NPS to Chairman, Interior Incentive Awards Committee, Memorandum: Conservation Service Award—Mrs. Jouett Shouse, 1969, Folder 1, Box 1, Subseries G Memos and Correspondence, 1967–2015, Series I Administrative Files, 1965–2013, Records of the National Park Service, Museum Resource Center, Hyattsville, MD [hereafter referred to as Subseries G, Series 1, MRCE]; Levy, "Wolf Trap Founder Catherine Shouse Dies," A1.

Catherine Filene returned to Boston where she became the first woman to serve on the Massachusetts State Democratic Committee (1919–20) and the first woman to be appointed to the Democratic National Committee, representing Massachusetts (1919–21). In 1920, she published the groundbreaking book *Careers for Women*. Catherine Filene married Alvin E. Dodd, an economist and businessman, the following year and returned to Washington, where her husband had accepted a position with the US Department of Commerce. Although Catherine Filene Dodd did not assume another paid position, she was active in Washington’s political circles. Some of her many accomplishments included cofounding the Women’s National Democratic Club (1925), founding and serving as the Chairman of the Institute of Women’s Professional Relations (1929–45), and being appointed by President Coolidge to the position of Chairman of the first Federal Prison for Women (1926), where she instituted a job training and rehabilitation program. She was also the first woman to receive a master’s in education from Harvard University (1923).⁶

Catherine Filene Dodd and Alvin E. Dodd divorced in 1929. Two years later, she married Jouett Shouse, a former Kentucky Congressman and the chair of the Democratic National Executive Committee. Catherine Filene Shouse (hereafter Mrs. Shouse), while still active in Washington’s political circles, shifted her efforts to charitable causes and the arts. Mrs. Shouse organized and sponsored the first chamber music concert series at the Phillips Collection (1935–42); was elected to the Board of the National Symphony Orchestra Association (NSO; 1949) and served as Vice President (1951–68); was appointed by President Eisenhower to the position of Chairman of the Music Committee, People-to-People Program (1957–1963); and served on the original Board of Trustees for the National Cultural Center (1958–1980), renamed the John F. Kennedy Center for the Performing Arts in 1964.⁷

Mrs. Shouse’s Park Proposal

In 1930, Mrs. Shouse (then Dodd) purchased a 53-acre lot in Vienna, Virginia, from Walter and Eva Gaines for \$5,300. This land, which included a dilapidated farmhouse and 17 small outbuildings, was originally part of the McDaniel family landholding. The McDaniels

⁶ Conservation Service Award—Mrs. Jouett Shouse, 1969, Folder 1, Box 1, Subseries G, Series 1, MRCE; Bruce Weber, “Catherine Shouse Dies at 98; Founded Wolf Trap Arts Park,” *New York Times*, December 15, 1994, p. B20; Laura Outerbridge, “Wolf Trap Foundation Dies,” *Washington Times*, December 15, 1994; “Catherine Filene Shouse [Timeline of Accomplishments],” March 10, 1976, Folder “Shouse, Kay (Medal of Freedom),” Box 45, Betty Ford White House Papers, 1973–1977, Gerald R. Ford Presidential Library; “Decorations,” *Wolf Trap*, accessed February 27, 2020, <https://www.wolftrap.org/about/history/founder/decorations.aspx>.

⁷ Conservation Service Award—Mrs. Jouett Shouse, 1969, Folder 1, Box 1, Subseries G, Series 1, MRCE; Weber, “Catherine Shouse Dies at 98,” B20; Outerbridge, “Wolf Trap Foundation Dies”; Timeline of Accomplishments, March 10, 1976, Folder “Shouse, Kay (Medal of Freedom),” Box 45, Betty Ford White House Papers, 1973–1977, Gerald R. Ford Presidential Library; “Decorations,” *Wolf Trap*.

owned and farmed 201.75 acres in Fairfax County, Virginia, during the mid- to late 19th century. After the passing of Samuel McDaniel in 1890, the land was divided into five lots. Lot 1 included the farmhouse, several outbuildings, and the surrounding 18 acres. Lot 1 underwent several property transactions until it and another parcel east of Trap Road were purchased by the Gaines in 1924. In addition to the Gaines's property, Mrs. Shouse purchased sixteen acres east of Wolftrap Creek from Lewis Barbee. This land bordered the Gaines's property.⁸

Mrs. Shouse debated naming her newly acquired tract either Beulah Road Farm or Wolf Trap Farm. Wolf Trap was ultimately selected due to the historical significance of the name. Fairfax County records from as early as 1632 indicate that wolves ran rampant in the region and inhibited colonization. To deal with this issue, the Virginia General Assembly granted a reward for each wolf head brought to the county commissioner. In 1619, the reward was set at 100 pounds of tobacco for each wolf head. A stricter hierarchy for bounty rewards was set in 1705 and required that the bounty be either trapped or caught in pits to receive the full reward of 300 pounds of tobacco. Bounty obtained by any other means had a reward of 200 pounds. This new award system gave rise to the term "Wolftrap," and by 1739 a land survey documented the creek in the area of today's park as "Wolftrap."⁹

Mrs. Shouse and her husband renovated the old farmhouse, which had leaks and no electricity, water, or bathrooms. The old outbuildings were removed, and new structures, including a stable, hay barn, children's house, dance stage, kennel, cook's cottage, and small tenant house, were erected to meet the needs of the family. Mrs. Shouse took an active role in these improvements, assisting in the drafting and execution of the building plans. Mrs. Shouse was also involved in the management of the farm and consulted with experts on matters such as soil fertilizers. Tenant farmers were contracted to cultivate the land, which became self-sufficient and provided food not only for the family but also for local consumption during World War II. Wheat, corn, alfalfa, and oats were harvested from

⁸ National Park Service, *General Management Plan, Development Concept Plan, Environmental Impact Statement*, Draft [hereafter *1997 Draft GMP/DCP/EIS*] (Vienna, VA: Wolf Trap Farm Park for the Performing Arts, National Park Service, 1997), 4; Levy, "Wolf Trap Founder Catherine Shouse Dies," p. A1; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 1-8, 2-13, to 2-27. This land, which had been farmed throughout the 17th and 18th centuries, had been owned and divided by various landowners until the 1930s. For a complete history of land ownership in the area refer to: Constance R. Ring, "Wolf Trap Farm Park: A History of Land Ownership," October 1982, Subfolder "Land and Other Park History Doc.," Folder "Park Histories," Area Location 4.1, Administrative Office, Wolf Trap National Park for the Performing Arts [hereafter WOTR].

⁹ Rachel K. Mullally, Park Programs Coordinator to Reverend Canon Noble Owings, Letter, September 28, 1988, Subfolder "Wolf Trap Name," Folder "Park Histories," Area Location 4.1, WOTR; Wolf Trap Chronology, Undated, Subfolder "Wolf Trap Chronologies," Folder "Park Histories," Area Location 4.1, WOTR; Wolf Trap Farm Park for the Performing Arts Fact Sheet, 1983, Subfolder "Early—History Writeups," Folder "Park Histories," Area Location 4.1, WOTR.

the farm while onions, turnip, radish, peas, clover, lettuce, and chard were grown in the kitchen garden. Farm animals included ducks, turkeys, Angus steers, hogs, milk cows, and chickens.¹⁰

Mrs. Shouse transformed Wolf Trap Farm into a comfortable retreat for family and friends. The farmhouse lawn was the center of most activities and host to many a breakfast party, Sunday barbeque, and charitable and political event. Mrs. Shouse also hosted large soirées, or “mint julip parties,” which were attended by important political and social figures, including President Harry S. Truman, Attorney General J. Howard McGrath, Eleanor Roosevelt, General Omar Bradley, and various international guests.¹¹ In 1939, Mrs. Shouse hosted the first annual “Have-Fun Carnival.” This event raised funds for the Institute of Women’s Professional Relations, which Mrs. Shouse founded in 1929. The entrance fee for the carnival included parking, dinner, and access to carnival-type games. A dancing pavilion featured performances by the “Dime-a-Dance-Girls” and Sidney’s Orchestra, an institution based in Washington. Cabinet members, Senators, and Representatives attended the “Have-Fun Carnival,” which was canceled from 1943 to 1945 due to wartime shortages.¹²

By the late 1950s, the Shouse’s property had grown to 168 acres. The first addition was made in 1935 with the purchase of 43 acres on the west side of Trap Road. This land (Lot 4) was also part of the original McDaniel landholding and was passed down to Samuel and Susannah’s daughter, Laura McDaniel McGarity. In 1912, McGarity sold the land to her brother, Samuel B. McDaniel, and his wife Rosa. In 1955, Mrs. Shouse purchased an additional 45 acres (Lot 5) south of her original purchase. Mrs. Shouse had the house on the property renovated into a guest house and named it “Plantation House.”¹³

¹⁰ 1997 Draft GMP/DCP/EIS, p. 4; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-24; Catherine Filene Shouse, “Wolf Trap—A Look Back, 1930–1966,” Filene Center Lines 1986, Subfolder “Wolf Trap Chronologies,” Folder “Park Histories,” Area Location 4.1, WOTR; Catherine Filene Shouse, “Why Wolf Trap,” Undated, Subfolder “Early History—History Write Ups,” Folder “Park Histories,” Area Location 4.1, WOTR; “Madame Shouse” Article, Subfolder “Mrs Shouse Articles,” Folder “NR and SHRO Corr,” Area Location 4.1, WOTR.

¹¹ In 1947, Mrs. Shouse purchased a log cabin in Fredericksburg, Virginia. She paid \$20 for the building, \$20 to tear it down, and \$20 to move the logs to the farm. The one-story log cabin was rebuilt as a one-story building in 1948. The cabin, which was used as a guest house, is used by the NPS as a Ranger station/first aid station. Judy Braun Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 6.

In 1952, Mrs. Shouse worked with a local carpenter to design and construct a cottage for her friends, the Commandant of Fort Myer and Mrs. Vernon Cole. This brick farmhouse was later adapted for use by the ASOL and then the Wolf Trap Associates, Shouse, “Wolf Trap—A Look Back, 1930–1966,” Subfolder “Wolf Trap Chronologies,” Folder “Park Histories,” Area Location 4.1, WOTR; 1997 Draft GMP/DCP/EIS, p. 7; Shouse, “Why Wolf Trap,” Undated, Subfolder “Early History—History Write Ups,” Folder “Park Histories,” Area Location 4.1, WOTR.

¹² Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 5–6; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-25 to 2-27.

¹³ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-18, 2-27.

It was also in the late 1950s that open space preservation became a concern of Mrs. Shouse's. The surrounding area was rapidly developing with the construction of housing developments and the Dulles International Airport. As part of the airport development project, the FAA had identified a route for an access highway that would cut through Mrs. Shouse's property, specifically the area where the farmhouse and most of the outbuildings were located. The Shouses and their attorneys attempted to negotiate the rerouting of the highway to the north of Wolftrap Creek. While not successful, the final route did avoid most of the farm buildings. Construction commenced in the late 1950s and was scheduled to be completed in time for the opening of the main airport terminal in 1962. In 1962, the FAA provided Mrs. Shouse \$59,000 in compensation for the 40 acres taken in the development of the Dulles Airport Access Highway.¹⁴

To protect her remaining land from development, Mrs. Shouse wrote to Fairfax County in late 1958, offering to donate the farm to the county for use as a recreational park. She never received a response to that first letter.¹⁵ In June 1961, Mrs. Shouse donated 37.8 acres north of the farm core to the American Symphony Orchestra League (ASOL), a non-profit organization founded in 1942 and chartered by an Act of Congress in 1962 to conduct a variety of research, education, and service activities related to the symphony. Mrs. Shouse was a volunteer fundraiser for the ASOL and donated the land, which was to be known as Symphony Hill, to the ASOL for the development of their new national headquarters. (They had previously been headquartered in Charles Town, West Virginia.¹⁶) The headquarters were to serve as "an international center for more than 1200 orchestras in the United States and Canada" and include an administration building, library, small experimental auditorium, conference center, "Symphony Inn," and "Great Hall."¹⁷ A committee, the Friends of the American Symphony Orchestra League, was to raise approximately \$1 million for the development of these facilities. Until such facilities were constructed, Mrs. Shouse would allow the ASOL to operate out of a brick farmhouse on the property.¹⁸

Mrs. Shouse met with T. Sutton Jett, the Regional Director of National Capital Parks (NCP), in 1964 and offered to donate her remaining land to the federal government for the purpose of developing a performing arts park. Since the region had neither the capacity to

¹⁴ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 5–6; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 1–2; "History of Washington Dulles International Airport," *Dulles International*, accessed September 2020, <https://www.flydulles.com/iad/history>; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-27 to 2-28, 2-30.

¹⁵ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–28.

¹⁶ Chronology, Undated, Subfolder "Wolf Trap Chronologies," Folder "Park Histories," Area Location 4.1, WOTR; National Park Service, *Statement for Management: Wolf Trap Farm Park for the Performing Arts*, December 1977, p. 3, Folder "Statement for Management 1977," Area Location 2.2, WOTR; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 7.

¹⁷ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-28 to 2-30.

¹⁸ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-30.

develop nor administer a new park, Jett suggested that Mrs. Shouse contact Joseph Brown, the Director of the Fairfax County Park Authority. Mrs. Shouse's letter to the Park Authority was left unanswered, so she proceeded to offer her land to the NSO. Robert Rogers, the Director of the NSO, brought Mrs. Shouse's proposal to the Board where it was rejected because Wolf Trap Farm was not accessible enough for their purposes. Sidney Dillon Ripley II, the Secretary of the Smithsonian Institution (1964–84), was then approached. The offer was rejected because the scope of the project was too extensive.¹⁹

Mrs. Shouse, a well-connected and well-reputed woman in Washington's social and political circles, used her contacts to push forward her proposal. In December 1964, she hand-delivered a letter to Secretary Stewart L. Udall that outlined her proposal and cited the support of Roger L. Stevens, President Lyndon B. Johnson's Special Assistant on the Arts and Chairman of the Kennedy Center's Board of Trustees. Udall directed NPS Director George B. Hartzog to explore all ways and means of developing the proposed park.²⁰

Parks for the Arts

It is important to understand the context in which this decision was made. Stewart L. Udall, appointed Secretary of the Interior by President John F. Kennedy, was a proponent of the arts. Udall encouraged President-elect Kennedy to feature poet Robert Frost in his inauguration ceremony. The inclusion of Frost, as well as the invitation of other cultural leaders to the inauguration, signaled that the arts would be emphasized in Kennedy's administration. It was also under the direction of Secretary Udall that "Artist Series Evenings" was initiated. These invitation-only, black-tie events were attended by Cabinet members and congressmen, and featured American poet Carl Sandburg, contralto Marian Anderson, playwright Thornton Wilder, and conductor Leonard Bernstein.²¹

Secretary Udall remained at the center of America's cultural renaissance during both the Kennedy and Johnson administrations. Udall fostered an appreciation for poets, the cultural diversity and arts of Native American peoples, and the government promotion of the arts and humanities (e.g., supporting the National Foundation on the Arts and the

¹⁹ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 7; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 2; Levy, "Wolf Trap Founder Catherine Shouse Dies," A1.

It seems likely that Mrs. Shouse did not approach the League with this proposal because, as an early park proposal draft stated, there was "little possibility that through its own resources the League will undertake responsibility for financing the proposed concert hall or amphitheater," as cited in Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–30.

²⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3; "Roger L. Stevens Is Sworn as Johnson's Arts Advisor," *New York Times*, May 14, 1964, p. 39.

²¹ Finch, *Legacies of Camelot*, 30–35.

Humanities Act of 1965).²² The *New York World-Telegram and Sun* (1962) highlighted Secretary Udall's role as a cultural mover in the article "Udall Leading Capital's Culture Kick." The journalist wrote: "This town has gone absolutely mad about culture. . . . With big boosts from Jacqueline Kennedy, it has become chic. . . . Oddly enough, much of the new cultural trend seems to swirl about a man whom you would not describe as the chic type at all—Secretary Udall, a rugged, outdoor fellow."²³ Similarly, a journalist with the *Hartford Times* (1962) reported that "[Udall has] sparked the administration's unprecedented drive to emphasize the climate for culture that has swept the nation's capital."²⁴

Secretary Udall used his position and influence to push forward several artistic initiatives. In 1965, Secretary Udall was approached by Frankie Hewitt, a former Senate Subcommittee Staff Director, about returning Ford's Theatre to its original purpose. At the time, a small NPS-managed museum, the Lincoln Museum, operated out of a portion of the building. The stage, however, had been dark since the assassination of President Lincoln in 1865. Hewitt proposed commemorating President Lincoln's love for the theatre by reintroducing performances. Secretary Udall approved Hewitt's proposal and partnered with Senator Milton R. Young (R-ND) to secure appropriations for the rehabilitation of the theatre. Hewitt was hired as a consultant and established the Ford's Theatre Society, a nonprofit dedicated to raising funds for performances, in June 1967.²⁵

Udall was also involved in the development of the National Cultural Center in Washington, DC. Although the concept originated with the Eisenhower administration, President Kennedy initiated a \$30 million fund-raising campaign in November 1963. Following Kennedy's assassination, President Lyndon B. Johnson signed legislation amending the National Cultural Center Act (1958), renaming the planned center the John F. Kennedy Center for the Performing Arts. The Act, which was signed into law on January 23, 1964, also established the Kennedy Center for the Performing Arts as a national memorial.²⁶ As outlined in a Cooperative Agreement, the Board of Trustees of the Kennedy

²² Finch, *Legacies of Camelot*, 4–5, 24.

²³ Betty Beale, "Udall Leading Capital's Culture Kick/Interior Secretary Host for 'Evenings,'" *New York World-Telegram and Sun*, March 31, 1962, B149, F2, as cited in Finch, *Legacies of Camelot*, 31.

²⁴ Florence Berkman, "Udall Sparked March of Culture," *Hartford Times*, June 19, 1962, B149, F1, as cited in Finch, *Legacies of Camelot*, 31.

²⁵ Robinson & Associates Inc., *NCR Administrative History 1952–2005*, 135; Barry Mackintosh, *The National Parks: Shaping the System* (Washington, DC: National Park Service, Department of the Interior, 1991), 77; Finch, *Legacies of Camelot*, 108–11.

²⁶ Robinson & Associates Inc., *NCR Administrative History 1952–2005*, 137–38.

Center would assume responsibility for all the performing arts functions, while the NPS would be responsible for the “maintenance, security, information, interpretation, and all other services necessary to the nonperforming arts functions.”²⁷

Mrs. Shouse, who was a proponent of the arts and actively involved in Washington’s political and cultural ongoing, served on the original Board of Trustees of the Kennedy Center. Therefore, she had connections to Washington’s cultural leaders, including Secretary Udall. These connections, as well as Secretary Udall’s propensity to support the arts, helped move forward the park proposal.²⁸

Initial Park Planning

NPS officials, as directed by Secretary Udall, developed and presented a feasibility report to Mrs. Shouse on January 26, 1965. In this report, the NPS proposed that the ASOL construct the amphitheater and its associated facilities, given its mission and current operating location. The amphitheater would be similar in size to the Carter Barron Amphitheatre in Rock Creek Park, Washington, DC. Mrs. Shouse responded with amendments, requesting that the NPS construct the amphitheater and that it be large enough to provide covered seating for three thousand visitors.²⁹

The proposal was modified, and a new plan was developed for Symphony Hill (the name given to the land by the ASOL). This plan emphasized that while there was “nothing of outstanding significance at Wolf Trap Farm. . .this chance combination of a nationally important cultural program [referring to the ASOL] and the availability of adjacent land for public use,” provided the NPS with the unique opportunity to aid the ASOL, establish a park for the public benefit, and “add to the cultural enrichment of the National Capital while furthering the Administration’s goals of conservation in the Potomac Valley.”³⁰ Since the proposed park did not meet the standards for a traditional national park, interpretation was presented as its primary purpose. A visitor center with exhibits and audiovisual programs would cover such themes as the development and history of American music, the park’s relationship with the ASOL, the facilities and activities available within the park, and the

²⁷ Mackintosh, *The National Parks: Shaping the System*, 77.

NPS appropriations did not keep with the cost of repairs. As with other parks, this resulted in a backlog of maintenance work. By an act of Congress signed into law on July 21, 1994, the trustees of the Kennedy Center assumed complete jurisdiction of the Kennedy Center, Robinson & Associates Inc., *NCR Administrative History 1952–2005*, 138.

²⁸ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3.

²⁹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3.

³⁰ Data on Proposed Symphony Hill Park, p. 2, Undated, Folder “K1815 1-1-64 to 12-31-65 WOTR,” Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, Records of the National Park Service, Record Group 79, National Archives at College Park, College Park, MD [hereafter RG 79, NACP].

history of the ASOL and its programs. Informal talks, a small amphitheater set in nature, interpretive signs, and wayside markers would supplement the program. The proposed visitor center, parking areas, and artist studios were the major facilities to be financed by the federal government. The amphitheater, estimated between \$1,000,000 to \$2,000,000, was to be financed by private donations. Approximately \$556,800 of land and interest in land was to be donated. This included Mrs. Shouse's 58.3 acres and a scenic easement on the ASOL's 37.8 acres, which it had offered to the federal government at no cost.³¹

In June 1965, a draft bill was sent to the Budget Bureau for immediate clearance. The Budget Bureau rejected the proposal on the grounds that the proposed park was of local not national significance. However, it was brought to attention of the NPS that the pending bill to establish the National Foundation on the Arts and Humanities may better serve the project. Mrs. Shouse, eager to make her donation before the end of the year, consulted with Charles A. Horsky, the White House Advisor for National Capital Affairs. Horsky organized a series of meetings throughout the summer. At a September 1965 meeting attended by Horsky, Roger L. Stevens (Special Assistant on the Arts to President Johnson and the Chairman of the Kennedy Center's Board of Trustees), Philip S. Hughes (Budget Bureau), and Leroy A. Rowell (Chief of Resource Planning, NCR), Secretary Ripley of the Smithsonian Institution proposed that the Smithsonian accept Mrs. Shouse's donation, which had come to include \$1,000,000 for the construction of the amphitheater. The NPS, under a Cooperative Agreement with the Smithsonian, would develop, maintain, and operate the park.³²

Director Hartzog did not support this option as it would put the NPS in a position subordinate to the Smithsonian. The Secretary of the Interior's Advisory Board on National Parks heard testimony on this issue at the beginning of October. Symphony Hill Park was presented to the Board as predominately interpretive: "As envisioned, [the 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 or Carter Barron, although there *might* be concerts presented."³³ The Advisory Board responded that the project had "an appeal which is as strong as it is unusual" and agreed that the NPS should be responsible for the park in its entirety.

³¹ Data on Proposed Symphony Hill Park, p. 2, Folder "K1815 1-1-64 to 12-31-65 WOTR," Box 1503, Interpretive Activities, Services, WOTR, 1965–69, Administrative Files 1949–1971, RG 79, NACP; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3–4.

³² A Bill to provide for the establishment of Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes, Draft, June 2, 1965, Folder "K1815 1-1-64 to 12-31-65 WOTR," Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, RG 79, NACP, see Appendix 2; Mrs. Jouett Shouse to Stewart L. Udall, Secretary, Department of the Interior, Correspondence, October 25, 1965, Subseries E, Series V, Papers of Catherine Filene Shouse, 1878–1998, Schlesinger Library, Radcliffe Institute Repository; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 4–5.

³³ Author's emphasis, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 5.

Although legislation could not be acquired before Mrs. Shouse's deadline, the Board expressed hope that "extraordinary efforts will be made to resolve difficulties and that the park envisioned in the generous offer of Mrs. Shouse will become a reality."³⁴

Timeline of Legal and Legislative Actions

February 16, 1966: The NPS and Mrs. Shouse's attorney, Ralph E. Becker, reached a tentative agreement. This agreement, which was subject to Congressional approval, was outlined in a February 16, 1966, letter from Secretary Udall to Mrs. Shouse. The letter established that Mrs. Shouse had agreed to donate approximately 62.4 acres at no cost, as well as fund the construction of the amphitheater (approximately \$1,750,000). The ASOL, as its Board had determined on January 23, 1966, would also donate its 37.8 acres at no cost. This amounted to \$2,355,500 in private donations. Total government expenditure, estimated at \$476,500, included the construction of a visitor center, parking areas, roads and trails, picnic areas and comfort stations, signs and wayside markers, and water supply and distribution. The NPS would be responsible for the management and operation of the park, including the supervision of the construction of all facilities therein. Smithsonian or ASOL assistance in the presentation of artistic attractions was considered.³⁵

May 20, 1966: The contents of the February 16, 1966, letter were established in a formal agreement signed by Mrs. Shouse and Secretary Udall. Additional facilities were contemplated, including: " (a) A park administration building, with museum space for exhibits pertaining to Performing Arts in the United States. . . (c) A small natural amphitheater; and (d) At least two studio housekeeping cabins for use of writers and composers for the performing arts."³⁶ An Advisory Board of no more than nine members, including Mrs. Shouse and an ASOL representative, was also to be appointed by the Secretary 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."³⁷

³⁴ *Wolf Trap Farm Park: An Administrative History*, 5.

³⁵ *Wolf Trap Farm Park: An Administrative History*, 6; Exhibit A—Letter to Mrs. Shouse from Sect. of the Interior, February 16, 1966, Subfolder "Park History—1960s Deeds & Agreements with Mrs. Shouse," Folder "General Legal," Area Location 1.2, WOTR.

³⁶ *Wolf Trap Farm Park: An Administrative History*, 7; Agreement between Mrs. Catherine Filene Shouse and the United States of America, May 20, 1966, Subfolder "Park History—1960s Deeds & Agreements with Mrs. Shouse," Folder "General Legal," Area Location 1.2, WOTR.

³⁷ Agreement between Mrs. Catherine Filene Shouse and the United States of America, May 20, 1966. It wasn't until January 20, 1969, Secretary Udall's last day in office, that the Advisory Board called for in the May 20, 1966, agreement was formed, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 53–54; "Advisers Named to Culture Park," *Washington Post*, January 20, 1969, p. D7.

In conjunction with this agreement, Mrs. Shouse executed and placed in escrow deeds for her two parcels of land, a total of 59.03 acres, north of the Dulles Airport Access Highway. A trust fund of Federated Highway Department Stores Stock was established to pay for the amphitheater. Both the deeds and funds were held in escrow by Mrs. Shouse's attorney until legislation was passed and the enactment legislation became effective. The ASOL also executed an escrow agreement and deed for its 37.86 acres and entered into a Cooperative Agreement with the federal government. The agreement established that the ASOL would retain right of entry and unrestricted possession and use of five acres for the future development of its headquarters. Until such a building was constructed, the ASOL would continue to occupy the brick farmhouse on the property rent free.³⁸

May 25, 1966: Draft legislation was sent to Congress. In his transmittal letter, Secretary Udall elaborated on the purpose of the proposed park and the terms of the agreements with Mrs. Shouse and the ASOL. Udall assured Congress that the park would “augment the park and recreation opportunities in the National Capital Region” and “involve the expenditure of only a minimum amount of Federal funds.”³⁹ The federal government may need to acquire approximately 19.2 acres of adjacent land and 20 acres of scenic easements for an estimated \$107,500. Approximately \$476,500 of federal funds would also be needed for the construction of a visitor center, parking areas, trails and picnic areas, and a water system. Annual administrative costs were estimated at \$82,000.⁴⁰

May 27, 1966: Senator A. Willis Robertson (D-VA) introduced S. 3423.⁴¹

June 28, 1966: The Subcommittee on Parks and Recreation of the Committee on Interior and Insular Affairs held a hearing. Director Hartzog testified and responded to questions. In response to a question about access, Hartzog stated that the NPS may eventually need to acquire permission from the FAA to secure direct access to the Dulles Airport Access Highway. However, the existing means of access were sufficient for the time being. In

³⁸ Mrs. Catherine Filene Shouse Deed, May 20, 1966, Subfolder “Park History—1960s Deeds & Agreements with Mrs. Shouse,” Folder “General Legal,” Area Location 1.2, WOTR; American Symphony Orchestra Deed & Agreement between American Symphony Orchestra League and U.S. Government, May 20, 1966, Subfolder “Park History—ASOL,” Folder “Amer Symphony Orchestra League,” Area Location 1.3, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 7–8.

³⁹ Secretary of the Interior Stewart L. Udall to Hon. Hubert H. Humphrey, President of the Senate, May 25, 1966, as included in *Establishment of Wolf Trap Farm Park in Fairfax County, VA*, S. 3423, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 9: 11715.

⁴⁰ *Establishment of Wolf Trap Farm Park in Fairfax County, VA*, S. 3423, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 9: 11715.

⁴¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 8.

response to a question about how realistic the estimated acquisition and development costs were, Hartzog responded that they would be adequate for five years but there was “no way to tell” what additional funds may be required.⁴²

June 29, 1966: The Committee reported the bill to the Senate with one amendment: the addition of a \$600,000 appropriations ceiling. “The purpose of the amendment,” documents the Senate Congressional Record, “is to limit the authorization for the acquisition and development of the property to the amount testified to by the Park Service as the amount necessary to carry out its plans.”⁴³

June 30, 1966: S. 3423 passed the Senate without amendment.⁴⁴

July 15, 1966: The House Subcommittee on National Parks and Recreation of the Committee on Interior and Insular Affairs held a hearing and took testimony. During the hearing, several Representatives questioned whether the Washington metropolitan area needed another theatre. At the time, the Kennedy Center was under development, the Merriweather Post Pavilion was to be constructed in Columbia, Maryland, and in Washington, DC, there was Constitution Hall and the Carter Barron Amphitheatre.⁴⁵

August 15, 1966 and September 6, 1966: Representative H. R. Gross (R-IA) called for S. 3423 to be passed over without prejudice.⁴⁶

September 19, 1966: Representative Leo W. O’Brien (D-NY) moved to pass the bill on a suspension of the rules, which required a two-thirds vote of those present. Representative H. R. Gross (R-IA) opposed the bill on the grounds that the eventual need for an access road to the Dulles Airport Access Highway would cost the federal government significantly more than the original \$600,000 proposed. Charles Mathias (R-MD) expressed concern that those with opposing views were given little notice of the hearing held on July 15th. Representative Mathias did not mention the Merriweather Post Pavilion, which was to be developed in the state he represented. Representative Fallon also rose in opposition,

⁴² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 8; Guida M. Smith, Chief, Service Branch, Division of Legislation to Assistant Secretary, Fish and Wildlife and Parks, Memorandum: Hearings, June 22, 1966, Folder “K1815 1-1-66 to 12-31-67 WOTR,” Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, RG 79, NACP; Fritz Kessinger to Chief, Division of Legislation and Regulations, Memorandum, June 29, 1966, Folder “K1815 1-1-66 to 12-31-67 WOTR,” Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, RG 79, NACP.

⁴³ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 2: 14781.

⁴⁴ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 2: 14781.

⁴⁵ US Congress, House, *H.R. 15348 and S. 3423 to Provide for the Establishment of the Wolf Trap Farm Park in Fairfax County, Virginia, and for Other Purposes: Hearing before the Subcommittee on National Parks and Recreation of the Committee on Interior and Insular Affairs*, 89th Cong., 2nd sess., July 15, 1966, 577–82; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 9.

⁴⁶ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 14: 19283; *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 16: 21749.

expressing concern that the legislation was “an attempt to get Federal funds to develop what essentially is a private enterprise.” In his opinion, Mrs. Shouse’s donation was not a gift as it had “too many strings attached to it.”⁴⁷ The majority voted in favor of passing the bill on a suspension of rules, but the bill failed 195 to 105.⁴⁸

October 10, 1966: S. 3423 was reintroduced by Representative O’Brien (D-NY). Representatives Gross (R-IA) and Mathias (R-MD) were not present, so O’Brien used this opportunity to address some of the misunderstandings that arose during the debate on September 19th. S. 3423 was passed unanimously in the House without opposition.⁴⁹

October 15, 1966: President Lyndon B. Johnson signed S. 3423 into law (Public Law 89-671). The law provided for the establishment of Wolf Trap Farm Park, which was to encompass the land donated to the park (Wolf Trap Farm and Symphony Hill). Additional lands could be acquired through donation or purchase, but the aggregate was not to exceed 145 acres. A total of \$600,000 was also authorized to be appropriated.⁵⁰

⁴⁷ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 17: 22944–45.

⁴⁸ “House Rejects Wolf Trap Farm Gift,” *Washington Post*, September 20, 1966.

⁴⁹ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 19: 25945–47.

⁵⁰ *An Act to provide for the establishment of the Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes*, Public Law 89-671, *U.S. Statutes at Large* 80 (1966): 950–51; see Appendix 3.

CHAPTER TWO

The Development of the First National Park for the Performing Arts

Chapter Summary

Mrs. Shouse took an active role in park planning and solicited proposals from architectural firms, reviewed and revised the Washington Planning and Service Center's draft Master Plans, and selected the architectural firm MacFadyen and Knowles to design the theatre, which was named the Filene Center in honor of her parents. This amount of outside involvement was unusual and sometimes resulted in tension.¹

Although the draft Master Plan was ultimately shelved because the NPS, Mrs. Shouse, and the Wolf Trap Foundation for the Performing Arts (the Foundation) were unable to reach a consensus, the creation of the Foundation was one element of the draft Master Plan that was implemented. On November 5, 1968, the Foundation was incorporated in Washington, DC, "to receive and maintain a fund of real or personal property or both to implement programs in the field of the performing arts at Wolf Trap Farm Park."²

The development of the park commenced without a formal, approved plan. There were several issues that arose, including budget shortfalls and the need to cut "extras" from the construction contract (e.g., a fire suppression system).³ Another problem that was

¹ Edward S. Peetz, Chief, Office of Resource Planning, WSC to Chief, Division of New Area Studies and Master Planning, Memorandum, July 31, 1967, Folder "D18 Wolf Trap Farm 1-1-67 to 12-31-68," Box 30, Planning Program, Wolf Trap Farm Park, 1966–68, Correspondence of the Assistant Director for Design and Construction, 1965–68, RG 79, NACP.

² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 18–21; 40–41; Articles of Incorporation of Wolf Trap Foundation for the Performing Arts [hereafter WTF], November 5, 1968, Subfolder "Foundation History," Folder "Park Histories," Area Location 4.1, WOTR.

³ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 23–27.

By an Act of Congress signed into law by President Nixon in April 1971, the appropriations ceiling was raised from \$600,000 to \$5,473,000 to support the continued development of the Park, *An Act to provide for increases in appropriation ceilings and boundary changes in certain units of the national park system, and for other purposes*, Public Law 92-272, *U.S. Statutes at Large* 86 (1971): 120; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 42–45.

addressed in time for the July 1971 opening of the park was access. The Department of the Interior (DOI) and the Department of Transportation (DOT) reached an agreement in June 1971 that allowed for the construction of a pair of ramps linking the park to the Dulles Airport Access Highway.⁴

Chapter 2 concludes with a discussion of the park's organization and management. This includes a history of the park's early superintendents and their relationship with the Foundation, changes in the park's organizational structure, and the responsibilities of each division. Superintendents during these early years included H. Gilbert Lusk (November 1970–April 1972) and Joseph N. Antosca (April 1972–January 1973). The title of superintendent shifted to director beginning with J. Claire St. Jacques (March 1973–April 1992).

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The Master Planning and Development Process

Before legislation had even been passed, Mrs. Shouse began soliciting proposals from several local architectural firms. In March 1966, Mrs. Shouse, Director Hartzog, and the Washington Service Center (WSC) reviewed a preliminary site plan from Vermont architect Dan Kiley. This plan was rejected due to the scope of the proposal, the projected cost, and the fact that the design did not take into consideration the natural landscape. The WSC's Chief Architect, Walter Roth, Staff Landscape Architect William Rosenberg, and Engineer and Estimator Joseph Antosca proceeded to develop a site plan and architectural studies for presentation at the impending Senate and House hearings. A bowl-shaped area was identified by the WSC as the ideal location for a natural amphitheater.⁵

In December 1966, after the enactment of Public Law 89-671, the WSC began preliminary work on a draft Master Plan. Simultaneously, MacFadyen and Knowles, the New York firm known for designing the Saratoga Performing Arts Center, visited Wolf Trap Farm at the request of Mrs. Shouse. MacFadyen and Knowles identified a site much closer to the Dulles Airport Access Highway and soon had a contract pending with the NPS. To the consternation of the WSC, they were made aware of this contract after the fact. However, they continued to draft the park's Master Plan and met with Mrs. Shouse to discuss the draft on January 11, 1967. Don Goldman of the WSC incorporated several of Mrs. Shouse's suggestions into the revised draft but did not incorporate MacFadyen and

⁴ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 32–36; Memorandum of Understanding between the U.S. Department of Transportation & U.S. Department of Interior—Temporary Access Road Ramps between Wolf Trap Farm Park and the Dulles Airport Access Road, June 7, 1971, Subfolder “1971 MOU for Dulles Ramps,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 13–14.

Knowles's site location.⁶ This draft, submitted for an informal review in February 1967, documented several planning challenges, including (1) the lack of defined policies for the planned amphitheater and composer's cabins; (2) the lack of defined responsibilities, including day-to-day management; (3) the lack of a definite end date for the ASOL's occupation of the brick farmhouse; and (4) the lack of funds for a museum space and administration office.⁷

The development of the Master Plan continued at a slow pace. Edward S. Peetz, the Chief of the Office of Resource Planning, WSC, attributed this to "the confusing situation brought about by Mrs. Shouse's involvement in all facets of the park and the Service's contract with outside consultants."⁸ At the end of July 1967, Peetz wrote to Russell E. Dickenson, the Chief of the Division of New Area Studies and Master Planning, WSC, requesting permission to incorporate MacFadyen and Knowles's plans into the draft Master Plan. Peetz explained that his office was reluctant to make this change without "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."⁹ Dickenson approved Peetz's request but reiterated that "due 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."¹⁰

The revised draft submitted in December 1967 also included input received from Sheldon Morgenstern, a performing arts consultant. Morgenstern proposed establishing a nonprofit organization, hiring an artistic director to manage the park's performing arts and interpretive programs, and having the NPS-appointed superintendent be directly responsible for maintenance and protection.¹¹ On November 5, 1968, one major element of the

⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 13–14; Edward S. Peetz, Chief, Office of Resource Planning, WSC to Chief, New Area Studies and Master Planning, Memorandum: Wolf Trap Farm Park, January 11, 1967, Folder 2, Box 1, Subseries G, Series I, MRCE; Chester L. Brooks, Acting Chief of Resource Planning, WSC to Assistant Director, Cooperative Activities, Memorandum: Master Plan—Wolf Trap Farm Park, February 7, 1967, Folder 2, Box 1, Subseries G, Series I, MRCE.

⁷ A Master Plan for Wolf Trap Farm Park, Preliminary Working Draft, February 1967, Folder "D18 Wolf Trap Farm 1-1-67 to 12-31-68," Box 30, Planning Program, Wolf Trap Farm Park, 1966–68, Correspondence of the Assistant Director for Design and Construction, 1965–68, RG 79, NACP.

⁸ Edward S. Peetz, Chief, Office of Resource Planning, WSC to Chief, Division of New Area Studies and Master Planning, Memorandum, July 31, 1967, Folder "D18 Wolf Trap Farm 1-1-67 to 12-31-68," Box 30, Planning Program, Wolf Trap Farm Park, 1966–68, Correspondence of the Assistant Director for Design and Construction, 1965–68, RG 79, NACP.

⁹ Peetz to Chief, Division of New Area Studies and Master Planning, Memorandum, July 31, 1967, Folder "D18 WOTR 1-1-67 to 12-31-68," Box 30, Planning Program, WOTR, 1966–68, Correspondence of the Assistant Director for Design and Construction, 1965–68, RG 79, NACP; Background Information: The Filene Center, April 24, 1968, Folder 2, Box 1, Subseries G, Series I, MRCE.

¹⁰ Russell E. Dickenson, Chief, Division of New Area Studies and Master Planning to Chief, Office of Resource Planning, WSC, Memorandum: Master Plan Wolf Trap Farm, September 18, 1967, Folder 5, Box 1, Subseries G, Series I, MRCE.

¹¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 16–17.

draft Master Plan was implemented. The Wolf Trap Foundation for the Performing Arts (the Foundation) was incorporated in Washington, DC, “to receive and maintain a fund of real or personal property or both to implement programs in the field of the performing arts at Wolf Trap Farm Park.”¹²

Planning and development of Wolf Trap Farm Park proceeded without a formal, approved plan because the NPS, Foundation, and other interested parties were unable to reach a consensus. On March 18, 1968, Clarence W. Gosnell, the developer of the Wolf Trap Woods subdivision to the east of the park, donated two tracts totaling 6.61 acres in fee and 10.04 acres in scenic easement. Another 1.90 acres and a scenic easement on 2.33 acres at the southeast corner of the park were purchased for \$15,000 from Eletheer L. Besley on July 23, 1968. On August 14, 1968, 12.464 acres west of Trap Road and north of the Shouse tract were purchased from Morris and Ann Mary Sussman for \$56,000. This brought the total amount of land purchased in fee to 117.867 acres and the total acreage acquired through easement to 12.37 acres.¹³

Although construction of the planned amphitheater had yet to commence, a ceremonial groundbreaking was held on May 22, 1968. Secretary Udall and First Lady “Lady Bird” Johnson were in attendance. Both Secretary Udall and the First Lady thanked Mrs. Shouse for her generous donation to the American people.¹⁴ Secretary Udall praised Mrs. Shouse for being “a real pace-setter” and pushing forward the Wolf Trap Farm Park project. “It has been suggested,” said Secretary Udall, “and possibly with justification on occasion, that the United States Government ‘makes haste slowly.’ In the case of Wolf Trap Farm Park, however, nothing could be further from the truth.”¹⁵ Secretary Udall ended his address proclaiming that he could “confidently predict [that Wolf Trap Farm Park] will rapidly become another priceless asset to our country’s national cultural heritage.”¹⁶

In August 1968, the amphitheater job opened for bidding. Only one bid was received, and it far exceeded the amount specified in the contract (\$1,896,000). The NPS, in cooperation with MacFadyen and Knowles, removed various “extras” from the original contract, including the planned fire suppression system. In January 1969, bidding reopened, and the bid (\$2,207,633) of Norair Engineering Corporation of Washington was selected despite it being over the amount specified in the contract. Mrs. Shouse agreed to

¹² Articles of Incorporation of Wolf Trap Foundation for the Performing Arts [hereafter WTF], November 5, 1968, Subfolder “Foundation History,” Folder “Park Histories,” Area Location 4.1, WOTR.

¹³ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 18–21, 40–41.

¹⁴ Paul Hume, “First Lady Breaks Ground for Wolf Trap Center,” *Washington Post*, May 23, 1968, p. C18.

¹⁵ Department of the Interior News Release: Remarks by Secretary of the Interior Stewart L. Udall at Ground-Breaking Ceremony, The Filene Center, Wolf Trap Farm Park for the Performing Arts, Near Vienna, Virginia, May 22, 1968, Schlesinger Library, Boston, Massachusetts.

¹⁶ Department of the Interior News Release: Remarks by Secretary of the Interior Stewart L. Udall at Ground-Breaking Ceremony, The Filene Center, Wolf Trap Farm Park for the Performing Arts, Near Vienna, Virginia, May 22, 1968, Schlesinger Library, Boston, Massachusetts.

add an additional \$202,490 worth of Federated Department Stores stock to her original trust fund to cover this additional cost. However, she made it clear that if there were any additional overages, they would be the responsibility of the NPS.¹⁷

Norair Engineering was given notice to proceed with the construction of the Filene Center on March 15, 1969. The planned termination date for the project was October 5, 1970. Mrs. Shouse was actively involved during the construction process and communicated directly with the architect and building contractor. This level of outside involvement was unusual and oftentimes difficult for NPS officials to navigate, so Theodor Swem, the Director of National Capital and Urban Park Affairs at the Washington Office, ordered that all correspondence from his office to the ESC, Mrs. Shouse, and others inside and outside of the NPS be signed by specified individuals. This order was made to ensure that the appropriate bureaucratic channels were followed.¹⁸

By February 1971, there were no federal funds left for the construction of the park's orchestra shell, additional comfort stations and utility lines, security fencing, and adequate parking. The DOI submitted draft legislation to the Office of Management and Budget (OMB) in March to raise the appropriations ceiling to \$7,767,000. This request was raised to \$9,567,000 in May to account for the planned construction of a parking garage (\$4.2 million) and parallel access roads (\$2 million).¹⁹ At the time, Wolf Trap was only accessible via Trap Road and Towlston Road from the Leesburg Pike (VA Route 7). The section of Trap Road within the bounds of the park had been widened and realigned as a continuation of Towlston Road in 1970, but the NPS doubted that this road could handle the anticipated post-performance traffic. To reduce congestion, as well as lessen the impact on the adjacent Shouse Village community, parallel access roads within the FAA's right-of-way were proposed. The NPS, with Mrs. Shouse's assistance, reached a tentative agreement with the DOT to jointly fund this project.²⁰

¹⁷ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 23–27; Deed of Trust, Jan./Feb. 1969, Subfolder “Park History—1960s Deeds & Agreements with Mrs. Shouse,” Folder “General Legal,” Area Location 1.2, WOTR.

¹⁸ Gerald Holmes, the Performing Arts Specialist hired by the NPS, was not one of the “specified individuals.” Holmes did not go through the required bureaucratic channels, oftentimes corresponding directly with Mrs. Shouse and other non-NPS parties about desired improvements. Said improvements were often requested without consideration of the budget, which had been exhausted, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 25–26.

J. R. Brown, Director, Eastern Service Center to Director, National Capital and Urban Park Affairs, Memorandum: Wolf Trap Farm Park, October 12, 1970, Folder 11, Box 1, Subseries G, Series I, MRCE; Theodor R. Swen, Director, National Capital and Urban Park Affairs to General Superintendent, National Capital Parks, Chief, Division of Urban Programs, Memorandum: Wolf Trap Farm Park, October 21, 1970, Folder 11, Box 1, Subseries G, Series I, MRCE.

¹⁹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 42.

²⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 32–36; Correspondence, Folder “D30 PT.1 WOTR 1–1-70,” Box 2699, Roads and Trails, Wolf Trap Farm Park [WOTR], 1970–71, Administrative Files 1949–1971, RG 79, NACP; Harthon L. Bill, Director, NPS to Deputy Under Secretary, DOT, Memorandum: Meeting on Dulles Access Service Roads to Filene Center, February 4, 1971, Folder 16, Box 1, Subseries G, Series I, MRCE.

The construction of a pair of ramps linking Trap Road with a small stretch of the Dulles Airport Access Highway was agreed upon as a less expensive alternative (approx. \$116,000). On June 7, 1971, the DOI and the DOT entered into a Cooperative Agreement. This agreement established that the NPS would fund the project, the FAA would provide design and construction supervision, and the Foundation would be responsible for contracting. The ramps, which were completed in time for opening night, were to be kept closed except for when there were performances at the Filene Center. The USPP was responsible for opening and closing the gates to the ramps.²¹

The OMB responded to the May 1971 request to raise the appropriations ceiling after the access ramps had been constructed and the Filene Center's inaugural season had come to an end. The OMB rejected the request, citing the lack of a master plan and traffic study justifying these developments. A traffic study was subsequently completed using information collected during the first performing season. In the resulting report, the ESC recommended upgrading the existing surface parking and constructing a pedestrian tunnel beneath Trap Road to mitigate the impact of pedestrian foot traffic. The ESC determined that the proposed parking garage and parallel access roads were unnecessary.²²

Around the same time, the OMB approved the NPS's request to strike the appropriations ceiling and H.R. 11303 was introduced in Congress. Mrs. Shouse's political connections facilitated the movement of the bill, and by December 10, 1971, the House Committee on Interior and Insular Affairs had agreed to include the Wolf Trap amendment in its omnibus bill with a provision specifying a new appropriations ceiling of \$5,473,000. On April 11, 1972, President Nixon signed the bill into law (P.L. 92-272), and a total of \$665,000 was immediately reprogrammed to Wolf Trap, allowing for the completion of the pedestrian tunnel and parking improvements before the start of the 1972 season.²³

²¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 32–36; Memorandum of Understanding between the US Department of Transportation and US Department of Interior—Temporary Access Road Ramps between Wolf Trap Farm Park and the Dulles Airport Access Road, June 7, 1971, Subfolder “1971 MOU for Dulles Ramps,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

²² Hon. Casper W. Weinberger, Deputy Director, Executive Office of the President, OMB to Hon. Roger C. B. Morton, Secretary of the Interior, Correspondence, September 10, 1971, Folder “Traffic Management—Old Material [Ea 1971],” Area Location 3.2, WOTR; Nathaniel P. Reed, Assistant Secretary of the Interior to Weinberger, Correspondence, November 4, 1971, Folder “Traffic Management—Old Material [Ea 1971],” Area Location 3.2, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 42–45.

²³ *An Act to provide for increases in appropriation ceilings and boundary changes in certain units of the national park system, and for other purposes*, Public Law 92-272, *U.S. Statutes at Large* 86 (1971): 120; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 42–45.

Park Superintendents/Directors: Their Accomplishments, Relationship with the Foundation, and Initiatives

Superintendent Floyd B. Taylor and Saul Shiffman

Superintendent Floyd B. Taylor and Saul Shiffman of George Washington Memorial Parkway had field-level jurisdiction of Wolf Trap Farm Park during the early phases of park development. Taylor and Shiffman organized the 1968 groundbreaking ceremony and were responsible for supervising the construction of the theatre, seeing to the cutting of the grass, and ensuring policing.²⁴

Superintendent H. Gilbert Lusk

H. Gilbert (Gil) Lusk, a career service park ranger having served as a historian at the Castillo de San Marcos National Monument, Booker T. Washington National Monument, and Fort Raleigh National Historic Site, assumed the position of superintendent (GS-12) at Wolf Trap Farm Park on November 15, 1970. General Manager (GS-15) Gerald P. Holmes, Hilmar Saltee, Holmes's assistant, and Production Manager (GS-13) Ralph A. Hoffmann outranked Superintendent Lusk and reported directly to Harlow F. Dean, Chief of the Division of Urban Planning, Washington Area Support Office. Superintendent Lusk reported to NCP General Superintendent Russell E. Dickenson.²⁵

Lusk assumed the position of superintendent at a pivotal moment in Wolf Trap's history: the Filene Center was under construction, and park personnel, NPS officials, and the Foundation were trying to navigate their newfound partnership. In a 2015 oral history interview, Lusk recounts that "we [referring to himself and Mrs. Shouse] did have interaction on many occasions and I had great respect for [her] but my job was not the Performing Arts piece, it was creating a working project from the ground up starting eight months before the doors opened. . . . She never really understood my initial role."²⁶ Lusk went on to explain that the relationship was generally good at the working level because both the NPS and the Foundation saw professional and high-quality performances and service to visitors

²⁴ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 20, 46–47.

²⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 48; Floyd Hough to Gilbert Lusk, Memorandum: Wolf Trap Farm Park, November 6, 1970, Folder 9, Box 1, Subseries G, Series I, MRCE.

²⁶ Gilbert Lusk, Oral History Interview (with interviewer William Carver), August 28, 2015, Subfolder "Interviews," Folder "Park Histories," Area Location 4.1, WOTR.

as their top priority. However, there were some challenges that resulted from the federal government's lack of familiarity with the performing arts and the Foundation not operating within the same parameters as the federal government.²⁷ Lusk recounts:

There was difficulty in construction and equipment purchasing for the Center because the needs of the Foundation went beyond some of the spending experiences of NPS personnel in the Service Center. There was also some issue of time dilation. The Foundation needed commitments that a key task would be done "tout de suite" while the Service Center would get it done "as soon as possible."

The first twelve months that I was there centered on construction, time frames, meeting deadlines, seeing that the Center was working, getting through the first season and that major issues were not prevalent. In the second year we began to have the time to adjust our situations based on the first years' experience, improve working relationships with the Foundation, for our staff to begin thinking about interpretation and the opportunities the Center offered. We learned to speak Performing Arts and the Foundation began to speak and understand Park.²⁸

Superintendent Lusk left the park for a historian position at the Blue Ridge Parkway in April 1972.²⁹ Mrs. Shouse later told the *Evening Star* (1975) that "[Lusk] was director of a park for the performing arts and with no knowledge of the technical requirements. . . . He was an extremely nice young man, but he knew nothing about that type of park."³⁰ This article as well as Barry Mackintosh's *Wolf Trap Farm Park: An Administrative History* (1983) indicate that Lusk's lack of performing arts experience was a source of tension and contributed to his departure. Mackintosh (1983) also presents that the pace, pressure, and overriding influence of Mrs. Shouse and the Foundation influenced Lusk's decision to leave.³¹ The idea that Lusk did not get along with the Foundation has become part of park lore. In an oral history interview, former park Director Bill Crockett (March 2000–January

²⁷ Lusk, Oral History Interview, August 28, 2015, Subfolder "Interviews," Folder "Park Histories," Area Location 4.1, WOTR.

²⁸ Lusk, Oral History Interview, August 28, 2015, Subfolder "Interviews," Folder "Park Histories," Area Location 4.1, WOTR.

²⁹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 49.

³⁰ Louise Lagne, "Mrs. Shouse Talks About Wolf Trap," *The Washington Star*, April 22, 1973, A-8.

³¹ Harvey D. Wickware, Chief Ranger at Assateague Island National Seashore, was offered the position of Superintendent at Wolf Trap Farm Park in the Spring of 1968. Albert W. Banton Jr., Superintendent at Lincoln Boyhood National Memorial, was offered the position in the summer of 1970. Both declined the position for this very reason: their authority and opinions being outweighed by those of Mrs. Shouse and the Foundation, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 47–50.

2010) recounts, “He [Lusk] didn’t get along with the Wolf Trap Foundation,” and Gil’s Hill was named after him because he purportedly told the Foundation that “we’re not going to park cars here [referring to the hill] except over my dead body.”³²

In the aforementioned 2015 oral history interview, Lusk elucidates the reason for his departure. He presents that, at the time, NPS management of a performing arts park was not widely accepted by those in the agency. This, in the opinion of Lusk, resulted in little time or attention being paid to the concept and the long-term value of the programs that could be presented there. This history and negativity, explains Lusk, originated with the park’s establishment and the pressure that was applied on various individuals to move forward with the park proposal. Therefore, it was not the concept of the park, nor the need to navigate through influential circles, that contributed to Lusk’s departure but “frustration with the NPS in not moving further into the concept.”³³

Superintendent Joseph N. Antosca

Joseph N. Antosca, the Superintendent of National Capital Parks–North, assumed the position of superintendent at Wolf Trap Farm Park on April 28, 1972. Mrs. Shouse was familiar with Antosca, who had been on the staff of the WSC during the planning, development, and construction of the Filene Center, and supported his appointment. The two, however, soon found themselves at odds.³⁴ Mrs. Shouse later told the *Evening Star* (1975) that “he [Antosca] really was more interested in the development of land.”³⁵ On January 6, 1973, after only nine months at Wolf Trap Farm Park, Antosca transferred to Gateway National Recreation Area. Antosca is known for being the driving force behind the construction of the pedestrian tunnel beneath Trap Road. (For additional information on the pedestrian tunnel, refer to Chapter 2, “The Master Planning and Development Process”).³⁶

Director J. Claire St. Jacques

The position title of superintendent was changed to director to align with terminology used at other performing arts venues. J. Claire St. Jacques assumed the role of director on March 4, 1973. Mrs. Shouse selected St. Jacques for the position because of her six years of experience working as the Construction Documents Facilitator during the construction

³² Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 49.

³³ Lusk, Oral History Interview, August 28, 2015, Subfolder “Interviews,” Folder “Park Histories,” Area Location 4.1, WOTR.

³⁴ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 50–51.

³⁵ Louise Lagne, “Mrs. Shouse Talks About Wolf Trap,” *The Washington Star*, April 22, 1973, A-8.

³⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 50.

of the Kennedy Center for the Performing Arts.³⁷ Despite the circumstances of her appointment, Director St. Jacques struggled to maintain a positive working relationship with Mrs. Shouse and the Foundation. “The working relationship,” explains Thomas E. Noyes in a September 1973 *Washingtonian* article, is “still in the newlywed stage, [it] is awkward in practice though ideal in spirit.”³⁸ Mrs. Shouse’s continued involvement and determination, while also ideal in spirit, created some tension. “It is possible that a sparrow might fall at Wolf Trap without catching Kay Shouse’s eye,” wrote Noyes. “But you might well forget trying to hide a change of greater magnitude. Let the National Park Service transplant a bush and the alteration will be noted and judged. A new lighting board for the center, the current status of the advance sale, a change in color of the iron banisters, the latest newspaper ad—no detail is too small to escape her notice and her outspoken suggestion.”³⁹

Mrs. Shouse’s proposed “Swiss Chalet” was a major source of contention in 1978. Director St. Jacques opposed the construction of this facility on the grounds of health and sanitation. Mrs. Shouse appealed to Regional Director Jack Fish and Director William J. Whalen, but St. Jacques’s decision was upheld. However, at the request of Mrs. Shouse, St. Jacques was removed from her position. Representative Sidney Yates of Illinois questioned Whalen and Fish about St. Jacques’s reassignment during a House Interior Appropriations Subcommittee hearing on September 21, 1978. After repeated questioning, Fish and Whalen confirmed that St. Jacques had been removed at Mrs. Shouse’s request. The Subcommittee subsequently launched an investigation into whether the Foundation had an undue and improper influence on this and other matters. Following this investigation, St. Jacques was reinstated as the director of Wolf Trap Farm Park for the Performing Arts.⁴⁰

³⁷ J. Claire St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Request for Career Seasonal Clerk/Stenographer, November 11, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE; Director, WOTR to Regional Director, NCR, Memorandum: March 6–12, March 18, 1977, Folder 10, Box 2, Subseries G, Series I, MRCE; Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—February 27—March 5, March 18, 1977, Folder 10, Box 2, Subseries G, Series I, MRCE.

³⁸ Thomas E. Noyes, “Kay Shouse and Wolf Trap: The Character Who Became a Monument,” *The Washingtonian*, September 1973, p. 61.

³⁹ Noyes, “Kay Shouse and Wolf Trap,” 61.

⁴⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 63–65.

Division Organization and Responsibilities

Organizational Structure: Development and Modifications

Gerald P. Holmes was hired in 1968 as a performing arts specialist and was actively involved in the development of the Filene Center. Holmes, appointed General Manager (GS-15) of the Filene Center in 1969, was responsible for booking artists and was in frequent communication with Mrs. Shouse. Hilmar Sallee, formerly the General Manager of the New York Shakespeare Festival, was hired as Holmes's assistant.⁴¹ In 1970, Ralph A. Hoffmann, a former Broadway dancer and Stage Manager for the Washington National Ballet, was hired as Production Manager (GS-13).⁴² Holmes, Sallee, and Hoffmann out-ranked Superintendent Lusk and reported directly to Harlow F. Dean, Chief of the Division of Urban Planning, Washington Area Support Office. Superintendent Lusk, who reported to NCP General Superintendent Russell E. Dickenson, quickly set about establishing position descriptions and a park organizational chart. He also hired more staff.⁴³

By July 1971, the organizational structure included an Administrative Office, Maintenance Division, Division of Urban and Environmental Activities (U&EA), and Division of Performing Arts.⁴⁴ The Division of U&EA merged with the Division of Performing Arts in 1972 to create the Division of Cultural Activities. Edwin S. Blacker was

⁴¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 20, 46–47.

⁴² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 47; “Longtime Wolf Trap Chief Ralph Hoffmann Dies at 74,” *Washington Times*, December 9, 2008; Marcus J. Fish, Acting General Superintendent to Hans Sondheimer, New York State Theatre, Correspondence, November 30, 1970, Folder “K1815 WOTR 1-1-70,” Box 2713, Interpretive Activities, Services and Facilities, Wolf Trap Farm Park [WOTR], 1970–71, Administrative Files 1949–1971, RG 79, NACP.

⁴³ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 48; Floyd Hough to Gilbert Lusk, Memorandum: Wolf Trap Farm Park, November 6, 1970, Folder 9, Box 1, Subseries G, Series I, MRCE.

⁴⁴ H. Gilbert Lusk, Superintendent, WOTR to All Staff, Memorandum: Clarification of Division roles and certain policies, July 16, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; John H. Aho, Chief, Division of U&EA to Lusk, Superintendent, WOTR, Memorandum: State of the Arts in National Capital Parks, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

hired as the Chief of the Division.⁴⁵ In 1973, Director St. Jacques renamed the Division of Cultural Activities the Division of Performing Arts and Ralph A. Hoffmann was appointed the Division Chief.⁴⁶ In 1978, \$70,000 was allocated to the park to improve its interpretive program. The Division of Interpretation, Visitor Services, and Resource Management (I&VS&RM) were created in 1979, and Joseph Lawler was appointed the Division Chief.⁴⁷

The Administrative Office and Maintenance Division

The Administrative Office was responsible for procurement and property management, payroll, budget, and personnel. Maintenance was responsible for maintenance operations, the park's safety program, and the removal of the gates on the Dulles Airport Access Highway ramps.⁴⁸ In July 1976, Director St. Jacques requested funding for a career seasonal position in the Maintenance Division. At the time, the maintenance staff consisted of three full-time maintenance workers, two building engineers, and one electrician. During the performing season, this staff was responsible for the training, guidance, and supervision of approximately 40 seasonal laborers and janitors covering 19-hour workdays, 7 days per week. While this staffing level had been sufficient during the early years of park operations,

⁴⁵ 1978 Annual Report: Division of Performing Arts, Folder 12, Box 2, Subseries G, Series I, MRCE; Edwin S. Blacker, Chief, Division of Cultural Activities to Usher Staff, Memorandum: Interpretive Program Information, July 5, 1972, Folder 4, Box 1, Subseries F, Series I, MRCE; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 48–49; “‘A Day in the Life’ at Wolf Trap,” *National Park Service*, last modified May 15, 2020, <https://www.nps.gov/wotr/learn/historyculture/a-day-in-the-life-at-wolf-trap.htm/>; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

Documents referenced from Box 1, Subseries G, Series I, MRCE: Lusk to All Staff, Memorandum, July 16, 1971, Folder 23; Aho to Lusk, Memorandum, August 16, 1971, Folder 22.

Documents referenced from Folder 10, Box 2, Subseries G, Series I, MRCE: Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—March 6–12, March 18, 1977; Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—February 27–March 5, March 18, 1977.

Documents referenced from Folder 23, Box 1, Subseries G, Series I, MRCE: John Aho, Interpretive Services Specialist to Chief of Maintenance, WOTR, Memorandum: Interpretive Program Stage in Woods, August 3, 1972; Charles D. Wyatt, Acting Superintendent, WOTR to Director, NCP, Memorandum: Internal Reorganization—WOTR, January 4, 1972.

⁴⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 50–51. “Wolf Trap Farm Park 1973 Summer Enrichment Program,” p. 9, Folder 25, Box 1, Subseries G, Series I, MRCE.

⁴⁷ Jacob Fish, Regional Director, NCR to Director, WOTR, Memorandum: Reserve Funds Authorization, May 22, 1978, Folder 14, Box 2, Subseries G, Series I, MRCE; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

⁴⁸ H. Gilbert Lusk, Superintendent, WOTR to All Staff, Memorandum: Clarification of Division roles and certain policies, July 16, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; John H. Aho, Chief, Division of U&EA to Lusk, Superintendent, WOTR, Memorandum: State of the Arts in National Capital Parks, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

numerous new facilities had been added without any provision for additional maintenance capabilities. It is unclear based on the available records if this new seasonal maintenance position was funded.⁴⁹

The Division of Performing Arts

Holmes, Sallee, and Hoffmann were the only park staff before Superintendent Lusk arrived. In early 1972, the positions of Holmes and Sallee were phased out because the Foundation had assumed responsibility for the booking of artists. Hoffmann was appointed Chief of the Division of Performing Arts in 1973. This division was responsible for everything “behind the stage,” including stagecraft and all related materials, equipment, and services; the scheduling of stagehands and the management of the stage crew; coordination with the artist’s production team; and coordination with the Foundation on the booking and scheduling of shows and Foundation-sponsored events, stagehand payroll and contracts, and other related cost factors.⁵⁰ For additional information on the stagehands, refer to Part I, Chapter 3, “Stagehands.”

Clerical services for the division were provided by the Administrative Office on a priority basis, though a temporary clerical position was utilized during the performing season. Because the temporary position required extensive training, Director St. Jacques requested funding for a career seasonal clerk-stenographer (GS-04) position in 1976. The Operations and Evaluation Team, which had conducted a review in May 1976, had recommended the establishment of a permanent clerical position to support the division’s

⁴⁹ Director, WOTR to Director, NCP, Memorandum: Request for Career Seasonal Position, July 12, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE.

⁵⁰ 1978 Annual Report: Division of Performing Arts, Folder 12, Box 2, Subseries G, Series I, MRCE; Edwin S. Blacker, Chief, Division of Cultural Activities to Usher Staff, Memorandum: Interpretive Program Information, July 5, 1972, Folder 4, Box 1, Subseries F, Series I, MRCE; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 48–49; “‘A Day in the Life’ at Wolf Trap,” *National Park Service*, last modified May 15, 2020, <https://www.nps.gov/wotr/learn/historyculture/a-day-in-the-life-at-wolf-trap.htm/>; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

Documents referenced from Box 1, Subseries G, Series I, MRCE: Lusk to All Staff, Memorandum, July 16, 1971, Folder 23; Aho to Lusk, Memorandum, August 16, 1971, Folder 22.

Documents referenced from Folder 10, Box 2, Subseries G, Series I, MRCE: Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—March 6–12, March 18, 1977; Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—February 27–March 5, March 18, 1977.

Documents referenced from Folder 23, Box 1, Subseries G, Series I, MRCE: John Aho, Interpretive Services Specialist to Chief of Maintenance, WOTR, Memorandum: Interpretive Program Stage in Woods, August 3, 1972; Charles D. Wyatt, Acting Superintendent, WOTR to Director, NCP, Memorandum: Internal Reorganization—WOTR, January 4, 1972.

expanded activities and year-round responsibilities. In 1977, Gay Ashley was hired as the clerk-stenographer for the Division of Performing Arts. Later that year, Kay Ashley, Gay Ashley's mother, was appointed secretary to the chief of the division.⁵¹

Special Events

When presenting the original park proposal to the NPS, Mrs. Shouse emphasized the need to develop programming that would be accessible to children and families from low-income areas in the Washington metropolitan area. The Chapter I Festival, International Children's Festival, and Fairfax County Family Night targeted these communities. Other special events hosted at Wolf Trap include the annual Holiday Sing-a-Long and the National Folk Festival. Many of these events were held on the Filene Center stage. For this reason, special events are included under the section on the Division of Performing Arts and not the Division of Interpretation, Visitor Services, and Resource Management.

Chapter I Festival

The first annual Chapter I Festival in 1980 was a weeklong event spearheaded by Mary Brown, the park's cultural activities specialist. Chapter I, a federal program designed to serve children in low-income and educationally disadvantaged areas, provided funds to schools in Prince George's, Montgomery, and Fairfax counties. If funding was available, grade-school children from Chapter I schools—or children designated Chapter I—were bussed to the park for the day's activities. While bus transportation and lunches were covered by Chapter I funds, donations acquired by park staff paid for the performers.⁵² Several thousand children attended the festival each day.⁵³

⁵¹ J. Claire St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Request for Career Seasonal Clerk/Stenographer, November 11, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE; Director, WOTR to Regional Director, NCR, Memorandum: March 6–12, March 18, 1977, Folder 10, Box 2, Subseries G, Series I, MRCE; Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—February 27—March 5, March 18, 1977, Folder 10, Box 2, Subseries G, Series I, MRCE.

⁵² The creation of the Chapter I Festival corresponded with the passing of the Education Consolidation and Improvement Act in 1981, which reduced federal regulations on Title I, placed resource control under the jurisdiction of state and local agencies, and assigned the new designation of Chapter I. Title I was a provision of the Elementary & Secondary Education Act (1965) and provided financial assistance to schools attended by children from predominantly low-income families. The original concept was designed to close the education gap between low-income households in urban and rural school systems and middle-class households in suburban school systems, "About ESEA," *ESEA Network*, accessed October 2020, <https://www.eseau.org/about/esea>; Catherine A. Paul, "Elementary and Secondary Education Act of 1965," *VCU Libraries Social Welfare History Project*, accessed October 2020, <https://socialwelfare.library.vcu.edu/programs/education/elementary-and-secondary-education-act-of-1965>.

Ron Cowan, "Disco Puppets and A Dinosaur Serenade," *Washington Post*, May 29, 1985; 1985 Statement for Interpretation and Visitor Services, Folder 27, Box 1, Subseries F, Series I, MRCE; 1985 Chapter I Festival, Folder 25, Box 1, Subseries F, Subseries F, Series I, MRCE.

⁵³ Bill Crockett, message to author, July 30, 2021.

Mary McEachern, a Chapter I specialist with the Montgomery County School System, told the *Washington Post* that Wolf Trap's Chapter I Festival "gives kids a chance to participate in the nation's performing arts center, a chance they might not usually have [because] Many of these children come from families with no car, or with a single parent or two working parents who do not have the time or money to come to Wolf Trap."⁵⁴

For information on how long the program ran and why it came to an end, refer to Part III, Chapter 7, "Special Events, Chapter I Festival."

International Children's Festival

In 1971, the Fairfax County Cultural Association, the Foundation, and the park sponsored the first International Children's Day. This event was held on a Sunday in mid-September and featured "four consecutive shows, a full-length original children's musical, wandering troubadours, animals to stroke, crafts and demonstrations. . . all adding up to 4½ hours and 1,400 performers."⁵⁵ The day's programming ended with a children's musical on the Filene Center stage.⁵⁶ A small percentage of those in attendance were children and families from low-income areas in the Washington metropolitan area. Company-sponsored buses transported these families to and from the festival.⁵⁷

International Children's Day was extended to two days in 1972. By 1974, the event was known as the International Children's Festival (ICF), and it included two shows for local area schools on the Thursday and Friday before the weekend festival. In 1976, the ICF was held for the first time over the three-day Labor Day Weekend, attracting a total of 30,000 people. As attendance increased, so too did the complexity of the program and the ticket price.⁵⁸ The ICF was held from August 30 to early September 1980.⁵⁹

⁵⁴ Cowan, "Disco Puppets."

⁵⁵ Jeannette Smyth, "To Watch and Wander at Wolf Trap," *Washington Post*, September 2, 1971, C18.

⁵⁶ Smyth, "To Watch and Wander," C18.

A *Washington Post* newspaper article states that there 400 performers and an audience of 700, Angela Walker, "Youth Festival Brings Nations Together: Wolf Trap's Annual Cultural Program Has Mushroomed in Popularity in 20 Years," *Washington Post*, August 30, 1990, p. VA2C.

⁵⁷ Bill Crockett, message to author, July 30, 2021.

⁵⁸ "Calendar: Sept. 15–Sept. 21: In the Parks," *Washington Post*, September 15, 1972; "Wolf Trap's Children's Festival," *Washington Post*, September 5, 1974, C9; Michael Kernan, "A Kiddie Bouillabaisse," *Washington Post*, September 17, 1973, B1; Dorothy McCardle, "Children's Weekend at Wolf Trap," *Washington Post*, September 6, 1976, B6; Alan A. Kriegsman, "A Joyful Romp at Wolf Trap," *Washington Post*, September 5, 1977, B5; Richard L. Coe, "Theater Notes," *Washington Post*, August 24, 1978, B18; Doree Lovell, "The Arts: Grants to Aid Company's Fall Dance Production," *Washington Post*, August 30, 1979, VA11; Mary Z. Gray, "Music by Starlight at Wolf Trap Farm Park," *New York Times*, May 18, 1980, XXI; "Children's Festival," *Washington Informer* 14, no. 47 (August 7, 1980), 16.

Director St. Jacques writes in her Weekly Report that Fairfax County began charging an admissions fee for the first time in 1976. This contradicts newspaper articles dating back to 1971, St. Jacques to Director, NCP, Memorandum: Weekly Report—September 4–12, September 17, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE.

⁵⁹ "Children's Festival," *The Washington Informer* 14, no. 14 (August 7, 1980): 16.

For information on how long the program ran and why it came to an end, refer to Part III, Chapter 7, “Special Events, International Children’s Festival.”

Fairfax County Family Night

In 1971, the Fairfax County Department of Recreation and Community Services, in cooperation with the Foundation and the park, initiated the annual Fairfax County Family Night. This event was free to the public and allowed families of various income levels to view performances on the Filene Center stage.⁶⁰ Many of the performers were from the area and included bands from local high schools.⁶¹

For information on how long the program ran and why it came to an end, refer to Part III, Chapter 7, “Special Events, Fairfax County Family Night.”

Holiday Sing-a-Long

In 1969, the park and the Foundation hosted a Christmas Carol program in cooperation with the US Marine Corps Band.⁶² Christmas caroling became an annual event starting in 1971. The US Marine Corps Band performed while various local choral groups led the caroling.⁶³ A *Morning Herald* article (1976) describes that “on stage, as is custom, will be the Marine Band. . .and choirs from 32 area churches. The choristers, numbering 400, will sing with the audience the familiar carols. . . . In addition to the choirs, the program will feature the American University Singers.”⁶⁴ Attendees were encouraged to bring a bell to enliven the singing of “Jingle Bells,” and each was given a candle upon arrival. As the sun set, the lights were dimmed in the Filene Center and the audience lit their candles and joined in singing “Holy Night.” There was no fee to attend and reservations were not required.⁶⁵ This program continues to be offered to this day.

⁶⁰ Bill Crockett, message to author, July 30, 2021; “Wolf Trap Family Night,” *The Evening Star*, May 24, 1979, FX-2.

⁶¹ “Area Music Programs—Friday—Fairfax County Family Night,” *The Evening Star*, May 28, 1972, G-8.

⁶² Gerald Holmes, General Manager, WOTR to Mrs. Jouett Shouse, Letter, November 20, 1969, Folder 5, Box 1, Subseries G, Series I, MRCE.

⁶³ Memo of Event/Activity: Christmas Carols, December 12, 1971, Folder, Box 1, Box 1, Subseries G, Series I, MRCE; Memorandum: Minutes of the Staff Meeting conducted at Wolf Trap on November 15, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE.

⁶⁴ “Candlelight Carol Sing Planned at Wolf Trap Park,” *The Morning Herald* (Hagerstown, MD), December 10, 1976, pp. 10.

⁶⁵ “Candlelight Carol,” 10.

National Folk Festival

The Foundation, in cooperation with the park and the National Folk Festival Association, began hosting the National Folk Festival at Wolf Trap in 1971. This festival, the oldest multicultural celebration of traditional arts in the United States, was first held in St. Louis, Missouri, in 1934. Thereafter, it was hosted for various lengths of time in other cities across the country. The innovativeness of the festival and its programming made it a huge success. Not only did the National Folk Festival invent talk/demonstration workshops, but it also introduced craft demonstrations at festivals; mixed secular and religious presentations; used scholars as presenters; put the art of many nations, races, and languages on equal footing; and desegregated the stage.⁶⁶

Interest in the festival waned during the post–World War II period because it was no longer the sole folk festival operating on a national scale. Interest in the festival continued to decline, resulting in financial troubles for the National Folk Festival Association. In 1970, the DOI negotiated an agreement between the NPS and the Association. Pursuant to this agreement, the NPS would provide an annual stipend in exchange for the Association’s assistance with cultural programming across the national park system. An amendment was made to the agreement in 1971, raising the Association’s stipend to a maximum of \$50,000 per annum. This amendment accounted for the Association’s involvement in the National Folk Festival at Wolf Trap Farm Park.⁶⁷

For information on how long the program ran and why it came to an end, refer to Part II, Chapter 2, “Interpretation and Special Events.”

The Division of I&VS&RM

Interpretation, visitor services, and resource management were originally under the Division of U&EA. In 1971, the Division of U&EA consisted of three permanent staff—Division Chief John H. Aho, a park ranger position, and the house manager—and nine seasonal employees. The responsibilities of this division included interpretation, house

⁶⁶ The National Folk Festival was founded in 1933 to present multicultural arts through various mediums (festivals, symposia, exhibitions, etc.), “History,” *National Council for the Traditional Arts*, accessed October 2020, <https://ncta-usa.org/about/>; “National Folk Festival History,” *National Council for the Traditional Arts*, accessed October 2020, <https://ncta-usa.org/wp-content/uploads/2014/09/NFF-History.pdf>; Gerald Holmes, Chief Division of Performing Arts to Superintendent, Memorandum: State of the Arts in National Capital Parks, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE.

⁶⁷ “History,” *National Council for the Traditional Arts*, accessed October 2020; “National Folk Festival History,” *National Council for the Traditional Arts*, accessed October 2020; Holmes to Superintendent, Memorandum, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE. Documents from Folder “K1815 WOTR 1-1-70,” Box 2713, Interpretive Activities, Services, and Facilities, WOTR 1970–1971, Administrative Files 1949–1971, RG 79, NACP: Leonard Roberts, President, National Folk Festival Association Inc. to George B. Hartzog, Director, NPS, Correspondence, June 11, 1971; Amendment No. 1 To Cooperative Agreement between the National Park Service and the National Folk Festival Association, Inc. April 24, 1970, July 1971.

management, parking strategy, and coordination with the United States Park Police (USPP). The USPP, with assistance from the ranger staff, parked cars, directed traffic, and ensured visitor safety during Filene Center performances.⁶⁸ In 1978, \$70,000 was allocated to the park to improve its interpretive program, and in 1979 the Division of Interpretation, Visitor Services, and Resource Management (I&VS&RM) was created. Joseph Lawler was appointed division chief in 1979.⁶⁹ House management, visitor services and interpretation, and resource management are discussed in detail below.

House Management

House Management operated under the Division of I&VS&RM and was responsible for “front of house” operations. This included the area from the foot of the stage out, including audience seating, the plaza area, and the entrance gates. Front-of-house operations were visitor-facing, so the house manager (a GS-1054 theatre specialist) was responsible for ensuring a positive and safe experience for Filene Center visitors. The house manager, the only full-time permanent position in house management, was also responsible for the usher program. Upward of 40 seasonal employees were hired as ushers to collect tickets, seat visitors, hand out programs, and operate the golf carts used to transport physically disabled and elderly visitors from the parking areas to the Filene Center. Most ushers were part-time, though a cadre was hired as supervisors/head ushers.⁷⁰

Volunteer ushers were essential to Filene Center operations. Without volunteer help, approximately 50 additional paid ushers would have to be hired to safely operate the theatre.⁷¹ The house manager was responsible for volunteer recruitment, training, scheduling, and coordination. Seasonal paid ushers supervised the 70 to 100 volunteer ushers assigned to each performance. Volunteer ushers could select which day (e.g., every Thursday) they worked, and date selection was based on seniority. Date swaps were

⁶⁸ H. Gilbert Lusk, Superintendent, WOTR to All Staff, Memorandum: Clarification of Division roles and certain policies, July 16, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; John H. Aho, Chief, Division of U&EA to Lusk, Superintendent, WOTR, Memorandum: State of the Arts in National Capital Parks, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

⁶⁹ Jacob Fish, Regional Director, NCR to Director, WOTR, Memorandum: Reserve Funds Authorization, May 22, 1978, Folder 14, Box 2, Subseries G, Series I, MRCE; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

⁷⁰ Bill Crockett, Oral History Interview (with interview Elise Elder-Norquist), October 29, 2020; Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020. During the inaugural performing arts season there were a total of 55 GS-1 Ushers; 8 GS-3 Assistant Head Ushers; one GS-3 Clerk-Time Keeper; and one GS-5 Head Usher, Betty Deneen, Head Usher to Chief, Division of Performing Arts, Memorandum: Observations, Evaluation, and Recommendations—Usher Program, Wolf Trap Farm Park, 1971 Season, November 2, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE.

⁷¹ 1983 Annual Statement for Interpretation and Visitor Services, p. 13, Folder “Annual Reports & Statements for Management,” Area Location 2.2, WOTR.

permitted, though the volunteer ushers were required to work 11 of the 14 days that they were signed up for. After intermission, volunteers were off-duty and had the option to stay and watch the rest of the show from an unobtrusive location at the back of the theatre. Ushers were not permitted to take a seat in the theatre.⁷²

After each performance, the house manager was responsible for completing a House Report. This report was shared with park personnel, as it documented anything of note from that evening, including medical emergencies, problems with visitors, and maintenance issues. Maintenance issues, such as a dead lightbulb, were usually fixed before the next show. The house manager had no supervising duties during the off-season and was responsible for closing out the season, helping organize the end-of-season volunteer recognition event, and assisting with the annual Holiday Sing-a-Long. Around December/January the house manager began volunteer and seasonal recruitment efforts.⁷³

Visitor Services

The park's head of visitor services was responsible for information services, coordination with the USPP on all law enforcement matters, and arranging volunteer first aid services during Filene Center performances. Seasonal park technicians were hired to assist the head of visitor services during the performing season.⁷⁴

Interpretation

During the inaugural performing arts season, park personnel assisted the Foundation with their educational programs. These programs encouraged visitors to experiment with ballet, modern and interpretive dance, and musicianship and included an opera demonstration by the Center Opera Company of Minneapolis, a dance demonstration by the Joffrey Ballet, and presentations by visiting conductors and musicians (referred to as

⁷² Bill Crockett, Oral History Interview (with interview Elise Elder-Norquist), October 29, 2020; Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020; Betty Deneen, Head Usher to Chief, Division of Performing Arts, Memorandum: Observations, Evaluation, and Recommendations—Usher Program, Wolf Trap Farm Park, 1971 Season, November 2, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; Gerald Holmes, Chief, Division of Performing Arts, to Superintendent, WOTR, Memorandum: State of the Arts in National Capital Parks, August 16, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE.

⁷³ Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020.

⁷⁴ This position was mentioned at various points as a Park Technician and a Supervisory Park Technician position, Joe Lawler, pers. comm. with author, December 18, 2020; Bill Crockett, pers. comm. with author, December 18, 2020; St. Jacques, Director, WOTR to Director, NCP, Memorandum: Weekly Report—March 18–22, 1974, March 28, 1974, Folder 29, Box 1, Subseries G, Series I, MRCE; Wolf Trap Farm Park Functional Statements, 1972, Folder 23, Box 1, Subseries G, Series I, MRCE.

Conversations-in-the-Arts). Backstage and House tours were given by park staff.⁷⁵ Off-season programs, which were part of the Parks for All Seasons program, included nature walks for school groups, a Family Picnic Day, an Amateur Talent Day, and a Poetry Reading day.⁷⁶

In 1968, there was racial tension and rioting in the national capital following the assassination of Rev. Martin Luther King Jr. The NPS, in an attempt to relieve tension and bring people into the parks, initiated the Summer in the Parks program. This community-based recreational program offered regularly scheduled and free programming in the District's parks. Programming included concerts, puppet shows, art lessons, and clay and pottery instructions. Trips to outlying regional parks were also offered, and as part of the NPS's Summer in the Parks program, a group of African American dance students was bussed to Wolf Trap Farm Park to attend a classical ballet rehearsal.⁷⁷

Children's Programs

A cultural activities specialist was hired to develop and operate the park's interpretive program with the assistance of seasonal park technicians and theatre specialists.⁷⁸ In 1972, a total of 52 daytime programs were offered, including weekday morning children's programs. Park personnel organized auditions and contracted the performers for these programs, which included opera-oriented puppet shows by Bob and Judy Brown of the Washington Theatre Association; concerts by the NSO and the Wolf Trap Company (for

⁷⁵ Memo of Event/Activity: Girl Scout Cons. Project, March 18, 1972, Folder 20, Box 1, Subseries G, Series I, MRCE; H. Gilbert Lusk, Superintendent, WOTR to William P. Nunnally, Letter, September 8, 1971, Folder 4, Box 1, Subseries F, Series I, MRCE; H. Gilbert Lusk, Superintendent, WOTR, Reader's Digest Questionnaire Treasures of America, January 4, 1972, Attachment p. 2, Folder 22, Box 1, Subseries G, Series I, MRCE.

⁷⁶ Memo of Event/Activity: Nature Walk, November 5, 1971, Folder 9, Box 1, Subseries G, Series I, MRCE; H. Gilbert Lusk to David Kent, Denver Symphony Orchestra, Correspondence, March 13, 1971, Folder 22, Box 1, Subseries G, Series I, MRCE.; Lusk to Nunnally, Letter, September 8, 1971, Folder 4, Box 1, Subseries F, Series I, MRCE.

The Parks for All Seasons program grew out of the Summer in the Parks program, which was initiated in 1968 to provide supervised recreation for underserved children living in Washington, DC, Ronald F. Lee, *Family Tree of the National Park System: A Chart with Accompanying Text Designed to Illustrate the Growth of the National Park System 1872–1972* (Philadelphia: Eastern National Park & Monument Association, 1972), 84.

⁷⁷ Elder, *Meridian Hill Park African American Experiences*, 126–29; Felicia Garland-Jackson and Debra Lattanzi Shutika, *Summer in the Parks (1969–1976): A Special Ethnohistory Study* (Prepared for the National Capital Region, National Park Service, Washington, DC, 2020).

⁷⁸ This position was mentioned at various points as a Park Technician and a Supervisory Park Technician position, Joe Lawler, pers. comm. with author, December 18, 2020; Bill Crockett, pers. comm. with author, December 18, 2020; St. Jacques, Director, WOTR to Director, NCP, Memorandum: Weekly Report—March 18–22, 1974, March 28, 1974, Folder 29, Box 1, Subseries G, Series I, MRCE; Wolf Trap Farm Park Functional Statements, 1972, Folder 23, Box 1, Subseries G, Series I, MRCE.

more on the Wolf Trap Company, refer to Chapter 3); and dance programs by the Harkness Youth Ballet and Fairfax County Recreation Dance Section. These programs were open to the public free of charge, though they required a reservation.⁷⁹

In 1973, maintenance personnel and volunteers constructed the Children's Theatre-in-the-Woods, a small-scale production stage located to the northeast of the Filene Center. The structure was inexpensive to build and consisted of a flat, elevated stage with wood benches on the hill in front of it. A variety of programs, including plays and puppet shows, were presented on the stage.⁸⁰ Volunteers in the Park (VIPs), or park aides, served as ushers for the Children's Theatre-in-the-Woods program, took phone reservations, and performed other clerical duties.⁸¹

Puppet Shows were the most popular program, with attendance reaching 16,959 in 1973. Performing Lively Arts for the Young produced the shows in 1973, which were offered twice daily except on weekends. The morning program, "The Magic of Music," was for children ages 4 through 10, and the afternoon show, "The Who's, What's, Where's, When's and Why's of It All," was for children ages 10 through 17. Reservations were limited to 250 people, though there were often more at the morning show and far fewer at the afternoon. While the Puppet Shows were popular, visitor surveys highlighted minimal use of puppets, inadequate signing, issues with the afternoon showtime being in the middle of lunch hour, and older children not being interested in puppets.⁸²

In 1976, Library Theatre and Bob Brown Marionettes presented the puppet shows at the Children's Theatre-in-the-Woods while Interplay Productions led theatrical participation programs in the Meadow Tent.⁸³ In November 1976, after the interpretive season had come to an end, the Theatre-in-the-Woods was destroyed in a fire. Fire officials were never able to determine the cause of the fire, but arson was suspected because the facility lacked electrical wiring and heating. Thanks to the fund-raising efforts of Mrs. Shouse and the Foundation, sufficient funds were raised for the construction of a new 750-person

⁷⁹ St. Jacques, Director, WOTR, Weekly Report: October 10-October 23, 1980, November 18, 1980, Folder 16, Box 2, Subseries G, Series I, MRCE; Documents from Folder 4, Box 1, Subseries F, Series I, MRCE; H. Gilbert Lusk, Superintendent, WOTR to Director, NCP, Memorandum: Interpretive Programs 1972 on the Performing Arts, March 24, 1972; Edwin S. Blacker, Chief, Division of Cultural Activities to Usher Staff, Memorandum: Interpretive Program Information, July 5, 1972; "Interpretive Program 1972—Wolf Trap Farm Park Interpretive Activities," March 14, 1972; "1972 Schedule," Undated.

⁸⁰ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–59.

⁸¹ St. Jacques, Director, WOTR to Director, NCP, Memorandum: Weekly Report—July 1–9, 1976, July 12, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE; Gilbert Lusk, Superintendent WOTR, "Readers Digest Questionnaire: Treasures of America," January 4, 1972, Folder 22, Box 1, Subseries G, Series I, MRCE.

⁸² "Wolf Trap Farm Park 1973 Summer Enrichment Program," Folder 25, Box 1, Subseries G, Series I, MRCE; Pearson to St. Jacques, Memorandum: Enrichment Programs, June 18, 1973.

⁸³ Mary Brown and Mary Francis Pearson, Cultural Activities Specialist, WOTR, "The Wolf Trap Farm Park Interpretive Program Report—1976 Summer Season," Folder 2, Box 2, Subseries G, Series I, MRCE.

capacity theatre.⁸⁴ The new Children's Theatre-in-the-Woods was larger and more elaborate than the original and featured small dressing rooms and production facilities. It was completed in time for the 1977 interpretive season, and the program was a success despite budget and staffing limitations.⁸⁵

General Audience Programs

General audience programs, including Jazz-in-the-Park, Music-in-the-Park, Opera-in-the-Park, and Dance-in-the-Park, were scheduled in the afternoon, and involved visitor participation.⁸⁶ The Conductor-Guest Artist Series was later added to the interpretive schedule and was structured around a symphony orchestra rehearsal. Music students and those interested in orchestral music were invited to attend a rehearsal and participate in an informal discussion with the conductor afterward. These programs were open to the public but required a reservation.⁸⁷

The Evolution of the Pre-Performance Preview

In 1972, a 2-day pilot program for children ages 14 to 17 was initiated. The concept for this program originated with Mrs. Shouse's park proposal and was realized by the Wolf Trap Associates and the American Association of University Women. (For more on the Wolf Trap Associates, refer to Chapter 3.) The first day of the program featured a tour of the Filene Center, talks on dance, opera, or the symphony, and participatory exercises. The second day of the program featured a presentation on that day's performance, to which participants received a free ticket. Backstage preparations were sometimes observed. A total of four two-day programs were offered in 1972 and were available by reservation-only. Participating groups included Beltsville Jr. High School, Takoma Park Community School, the DC Youth Orchestra, and the DC Youth Choir.⁸⁸

⁸⁴ Caryle Murphy, "Children's Theatre Burns, Arson Suspected as Cause," *Washington Post*, November 19, 1976, p. C6; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 83–84.

⁸⁵ Ralph A. Hoffman, Chief, Division of Performing Arts to Director, WOTR, Memorandum: 1977 Interpretive Program Report, December 12, 1977, Subfolder "Park Goals 1977," Folder "Annual Reports and Statements for Management," Area Location 2.2, WOTR; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—August 1–August 7, 1980, Undated, Folder 16, Box 2, Subseries G, Series I, MRCE; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–59.

⁸⁶ "1972 Schedule," Folder 4, Box 1, Subseries F, Series I, MRCE.

⁸⁷ St. Jacques, Director, Weekly Report—August 8–August 14, 1980, Folder 16, Box 2, Subseries G, Series I, MRCE; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report July 11–24, Folder 16, Box 2, Subseries G, Series I, MRCE; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report August 1–7, 1980, Folder 16, Box 2, Subseries G, Series I, MRCE.

⁸⁸ "Two Day Interpretive Program (Draft)," March 15, 1972, Folder 4, Box 1, Subseries F, Series I, MRCE; Documents from Folder 25, Box 1, Subseries G, Series I, MRCE: "Enrichment Program 1972–1973," Undated; "Interpretive Program—1972 Wolf Trap Farm Park Interpretive Activities," p. 4; "Wolf Trap Farm Park 1973 Summer Enrichment Program," p. 1.

Given the public's positive response to the 1972 trial program, the NPS assumed responsibility for the program in 1973. Renamed the Enrichment Program, it was expanded to include two-day programs and two-hour programs. The two-day programs were structured around Filene Center performances. There was an introductory talk on the performing arts on the first day, and on the second day there was a three-hour orientation prior to that evening's performance, to which the participants received a free ticket. Program participants included Title 1 schools and groups from the Washington metropolitan area (e.g., the Boys Club of SE Washington, Northern Virginia Youth Band, DC Youth Orchestra, and the Rockville School of Ballet). A limited number of one-day programs were also offered to Title 1 groups such as the DC Youth Chorale and the DC Youth Orchestra.⁸⁹

The two-hour program in 1973 was an Introduction to the Opera Workshop with Laretta Young, lyric soprano opera singer and Wolf Trap Affiliate Artist.⁹⁰ This program took place on the Filene Center stage and involved audience participation in both staging and performance. The program, however, failed to keep the audience's attention because only a few members of each group could participate at any given time. Eleven two-hour programs were offered, seven of which were attended by children from Widening Horizons, a Title I group from the DC Public School System. The remaining programs were attended by members of a Fairfax County camp for the mentally disabled, the AmVets of Frederick County, and various local senior citizen groups.⁹¹

In 1974, the program was reimagined and renamed Workshops-in-the-Arts. These one-day programs featured a lecture/demonstration by a guest artist and a complimentary ticket to a performance at the Filene Center. Since the programs were free and open to the public by reservation, guest lecturers were not paid, and the park relied on the interest and goodwill of the guest lecturer/performer.⁹² In 1977, the Workshops-in-the-Arts program was converted from a one-day program for young audiences to a 45-minute pre-performance preview for adults and young audiences. Difficulties faced by the program included problems securing volunteer guests, over-subscribing and no-shows, and reluctance from

⁸⁹ "Wolf Trap Farm Park 1973 Summer Enrichment Program," Folder 25, Box 1, Subseries G, Series I, MRCE; "Wolf Trap Farm Park for the Performing Arts Summer Enrichment Program 1973," Subseries G, Series I, MRCE; Mary Frances Pearson to St. Jacques, Superintendent, WOTR, Memorandum: Enrichment Programs, June 18, 1973, Folder 25, Box 1, Subseries G, Series I, MRCE.

⁹⁰ "Wolf Trap Farm Park 1973 Summer Enrichment Program," Folder 25, Box 1, Subseries G, Series I, MRCE. The Wolf Trap Affiliate Artist Program supported the professional development of talented artists (singers, dancers, musicians) through residencies at Wolf Trap Farm Park. Selected artists were given the opportunity to perform on the Filene Center stage as well as participate in the park's education programs. St. Jacques, Director, WOTR to Director, NCR, Memorandum: Weekly Report—April 8–12, 1974, April 22, 1974, Folder 29, Box 1, Subseries G, Series I, MRCE.

⁹¹ "Wolf Trap Farm Park 1973 Summer Enrichment Program," Folder 25, Box 1, Subseries G, Series I, MRCE; Pearson to St. Jacques, Memorandum: Enrichment Programs, June 18, 1973.

⁹² Mary Brown and Mary Francis Pearson, Cultural Activities Specialist, WOTR, "The Wolf Trap Farm Park Interpretive Program Report—1976 Summer Season," September 24, 1976, Folder 2, Box 2, Subseries G, Series I, MRCE; "Report on the 1976 Interpretive Program," Undated, Folder 2, Box 2, Subseries G, Series I, MRCE.

the Foundation to guarantee tickets. Delayed starts and shorter program times were another issue and were the result of participants waiting for the opening of the ramps to the Dulles Airport Access Highway rather than taking Trap Road via Route 7.⁹³

Resource Management

In 1972, an assessment of potential cultural resources and their significance was initiated at Wolf Trap. The original log-built farmhouse, which had been adapted for use as an administrative office, was nominated for inclusion on the National Register of Historic Places (NRHP) for architectural merit. The building was determined ineligible for listing.⁹⁴ In 1978, an archeological survey was completed in preparation for the park's Development Concept Plan. This survey was conducted outside of the developed zone, where ground disturbance had been minimal. The area in the vicinity of the farmhouse was not included in this investigation due to time and funding constraints, and the assumption that historic archeological resources were present but disturbed. Historic and prehistoric sites were identified at three locations during the survey, but none met NRHP eligibility criteria. Prior to any further ground disturbance, additional archeological investigations were recommended at these sites as well as the farmhouse vicinity and the area north of the Associates Building where pre-20th-century historical archeological resources were presumed to exist. Until such testing could be performed, it was suggested that the resources in these areas be managed as if they were significant.⁹⁵ All of the park resource data were compiled into a comprehensive information base in January 1981.⁹⁶

⁹³ Ralph A. Hoffman, Chief, Division of Performing Arts to Director, WOTR, Memorandum: 1977 Interpretive Program Report, December 12, 1977, Subfolder "Park Goals 1977," Folder "Annual Reports and Statements for Management," Area Location 2.2, WOTR; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—August 1–August 7, 1980, Undated, Folder 16, Box 2, Subseries G, Series I, MRCE.

⁹⁴ John F. Pousson and Christine Hoepfner, *Archeological Overview and Assessment: Wolf Trap Farm Park for the Performing Arts, Fairfax County, Virginia* (Silver Spring, MD: Applied Archeology Center, Denver Service Center—Resource Planning, December 1997), 6.

⁹⁵ Pousson and Hoepfner, *Archeological Overview and Assessment: Wolf Trap Farm Park*, 34–36; John F. Pousson, *An Assessment of Archeological Resources—Wolf Trap Farm Park, Fairfax County, VA* (Denver: National Park Service Denver Service Center, 1979), Subfolder "1978 Pousson Survey," Folder "Archaeology," Area Location 4.1, WOTR; Douglas C. Comer, Senior Archeologist, National Capital Team, DSC to Assistant Manager, National Capital Team, DSC, Memorandum: Executive Order 11593 Compliance, December 18, 1979, Subfolder "1978 Pousson Survey," Folder "Archaeology," Area Location 4.1, WOTR.

⁹⁶ In 1980 the DSC completed a vegetation map, 1993 Resource Management Plan, p. 11–13, Folder "United (Blue Folder)," Area Location 3.1, WOTR; Weekly Report—October 30–November 13, 1981, p. 2, Folder 21, Box 2, Subseries G, Series I, MRCE.

CHAPTER THREE

The Role of the Wolf Trap Foundation for the Performing Arts

Chapter Summary

Chapter 3 delves into the role of the Foundation in the operation of the park. The responsibilities of the Foundation were outlined in a Cooperative Agreement, the first of which was signed on December 16, 1970. Three amendments were later made to provide greater flexibility as to the amount of federal financial assistance that could be provided to the Foundation. The amount of federal financial support provided was significant and criticized by some members of Congress.¹

During a September 1978 subcommittee hearing, the NPS's relationship with the Foundation fell under review. Practices and potential improprieties were questioned, and an investigation was launched. The Interior Inspector General's April 1979 report presented that financial assistance had been provided to the Foundation on an open-ended basis. Control measures were subsequently implemented, and various practices outside the scope of the Cooperative Agreement were to be put to an end. A new Cooperative Agreement was executed on September 16, 1980. Several changes, including a cap on federal financial assistance, were not enforced, and the Foundation continued to exceed the NPS's programmed support capability, not submit the required documentation for reimbursement, and charge their telephone expenses to the NPS.²

¹ Cooperative Agreement between WTF for the Performing Arts and the United States of America, December 16, 1970, Subfolder "Coop. Agreement 1970–1980," Folder "WTF Agreement History," Area Location 1.3, WOTR.

Documents from Subfolder "Cooperative Agreements 1970–73," Folder "WTF Agreement History," Area Location 1.3, WOTR: Amendment No. 1 to Cooperative Agreement between WTF and United States Government, June 12, 1971; Amendment No. 2 to Cooperative Agreement between WTF and the United States of America, January 19, 1972; Amendment No. 3 to Cooperative Agreement between WTF and the United States of America, September 15, 1972.

² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 56, 63–69.

The remaining sections in Chapter 3 explore the role that the Foundation had in other aspects of park operations, including stagehands, concessions, ticket policies, filming, and fund-raising. An overview of the Foundation’s educational and training programs is also provided.

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Cooperative Agreement and Relationship History (1966–1981) within the Foundation and with the National Park Service

The Cooperative Agreement between the Foundation and the Secretary of the Interior was finalized on December 16, 1970. Pursuant to this agreement, the Secretary, acting through the NPS, was responsible for the general maintenance of the park and Filene Center, including utilities, janitorial, and maintenance services. The Foundation had the “exclusive authority and responsibility to contract for [and finance] the production and presentation of and/or itself present performing arts and related educational programs in the Theatre.”³ However, the Secretary retained the right to review and remove programs judged “unduly offensive for presentation in a facility owned by the Government.”⁴ The Foundation was also responsible for contracting with concessionaires, obtaining insurance for the Filene Center, managing and operating the Box Office, fund-raising, advertising and promotion, press relations, and the development and distribution of House programs. Income received through admission charges and concessions sales went to the Foundation.⁵

³ Cooperative Agreement between WTF for the Performing Arts and the United States of America, December 16, 1970, Subfolder “Coop. Agreement 1970–1980,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

⁴ Cooperative Agreement between WTF for the Performing Arts and the United States of America, December 16, 1970, Subfolder “Coop. Agreement 1970–1980,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

⁵ Cooperative Agreement between WTF for the Performing Arts and the United States of America, December 16, 1970, Subfolder “Coop. Agreement 1970–1980,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; 1977 Statement for Management, p. 3, Area Location 2.2, WOTR. For additional information on fund-raising refer to Ralph E. Becker to William C. Everhart, Correspondence, October 14, 1969, Subfolder “WTF Agreement History,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

The Role of the Wolf Trap Foundation for the Performing Arts

Agreements and Amendments	NPS	Foundation
<p>December 16, 1970, Cooperative Agreement</p>	<p>The NPS was responsible for the general maintenance of the park and Filene Center and utilities, janitorial, and maintenance services.</p>	<p>The Foundation was responsible for contracting for and financing performing arts, and related educational programs in the Filene Center. Income received through admission charges went to the Foundation.</p>
	<p>Secretary of the Interior maintained the right to review and remove programs deemed offensive.</p>	<p>The Foundation was responsible for contracting for concessionaires. Income received went to the Foundation.</p> <p>Other responsibilities of the Foundation included obtaining insurance for the Filene Center; managing and operating the Box Office; fund-raising, advertising and promotion, and press relations; and the development and distribution of House programs.</p>
	<p>The Secretary was permitted to reimburse the Foundation for services performed in the interpretation of Wolf Trap Farm Park to the public.</p> <p>The Secretary was not bound “to expend in any one fiscal year any sum in excess of the appropriations made by Congress for that year, or to involve the United States in any obligation for the future expenditure of money in excess of such appropriations.”</p>	<p>Reimbursement from the government was dependent upon the Foundation submitting a certified financial report to the Secretary on or before February 28th of each year.</p>
<p>January 19, 1972, Amendment No. 2</p>	<p>The Secretary no longer agreed “to <i>consider</i> making certain payments” but “agrees to make certain payments.”</p>	<p>The Foundation was to submit itemized invoices to receive reimbursement for approved projects.</p>
	<p>Approval from the NPS Director was required on all projects requiring reimbursement. Reimbursement was subject to the receipt and acceptance of itemized invoices.</p>	

Continued from previous page

Agreements and Amendments	NPS	Foundation
September 15, 1972, Amendment No. 3	The mandate requiring the Director’s approval on projects requiring reimbursement was removed.	The Foundation was to submit itemized invoices to receive reimbursement for projects.
	Receipt of the Foundation’s itemized invoices and the Secretary’s approval were still required.	
September 16, 1980, Cooperative Agreement, Three-Year	The NPS was responsible for utilities, janitorial, and routine maintenance, except in the Box Office and any area occupied by third-party occupants or concessioners.	Stagehand costs in excess of the amount made available by appropriations were the responsibility of the Foundation.
	The NPS was responsible for reimbursing the Foundation for stagehand costs.	
	Additional services, including services that were the responsibility of the Foundation, could be furnished at the discretion of the Director on an actual cost basis.	After September 1981, the Foundation was to assume responsibility for its telephone service. This was not enforced.
	Federal financial assistance was to be in an amount equal to that made available to the NPS by appropriation.	

On June 12, 1971, Amendment No. 1 was made to the Cooperative Agreement. This amendment enabled the Secretary to reimburse the Foundation for services performed in the interpretation of Wolf Trap Farm Park to the public. \$75,000 of direct federal payment was given to the Foundation for the 1971 season. Future payments were dependent upon the receipt of the Foundation’s certified financial report, which was to be submitted to the Secretary on or before February 28th of each year. The Secretary was not bound “to expend in any one fiscal year any sum in excess of the appropriations made by Congress for that year, or to involve the United States in any obligation for the future expenditure of money in excess of such appropriations.”⁶

Amendment No. 2, signed January 19, 1972, allowed for increased federal financial assistance. The Secretary no longer agreed “to *consider* making certain payments”⁷ but “agrees to make certain payments.”⁸ This amendment also mandated that the NPS Director approve all projects requiring reimbursement. Reimbursement was subject to the receipt

⁶ Amendment No. 1 to Cooperative Agreement between WTF and United States Government, June 12, 1971, Subfolder “Cooperative Agreements 1970–73,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

⁷ Amendment No. 1 to Cooperative Agreement between WTF and United States Government, June 12, 1971, Subfolder “Cooperative Agreements 1970–73,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

⁸ Author emphasis, Amendment No. 2 to Cooperative Agreement between WTF and the United States of America, January 19, 1972, Subfolder “Cooperative Agreements 1970–73,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

and acceptance of itemized invoices.⁹ Amendment No. 3, signed September 15, 1972, removed the mandate requiring the Director's approval on projects requiring reimbursement. This provided "greater flexibility as to the amount of federal financial assistance which may be given to the Foundation."¹⁰ Receipt of the Foundation's itemized invoices and the Secretary's approval were still required.¹¹

Between 1971 and 1978, the Foundation received \$1,625,953 in direct subsidies (approx. \$150,000 annually) and \$2,573,527 for stagehands' costs.¹² This was far more federal financial support than Congress had anticipated providing. During a March 1973 House Interior Appropriations hearing, Representative Wendell Wyatt of Oregon expressed regret for his prior support of the Wolf Trap Farm Park bill, stating, "I am not sure we can afford gifts like this."¹³ In 1976, Assistant Secretary of the Interior Nathaniel P. Reed testified that Wolf Trap Farm Park for the Performing Arts, the Kennedy Center for the Performing Arts, and all other performing arts institutions receiving Interior subsidies were a financial drain on the Department. Reed questioned the agency's involvement in the performing arts, suggesting that it might be more appropriate for the National Foundation on the Arts and Humanities to manage these performing arts institutions.¹⁴

The NPS's relationship with the Foundation fell under review during a House Interior Appropriations Subcommittee hearing on September 21, 1978. Representative Yates, the Chairman of the Subcommittee, questioned why payments were made to the Foundation without receipt of itemized vouchers or invoices. Other practices and potential improprieties were questioned, including the regular dispersal of free tickets to government personnel and members of Congress. The Subcommittee subsequently launched an investigation while the General Accounting Office (GAO) auditor investigated the funding of certain park improvements (e.g., the pedestrian tunnel and access ramps).¹⁵

⁹ Amendment No. 2 to Cooperative Agreement between WTF and the United States of America, January 19, 1972, Subfolder "Cooperative Agreements 1970-73," Folder "WTF Agreement History," Area Location 1.3, WOTR.

¹⁰ Amendment No. 3 to Cooperative Agreement between WTF and the United States of America, September 15, 1972, Subfolder "Cooperative Agreements 1970-73," Folder "WTF Agreement History," Area Location 1.3, WOTR.

¹¹ Amendment No. 3 to Cooperative Agreement between WTF and the United States of America, September 15, 1972, Subfolder "Cooperative Agreements 1970-73," Folder "WTF Agreement History," Area Location 1.3, WOTR.

¹² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 57; "Wolf Trap Farm Park Federal Financial Assistance to the WTF," November 19, 1981, Folder 14, Box 2, Subseries G, Series I, MRCE; see Appendix 4.

¹³ US Congress, House, Committee on Appropriations, *Department of the Interior and Related Agencies Appropriations for 1974, Hearings*, 93rd Cong., 1st sess., March 6, 1973, pt. 2, 524, as cited in Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 58.

¹⁴ US Congress, House, Committee on Appropriations, *Department of the Interior and Related Agencies Appropriations for 1977, Hearings*, 93rd Cong., 2nd sess., February 24, 1976, pt. 3, 140, as cited in Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 58.

¹⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 63-65.

The Cooperative Agreement, which had been extended in December 1977 until June 1978, was continued on a monthly basis for the duration of the investigation. Funding was also withheld until a new agreement could be negotiated.¹⁶ This resulted in a financial burden on the Foundation because it continued to book artists for the 1979 and 1980 performing seasons and cover a significant portion of the park's operating costs. In 1978, the federal government's total expenditures for Wolf Trap Farm Park amounted to approximately \$1,400,000, or 25 percent of the park's total operating cost (approx. \$5,200,000). Private funds raised by the Foundation covered the balance of about \$3,800,000.¹⁷ Foundation officials, testifying before the Subcommittee, protested the federal government's withholding of funds and the resulting financial strain:

In 1978, the Foundation was finally able to develop for the very first time a relatively small operating surplus and to pay loans, the interest rates on which were becoming increasingly oppressive. In this regard, the Foundation suffered serious operating deficits in the past years as follows: 1971 (\$217,825); 1973 (\$264,173); 1974 (\$240,976); 1975 (\$643,667); 1976 (\$70,730); AND 1977 (\$434,857)

In 1978, however, the Foundation's operations resulted in a true operating surplus of \$115,546, and it was able to retire a debt load which had progressively increased in prior years to almost the Foundation's maximum line of credit.

Now, the Department's withholding of 1979 funds; its failure to negotiate the essential replacement contract; and its failure to provide any funds at all for the Foundation's operations in FY 1980 threaten (a) immediately to force the Foundation to incur new debt, at all-time high interest rates; and (b) ultimately suffer financial disaster if this Committee fails to resolve the current debilitating dilemma.¹⁸

In April 1979, NPS Director Whalen informed the Foundation that federal financial assistance would resume provided they followed proper accounting procedures.¹⁹ June Gibbs Brown, the Interior Inspector General, submitted her report on the Cooperative Agreement several months later. "Based on our review," wrote Gibbs, "we conclude that since 1972, the Agreement has been purposely vague on the subject of the amount of financial assistance,

¹⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 66–67.; Memorandum of Understanding between WTF and the United States of America, December 1977, Subfolder "Coop. Agreement 1970–1980," Folder "WTF Agreement History," Area Location 1.3, WOTR.

¹⁷ US Congress, House, Subcommittee on the Department of the Interior and Related Agencies, *Department of the Interior and Related Agencies Appropriations for 1980: Hearing before a Subcommittee of the Committee on Appropriation*, 96th Cong., 1st sess., 1979, 577–82.

¹⁸ US Congress, House, Subcommittee on the Department of the Interior and Related Agencies, *Department of the Interior and Related Agencies Appropriations for 1980: Hearing before a Subcommittee of the Committee on Appropriation*, 96th Cong., 1st sess., 1979, 581.

¹⁹ Whalen, Director to Douglas Smith, Chairman of the Board, WTF, Correspondence, April 13, 1979, Folder 14, Box 1, Subseries D, Series I, MRCE.

and the [Service] has provided financial assistance to the Foundation on something close to an open-ended basis. Whatever the form of financial assistance, both [the Service] and the Foundation need to proceed in a more disciplined manner.”²⁰ In response to Brown’s report, the GAO audit, and the Subcommittee investigation, tighter accounting controls were implemented, the GSA canceled its leases on the two buildings occupied by the Foundation (and the NPS stopped paying for the utilities for these buildings), and the NPS ceased cutting the Foundation’s grass and plowing its driveways. The NPS arrowhead insignia was also removed from the two signs identifying the Foundation’s headquarters.²¹

On September 16, 1980, the Foundation and NPS Director Russell E. Dickenson executed a new three-year Cooperative Agreement. Pursuant to this agreement, the NPS was responsible for the structural and general maintenance of all park buildings, including the Filene Center; utilities, janitorial, and routine maintenance, except in the Box Office and any area occupied by third-party occupants or concessioners; and reimbursing the Foundation for stagehand costs. Stagehand costs in excess of the amount made available by appropriations were the responsibility of the Foundation. Additional services, including services that were the responsibility of the Foundation, could be furnished at the discretion of the Director on an actual cost basis. Federal financial assistance was to be in an amount equal to that made available to the NPS by appropriation. After September 1981, the Foundation was to assume responsibility for its telephone service. This, as well as the cap on federal financial assistance, was not enforced.²²

Despite efforts to implement financial controls, the Foundation continued to exceed the NPS’s programmed support capability. In 1980, the Foundation received \$450,000 for stagehand costs and \$150,000 for general program support. The following year, the Foundation’s grant was raised from \$150,000 to \$175,000. A report entitled “MBO Project to Improve Park Management in the National Capital Region” was completed in 1981 and assessed the agency’s involvement in the management of Wolf Trap Farm Park, the Kennedy Center, Ford’s Theatre, and the Carter Barron Amphitheatre. This report was highly critical

²⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 68–69.

²¹ The Foundation initially shared office space with the NPS in Washington, DC, at 801 19th Street NW. In March 1971, the Foundation moved its operations to a converted house on Mrs. Shouse property. The NPS leased the house for the Foundation through the GSA and paid all maintenance and utility costs, including telephone. In 1973, the NPS began paying the lease for a second building located on Mrs. Shouse’s property, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 56, 65–69.

²² Director Whalen did not agree that the practice of giving free tickets to federal employees should be discontinued. Ultimately, the cooperative agreement allowed for a block of eight free tickets per performance. This was a drastic reduction, as 5,330 tickets were received in 1978, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 69–73; 1980 Cooperative Agreement between WTF and the United States of America National Park Service, September 16, 1980, p. 5, Subfolder “Cooperative Agreement 1977 & 1978,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

of Wolf Trap, citing financial accountability issues and the potential misuse of funds.²³ Both NPS Director Russell Dickenson and Director St. Jacques responded to this report, commenting that there were some inaccuracies and exaggerations. However, they did confirm that the Foundation continued to not submit the required documentation.²⁴

In addition to the challenges of maintaining an amicable and cooperative relationship with the NPS, there was tension within the Foundation. The Foundation faced heavy turnover with Joe Leavitt being the first to resign from the position of Executive Director in July 1973. Thomas E. Noyes, in a September 1973 *Washingtonian* article, attributed Leavitt's midseason departure to Mrs. Shouse's "iron control of the park."²⁵ He writes: "Although her fine tastes keep performance standards generally high, her dominance has occasionally bordered on meddling, to the dismay of workers involved who feel that her wishes and whims are too often their idle commands. Mrs. Shouse's attempts to dictate her own preferences to conductors and performers, along with her constant final word, has brought consternation to professionals not used to such strict control of their material."²⁶

The position of Executive Director became a "turnstile" with six professionals serving and resigning from the position between 1968 and 1977.²⁷ Charles H. Watts II, who resigned in March 1977, served as the Executive Director for only nine months before resigning. Another position that had a high turnover rate was that of Artistic Director. Between 1968 and 1977, seven professionals served in and resigned from the position.²⁸ A *Washingtonian* article from 1976 attributed the high turnover rate to frustration over creative restraints.²⁹ The strained relationship with the NPS and the DOI was also a contributing factor. On December 16, 1981, the Foundation, with the support of Sen. John W. Warner of Virginia, introduced legislation (S. 1999) that would give the Foundation

²³ G. Ray Arnett, Assistant Secretary for Fish and Wildlife and Parks to Secretary of the Interior, Memorandum: MBO Project to Improve Park Management in the National Capital Region, March 19, 1981, Folder 14, Box 2, Subseries G, Series I, MRCE; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 70–75.

²⁴ Regional Director, NCR to Assistant Secretary for Fish and Wildlife and Parks, Draft Memorandum: Performing Arts Management, Attachment: Responses to Performing Arts Report, Undated, Folder 14, Box 2, Subseries G, Series I, MRCE.

²⁵ Noyes, "Kay Shouse and Wolf Trap," p. 61.

²⁶ I Noyes, "Kay Shouse and Wolf Trap," p. 61.

²⁷ Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020.

²⁸ Other positions that were vacated in March 1977 included Chief Publicist and the head of Box Office operations, Paul Hume, "Wolf Trap Loses Artistic Director," *Washington Post*, July 6, 1977, p. B3; "Ludwig Resigns at Wolf Trap," *Washington Post*, March 4, 1975, p. B8.

²⁹ Joseph C. Goulden, "The Story of a Strong Woman and a Good Act Gone Bad," *The Washingtonian*, June 1976, p. 131–32, as cited in Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 59.

primary and permanent control of the park. Similar to the Kennedy Center, the NPS would be responsible for only the maintenance and upkeep of the park. This bill never came to a vote as four months later the Filene Center was destroyed in a fire.³⁰

Stagehands

On May 19, 1971, the NPS and Foundation signed a contract that outlined the responsibilities of each party regarding the hiring and payment of union stagehands. The Foundation agreed to hire, pay, and sign contracts with the stagehands and other theatrical craftsmen (e.g., projectionists, wardrobe workers, hairdressers, sound men, and electricians) employed at the Filene Center during the performing season. Subject to the availability of funds, the federal government agreed to reimburse the Foundation “on a cost basis up to, but not exceeding \$154,000 for union employees, plus the necessary administrative expenses incurred (such as expenses of payroll clerks) not to exceed 15% of cost. . . . Should the final costs of union employees be more than the above sum, the payment of any additional monies will be subject to mutual agreement between the Contractor [the Foundation] and the Government, not to exceed 25%.”³¹ Payments were subject to the receipt of certified and executed vouchers and itemized costs.³²

The stagehands hired by the Foundation were part of the International Alliance of Theatrical and Stage Employees (IATSE). During the preopening and operating period, a basic permanent crew of eight IATSE employees was on hand. Additional union members supplemented the permanent staff as needed.³³ These union members were assigned various duties, including the setup, operation, and take-down of all theatrical productions; preseason stage preparation; postseason winterizing and cleanup; assembly and movement of scenery; and the connection and powering of all theatrical lighting.³⁴

³⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 74–75.

³¹ Wolf Trap Farm Park Contract No. 14-10-6-960-481, May 19, 1971, Subfolder “Stagehand Contract 1971,” Folder “Stagehands,” Area Location 1.3, WOTR.

³² Wolf Trap Farm Park Contract No. 14-10-6-960-481, May 19, 1971, Subfolder “Stagehand Contract 1971,” Folder “Stagehands,” Area Location 1.3, WOTR.

³³ The Foundation was also responsible for maintaining “full payroll records affecting taxes, health insurance, pension deductions and other required benefits under Federal, State and local regulations,” Wolf Trap Farm Park Contract No. 14-10-6-960-481, May 19, 1971, Subfolder “Stagehand Contract 1971,” Folder “Stagehands,” Area Location 1.3, WOTR.

³⁴ Briefing Statement, Attachment #1 FY 1986 Wolf Trap Stagehand Scope of Services/Reporting Requirements, May 8, 1989, Subfolder “Agreements and Contracts for Stagehands with WTF 1970s and 80s,” Folder “Stagehands,” Area Location 1.3, WOTR.

In 1978, an amendment was made to the stagehand contract. This amendment provided for reimbursement in the amount of \$400,000, not to exceed 25 percent (or \$100,000), for necessary administrative expenses through FY 1978.³⁵ The reimbursement amount increased to \$450,000 in 1979.³⁶

Concessions

The Foundation had a difficult time finding a concessionaire for the inaugural performing arts season. Howard J. Feldman, Ralph E. Becker's law partner and member on the Foundation's Board of Directors, attributed this to the Foundation's lack of a "track record," as well as uncertainty as to whether the Filene Center would be completed in time. Ogden Food's Co., the only concessionaire to bid for the job, bid at the last minute so there was insufficient time to negotiate and draft a contract. Instead, in June 1971, the basic concepts of the agreement were set forth in an exchange of letters between Joe Leavitt, the Executive Director of the Foundation, and Ogden.³⁷

On March 10, 1972, the Foundation executed an agreement with Berlo Vending Company, a subsidiary of Ogden, for a period extending from July 1, 1971, to September 30, 1973. On April 25th, after Berlo agreed to commit \$25,000 to the construction of a permanent concession facility and the equipment of all concession stands therein, the terms of agreement were adjusted, and the agreement was extended for eight additional years. As part of this agreement, a percentage return on all gross sales went to the Foundation.³⁸

During the 1972 summer performing season, three more concession stands were constructed by C. Smith Co. to provide for a more varied menu and better service. Mrs. Shouse contributed \$30,000 for the construction of one large unit and Ogden Foods (Berlo) funded the construction of two small units. The NPS provided and paid for the utilities.³⁹

³⁵ Amendment of Solicitation/Modification of Contract, June 2, 1978, Subfolder "Stagehand Contract 1971," Folder "Stagehands," Area Location 1.3, WOTR.

³⁶ Amendment of Solicitation/Modification of Contract, July 10, 1979, Subfolder "Stagehand Contract 1971," Folder "Stagehands," Area Location 1.3, WOTR.

³⁷ Howard J. Feldman to Jack Fish, NPS Director, Letter, October 13, 1971, Folder 9, Box 1, Subseries D, Series I, MRCE.

³⁸ 1977 Statement for Management: Wolf Trap Farm Park for the Performing Arts, p. 5; WTF to Paul Mezzy, Vice President Ogden Foods Inc., April 25, 1972, Folder 9, Box 1, Subseries D, Series I, MRCE; WTF and Berlo Vending Company Agreement, March 10, 1972, Folder 9, Box 1, Subseries D, Series I, MRCE.

³⁹ Luci Couch, Recording Secretary to Files, Memorandum: Staff Meeting Minutes, 5/9/72, p. 1, May 10, 1972, Folder 5, Box 1, Subseries G, Series I, MRCE; Superintendent, WOTR to Director NCP, Memorandum: Evaluation of the 1971 Season, p. 2, April 26, 1972, Folder 23, Box 1, Subseries G, Series I, MRCE.

Six years later, in a document entitled “Planning and Management Concerns,” the concessions facilities were deemed unsuitable. The existing facilities required that all food be prepared at the Dulles Airport and then transported to the park daily.⁴⁰

Ticket Policy

Pursuant to the December 16, 1970, Cooperative Agreement, blocks of tickets could be set aside for sale at reduced prices at the request of the Secretary. If mutually agreed, free tickets could be distributed “in furtherance of the Secretary’s urban park program activities in the Metropolitan Washington area” and set aside “for free distribution or sale at reduced prices in furtherance of its charitable and educational objectives.”⁴¹ In May 1975, the park and Foundation adopted a policy that allocated a limited number of tickets for each performance for employee benefit. A maximum of 20 tickets per season were made available to each permanent employee and a maximum of ten to each seasonal employee.⁴² In October 1975, Jacob Fish, the Director of NCP, sent a letter to all NCP employees reiterating that per service regulations, employees were prohibited from soliciting or accepting, “directly or indirectly, any gift, gratuity, favor, entertainment, loan, or any other thing of monetary value, from a person who . . . has, or is seeking to obtain, contractual or other business or financial relations with this Department.”⁴³ The distribution of tickets to employees during slow sales periods to fill the House was also prohibited.⁴⁴

The ticket policy was scrutinized during the September 1978 House Appropriations Subcommittee Hearings. Of particular concern was the Foundation’s regular distribution of free tickets to NPS personnel, other government officials, and members of Congress. This practice was seen by the Committee as making the NPS beholden to the Foundation.⁴⁵ June Gibbs Brown, the DOI’s Inspector General, reviewed this policy and recommended that “because free tickets are a technical violation of Departmental regulations . . . because of the sensitivity of the issue, and because of administrative problems involved . . . the Department

⁴⁰ St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Planning and Management Concerns, October 26, 1978, Attachment, p. 3, Folder 4, Box 2, Subseries G, Series I, MRCE.

⁴¹ Cooperative Agreement between WTF and the United States of America, December 16, 1970, p. 6, Subfolder “Coop. Agreement 1970–73,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

⁴² Tom Rother, House Manager to Wolf Trap Staff, Memorandum: Employee Benefit Ticket Policy, May 19, 1975, Folder 35, Box 1, Subseries G, Series I, MRCE.

⁴³ Jacob Fish, Director, NCP to All NCP Employees, Memorandum: Employee discounts from concessioners and/or persons having contractual relations with the National Park Service, October 24, 1975, Folder 35, Box 1, Subseries G, Series I, MRCE.

⁴⁴ Fish to All NCP Employees, Memorandum: Employee discounts from concessioners, October 24, 1975, Folder 35, Box 1, Subseries G, Series I, MRCE.

⁴⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 65.

would be better served by strictly prohibiting free tickets to Departmental employees.⁴⁶ NPS Director Whalen did not agree with this recommendation, citing the need to monitor and evaluate the performances conducted in the federally owned and maintained facility. The Cooperative Agreement was thus updated to allow for a block of eight free tickets to be given to the Service for each performance. This was a drastic reduction from the 5,330 tickets received for all performances during the 1978 performing arts season.⁴⁷

Filming

The Foundation, with the assistance of the Division of Performing Arts, sought to make the park accessible for all through the televised recording and broadcasting of Filene Center performances. In 1974, Wolf Trap made television history when WETA-TV, one of Washington's public television stations, produced *In Performance at Wolf Trap*, the first televised art series in the United States. Beverly Sills, the opera star, hosted a biweekly show that ran for seven weeks. The series was underwritten by a grant from Atlantic Richfield Co. *Live from Wolf Trap* was televised in 1978 and financed by Allied Chemical, the Public Broadcasting Service (PBS), the Corporation for Public Broadcasting, and the National Endowment for the Arts. In 1979, Champion International, the Corporation for Public Broadcasting, and PBS sponsored the WETA broadcasts of several performances, including "Summerfest" and "Great Jazz Pianos: Eubie Blake, Teddy Wilson, George Shearing, and Marion McPartland."⁴⁸

Fundraising

Pursuant to the Cooperative Agreement, the Foundation was responsible for fund-raising. The Wolf Trap Associates, a membership organization of the Foundation, was created to raise funds as well as build community support and encourage citizen involvement. The Associates functioned as a Foundation committee and were administered by a Board of Directors composed of active community leaders. To become an Associate, individuals and corporations donated to the Foundation. Different benefits were offered to members,

⁴⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 69.

⁴⁷ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 69; Hollie I. West, No More Free Tickets, *Washington Post*, July 21, 1979.

⁴⁸ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 22; Robert Croan, "From Wolf Trap Farm Park: 'Daughter of Regiment' Opens Music Series," *The Pittsburg Post-Gazette* (Pittsburg), October 14, 1974, p. 29; "Performing Arts Craft at Three National Venues," *Washington Post*, November 21, 2003, H35; "Public Television Comes to Life," *The Tennessean* (Nashville, TN), August 20, 1978, p. 130.

depending on their donation level. Benefits included discounts on tickets, priority ticket handling at performances, advanced schedule information, and invitations to social activities such as preperformance picnics and private dress rehearsals.⁴⁹

The Associates raised funds for the Foundation through special events and activities. In 1973, the first Associates Ball was held, and the event continued to be held annually as an end-of-season fundraiser. Those in attendance, including cabinet members, congressmen, and the president and first lady, enjoyed a dinner on the Filene Center stage followed by a performance. Funds raised at the Ball helped support the Wolf Trap Company and the Wolf Trap Institute for Early Learning through the Arts (discussed later).⁵⁰ In addition to organizing the Ball, the Associates led the “Wolf Trap and the Arts” luncheon lecture series, developed and sold the Wolf Trap Picnic Cookbook (first published in 1976), and volunteered at the Associates Gift Shop in the Filene Center.⁵¹

The Wolf Trap Gala, another major fund-raising event, marked the start of the performing season. This event was held on the lawn in front of the administration building and was attended by several hundred guests. For several years, actress Elizabeth Taylor chaired the gala. One year First Lady Nancy Reagan served as cochair with Taylor. Beverly Sills, the famed opera star, and actor-comedian Bob Hope served as master of ceremonies at various points in the history of the gala. Performers included Liza Minnelli, Henry Fonda, Sammy Davis Jr., and Jean Pierre-Bonnefous, among many others. This event, like the Associates Ball, was often attended by important political figures, including the president and first lady, cabinet members, and congressional leaders.⁵²

⁴⁹ Wolf Trap Centerlines, Vol. I, June 14–July 2, 1975, Folder “6/23/75—Wolf Trap,” Box 6, Sheila Weidenfeld Files, Gerald R. Ford Presidential Library; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 21.

⁵⁰ George B. Hartzog Jr., Chairman, Board of Directors, Wolf Trap Associates to Office of the Chairman, Memorandum: Wolf Trap Associates Status Report Since September 1974, January 19, 1975, Folder “Wolf Trap Farm Park,” Box 47, Betty Ford White House Papers, 1973–1977, Gerald R. Ford Presidential Library; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 9; Catherine Marie Flanagan, “Wolf Trap Farm Park: The Evolution of a Partnership” (MA diss., American University, 1989), 60; Francis Rackemann, “Wolf Trap Ball Capping Season,” *The Evening Sun* (Baltimore, MD), September 13, 1974, p. B2.

⁵¹ “Wolf Trap Offers Lectures-in-the-Meadow,” *The Frederick News-Post* (Frederick, MD), July 27, 1976, p. B-5; “Martha Graham to Speak: Wolf Trap to begin lecture series,” *The Morning Herald* (Hagerstown, MD), February 4, 1977, p. 8; “Hit a Tasty Note: Food for ‘Pops’ Should Be as Good as the Music,” *The Atlanta Constitution* (Atlanta, GA), June 5, 1980, p. F1; Francis Rackemann, “Weekly Calendar: Music,” *The Evening Sun* (Baltimore, MD), January 11, 1974, p. B5; Rackemann, “Wolf Trap Ball Capping Season,” *The Evening Sun* (Baltimore, MD), September 13, 1974, p. B2; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 21.

⁵² Mary Campbell, “Singer Prefers Present Route,” *The Victoria Advocate* (Victoria, NC), May 25, 1981, 9C; Christine Arnold, “Drizzly Weather Fails to Dampen Wolf Trap Weather,” *The Miami Herald* (Miami, FL), June 3, 1981, 7B; “Wolf Trap Gala Entertainers Listed,” *The Lancaster New Era* (Lancaster, PA), May 3, 1977, p. 20.

The Wolf Trap-American University Academy of Performing Arts

Before the December 16, 1970, Cooperative Agreement was finalized, the Foundation received a letter from the NPS that established the authority of the Foundation to enter into an agreement with American University (AU).⁵³ This agreement, as outlined in a September 28, 1970, letter, gave the university “the authority to develop and administer the [Foundation’s] national education program for primary school age, high school age, and graduate performing arts students.”⁵⁴ Given that the Academy was an extension of AU’s summer study program, all students were under the exclusive direction of AU, which charged fees, granted credits, and issued rules and regulations. Accommodations and food were provided by AU, while transportation to and from the Filene Center was provided by the Foundation.⁵⁵ Private foundations, individuals, and the National Endowment for the Arts funded the program.⁵⁶

In 1971, a total of 230 students were selected by the Academy through a series of nationwide auditions. Students participated in either the eight-week music program or two four-week sessions in the dance program. The core of the Academy’s music program was the National Youth Orchestra and Chorus.⁵⁷ The Youth Orchestra was made up of two outstanding high school musicians from each state. In 1971, Frederick Fennell, the conductor of the University of Miami Symphony Orchestra, and Vilem Sokol, the conductor of the Seattle Youth Symphony Orchestra, directed the Youth Orchestra. Vito Mason, the director of the American University Singers, and Vera Tilson, the conductor of the Arlington Metropolitan Chorus, conducted the National Youth Chorus.⁵⁸

The Academy also sponsored the Academy National Orchestra (also referred to as the Academy National College Orchestra). The Academy National Orchestra offered college-level musicians the opportunity to play in groups—ranging from a full orchestra to

⁵³ WTF to Eugene B. Kassman, American University, Letter, September 28, 1970, p. 1, Folder 13, Box 1, Subseries D, Series I, MRCE.

⁵⁴ WTF to Eugene B. Kassman, American University, Letter, September 28, 1970, p. 2, Folder 13, Box 1, Subseries D, Series I, MRCE.

⁵⁵ G. Ray Arnett, Assistant Secretary for Fish and Wildlife and Parks to Secretary of the Interior, Memorandum: MBO Project to Improve Par Management in the National Capital Region, March 19, 1981, pp. 2–3, Folder 14, Box 2, Subseries G, Series I, MRCE; H. Gilbert Lusk, Superintendent WOTR, “Readers Digest Questionnaire: Treasures of America,” January 4, 1972, Folder 22, Box 1, Subseries G, Series I, MRCE. Eugene Kassman, Academy Director, expected to grant about 300 scholarships to students for the 1971 Academy, News Release—The American University News Bureau, Folder 13, Box 1, Subseries D, Series I, MRCE.

⁵⁶ Flanagan, “Wolf Trap Farm Park: The Evolution of a Partnership,” 33.

⁵⁷ Flanagan, “Wolf Trap Farm Park: The Evolution of a Partnership,” 34.

⁵⁸ News Release—The American University News Bureau, Folder 13, Box 1, Subseries D, Series I, MRCE; H. Gilbert Lusk, Superintendent WOTR, “Readers Digest Questionnaire: Treasures of America,” January 4, 1972, Folder 22, Box 1, Subseries G, Series I, MRCE.

chamber ensembles—under the direction of a professional musician. The first year the program was offered, several well-known conductors participated, including Isler Solomon, the conductor of the Indianapolis Symphony Orchestra; Alexander Schneider, the Artistic Director of Schneider Concerts at the New School in New York City; and Eleazar de Carvalho, the conductor of the Pro Arte Symphony of Long Island and the music director of Hofstra University.⁵⁹ Dance companies in residence included Viola Farber, Erick Hawkins, Bella Lewitsky, and the Dance Theatre Workshop of New York.⁶⁰

The program was extremely popular, with the number of students increasing from 230 in 1971 to 350 in 1973 and 400 in 1974. Naima Prevots, the Chairman of the Academy's Programming Coordinating Board, wrote in 1974 that the dance program, in particular, had "gained a reputation that rivals any other dance program in the country. Students are drawn by the outstanding professional faculty and intense and varied classroom learning."⁶¹ Other benefits that added to the popularity of the program included free tickets to a professional performance in their area of study and the opportunity to perform on the Filene Center stage.⁶² Students were also permitted to organize their own performances and present them on one of the park's secondary stages.⁶³

In 1974, the Academy expanded to include a theatre program with a focus on "professional training in improvisational techniques and contemporary theatre."⁶⁴ Similar to the dance program, the theatre program had two four-week sessions. That first year, the program had 160 enrollees who were a mix of theatre professionals, theatre majors, and theatre teachers. Dance students who wanted to combine disciplines were permitted to participate in the program. Courses included classes in "Circus Techniques, Voice, Yoga, Games, Games as an Extended Acting Technique, and Experimental Improvisations."⁶⁵ A course in Arts Management was also offered in 1974.⁶⁶

⁵⁹ News Release—The American University News Bureau, Folder 13, Box 1, Subseries D, Series I, MRCE; H. Gilbert Lusk, Superintendent WOTR, "Readers Digest Questionnaire: Treasures of America," January 4, 1972, Folder 22, Box 1, Subseries G, Series I, MRCE.

⁶⁰ Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 33–34.

⁶¹ Naima Prevots, Report on the American University Wolf Trap Academy for the Performing Arts, 1974, The American University/Wolf Trap Academy for the Performing Arts Files, Department of Performing Arts, The American University, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 31–32.

⁶² WTF to Eugene B. Kassman, American University, Letter, September 28, 1970, p. 1, Folder 13, Box 1, Subseries D, Series I, MRCE.

⁶³ Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 34–35.

⁶⁴ Naima Prevots, Report on the American University Wolf Trap Academy for the Performing Arts, 1974, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 35.

⁶⁵ Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 35.

⁶⁶ Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 35.

Despite the success and popularity of the Academy, the agreement with AU was not meant to be long-term; rather, it was meant to provide training services for the Foundation's performing arts company, the Wolf Trap Company.⁶⁷ The Foundation, in a letter dated August 7, 1974, informed AU that "an exclusive arrangement with a single institution will not be in Wolf Trap's best interest [moving forward]; nor will an arrangement whereby Wolf Trap's name is associated with a particular program. Accordingly, we will not be able to consider a further renewal of the 1971 agreement."⁶⁸ In a press release issued on August 15, 1974, AU announced the end of this partnership. The release read: "In order to continue to expand the scope of the summer activities in the performing arts, its association will no longer be limited exclusively to the Wolf Trap Foundation. Henceforth, the American University/Wolf Trap Academy for the Performing Arts will be known as the American University Academy for the Performing Arts. . . . The Academy will continue its philosophy of providing intensive professional training in music, dance, and theatre. As in previous summers, young artists will be encouraged to explore facets of all three performing arts."⁶⁹

Educational Opportunities Today

After the Foundation's relationship with AU came to an end, the Foundation's Education Department assumed responsibility for providing high-quality arts education. The Education Department continues to offer educational programming for all ages, including private lessons and group master classes in theatre, dance, and songwriting. Private lessons are available in voice, piano, and guitar, and internships offer hands-on experience in arts administration, education, and technical production.⁷⁰ The Foundation's primary programs are the Wolf Trap Company and the Institute for Early Learning Through the Arts, both discussed as follows.

⁶⁷ Regional Director, NCR to Assistant Secretary for Fish and Wildlife and Parks, Draft Memorandum: Performing Arts Management, Attachment: Responses to Performing Arts Report, p. 16, Undated, Folder 14, Box 2, Subseries G, Series I, MRCE; G. Ray Arnett, Assistant Secretary for Fish and Wildlife and Parks to Secretary of the Interior, Memorandum: MBO Project to Improve Par Management in the National Capital Region, March 19, 1981, p. 6, Folder 14, Box 2, Subseries G, Series I, MRCE.

⁶⁸ Elizabeth S. May to Naima Prevots, Letter, August 7, 1974, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 37.

⁶⁹ Naima Prevots, *Press Release*, August 15, 1974, The American University/Wolf Trap Academy of Performing Arts, Department of Performing Arts, The American University, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 36.

⁷⁰ "Classes & Workshops," *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021, <https://www.wolftrap.org/education/classes.aspx>; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 16.

The Wolf Trap Company

The Wolf Trap Company was formed in the summer of 1972 as part of the Foundation's Education Program. Elizabeth S. May, Chairman of the Foundation's Education Committee, wrote that the purpose of the Company was to use "[the Foundation's] resources as an international performing arts institution to provide knowledge and enrichment for all segments of the population" and "provide opportunities and leadership to future artists, artistic directors, performing arts technicians, and administrators."⁷¹ The program, conceived by Foundation Executive Director Joe Leavitt, was essentially "an apprentice program for promising young artists."⁷²

The Foundation recruited 60 to 100 singers, dancers, and theatre technicians, ages 17 to 38, through national auditions.⁷³ Those selected were trained to become professionals in their area of expertise through intensive study, practical training under professional directors, and participation in productions on the Filene Center stage.⁷⁴ By 1973, the Company had 40 members "who participated in training sessions and performed both chorus and small individual roles in Wolf Trap productions."⁷⁵ In 1972 and 1973, participants were housed in the AU dormitories and given a cash grant of \$1,000 for the 10-week season. The purpose of this arrangement was to encourage Company members to intermingle with Academy students. This arrangement was unsuccessful due to a lack of organization and the Company's performance schedule.⁷⁶

⁷¹ Elizabeth S. May, Chairman, Education Committee, WTF, "Proposed Goals of the Wolf Trap Foundation Education Program," Undated, Wolf Trap Collection, Special Collections and Archives, George Mason University Library, Fairfax, VA, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 37.

⁷² Elizabeth S. May, Chairman, Education Committee, WTF, "The Flowering of an Opera Company," *Filene Center Lines*, Summer 1978, 13, as cited Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 38.

⁷³ "Readers Digest Questionnaire: Treasures of America," January 4, 1972, Folder 22, Subseries G, Series I, MRCE; National Park Service, *Statement for Management: Wolf Trap Farm Park for the Performing Arts*, 7; Meryle Secrest, "Grooming Wolf Trap Group," *Washington Post*, May 17, 1972, p. C10.

⁷⁴ Participants performed with stars such as Roberta Peters, Norman Treigle, Phyllis Curtin, Eileen Shelle, and Pierre Duval in "The King and I," "Romeo and Juliette," "Treemonisha," and "The Marriage of Figaro," Secrest, "Grooming Wolf Trap Group," p. C10; National Park Service, *Statement for Management: Wolf Trap Farm Park for the Performing Arts*, 7; Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 38. Because of the educational component, the Foundation proposed that AU coordinate regional auditions and organize final auditions for the Company. The Foundation further proposed that the university grant credits to those participating in the program. AU students would be permitted to audition, WTF to Eugene B. Kassman, American University, Letter, September 28, 1970, p. 4, Folder 13, Box 1, Subseries D, Series I, MRCE.

⁷⁵ May, "The Flowering of an Opera Company," *Filene Center Lines*, Summer 1978, 13, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 38.

⁷⁶ Prevots, *Press Release*, August 15, 1974, as cited in Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 38.

In 1976, the number of students in the program was reduced to 16 so that students could get the training and exposure needed to advance their careers.⁷⁷ The Wolf Trap Company, renamed the Wolf Trap Opera Company in 1977, selected students with a specific role in mind and presented three full-scale operas at the Filene Center and/or the Barns of Wolf Trap each year. The Barns, located on the south-side of the Dulles Airport Access Highway, were opened by the Foundation in 1981 as a year-round indoor venue.⁷⁸

The program was expanded in 1980 to include fellowships for two music coaches/conductors, one librarian, one stage director, one music administrator, one set designer, one production coordinator, and one master-class coordinator. “The Wolf Trap Company,” wrote Paul Chaplin, “is unquestionably a proving ground. For the young people involved, it affords privileged access to the true professionalism of the performing arts. This remarkable program for study and performing is yet another fact of the total Wolf Trap concept of giving the young American every opportunity to assume an important role in the cultural life of the country.”⁷⁹ Many of the Wolf Trap Opera Company alumni have gone on to perform with the Metropolitan, New York City, and Washington Opera Companies.⁸⁰

The Wolf Trap Opera Today

The Wolf Trap Opera continues to provide a summer residency program for emerging professional singers, specifically singers that are at a point between academic training and a full-time professional career. Around 800 singers audition annually, and 15 to 20 are selected to become “Filene Artists.” Acceptance is not based on casting requirements; rather, the season’s operas are selected to highlight the skills and strengths of those selected. This approach has made the “Wolf Trap Opera one of the most respected artist training programs in the country.”⁸¹ The Wolf Trap Opera also casts Filene Artists in all featured and leading roles, which is unusual for an opera residency program.⁸²

In addition to the Filene Artists, the Wolf Trap Opera selects 16 to 20 “Studio Artists” a year. These singers are current undergraduate juniors or seniors, or students currently enrolled in a master’s degree program. Studio Artists participate in a curriculum

⁷⁷ Flanagan, “Wolf Trap Farm Park: The Evolution of a Partnership,” 39. Another source documents the year as 1973, Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 17.

⁷⁸ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 18.

⁷⁹ Paul Chaplin, “The Wolf Trap Company,” Filene Center Magazine, Wolf Trap Collection, Special Collections and Archives, George Mason University, Fairfax, Virginia, as cited in Flanagan, “Wolf Trap Farm Park: The Evolution of a Partnership,” 40.

⁸⁰ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 18.

⁸¹ “About Wolf Trap Opera,” *The Wolf Trap Foundation for the Performing Arts*, accessed July 2021, <https://www.wolftrap.org/opera/about.aspx>.

⁸² “About the Filene Artist Program,” *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021, <https://www.wolftrap.org/opera/people/filene-artists.aspx>.

designed to enhance their skills and prepare them for their careers. Opera professionals work with Studio Artists to improve and advance their audition and performance techniques, as well as their personal artistry, movement and dance, acting and improvisation, and diction and recitative. The Studio Artists gain on-stage experience performing in small roles and choruses. Some Studio Artists are given larger roles.⁸³

The Wolf Trap Opera's Fellowship Program also provides entry-level professional experience in directing, coaching, and conducting. Coaching Fellows provide artist coaching as needed and typically serve as the rehearsal pianist for one or more production. Directing Fellows serve as the assistant director for Wolf Trap Opera productions, and may direct Studio Artist scenes and provide private dramatic coaching.⁸⁴

The Wolf Trap Institute for Early Learning through the Arts

Mary Frances Pearson, Chairman of the Foundation's Education Committee, implemented a program in 1979 that integrated the performing arts into the recreational programming of people with physical disabilities. The program, which was developed with a grant from the Department of Education, was so successful that the Head Start Bureau of the United States Department of Health and Human Services reached out to the Foundation in 1981, requesting that they develop a performing arts training and childhood development program for Head Start teachers, children, and parents. The Head Start Bureau provided the Foundation with a \$87,422 grant to create the Wolf Trap Institute for Early Learning.⁸⁵

The Wolf Trap Institute Today

The Wolf Trap Institute continues to provide professional performing artists with training in early childhood development and curriculum. These artists—musicians, dancers, singers, puppeteers, mimes, storytellers, and actors—are trained to work in classrooms with teachers. As Wolf Trap Teaching Artists, they work with teachers to integrate the arts into the classes' curriculum, help develop and refine lesson plans to meet the needs of the teacher and the classroom, and work with teachers to help build confidence in their ability

⁸³ "About the Studio Artist Program," *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021, <https://www.wolftrap.org/opera/people/studio-artists.aspx>.

⁸⁴ "About the Fellowship Program," *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021, <https://www.wolftrap.org/opera/people/fellows.aspx>.

⁸⁵ Flanagan, "Wolf Trap Farm Park: The Evolution of a Partnership," 45; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 12.

to independently integrate arts learning activities. The American Institutes for Research conducted an evaluation of the Institute’s approach and found that participation had a significant positive impact on both the students and teachers.⁸⁶

Early childhood educators across the country can benefit from the Institute’s training in arts integration. School districts, professional organizations, theatres, and performing arts centers can join the Wolf Trap Affiliate Network and gain access to resources that enable implementation of the Wolf Trap model at the local level. Resources offered to Wolf Trap Affiliates include access to research and lesson plans, training and professional development (arts integration workshops, digital arts education resources, classroom residences, etc.), and ongoing support from the Wolf Trap Institute.⁸⁷

⁸⁶ “Institute for Early Learning through the Arts,” *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021, <https://www.wolftrap.org/education/arts-integration-early-childhood/institute-early-learning-arts.aspx>.

⁸⁷ “Institute for Early Learning Through the Arts,” *The Wolf Trap Foundation for the Performing Arts*, assessed July 2021.

Part II

The Destruction and Rebuilding of the Filene Center 1982–1984

CHAPTER FOUR

The Show Must Go On

Chapter Summary

The original Filene Center was an architectural marvel, but had numerous design and construction flaws due to budget shortfalls and the elimination of some critical design elements, including a fire-suppression system. On April 4, 1982, the same month that work began on the Filene Center’s fire suppression system, a fire ignited and destroyed the building.¹ The Filene Center was self-insured, which meant that there was no insurance money to fund the reconstruction. The Foundation initiated a fund-raising campaign but expected some federal financial support.² In addition to fund-raising, the Foundation had just six weeks to secure a temporary facility for the 1982 performing season. With assistance from the Saudi Arabian Ambassador, a temporary structure—the Meadow Center—was secured and the season opened only one week late.³

In May 1982, Mrs. Shouse, the Foundation, and the DOI reached an agreement that the Foundation and the federal government would evenly split the cost of the new facility, an estimated \$17.5 million. Draft legislation (H.R. 6875) was transmitted to Congress in late July 1982. While this legislation underwent revisions, a \$2 million appropriation was included in Public Law 97-257 for the rebuilding of the Filene Center. The appropriation

¹ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 24–31, 87; Alpha Corporation, Quinn Evans Architects, and Summer Consultants Inc., *Historic Structure Report: The Filene Center* (Prepared for the National Park Service, National Capital Region, Washington, DC: August 2017), 3–8 to 3–30; Martin Weil and Sandra R. Gregg, “Wolf Trap Park Theatre Guttled By 4-Alarm Fire: Wind-Whipped Blaze Destroys Wolf Trap Theatre,” *Washington Post*, April 5, 1983, p. A1.

² Boodman and Gregg, “Wolf Trap Board Plans to Rebuild Theatre,” A1; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 89.

³ Richard Harrington, “Wolf Trap in a Tent,” *Washington Post*, June 16, 1982; Amy Bermant, “Wolf Trap Following old mandate: The show must go on,” *The Capital Times* (Madison, WI), July 21, 1982, p. 30; Jacqueline Trescott, “Wolf Trap Opening Delayed,” *Washington Post*, February 9, 1984, p. D11; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 90; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 32.

was contingent upon the enactment of the authorizing legislation, which President Reagan signed into law (Public Law 97-310) on October 14, 1982. Pursuant to the Act, the Foundation would receive a \$9 million grant and an \$8 million loan.⁴

The construction of the new Filene Center commenced in December 1983, and on July 30, 1984, the new Filene Center opened for a five-week performing season. The new Filene Center was completed at a cost of \$21.6 million. The Foundation applied \$4.6 million in donations to cover the overage.⁵

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The first Filene Center was constructed by Norair Engineering Corporation of Washington, DC, and designed by MacFadyen and Knowles. It received widespread acclaim for its setting, design, and acoustics. Despite this praise, there were significant and expensive issues that had to be addressed to avert structural failure. These issues were the result of design and construction flaws, cuts made due to funding, and an accelerated construction schedule. Repairs and improvements were made to the Filene Center throughout the 1970s and early 1980s. Some of the most significant were the reroofing of the stage house, the installation of drains, the closing off of the back porches, the addition of cables in the roof structure, and the installation of new steel under the balcony seating area.⁶

In early April 1982, one of the original design elements that had been removed as a cost-cutting measure—a fire suppression system—was in the process of being installed. Funding for the system was requested in 1977 but not received until FY 1982. This system was necessary given the number of flammable props, equipment, and high-wattage lighting fixtures in the theatre. The park had also been plagued by fires since its establishment, which raised awareness of the importance of fire prevention. On March 13, 1971, three-and-a-half months before the scheduled opening of the Filene Center, an arsonist set fire to the theatre. The fire destroyed about 60 percent of the building and the resulting repairs were an estimated \$650,000. A fire caused by a welding spark ignited a small area in the Filene Center

⁴ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 92, 97–99; *Historic Structure Report: The Filene Center*, 3–34; William Kronholm, “Cost Sharing Plan Sought for Wolf Trap,” *The News Journal* (Wilmington, DE), May 12, 1962, 52; “The 50–50 Plan: Interior’s Proposal to Rebuild Wolf Trap,” *Washington Post*, May 12, 1982, p. B1; US Congress, House, *Wolf Trap Farm Park Act*, HR 6875, 97th Cong., introduced in House July 27, 1982; “Senate Adopts Bill to Rebuild Wolf Trap,” *The News Leader* (Staunton, VA), October 3, 1982, p. 3; “Aid for Wolf Trap Authorized,” *The Daily Press* (Newport News, VA), September 16, 1982, 59.

⁵ *Historic Structure Report: The Filene Center*, 3–37; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 107; *Wolf Trap Farm Park Loan Repayment, Hearing before the Subcommittee on National Parks and Public Lands, Committee on Interior and Insular Affairs*, 101st Cong., 2nd sess., September 27, 1990, p. 20.

⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 24–31; *Historic Structure Report: The Filene Center*, 3-8 to 3-27.

in March 1980. The contractor covered the cost of repairs, which were approximately \$5,000. The Children's Theatre-in-the-Woods (1976) and Composer's Cottage (1979) were other park facilities destroyed by fire. Both were thought to have been arson.⁷

On the evening of April 4, 1982, a fire broke out in the Filene Center. Fairfax County firefighters arrived at the scene six minutes after the fire was reported and spent several hours trying to get the blaze and small brush fires under control. High winds fed the fire, and the Filene Center was destroyed to such an extent that the exact cause of the fire could not be determined. However, the origination point was traced to the dimmer room below stage right. No evidence of arson was found.⁸

The day after the fire, President Reagan called Mrs. Shouse to express his sympathy. David Gergen, the White House Communications Director, quoted the president as saying, "It's a tragic thing, and we'll just have to see if we can help."⁹ Reagan directed James Watt, the Secretary of the Interior, and Frank Hodsoll, the Chairman of the National Endowment for the Arts, to assess the damage. Charles S. Robb, the Governor of Virginia, and Representative Frank R. Wolf (R-VA) also visited the site and advocated for rebuilding. Mrs. Shouse and the Foundation Board were committed to rebuilding but saw the reconstruction as the federal government's responsibility. The Filene Center, as a federal government building, was self-insured, so there was no insurance money to fund the reconstruction. Some members of Congress did not want to divert funds to the reconstruction when other parks needed refurbishment. Undersecretary of the Interior Donald Paul Hodel recommended that rebuilding with private funds be encouraged.¹⁰

The Foundation initiated a nationwide fund-raising campaign, and simultaneously there was an outpour of support from local arts and citizen groups. Washington-area artist Wendy Ross sold sculptures mounted on wood salvaged from the charred beams of the Filene Center; Hecht's Company, a department store, sold T-shirts and bumper stickers with the inscription "Wolf Trap Lives." A local Neiman Marcus store donated a fifth of its sales for three days, which amounted to \$56,000. Funds from the opening night galas at

⁷ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 25–27; *Historic Structure Report: The Filene Center*, 3–16; Caryle Murphy, "Children's Theatre Burns, Arson Suspected as Cause," *Washington Post*, November 19, 1976, p. C6; "Wolf Trap Fire Is Believed Arson," *The Evening Star* (Published as *The Washington Star*), December 10, 1979, p. 57; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 10.

⁸ *Historic Structure Report: The Filene Center*, 3–30; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 87; Weil and Gregg, "Theatre Guttled by 4-Alarm Fire," A1; Sandra G. Boodman, "Tentative Cause of Fire at Wolf Trap Is Fixed," *Washington Post*, April 23, 1982, p. B1; Boodman, "Wolf Trap Fire Wasn't Set Deliberately, Investigators Feel," *Washington Post*, April 24, 1982, p. B1.

⁹ Sandra G. Boodman and Sandra R. Gregg, "Wolf Trap Board Plans to Rebuild Theatre," *Washington Post*, April 6, 1982, A1.

A Foundation booklet states that President Reagan spoke with Mrs. Shouse and assured her that the federal government would provide financial assistance in the rebuilding of the Filene Center, Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 31.

¹⁰ Boodman and Gregg, "Wolf Trap Board Plans to Rebuild Theatre," A1; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 89.

both Constitution Hall and the Kennedy Center were donated. Ella Fitzgerald, a frequent performer at the Filene Center, participated in a commercial to raise funds; WETA-TV hosted a telethon where private corporations matched donated funds (approximately \$390,000); and various Embassies hosted dinners and other events to raise money. The US Postal Service even issued a commemorative stamp and gave the Foundation's fund-raising campaign its own zip code to expedite donations. On a smaller scale, but just as meaningful, were the donations of children and the local community.¹¹

The Foundation also had the difficult task of securing a temporary facility for the 1982 season in just six weeks. Offers to donate geodesic domes and tents were received, but the most suitable offer was from Sprung Instant Structure Inc. of Calgary, Canada, for a modular auditorium. However, the only model large enough was in Saudi Arabia, used as an international oil technology center. Sheikh Faisal Alhegalan, the Saudi Arabian Ambassador, facilitated the transfer of this structure to the United States. The Royal Saudi Arabian government paid approximately \$100,000 to ship the tent from Dubai to New York, where it was then transported to the park by truck. The new tent was erected with the help of volunteers within just two weeks.¹² A *Washington Post* (1982) article described the structure, known as the Meadow Center, as "a hybrid of a giant airplane hangar and a modernist Russian Orthodox church, with sides and the back open for ventilation."¹³

It cost the Foundation an estimated \$700,000 to transform the structure into a theatre. Donations of lighting equipment (approx. \$50,000) and sound equipment took some of the financial burden off the Foundation. There was seating for 2,000 inside the Meadow Center, and an additional 4,500 could be accommodated on the lawn. Trailers at the back of the center served as dressing rooms and offices. The 12-week season opened

¹¹ *Historic Structure Report: The Filene Center*, 3-31 to 3-32; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 31; Joseph McLellan, "Salvaging the Season: Kay Shouse's Whirlwind after the Fire," *Washington Post*, April 6, 1982, p. D1; Benjamin Forgey, "Instant Wolf Trap: Trustees, Staff Ponder Temporary Structure," *Washington Post*, April 24, 1982, p. C1; "Web of Activity Keeps Longtime Washington Cultural Leader Busy," *The Tyler Courier-Times* (Tyler, TX), July 1, 1984, 57; Sandra G. Boodman and Stephen J. Lynton, "Fire's Aftermath: Hundreds Call Wolf Trap Board and Promise Financial Support," *Washington Post*, April 7, 1982, p. C1; Carla Hall, "Wolf Trap Raises \$500,000: Size of U.S. Contribution in Doubt," *Washington Post*, May 8, 1982, p. C1; "The People's Park for the Performing Arts: How Fire Took the Filene Center and the People Put It Back," *Wolf Trap*, accessed December 2020, <https://www.wolftrap.org/about/venues/filene-center/filene-center-fire.aspx>; Irvin Molotsky, "Offers Pouring in to Help Wolf Trap," *New York Times*, April 11, 1982, sect 1., p. 46. Not all of the publicity about the fund-raising campaign was positive. Some critics found it concerning that the social elite were investing in a theatre where the "audience is 90 percent suburban white," instead of investing in facilities and programs that would better serve the city's poor and largely non-white population, Lynn Rosellini, "Wolf Trap Turns into a Very Important Charity," *New York Times*, June 1, 1982, A20; Joseph McLellan, "It's Wolf Trap's Turn in the Receiving Line," *Washington Post*, April 25, 1982, L1; "Theater to Rely On Public Help," *The Daily Press* (Newport News, VA), April 6, 1982, 10.

¹² "The People's Park for the Performing Arts," *Wolf Trap*, accessed December 2020; Briefing Statement for Secretary Lujan, May 8, 1989, 1989, Subfolder "Agreements and Contracts for Stagehands with WTF 1970s and 80s," Folder "Stagehands," Area Location 1.3, WOTR; Bermant, "The show must go on," 30.

¹³ Richard Harrington, "Wolf Trap in a Tent," *Washington Post*, June 16, 1982.

one week late and only two acts, singer Lou Rawls and the New York City Opera, canceled.¹⁴ Attendance was low, with sales averaging at about 44 percent of capacity at the end of July (at the same time last year, sales averaged at 62 percent the capacity rate).¹⁵ Figures remained low throughout the rest of the season. “We’re losing money,” testified Mrs. Shouse at a Congressional hearing on Wolf Trap, “because that center [referring to the Meadow Center] is not holding that same number of people as last summer. . . . We have people who don’t come because they like numbered seats, and ours came too late to number. We have people who don’t come because they don’t have enough room for picnics.”¹⁶

Although the original Filene Center was worth an estimated \$6 million, the cost of the new amphitheater was projected to cost \$17.5 million. In May 1982, Mrs. Shouse, the Foundation, and the DOI reached an agreement that the Foundation and the federal government would evenly split the cost of the new facility. This would speed up the construction process, because if funded solely by the NPS, federal procurement regulations would necessitate a March 1985 start date.¹⁷ Mrs. Shouse and the Foundation would have preferred an 80-20 arrangement (the 20 percent being the amount raised by private contributions), but 50-50 was more likely to get Congressional approval. Representative Frank Wolf (R-VA) advocated for the federal government’s 50 percent to be made available in the form of a loan so that construction could commence quickly. The loan was to be repaid “promptly” with funds secured in the form of private donations.¹⁸

By late July 1982, draft legislation (H.R. 6875) had been transmitted to Congress. The legislation proposed a \$9 million federal grant and \$9 million loan, which was to be repaid by the Foundation in five years. Insurance on the Filene Center was to be maintained by the Foundation. H.R. 6875 also took into consideration the toll lanes that the state of Virginia was planning to build on either side of Dulles Airport Access Highway. When constructed, the access ramps to and from Wolf Trap would shift from the highway to the outer toll lanes, bringing traffic noise closer to the park. If the legislation was passed,

¹⁴ Some sources state that the tent was used as a storage facility in Saudi Arabia while others state that it was used for a trade fair, Harrington, “Wolf Trap in a Tent;” Bermant, “Wolf Trap Following old mandate,” p. 30; Trescott, “Wolf Trap Opening Delayed,” D11; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 90; Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 32.

¹⁵ Carla Hall, “Attendance Down at Wolf Trap: 44 Percent Ticket Sales Leave Officials ‘Concerned,’” *Washington Post*, July 22, 1982, E1.

¹⁶ “Wolf Trap’s Meadow Center Is Losing Money,” *The News Journal* (Wilmington, DE), August 19, 1982, p. 52.

¹⁷ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 92; *Historic Structure Report: The Filene Center*, 3–34; William Kronholm, “Cost Sharing Plan Sought for Wolf Trap,” *The News Journal* (Wilmington, DE), May 12, 1962, 52; “The 50–50 Plan: Interior’s Proposal to Rebuild Wolf Trap,” *Washington Post*, May 12, 1982, p. B1.

¹⁸ “Announcement of rebuilding of Wolf Trap Said premature,” *The Clarion-Ledger* (Jackson, MI), May 31, 1982, 7B.

the FAA was to confirm that the state had considered measures to protect Wolf Trap from air and noise pollution *before* granting the state the right-of-way to build the toll road (Refer to Part II, Chapter 4, for additional information on the toll road).¹⁹

While the draft legislation underwent revisions, Public Law 97-257 was passed on September 10, 1982. Sandwiched within this Act, which mandated supplemental appropriations for projects across all federal government agencies, was a \$2 million appropriation for the rebuilding of the Filene Center. The appropriation was contingent upon the enactment of the authorizing legislation. On October 1, 1982, H.R. 6875 was passed in the House and the Senate. President Reagan signed the Wolf Trap Farm Park Act into law (Public Law 97-310) on October 14, 1982. Pursuant to the Wolf Trap Farm Act, the Foundation would receive a \$9 million grant and an \$8 million loan. The grant was to be given to the Foundation 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 Filene Center.”²⁰ To encourage fund-raising, the loan was to be made available in an amount equal to twice the amount of nonfederal contributions. In other words, the Foundation would have to raise \$4 million to qualify for the \$8 million loan.²¹ Public Law 97-310 also stipulated the following:

1. The loans given to the Foundation were to be paid in full, with interest, within no more than five years.
2. The Foundation was to maintain insurance on the Filene Center.
3. The Secretary was responsible for overseeing reconstruction of the Filene Center and had final approval on location and design.
4. The Foundation was responsible for managing construction activities, including the selection of an architect, general contractor, and subcontractors.
5. The Secretary was permitted to provide technical and financial support services to the Foundation. Financial support was to be provided on a reimbursable basis and for the purpose of reconstructing the Filene Center.

¹⁹ US Congress, House, *Wolf Trap Farm Park Act*, HR 6875, 97th Cong., introduced in House July 27, 1982; “Senate adopts bill to rebuild Wolf Trap,” *The News Leader* (Staunton, VA), October 3, 1982, p. 3; “Aid for Wolf Trap Authorized,” *The Daily Press* (Newport News, VA), September 16, 1982, 59; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 97.

²⁰ *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*, Public Law 97-310, *US Statutes at Large* 96 (1982): 1455, see Appendix 5; “Reagan Signs Wolf Trap Bill,” *Washington Post*, October 15, 1982, p. E6; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 7.

²¹ *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 7; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 99.

As of March 1984, the Foundation had raised \$6.3 million. Some of these funds were raised at the February 1983 gala hosted by Bob Hope, Elizabeth Taylor, and Sammy Davis Jr. Tickets ranged from \$10 to \$1,000 and approximately 12,000 attended, Robert M. Andrews, “Main theater at Wolf Trap, destroyed by fire, to reopen for shortened season,” *The Desert Sun* (Palm Spring, CA), March 1, 1984, 44; “Stars stage park benefit,” *The Record-Journal* (Meriden, CT), January 7, 1983, p. 13; “12,000 Turn Out For Wolf Trap Gala,” *The Daily Press* (Newport News, VA), February 9, 1983, p. 15.

6. A general management plan (GMP) was to be prepared for the park and submitted to the Committee on Interior and Insular Affairs and the Committee on Energy and Natural Resources no later than January 1, 1984.
7. The Cooperative Agreement, dated September 16, 1980, was to remain in effect until a new agreement was signed.²²

On November 2, 1982, the NPS and the Foundation executed a Memorandum of Understanding that outlined the procedures to be followed in the rebuilding of the Filene Center. The Foundation announced later that month that Dewberry & Davis, a Fairfax, VA architectural firm, had been selected to design the new Filene Center. The theatre was to have the same general look as the original, but with several improvements (top-grade sound and lighting technology, automatic sprinkler system, fire-retardant siding, accessibility modifications, and an additional 200 seats). A separate agreement executed on November 23 outlined the terms under which the appropriated grant monies would be disbursed to the Foundation. Public Law 97-394, passed on December 30, 1982, appropriated the remaining \$15 million.²³ Additional fire, safety, and contract modifications increased construction costs to \$21.6 million. The Foundation applied \$4.6 million in donations to cover the overage.²⁴

Construction of the new Filene Center commenced in December 1983, with a scheduled completion date before the start of the 1984 performing season.²⁵ Winter ice storms delayed Phase I of construction and placed Phase II approximately 40 days behind schedule. Phase II commenced in March 1984, resulting in a delayed opening and shortened season.²⁶ On June 20, 1984, the new Filene Center was dedicated at a celebratory fundraiser dinner. One thousand people, including Vice President George Bush and Senator John Warner (R-VA), attended the \$200-a-plate dinner. Singers Karen Akers, Lainie Kazan, and Richard Fredericks gave a postdinner concert in the new theatre, which

²² *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*, Public Law 97-310, *US Statutes at Large* 96 (1982): 1455–1458.

²³ *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 7; Phil McCombs, “Fairfax Firm to Design Filene Center,” *Washington Post*, November 23, 1982, p. D3; *Historic Structure Report: The Filene Center*, 3-34 to 3-36; “Construction Begins At Wolf Trap,” *The Daily Press* (Newport News, VA), December 15, 1982, p. 3.

²⁴ *Wolf Trap Farm Park Loan Repayment, Hearing before the Subcommittee on National Parks and Public Lands, Committee on Interior and Insular Affairs*, 101st Cong., 2nd sess., September 27, 1990, p. 20.

²⁵ *Historic Structure Report: The Filene Center*, 3–37; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 107.

The Wrecking Corporation of America, based in Alexandria, VA, bid to pay for and tear down the gutted theatre for \$1,001, Jay H. Handelman, “Wolftrap Charm Unique,” *The Daily Press* (Newport News, VA), May 30, 1982, p. 60; Lloyd Grove, “The Razer’s Edge: Firm Offers Money to Tear Down Wolf Trap Cash and Carry,” *Washington Post*, April 27, 1982, p. B1.

²⁶ Jacqueline Trescott, “Wolf Trap Opening Delayed,” *Washington Post*, February 9, 1984, p. D11; “Wolf Trap sets second tent season,” *The Philadelphia Enquirer* (Philadelphia, PA), April 15, 1983, 26-D.

was still undergoing some final touches. On July 30, 1984, the Filene Center opened for a five-week performing season. The NSO and opera singer Plácido Domingo welcomed the public to the new Filene Center, performing for an overflow crowd of nearly 7,000.²⁷

²⁷ "Arts Center Dedicated," *The Kenosha News* (Kenosha, WI), June 21, 1984, p. 20; "Filene Center, Wolf Trap reopen," *The Kingsport Times-News* (Kingsport, TN), July 31, 1984, p. 2A; Stephen Cera, "Opera Opens New Pavilion at Wolf Trap," *The Baltimore Sun* (Baltimore, MD), August 1, 1984, 37; Benjamin Forgey, "Beauty from the Filene's Ashes: From Fiery Disaster to Fine Design in 2 Years," *Washington Post*, July 28, 1984, p. C1; "Wolf Trap to reopen in midsummer," *The Post-Crescent* (Appleton, WI), March 19, 1984, A-11; "Arts center dedicated," *Kenosha News* (Kenosha, WI), June 21, 1984, 20.

CHAPTER FIVE

Interpretation and Special Events

The Meadow Center, which was erected in a natural meadow area, impacted the use of the adjacent Meadow Tent and picnic area. Interpretive programs traditionally held in the Meadow Tent, such as participatory theatre and the Pre-Performance Previews, were moved to the newly constructed Concert Shell. The Concert Shell was constructed in 1983 and replaced the former band shell, which had been used for parkwide festivals and weekend programs in the spring and fall.¹

Annual visitation evidenced a marked decline. Even so, the park continued to offer its standard interpretive programs: Conductor-Guest Artist Series, Pre-Performance Previews, Children's Theatre-in-the-Woods, Saturday-in-the-Park programs featuring music, storytelling, mime, and scenes from opera, and nature walks/hikes. Special events sponsored in cooperation with the Foundation were still held in 1982, including the annual International Children's Festival, National Folk Festival, and Holiday Sing-a-Long. The jazz, bluegrass, and modern dance festivals hosted by the Foundation were also held in 1982.² However, the Holiday Sing-a-Long was canceled in 1983 due to the lack of suitable facilities.³ Also, after 12 years at Wolf Trap, the National Council for the Traditional Arts announced that the National Folk Festival would be moving to the Cuyahoga Valley National Recreation Area in Ohio. Howard Sacks, the Associate Director of the Washington-based Council, told the *Baltimore Sun* (1983) that the Filene Center fire was the "immediate catalyst" that caused the Council to begin looking for a new site. The new building, according to Sacks, cut back on available space for the festival.⁴

¹ 1983 Statement for Interpretation and Visitor Services, pp. 15–17.

² *General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts* (Final) [hereafter *1997 GMP/DCS/EIS (Final)*] (Washington, DC: National Capital Region, National Park Service, Department of the Interior, July 1997), p. 79; 1983 Statement for Interpretation and Visitor Services, pp. 15–17; 1983 Summer Interpretive Program Pamphlet, Subfolder "Park Statement for Interpretation 1983," Folder "Annual Reports & Statements for Management," Area Location 2.2, WOTR; Erica Beth Weintraub, "At Wolf Trap, the stars on the stage vie with the stars in the sky," *The Philadelphia Enquirer* (Philadelphia, PA), June 13, 1982, pp. 1-I, 11-I; "Festival invites local ballet," *The Daily Press* (Newport News, VA), August 28, 1983, p. 59; "Children get top billing for Wolf Trap Festival," *The Baltimore Sun* (Baltimore, MD), August 7, 1983, p. 69.

³ 1984 Annual Statement for Interpretation and Visitor Services, Folder "Annual Reports and Statements for Mgmt," Area Location 2.2, WOTR; "Wolf Trap," *The Evening Sun* (Baltimore, MD), December 2, 1982, p. 66.

⁴ Bob Downing, "Folk festival leaves Washington," *The Baltimore Sun* (Baltimore, MD), April 17, 1983, p. D19; "Folk festival may be back in '84, '85," *The Akron Beacon Journal* (Akron, OH), September 26, 1983, pp. A8.

CHAPTER SIX

Resource Management

In June 1983, Bill Crockett joined the Division of I&VS&RM as a GS-7 Supervisory Park Ranger (the position became GS-9 the following year). Crockett supervised a full-time permanent park technician (GS-6) and seasonal park technicians (GS-3, 4, 5). Resource management was the responsibility of the ranger staff, so they updated the park's Resource Management Plan annually. This plan covered turf management, boundary management, trails management, hazardous trees, resource inventory and monitoring, bird management, wildlife management, creek bank stabilization, insect and pest management, and the park's planting plan.¹

Gypsy moth, a pest that causes defoliation and tree mortality, was a major resource management concern in the early 1980s. From 1982 to 1984, extensive monitoring efforts were initiated in the form of egg mass surveys and a male gypsy moth trapping program. The local government simultaneously initiated its own monitoring efforts to assess the need for control measures. Other resource management projects were conducted by partner organizations. The National Wildlife Federation (NWF) conducted a "Waterlife Ecology Program" at the pond in the park. An agreement, which had been in effect for several years, established that the NWF would share its findings with the park.²

¹ 1982 Annual Statement for Interpretation and Visitor Services, p. 11, Folder 21, Box 1, Subseries F, Series I, MRCE; 1983 Annual Statement for Interpretation and Visitor Services, pp. 14; 1984 Annual Statement for Interpretation and Visitor Services, p. 17; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

Other sources state that Crockett began his career at Wolf Trap as a Park Ranger and was later promoted to Supervisory Park Ranger, "Bill Crockett Wins 1994 Ranger Award," *The Curtain Call*, August 26, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

² 1982 Annual Statement for Interpretation and Visitor Services, pp. 3-4; 1983 Annual Statement for Interpretation and Visitor Services, pp. 5-6; 1984 Annual Statement for Interpretation and Visitor Services, p. 5.

CHAPTER SEVEN

The Dulles Toll Road and Sound Mitigation

In the late 1970s, VDHT introduced plans to construct toll lanes parallel to the Dulles Airport Access Highway from Interstate 495 to Route 28. The construction of the toll lanes would necessitate shifting the access ramps to and from Wolf Trap from the highway to the outer toll lane, which would bring traffic noise closer to the Filene Center. The DOI informed VDHT that a sound wall would be needed to shield the park from highway noise. The DOI had the authority to intervene on this matter because the toll road was in the FAA's right-of-way. The FAA, under Section 4(f) of the 1966 US Department of Transportation Act, was required to consider all feasible alternatives to avoid or minimize harm to park and recreation lands, wildlife, and waterfowl refuges.¹

The height of the sound wall was researched and debated throughout the early 1980s. VDHT proposed a 10-foot sound barrier while Wyle Laboratories, the acoustical firm commissioned by the NPS, recommended a 25-foot sound barrier to satisfy the 54-decibel peak noise level.² In the project's Environmental Impact Statement (EIS; April 1982) and corresponding Record of Decision (July 1982), the FAA and VDHT committed to a 25-foot sound barrier.³ The April 4, 1982, fire that destroyed the Filene Center, however, provided the opportunity to consider site locations further from the Dulles Airport Access Highway. Wyle measured ambient noise at three sites and reported that there were

¹ Section 4(f)," *Federal Transit Administration*, last modified December 18, 2015, <https://www.transit.dot.gov/regulations-and-guidance/environmental-programs/section-4f-department-transportation-act>; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 95–96; "Highlights," *The Daily Press* (Newport News, VA), February 23, 1979, p. 16.

² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 95–97. Documents from Subfolder "Noise Measurements 1979–1982 Dulles Road," Folder "Sound Agreements," Area Location 1.2, WOTR: Peter K. Kasper, Program Manager, Wyle Laboratories to Vernon Smith, Regional Services Division, NCR Design Services, Letter, August 16, 1979, Kenneth J. Plotkin, Program Manager, Wyle Laboratories to Vernon Smith, Regional Services Division, NCR Design Division, Letter, September 24, 1981; Plotkin to Smith, Letter, September 23, 1981.

³ Documents from Subfolder "Dulles Toll Road EIS Commitment to WOTR Re Noise July 7, 1982," Folder "Sound Agreements," Area Location 1.2, WOTR: Record of Decision: Dulles Airport Access Highway Outer Parallel Toll Roads between Virginia Route 28 and Interstate 495 In Fairfax County, Virginia, July 26, 1982; William D. Bettenberg, Deputy Assistant Secretary to James A. Wilding, Director, Metropolitan Airports, Letter, July 7, 1982.

significant acoustical benefits at these locations.⁴ The two acoustical firms hired by the Foundation—Bolt, Bernek, and Newman Inc. and Paul Veneklasen and Associates—disagreed and reported that the original site and the sites recommended by Wyle were “essentially equal from the point of view of background noise.”⁵

At the request of John F. Seiberling, Chairman of the Subcommittee on Public Lands and National Parks of the House Interior and Insular Affairs Committee, the acoustical firms completed a joint study.⁶ In their September 1982 report, the three firms stated that there was no appreciable decrease in noise at the alternative sites and that the original site was “better positioned so as to require less extensive construction of localized barriers to solve this problem.”⁷ A maximum of 46 decibels was also established as the new peak level. If the theatre was reconstructed at its original location, a 40-foot sound wall plus two additional barriers were recommended.⁸

Public Law 97-310, which authorized providing federal financial assistance to the Foundation for the rebuilding of the Filene Center, was signed into law on October 14, 1982, with the understanding that the Foundation would use some of the loan money to pay for the extra 15 feet added to the sound wall. Dewberry and Davis, the architectural firm contracted by the Foundation to design the new theatre, prepared and submitted plans for the 40-foot sound wall. Their estimate (\$833,000) exceeded what the Foundation was willing to pay, so the NPS suggested that the wall panels be cast with staggered horizontal joints instead of a solid build. This brought the cost down to a more manageable \$541,820.⁹ On January 10, 1983, the FAA granted VDHT an easement for the construction of the Dulles Toll Road.¹⁰ An agreement was then executed on July 22 between VDHT and the Foundation. This agreement established that the Foundation would pay \$541,820 for

⁴ Kenneth J. Plotkin, Program Manager, Wyle Laboratories to Vernon Smith, Regional Services Division, NCR Design Division, Letter, July 12, 1982, Subfolder “Noise Measurements 1979–1982 Dulles Road,” Folder “Sound Agreements,” Area Location 1.2, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 98.

⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 98.

⁶ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 98–99.

⁷ “Background: Basis for Increasing Height of Sound Wall, Building Ticket Book, and Providing Special Sound Modifications, Received April 11, 1983, Subfolder “Sound Wall Construction,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

⁸ “Background: Basis for Increasing Height of Sound Wall, Building Ticket Book, and Providing Special Sound Modifications, Received April 11, 1983, Subfolder “Sound Wall Construction,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

⁹ “Background: Basis for Increasing Height of Sound Wall, Building Ticket Book, and Providing Special Sound Modifications,” Received April 11, 1983, Subfolder “Sound Wall Construction,” Folder “Sound Agreements,” Area Location 1.2, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 104–5.

¹⁰ 1983 Deed of Easement for the Dulles Toll Road, Subfolder “FAA-VDOT Deed of Easement 1983,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

the sound wall while VDHT would pay for the remainder. (The total cost was an estimated \$1,444,852.44.¹¹) In 1986, the Virginia state legislature voted to forgive the Foundation's debt for the extra 15 feet.¹²

Almost a year later, a discrepancy between the construction drawings and the existing conditions was identified. The planned sound wall "was specified to traverse an uphill slope east of Trap Road rather than the downhill slope that presently exists."¹³ If constructed as planned, project costs would increase substantially. Dewberry and Davis submitted a revised plan that would move approximately 250 feet of the wall off of the VDHT right-of-way onto NPS land by approximately 15 feet. All concerned parties agreed, and on January 23, 1984, the NPS issued a Special Use Permit (with an expiry date of November 5, 2008) to VDHT for the construction of a permanent earth berm support, and the long-term operation and maintenance of the wall and berm.¹⁴

While the Toll Road was under construction, the NPS temporarily allowed two-passenger vehicles to use the access ramps to and from Trap Road.¹⁵ The 1983 Deed of Easement established that once the Toll Road was "completed and operating, the entrance and exit ramps at Trap Road shall be restricted to use by the visitors of Wolf Trap Farm Park unless otherwise agreed to by the National Park Service."¹⁶ An April 23, 1982, Memorandum of Understanding between the Metropolitan Washington Airports Authority (owned and operated by the FAA until 1987) and the Foundation allowed for visitors to the Barns, the Foundation's year-round indoor venue on the south side of the Dulles Airport Access

¹¹ *Wolf Trap Farm Park for the Performing Arts: Joint Management Study* (Washington, DC: National Park Service, National Capital Region, March 1993), p. 8.

¹² Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–64.

¹³ Jacob Fish, "Regional Director, NCR to Harold C. King, VDHT, Letter Re: Permit Numbers 6:800:0141," January 11, 1984, Subfolder "NCR—VDOT—Special Use Permit—Sound Wall Construction—1984," Folder "Sound Agreements," Area Location 1.2, WOTR; 1992 Statement for Management, p. 6, Subfolder "Park Annual Report—1992," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

¹⁴ Fish to King, Letter Re: Permit Numbers 6:800:0141," January 11, 1984, Subfolder "NCR—VDOT—Special Use Permit—Sound Wall Construction—1984," Folder "Sound Agreements," Area Location 1.2, WOTR; 1992 Statement for Management, p. 6, Subfolder "Park Annual Report—1992," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

¹⁵ Honorable John W. Warner, Letter, November 14, 1984, Subfolder "Agreements Re Dulles Road," Folder "Sound Agreements," Area Location 1.2, WOTR.

¹⁶ 1983 Deed of Easement for the Dulles Toll Road, Subfolder "FAA-VDOT Deed of Easement 1983," Folder "Sound Agreements," Area Location 1.2, WOTR.

Highway, to use the ramps when there was a scheduled performance. This agreement did not specify the use of the ramps for private Foundation events.¹⁷ The precast sound barrier was completed before the Dulles Toll Road opened to the public on October 1, 1984.¹⁸

¹⁷ Memorandum of Understand between the Metropolitan Washington Airports and the WTF, April 23, 1982, Subfolder “Folder “1982 Agreement MWA—WTF on Toll Road Names,” Area Location 1.2, WOTR.

¹⁸ “New Toll Road,” *The Evening Sun* (Baltimore, MD), September 4, 1984, p. 21; 1984 Annual Statement for Interpretation and Visitor Services, p. 5; “MWAA History and Facts,” *Metro Washington Airports Authority*, accessed September 2020, <https://www.mwaa.com/about/mwaa-history-and-facts>.

CHAPTER EIGHT

The Draft 1984 General Management Plan

Chapter Summary

Public Law 97-310 called for the preparation of a General Management Plan (GMP). A draft GMP was completed in May 1984, outlining the major issues faced by park management and presenting a plan to resolve these issues. One issue was insufficient parking. While improvements had been made since the opening of the park in 1971, overflow continued to be a problem and the 1984 draft GMP proposed the development of a two-level parking terrace for 2,030 cars west of Trap Road. The proposed parking garage was never constructed, and parking continued to be an issue.¹ There were also issues with the Main Gate Facility and plaza. The 1984 draft GMP presented plans, such as the addition of a second story to the Main Gate Facility and the removal of the circle road and parking area in front of the Filene Center, that would improve pedestrian flow, consolidate operations, and provide an acoustical buffer. No elements of this plan were implemented. Lastly, the draft GMP proposed developing the headquarters building and adjacent facilities into the park's main interpretive area. This plan, which would involve relocating the Theatre-in-the-Woods and converting the Hay Barn into an interpretive space, was never implemented.²

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¹ *Wolf Trap Farm Park: An Administrative History*, 37–38; *Draft General Management/Development Concept Plan/Environmental Assessment: Wolf Trap Farm Park for the Performing Arts* [hereafter *1984 Draft GMP/DCP/EA*] (Denver, CO: Denver Service Center, National Park Service, May 1984).

² *1984 Draft GMP/DCP/EA*.

Parking

Parking had been an issue at Wolf Trap since the early planning and development phase. NPS officials had originally planned for at least 1,300 to 1,500 parking spots, but only 400 permanent parking spots could be constructed due to the depletion of development funds. Richard Bowser of the ESC explored parking alternatives, including a bus service from various locations outside of the park. A combination of temporary parking and bus service was the NPS's preferred alternative. The Foundation, however, opposed this idea and supported the development of a two-story parking garage (an idea presented to Foundation officials by the NPS Director). At the request of the Foundation, a parking structure plan was developed by Smith Construction Company and Dewberry, Nealon, and Davis. Their proposal, which consisted of a three-story parking garage with 1,700 stalls, would cost an estimated \$2.5 million. The NPS estimate for the parking structure was approximately \$4 million. In May 1971, a request was sent to the OMB to raise Wolf Trap's loan ceiling to \$9,567,000. This included \$4.2 million for the parking garage. Since additional federal financial assistance was not imminent, and the planned opening of the park was July 1, the Foundation agreed to provide temporary parking for 1,600 cars west of Trap Road.³

This parking level proved insufficient and caused severe traffic congestion along Trap Road and onto the access ramp. On April 11, 1971, President Nixon signed H.R. 11303 into law (P.L. 92-272), raising the appropriations ceiling for Wolf Trap (\$5,473,000) and allowing for the immediate reprogramming of \$665,000 to the park. Under Superintendent Joseph Antosca, two parking lots—the East Parking Lot (350 spaces) and West Parking Lot (1,000 spaces)—were established. A pedestrian underpass was also constructed to relieve traffic caused by pedestrians crossing Trap Road from the West Parking Lot. This work was completed in time for the 1972 season.⁴

Despite these improvements, sellout performances exceeded the available parking capacity by approximately 750 cars. To accommodate this overflow, two additional temporary parking areas were established on the grassy slopes immediately northwest of the Filene Center. Gil's Hill, named after the park's first superintendent, could accommodate approximately 450 cars. The second location, the Dust Bowl, could accommodate approximately 300. There were several maintenance and safety issues associated with parking on

³ *Wolf Trap Farm Park: An Administrative History*, 37.

Documents from Folder 16, Box 1, Subseries G, Series I, MRCE: Acting General Superintendent to Director, NPS, Memorandum: Funding Needs for Wolf Trap Farm Park, January 27, 1971; J.E.N. Jensen, Associate Director, NPS Professional Services to Dr. Richard Curry, Assistant to the Director, Memorandum: Wolf Trap Farm—Parking and Transportation Problems, March 23, 1971; Ralph E. Becker to Dr. Richard Curry, Memorandum: Wolf Trap Parking, March 15, 1971; R. B. Bowser, ESC, Position Paper—Wolf Trap Farm Park Parking, March 26, 1971; R. B. Bowser, ESC, Memorandum: Wolf Trap Farm—Transportation Study, April 2, 1971; Gilbert L. Lusk, Superintendent, WOTR to General Superintendent, NCP, Memorandum: Report on Meeting with WTF, March 19, 1971.

⁴ *Wolf Trap Farm Park: An Administrative History*, 38.

the grass, including severe erosion and soil compaction and unsafe muddy conditions during times of heavy rainfall. The latter led to some vehicular accidents and cars getting stuck in the mud and needing to be towed. Sold-out and oversold performances also resulted in approximately 800 cars being parked outside of the park's boundaries along Trap Road.⁵

The 1984 Draft GMP addressed the park's access and circulation problems. It proposed the development of a two-level parking terrace west of Trap Road. This facility would hold 2,030 cars—the maximum number of cars expected for an audience of 6,500—and be designed to handle traffic coming from both the south (via the Dulles Toll Road) and the north (via Route 7). Those arriving from the south would park on the lower level and use the existing pedestrian tunnel under Trap Road, while those coming from the north would park on the upper level and use a new pedestrian pathway and bridge to cross over Trap Road. The plan included returning half of the East Parking Lot to its natural state and using the other half for bus and limousine parking and metro drop-off and pickup. Although these elements of the 1984 Draft GMP were never implemented, they influenced the development of the 1997 General Management Plan/Development Concept Plan/Environmental Impact Statement (1997 GMP/DCP/EIS) (for additional information on parking and the 1997 GMP/DCP/EIS, refer to Part III, Chapter 4, "Parking").⁶

Main Gate Facility and Plaza

The 1984 Draft GMP proposed removing the circle road and parking in front of the Filene Center, and redesigning the existing plaza area to improve pedestrian flow. Restrooms, concessions outlets, and an expanded gift shop space were to be included in the plaza design. A two-story building was also to be constructed, incorporating elements of the existing single-story Main Gate Facility. This building would serve as an additional acoustical buffer and accommodate ticketing and Box Office staff, the House Manager, security personnel, ushers, the press, and the Wolf Trap Associates. On the south side of the new plaza, a small loop turnaround would accommodate emergency vehicles, physically disabled passengers, and those picking up tickets. The temporary trailers that served as office space for more than 1,000 ushers, interpretive staff, USPP, and ticket services staff would be

⁵ *Draft General Management/Development Concept Plan/Environmental Assessment: Wolf Trap Farm Park for the Performing Arts* [hereafter *1984 Draft GMP/DCP/EA*] (Denver, CO: Denver Service Center, National Park Service, May 1984); Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; 1989 Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE.

⁶ *1984 Draft GMP/DCP/EA*; National Park Service, *General Management Plan, Development Concept Plan, Environmental Impact Statement*, Draft [hereafter *1997 GMP/DCP/EIS*] (Vienna, VA: Wolf Trap Farm Park for the Performing Arts, National Park Service, 1997).

removed and replaced with a small parking area for physically disabled visitors. These plans for the Main Gate Facility and plaza were never implemented but influenced the development of the 1997 GMP/DCP/EIS (for additional information on the Main Gate Facility and the 1997 GMP/DCP/EIS, refer to Part III, Chapter 4, “The Main Gate Facility”).⁷

Farmhouse and Associated Structures

The headquarters building and nearby facilities were to be developed into the main interpretive area of the park. This would involve constructing a new headquarters building and parking area at the site of the ASOL/Associates Building. The new park headquarters would include restrooms, a support structure for the dinner tent (which would be moved to this location), an information/orientation facility on the first floor, and office space for the interpretative and visitor services staff (I&VS) on the second floor. The nearby log cabin would continue to be used as a first-aid station and office space for I&VS personnel. To reduce resource damage and facilitate interpretive programming, the Children’s Theatre-in-the-Woods would be relocated to this area. The Hay Barn, which was used for storage, would be stabilized and used as an interpretive facility featuring a library, audiovisual, and museum spaces. These plans were never implemented.⁸

⁷ 1984 Draft GMP/DCP/EA; “Jim Cotter Intones: Much Needed Overhaul of Facilities at Wolf Trap,” *The Wolf Trappists* IV, no. 1, July 2004, pp. 1, 4, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR; 1997 GMP/DCP/EIS.

⁸ 1984 Draft GMP/DCP/EA; “Jim Cotter Intones: Much Needed Overhaul of Facilities at Wolf Trap,” *The Wolf Trappists* IV, no. 1, July 2004, pp. 1, 4, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR.

Part III

The Evolution of the Park 1985–2015

CHAPTER NINE

Filene Center Damage, Repair, and Loan Repayment

Chapter Summary

The decision to fast-track the construction of the second Filene Center resulted in design flaws, poor workmanship, and “many serious problems in design coordination.”¹ The first major problem—an eight-foot-long crack in one of the steel queen beams supporting the Filene Center roof—was identified barely six months after the theatre had reopened to the public.² Kemper Life Insurance Co., the Foundation’s insurance company, and an A&E/Contractor Contributory Fund covered the initial repair and reinforcement of the beam.³ Additional repairs brought the total cost of rebuilding to \$25.7 million. Public Law 99-190, enacted on December 19, 1985, authorized the raising of the loan ceiling from \$8 million to \$9.5 million to cover these additional costs.⁴

The lawsuits, legal fees, change orders, repairs, and cost overages were paid for using funds—a total of \$7,211,000—raised by the Foundation to pay off the principal of the loan. As a result, the principal (\$8 million) accrued interest at \$1.8 million a year. The principal plus interest was to be repaid in full by November 1988. This proved impossible, as the Foundation was not in a position to pay off the principal and interest, while also

¹ B. H. Biderman, Chief of Planning and Design, DSC, “Construction Management Practices,” April 13, 1983, Subfolder “April 1983 Memo Re Construction Management Practices,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

² Robert M. Andrews, “Theater’s Roof Beam Called ‘Safe;’ Probe Begins,” *The Paducah Sun* (Paducah, KY), January 27, 1985, pp. 14; 1985 Annual Report, p. 1, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

³ Hockstader, “Filene Center Repair Gets No Guarantee,” *Washington Post*, May 24, 1985; *Historic Structure Report: The Filene Center*, 3–39; “Theater Beam Fixed at Cost of \$1.5 Million,” *Los Angeles Times* (Los Angeles, CA), May 27, 1985, p. 38; *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 26.

⁴ *Joint Resolution Making further continuing appropriations for fiscal year 1986, and for other purposes*, Public Law 99–190, *US Statutes at Large* 99 (1985): 1231; US Congress, House, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 12; *Historic Structure Report: The Filene Center*, 3–39; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 8.

trying to provide high-quality entertainment and educational programming, to pay off the remainder of their \$1.14 million settlement.⁵ On November 23, 1988, the Foundation defaulted on the NPS's bill of collection for \$14,231,239.75.⁶

The GAO, prior to the Foundation's defaulting on the bill of collection, had reviewed the Foundation's financial condition and concluded that full repayment by the deadline was unlikely. Loan repayment alternatives were explored, and on November 8, 1989, S. 1859 was introduced in the Senate to restructure the repayment terms and conditions.⁷ In October 1990, S. 1859 was passed, and on November 28, 1990, President George H. W. Bush signed it into law. Public Law 101-636 (1) forgave all unpaid interest on the principal; (2) required the Foundation to repay the loan principal within 25 years in equal installments starting June 1, 1991; (3) established that payments could be reduced in any year by a credit not to exceed \$60,000 annually for public service tickets; (4) directed that the Secretary, in cooperation with the Foundation, conduct a study and analysis of operations and management practices (with the study to be completed no later than two years after the enactment date); and (5) prohibited the Foundation from commingling funds between activities within and outside park boundaries. Public Law 101-636 also stated that for the provisions of the law to take effect, the Cooperative Agreement between the Foundation and NPS was to be modified within 120 days of the effective date of the legislation.⁸

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On January 24, 1985, barely six months after the theatre had reopened to the public, an eight-foot-long crack was identified in one of the steel queen beams supporting the Filene Center roof. This beam supported about one-third of the weight of the copper-plated roof, creating what a spokesman for Dewberry and Davis, the firm that had

⁵ As of September 1990, the Foundation had paid the contractor \$735,000 of the settlement with the balance of \$405,000 to be paid in annual installments of \$135,000 ending in 1992, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, pp. 11, 30; *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, February 21, 1990, p. 72–73.

⁶ *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 12–13, 30; *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, February 21, 1990, pp. 66, 72–73.

⁷ US Congress, Senate, *To restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for the reconstruction of the Filene Center in Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes*, S. 1859, 101st Cong., 1st sess., introduced in Senate November 8, 1989.

⁸ *An Act to restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for reconstruction of the Filene Center in Wolf Trap Farm Park, in Fairfax County, Virginia, and for other purposes*, Public Law 101-636, *US Statutes at Large* 104 (1990): 4586–88, see Appendix 6; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 32, 70–71; Amendment 1 to the Cooperative Agreement between the Wolf Trap Foundation for the Performing Arts and the United States of America, Department of the Interior, National Park Service, January 2, 1991, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

designed the new Filene Center, initially described as a “potentially dangerous” situation.⁹ Within days of identifying the crack, a giant crane was brought to the park to stabilize the defective beam.¹⁰ Engineers from Lehigh University in Bethlehem, Pennsylvania, performed tests in February and concluded that the crack in the steel support beam was the result of cold temperatures, wind, a welding flaw, and poor metallurgy.¹¹

As early as 1983, the NPS had expressed concern about Dewberry and Davis’s drawings and specifications, the quality of the general contractor and subcontractor’s workmanship, and the construction management practices of JBG Associates, the firm hired by the Foundation to administer and supervise construction. Ben H. Biderman, the Chief of Planning and Design at the Denver Service Center (DSC), wrote in an April 1983 report that the decision to “fast track” the reconstruction of the Filene Center had necessitated overlapping design and construction activities. This in turn resulted in the unclear designation of responsibilities and “many serious problems in design coordination.”¹² JBG Associates, for example, had the authority to accept or reject work. However, because they did not have a full-time supervisor assigned to the project, some of the work completed by the subcontractors was inadequate (e.g., dewatering), poorly done (e.g., improper alignment of piers and anchor bolts), or simply not completed (e.g., excavating and shoring).¹³

The Foundation hired Charles Guedelhofer of the Chicago-based firm Raths, Raths, and Johnson to supervise the repair of the beam.¹⁴ Scaffolding helped buttress the visibly sagging roof until April 1985 when engineers used a hydraulic jack to boost the roof ten inches to its original height. Construction commenced soon after, and repairs were completed in time for the 1985 performing season. The initial repair and reinforcement of the 130-foot beam were completed at the cost of \$1.5 million. Kemper Life Insurance Co., the Foundation’s insurance company, provided \$1,344,000 for the repair. An A&E/ Contractor Contributory Fund covered a portion of the remaining cost. G&C

⁹ Robert M. Andrews, “Theater’s Roof Beam Called ‘Safe;’ Probe Begins,” *The Paducah Sun* (Paducah, KY), January 27, 1985, pp. 14; 1985 Annual Report, p. 1, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

¹⁰ “Crane Helps Support Roof at Wolf Trap Theater,” *The Baltimore Sun* (Baltimore, MD), January 26, 1985, p. 3; “Defect Found in \$18 Theater,” *The Battle Creek Enquirer* (Battle Creek, MI), January 25, 1985, p. 2.

¹¹ Lee Hockstader, “Filene Center Repair Gets No Guarantee,” *Washington Post*, May 24, 1985, as cited in *Historic Structure Report: The Filene Center*, 3–39.

¹² B. H. Biderman, Chief of Planning and Design, DSC, “Construction Management Practices,” April 13, 1983, Subfolder “April 1983 Memo Re Construction Management Practices,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

¹³ Biderman, “Construction Management Practices,” April 13, 1983; Hockstader, “Filene Center Repair Gets No Guarantee,” *Washington Post*, May 24, 1985.

¹⁴ “Theater Beam Fixed at Cost of \$1.5 Million,” *Los Angeles Times* (Los Angeles, CA), May 27, 1985, p. 38.

Construction, Dewberry and Davis, Globe Iron Construction (which constructed the support beams), Materials Testing Laboratories (which tested the welds), and Bethlehem Steel (the steel supplier) reportedly contributed to the fund.¹⁵

Additional repairs were initiated in the winter of 1985–86. These repairs, which included the permanent repair of the beam and the correction of 126 work items on the original contract, brought the total cost of rebuilding the Filene Center to \$25.7 million. To help fund the repairs, Congress enacted Public Law 99-190 on December 19, 1985. This Act authorized an increase in the loan ceiling from \$8 million to \$9.5 million. Since no appropriation accompanied the authorization, the NPS reprogrammed funds to the park. The amount reprogrammed was adjusted to \$1,435,500 due to the 4.3 percent reduction mandated by the Gramm-Rudman-Hollings legislation.¹⁶

In January 1986, the Foundation filed a \$3 million lawsuit against Dewberry and Davis and G&C Construction Corp. In the suit, the Foundation claimed that the Filene Center was not “properly or adequately designed” and that “errors and inadequacies” in the structural design were the result of Dewberry and Davis’s failure to perform standard calculations, such as the effect of cold temperatures on the box girders.¹⁷ The suit also claimed that there were “numerous instances of improper and inadequate construction” and that G&C Construction Corp. had “employed and allowed defective work and materials” to be used.¹⁸ Numerous other problems, including improper moisture control (which had already resulted in leaks in the stage house and rehearsal hall), were cited in the suit.

¹⁵ Hockstader, “Filene Center Repair Gets No Guarantee,” *Washington Post*, May 24, 1985; *Historic Structure Report: The Filene Center*, 3–39; “Theater Beam Fixed at Cost of \$1.5 Million,” *Los Angeles Times* (Los Angeles, CA), May 27, 1985, p. 38; *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 26. In 1985, Bolk, Berneck & Newman were contracted to finish off improvements to the sound re-enforcement system (measurements and tuning) that were not completed in time for the 1984 season. These adjustments made noticeable improvements to the sound quality during the 1985 season, Ralph A. Hoffmann, Chief, Division of Performing Arts, FY 1985 Annual Report: Division of Performing Arts, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

¹⁶ *Joint Resolution Making further continuing appropriations for fiscal year 1986, and for other purposes*, Public Law 99–190, *US Statutes at Large* 99 (1985): 1231; US Congress, House, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 12; *Historic Structure Report: The Filene Center*, 3–39; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 8. The Gramm-Rudman-Hollings legislation, or the 1985 Balanced Budget and Emergency Deficit Control Act, created statutory deficit limits and a statutory mechanism to enforce the limits in order to balance the federal budget by 1991, Megan Suzanne Lynch, *Statutory Budget Controls in Effect between 1985 and 2002* (Prepared for Members and Committees of Congress by Congressional Research Service, July 1, 2011), p. 1.

¹⁷ Patricia Davis and Steve Hockstader, “Wolf Trap Files \$3 Million Suit Citing Builders,” *Washington Post*, January 22, 1986.

¹⁸ Davis and Hockstader, “Wolf Trap Files \$3 Million Suit.”

Michael E. Jaffe, the Foundation's attorney, wrote in the suit that "the \$3 million reflects money actually spent to remedy the problems and a projection of what it will cost to fix remedial work."¹⁹

The following month, Dewberry and Davis filed a lawsuit against G&C Construction Corp., and G&C Construction Corp. filed a lawsuit against Dewberry and Davis and their subcontractors (Globe Iron Construction, Materials Testing Laboratories, and Bethlehem Steel). Both Dewberry and Davis and G&C Construction Corp. denied responsibility for the crack in the beam and sued the other for their respective costs incurred for its repair. (G&C Construction Corp. sought \$150,000 while Dewberry & Davis sought \$225,000.) While the result of these lawsuits is unclear, the Foundation received a partial settlement on advanced monies for the fractured beam. \$1.1 million of the settlement was given to the federal government in June 1988 to pay off a portion of the loan principal. In 1987, in a separate lawsuit over change orders and the accelerated construction program, the Foundation agreed to pay the contractor \$1.14 million over a six-year period.²⁰

As required by the Wolf Trap Farm Act, signed into law on October 14, 1982, the Foundation raised funds for the repayment of the loan principal. However, the \$7,211,000 raised by the Foundation was diverted to cover the cost of change orders, overages, repairs, legal fees, and temporary facilities. This meant that the \$8 million principal was accruing interest at \$1.8 million a year. Pursuant to the terms of the Act, the principal was to be repaid in full plus interest by November 1988. The Foundation was not in a financial position to pay off the loan while at the same time trying to stabilize its finances, provide high-quality entertainment and educational programming, and pay off the remainder of their \$1.14 million settlement with the construction contractor.²¹

Charles (Charlie) Walters, the Foundation's former Executive VP and CFO, recounts that the Foundation's finances were "a mess" when he was hired as the Vice President of Finance and Administration in June 1985. The Foundation lacked the day-to-day operating funds needed to properly run the organization, accounts receivable and accounts payable were always behind, and there was insufficient cash for payroll. David Packard of Hewlett Packard Co. was on the Foundation's Board and would frequently

¹⁹ Other issues included inaccessible valves in the Filene Center's fire protection system, inadequate access to safety components, and a cracked backstage floor, Grant Wills, "Wolf Trap Sues It's Builders," *The Fairfax Journal* (Fairfax, VA), January 1986, as cited in *Historic Structure Report: The Filene Center*, 3-39 to 3-40.

²⁰ Turcol, "Wolf Trap's Designer, Builder Sue Each Other," *Washington Post*, February 8, 1986; *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 11; US Congress, Senate, *National Park System Review Board; Park Marine Resource Protection; and Wolf Trap Repayment Terms Restructuring, Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, 101st cong., 2nd sess., February 21, 1990, pp. 65, 72; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 7.

²¹ As of September 1990, the Foundation had paid the contractor \$735,000 of the settlement with the balance of \$405,000 to be paid in annual installments of \$135,000 ending in 1992, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, pp. 11, 30; *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, February 21, 1990, p. 72-73.

write checks to cover the Foundation when it overspent. Walters “cleaned house” and removed three people from the Finance Department that were unqualified. He also instituted a monthly budget, started issuing purchase orders, and consolidated the Foundation’s cash into two bank accounts for better tracking. Prior to Walters’s arrival, the Foundation had 9 cash accounts at 12 different banks. This made it difficult to keep track of available funds and resulted in checks being written when no funds were available.²²

Aware of the Foundation’s financial condition, Senators J. Bennett Johnston and James McClure of the Subcommittee on Interior, Environment, and Related Agencies of the Senate Committee on Appropriations requested that the GAO review the Foundation’s financial condition and propose loan repayment alternatives. The resulting May 1988 GAO report documented that from 1981 to 1987 the Foundation’s cumulative operating costs were about \$500,000. This amount was net of losses in 1981, 1982, 1983, and 1985. Although the financial condition of the Foundation had improved since 1987, the GAO concluded that it was unlikely that the Foundation would be able to repay its outstanding debt and the accrued interest by November 1988. This proved true as the Foundation defaulted on the NPS’s bill of collection for \$14,231,239.75 on November 23, 1988.²³

Almost a year later, on November 8, 1989, Senator John Warner (R-VA) introduced S. 1859 into the Senate. S. 1859 called for restructuring the loan repayment terms and conditions. Pursuant to the draft legislation, the Secretary would (1) waive the Foundation’s repayment obligations for half the total amount owed in principal and interest as of the date of enactment; (2) waive interest on any remaining unpaid obligations owed by the Foundation after the date of enactment; and (3) require the Foundation to repay any unpaid obligations in full within ten years in either cash, property, or credits. Such credits could be derived from the Foundation’s educational programs if mutually agreed upon.²⁴

The Subcommittee on National Parks held a hearing on S. 1859 on September 27, 1990. During the hearing, the GAO testified that by July 31, 1990, the Foundation’s debt amounted to \$17,152,446 (or \$8.5 million in principal and \$8.6 million in interest). Excluding this debt, the Foundation’s most recent financial statements indicated that it

²² Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020. David Packard was the biggest donor to the Foundation having donated \$5.35 million since 1971. Mrs. Shouse was the second biggest donor having contributed \$4.6 million since 1971, “Talk and No Talk,” *The News and Observer* (Raleigh, NC), June 20, 1982, 11C.

²³ *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 12–13, 30; *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and Natural Resources*, February 21, 1990, pp. 66, 72–73.

²⁴ US Congress, Senate, *To restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for the reconstruction of the Filene Center in Wolf Trap Farm Park in Fairfax County, Virginia, and for other purposes*, S. 1859, 101st Cong., 1st sess., introduced in Senate November 8, 1989.

was financially sound.²⁵ The GAO testified that repayment of the debt would be “very burdensome, regardless of the payment schedule” and determined that if the interest was forgiven, the Foundation should be able to make annual payments of \$500,000 a year. This amount was based on the Foundation’s net results, which averaged \$770,000 a year over the past five years, and the considerable resources that the Foundation held in various funds and property.²⁶

During the hearing, Representative Lagomarsino questioned whether the Subcommittee should report favorably on a bill that would forgive significant debts during a time of budget deficits (deficits that were the result of the Gramm-Rudman-Hollings legislation). Representative Lagomarsino also expressed concern that forgiving the debt “would be perceived by the public as representing an affluent, exclusive, and well-connected Foundation.”²⁷ Representative Beverly B. Byron asked Najeeb Halaby, the Chairman of the Foundation’s Board, whether the Foundation could use one of its resources—the \$4.6 million Packard Fund—to repay a portion of the loan principal.²⁸ Halaby responded that while the Board had the full authority to determine the use of the Packard Fund, the intent of the former Board member’s donation was to support education. Furthermore, if the Packard Fund was used to pay off the loan principal, there was concern that donors would be hesitant to contribute funds in the future. Halaby stated, “I do not think [that] the taxpayers who are contributors and often big taxpayers want to repay the Government for a loan that some think was never really due.”²⁹

In October 1990, S. 1859 was passed, and on November 28, 1990, President George H. W. Bush signed it into law (Public Law 101-636). The legislation (1) forgave all unpaid interest on the principal and (2) required the Foundation to repay the loan principal within 25 years in equal installments starting June 1, 1991. The first three payments were set at \$215,000 and the remainder at \$359,783. It also (3) established that payments could be reduced in any year by a credit not to exceed \$60,000 annually for public service tickets; and (4) directed that the Secretary, in cooperation with the Foundation, conduct a study and analysis of operations and management practices. This study was to be completed no later than two years after the enactment date. Lastly, it (5) prohibited the Foundation from commingling funds between activities within and outside park

²⁵ US Congress, Senate, Subcommittee, *Wolf Trap Repayment Terms Restructuring*, pp. 7, 12–15.

²⁶ *Wolf Trap Repayment Terms Restructuring*, pp. 15–16.

²⁷ *Wolf Trap Repayment Terms Restructuring*, p. 4.

²⁸ *Wolf Trap Repayment Terms Restructuring*, pp. 23, 75–76.

²⁹ *Wolf Trap Repayment Terms Restructuring*, p. 79.

boundaries. Public Law 101-636 also stated that for the provisions to take effect, the Foundation and Secretary were to modify the Cooperative Agreement within 120 days of the effective date of the legislation.³⁰

³⁰ *An Act to restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for reconstruction of the Filene Center in Wolf Trap Farm Park, in Fairfax County, Virginia, and for other purposes*, Public Law 101-636, *US Statutes at Large* 104 (1990): 4586–88; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 32, 70–71; Amendment 1 to the Cooperative Agreement between the Wolf Trap Foundation for the Performing Arts and the United States of America, Department of the Interior, National Park Service, January 2, 1991, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

CHAPTER TEN

Cooperative Agreement History

Chapter Summary

A Cooperative Agreement outlined the roles and responsibilities of the NPS and the Foundation in the operation of the park. This agreement was updated every few years to address changes such as the Foundation assuming responsibility for the cost of utilities within the Box Office and areas occupied by third-party concessionaires. Changes were also made to provide clarification when wording was vague or open to interpretation. One element of the Cooperative Agreement that fell within a gray area was addressed in Attachment C, incorporated into the Cooperative Agreement in May 1993.¹

In 1998, under Superintendent Richard Wilt (October 1994–March 2000), a 20-year cooperative agreement was executed. The length of this agreement was unusual for the NPS but allowed the Foundation and the NPS to cease renegotiations every three years. The agreement expired on October 1, 2018.

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The Cooperative Agreement executed by the Foundation and NPS Director on September 16, 1980, expired on September 30, 1983, while the new Filene Center was under construction. A new Cooperative Agreement was negotiated between 1983 and 1984, but there is no documentary evidence indicating whether the agreement was executed.² Another draft Cooperative Agreement was completed in July 1988. This draft proposed a significant number of changes, the majority to the benefit of the Foundation. Some of the proposed changes included requiring the NPS to provide utilities at both park and

¹ Robert Stanton, Regional Director, NCR to Shelton G. Stanfill, President, WTF, Correspondence, July 15, 1992, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

² Regional Director, NCR to Carol V. Harford, President, WTF, Correspondence, 1984, Subfolder “Coop Agreement 1983 & 1984,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; Nancy C. Garrett, Associate Director, Administration to Ed Crosland, Chairman of the Board, WTF, Correspondence, September 18, 1983, Subfolder “Coop Agreement 1983 & 1984,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

Foundation buildings, having the NPS assume financial responsibility for special equipment in the Filene Center, and requiring the NPS to provide stagehand services for third-party rentals (see Table 1).³

Table 1. Comparison of the 1980 Cooperative Agreement to the 1990 Cooperative Agreement, Including Suggestions from the 1988 Draft Cooperative Agreement

1980 Cooperative Agreement	1988 Draft Cooperative Agreement	1990 Cooperative Agreement
NPS provided utilities within the park. The Foundation was responsible for the cost of utilities within the Box Office area and areas occupied by concession or third-party occupants. After the first 12 months of the agreement, the Foundation was to assume responsibility for telephone service at the Box Office and Foundation Offices.	The NPS would provide utilities within the park and <i>for the Foundation offices</i> . This included the Foundation’s telephone service. Utility services in concession and third-party occupant areas would be the responsibility of the Foundation <i>if separately metered</i> .	NPS provided utilities within the park. The Foundation was responsible for the cost of utilities within the Box Office area and areas occupied by concession or third-party occupants. The Foundation was to assume responsibility for all Foundation telephone services.
The NPS’s maintenance responsibility, <i>subject to the availability of appropriations</i> , included providing maintenance personnel sufficient to assure the proper functioning of all mechanical and electrical systems and equipment in the Filene Center <u>during rehearsals and performances</u> .	Removed “ <i>subject to the availability of appropriations.</i> ”	Same as the 1980 Cooperative Agreement.
The NPS had no obligation to furnish personnel for programs contracted for or presented by the Foundation.	Removed.	Same as the 1980 Cooperative Agreement.
NPS to provide stagehands for performances and rehearsals.	NPS to provide stagehands for Filene Center performances, rehearsals, and third-party rentals.	Implemented Draft 1988 Cooperative Agreement proposal.
The NPS had no obligation to furnish Box Office personnel and other personnel of the Foundation or personnel of programs contracted for or presented by the Foundation.	Removed.	The NPS had no obligation to furnish Box Office personnel and other personnel or personnel of programs contracted for or presented by the Foundation.

³ 1988 Cooperative Agreement between WTF and the United States of America Department of the Interior National Park Service (Draft), July 18, 1988, Subfolder “Coop Agreement 1988,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

Table 1. continued

1980 Cooperative Agreement	1988 Draft Cooperative Agreement	1990 Cooperative Agreement
The Foundation had primary use of the Filene Center, without charge, during the performance season. Also had use, without charge, of concessions areas in the Center complex.	Added: “The Foundation shall also have use, without charge, of the concession facilities and areas in the <i>Center and Park complex, and the use of other areas in the Park</i> required to enable the Foundation to discharge its responsibilities. . . .”	Same as the 1980 Cooperative Agreement.
The Foundation could contract for and/or itself present performing arts and related educational programming in other areas of the park with the authorization of the <i>Park Director</i> .	The Foundation may present performing arts and educational programs in the Filene Center and other areas of the park when authorized by <i>the Secretary</i> . Such authorization “shall not be unreasonably withheld,” and if a response is not received within five working days, authorized would be deemed granted.	Same as the 1980 Cooperative Agreement.
Foundation responsible for providing any other necessary special equipment.	NPS responsible for providing any other necessary special equipment.	Same as the 1980 Cooperative Agreement.
Foundation agreed to submit a detailed schedule of programs for the upcoming season to the <i>Director of the NPS</i> on or before February 1st of each year.	Foundation agreed to submit a detailed schedule of programs for the upcoming season to the <i>Secretary of the Interior</i> on or before April 1st of each year.	Foundation agreed to submit a <i>preliminary</i> schedule of programs for the upcoming season to the <i>Regional Director, National Capital Region</i> on or before February 1st of each year. On or before April 1st, they were to submit a <i>detailed schedule</i> .
Foundation was to notify the <i>Director of the NPS</i> of proposed admission charges or proposed changes to charges.	Foundation was to notify the <i>Secretary of the Interior</i> of proposed admission charges or proposed changes to charges.	Same as the 1988 Draft Cooperative Agreement.
NPS to process applications from the Foundation for federal financial assistance in an amount equal to that made available to the NPS by appropriation for such purposes. <i>NPS and Foundation planned to work toward making the performing arts programming self-sufficient in order to eliminate the need for federal financial assistance.</i>	Added that the NCR Regional Director could also commit funds to further the park’s objectives.	Same as 1988 Draft Cooperative Agreement.
	Removed underlined from 1980 Cooperative Agreement.	Removed underlined from 1980 Cooperative Agreement.

Table 1. continued

1980 Cooperative Agreement	1988 Draft Cooperative Agreement	1990 Cooperative Agreement
The <i>Director</i> may, upon receipt of the Foundation's written request, furnish additional services (including services that are the responsibility of the Foundation) on an actual cost basis.	Director changed to <i>Secretary</i> .	Director changed to <i>Secretary</i> . Added that the Foundation was to reimburse the Secretary for any costs (utilities or services) incurred in the rental of the Filene Center and other facilities. Any costs incurred by the NPS in connection with broadcasts, residuals, and commercial rebroadcasts were to be reimbursed.
N/A	N/A	Added that the Foundation was responsible for vending machines (except for those in NPS Admin. Offices and maintenance areas) and was to seek NPS approval for all products distributed.
The Foundation was entitled to receive income derived from contractual agreements entered into between the Foundation and producers and educational organizations for the presentation of programs for the public.	The Foundation would enter into and receive the income from contractual agreements for the rental of the Filene Center and other NPS facilities.	Same as the 1988 Draft Cooperative Agreement, though with different wording. Funds derived from contractual arrangements for use of the Center and any other Service facilities may be retained by the Foundation.
The Foundation was to comply with the regulations of the NPS in regard to radio broadcasting, television, filming, etc.	The Foundation would have the exclusive right to permit third parties to make audio and visual recordings, broadcasts, cablecasts and other transmissions or reproductions of performances, subject to generally applicable rules and regulations of the NPS.	Same as the 1980 Cooperative Agreement.
Foundation had the right to submit any proposed modifications, changes, or construction plans to the NPS for review and approval.	Added that the Foundation would have the right to review, comment on, and make suggestions for structural changes to the Filene Center.	Added that the Foundation would have the right to review, comment on, and make suggestions for structural changes to the Filene Center.
	Added that the Foundation would have the right to perform certain modifications/alterations at its expense, subject to the approval of the NPS.	
Cooperative Agreements were typically revised and/or renewed every few years.	The Cooperative Agreement was to be in effect for a period of 10 years. The agreement was to be automatically extended for the successive five-year period, unless either party notified the other three years in advance.	Cooperative agreement in effect until April 30, 1993. Could be extended for an additional three years subject to the approval of both parties.

The Foundation and NPS continued to negotiate the terms of the new Cooperative Agreement. One topic debated was how to handle telephone costs. The 1980 Cooperative Agreement had called for the Foundation to assume responsibility for the telephone service at the Box Office and Foundation Offices within 12 months of the execution of the agreement. This, however, was not enforced and the Foundation accumulated a significant debt.⁴ While Mrs. Shouse and the Foundation would have preferred the NPS to assume responsibility for this cost, the NPS proposed contributing a “definite sum.”⁵ Mrs. Shouse was opposed to this approach because the federal government had set a definitive amount to be reimbursed for the cost of stagehands, which left the Foundation responsible for rising costs and overages. In 1989, Mrs. Shouse wrote to the Secretary: “We know from experience if we accept this we can anticipate the amount being chiseled each year. This is just one example of how the private sector has had to take on added responsibilities which were never anticipated. This can be substantiated by [former NPS Director] George Hartzog.”⁶

The new Cooperative Agreement, executed on March 23, 1990, incorporated some elements of the 1988 Draft Cooperative Agreement. It established that the Foundation was to assume responsibility for their telephone services; that the NPS would provide stagehands at third-party events; and the Foundation would have the right to review, comment on, and make suggestions for structural changes to the Filene Center. Unlike prior agreements, this agreement was signed by the Regional Director rather than the park director or the Secretary.⁷

⁴ The September 1990 Subcommittee hearing documents that from 1984 to 1990 the Foundation had accumulated between \$90,000 and \$100,000 in telephone expenses, *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 36; 1980 Cooperative Agreement between the WTF and the United States of America National Park Service.

⁵ Mrs. Shouse to Manuel Lujan Jr., Secretary of the Interior, Letter, May 18, 1989, Subfolder “Agreements and Contracts for Stagehands with WTF 1970s and 80s,” Folder “Stagehands,” Area Location 1.3, WOTR; 1988 Cooperative Agreement between WTF and the United States of America Department of the Interior National Park Service (Draft).

⁶ Shouse to Lujan, Jr., Secretary, Letter, May 18, 1989.

⁷ Cooperative Agreement between WTF and the Department of the Interior, National Park Service, March 23, 1990, Subfolder “Coop. Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; *Wolf Trap Farm Park Loan Repayment Hearing*, September 27, 1990, p. 36.

Table 2. Comparison of the 1990 and 1993 Cooperative Agreements

1990 Cooperative Agreement	1993 Cooperative Agreement
The NPS, at no expense to the Foundation, was responsible for the structural integrity, general and preventative maintenance, the proper functioning of equipment, and security to ensure the integrity of the park, Filene Center, and all other buildings and structures in the park.	Added: “The Service and the Foundation will develop clear definitions concerning work items which are required for presentations each season and theatrical work necessary to begin and end each season which are the responsibility of the Foundation.”
The NPS was to provide staff for the proper functioning of the Filene Center, the presentation of performances and the conducting of rehearsals, and third-party rentals. This included stagehands.	Removed stagehands from the NPS staffing obligation. Reworded to clarify that the Foundation was to provide stagehands and the NPS was to administer the grant.
N/A	Added: All NPS equipment in the Canteen and/or Courtesy Room was transferred to the Foundation. Replacement and maintenance of this equipment and all other concession-related equipment in the Canteen and Courtesy Room were the responsibility of the Foundation or their authorized concessionaire.
The Foundation was, with approval, allowed to provide performing arts and educational programs in other areas of the park. The Foundation was financially responsible for the programs, including directors, lighting, dancers cast, actors, etc.	Added the Foundation was also financially responsible for <i>stagehands</i> for these programs.
The fiscal year of the Foundation began on November 1st of each year. The Foundation was to submit, annually, and no later than 90 days after the 30th of October, a public accounting report on its financial condition and the result of operations.	November 1st changed to January 1st and 30th of October changed to 31st of December.
Copies of all contracts, licenses, leases, permits, or other authorizations executed for activities within the park must be provided to the NPS within 30 days of execution.	Copies of all contracts, licenses, leases, permits, or other authorizations executed for activities within the park, including all third-party agreements with the Foundation or concessionaires of the Foundation, must be provided to the NPS within 30 days of execution.

In May 1990, Attachment A of the Cooperative Agreement was updated to permit the use of three areas in the plaza by the Foundation. These areas would be used for food and drink concessions, gift sales, and performance sales. Use was to be coordinated with the park’s director. Director St. Jacques, who had received an advanced copy of Attachment A, did not approve of this arrangement because she perceived it as giving “rights” to the private sector to use a public entrance area.⁸

⁸ Acting Regional Director, NCR to Najeeb Halaby, Chairman, WTF, Letter, May 14, 1990, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; St. Jacques, Director, WOTR to Associate Regional Director, Administration, NCR, Memorandum: Proposed Concession Area, May 10, 1990, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

The 1990 Cooperative Agreement was modified on January 2, 1991, in response to Public Law 101-636, which stated that the Foundation and Secretary were to modify the Cooperative Agreement within 120 days of the effective date of the legislation.⁹ In May 1993, the Foundation and the Regional Director executed an extension to the 1990 Cooperative Agreement, extending it through April 30, 1996. Several sections were modified and accommodated in the form of an attachment (Attachment C). Changes included (1) the Foundation assuming responsibility for the cost of stagehands used in the production of performing arts and educational programs in other areas of the park, either presented by the Foundation itself or a third party; (2) establishing that the NPS and Foundation were to develop clear definitions concerning work items; and (3) the Foundation assuming responsibility for all NPS equipment in the Canteen and/or Courtesy Room. This meant that the replacement and maintenance of equipment in this area were the responsibility of the Foundation and its authorized concessionaire.¹⁰

A new three-year Cooperative Agreement was executed on May 1, 1996. The most substantial change was establishing the responsibilities of the park and the Foundation in the operation and maintenance of new park facilities.¹¹ Additionally, the new Cooperative Agreement established that (1) the Foundation could sell items in the meadow area during festivals presented by the Foundation; (2) the Parks and History Association could conduct sales in the park when Foundation concessions were not open; (3) the seating capacity for the lawn area was set at 3,150; (4) the NPS was not responsible for the maintenance or replacement of the Foundation's tent; (5) the Foundation was to maintain, at the its own expense, insurance on the Filene Center and the Meadow's Restaurant, including the deck; (6) the Foundation had the right to include advertising in the House Program; (7) the Foundation had the right to record its own programs on radio, TV, film, etc., without a permit from the NPS; (8) the Foundation was no longer required to get formal approval from the NPS for Filene Center programming and prices (this had not been enforced for many years); and (9) the Foundation would assume all costs related to the maintenance and

⁹ *An Act to restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for reconstruction of the Filene Center in Wolf Trap Farm Park, in Fairfax County, Virginia, and for other purposes*, Public Law 101-636, *US Statutes at Large* 104 (1990): 4586–88; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 32, 70–71; Amendment 1 to the Cooperative Agreement between the Wolf Trap Foundation for the Performing Arts and the United States of America, Department of the Interior, National Park Service, January 2, 1991, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

¹⁰ Attachment C (May 1993) to the Cooperative Agreement between the WTF and the Department of Interior, National Park Service, March 23, 1990, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

¹¹ Cooperative Agreement between the WTF and the Department of the Interior, the National Park Service, May 1, 1996, Subfolder “Post Season Meeting w/Foundation 1991,” Folder “WTF Agreement History,” Area Location 1.3, WOTR [hereafter 1996 Cooperative Agreement]; “Substantive Changes in 1996 Cooperative Agreement,” Subfolder “Post Season Meeting w/Foundation 1991,” Folder “WTF Agreement History,” Area Location 1.3, WOTR.

tuning of pianos in the Filene Center.¹² Amendment No. 1 to the Cooperative Agreement, signed July 1996, authorized what is now known as the South Concession Stand and modified the maximum number of seating on the lawn to 3,160.¹³

A 20-year Cooperative Agreement was executed in 1998. This agreement, which was set to expire on October 1, 2018, did not include any significant changes.¹⁴ However, several elements of this agreement would later fall under review. In September 2018, the Office of the Inspector General of the DOI evaluated the park's relationship with the Foundation and determined that the Foundation had exclusive use of several areas in the park without the appropriate permit. The Foundation used the Encore Circle as a donor facility to the exclusion of the public-at-large, a use that the NPS would traditionally have been reimbursed for through a special use permit. The other issue was the Foundation's use of the marquee to advertise its programs at the Barns, a privately owned facility.¹⁵

¹² 1996 Cooperative Agreement.

¹³ Amendment 1 to Cooperative Agreement between the WTF and the United States Department of the Interior National Park Service, July 1996.

¹⁴ Cooperative Agreement between the WTF and the Department of the Interior, the National Park Service, December 1998, Subfolder "Post Season Meeting w/Foundation 1991," Folder "WTF Agreement History," Area Location 1.3, WOTR.

¹⁵ Office of Inspector General, US Department of the Interior, *Financial, Ethical, and Exclusive Use Concerns about the NPS's Agreement with the Wolf Trap Foundation for the Performing Arts* (Special Report No, 2017-WR-037-A), September 2018.

CHAPTER ELEVEN

Park Directors: Their Accomplishments, Relationship with the Foundation, and Initiatives

Chapter Summary

Park managers are responsible for the preservation and interpretation of park resources. Wolf Trap is unique in that as the only national park for the performing arts, park managers are also responsible for operating a highly acclaimed theatre in cooperation with the Wolf Trap Foundation. Given this management organization, it is important that the park manager maintain a positive working relationship with the Foundation. Director St. Jacques (March 1973–April 1992) was frequently in disagreement with the Foundation, and by the end of her superintendency both parties were “battle weary.” Director Joseph Lawler (May 1992–September 1994) was brought on to mend this strained relationship because of his experience working as the General Manager of the Kennedy Center (1988–92), which is operated in cooperation with a partner organization.

Director Lawler also negotiated an agreement with the Fairfax County Police Department to reinstate parking on the shoulders of Trap Road, saw to the completion of the Joint Management Study (March 1993) required by Public Law 101-636, and initiated the preparation of a new General Management Plan/Development Concept Plan/Environmental Impact Statement (GMP/DCP/EIS). Other planning documents and studies completed during Lawler’s directorship include an Interpretive Management Plan (September 1993) and Traffic and Parking Analysis (December 1993).¹

¹ Joseph M. Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Robert Peccia & Associates, *Traffic and Parking Analysis: Wolf Trap Farm Park* (Prepared for the Denver Service Center, National Park Service, Denver, CO: December 1999).

Director Richard Wilt (October 1994–March 2000) saw to the completion and implementation of the park’s GMP/DCP/EIS (1997), which addressed the park’s parking, traffic, pedestrian, and circulation issues. Wilt was also responsible for negotiating an agreement with VDOT and the MWAA that formalized the practice of keeping the gates to the Dulles Toll Road access ramps open. Director Bill Crockett (March 2000–January 2010) saw to the construction of the new Main Gate Facility, the last element of the GMP, in 2008, as well as the repurposing of the Hay Barn.² Another important development that occurred during Crockett’s directorship was the renaming of Wolf Trap Farm Park for the Performing Arts. On August 21, 2002, Public Law 107-219 was signed into law, renaming the park Wolf Trap National Park for the Performing Arts.³ This change was made to alleviate confusion about the park’s relationship with the NPS.⁴

Superintendent Karen Pittleman (2010–15) was responsible for developing Wolf Trap into a year-round facility. Ranger walks and talks, both natural and historical, were initiated in the off-season and a two-mile hiking trail interpreting the park’s natural resources was established in 2011 in cooperation with the Potomac Appalachian Trail Club (PATC). Phil Goetkin, the park’s master gardener, also created several gardens in cooperation with partner groups to support and encourage biodiversity. The Dimple Garden in front of the Filene Center was created in 2012 and to this day is used in the park’s educational programming.⁵

² Record of Decision: General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts, *Federal Register* 82, no. 155 (August 12, 1997), 43181; *1997 GMP/DCS/EIS (Final)*; National Park Service, *General Management Plan, Development Concept Plan, Environmental Impact Statement, Draft [hereafter 1997 Draft GMP/DCP/EIS]* (Vienna, VA: Wolf Trap Farm Park for the Performing Arts, National Park Service, 1997); Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

³ *An Act to Rename Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and other purposes*, Public Law 107–219, *US Statutes at Large* 116 (2002): 1130.

⁴ Emphasis added by author, US Congress, Senate, Committee on Energy and Natural Resources, *Renaming Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and for Other Purposes*, 107th Cong., 2nd sess., S. Rep. 107-182.

⁵ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020.

Table 3. List of Park Directors/Superintendents and Their Major Accomplishments

<p>J. Claire St. Jacques March 1973– April 1992</p>	<ul style="list-style-type: none"> • Saw the park through the rebuilding of the Filene Center after the April 1982 fire • Theatre-in-the-Woods constructed • 1984 Draft General Management Plan completed • Sound wall constructed • Interpretive program entered its “golden era” in 1985
<p>Joseph M. Lawler May 1992– September 1994</p>	<ul style="list-style-type: none"> • Improved relationship with the Foundation • Put an end to the practice of mass parking/stacked parking • Negotiated an agreement with the Fairfax County Police Department to reinstate parking on the shoulders of Trap Road • The Joint Management Study required by Public Law 101-636 was completed (March 1993) • Preparation of a new GMP/EIS was initiated in 1993 • An Interpretive Management Plan (September 1993) and Traffic and Parking Analysis Study (December 1993) were completed • Bell Atlantic (Verizon) was issued a permit to place an antenna on the Filene Center roof in 1994. The Foundation and the park agreed informally that the funds would go to the Foundation and be used for projects considered mutually beneficial.
<p>Richard Wilt October 1994– March 2000</p>	<ul style="list-style-type: none"> • Saw to the completion and implementation of the park’s GMP (1997) • Sought out alternative funding sources for GMP projects, negotiating in-kind contributions totaling \$110,000 from two construction companies, as well as facilitated the joint funding of the Meadow Pavilion • Formalized the practice of keeping the gates to the Dulles Toll Road access ramps open in an agreement with VDOT and MWAA
<p>Bill Crockett March 2000– January 2010</p>	<ul style="list-style-type: none"> • Hay Barn rebuilt to provide additional restrooms, office space, and storage space • The new Main Gate Facility, the last element of the GMP, was completed • Park’s first Junior Ranger program launched (2003) • Curriculum-based programs developed in partnership with Colvin Run Elementary School (2005)
<p>Karen Pittleman 2010–2015</p>	<ul style="list-style-type: none"> • The Foundation was required to end their leases with the cellular companies and the NPS entered into new agreements. Thereafter, all cell phone funds went directly to the Treasury and could not be used on projects deemed mutually beneficial to the park and the Foundation • Long Range Interpretive Plan completed (November 2011) • Foundation document completed (2013) • Smoking became prohibited in all areas of the Filene Center (2012) • Package inspections became routine upon entrance to the Filene Center and picnic basket and cooler size restricted to 15-by-15” by 22” or smaller (2014) • 2-mile natural resource interpretive hiking trail established in cooperation with the Potomac Appalachian Trail Club (PATC) • 1.5-mile loop trail, called the TRACK Trail, established in partnership with the Blue Ridge Foundation’s Kids in the Parks program • Natural, sustainable garden established in “dimple” in front of Filene Center (2012) • Three vegetable gardens planted (2011)

Director J. Claire St. Jacques

J. Claire St. Jacques retired in April 1992 after 19 years as the park’s director. While a lot was accomplished under her leadership, the park’s relationship with the Foundation was strained. Director St. Jacques and Foundation officials were often at odds, in part due to differing interpretations of the Cooperative Agreement. In 1985, for instance, the Foundation approached St. Jacques about Paramount filming portions of a movie in the Filene Center.⁶ Director St. Jacques rejected the proposal because she had “serious reservations as to whether or not this activity [was] provided for under the terms of enabling legislation and the most recent Cooperative Agreement.”⁷ St. Jacques requested a review by the DOI’s Solicitors Office to ascertain the legality of this proposed use. Simultaneously, the Foundation appealed and received approval from the Regional Director.⁸

A verbal understanding between the Foundation and the Regional Director also led to some disagreements. This agreement gave the Foundation the right of first refusal for the use of various park facilities and areas (e.g., the Shelter, Shelter lawn, and administration lawn), which meant that park events and programs could be moved and/or canceled with little notice. The last disagreement that Director St. Jacques had with the Foundation was over expanding the Wolf Trap Gala into the meadow where a tent would be erected. Director St. Jacques denied the Foundation’s request because this proposed use would tear up the grass. Again, the Foundation appealed and received approval from the Regional Director. St. Jacques announced her retirement after this conflict.⁹

Director Joseph M. Lawler

Joseph M. Lawler, the Chief of the Division of I&VS&RM from 1979 to 1984, returned to Wolf Trap in May 1992 as director. Lawler, who had been the General Manager of the Kennedy Center for the Performing Arts since 1988, was hired for his experience working with partner organizations and was tasked with mending the park’s relationship with the

⁶ Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020; Carol V. Harford, President, WTF to Manus J. Fish, Regional Director, NCR, Correspondence, September 24, 1985, Subfolder “1985 Filming by Paramount in Filene Center,” Folder “Filming,” Area Location 2.1, WOTR.

⁷ St. Jacques to Associate Regional Director, NCR, Memorandum: Use of Filene Center—Motion Pictures, September 27, 1985, Subfolder “1985 Filming by Paramount in Filene Center,” Folder “Filming,” Area Location 2.1, WOTR; Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020.

⁸ St. Jacques to Associate Regional Director, NCR, Memorandum: Use of Filene Center—Motion Pictures, September 27, 1985; Harford to Fish, Correspondence, September 24, 1985.

⁹ Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020; Briefing Statement: Special Events, March 20, 1989, Subfolder “Special Park Uses General,” Folder “Special Park Uses,” Area Location 2.1, WOTR.

Foundation.¹⁰ In an oral history interview, Lawler recounts that the Foundation and park personnel were “battle weary.”¹¹ He found in the Foundation a willing partner and one that shared a similar attitude about the partnership: “If it’s good for the Foundation, it’ll be good for the Park Service. If it’s good for the Park Service, it’d be good for the Foundation.”¹² Director Lawler’s appointment marked a shift in the park’s relationship with the Foundation and improved morale within both organizations.¹³

Director Lawler instituted several important changes before the start of the 1992 performance season: he put an end to the practice of mass/stacked parking and negotiated an agreement with the Fairfax County Police Department that reinstated parking on the shoulders of Trap Road.¹⁴ The Joint Management Study required by Public Law 101-636 was completed in March of the following year. This study provided an analysis of operations, as well as the Foundation and park’s management relationship; delineated operational responsibilities; and supplied an analysis of the financial condition of the Foundation. Preparation of a new GMP/EIS was also initiated. An Interpretive Management Plan (September 1993) and Traffic and Parking Analysis Study (December 1993) (refer to the “Parking” section below) were completed as part of the GMP planning process.¹⁵

In 1994, Director Lawler was approached by Bell Atlantic Mobile (Verizon) about placing an antenna on the Filene Center roof. County zoning did not permit cell towers in residential areas, and the zoning of the park and the height of the Filene Center provided a means to bypass this regulation. Director Lawler consulted with the NPS Solicitor’s Office and confirmed that under the current Cooperative Agreement, the Foundation could enter into a lease agreement with Bell Atlantic. Funds received through the lease agreement went to the Foundation, though it was established in an informal agreement that the funds would

¹⁰ “Moves from Kennedy Center—Lawler Named Director of Wolf Trap Park,” *Sunday Dispatch* (Pittston, PA), June 28, 1992, pp. 25; 1992 Annual Narrative Report, p. 1, Subfolder “Park Annual Report—1992,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020.

¹¹ Joseph M. Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

¹² Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020.

¹³ Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020.

¹⁴ Robert Peccia & Associates, *Traffic and Parking Analysis: Wolf Trap Farm Park* (prepared for the Denver Service Center, National Park Service, Denver, CO: December 1999), p. 3; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joseph M. Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; 1993 Resource Management Plan, p. 20.

¹⁵ Concerning the Foundation’s financial condition, the Joint Management Study presented that while the Foundation had a small operational deficit in FY 1991, its financial condition continued to improve. The Foundation’s operational budget had grown from \$4.5 million in 1985 to \$14 million in the fiscal year ending October 31, 1991. Operating surpluses were generated from FY 1986 to FY 1990, though there was a small deficit in FY 1991. The total expenditures for the NPS at Wolf Trap, including operating program expenses, stagehands, and federal financial assistance, totaled \$72,534,520.00 between 1969 and 1991. NPS budget expenditures rose from \$414,038 in 1971 to \$3,204,976 in 1991, *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 17–18, 49–53.

go to park projects deemed mutually beneficial by both the Foundation and the park. It is important to note that had the NPS entered into the lease agreement with Bell Atlantic, the funds would have gone directly to the US Treasury.¹⁶

Director Lawler assumed the position of Associate Regional Director at the Regional Office in September 1994.¹⁷ While Lawler's tenure as Director was comparatively short, he made a significant impact. He encouraged park employees to excel, and in only three seasons, one park employee was recognized as the NCR's Park Employee of the Year and another as Ranger of the Year. Director Lawler was also named NCR Superintendent of the Year in 1993.¹⁸ In Wolf Trap's volunteer newsletter, *The Curtain Call*, Lawler was thanked for all his efforts. Part of the letter reads: "You came to the park charged with the responsibility to make the relationship with the Wolf Trap Foundation work as intended by Congress. You not only made the relationship work, you made it flourish. You demonstrated to all of us the benefits of close cooperation in a true partnership. All of Wolf Trap, the Park Service employees, Foundation employees, volunteers, and certainly the patrons, have had their life made easier by this new harmonious relationship."¹⁹

Richard Wilt (and the Passing of Mrs. Shouse)

Richard Wilt, the park's Deputy Director since August 1992, was promoted to the position of Director in October 1994.²⁰ Several months later, on December 14, Mrs. Shouse passed away at the age of 98. Memorial statements were made by senators, former First Lady Barbara Bush, and numerous influential figures in the arts. James Wolfensohn, the Chairman of the Kennedy Center for the Performing Arts, commented that Mrs. Shouse left behind "a legacy of enormous dimension" and that she had "made a huge difference in the cultural life of Washington" by making the arts more affordable and accessible.²¹ Mrs.

¹⁶ Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 22.

¹⁷ "Joe Lawler Selected as New Associate Regional Director," *Wolf Trap Farm Park: The Curtain Call*, September 6, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; "Lawler Named Deputy Director of Park Service's Capital Region," *Sunday Dispatch* (Pittston, PA), March 29, 1998, p. 13; "Pittston Native Promoted By National Park Service," *Times-Tribune* (Scranton, PA), March 22, 1998.

¹⁸ "Joe Lawler Named Superintendent of the Year for NCR," *Wolf Trap Farm Park: The Curtain Call* (Special Edition), Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

¹⁹ "So Long Joe...and Thanks," *Wolf Trap Farm Park: The Curtain Call*, September 30, 1994.

²⁰ 1992 Annual Narrative Report, p. 1; "Park Director Announces Retirement," *Wolf Trap Farm Park: What's Happening*, December 9, 1999, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

²¹ Outerbridge, "Wolf Trap Foundation Dies," December 15, 1994.

Shouse was also lauded as a “determined visionary”²² because her tenacious leadership, political connections, and love of the arts had pushed forward the original park proposal as well as the rebuilding of the Filene Center after the April 1982 fire.²³ “Shouse’s legacy,” proclaimed Senator Charles S. Robb (D-VA), “is irrefutable proof that one person’s leadership, persistence and dedication can truly make a difference. Her passing leaves a real void in the performing arts community that will be difficult to fill.”²⁴

During the last decade of her life, Mrs. Shouse had remained involved in park operations and could be seen touring the grounds in a golf cart or wheelchair. She assisted the Foundation with the selection of acts as well as management and promotion.²⁵ Her involvement, however, had significantly decreased. As she told the *Washington Woman* in 1986, “I’m no longer physically able to do as much as I did before.”²⁶ For the first two decades of the park’s history, Mrs. Shouse had played a more prominent role. “Even after she gave the property to the nation,” reports the *Washington Post* (1994), “Shouse’s grip on Wolf Trap remained evident, as she helped guide it to a place of artistic prominence. She regularly attended performances, paying her own way. She traveled to Europe to scout talent and persuaded the Chinese government to allow the Performing Arts Company of the People’s Republic to appear at Wolf Trap.”²⁷ She helped build Wolf Trap into a success and her spirit and vision live on in her gift to the American people.²⁸

Following Mrs. Shouse’s passing, her irrevocable trust was terminated. This gave an attorney from Nutter, McClennen & Fish LLP the authority to make distributions from the trust to the following: (1) Mrs. Shouse’s daughter, Joan Tolley; (2) Carol Harford; (3) the Foundation; (4) the NPS or any organization like Wolf Trap; and (5) students of the arts in need of financial assistance. In 1996, Nutter, McClennen & Fish LLP informed Director Wilt that no assets of the trust would go to the park; rather, all assets would be divided evenly between Mrs. Tolley’s children. As part of the process of formally terminating the

²² Roberta Holland and Kristin Patterson, “Grand Dame of the Arts Dies: Catherine Shouse Dead at 98,” *The Journal* (Fairfax, VA), December 15, 1994.

²³ Susan Ferrechio and Jayson T. Blair, “Wolf Trap Founder Dies at 98,” *Vienna Times* (Vienna, VA), December 15, 1994; Joseph McLellan, “Appreciation: The Many Gifts of Kay Shouse,” *Washington Post*, December 15, 1994.

²⁴ Ferrechio and Blair, “Wolf Trap Founder Dies at 98;” Josph McLellan, “Appreciation.”

²⁵ Bruce Weber, “Catherine Shouse Dies at 98; Founded Wolf Trap Arts Park,” *New York Times*, December 15, 1994, p. B20; McLellan, “The Many Gifts of Kay Shouse.”

²⁶ “Grande Dame at 90,” *Washington Woman*, June 1986, p. 30, Subfolder “News Articles Washington Post Archives 1934–2000,” Folder “Park Histories,” Area Location 4.1, WOTR.

²⁷ Levy, “Wolf Trap Founder Catherine Shouse Dies,” p. A1.

²⁸ Holland and Patterson, “Grand Dame of the Arts Dies.”

trust, Director Wilt signed and returned to the attorney a Release and Assent Agreement, which released “the trustees from liability for having distributed the assets to Mrs. Shouse’s grandchildren.”²⁹ The Foundation was sent the same agreement for signing.³⁰

It was also under Director Wilt that the park’s GMP/DCP/EIS was finalized and implemented. In 1997, after nearly four years of planning, the final GMP/DCP/EIS was made available to the public. On July 29, 1997, the Regional Director approved the final GMP/DCP/EIS, and on August 12 the Federal Register included the Record of Decision for the project, which presented the preferred management alternative to address Wolf Trap’s parking, traffic, pedestrian, and circulation concerns.³¹ Most of the actions, which are discussed in detail throughout Chapter 4, were implemented under Director Wilt. Wilt was industrious and found alternative funding sources for several of these projects, including the clearing of Gil’s Hill and the regrading of the Dust Bowl and Gil’s Hill. Wilt, who retired in March 2000 after serving as the Director of Wolf Trap Farm Park for six years, is also remembered for formalizing the practice of keeping the gates to the Toll Road open in an agreement with VDOT and MWAA (refer to the “Traffic” section that follows).³²

Bill Crockett (and the Renaming of the Park)

Bill Crockett assumed the position of director upon Wilt’s retirement. It was under Director Crockett that the Hay Barn was rebuilt to provide additional restrooms, office space, and storage space. The new Main Gate Facility, the last element of the GMP, was another major project completed while Crockett was director. These projects are discussed in detail in Chapter 4.³³

Another important development was the renaming of the park. The legislation was first introduced in 1998 (H.R. 3957) to rename the park “Wolf Trap National Park for the Performing Arts.” This bill, introduced in the House by Representative Tom Davis (R-VA),

²⁹ Charles A. Rosebrock to Richard P. Wilt, Director, WOTR, Correspondence, September 9, 1996, Subfolder “Filene Trust Dissolution 1996,” Folder “General Legal,” Area Location 1.2, WOTR.

³⁰ Charles A. Rosebrock to Richard P. Wilt, Director, WOTR, Correspondence, September 9, 1996, Subfolder “Filene Trust Dissolution 1996,” Folder “General Legal,” Area Location 1.2, WOTR.

³¹ 1997 Annual Narrative Report, p. 4; Record of Decision: General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts, *Federal Register* 82, no. 155 (August 12, 1997), 43181; *1997 GMP/DCS/EIS (Final)*.

³² 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3; 1997 Annual Narrative Report, pp. 1, 4.

³³ 2001 Annual Narrative Report, p. 2; 2002 Annual Narrative Report, p. 5; Superintendent’s 2003 Annual Narrative Report, p. 2; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; “Ribbon Cutting Ceremony for the New Main Gate,” *Wolf Trap Volunteer Newsletter* (June 2008), p. 1, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR.

was referred to the Committee on Resources where it stalled.³⁴ Representative Davis introduced the same bill (H.R. 2049) in 1999, but it also stalled in the House.³⁵ Durand Jones, the Deputy Director of the NPS (2002–5), later testified in a Senate Subcommittee hearing that these early bills failed because the NPS “was concerned that use of the name ‘National Park’ would place Wolf Trap in a category of a type of park unit that implies a large, spectacular natural place that has a wide variety of attributes, often including significant historic assets.” Additionally, there was concern that the park would be subject to the laws and regulations applicable to national parks.³⁶

H.R. 2440, introduced by Representative Davis on July 10, 2001, addressed these issues and placed the park in a category of its own. If passed, any laws, rules, or regulations applicable to a national park would not be applicable to a “national park for the performing arts.” In December 2001, the bill was passed with House Report 107-330 explaining that the purpose of the legislation was to “alleviate confusion and assist the Wolf Trap Foundation in private fundraising efforts.”³⁷ Deputy Director Jones testified that the name change was “sought by the Wolf Trap Foundation as a way of increasing its visibility as a venue for performing arts and a part of the National Park System, which could potentially help with fundraising.” Senate Report 107-182, however, edited the purpose to read, “To alleviate public confusion about the park’s name, *while recognizing the role this facility plays in the nation’s natural, cultural and educational life.*”³⁸ On August 1, 2002, the Senate passed the bill, and on August 21 President Bush signed it into law (Public Law 107-219). Wolf Trap was officially renamed Wolf Trap National Park for the Performing Arts.³⁹

Karen Pittleman

In January 2010, Director Crockett retired after 27 years at the park. Karen Pittleman, the park’s Deputy Director since 2005, assumed the position of director (now superintendent) after Bill Crockett retired. A Transitional Management Assistance Program (TMAP) and

³⁴ *An Act to Rename Wolf Trap Farm Park for the Performing Arts as “Wolf Trap National Park for the Performing Arts,”* H.R. 3957, 105th Cong., 2nd sess., May 22, 1998.

³⁵ *An Act to Rename Wolf Trap Farm Park for the Performing Arts as “Wolf Trap National Park for the Performing Arts,”* H.R. 2049, 106th Cong., 2nd sess., May 22, 1998, see Appendix 7.

³⁶ US Congress, Senate, Committee on Energy and Natural Resources, *Renaming Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and for Other Purposes*, 107th Cong., 2nd sess., S. Rep. 107–182.

³⁷ US Congress, House, Committee on Resources, *To Rename Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and for Other Purposes*, 107th Cong., 1st sess., H. Rep. 107–330.

³⁸ Emphasis added by author, US Congress, Senate, Committee on Energy and Natural Resources, *Renaming Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and for Other Purposes*, 107th Cong., 2nd sess., S. Rep. 107–182.

³⁹ *An Act to Rename Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts,” and Other Purposes*, Public Law 107-219, *US Statutes at Large* 116 (2002): 1130.

Position Management Review were completed in 2011 to identify significant management issues and provide recommendations. One issue was the park's budget, which was expected to be reduced by approximately \$1.036 million by FY 2015. This would result in 13 fewer FTEs and potentially necessitate the Foundation's assuming additional responsibilities, both operational and financial.⁴⁰

Communication between the Foundation and the NPS was another issue. Employees reported that the Foundation made decisions that would impact park staff and resources without prior consultation, drove decision-making processes, and viewed NPS personnel as only there to maintain the park. There was also concern that the Foundation was not communicating to the public that they were an independent nonprofit organization working in cooperation with the NPS. The Foundation presented itself as Wolf Trap, which fed into public confusion about the NPS's role in the park. There were some indications that visitors, particularly those who purchased tickets online, did not know they were visiting a national park for the performing arts.⁴¹

The informal agreement which allowed the Foundation to enter into lease agreements with wireless companies was also identified as in conflict with Federal laws, regulations, and NPS policy. Specifically, the agreement was in violation of the Telecommunications Act of 1996, which allowed for the erection of cell phone towers on federal property provided that the funds received through the lease agreement went to US Treasury. The agreement with the Foundation, however, had been negotiated prior to the passage of the Act, and as a result, the Foundation received the revenue from the leases with the wireless companies. By 2010, four cell phone companies had leases with the Foundation and revenue received since 1994 amounted to \$2 million.⁴²

Given the Foundation's lease agreements with the cellular companies were in violation of the Telecommunications Act of 1996 and NPS policy, the Foundation was required to end the leases. The NPS subsequently entered into new agreements with the cell phone companies, and all revenue received went directly to the US Treasury. Cell phone funds could no longer be used to complete park projects. The Foundation was also required to provide a list of the mutually beneficial park projects completed using cell

⁴⁰ Transition Management Assistance Program for Wolf Trap National Park for the Performing Arts [hereafter 2011 TMAP], p. 4, September 2011, Folder "2011 TMAP," Area Location 1.1, WOTR; Position Management Review: Wolf Trap National Park for the Performing Arts [hereafter 2011 Position Management Review] (Washington, DC: National Capital Region, National Park Service, 2001), pp. 8–9, Folder "2011 Position Management Report," Area Location 1.1, WOTR.

⁴¹ 2011 TMAP, p. 5.

⁴² 2011 TMAP, p. 5; Office of Inspector General, US Department of the Interior, *Financial, Ethical, and Exclusive Use Concerns about the NPS's Agreement with the Wolf Trap Foundation for the Performing Arts* (Special Report No. 2017-WR-037-A), September 2018, p. 3.

phone funds since 1994. A total of \$1.6 million in expenditures were accounted for, and the NPS determined that these funds were appropriately used. In 2011, the Foundation was relieved of its obligation to repay the amount it had received through the lease agreements.⁴³

In addition to the TMAP, several other major planning documents were completed while Karen Pittleman was superintendent. Wolf Trap’s Long-Range Interpretive Plan was completed in November 2011 and the park’s Foundation Document was finalized in 2013.⁴⁴ The latter provided the underlying guidance for all planning and management decisions and described the core mission of the park by identifying purpose, significance, fundamental and important resources and values, interpretive themes, planning and data needs, and special mandates and administrative commitments.⁴⁵ Pittleman’s major contribution as superintendent was developing the park for year-round use. Actions implemented, such as the development of hiking trails and gardens that promoted biodiversity, are discussed in detail in Chapter 6, “Natural Resource Interpretation.”

⁴³ In September 2018, the Office of the Inspector General of the US Department of the Interior evaluated the park’s relationship with the Foundation and determined that \$388,000 of the \$1.66 million was spent on improvements to the Encore Circle that solely benefited the Foundation, *Financial, Ethical, and Exclusive Use Concerns about the NPS’s Agreement with the Wolf Trap Foundation for the Performing Arts*, pp. 3–4.

⁴⁴ *Wolf Trap National Park for the Performing Arts: Long-Range Interpretive Plan* (Washington, DC: National Capital Region, National Park Service, November 2011).

⁴⁵ *Foundation Document: Wolf Trap National Park for the Performing Arts* (Washington, DC: National Capital Region, National Park Service, May 2013), p. 3.

CHAPTER TWELVE

The Filene Center and Related Facilities

Chapter Summary

The following chapter explores the changes and improvements made to the Filene Center and related facilities after the initial 1985/1986 repairs. Rather than dividing the chapter into sections by planning document, it is divided by facility. Within each section, planning documents and studies—1993 Traffic and Parking Analysis, 1997 GMP/DCP/EIS, 2000 Traffic Analysis—are presented as they relate to that specific facility. To ensure that the reader understands what was actually implemented, the studies in each section are further divided by recommendation and implemented action.

Table 4. List of Improvements Made to the Filene Center by Year

Year	Action
1986	• Extensive work on sprinkler and fire protection system
1987	• Raths, Raths, and Johnson Inc. conducted a structural engineering analysis of the Filene Center's rigging system
1988	• A Maintenance Management System or Facilities Maintenance Management System was installed. This system was specific to the Filene Center.
1990	• Agency-wide Maintenance Management program fully operational • Maitland and Kuntz Architects were contracted to evaluate leaks in the Filene Center roof and siding deficiencies
1991	• Maitland and Kuntz Architects completed their report on the siding deficiencies. They recommended re-nailing using a specific size and type of nail. They also recommended re-treating the siding for fire retardancy (completed 1992).
1992	• Maitland and Kuntz Architects completed their report on the Filene Center roof, which had leaks. The contractor determined that the orchestra copper roof system was not designed or installed in a sufficient manner.
1993	• One of the recommendations in the 1992 Maitland and Kuntz Architects report—the placement and design of the roof expansion joints—was addressed

Table 4. continued

Year	Action
1998–99	<ul style="list-style-type: none"> • HVAC system replaced
2001	<ul style="list-style-type: none"> • Loan repayment funds were used to acquire new house lights, replacement seating in the orchestra pit, and subwoofer upgrades to the sound system • Contract issued for moving the original stage floor to the rehearsal hall and replacing the 18-year-old stage floor. This contract also included upgrading the load-bearing capacity to support heavier equipment.
2002	<ul style="list-style-type: none"> • Until repairs to the rigging system were completed in 2002, Raths, Raths, and Johnson Inc. provided a workstation and software to do a pre-analysis of all rigging requirements of each attraction. • Contract issued to complete the last component of the remedial steelwork recommended in 1985. This work would result in safer and more efficient loading of the rigging system.
2003	<ul style="list-style-type: none"> • A “paint” coating was added to the Filene Center roof to stop leaks. Loan repayment funds (approx. \$490,000) were used for this project.
2004–08	<ul style="list-style-type: none"> • Repairs were completed on the Filene Center’s fire detection/suppression system
2007	<ul style="list-style-type: none"> • Cell site rental funds were used to complete roof repairs on the Filene Center flat roof
2010	<ul style="list-style-type: none"> • The damage documented to the concrete flooring and seating in the orchestra area in 2007 was replaced in 2010
2011	<ul style="list-style-type: none"> • In April 2011, a major earthquake struck the Washington, DC, area. Damage to the Filene Center was limited to cracking of the concrete near the loading dock and a crack in the column of the drive-through area underneath the theatre.
2012	<ul style="list-style-type: none"> • The copper roof reached the end of its useful life in 2012 and was replaced in several phases

Park staff devoted a significant amount of time and effort to coordinating and supervising modifications and repairs to the Filene Center. Extensive work was completed in 1986 on the sprinkler and fire protection system.¹ In 1987, Raths, Raths, and Johnson Inc. (RR&J) conducted a structural engineering analysis of the Filene Center’s rigging system. They reported that the rigging system and supporting stage roof had been designed and constructed using the design criteria for office buildings and commercial structures. As a result, the grid floor, which was approximately 110 feet above the stage floor, was only able to carry 12-and-a-half pounds of live load per square foot. The design requirements for a special-use building such as a theatre called for 50 pounds live load per square foot. RR&J reported in a briefing statement that “if the overload were of a critical element that

¹ Major Accomplishments and Highlights Fiscal Year 1986, Subfolder “Park Annual Report—1986,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; Annual Report to Congress—January 1 through June 30, 1986, p. 1, Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

portion of the stage house could fail and may lead to a collapse of a larger portion of the stage.”² Until repairs were completed in 2002, RR&J provided a workstation and software to do a pre-analysis of all the attraction’s rigging requirements.³

Given the complexity and special needs of the Filene Center, a Maintenance Management System or Facilities Maintenance Management System was installed in 1988. This system was developed in cooperation with a private consulting firm and allowed the park to keep track of ongoing cyclical and preventative maintenance programs specific to the Filene Center.⁴ The agencywide Maintenance Management program was installed the following year and was to run simultaneously with the existing system until it had the capability to handle a preventative maintenance work order system.⁵ However, given that the park’s inventory of maintenance requirements was incomplete, the program was not fully implemented until 1990. Furthermore, since the Filene Center had not been returned to the federal government and there were some outstanding design and construction defects, there was some question as to what deficiencies met the definition of cyclical maintenance.⁶

Maitland and Kuntz Architects were contracted in 1990 to evaluate siding deficiencies and leaks in the Filene Center. In their 1991 report on siding deficiencies, the architects concluded that the nails used to attach the wood siding boards to the framing system were not appropriate and recommended re-nailing using a specific size and type of nail. They also recommended re-treating the siding for fire retardancy. Re-nailing and resealing were completed in 1992.⁷ Their report on the Filene Center roof was completed in 1992 and concluded that the orchestra copper roof system was “not designed or installed in a

² 1987 Annual Narrative Report (Draft), pp. 1–3, Subfolder “Park Annual Report—1987,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; Briefing Statement: Rigging System at Filene Center II, March 21, 1989, Folder “Briefing Statement—Park Issues—1989,” Area Location 2.2, WOTR; 1988 Annual Narrative Report, p. 7, Subfolder “Park Annual Report—1988,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

³ 2001 Annual Narrative Report; Kenneth Lewis, message to author, April 26, 2021.

⁴ 1988 Annual Narrative Report, pp. 2–3.

⁵ 1989 Annual Report, p. 2, Subfolder “1989 Annual Report,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 2, Subfolder “Park Annual Report—1988,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

⁶ Briefing Statement: Cyclical Maintenance Program Filene Center, Subfolder “Briefing Statement—Park Issues—1989,” Subfolder “1989 Annual Report,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; 1990 Annual Narrative Report, pp. 2–3, Subfolder “Park Annual Report—1990,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

⁷ Maitland and Kuntz Architects, “Survey Report for Filene Center II Flashing and Sealant Repairs and Siding Securement,” June 4, 1991, as cited in *Historic Structure Report: The Filene Center*, 3–41. In 1990, the Filene Center fire suppression and alarm systems were investigated and evaluated by a contractor. A report and recommendations were submitted. Work on the fire alarm and suppression systems was completed in 1991, 1990 Annual Narrative Report, p. 2; 1991 Annual Narrative Report, p. 3, Subfolder “Park Annual Report—1991,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

manner consistent with good roofing practice for long term maintenance performance.”⁸ The original design called for a preformed aluminum roofing system, but copper was substituted and not installed in accordance with standard practices. One issue—the placement and design of the roof expansion joints—did not permit expansion during hot summer months and contraction on cooler evenings. This put stress on the joints and caused leaks. Repairs were completed in 1993.⁹

From the mid-1990s on, most work completed on the Filene Center was routine maintenance or the replacement and upgrading of systems (HVAC, audio, lighting, handicapped accessibility, etc.). A contractor replaced the HVAC system between 1998 and 1999, and in 2001 loan repayment funds were used to acquire new house lights, replacement seating in the orchestra pit, and subwoofer upgrades to the sound system.¹⁰ Two major contracts were awarded in the fall of 2001 and completed in 2002. The first was for moving the original stage floor to the rehearsal hall and replacing the 18-year-old stage floor. This contract also included upgrading the load-bearing capacity on the grid to support heavier equipment. These modifications to the loading gallery were the last of the structural issues related to the grid. The second contract was for the last component of the remedial steel-work recommended in 1985. This work would result in safer and more efficient loading of the rigging system.¹¹

In 2003, the Foundation agreed to use loan repayment funds (approximately \$490,000) to seal the Filene Center roof with a “paint” coating. The paint coating stopped leaks for a while, but it eventually wore off.¹² Cell lease agreement funds were used to repair the Filene Center flat roof in 2007, and in 2010 the concrete flooring in the Filene Center

⁸ Maitland and Kuntz Architects, “Wolf Trap Filene Center Copper Roof Repairs,” August 14, 1992, as cited in *Historic Structure Report: The Filene Center*, 3-41 to 3-42.

⁹ “Wolf Trap Filene Center Copper Roof Repairs,” as cited in *Historic Structure Report: The Filene Center*, 3-41 to 3-42; “New Paint and Roof Repairs at Filene Center,” *Curtain Call*, 1993, in Review, Subfolder “Park Annual Report—1993,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

¹⁰ In 1991, some repair work was completed on the HVAC system. The following year, the HVAC and main electrical systems in the Filene Center were evaluated, 1991 Annual Narrative Report, p. 3, 1992 Annual Narrative Report, p. 4; 1998 Annual Narrative Report, p. 4, Subfolder “Park Annual Report—1998,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; 2001 Annual Narrative Report, p. 4, Subfolder “Park Annual Report—2001,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Annual Narrative Report, p. 3, Subfolder “Park Annual Report—1996,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; *Historic Structure Report: The Filene Center*, 3-42.

¹¹ 2001 Annual Narrative Report, pp. 3-4; 2002 Annual Narrative Report, p. 4, Subfolder “Park Annual Report—2002,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; *Historic Structure Report: The Filene Center*, 3-41. In addition to replacing the stage, the main support beam was reinforced. Computer models indicated that if the rods and wires suspended above the stage were fully loaded with curtains and sets the beam could have swayed as much as three inches. This, however, was not a safety hazard, David Cho, “Wolf Trap Sets Stage for Change,” *Washington Post*, March 28, 2002, p. FE16.

¹² 2002 Annual Narrative Report, p. 6; Accomplishments Report—Fiscal Year 2003, Subfolder “Park Annual Report—2003,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; Superintendent’s 2003 Annual Narrative Report, pp. 4-5, Subfolder “Park Annual Report—2003,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

was repaired (flooring was the original concrete) in conjunction with the replacement of the seating in the orchestra area. In April 2011, a major earthquake struck in the Washington, DC, area. Damage to the Filene Center was limited to cracks in the concrete near the loading dock and the column of the drive-through area underneath the theatre. The copper roof was damaged in a hailstorm and reached the end of its useful life in 2012. This wholesale replacement was covered by the Foundation's insurance. However, the NPS funded the redesign of sections of the roof in order to redirect the flow of water. This improvement reduced leakage.¹³

Parking

Insufficient Parking—A Long-Standing Struggle

Insufficient parking has been an issue since the opening of the park in 1971. The 1984 Draft GMP, completed two months before the inaugural performance in the second Filene Center, proposed the construction of a two-level parking terrace west of Trap Road. This plan was not implemented, and parking continued to be a management issue. The augmented seating capacity of the new Filene Center, the increased booking of pop and rock performers, and the associated increase in attendance and sell-out performances exacerbated the parking situation. Each performing season there were between 95 to 110 performances, and between 25 to 30 were sold out. In 1985, approximately 1,050 visitors had to park outside of the park during sold-out performances. This was disruptive to the visitor experience as well as to the adjacent neighborhoods.¹⁴

In conjunction with insufficient parking, there were also traffic issues. Insufficient staffing, the result of USPP budget/personnel cuts, impacted post-performance traffic practices. Park personnel were unable to assume their duties (traffic control and direction) for the same fiscal reasons. To better cope with personnel/budget cuts, representatives from the park, USPP, and Fairfax County Police Department met to discuss traffic and parking management for FY 1987. In 1987, the police began actively enforcing “no

¹³ 2005 Annual Report, p. 4, Subfolder “Annual Report—2005,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; 2006 Annual Report, p. 4, Subfolder “Annual Report—2006,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; 2007 Annual Report, p. 6, Subfolder “Annual Report—2007,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR; *Historic Structure Report: The Filene Center*, 3–43; Kenneth Lewis, Telephone conversation with author, July 28, 2021. The park also received ARRA funding in 2009 to repair the Filene Center parapet roof walls to stem rainwater leaks, 2009 Annual Report, p. 5, Subfolder “Park Annual Report—2009,” Folder “Annual Reports and Statements for Mgmt,” Area Location 2.2, WOTR.

¹⁴ 1985 Annual Statement for Interpretation and Visitor Services, p. II-1, Folder 27, Box 1, Subseries F, Series I, MRCE; Peccia & Associates, *Traffic and Parking Analysis*, pp. 2–6, 10; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

parking” regulations along Trap Road. Cars blocking emergency access roads or impeding traffic flow were ticketed and/or towed. The park also began to utilize previously unused grassy areas and established a bus service from the West Falls Church Metro Station (Orange Line). This Metro station had opened the previous year and the bus service was operated by the Washington Metropolitan Area Transit Authority (WMATA).¹⁵

Although use of the Metro bus service increased in 1988, the parking situation did not improve. It was thought that the parking situation could be alleviated if sales did not exceed the established House and lawn seating capacity (6,786). Until an agreement could be reached, the park experimented with parking in new grassy areas, such as the bottom portion of Gil’s Hill, and stacked/mass parking. The latter involved parking cars bumper to bumper and door to door without any aisles. This practice was disliked by most visitors because it did not allow them to leave early if needed and it slowed the exiting process.¹⁶ These and other new procedures were formalized in the 1989 “Parking Operations Policy for Filene Center Performances.” One of the new procedures was closing the park to vehicular traffic once all parking areas were full. The park was closed to vehicles 12 times during the 1989 performing season.¹⁷

In 1992, Director Lawler discontinued the practice of stacked/mass parking and negotiated an agreement with the Fairfax County Police Department to reinstate parking on the shoulders of Trap Road. Pursuant to this agreement, Fairfax County Police would park cars on the shoulder of Trap Road provided that adequate notice of an overflow performance was given. Parking in the median was to be discontinued because it blocked sight lines.¹⁸ That same year, the DSC contracted with Robert Peccia & Associates to complete a preliminary parking and traffic study. The findings and recommendations would form the basis of the transportation section of the park’s updated GMP/EIS.¹⁹

¹⁵ William J. Crockett, Acting Chief I&VS, WOTR to Director, WOTR, Memorandum: Report of Operations Evaluation Review, p. 1, October 28, 1986, Folder 2, Box 3, Subseries G, Series I, MRCE; 1987 Statement for Interpretation and Visitor Services, p. 10, Folder 32, Box 1, Subseries F, Series I, MRCE; 1989 Statement for Interpretation and Visitor Services, p. 11; 1993 Resource Management Plan, p. 20; Stephen J. Lynton, “9.1 More Miles For Metrorail,” *Washington Post*, June 8, 1986, p. C1.

¹⁶ 1989 Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE.

¹⁷ Peccia & Associates, *Traffic and Parking Analysis*, p. 3; 1991 Statement for Interpretation, p. 10, Folder 39, Box 1, Subseries F, Series I, MRCE; *General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts* (Final) [hereafter *1997 GMP/DCS/EIS (Final)*] (Washington, DC: National Capital Region, National Park Service, Department of the Interior, July 1997), p. 12.

¹⁸ Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joseph M. Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; 1993 Resource Management Plan, p. 20.

¹⁹ 1992 Annual Narrative Report, p. 5; 1992 Statement for Management, p. 16, Subfolder “Park Annual Report—1992,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

1993 Traffic and Parking Analysis

Robert Peccia & Associates' Traffic Analysis and Parking Study was completed in December 1993. This study provided an analysis of current parking and traffic conditions during Filene Center performances, current traffic volumes on the two major approach routes to the park (Dulles Access/Toll Road and Trap Road via Route 7), the adequacy of the Trap Road Bridge over the Dulles Toll Road, the need for a full diamond interchange at Trap Road and the entrance ramps to the Dulles Toll Road, safety and lighting issues, and the need for a parking garage and shuttle service.²⁰ The existing condition and recommendations for parking are detailed in the sections that follow.

Existing

The study documented that attendance had increased annually since the reopening of the Filene Center. On-site parking for sell-out performances was not sufficient, with paved parking accommodating only 40 percent of the parking demand and combined paved and turf parking accommodating 85 percent. Approximately five hundred vehicles parked in the adjacent residential areas when on-site parking was full. On-street parking outside the park along Towlston Road occurred most performance nights.²¹

Recommendations

Rather than having visitors park outside of the park, a desirable alternative was the construction of a parking garage. This option had been explored at various points throughout the park's history. Robert Peccia & Associates conducted another analysis and presented three alternative sites for the proposed parking garage. The first was located on the current site of the West Parking Lot, the second on a portion of the East Parking Lot and Gil's Hill, and the third on the south side of the Dulles Toll Road and on the east side of Trap Road.

An evaluation of the shuttle bus service from the West Falls Church Metro Station was also conducted and alternatives were presented. This service provided rides for an average of 75 visitors per performance. If a parking garage was constructed at one of the three sites, the contractors determined that the shuttle bus service could be discontinued. In the case that the parking garage was not constructed, a remote parking area with a shuttle service could be provided as a short-term solution. Visitors would be sent to this site

²⁰ Peccia & Associates, *Traffic and Parking Analysis*, p. 1.

²¹ Turf areas included the Dust Bowl, Gil's Hill, East Parking Lot median, Gil's Hill Mass Parking Area, Tunnel Mass Parking Area, Marquee Mass Parking Area, the triangle, and the Associates Lawn), Peccia & Associates, *Traffic and Parking Analysis*, pp. 2–14.

when on-site parking was at capacity. However, this would likely result in their missing the start of the performance. With an established park-and-ride location, visitors could arrive directly at the site, be shuttled to the Filene Center, and arrive on time.²²

1997 GMP/DCP/EIS

Wolf Trap's GMP/DCP/EIS was finalized in 1997. It presented the following as the park's preferred management alternatives to address parking issues.²³

Recommendations

The preferred alternative, Alternative 4 (Appendix 8) proposed improving parking by clearing approximately three acres of forested area and regrading a portion of the adjacent grass parking area on Gil's Hill. Gil's Hill, the Dust Bowl, and the dimple (the mowed area in the parking circle in front of the Main Gate) would remain grassy but would be cut, regraded, and stabilized to reduce erosion and compaction. The West Parking Lot would be repaved and restriped, and a cart pickup waiting area would be established to provide service to the Filene Center. Visitors not using the cart pickup service could use the walkway through the pedestrian tunnel. The East Parking Lot was to be expanded, slightly regraded, and repaved and restriped. A vehicular exit would be added to Trap Road and an additional cart pickup established at the south end of the lot. Permit parking for 400 cars was also proposed near the Main Gate (in the dimple and Dust Bowl) and would serve physically disabled visitors, emergency vehicles, buses, and donors. The proposed parking structure in the 1984 Draft GMP and 1993 Traffic Analysis and Parking Study was not included under this alternative.²⁴

²² Peccia & Associates, *Traffic and Parking Analysis*, pp. 23–31.

²³ 1997 Annual Narrative Report, p. 4; Record of Decision: General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts, *Federal Register* 82, no. 155 (August 12, 1997), 43181; *1997 GMP/DCS/EIS (Final)*.

²⁴ *1997 GMP/DCP/EIS*, pp. iv, 7, 13, 42. In 1997, before the GMP was finalized, a paved parking lot (Parking Lot #4) for physically disabled visitors was constructed adjacent to the Filene Center. This parking lot had 50 spots and provided physically disabled visitors with an accessible walkway to the front and rear orchestra. Another accessible parking area had been constructed adjacent to the usher's trailer in 1992. The 1993 Traffic and Parking Analysis documents that there were five parking spots for physically disabled visitors in the employee parking lot behind the Filene Center. Physically disabled visitors were also parked on the parking circle in front of the entrance gate, 1997 Annual Narrative Report, p. 5; *1997 Draft GMP/DCP/EIS*, p. 56; 1997 Annual Narrative Report, p. 1; 1992 Annual Narrative Report, p. 4; Richard Wilt, Oral History Interview (with interview Elise Elder-Norquist), December 15, 2020.

Implemented Action

Efforts to implement the GMP's selected alternative began immediately. A private construction company, the Driggs Corporation, donated their time and equipment (an estimated value of \$40,000) and cleared the three acres by Gil's Hill after the 1997 performing season. This donation was facilitated by Director Wilt, whose wife worked as a comptroller for the company. Director Wilt also negotiated an in-kind contribution for the regrading of the Dust Bowl and Gil's Hill (an estimated value of \$80,000). This work was completed by Hazel Construction Company in 1998, and improved parking conditions during wet weather and provided more parking space. Most of the other improvements called for in the 1997 GMP were completed in 1998, excluding the Main Gate Facility (refer to the "Main Gate Facility" section). This included the repaving of the West Parking Lot.²⁵

2000 Traffic Management Analysis

In January 2000, a contract was issued to Robert Peccia & Associates to review the condition of parking, pedestrian circulation, and traffic flow to ascertain the effectiveness of the implemented actions. The resulting Traffic Management Analysis (March 2000) documented that shoulder parking on Trap Road had occurred about 20 nights per season. Although that estimate was in line with the averages reported in the 1990s, there had been a significant improvement in the park's overall parking situation. Park staff no longer needed to use the sidewalks for parking nor resort to mass/stacked parking. Additionally, parking in residential areas to the north and south of the Toll Road Bridge had been reduced. This minimized pedestrian-vehicular conflict at the junction of the bridge and Trap Road.²⁶

Dulles Corridor Metro System Plan: A Proposed Metrorail Station and Wolf Trap

Transit consultants for the Dulles Corridor Metrorail Project submitted a Development/Study Package Proposal in 1989. The proposal suggested establishing a Metrorail station at Wolf Trap and "time-sharing" the parking structure put forward in the park's draft GMP (1984). The Foundation was opposed to this suggestion because the use of the structure by commuters could limit the number of parking spots available during performances.

²⁵ 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3; 1997 Annual Narrative Report, pp. 1, 4; 1998 Annual Narrative Report, p. 2; *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, pp. 1, 3, March 15, 2000, Subfolder "Traffic Analysis March 2000," Folder "Traffic and Parking," Area Location 3.2, WOTR; Richard Wilt, Oral History Interview (with interview Elise Elder-Norquist), December 15, 2020.

²⁶ Parking capacity was exceeded 8 times during the 1990 season (though 17 performances were oversold), 19 times during the 1991 season, 27 times during the 1992 season, 35 times during the 1993 season, 26 times in 1994, 14 times in 1995, and 16 in 1996, Peccia & Associates, *Traffic and Parking Analysis*, p. 3; 1991 Statement for Interpretation, p. 10; *1997 GMP/DCS/EIS Final*, p. 12; *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, p. 3; "What's Happening," *Curtain Call*, January 12, 2000, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

WMATA officials and the transit consultants were receptive to this feedback and emphasized that the project was in the preliminary discussion stage and all transit alternatives (light rail, automated guiderail, increased bus service, and park-and-ride lots) were being studied.²⁷ The possibility of a Metrorail station at Wolf Trap was reintroduced in the 1997 GMP/DCP/EIS, and again the proposed station would not be funded by the state.²⁸

In 2002, the EIS for the Dulles Corridor Rapid Transit Project was completed and included a provision for a Metrorail station at Wolf Trap along the planned Silver Line.²⁹ A change order in 2008 eliminated the proposed station as a cost-saving measure.³⁰ In 2009, the Fairfax County Board of Supervisors issued a Licensing Agreement to the Foundation that authorized the use of the Fairfax Connector Bus to and from the West Falls Church Metrorail (Orange Line) during Filene Center performances. Two buses were available two hours prior to the scheduled performance and ran every 20 minutes. Two to three buses were provided after each performance to ensure that visitors arrived before the last departing Metro. The Foundation was responsible for the cost of this service and had the authority to institute a passenger fee program.³¹

Given that the planned Metrorail line would still pass the park along the Dulles Airport Access Highway/Toll Road, Wyle Laboratories was contracted to assess the potential impact. In their resulting report, Noise and Vibration Impact Assessment of the Planned Metrorail Line (2010), they determined that there would be no significant impact. Wyle concluded that “the impact of Metrorail operations on performances at the Filene Center will also depend on timing: they may be noticeable in relatively quiet periods, but will likely not be distinguishable over moderate music levels. Such effects may be considered acceptable for the outdoor performing art facility, currently experience effects of

²⁷ Development/Study Package Proposal: Design/Construction Multi-Level Parking Facility (August 1989), Folder “Parking Garage Proposal 1989,” Area Location 3.2, WOTR; “Wolf Trap Rail Station Parking Plan Questioned,” *The Gazette*, November 24, 1989, Folder “Parking Garage Proposal 1989,” Area Location 3.2, WOTR.

²⁸ 1995 Annual Narrative Report, p. 3, Subfolder “Park Annual Report—1995,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3, Subfolder “Park Annual Report—1997,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; “VDOT History Highlights,” *Virginia Department of Transportation*, last modified November 1, 2019, https://www.virginiadot.org/about/vdot_history.asp.

²⁹ Accomplishments FY 2002, p. 3, Subfolder “Park Annual Report—2002,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

³⁰ Tab 1 Cost Reduction Package—Dulles Corridor Metrorail Project, MWAA Contract Change Order—Eliminate Provision for Future Wolf Trap Station, Approved January 2008, https://www.mwaa.com/sites/default/files/archive/mwaa.com/file/fta_tab1a1b_2_1_08.pdf.

³¹ Fairfax County Department of Transportation Fairfax Connector Bus Service Operating Agreement, April 29, 2009, Folder “Fairfax Connect Contract,” Area Location 1.3, WOTR; License Agreement between the WTF and the Board of Supervisors of Fairfax County, April 20, 2009, Folder “Fairfax Connector License 2009 w/WTF,” Area Location 1.3, WOTR.

vehicular traffic.”³² In July 2014, after decades of planning and delays, the initial five stations of the Silver Line (McLean, Tysons Corner, Greensboro, Spring Hill, and Wiehle-Reston East) were opened to the public. Wolf Trap would have been an additional stop along this line had it not been removed.³³

Summary of Proposed Actions and Results

Table 5. Summary of Proposed Actions and Results

Year	Proposed Action	Action	Result
1984	The 1984 GMP proposed the construction of a two-level parking terrace west of Trap Road	Not Implemented	Over 1,000 visitors parking outside of the park in residential areas during sold-out performances
1987	Representatives from the park, USPP, and Fairfax County Police Department met to discuss traffic and parking management. The following solution were proposed:	Implemented	Parking situation did not improve
	Police to actively enforce “no parking” regulations along Trap Road		
	The park to utilize previously unused grassy areas		
	Park to establish a bus service from the West Falls Church Metro Station (Orange Line)		
1988	Foundation not to oversell lawn seating	Not Implemented	Park experimented with parking in new grassy areas and stacked/mass parking
1989	Complete “Parking Operations Policy for Filene Center Performances”	Implemented	The park began to close the park to all vehicular traffic once the lots were full

³² Ben H. Sharp, PhD, Program Manager, Wyle Laboratories to Christopher Eckert, Director of Operations, Wolf Trap Foundation for the Performing Arts, Subject: Noise and Vibration Impact Assessment of the Planned Metrorail Line: Letter Report No. 2—Noise Impact Modeling, August 23, 2010.

³³ Paul Duggan, “The Silver Line Story: A New Route Is Born after Decades of Fault Planning, Political Paralysis,” *Washington Post*, June 23, 2014.

Table 5. continued

Year	Proposed Action	Action	Result
1989	A Development/Study Package Proposal was submitted by transit consultants for the Dulles Corridor Metrorail Project. Proposed establishing a metro stop at the Park, the construction of a parking terrace, and the shared use of the structure by park visitors and commuters.	Not Implemented	Parking situation did not improve
1992	Discontinue the practice of stacked/mass parking	Implemented and Agreement Negotiated	Pursuant to the agreement, Fairfax County Police would park cars on the shoulder of Trap Road provided that adequate notice of an overflow performance was given.
	Negotiated an agreement with the Fairfax County Police Department to reinstate parking on the shoulders of Trap Road		Parking in the median was discontinued because it blocked sightlines
1993	Robert Peccia & Associates' Traffic Analysis and Parking Study was completed in December 1993. Three sites were recommended for a parking garage. If the parking garage was not constructed, a park-and-ride was recommended.	Not Implemented	Parking situation did not improve
1996 – 1997	Planned construction of a new parking lot to the south of the Filene Center	Implemented	Today's Lot 4, Accessible Parking

Table 5. continued

Year	Proposed Action	Action	Result
1997	Final GMP/DCP/EIS recommended:		
	Clearing approximately three acres of forested area and regrading a portion of the adjacent grass parking area on Gil's Hill	Implemented	<ul style="list-style-type: none"> • Improved parking conditions during wet weather as well as provided more parking space • Park staff no longer needed to use the sidewalks for parking or resort to mass/stacked parking • Parking in residential areas to the north and south of the Toll Road Bridge had been reduced
	Regrading and stabilizing Gil's Hill, the Dust Bowl, and the dimple (the mowed area in the parking circle in front of the Main Gate) to reduce erosion and compaction	Implemented, but not dimple	
	Repaving and restriping the West Parking Lot	Implemented	
	Establishing a cart pickup waiting area at the West Parking Lot	Implemented	
	Expanding, slightly regrading, and repaving and restriping the East Parking Lot	Not expanded or regraded, but restriped	
	Adding a vehicular exit to Trap Road from the East Parking Lot	Unclear if implemented, though the traffic exit from the Dust Bowl was moved from Barn Road to Trap Road	
	Establishing an additional cart pickup at the south end of the East Parking Lot	Implemented (pickup mainly by request)	
	Establishing parking for 400 cars near the Main Gate (in the dimple and Dust Bowl)	Implemented	

Traffic

1993 Traffic and Parking Analysis

Existing

When vehicles were parked on the northbound side of Towlston Road the number of traffic lanes was reduced from two to one, which slowed the exiting process. Although this route was the most traveled, the southern exit to the Dulles Toll Road experienced more

congestion. It took almost an hour post-performance for traffic to dissipate at the southern exit.³⁴ This was attributed to the bottleneck created when Trap Road merged into a single lane on the approach to Trap Road Bridge, there being only one entrance to the Dulles Toll Road, the access ramp to the Toll Road having a single lane, and pedestrian-vehicular traffic over the Trap Road Bridge.³⁵

Recommendations

Since access to the Dulles Toll Road was limited to the entrance on the east side of Trap Road, the need for a full diamond interchange was explored. The contractors determined that there would be a minor reduction in traffic by adding two ramps on the west side of Trap Road.³⁶ However, modifications to the bridge were necessary because “the design of the existing bridge [was] the single most controlling factor that determines the amount of traffic delay and congestion that occurs at the end of a performance.”³⁷ Robert Peccia & Associates recommended the construction of three 12-foot-wide traffic lanes (one northbound and two southbound) and a six-foot-wide pedestrian walkway on the east side of the bridge.³⁸

Implemented Action

The problem of backups on the Dulles Toll Road access ramps was addressed in 1995. Park staff and the Virginia Department of Transportation (VDOT; VDHT was renamed VDOT in 1986) determined that configuration changes on the Toll Road (not the suggested modifications to the bridge) were necessary to provide for better and safer access. In 1996, VDOT began widening the Toll Road and creating stacking lane changes.³⁹

In 1998, a practice initiated under Director Richard Wilt—keeping the gates to the Dulles Toll Road access ramps open at all times—was formalized in an agreement with VDOT, the Metropolitan Washington Airports Authority (MWAA), and the Foundation. The agreement established that (1) the ramps to the Toll Road would remain open continuously for the unrestricted use of park and Barns visitors and those conducting business at these locations; (2) VDOT would furnish and install signs at the access ramps from the Toll

³⁴ Turf areas included the Dust Bowl, Gil’s Hill, East Parking Lot median, Gil’s Hill Mass Parking Area, Tunnel Mass Parking Area, Marquee Mass Parking Area, the triangle, and the Associates Lawn; Peccia & Associates, *Traffic and Parking Analysis*, pp. 2–14

³⁵ Peccia & Associates, *Traffic and Parking Analysis*, pp. 15–19.

³⁶ Peccia & Associates, *Traffic and Parking Analysis*, pp. 15–19.

³⁷ Peccia & Associates, *Traffic and Parking Analysis*, p. 20.

³⁸ Peccia & Associates, *Traffic and Parking Analysis*, 20–21.

³⁹ 1995 Annual Narrative Report, p. 3, Subfolder “Park Annual Report—1995,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3, Subfolder “Park Annual Report—1997,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; “VDOT History Highlights,” *Virginia Department of Transportation*, last modified November 1, 2019, https://www.virginiadot.org/about/vdot_history.asp.

Road; (3) the Foundation would provide additional insurance related to the ramps to relieve the MWAA and VDOT from liability (as the insurance would include the NPS in its coverage); and (4) the NPS agreed to cooperate with VDOT and the MWAA to manage traffic within the park so as to minimize the impact on the access ramps and Toll Road.⁴⁰

1994 Traffic and Concert Noise Assessment

A Traffic and Concert Noise Assessment was completed by Bowlby & Associates Inc. in November 1994 to inform the GMP/DCP/EIS development process. The assessment determined that the noise environment in and around the park increased on performance nights. Concert noise was clearly audible in the adjacent neighborhoods and sometimes exceeded Fairfax County’s octave band property line noise standards. However, the noise levels on dark nights (no concert) and concert nights were comparable and considered “moderate” exposure. There was also an increase in traffic noise at the study sites closest to Towlston Road. Traffic noise increased postperformance, but the difference between concert nights and dark nights was not substantial.⁴¹

2000 Traffic Management Analysis

In March 2000, Robert Peccia & Associates completed a Traffic Management Analysis.⁴² The contractors reported that the process of filling the parking lots in a specific order helped minimize traffic delays before performances. Although site and operational changes had reduced the exit time to under an hour, traffic congestion after performances was still a problem. USPP continued to provide traffic control and direction at the two major intersections on Trap Road as well as at the intersection of Main and Barn Roads.⁴³

⁴⁰ Early in his directorship, Wilt determined that he did not have the authority to close the gates to the Dulles Toll Road access ramps because the agreement with VDOT was for a connection to the Dulles Airport Access Highway *not* the Dulles Access Toll Road. The ramps were kept open for several years until the 1998 agreement was executed, 1998 Annual Narrative Report, p. 2; Agreement between the Commonwealth of Virginia, Department of Transportation; The Wolf Trap Foundation; The Metropolitan Washington Airports Authority; and the Department of the Interior, The National Park Service, 1998, Subfolder “WOTR-VDOT—Memo of Agreement—Toll Road Ramps—1998,” Folder “Sound Agreements,” Area Location 2.1, WOTR; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020.

⁴¹ Bowlby & Associates Inc., *Wolf Trap Farm Park Traffic and Concert Noise Assessment* (prepared for the National Park Service, Department of the Interior, Washington, DC: November 1994), pp. 1, 89.

⁴² Peccia & Associates, *Traffic and Parking Analysis*, p. 3; 1991 Statement for Interpretation, p. 10; *1997 GMP/DCS/EIS Final*, p. 12; *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, p. 3; “What’s Happening,” *The Curtain Call*, January 12, 2000, Subfolder “Curtain Call (Personnel),” Folder “Employees,” Area Location 1.1, WOTR.

⁴³ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, pp. 1–10.

2012 Highway Sound Measurement and Noise Barrier Assessment

In 2010, data was collected for a highway sound measurement and noise barrier analysis study. The purpose of this study was to identify noise-sensitive areas within the project area (properties adjacent to the Dulles Toll Road between VA Route 28 and the Interstate 495 interchange), document areas impacted by highway traffic noise, determine the effectiveness of existing highway traffic noise barriers, and determine the feasibility and reasonableness of alternative barriers in impacted areas. Wolf Trap and the Barns at Wolf Trap were included in the study area. The resulting report, which was completed in 2012, documented that the sound measurements at Wolf Trap, Foundation headquarters, and adjacent communities did not exceed the established threshold.⁴⁴

2015 Acoustic Monitoring

The NPS Natural Sounds and Night Skies Division conducted acoustical monitoring at Wolf Trap in 2015 to measure ambient sound levels at the Filene Center. For approximately five days four sites were monitored. At the request of residents in the surrounding area, an additional site was monitored outside of the targeted study area. The resulting data shows that during the evening performances hours, the established 54dBA limit was not exceeded. However, at other times during the day, the 54dBA threshold was exceeded for at least one hour at all study locations.⁴⁵

⁴⁴ Straughan Environmental Inc., *Dulles Toll Road: Highway Sound Measurement and Noise Barrier Analysis* (Prepared for Vanasse Hangen Brustlin Inc. and the Metropolitan Washington Airports Authority, August 2012).

⁴⁵ *Wolf Trap National Park for the Performing Arts Acoustic Monitoring Snapshot* (Natural Resource Stewardship and Science, Natural Sounds and Night Skies Division: Fort Collins, CO, September 2015).

Summary of Proposed Actions and Results

Table 6. Traffic: Summary of Proposed Actions and Results

Issue	1993 Traffic & Parking Analysis	Implemented Action
<i>A bottleneck was created when Trap Road merged into a single lane on the approach to Trap Road Bridge</i>	Recommended the construction of three 12-foot-wide traffic lanes (one northbound and two southbound) and a 6-foot-wide pedestrian walkway on the east side of the bridge	Not implemented
<i>There is a single lane on the east-bound access ramp and only one entrance to the Dulles Toll Road</i>	Explored the option of a diamond interchange/the addition of two ramps on the west side of Trap Road	In 1996, VDOT began widening the Toll Road and creating stacking lane changes to provide for better and safer access
<i>There were no pedestrian facilities over the Trap Road Bridge. As a result, pedestrians walked in the road and exacerbated traffic</i>	Pedestrian facilities and lighting recommended. It was also recommended that USPP be stationed at the intersection to facilitate traffic control and the safe crossing of pedestrians.	The construction of a multiuse pedestrian trail and bridge along Trap Road and over the Dulles Toll Road was completed in 2012

Circulation and Pedestrian Safety

1993 Traffic and Parking Analysis

Existing

Inadequate pedestrian facilities and lighting were a major safety concern both inside and outside the park. The primary sidewalk within the park, which extended from the entrance of the Filene Center down along the Circle to the junction of Barn Road, was undersized (less than 12-feet wide) and poorly lit. Most visitors walked in the road because the pedestrian paths were too narrow for carrying large coolers, lawn chairs, and picnic baskets. A total of 50 cars were also parked along Main Circle Road, forcing pedestrians into vehicle traffic lanes. Another safety issue was the lack of a crosswalk to the East Parking Lot. The location of most pedestrian/vehicular conflict, however, was at the junction of Barn Road and Main Circle Road near the pedestrian tunnel entrance.⁴⁶

⁴⁶ Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis, 14, 33–36.

Outside of the park, there were no pedestrian facilities or street lighting on Trap Road south over Trap Road Bridge to the Barns. Robert Peccia & Associates estimated that 400 pedestrians crossed the intersection at Trap Road and the Toll Road/Trap Road Bridge in the dark after each performance. There was a sidewalk but no streetlighting for part of a section of Trap Road to the north. Approximately 1,100 pedestrians walked this pathway when on-site parking was full.⁴⁷

Recommendations

The contractor recommended widening the main pedestrian walkway to 20 feet, improving the existing lighting, and discontinuing the practice of parking cars on the sidewalks along Main Circle Road. To improve the situation at the junction of Barn and Main Circle Roads, they recommended installing a split rail fence south along Main Circle Road to the pedestrian crossing on the south side of the intersection. A 20-foot-wide illuminated crossing was also recommended. Since the lack of a crosswalk to the East Parking Lot was a safety issue, the contractor proposed an illuminated pedestrian crossing with the appropriate warning signs.⁴⁸

Outside of the park, the installation of sidewalks south to the Dulles Toll Road and over the overpass were ideal but expensive. The recommended alternative was encouraging visitors not to park on the south side of the Dulles Toll Road. Lighting, however, was needed at the junction of Trap Road and the Dulles Toll Road. Robert Peccia & Associates also recommended that USPP be stationed at the intersection to facilitate traffic control and the safe crossing of pedestrians. Continuous sidewalks and streetlighting were recommended on the section of Trap Road leading north.⁴⁹

1997 GMP/DCP/EIS

Wolf Trap's GMP/DCP/EIS was finalized in 1997 and presented the following as the park's preferred management alternative to address circulation issues.⁵⁰

⁴⁷ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, 14, 33–36.

⁴⁸ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, 33–36.

⁴⁹ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, 33–36.

⁵⁰ 1997 Annual Narrative Report, p. 4; Record of Decision: General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts, *Federal Register* 82, no. 155 (August 12, 1997), 43181; *1997 GMP/DCS/EIS (Final)*.

Recommendation

To improve circulation, Main Circle Road would be redesigned for pedestrian and emergency vehicle use only. Barn Road would be reconfigured into the main pedestrian walkway, necessitating the development of a paved access road along the east edge of Gil's Hill to Lot #3. As the main pedestrian walkway, Barn Road would extend from the West Parking Lot through the pedestrian tunnel under Trap Road to the new Main Gate Facility. The walkway would be approximately 30 feet wide and 300 feet long, would have a median separating pedestrian and cart/emergency vehicle use, and sufficient lighting. At the top of Barn Road, the plaza area would be reconfigured, and the existing Box Office and ancillary buildings removed. (For additional information on this aspect of the plan, refer to the "Main Gate Facility" section below.⁵¹)

Implemented Actions

The recommendation to reconfigure Barn Road into the main pedestrian walkway was not completed. At the request of the Foundation, Barn Road was widened from what was essentially a single-lane road to a two-lane road in 1998. A landscaped median divided the two lanes. While this improved the flow of vehicular traffic exiting Lot #3 (which was also enlarged to double capacity), it eliminated the proposed pedestrian corridor along Barn Road and did not fully address vehicular/pedestrian conflict at the junction of Barn and Main Circle Roads. Furthermore, instead of changing the traffic pattern, the pedestrian walkways were altered. One crosswalk was moved farther away from the intersection and a second was eliminated at the base of Barn Road. However, the traffic exit from the Dust Bowl was moved from Barn Road to Trap Road, which alleviated some of the traffic volume at the intersection.⁵²

⁵¹ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, pp. 41–45; *1984 Draft GMP/DCP/EA*.

⁵² 1998 Annual Narrative Report, p. 5; Terry Carlstrom, Regional Director, NCR to Terrence D. Jones, President & CEO, WTF, February 18, 1999, Subfolder "Park Annual Report—1999," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR. A special lighting system was installed in Parking Lot #3 and operated independent from the other parking lots. The lights were manually controlled to allow park employees to safely stay past the time limit set on the other light systems, *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, p. 3.

New lighting systems were installed on Gil's Hill and the Dust Bowl, a hardened path was established from the East Parking Lot along the boundary of Gil's Hill to the upper entrance at the top of Barn Road, the path that connected Gil's Hill to the plaza along the upper edge of the Dust Bowl was widened and illuminated, and the pedestrian walkways along Main Circle Road were widened and illuminated.⁵³

2000 Traffic Management Analysis

Recommendation

Robert Peccia & Associates completed a Traffic Management Analysis in March 2000.⁵⁴ In their report, the contractors documented that there was no lighting at the two major intersections on Trap Road and at the intersection of Main Circle and Barn Roads. This was identified as a safety hazard and lighting was recommended. Lighting was also recommended at the junction of the Dulles Toll Road Access Ramp and Trap Road; along the south side of Barn Road, the designated pedestrian walkway; and at the intersection of Main Circle Road, Barn Road, and the Dust Bowl. Other issues included the lack of signage identifying parking locations, the lack of signage providing direction, the pedestrian use of the right side of Barn Road, and the need for upgrades to the crosswalk across Main Circle Road.⁵⁵

Implemented Action

Some of the improvements recommended in the Traffic Management Analysis (March 2000) were implemented in 2000. Lighting was enhanced at a key intersection, a pedestrian walkway was redefined, and an electronic message board was provided to provide egress information to park visitors. In 2001, the park coordinated the installation of lighting on

⁵³ 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3; 1997 Annual Narrative Report, pp. 1, 4; 1998 Annual Narrative Report, p. 2; *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, pp. 1, 3, March 15, 2000, Subfolder "Traffic Analysis March 2000," Folder "Traffic and Parking," Area Location 3.2, WOTR; Richard Wilt, Oral History Interview (with interview Elise Elder-Norquist), December 15, 2020.

⁵⁴ Parking capacity was exceeded 8 times during the 1990 season (though 17 performances were soldout), 19 times during the 1991 season, 27 times during the 1992 season, 35 times during the 1993 season, 26 times in 1994, 14 times in 1995, and 16 in 1996, Peccia & Associates, *Traffic and Parking Analysis*, p. 3; 1991 Statement for Interpretation, p. 10; *1997 GMP/DCS/EIS Final*, p. 12; *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, p. 3; "What's Happening," *The Curtain Call*, January 12, 2000, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

⁵⁵ *Wolf Trap Farm Park for the Performing Arts Traffic Management Analysis*, pp. 1–10.

Trap Road at the park entrances/exits with Fairfax County, VDOT, the Regional Office, and Foundation officials. The park received Federal Lands Highway Program funding for this project, which was completed at the end of the performing season.⁵⁶

Another project that was outside the jurisdiction of the park was the improvement of pedestrian facilities on Trap Road and over the Dulles Toll Road Bridge. In 2006, federal funds were earmarked for a joint VDOT and FHA project that would involve the construction of a multiuse pedestrian trail and bridge along Trap Road and over the Dulles Toll Road. Park officials suggested that the path extend south of the Toll Road Bridge because the proposed design had the path terminate on the north end of the bridge. VDOT and FHA officials were receptive to this idea and incorporated it into their design.⁵⁷

The March 2011 Categorical Exclusion Form for this project provided a thorough description of the design plan for the pedestrian bridge and trail along Trap Road. It presents that on the south side of the Dulles Toll Road the existing trail along the east side of Trap Road would be connected via a crosswalk to a new trail on the west side of the road. The trail would lead to a pedestrian three-span truss bridge over the Dulles Toll Road. This portion of the project was outside the boundary of the park and within the boundary of the Foundation's property, the VDOT right-of-way, and MWAA's right-of-way.⁵⁸

The trail would enter the bounds of the park at the southern boundary with the MWAA's right-of-way and continue parallel Trap Road through the park to the northern boundary. Approximately 1,095 linear feet of the trail would extend from the southern boundary to the main entrance to the West Parking Lot. This section would consist of a ten-foot-wide asphalt trail with two-foot-wide gravel shoulders on each side. The remaining 630 feet would be concrete sidewalk, five-feet-wide, and bordered by two-foot-wide gravel shoulders. This section of the trail would connect with the existing three-foot-wide concrete sidewalk at the park's northern boundary.⁵⁹

Initially, the project was to take place entirely within VDOT's right-of-way on Trap Road. At the request of the park, the trail was moved ten feet away from the road for most of its length to accommodate cars parking along Trap Road during Filene Center

⁵⁶ 2000 Annual Narrative Report, p. 2, Subfolder "Park Annual Report—2000," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

⁵⁷ 2006 Annual Report, p. 3.

⁵⁸ Categorical Exclusion Form: Pedestrian Bridge and Trail Along Trap Road, March 25, 2011, Subfolder "VDOT Bridge & Trail CATEX 3/25/2011," Folder "Environmental Compliance/CE's," Area Location 4.3, WOTR.

⁵⁹ Categorical Exclusion Form: Pedestrian Bridge and Trail Along Trap Road, March 25, 2011.

performances. Therefore, for much of its length, the section of the walkway on the north side of the Dulles Toll Road was within the park boundary.⁶⁰ In November 2011, ground was broken for the project, and in July 2012 the project was completed.⁶¹

Summary of Proposed Actions and Results

Table 7. Issues, Recommendations, and Implemented Actions

Issue	1993 Traffic and Parking Analysis	1997 GMP/DCP/EIS	2000 Traffic Analysis	Implemented Action
<i>Inadequate walkways within the park</i>	Recommended widening the existing main pedestrian walkway (which was less than 12 feet) to 20 feet	Recommended reconfiguring Barn Road into the main pedestrian walkway (approx. 30 feet wide and 300 feet long)	Notes that pedestrian traffic had improved due to the widening and lighting of the path along Main Road	At the request of the Foundation, Barn Road was widened from what was essentially a single-lane road to a two-lane road in 1998. A landscaped median divided the two lanes.
				The pedestrian walkways were altered. One crosswalk was moved farther away from the intersection at Barn and Main Circle Roads and a second was eliminated at the base of Barn Road.
	Proposed an illuminated pedestrian crossing to the East Parking Lot	Recommended that the new main walkway have a median separating pedestrian and cart/emergency vehicle use		A hardened path was established from the East Parking Lot through the center of Gil's Hill to the upper entrance at the top of Barn Road
				The path that connected Gil's Hill to the plaza along the upper edge of the Dust Bowl was widened and illuminated
				The pedestrian walkways along Main Circle Road were widened

⁶⁰ Categorical Exclusion Form: Pedestrian Bridge and Trail Along Trap Road, March 25, 2011.

⁶¹ *Final Construction Report: Project No. PLH-WOTR 267 (1)* (Washington, DC: US Department of Transportation, Federal Highway Administration, September 29, 2015), p. 3.

Table 7. continued

Issue	1993 Traffic and Parking Analysis	1997 GMP/DCP/EIS	2000 Traffic Analysis	Implemented Action
<p><i>Inadequate lighting within the park</i></p>	<p>Recommended improving lighting along park pathways and in parking lots</p>	<p>Recommended lighted walkways for safe and orderly passage</p>	<p>Recommended lighting at the two major intersections on Trap Road; the intersection of Main and Barn Roads; the south side of Barn Road; and the intersection of Main Circle Road, Barn Road, and the Dust Bowl</p>	<p>New lighting systems were installed on Gil's Hill and the Dust Bowl</p>
				<p>The pedestrian walkways along Main Circle Road were illuminated</p>
				<p>Lighting was enhanced at a key intersection</p>
				<p>In 2001, the park coordinated the installation of lighting on Trap Road at the park entrances/exits</p>
<p><i>Pedestrian/vehicular conflict at the junction of Barn Road and Main Circle Road near the pedestrian tunnel entrance</i></p>	<p>Recommended installing a split rail fence south along Main Circle Road to the pedestrian crossing on the south side of the intersection. A 20-foot-wide illuminated crossing was also recommended.</p>	<p>Recommended reconfiguring walkways and moving the main entrance of the theatre to the top of Barn Road, which would be reconfigured to allow pedestrian, emergency, and cart access</p>	<p>Recommended removing the crosswalk at Main Road and installing a new and widened crosswalk at a diagonal angle</p>	<p>The path along Main Road, between the plaza and Barn Road, was widened and illuminated in 1998</p> <p>Barn Road converted into a two-lane road. After performances, park staff direct pedestrians to walk down the left (south) side of the road while vehicular traffic used the right side</p>
<p><i>No pedestrian facilities or street lighting on Trap Road south over Trap Road Bridge to the Barns</i></p>	<p>Recommended sidewalks south to the Toll Road and over the overpass. Lighting was needed at the junction of Trap Road and the Dulles Toll Road</p>	<p>N/A</p>	<p>Lighting was recommended at the junction of the Dulles Toll Road Access Ramp and Trap Road</p>	<p>The construction of a multiuse pedestrian trail and bridge along Trap Road and over the Dulles Toll Road was completed in 2012</p>
<p><i>There was a sidewalk but no street lighting for part of a section of Trap Road to the north</i></p>	<p>Continuous sidewalks and streetlighting were recommended</p>	<p>N/A</p>	<p>Street lights are recommended at the upper and lower intersections of Trap Road</p>	<p>In 2001, lighting was installed on Trap Road at the park entrances/exits. Completed in cooperation with Fairfax County, VDOT, and Foundation using Federal Lands Highway Program funding.</p>

The Main Gate Facility

Existing Condition

The Main Gate Facility, which included a box office/ticketing building, theatre concessions, and primary restroom facilities, was constructed in the late 1960s. Temporary trailers from the same era served as office space for more than 1,000 ushers, interpretive staff, USPP, and ticket services staff. These facilities did not meet current uniform building codes nor ADA standards. They also did not meet the needs of the park visitor, Foundation, or NPS employees.⁶²

Recommendation

The 1997 GMP/DCP/EIS called for removing these facilities and constructing a single-story building that would consolidate all visitor functions and include concessions, comfort stations, and office space for ticketing, press, ushers, USPP, and first aid. The GMP also recommended expanding lawn seating—though not increasing the seating capacity—to achieve a gentler angle.⁶³

Implemented Action

By early 1999, all physical improvements called for in the 1997 GMP/DCP/EIS had been completed, excluding the Main Gate Facility. Separate from the Main Gate project, in early February 1999 the Foundation began exploring options for turnstiles at the entrance to the Filene Center.⁶⁴ The NPS had reservations about installing turnstiles. Issues included: “Noise; the inability to handle the lawn rush in a timely manner; inability to handle coolers, lawn chairs, etc.; inability to mainstream handicapped visitors; lack of flexibility in wet weather; and the narrowing of exit space for visitors leaving the show.”⁶⁵ There was also some concern that the turnstiles would look tacky. Optical turnstiles were used for several years while the Box Office still used hard tickets. Handheld scanners were later adopted in place of the proposed turnstiles.⁶⁶

⁶² “Jim Cotter Intones: Much Needed Overhaul of Facilities at Wolf Trap,” pp. 1, 4.

⁶³ *1997 Draft GMP/DCP/EIS*, p. iv.

⁶⁴ “What Is Happening at Wolf Trap Farm Park,” *What’s Happening*, October 15, 1999, p. 2, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR; Bruce A. Foodman, President, ProTix Access Control, LLC to Ronald S. Gilbert, WTF, Correspondence Re Wolf Trap, February 4, 1999, Subfolder “Park Annual Report—1999,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

⁶⁵ Wolf Trap Issues Meeting, February 8, 1999, Subfolder “Park Annual Report—1999,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

⁶⁶ Wolf Trap Issues Meeting, February 8, 1999, Subfolder “Park Annual Report—1999,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; Kenneth Lewis, message to author, April 26, 2021.

Plans and specifications for the enlargement of the plaza restrooms were also initiated in 1999. Construction was anticipated to begin in the fall of 2000 and be completed in time for the 2001 performance season. The Main Gate restrooms were rehabilitated in 2003, and repairs included new ceilings, lights, mirrors, fresh paint, and additional ventilation. It was in September 2003 that a contract was awarded to Mobley Partner Architects for the development of three conceptual designs for the Main Gate Facility. The conceptual design work was funded using cell lease agreement funds.⁶⁷

The Main Gate Facility project, which originally called for the construction of three buildings for a total of \$12 million, was planned as a phased, five-year approach. Value engineering, a process used to eliminate unwanted costs, was utilized and the project budget was cut several times. In 2005, the project budget was cut from \$7.2 million to \$3 million, and a redesign was completed in June 2006 in cooperation with the DSC and Foundation. In October 2006, a bid was received for \$5.2 million. The project team analyzed the proposal and budget viability and determined that it was approximately \$700,000 over budget (\$3.8 million). A reprogramming request was subsequently initiated. In May 2007, \$783,000 was reprogrammed for the Main Gate Facility project and on September 24 the bid of Marco Enterprises Inc. (\$3,265,365.20) was accepted. Demolition of the Main Gate Facility commenced in September 2007 and construction continued into the spring of 2008. On May 23, 2008, a ribbon-cutting ceremony was held in front of the new Main Gate Facility.⁶⁸

The Meadow Restaurant/Ovations Restaurant

For more than two decades, the Foundation had contracted with Ogden Food Service Corp. to provide food and beverage services at the large dinner tent/pavilion near the farmhouse. Ogden sold buffet dinners which were prepared at the Dulles Airport and then transported to the park. On April 15, 1986, the Foundation renewed its agreement with Ogden Food Corp. for a period of five seasons. Pursuant to this agreement, Ogden had “the exclusive right and license to operate a kitchen, Dining Tent, and food and beverage stands

⁶⁷ “What Is Happening at Wolf Trap Farm Park,” *What’s Happening*, October 15, 1999, p. 2; Richard Wilt, Director, WOTR, FY98 Employee Performance Plan and Results Report, p. 2, Subfolder “Park Annual Report—1998,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; Superintendent’s 2003 Annual Narrative Report, pp. 3–4; Bill Crockett, Director, WOTR, email message to John Duran, NCR, October 21, 2003, Subfolder “Park Annual Report—2003,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

⁶⁸ “Jim Cotter Intones,” pp. 1, 4; 2005 Annual Report, p. 3; 2006 Annual Report, p. 4; 2007 Annual Report, p. 5; “Ribbon Cutting Ceremony for the New Main Gate,” *Wolf Trap Volunteer Newsletter* (June 2008), p. 1, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR.

on the Premises” and was responsible for metered utility charges and all ordinary house-keeping.⁶⁹ The kitchen, constructed by Ogden in 1985, allowed for the preparation of food on-site. In 1986, the Meadows Restaurant opened for its inaugural year.⁷⁰

In 1988, the Foundation submitted a proposal to expand the restaurant’s dinner deck, thereby doubling the seating capacity to approximately 400. Included in the proposal were modifications to the bar area, the enlargement of the food preparation area, added refrigeration storage, and restrooms. The NPS did not approve the proposal because more detailed plans were needed, and it did not align with the 1984 Draft GMP. The Foundation reintroduced the proposal in 1991, assuring the NPS that the expansion would be temporary until improvements from the GMP could be implemented. The proposed expanded dinner deck would also accommodate the Foundation’s special events and group sales.⁷¹

The dinner deck was completely rebuilt but the deck was not expanded in 1994.⁷² Two years later, after a decade of planning and discussion, the NPS and the Foundation jointly funded the expansion which included office and storage space for restaurant and concession operations and restrooms. A water line (valued at approximately \$37,000) was donated by a local construction company, allowing for the construction of restrooms. Pursuant to the 1996 Cooperative Agreement, maintenance of the restrooms and building was the responsibility of the park. The Foundation was responsible for janitorial services and utility costs associated with the use of the building during the performing season. The Meadows Restaurant was also renamed the Ovations Restaurant.⁷³

In 1998, after partnering with Ogden Food Corp for over two decades, the Foundation entered into an agreement with Maison Culinaire Incorporated. The agreement was subject to a two-year renewal option and granted Maison Culinaire “the sole and exclusive right to (i) operate and manage all food and beverage operations of Ovations, and

⁶⁹ *1984 Draft GMP/DCP/EA*, pp. 29, 13, 37; Agreement between the WTF and Ogden Food Service Corporation, April 15, 1986, Subfolder “Ogden Foods 1980s,” Folder “WTF Agreements,” Area Location 1.3, WOTR.

⁷⁰ Herb Graul’s Input, p. 1, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1986 Annual Report, p. 2, Subfolder “Park Annual Report—1986,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

⁷¹ St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Proposal for Dinner Deck Expansion, 1988, Subfolder “Ogden Foods—1988–1992,” Folder “Food Services,” Area Location 1.3, WOTR; Summary of Meeting on October 22, 1991: WTF—National Park Service, Subfolder “Post Season Meeting w/ Foundation 1991,” Folder “WTF Agreement History,” Area Location 1.2, WOTR; Agreement between the WTF and Ogden Food Service Corporation, April 22, 1991, Subfolder “Ogden Foods 1980s,” Folder “WTF Agreement History,” Area Location 1.2, WOTR.

⁷² Joseph M. Lawler, Director, WOTR to Associate Regional Director—Administration, NCR, Memorandum: Fiscal Year 1994 Performance Appraisal for Regional Director Stanton, June 23, 1994, Subfolder “Park Annual Report—1994,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

⁷³ 1996 Annual Narrative Report, p. 2; Acting Director, WOTR to Chief, Education and Interpretation, National Capital System Support Office, Memorandum: Customer Service Initiatives and Accomplishments—FY 1996, August 6, 1996, Subfolder “Park Annual Report—1996,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Cooperative Agreement.

(ii) provide food and beverage catering services for the Premises.”⁷⁴ In December 2006, the Foundation entered into an agreement with Capital Restaurant Concepts. Capital Restaurant Concepts remained the Foundation’s primary concessioner.⁷⁵ The restaurant provider for the Meadow Restaurant has since changed.⁷⁶

The Canteen

Before the construction of the second Filene Center, the Canteen operated out of a closet space with a Dutch door (the top half of the door opens while the bottom half remains closed). In the second Filene Center, Ogden Food Corp. operated out of a dedicated space and sold small, prepackaged food items and nonalcoholic refreshments to park staff, stagehands, and performers.⁷⁷ In 1987, the park assumed management of the Canteen and issued a Special Use Permit to the concessionaire. The Ashleys, a mother-daughter duo, did not operate the Canteen for-profit and volunteered their time and services. Gay L. Ashley, formerly a park employee, explained that this was “not your run-of-the-mill concession” because they responded to requests from performers.⁷⁸

In 1990, the Foundation resumed management of the Canteen. Although the 1990 Cooperative Agreement did not specify that the maintenance of the facility and its equipment were the responsibility of the Foundation, it was understood that it fell under the purview of the Foundation because it was a concession and not located in the park’s administrative or maintenance areas. The Foundation also notified the Ashleys two weeks before the start of the season that they would no longer be needing their services. Because they had received no prior warning, the Ashleys were left with excess stock and supplies, no

⁷⁴ Food and Beverage Service Agreement between the WTF and Maison Culinaire Incorporated, March 23, 1998, 1998, Subfolder “Copies of Contracts w/Ovations & Picnic Caterers—1998, 2000, 2006,” Folder “Food Services,” Area Location 1.3, WOTR.

⁷⁵ Service Agreement between the WTF and Capital Restaurant Concepts, December 19, 2006, Subfolder “Copies of Contracts w/Ovations & Picnic Caterers—1998, 2000, 2006,” Folder “Food Services,” Area Location 1.3, WOTR; Service Agreement between the WTF and Capital Restaurant Concepts, Ltd., January 2010, Subfolder “Copies of Contracts w/Ovations & Picnic Caterers—1998, 2000, 2006,” Folder “Food Services,” Area Location 1.3, WOTR.

⁷⁶ Beth Brummel, pers. comm. with author, February 25, 2022.

⁷⁷ 1984 Statement for Interpretation and Visitor Services, p. 7, Subfolder “Statement for Interp 1984,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; St. Jacques, Director, WOTR to Charles A. Walters Jr., Senior VP, WTF, Correspondence, March 1, 1991, Subfolder “Stagedoor Canteen—1991,” Folder “Food Services,” Area Location 1.3, WOTR.

⁷⁸ 1987 Annual Narrative Report, p. 5; 1985 Statement for Interpretation and Visitor Services, p. II-6; 1987 Statement for Interpretation and Visitor Services, p. 16; Gay L. Ashley to St. Jacques, Director, WOTR, Correspondence Re: Backstage Canteen, May 5, 1990, Subfolder “Stagedoor Canteen—1991,” Folder “Food Services,” Area Location 1.3, WOTR.

place to store their equipment, and residuals amounting to a few thousand dollars. Richard E. Powers, the Associate Regional Director of the NPS, wrote to the Foundation asking that they work with the Ashleys to minimize the financial impact.⁷⁹

The Foundation submitted a request to expand the Canteen in 1991. They proposed removing the wall between the kitchen area and musician's storage room and installing some basic equipment (a side-by-side commercial freezer, prep counters, electric range, and a hand and commercial sink) so that in-house catering could be provided to Production staff and the contracted performers. At the time, a microwave was the only means of providing hot food items. The Foundation offered to cover the full cost of equipment, permits, fees, design, and construction. The Regional Office, the Foundation, and park officials held a joint meeting and determined that the proposal should be put on hold.⁸⁰

Issues related to the interpretation of the 1990 Cooperative Agreement arose in 1992 when the Foundation submitted a request for the repair of the canteen's two ice machines. It was the understanding of the Foundation that they were responsible for the general insurance and public liability insurance for the Canteen as well as the maintenance of the premises and equipment therein for the duration of the performing season. Repairs and the replacement of Canteen facilities were thought to be the responsibility of the park. The park did not agree with this interpretation and submitted a request to the Regional Office for an amendment to the Cooperative Agreement. Until such an amendment was made, and the roles and responsibilities of both parties were clearly defined, the cost of the two ice machines was split between the park and the Foundation.⁸¹

⁷⁹ Richard E. Powers, Associate Regional Director, Administration, NCR to Director, WOTR, Memorandum: Cooperative Agreement, May 3, 1990, Subfolder "Historic Material on Canteen 1990 + 1991," Area Location 1.3, WOTR; Ashley to St. Jacques, Correspondence Re: Backstage Canteen, May 5, 1990; Powers, Associate Regional Director, NCR to Charles Walters, VP Finance and Administration, WTF, Correspondence, May 11, 1990, Subfolder "Historic Material on Canteen 1990 + 1991," Area Location 1.3, WOTR.

⁸⁰ St. Jacques to Walters, Jr., Correspondence, March 1, 1991; Ted Davis, Director of Food and Beverage, WTF to Walters, VP Finance & Administration, WTF, Correspondence Re Stage Door Canteen Improvements, December 17, 1990, Subfolder "Stagedoor Canteen—1991—Transfer from NPS to WTF," Folder "Food Services," Area Location 1.3, WOTR; Walters, Senior VP, WTF to St. Jacques, Director, WOTR, Correspondence, January 28, 1991, Subfolder "Stagedoor Canteen—1991—Transfer from NPS to WTF," Folder "Food Services," Area Location 1.3, WOTR; Stan E. Lock, Acting Director, WOTR to Regional Director, NCR, Memorandum: Probable Issue, May 13, 1992, Subfolder "Canteen Ownership, Responsibility & Repairs—1990s," Folder "Untitled" (Green Folder), Area Location 1.3, WOTR.

⁸¹ Lock, Acting Director, WOTR to Regional Director, NCR, Memorandum: Probable Issue, May 13, 1992; Walters, Senior VP, WTF to St. Jacques, Director, WOTR, Correspondence, May 17, 1990, Subfolder "Historic Material on Canteen 1990 + 1991," Folder "Food Services," Area Location 1.3, WOTR; Stan E. Lock, Acting Director, WOTR to Walters, Senior VP, WTF, Correspondence, May 15, 1992, Subfolder "Canteen Ownership, Responsibility & Repairs- 1990s," Folder "Untitled" (Green Folder), Area Location 1.3, WOTR.

In 1993, under park Director Lawler, the Foundation and the park signed an agreement transferring all kitchen-type equipment in the Canteen to the Foundation. The Foundation assumed responsibility for the maintenance and replacement of the equipment.⁸² Responsibilities were also clarified in 1996 Cooperative Agreement between the Foundation and the NPS: “The Service shall provide general and preventative maintenance in all areas of the Park and Center *except in concession and third party occupant areas*. The Foundation shall be responsible for routine maintenance in those areas where it conducts concession activities or has authorized third party occupant use. *The Foundation’s responsibility shall include equipment and fixtures location within such areas.*”⁸³

In 2005, the Canteen was closed and snacks for park staff and stagehands were sold out of a vending machine arcade. The area which had previously functioned as the Canteen was renovated into a food preparation area. This project was jointly funded by the park and the Foundation using cell lease agreement funds and loan repayment funds.⁸⁴

The Hay Barn

The Hay Barn was constructed around 1945 and enclosed with board-and-batten siding in the late 1960s. Although the 1984 Draft GMP had called for stabilizing and adapting this facility for use in interpretive programming, it continued to be used for the storage of electric carts and other supplies and equipment. In the late 1980s, cables were installed to keep the barn from falling down. An engineer from the Regional Office inspected the leaning barn in 1999 and determined that it was in no danger of sudden collapse. However, the Hay Barn would likely be unusable in five years because it would continue to sag and slowly sink into the ground.⁸⁵

In 2001, the park and the Foundation developed a Challenge Cost Share Project to replace the deteriorated Hay Barn. Allan Greenberg, a local architect, donated the building plans, saving the park and Foundation an estimated \$56,000. In 2002, Phase I of the Barn Replacement Project was initiated. Phase II began in February 2003 and was funded by Challenge Cost Share funds (\$60,000), the Foundation (\$63,000), and loan repayment

⁸² Joseph M. Lawler, Director, WOTR to Walters, Senior VP, WTF, Signed Letter/Agreement Re Transfer of the Kitchen Equipment in the Canteen, April 28, 1993, “Stagedoor Canteen—1991—Transfer from NPS to WTF,” Folder “Food Services,” Area Location 1.3, WOTR.

⁸³ Author emphasis, 1996 Cooperative Agreement.

⁸⁴ 2005 Annual Report, p. 4; Kenneth Lewis, message to author, April 26, 2021.

⁸⁵ Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; *1984 Draft GMP/DCP/EA*, p. 13, 37; *1997 Draft GMP/DCP/EIS*, p. 78; “What Is Happening at Wolf Trap Farm Park,” *What’s Happening*, October 15, 1999, p. 2.

funds (approx. \$100,000). The new barn was completed in May 2003 before the start of the performing season. Restrooms on the first floor were for Ovations Restaurant patron use while the second floor provided additional office space.⁸⁶

Donor Buildings and Donor Recognition

Associates Building and Deck

The brick building northeast of the Administration Building was constructed in 1952 as a guest cottage. With the permission of Mrs. Shouse, it was adapted for use by the ASOL in 1966. A temporary trailer was placed behind the building to serve park operations in the 1960s. The trailer was later connected to the main building.⁸⁷

In November 1982, the ASOL moved to their new headquarters in Washington, DC, and the Wolf Trap Associates subsequently moved into the vacated building. The Associates initially used the building, named the Associates Building, as office space. In 1995, an 8,500-square-foot wooden deck was added to the south side of the structure for use during donor events.⁸⁸ Although the Foundation used the space, the NPS was responsible for utilities and maintenance.⁸⁹ In 2002, the Foundation assumed responsibility for the cost of utilities.⁹⁰

Additional research is needed to determine whether the ASOL maintains right of entry and unrestricted possession and use of the five acres for the future development of its headquarters.⁹¹

⁸⁶ 2001 Annual Narrative Report, p. 2; 2002 Annual Narrative Report, p. 5; Superintendent's 2003 Annual Narrative Report, p. 2; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020.

⁸⁷ Shouse, "Wolf Trap—A Look Back, 1930–1966," Subfolder "Wolf Trap Chronologies," Folder "Park Histories," Area Location 4.1, WOTR; *1997 Draft GMP/DCP/EIS*, p. 7; Shouse, "Why Wolf Trap," Undated, Subfolder "Early History - History Write Ups," Folder "Park Histories," Area Location 4.1, WOTR; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–57.

⁸⁸ 1996 Cooperative Agreement; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 8; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2-73 to 2-76.

⁸⁹ Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020.

⁹⁰ George Liffert, pers. comm. with author, April 26, 2021.

⁹¹ Mrs. Catherine Filene Shouse Deed, May 20, 1966, Subfolder "Park History—1960s Deeds & Agreements with Mrs. Shouse," Folder "General Legal," Area Location 1.2, WOTR American Symphony Orchestra Deed & Agreement between American Symphony Orchestra League and US Government, May 20, 1966, Subfolder "Park History—ASOL," Folder "Amer Symphony Orchestra League," Area Location 1.3, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 7–8.

The Encore Circle

The Wolf Trappers, a Foundation philanthropic group, financed the construction of the Wolf Trappers' Cabin/Shelter in 1978. First and foremost, this facility was for public use and was host to Pre-Performance Previews and seasonal and volunteer trainings. The Shelter was also used as an alternate to the open-air Concert Shell when the weather was inclement. With the permission of the park director, the Foundation and its affiliate groups hosted fund-raising activities and banquets/parties in the Shelter.⁹²

In 1995, the Foundation and the park partnered to expand the structure's small flagstone patio. The structure was renamed the Encore Circle and its primary use shifted to hosting Foundation donor events. As established in the 1996 Cooperative Agreement, the Foundation was responsible for janitorial services, the maintenance of the tent structure over the patio, and the setup and takedown of the tent. The NPS was responsible for the maintenance of the facility as well as the grounds and utilities. In 1997, the Encore Circle was expanded to include restrooms and a kitchen area. The Foundation paid for design and labor costs and the NPS paid for materials. In 1998, the flagstone patio was expanded to 40-by-40' and in 2005 the building was expanded to accommodate larger restrooms and additional storage space. The latter was paid for using Challenge Cost Share funds.⁹³

An Environmental Assessment was completed in April 2007 for another expansion to the Encore Circle patio. The assessment documented that over the past ten years, the patio had been extended onto the adjacent farmhouse lawn through the use of stanchions, ropes, and potted plants. Encore Circle visitors were donors to the Foundation, and by extension donors to the park, and expected certain benefits and recognition for their contributions. Having donors seated on the grass was seen as unsuitable and the 30-by-30' patio addition was completed in time for the 2007 performing season.⁹⁴

⁹² St. Jacques, Director, Memorandum for the Files: Wolf Trap Shelter, February 24, 1977, Subfolder "History of Encore Circle," Folder "Use of the Park," Area Location 1.2, WOTR; 1984 Statement for Interpretation and Visitor Services; National Park Service, *Environmental Assessment for Encore Circle Patio Expansion* (Vienna, VA: Wolf Trap National Park for the Performing Arts, National Park Service, April 2007), 1; St. Jacques, Director to Regional Director, NCR, Memorandum: Weekly Report March 6–12, March 18, 1977, Folder 10, Box 2, Subseries G, Series I, MRCE.

⁹³ The Pre-Performance Previews, previously held in the Shelter, were moved to the lawn on the side of the farmhouse near the Encore Circle patio. A small platform or lectern was set up on the lawn at the south end of the lawn and rows of chairs were set up across the lawn facing towards the Encore Circle, *Environmental Assessment for Encore Circle Patio Expansion*, 1; 1995 Annual Narrative Report, pp. 2–3, 7–8; 1996 Annual Narrative Report, p. 2; 1997 Annual Narrative Report, p. 2; 2005 Annual Report, p. 3; 1996 Cooperative Agreement.

⁹⁴ 2007 Annual Report, p. 5; *Environmental Assessment for Encore Circle Patio Expansion*, 2.

Donor Recognition

To offset the cost of presenting performances, ticket sales were supplemented by food, beverage, and gift shop sales; the annual grant provided by the federal government; grants from other federal, state, and local entities; and donations. Several million dollars in donations were received by the Foundation each year. This money supported the operation of the Wolf Trap Opera Company, the Wolf Trap Institute, and numerous other educational programs offered by the Foundation. Director's Order #21 (Donations and Fundraising) and the Cooperative Agreement permitted the Foundation to fundraise for the park. The latter reads, "In its discretion [the Foundation may] engage in reasonable fundraising activities necessary and appropriate to support its functions hereunder."⁹⁵

The Foundation included donor recognition and commercial advertising in performance programs (Filene Center Lines), season calendars, mailings, and radio and print advertising. Donor recognition, both inside and outside of the park, was not to imply or state NPS endorsement of any company, product, or service. Foundation advertising and promotional materials were to be clear that certain programs and facilities (e.g., The Barns at Wolf Trap) were not national park programs. In-park recognition and Foundation displays were permitted in the Main Gate Facility display cases, the plaza kiosk, the Encore Circle, and the Associates Deck. Pursuant to Director's Order #21, in-park recognition was to be tasteful, temporary (in place for no more than ten years), and nonobtrusive. The displays in the Encore Circle, Main Gate display cases, and plaza kiosk were updated and changed annually, if not more often, while the donor board on the Associates Deck was a static listing of deck donors. In 1997, Director Wilt recommended removing the board within two to five years of installation to ensure it remained temporary. The Theatre-in-the-Woods plaque, which recognized donors who had contributed to the 1976 rebuilding, and the plaque on the farm bell were problematic because they had been in place for over ten years.⁹⁶

In 1998, the old information kiosk was removed in connection with regrading and repaving work. The Foundation requested a replacement kiosk to provide for more visible donor recognition. This request was approved with the provision that the kiosk be built and maintained by the Foundation. The new kiosk was erected on the Filene Center plaza in a location that would give more exposure to corporate sponsorship. Recognition of a "performing season sponsor" was allowed season-long and was to be updated the

⁹⁵ Donations Policy: Wolf Trap Farm Park, May 1999, Subfolder "Donor Recognition Policy 1990–2000," Folder "WTF Donor Recognition and Fundraising," Area Location 1.2, WOTR.

⁹⁶ Bill Crockett, Director, WOTR to Terrence D. Jones, President and CEO, WTF, Correspondence, 2008, Subfolder "2008 WOTR—WTF Donor Recognition Agreement," Folder "WTF Donor Recognition + Fundraising," Area Location 1.2, WOTR; Meeting with NPS Director: Decisions by Director Stanton, October 1, 1999, Subfolder "Donor Recognition Policy 1990–2000," Folder "WTF Donor Recognition + Fundraising," Area Location 1.2, WOTR.

following year.⁹⁷ In 1998, the park and the Foundation jointly funded the replacement of the Concert Shell, which was renamed the Meadow Pavilion. The Foundation wanted to sell the naming rights for this facility, but NPS policy did not permit this.⁹⁸

The park updated its donation policy in 1999 and established that in areas used for Foundation donor events (e.g., the Encore Circle Lounge and the Associates Deck), signs, plaques, and other forms of donor recognition may remain in place for ten years. Physical forms of donor recognition in areas open to the general public could only remain in place for one performing season. Donor boards placed in the plaza were permitted to remain indefinitely provided that the boards were changed and updated. The board listing the names of the donors who had contributed to the rebuilding of the Filene Center was to be removed after 2004, the 20th anniversary of the reopening of the Filene Center.⁹⁹

There was one exception to the one-season policy. It was agreed that the NPS would designate an area for the Foundation to install plaques recognizing donors who contributed in excess of \$100,000 to the Foundation for park improvements or programs. Plaques were not to be erected for donations made for nonpark purposes. Each individual plaque could remain in place for no more than 10 years. If a proposed plaque was to remain for longer than ten years, it fell under the Commemorative Works and Plaques Policy and installation was subject to the approval of the NPS Director. In regard to location, the policy established that the plaques should be accessible to the general public but not in a location that would impose on the general public when entering.¹⁰⁰

In 1999, the Foundation also launched its \$21 million capital fund-raising campaign. Five million would go to an endowment for program and arts enrichment, another \$5 million to an endowment for scholarship and education, \$2 million to an unrestricted endowment, and \$9 million to physical and capital improvements. Of the \$21 million, the Foundation earmarked \$3 million for park enhancements (lighting systems, finishing the rehearsal hall, main stage curtain and floor, and restrooms).¹⁰¹ A donor garden proposal was submitted as a component of the fund-raising plan. Director Wilt, NCR Director Terry

⁹⁷ 1998 Annual Narrative Report, p. 5; Crockett to Jones, Correspondence, 2008, Subfolder “2008 WOTR—WTF Donor Recognition Agreement,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR.

⁹⁸ The original Concert Shell was built in 1983. The Foundation paid for design and labor costs and the NPS paid for materials. In addition to its use for interpretive programs, the new Meadow Pavilion also served as a stage for Foundation events held prior to Filene Center performances, Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020; 1997 Annual Narrative Report, p. 2; 1998 Annual Narrative Report, p. 3.

⁹⁹ Donations Policy: Wolf Trap Farm Park, May 1999, Subfolder “Donor Recognition Policy 1990–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

¹⁰⁰ Donations Policy: Wolf Trap Farm Park, May 1999, Subfolder “Donor Recognition Policy 1990–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

¹⁰¹ Wolf Trap Foundation for the Performing Arts: Case Statement, February 23, 1991, Subfolder “Donor Recognition and WTF Fundraising 1995–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

Carlstrom, and other NPS officials examined and rejected this proposal because (1) the garden would recognize donations made almost exclusively to the benefit of the Foundation and (2) because the proposed 5,000-square-foot garden did not meet Director's Order #21 guidelines for being temporary and nonobtrusive.¹⁰² Discussions continued into the early 2000s with the NPS maintaining its stance.¹⁰³

An agreement was eventually reached that allowed the Foundation to develop a donor recognition area in the form of wall displays on the north side of the Main Gate Facility. This agreement was codified in the 2001–7 Main Gate Construction Plan. Several other proposals were introduced for NPS consideration and approval in 2008. Proposals included (1) replacing the 15-plus-year-old Kodak Corporation recognition displays on the interior wall of the Main Gate Box Office, (2) replacing the static window signs on the interior windows of the Main Gate Box Office with electronic or LED signs with scrolling functions, or (3) the installation of an electronic component (video, touchscreen, or scrolling electronic sign) in the plaza kiosk. These proposals were approved with the understanding that the final form of recognition would be subject to NPS review and approval.¹⁰⁴

In 2008, the Foundation requested permission to incorporate sponsor recognition on the “genre banners” attached to the fascia of the Main Gate. This request was denied because the season-long display of corporate sponsor recognition connoted commercialism, not corporate recognition. Sponsor recognition on banners had been permitted for certain festivals and other special events, such as the International Children's Festival, the Irish Folk Festival, and the Jazz and Blues Festival. These banners were displayed on the Main Gate for a short period. With this as precedent, Director Bill Crockett permitted the Foundation to erect a PNC Bank sponsor recognition banner on the Main Gate for no more than five PNC-sponsored nights. Corporate or donor recognition on the Filene Center

¹⁰² Briefing Statement: Recognition Garden, October 5, 2001, Subfolder “Donor Recognition Policy 1990–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR. The Foundation's fund-raising campaign required the approval of the NPS Director because it had a goal to raise over \$1 million and funds would be solicited nationally. There was also a need to ensure that the Foundation's fund-raising material did not give off the impression that donations would be benefiting a national park, Meeting with NPS Director: Decisions by Director Stanton, October 1, 1999, Subfolder “Donor Recognition Policy 1990–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

¹⁰³ Terrence D. Jones, President & CEO, WTF to Robert G. Stanton, Director, NPS, Correspondence, March 7, 2000, Subfolder “Donor Recognition and WTF Fundraising 1995–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.; Stanton to Jones, Correspondence, May 30, 2000, Subfolder “Donor Recognition and WTF Fundraising 1995–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR; Crockett to Lawler, Correspondence, July 21, 2003, Subfolder “Donor Recognition and WTF Fundraising 1995–2000,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

¹⁰⁴ William J. Crockett, Director, WOTR to Terrence D. Jones, President and CEO, WTF, Correspondence, Undated, Subfolder “2008 WOTR—WTF Donor Recognition Agreement,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

marquee, however, was not approved because the marquee is visible to passersby at a distance of 30-plus feet. This, according to Park Director Bill Crockett and Regional Director Joe Lawler, “connotes commercialism above and beyond simple corporate recognition.”¹⁰⁵

Donation Boxes

Director Crockett received a request from the Foundation in 2003 to install collection boxes to raise money for the Children’s Theatre-in-the-Woods program (see Chapter 6 for information on the Foundation’s assuming management of this program). In late July, the NPS approved the Foundation’s proposal and established that (1) 100 percent of all funds raised must be used for the Children’s Theatre (the Foundation cannot deduct for costs or other administrative fees); (2) all accounting, document retention and access provisions included in the 1998 Cooperative Agreement apply to funds raised through donation boxes; (3) the NPS must review and approve the sign on the boxes; and (4) the Foundation must take all reasonable and appropriate measures to ensure the security of the boxes.¹⁰⁶

¹⁰⁵ Crockett to Jones, Correspondence, Undated, Subfolder “2008 WOTR—WTF Donor Recognition Agreement,” Folder “WTF Donor Recognition and Fundraising,” Area Location 1.2, WOTR.

¹⁰⁶ Bill Crockett, Director, WOTR to Terry Carlstrom, NCR, Email Subject: Important Issue—Heads Up, June 3, 2003, Folder “Donations Boxes 2003,” Area Location 1.2, WOTR; Issue and Options Paper: WTF Fundraising Activities, July 15, 2003, Folder “Donations Boxes 2003,” Area Location 1.2, WOTR.

CHAPTER THIRTEEN

Production

Chapter Summary

The Division of Performing Arts was responsible for overseeing the stagehand crew, as well as the filming, recording, and broadcasting of performances by local television stations. In 1985, after over a decade of no recording, filming, and broadcasting, Wolf Trap re-entered the world of television. This put a considerable strain on Division staff and the facility. Another strain was the Foundation's increased booking of pop/rock performances. These increasingly complex performances required the Division to adjust operations, staffing levels, and the Filene Center's technical capabilities. Audio and lighting also had to be updated to keep the Center up to date with industry standards and rapidly changing technology.

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The Division of Performing Arts: Organization and Responsibilities

Division Responsibilities

The Division of Performing Arts planned and managed the production and technical operations of approximately 90 to 100 Filene Center performances per season. Pursuant to the terms of the Cooperative Agreement between the NPS and Foundation, the Division managed and directed all union theatrical personnel and coordinated with the Foundation on the booking of all incoming attractions in order to ensure adherence to artists' contracts, union regulations, and budget constraints. Although the Division was responsible

for technical operations and the stagehand crew, several members of the Foundation's Program and Production Office were often present during performances. This could cause confusion when stagehands were given direction from both parties.¹

Division Organization

In 1986, Division Chief Hoffmann proposed reorganizing the Division to facilitate year-round maintenance and administrative/managerial work. The efforts of the Division during the off-season had been focused on the completion of punch list items and repairs, but these were nearing completion. Furthermore, because the stagehands left in September and returned in May, the Division Chief, Production Manager, and Assistant Production Manager were responsible for tasks related to the physical upkeep of the building (inventory, repairs, etc.). This took valuable time away from their administrative/managerial responsibilities, including researching and integrating new technologies. To address this problem, Hoffmann proposed having the Production Assistant work 8 to 11 months a year and hiring two part-time Theatre Technicians to work 20 hours a week during the off-season (September–November and January–end of March).² By 1989, the Division had three Theatre Specialists, including Hoffmann, and a Production Assistant. The two Theatre Specialists shared the responsibilities of Production Manager and Stage Manager.³

Ralph Hoffmann retired in May 1994 after serving in the position of Division Chief since 1970. E. O. "Skip" Larson, the Deputy Associate Regional Director for Professional Services at the Regional Office since 1991, assumed the position. Larson reorganized the Division to remove one layer of supervision. This involved upgrading Kenneth Lewis's GS-09 Theatre Specialist position to a seasonal GS-11 and having both Lewis and Production Manager (GS-11) John Gray report directly to the Division Chief (GS-13).⁴ John Gray, who had been the Production Manager since 1988, was promoted to the

¹ St. Jacques, Director, WOTR to Associate Regional Director, NCR, Memorandum: Function and Role Statement, October 13, 1987, Subfolder "Park Annual Report—1987," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Ann McPherson McKee, Senior VP, Performing Arts & Education, WTF to Staff, June 10, 2005, Subfolder "Stagehands Relationship to NPS," Folder "Stagehands," Area Location 1.3, WOTR; Kenneth Lewis, Oral History Interview (with interview Elise Elder-Norquist), December 3, 2020.

² Ralph A. Hoffmann, Chief, Division of Performing Arts to Director, WOTR, Memorandum: Proposed Reorganization of Division, October 14, 1986, Folder 2, Box 3, Subseries G, Series I, MRCE.

³ Kenneth Lewis, Oral History Interview (with interview Elise Elder-Norquist), December 3, 2020; Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 3.

⁴ Larson had actually been employed by the Foundation as a Stage Manager during the 1972 and part of the 1973 performing seasons, "Tales of Hoffmann from the Wolf Trap Woods," *The Curtain Call*, July 28, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; "Wolf Trap Welcomes Back Skip Larson," *The Curtain Call*, May 4, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; 1995 Annual Narrative Report, p. 2; Kenneth Lewis, message to author, April 26, 2021.

position of Chief after Larson assumed the position of Deputy Director.⁵ The position of Division Chief was subsequently assumed by Kenneth Lewis, a Theatre Specialist in the Division from 1989 to 1994 and again from 1999 to 2014, in 2014.⁶

Stagehands

IATSE Local 22 had been contracted by the Foundation for stagehand services since 1971. While the union contract was with the Foundation, the Division of Performing Arts identified work needs, directed the stagehands, and maintained their timesheets. Federal funding was provided to the Foundation to cover a portion of the cost and associated administrative expenses. A fixed-funding level was established in 1985 to counteract the continually rising costs of stagehand expenses, which rose in compliance with union demands for increased salaries and benefits. That same year, Public Law 99-190 was enacted, reducing NPS appropriations by 0.6 percent. The Gramm-Rudman-Hollings legislation, effective March 1, 1986, further reduced FY 1986 appropriations by 4.3 percent. It was also determined that federal financial assistance for stagehand services should be made available to the Foundation in the form of a grant instead of a contract. This decision was the result of an NCR-wide assessment of federal financial assistance programs.⁷

Funding requirements continued to be an issue with stagehand costs exceeding the grant amount annually. The Foundation maintained that additional federal financial assistance was needed to cover the cost of stagehand expenses, citing increasingly complex productions and more diverse programming.⁸ Mrs. Shouse expressed frustration with this issue in a letter to the Secretary of the Interior: “Having given the land and the theater to the Government, my chief concern is that after asking the private sector to form a foundation and to be responsible only for the programming, ever since 1971 the Government has continually withdrawn support that it promised, Chief among these changes has been the full support of the stagehands.”⁹

⁵ By 1997, Skip Larson was no longer in the position of Deputy Director, “The Children’s Theatre Incredible Intern!,” *The Curtain Call*, September 1997, Subfolder “Curtain Call (Personnel),” Folder “Employees,” Area Location 1.1, WOTR.

⁶ Kenneth Lewis, Oral History Interview (with interview Elise Elder-Norquist).

⁷ Regional Director, NCR to Carol V. Harford, President, WTF, Correspondence, May 29, 1986, Subfolder “Agreements and Contracts for Stagehands with WTF 1970s and 80s,” Folder “Stagehands,” Area Location 1.3, WOTR; *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, p. 33.

⁸ *Wolf Trap Farm Park for the Performing Arts: Joint Management Study*, pp. 17–18, 33–34.

⁹ Mrs. Shouse to Manuel Lujan Jr., Secretary of the Interior, Letter, May 18, 1989, Subfolder “Agreements and Contracts for Stagehands with WTF 1970s and 80s,” Folder “Stagehands,” Area Location 1.3, WOTR.

In 1991, there was some contention between the Foundation and NPS about what was covered by the grant. The Foundation submitted an invoice in January for \$127,544 to cover the expense of general and preventative maintenance performed by stagehands as related to the opening and closing of the Filene Center. According to the Foundation, this was a cost that had been absorbed by the Foundation for many years. However, given the recent legislation (Public Law 101-636), the Foundation could only support “performance-related” stagehand expenses. It was the understanding of the Foundation that general and preventative maintenance performed by the stagehands had never been the responsibility of the Foundation, citing Section 1(A) of the Cooperative Agreement. Section 1(A) read: “The Service, at no expense to the Foundation, shall be responsible for the structural integrity, general and preventative maintenance, the proper functioning of equipment, and security necessary to insure the integrity of the Park, the Center and all other buildings and structures in the Park.”¹⁰

Director St. Jacques, the Regional Director, and representatives from the DOI’s Solicitors Office reviewed and denied this request. As outlined in Section I(D) of the 1980 and 1990 Cooperative Agreements, the grant received by the Foundation was intended to help defray the contemplated costs of stagehands but the obligation of the NPS was limited to the appropriation amount made available by Congress. It was the responsibility of the Foundation to stay within these funds or cover the overages. Furthermore, general and preventative maintenance as related to the opening and closing of the Filene Center, was included in the scope of work for stagehands since the original Scope of Services/ Reporting Requirements was signed on May 19, 1971.¹¹ Regional Director Robert Stanton (1988–97) provided a clear response on the NPS’s stance, writing: “The National Park Service agrees that it is responsible for the maintenance required to ensure the structural integrity of the Filene Center and believes the Foundation is responsible for the maintenance activities required to implement and support theatrical productions. Obviously the separation is not always a clear one and the Service and the Foundation must coordinate those activities which fall in the gray areas. The coordination must include discussions on the role of the stagehands and who should pay for their services.”¹²

¹⁰ Charles A. Walters Jr., Senior Vice President, WTF to St. Jacques, Director, WOTR, Correspondence, January 16, 1991, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

¹¹ St. Jacques, Director, WOTR to Charles A. Walters, Jr., Senior Vice President, WTF, Correspondence, February 20, 1991, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

¹² Robert Stanton, Regional Director, NCR to Shelton G. Stanfill, President, WTF, Correspondence, July 15, 1992, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

The Foundation disagreed with this interpretation and continued to submit requests for reimbursement.¹³ Until this conflict could be resolved, the FY 1992 to 1994 Scope of Services/Reporting Requirements included the following statement: “The parties reserve their respective positions as to the responsibility for paying stagehands’ costs related to general and preventative maintenance and they will conduct further discussions in an effort to resolve this issue in a mutually satisfactory manner.”¹⁴

Under Director Joe Lawler (May 1992–September 1994), the Foundation and the NPS were able to reach an agreement. Lawler was of the opinion that while the Foundation was responsible for the pre-season work necessary for the opening of the Filene Center, the maintenance and repair of the Filene Center and its equipment were the responsibility of the NPS. Lawler proposed having the stagehands continue performing this work and using loan repayment funds to cover this expense. This fell within the scope of the restructured loan, which called for the funds to be used “for the maintenance of Park structures, facilities, and equipment.”¹⁵ In May 1993, Attachment C was incorporated into the March 23, 1990, Cooperative Agreement and established that the NPS and Foundation were to “develop clear definitions concerning work items which are required for presentations each season and theatrical work necessary to begin and end each season which are the responsibility of the Wolf Trap Foundation.”¹⁶

In the years following, there was some concern and confusion expressed by the members of IATSE Local 22 about why the stagehands were supervised by the Division of Performing Arts when they were contracted with the Foundation. This issue was brought up in 2001 and 2005. In 2005, the President of IATSE Local 22 requested that the Foundation provide a written response to the stage crew staff establishing a clear line of authority. The Foundation complied, explaining that the Division of Performing Arts sets the stage crew schedule and manages the stage and technical operations of the show, including the crew. Members of the Foundation’s Program and Production Office, such as Production Coordinators, may also be present during the performance. Thus, while the

¹³ Charles A. Walters Jr., Senior Vice President, WTF to J. Claire St. Jacques, Director, WOTR, Correspondence, March 12, 1991, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR; St. Jacques to Walters, Correspondence, March 27, 1991, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR; Walters to St. Jacques, Correspondence, August 30, 1991, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

¹⁴ Fiscal Year 1992–1994 Scope of Services/Reporting, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

¹⁵ Joseph M. Lawler, Director, WOTR to Associate Regional Director, Administration, NCR, Memorandum: Filene Center Equipment Maintenance and Repair, November 5, 1993, Subfolder “Repayment Funds—Use for Maintenance 1993,” Folder “Repayment Funds,” Area Location 1.2, WOTR.

¹⁶ Attachment C (May 1993) to the Cooperative Agreement between the WTF and the Department of Interior, National Park Service, March 23, 1990, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

Division of Performing Art's Production Managers supervised the stage work, a Production Coordinator or another member of the Foundation staff may alert the stage crew to a certain need (e.g., a microphone stand or a stool for the stage) from time to time.¹⁷

Filming

Wolf Trap re-entered the world of television in 1985 after over a decade of no filming, recording, or broadcasting of performances. The Division of Performing Arts was responsible for coordinating with the local television stations, including Maryland Public Television (MDPT) and WETA. MDPT filmed four live performances in 1985 as part of the new *On Stage at Wolf Trap* series. This series was hosted by the opera star Beverly Sills and aired nationwide on PBS until 1988.¹⁸ Production in 1985 occurred without too much disruption to the Division's normal work schedule and coordination between the producer and the Division was efficient. As a result, Division Chief Hoffmann reported "that Television productions can be integrated into normal schedules with very little additional expense."¹⁹ It is important to note that there was some discussion about whether or not NPS had the authority to approve what the Foundation could and could not do in the Filene Center. Regarding the decision to permit filming, an NPS document reads, "Until the Filene Center is accepted by the National Park Service (NPS), I do not think that the NPS is in a position of preventing."²⁰

In 1985, the Foundation was also approached by representatives of Paramount about filming portions of a movie in the Filene Center. They offered an open check of \$100,000 and any remaining lumber and materials from production. The Foundation brought this proposal to Director St. Jacques, offering to split the \$100,000 and give the lumber and other materials to the park.²¹ Director St. Jacques had reservations about the legality of this use,

¹⁷ Terry Carlstrom, Regional Director, NCR to Terrence D. Jones, President and CEO, WTF, Correspondence, January 20, 2001, Subfolder "Stagehands Relationship to NPS," Folder "Stagehands," Area Location 1.3, WOTR; I. Chuck Clay, President, IATSE Local 22 to Ann McPherson McKee, Senior VP, WTF, Correspondence, April 10, 2005, Subfolder "Stagehands Relationship to NPS," Folder "Stagehands," Area Location 1.3, WOTR; Ann McPherson McKee, Senior VP, WTF to Stage Crew Staff, Correspondence, June 10, 2005, Subfolder "Stagehands Relationship to NPS," Folder "Stagehands," Area Location 1.3, WOTR.

¹⁸ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 22; Pat Phillips, "New PBS Series Showcases Wolf Trap Farm's New Home," *Burlington Free Press* (Burlington, VT), September 8, 1985, p. 73.

¹⁹ 1985 Annual Report: Division of Performing Arts, p. 2.

²⁰ Criteria for Use of FC by Commercial Renters, Subfolder "Filming Permit—20th Century Fox—1986," Folder "Filming," Area Location 2.1, WOTR.

²¹ Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020; Carol V. Harford, President, WTF to Manus J. Fish, Regional Director, NCR, Correspondence, September 24, 1985, Subfolder "1985 Filming by Paramount in Filene Center," Folder "Filming," Area Location 2.1, WOTR.

but the Regional Office was more amenable to the request.²² On October 2, 1985, the Regional Director and the President of the Foundation executed an agreement that established: (1) The Foundation would be responsible for all costs incurred by the NPS related to Paramount's use of the Filene Center. This included utilities, personnel required to prepare the area, personnel required during production (e.g., electrician, stagehands, production office staff), and security personnel. (2) Paramount's use was limited to areas listed in the agreement. (3) The Foundation would carry the appropriate insurance and assume liability for any claims by or against Paramount. (4) Finally, the NPS would not provide equipment for use by Paramount or the Foundation for the duration of the agreement.²³

The following year, the Foundation inaugurated its own television series, *Wolf Trap Presents*. This series was produced by Maryland Public Television and aired nationwide on PBS. Kirov Ballet's performance of *Swan Lake* was filmed as part of this series. It was a massive production and one of historical significance because the Kirov Ballet hadn't performed in the United States for 22 years due to Cold War restrictions. The Kirov Ballet of Leningrad, USSR, was the first dance troupe to tour the United States as part of the cultural exchange agreed upon by President Reagan and Soviet General Secretary Mikhail Gorbachev at the November 1985 Geneva Summit.²⁴

By 1987, the attitude of the Division toward filming had shifted. Division Chief Hoffmann reported that it put a considerable strain on the staff and facility. Solutions were developed to make filming more manageable, but funding was not available to implement the proposed improvements.²⁵ Twentieth Century Fox's production of the movie *Broadcast News* was one of the more demanding uses of the theatre. Their Special Use Permit, which covered the period from November 1986 to April 1987, permitted filming in various areas of the theatre and allowed for the construction of set pieces—pieces used in scenes *not* in

²² Harford to Fish, Correspondence, September 24, 1985; St. Jacques, Director, WOTR to Associate Regional Director, NCR, Memorandum: Use of Filene Center—Motion Pictures, September 27, 1985, Subfolder "1985 Filming by Paramount in Filene Center," Folder "Filming," Area Location 2.1, WOTR; Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020.

²³ Paramount Filming Agreement between the Foundation and National Park Service, October 2, 1985, Subfolder "1985 Filming by Paramount in Filene Center," Folder "Filming," Area Location 2.1, WOTR.

²⁴ Annual Report to Congress: January 1 through June 30, 1986, pp. 1–2, Subfolder "Park Annual Report—1986," Folder "Annuals Reports & Statements for Mgmt," Area Location 2.2, WOTR; Joint Soviet-United States Statement on the Summit Meeting in Geneva, November 21, 1985, The Public Papers of President Ronald W. Reagan, Ronald Reagan Presidential Library; Pamela Sommers, "PBS Sublime Swan," *Washington Post*, June 7, 1986; Anna Kisselgoff, "Ballet: Kirov art Wolf Trap," *New York Times*, June 5, 1986, C21; Irvin Molotsky, "Kirov Ballet Will Perform at Wolf Trap in June," *New York Times*, April 20, 1986, section 1, p. 68.

²⁵ 1987 Annual Narrative Report (Draft), p. 6.

the Filene Center—in the theatre. On-site coordination was provided by the Division of Performing Arts with assistance from the NCR Office of Public Affairs. Accounts of reimbursable expenditures were also maintained, and a direct billing system was instituted.²⁶

In the years following, several performances were featured on the PBS *Great Performances* series, NPR's daily series *Performance Today*, and Garrison Keillor's American Radio Company. The syndicated radio series, *Center Stage from Wolf Trap*, was initiated in 1998 and brought chamber music performances to audiences on more than 250 stations nationwide. Permits were also issued for the filming and recording of special events, including the Foundation's Gala and Bastille Celebration (1989), the International Children's Festival (1990–91), the Foundation's Twentieth Anniversary Gala (1991), and the Irish Folk Festival (1993–94).²⁷ Giant Food was issued a permit in 1990 for the filming of their Someplace Special operation. Filming took place in the picnic area in front of the Filene Center and on the parking circle. The video was solely for documentary and archival purposes and was not to be used for commercial or advertising promotions.²⁸

Technical Capabilities: Adapting to the Increased Booking of Pop/Rock Performances

The Division of Performing Arts, in addition to coordinating and adapting to commercial filming, had to adjust operations and staffing levels in response to the Foundation's increased booking of pop/rock performers. In 1985, 53 percent of the shows booked by the Foundation were classical/semiclassical, 40 percent were pop/rock, and 7 percent were

²⁶ Special Use Permit between 20th Century Fox and United States Department of the Interior, National Park Service, National Capital Region, Wolf Trap Farm Park for the Performing Arts, and Wolf Trap Foundation for the Performing Arts, November 25, 1986, Subfolder "Filming Permit—20th Century Fox—1986," Folder "Filming," Area Location 2.1, WOTR; 1987 Annual Narrative Report (Draft), p. 2.

²⁷ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 25; Applications for Permission to Film for Commercial Purposes (Motion or Motion and Sound Pictures or Commercial Still Photography, Subfolder "1989–1991 Applications for Film & Broadcast," Folder "Filming," Area Location 2.1, WOTR; Ann McPherson McKee, VP, Program & Production, WTF to Fran Wigglesworth, Office of Public Affairs, NCR, Correspondence, May 14, 1991, Subfolder "1989–1991 Applications for Film & Broadcast," Folder "Filming," Area Location 2.1, WOTR; "Saturday 7/22 Prime Time: BET/JAZ Profiles at Wolf Trap," *The Detroit Free Press* (Detroit, MI), July 16, 2000, p. 63; "BET/JAZZ: Profiles at Wolf Trap," *Rapid City Journal* (Rapid City, SD), June 7, 2003, p. 57; "BET/JAZZ: Profiles at Wolf Trap," *Rapid City Journal* (Rapid City, SD), September 7, 2002, p. 43.

²⁸ St. Jacques, Director, WOTR to Mary Hopfner-Thomas, Manager, Electronic Production Department, Giant Advertising, Correspondence, June 13, 1990, Subfolder "Special Use Filming—Giant Food—1990," Folder "Filming," Area Location 2.1, WOTR; Julie P. Scovel, Electronic Production Department, Giant Advertising to Rachel Mullally, Park Program Coordinator, WOTR, Correspondence, May 23, 1990, Subfolder "Special Use Filming—Giant Food—1990—Approved," Folder "Filming," Area Location 2.1, WOTR.

other. Comparatively, in 1981, 65 percent were classical/semiclassical, and 35 percent were pop/rock. By 1988, 38 percent were classical/semiclassical, 54 percent were pop/rock, and 8 percent were other.²⁹

Production staff researched and upgraded the Filene Center's technical capabilities in audio and lighting and adjusted long-range planning and staffing profiles to better respond to the needs of this programming emphasis. The technical staff was reorganized in 1988 to include fewer carpenters, flymen, and propmen and more electricians. A new lighting rig for popular attractions was designed, fabricated, and installed in 1988 by the house electrician and Production Office. This rig could be moved on and off stage in less than half an hour and was used by 75 percent of popular attractions. This benefited production staff because the setup was faster and required less labor.³⁰

With the increased booking of pop and rock performances, there was also an increase in sound pressure levels. Some performances had levels over 100 decibels, which was a safety concern. The Division of Performing Arts worked with the Foundation to incorporate language into the artist's contract to place a limit on sound levels. A sound level monitoring system was installed in 1989 and provided real-time measures. This allowed park staff to take a more proactive approach, thereby limiting the number of sound complaints from visitors and citations from the county.³¹

The technical capabilities of the Filene Center had to be updated to meet the demands of the increasingly more complex productions that were being booked by the Foundation. Over \$250,000 worth of new lighting and sound equipment was installed in 1991 to keep the center up to date with industry standards and rapidly changing technology.³² However, unreliable funding sources and limitations hampered the completion of needed upgrades. The sound system, for example, was outdated and at risk of failing in the late 1990s. A new sound system was estimated to cost between \$400,000 and \$1,000,000. Although loan repayment funds could be used, the amount was limited to what was specified in the loan repayment schedule. This meant that a piecemeal approach was taken for some projects. Approximately \$250,000 of loan repayment funds were used in 1999 to complete a portion of the sound system upgrades. The remainder was completed the following year. Additional upgrades completed using loan repayment funds included new

²⁹ Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 1. Another report states that the programs in 1988 season were 69 percent pop and 41 percent classical. Briefing Statement: Changing Character of Programming in the Filene Center, March 20, 1989, Subfolder "Briefing Statement—Park Issues—1989," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

³⁰ Briefing Statement: Changing Character of Programming, March 20, 1989, p. 1; 1988 Annual Narrative Report, pp. 3–7; Chief, Division to Performing Arts to Director, WOTR, Memorandum: Annual Report 1988, August 18, 1988; 1989 Annual Report, p. 9.

³¹ Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 3; 1989 Annual Report, p. 9; Briefing Statement: Control of Sound Levels, March 20, 1989, Folder "Briefing Statement—Park Issues—1989," Area Location 2.2, WOTR.

³² 1991 Annual Narrative Report, p. 6.

house lights, subwoofer upgrades for the orchestra sound system, and upgraded microphones and audio processing components. Some improvements, such as replacement carpeting, were completed using both loan repayment and cyclical maintenance funds.³³

Other technological improvements included wiring the entire building with Ethernet, the installation of fiber optic cables and digital audio consoles, and networked lighting and audio consoles with wireless interfaces. Before Ethernet became standard, the park pioneered a MIDI control system on a music controller (MIDI is a format for powering keyboards). This allowed the head sound technician to wirelessly control the sound throughout the theatre and better respond to visitor feedback.³⁴

³³ 1998 Annual Narrative Report, p. 4; 2000 Annual Narrative Report, p. 2; Wolf Trap Issues Meeting, February 8, 1999; 1998 Annual Narrative Report, p. 4; 2001 Annual Narrative Report, p. 4.

³⁴ Kenneth Lewis, Oral History Interview (with interview Elise Elder-Norquist), December 3, 2020.

CHAPTER FOURTEEN

House Management

Chapter Summary

The House Manager was responsible for the area from the foot of the stage out, including audience seating (both house and lawn), the plaza area, and the entrance gates. In the late 1980s and early 1990s, the increased booking of pop/rock artists resulted in sellout and oversold performances. The performance of Judy Collins, for instance, was oversold by more than 1,000 tickets. This negatively impacted the visitor experience and was a safety hazard. Director Joseph Lawler (May 1992–September 1994) negotiated with the Foundation, and a 3,150-ticket limit for lawn seating was established in 1992.¹ The increased booking of pop/rock performances also resulted in a rise in alcohol-induced crimes (theft, trespassing, and assault). Park staff was ill-equipped to handle these troublesome crowds because budget cuts had reduced staffing levels and they were not trained in how to manage alcohol-induced violent altercations. Director St. Jacques (March 1973–April 1992) proposed amending park policy and not allowing visitors to bring their own alcoholic beverages. This change was never implemented because pre-performance picnicking (with alcohol) was part of Mrs. Shouse’s original vision for the park and it made the experience more affordable.²

The park’s smoking policy in the Filene Center, including the lawn and plaza, was modified numerous times in response to visitor concern and comfort. Smoking became completely prohibited in all areas of the Filene Center—and limited to designated areas

¹ Interpretive Management Plan: Wolf Trap Farm Park for the Performing Arts, September 1993 [hereafter 1993 Interpretive Management Plan], p. 12, Folder “1993 Interp Plan,” Area Location 3.1, WOTR; 1989 Annual Report, p. 9; Helen C. Smith, “The artist is king (or queen) at superb Wolf Trap Farm Park,” *Atlanta Constitution* (Atlanta, GA), August 23, 1987; “Filene Center Has Successful Season,” *The Daily Times* (Salisbury, MD), September 28, 1986, p. B6; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

² St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Change of the Alcoholic Beverage Policy at Wolf Trap Farm Park for the Performing Arts, September 24, 1986, Folder 1, Box 3, Subseries G, Series I, MRCE; 1989 Annual Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE; 1991 Statement for Interpretation, p. 10; Briefing Statement: Use and Abuse of Alcoholic Beverages, February 27, 1987, Subfolder “Alcohol Policy 1987–1989,” Folder “Policy—Alcohol,” Area Location 3.3, WOTR.

outside of the entrance gates—in 2012. Package inspections were implemented, though rare, after the September 11, 2001, terrorist attacks. They became routine after the April 2013 Boston Marathon bombings. The following year, a Record of Decision was issued that limited the size of picnic baskets and coolers. Packages were inspected by ushers.³

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House Management: Organization and Responsibilities

The House Manager was under the Division of I&VS&RM and classified as a theatre specialist (GS-1054-09) for most of the park’s history. In the late 1980s/early 1990s, the position was reclassified as a park ranger position (GS-0025). The theatre specialist series had a limited number of positions within the agency as a whole, so the position was converted to facilitate movement within the national park system. When the agencywide Ranger Careers initiative—which created a GS-5/7/9 career trajectory—was implemented in 1994, the House Manager position was returned to the theatre specialist series and classified as a supervisory theater specialist (GS-1054-11). Theatre specialist positions remained limited. At one point, there were less than a dozen theatre specialists within all of the government and six of the positions were at Wolf Trap: three were in the Division of Performing Arts, one was the House Manager, and two worked with interpretation at the Theatre-in-the-Woods.⁴

Before the creation of a full-time volunteer coordinator position in 1994, the House Manager was responsible for all aspects of the volunteer usher program, including recruiting, VIP Agreement Forms, training, scheduling, reporting, and supervision. The volunteer coordinator assumed responsibility for some of these tasks. In 1997, as part of the reorganization of the Division of I&VS&RM, the Division of House Management was created. The only full-time permanent position in the division was the House Manager. When the

³ 2006 Compendium of Regulatory Provisions (with notes), Folder “Compendium 2006,” Area Location 3.1, WOTR; Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Record of Determination Limiting Container Size at the Filene Center Facility at Wolf Trap National Park for the Performing Arts for the 2014 Season, Folder “Inspections Record of Deter. 2014,” Area Location 3.1 WOTR; 2006 Compendium of Regulatory Provisions (with notes), Folder “Compendium 2006,” Area Location 3.1, WOTR.

⁴ Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020; Bill Crockett, pers. comm. with author, December 18, 2020.

volunteer coordinator assumed the position of Chief of Interpretation in 1998, the volunteer coordinator position was eliminated, and the responsibilities were shared between the Division Chief and the supervisory positions (park ranger and House Manager).⁵

Centennial funding was received in 2008 for a seasonal usher position and a park volunteer coordinator. The seasonal usher scheduled and managed the volunteer usher program in cooperation with the volunteer coordinator. There were between 700 and 750 volunteer ushers annually, and between 70 and 100 were assigned per performance. Volunteer ushers were required to participate in volunteer training before the start of the season, but participation was not heavily enforced. When Peter Lonsway assumed the position of House Manager in April 2006, one to two trainings had traditionally been held. Training sessions took place in the Filene Center and necessitated the involvement of additional staff. In response to some negative feedback, House Manager Lonsway started holding more training sessions for small groups (around 10 training sessions for approximately 50 or so volunteer ushers). This allowed for a more formalized visual presentation and Q&A session. Participation also started being enforced.⁶

Lawn Seating

When the Filene Center reopened, the park could accommodate a total of 6,936 people, or 3,786 visitors in the house and 3,150 on the lawn. The mid- to late 1980s, however, were some of the most successful seasons in the park's history with attendance and sellout records being set each year. Lawn seats for popular performances such as the Monkees, Stephen Stills, and Tom Chapin were oversold by almost 500 tickets. In 1987, nearly 8,000 visitors, including house seating, attended the performance of folk singer Judy Collins. This meant that lawn seating was oversold by more than 1,000 tickets.⁷

The overselling of the lawn was a safety hazard, impacted visitor experience, and worsened the already troublesome parking situation. In July 1991, an operations evaluation was completed and noted that there was a critical need for a lawn seating management study. It was recommended that this study be completed as soon as possible. Director St.

⁵ "Linda Nielsen Selected as New Park Ranger," *The Curtain Call*, October 31, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

⁶ 2008 Annual Report, pp. 3, 7–8; Peter Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), November 19, 2020.

⁷ Interpretive Management Plan: Wolf Trap Farm Park for the Performing Arts, September 1993 [hereafter 1993 Interpretive Management Plan], p. 12, Folder "1993 Interp Plan," Area Location 3.1, WOTR; 1989 Annual Report, p. 9; Helen C. Smith, "The Artist Is King (or Queen) at Superb Wolf Trap Farm Park," *Atlanta Constitution* (Atlanta, GA), August 23, 1987; "Filene Center Has Successful Season," *Daily Times* (Salisbury, MD), September 28, 1986, p. B6; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

Jacques had already initiated negotiations with the Foundation in 1991 and expected a decision to be reached before the start of the 1993 performing season. Joseph Lawler, who assumed the position of Director in May 1992, continued negotiations with the Foundation and a maximum of 3,150 lawn tickets was set. Lawn seating also opened 30 minutes earlier in 1993 to reduce the congregation of large crowds by the gates and the rushing of the lawn. Another policy change implemented under Director Lawler was permitting the Foundation to rent out lawn chairs, which had been prohibited.⁸

Smoking

Since 1971, smoking had been prohibited in the House but allowed on the lawn. In 1993, the no smoking rule was amended to include the lawn seating areas and all public restrooms in the park. This decision eliminated smoking in areas where visitors had little-to-no practical way to move away from smokers. It was a response to visitor comfort, concern about second-hand smoke, and risk of fire. Wolf Trap was one of the first outdoor venues in the Washington metropolitan area to prohibit smoking in an uncovered, outdoor environment. Smoking, however, was still permitted in all other areas of the park, including picnic areas, the plaza, and the walkways of the Filene Center. In 1994, the rules for no-smoking areas were refined to prohibit smoking on the lawn areas within 20 feet of the front or rear orchestra.⁹

The park's smoking policy was modified again in 2003, prohibiting smoking in all areas of the Filene Center except the plaza and designated areas to the right or left of the covered seating area. Smoking was also prohibited in the Theatre-in-the-Woods. In 2007, changes were made to the smoking policy in response to the US Surgeon General and EPA's determination that secondhand smoke is a health hazard, Executive Order 13058 "Protecting Federal Employees and the Public from Exposure to Tobacco Smoke in the

⁸ Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; Charles Walters, Oral History Interview (with interviewer Elise Elder-Norquist), December 1, 2020; Operations Evaluation, p. 5, July 15–19, 1991, Subfolder "Operations Evaluation 1991," Folder "Operations," Area Location 1.1, WOTR; Cooperative Agreement between the WTF and the Department of the Interior, the National Park Service, May 1, 1996, Subfolder "Post Season Meeting w/Foundation 1991," Folder "WTF Agreement History," Area Location 1.3, WOTR; "Lawn Seating Opens Earlier," *The Curtain Call* (1993 in review), Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

⁹ "Lawn Seating Opens Earlier," *The Curtain Call* (1993 in review); 2012 Compendium of Regulatory Provisions, Folder "2012 Compendium," Area Location 3.1, WOTR; Wilt, Director, WOTR to Alice K. Helm, Correspondence, August 7, 1997, Folder "Smoking Policy—Early (1990s)," Area Location 3.3, WOTR; Terry Carlstrom, Acting Field Director, NCR to Theodore H. Drews, Correspondence, September 8, 1995, Folder "Smoking Policy—Early (1990s)," Area Location 3.3, WOTR; H. Gilbert Lusk, Director, WOTR to All Staff, Memorandum: Clarification of Division Roles and Certain Policies, July 26, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; "Park Service Bans Smoking on Lawn at Wolf Trap Farm," *News Leader* (Staunton, VA), May 6, 1993, p. 5.

Federal Workplace,” and Director’s Order 50D—Smoking Policy. The new policy prohibited smoking in seating areas (House and lawn), the plaza area, restrooms, Box Office, in theatre entrance lines, and within 25 feet of theater entrances. Smoking was only permitted in designated areas to the right or left of the covered seating area.¹⁰

Visitors sitting near the designated smoking areas had no way to avoid secondhand smoke coming in from the designated smoking areas. In response to visitor complaints and health safety concerns, the smoking policy was amended again in 2012 to prohibit smoking in all areas of the Filene Center. Since smoking was only permitted in designated areas outside of the gates of the Filene Center, visitors that wished to smoke had to get their hands stamped for readmittance. In 2014, the smoking policy was amended with the additional prohibition of e-cigarettes in covered seating areas.¹¹

Alcohol

Visitors had been permitted to bring alcohol onto the lawn during performances since 1971.¹² The Foundation also held a Fairfax County Special Events permit, which allowed for the possession, sale, and dispensing of alcoholic beverages on the premises. Ogden Food Corps., the concessionaire contracted with the Foundation, sold alcoholic beverages and maintained extensive liability insurance. In the mid-1980s, with the increased booking of pop and rock performances, there was a rise in alcohol-related crimes (theft, trespassing, assault). The park had insufficient staffing to handle these troublesome crowds due to budget cuts related to the Gramm-Rudman-Hollings legislation. Seasonal and permanent park staff were also not trained nor equipped to handle alcohol-related violent altercations. There were several incidents in the late 1980s that could have resulted in serious

¹⁰ 2012 Compendium of Regulatory Provisions; Planning and Program Direction, p. 2, Subfolder “Annual Report—2006,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR. Director’s Order 50-D prohibited smoking within any government building, within 25 feet of entrances/exits, and within any government owned or leased vehicle, Bill Crocket, Director, WOTR to Division Chiefs, Email Correspondence, May 4, 2007, Folder “Smoking Policy—Early (1990s),” Area Location 3.3, WOTR.

¹¹ 2012 Compendium of Regulatory Provisions (with notes), Folder “2012 Compendium,” Area Location 3.1, WOTR; 2014 Compendium of Regulatory Provisions, Folder “2014 Compendium,” Area Location 3.1, WOTR; Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020.

¹² Alcohol was not permitted in the seated areas of the House. In 2001, a provision was added to the Superintendent’s Compendium, allowing for water to be brought into these areas, 2001 Compendium, Folder “2001 Compendium,” Area Location 3.1, WOTR.

harm to park personnel, visitors, and volunteers. Other issues related to alcohol included underage drinking, medical concerns such as alcohol poisoning, drunk driving, increased littering and noise, and damage to the homes of park neighbors.¹³

In 1986, Director St. Jacques proposed amending the park's policy to prohibit alcohol except by permit and concession sales. This policy was not implemented but continued to be discussed with the Regional Office and the Foundation into the 1990s. Surveys of policies at similar theatres across the country were also conducted. None of these surveys identified a theatre with a policy similar to that at Wolf Trap. Further, no other theatre in the Washington metropolitan area allowed beverages to be brought in by visitors and no state, regional, or Fairfax County park allowed the possession of alcoholic beverages.¹⁴

An operations evaluation was completed in 1991 and the resulting report suggested either (1) not allowing visitors to bring their own alcoholic beverages or (2) limiting the size of coolers as a means of controlling alcohol abuse. To prevent underage drinking, entry ID checks of lawn visitors bringing in alcohol were recommended. Director St. Jacques responded that it was unlikely the Foundation would support banning carry-in alcohol because pre-performance picnicking had been a tradition since the establishment of the park and was part of Mrs. Shouse's original vision. In regard to entry ID checks, the park did not have the staff nor the time to perform checks.¹⁵ Ultimately, the alcohol policy for the park was not changed because it was part of the Wolf Trap experience and made it more affordable. USPP, in cooperation with the Fairfax County Police Department, reviewed the performance schedule before the start of the season to determine which performances could potentially pose a problem. This influenced the staffing level.¹⁶

¹³ St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Change of the Alcoholic Beverage Policy at Wolf Trap Farm Park for the Performing Arts, September 24, 1986, Folder 1, Box 3, Subseries G, Series I, MRCE; 1989 Annual Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE; 1991 Statement for Interpretation, p. 10; Briefing Statement: Use and Abuse of Alcoholic Beverages, February 27, 1987, Subfolder "Alcohol Policy 1987–1989," Folder "Policy—Alcohol," Area Location 3.3, WOTR.

¹⁴ St. Jacques to Regional Director, NCR, Memorandum: Proposed Change of the Alcoholic Beverage Policy at Wolf Trap Farm Park for the Performing Arts, September 24, 1986; 1989 Annual Statement for Interpretation and Visitor Services, p. 11; 1991 Statement for Interpretation, p. 10; Briefing Statement: Use and Abuse of Alcoholic Beverages, February 27, 1987; Briefing Statement: Possession of alcoholic beverages, February 14, 1989, Subfolder "Policy Alcohol Use 1980s + 1990s," Folder "Policy—Alcohol," Area Location 3.3, WOTR.

¹⁵ Since 1989, lawn seating was open 1.5 hours before a performance and House seating (under the roof) a half hour before. This meant that approximately 7,000 patrons entered the Filene Center within the span of only an hour and a half, Kenneth Lewis, Communication with author, April 26, 2021. WTF to St. Jacques, Director, WOTR, Correspondence, March 6, 1989, Subfolder "Policy Alcohol Use 1980s + 1990s," Folder "Policy—Alcohol," Area Location 3.3, WOTR; Operations Evaluation, p. 5, July 15–19, 1991, Subfolder "Operations Evaluation 1991," Folder "Operations," Area Location 1.1, WOTR.

¹⁶ Sadie Dingfelder and Kristen Page-Kirby, "Avoid These 6 Mistakes for a Great Summer in DC," *Washington Post*, June 7, 2018, Web Blog Post; Tom Jackman, "Wolf Trap Crackdown Snags Md. Band's Fans," *Washington Post*, August 19, 2004, B5; Paul Farhi, "Wolf Trap's Double Bill: O.A.R. and the Police," *Washington Post*, August 21, 2004, C1.

Package Inspections

In response to increased security concerns following the terrorist attacks on September 11, 2001, package, cooler, and other container inspections were approved and added to the Superintendent's Compendium in March 2002.¹⁷ After the April 2013 Boston Marathon bombings, security inspections for explosives, weapons, firearms, and ammunition became standard. This type of security measure had become commonplace at other performing arts sites, stadiums, and venues. In 2014, a Record of Determination was also issued limiting the maximum size of coolers and picnic baskets to 15" × 15" × 22' or smaller (48-quart capacity cooler / 63-can capacity). Other containers such as bags, backpacks, carts, and purses were restricted to a size no larger than 14" × 13" × 10". At Wolf Trap, temporary gates were erected to funnel visitors through the entrances where paid ushers performed the inspections. USPP was on hand if assistance was needed.¹⁸

Firearms Restrictions

On May 22, 2009, President Barack Obama signed Public Law 111-24 (the Credit Card Accountability and Responsibility and Disclosure Act of 2009) into law. This legislation included an unrelated amendment that would allow those who legally possess firearms under state and federal law to carry concealed weapons in national parks. Federal law continued to prohibit the possession of firearms in designated federal facilities, including visitor centers, offices, maintenance buildings, and amphitheaters. In June 2012, the NPS was sued for prohibiting the carrying of firearms in the Filene Center (*Mueller v. United States National Park Service et al.*). Director Pittleman, Duane Erwin, and Jonathan Jarvis,

¹⁷ 2006 Compendium of Regulatory Provisions (with notes), Folder "Compendium 2006," Area Location 3.1, WOTR.

¹⁸ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Record of Determination Limiting Container Size at the Filene Center Facility at Wolf Trap National Park for the Performing Arts for the 2014 Season, Folder "Inspections Record of Deter. 2014," Area Location 3.1 WOTR; 2006 Compendium of Regulatory Provisions (with notes), Folder "Compendium 2006," Area Location 3.1, WOTR.

the defendants in the case, argued that once you stepped through the entrance gates of the Filene Center, even though outside, you were in a federal facility and therefore guns were prohibited. The NPS won the case.¹⁹

¹⁹ *An Act to amend the Truth in Lending Act to establish fair and transparent practices relating to the extension of credit under an open end consumer plan, and for other purposes*, Public Law 111-24, *US Statutes at Large* 123 (2009): 1734; “Senate Approves Coburn Gun Amendment . . . in Credit Card Bill,” *Washington Intendent*, May 12, 2009; Carl Hulse, “Bill Changing Credit Card Rules Is Sent to Obama with Gun Measure Included,” *New York Times*, May 20, 2009; Ed O’Keefe, “Federal Government to Lift Restrictions on Guns in National Parks,” *Washington Post*, February 19, 2010, p. A15; Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Tonya LaFleur, “Guns Now Legal at National Parks: Government Lifts Restrictions of Firearms,” *NBC Washington*, last modified February 21, 2010, <http://nbcwashington.com/news/loca/guns-now-legal-at-national-parks/1862372>.

CHAPTER FIFTEEN

Interpretation and Visitor Services

Chapter Summary

Following the reopening of the Filene Center in 1984, Wolf Trap entered into its “golden era.” The interpretive program was extended from eight to nine weeks and a record number of performances were presented at the Children’s Theatre-in-the-Woods and Concert Shell.¹ The enactment of the Gramm-Rudman-Hollings legislation in 1986, however, resulted in budget cuts. In response, Wolf Trap’s I&VS&RM staff was reduced by one permanent position and several seasonal positions, the park had to increasingly rely on outside funding sources and the aid of volunteers, and the program (depending on the availability of outside funding sources) was reduced from nine to seven weeks.² Funding for the Theatre-in-the-Woods program was a particular challenge and options to ensure sufficient funding were explored. In 1999, the park and Foundation entered into an agreement whereby the park remained responsible for the maintenance of the theatre and the operation of the program while the Foundation assumed responsibility for contracting and scheduling performers. To offset booking costs, the Foundation instituted a \$3 ticket fee.³

Another issue that was addressed was the significant imbalance between the services provided to visitors during and outside of the performing season. For most of the park’s history, visitor services and interpretation were primarily limited to the performing season. This meant that the casual daytime park visitor was often met with a closed Ranger Station and little to no contact with park staff. There was some concern that the limited range of services provided to the casual park visitor impacted the public image of the NPS

¹ 1985 Annual Report, pp. 1–2; St. Jacques, Director, WOTR to Associate Regional Director, Operations, NCR, Memorandum: Report to Congress on NPS Interpretation (History of Interpretive Services at Wolf Trap Farm Park), June 10, 1992, Folder “Interp Historical Material,” Area Location 3.1, WOTR.

² Creg Howland, Chief, Division of I&VS, WOTR to Director, WOTR, Memorandum: Significant Events for Report to Congress, June 20, 1986, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1987 Annual Statement for Interpretation and Visitor Services, p. I-7, Folder 2, Box 3, Subseries G, Series I, MRCE; Ruth N. Sawyer, Administrative Officer, WOTR to Director, WOTR, Memorandum: Operations Evaluation Review, November 1986, Folder 2, Box 3, Subseries G, Series I, MRCE.; NCR Goals and Objects Fiscal Year 1985, p. 5, Folder 27, Box 1, Subseries F, Series I, MRCE.

³ Wolf Trap Issues Meeting, February 8, 1999.

at the park.⁴ Audrey Lonsway, who assumed the position of supervisory park ranger/chief of interpretation in 2002, addressed this issue by launching the park’s first Junior Ranger program in 2003 and fostering a relationship with Colvin Run Elementary School.⁵ The park’s education program, previously limited to the Chapter I Festival, was expanded in 2005 to include three new curriculum-based programs.⁶ In addition to education programs, the interpretive staff increased the number of nature walks offered.⁷

The interpretation of natural resources was another “low priority” for most of the park’s history. Superintendent Karen Pittleman (2010–15) and her staff recognized that recreation provided park rangers with the opportunity to interpret natural resources and ranger walks and talks, both natural and historical, were initiated in the off-season. In 2011, the park entered into an agreement with the Potomac Appalachian Trail Club (PATC) to develop a two-mile natural resource interpretive hiking trail around the perimeter of the park.⁸ A 1.5-mile loop, known as the Wolf Trap TRACK Trail, was also created for children and their parents. This trail was established and maintained in partnership with the Blue Ridge Parkway Foundation’s Kids in the Parks Program.⁹ In 2012, the sunken bowl area in the Parking Circle in front of the Filene Center was converted into a natural, sustainable meadow in partnership with PATC and other partner groups. The Dimple Native Garden was adapted for use in the park’s educational programming. Other gardens were created, including the Woodland Shade Garden and vegetable community gardens.¹⁰

⁴ Transition Management Assistance Program for Wolf Trap National Park for the Performing Arts, September 2011, Folder “2011 TMAP,” Area Location 1.1, WOTR.

⁵ Crockett to Lawler, Deputy Regional Director, NCR, Email Re Civic Engagement and Public Involvement FY2004 Accomplishments, October 8, 2004, Subfolder “Park Annual Report—2004,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; Superintendent’s 2004 Annual Narrative Report, p. 3, Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR.

⁶ 2005 Annual Report, pp. 2, 5; “Stewardship Days with Colvin Run Elementary School,” *Volunteer Newsletter* (Spring Edition), Spring 2009, p. 1, Folder “Volunteer Newsletter,” Area Location 2.2, WOTR; 2006 Annual Report, p. 7; 2007 Annual Report, p. 3; 2008 Annual Report, p. 8, Subfolder “Annual Report—2008,” Folder “Annual Reports & Statements for Interpretation,” Area Location 2.2, WOTR.

⁷ 2005 Annual Report, pp. 2, 5; Division of Interpretation—2004 Annual Narrative Report, Subfolder “Park Annual Report—2004,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; Division of Interpretation—2003 Annual Narrative Report, Subfolder “Park Annual Report—2003,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; 2002 Annual Narrative Report, p. 1; 2007 Annual Report, pp. 3–7; Kenneth Lewis, message to author, April 26, 2021.

⁸ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Position Management Review, p. 7, Folder “2011 Position Management Report,” Area Location 1.1, WOTR; Agreement between the United States Department of the Interior National Park Service Wolf Trap National Park for the Performing Arts and the Potomac Appalachian Trail Club, June 2, 2011, Subfolder “PATC Agreement 2011,” Folder “Agreements,” Area Location 1.2, WOTR.

⁹ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 3–44.

¹⁰ Karen Pittleman, Director, Email Re Board Report, November 5, 2012, Subfolder “Park Annual Report—2012,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020; Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020.

The Division of I&VS&RM: Organization and Responsibilities

The Division of I&VS&RM consisted of a division chief (GS-0025-12), supervisory park ranger (GS-0025-09), park ranger (GS-0025-06), and house manager (GS-1054-09). Another full-time ranger position (GS-0025-05) was added in 1985 to handle the park's resource management responsibilities. This brought the full-time ranger staff to three. Twelve seasonal park rangers were hired during the performing season. Mary Brown, who had been the park's seasonal full-time cultural activities specialist (GS-0025-11) since 1971, continued to run the interpretive program and supervise the seasonal interpretive staff (clerk/typist and two sound technicians/theatre specialists). This staff coordinated the Pre-Performance Previews, Conductor-Guest Artist Series, Theatre-in-the-Woods, Saturday Opera-in-the-Park, nature walks, and Chapter I Festival.¹¹

In the mid-1990s, the Division of I&VS&RM underwent several reorganizations. Volunteer coordination had long been a collateral duty of the supervisory positions and the division secretary. Division Chief Crockett recognized that volunteer coordination was a full-time operation and proposed the creation of a full-time volunteer coordinator position to handle all VIP Agreement Forms, volunteer training, reporting, and scheduling. Linda Nielsen, the division secretary, was selected to fill this ranger position in October 1994.¹² The following year, in response to the agencywide Ranger Careers initiative, two ranger positions were upgraded, and the house manager position was returned to a supervisory theatre specialist (GS-1054-11) position.¹³

In August 1997, Division Chief Crockett was promoted to the position of deputy director. Director Wilt eliminated Crockett's former position to remove one layer of supervision and free up funds for more seasonal positions.¹⁴ As a result, three separate divisions were established: The Division of House Management, the Division of

¹¹ 1985 Statement for Interpretation and Visitor Services, pp. III-3, 8, II-17-24; Tours with the House Manager Interpretive Program, Folder 27, Box 1, Subseries F, Series I, MRCE; 1985 Chapter I Festival, Folder 27, Box 1, Subseries F, Series I, MRCE; 1985 Annual Report, pp. 1-2; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

¹² Linda Nielsen, the Secretary to the Division of I&VS&RM, had these collateral duties for two seasons (1993-1994) and was the supervisor of the volunteer usher program for three performing seasons (1992-1994). 1990 Annual Narrative Report, p. 7; "Linda Nielsen Selected as New Park Ranger," *The Curtain Call*, October 31, 1994, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; Bill Crockett, pers. comm. with author, December 18, 2020.

¹³ The House Manager position had been reclassified as a Park Ranger (025) series in the late 1980s/early 1990s, 1995 Annual Narrative Report, p. 2.

¹⁴ "Bill Crockett Named Deputy Director of Wolf Trap Farm Park," *The Curtain Call*, August 8, 1997, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; Bill Crockett, pers. comm. with author, December 18, 2020; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020.

Interpretation, and the Division of Visitor Services and Resource Management (VS&RM). The latter two were headed by a supervisory park ranger, also referred to as a division chief. In 1998, the park ranger position dedicated to volunteer coordination assumed the position of chief of interpretation (GS-0025-11). There were no permanent full-time positions under the chief of interpretation. Under the chief ranger (GS-0025-11) there was one permanent full-time park ranger position (GS-0025-09). The dedicated resource management position established in 1985 was vacated in 1993 and not filled in an effort to conserve funding.¹⁵

Director Wilt retired at the end of March 2000, and Bill Crockett assumed the position. In December 2001, Director Crockett merged the Division of Interpretation and the Division of Visitor Services and Resource Management. This change was made to improve communication, more effectively share fiscal and human resources, and create one central voice for ranger operations. The supervisory park ranger/chief ranger position was reclassified as chief of I&VS&RM and elevated to a GS-0025-12. This placed the chief ranger at the same grade as the chief of maintenance, the administrative officer, and the chief of the Division of Performing Arts.¹⁶ Although the deputy director position was filled, the chief ranger was supervised by Director Crockett.¹⁷

The supervisory park ranger (interpretation) was still referred to as the chief of interpretation and operated under the supervision of the chief ranger. This individual coordinated the Theatre-in-the-Woods program in cooperation with the Foundation, managed and provided day-to-day supervision of the park's interpretive services, served as the park's volunteer coordinator, and managed the YCC program. A full-time subject-to-furlough administrative technician, a seasonal theatre technician and lead ranger, and three to four seasonal visitor use assistants (VUAs) were supervised by the chief of interpretation. The lead ranger and VUAs provided visitor services at the Theatre-in-the-Woods and special events, gave impromptu interpretive talks, and handled ticketing and crowd control at the Theatre-in-the-Woods. Responsibilities of the theatre technician

¹⁵ "Jennifer Shoup Leaves Wolf Trap Farm Park for a New Position at National Capital Region," *The Curtain Call*, August 30, 2001, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; "Karl Hakala, Moving on Down the Road to New Orleans," *The Curtain Call*, June 24, 1998, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; "Mr. Christopher Jones Returns to Wolf Trap National Park," *The Curtain Call*, January 2007, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR; 1993 Status of Goals and Objectives, p. 2, Subfolder "Park Annual Report—1993," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Crockett, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Reorganization of the Visitor Services, Resource Management, and Interpretive Divisions at Wolf Trap Farm Park, December 18, 2001, Folder 10, Box 5, Subseries G, Series I, MRCE.

¹⁶ 2001 Annual Narrative Report, p. 1; Crockett to Terry Carlstrom, Director, NCR, Memorandum: Proposed Reorganization of the Visitor Services, Resource Management, and Interpretive Divisions, December 18, 2001, Subfolder "2001 Organization," Folder "Operations," Area Location 1.1, WOTR.

¹⁷ Bill Crockett, pers. comm. with author, December 18, 2020.

included technical set-up, maintenance, and operation of the Theatre-in-the-Woods. This included ensuring that sound, props, and other required equipment were in place and met the artist's requirements.¹⁸

A park ranger (GS-0025-09) was the primary contact for the public and operated out of the Ranger Station. They were also responsible for making periodic inspections of park facilities and trails, training and providing direction to seasonal rangers, and inspecting equipment and monitoring facilities as the collateral duty safety officer. During the performing season, the park ranger supervised two supervisory VUAs (GS-06) and several GS-04 VUAs. The VUAs provided routine traffic control and crowd control during Filene Center performances and park events, staffed the visitor contact station, offered roving information services, provided incident response and EMS, and arranged transportation to the Filene Center for those with special needs. Additional positions were proposed in 2001, including a dedicated resource management park ranger position (GS-0025-09) and two seasonal supervisory park ranger positions (GS-0025-07).¹⁹

NPS Centennial funding was received in FY 2008 for one additional seasonal interpretive position and a full-time, subject-to-furlough park volunteer coordinator (GS-301-7). The interpretive seasonal position provided ten additional interpretive programs and valuable informal interpretation in key visitor contact areas. These areas had previously gone understaffed due to a lack of personnel. The park's new full-time volunteer coordinator, who entered into duty in September 2008, assumed responsibility for planning, developing, and executing all aspects of the park's volunteer program. This allowed the chief of interpretation to focus entirely on interpretive and educational programming.²⁰ The following year, a full-time subject-to-furlough lead park guide position (GS-0025-05) was hired. This position was created through the abolishment of an administrative position.²¹

Director Crockett retired in January 2010, and Deputy Director Karen Pittleman assumed the position. A TMAP was completed in September 2011 to identify areas of concern and guide the new superintendent. Several issues related to the management and operation of the Division of I&VS&RM were documented in the TMAP. First, interpretation was practically nonexistent on the evening of Filene Center performances, which

¹⁸ Audrey Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), December 18, 2020; Crockett to Carlstrom, Memorandum: Proposed Reorganization, December 18, 2001, Subfolder "2001 Organization," Folder "Operations," Area Location 1.1, WOTR.

¹⁹ Crockett to Carlstrom, Memorandum: Proposed Reorganization, December 18, 2001, Subfolder "2001 Organization," Folder "Operations," Area Location 1.1, WOTR.

²⁰ 2008 Annual Report, pp. 3, 7–8; "New Volunteer Coordinator at Wolf Trap," *Volunteer Newsletter* (Fall Edition), Folder "Volunteer Newsletter," Subfolder "Annual Report—2008," Folder "Annual Reports & Statements for Interpretation," Area Location 2.2, WOTR.

²¹ 2009 Annual Report, pp. 3, 7; *Wolf Trap National Park for the Performing Arts: Long-Range Interpretive Plan*, 31.

accounted for nearly 90 percent of the park's visitation. There was hesitancy on the part of park staff to initiate NPS activities in the evenings, should they compete or conflict with Foundation programs. Second, interpretation was practically nonexistent for the daytime casual park visitor. The TMAP recommended that the park's natural resources be interpreted and integrated into curriculum-based programs. Regarding visitor services, there was a significant imbalance between the services provided to visitors attending Filene Center performances and the daytime park visitor. The TMAP noted that the Ranger Station was not consistently staffed during the day, which resulted in the casual park visitor seeking information at the Administrative Office. There was some concern that the limited range of services provided to the casual park visitor impacted the public image of the NPS at the park.²²

A Position Management Review was conducted along with the TMAP and recommended separating operations into two divisions: the Division of Interpretation & Education and the Division of Visitor Services & Resource Management (VS&RM). The review also documented that the chief of interpretation/supervisory park ranger position (GS-0025-11) had recently been downgraded to a lead park ranger (GS-0025-09), though their duties remained the same. This reclassification occurred because the position description was "poorly written." The Position Management Review recommended returning the chief of interpretation/supervisory park ranger position to a GS-0025-11. Other recommendations included converting the subject-to-furlough volunteer coordinator position (GS-002-07) to a year-round position, reviewing and potentially upgrading the grade level of the volunteer coordinator position, and moving supervision of the position to the park director to facilitate a "more global" view of the program.²³

The second permanent subject-to-furlough position under the chief of interpretation was a lead park guide (GS-0025-05). This position was responsible for backstage tours during the off-season, training and supervising the seasonal park guides, and assisting with the operation of the park's YCC program and special events. Pre-Performance Previews, including the scheduling of presenters, site setup and takedown, introductions, and the question-and-answer session after the presentation were the responsibility of the lead park guide. The review recommended converting this position to a full-time permanent GS-0025/07/09 park ranger position and hiring two seasonals to assist in the operation of the program from mid-/late August to the end of the performing season. Most seasonals were students and returned to school mid-/late August, leaving the park shorthanded.²⁴

²² Transition Management Assistance Program for Wolf Trap National Park for the Performing Arts, September 2011, Folder "2011 TMAP," Area Location 1.1, WOTR.

²³ Position Management Review: Wolf Trap National Park for the Performing Arts [hereafter 2011 Position Management Review] (Washington, DC: National Capital Region, National Park Service, 2001), pp. 8–9, Folder "2011 Position Management Report," Area Location 1.1, WOTR.

²⁴ 2011 Position Management Review, p. 9.

Several changes were recommended to improve the resource management program. The review documents that the chief ranger was responsible for resource management, but obligations to support Filene Center operations had priority. This resulted in some duties being neglected and others being assumed by positions in other divisions. The Management Analyst had assumed responsibility for NEPA and Section 106 Compliance. The Division of Maintenance, Grounds, Roads, and Trails conducted invasive plant removal, developed native plant areas, and successfully competed for funding to improve resource conditions. Maintenance personnel also supervised GS series archival technicians and bio-techs. The review recommended that NEPA and Section 106 Compliance be transferred to the GS-0025-09 park ranger and that natural resource management duties be assigned to a support staff by the chief ranger. The chief ranger would continue to supervise the park ranger and supervisory VUA and serve as collateral duty safety officer.²⁵

The Effect of Budget Cuts on the Division of I&VS&RM

Wolf Trap's interpretive program entered its "golden era" following the reopening of the Filene Center. In 1985, attendance surpassed all past records and adequate funding facilitated the extension of the program from 8 to 9 weeks. A total of 176 performances were presented at the Children's Theatre-in-the-Woods and Concert Shell. Additionally, 25 Pre-Performance Previews, 5 Orchestra Rehearsals, and numerous House and backstage tours were offered. A Concert-in-the-Meadows series was initiated and provided local high school bands with the opportunity to perform on the outdoor stage.²⁶

The enactment of the Gramm-Rudman-Hollings legislation in 1986 resulted in agency-wide budget cuts. Wolf Trap's I&VS&RM staff was reduced by one permanent position and several seasonal positions to ensure the continued operation of the interpretive program. Despite the program being reduced from nine to seven weeks and the number of shows being cut from three to two per day, attendance at the Children's Theatre-in-the-Woods reached new record highs.²⁷

²⁵ 2011 Position Management Review, pp. 13–24.

²⁶ 1985 Annual Report, pp. 1–2; St. Jacques, Director, WOTR to Associate Regional Director, Operations, NCR, Memorandum: Report to Congress on NPS Interpretation (History of Interpretive Services at Wolf Trap Farm Park), June 10, 1992, Folder "Interp Historical Material," Area Location 3.1, WOTR.

²⁷ A total of 14 seasonal positions, including maintenance, were cut: Creg Howland, Chief, Division of I&VS, WOTR to Director, WOTR, Memorandum: Significant Events for Report to Congress, June 20, 1986, Subfolder "1985 Park Annual Report," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 1987 Annual Statement for Interpretation and Visitor Services, p. I-7, Folder 2, Box 3, Subseries G, Series I, MRCE; Ruth N. Sawyer, Administrative Officer, WOTR to Director, WOTR, Memorandum: Operations Evaluation Review, November 1986, Folder 2, Box 3, Subseries G, Series I, MRCE.; NCR Goals and Objects Fiscal Year 1985, p. 5, Folder 27, Box 1, Subseries F, Series I, MRCE.

However, the decision to cut seasonal staff in favor of the interpretive program had a significant impact on Filene Center operations and post-performance traffic control. With the increased booking of pop/rock performances, there was record-breaking attendance and an increase in drug and alcohol-related problems. The seasonal park ranger and USPP staff, both reduced due to the Gramm-Rudman-Hollings legislation, were unable to adequately control these crowds. In 1986, the USPP Aide Program was also eliminated, and budget cuts only allowed for one USPP officer per evening to handle traffic control. An additional 12 officers were available on limited duty and had to be paid overtime. Director St. Jacques noted that even if park and USPP staffing had been at its standard levels, it still would have been insufficient to handle the crowds at the oversold pop/rock performances.²⁸

Park staff enlisted the aid of volunteers and sought alternative funding sources to substitute for the staffing and funding deficit. From 1985 to 1991, the Parks and History Association (the not-for-profit association founded in 1967 to support the operation of educational programs in national parks) provided funds for the operation of the Pre-Performance Previews. The Parks and History Association began funding the Chapter I Festival in 1987 and supporting the children's program at the Theatre-in-the-Woods in 1988. Previously, a variety of private donors had sponsored the Chapter I Festival while park funds had been allotted to the children's program. Richard Wilt, the park's Director from October 1994 to March 2000, facilitated the transfer of funds from the Parks and History Association to Wolf Trap while working at the Regional Office.²⁹

²⁸ Crockett, Acting Chief, I&VS, WOTR to Director, WOTR, Memorandum: Report of Operation Evaluation Review, October 28, 1986, Folder 2, Box 3, Subseries G, Series I, MRCE; Acting Director, WOTR to Regional Director, NCR, "Memorandum: Proposed Change of the Alcoholic Beverage Policy," September 24, 1986, Folder 1, Box 3, Subseries G, Series I, MRCE; Director, WOTR to WOTR Files, Memorandum: Meeting to Discuss USPP Manpower, Folder "USPP Staffing Levels," Area Location 1.1, WOTR; A.D. Hinton, USPP Commander of the West District and St. Jacques to Regional Director, NCR, Memorandum: Traffic Direction by USPP before and After Filene Center Performances, August 8, 1986, Folder "USPP Staffing Levels," Area Location 1.1, WOTR; Major Accomplishments and Highlights FY 1986, Subfolder "Park Annual Report—1986," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Annual Report to Congress: January 1 through June 30, 1986.

²⁹ 1987 Annual Statement for Interpretation and Visitor Services, p. I-7; 1988 Annual Statement for Interpretation and Visitor Services, pp. 7, 9, Folder 32, Box 1, Subseries F, Series I, MRCE; 1989 Annual Statement for Interpretation and Visitor Services, pp. 8, 10; 1990 Annual Statement for Interpretation, pp. 7, 9, Folder "1990 Statement for Interpretation," Area Location 3.1, WOTR; 1991 Statement for Interpretation, pp. 7, 9; Annual Report to Congress: January 1 through June 30, 1986; Crockett, Chief, Division of I&VS to Deputy Director, WOTR, Memorandum: Submission of 1991 Annual Narrative Report, p. 1, February 28, 1992, Subfolder "Park Annual Report—1992," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; "Association Aids Summer Childrens Program," *The Curtain Call* (1993 in review), Subfolder "Park Annual Report—1993," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020.

The park began contracting for the Saturday Opera-in-the-Park program in 1988. This program was initially funded by private donations.³⁰ In 1992, the Parks and History Association provided \$13,000 for the operation of four Saturday Opera-in-the-Park programs, the Chapter I Festival, and two additional weeks of the Theatre-in-the-Woods program, thus extending it from seven to nine weeks.³¹ Park staff also submitted a request to the Morris and Gwendolyn Cafritz Foundation for a \$20,400 grant for the following season. It does not appear that this grant was received because the Theatre-in-the-Woods program was shortened to seven weeks in 1993. Some financial support was provided by the Parks and History Association in 1993, which had begun operating a sales facility in the Meadows Kiosk at the Theatre-in-the-Woods. This facility was only open during the hours of the children's program so as not to conflict with Foundation sales.³²

The 1994 summer interpretive program was funded by numerous donors, including the Cafritz Foundation (\$9,600).³³ A portion of the Theatre-in-the-Woods program was funded by the Lincoln and Therese Filene Foundation (\$5,500) and the Friends of the Children's Theatre-in-the-Woods, a friends group formed in the early 1990s to support the continued operation of the program. The Parks and History Association provided the funds to produce a new children's booklet and the Harpers Ferry Design Center updated the park brochure for the first time in 20 years. The following year, more than \$25,000 of cell lease agreement funds were allotted to the interpretive program. Funds were used to extend the Theatre-in-the-Woods program from seven to nine weeks and introduce new educational programs for children, such as Workshops-in-the-Arts.³⁴

³⁰ Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 3; 1983 Summer Interpretive Program; “Performing Arts: Wolf Trap Children’s Theater,” *Washington Post*, July 15, 1985, B7; 1989 Annual Statement for Interpretation and Visitor Services, p. 9.

³¹ Three interpretive programs were also initiated in the winter and the spring and regularly scheduled nature walks and Filene Center tours were offered, 1992 Annual Narrative Report, p. 5; “Summer Programs Serve Many Kids,” *The Curtain Call* (1993 In Review), Subfolder “Park Annual Report—1993,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

³² Lawler to Martin Atlas, President, Cafritz Foundation, Correspondence, October 26, 1992, Subfolder “Fundraising—Grants for Interp. 1990s,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR; Lawler to Regional Director, NCR, Memorandum: 1993 Annual Narrative Report of Superintendent, March 7, 1993, Subfolder “Park Annual Report—1993,” Folder “Annual Reports & Statements for Interp.,” Area Location 2.2, WOTR; “Association Aids Summer Children’s Program,” *The Curtain Call* (1993 in review).

³³ Mary S. Brown, Cultural Activities Specialist, WOTR to Laura Ford, The Morris and Gwendolyn Cafritz Foundation, Correspondence, November 1, 1993, Subfolder “Fundraising—Grants for Interp. 1990s,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR; Brown to Wilke Nelson, Program Officer, National Park Foundation, Correspondence, October 26, 1993, Subfolder “Fundraising—Grants for Interp. 1990s,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR.

³⁴ Charles A. Rosebrock, Secretary, Lincoln and Therese Filene Foundation Inc. to Charles A. Walters, Acting President, WTF, Subfolder “Fundraising—Grants for Interp. 1990s,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR; Rosebrock to Walters, Summary of Donations, Subfolder “Fundraising—Grants for Interp. 1990s,” Folder “WTF Donor Recognition + Fundraising,” Area Location 1.2, WOTR; 1995 Annual Narrative Report, p. 1; Memorandum: Fiscal Year 1994 Performance Appraisal; 1995 Annual Narrative Report, pp. 1, 3.

Funding for the Children's Theatre-in-the-Woods continued to be a problem because budget increases did not match salary increases. For FY 1999, the park received a budget increase of \$23,000 while the pay raise was approximately \$68,200. Therefore, the budget effectively fell by \$45,200. Options to ensure sufficient funding for the program were explored, including cutting seasonal positions (one interpretive, two usher, and four maintenance). The loss of the seasonal usher and maintenance positions, however, would put Filene Center staffing below an acceptable level. Another option was having the Foundation assume responsibility for the programming at the Children's Theatre-in-the-Woods.³⁵

In 1999, an agreement was reached whereby the park remained responsible for the maintenance of the theatre and the operation of the program while the Foundation assumed responsibility for the contracting and scheduling of performers. To offset booking costs, the Foundation instituted a \$3 ticket fee. Mary Scott, a seasonal theatre specialist, expressed concern about this fee in her end-of-season report. Scott noted that there was a 70 percent reduction in attendance and that the fee system had placed limitations on who could attend. This was contrary to the mission of the program, which was to provide "an introduction to the live performing arts for all children."³⁶ One group impacted by this fee system had bussed 50 or so children to the park every year from low-income areas of Maryland. This group would come weekly, but with the institution of a fee it was no longer feasible.³⁷

During the 7-week season, the park also collaborated with the Foundation to provide a total of 20 Pre-Performance Previews, an increase from the 8 offered in 1998. Attendance at the Pre-Performance Previews peaked in the hundreds. The Workshops-in-the-Arts were another hit due to the addition of tangible experiences. For example, in conjunction with the Riverdance performance at the Filene Center, a weeklong program of Irish dance instruction was offered. This workshop sold out and had a waiting list of several hundred.³⁸ The following year, a total of 16 Pre-Performance Previews and 21 Workshops-in-the-Arts were offered. Attendance at the 7-week Theatre-in-the-Woods program increased to more than 33,000 visitors.³⁹

³⁵ Wolf Trap Issues Meeting, February 8, 1999.

³⁶ Mary Scott, Theatre Specialist to Richard A. Wilt, Director, WOTR, Memorandum: 1999 Season at Theatre-in-the-Woods, September 1999, Subfolder "Park Annual Report—1999," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Issue and Options Paper: WTF Fundraising Activities, July 15, 2003, Folder "Donation Boxes 2003," Area Location 1.2, WOTR.

³⁷ Memorandum: 1999 Season at Theatre-in-the-Woods, September 1999.

³⁸ Memorandum: 1999 Season at Theatre-in-the-Woods, September 1999; Jennifer Shoup, Chief, Division of Interpretation to Director, WOTR, Memorandum: Wolf Trap Interpretive Programs, September 24, 1999, Subfolder "Park Annual Report—1999," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

³⁹ 2000 Annual Narrative Report, p. 1.

Expanding the Park's Interpretive Offerings

In 2002, Audrey Lonsway (then Audrey Young) assumed the position of supervisory park ranger/chief of interpretation. Lonsway was dedicated to expanding the park's interpretive offerings, educational programming, and relationships/partnerships with outside organizations. Lonsway launched the park's first Junior Ranger program in 2003. Participating youths were given a booklet and had to complete a variety of activities around the park to receive the official Wolf Trap Junior Ranger patch. A total of 57 patches were awarded that year.⁴⁰ Lonsway also fostered a relationship with Colvin Run Elementary School, a new school located within walking distance from the park. That first year Lonsway gave a talk at the school's Autumn Festival and the following year Lonsway and Chief Ranger Duane Erwin presented several programs on the school's morning show. Student artwork was displayed at Filene Center's Stage Door entryway.⁴¹

The park's education program, previously limited to the Chapter I Festival, was expanded in 2005 to include three new programs. One was a college-level facilities tour and the other two were curriculum-based programs (Natural Sound for Kindergarteners and Watersheds for sixth graders) developed in cooperation with Colvin Run Elementary School. For the Watersheds program, park rangers visited the sixth-grade classes and taught a lesson on stewardship, the NPS, environmental awareness, and the importance of the Potomac River Watershed. The students then participated in the Potomac Watershed Cleanup, a volunteer day, and picked up trash from the Wolftrap Creek Valley. This annual program evolved to include the planting of native trees, exotic plant removal, and the clearing of leaves from paths in preparation for the interpretive season.⁴²

The park also partnered with Colvin Run Elementary School to create a mural for the pedestrian tunnel. This project was in line with one of the park's missions: to engage children in the arts. The first mural measured 8' × 16' and was unveiled in a ceremony in 2005. More than 200 people attended the event, including NPS Director Fran Mainella and

⁴⁰ The park's brochure was updated in cooperation with the Harpers Ferry Design Center and the Foundation, Crockett to John Duran, NCR, Email Re RD's SES Evaluation, December 21, 2003, Subfolder "Park Annual Report—2003," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Youth Conservation Corps Annual Report, Subfolder "Park Annual Report—2003," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 2003 Annual Narrative Report, p. 4; Audrey Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), December 18, 2020.

⁴¹ Crockett to Lawler, Deputy Regional Director, NCR, Email Re Civic Engagement and Public Involvement FY2004 Accomplishments, October 8, 2004, Subfolder "Park Annual Report—2004," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR; Superintendent's 2004 Annual Narrative Report, p. 3, Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR.

⁴² 2005 Annual Report, pp. 2, 5; "Stewardship Days with Colvin Run Elementary School," *Volunteer Newsletter* (Spring Edition), Spring 2009, p. 1, Folder "Volunteer Newsletter," Area Location 2.2, WOTR; 2006 Annual Report, p. 7; 2007 Annual Report, p. 3; 2008 Annual Report, p. 8, Subfolder "Annual Report—2008," Folder "Annual Reports & Statements for Interpretation," Area Location 2.2, WOTR.

various Foundation, Fairfax County Public School, and local government officials. The park was awarded the Partners in Education and Mentor Works Award by the Fairfax County Public School System in recognition of this partnership.⁴³

In addition to education programs, the interpretive staff continued to offer backstage tours, Pre-Performance Previews, and nature walks. The number of nature walks offered increased, rising from 19 in 2002 to 55 in 2004. Participation in the Junior Ranger program also increased from 57 in 2003 to 219 in 2005 and from 382 in 2006 to 509 in 2007. In April 2007, the park held its first Junior Ranger Day. A custom stamp booklet called “Passport to Wolf Trap” was created for this event and gave children a new way to explore the park. Two additional Junior Ranger Days were held in the summer. Chief of Interpretation Lonsway also established a new partnership with Wolf Trap Elementary School in 2007. Second-grade students attended a program at the park called “The Physics of the Theatre” in conjunction with their studies on simple machines. The Division of Performing Arts assisted with the operation of this program as well as a program called “Sound in the Theatre.” Sixth-grade students continued to participate in the Potomac Watershed Cleanup and were given a backstage tour in preparation for a school play.⁴⁴

Natural Resource Interpretation

For most of the park’s history, the interpretive program was focused on the performing arts. The interpretation of natural resources was a “low priority,” though environmental themes were sometimes incorporated into Theatre-in-the-Woods performances. Nature walks were offered postperformance, and nature programs were offered to visiting groups upon request. These activities, however, were not to “reduce the funding and staffing

⁴³ 2005 Annual Report, pp. 2, 5; Colvin Run Elementary School Proposal for Children’s Art Installation in Parking Tunnel, January 19, 2005, Subfolder “Colvin Run Elem School—Tunnel Artwork Agreement—2005,” Folder “Agreements,” Area Location 1.2, WOTR.

⁴⁴ 2005 Annual Report, pp. 2, 5; Division of Interpretation—2004 Annual Narrative Report, Subfolder “Park Annual Report—2004,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; Division of Interpretation—2003 Annual Narrative Report, Subfolder “Park Annual Report—2003,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; 2002 Annual Narrative Report, p. 1; 2007 Annual Report, pp. 3–7; Kenneth Lewis, message to author, April 26, 2021. The Junior Ranger Program was also revised in 2008. Initially, the park had one activity booklet for Kindergarten through Grade 5. Two separate booklets were created for early and late elementary school ages, 2008 Annual Report, pp. 3, 7–8; “New Volunteer Coordinator at Wolf Trap,” *Volunteer Newsletter* (Fall Edition), Folder “Volunteer Newsletter,” Subfolder “Annual Report—2008,” Folder “Annual Reports & Statements for Interpretation,” Area Location 2.2, WOTR.

available for performing arts programs.”⁴⁵ Waysides were a relatively inexpensive and informal means to provide natural resource interpretation. In 1994, interpretive signs were installed along the wooded trail to the Theatre-in-the-Woods. These signs provided information on the various tree and plant species along the trail.⁴⁶ Two waysides interpreting the park’s forest and water resources were installed at both ends of the footbridge over Wolftrap Creek in 2002. Grants from the NPS Small Parks Initiative and the Alliance for the Chesapeake Bay funded the manufacturing of these waysides.⁴⁷

It was under Superintendent Karen Pittleman that more of an emphasis began to be placed on natural resource interpretation. Pittleman and her staff were motivated to expand the park’s interpretive opportunities to include the casual daytime visitor, were committed to developing the park into a year-round facility (and not just a seasonal park for the performing arts), and recognized that recreation provided park rangers with the opportunity to interpret natural resources.⁴⁸ Early in her superintendency, ranger walks and talks, both natural and historical, were initiated in the off-season. In 2011, the park entered into an agreement with the Potomac Appalachian Trail Club (PATC) to develop a two-mile natural resource interpretive hiking trail around the perimeter of the park. This agreement, effective June 2011, established that PATC would install the trail and perform routine and recurring maintenance (e.g., blazing, weeding, water bars, etc.) on the trail.⁴⁹ A trail oriented for children and parents was also established and maintained in partnership with the Blue Ridge Parkway Foundation’s Kids in the Parks Program. The 1.5-mile loop, known as the Wolf Trap TRACK Trail, begins at the Meadow Kiosk.⁵⁰

Phil Goetkin, the Head of the Grounds Division, facilitated the partnership with PATC and other groups interested in preserving and interpreting the natural environment (refer to the section below on Volunteers & Partnerships for additional information). In

⁴⁵ 1993 Interpretive Management Plan, September 1993, p. 25; 1993 Interpretive Management Plan, p. 25; William J. Crockett, Chief, I&VS, WOTR to Deputy Director, WOTR, Memorandum: Submissions for 1991 Annual Narrative Report.

The number and frequency of nature programs offered depended on funding. In the mid- to late 1980s, the program was eliminated due to budget cuts and a self-guiding nature trail to the Theatre-in-the-Woods was developed; 1987 Annual Narrative Report (Draft), pp. 3–4; 1989 Annual Narrative Report, p. 4; 1990 Annual Narrative Report, p. 2.

⁴⁶ Memorandum: Fiscal Year 1994 Performance Appraisal, p. 3.

⁴⁷ 2002 Annual Narrative Report, p. 1.

In 1994, new interpretive signs were installed along the wooded trail to the Theatre-in-the-Woods, Memorandum: Fiscal Year 1994 Performance Appraisal, p. 3.

⁴⁸ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020.

⁴⁹ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Position Management Review, p. 7, Folder “2011 Position Management Report,” Area Location 1.1, WOTR; Agreement between the US Department of the Interior National Park Service Wolf Trap National Park for the Performing Arts and the Potomac Appalachian Trail Club, June 2, 2011, Subfolder “PATC Agreement 2011,” Folder “Agreements,” Area Location 1.2, WOTR.

⁵⁰ Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 3–44.

cooperation with these groups, several gardens were developed to support and encourage biodiversity. The sunken bowl area in the Parking Circle in front of the Filene Center, also referred to as the “dimple,” was converted into a natural, sustainable meadow in 2012. More than 20,000 native plants and more than 30 trees and shrubs were planted in the Dimple Native Garden, which was adapted for use in the park’s educational programming. Other gardens were created, including the Woodland Shade Garden, located at the bottom of the hill behind the Filene Center, and three vegetable community gardens (Founders Garden, Sustainable Garden, and Meadow Garden). These vegetable gardens supplied fresh produce to the Foundation for use in the Ovations Restaurant.⁵¹

Special Events

International Children’s Festival

The Fairfax County Council of the Arts (later renamed the Arts Council of Fairfax County) continued to produce the annual International Children’s Festival (ICF) in cooperation with the Foundation and NPS. While the park provided the site, staff, and volunteers, the Arts Council organized, funded, and booked the artists. The festival was attended by somewhere between 20,000 to 35,000 people annually and featured performers, many between the ages of 6 and 19, from all around the world.⁵²

The first ICF was held in 1971 for one day in mid-September. In 1972, the festival was extended to two days and in 1976 it was held for the first time over the three-day Labor Day Weekend. Given that the festival ran during the last week of the Filene Center season, there were conflicts between the daytime use and evening use of the stage. Traditionally, a musical production was presented after the day’s festivities. This meant that the stage crew and park staff worked 15-plus hour days. An agreement was reached in 1994 that reduced the festival to two days (Saturday and Sunday) and shifted it to late September. This limited the festival’s activities to the weekend but allowed the Foundation to extend the performing

⁵¹ Karen Pittleman, Director, Email Re Board Report, November 5, 2012, Subfolder “Park Annual Report—2012,” Folder “Annual Report & Statements for Mgmt,” Area Location 2.2, WOTR; Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020; Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; *Wolf Trap National Park for the Performing Arts: Long-Range Interpretive Plan*, 13.

⁵² Barbara H. Blechman, “World Flavor Spices Children’s Arts Festival,” *Washington Post*, August 29, 1985, p. 245.

season further into September.⁵³ The Foundation later alternated the dates of the festival and the Associates Ball to ensure that the Ball did not fall on a Jewish holiday. This in turn changed the order of disassembly for the season.⁵⁴

In 1995, an agreement was reached with the Fairfax County Public School System that expanded the ICF into the weekdays (Tuesday–Friday) for Fairfax County fifth graders. A member of the Fairfax County Board of Education unsuccessfully protested this change because a portion of the student body was unable to attend when there was a Jewish holiday. Those that could attend were transported to the park by bus for a 90-minute showcase of the weekend’s performances. After the showcase, the students ate their lunch in the park and then returned to school. Around 11,000 Fairfax County fifth graders attended the weekday showcases annually.⁵⁵

The weekday program was shortened to three days in 2009, and in the spring of 2010 the Fairfax County Board of Education cut the transportation budget. This impacted the festival budget because the ICF relied on the fees paid by the Fairfax County Public School System—approximately \$60,000 annually—to operate the program and pay the stagehands. Unable to pay stagehand costs, the ICF was moved to the meadow in 2010. The festival was also limited to the weekend and did not feature international performers. In December 2010, the Arts Council informed the park that the 40th annual ICF was their last. This came as a surprise to Director Pittleman because the decision was made without

⁵³ Smyth, “To Watch and Wander at Wolf Trap,” C18; “Calendar: Sept. 15–Sept. 21: In the Parks,” September 15, 1972; McCardle, “Children’s Weekend at Wolf Trap,” B6; Walker, “Youth Festival Brings Nations Together,” p. VA2C; “In the News: International Children’s Fest,” *Washington Post*, September 3, 1991, p. BVA 1; “15th Children’s Performing Arts Festival Set to Include 29 Acts from Maryland,” *Washington Post*, August 29, 1985, p. 157; Barbara H. Blechman, “World Flavor Spices Children’s Arts Festival,” *Washington Post*, August 29, 1985, p. 245; “International Children’s Festival Invites Participants,” *Indianapolis News* (Indianapolis, IN), December 20, 1986, p. 18; Walker, “Youth Festival Brings Nations Together,” p. VA2C; Whitney Redding, “A Timely Children’s Festival: Three-Day Event at Wolf Trap to Have Eastern European Theme,” *Washington Post*, August 29, 1991, p. VA5; “In the News: International Children’s Fest,” *Washington Post*, September 3, 1992, p. DVA1; Pamela Kidron, “Performance: Kidding around at Wolf Trap,” *Washington Post*, September 7, 1992, p. C7; “Wolf Trap’s 1993 Feast of Festivals,” *Washington Post*, May 7, 1993, p. 40; Michael Shear, “Sharing the Wolf through Its Arts: 23rd International Children’s Festival at Wolf Trap This Weekend,” *Washington Post*, September 2, 1993, p. BVA3; Dorothy Fleetwood, “Festival for Children Provides Fun,” *Baltimore Sun* (Baltimore, MD), September 19, 1994, p. 2L; 1993 Interpretive Management Plan, p. 19; Bill Crockett, pers. comm. with author, January 26, 2021.

⁵⁴ Kenneth Lewis, Telephone conversation with author, July 28, 2021.

⁵⁵ Kenneth Lewis, Telephone conversation with author, July 28, 2021.

consulting nor collaborating with the park.⁵⁶ The ICF had given life to Mrs. Shouse’s vision for the past 40 years and provided children with the opportunity to learn about other cultures through “the international language of the arts.”⁵⁷

Face of America

The Face of America series, conceived by former Foundation President and CEO Terrence Jones and NCR Director Robert Stanton (1997–2001), involved the filming of innovative performance artworks in national parks and the presentation of these works as multimedia performances at the Filene Center.⁵⁸ As explained in *US Newswire* (2001), the performance series supported “a deep commitment to the preservation of natural and cultural resources that is a basic tenet of the National Park community, and uses the rich language of the performing arts to celebrate the diverse people, histories, and landscapes that exist within America’s National Parks. The goal of Wolf Trap’s Face of America is to carefully research and understand the unique experience of each National Park, and to commission and/or select nationally and lesser-known artists to interpret the story for the Wolf Trap audience.”⁵⁹ In addition to the high-definition footage shot onsite and the subsequent live performance at the Filene Center, an educational/promotional video was also created and given to participating parks to be shown in their visitor center.⁶⁰

Project Bandaloop, an aerial dance company, was contracted by the Foundation for the inaugural Face of America performance. The dancers, suspended approximately 2,500 feet above the Yosemite Valley in Yosemite National Park, were filmed performing breath-taking dance routines off of the cliffs. “Luminescent Flights,” the resulting 21-minute

⁵⁶ Kenneth Lewis, Telephone conversation with author, July 28, 2021; 2001 Annual Narrative Report, p. 2; 2002 Annual Narrative Report, p. 2; Superintendents 2004 Annual Narrative Report, p. 8; 2006 Annual Report, p. 3; 2007 Annual Report, p. 4; 2008 Annual Report, p. 11; 2009 Annual Report, p. 10; Marylou Tousignant, “Youth Festival Is Largely a Foreign Affair: International Acts Star at Wolf Trap Performances,” *Washington Post*, September 25, 1994, p. B3; Donald D. Groff, “Special Events Are Full of Bologna, Children, Folk Music,” *Pittsburg Post-Gazette* (Pittsburg, PA), August 27, 1995, p. H-3; Richard Harrington, “Wolf Trap Schedules Many Happy Returns,” *Washington Post*, March 28, 1996, p. C6; Eric L. Wee, “A Rainbow of Children: International Festival Offers a Chance to Share Cultures,” *Washington Post*, September 16, 1999, p. AR 4; “International Children’s Festival at Wolf Trap, Vienna, Va,” *Atlanta Constitution* (Atlanta, GA), August 29, 2010, p. E18; Linda S. Sullivan, President & CEO, Arts Council of Fairfax County to Karen Pittleman, Director, WOTR, Correspondence, December 23, 2010, Subfolder “ICF Shutdown 2011,” Folder “International Children’s Festival,” Area Location 2.1, WOTR.

⁵⁷ Pittleman to Sullivan, Correspondence, February 4, 2011, Subfolder “ICF Shutdown 2011,” Folder “International Children’s Festival,” Area Location 2.1, WOTR; Bart Barnes, “Aspiring Ballerina’s Dreams Fed Va. Dance Teacher’s Long Career,” *Washington Post*, April 8, 2012, C8.

⁵⁸ Robert Stanton, Oral History Interview (with interviewer Elise Elder-Norquist), December 9, 2020.

⁵⁹ “Wolf Trap Announces National Park Partnerships for Original Performance Series Face of America through 2006,” *US Newswire*, June 18, 2001.

⁶⁰ “Wolf Trap Announces National Park Partnerships for Original Performance Series Face of America through 2006,” *US Newswire*, June 18, 2001.

dance and video piece, was shown at the Filene Center while the dance company performed live to the original score of Native American flutist/composer Robert Mirabel. Bandaloop performed two additional new performances as part of the program.⁶¹ The second year of the series highlighted the Virgin Islands National Park and Coral Reef National Monument on the island of St. John. This installment featured a special underwater performance by members of the US Olympic Synchronized Swim Team and on-stage performances by Steve Turre's 12-piece conch shell choir, the Sanctified Shells, original performances by the companies of renowned choreographer Donald Byrd and Guggenheim award-winning choreographer Ronald K. Brown, and a performance by Baltimore-based storyteller Alice McGill.⁶²

The Face of America series continued with commissioned work being completed at Mammoth Cave National Park in 2002 and Dayton Aviation Heritage National Historical Park, Tuskegee Airmen National Historic Site, and the Wright Brothers National Memorial in 2003. In 2004, the Foundation planned to film the fifth installment of the series at Hawai'i Volcanoes National Park, Pu'uhonua o Honaunau National Historical Park, and Haleakala National Park. This ambitious project required two years to raise the needed \$500,000 and was completed in 2006. As a result, the projects planned at the Grand Canyon National Park in 2005 and Shenandoah National Park in 2006 were not completed. In 2009, the sixth installment was completed at Glacier National Park and in 2012 the final installment, "Spirit of Florida," was filmed at Biscayne National Park, Big Cypress National Preserve, Dry Tortugas National Park, and Everglades National Park.⁶³

Chapter I Festival

Since 1981, the park had organized the Chapter I Festival for Montgomery County, Maryland, grade schools classified under the federal designation Chapter I. This weeklong program was usually held in May and featured three daily performances followed by a picnic. Each year between 5,000 to 7,000 children attended the festival with upward of 40 buses arriving at the park a day. A federal program helped finance the cost of busing the children while donations generally covered most of the performance costs and associated

⁶¹ Teresa Wiltz, "A Troup at the End of Its Ropes; Fusing Rock Climbing and Dance: This Company Has the Hang of It," *Washington Post*, September 3, 2000, G1; Heather Millar, "Dancing on Air," *Smithsonian* 31, no. 6 (September 2000): 86–89, 91–92.

⁶² "Wolf Trap Announces Face of America 2001 Celebrating Virgin Islands National Park & Coral Reefs National Monument," *US Newswire*, March 6, 2001, p. 1; "Here & Now," *Washington Post*, September 2, 2001, G03; Sarah Kaufman, "At Wolf Trap, a Disjointed Coral Fantasy," *Washington Post*, September 10, 2001, C2.

⁶³ "Traditional Dancing, Set amid a High-Tech Spectacle," *New York Times*, September 7, 2006; "Wolf Trap Announces National Park Partnerships for Original Performance Series Face of America through 2006," *US Newswire*, June 18, 2001; "Face of America Commissions," *Wolf Trap*, accessed January 2021, <https://www.wolftrap.org/about/performances/original-works/face-of-america.aspx>.

expenses. Some performers donated their time.⁶⁴ Initially, the festival was held at the Theatre-in-the-Woods and Concert Shell but was later expanded to the Filene Center as attendance increased annually to more than 10,000. Stagehands were hired for these performances, providing them with the opportunity to test new equipment before the start of the performing season.⁶⁵ The Chapter I Festival was canceled in 2008 due to scheduling conflicts resulting from turnover in the Chapter I Coordinator position in the Montgomery County Public School System. Transportation plans for the school year had to be submitted the prior summer, and with turnover in the position of Chapter I Coordinator this could not be accomplished.⁶⁶ The Montgomery County Public School System could also no longer afford bus transportation.⁶⁷

Christmas for the Homeless

The park hosted the Washington, DC, organization, Christmas for the Homeless, for the first time in July 1990. This relationship was facilitated by Mary Brown, the park's cultural activities specialist. More than 1,000 homeless children from Washington, DC; Montgomery County, Maryland; Arlington County, Virginia; and Alexandria, Virginia, were bussed to the park to attend five performances presented at the Children's Theatre-in-the-Woods.⁶⁸ Outside sources funded the transportation, a percentage of the performance costs, and the picnic lunches that were provided free of charge. The park covered some of the performance costs as well as provided staffing and maintenance.⁶⁹ Wolf Trap's relationship with the organization came to an end after Director Lawler transferred to the Regional Office in September 1994.⁷⁰

⁶⁴ 1985 Statement for Interpretation and Visitor Services; 1985 Chapter I Festival, Folder 25, Box 1, Subseries F, Series I, MRCE.

⁶⁵ Audrey Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), December 18, 2020; 1993 Interpretive Management Plan, p. 15; Fiscal Year 1994 Performance Appraisal.

⁶⁶ 2008 Annual Report, p. 8; Kenneth Lewis, message to author, April 26, 2021.

⁶⁷ Bill Crockett, message to author, July 30, 2021.

⁶⁸ 1990 Annual Narrative Report, p. 5; Paul J. Limbert, General Management, Park Hyatt Washington to Joseph M. Lawler, Director, WOTR, Correspondence, October 21, 1992, Subfolder "Fundraising—Grans for Interp. 1990s," Folder "WTF Donor Recognition + Fundraising," Area Location 1.2, WOTR.

⁶⁹ 1993 Interpretive Management Plan, p. 20; Bill Crockett, Pers. comm, with author, July 30, 2021.

⁷⁰ Fiscal Year 1994 Performance Appraisal.

Washington Irish Folk Festival

On May 30, 1993, the 17th Annual Washington Irish Folk Festival, cosponsored by the Greater Washington Ceili Club, was presented for the first time at Wolf Trap. The festival, which had previously been held at Glen Echo Park, Maryland, another NPS site, attracted one of the largest crowds in the history of the park. Approximately 12,000 attended the daytime, matinee, and evening performances and demonstrations, which were presented by more than 200 musicians, singers, dancers, and craftspersons. The performances took place on seven stages throughout the park and included step dancers, the Fiddle Puppets, the Rankin Family Band, Seamus Connolly, and many other popular attractions.⁷¹ There were numerous difficulties that first year, including not enough time between the daytime and evening performances. Visitors were self-parking on Gil's Hill and in the Dust Bowl because the parking crews were still cleaning up from the afternoon. Rangers, who went to assist the arriving cars, were then unable to clear visitors from the meadow in advance of the cleanup. Additionally, the USPP were not scheduled to arrive until later in the evening, which exacerbated traffic congestion as daytime visitors left and evening visitors arrived.⁷²

The Greater Washington Ceili Club continued to host the Irish Folk Festival at Wolf Trap under an agreement with the Foundation. Held on the Sunday of Memorial Day Weekend, the festival attracted between 11,000 and 15,000 people. A portion of the festival was broadcast on "Thistle and Shamrock," one of National Public Radio's most popular programs, and carried on 320 radio stations nationwide. In 1996, the National Council for the Traditional Arts, which partnered with the Region under a multiyear cooperative agreement to produce several other events, assumed responsibility for the production of the Washington Irish Folk Festival. This necessitated the signing of a new cooperative agreement between the Foundation and the National Council for the Traditional Arts.⁷³

After the 1997 Washington Irish Folk Festival, the Foundation wrote to the National Council for the Traditional Arts about changing the scope of the event. One of the proposed changes was eliminating the evening concert. This was not an option for the council as it would reduce their income by one-third. There was also a discussion about working out a plan for reducing damage to the grounds. Serious rutting and turf damage had

⁷¹ "Wolf Trap's 1993 Feast of Festivals," *Washington Post*, May 7, 1993, p. 40; "Irish Festival Added to Filene Center Schedule," *The Curtain Call* (1993 in Review), p. 2, Subfolder "Park Annual Report—1993," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

⁷² Areas of Concern in 1993 Irish Festival, Subfolder "Events—Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR.

⁷³ Agreement: Greater Washington Ceili Club Inc. and WTF, March 15, 1994, Subfolder "Events—Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR; Agreement: National Council for the Traditional Arts and WTF, April 30, 1997, Subfolder "Events—Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR; Joseph T. Wilson, Executive Director, The National Council for the Traditional Arts [NCTA] to Terry R. Carlstrom, Regional Director, NCR, Correspondence, October 10, 1997, Subfolder "Events—Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR; Larry Fox, "Weekend Special Events: Celebrating the Irish," *Washington Post*, May 23, 1997, p. 3.

occurred during the previous festivals and was exacerbated in 1997 due to heavy rain and stage, tent, and other equipment being removed the following day. Normally, this equipment was removed following the day's performances.⁷⁴ Unable to reach a new agreement, and in need of additional space, the National Council for the Traditional Arts moved the annual Washington Irish Folk Festival to the Montgomery County Fairgrounds in Gaithersburg, Maryland. The festival was held September 5–6, 1998.⁷⁵

Volunteers and Partnerships

Volunteer recruitment was extremely important during times of budget cuts and reduced seasonal staffing.⁷⁶ Volunteers served as ushers, assisted with first aid and clerical duties, provided handicapped assistance, and assisted at the Children's Theatre-in-the-Woods. In addition to individual volunteers, there were groups that volunteered annually. For numerous years Explorer Posts from the local community provided volunteer first aid and perimeter security at Filene Center performances.⁷⁷ Eagle Scouts completed maintenance projects such as landscaping and the construction of benches and bulletin boards.⁷⁸ Youth Conservation Corp (YCC) enrollees, under the supervision of the Maintenance Division, repaired signs and fences, set up equipment for special events, and completed general grounds maintenance.⁷⁹ Internship experiences were also available to students through the Student Conservation Aid program and Landmark Volunteers, the latter of which provided high school students with the opportunity to volunteer for two weeks at a location of historical,

⁷⁴ Wilson, Executive Director, NCTA to Ann M. McKee, Vice President, Program and Production, WTF, Correspondence, October 14, 1997, Subfolder "Events- Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR; Chief Ranger, WOTR to Director, WOTR, Memorandum: Irish Festival—May 25, 1997, June 3, 1997, Subfolder "Events—Irish Festival—1993–1997," Folder "VAR Festivals," Area Location 2.1, WOTR.

⁷⁵ "Here and Now," *Washington Post*, August 30, 1998, G03; "Weekend Planner," *Washington Post*, August 28, 1998, N67.

⁷⁶ J. Claire St. Jacques, Director, WOTR to Messrs. Graul, Hoffmann, Howland, and Yingling and Ms. Sawyer, Memorandum: Use of Volunteers, January 17, 1986, Folder 27, Box 2, Subseries G, Series I, MRCE; Bill Crockett, pers. comm. with author, December 18, 2020.

⁷⁷ 1983 Annual Statement for Interpretation and Visitor Services, p. 13, Subfolder "Statement for Interp 1983," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 1987 Annual Narrative Report (Draft), p. 4.

⁷⁸ 1985 Annual Report, p. 3; 1987 Annual Narrative Report (Draft), p. 4.

⁷⁹ Division of Maintenance 1985, Subfolder "1985 Park Annual Report," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Annual Report to Congress: January 1 through June 30, 1986, p. 1; Division of Maintenance: January 1 through June 30, 1986, p. 1, Subfolder "Park Annual Report—1986," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 1987 Annual Narrative Report, p. 2.

cultural, or environmental significance.⁸⁰ Additionally, the park maintained an agreement with a local high school to employ students enrolled in their Cooperative Office Education Program, which provided on-the-job training in clerical and administrative tasks.⁸¹

In the years following, new partnerships were formed while existing ones were maintained. In 1992, the American Automobile Association began offering free emergency automobile assistance to park visitors after Filene Center performances. Dunn Loring Volunteer Fire and Rescue Department, and later Fairfax County Volunteer Fire and Rescue Service, entered into an agreement with the park to provide first aid, emergency medical services, and a basic life support ambulance.⁸² Park staff, in an effort to reduce costs and maintain parking and plaza crew staffing requirements, also established a relationship with the Community Service Restitution Program in 1992. Individuals required by the courts to perform community service hours were sent to the park and contributed a total of 90 hours, saving the park more than \$1,300 in overtime expenses.⁸³

Audrey Lonsway, who assumed the position of Chief of Interpretation in 2002, expanded the park's volunteer program. In 2002, the park entered into an agreement with Saint Coletta of Greater Washington, a school for developmentally disabled adults. During the summer season, their students worked one day a week at the Filene Center performing general cleaning duties in the House. The program was expanded into the fall/winter months in 2005 and the students were supervised by the Maintenance Supply Clerk. Lonsway also applied for more funding to expand the YCC program, which had gone from five to six enrollees in the mid/late 1980s to one to two in the early 2000s. By 2003, there were five enrollees assisting with Theatre-in-the-Woods operations in the morning (e.g., performer assistance, visitor seating, ticket sales, and Ranger assistance in the parking lots) and maintenance division projects in the afternoon. YCC staffing levels continued to rise, increasing to six crew members and two crew leaders in 2008. Rather than splitting their time between morning Theatre-in-the-Woods operations and afternoon maintenance work, the YCC were separated into two crews that rotated positions throughout the week.

⁸⁰ 1988 Annual Narrative Report, p. 1; 2001 Annual Narrative Report, p. 1; 2002 Annual Narrative Report, p. 4; "The Children's Theatre Incredible Intern," *The Curtain Call*, September 1997, Subfolder "Curtain Call (Personnel)," Folder "Employees," Area Location 1.1, WOTR.

⁸¹ The park actively supported vocational training and had a representative on the Fairfax County Public School Board Superintendent's General Committee on Vocational Education, 1989 Annual Narrative Report, p. 5.

⁸² 1990 Annual Narrative Report, pp. 3–4; AAA Assists Motorists at Park," *The Curtain Call* (1993 in review), Subfolder "Park Annual Report—1993," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; "Dunn Long Ambulance Volunteers Help Park Patrons," *The Curtain Call* (1993 in review), Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 1995 Annual Narrative Report, p. 3; 1996 Annual Narrative Report," p. 3.

⁸³ 1992 Annual Narrative Report, p. 3.

Additionally, to expand their understanding of national parks outside of Wolf Trap, YCC enrollees were taken on field trips to national park sites, including Glen Echo, Great Falls, and the Lincoln Memorial.⁸⁴

In 2014, Phil Goetkin, the park's master gardener, facilitated the formation of a Friends group: the Friends of Wolf Trap. This group was comprised of volunteers from organizations that had been involved in the watershed cleanups, the development of the native plant garden, and the creation and maintenance of the park's new natural resource interpretive hiking trail. The Friends of Wolf Trap were dedicated to supporting efforts to "enhance the park's greater potential for the study and preservation of natural resources, local history, and outdoor recreational uses not directly related to performance."⁸⁵ One of the early efforts of the Friends group was to organize a "first time camper" campout for low-income youth in the Washington, DC, area. This program was developed in cooperation with a local Boy Scout troop and influenced by First Lady Michelle Obama's Let's Move Initiative to combat childhood obesity and improve the health of the nation's children.⁸⁶

⁸⁴ 2002 Annual Narrative Report, p. 2; Crockett to John Duran, NCR, Email Re RD's SES Evaluation, December 21, 2003; Youth Conservation Corps Annual Report, Subfolder "Park Annual Report—2003," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 2003 Annual Narrative Report of Superintendent, p. 4; 2005 Annual Report, p. 2; 2007 Annual Report, p. 3; 2008 Annual Report, p. 9; 2009 Annual Report, pp. 8–9; Audrey Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), December 18, 2020.

⁸⁵ Karen Pittleman, Superintendent, WOTR to Regional Director, NCR, Memorandum: Memorandum of Intent between Wolf Trap National Park for the Performing Arts and the Friends of Wolf Trap, Subfolder "Friends of WT—Memo of Intent 2014," Folder "Agreements," Area Location 1.2, WOTR.

⁸⁶ Exception to the Compendium of Regulatory Provisions, September 23, 2014, Folder "Compendium of Exception for Camping 2014," Area Location 3.1, WOTR.

CHAPTER SIXTEEN

Resource Management

Chapter Summary

Wolf Trap, while primarily seen as a performing arts venue, preserves some of the rare green space surviving among the urban sprawl of Northern Virginia. The NPS, as managers of the park's natural and cultural resources, is responsible for monitoring, managing, and mitigating threats such as adjacent land development, exotic plant encroachment, stream bank erosion, and visitor use. These threats were addressed in the park's Resource Management Plan, which was updated annually and served to guide the preservation of the natural setting in which the Filene Center is located.¹ Depending on funding and staffing levels, resource management was either the responsibility of the Chief Ranger or a dedicated Park Ranger position. Several seasonal positions were dedicated to resource management activities in 1992. This continued on a limited basis.²

Natural Resource Inventory and Baseline Information

Establishing baseline information was an ongoing effort with new species and data being added to the natural resource base inventory when identified. Funding for the park's inventory and monitoring program was limited so some studies were completed in cooperation with outside institutions. In 1987, for example, a field survey of reptiles and amphibians within the park was completed by a zoology class from George Mason University. Funding availability increased in 1992, allowing for the first year of "aggressive monitoring" at the park. An inventory of the park's flora and fauna was completed, and additional monitoring efforts were initiated for water quality, vegetation, wildlife, noise, and air quality monitoring. All of the park's baseline information was converted into a digital

¹ 1985 Annual Report, p. 1; Resource Management Review FY 1986, Folder 2, Box 3, Subseries G, Series I, MRCE.

² 1993 Resource Management Plan, p. 15.

format in 1992. This was facilitated by a grant from the Natural Resource Projects Program, which was used to purchase Geographic Information System (GIS) software and fund a part-time position dedicated to digitizing the park’s inventory and monitoring data.³

Wolf Trap remained involved in ongoing regional inventory and monitoring efforts. In 2002, researchers from the Smithsonian Institution completed a mammal survey of the region’s parks and in 2005 a bat inventory was completed for the region. Monitoring efforts for the latter were conducted between 2003 and 2004. A volunteer completed a bird inventory for the park in 2002 and in 2003 the National Capital Region Network (NCRN) initiated a bird inventory at six parks in the region.⁴ The Audubon Society of Northern Virginia, an active volunteer group in the park, completed another bird inventory in 2013.⁵ Since 1986, the park had actually operated a bluebird program in cooperation with the Audubon Society of Northern Virginia. Through this program, the park’s bluebird trail was expanded in 1986 with the goal of increasing the number of bluebirds in the area.⁶ Volunteers from the Audubon Society continued to monitor bluebird nesting boxes throughout the park.⁷ Other inventory and monitoring research completed can be seen in the chart below:

Inventory	References
Herpetofauna	Pauley and Watson 2005
Fish	R. L. Raesly et al. 2004; Morgan 2013
Bird	Sinclair et al. 2004; Goodwin 2009, Ladin 2013
Geology and Soils	Thornberry-Ehrlich 2008
Mammals	Johnson et al. 2008
Vegetation	Engelhard 2005; Schmit and Campbell 2007; Schmit et al. 2012
Soil	NPS 2009—Soil Resources Inventory

³ 1987 Annual Narrative Report (Draft), p. 1; 1992 Annual Narrative Report, p. 2; 1993 Resource Management Plan, p. 28.

⁴ 2002 Annual Narrative Report, p. 4; W.J. McShea and C. O’Brien, *Small Mammal Survey of National Capital Region Parks—Final Report* (Front Royal, VA: National Zoological Park’s Conservation and Research Center, 2003); J. E. Gates and J. B. Johnson, *Bat Inventory of the National Capital Region National Parks* (unpublished report prepared for National Park Service, 2005); J. A. Sinclair, M. Koenen, S. Hood., M. Milton, and C. Wright, *Avian Inventory at Six National Capital Region National Parks: Final Report* (Washington, DC: National Park Service, National Capital Region, 2004).

⁵ B. M. Walsh, S. D. Costanzo, W. C. Dennison, J. P. Campbell, M. Lehman, M. Nortrup, B. Chittenden, P. Goetkin, and C. Schuster, *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts* (Fort Collins, CO: National Park Service, 2015).

⁶ Resource Management Review FY 1986, Folder 2, Box 3, Subseries G, Serie I, MRCE; 1986 Annual Report, p. 2.

⁷ 1987 Annual Narrative Report (Draft), p. 1; 1988 Annual Report: Additional Information, p. 1, Subfolder “Park Annual Report—1988,” Area Location 2.2, WOTR; 1989 Annual Narrative Report, p. 2; 1990 Annual Narrative Report, p. 2; 1988 Statement for Interpretation and Visitor Services, p. 14, Folder 32, Box 1, Subseries F, Serie I, MRCE; Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 27.

Gypsy Moth and Other Forest Pests

The park's gypsy moth population was one threat that was monitored continuously. Since 1982, monitoring efforts had included a male gypsy moth trapping program and egg mass surveys. The latter were conducted in cooperation with the USDA Forest Service, Office of Forest Pest Management. In 1987, a sharp increase in the gypsy moth population (1,715 in 1986 and 9,281 in 1987) was documented, indicating that stronger management action may be needed to reduce the spread and impact of the moth.⁸ The following year, the park, in cooperation with the NCR Center of Urban Ecology (CUE), USDA Forest Service, Fairfax County, and state agencies, planned and implemented a Gypsy Moth Management Plan and Environmental Assessment. *Bacillus thuringiensis*, an aerial insecticide, was sprayed by helicopter onto park trees to suppress the gypsy moth population. Other problem sites outside of the park were sprayed, including parts of George Washington Memorial Parkway and state and county land. Wolf Trap cooperated with Fairfax County on their spraying operations, allowing the use of the park as a heliport base.⁹

Monitoring efforts continued in cooperation with the NCR CUE and USDA Forest Service. In 1989, fall egg mass surveys indicated that control action was needed and approximately 60 acres west of Trap Road was sprayed. Control measures, such as the spraying of *Bacillus thuringiensis*, were unnecessary in subsequent years. However, monitoring efforts continued and Fairfax County treated areas in close proximity to the park and adjacent residential areas.¹⁰ Other forest pests present in the region were monitored for but never identified. These pests included Hemlock woolly adelgid and Emerald Ash Borer. The US Forest Service removed several trees outside of the park during an outbreak of Emerald Ash Borer in 2004. Fairfax County, with the permission of the park, planted several sentinel ash trees in the park to monitor for signs of this pest.¹¹

⁸ 1987 Annual Narrative Report (Draft), p. 1; 1988 Annual Report: Additional Information, p. 1; 1989 Annual Narrative Report, p. 2; 1990 Annual Narrative Report, p. 2; 1988 Statement for Interpretation and Visitor Services, p. 14; Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 27; 1988 Statement for Interpretation and Visitor Services, p. 13, Folder 32, Box 1, Subseries G, Series I, MRCE; 1987 Annual Narrative Report (Draft), p. 1.

⁹ 1988 Annual Narrative Report, pp. 1–2.

¹⁰ 1989 Annual Report, p. 2; 1991 Annual Narrative Report, p. 2; 1992 Annual Narrative Report, p. 3; 1997 Annual Narrative Report, p. 5; 2000 Annual Narrative Report, p. 2; 2002 Annual Narrative Report, p. 4; 1993 Resource Management Plan, p. 17.

¹¹ 2005 Annual Report, p. 7; Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 70–71.

Exotic Plants

Exotic plant species are considered invasive threats because they compete with and displace native plants. The results of this competition can include habitat destruction and loss, reduced biodiversity and forest productivity, soil degradation, and reduced groundwater levels. Exotic species are ubiquitous in NCR parks. At Wolf Trap, Japanese honeysuckle, oriental bittersweet, multiflora rose, lesser celandine, tree of heaven, garlic mustard, sweet cherry, Norway maple, and mimosa trees have been identified. The park, in cooperation with the NCR Exotic Plant Management Team, initiated control measures and removed these invasive species as needed.¹²

Air Quality

The sources of pollution that affect Wolf Trap's air quality are primarily located outside of the park. Wolf Trap is located in Fairfax County, an area that continues to rapidly develop in conjunction with the ever-increasing population of the Washington, DC, metropolitan area. Although primarily surrounded by low-density single-family homes, Tysons Corner is a major employment and retail center located within a few miles of the park. This area, which became even more accessible following the opening of the Washington Metropolitan Area Transit Authority Metro Silver Line in 2014, is a major source of air pollutants. The Dulles Access and Toll Roads, which form the southwestern border of the park, and the Dulles International Airport are also sources of pollutants.¹³

Although the sources of air quality degradation are largely out of the park's control, the NPS is responsible for monitoring air quality, gaining an understanding of the impact of reduced air quality on the park's sensitive habitats and species, and prioritizing management efforts.¹⁴ In 2006, an initial inventory of weather and climate data was completed for the NCRN, including Wolf Trap. This inventory, one of the 12 core natural resource inventories, provided (1) an overview of the climatic factors important to NCRN park units, (2) an inventory of all weather stations in or near NCRN park units, (3) results of metadata inventory for each station, and (4) a preliminary evaluation of the adequacy of coverage of

¹² Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 67–69; 1993 Resource Management Plan, p. 16; 2001 Annual Narrative Report, p. 3; 2002 Annual Narrative Report, p. 4; 2003 Annual Narrative Report, p. 6, “Park Annual Report—2003,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 2005 Annual Report, p. 7; 2006 Annual Report, p. 7.

¹³ Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 14, 33–37.

¹⁴ Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, xiii.

the weather stations.¹⁵ Other NCRN inventories completed at Wolf Trap include an Air Quality Inventory, which provided actual measurements or estimates on indicator air pollutants, and an Air Quality Related Values Inventory, which identified categories (vegetation, wildlife, water quality, etc.) that are sensitive to air quality at a given park.¹⁶

Year	Author	Title
2006	Davey et al.	Weather and Climate Inventory, National Park Service, National Capital Region Network. Natural Resource Technical Report. NPS/NCRN/NRTR—2006/009.
2011	Sullivan et al.	Evaluation of the sensitivity of inventory and monitoring national parks to nutrient enrichment effects from atmospheric nitrogen deposition. Natural Resource Report. NPS/NRPC/ARD/NRR—2011/302.
2011	Sullivan et al.	Evaluation of the sensitivity of inventory and monitoring national parks to acidification effects from atmospheric sulfur and nitrogen deposition: National Capital Region Network (NCRN). Natural Resource Report. NPS/NRPC/ARD/NRR—2011/367.
2011	Lawrey, J.D.	A lichen biomonitoring program to protect resources in the National Capital Region by detecting air quality effects. Natural Resource Technical Report. NPS/NCRN/NRTR—2011/450.

In addition to inventories and monitoring, the park actively worked to reduce its carbon footprint. Director Bill Crockett tasked House Manager Peter Lonsway with “re-greening” Wolf Trap and making it a Climate Friendly Park.¹⁷ The Climate Friendly Parks Program, which began as a collaborative partnership with the Environmental Protection Agency in 2002, provided “resources and support for Parks to measure and reduce greenhouse gas emissions, to plan ways to adapt to a changing climate, and to educate the public about climate change.”¹⁸ To become a Climate Friendly Park, parks had to complete a baseline greenhouse gas (GHG) inventory and develop a Climate Action Plan. In 2006, park staff, in cooperation with the Foundation, completed Wolf Trap’s GHG inventory. These data were used to complete the park’s Climate Action Plan.¹⁹

In October 2007, Wolf Trap officially became a member park of the Climate Friendly Parks Program. House Manager Lonsway, following recommendations from a 2007 EPA on-site study, looked at waste management and recycling data to develop a strategy to improve the park’s recycling program. In 2008, additional recycling bins were

¹⁵ C. A. Davey, K. T. Redmond, and D. B. Simeral, *Weather and Climate Inventory, National Park Service, National Capital Region Network*. Natural Resource Technical Report NPS/NCRN/NRTR—2011/414. Fort Collins, CO: National Park Service, 2006.

¹⁶ Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 39.

¹⁷ Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020.

¹⁸ Office of the Inspector General, *Evaluation—National Park Service: Climate Friendly Parks Initiative*. Report No.: HI-EV-NPS-0001-2010 (Washington, DC: Office of the Inspector General, August 2011), 2.

¹⁹ *Climate Friendly Parks: Wolf Trap National Park for the Performing Arts Climate Action Plan* (Vienna, VA: Wolf Trap National Park for the Performing Arts, National Capital Region, National Park Service, July 2011).

placed around the Filene Center and park. Additionally, all trash receptacles were paired with a recycling bin. A waste sort completed in August 2008 revealed that there was a 45 percent increase in appropriate receptacle use when compared to a 2007 sort.²⁰ Wolf Trap's Climate Action Plan was updated in July 2011 using FY 2009 GHG inventory data. Purchased electricity was identified as the park's primary GHG and vehicle idling as the primary visitor source of GHG. Some actions taken to reduce the park's GHG profile included updating light fixtures in the Filene Center, installing programmable and locked thermostats at various locations throughout the park, and reducing the mowing areas by two acres.²¹

Water Resources

Wolf Trap is located within the Potomac River drainage basin and is part of the Difficult Run Watershed, a tributary of the greater Potomac watershed. Wolftrap Creek and Courthouse Spring Branch flow through the park and eventually drain into the Difficult Run Watershed. Urbanization and development in the watershed, including high-density and commercial developments and housing subdivisions, can have adverse effects on water quality and conditions. Runoff, pollutants, and trash associated with this land use are carried downstream, adversely impacting the park's primary stream, Wolftrap Creek. Significant erosion caused by heavy rains and runoff can also lead to sedimentation that would negatively impact the park's aquatic and riparian ecosystems.²²

Stormwater management and stream bank stabilization were major concerns at Wolf Trap and measures were taken to reduce the negative impact of runoff from the Dulles Toll Road and adjacent neighborhoods. To mitigate erosion resulting from runoff, riprap was placed in the developed zones of the park. A permit from the Army Corps of Engineers was required to complete this work. Mitigation efforts outside of the park were coordinated with VDHT and the county. In addition to mitigation, the park and NCR CUE developed a stream water quality monitoring program in 1991. This program was initiated in June 1992 and involved biweekly data collection on stream water temperature, pH, conductivity, oxygen content, and general stream conditions. Wolf Trap was also included in an urban stream study coordinated by the NCR CUE. The study entered into its second phase in 1992 and a permit was issued to the contractor for the collection of benthic

²⁰ Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020; 2008 Annual Report, p. 2; Wolf Trap National Park for the Performing Arts Climate Change Action Summary, January 2008, Folder "Climate Change/Climate Friendly Parks," Area Location 4.1, WOTR.

²¹ 2009 Annual Report, p. 5; *Climate Friendly Parks: Wolf Trap National Park for the Performing Arts Climate Action Plan*, pp. 4–10.

²² Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 22–23, 33.

invertebrates. Additionally, Wolf Trap was included in a regional watershed study conducted by the contractor, Underground Technology Development, in 1991. This study assessed the impact of urban development on degradation.²³

In addition to the two streams, the park features a two-acre pond surrounded by forest and several springs and wetland areas. These water resources required monitoring because they serve as a habitat for a variety of amphibians, reptiles, birds, fish, and other wildlife. Since 1979, the National Wildlife Federation had conducted research in the pond area under a Cooperative Agreement. This agreement was renewed in 1985 and was valid until December 31, 1987.²⁴ All of the park's water resources were analyzed in a Baseline Water Quality Data Inventory and Analysis Report, which was completed by the NPS's Water Resources Division (NPS-WRD) and Inventory and Monitoring (I&M) Program in 1996. This report provided an inventory of existing water quality data, established a baseline of water quality data, identified potential water quality problems, and established a park water quality database.²⁵

In 2005, the NCRN I&M Program initiated a long-term water quantity and quality monitoring program with partial funding from the NPS-WRD. Samples were collected monthly at more than 40 sites within 10 NCRN parks, including Wolf Trap. Findings were analyzed in a series of technical reports. In 2015, park staff completed a Natural Resource Condition Assessment (NRCA) and the park's water resources were found to be in "good condition." This condition was calculated based on the percentage of sites or samples that met or exceeded reference condition values set for each metric. Metrics for water resources included pH, dissolved oxygen, water temperature, acid neutralizing capacity, specific conductance, total nitrate, total phosphorus, benthic index of biotic integrity, and physical habitat index.²⁶

²³ 1993 Resource Management Plan, p. 45; 1991 Annual Narrative Report, p. 2; Submissions for 1991 Annual Narrative Report, p. 2; 1992 Annual Narrative Report, p. 3.

²⁴ Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 24; J. Claire St. Jacques, Director, WOTR to Sharon Wheat-Laster, Division of Management Consulting, NCR, Memorandum: Reaffirmation Memorandum, April 10, 1985, Subfolder "MOA-WOTR & Wildlife Federation 1985," Folder "Agreements," Area Location 1.2, WOTR; Reaffirmation Memorandum: Memorandum of Agreement between National Wildlife Federation and Wolf Trap Farm Park, April 1985, Subfolder "MOA-WOTR & Wildlife Federation 1985," Folder "Agreements," Area Location 1.2, WOTR.

²⁵ *Baseline Water Quality Data Inventory and Analysis: Wolf Trap Farm Park for the Performing Arts*. Technical Report NPS/NRWRD/NRTR-96/89 (Fort Collins, CO: Water Resources Division, National Park Service, July 1996).

²⁶ Walsh et al., *Natural Resource Condition Assessment for Wolf Trap National Park for the Performing Arts*, 46, 97.

Year	Author	Title
2007	Norris, M., and J. Pieper	National Capital Region Network 2005–2006 Water Resources Monitoring Report. Natural Resource Technical Report. NPS/NCRN/NRTR—2007/066.
2010	Norris, M., and J. Pieper	National Capital Region Network 2009 water resources monitoring data report: water chemistry, nutrient dynamics, and surface water dynamics vital signs. Natural Resource Data Series. NPS/NCR/NCRN/NRDS—2010/095.
2010	Norris, M., and J. Pieper	National Capital Region Network 2007–2008 water resources monitoring data report: Water chemistry, nutrient dynamics, and surface water dynamics vital signs. Natural Resource Data Series. NPS/NCR/NCRN/NRDS—2010/105.
2011	Schmit, J. P.	Annual and seasonal trends in discharge of National Capital Region streams. Natural Resource Technical Report: Northeast Region. NPS/NCRN/NRTR—2011/488.
2012	Pieper, J. M., Norris, M. E., Watts, T.	National Capital Region Network FY 2010 water resources monitoring data report: water chemistry, nutrient dynamics, and surface water dynamics vital signs. Natural Resource Data Series. NPS/NCRN/NRDS—2012/381.
2015	Walsh et al.	Natural resource condition assessment for Wolf Trap National Park for the Performing Arts. Natural Resource Report. NPS/WOTR/NRR—2015/1030.

Cultural Resources

Wolf Trap did not have a cultural resources program because of the “negative results” of the 1978 archeological inventory and assessment and the 1972 determination of ineligibility for the farmhouse building.²⁷ The 1985 Scope of Collection Statement documented that while 15 artifacts had been collected during the 1978 archeological survey, they remained in the possession of DSC. It also established that given the performative purpose of the park, there was no immediate need or intention to gather or maintain a natural or archeological collection. The park had no plans to start a collection, but it understood the Scope of Collections should be maintained and updated as required.²⁸

The park’s approach to museum collection management is reflective of the park’s approach to cultural resource management as a whole. The initial inventories, which were completed in the 1970s and 1980s, were not updated because “no cultural resource program [was] needed for the park.”²⁹ The potential implementation of Alternative 4 of the 1997 GMP necessitated further historical and archeological investigation. Basic characteristics of occupancy and use of the farm during the 19th and early 20th century were researched and initial occupation was dated to 1849.³⁰ In 1997, as part of the development of the GMP, a

²⁷ 1993 Resource Management Plan, p. 6.

²⁸ *Wolf Trap Farm Park for the Performing Arts Scope of Collection Statement*, 1985, Subfolder “1985 Scope of Collections Statement,” Folder “Cultural Resources/Museum Collections,” Area Location 4.1, WOTR.

²⁹ 1993 Resource Management Plan, p. 14.

³⁰ Pousson and Hoepfner, *Archeological Overview and Assessment*, 6, 45.

determination of eligibility for the NRHP was completed for the remaining farm buildings. The NPS, in consultation with the Virginia State Historic Preservation Officer, determined that they were ineligible.³¹ Currently, the NPS and VDHR are reevaluating the eligibility of park resources as part of baseline documentation (CLR, HSR, etc.). The farm buildings are being considered as eligible within the context of the Wolf Trap historic district.³²

Two archeological shovel test pit surveys were conducted to assess the potential impact of Alternative 4 on the park's archeological resources. The 1996 survey assessed the potential impact of expanding overflow parking into the wooded area north of the Associates Building parking lot while the 1997 survey assessed the impact of regrading a portion of the adjacent grass parking area on Gil's Hill. Although 20th-century artifacts were found during the surveys, they did not constitute evidence of potential significant resources. This is because modern artifacts were found within the same context, indicating prior disturbance. Therefore, in compliance with Section 106 of the National Historic Preservation Act of 1966, as amended, the actions proposed under Alternative 4 of the 1997 GMP were determined to be of no effect on potentially significant archeological resources.³³

John F. Pousson and Christine Hoepfner of the DSC Applied Archeology Center completed Wolf Trap's Archeological Overview and Assessment in 1997 and recommended additional archeological investigations. Specifically, they recommended that future archeological surveys address the following: "1. The historical archeological resources presumed to exist in the vicinity of the farmhouse/administration building; 2. the prehistoric resources known to exist on hilltop spurs along the eastern boundary of the park, and which may be present in a few other, similar locations in the park; and 3. the prehistoric resources which may be present near the boundary of hill slopes with the floodplain of Wolf Trap Run."³⁴

Although archeological resources were presumed to exist in the vicinity of the farmhouse, trenching work was done across the farmhouse lawn for utilities in January 2005. Betsy Chittenden, the park's Management Analyst, noticed a prehistoric point (later identified as a Late Archaic Period Halifax dart point dating circa 3500 BCE) in some of the dirt that had been removed. The Regional Archeologist was contacted and because the point and several sherds of 19th-century ceramics were identified, an archeological shovel test survey was conducted by NPS archeologists in December 2006. Methodology and

³¹ *Environmental Assessment for Encore Circle Patio Expansion*, 6.

³² Emily Button Kambic, pers. comm. with author, November 5, 2021.

³³ Pousson and Hoepfner, *Archeological Overview and Assessment*, 45–46.

³⁴ Pousson and Hoepfner, *Archeological Overview and Assessment*, 46.

findings were outlined in the January 2007 document titled “Archeological Clearance Memorandum.” The memorandum also included the recommendation for archeological monitoring during future ground-disturbing activities in the area.³⁵

In the years following, shovel test pit surveys were initiated following the identification of historic and prehistoric resources, not as a comprehensive effort. Betsy Chittenden found another prehistoric point and lithic scatter in 2012 along the newly completed natural resource interpretive hiking trail. The Region surveyed the area and identified an archeological site, which was named the Chittenden Site. Two additional sites were identified on a hill near the Dulles Toll Road. These sites were named the Quarry Site and Box Turtle Site.³⁶ Some of the prehistoric and historic artifacts identified during these surveys were added to the park’s museum collection. The park’s Scope of Collection Statement was updated in 2014 to define the scope of Wolf Trap’s present and future museum collection holdings, ensuring that the collection is relevant and contributes to the understanding and interpretation of the park’s purpose.³⁷

Park staff, under the leadership of Superintendent Karen Pittleman, recognized the need to update the park’s planning documents as well as complete the basic cultural resource baseline studies that the park lacked. These studies included a Comprehensive Historic Resource Study, Historic Structure Report of the Administration Building, a complete Archeological Overview and Assessment, Resource Stewardship Strategy, and Cultural Landscape Report. The latter was deemed necessary not only because it was a baseline study, but also because park staff believed that certain landscape features and structures associated with Mrs. Shouse’s history and legacy, such as the walkways and farmhouse, may contribute to making the cultural landscape eligible for listing on the NRHP.³⁸

³⁵ Examples of artifacts identified during the shovel test pit survey include prehistoric flakes, late-19th/early-20th-century stoneware sherds, and a porcelain lid to a child’s tea set, *Environmental Assessment for Encore Circle Patio Expansion*, 7.

³⁶ Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020.

³⁷ *Wolf Trap National Park for the Performing Arts: Scope of Collection Statement*, October 2014, Subfolder “Scope of Collections Statement 2014,” Folder “Cultural Resources/museum Collections,” Area Location 4.1, WOTR.

³⁸ *Foundation Document: Wolf Trap National Park for the Performing Arts*, May 2013, p. 18.

CONCLUSION

An Overview of Major Themes

The Cooperative Agreement

Mrs. Shouse offered her land to the federal government for the purpose of developing a performing arts park. She envisioned a performing arts venue in a pastoral setting that would be affordable and accessible, provide educational programming and professional training, and conserve some of the little remaining green space in Fairfax County. The Wolf Trap Foundation for the Performing Arts was not part of her original vision but was established to handle aspects of park management that went beyond the capabilities of the NPS and the purview of the federal government. A Cooperative Agreement was developed in order to outline the roles and responsibilities of both parties and was updated every few years until a 20-year Cooperative Agreement was signed in 1998.¹

The wording of the Cooperative Agreement left some responsibilities open to interpretation. Foundation officials argued that according to Section 1(A) of the Cooperative Agreement, the NPS was responsible for the general and preventative maintenance of the Filene Center, including the preseason maintenance performed by stagehands. Pursuant to Section 1(D) of the same agreement, the obligation for stagehand costs was limited to the amount appropriated by Congress.² This and other issues fell within a “gray area” and necessitated the development of “clear definitions concerning work items.”³ Responsibilities were frequently renegotiated, and costs previously incurred by the NPS

¹ Judy Braun Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future* (Vienna, VA: Wolf Trap Foundation for the Performing Arts, 1991), 5–6; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 1–2; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts* (prepared for National Capital Area, National Park Service: 2021), 2-27 to 2-28.

² Documents from Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR: Charles A. Walters Jr., Senior Vice President, WTF to St. Jacques, Director, WOTR, Correspondence, January 16, 1991; St. Jacques, Director, WOTR to Charles A. Walters Jr., Senior Vice President, WTF, Correspondence, February 20, 1991.

³ Attachment C (May 1993) to the Cooperative Agreement between the WTF and the Department of Interior, National Park Service, March 23, 1990, Subfolder “Coop Agreement 1990–1993,” Folder “WTF Agreement History,” Area Location 1.3, WOTR; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020; Robert Stanton, Regional Director, NCR to Shelton G. Stanfill, President, WTF, Correspondence, July 15, 1992, Subfolder “Stagehand Grants Early 90s,” Folder “Stagehands,” Area Location 1.3, WOTR.

were assumed by the Foundation, including Foundation telephone expenses. According to Mrs. Shouse, this, along with the rising cost of stagehands, “is just one example of how the private sector has had to take on added responsibilities which were never anticipated.”⁴

Following the enactment of the Gramm-Rudman-Hollings legislation (1986), which instituted agencywide budget cuts, the Division of I&VS&RM lost one permanent position; USPP staffing was reduced; 14 seasonal positions were cut; and funding for the park’s interpretive program was reduced. Alternative funding sources, such as the Friends of the Children’s Theatre-in-the-Woods, were necessary for the continued operation of the program. When alternative funding sources could not be found, the park turned to the Foundation to ensure the continued operation of the Children’s Theatre-in-the-Woods. Pursuant to a 1999 agreement, the Foundation assumed responsibility for the contracting and scheduling of performers for the Children’s Theatre-in-the-Woods. The park retained responsibility for the maintenance of the theatre and the operation of the program. To offset booking costs, the Foundation instituted a ticket fee.⁵

The NPS and the Foundation also partnered to complete projects deemed mutually beneficial. Since the NPS was limited to the amount appropriated by Congress each year, the NPS and Foundation jointly funded projects such as the expansion of the dinner deck at the Ovations Restaurant (1994) and the construction of the Meadow Pavilion (1998).⁶ In 2005, the area used as a Canteen was renovated into a food preparation area using park funds, loan repayment funds, and cell lease agreement funds.⁷

The responsibilities of both parties have evolved over time to better align with their abilities and expertise. This has allowed both to more effectively carry out their missions. For the Foundation, this has meant taking on additional responsibilities and financial obligations. Responsibilities assumed by the Foundation include (1) replacement and maintenance of equipment and all other concession-related equipment in the Canteen and

⁴ Shouse to Lujan Jr., Secretary, Letter, May 18, 1989.

⁵ Creg Howland, Chief, Division of I&VS, WOTR to Director, WOTR, Memorandum: Significant Events for Report to Congress, June 20, 1986, Subfolder “1985 Park Annual Report,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; NCR Goals and Objects Fiscal Year 1985, p. 5, Folder 27, Box 1, Subseries F, Series I, MRCE; Wolf Trap Issues Meeting, February 8, 1999; Mary Scott, Theatre Specialist to Richard A. Wilt, Director, WOTR, Memorandum: 1999 Season at Theatre-in-the-Woods, September 1999, Subfolder “Park Annual Report—1999,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; Issue and Options Paper: WTF Fundraising Activities, July 15, 2003, Folder “Donation Boxes 2003,” Area Location 1.2, WOTR. Documents from Folder 2, Box 3, Subseries G, Series I, MRCE: 1987 Annual Statement for Interpretation and Visitor Services, p. I-7; Ruth N. Sawyer, Administrative Officer, WOTR to Director, WOTR, Memorandum: Operations Evaluation Review, November 1986.

⁶ 1996 Annual Narrative Report, p. 2; Acting Director, WOTR to Chief, Education and Interpretation, National Capital System Support Office, Memorandum: Customer Service Initiatives and Accomplishments—FY 1996, August 6, 1996, Subfolder “Park Annual Report—1996,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Cooperative Agreement; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020; 1997 Annual Narrative Report, p. 2; 1998 Annual Narrative Report, p. 3.

⁷ 2005 Annual Report, p. 4; Kenneth Lewis, message to author, April 26, 2021.

Courtesy Room (1993 Cooperative Agreement), (2) costs related to the maintenance and tuning of pianos in the Filene Center (1996 Cooperative Agreement), (3) janitorial services at the Encore Circle and the maintenance of the tent structure over the patio (1996 Cooperative Agreement), (4) janitorial services and utility costs associated with the use of the Ovations Restaurant during the performing season, and (5) Utilities at the Associates Building and Deck (2002).

Although outside the scope of this project, the most recent Cooperative Agreement, signed April 2019 (see Appendix 9), contains significant changes that have drastically increased the Foundation's role in the management and operation of the park. Some changes include:

1. Starting in the 2020 performing season and annually thereafter, the Foundation will give the NPS a percentage of gross ticket sales to offset costs incurred by the NPS in connection with these performances
2. The Foundation will not only handle stagehand payment but also assume responsibility for stage management, including managing and directing all union theatrical personnel (stagehands)
3. The Foundation will assume responsibility for the routine and cyclical maintenance, utilities, all necessary janitorial and housekeeping activities, and overall management and replacement needs for the following buildings and facilities: Ovations Restaurant, Meadow Pavilion, Encore Circle Lounge and Patio, Associates Building, Box Office Trailer – Press Trailer, Meadow Kiosk, and Terrace Deck and Associates Deck
4. For the Children's Theatre-in-the-Woods, the Foundation will assume responsibility for the seasonal preparations to open and close the theatre; providing, maintaining, and replacing necessary equipment for Foundation activities in this space; the routine and cyclical maintenance of the sound mixer; speakers; wired microphones and stands; and wireless microphone systems. The routine and cyclical maintenance of theatrical infrastructure replaced by the Foundation will become the responsibility of the Foundation.

Interpretation

When plans for the park were being developed, interpretation was presented as the park's primary purpose.⁸ The interpretive nature of the proposed park was emphasized because it did not meet the standards for a traditional national park and Congressional approval was needed. Included in the plans for the park was the Visitor Center, which was to be financed

⁸ Author's emphasis, Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 5.

by the federal government.⁹ The planned Visitor Center was not constructed before the opening of the park in July 1971. Mrs. Shouse reintroduced the concept for a joint Visitor Center-Administration Building in 1974 and had Edward F. Knowles prepare a development concept plan. Congress was hesitant to commit more funds to the development of the park and thwarted requests for supplemental appropriations (an estimated \$1,688,200 was needed in federal funds and \$2,351,400 in donated funds). Funds were ultimately allocated for the preparation of a General Management Plan / Development Concept Plan / Environmental / Impact Statement. This document, completed in October 1981, was shelved because Mrs. Shouse did not like the options presented.¹⁰

Without a year-round Visitor Center, interpretation was limited to the performing season. The Children's Program was initiated in 1972 and featured opera-oriented puppet shows, dance programs, and plays. Park personnel organized auditions and contracted performers for the Children's Program. Programs were free of charge but required a reservation. General Audience Programs, which involved visitor participation, included Jazz-in-the-Park, Music-in-the-Park, Opera-in-the-Park, and Dance-in-the-Park.¹¹ Also initiated in 1972 were Pre-Performance Previews, though the name and character of the program have evolved over the years. The program started with a two-day program and a two-hour program for groups primarily from Chapter I schools. By 1977, the program had been reduced to a 45-minute pre-performance preview for adults and young audiences.¹²

⁹ Data on Proposed Symphony Hill Park, p. 2, Folder "K1815 1-1-64 to 12-31-65 WOTR," Box 1503, Interpretive Activities, Services, WOTR, 1965-69, Administrative Files 1949-1971, RG 79, NACP; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 3-4.

¹⁰ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 77-81.

¹¹ Documents from Folder 4, Box 1, Subseries F, Series I, MRCE: H. Gilbert Lusk, Superintendent, WOTR to Director, NCP, Memorandum: Interpretive Programs 1972 on the Performing Arts, March 24, 1972; Edwin S. Blacker, Chief, Division of Cultural Activities to Usher Staff, Memorandum: Interpretive Program Information, July 5, 1972; "Interpretive Program 1972—Wolf Trap Farm Park Interpretive Activities," March 14, 1972; "1972 Schedule," Undated.

Documents from Folder 16, Box 2, Subseries G, Series I, MRCE: St. Jacques, Director, WOTR, Weekly Report: October 10-October 23, 1980, November 18, 1980; St. Jacques, Director, Weekly Report—August 8-August 14, 1980; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report July 11-24; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report August 1-7, 1980.

¹² Documents from Box 2, Subseries G, Series I, MRCE: "Interpretive Program—1972 Wolf Trap"; Mary Brown and Mary Francis Pearson, Cultural Activities Specialist, WOTR, "The Wolf Trap Farm Park Interpretive Program Report—1976 Summer Season," September 24, 1976, Folder 2; St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Weekly Report—August 1-August 7, 1980, Undated, Folder 16; "Report on the 1976 Interpretive Program," Undated, Folder 2.

Documents from Folder 25, Box 1, Subseries G, Series I, MRCE: "Enrichment Program 1972-1973," Undated; "Interpretive Program—1972 Wolf Trap Farm Park Interpretive Activities," p. 4; "Wolf Trap Farm Park 1973 Summer Enrichment Program," p. 1.

Ralph A. Hoffman, Chief, Division of Performing Arts to Director, WOTR, Memorandum: 1977 Interpretive Program Report, December 12, 1977, Subfolder "Park Goals 1977," Folder "Annual Reports and Statements for Management," Area Location 2.2, WOTR; "Two Day Interpretive Program (Draft)," March 15, 1972, Folder 4, Box 1, Subseries F, Series I, MRCE.

Programming largely remained the same until 2002 when Audrey Lonsway (then Audrey Young) assumed the position of supervisory park ranger/chief of interpretation. Lonsway launched the park's first Junior Ranger program in 2003 and fostered a relationship with Colvin Run Elementary School, a new school in the adjacent neighborhood.¹³ In 2005, the park's education program, previously limited to the Chapter I Festival, was expanded to include a college-level facilities tour and two curriculum-based programs (Natural Sound for Kindergarteners and Watersheds for sixth graders). These programs were developed in cooperation with Colvin Run Elementary School.¹⁴ In 2007, the park held its first Junior Ranger Day and Chief of Interpretation Lonsway established a new partnership with Wolf Trap Elementary School. Educational programs offered to the school groups included "The Physics of the Theatre" and "Sound in the Theatre."¹⁵

Until Karen Pittleman assumed the position of superintendent in 2010, natural resource interpretation had been a "low priority." Environmental themes were sometimes incorporated into Theatre-in-the-Woods performances and nature walks were offered post-performance; however, these activities were not to "reduce the funding and staffing available for performing arts programs."¹⁶ Pittleman and her staff recognized that recreation provided park rangers with the opportunity to interpret natural resources, and ranger walks and talks, both natural and historical, were initiated in the off-season. In 2011, Phil Goetkin, the park's head gardener, negotiated an agreement with the Potomac Appalachian

¹³ Crockett to John Duran, NCR, Email Re RD's SES Evaluation, December 21, 2003, Subfolder "Park Annual Report—2003," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Youth Conservation Corps Annual Report, Subfolder "Park Annual Report—2003," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; 2003 Annual Narrative Report, p. 4; Audrey Lonsway, Oral History Interview (with interviewer Elise Elder-Norquist), December 18, 2020.

Crockett to Lawler, Deputy Regional Director, NCR, Email Re Civic Engagement and Public Involvement FY2004 Accomplishments, October 8, 2004, Subfolder "Park Annual Report—2004," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR; Superintendent's 2004 Annual Narrative Report, p. 3, Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR.

¹⁴ 2005 Annual Report, pp. 2, 5; "Stewardship Days with Colvin Run Elementary School," *Volunteer Newsletter* (Spring Edition), Spring 2009, p. 1, Folder "Volunteer Newsletter," Area Location 2.2, WOTR; 2006 Annual Report, p. 7; 2007 Annual Report, p. 3; 2008 Annual Report, p. 8, Subfolder "Annual Report—2008," Folder "Annual Reports & Statements for Interpretation," Area Location 2.2, WOTR.

¹⁵ 2005 Annual Report, pp. 2, 5; Division of Interpretation—2004 Annual Narrative Report, Subfolder "Park Annual Report—2004," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR; Division of Interpretation—2003 Annual Narrative Report, Subfolder "Park Annual Report—2003," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR; 2002 Annual Narrative Report, p. 1; 2007 Annual Report, pp. 3–7; Kenneth Lewis, message to author, April 26, 2021.

T 2008 Annual Report, pp. 3, 7–8; "New Volunteer Coordinator at Wolf Trap," *Volunteer Newsletter* (Fall Edition), Folder "Volunteer Newsletter," Subfolder "Annual Report—2008," Folder "Annual Reports & Statements for Interpretation," Area Location 2.2, WOTR.

¹⁶ 1993 Interpretive Management Plan, September 1993, p. 25; 1993 Interpretive Management Plan, p. 25; William J. Crockett, Chief, I&VS, WOTR to Deputy Director, WOTR, Memorandum: Submissions for 1991 Annual Narrative Report.

The number and frequency of nature programs offered depended on funding. In the mid- to late 1980s, the program was eliminated due to budget cuts and a self-guiding nature trail to the Theatre-in-the-Woods was developed; 1987 Annual Narrative Report (Draft), pp. 3–4; 1989 Annual Narrative Report, p. 4; 1990 Annual Narrative Report, p. 2.

Trail Club (PATC) to develop a two-mile natural resource interpretive hiking trail around the perimeter of the park. Goetkin, in cooperation with several volunteer/partner groups, also facilitated the planting of several gardens to support and encourage biodiversity.¹⁷

Production

Pursuant to the terms of the Cooperative Agreement, the Division of Performing Arts managed and directed all union theatrical personnel (stagehands) and coordinated with the Foundation on the booking of all incoming attractions. The Division was also responsible for overseeing the filming, recording, and broadcasting of performances. In 1985, after over a decade of no recording, filming, and broadcasting, Wolf Trap reentered the world of television. This put a considerable strain on Division staff and the facility.¹⁸ Another strain was the Foundation's increased booking of pop/rock performances. These increasingly complex performances required the Division to adjust operations, staffing levels, and the Filene Center's technical capabilities.¹⁹ In 1988, the technical staff was reorganized to include fewer carpenters, flymen, and propmen and more electricians. A new lighting rig was also designed, fabricated, and installed by the house electrician and Production Office in 1988. The rig was used by most popular attractions and benefited production staff, as setup was faster and required less labor.²⁰

With the increased booking of pop/rock performances, there was also an increase in sound levels. Division staff worked with the Foundation to incorporate language into the artist's contract which placed a limit on sound levels. Additionally, a sound level monitoring system was installed in 1989 to provide real-time measures. This system allowed production staff to take a more proactive approach when levels were exceeded.²¹ Other system

¹⁷ Karen Pittleman, Director, Email Re Board Report, November 5, 2012, Subfolder "Park Annual Report—2012," Folder "Annual Report & Statements for Mgmt," Area Location 2.2, WOTR; Betsy Chittenden, Oral History Interview (with interviewer Elise Elder-Norquist), December 11, 2020; Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020.

¹⁸ St. Jacques, Director, WOTR to Associate Regional Director, NCR, Memorandum: Function and Role Statement, October 13, 1987, Subfolder "Park Annual Report—1987," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR; Ann McPherson McKee, Senior VP, Performing Arts & Education, WTF to Staff, June 10, 2005, Subfolder "Stagehands Relationship to NPS," Folder "Stagehands," Area Location 1.3, WOTR; Kenneth Lewis, Oral History Interview (with interviewer Elise Elder-Norquist), December 3, 2020.

¹⁹ Zegas, *Wolf Trap—Celebrating the Past, Looking to the Future*, 22; Pat Phillips, "New PBS Series Showcases Wolf Trap Farm's New Home," *Burlington Free Press* (Burlington, VT), September 8, 1985, p. 73; 1987 Annual Narrative Report (Draft), p. 6.

²⁰ Briefing Statement: Changing Character of Programming, March 20, 1989, p. 1; 1988 Annual Narrative Report, pp. 3–7; Chief, Division to Performing Arts to Director, WOTR, Memorandum: Annual Report 1988, August 18, 1988; 1989 Annual Report, p. 9.

²¹ Division of Performing Arts Annual Narrative Report—1988 (Draft), p. 3; 1989 Annual Report, p. 9; Briefing Statement: Control of Sound Levels, March 20, 1989, Folder "Briefing Statement—Park Issues—1989," Area Location 2.2, WOTR.

upgrades were hampered by funding limitations. The Filene Center's sound system, for instance, was outdated and at risk of failing in the late 1990s. While loan repayment funds could be used, a piecemeal approach had to be taken because the loan repayment schedule established a fixed amount every year.²²

House Management

The house manager was responsible for the area from the foot of the stage out, including audience seating (both house and lawn), the plaza area, and entrance gates. In the late 1980s and early 1990s, the increased booking of pop/rock artists resulted in sellout and oversold performances. This negatively impacted the visitor experience and was a safety hazard. Director Joseph Lawler (May 1992–September 1994) negotiated a 3,150-ticket limit for lawn seating in 1992.²³ The increased booking of pop/rock performances also resulted in a rise in alcohol-induced crimes (theft, trespassing, and assault). Park staff was ill-equipped to handle troublesome crowds because budget cuts had reduced staffing levels. Director St. Jacques (March 1973–April 1992) proposed amending park policy and not allowing visitors to bring their own alcoholic beverages. This change was never implemented because pre-performance picnicking with alcohol was part of Mrs. Shouse's original vision for the park, and it made the experience more affordable.²⁴

Other policy changes were implemented for the house, including smoking restrictions. Since 1971, smoking had been prohibited in the House but allowed on the lawn. In 1993, the no smoking rule was amended to include the lawn seating area and all public restrooms in the park. The rules were refined in 1994 to prohibit smoking on the lawn

²² 1998 Annual Narrative Report, p. 4; 2000 Annual Narrative Report, p. 2; Wolf Trap Issues Meeting, February 8, 1999; 1998 Annual Narrative Report, p. 4; 2001 Annual Narrative Report, p. 4.

²³ Interpretive Management Plan: Wolf Trap Farm Park for the Performing Arts, September 1993 [hereafter 1993 Interpretive Management Plan], p. 12, Folder "1993 Interp Plan," Area Location 3.1, WOTR; 1989 Annual Report, p. 9; Helen C. Smith, "The Artist Is King (or Queen) at Superb Wolf Trap Farm Park," *Atlanta Constitution* (Atlanta, GA), August 23, 1987; "Filene Center Has Successful Season," *Daily Times* (Salisbury, MD), September 28, 1986, p. B6; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; Joe Lawler, Oral History Interview (with interviewer Elise Elder-Norquist), November 7, 2020.

²⁴ St. Jacques, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Change of the Alcoholic Beverage Policy at Wolf Trap Farm Park for the Performing Arts, September 24, 1986, Folder 1, Box 3, Subseries G, Series I, MRCE; 1989 Annual Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE; 1991 Statement for Interpretation, p. 10; Briefing Statement: Use and Abuse of Alcoholic Beverages, February 27, 1987, Subfolder "Alcohol Policy 1987–1989," Folder "Policy—Alcohol," Area Location 3.3, WOTR.

areas within 20 feet of the front or rear orchestra.²⁵ The park's smoking policy was modified again in 2003, prohibiting smoking in all areas of the Filene Center except the plaza and designated areas to the right or left of the covered seating area. Smoking was also prohibited in the Theatre-in-the-Woods. In 2007, a new policy prohibited smoking in seating areas (House and lawn), the plaza area, restrooms, Box Office, in theatre entrance lines, and within 25 feet of theater entrances. Smoking was only permitted in designated areas to the right or left of the covered seating area.²⁶ In response to visitor complaints and health safety concerns, the smoking policy was amended again in 2012 to prohibit smoking in all areas of the Filene Center. Smoking was only permitted in designated areas outside of the gates of the Filene Center.²⁷

Package, cooler, and other container inspections were added to the Superintendent's Compendium in March 2002 in response to increased security concerns following the terrorist attacks on September 11, 2001.²⁸ Security inspections became standard after the April 2013 Boston Marathon bombings. A Record of Determination was also issued in 2014, limiting the maximum size of coolers and picnic baskets to 15" × 15" × 22' or smaller (48-quart capacity cooler / 63-can capacity). Other containers such as bags, backpacks, carts, and purses were restricted to a size no larger than 14" × 13" × 10". Temporary gates were erected to funnel visitors through the entrances where ushers performed the inspections. USPP were on hand if assistance was needed.²⁹

²⁵ Lawn Seating Opens Earlier," *The Curtain Call* (1993 in review); 2012 Compendium of Regulatory Provisions, Folder "2012 Compendium," Area Location 3.1, WOTR; Wilt, Director, WOTR to Alice K. Helm, Correspondence, August 7, 1997, Folder "Smoking Policy—Early (1990s)," Area Location 3.3, WOTR; Terry Carlstrom, Acting Field Director, NCR to Theodore H. Drews, Correspondence, September 8, 1995, Folder "Smoking Policy—Early (1990s)," Area Location 3.3, WOTR; H. Gilbert Lusk, Director, WOTR to All Staff, Memorandum: Clarification of Division Roles and Certain Policies, July 26, 1971, Folder 23, Box 1, Subseries G, Series I, MRCE; "Park Service Bans Smoking on Lawn at Wolf Trap Farm," *News Leader* (Staunton, VA), May 6, 1993, p. 5.

²⁶ 2012 Compendium of Regulatory Provisions; Planning and Program Direction, p. 2, Subfolder "Annual Report—2006," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR. Director's Order 50-D prohibited smoking within any government building, within twenty-five feet of entrances/exits, and within any government owned or leased vehicle, Bill Crocket, Director, WOTR to Division Chiefs, Email Correspondence, May 4, 2007, Folder "Smoking Policy—Early (1990s)," Area Location 3.3, WOTR.

²⁷ 2012 Compendium of Regulatory Provisions (with notes), Folder "2012 Compendium," Area Location 3.1, WOTR; 2014 Compendium of Regulatory Provisions, Folder "2014 Compendium," Area Location 3.1, WOTR; Peter Lonsway, Oral History Interview (with interview Elise Elder-Norquist), November 19, 2020.

²⁸ 2006 Compendium of Regulatory Provisions (with notes), Folder "Compendium 2006," Area Location 3.1, WOTR.

²⁹ Karen Pittleman, Oral History Interview (with interviewer Elise Elder-Norquist), November 4, 2020; Record of Determination Limiting Container Size at the Filene Center Facility at Wolf Trap National Park for the Performing Arts for the 2014 Season, Folder "Inspections Record of Deter. 2014," Area Location 3.1 WOTR; 2006 Compendium of Regulatory Provisions (with notes), Folder "Compendium 2006," Area Location 3.1, WOTR.

Parking

NPS and Foundation officials disagreed on how much parking should be available at Wolf Trap. The Foundation initially proposed paved parking for at least 2,000 vehicles or a three-story parking garage. Wary of the visual impact on the park's natural surroundings, NPS officials explored bus service options and a combination of temporary parking. However, with the budget depleted, there was only enough for 400 permanent parking spots. A request was sent to the OMB in May 1971 for the raising of Wolf Trap's loan ceiling. A budget of \$4.2 million for a parking garage was included in the request. Since funds were not immanent and the park was scheduled to open to the public on July 1, the Foundation agreed to provide funding for one thousand temporary parking spots west of Trap Road.³⁰

This parking level proved insufficient, so additional funds were sought. P.L. 92-272, signed into law by President Nixon on April 11, 1971, raised the appropriations ceiling for Wolf Trap (\$5,473,000) and funds were reprogrammed to the park for the construction of a 350-space parking lot (East Parking Lot). The temporary parking area (West Parking Lot) was paved, and a pedestrian underpass was constructed to relieve traffic caused by pedestrians crossing Trap Road from the West Parking Lot. This work was completed in time for the 1972 performing season.³¹

Sellout and oversold performances necessitated the use of two temporary parking areas on the grassy slopes immediately northwest of the Filene Center. Gil's Hill, named after the park's first superintendent, accommodated approximately 450 cars and the Dust Bowl accommodated approximately 300. Even with this additional parking, approximately 800 cars parked outside of the park's boundaries along Trap Road and in the adjacent neighborhoods.³² The option of a 2,000-vehicle parking garage on the west side of Trap Road was reintroduced in the park's 1984 Draft GMP but not implemented.³³

³⁰ *Wolf Trap Farm Park: An Administrative History*, 37; Quinn Evans Architects, *Cultural Landscape Report: Wolf Trap National Park for the Performing Arts*, 2–54.

Documents from Folder 16, Box 1, Subseries G, Series I, MRCE: Acting General Superintendent to Director, NPS, Memorandum: Funding Needs for Wolf Trap Farm Park, January 27, 1971; J. E. N. Jensen, Associate Director, NPS Professional Services to Dr. Richard Curry, Assistant to the Director, Memorandum: Wolf Trap Farm—Parking and Transportation Problems, March 23, 1971; Ralph E. Becker to Dr. Richard Curry, Memorandum: Wolf Trap Parking, March 15, 1971; R. B. Bowser, ESC, Position Paper—Wolf Trap Farm Park Parking, March 26, 1971; R. B. Bowser, ESC, Memorandum: Wolf Trap Farm—Transportation Study, April 2, 1971; Gilbert L. Lusk, Superintendent, WOTR to General Superintendent, NCP, Memorandum: Report on Meeting with WTF, March 19, 1971.

³¹ *Wolf Trap Farm Park: An Administrative History*, 38.

³² *Draft General Management/Development Concept Plan/Environmental Assessment: Wolf Trap Farm Park for the Performing Arts* [hereafter *1984 Draft GMP/DCP/EA*] (Denver, CO: Denver Service Center, National Park Service, May 1984); Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020; 1989 Statement for Interpretation and Visitor Services, p. 11, Folder 34, Box 1, Subseries F, Series I, MRCE.

³³ *1984 Draft GMP/DCP/EA*.

By the mid-1980s, the Foundation was increasingly booking pop/rock performances. This programmatic change resulted in an increase in sold-out performances. Each performing season there were between 95 to 110 performances, and between 25 to 30 were sold out. When performances were sold out, visitors parked outside of the park, a practice that was disruptive to the visitor experience as well as to residents of the adjacent neighborhoods.³⁴ In 1987, the Fairfax County Police Department began actively enforcing “no parking” regulations along Trap Road, and the park began to utilize previously unused grassy areas, such as the bottom portion of Gil’s Hill.³⁵ Another new procedure was closing the park to vehicular traffic once all parking areas were full.³⁶

Director Lawler discontinued the practice of stacked/mass parking—the parking of cars bumper to bumper and door to door without any aisles—in 1992. Lawler also negotiated an agreement with the Fairfax County Police Department, whereby the police would park cars on the shoulder of Trap Road provided that adequate notice of an overflow performance was given. Parking in the median was discontinued for safety reasons.³⁷ Robert Peccia & Associates initiated a traffic analysis and parking study that same year. The study, completed in December 1993, recommended the construction of a parking garage, and three potential sites were explored.³⁸

Although the findings of the Traffic and Parking Analysis informed the park’s 1997 GMP/DCP/EIS, the preferred alternative did not call for a parking structure. Recommended and implemented actions from the 1997 GMP/DCP/EIS include: (1) clearing approximately three acres of forested area and regrading a portion of the adjacent grass parking area on Gil’s Hill; (2) regrading and stabilizing Gil’s Hill, the Dust Bowl, and the dimple; and (3) repaving and restriping the West Parking Lot.³⁹ Robert Peccia & Associates’ Traffic Management Analysis (March 2000) assessed the impact of these actions and found that there had been a significant improvement in the park’s overall parking situation. Parking in residential areas to the north and south of the Toll Road Bridge had been

³⁴ 1985 Annual Statement for Interpretation and Visitor Services, p. II-1, Folder 27, Box 1, Subseries F, Series I, MRCE; Peccia & Associates, *Traffic and Parking Analysis*, pp. 2–6, 10; Bill Crockett, Oral History Interview (with interviewer Elise Elder-Norquist), October 29, 2020.

³⁵ William J. Crockett, Acting Chief I&VS, WOTR to Director, WOTR, Memorandum: Report of Operations Evaluation Review, p. 1, October 28, 1986, Folder 2, Box 3, Subseries G, Series I, MRCE; 1987 Statement for Interpretation and Visitor Services, p. 10, Folder 32, Box 1, Subseries F, Series I, MRCE; 1989 Statement for Interpretation and Visitor Services, p. 11; 1993 Resource Management Plan, p. 20; Stephen J. Lynton, “9.1 More Miles For Metrorail,” *Washington Post*, June 8, 1986, p. C1.

³⁶ Peccia & Associates, *Traffic and Parking Analysis*, p. 3; 1991 Statement for Interpretation, p. 10, Folder 39, Box 1, Subseries F, Series I, MRCE; *General Management Plan/Development Concept Plan/Environmental Impact Statement: Wolf Trap Farm Park for the Performing Arts (Final)* [hereafter *1997 GMP/DCS/EIS (Final)*] (Washington, DC: National Capital Region, National Park Service, Department of the Interior, July 1997), p. 12.

³⁷ 1992 Annual Narrative Report, p. 5; 1992 Statement for Management, p. 16, Subfolder “Park Annual Report—1992,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR.

³⁸ 1992 Statement for Management, pp. 23–31.

³⁹ *1997 GMP/DCP/EIS*.

reduced and park staff no longer resorted to mass/stacked parking or parking on sidewalks for parking. Shoulder parking on Trap Road still occurred about 20 nights per season, which was in line with the averages reported in the 1990s.⁴⁰

Access

Access was a concern even before the bill to establish the park was passed.⁴¹ During a June 1966 Subcommittee hearing on National Parks and Recreation, the NPS was questioned whether access to the Dulles Airport Access Highway may eventually need to be secured from the FAA. The NPS maintained that the existing means of access—Trap Road and Towlston Road from the Leesburg Pike (VA Route 7)—would be sufficient for the time being.⁴² Some members of Congress were skeptical and anticipated the eventual need to raise the \$600,000 appropriation.⁴³

In March 1971, a request was submitted to the OMB for additional funding. The request included \$2 million for the construction of parallel access roads. The DOT tentatively agreed to cover the remaining cost.⁴⁴ A less expensive alternative (approx. \$116,000)—the construction of a pair of ramps linking Trap Road with a small stretch of the Dulles Airport Access Highway—was ultimately agreed upon. A Cooperative Agreement, signed by the DOI and DOT on June 7, 1971, outlined the responsibilities of the NPS, the FAA, and the Foundation. The ramps were completed in time for opening night and the USPP assumed responsibility for opening and closing the gates to the ramps.⁴⁵

⁴⁰ Peccia & Associates, *Traffic and Parking Analysis*, p. 3.

⁴¹ *An Act to provide for the establishment of the Wolf Trap Farm Park in Fairfax County, Virginia, and for Other Purposes*, Public Law 89-671, *US Statutes at Large* 80 (1966): 950–51.

⁴² Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 8; Guida M. Smith, Chief, Service Branch, Division of Legislation to Assistant Secretary, Fish and Wildlife and Parks, Memorandum: Hearings, June 22, 1966, Folder “K1815 1-1-66 to 12-31-67 WOTR,” Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, RG 79, NACP; Fritz Kessinger to Chief, Division of Legislation and Regulations, Memorandum, June 29, 1966, Folder “K1815 1-1-66 to 12-31-67 WOTR,” Box 1503, Interpretive Activities, Services, Wolf Trap Farm Park [WOTR], 1965–69, Administrative Files 1949–1971, RG 79, NACP.

⁴³ *Wolf Trap Farm Park, Fairfax County, VA*, 89th Cong., 2nd sess., *Congressional Record* 112, pt. 17: 22944–45.

⁴⁴ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 32–36; Correspondence, Folder “D30 PT.1 WOTR 1-1-70,” Box 2699, Roads and Trails, Wolf Trap Farm Park [WOTR], 1970–71, Administrative Files 1949–1971, RG 79, NACP; Harthon L. Bill, Director, NPS to Deputy Under Secretary, DOT, Memorandum: Meeting on Dulles Access Service Roads to Filene Center, February 4, 1971, Folder 16, Box 1, Subseries G, Series I, MRCE.

⁴⁵ Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 32–36; Memorandum of Understanding between the US Department of Transportation and US Department of Interior—Temporary Access Road Ramps between Wolf Trap Farm Park and the Dulles Airport Access Road, June 7, 1971, Subfolder “1971 MOU for Dulles Ramps,” Folder “Sound Agreements,” Area Location 1.2, WOTR.

A new means of access was provided to the park with the establishment of the West Falls Church Metro Station (Orange Line) in 1986. A bus service operated by the Washington Metropolitan Area Transit Authority (WMATA) brought park visitors to and from the metro stop when there were performances at the Filene Center.⁴⁶ Robert Peccia & Associates' Traffic Analysis and Parking Study (December 1993) evaluated the shuttle bus service and found that on average about 75 visitors per performance used the bus service from the West Falls Church Metro Station.⁴⁷

A Metrorail stop at Wolf Trap would have been a more convenient alternative for park visitors. The possibility was first introduced by transit consultants for the Dulles Corridor Metrorail Project in 1989.⁴⁸ In 2002 EIS, there was a provision for a Metrorail station Wolf Trap along the planned Silver Line.⁴⁹ A change order in 2008 eliminated the proposed station as a cost-saving measure.⁵⁰ In July 2014, after decades of planning and delays, the initial five stations of the Silver Line (McLean, Tysons Corner, Greensboro, Spring Hill, and Wiehle-Reston East) were opened to the public. Wolf Trap would have been an additional stop along the line.⁵¹ A bus service from the West Falls Church Metrorail (Orange Line) continued to transport park visitors to and from the park for Filene Center performances.⁵²

⁴⁶ William J. Crockett, Acting Chief I&VS, WOTR to Director, WOTR, Memorandum: Report of Operations Evaluation Review, p. 1, October 28, 1986, Folder 2, Box 3, Subseries G, Series I, MRCE; 1987 Statement for Interpretation and Visitor Services, p. 10, Folder 32, Box 1, Subseries F, Series I, MRCE; 1989 Statement for Interpretation and Visitor Services, p. 11; 1993 Resource Management Plan, p. 20; Stephen J. Lynton, "9.1 More Miles For Metrorail," *Washington Post*, June 8, 1986, p. C1.

⁴⁷ Peccia & Associates, *Traffic and Parking Analysis*, pp. 23–31.

⁴⁸ Development/Study Package Proposal: Design/Construction Multi-Level Parking Facility (August 1989), Folder "Parking Garage Proposal 1989," Area Location 3.2, WOTR; "Wolf Trap Rail Station Parking Plan Questioned," *The Gazette*, November 24, 1989, Folder "Parking Garage Proposal 1989," Area Location 3.2, WOTR.

⁴⁹ Accomplishments FY 2002, p. 3, Subfolder "Park Annual Report—2002," Folder "Annual Reports & Statements for Mgmt," Area Location 2.2, WOTR.

⁵⁰ Tab 1 Cost Reduction Package—Dulles Corridor Metrorail Project, MWAA Contract Change Order—Eliminate Provision for Future Wolf Trap Station, Approved January 2008, https://www.mwaa.com/sites/default/files/archive/mwaa.com/file/fta_tab1a1b_2_1_08.pdf.

⁵¹ Paul Duggan, "The Silver Line Story: A New Route Is Born after Decades of Fault Planning, Political Paralysis," *Washington Post*, June 23, 2014.

⁵² Fairfax County Department of Transportation Fairfax Connector Bus Service Operating Agreement, April 29, 2009, Folder "Fairfax Connect Contract," Area Location 1.3, WOTR; License Agreement between the WTF and the Board of Supervisors of Fairfax County, April 20, 2009, Folder "Fairfax Connector License 2009 w/WTF," Area Location 1.3, WOTR.

Traffic

In 1972, a traffic study was completed using data collected during the inaugural performing season. In the resulting report, the ESC recommended constructing a pedestrian tunnel beneath Trap Road to mitigate the impact of foot traffic from the West Parking Lot. The tunnel was completed before the start of the 1972 performing season.⁵³

Inadequate parking also caused traffic congestion on Trap Road and onto the access ramp. Other factors that contributed to traffic congestion included (1) vehicles parking on the northbound side of Towlston Road, thereby reducing the number of traffic lanes from two to one; (2) Trap Road merging into a single lane on the approach to Trap Road Bridge, thereby creating a bottleneck; (3) there being only one entrance to the Dulles Toll Road; (4) the access ramp having a single lane; and (5) pedestrian traffic over Trap Road Bridge.⁵⁴

The Traffic and Parking Analysis completed by Robert Peccia and Associates in 1993 explored the possibility of adding two ramps to the Dulles Toll Road on the west side of Trap Road. The contractors determined that there would be a minor reduction in traffic and instead recommended the construction of three 12-foot-wide traffic lanes (one northbound and two southbound) and a 6-foot-wide pedestrian walkway on the east side of the bridge.⁵⁵ Ultimately, the bridge was not widened but pedestrian facilities over Trap Road Bridge were added in 2011. Pedestrian facilities not only allowed for safer crossing, but also lessened pedestrian/vehicular conflict at the junction of Trap Road and the bridge.⁵⁶

The problem of backups on the Dulles Toll Road access ramps was addressed in 1996 with the widening of the Toll Road and the creation of stacking lane changes.⁵⁷ In 1998, a practice initiated under Director Richard Wilt—keeping the gates to the Dulles Toll

⁵³ Hon. Casper W. Weinberger, Deputy Director, Executive Office of the President, OMB to Hon. Roger C. B. Morton, Secretary of the Interior, Correspondence, September 10, 1971, Folder “Traffic Management—Old Material [Ea 1971],” Area Location 3.2, WOTR; Nathaniel P. Reed, Assistant Secretary of the Interior to Weinberger, Correspondence, November 4, 1971, Folder “Traffic Management—Old Material [Ea 1971],” Area Location 3.2, WOTR; Mackintosh, *Wolf Trap Farm Park: An Administrative History*, 42–45.

⁵⁴ Peccia & Associates, *Traffic and Parking Analysis*, pp. 2, 15–19.

⁵⁵ Peccia & Associates, *Traffic and Parking Analysis*, pp. 2, 15–21.

⁵⁶ Categorical Exclusion Form: Pedestrian Bridge and Trail along Trap Road, March 25, 2011, Subfolder “VDOT Bridge & Trail CATEX 3/25/2011,” Folder “Environmental Compliance/CE’s,” Area Location 4.3, WOTR.

⁵⁷ 1995 Annual Narrative Report, p. 3, Subfolder “Park Annual Report—1995,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; 1996 Annual Narrative Report, p. 2; 1997 State of the Parks Report, p. 3, Subfolder “Park Annual Report—1997,” Folder “Annual Reports & Statements for Mgmt,” Area Location 2.2, WOTR; “VDOT History Highlights,” *Virginia Department of Transportation*, last modified November 1, 2019, https://www.virginiadot.org/about/vdot_history.asp.

Road access ramps open at all times—was formalized in an agreement with VDOT, the Metropolitan Washington Airports Authority (MWAA), and the Foundation. This practice made for safer exiting from the Toll Road.⁵⁸

Legacy

Wolf Trap National Park for the Performing Arts is the nation's first and only national park for the performing arts. The park is managed in a unique, public-private relationship with the Wolf Trap Foundation for the Performing Arts. This relationship has evolved and grown over time.

⁵⁸ Early in his directorship, Wilt determined that he did not have the authority to close the gates to the Dulles Toll Road access ramps because the agreement with VDOT was for a connection to the Dulles Airport Access Highway *not* the Dulles Access Toll Road. The ramps were kept open for several years until the 1998 agreement was executed, 1998 Annual Narrative Report, p. 2; Agreement between the Commonwealth of Virginia, Department of Transportation; The Wolf Trap Foundation; The Metropolitan Washington Airports Authority; and the Department of the Interior, The National Park Service, 1998, Subfolder "WOTR-VDOT—Memo of Agreement—Toll Road Ramps—1998," Folder "Sound Agreements," Area Location 2.1, WOTR; Richard Wilt, Oral History Interview (with interviewer Elise Elder-Norquist), December 15, 2020.

Figures



Figure 1. A portrait of Catherine Filene, 1913
(Schlesinger Library at the Radcliffe Institute, Harvard University).



Figure 2. Photograph of Mrs. Shouse (sitting) on a hay cart pulled by horses at Wolf Trap Farm (Wolf Trap Foundation)
<https://www.wolftrap.org/about/history.aspx>.

Figures



Figure 3. Aerial photograph of Wolf Trap Farm in 1963
(Wolf Trap Celebrating the Past Looking to the Future, cited as reprinted with permission of DC Library).



Figure 4. Photograph of Wolf Trap Farm, Undated
(cited as National Park Service, printed in Reflections of Wolf Trap
15th Anniversary Commemorative Album 1971-1986).

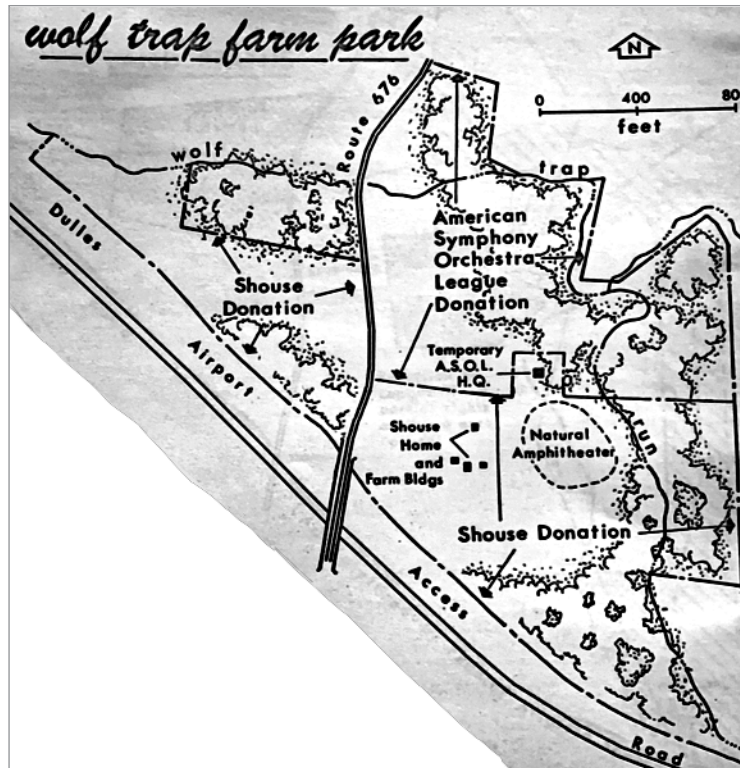


Figure 5. Proposed location of the Filene Center, as identified in the February 1967 Preliminary Working Draft Master Plan for Wolf Trap Farm Park for the Performing Arts (A Master Plan for Wolf Trap Farm Park, Preliminary Working Draft, February 1967, D18 Wolf Trap Farm 1-1-67 to 12-31-68, Box 30, Planning Program, Wolf Trap Farm Park, 1966-68, Correspondence of the Assistant Director for Design and Construction, 1965-68, RG 79, NACP).



Figure 6. March 1968 photograph showing the future site of the Filene Center (National Park Service, Museum Resource Center, National Capital Region Public Affairs Photograph Collection, MRCE Cat# 722).

Figures



Looking southwest at site of Filene Center, indicated by arrow

Figure 7. Late 1960s view of the Wolf Trap Farm Park site
(source: Museum Resource Center, Filene Center Files,
Folder “Copies of Site Plans and Photos of Wolf Trap Farm (Vintage)”).

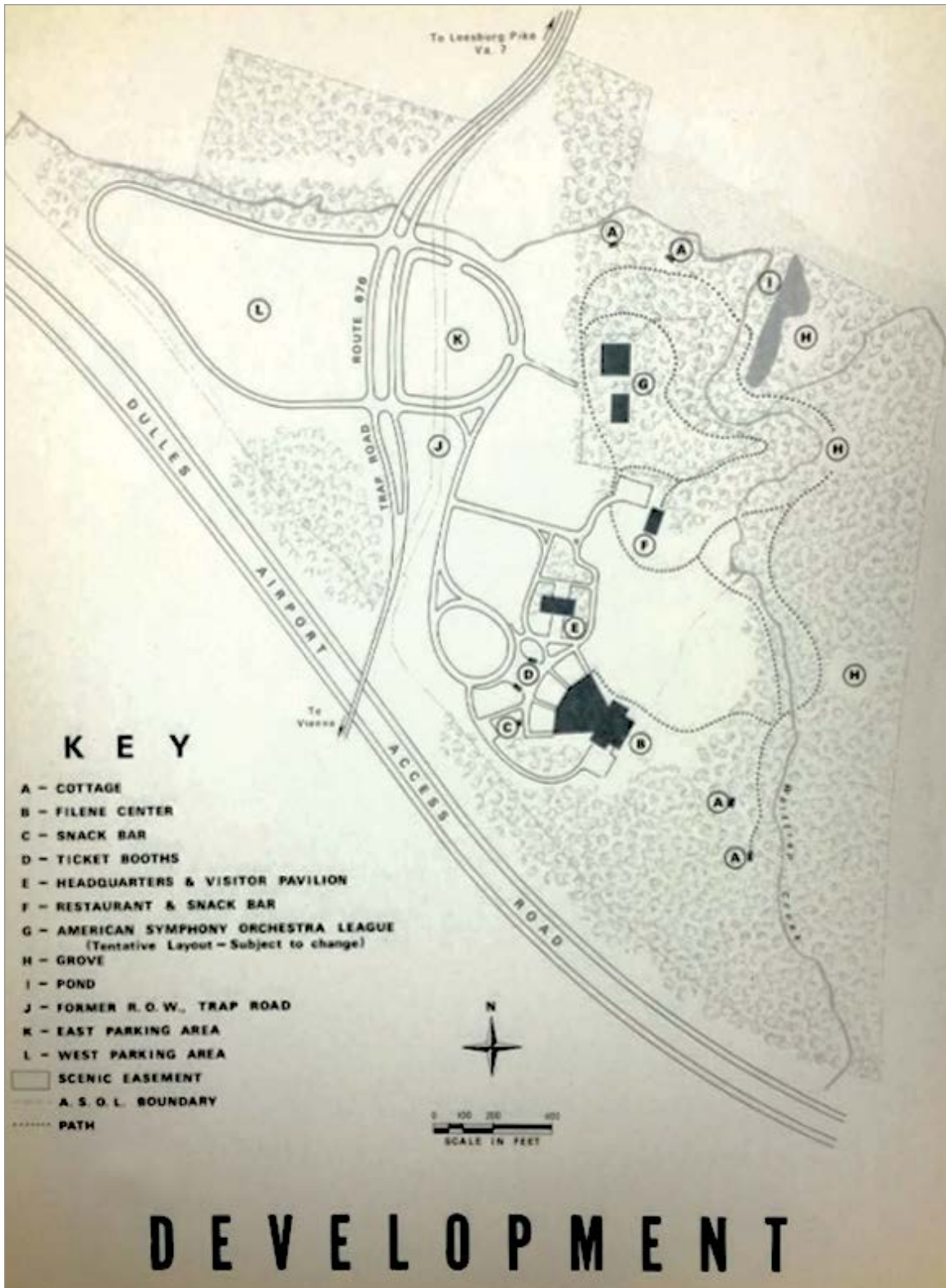


Figure 8. Undated development plan, circa late 1960s (?)
 (source: Museum Resource Center, Filene Center Files,
 Folder “Copies of Site Plans and Photos of Wolf Trap Farm (Vintage)”).

Figures



Figure 9. Ground Breaking Ceremony
<https://allaccess.wolftrap.org/2016/06/01/support-your-park>



Figure 10. Stewart Udall, Secretary of the Interior (left), architect Edward Knowles (center) and Catherine Filene Shouse view a model of the Filene Center, ca. 1968
(source: Museum Resource Center, MRC NCRO S01 B117 Wolf Trap National Park).

Figures



Figure 11. September 11, 1969: A concert by pianist Lorin Hollander took place during the construction of the Filene Center to help fund the Wolf Trap Foundation. It appears that the work at this point encompassed the foundation and utilities (source: Museum Resource Center, NCRO B117 F1969-71).

Figures



Figure 12. Mrs Shouse in front of the Filene Center after March 1971 fire (cited as National Park Service, printed in Reflections of Wolf Trap 15th Anniversary Commemorative Album 1971-1986).



Figure 13. In 1976, Prince Phillip visited Wolf Trap for the Bicentennial Celebration, which featured the Scottish Military Tattoo. Director J. Claire St. Jacques is to the right of Prince Phillip and Happy Rockefeller, the wife of Vice President Nelson A. Rockefeller, is to his right (Wolf Trap Foundation – Reflections of Wolf Trap).

Figures

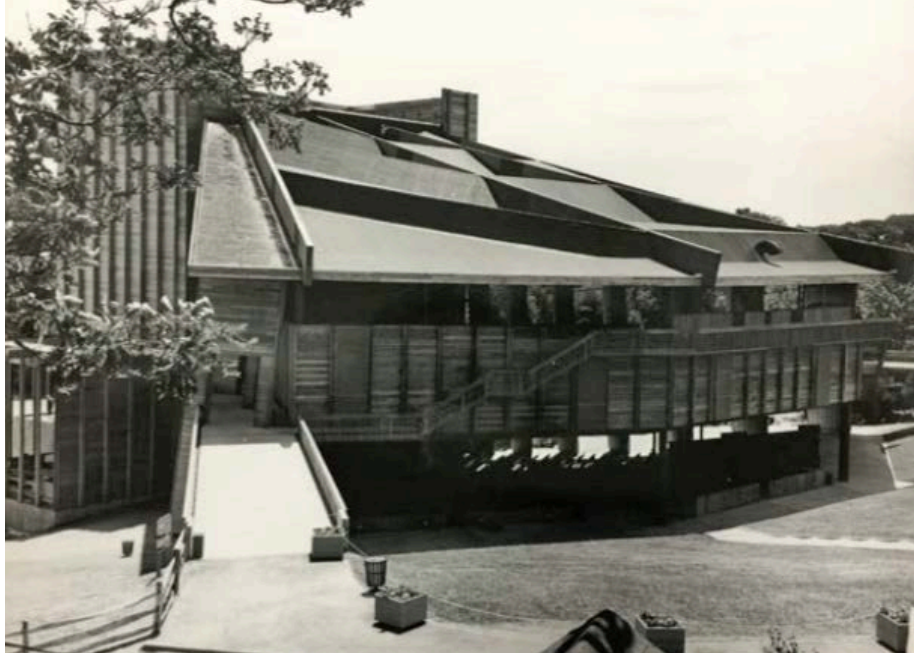


Figure 14. The Filene Center shortly after opening, July 14, 1971
(source: Museum Resource Center: NCRO B117 F1971-75).



Figure 15. Aerial view of the Filene Center, July or August 1971
(source: Museum Resource Center WOTR RMRC S03 Aerials July or August 1971).

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Figure 16. Side view of the Filene Center, ca. 1971.

This is outside the official lawn area, where the music could be heard but the stage would not be visible
(source: Museum Resource Center NCRO B117 F1971- 75).

Figures



Figure 17. Fairfax County firefighters attempting to suppress the 1982 fire (Wolf Trap Foundation, Wolf Trap Celebrating the Past Looking to the future).



Figure 18. Aftermath of the fire, April 5, 1982 (source: Museum Resource Center NCRO B117 F1982-3).

Figures



Figure 19. Aftermath of the fire, April 5, 1982
(source: Museum Resource Center NCRO B117 F1982-3).



Figure 20. The Meadow Center, which was used after the Filene Center fire for the 1982 and 1983 performing seasons
<https://www.wolftrap.org/about/venues/filene-center/filene-center-fire.aspx>.

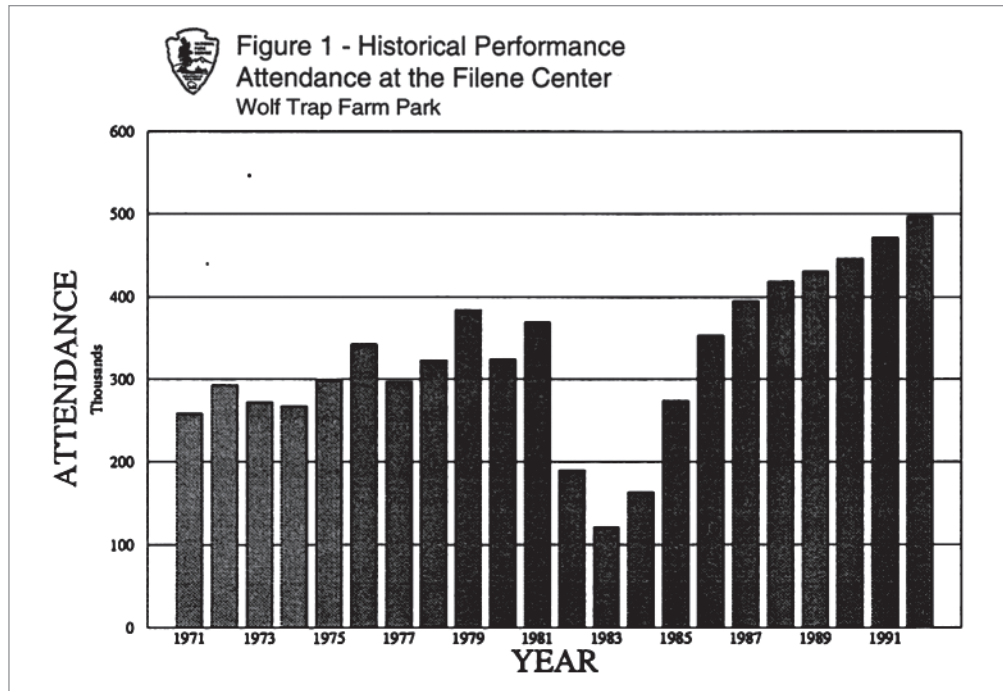


Figure 21. Graph showing the decrease in attendance while the Meadow Center was in use (1993 Traffic and parking analysis study).



Figure 22. Photo of Filene Center II (2010 LRIP).

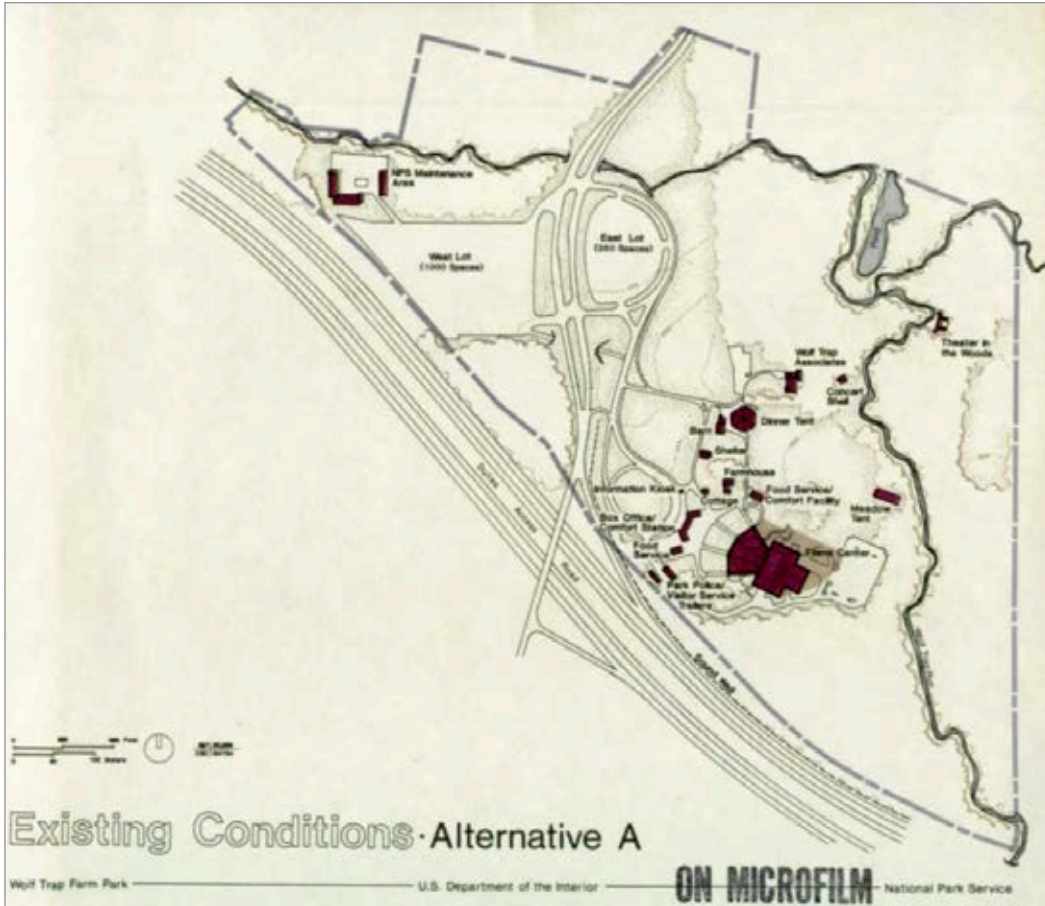


Figure 23. Existing conditions as of the 1984 GMP/Development Concept Plan (source: *Draft General Management/Development Concept Plan/Environmental Assessment: Wolf Trap Farm Park for the Performing Arts*, Denver, CO: Denver Service Center, National Park Service, May 1984).

Figures



Figure 24. Pedestrian Bridge from Proposed 2-Level Parking Structure
(source: *Draft General Management/Development Concept Plan/
Environmental Assessment: Wolf Trap Farm Park for the Performing Arts,*
Denver, CO: Denver Service Center, National Park Service, May 1984).

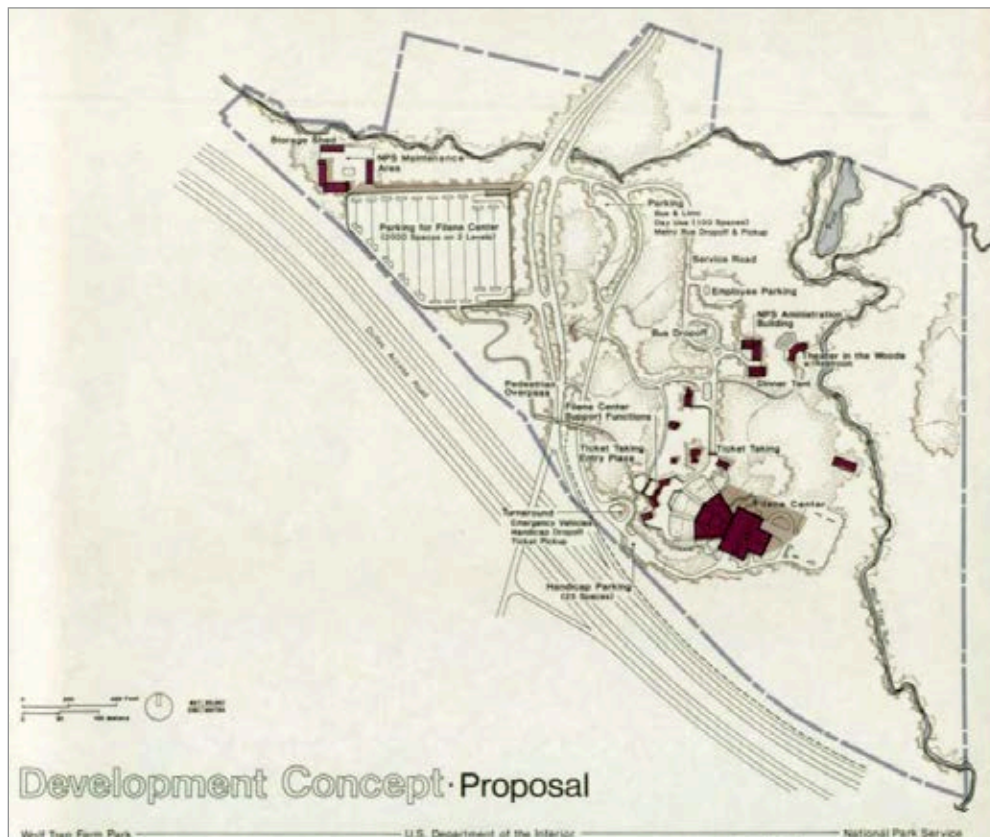


Figure 25. 1984 Draft General Management Plan and Development Concept Plan proposal
(source: *Draft General Management/Development Concept Plan/
Environmental Assessment: Wolf Trap Farm Park for the Performing Arts,*
Denver, CO: Denver Service Center, National Park Service, May 1984).

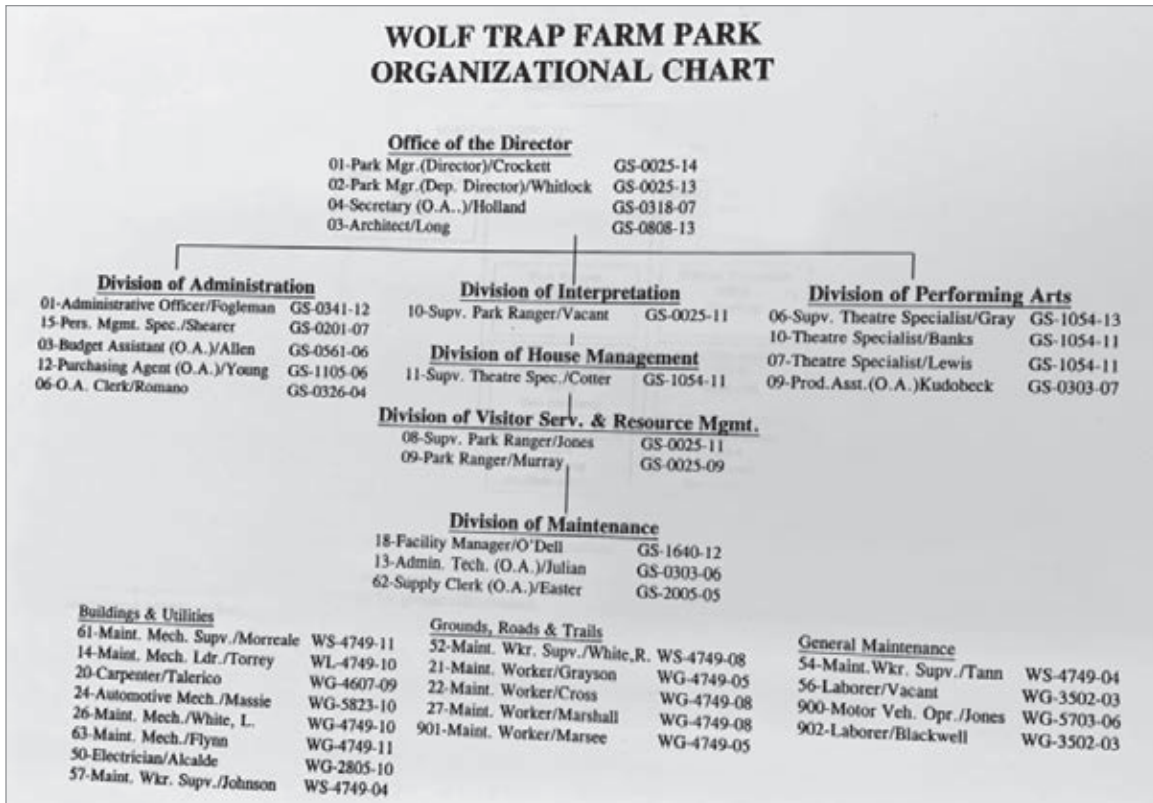


Figure 26. 2001 Org Chart

(William J. Crockett, Director, WOTR to Regional Director, NCR,
Memorandum: Proposed Reorganization of the Visitor Services, Resource Management, and Interpretive Divisions
at Wolf Trap Farm Park, December 18, 2001, Folder 10, Box 5, Subseries G, Series I, MRCE).

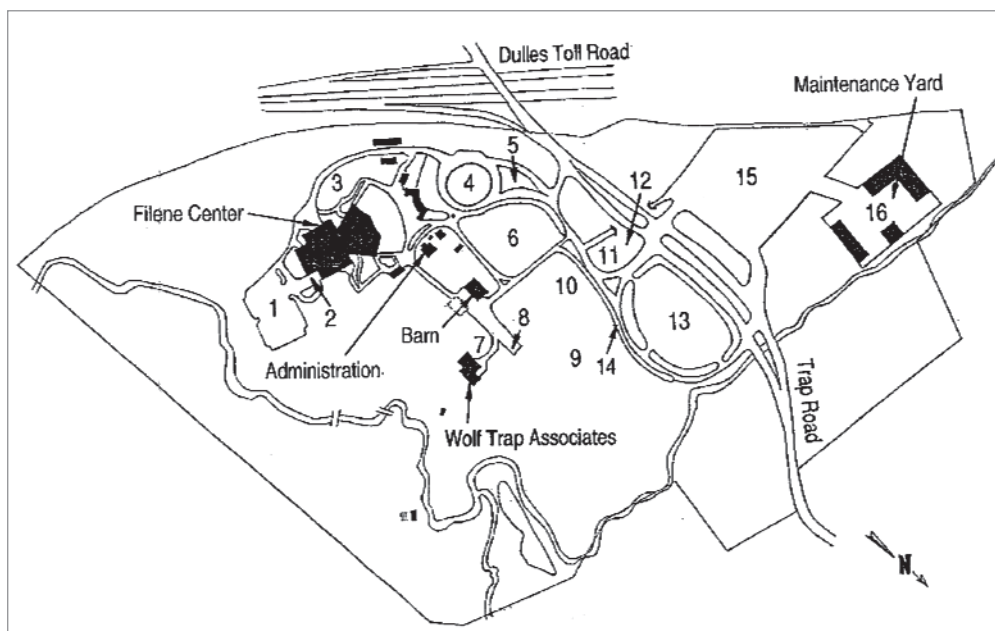


Figure 27. Parking Area Reference Map
(1993 Traffic and parking analysis study).

Figures

PARKING INVENTORY		
Parking Area	Surfacing	Capacity (spaces)
1.Lot 1 - including loading dock area	Paved	138
2.Filene Center drive-thru	Paved	6
3.Stage Road - between gates	Paved	6
4.Circle - all except triangle	Paved	80
5.Triangle	Turf	46
6.Dust Bowl	Turf	275
7.Associates Lawn	Turf	45
8.Lot 3 - including driveway	Paved	30
9.Gil's Hill - except area #10	Turf	650
10.Gil's Hill Mass Parking Area	Turf	60
11.Turner Mass Parking Area	Turf	38
12.Marquee Mass Parking Area	Turf	28
13.East Lot - incl. turf median	Paved/Turf	350 / 100
14.Sidewalk - Barn Rd. to Park Entrance	Paved	55
15.West Lot	Paved	900
16.Maintenance Yard	Paved	10
TOTAL SPACES		2817

Figure 28. Parking Area Inventory.

The numbers in this table correspond with the Parking Area Reference Map (1993 Traffic and parking analysis study).

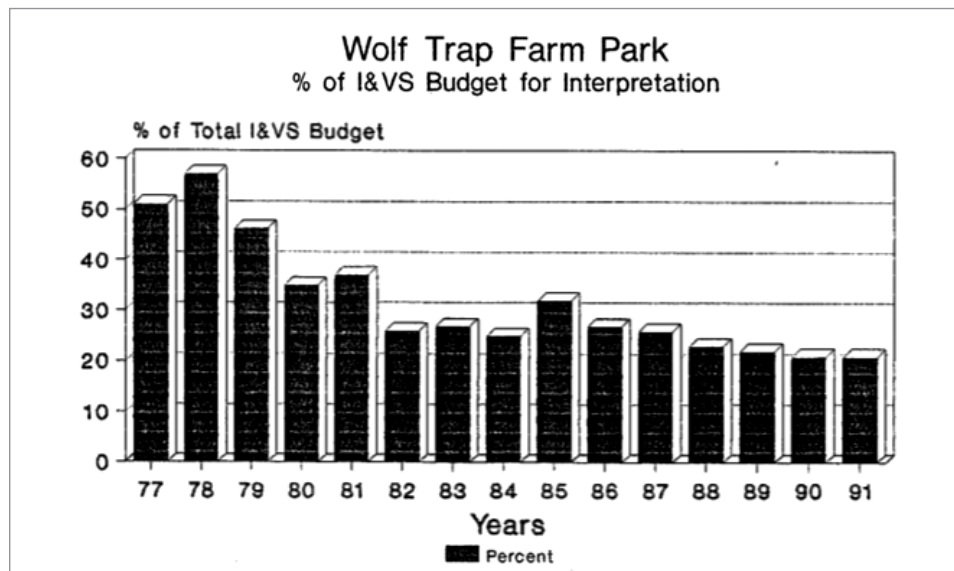


Figure 29. While the interpretive budget remained relatively steady from 1977 to 1991, the overall I&VS budget has increased. Therefore, the percentage devoted to interpretation had actually decreased.

(J. Claire St. Jacques, Director, WOTR to Associate Regional Director, Operations, NCR, Memorandum: Report to Congress on NPS Interpretation (History of Interpretive Services at Wolf Trap Farm Park), June 10, 1992, Folder "Interp Historical Material," Area Location 3.1, FireKing Cabinet 1, Admin. Office, WOTR.)

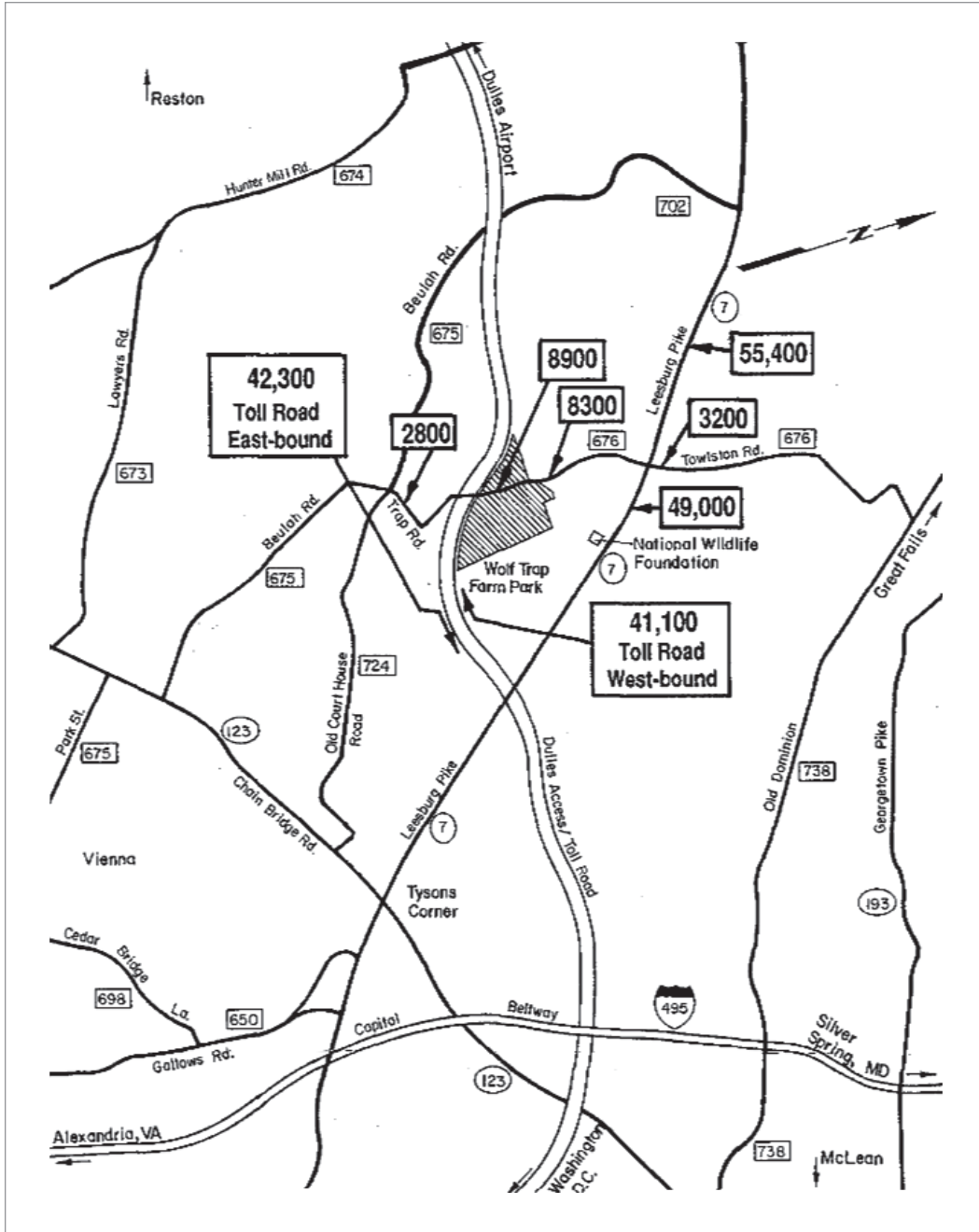


Figure 30. Major access routes, including traffic counts conducted by contractor Robert Peccia and Associates in July 1992, February 1993, and April 1993. Counts were seasonally adjusted to represent annual average weekday volumes. Data represented 24 hour traffic volumes (1993 Traffic and parking analysis study).

Figures

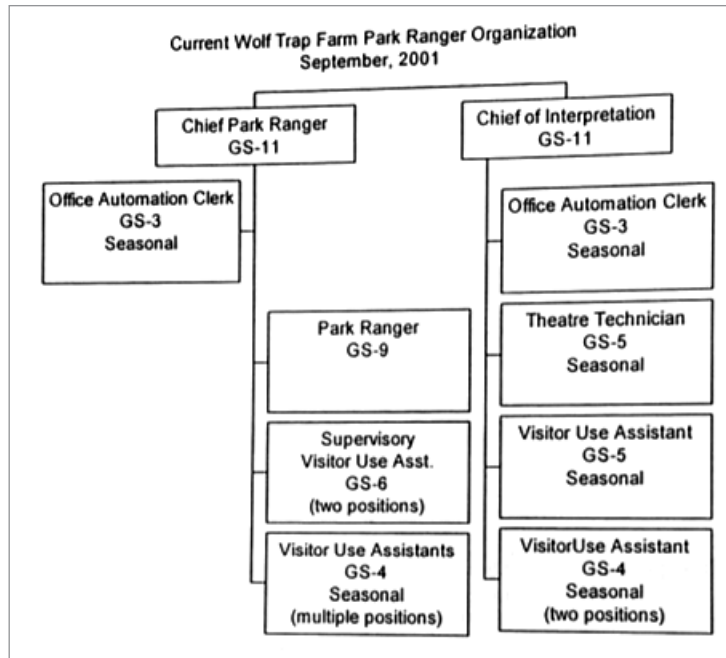


Figure 31. 2001 Org Park Ranger

(William J. Crockett, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Reorganization of the Visitor Services, Resource Management, and Interpretive Divisions at Wolf Trap Farm Park, December 18, 2001, Folder 10, Box 5, Subseries G, Series I, MRCE).

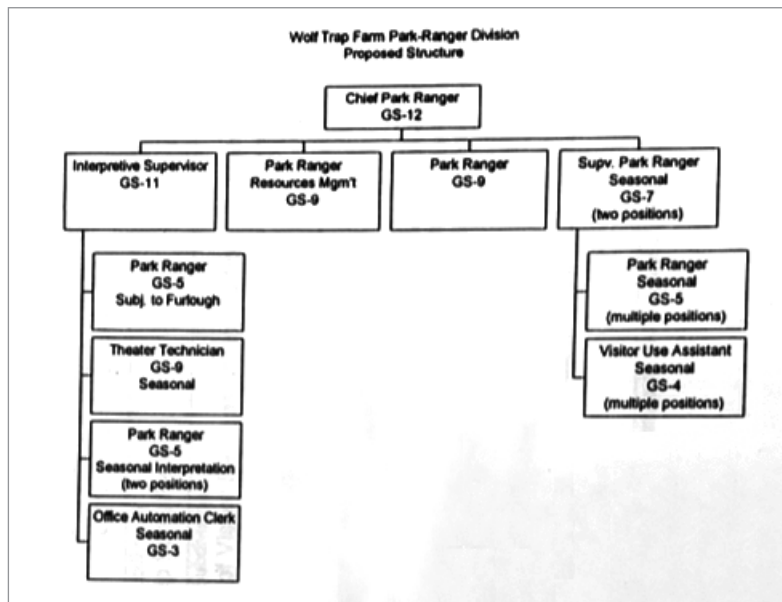


Figure 32. 2001 Proposed Reorg Park Ranger

(William J. Crockett, Director, WOTR to Regional Director, NCR, Memorandum: Proposed Reorganization of the Visitor Services, Resource Management, and Interpretive Divisions at Wolf Trap Farm Park, December 18, 2001, Folder 10, Box 5, Subseries G, Series I, MRCE).

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Appendix 1

Chronology

- 1739 A land survey documented the creek in the area of today's park as "Wolftrap."
- 1833 Thomas Fairfax and his wife divided their 5,568-acre landholding, Towlston Grange. One son was given 2,458 acres of the Towlston tract, located on the west side of Wolf Trap Run. The other son was 1,152 acres on the east side of Wolf Trap Run, which was named Ash Grove. Ash Grove included part of the future Wolf Trap Farm.
- 1849–1891 Samuel McDaniel purchased a portion of the land that constitutes the park. Prior to the Civil War, McDaniel had enslaved African Americans working on the farm.
- 1892–1930 There was a succession of owners of a smaller farm, which included the McDaniels' farmhouse, between the end of the 19th century and 1930.
- 1896 Catherine Filene was born in Boston, Massachusetts.
- 1915–1918 Catherine Filene attended Wheaton College, where she organized an Occupational Conference for women with more than a high school education.
- 1917 While a student at Wheaton College, Catherine Filene organized the first Intercollegiate Vocational Guidance Association, a national conference promoting job opportunities for college-educated women.
- 1918–1919 During World War I, Catherine Filene was appointed the Assistant to the Chief of the Women's Division of the Department of Labor's US Employment Service.
- 1919–1920 Catherine Filene became the first woman on the Massachusetts State Democratic Committee.
- 1919–1921 Catherine Filene became the first woman appointed to the Democratic National Committee, representing Massachusetts.
- 1920 Catherine Filene her first book, "Careers for Women," was published by Houghton Mifflin. Edited and republished in 1930.
- 1921 Catherine Filene married Alvin E. Dodd, a businessman and economist, and moved to Washington, DC.
- 1923 Catherine Filene became the first woman to receive a master's degree (M. Ed.) from Harvard University.
- 1925 Catherine Filene cofounded the Women's National Democratic Club with her friend Daisy Harriman.
- 1926 Catherine Filene was appointed by President Coolidge to the position of Chairman of the first Federal Prison for Women, where she instituted a job training and rehabilitation program.
- 1929–1945 Catherine Filene founded and served as the Chairman of the Institute of Women's Professional Relations.
- 1929 Catherine and Alvin Dodd divorced.
- 1930–1966 Catherine Filene Dodd purchased 53 acres in Vienna, Virginia, as a weekend retreat and working farm. A stable, hay barn, guest house, and dance platform were built on the property, which had come to include 168 acres by 1956. Large social gatherings were also hosted at Wolf Trap Farm and were attended by important historical and political figures.

Appendix 1

- 1362 Catherine Filene Dodd marries Jouett Shouse, a former Kentucky Congressman and the chair of the Democratic National Executive Committee.
- 1935–1942 Catherine Filene Shouse (hereafter Mrs. Shouse) organized and sponsored the first chamber music concert series at the Phillips Collection in Washington.
- 1939 Mrs. Shouse began importing dogs from Germany and Switzerland and started her kennel at Wolf Trap where she bred champions in three breeds.
- 1941–1945 During World War II, Wolf Trap Farm produced additional food for local consumption. On the eve of the Dumbarton Oaks Conference, at which the formation of the United Nations was discussed, the Shouses also entertained some of the British delegation at the farm. A number of American officers, including Generals George C. Marshall and Omar Bradley, were hosted at Wolf Trap while on leave.
- 1949 Mrs. Shouse was elected to the National Symphony Orchestra Association's (NSO) Board.
- 1949–1956 Mrs. Shouse organized General Clay Fund to help the US Army's Assistance Program for German Youth.
- 1951 Mrs. Shouse served as the vice-president on the NSO Board.
- 1956 By this time, Mrs. Shouse's Wolf Trap Farm had increased to 168 acres; it is still a working farm.
At the request of President Hoover, Mrs. Shouse organized the Washington Hungarian Relief Fund and raised half a million dollars within a month.
- 1957–1963 Mrs. Shouse was appointed by President Eisenhower as Chairman on the President's Music Committee, People to People Program.
- 1958 Mrs. Shouse was appointed by President Eisenhower to the original Board of Trustees of the National Cultural Center/John F. Kennedy Center for the Performing Arts.
- 1961 Mrs. Shouse donated 40 acres of her Wolf Trap Farm land to the American Symphony Orchestra League for the development of its headquarters.
- 1962 Construction of the Dulles Access Road/Dulles Highway divided Mrs. Shouse property. The Dulles Highway, along with encroaching suburban development, heightened Mrs. Shouse's concern for open space preservation.
- 1964 Mrs. Shouse first offers a portion of her property to the federal government for development as a performing arts park.
- 1966 February 16: NPS and Mrs. Shouse's attorney, Ralph E. Becker, reached a tentative agreement subject to Congressional approval. This agreement was outlined in a letter from Secretary Udall to Mrs. Shouse.
May 20: Mrs. Shouse and Secretary Udall entered into a formal agreement.
May 20: Mrs. Shouse executed and placed in escrow deeds for her two parcels, which amounted to a total of 59.03 acres, and established a trust fund of Federated Highway Department Stores Stock to pay for the theatre. Both the deeds and funds were held in escrow by Mrs. Shouse's attorney, Ralph E. Becker, until the legislation was passed, and the enactment legislation became effective.
May 20: The ASOL executed an escrow agreement and deed for the donation of its 37.86 acres to the NPS. In a Cooperative Agreement signed by the ASOL and the US Government on that same date, it was agreed that the ASOL would retain the right of entry and unrestricted possession and use of five acres for the future development of its national headquarters. The ASOL was also permitted to occupy the farmhouse on the property rent-free until their headquarters building was constructed.
May 25: Draft legislation was sent to Congress.
May 27: Sen. A. Willis Robertson (D-Va) introduced S. 3423.

June 29: Subcommittee on Parks and Recreation of the Committee on Interior and Insular Affairs held a hearing June 28, 1966. The following day the Committee reported the bill to the Senate with one amendment: the addition of a \$600,000 appropriations ceiling.

June 30: S. 3423 passed the Senate without amendment.

July 15: The House Subcommittee on National Parks and Recreation of the Committee on Interior and Insular Affairs held a hearing and took testimony. During the hearing, it was questioned whether the Washington metropolitan area needed another theatre given Constitution Hall, the Carter Barron Amphitheatre, the Kennedy Center, and the planned Merriweather Post Pavilion in Columbia, Maryland.

August 15 and September 6: Rep. H. R. Gross of Iowa called for S. 3423 to be passed over without prejudice.

September 19: Rep. Leo W. O'Brien of New York moved to pass the bill on a suspension, requiring a two-thirds vote of those present. The majority voted in favor of passing the bill on a suspension of rules but the bill failed 195 to 105.

October 10: S. 3423 was reintroduced by Rep. O'Brien. Reps. Gross and Mathais, who had challenged the bill during the September 19th hearing, were not present so Rep. O'Brien used this opportunity to address some misunderstandings. S. 3423 was passed unanimously in the House with no opposition.

October 15: President Lyndon B. Johnson signed the S. 3423 into law (Public Law 89-671).

December: The Washington Service Center (WSC) began work on the Draft Master Plan. MacFayden and Knowle's, the New York-based architectural firm known for designing the Saratoga Center for the Performing Arts, simultaneously began work on a design for the Filene Center at the request of Mrs. Shouse.

1967 January: The WSC was informed that the federal government was going to enter into a contract with MacFadyen and Knowles.

1968 Gerald P. Holmes was hired as a performing arts specialist and was actively involved in the development of the Filene Center.

March 18: Clarence W. Gosnell, the developer of the Wolf Trap Woods subdivision to the east of the park, donated two tracts totaling 6.61 acres in fee and 10.04 acres in scenic easement.

May 22: A ceremonial groundbreaking was held. Secretary Udall and First Lady "Lady Bird" Johnson were in attendance. Both Udall and the First Lady thanked Mrs. Shouse for her very generous donation to the American people.

July 23: 1.90 acres and a scenic easement on 2.33 acres at the southeast corner of the park were purchased from Eletheer L. Besley on July 23, 1968, for \$15,000.

August: Morris and Ann Mary Sussman deeded their 12.464 acres west of Trap Road and north of the Shouse tract for \$56,000. This brought the total amount of land purchased in fee to 117.867 acres and the total acreage acquired through easement to 12.37 acres.

The amphitheater job opened for bidding. Only one bid was received for \$3,600,000, which far exceeded the amount specified in the contract (\$1,896,000). Various "extras" were removed from the original contract, including the planned fire system, to cut costs.

November 5: The Wolf Trap Foundation for the Performing Arts was incorporated as a nonprofit corporation in Washington, DC. The purpose of the Foundation 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 Wolf Trap Farm Park."

Appendix 1

- 1969** Gerlad P. Holmes was appointed General Manager (GS-15) of the Filene Center and was responsible for booking artists. Hilmar Sallee, formerly the General Manager of the New York Shakespeare Festival, was hired as Holmes' assistant.
- January 14: Bidding reopened for the scaled-down project. Four bids were received, and the bid of Norair Engineering Corporation of Washington (\$2,207,633) was selected.
- February: Mrs. Shouse amended her original Deed of Trust to provide for an additional \$202,490 worth of Federated Department Stores stock. This money was used to fund the construction of the Filene Center.
- January 20: On his last day in office, Secretary Udall announced the members of the nine-member Advisory Board, which was called for in the 1966 Udall-Shouse Agreement. The Advisory Board ceased to exist after the Foundation's 15-member Board of Directors was established. Nine of the Advisory Board members were appointed to the Foundation's Board of Directors.
- December: The Foundation, in cooperation with the park and the US Marine Corps Band, held a Christmas Carol program.
- 1970** The Virginia State Highway Department (VDHT) widening and realigning Trap Road as a continuation of Towlston Road south to the two-lane bridge over the Dulles Access Highway. This project had been agreed upon in 1968 and was completed in time for the 1971 inaugural season.
- Ralph A. Hoffmann, a former Broadway dancer and Stage Manager for the Washington National Ballet, was hired as Production Manager (GS-13).
- November 15: H. Gilbert (Gil) Lusk assumed the position of superintendent (GS-12). Holmes, Sallee, and Hoffmann outranked Lusk and reported directly to Harlow F. Dean, Chief of the Division of Urban Planning at the Washington Area Support Office. Lusk reported to Russell E. Dickenson, General Superintendent, NCP.
- December 16: The first Cooperative Agreement between the Foundation and the federal government was signed.
- May 27: First Lady Patricia Nixon participated in the "topping out" ceremony at the Filene Center.
- 1971** February: There were no federal funds left for the construction of the park's orchestra shell, additional toilets and utility lines, security fencing, and adequate parking. Draft legislation was submitted in March to raise the appropriations ceiling to \$7,767,000.
- March 13: An arson set fire to the Filene Center. Mrs. Shouse organized a fundraising effort to cover the cost of repairs.
- May 19: The NPS and Foundation signed a contract that outlined the responsibilities of each party in regard to the hiring and payment of union stagehands.
- May: The draft legislation submitted in March was superseded by a new request for \$9,567,000. This increase accounted for a parking garage (\$4.2 million) and the construction of the access roads running parallel to the Dulles Highway (\$2 million).
- June 12: The Cooperative Agreement was amended to provide for direct federal financial assistance.
- June: Ogden Food's Co. entered into an informal agreement with the Foundation to operate as the concessionaire.
- July 1: The Filene Center opened with an inaugural concert by the National Symphony Orchestra with pianist Van Cliburn, bass-baritone Norman Triplett, and two hundred singers from the Washington area.

Appendix 1

September: The OMB denied the request for additional funding, citing the lack of a master plan and traffic study justifying these developments. However, the NPS's request to strike the \$600,000 appropriations ceiling was approved.

The Fairfax County Cultural Association, the Foundation, and the park sponsored the first International Children's Day.

The Foundation, in cooperation with the National Folk Festival Association and the park, began hosting the National Folk Festival at Wolf Trap in 1971.

December: The House Committee on Interior and Insular Affairs agreed on December 10th to include in its omnibus bill a provision that would specify a new appropriations ceiling of \$5,473,000.

Christmas caroling became an annual event starting in 1971. The US Marine Corps Band performed while various local choral groups led the caroling.

1972

The positions of Holmes and Sallee were phased out and the Division of Urban and Environmental Activities was merged with the Division of Performing Arts to create the Division of Cultural Activities.

January 19: Amendment No. 2 to the Cooperative Agreement allowed for increased federal financial assistance.

March 10: The Foundation executed an agreement with Berlo Vending Company, a subsidiary of Ogden, for a period extending from July 1, 1971, to September 30, 1973.

April 11: President Nixon signed H.R. 11303 into law (P.L. 92-272). A total of \$665,000 was immediately reprogrammed from other NPS projects to Wolf Trap, allowing for the completion of the pedestrian tunnel and parking improvements in time for the 1972 season.

April 25: After Berlo Vending Company, a subsidiary of Ogden, agreed to commit \$25,000 to the construction of a permanent concession facility and the equipment of all concession stands therein, the terms of agreement were adjusted, and the agreement was extended for an additional eight years.

April 28: Joseph N. Antosca assumed the position of Superintendent.

During the 1972 summer performing arts season, three more concession stands were constructed by C. Smith Co. Mrs. Shouse contributed \$30,000 for the construction of one large unit and Ogden Foods (Berlo) funded the construction of two small units. The NPS provided and paid for the utilities.

September: On September 15th Amendment No. 3 was made to the Cooperative Agreement. The amendment provided "greater flexibility as to the amount of federal financial assistance which may be given to the Foundation."

International Children's Day was extended to two days in 1972.

1973

January 6: After only nine months as superintendent, Joseph N. Antosca left Wolf Trap Farm Park and transferred to Gateway National Recreation Area.

March 4: J. Claire St. Jacques assumed the role of Superintendent (now referred to as "Director"). Mrs. Shouse selected St. Jacques for the position because of her six years of experience as a performing arts administrator at the Kennedy Center.

The Division of Cultural Activities was renamed the Division of Performing Arts and Ralph Hoffmann was appointed Division Chief.

The first annual Associate's Ball was held at the end of the performing season. This was a fundraising event for the Foundation.

1974

Overly Manufacturing Company covered the amphitheater roof with aluminum to address ongoing water infiltration issues.

Appendix 1

- September: The International Children's Festival, as it was now referred, started offering two shows for local area school children on the Thursday and Friday before the weekend festival.
- 1976 September: The International Children's Festival was held for the first time over the three-day Labor Day Weekend, attracting a total of 30,000 people.
November: A fire of undetermined origin destroyed the Children's Theatre-in-the-Woods.
- 1977 Wolf Trap Farm Park requested funds for a fire protection system at the Filene Center. The balcony seating area in the Filene Center was found to be structurally inadequate so reinforcing cables were added to prevent the king posts from kicking out.
December: The Cooperative Agreement with the Foundation was extended until June 1978.
- 1978 Funding was received to improve the interpretive program. The new Division of Interpretation, Visitor Services, and Resource Management (I&VS&RM) was created, and Joe Lawler was appointed the Division Chief.
During a House Interior Appropriations Subcommittee hearing on September 21, 1978, the NPS's relationship with the Foundation fell under review. The Subcommittee subsequently launched an investigation while the General Accounting Office auditor looked into the funding of certain park improvements. The existing cooperative agreement was continued on a monthly basis for the duration of the investigation. Funding was also withheld until a new cooperative agreement could be negotiated.
- 1978 The Wolf Trappers, a donor group of the Foundation, funded the construction of Wolf Trappers' Cabin/the Shelter. First and foremost, this facility was for public use and hosted the Pre-Performance Previews and seasonal and volunteer trainings. The Shelter was also used as an alternate to the open-air Concert Shell when there was inclement weather. With the permission of the park Director, the Foundation and its affiliates groups could host fundraising activities and banquets/parties in the Shelter.
- 1979 An amendment was made to the stagehand contract. This amendment provided for reimbursement in the amount of \$450,000.
A fire, suspected to be arson, destroyed the Composer's Cottage. Rebuilding cost an estimated \$70,000.
An amendment was made to the stagehand contract and provided for reimbursement in the amount of \$400,000, not to exceed 25 percent (or \$100,000), for necessary administrative expenses through FY 1978.
NPS Director Whalen informed the Foundation in April that federal financial assistance would resume provided that they follow proper accounting procedures.
The Interior Inspector General determined that since 1972 the Cooperative Agreement with the Foundation had "been purposely vague on the subject of the amount of financial assistance," which allowed the NPS to provide financial assistance to the Foundation "on something close to an open-ended basis."
- 1980 A fire caused by a welding spark ignited a small area of the Filene Center. The damages, which cost about \$5,000, were covered by the contractor.
September: The Cooperative Agreement was revised and provided that the NPS's responsibility for stagehands was limited to the amount appropriated and any amount in excess was the responsibility of the Foundation. The Cooperative Agreement also provided that federal financial assistance to the Foundation was to be in an amount equal to that made available to the NPS by appropriation.
- 1981 Work at Filene includes cable re-tensioning of beams and bird proofing.

Plans are prepared for the replacement of the stage flooring. The plans are approved in January 1982 and work begins in early 1982.

The “Barns at Wolf Trap” were opened as a year-round performing space on land owned and operated by the Foundation.

The park organized its first annual week-long Chapter I Festival. Grade school children from Chapter I schools in St. George’s, Montgomery, and Fairfax counties were bussed to the park for the day and attended performances (funded by donations acquired by the park staff).

April 4: The Filene Center was completely destroyed in a fire. The fire protection system was in the process of being installed.

April: The Dulles Airport Access Road Outer Parallel Toll Roads Final Environmental Impact Statement was completed the FAA and VDHT committed to constructing a 25-foot sound barrier.

1982

April 4: The Filene Center was destroyed in a fire. Mrs. Shouse and the Foundation initiated a nationwide fundraising campaign.

Determined that the show much go on, the Foundation sought out a temporary facility. The best offer was received from Sprung Instant Structure Inc. of Calgary, Canada. However, the only tent large enough for the Foundation’s purposes was in Dubai and being used as an international oil technology center. The Saudi Arabian Ambassador and his wife Nouha facilitated the transfer of this structure to the United States. The Royal Saudi Arabian government paid approximately \$100,000 to package and ship the tent.

June: The temporary structure was constructed in two weeks with the help of volunteers. The performing season opened only one week late. It cost the Foundation approximately \$700,000 to transform the tent into a theatre. Various companies donated sound and lighting equipment.

July: Draft legislation (H.R. 6875) for rebuilding the Filene Center had been transmitted to Congress.

September 10, 1982: Public Law 97-257 was passed, appropriating \$2 million for the reconstruction of the Filene Center. The appropriation was contingent upon the enactment of the authoritarian legislation.

October 14: Public Law 97-310 was enacted and authorized federal financial assistance to the Foundation for the reconstruction of the Filene Center. The Foundation would receive a \$9 million grant and an \$8 million loan. To encourage fundraising and lessen the need for loans, the loans were to be made to the Foundation in an amount equal to twice the amount of nonfederal contributions.

November 2: The Foundation and the NPS executed a Memorandum of Understanding that outlined the procedures to be followed in the rebuilding of the Filene Center.

November 15: The ASOL informed the NPS that they would be vacating the brick house and renouncing any current and/or future rights to the building. All rights, title, and interest in the brick house, as well as the modular unit attached (previously purchased and installed by the ASOL), were conveyed to the NPS. The NPS permitted Wolf Trap Associates to use the modular unit.

November 23: The Foundation and the NPS executed a separate agreement outlining the terms under which the appropriated grant monies would be disbursed to the Foundation.

December 30: Public Law 97-394 was passed, appropriating an additional \$15 million for the reconstruction of the Filene Center.

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- 1983 January 10: The FAA granted VDHT an easement for the construction of the Dulles Toll Road.
- July 22: An agreement was executed between VDHT and the Foundation, with the approval of the NPS and FAA, that allocated funding for a sound barrier (total cost \$1,444,852.44).
- 1984 January 23: Due to site terrain, it was necessary to construct approximately 250 feet of the sound barrier off of the VDHT right-of-way onto NPS land by approximately 15 feet. A special use permit with an expiry date of November 5, 2008, was issued to VDHT on January 23, 1984, for temporary use during construction, the construction of a permanent earth berm support, and the long-term operation and maintenance of the wall and berm.
- July 30: The rebuilt Filene Center opened with a sold-out inaugural performance.
- 1985 January 24: An 8-foot-long crack is discovered in one of the steel queen beams supporting the ceiling of the Filene Center. The total cost for the repair and reinforcement of the 130-foot beam was \$1.5 million. Kemper Life Insurance Co., which represented the Foundation, covered a portion of the reconstruction cost. The remainder was covered by the contractors involved in the reconstruction of the Filene Center. The repairs were completed in time for the 1985 performing season.
- Bolk, Berneck & Newman were contracted to finish off many of the measurements and tuning that were not completed in time for the 1984 season. These adjustments made noticeable improvements to the sound quality during the 1985 season.
- Ogden Food Corp. constructed an enclosed kitchen facility near the dinner tent area. This allows them to prepare hot meals on the premises.
- December 19: Public Law 99-190 was enacted and authorized an increase in the loan ceiling from \$8 million to \$9.5 million. Since no appropriation accompanied this authorization, the NPS reprogrammed funds. The \$1.5 million added to the loan ceiling was later adjusted to \$1,435,500 pursuant a 4.3-percent reduction mandated by the Gramm-Rudman-Hollings legislation.
- Dedicated resource management position created, bringing the full-time Ranger staff to three.
- 1986 January: Foundation filed a \$3 million lawsuit against the architects, Dewberry and Davis, and general contractor G&C Construction for the numerous design and construction flaws.
- Dewberry and Davis and G&C Construction Corp. also sued each other. G&C Construction Corp. sued Dewberry and Davis and the four subcontractors \$150,000 while Dewberry and Davis sued G&C Construction Corp. \$225,000.
- November: A minor fire occurred in the duct heating system of one of the chorus dressing rooms. The fire was extinguished with a hand-held extinguisher and did not cause significant damage.
- Foundation renewed its agreement with the concessionaire, Ogden Food Corps. for a period of five seasons.
- Meadows Restaurant opened for its inaugural season.
- 1987 In 1987, the park assumed management of the Canteen and issued a Special Use Permit to the concessionaire. The Ashleys, a mother-daughter duo, did not operate the canteen for-profit and volunteered their time and services.
- 1989 Senator John Warner (R-Va) introduced S. 1859 in the Senate. The bill calling for the restructuring of the repayment terms and conditions for the loans made to the Foundation for the rebuilding of the Filene Center.
- 1990 March 23: New Cooperative Agreement executed and in effect through April 30, 1993.

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- May: Attachment A of the Cooperative Agreement updated to authorize Foundation use of three areas in the Filene Center for a mobile food and drink concession, a gift sales vending area, and a performance sales vending area.
- The Foundation resumed management of the Canteen and the Ashleys were notified that their services were no longer needed.
- 1991:** January 2: The Cooperative Agreement was amended to reflect the provision contained in Public Law 101-636.
- The NPS commissioned a study which noted that the materials used to attach the wood siding boards to the framing system were not appropriate. Maitland and Kuntz Architects recommended renailing using 8d stainless steel ring-shanked nails with blunt tips as well as retreating the siding for fire retardancy. Renailing was completed.
- Agreement with Ogden Food Corp. extended for two seasons.
- 1992** The NPS commissioned a study to evaluate ongoing leaking issues at the orchestra copper roof system. It concluded that the installed system was not in accordance with recommended standard practice and that the copper roof was “not designed or installed in a manner consistent with good roofing practice for long-term maintenance performance.” The copper roof had been substituted during construction for a preformed aluminum roofing system originally specified.
- 1993** Copper roof repairs are completed.
- March: Joint Management Study completed in response to Public Law 101-636.
- December: The contractor Robert Peccia & Associates completed the Traffic Analysis and Parking Study.
- 1994** August: Richard Wilt, the Deputy Director since August 1992, promoted to Director.
- November: Contractor Bowlby & Associates Inc. completed the Traffic and Concert Noise Assessment.
- December 14: Catherine Filene Shouse dies passed away at the age of 98.
- Dinner deck completely rebuilt but the dinner deck was not expanded. The expansion has been proposed by Foundation in 1988 and 1991.
- A full-time Volunteer Coordinator (Park Ranger) position created.
- 1995** The Foundation and the park partnered to expand the Shelter’s small flagstone patio. The entire structure was renamed the Encore Circle and its primary use shifted to hosting Foundation donor events.
- 1996** Cooperative Agreement renewed with slight modifications. In effect, May 1, 1996, to April 30, 1999.
- The NPS and the Foundation jointly funded the expansion of the dinner deck, which included office and storage space for restaurant and concession operations and restrooms.
- The Meadows Restaurant is renamed the Ovations Restaurant.
- The Foundation and the park signed an agreement transferring all kitchen-type equipment in the canteen to the Foundation. The Foundation assumed responsibility for the maintenance and replacement of the equipment.
- 1997** General Management Plan/Development Concept Plan/Environmental Impact Statement completed. The preferred alternative, Alternative 4, would provide sufficient parking in the park without additional paving or structures.

Director Wilt facilitated the in-kind donation for the clearing of three acres on Gil's Hill. This work was completed by Driggs Corporation at no cost to the park after the 1997 performing season (an estimated value of \$40,000). This was one element of the GMP.

The Encore Circle was expanded to include restrooms and a kitchen area to service donor events. The Foundation paid for design and labor costs while NPS paid for materials.

Chief Ranger Bill Crockett was promoted to the position of Deputy Director. Director Wilt eliminated the Chief Ranger position, removing one layer of supervision and freeing up funds for more seasonal positions. Three separate divisions were also created: the Division of House Management, the Division of Interpretation, and the Division of Visitor Services & Resource Management.

1998 20-year Cooperative Agreement negotiated.

Director Wilt negotiated the in-kind donation for the regrading of the Dust Bowl and Gil's Hill. This work was completed by Hazel Construction Company and would have cost the park an estimated \$80,000. This was one element of the GMP.

Excluding the new Main Gate Facility, most of the improvements called for in 1997 were completed. This included the installation of new lighting systems on Gil's Hill and the Dust Bowl; the creation of a hardened path from the East Parking Lot along the boundary of Gil's Hill to the upper entrance at the top of Barn Road; the widening and illumination of the path that connected Gil's Hill to the plaza along the upper edge of the Dust Bowl; the widening and illumination of the pedestrian walkway along Main Road; and the repaving of the West Parking Lot.

Barn Road was widened from what was essentially a single-lane road to a two-lane road. A landscaped median divided the two lanes.

The NPS, the Virginia Department of Transportation, the Foundation, and the Metropolitan Washington Airports Authority executed an agreement that established that the Dulles Toll Road Access Ramps would remain open continuously for the unrestricted use of park and Barns patrons and those conducting business at these locations.

After partnering with Ogden Food Corp for over two decades, the Foundation entered into an agreement with Maison Culinaire Incorporated.

The Encore Circle's flagstone patio was expanded to 40' x 40'.

1998-99 HVAC replacement.

1999 Specifications are prepared for residing at the Filene Center, but the work is not carried out.

A cell phone antenna chase is built on the east side of the Fly Tower by Bell Atlantic using siding to match the existing.

2000 March: The contractor Robert Peccia & Associates completed the Traffic Management Analysis. This document reviewed the current condition of parking, pedestrian circulation, and traffic flow to ascertain the effectiveness of the modifications implemented in response to the 1997 GMP/DCS/EIS.

2001 July 10: Rep. Thomas M Davis (R-Va) introduced H.R. 2440 to rename Wolf Trap Farm Park as Wolf Trap Farm Park for the Performing Arts. No hearing was held.

September: The park coordinated with Fairfax County, VDOT, the Regional Office, and Foundation officials to install new lighting on Trap Road at the park entrances/exits. The park received FLHP funding for this project.

November 15: The House Subcommittee on National Parks, Recreation and Public Lands approved H.R. 2440, amended.

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- November 28: The House Committee on Resources approved H.R. 2440.
December 11: The House passed H.R. 2440, amended.
- 2002** February 14: The Senate Subcommittee on National Parks held a hearing on H.R. 2440 and the companion bill, S. 202, introduced by Senator Warner (R-Va).
June 5: The Senate Subcommittee on Energy and Natural Resources approved H.R. 2440.
August 1: Senate passed H.R. 2440 and the companion bill, S. 202.
Modifications are made to the loading gallery. This is the last of the structural issues related to the grid.
The original stage floor is moved to the rehearsal space and a new stage floor is installed.
August 21: President Bush approved passed H.R. 2440 into law (Public Law 107-219), renaming Wolf Trap Farm Park as “Wolf Trap National Park for the Performing Arts.”
- 2003** The new Hay Barn was completed and provided additional restrooms.
- 2004** New sprinkler lines installed at the ceiling of the orchestra.
September: A contract was awarded to Mobley Partner Architects for the development of three conceptual designs for the Main Gate Facility. The conceptual design work was funded using cell antenna rental funds.
- 2005** The fire alarm system was upgraded.
The renovation of the Canteen and food preparation area (first requested in 1991) was completed. This was jointly funded by the park and the Foundation using cell site rental funds and repayment funds.
The Encore Circle building was expanded to enlarge the bathrooms and storage. This was paid for using Challenge Cost Share funds.
- 2007** September: Marco Enterprises Inc. was awarded the contract for the Main Gate Facility Project. Their bid was for \$3,265,365.20. Demolition and construction commenced.
A 30' × 30' addition to the Encore Circle patio was completed.
- 2008** May: Construction of the new Main Gate Facility was completed and a ribbon-cutting ceremony was held.
- 2010** Flooring and seating at the orchestra are replaced. Damage to the concrete had been documented in 2007.
- 2011** In April, a major earthquake strikes the Washington, DC, area. Damage at the Filene Center was limited to a crack in the column in the drive-through area underneath the building and cracking of the concrete on the exterior near the loading dock.
- 2012** The copper roof reached the end of its use life and was replaced in several phases, approximately 20 years after the previous reroofing.
- 2016** The box tier and loge flooring, stairs, and ramps are refinished.

Appendix 2

A Bill to Provide for the Establishment

950

PUBLIC LAW 89-671—OCT. 15, 1966

[80 STAT.]



(2) If before the date on which this Act takes effect, any department or agency, or officer thereof in his official capacity, is a party to a suit, and under this Act—

(A) such department or agency is transferred to the Secretary,

or

(B) any function of such department, agency, or officer is transferred to the Secretary,

then such suit shall be continued by the Secretary (except in the case of a suit not involving functions transferred to the Secretary, in which case the suit shall be continued by the department, agency, or officer which was a party to the suit prior to the effective date of this Act).

(d) With respect to any function, power, or duty transferred by this Act and exercised after the effective date of this Act, reference in any other Federal law to any department or agency, officer or office so transferred or functions of which are so transferred shall be deemed to mean the officer or agency in which this Act vests such function after such transfer.

SEPARABILITY

SEC. 13. If any provision of this Act or the application thereof to any person or circumstances is held invalid, the remainder of this Act, and the application of such provision to other persons or circumstances shall not be affected thereby.

CODIFICATION

SEC. 14. The Secretary is directed to submit to the Congress within two years from the effective date of this Act, a proposed codification of all laws that contain the powers, duties, and functions transferred to or vested in the Secretary or the Department by this Act.

EFFECTIVE DATE; INITIAL APPOINTMENT OF OFFICERS

Publication in
Federal Register.

SEC. 15. (a) This Act shall take effect ninety days after the Secretary first takes office, or on such prior date after enactment of this Act as the President shall prescribe and publish in the Federal Register.

(b) Any of the officers provided for in this Act may (notwithstanding subsection (a)) be appointed in the manner provided for in this Act, at any time after the date of enactment of this Act. Such officers shall be compensated from the date they first take office, at the rates provided for in this Act. Such compensation and related expenses of their offices shall be paid from funds available for the functions to be transferred to the Department pursuant to this Act.

Approved October 15, 1966, 1:25 p.m.

Public Law 89-671

AN ACT

October 15, 1966
[8-3423]

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

Wolf Trap Farm
Park, Va.
Establishment.

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.

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 (89 Stat. 835; 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.

Approved October 15, 1966.

Appropriation.

Public Law 89-672

AN ACT

October 15, 1966
(S. 3450)

To authorize the Secretary of the Interior to enter into contracts for scientific and technological research, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) the Secretary of the Interior is authorized to enter into contracts with educational institutions, public or private agencies or organizations, or persons for the conduct of scientific or technological research into any aspect of the problems related to the programs of the Department of the Interior which are authorized by statute.

Interior Department.
Research contracts, authorization.

(b) The Secretary shall require a showing that the institutions, agencies, organizations, or persons with which he expects to enter into contracts pursuant to this section have the capability of doing effective work. He shall furnish such advice and assistance as he believes will best carry out the mission of the Department of the Interior, participate in coordinating all research initiated under this section, indicate the lines of inquiry which seem to him most important, and encourage and assist in the establishment and maintenance of cooperation by and between the institutions, agencies, organizations, or persons and between them and other research organizations, the United States Department of the Interior, and other Federal agencies.

(c) The Secretary may from time to time disseminate in the form of reports or publications to public or private agencies or organizations, or individuals such information as he deems desirable on the research carried out pursuant to this section.

(d) No contract involving more than \$25,000 shall be executed under subsection (a) of this section prior to thirty calendar days from the date the same is submitted to the President of the Senate and the Speaker of the House of Representatives and said thirty calendar days shall not include days on which either the Senate or the House of Representatives is not in session because of an adjournment of more than three calendar days to a day certain or an adjournment sine die.

Limitation.
Submission to Congress.

Sec. 2. The Secretary shall prescribe such rules and regulations as he deems necessary to carry out the provisions of this Act.

Sec. 3. Nothing contained in this Act is intended to amend, modify, or repeal any provisions of law administered by the Secretary of the Interior which authorize the making of contracts for research.

Approved October 15, 1966.

Appendix 3

1966 Public Law 89-671

PUBLIC LAW 97-310—OCT. 14, 1982

96 STAT. 1455

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.

"SEC. 4. (a) The Secretary is authorized to make available to the Foundation, in the form of a grant, \$9,000,000 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.

Grant.
16 USC 284c.

"(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.

Loans.

"(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—

Terms and
conditions.

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);

40 USC 276a-
276a-5.

"(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



96 STAT. 1456

PUBLIC LAW 97-310—OCT. 14, 1982

	<p>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.</p> <p>“(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.</p>
Easement.	<p>“(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.</p>
Toll road, truck traffic ban.	<p>“(f) The Secretary may also provide support services, as requested by the Foundation, on a reimbursable basis, for purposes of reconstruction of the Center.</p>
Cooperative agreement. 16 USC 284d.	<p>“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.</p> <p>“(b) As a condition of entering into a cooperative agreement under this section, the Secretary shall require that—</p>
26 USC 501.	<p>“(1) the Foundation maintain the insurance described in section 4(c)(3) of this Act; and</p> <p>“(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.</p>
Information disclosure.	<p>“(c) A cooperative agreement under this section shall provide that—</p> <p>“(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;</p>
Report to congressional committees.	<p>“(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</p>

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.

Termination.

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.

Terms and conditions.

“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.

16 USC 284e.

“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.

Reports to congressional committees.
16 USC 284f.

“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.

16 USC 284g.

“(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).

Noise pollution, monitoring.

“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

Plan.
16 USC 284h.

Submittal to congressional committees.

96 STAT. 1458

PUBLIC LAW 97-310—OCT. 14, 1982

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.

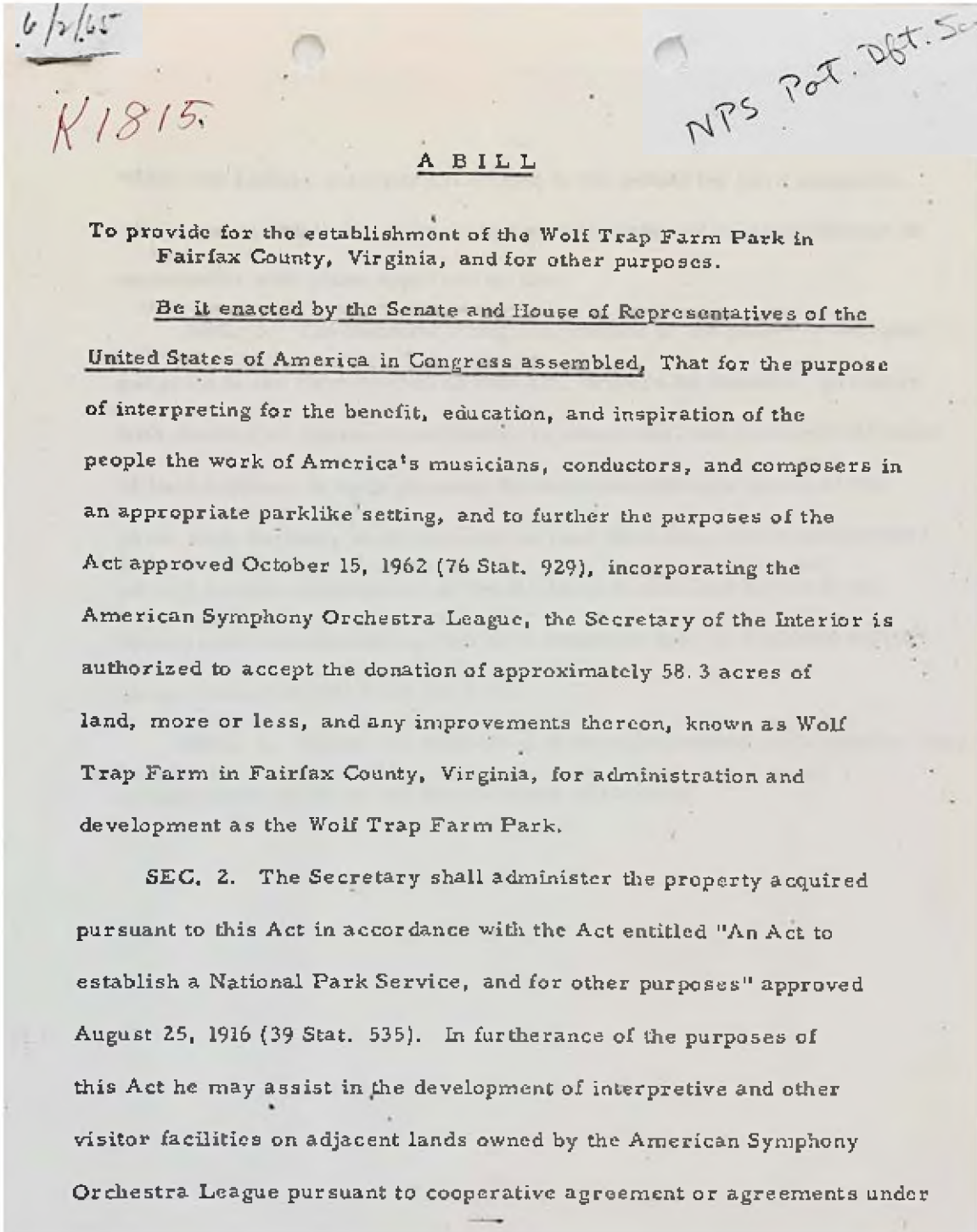
“Sec. 12. This Act may be referred to as the ‘Wolf Trap Farm Park Act’.”.

Approved October 14, 1982.

LEGISLATIVE HISTORY—H.R. 7293:
CONGRESSIONAL RECORD, Vol. 128 (1982):
Oct. 1, considered and passed House and Senate.

Appendix 4

Federal Financial Assistance to Wolf Trap Foundation



which the League shall permit access to the public for park purposes, and he may permit the construction on park lands of an amphitheater in accordance with plans approved by him.

SEC. 3. The Secretary may, in addition to the property accepted pursuant to the first section of this Act, acquire by donation, purchase with donated or appropriated funds, or otherwise, not to exceed 35 acres of land adjacent to such property for administration as a part of the park, and, further, such interests in land (including scenic easements) as will permit development of the facilities authorized herein in an appropriate natural setting, but such interests may be acquired only in lands within 300 feet from the park.

SEC. 4. There are authorized to be appropriated such sums as may be necessary to carry out the purposes of this Act.

Appendix 5

1982 Public Law 97-130

104 STAT. 4586

PUBLIC LAW 101-636—NOV. 28, 1990

Public Law 101-636
101st Congress

An Act

Nov. 28, 1990
[S. 1359]

To restructure repayment terms and conditions for loans made by the Secretary of the Interior to the Wolf Trap Foundation for the Performing Arts for the reconstruction of the Filene Center in 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,

SECTION 1. REPAYMENT OF LOANS MADE WITH RESPECT TO WOLF TRAP FARM PARK.

Section 4(b) of the Wolf Trap Farm Park Act (16 U.S.C. 284c(b)) is amended—

- (1) by inserting "(1)" after "(b)"; and
- (2) by inserting at the end the following:

"(2)(A) The term of the loans made pursuant to paragraph (1) which are outstanding on the effective date of this paragraph may not exceed the 25-year period beginning on such date. The remaining obligation of such loans shall be paid in equal annual installments, commencing June 1, 1991, except that for the first 3 payments, the payment shall be \$215,000 each year. In addition, such payments (including the first 3 payments) may be reduced in any year by a credit not to exceed \$60,000 annually. Such credit shall equal 100 percent of the market value of public service tickets determined at prevailing Foundation box office prices. Such credit shall be allowed only for tickets contributed to entities holding a status referred to in section 501(c)(3) of the Internal Revenue Code of 1986.

"(B)(i) Unpaid interest on such amount which accrued before the effective date of this paragraph is hereby forgiven.

"(ii) Notwithstanding paragraph (1), there shall be no interest on the loan referred to in subparagraph (A) after the effective date of this paragraph if, within 120 days after such date, the Foundation modifies its agreement with the Secretary to implement this paragraph, paragraph (3), and section 5(c)(4). If such agreement is not modified within the 120-day period, interest shall accrue from the effective date of this paragraph in accordance with paragraph (1).

"(C) Notwithstanding any other provision of law, amounts paid to the Secretary pursuant to this paragraph may be retained until expended by the Secretary, in consultation with the Foundation, for the maintenance of structures, facilities, and equipment of the Park.

"(D) The Secretary shall, within 120 days after the effective date of this paragraph, submit a payment schedule to the Foundation specifying the amount of each annual payment to be made by the Foundation pursuant to this paragraph.

"(3) If the Foundation is in default on its obligations under this subsection for more than 60 consecutive days, the Secretary, acting in the public interest, shall terminate the cooperative agreement described in section 5. In the event of a major catastrophe or severe economic situation, the Secretary may submit to the Committee on

PUBLIC LAW 101-636—NOV. 28, 1990

104 STAT. 4587

Interior and Insular Affairs of the United States House of Representatives and the Committee on Energy and Natural Resources of the United States Senate a recommendation that this paragraph be temporarily suspended. In submitting such a request, the Secretary shall submit clear evidence of the financial status of the Foundation."

SEC. 2. PROHIBITION ON COMMINGLING FOUNDATION FUNDS AND PARK FUNDS.

Section 5(c) of the Wolf Trap Farm Park Act (16 U.S.C. 284d(c)) is amended—

- (1) by striking "and" at the end of paragraph (2);
- (2) by striking the period at the end of paragraph (3) and inserting "; and"; and
- (3) by adding after paragraph (3) the following:
 - "(4) the Foundation will maintain accounts for Foundation activities outside of the Park separate from Foundation accounts for presentation of performing arts and related programs presented at the Center and other areas of the Park."

SEC. 3. STUDY OF PARK FUTURE.

The Wolf Trap Farm Park Act (16 U.S.C. 284 et seq.) is amended by adding at the end the following:

"SEC. 13. STUDY.

"The Secretary, acting jointly with the Foundation, shall conduct a study and analysis of the operations and management practices which are being used to carry out the purposes of this Act. The study shall include analysis of the management relationship between the Foundation and the Park, a delineation of the operational responsibilities of the Foundation and the Park, and an analysis of the financial condition of the Foundation. Not later than 2 years after the date of enactment of this section, the Secretary shall submit a report of such study and analysis 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."

16 USC 284 note.

Reports

SEC. 4. EFFECTIVE DATES.

(a) The amendments made by sections 1 and 2 shall take effect on the date on which the Wolf Trap Foundation for the Performing Arts modifies its agreements entered into pursuant to the Wolf Trap Farm Park Act in a manner which is consistent with and takes into account the amendments made by this Act, as determined by the Secretary of the Interior.

(b) The amendment made by section 3 shall take effect on the date of enactment of this Act.

16 USC 284c note.

Approved November 28, 1990.

LEGISLATIVE HISTORY—S. 1869:

HOUSE REPORTS: No. 101-828 (Comm. on Interior and Insular Affairs).
 SENATE REPORTS: No. 101-257 (Comm. on Energy and Natural Resources).
 CONGRESSIONAL RECORD, Vol. 136 (1990):
 Mar. 28, considered and passed Senate.
 Oct. 10, considered and passed House, amended.
 Oct. 27, Senate concurred in House amendment.

Appendix 6

1990 Public Law 101-636

106TH CONGRESS
1ST SESSION

H. R. 2049



To rename Wolf Trap Farm Park for the Performing Arts as “Wolf Trap National Park for the Performing Arts”.

IN THE HOUSE OF REPRESENTATIVES

JUNE 8, 1999

Mr. DAVIS of Virginia (for himself and Mr. WOLF) introduced the following bill; which was referred to the Committee on Resources

A BILL

To rename Wolf Trap Farm Park for the Performing Arts as “Wolf Trap National Park for the Performing Arts”.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*

3 **SECTION 1. RENAMING.**

4 The park in Fairfax County, Virginia, established
5 under Public Law 89–671 (16 U.S.C. 284 et seq.) and
6 known as Wolf Trap Farm Park for the Performing Arts,
7 is hereby renamed “Wolf Trap National Park for the Per-
8 forming Arts”. Any reference to such park in any law, reg-
9 ulation, map, document, paper, or other record of the
1 United States shall be considered to be a reference to the
2 “Wolf Trap National Park for the Performing Arts”.

Appendix 7

1999 H.R. 2049

WOLF TRAP FARM PARK
Federal Financial Assistance
to
Wolf Trap Foundation

<u>Authority</u>	<u>NPS Pay Period Fiscal Year</u>	<u>Date Paid</u>	<u>Amount</u>
Amendment 1 6/12/71	1972	July 16, 1971	\$ 75,000
Amendment 2 1/19/72	1972	Jan. 17, 1972	\$125,000
Amendment 3 9/15/72	1973	Sept. 18, 1972	\$125,000
"	1974	July 13, 1973	\$150,000
"	1975	July 17, 1974	\$150,000
"	1976	Aug. 21, 1975	\$150,000
"	1977	Nov. 1, 1976	\$150,000
"	1978	Dec. 29, 1977	\$150,000
"	1978	May 30, 1978	\$115,000
Grant (SF 270)	1979	July 1979	\$ 62,500
"	1979	August 1979	\$187,500
"	1980	September 1980	\$ 68,680
"	1980	November 1980	\$ 81,320
"	1981	October 1981	\$175,000

November 19, 1981

Appendix 8

“Alternative 4,” Wolf Trap Farm Park



ALTERNATIVE 4 LEGEND

- ❶ Landscape with shrubs to screen west parking lot
- ❷ Repave and restripe west parking lot (900 spaces)
- ❸ Narrow existing emergency access, construct small plaza with shelter and benches for cart pick-up
- ❹ Redesign for pedestrian and emergency use only
- ❺ Install grass pavers that will support traffic
- ❻ Install directional signage to indicate lanes for permit parking, accessible, and all other parking
- ❼ Reconfigure and restripe east parking lot (450 spaces)
- ❽ Construct one-lane paved access road for dinner tent and Associates deck delivery
- ❾ Clear approximately 3 acres for grass parking at top of Gil's Hill
- ❿ Regrade for grass parking at Gil's Hill (1200 spaces)
- ⓫ Rehabilitate band shelter
- ⓬ Reconfigure employee parking (60 spaces)
- ⓭ Add lower deck to dinner tent for "bistro" clientele
- ⓮ Remove ranger booth at meadow bridge
- ⓯ Design and construct plaza at end of pedestrian area for cart pick-up
- ⓰ Relocate main pedestrian entry into park
- ⓱ Relocate gated entry plaza
- ⓲ Construct accessible/VIP entry at plaza
- ⓳ Regrade and extend existing lawn seating
- ⓴ Construct accessible lot (50 spaces)
- ⓵ Construct plaza building to include: concessions, comfort stations, staging area, press office, ranger activities, and first-aid station
- ⓶ Replace asphalt with flagstone and concrete paving at plaza
- ⓷ Retain loading dock parking (138 spaces) and Filene Center drive through (6 spaces)
- ⓸ Regrade and fill to accommodate grass parking at Dimple and Dust Bowl (approximately 550 spaces and 18 bus spaces)
- ⓹ Retain accessible lot (50 spaces)

Appendix 9

Summary of the 2019 Cooperative Agreement between the NPS and Wolf Trap Foundation

At the time of publication, the active Cooperative Agreement (CA) between the NPS and Wolf Trap Foundation was signed April 30, 2019. It is a 20-plus-year agreement that expires December 31, 2039. The previous agreement was in place from 1998 to 2018, and was then extended from October 1, 2018, to April 30, 2019.

The Foundation was established in 1968 and is responsible for artistic programming, public relations, marketing, box office functions, and backstage management. The NPS is responsible for interpretive programming, maintenance of buildings and grounds, parking operations, visitor services, and safety/security of the visiting public.

Significant changes in the 2019 CA compared to previous agreements:

- Several park buildings were fully assigned to the Foundation, while others are considered shared assigned spaces. For the fully assigned buildings, the Foundation is responsible for all maintenance and utilities. Those marked with an asterisk are also rented to third parties for various special events, which is a revenue-generating activity for the Foundation.
 - Meadow Pavilion*
 - Ovations Restaurant
 - Encore Circle Lounge and Patio*
 - Associates Building
 - Associates Pavilion*
 - Terrace Pavilion*
 - Meadow Kiosk
 - Box Office Trailer/Press Trailer
- The Foundation agreed to remit to the NPS 1.75 percent of gross ticket sales for performances in the Park, to be paid on a monthly basis. The percentage will be reviewed at least every 3 years.
- The Foundation assumed responsibility for stage management for Filene Center performances. The three NPS employees who previously performed these duties were reassigned to other positions in the park.

Agreement Authority

The CA is based upon the 54 U.S.C. § 101702 (Living Exhibits and Interpretive Demonstrations authority), formerly known as 1(a)2(g), which allows the NPS and Foundation to collect and retain fees for interpretive demonstrations (in this case, the live performances are considered the interpretive activity). 16 U.S.C. 284d (WOTR Act, CA with WT Foundation).

Assigned Spaces and Facilities

The Foundation may use its assigned spaces and facilities (both fully assigned and shared assigned) for the presentation of performing arts, arts educational and cultural programs, and other revenue-generating activities (such as deck rentals).

For Foundation events that are not associated with a performance (meaning either outside the performance season or on a dark night during the season), the NPS may charge cost recovery for any additional costs incurred.

If the Foundation wishes to make capital improvements to any assigned spaces, additional agreements would be required, along with NEPA & NHPA compliance.

If the Foundation replaces any theatrical infrastructure (such as lighting and sound systems), such property would then be assigned to the Foundation, which would be responsible for the maintenance, repair, and replacement of that equipment going forward.

For fully assigned spaces, the Foundation is entirely responsible for utility costs. For all shared assigned spaces (except the Filene Center), the Park and Foundation will split utility costs equally.

Annual Work Plan

The draft Annual Work Plan will be completed by November 30 for the following calendar year, and the final is due January 31. The Annual Work Plan lays out the projects, programs, and operations that the NPS and Foundation agree to work on in the forthcoming year or years. The Annual Work Plan serves as a blanket NPS permit for the activities identified in the plan, in lieu of individual Special Use Permits.

The Foundation shall furnish a preliminary schedule of performances by March 1, and a detailed schedule by May 1.

Seats Provided to DOI

The Foundation shall provide the Department of the Interior, without charge, a box of eight seats for each performance at the Filene Center. These tickets are considered government property and are allocated by the Department without any Park involvement. Historically, these eight seats have been in Box 29; hence the name "Box 29" is often used to describe this practice.

NPS Use of the Ticket Fee

The ticket revenue may be used by the NPS for any costs associated with performances in the park, but priority use is to fund security operations. The NPS shall provide a detailed statement of revenues and expenditures of these funds no later than October 30 for the previous performance season.

NPS Responsibilities

The NPS is responsible for all security functions, in consideration of established concert industry and law enforcement standards and guidelines. These include traffic and crowd control, security checkpoints and screening, transportation escorts for performers, and general security presence.

In the event of severe weather or other emergency, the Superintendent shall make any decisions regarding the closure of the Filene Center in concert with the Foundation President/CEO (or designee) and the USPP Officer in Charge.

Contracts

Any contracts that the Foundation enters into (except for artist contracts) must be submitted for NPS review prior to signature, along with confirmation that the contractor:

- Has the required licenses to perform the work
- Is not suspended or debarred from federal contracting
- Possesses relevant experience and competence to perform the work
- Has obtained adequate insurance

Other Provisions

The NPS and the Foundation commit to working on an Intellectual Property Agreement (not yet completed).

The parties agree to refer to the park as “Wolf Trap National Park for the Performing Arts” in accordance with 16 U.S.C. §284k in any reference to the park in any map, publication, sign, or other official document or communication of either the NPS or the Foundation.

The WOTR Superintendent is a nonvoting liaison to the Foundation Board of Directors and will be invited on an annual basis to board meetings, and other meetings throughout the year at which the Foundation’s operations in the park will be discussed.

The NPS may permit a cooperating association to conduct retail sales in the park, such as a temporary bookstore.

The Foundation must maintain commercial general liability insurance with a minimum limitation of \$1 million per person for any one claim and an aggregate limitation of \$5 million for any number of claims arising from any one incident. Further, the Foundation must ensure that their third-party contractors have adequate insurance.

The Foundation shall maintain its 501(c)(3) nonprofit status. The Secretary of the Interior and Comptroller General of the United States, or their duly authorized representatives, may have access to records of the Foundation pertinent to the agreement for audit purposes.

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