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THE EAST FRONT OF THE CAPITOL

GOVERNMENT

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HEARING
BEFORE THE
SUBCOMMITTEE ON
PUBLIC BUILDINGS AND GROUNDS
OF THE
COMMITTEE ON
PUBLIC WORKS AND TRANSPORTATION
HOUSE OF REPRESENTATIVES
NINETY-FOURTH CONGRESS
FIRST SESSION
ON

H.J. Res. 621 and H.J. Res. 635

TO AUTHORIZE A PROCEDURE FOR THE ACCEPTANCE
OR APPROPRIATIONS OF FUNDS FOR THE ESTABLISH-
MENT OF A SOUND AND LIGHT PERFORMANCE ON THE
EAST FRONT OF THE CAPITOL

SEPTEMBER 17, 1975

Printed for the use of the Committee on Public Works and Transportation



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H. J. RES. 621

IN THE HOUSE OF REPRESENTATIVES

AUGUST 1, 1975

Mr. PICKLE introduced the following joint resolution; which was referred to the Committee on Public Works and Transportation

JOINT RESOLUTION

To authorize procedure for acceptance or appropriation of funds for establishment of a sound and light performance on the east front of the United States Capitol.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That—

4 (1) to amend subsection 2 (2) of Eighty-seventh
5 Statutes at Large, page 943 (Public Law 93-226) to
6 read as follows:

7 “(2) Subject to section 3 hereof, to expend such sums
8 as may be appropriated pursuant to section 5 hereof under
9 the appropriation head “Capitol Buildings, Architect of the
10 Capitol”, together with such sum or sums as may be received

1 and credited under subsection 2 (1) hereof, for all items of
2 equipment and other facilities required for the sound and
3 light performance, and for any other items in connection
4 therewith." and;

5 (2) to amend Eighty-seventh Statutes at Large,
6 page 943 (Public Law 93-226) by adding the following
7 new section 5:

8 "SEC. 5. There is authorized to be appropriated under
9 this joint resolution such sums as may be necessary to carry
10 out the plan approved under the joint resolution."

H. J. RES. 635

IN THE HOUSE OF REPRESENTATIVES

SEPTEMBER 5, 1975

Mr. O'NEILL (for himself, Mr. McFALL, Mr. RHODES, Mr. ANDERSON of Illinois, and Mr. PICKLE) introduced the following joint resolution; which was referred to the Committee on Public Works and Transportation

JOINT RESOLUTION

To authorize procedure for acceptance or appropriation of funds for establishment of a sound and light performance on the east front of the United States Capitol.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That—

4 (1) to amend subsection 2 (2) of Eighty-seventh
5 Statutes at Large, page 943 (Public Law 93-226) to
6 read as follows:

7 “(2) Subject to section 3 hereof, to expend such sums
8 as may be appropriated pursuant to section 5 hereof under
9 the appropriation head ‘Capitol Buildings, Architect of
10 the Capitol’, together with such sum or sums as may be

1 received and credited under subsection 2 (1) hereof, for all
2 items of equipment and other facilities required for the sound
3 and light performance, and for any other items in connection
4 therewith." and,

5 (2) to amend Eighty-seventh Statutes at Large,
6 page 943 (Public Law 93-226) by adding the following
7 new section 5:

8 "SEC. 5. There is authorized to be appropriated under
9 this joint resolution such sums as may be necessary to carry
10 out the plan approved under the joint resolution."

SOUND AND LIGHT PERFORMANCE ON THE EAST FRONT OF THE CAPITOL

WEDNESDAY, SEPTEMBER 17, 1975

HOUSE OF REPRESENTATIVES,
SUBCOMMITTEE ON PUBLIC BUILDINGS AND GROUNDS
OF THE COMMITTEE ON PUBLIC WORKS AND TRANSPORTATION,
Washington, D.C.

The subcommittee met, pursuant to notice, at 10:10 a.m. in room 2253, Rayburn House Office Building, Hon. Teno Roncalio (chairman of the subcommittee), presiding.

Mr. RONCALIO. The Committee on Public Works and Transportation's Subcommittee on Public Buildings and Grounds will come to order.

The subcommittee will concern itself with the joint resolution to authorize the procedure for the acceptance or appropriation of funds for the establishment of a sound and light performance on the east front of the Capitol.

This is House Joint Resolution 621 and House Joint Resolution 635.

Mr. Pickle, my colleague from Texas, is here, and we have statements from Mr. O'Neill, majority leader of the House; Mr. Rhodes, minority leader of the House; and from Mr. Anderson of Illinois and Mr. Pickle.

We have received Report 93679 from the U.S. Capitol Historical Society of the last Congress.

We have a list of witnesses which include the Architect of the Capitol, Mr. Schwengel, and then we may ask questions of Mr. Hanson, Mr. Patton, and Mr. Maury.

So, without further delay, why do we not begin with you, Mr. Pickle?

Will you please let us know why we should authorize this appropriation? And what we can do to hold it down from the figure that was asked?

STATEMENT OF HON. J. J. PICKLE, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF TEXAS

Mr. PICKLE. Thank you, Mr. Chairman.

First, I would like to extend my appreciation to you and to the members of the committee for holding these hearings.

It has been relatively short notice, but if we are to do anything, we must do it quickly. I appreciate particularly that you would come such a great distance this morning. I thank you for it.

Mr. RONCALIO. I was glad to get away from the long days in Wyoming. I am glad to be back.

(5)

Mr. PICKLE. Mr. Chairman, I was out in Wyoming, and I always thought they were wonderful days. Good people, good hunting.

Mr. RONCALIO. Flattery will get you everywhere.

Mr. PICKLE. Mr. Chairman, I ask permission, at this point, to include in the hearing record my prepared statement and the statement of Hon. Thomas P. O'Neill, majority leader of the House; and the statement of Hon. John J. Rhodes, minority leader of the House.

Mr. RONCALIO. Without objection, so ordered.

[Statements referred to follow.]

STATEMENT OF HON. J. J. PICKLE, A REPRESENTATIVE IN CONGRESS FROM
THE STATE OF TEXAS

Mr. Chairman, the sound and light medium is recognized world-wide as one of the most dramatic means known today to present the history of a place and people. A sense of the past is important to understanding the present and coping with the future. Few experiences can surpass the impact of a sound and light show in taking its audiences on a journey through time.

A few years ago the idea was conceived to have a sound and light presentation of the history of our own great nation at the East Front of the Capitol. The upcoming Bicentennial provides the perfect backdrop for such an endeavor.

Legislation previously passed by this Committee and the Congress authorized a study of the feasibility of the construction and presentation of a sound and light show on the East Front. The study has been completed under the able direction of Mr. George White, Architect of the Capitol. The U.S. Capitol Historical Society has provided funds for the feasibility study, for general plans for the show, and has other donations ready for the furtherance of this program. The Society is proceeding now to carry out the program exactly as authorized and it will continue to do so.

Under the able co-chairmanship of Mrs. Betty Ford, Mr. William N. Batten, and Mr. Douglas Fairbanks, Jr., the National Advisory Board continues to raise funds for the sound and light program. Other members of the Board are Mr. Joe Allbritton, Mr. L. Berkley Davis, Mr. Felix DeWeldon, Mr. Ernest Hayes, Senator Daniel Inouye, Mr. Austin Kiplinger, Mr. Goddard Lieberson, Mrs. Clare Boothe Luce, Mrs. Jane Marilley, and the Honorable George Romney.

However, there is a need to speed up the construction of the sound and light show if it is to be available for the Bicentennial celebration. Although funds continue to be raised for preliminary requirements, it appears that the Society will not be able to raise enough funds to construct the show in time. Therefore, we are asking the Congress to provide the necessary funding so that this program may be speeded up.

This funding request is co-authored by the Democratic and Republican leadership. It would entail the spending of federal funds, approximately \$4.5 million, on federal property in the very heart of the nation. I think, therefore, that it is fitting we should ask Congress to speed up this program.

All of us could speak for hours on the glories of our Capitol and its meaning. I could speak of the march of pageantry on September 18, 1793, as George Washington led a parade across the Potomac and up to Jenkins' Hill to lay the Capitol's original cornerstone. In 1793, the people were as unsure of the future as we are today. Europe was being torn by war and revolution, and the new country in North America was still looked upon as a temporary nuisance by some of the leaders of Europe.

But the people then as today were proud. To lay the cornerstone of a new, majestic building in a new capital city was one very meaningful way to swell up their chests and say, "We are something, and we are going to make it."

Even in the darkest hours of our nation, our peoples' thoughts have turned again and again to their Capitol on Jenkins' Hill.

The interplay of sound and light bouncing off a majestic building is an impressive way to show history. What better place is there for such a show than the East Front? What better method is there to rekindle our past in order to build our dreams for the future?

I know of none.

Washington, D.C. needs to put its best foot forward to receive the millions of visitors expected during 1976. We need a center attraction to focus on our origin, growth and future. The sound and light medium is the perfect project for all

America to see free of charge. It may be the only new main attraction we have for America. It will be the center piece of history and beauty for our Bicentennial. I think we need to authorize it immediately. A delay of 60-90 days will make it impossible to complete.

Mr. Chairman, Members of the Committee, I hope, therefore, that you will look favorably on this request to speed this program along so that we may do justice to our beautiful and historic Capitol in the Bicentennial year.

Thank you.

STATEMENT OF HON. THOMAS P. O'NEILL, JR., MAJORITY LEADER OF THE HOUSE OF REPRESENTATIVES

Mr. Chairman, I was the author with Congressman Ford to H.J. Res. 736, a proposal to authorize the United States Capitol Historical Society, under the direction of the Architect of the Capitol, to do a feasibility study for a Sound and Light Show at the Capitol. That feasibility study is now complete. I now strongly favor my bill before you today, to enhance the opportunity for early development of this program.

I would like to reiterate my confidence in the United States Capitol Historical Society for their excellent program to help us and all Americans, and indeed the world, to become more aware of our history.

Mr. Chairman, since the introduction of the first bill, the Society has again produced an excellent calendar, this time with emphasis on the Bicentennial. It has been made available to us for distribution and for all Americans to acquire. The Society is now in the final stages of the 10th edition of *"We, The People"* which is the best selling book of its kind in the world. This I believe, Mr. Chairman, is a fine tribute to the Society.

Within the past year, the art work in the Capitol by Allyn Cox and a gift of the Society, has been completed and is there for us all and all of posterity to enjoy. I am told that the Society has plans for continuing development of work in that area at no cost to the taxpayer.

Mr. Chairman, the major achievement of the Society during the past year is a film for visitors who come to Washington to see and for film libraries in all educational institutions entitled, *"City Out of Wilderness: Washington"*.

It pleases me to remind the Committee that the film was nominated for an Academy Award and the Society received the Golden Eagle award from the CINE Committee. Mr. Chairman, I have purchased a copy of this film and made it available to my constituents throughout my district and I am happy to report that the response and comments by educational leaders and by students has been overwhelming.

Mr. Chairman, the first phase of work provided for in H.J. Res. 736 for a feasibility study on Sound and Light, has been completed at the cost of \$70,000, paid for by the Society from funds collected. This study has been approved, with amendments, by the Board of Consultants of the Society, by the Task Force on History of the Society, and by the Board of Trustees of the Society. It has been favorably recommended by the Architect of the Capitol to the House and Senate leaders and all have approved it. Senate Commission on Arts and Antiquities will consider it at its next meeting.

In anticipation of its approval, the Society has some well-conceived plans to challenge all Americans and American institutions to raise the costs of this wonderful contribution to the Bicentennial period. The problem for them is to get the funds to make this a reality by July 4, 1976. The purpose of this Bill I have authored with others, is to make money available now for the project. Mr. Schwenkel, President of the Society, with the support of the Board of Trustees, has pledged to continue to seek funds for the project. The Society will turn the fund over to the Architect of the Capitol and over to the Government to apply to the total costs.

The total cost is Ten Million Dollars and I understand details of the costs will be furnished by the Society. Mr. Chairman, the feature I like especially is the plan to put sufficient funds in a trust fund to pay the operation and maintenance of the Sound and Light program, so that, all visitors to Washington, D.C. will be able to see this magnificent display without cost to the government or to the visitors. Mr. Chairman, I suggest early consideration of H.J. Res. 635, because I think the Sound and Light program will be one of the best contributions that will be made in the entire United States to the Bicentennial celebration.

STATEMENT OF HON. JOHN J. RHODES, MINORITY LEADER OF THE HOUSE OF REPRESENTATIVES

Mr. Chairman: I have joined the House Leadership in cosponsoring H.J. Res. 635 and I am pleased to have this opportunity to appear in support of this legislation. It is designed to enhance the Sound and Light program.

Mr. Chairman, the great historian Allan Nevins has written and I quote: "History is not merely a great teacher of patriotism, but the one indispensable teacher, the more we know about the struggle which made the nation, the great men who led it, and the principles which sustained its people in time of trial, the deeper will be our feeling for our country." The Capitol Historical Society began in July 1962, and since that time it has been very active in publications and, more recently, in the development of a film entitled "City Out of Wilderness: Washington."

It is worthy of note, Mr. Chairman, that the Society has never asked for nor received any appropriated funds for its informative activities. The plans envisioned in this bill for the Bicentennial, Sound and Light, to be entitled OUR CAPITOL: FREEDOM SPEAKS, will have a great impact on the hearts and minds of the American people who see it.

The President has said: "OUR CAPITOL: FREEDOM SPEAKS will serve as a continuous source of awareness of the background of our Democratic government, the greatness of our land and the promise of our future." I agree.

Mr. Chairman, this program is a new idea. Economic conditions across the country have not been conducive in the last few months to raising sufficient money for this program. It has taken longer than expected to collect the ten million dollars the feasibility study estimates will be its cost.

Because it is their desire and mine, and I hope yours, to have this innovative plan become a reality next year, I think it is appropriate that the Congress take an interest and help assure the leadership and friends of the United States Capitol Historical Society that they can begin work on this program at the earliest possible date.

I can assure the Committee that the Society has some practical plans to collect the money. One is an ambitious mail program to reach millions of Americans who they believe, and I believe, will respond to a direct appeal. The Society has agreed, that as those funds come in, they will be applied to the costs of the project, either to the Architect of the Capitol, who will be in charge, or to the government.

Mr. Chairman, I support H.J. Res. 635 because I believe Sound and Light will be a very effective program that can help citizens of America more fully appreciate our history and heritage. It will be a most effective way to encourage greater interest in this history.

In the program is a provision for an endowment fund. The interest will pay for maintenance and operation of the program and guarantee that no citizen who visits Washington will have to pay to see it. Sound and Light will be a continuing program without cost to the government.

I urge early consideration and passage of this legislation.

Mr. PICKLE. Mr. Chairman, in summary, let me say this.

I am a member of the U.S. Capitol Historical Committee and a member of the executive committee, and have worked with the committee for some 5 years. I consider this work one of the real pleasures of my experiences here in the Nation's Capitol.

I am very proud of what this society has done, and Mr. O'Neill points out to you that we, the society, have published the booklet, "We, the People."

It is in its 10th edition. We have finished the artwork in the Capitol by Mr. Allyn Cox, who is one of the Nation's outstanding artists. And this artwork, in the hall leading to the House Restaurant and Bank, is a thing of beauty, in my opinion.

We have just finished the film this last year, "City Out of Wilderness: Washington," and a new calendar, a Bicentennial calendar.

All of these things are done at no expense to the Government, and in value they count up or add up to tens of thousands of dollars.

We appeared before your committee a little less than 3 years ago, asking that the sound and light project be authorized to the extent that the Architect of the Capitol would be given the authority to conduct a feasibility study and to make that report to the House leadership and similarly to the Senate leadership, represented by the Arts and Antiquity Committee.

The feasibility study has now been completed, all paid for by the society. Some general plans, in some respects, detailed plans have been made for the lighting; that is, the sound and light project.

We have a lot of work that is being forwarded and carried on, all paid for by the society, as we have stated to you.

We feel, though, that if we are to make sound and light available by 1976, we must ask that the Congress speed up the project to the extent that we could have the right to use appropriated funds and such donations as may be given and jointly carry this project forward.

So, we are asking that that be done and now it is a deviation from what we had asked similarly.

We had told you that this would be funds raised from the public and would not be taxpayers' money. To that extent, we are now asking for an exception to that general rule.

We will continue our fundraising procedures, which we have well underway now, with some national people helping us, such as Mrs. Gerald Ford, Mr. William Batten, head of J. C. Penney's, and Mr. Joe Allbritton.

We have top people around the country trying to raise this money. But in the normal course of events, it would take us 90 to 120 days to get the money raised, or probably longer.

On this time frame, if we do that, we will not meet the 1976 Bicentennial day of July 4.

So we have the question, How can we speed it up? We are simply asking this subcommittee and the full committee to grant us the right to use such appropriated funds that may be needed. We could then proceed with our fund, carry on our work as promised.

We have every reason to believe, as Mr. Schwengel will tell you in more detail, that we can accomplish raising the money. But if we are going to have "Sound and Light" for 1976, then we must move to development now.

We are on limited time because we must get the script finalized and the equipment located and brought in.

Now, I am going to leave to the Architect of the Capitol, or Mr. Schwengel, or Mr. Hanson, the technical questions that you might have. This is not going to affect parking and will not affect the flow of people in their ingress and egress on the Capitol Grounds.

I just make the appeal to the committee to give us the right to use such appropriated funds, to make "Sound and Light" a reality by 1976.

I venture, in 1976, perhaps the only new thing or edifice or project we will have for the Nation to see in Washington, perhaps will be a sound and light.

It is recognized over the world as perhaps the most dramatic media to show the history of the people and the place.

We need to get the project.

It is shown now in Rome and Athens and other key places of the world.

Mr. RONCALIO. It has been shown in Paris and Rome and Athens and where else?

Mr. PICKLE. In Egypt by the Pyramids.

Mr. RONCALIO. What is it?

Is it a movie? a panorama? a festival?

Mr. PICKLE. I will give you my impression of it but I would ask for the Architect to describe the project in detail.

Mr. RONCALIO. You have seen it?

Mr. PICKLE. It is an interplay of lights.

Mr. RONCALIO. Have you seen it?

Mr. PICKLE. Yes. It would be an interplay of lights on the front of the Capitol and it would use primarily slides to be put on a film. It is sound and light, flashed on different parts of the building as the story is told through a loudspeaking system.

It is on tapes rather than on slides.

Mr. RONCALIO. I appreciate your explanation for asking for public funds, but do not let that dissuade you or detract from the fact that you have never been asking for public funds.

Mr. PICKLE. Nothing has been done in the private sector.

The Kennedy Center was not to have cost more than the \$40 or \$41 million, yet its bill has grown to more. The center asked for \$50 million in funds after it had been given many millions for the marble.

So, I think the Congress can appreciate the need for funds in the Bicentennial.

Mr. RONCALIO. What we want to inquire is: Why \$5 million?

Can we shave that down a little?

Can it be less, and we will deliberate it quickly and responsibly. My chief counsel just tells me it went up to \$10 or \$11 million.

Mr. PICKLE. The total would be \$10 million or less, if we go into all stages.

What we would ask this committee, though, is help to get a script written, the lighting and the wiring put in and the arc for the lights.

We are not getting into the bleachers at this point.

Mr. RONCALIO. You are not getting into cost of the bleachers?

Mr. PICKLE. No.

Mr. RONCALIO. Will your cost include the power to be consumed?

Mr. PICKLE. No; not now, because that may take later, and we will continue our efforts.

But we would be asking, probably, an amount of \$4.5 million to complete phase 1.

Mr. RONCALIO. If the \$10 to \$11 million does not include the cost of the power and the stands to be constructed, what does it include?

Mr. PICKLE. Well, the \$10 million does include the entire thing, but the first phase of it would be the script, what we are going to say, the research, the wiring, the arc—that is, the lights that would be recessed in the ground, and that type of construction.

I believe I am correct in that.

It would not get into at this point the bleachers. The bleachers, that would go into the ground would constitute part of the \$10 million total.

Mr. ROBERTS. Would the gentleman yield?

Mr. RONCALIO. I would be happy to yield to a question of my colleague, Mr. Roberts.

Mr. ROBERTS. I am going to give you a vote on it, but I do not think you have a prayer.

Let me tell you this, you already have some news media making fun of this thing. It is another thing to fatten up the Congress—and it is not so.

I just do not want you to get your heart into it.

You and I have been working this game for 30 years and I do not see that you are going to have much luck. I just want to be honest with you.

Mr. PICKLE. I would venture that the Congress is going to pass this favorably, that the people will support it, and that the media will give it strong—

Mr. ROBERTS. They are already panning it, as you know.

Mr. PICKLE. No.

Mr. RONCALIO. I have already seen one adverse story.

Mr. PICKLE. No, I would differ with you.

If you have reference to a story reported, the reporter said they were very much in favor of it.

Mr. ROBERTS. I am talking about the news article. I just do not want you to get your heart into it.

Mr. PICKLE. If sound and light is recognized the world over as probably the finest way to dramatize the history of the people, it is recognized in Cairo, Athens, and Rome. I do not see why in the United States we could not have sound and light on the east front of the Capitol.

Mr. ROBERTS. Simply because if you come and ask for authority—if you ask for appropriations, maybe we could do it. But it is a pattern.

Mr. PICKLE. It may be a problem.

Mr. ROBERTS. It is a problem.

Mr. PICKLE. Mr. Chairman, could I do this—I would ask permission, unless there are other questions, that General Counsel Hanson might make a statement.

Mr. Hanson is a member of the committee of the original Historical Society.

He led the fight to help the create the Iwo Jima Monument here at no cost to the taxpayers basically and has been our legal counsel and strong supporter for years.

He has an important meeting at which he is on the program and has asked if he could make his statement at this point.

Mr. RONCALIO. Fine.

Any questions of Mr. Pickle, Mr. Abdnor?

Mr. ABDNOR. No.

Mr. RONCALIO. From the staff?

No?

All right, thank you very much, Mr. Pickle. We are delighted that you came.

I have a problem when you would want to move ahead on this—we have to discuss it someday.

Mr. PICKLE. Let me have the agreement of the committee and talk with you further about this.

Mr. O'Neill is an author and a strong supporter of it. I would like to check out how he would like to proceed on it and have the unanimous support of both Democratic and Republican leaders.

Mr. RONCALIO. All right, gentlemen. Happy to have you here. Proceed with your statement.

STATEMENT OF HON. FRED SCHWENGEL, PRESIDENT, U.S. CAPITOL HISTORICAL SOCIETY, ACCOMPANIED BY ARTHUR HANSON, GENERAL COUNSEL, HISTORICAL SOCIETY; OLIVER PATTON, EXECUTIVE SECRETARY, HISTORICAL SOCIETY; AND WILLIAM MAURY, EDITOR AND HISTORIAN, HISTORICAL SOCIETY

Mr. HANSON. Mr. Chairman, in accordance with the rules, I filed my statement with you, but if I may, it is brief and I would like to read it.

Mr. RONCALIO. Yes, sir.

Mr. HANSON. Mr. Chairman and members of the subcommittee, it is an honor and privilege for me to appear before you today in my capacity as general counsel and member of the board of directors and executive committee of the U.S. Capitol Historical Society. I am a senior partner in the law firm of Hanson, O'Brien, Birney, Stickle and Butler, with offices in Washington, D.C.

I have been associated with the society since the date of its founding, more than 12 years ago. I have had the privilege of working with former Congressman Fred Schwengel in the days before the society was founded in the early formative period. I feel honored to have participated in the birth of this society and to have been permitted the privilege of continuing to serve it and our country in a fashion which I believe is beneficial both to the Congress of the United States and to the people generally.

I know that I need not remind the subcommittee of the society's part in the beautiful murals adorning the Halls in the entry way to the Hall of the House of Representatives, and you are all, of course, well aware of the great contribution that "We the People" has made to a better understanding of the functioning of the House and Senate of the United States and its related committee systems. This work has given the people a better understanding of the greatness of our Capitol.

The joint resolution introduced by the leadership of both parties in the House of Representatives seems to me to be the only way in which we can possibly secure the building of the sound and light show and the attendant structures relative to it in time to participate in the celebration of the Bicentennial.

As you know, our society has been assiduously working to raise the substantial funds needed which are more thoroughly described by Messrs. Pickle and Schwengel and the Architect of the Capitol, Mr. White, in their statements.

We expect that over a period of time, we will be able to raise the funds not only necessary to build the sound and light program, but to maintain it and operate it in the future. It is not unusual, however, for such projects to take considerable time and effort.

I am reminded that, as president of the Marine Corps War Memorial Foundation, our records show that it took us 9 years to complete the building and the erection of that great monument across from the Lincoln Memorial. Today, it is the second most frequently visited monument in the Washington area, the Lincoln Memorial being first.

I call your attention to this because the Federal Congress participated in that to a great extent. The land upon which the Marine Monument, more popularly known as the Iwo Jima Memorial, stands, I am informed, is certainly worth more than \$1 million an acre today. The Congress, by a similar joint resolution, gave this land to the Marine Corps War Memorial Foundation.

I might interject there, Mr. Chairman, that that was formerly known as the Nevius tract. It contained 27 acres of land. It cost the Federal Government \$17 million to condemn it.

The Congress gave it to the Marine Corps War Memorial and we allowed the Dutch to put up their tower. Unfortunately today the birds have more use for the tower than anyone else.

But we also have transferred additional parts of that land to Arlington Cemetery for future use.

I think no one could question the benefit to the people of our country of this great work in which the Congress participated. I cite this as just one example in our Capital area which, although not establishing any precedent, does give credence to the request before this subcommittee today.

I know that the executive committee of the society, both as a committee and personally, has pledged itself to do all in its power to raise the necessary funds and to reimburse the Treasury of the United States to the extent possible and further to raise the funds necessary to service the show in the years to come.

I would urge that if the Congress desires to have this great work completed in time for the Bicentennial, it take the action requested in the joint resolution. I know of no other way that this can be done in timely fashion. If time means nothing, then we are on the course of raising these funds over a period of some few years insofar as I see the problem with the attendant delay thereby entailed.

Now, I would like, if I may, Mr. Chairman, to interject to a couple of things you asked Mr. Pickle.

Basically, the study for the sound and show costs the society some \$77,000. This was done under contract with the gentlemen from France who are the world's greatest experts in it.

I personally, have seen the shows in Athens and Paris, and I also have seen—

Mr. RONCALIO. What was the subject matter of the show you saw in Athens?

Mr. HANSON. The history of Greece and the lights play upon the Pantheon and they broadcast through tapes from a box control, a central control, they broadcast a history of Greece from its earliest days, and the whole history of the country.

They play the lights on the Les Invalides, and they broadcast a show that lasts some 30 minutes, the story of France.

Mr. RONCALIO. Is the production taped or filmed?

Mr. HANSON. It is taped, Mr. Chairman.

Mr. ROBERTS. Why would this cost \$10 million?

Mr. HANSON. That does not.

The great cost lies in the cost of the light installations themselves which at the Capitol have to be hidden entirely, and the plans that have been submitted to you gentlemen, I am sure, by the Architects for the planning or if not should be, will show you that these plans

for lights are all set in areas as permanent installations at the Capitol where they will never be visible to the public or intrude on the public's appreciation of the Capitol in normal daytime procedures.

Mr. RONCALIO. Why permanent installations?

Mr. HANSON. You cannot run lights in and out, Mr. Chairman.

Mr. RONCALIO. Why—you do not mean permanent?

I assumed you meant lights set there until the Bicentennial celebration is over.

Mr. HANSON. No, the show would stay and the other points on the stand themselves, which have been mentioned, those would be highly costly because the plan is to submerge them in the park area out there so that they could be raised at night hydraulically, and they would be the stands that you would have inaugurals in the future, and you would not have your parking areas over there blocked off for 5 months at a time as you do now every 4 years.

I have lived in this city all my life and have attended just about every inauguration that I can remember.

Mr. RONCALIO. You got it through the Architect?

Mr. HANSON. Yes, sir.

He has all the plans on it and he should be the one to answer the questions better than I am, but I am very interested in it.

Mr. RONCALIO. Mr. Roberts, any questions?

Mr. ROBERTS. No questions.

Mr. RONCALIO. Mr. Abdnor, any questions?

Mr. ABDNOR. No questions.

Mr. HANSON. Thank you very much, sir. I appreciate the privilege.

Mr. RONCALIO. All right.

Mr. Schwengel.

Mr. SCHWENGEL. Members of the committee, it is a real pleasure to come back home.

I served on this committee for 16 years and many of them with you, Mr. Chairman, and other members and I thank you so much for the courtesy you have extended while a member and I want to again commend this great committee for the work they have done, for the country, of many aspects of public works, and particularly the highway system.

I come today on behalf, and ask unanimous consent, Mr. Chairman, if I may extend my remarks at this point—

Mr. RONCALIO. We will insert your statement in the record at this point.

[The statement referred to follows:]

STATEMENT OF MR. FRED SCHWENGEL, PRESIDENT, U.S. CAPITOL HISTORICAL SOCIETY

Mr. Chairman and members of the committee: I thank you for this opportunity to come before you again on behalf of the United States Capitol Historical Society. H.J. Res. 635 authored by Congressmen O'Neill, McFall, Rhodes, Anderson and Congressman Pickle is a bill to assure the immediate beginning installation of a planned "Sound and Light" program for the Bicentennial. Mr. Chairman I want to thank Congressman Pickle who is a member of our Executive Committee for his wise leadership and help in so many ways. I want to make it clear that this legislation was not suggested by me, rather it was as I understand suggested by Congressman Pickle, who is also a member of our Executive Committee and therefore well aware of some of our problems in seeking to fulfill the commitment we made when we appeared before your committee on behalf of H.J. Res. 736;

which in summary was to provide for a feasibility study for Sound and Light and to present that completed study after approval by our Board of Consultants, and the executive Committee of the Society to the Architect of the Capitol, who in turn would be authorized to present it to the Leadership of the House for their review, comments and suggestions and/or approval.

The study has been completed, it is here in this form. The study has been recommended by the Architect of the Capitol with certain amendments to the House Leadership and to the Commission on Arts and Antiquities of the U.S. Senate. The House Leadership has approved as is evidenced by the bill before you and remains only to be approved by the Senate Commission on Arts and Antiquities. They have had some questions that I believe have been satisfied and so I am anticipating approval by them at an early date.

Mr. Chairman, the bill before you H.J. Res. 635 is a proposal to amend Public Law 93-226 and in effect it would make money available for the implementation of the Sound and Light project. The bill makes no reference to the fact that the Historical Society and its friends will continue to do whatever they can to fully underwrite the costs of the installation but they ask for and did receive a commitment from me that the Society would continue in every way they could to raise the necessary funds as was originally planned and promised to this Committee and to the Congress to pay the total costs for the development, installation of and production of the Sound and Light program for the East Front of the Capitol. The principle reason for that has been explained is to make money available so that we can hopefully have the installation and program ready for July 4, 1976.

Mr. Chairman, I herewith pledge for the record that the Society keenly feels an obligation to do what they had promised to do when H.J. Res. 736 was passed by this Committee, the House and the Senate; and in addition you have my present commitment that I will do anything and everything within reason, good taste and honesty to pursue this obligation. We have accepted the challenge "ask not what your country can do for you, ask what you can do".

Mr. Chairman and Members of the Committee, as evidence of the policy of the Society in this regard I ask unanimous consent to place in the record following my statement the fact sheet on the Bicentennial programs of the United States Capitol Historical Society recently prepared for our use as we proceed in the campaign for the necessary monies for the implementation of the project.

I should like to now call your attention to our record thus far of contributions to the history and art and the improvements of the Capitol. Since our founding we have underwritten the cost of the art program on the House side, a place to be called 'Capital Hall', costing approximately \$100,000.00. We have retained Allyn Cox to prepare a master plan for continuing art plans and have a commitment from the D.A.R. for an additional \$150,000.00 for this. We have had a team of historians working over a period of five years to produce the first bibliography on the Capitol with an approximate cost of \$100,000.00. Other gifts included items of furniture, art pieces, and other acquisitions totals include the costs of basic research totalling another \$100,000.00 or more. We have created an endowment fund for history approximately \$300,000.00 and the income of this is dedicated entirely to research for future publications and programs.

In order to meet the challenging need and therefore to help people better understand Washington when they visit here, we accepted the responsibility and created a film comparable to the 'Patroit' you see at Williamsburg before you make the tour of the historic Williamsburg area. The film is a reality at a cost outlay of \$400,000.00 and a contribution of at least \$100,000.00 by the United States Capitol Historical Society History Department and others for a total of \$428,000.00—\$66,000.00 of this contribution by the Society after the discussion to proceed with the film. This was largely financed by funds by corporations, by people and by funds for this purpose collected and given to us by the United States National Park Service. Many of you have seen this film. It was nominated for an Oscar and has received the top CINE award entitled the Golden Eagle award.

Mr. Chairman, I cite these foregoing facts to show you the precedent for sharing this type of thing has been set by our organization and cite also the dedication and capability to do this.

Now, Mr. Chairman, I would like very briefly to say in regard to Sound and Light that it will be the world's most elaborate, meaningful, stunning and historical display of "Son et Lumiere" (Sound and Light). This exciting new art form has proven to be very successful at the Acropolis in Athens, the Tower of David in Jerusalem, Les Invalides in Paris, the Pyramids in Egypt, Persepolis in Iran, in cultivating interest in the history and heritage of those areas.

"Son et Lumiere" evokes history's major events on the actual sites where they took place, by playing—not on a stage—but on a structure and in the imagination of the viewer. Against the magic of night sky, a combination of specially cued lights, sound effects, recorded voices and symphonic music will play across the Capitol's East Front, telling the story of freedom's home, its evolvment and the people who built it, in an extraordinary and moving pageant. Sophisticated stereophonic loudspeakers and extensive lighting equipment will be installed completely out of view around the Capitol grounds. When the program begins, the "Son et Lumiere" effect seems to come from nowhere and everywhere. The music, light and sound will evoke the spirit of history more surely than live actors could.

From the dream and courage of 1776, through the early struggles of nationhood, the trial by fire in the War of 1812, the agony of the great Civil War, right up to the achievements and promises of modern times, "OUR CAPITOL: FREEDOM SPEAKS" will kindle a new interest in America's heritage in millions of visitors every year.

Mr. Chairman, I have in the past two years made it my business to do my best to acquaint the Members of Congress with the Historical Society's program and always with emphasis on the potential of Sound and Light, when I visited with over 500 different Members of Congress. And I guess one of the best responses that I received from the various presentations came from the President of the United States when he was still a Member of Congress, when he said "The light and sound production will be a kind of landmark for America * * * it seems to me that a more impressive and beautiful contribution to our nation's Bicentennial could not be imagined or desired."

Mr. Chairman, I want again to thank you for the opportunity to be here and for the attention you have given this matter in the proposed legislation and in closing I would like to reiterate my pledge to you, it is that I will dedicate the best and all the talents I have toward the realization to have this project funded in such a manner that it will not add to the tax load of the American people. In other words, if you pass this bill and make the necessary appropriations for the implementation of H.J. Res. 736, the Society feels obligated and I feel obligated to apply all our energies to fulfill our commitment. Whatever part has been used in the terms of H.J. Res. 635 as passed will be replaced by funds as collected and paid back and thereby become a lasting gift to posterity.

Mr. Chairman, I fully agree with the great American who said, "Americanism must be more than the cause of the individual. In this great fulfillment, we must have a citizenship less concerned about what the government can do for them and more anxious about what they can do for the Nation."

Finally Mr. Chairman, I thank this committee, all the Members of Congress who have been so helpful through the years to make the programs of the Society so acceptable and successful.

Mr. SCHWENGEL. I would like to speak off the cuff, so to speak, and then go into a question and answer period and maybe I can be helpful in certain aspects of this.

This idea began, Mr. Chairman, with Douglas Fairbanks who came here over 15 years ago and suggested to the leadership of the Congress that we consider then the installation of sound and light programs.

The suggestion did not bear fruit until Henry Reuss, suggested it about 10 years ago. Later Henry came to me and said, "Fred, why is not this a good project for the Historical Society?" I agreed to look into it.

I did not know much about sound and light so I immediately started looking into it and getting some information on it, and the more we looked at the idea, the more we studied it, the more we began to realize the Capitol is a proper place to have a sound and light program. The Board then authorized me to appoint a committee on this and the committee considered it and came back with recommendations that we study it further.

In order to convince ourselves that this is an art form for America and also to find out where the talent is, the Board authorized me to appoint a committee to travel to Europe and I planned to go with

them, but I was at that time a Member of the Congress, business before the Congress that kept me here.

But George White, then the new Architect of the Capitol, accepted an invitation, as did Bill Maury, our Chief Historian, and Bill Coblenz of the Library of Congress.

Many of you will remember Bill Coblenz. He was the chief speech writer at the Library of Congress, a very talented man and one of the originators of the Freedom Train. They made the trip and made a report to the Board of U.S. Capitol Historical Society. That first report is in your record of several years ago.

So then we moved on and we came to you 2 years ago and asked for authorization to work with the architects, to do the studies, and those studies are now complete and they are before you.

We found out in the process that the best talent in the world is in France. There were two people, Pierre Arnaud and Andre Weil, who were partners of this firm.

All of the investigation revealed that these were the best and most experienced people and where the authors and producers of most of the sound producers in the world, there were 150 of them.

These people are the authors, producers and creators of 78 of them, and all important ones.

They are the authors and producers. It is the Tower of David in Jerusalem, the Acropolis in Athens, Persepolis in Iran, the Pyramids in Egypt, Versailles, Strasbourg, these are all the big ones.

England has a lot of sound and lights also. They were produced by an English organization.

The report indicates that it is feasible and it certainly indicates that it is desirable and we proceed with the studies that were paid for from funds that we collected and the report has been before the Congress.

On the cost, it has already been stated the actual installation of the approximately 400 loudspeakers in different parts of the campus and in the Capitol itself—

Mr. RONCALIO. You would install 400 loudspeakers?

Mr. SCHWENGEL. They estimate in the report that it would take that many to do it properly, in a manner that they would be hidden away, in the daytime, which makes it costly, and come in position with a hydraulic electronic system at night. They would be installed in front of the Capitol and on the roof of the Capitol.

They also recommend installation of 100 lights. They, too, would be hidden away. Many of these would be on the Capitol. That part of the program and the development of the program itself, the council, the central system, would cost \$4,500,000, is the estimate.

A total of \$2 million would be the cost if we go ahead with installation of the bleachers.

Also, \$3.5 million of that budget is to be set aside in a foundation fund from which we would use the income to pay for the cost of operation and maintenance.

On the matter of energy, it should be pointed out that some people have objected because of the extra energy load.

That is not true. The producers claim that you would not use 20 percent of energy during the program that you would during the normal lighting of the Capitol area.

So the energy load and cost would be reduced during that period of time.

Mr. ROBERTS. Do these Frenchmen have some kind of copyright on this, is that it?

Mr. SCHWENGEL. No; there are no copyrights. Anyone can do it if they have the talent and experience.

We have an agreement with the Frenchmen that in our case they would work with American board of consultants, and an American task force on history, and task forces on drama and music, and they are all American.

We required that the specs be written so that American equipment can be used throughout. There might be one exception, and that is the central control system. That covers some of the salient points on the equipment.

Maybe I should let you ask questions. I will try to answer them.

Mr. ROBERTS. No questions, Mr. Chairman.

Mr. RONCALIO. I have no questions.

Mr. Walsh?

Mr. SCHWENGEL. I would like to ask if in the time that you have here, Mr. Maury and Mr. Patton, my executive assistant, and I think at this point it would be well to hear from the Architect himself, who has been legion in this sort of thing and I think one of the greatest architects we have ever had, to see the involvement and improvement in the decoration of the Capitol for the Bicentennial period.

Mr. WALSH. I have just one question, Mr. Chairman.

Mr. Schwengel, I am sorry I am late. I just got off the plane and I just got here as soon as I could, and I am sorry I missed the testimony. I do have a question on the equipment.

As I understand, it will be mounted in front of the east part of the Capitol?

Mr. SCHWENGEL. The equipment will be all over the front. They come into play—

Mr. WALSH. There will be no new construction in front of the Capitol?

Mr. SCHWENGEL. There will be nothing visible in the daytime.

It will only come into position during the program time.

Mr. WALSH. Is it mobile equipment?

Mr. SCHWENGEL. No, it is a program that is installed in place.

Mr. WALSH. There will have to be construction going on to put them underground?

Mr. SCHWENGEL. Yes; that Mr. White can talk more to that point because he worked closely with the people who are doing the studies.

Mr. WALSH. How long will that construction go on?

Mr. SCHWENGEL. He will answer that because he talked with the people in France as late as yesterday or the day before yesterday, I guess it was, to get some assurances on how soon we get moving and what we can do and how long it will take.

I understand that if we can get going soon within 8 months, we can have it installed with the exception of the seating arrangement.

Mr. WALSH. And the equipment will be removed when the program—

Mr. SCHWENGEL. It goes out of sight. It folds underground.

The hydraulic system. In other places where you see sound and light, you see the wiring and the sound system all over on the ground.

No one would stand for that. This is the reason that it is expensive.

Mr. SULLIVAN. Mr. Schwengel, are we talking about taking out the parking and putting this underground all this equipment, the bleachers and the necessary electrical equipment?

Mr. SCHWENGEL. Some of it will be out on the Capitol itself.

I have not taken a detailed look at this. On the roof of the Capitol—

Mr. SULLIVAN. But a certain percentage of it will be on the ground?

Mr. SCHWENGEL. Yes.

Mr. SULLIVAN. And the figure that was given by Mr. White, the figure of \$10 million, that is an estimated cost and not an actual cost?

Mr. SCHWENGEL. It is estimated as much as you can estimate it.

We think it is a realistic—I really believe it is a realistic figure.

Let me point out also to the committee, I deeply sense the commitment we made 2 years ago, and I want to point out it was not my idea, this bill being introduced.

It was the idea of Mr. Pickle who called together the leadership of the House and Senate, and who said, look, let us have this for the Bicentennial year.

So we have a sophisticated plan to get the money. I think the people who will respond this morning, I met with the top echelons of the organization, came down especially to tell me that their whole organization, public relations and development and advertising, writers and all, will help us full time, if needed.

This is an involvement here that I think will bid and hopefully we will not need any funds. But if we get assurances of funds, we can start now and have it hopefully by July 4 of next year.

That is the reason for this bill, as I understand it.

Mr. WALSH. I have one other question, I guess, Mr. Chairman. Maybe I should direct it to Mr. White.

Has the American Association of Architects approved this project? Has it been discussed with them at all?

Mr. WHITE. No; not as far as I know.

Mr. RONCALIO. Do you expect any opposition?

Mr. WHITE. No.

Mr. SCHWENGEL. I have talked to numbers of people who are members, that are excited about it. I cannot imagine any opposition.

Mr. WALSH. Do you have any type of prototype that we can look at the way this works?

Mr. SCHWENGEL. It is a little bit hard to do that.

Let me try to describe it with words, and that is almost impossible.

Mr. WALSH. I would assume it is somewhat like an orchestra in a theater that raises up and then goes back into the pit?

Mr. SCHWENGEL. No; it is not. Let me try to explain.

The crowd would gather there, and we have a plan we are suggesting that gets even national distribution by having each Congressman give 50 tickets away to their constituency, and they would find their place in the audience.

The band would play until it gets dark. When it gets dark, normal lights come on. At that point, the band would flourish and introduce the sound and light program.

As they do, all the lights that have—that are normally on the Capitol at night, they go off, and the band would go and remove itself from the stage.

Then the first thing you hear is a setting in the dark, a voice coming out of the council saying this is your Capitol. This is where it all happened.

Now, the usual technique of sound and light will unfold the story for you. At that point, a real bright light goes on the Goddess of Liberty, and she speaks and says: I am the Goddess of Liberty. I speak for freedom.

At that point, someone from the audience would say, well, I thought you were an Indian.

That sets the stage for the first history lesson, and she replies and says, no; you think I am because of this headdress that I wear. I have this headdress because when I was being created, Jefferson Davis was Secretary of War, he objected to the skullcap, symbolic of a free slave, and hence I have this headdress. But I shall forever speak for freedom, for I sit atop the greatest monument ever built of freedom, and then all the normal lights come on, on the Capitol, and then the voice says, this is the place where people come who have been elected by the people, to legislate for the people, to undergird the freedoms, and the lights go out. You have a sense of darkness like you cannot imagine.

At that point, you hear the sound of horses hooves coming toward the Capitol, from behind the bleachers. This is all the sound system in the ground, you see, and as the sound comes to the front, two men start talking; it is George Washington, and L'Enfant, talking about where are they going to lay the cornerstone?

The Capitol was organized in Congress the year before.

The sound goes to the place where they lay the cornerstone, very brief reference to that, and then the lights go on the old section of the Capitol, and a narrator says this is the way your Congress looked in 1800, and then at that point it would probably be Douglas Fairbanks, because he is involved as cochairman of the advisory committee, would speak, and then you flash to the statue and maybe John Quincy Adams, whoever served there.

Then you go to the center of the Capitol, low dome, and the next thing you see and hear is lights going out and soldiers marching. It is 1815 and British soldiers come in and then fire. So, really, you want to call the fire department. But the fire goes out and you build up the Capitol. We have voices as far back as Champlain. When we get that, we can get voices and dub tape right in the House Chamber.

Then we go to the Senate where they have inaugurals, and all this has a music background.

Mr. RONCALIO. Has all of this been scripted already?

Mr. SCHWENGEL. It has not been scripted, but we talked about what it could be, something like this, not exactly the way I say it, but the history department has dug up at least 500 different historic things.

Mr. RONCALIO. This is September 17, 1975.

You say you will have the construction completed, the script completed, the panorama done, by July 4, 1976?

Mr. SCHWENGEL. Mr. White can speak more to that because he has been in touch with the artists.

Mr. RONCALIO. It took Joseph Verdi 8 years to complete "Aida" before they opened the canal. I think it may be hard to get it completed by July

Mr. SCHWENGEL. If it can be made to happen, I have a feeling that probably no greater contribution will be made during the Bicentennial period; and of course, it goes on; Acropolis is in the 19th year.

Mr. RONCALIO. It is shown every night?

Mr. SCHWENGEL. Every night that weather permits.

Mr. RONCALIO. And from here on, every night in Paris?

Mr. SCHWENGEL. We envision here as in the Les Invalides, four or five times a night.

Mr. RONCALIO. What do you charge for attendance?

Mr. SCHWENGEL. I think the ticket at Les Invalides was \$2 and someone said \$1.75 in Greek money, and \$2 at the Tower of David, but ours will be free.

Mr. RONCALIO. What do the authors of the studies of the ambient creations mean when they say: "Our conclusion is that whatever all the operating expenses will turn out to be, we believe they can more than largely be covered, as we have indicated, by the estimated side sales."

What do they mean by side sales?

Mr. SCHWENGEL. Mr. Chairman, both the Board of Consultants and the society itself has said that that should be deleted from the report.

Mr. RONCALIO. They did not get around to doing it before I received it.

Mr. SCHWENGEL. Our report indicates that that part should be left out.

I think there would be additional sales, but it is not something that we should say we should feature this.

I can say this to you, that any additional sales that come from this, that the society benefits from, is dedicated to put back in the Capitol.

Somebody mentioned the art program. So far we have roughly \$100,000 that the society has donated for the Art Gallery.

Mr. RONCALIO. Mr. Schwengel, I love the Capitol, as every man, I should say.

I worked in the libraries as a kid. I worked in the Senate as a kid. I have never known a more graceful thing than the Capitol.

The military band performances, should we abolish those every night?

Mr. SCHWENGEL. No; indeed not.

When and if the seats are installed, the people could sit there in comfort and they will be tied into the sound system and you will hear the band at its best.

Mr. RONCALIO. The Architect, I assume will tell us about the structure. I am wondering where the band would play now?

Mr. SCHWENGEL. No; indeed, it would not eliminate the band music. I think we can enhance the cultivation of it. This is going to be every night in the summertime. The band will play before the show.

Mr. RONCALIO. OK. Any questions?

Mr. WALSH. Yes. I have a couple questions, Mr. Chairman.

In the estimates submitted by the ECA team, it says to this figure should be added all the necessary travel and local expenses for the ECA team.

Are there any amounts of travel and expenses that they could accumulate?

Mr. SCHWENGEL. No. This would be a very minimum.

Mr. WALSH. I think we should have some kind of limitation. I think we should have the same kind of limitation that Members of Congress have, for instance. I do not think we should give them a blank check.

Mr. SCHWENGEL. This has to do with the Architect and consultants.

Mr. WALSH. It says the ECA team.

What is the ECA team?

Mr. SCHWENGEL. Mr. Patton can answer that question.

Mr. PATTON. We dealt with this piecemeal during the feasibility study by the ECA team who were their technical experts plus their manager.

We specified in our agreement with them that there would be so many trips per year that they could initiate beyond that if we called them, we would fund the trip, or if they had exceeded their limit, they applied to the society for permission to come and the board met and considered the reason that they wanted to come and then the only ones I know of we turned down.

So there was a complete control exercise on the visits at the expense of the society.

Mr. WALSH. Are we talking about something that has happened in the past or something that is going to occur in the future?

Mr. PATTON. We would expect this process to extend, sir, because it has been applied in the past to the initial project which was creation of a feasibility study.

Mr. SCHWENGEL. There would be no permanent cost like this.

Mr. WALSH. There is still no limitation on the amount of travel and expenses?

Mr. SCHWENGEL. I can give the committee this assurance. If you will look at our board of trustees, you will see on that board a list of people who are sound and careful.

Mr. WALSH. They will be approving all of these?

Mr. SCHWENGEL. Yes. The society board will monitor every bit of it. We have an office management.

Mr. WALSH. I think that with that assurance, I will withdraw any objection I might have had on it. You see, it is contagious. I am wondering about the side sales.

We are not going to have any Good Humor man running around the Capitol?

Mr. SCHWENGEL. That is the reason we knocked this out.

Mr. WALSH. Pardon?

Mr. SCHWENGEL. We, the board of consultants, knocked it out, that part of the report.

Mr. WALSH. We are not going to have hot dogs or popsicles sold?

Mr. SCHWENGEL. No; we do not want to commercialize it in any way.

Mr. WALSH. That is all I have.

Mr. RONCALIO. Mr. Abdnor?

Mr. ABDNOR. No, sir.

Mr. RONCALIO. Mr. Hagedorn?

Mr. HAGEDORN. No, sir.

Mr. SULLIVAN. Will this also include money for operating expenses?

Mr. SCHWENGEL. Yes; the estimate is that the income from \$3.5 million which is part of the \$10 million budget will take care of the operating maintenance of the department.

Mr. SULLIVAN. For what period of time, sir?

Mr. SCHWENGEL. Always, from now on.

Mr. SULLIVAN. From now on?

Mr. SCHWENGEL. Yes.

Mr. SULLIVAN. So we are talking about \$3.5 million for operating expenses and about \$6.5 million for the balance which includes the electrical equipment, the stands, the place in the stands below the ground?

Mr. SCHWENGEL. Yes.

Mr. SULLIVAN. You would say roughly \$6.5 million is actually equipment and bleachers, and the balance is for operating expenses, right?

Mr. SCHWENGEL. Yes.

Mr. SULLIVAN. Would this ECA team have to continue and come back on a regular basis over the years?

Mr. SCHWENGEL. Not unless it happens as it did just recently in Athens, the people in Athens thought that certain aspects of this program ought to have changes and peculiarly the changes they asked for 17 years after were the changes that were recommended by the installation, the suggestions that were made at the time of the creation.

Mr. SULLIVAN. You are saying once the job is completed, there is no need for the ECA team to come back unless some problem arises, is that right, sir?

Mr. SCHWENGEL. Right.

The operation equipment is done by one man, a specialist, trained in the council.

Mr. RONCALIO. Thank you very much. We are happy to have your testimony.

Mr. White, will you take the witness table, please, and we will ask you a few questions.

Mr. PICKLE. Mr. Chairman, may I make one additional request of the committee?

I have an executive session and another committee and I would like to be excused.

Let me emphasize to the committee the need for quick action. We are, as you said, on a tight schedule. We have to get the script written and finalized. We have to make commitments on equipment, and it will be a hard fight to get it ready. I think they can make it if they proceed immediately.

So, the leadership is asking this committee and the Congress hopefully to move it so that within the month of September we might have this thing acted on one way or the other.

So we do have the time problem and would hope that you keep that in mind.

Mr. RONCALIO. Mr. Pickle, before you leave, I would ask unanimous consent that the document dated Paris, October 25, 1974, *Études et Créations d'Ambiances*, be included in the record.

[Whereupon, the document referred to follows:]

ÉTUDES ET CRÉATIONS D'AMBIANCES,
Paris, October 25, 1974.

Mr. GEORGE M. WHITE,
FAIA, Architect of the Capitol,
Washington, D.C.

DEAR MR. WHITE: Please find enclosed herewith copy of our today's letter to Fred Schwengel together with the following documents: "Estimated Budget" and "Operation Cost of the Show".

You will be receiving the printed part of the project study early in November 1974, as we already indicated it to you.

With very best regards.

Cordially,

ANDRÉ R. WEIL,
PIERRE ARNAUD.

Enclosure.

ÉTUDES ET CRÉATIONS D'AMBIANCES,
Paris, October 25, 1974.

Mr. FRED SCHWENGEL,
President, U.S. Capitol Historical Society,
Washington, D.C.

DEAR MR. SCHWENGEL: You will find enclosed herewith the following documents entitled: "Estimated Budget" and "Operation Cost of the Show".

As agreed between us, they are not included in the printed part of the project study, which you will be receiving in the first half of November 1974.

The estimates, which have carefully been prepared, correspond in most instances either to proposals received from different companies or manufacturers, or to comparisons made with similar cases (e.g. artists).

The figures given are based on the prices as of June/September 1974. Of course, they will have to be adjusted at the time the order is placed with us, to take into account the current high inflation factors.

These estimates, just as the lay-out—which we recently sent to you and which is also not included in the printed project study booklet—are part of the elements to be made available to you within the Agreement between us dated January 24, 1974.

Very sincerely yours,

ANDRÉ R. WEIL,
PIERRE ARNAUD.

ÉTUDES ET CRÉATIONS D'AMBIANCES,
Paris, October 25, 1974.

ANNEX TO PROJECT STUDY

ESTIMATED BUDGET

U.S. dollars

1—Installation.—Labor and equipment for the project, including all construction and electrical work in the control room, climatization equipment and installation where needed, excavation, concrete lining, electrical connections to pumps and motors, cables and conduit, all types of equipment required during installation, but excluding specifically the following items: Lamps, fixtures and accessories, telescoping apparatus, dimmers and enclosures, sound and control equipment, and finally any extensive landscaping or restoration work which cannot as yet be defined-----	3, 500, 000
2—Apparatus, accessories, fixtures, bulbs:	
Transformers-----	36, 000
Telescoping apparatus-----	48, 000
	40, 000
Accessories, pumps, grates, etc-----	11, 250
	48, 000
	60, 000
Fixtures-----	55, 272
	37, 000
Total-----	335, 522

3—Control apparatus:	
Console hard and soft, including everything such as training, etc.	558, 285
Multiplex system	84, 000
Total	642, 285
4—Engineering design (based on 10 percent to 14 percent of the technical cost): Cautious estimation between \$400,000 and \$600,000	\$500,000
5—Artistic costs:	
U.S. producer	100, 000
Authors and composer	¹ 30, 000
Actors, musicians	¹ 150, 000
Recording studios	¹ 30, 000
Mixing and special effects, staging on the spot	100, 000
French and Spanish versions	80, 000
Total	490, 000
E.C.A. fee (must be comparable to an architect fee representing some 5 percent to 12 percent of the total cost) covering:	
General conception and price of know-how production and administrative expenses, etc.	
Total supervision, consulting in every field and direction of the show	
Correct minimum fee should be fixed at	500, 000
Total artistic costs	990, 000
Total cost without grandstand accommodation and promotion budget	5, 967, 807

To this figure should be added all the necessary travel and local expenses for the E.C.A. team.

Grandstand estimation:

Accuroll bleachers, capacity: 2,995	110, 000
Chair platforms, capacity: 2,496	700, 000
System with platform in the ground	2, 000, 000
Triangular steps estimated at	2, 500, 000

¹ To be adjusted as per real cast.

The 3 first solutions require a minimum of 12 people handling the equipment every night, at a cost of around \$2,800 per week, plus 9 flatbed trailers and tractors, plus storage. These extra expenses have to be figured out by you but, presumably, the difference in cost between the various solutions will provide largely for the extra amount.

The revised total cost may therefore be estimated to be within the range of \$4,500,000 (with the grandstand first solution and a conservative provision for the trailers and storage), and in the case of the rising grandstand (solution which has to be totally developed).

NOTE.—There is an unknown quotation: The cost of restoration work and re-landscaping, in case much has to be done in this respect, but no estimation can be made on this point without the help and guidance of the Architect of the Capitol of Mr. White's letter of September 11, 1974 to Custom Electrical Contracting Corp.).

Also, any extra cost due to the difficulties which may arise in working in the Capitol or due to traffic restrictions outdoors, etc.

Various solutions can be found to cope with these difficulties:

1). as regards eventual deprecations—securing an insurance covering extra costs;

2). as regards difficulty to work on certain days: It should be borne in mind that most of the work will be effected outdoors or on the roof—working restriction, therefore, will be minimized.

We may add that, in case no solution can be found, we might give up partially or totally the effects of window lighting—even though they would have an effective impact.

3). as regards the car traffic, it can be noted that no important driveway is concerned and it can be managed easily without any disturbance, provided it is correctly planned with the Architect of the Capitol.

4). All the above will be clearly stated by the Engineering design work which will, anyway, be conducted before any tender is launched. This will also answer the question of the real amount of the installation work. As we already stated previously, it would be advisable to order this work as soon as financing is secured and even before the agreement of Congress on the project.

We suggest that this work be done in association between a firm specialized in such design and Sound & Light Productions, Inc., from New York, whose President is Gerard Simon—as an important part of the basic research has been made by the latter company, and they are the only ones having a certain common experience with us in Son et Lumière in the U.S.A.

ÉTUDES ET CRÉATIONS D'AMBIANCES,
Paris, October 25, 1974.

ANNEX TO PROJECT STUDY

OPERATION COST OF THE SHOW

As per our project-study commitment, you will find hereunder the information elements which will permit to determine the exact cost later on.

This will depend on the number of guards and ushers that will be necessary. These expenses will of course vary greatly if the guards are supplied by the D.C. Police, the Capitol Police or private guards paid by the U.S.C.H.S.

Whether the solution for the public accommodation is on a standing or sitting basis, there will have to be various channelizations with barriers and with more or less heavy handling costs.

Furthermore, since the diversity of information we have obtained regarding the wage rates for the different categories of staff greatly vary, this is why we indicate: (a) The number and qualifications of the necessary staff for the various functions of the show operation; (b) indications of the cases in which the number of people involved will vary according to elements presently uncontrollable (the accommodation solution which will be chosen).

It is needless to say that, as soon as you take a decision in this respect, we shall be at your disposal to meet with you in Washington on the subject.

TECHNICAL OPERATION COST OF THE SHOW

1. *Electric power*

In the case of the Son et Lumière at the Invalides in Paris, a performance uses 14 kilowatts, which is very little.

We think that the electricity consumption at the Capitol will not exceed 50 kw. per performance, thus a maximum of 300 kw. per evening for 6 performances.

The exact consumption can only be determined once the show is programmed on the spot.

The actual power cost has to be estimated according to the kilowatt rates the Capitol show can obtain from the power company.

2. *Maintenance*

A complete check-up of the electronic equipment must be made every year with partial interventions during the year. The loudspeakers must be verified every year, and the bulbs and filters must be periodically checked.

As far as the electronic equipment is concerned, a maintenance contract should be signed with the manufacturer. We have asked for an estimate of this contract and it will be sent to you as soon as available.

For the bulbs and filters, the operators can normally proceed to their replacement by drawing from a safety stock created at the time of the installation. A contract could also be signed with the contractor or with a service company (eventually the same one which does this type of work at the Capitol).

It would be wise to entrust to the same people the maintenance of the lifts and collapsible equipment.

It is interesting and important to know that little bulb replacement is required because each circuit is lit only for short periods in the show often using a voltage far below the one of normal bulb use. Pre-heating of the bulbs eliminates the shock which usually exists when a bulb is put directly on and off.

We think that these maintenance expenses can be accurately estimated within the engineering-design to be carried out.

3. Operation of the show

a. The show will require a stage manager, who will be responsible for its operation in the evenings. He will also be responsible for the operators, ushers and the staff who will be handling the grandstand, barriers and side-sales stands. It is also he who will be taking all necessary on-the-spot decisions and direct the operator to start the show. He will have to face any problems which could arise.

This stage manager should be physically located near the public accommodation before and after the performances. He should be connected via an intercom to the control room, the gates, side-sales location and eventually the security people.

b. The technical operation of the show must be assumed by an operator whose qualifications are exceedingly simple: he needs above all to be serious and reliable. We have described in the project study the interventions he eventually has to fulfill.

There should of course be available at least another operator to replace the first one for days off, sickness, vacation, etc.

These operators will supervise or they themselves will put up before the show the loudspeakers and collapsible circuits (most of them being automatic).

According to the final solutions adopted, the operator should eventually be assisted or have at his disposal two or three handymen (if some equipment will require manual handling).

It is the same team which will place back the equipment after the last performance each evening and, from time to time, proceed to the various checking of the good functioning of the light and sound circuits, this being done before or after the evening performances.

The training of these people is carried out when the show is being put up both by the E.C.A. team and the manufacturer of the electronic equipment.

c. As for the quality of ushers and side-sales staff which will be necessary, this can only be determined later on when you have decided which type of accommodation will be adopted.

d. If there will be a grandstand and the solution chosen is the one with retractable elements which will be stored elsewhere in the daytime, this will involve staff to handle them: 14 people, each receiving a salary of \$200 per week (not taking into account the extra expenses involved for 7-day-a-week operation).

To these wages must be added the amortizing of the trailers, tractors, and the cost of storage. We have indicated in the cost estimate of the show a global sum covering these expenses for several years.

One should consider the possibility of having large companies contribute to these expenses. For instance, a truck manufacturer can supply the tractors and trailers; another company can assume the storage expenses; and why not also have the Washington power company give the power as a gift. All these contributors would receive a counterpart of advertising in the programs.

Our conclusion is that whatever all the operating expenses will turn out to be, we believe they can more than largely be covered, as we have indicated, by the estimated side-sales.

Mr. RONCALIO. I assure you that there will be some speedy action on this.

All right, Mr. White, proceed.

STATEMENT OF HON. GEORGE M. WHITE, ARCHITECT OF THE CAPITOL

Mr. WHITE. Mr. Chairman, I have no prepared statement.

I thought I would make a few remarks in anticipation of some questions that you might have and then be available to answer any that you would like to ask in addition to that.

I think I ought to clarify to some degree some of the information that has been presented up to now. There have been developments taking place in the course of the progress of this sound and light proposal that I believe have changed some of the information and I think, with your permission, I would like to clarify it to some degree.

There will be no physical change as such.

One of the requirements that I set out, and I think perhaps it would be appropriate to state that the law as it presently stands, provides that the money for the project, if it had been raised by private sources, would be turned over to the U.S. Government, would then be placed in the appropriation account of the Architect of the Capitol under "Capitol Buildings," and all future action from that point on comes under the control of the Architect of the Capitol answering to the various committees that have jurisdiction.

Mr. RONCALIO. What a pity that money was not raised.

Mr. WHITE. The Capitol Historical Society would no longer have anything to do with such funds. The contracts would be let by the Architect of the Capitol with the consultants, whether it would be ECA or somebody else, as would all other contracts, and they would be let in accordance with our regular procedures providing for all of the protections that exist in the regular course of business that we conduct.

So, I want to clarify that control over what happens up until the money is raised is someone else's problem.

Once the money is made available, it becomes my problem and we would conduct the implementation of the project in the way we do in any piece of construction, or other projects that we have.

One other of the requirements that was set out by our office, by me, was that nothing would be done which would in any way diminish not only the physical qualities of the Capitol, but its aura of dignity as well. Included in that concept was the prohibition of such things as side-sales. As a matter of fact, that was one of the cautions, as you may recall, that we testified to 2 years ago; namely, that we were concerned with the whole program being dignified and not having a frivolous entertainment, Disneyland kind of atmosphere.

It was my concern that that could happen without proper safeguards and it was after viewing some of these presentations in other locations, specifically the one that comes to mind, which is inside of the Cathedral at Strasbourg, that I felt it could be accomplished with dignity.

It is almost a religious feeling that is created there as a result of this presentation and I felt that, it was then obvious that it would be done.

Properly controlled, and properly handled, by people who know how to do that sort of thing, it is a moving creative art form.

I have described it as being something like the old radio programs where you could by listening, imagine what the characters looked like.

You then sometime later may have seen some of the actors and found that they looked altogether different than you imagined.

That is the kind of thing that this is.

Now, with regard to the bands, we have as of last year, moved the bands around to the west front. They no longer play on the east front.

We have a platform on the west terrace.

We did that because it seemed to be a continuing interference with traffic and movement on the east front, so that activity has now been moved to the west front.

Whether or not it becomes a part of this arrangement is a future consideration, but it would certainly not interfere with the bands.

I think there is another point that needs to be made: because this kind of a presentation involves the playing of lights on a monument—in this case, the Capitol—it cannot begin until after dark, and therefore,

interference with traffic on the east front would take place only in the event that the Congress were to have a late session, or when there may be a few people who work late and have their cars parked there. But by and large, the basic traffic is gone by dark in the summertime, since it does not get dark, usually, until about 9 o'clock.

The tourist season here in normal years, terminates about Labor Day. What will happen next year we are really not prepared to say.

There are some tourists visiting the Capitol, as we know, all year round.

But we think that the show will probably terminate in about September in normal circumstances.

I mention those few items just to try and clarify some of the information that was presented.

Specifically, Mr. Chairman, with regard to the timing, your concern is a very valid one.

We, too, have that same concern. We were hopeful that we could have started a year ago.

I called the people in Paris who are most knowledgeable about this, having done 40 or 50 of these all over the world, with regard to the time required to put this production together, of the acting out of the script and the taping of the music and the interlocking of all of this on a tape so that it is ready to be presented.

That is a major effort and I was told that after the availability of the script—and as Mr. Schwengel testified, the script is not yet available—after the availability of the script, the production process for that purpose would take between 4 and 5 months.

I agreed on a tentative basis with the Capitol Historical Society, that I would not oppose some temporary installation for the first year in order to have this program available, in view of the timing problem that we have.

We might do some temporary wiring, for example, which later on would be replaced with permanent wiring, in order to construct the circuits in time. It will be a major problem to complete in time.

We think that we could save a great deal of time by relieving ourselves of some of the problems of permanent installations, including digging trenches and recessing lights in light wells, and so forth, and instead, perhaps on a nightly basis, run cables out to lights on the lawn that would then shine on the building.

I am not prepared to say that that procedure is a necessity, but if it were to be required in order to meet the timing, we would propose to do so.

One other factor that would be very important, Mr. Chairman, in connection with timing, is, I believe, an amendment would need to be added to this proposed bill which would relieve us of the requirement for compliance with section 3709 of the revised statutes which provides for competitive bidding.

I believe that if we have to conduct this process of installation through competitive bidding, there will be no way to meet the time requirements, largely because the law requires specific bidding times and there are opportunities for protests that could cause endless delays. It would be impossible, in my judgment, to proceed on that basis and I think that is a consideration that needs to be given. I would suggest that on the first line of page 2 of the bill, after the word "hereof", the following words be inserted: "without regard to section 3709 of the revised statutes, as amended."

We normally conduct our projects, except in rare instances, in accordance with the competitive bidding requirements, and we therefore suggest this procedure here only because of the timing.

We would not have any permanent seating at all.

We would either have to provide for folding chairs put out nightly or let the people stand or sit on the stone steps that are on the east side of the parking area.

At the presentation that is given at Les Invalides in Paris, the people just stand in the courtyard on the cobblestones. They stand for about 25 minutes.

They have foreign language presentations every so many hours and I believe that is a proposal that is being made here, as well.

But the question of permanent seating would just be impossible to provide for next year, altogether.

It simply has to be omitted.

Mr. RONCALIO. This is nothing except a night show.

Mr. WHITE. That is correct.

It cannot begin until after dark or at least until dusk.

We discussed with the consultants in France, who prepared this estimate, a means of reducing the cost.

The \$10 million, as you know from previous testimony, was to cover the cost of the entire permanent installation and to provide a certain fund, income from which would be available for maintenance, and cost of power. It also included a contingency allowance for premium time work to avoid disturbances to the Congress, insurance covering extra costs of depredation, relandscaping, and other protective items.

There are some ways in which the cost can be reduced.

We felt that it was a rather extensive proposal, perhaps occasioned by some overenthusiasm with regard to how many lighting circuits would be needed, and we therefore suggested that it could be done at a very much smaller scale, still covering the building.

For example, we had a proposal for installing lights in the windows of the east front, which would be circuited to this program and be turned off and on, depending on what the program would require.

That was a rather expensive idea. It involves leasing of a multiplex system for coordinating and so on. We eliminated all of that for this purpose, in order to reduce the costs.

We think that some of the estimates, for example, those indicated for engineering design and for artistic fees, as they are described in the ECA report, are excessive. Those amounts were never in agreement insofar as I was concerned, but nevertheless, we felt that it was appropriate to submit the estimate as it was submitted to us.

We think that the total cost without the grandstands and without other items, I have just mentioned and without several other items, under the original permanent program can be reduced to somewhere around \$4 million, rather than the close to \$6 million that you see in this estimate that was submitted.

Leaving out the bleachers and the grandstands, and the maintenance fund, we probably could say that about \$5 or \$6 million would put this show into existence with the other moneys being expended, if needed, at some future time.

Mr. RONCALIO. You would have no thought, would you, of making permanent installations, to alleviate the construction of the inaugural platform that we used traditionally for so many years?

Mr. WHITE. I think it would be an appropriate thing to do, but it cannot be done in a short period of time.

The designs of these bleachers which are submitted in the report, are unique. They would have to be done in some detail and although I think it would be a feasible thing to do, it could not now be accomplished in any reasonable period of time.

It would take several years to accomplish that.

Mr. SULLIVAN. Mr. White, in the report from the group, they come up originally with a figure of \$4.5 million. It says revised cost may therefore be estimated to be within the range of \$4.5 million.

This is strictly without the bleachers, sir, on that page?

Mr. WHITE. That is correct. That is without the bleachers.

Mr. SULLIVAN. And with the bleachers we are talking about \$5 million more, is that right.

Mr. WHITE. No. There are several ways to go about providing permanent seating.

If you will notice at the bottom of this estimate, four different figures are given.

They range from \$110,000 to \$2.5 million, depending on which option is selected.

If you take the \$2.5 million, add that to the \$4.5 million, you would have \$7. To that should be added whatever funds would be necessary, say \$1 million at interest, to provide a substantial amount toward maintenance of the show.

So, the \$10 million that was originally chosen by the Capitol Historical Society to be raised, was supposed to conservatively cover all of the possibilities under the original permanent programs, recognizing that there were ways in which this could be reduced.

Mr. SULLIVAN. What we are really hearing in this subcommittee today is several proposals and no definite set of figures for the actual costs of the program, at this particular time; is that right?

Mr. WHITE. There is a minimum cost based, as I said, upon the elimination of certain items.

If we eliminate the permanent bleachers and reduce the scope of the installation in the manner I have just discussed, I believe that for about \$6 million we can put on the show.

Mr. SULLIVAN. That includes the maintenance money?

Mr. WHITE. No; that does not include the maintenance.

Mr. SULLIVAN. That would be an additional \$1 million-plus so we are talking about \$7 million; is that right?

Mr. WHITE. That is correct.

Mr. SULLIVAN. Which would still be on the original initial law, Public Law 93-226, and section 2 gave you the authority to review and report and to submit the results of the initial addition of \$70,000 for the study and to make recommendations to the Speaker, the majority and minority leaders and to the U.S. Senate Commission on Historical Antiquities, and they are under your control completely, but these modifications now made by the House—H.J. Res. 635—you still control the program?

Mr. WHITE. Yes.

Mr. SULLIVAN. You would?

Mr. WHITE. Yes; subject to the leadership designated under Public Law 93-226 to which you have referred.

That report has been submitted and I have transmitted it to the leadership.

I have not received a response of approval yet from the Senate side.

Mr. RONCALIO. What was that report?

Mr. WHITE. That report is this feasibility study illustratively, that was prepared by the consultants and paid for by the Capitol Historical Society.

I submitted it with my letter of transmittal to the leadership, qualifying certain sections of it, with regard to my approval.

Mr. SULLIVAN. Under H.J. Res. 635, what would be the appropriations process under the Capitol Building Architect?

Would this money be appropriated to the subcommittee under full subcommittee's authority on this; is this true?

Mr. WHITE. That is correct. It would proceed on the same basis as the original law, once the funds are authorized and appropriated.

It would not change the leadership control.

Mr. SULLIVAN. The only difference is that instead of being raised voluntarily, the Congress would put up the funding, at this particular time?

Mr. WHITE. That is right, that is the purpose.

Mr. SULLIVAN. The minimum figure you are telling the subcommittee now would be about \$7 million, about \$6 million for installation and a million for operating expense, not including any type of bleacher or spans; is that correct?

Mr. WHITE. That is correct, and I believe, Mr. Chairman, I also use that because that is the estimate which is based upon a preliminary concept.

We have tried to be very conservative in the sense of estimating more rather than less and the consultant has done the same.

We think that it is entirely possible that it may be done for less, but I do not want to take that position because usually it is the other way around.

Mr. RONCALIO. Well, any other questions?

Mr. WALSH. I have a couple of questions, Mr. Chairman.

Mr. White, I am somewhat concerned about the construction period.

As you know, what is going to happen if we have the west front of the Capitol torn up for a long period of construction, especially if a Member misses a vote because of a truck in front of him, trying to get to the rollcall.

What do you estimate construction time to be in this project?

Mr. WHITE. Well, we think that we can do what is needed to be done on a temporary basis, and I use that word temporary in the sense that we would have further work to do in another year.

We think that within the 5-month period that is necessary for the balance of the work to be done by others—I am referring to the production of the presentation itself—we could accomplish what is needed to be done.

There is not a lot of construction to take place on the east front provided we eliminate the permanent installation of grandstands which we intended to do, at this point.

The construction is basically one of locating lights.

The bulk of the lights will be on the roof of the building. Those which will be in the lawn areas will, of course, require some trenching. There are several lights which will be located in the porticos and which are already intended to be installed every night by connecting them and setting them in place because we would not permit any alteration of the exterior of the building.

We propose to have drilled a hole through the wall from the inside of the building in order to provide an electrical outlet that could be plugged into. Our basic goal is to prevent any alteration to the building.

Mr. WALSH. Not a lot of light playing off the Capitol?

Mr. WHITE. None visible at all during the daytime.

That was one of the prerequisites that I set out before this began.

Mr. WALSH. When you get into the operation of it and this may not be within your competence, but I am concerned somewhat about the fact that this is a foreign company that will be operating the equipment.

How about contracts with local unions, the stagehands and the rest of them?

Are we going to use them—American actors and American actresses, as well as stagehands and ushers?

Mr. WHITE. Yes.

I think I need to clarify that this French company will have nothing to do with the operation of it.

Their role is one that could be compared to the director of a symphony. They have the expertise for putting it together and for coordinating and recording it on a tape. We would hire them for that purpose only; the actors and actresses and the orchestra will be Americans performing in this country. The writing of the music or, if not an original composition, the combining of existing music and recording it on tape in coordination with the lights is a method that the French company has developed and therefore has a great deal of expertise to accomplish. So that they would be hired for a single purpose only, and then they would no longer have anything to do with it, except as we might ask them to return for alterations or something similar in the future.

Mr. WALSH. How many seats are we talking about in the way of movable bleachers?

Mr. WHITE. I am talking about seating capacity for 3,000, at this point.

Mr. WALSH. How long do you estimate it will take a crew to do this? I think they mention 14 here to erect that number of seats each day.

Mr. WHITE. Well, I do not have an estimate of that with me, but it is probably going to take several hours, and that is one of the—

Mr. WALSH. We are going to have that type of confusion in front of the Capitol every night?

Mr. WHITE. If you do it on that basis.

This is one of the reasons for the original proposal to expend those funds which would enable a disappearing bleacher to be available that would come into place electrically. People could sit on it, and then it would disappear underground; you could drive over it or park on it or whatever.

To avoid that construction, a proposal was made for bleachers that would be on flatbed trailers that could be trucked in and set in place, and then hauled away each night.

A number of these alternatives have been proposed.

We think the permanent installation is the proper way to do it, but there is no time to do that at this point, for this coming year. I should say again, with regard to the timing that has been mentioned several times, there is no way to guarantee that this could be done by the beginning of next summer.

Mr. RONCALIO. Is it feasible to prepare the substance, the script, which I am more concerned about, than about the wattage and lamps, within the next 6 or 7 months?

Mr. WHITE. The script could be begun and some time saved if the Capitol Historical Society would proceed to do so, without awaiting final appropriation of funds.

Mr. RONCALIO. Is anybody commissioned to do it now?

Mr. WHITE. Not yet, but I discussed with Mr. Schwengel the proposal that was made by the French company, that the Capitol Historical Society advance some funds; about \$50,000 was mentioned as the cost of creating the script, to get it into written form and finalized, and that that be begun immediately if it appears as though some funds were going to be forthcoming for the overall program, so that a couple of months of time would be gained by beginning that process now.

The writing of the script is a very lengthy process, including having people agree from various points of view as to what should be included, and then in addition to deciding on the facts and the detail, to put it together in such a way that it will be entertaining and artistically created, and not just a history lesson, as such. The proposed script must be carefully edited by myself and staff.

It should be enjoyable and effective. It is an art form that they have developed and they have the talent to do, but it takes time.

Mr. RONCALIO. Any further questions?

Mr. SULLIVAN. May I ask another question, Mr. White. Do you have any other schematic plan of how this would be set up if the committee could take a look at it; yes.

You are describing this vocally. Do you have a layout so the members could actually see—Mr. Roncalio, Mr. Walsh and Mr. Abdnor—what the plan would be, where the lights would be on the Capitol, how the layout would be, what the proposal would be, and that would be very helpful to the committee.

Mr. WHITE. There are illustrations in the feasibility study which was submitted, and we can leave a copy of that with the subcommittee so that you can examine it.

Mr. RONCALIO. We would like that. If you have anything further that you would like to add—

Mr. WHITE. No.

Mr. RONCALIO. What I would like to suggest, and I would like to have the concurrence of Mr. Walsh at this time, rather than act upon trying to have the bill—it is a joint resolution—which has been put in the record, at this point, and left open, and proceed to the markup session; I think the results would be fatal to the results you want.

I can do so if you wish. I can try to have a rollcall of the subcommittee if you wish.

If we were to take these things and meet in about a week, we may get some further input to find out whether we are going to go to the full committee or not.

I am not optimistic on what you propose.

I see unbelievable difficulties ahead of it, and I am not very favorably impressed with it, but I can recognize when the minority and majority leadership of the Congress wants this, they want to move it ahead for this committee, to work its will and not to import just the chairman's fancy.

So, what do you think?

Mr. WALSH. Well, I think I certainly concur, Mr. Chairman. I am not prepared to make a decision on this today.

I would like to think it over and talk it over with some of the other Members, and it just seems to me that we are acting here without a concrete plan.

I would like to know what the nuts and bolts are going to be.

I do not think we have that yet.

Mr. WHITE. I might say, if you examine that report, I think you will find the nuts and bolts.

Mr. WALSH. I will be glad to do that.

Mr. WHITE. You will find that a great many of the so-called nuts and bolts have been provided for.

On the other hand, I think, Mr. Chairman, if I may say so, that my role in this, as you know, is to provide professional advice and expertise.

Mr. RONCALIO. You are to do that because you have nothing else to do.

Mr. WHITE. Yes; and the judgment and the decision as to whether it should or shouldn't proceed is, of course, with the Congress.

Mr. RONCALIO. We appreciate that.

Mr. WHITE. Either way, it is fine with me.

Mr. RONCALIO. We appreciate that. All right, thank you very much. In that event—is there a question?

Mr. SCHWENGEL. I have just now been handed a message addressed to you from the White House, a letter from Betty Ford, which reads:

A proposed project which has captured my imagination, my enthusiasm, and support is the "Son Et Lumiere." It can soon become a reality. I am pleased to know that many congressional leaders are actively involved to get this fine production begun. Now is the time to proceed so that our Nation's Capital can present with pride this outstanding program * * * it is a fitting tribute to our Nation's Bicentennial * * * as it will not only stimulate the viewer's imagination and awareness of our Nation's past, but be an everlasting monument to our country's future.

I urge you to join with me in enthusiasm and support.

We also have Mr. Patton and Mr. Maury, and I ask unanimous consent to have their statements put in the record which is a further revelation of the society's program and needs.

Mr. RONCALIO. Mr. Patton, I am trying to save time, and I would be happy to have your statement in the record, but if you wish to testify, you may proceed. We are going to get together in 1 week to give some consideration to this matter and get members of the full committee together. We hope to give you a decision next week.

[The prepared statements of Mr. Patton and Mr. Maury, and the report of Sound and Light, follow:]

STATEMENT OF OLIVER B. PATTON, EXECUTIVE SECRETARY, U.S. CAPITOL HISTORICAL SOCIETY

Mr. Chairman, I am Oliver Patton, Executive Secretary of the United States Capitol Historical Society, and I thank you for this opportunity to offer some additional background information on the aims, purposes and activities of the Society.

To do this, I would like to give brief answers to several questions most frequently asked of us:

- (1) What is the relation of the Society to the United States Capitol and Congress?
- (2) How does the Society raise its funds?
- (3) What does the Society do with these funds . . . in particular, what Society funds have been expended in support of its Bicentennial projects?

FIRST—OUR RELATIONSHIP WITH THE CAPITOL AND THE CONGRESS

Our presence in the Capitol was first formalized by Title III of Public Law 90-264 on March 12, 1968, which authorized the Architect of the Capitol to provide space for us there from which we are to afford visitors an opportunity to acquire:

- (1) Information relative to Congressional offices.
- (2) Assistance relative to their visit to the Capitol.
- (3) Pamphlets, books, drawings, slides, photographs and related materials.
- (4) Information about the Capitol and the history of the Capitol Building and past and present Congresses.

This Law, and subsequent agreements with the Architect of the Capitol, imposed several significant considerations on our presence there.

The Society must:

- (1) Select, hire, train, furnish and compensate all personnel required for proper operation of our Information Center.
- (2) Supply and finance all publications sold or distributed free at our Center.
- (3) Furnish at our expense the information and sales counter which is located in the center lobby, east front, first floor of the Capitol in accordance with designs approved by the Architect.
- (4) Offer, for sale at fair and reasonable prices or free distribution, only such publications and materials as are approved by the Architect, and the House, Administration Committee and Senate Rules Committee.
- (5) Operate these facilities in a dignified manner, using properly trained personnel who shall be helpful, courteous and efficient in meeting and dealing with the public, the Congress and Congressional employees.
- (6) Use part of the proceeds from operation of the Capitol Visitors Center for contribution to the Congress, as a gift, for display in the United States Capitol, such works of art and objects of historical interest as may be mutually agreed to. In addition, we will contribute to the Congress, as a gift, such funds as may be mutually agreed upon, for educational, historical and similar purposes, provided Congress enacts the necessary legislation authorizing acceptance of these contributions.
- (7) Maintain adequate records of all financial transactions of our operations in the Capitol, available at all times to audit and investigation by the Architect and the Comptroller General of the United States, and make a financial and informational report to the Architect at the end of each year. This provision was amplified by the Legislative Reorganization Act of 1970 under which we are annually audited by the General Accounting Office.
- (8) And finally—the Society is in no sense an agent of the United States and the United States are in no way liable or responsible for any debts or liabilities of the Society.

SECOND—HOW DOES THE SOCIETY RAISE ITS FUNDS?

We raise our funds by three means:

(1) By the one-time entry fees of our membership. This is presently about five thousand but since the vast majority of our members join us in our Supporting category for a one-time fee of \$5.00—which makes them life members with no requirement to contribute further—membership fees are insignificant in funding our operations.

(2) By the contributions of interested individuals and organizations toward the specific historical projects launched by the Society in pursuit of our charter objectives.

(3) By the sale in our Capitol Information Center of our publications and those postcards, photographic material, maps, prints, medals and select Capitol mementoes identified as desirable by the visitors who stop there. Our own publications are also distributed by mail and through a few sales outlets in Washington.

Our own publications are in fact our mainstay: our Capitol guidebook, *We, the People: The Story of the United States Capitol* is fortunately and deservedly a best-seller. More than three million copies of this work have been printed with the generous assistance and cooperation of the National Geographic Society in English, French, Spanish, Italian, Portuguese and German. The 10th Edition of this work is in production now and each edition is carefully brought up to date before publication.

Our annual historical calendar is another best-seller and deservedly so. A vast amount of research goes into this calendar. For example, in our 1976 Bicentennial calendar for each day of the year there is recorded a significant event in American history occurring in the 18th or earlier centuries. The photographs accompanying each month are of places or institutions of great historical significance, the color separations from which they are printed are of the highest quality available, and the printing of the calendar itself is critically supervised by expert members of the staff of the National Geographic Society.

You may also be interested to know that everything offered by us for sale or free distribution at our Capitol Information Center is subjected to close examination and a detailed approval process before appearing there. If we think an item worthy of consideration, we submit it to a screening committee composed of representatives of the Senate Committee on Rules and Administration, the House Administration Committee, the office of the Architect and the Society. If this screening committee deems it worthy, it so recommends to the Architect. If he concurs, he so recommends to the Chairmen of the Senate and House Committees mentioned before. If both Chairmen concur—and not until then—the Architect notifies the Society and authorizes the appearance in the Capitol of the item.

THIRD—WHAT DOES THE SOCIETY DO WITH THESE FUNDS?

We are a non-profit educational organization. We support ourself by the sale of our publications and those other items desired by visitors to our Information Center. We are a modest organization—we have a total permanent staff of ten persons and fifteen to thirty part-time employees who man our Information Center. The highest annual salary paid by the Society is \$24,000.

As specified by Public Law 90-264, our profits first provide for contribution to the Congress, as gifts, such works of art and objects of historical interest as are acceptable to the Congress and such funds for educational, historical and similar purposes whose acceptance may be specifically authorized by the Congress. Examples of such funds are the monies raised and contributed by the Society for the artwork in the halls of the Capitol now being created by the famous muralist, Allyn Cox; and the monies we are trying to raise to fund our Sound and Light project.

A portion of any profits we may make by our operations is annually assigned to a History Endowment Fund which will eventually support a growing Historical Program—and the most significant objective of which will be an Oral History project through which we will innovate in this modern technique special records of American history as made by the Congress in the Capitol.

As a corollary to this question—*what do we do with our funds?* We are now asked, *what Society funds have been expended in support of its Bicentennial Projects?*, one of which is the subject of this hearing.

We have now, two significant Bicentennial Projects:

(1) Production of a 30-minute historical film on Washington, D.C., to become a permanent feature of the National Visitors Center as soon as the Union Station is renovated to become the Center. This film, a nominee this year for an Academy Award, was completed in February 1975. The Society raised from generous individuals, firms, organizations, foundations and, most significantly, from the National Park Service and the National Endowment for the Humanities, a total of \$362,000 for this project. The film on completion cost \$428,000. The difference—\$66,000—was contributed by us from our funds.

(2) The creation of a dramatic presentation in sound and light on the East Front of the Capitol in 1976 of American history as it was made in the Capitol. This project has been amply described by others before this hearing and I want only to report on its financing to date. The Society has raised from sources outside itself a total of \$76,914. The cost to date of the Project Feasibility Study and the fundraising campaign totals \$207,313. The difference—\$130,399—has been contributed by the Society from its own funds.

If generous and public-spirited donors in future replace these Society contributions, we will apply their donations to future projects in keeping with our objective of disseminating information about the Capitol and the history of the Capitol Building and past and present Congresses. If not, then we have advanced our current projects most properly by application of funds generated by us for those purposes.

Mister Chairman, Ladies and Gentlemen, this concludes my statement but I hope I may be able to answer any questions you have.

Thank you for this opportunity to appear before you.

STATEMENT OF DR. WILLIAM M. MAURY, EDITOR AND HISTORIAN, U.S. CAPITOL HISTORICAL SOCIETY

The United States Capitol Historical Society is proud of its record of achievement. In less than fifteen years of existence we have produced, or been responsible for works of lasting importance in many areas of historical endeavor. Perhaps our best known work has been the publication of the popular history of the Capitol, *We, the People*, which has sold more than 3,000,000 copies. In the same vein we have written an historical guide to Washington entitled *Washington D.C. Past and Present*, and produced a film which received an Academy Award nomination, *City Out of Wilderness: Washington* (which, upon completion of the Visitor's Center at Union Station, will be seen daily by literally thousands of tourists). In addition, we have paid for the artwork which now adorns the hallway leading to the House Restaurant, and have researched and developed the historical calendars sent by many congressmen to their constituents. For students of the Capitol and Congress, we have published an extensive bibliography of the Capitol and continue to publish our high acclaimed interdisciplinary scholarly journal, *Capitol Studies*. Because of our success in these projects we feel admirably suited to work with the Congress and the architect of the Capitol in the production of of the country's major bicentennial efforts, *Our Capitol: Freedom Speaks*.

This program, employing the majestic East Front of the Capitol as a backdrop, and the new art form Sound and Light, (Son et Lumiere) as a vehicle of presentation is certain to quicken the historical interest and increase the degree of understanding in our country of all who experience it.

It is very difficult to describe sound and light to someone who has never seen it. Sound and light uses the magic of night to help create a series of illusions. The audience is arranged in the dark some distance (at least 100 yds.) from the front of the building. As lights of different colors and different strength are played on the edifice a narrative and music are focused on the crowd through speakers which are placed in such a way as to give a complete stereophonic effect. In some ways sound and light uses the imagination just as the old radio shows did, but sound and light using the advanced technology of lighting heightens the imagination. It tells the story of a building and the people who acted out their lives in the building, in a way that a radio could not. It heightens one's imagination so that one understands the past better than one ever thought possible. In a sense sound and light is a time machine that takes the audience through the past. The lights on the building can give the illusion of a partially completed structure—a fire, a ruin, a time of celebration. As an historian and an admirer of historic buildings, I can say that I feel sound and light represents the very best there is in popular history. The well-done show always have scripts that the most metic-

ulous historian could not fault and the interest in history that sound and light arouses in the audience is most gratifying. Sound and light cannot simplify history, because as you all know, to simplify history is to give bad history. But sound and light can capsulize history, it can present it in a dramatic way and give it a narrative flow. For the Capitol and the Congress of the United States to be so explained that all Americans can understand their meaning is something to be sought in these troubled times.

I speak of sound and light from the experience of having seen four such shows during a European tour. A brief description of the tour is appended to this statement.

Sound and Light is an exciting medium of expression and must be carefully presented in order to prevent excesses. The Society has been extremely careful in this regard. After determining that sound and light would be feasible at the Capitol, the Society organized a Task Force on History, chaired by Dr. Leticia Brown, George Washington University's renowned scholar of black history, and included the Pulitzer Prize winner Dr. Constance McLaglin Green, Dr. Walter Rundell Jr., Chairman of the History Department of the University of Maryland; Dr. David C. Mearns, formerly of the Library of Congress; Dr. William Maury of the United States Historical Society. At numerous meetings this task force debated the question of concept and content for the show. Finally, this task force met with M. Pierre Arnaud, and mapped out its general conclusions. Following the meeting, M. Arnaud suggested that a series of events and anecdotes be forwarded to him around which he could construct a schematic design for the production. After several weeks of research the task force sent to M. Arnaud numerous anecdotes and events. The first schematic outline M. Arnaud submitted based on these anecdotes was disapproved by the Task Force on History. The Task Force read the first plan with great awe and made numerous suggestions for improvement. Many of these were made in the second preliminary script. The historians of the Task Force have carefully gathered the anecdotes and events which illustrate the most salient factors of the Capitol and the importance to the American people. By using episodes that illustrate what the Capitol means and how it got to be what it is, the historians feel this bicentennial project will be of lasting historic and educational importance.

REPORT OF SOUND AND LIGHT TRIP

To gain as much information as possible about the new theatrical form *Son et Lumiere* (known as Sound and Light in the United States) before sponsoring such a presentation themselves, the United States Capitol Historical Society, with financial help from General Electric Corporation, sent a three man fact finding team to visit productions in Europe and the Middle East in the first week of October 1971.

The team was composed of: Mr. George White, the Architect of the Capitol; the late Mr. William Coblentz, the Chairman of the Board of Consultants for Sound and Light of the U.S. Capitol Historical Society; and Dr. William Maury, the Historian and Editor of the Society.

The team was able to observe shows in Strasbourg, France; Jerusalem, Israel; Athens, Greece and Paris, France. In all the sites visited, except Paris, the team was able to make extensive tours around and in those areas featured in the productions. The tours of the areas were extremely helpful in giving to the team an understanding of what elements should be included in making up a production. The team also found that a building, such as our Capitol, while it may be impressive even dramatic, when viewed in the light of day appears an entity whose story is to be found in its entirety. Sound and Light on the other hand can draw the attention to one facet of a building and by telling its story increase the understanding and appreciation of the building as a whole.

In two cities, Strasbourg and Jerusalem, the team had the extreme good fortune of talking with the leading citizens about the problems encountered in and the benefits of making a Sound and Light show. In talking with Pierre Pffimlin, the mayor of Strasbourg, great consideration was given to discussions of what topics should be included in the thirty-two minute show. M. Pffimlin, who is quite knowledgeable about the history of his city, was quite pleased with the production, despite the great concentration on the history of the Cathedral at the expense of the city as a whole. Mr. Teddy Kolleck, the mayor of Jerusalem, was helpful in two counts. First he was able to talk knowingly about the history of his city, and secondly he brought up the idea of conversing with all the diverse elements of the city of Jerusalem before deciding on the thrust and the elements to be included in the production.

The group was impressed by the time limitations which present themselves in this new art form. The length of the show should probably not exceed thirty-five minutes. The one show, Jerusalem, which did exceed this time limit became somewhat wearing to two members of the group. As theatre it is important to note that the placement of the audience area was in an outside court yard and there was a proper distance between audience and monument. In Strasbourg the audience was seated within the exquisite Gothic cathedral and a proper space relationship was established, but in Athens the audience was seated one and half miles away from the ruins. This great distance destroyed the necessary relationship between the monument and the audience. It was generally felt that unless the audience could pick up some of the detail of the monument much of the show would be lost.

On a more technical level, the group found that those shows which were given in more than one language are presented in different languages at different times. Thus, in the show in Jerusalem there were three performances each night; one in English, one in French and one in Hebrew. A member of the Philips production team who accompanied the group on the tour noted that it might be possible to have several languages broadcast at one time to several distinct areas. In passing he noted that the use of headsets to obtain the multilingual show would be disastrous for the effects needed.

Another point of concern is the effect that exposed pieces of equipment have on the appearance of the monument during the day. In most of the edifices visited some evidence of the Sound and Light show could be seen by the daytime visitor. Every daytime evidence of Sound and Light must be eliminated in Our Capitol. M. Arnaud assured that this is possible.

In summary, the central truth to be derived from the four shows is a religious, almost mystical reverence for the substance of history. It was felt by all members of the team that of all the modern buildings in the world none offers better promise for the development of such an emotion than our Capitol. However, to insure that historical truth is not sacrificed to obtain good drama, the society must obtain the services of excellent historians and writers. The persons selected must not only have impeccable scholarly credentials, but must as well have an artistic eye for selection of detail. Mayor Teddy Kolleck's idea of showing the script to the many factions of the city before the production of the show is a lesson from which we can benefit. The limitation of time and space must be thoroughly understood. It must also be understood that the production for the Capitol cannot fit into a mold adapted to European shows. Our Capitol is a living monument, not ruin of the past or a mausoleum for time honored heroes. Consideration of this difference must play a critical part in the development of this production. In addition it should be noted that because the history of the Capitol is so relatively short there exist on file and record the images and voices of the people who made history there. Whether advantage can be taken of these should be left to the discretion of the producer of Our Capitol.

Sound and Light maintained the inherent dignity of the edifice featured. Prior to any commitment a feasibility study as to costs, protection of scenery and crowd control aspects should be initiated and completed. In meeting costs it is important to note that the productions seen on the trip varied mightily as to country and age. Because of this an effective comparison of costs between the shows viewed and the show at the Capitol is of little value. Other investigations in this area have shown that the productions in the United States are not comparative because they are too old, too small or because they grew by accretion.

It must be that our production, the script, the music and the lighting maintain the dignity of the Capitol. And while it is impossible to compress the history of the Capitol into a thirty minute show it must be that at all times history is served by the production.

As Capitol Architect White summed up, "Provided that it is accomplished with the highest possible levels of quality, competence and integrity, I am persuaded that this medium offers a fantastic opportunity to build and enhance the spirit of democracy in the hearts of the millions of people who will have an opportunity to witness the presentation."

STATEMENT OF OLIVER PATTON, EXECUTIVE SECRETARY, U.S. CAPITOL HISTORICAL SOCIETY

Mr. PATTON. Sir, I am a product of an overviolent planning program. I have prepared answers to the questions which have not been asked.

Mr. RONCALIO. Why do you not take the chair, then?

Thank you very much, Mr. White.

Mr. PATTON. I believe I can save some time.

Mr. RONCALIO. We will adjourn in 14 minutes.

Mr. PATTON. I can pose the questions, and if there is no answers, I would, with your permission, simply submit the facts and data that I have.

They are three questions which are most frequently asked of the society in connection with this.

One is, what is our actual relationship—the relationship of the society to the Capitol and to the Congress?

Another, how does the society raise its funds? And the third is, what do we do?

Mr. RONCALIO. We care less how you raise your funds. That is the last thing I want to hear testimony on. I have no doubt that what you do is an excellent job of raising funds.

Mr. PATTON. One last particular question was: How much of the funds has the society already put into this product?

Mr. RONCALIO. We would care less.

Mr. PATTON. Sir, I am useless.

Mr. RONCALIO. Thank you very much for your testimony. This committee stands in recess for 7 days. Thank you.

[Whereupon, at 11:52 a.m., the subcommittee was recessed.







