

NATIONAL PRESS CLUB LUNCHEON WITH TERRENCE JONES, PRESIDENT AND CEO, WOLF TRAP FOUNDATION FOR THE PERFORMING ARTS WITH SPECIAL GUEST AL JARREAU, MUSICIAN

MODERATOR: JONATHAN SALANT, PRESIDENT, NATIONAL PRESS CLUB AND REPORTER, BLOOMBERG NEWS

LOCATION: NATIONAL PRESS CLUB BALLROOM, WASHINGTON, D.C.

TIME: 1:00 P.M. EST

DATE: THURSDAY, MARCH 23, 2006

(C) COPYRIGHT 2005, FEDERAL NEWS SERVICE, INC., 1000 VERMONT AVE. NW; 5TH FLOOR; WASHINGTON, DC - 20005, USA. ALL RIGHTS RESERVED. ANY REPRODUCTION, REDISTRIBUTION OR RETRANSMISSION IS EXPRESSLY PROHIBITED.

UNAUTHORIZED REPRODUCTION, REDISTRIBUTION OR RETRANSMISSION CONSTITUTES A MISAPPROPRIATION UNDER APPLICABLE UNFAIR COMPETITION LAW, AND FEDERAL NEWS SERVICE, INC. RESERVES THE RIGHT TO PURSUE ALL REMEDIES AVAILABLE TO IT IN RESPECT TO SUCH MISAPPROPRIATION.

FEDERAL NEWS SERVICE, INC. IS A PRIVATE FIRM AND IS NOT AFFILIATED WITH THE FEDERAL GOVERNMENT. NO COPYRIGHT IS CLAIMED AS TO ANY PART OF THE ORIGINAL WORK PREPARED BY A UNITED STATES GOVERNMENT OFFICER OR EMPLOYEE AS PART OF THAT PERSON'S OFFICIAL DUTIES.

FOR INFORMATION ON SUBSCRIBING TO FNS, PLEASE CALL JACK GRAEME AT 202-347-1400.

MR. SALANT: Good afternoon and welcome to the National Press Club. I'm Jonathan Salant, a reporter for Bloomberg News and president of the press club. I'd like to welcome club members and their guests in the audience today as well as those of you watching on C-SPAN. Please hold your applause during the speech so we have time for as many questions as possible. To our broadcast audience, I'd like to explain if you hear applause, it is from the guests and the members of the general public who attend our luncheons, not from the working press. The video archive of today's luncheon is provided by ConnectLive and is available to members of the National Press Club through our website at www.press.org. Press club members may get free transcripts of our luncheons at our website. Nonmembers may buy transcripts, audiotapes and videotapes by calling 1-888-343-1940. For more information about joining the press club, please call us at area coded 202-662-7511.

Before introducing our head table, I would like to remind our members of future speakers. On March 27th, Jim Nicholson, secretary of the U.S. Department of Veteran Affairs. And on May 8th, Senator Russ Feingold, a Wisconsin Democrat.

If you have any questions for our speakers, please write them on the cards provided at your table and pass them up to me. I will ask as many as time permits.

I'd now like to introduce our head table guests and ask them to stand briefly when their names are called. Please hold your applause until all the head table guests are introduced.

From your right, Carl Hartman, a reporter with the Associated Press; Sonya Bernhardt, publisher with the Georgetown and Downtowner; Chris Berry, the president and general manager of WMAL News Talk 630; Rick Dunham, White House correspondent for Business Week magazine and the immediate past president of the National Press Club; Walter Oliver, the chairman of the board of trustees of Wolf Trap and the senior vice president for human resources and administration at General Dynamics and a guest of our speaker; Linda Kramer, the deputy bureau chief of People magazine; singer Al Jarreau -- we'll have more on him later -- (laughter, laughs, applause) -- Angela Greiling Keane, the associate editor of Traffic World magazine and the vice chair of the Speakers Committee.

Skipping over our speaker for a moment -- Marilou Donahue, editor and producer for "Artistically Speaking" and the member of the Speakers Committee who organized today's luncheon -- and Marilou, thank you very much -- Polly Nell Jones, a writer and a guest of our speaker and the wife of our speaker as well -- (laughter) -- Bob Madigan, WTOP's Man About Town, who is also heard in WGMS; Greg Mott, health editor of The Washington Post and vice chair of the National Press Club's Freedom of the Press Committee; Koko Wittenberg, associate editor of The Current Newspapers; and Nicholas Benton, the founder, the owner and the editor-in-chief of the Falls Church News- Press. (Applause.)

They are the signs of spring in the nation's capital -- the tourists returning, the cherry blossoms blooming and Wolf Trap unveiling its summer concert schedule. Wolf Trap is the only national park for the performing arts located just outside the Beltway near Tyson's Corner, Virginia. The Wolf Trap schedule runs the gamut from classical to zydeco to oldies to dance to Broadway shows to folk music. One of my 8-year-old son's favorites? A symphony orchestra supplying live accompaniment to classic Warner Bros. cartoons shown on a big screen. In fact, Izzy (sp) asked me to check the schedule being released today -- (laughter) -- to see if Bugs Bunny on Broadway is back this summer.

Overseeing the operation -- which also includes a smaller venue, The Barns at Wolf Trap, plus a Children's Theatre-In-The-Woods and a \$10.5 million education center -- is Terrence Jones. He's been chief executive of the Wolf Trap Foundation since 1996 and has spent 30 years in the performing arts. He came to Wolf Trap from the University of Illinois at Urbana-Champaign where he ran its performing arts center. He founded a reparatory theater in Vermont and he was a delegate to the international arts programming network in Turkey and Greece.

Also with us today is Al Jarreau, a five-time Grammy Award- winning vocalist. In fact, he's made Grammy history by winning his awards in jazz, pop, and rhythm and blues. And he also sang the theme to the TV show "Moonlighting." Mr. Jarreau got his start singing in a jazz club in San Francisco and went on to appear on television with Johnny Carson and Mike Douglas. His first album, recorded in 1975, won a Grammy as did his follow-up. He recently was awarded a star on the Hollywood Walk of Fame.

And we're very pleased to have with us both Terrence Jones and Al Jarreau at the National Press Club. (Applause.)

MR. JONES: Thanks, Jonathan, for those warm words of welcome and introduction, although I have to be the bearer of sad news to your son that Bugs -- you know, Bugs is at that point in his career he has to take a year off every now and then. So Bugs has taken the year off, but you can assure your son that he will be back -- that Bugs will be back to work that out.

I'm delighted to have this opportunity to join you and the members of the National Press Club and its distinguished guests. I also want to thank members of the Wolf Trap Foundation Board, our partners, the National Parks Service and the many representatives that we have today in the arts and education community. I want to also offer special thanks to our friends at (TNT?) who are the premier sponsor for the Wolf Trap summer season.

I feel especially fortunate to have with me today one of America's great musical treasures, Mr. Al Jarreau. His innovative musical expressions have made him one of the most exciting and critically acclaimed artists of our time. He's had, as Jonathan said, just scores of awards beyond the Grammys -- the many Grammy's that he's won. His musical spirit has been a personal inspiration to me for many years and I'm honored that he will share his insights and thoughts with us in just a bit.

Margaret Mead once wrote if we are to achieve a richer culture, rich in contrasting values, we must recognize the whole gamut of human potentiality and so weave a less arbitrary social fabric. One which is diverse in human gifts and each human gift will find its fitting place. If we accept Mead's premise, the question is how do we weave that rich cultural fabric? It's a perplexing issue facing performing arts organizations today. Why should preserving cultural continuity through the arts be a part of our artistic legacy.

Well today, perhaps more so than ever, the arts continue to be a focal point of contemporary debates on issues related to diversity and the preservation of distinct cultural heritages. On one side of this debate, cultural preservationists seek to safeguard artistic and creative traditions by proclaiming the erosive effects of globalization. They argue that economic and commercial mandates subvert local and national cultures, and their unique identities.

On the other side of the debate, global and multicultural efforts have led major achievements throughout civilization, from advancements in technology to medicine to triumphs of human rights and environmental conservation. In the arts, globalization has spurred a wide range of creative dialogue and opportunities for cross-cultural collaborations. There are many outstanding examples I can give you, but the groundbreaking 1980s collaboration between Paul Simon and

South Africa's Ladysmith Black Mambazo certainly comes to mind. Their "Graceland" album is considered a landmark recording, which was instrumental in introducing world music to mainstream audiences.

The 2001 UNESCO Universal Declaration on Cultural Diversity tends to support both sides by stating, and I quote here, "Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures."

My intention today is not to present a treatise on these questions as an anthropologist or a sociologist. I'm obviously not qualified to do that. Rather, I offer my comments to challenge those who create, present and appreciate the performing arts to recognize our curatorial roles that will provide current and future generations with live expressions of the past. We are charged with maintaining the links that have kept the stories of our ancestors alive, that have reflected specific geographic identities and that offered lessons about the power of the human spirit to survive.

Cultural heritage has been defined as the perpetuation and continuity of the individual and distinctive behavior, arts, beliefs, institutions and products of human thought, which act as the identity and expression of a particular group. Well, simply put, our traditions matter and we have a responsibility to honor them and their unique characteristics.

Indeed, there's a real fear among many in the artistic community that the context, function and meaning of traditional performing arts do not resonate in this era of globalization. While these traditional art forms may occasionally be reinterpreted and introduced to new audiences, more often they remain unnoticed, unheard and unseen by the vast majority of today's public. This problem is exacerbated by the demise of local radio stations that routinely provided a voice to music and artists outside the mainstream, as well as the failure of most presenters to integrate traditional performance into their standard programming. I'm equally concerned that the prevalent sense of nationalism, not only in this country but around the world, is hindering cultural acceptance, reciprocity and human understanding on a global level. This nationalist propensity all too often has the effect of impairing our collective potential for creative growth.

U.S. census data indicates that by 2020, the United States will have undergone a significant shift in its racial and cultural compositions. One of the strengths of this country has been our enrichment by proud and diverse traditions and backgrounds. As President Jimmy Carter once said, we have become not a melting pot, but a beautiful mosaic -- different people, different beliefs, different yearnings, different hopes, different dreams. Yet I contend this modern, technologically advanced country runs the risk of losing this beautiful mosaic by forgetting the individual cultural identities which make us strong.

So what is the role of the performing arts in civil debates in times like these? I believe the arts can and must respect the unique individuality of cultural diversity while remaining inclusive. And by doing so, the arts can provide a model to society as a whole. In her 1999 Nancy Hanks

Lecture on Arts and Public Policy, playwright Wendy Wasserstein may have put it most simply when she declared the arts are the soul of the nation, a culture's reflection of itself.

So whether it's a square dance derived from English contra dance, jazz traditions arising from the African call and response, hip hop or rap giving voice to an alienated urban youth or the chants and hula of generations of Hawaiian kumu, these are the heart and soul of which she spoke. And I believe it's true that the arts are born of and have been interlaced with long-standing cultural traditions. The arts have been a critical part of the development of our personal expression, our religious practice, courtship, education, entertainment, serving very specific societal needs for generations. However, in contemporary human experience, the arts most often do not serve these same needs. For example, we no longer rely on nightly storytelling around the fire -- well, not even around the dinner table in most cases -- in order to pass along our family's history, traditions and knowledge. And I also believe the performing are one of the most powerful ways to experience culture.

Cultural preservation, facilitated by engagement and participation in the arts, is ultimately one of the best means we have to encourage global understanding and cultural tolerance. Active participation in traditional performing arts forms conveys historical resonance, which is difficult to attain through other means. Museums, libraries and other forms -- static forms -- of cultural preservation are not to be discounted, but rather, they should be integrated and enhanced with live, experiential forms of communication when possible.

The Smithsonian's renowned Folklife Festival is perhaps one of the best examples of this integration with live performance, creative demonstrations, written documentation and living exhibits all working to enhance the mission of this national museum. President Bush said, and I quote, "from music and dance to painting and sculpting, the arts allow us to explore new works and to view life from another perspective." I believe this is the challenge -- to encourage a view of life from another perspective. As we see our opportunities slipping away day by day, I feel a deep sense of urgency attached to these matters, to the imperatives of not only tolerance for other cultures, but also a genuine appreciation and shared sense of joy in their traditions.

In the months following Hurricane Katrina, the dispersion of the long-held culture uniquely found in New Orleans is a classic example of the diasporas caused by a natural disaster, war or economic migration. The determination of New Orleans artists to return to the geographic center of their roots, to reunite with each other -- a link to their jazz, blues or Cajun heritages -- demonstrates the archetypal longing that we have to be embraced by humankind. As evidenced throughout recorded history, the arts have been the arms that have held us in their embrace. They have connected us.

Artists, arts presenters -- in fact, all of us -- must continue to fight the very real and imminent prospect of becoming severed from our cultural heritage. We have a responsibility to maintain and preserve cultural continuity through the performing arts, amidst the din and clutter of today's complex society. Arts practitioners have a distinct responsibility to encourage the engagement in live performance that showcases the vibrancy of our diverse cultures and communities. In doing so, we can connect generations with elements of their heritage and the heritage of others that in all likelihood have not been a part of their childhood or adult experience.

Well, the musicians of New Orleans and others are meeting this challenge and their efforts are to be applauded and encouraged. And at Wolf Trap, we, too, strive to be a part in the preserving cultural heritage through our long-held mission -- to present and create excellence in innovative performing arts for diverse audiences and participants. As America's only national park for the performing arts, we are uniquely committed to preserving our nation's artistic resources and serving as a repository for the riches of our collective and individual cultures. In addition to supporting and presenting of traditional art alongside the contemporary, we strive to promote a greater understanding of the context, function and meaning the performing arts have for artists and audiences. Perhaps Henry David Thoreau best acknowledged the power of this continuum when he said, "When I hear music, I am related to the earliest times and to the latest."

Well, this summer, during our 35th anniversary season at Wolf Trap, audiences will certainly hear and see our efforts to provide cultural continuity as we showcase the unique heritages that comprise the collective creative world in which we live. You will hear the voices of the earliest times and the latest. For example, on September 9th, Wolf Trap presents the world premier of "Face of America: Hawai'i" to provide a distinctive and authentic glimpse into native, traditional and contemporary Hawaiian culture. Hawaii's certainly known for its breathtakingly beautiful landscapes and, of course, its wealth of recreational activities, but this fifth installment of Wolf Trap's premier artistic adventure series will take our audiences on a very different journey to an entirely unique destination. This multimedia event uses the performing arts to celebrate Hawaii's natural history and the cultural heritage of its people.

This year, while on location in Hawaii's national parks and other settings throughout the islands, we've captured dramatic performances of traditional hula by Halau O. Kekuhi. Through the use of spectacular, high-definition video projections created by Wolf Trap and our production partner, Hulan (ph) Media, this innovative creation will feature the powerful portrayal of the epic story of Pele by these renowned keepers of the hula tradition. We will offer live performances by two of Hawaii's most prolific, award-winning musicians, Keali'i Reichel Rochelle, and slack-key guitarist, Ledward Kaapana. This world premier event reflect Wolf Trap's commitment to celebrating our parks, our people and our heritage. And of course, we could not have accomplished that project without the generous support and guidance of our friends at the Office of Hawaiian Affairs, who truly did guide us through that process. And, of course, also the National Parks Service in Hawaii.

Twyla Tharp once said art is the only way to run away without leaving home. Through the "Face of America: Hawai'i" and throughout the entire summer season, Wolf Trap truly gives you a chance to do just that. Wolf Trap's blend of innovation and preservation continues when two trailblazing, African-American modern dance companies share the stage in a passionate and powerful world premier by Ronald K. Brown's/Evidence and "Philadanco." This new work, commissioned by Wolf Trap and choreographed by Ron Brown, pays homage to women around the world who paved their own paths toward liberation. And additional performances of our summer dance series include the Washington area debut of both the Trey McIntyre Project and Alonzo King's LINES Ballet. And, of course, Noche Flamenca reveals the heart and soul of its Spanish culture in their return to Wolf Trap.

The breadth and depth of our season is, indeed, exciting and should once again satisfy the diverse tastes -- well, most of the diverse tastes at any rate -- of our extended community. The Wolf Trap Opera Company, undoubtedly one of the country's most highly-regarded opera residency programs, proudly presents three new productions this summer, including the American premier of Telemann's "Orpheus" and Rossini's "Le Comte Ory," which is a Wolf Trap debut. And in the relaxed opera house setting of the Filene Center, we will present an entirely new staging of "The Marriage of Figaro" celebrating Mozart's 250th birthday. The company will also offer a collaborative concert style production of Bruno's "Romeo et Juliette" with the National Symphony Orchestra. And speaking of the celebrated NSO, they take up residency for nine performances this summer, led by our official NSO at Wolf Trap conductor, Maestro Emil de Cou, who is with us today. Maestro, welcome. (Applause.)

The symphony will be joined by musical luminaries such as Itzhak Perlman, Renee Fleming and Marvin Hamlisch. And they will feature family-friendly, acceptable programs throughout the summer with everything from "Play," a video game symphony complete with big screen projections, to the beloved music of Richard Rogers and the cinematic orchestral works of Star Trek and Star Wars, narrated by Mr. Spock -- well, that's Leonard Nimoy, of course.

Several artists are making their Wolf Trap debuts this summer, including Texas sensation Los Lonely Boys; Latin Grammy award winner Sin Bandera; The New Cars featuring Todd Rundgren and Blondie; to Stanley Clarke/George Duke Project and the Marcus Miller Band.

Wolf Trap's commitment to programmatic diversity will be showcased with the best in Latin, Hawaiian, R&B, jazz, Cajun, zydeco, folk, country, pop and rock, including performances by Jewel, The Temptations and The Four Tops, George Benson, Captain Mo, the Gipsy Kings, the Indigo Girls, Trisha Yearwood, The Irish Tenors, Bela Fleck and Lyle Lovett. And Marsha Ball, the rebirth brass band and other Louisiana artists will be showcased at Wolf Trap's 17th annual Louisiana Swamp Romp. Now, that's a party you don't want to miss.

We're delighted that one of America's musical giants, Mr. B.B. King, includes Wolf Trap on his farewell tour. The legendary Bonnie Raitt returns as does Paul Anka as well as Elvis Costello in a new collaboration with Allen Toussaint. And of course, you will hear the incomparable sounds of Mr. Al Jarreau, who is a master of several of the diverse genres that will be heard at Wolf Trap this summer.

As always, we have an extraordinary offering of popular musical theater. There will be a new production of "Annie" celebrating its 30th anniversary, as well as "Chicago: The Musical." And yes, you can be assured that Wolf Trap will welcome the return of the worldwide phenomenon "Riverdance." We are the only Washington area venue ever to showcase this thunderous, hard shoe celebration of the best in Irish dance and music.

And that's not all. We'll present Gilbert and Sullivan's hilarious "The Pirates of Penzance" and the Wolf Trap premier of the Tony award-winning musical, Disney's "Beauty and the Beast."

As we honor the legacy, spirit and vision of Wolf Trap's founder, Catherine Filene Shouse, in this celebratory 35th anniversary season, I invite you all to discover what all Wolf Trap has to

offer. So please join us and become one of more than 13 million patrons, who over the years have discovered the beautiful mosaic that is Wolf Trap, where the arts -- traditional and contemporary -- come out to play.

Thank you. (Applause.)

And now, it is my distinct pleasure to introduce you to one of America's true musical marvels. He's been singing since the age of four -- at least, that's when they started counting -- right, Al? He's a legendary vocalist, renowned for interpreting a wide variety of music. He's a self-described hybrid musician -- you can ask him yourself what that's about -- and he is one of the rarest of Grammy award winners. As mentioned, he's garnered five Grammys in three different categories -- jazz, pop and R&B. Al first graced Wolf Trap's stage in 1981. I'm sure you remember it just like yesterday, right? (Laughter.) He was just a child at the time. And he's returning for his ninth appearance this summer. He is a man who lives by the credo of his latest album "Accentuate the Positive."

Ladies and Gentlemen, please welcome a true purveyor of the spirit and roots of American music, Mr. Al Jarreau. (Applause.)

MR. JARREAU: Yeah. Al Jarreau in the house -- (laughter) -- house of the National Press Club. Whew! I know you; I watch you on C-SPAN. I loved your subject matters, your hard questions, and your continuing pressure that you put on those who come before you to be real and to be truthful. I'm flattered to be in the house, flattered to be for this afternoon and evening, and for this season, a champion for Wolf Trap.

I wish I had a -- I want a copy of that speech. Yes. (Laughter, laughs.) I want a copy of that speech because what Terry's talking about is the rare thing of not only being a venue for performing, but an educational institution. I was educated here this afternoon -- what he said and talking about the spirit of Wolf Trap and the vision and what they want to accomplish, their understanding of the importance of the arts. The moment we got out of the primordial ooze and got food in our mouths, we began to make beads to decorate ourselves and put mud in our mouths and put a hand up to the wall and we -- and made art on the walls. It's an inevitable expression of who we are as living beings out of the rib of God, given that opportunity to ourselves create something where there was nothing before -- blank page, a novel. Lump of clay that would just lay there dormant, being wonderful from God, but a man picks it up and makes a voluptuous woman, like Henry Moore. That's having a little bit of the spirit of God in us, and we can't help it -- we must do it.

And when you present it to people in its range of diversity with theater and dance and music and a great variety of music, you've put a spotlight on something that is so very important, that's so easily neglected. I promise you, you show me a kid with some tap shoes or with paint brushes in his hands or with a script of "Our Town" that he's going to study and act in that play or with -- I'll show you a kid probably doesn't have a gun. How shortsighted can we be to drain our schools of those kind of programs for what? That's nation- building. That's nation-building right here.

Arts, it's sensitivity training. It's a workshop on those special human sensitivities that lead to a better kind of behavior. I'll show you a kid who helps a lady across the street rather than taking her purse. Some kid who sings in the church choir, sings in the high school choir -- something happens when you get sensitive to those arts. It makes you a better neighbor, a better mother and father, a better citizen in the world.

So I'm happy to be on this stage here with you at this podium and being part of -- I said before, somehow I want to continue to be part of this process, this educational institution thing that you're doing over there at Wolf Trap. I saw a lot of you a few months ago as a champion for Verizon and literacy. Listening, learning -- institutions of learning. How many teachers? Teacher? How many teachers? You are -- you are that whole institution. Teachers -- boy, I'm telling you. Nation building -- very important stuff.

Thank you for inviting me and letting me be a part of this thing that is now for me made special in another way. I have friends who the first time when I performed at Wolf Trap went what -- Wolf Trap? You were at Wolf Trap? My friends in Milwaukee -- you sang at Wolf Trap? Isn't that where orchestras play and opera singers? Yeah, that's it. That's it. Wait 'til they learn about this. (Laughs, laughter.) Yes, Al Jarreau, spokesman for Wolf Trap and for education and for a better world, and thinking that arts can be a part of that and that a song is a (balm/bomb ?). See you at Wolf Trap this summer. (Applause.)

MR. SALANT: I remind you to please write questions on the cards at your table. Past them up to me, I'll ask as many as we can.

Terry, let me start with you. What are the demographics of Wolf Trap and what are you doing to bring more 18- to 25 year-olds to the facilities?

MR. JONES: Well, it's actually a broad demographic and I don't know whether that was -- the question was reference to the social- racial breakdown or the geographic breakdown, but in both ways, we tend to do pretty well in that area, but we think we can do better. And in fact, many of the things that I was talking about today where I talk about our mission to create and attract diverse audiences -- you can't do that unless you do diverse programming and that's really what we are striving to do throughout all that we plan.

The 18 to 25 year-olds, we're definitely reaching that crowd. There's a number of groups each year -- I think there's some -- I should mention, I rambled through a whole list of things and I know some of you have a broader list in your press packets. But there are acts yet to come, so we want to remind you to watch or look at the Wolf Trap website and see those. And I think there are a couple in that 18 to 25 that I actually can't share with you today -- I'm sorry to say that -- but it will give you a good reason to go to the website.

But we do very much look to that because it's important that we attract an audience for tomorrow and Al was talking about this as well. I mean, we have to continue to build audiences. You can't rely just on one audience or the audience that you feel like is your base. You really have to continue to build and we do that even through our children's programs at the Children's Theatre-In-The-Woods where they start some of the youngest working -- coming to performances with

parents or grandparents and beginning to understand and enjoy what performance and what that relationship is. So we begin that very early and we're anxious for the 18 to 25 and the eight year-olds.

MR. SALANT: Many of the D.C. public schools have no art or music teachers. What can the local private arts community do to help?

MR. JONES: Well, I think one of the important things -- and again, Al alluded to this in his remarks -- is that we can advocate, we can build. And what we need to do are talk to the elected officials, the school officials, and let them know of the importance, the deep-seeded need for this, to create a (balm/bomb ?) as Al has phrased it. It makes such a difference in our society, in our civilization, in our humanness to be able to do that.

But one is to advocate and to talk to the people who make those decisions, which are funding decisions and administrative decisions. I think the other is to try to work in partnership with organizations that have programs. Certainly Wolf Trap has a long-standing education program. One in particular, the Wolf Trap Institute for Early Learning Through the Arts, turns 25 years-old this year. And that was basically a program designed with the help originally of Head Start to integrate the performing arts into standard curriculum for three to five year-olds. And that program has grown to the extent that it is now in 16 regions all over this country. So that's one and certainly D.C., Maryland and Virginia are part of our home region, so we're addressing those issues.

So joining in those partnerships and helping, but look to the groups that are doing that and it's not just Wolf Trap. There are many of them out there who are picking up the slack, doing the things that aren't being done. Now, some people say is that right? I don't know if that's right or wrong, but it has to be done. So those of us at Wolf Trap make those kinds of decisions on where to put our resources saying we think education is a critical part for the future generations of this country and for the health and welfare of this country and so that's why we do it. So I think those are the best ways to do that.

MR. SALANT: Considering it's an open-air facility, how can a Wolf Trap concert be sold out? Why not charge a listening fee and allow people to sit on the grounds outside the Filene Center and hear the music?

MR. JONES: Well, from a business point of view, that's an interesting idea. That could solve some real problems. (Laughter.) Well, the truth of the matter is when Mrs. Shouse donated Wolf Trap Farm -- which is what it was which she owned and it's now about 100 acres of national park property -- I guess at the time probably was not amidst Tyson's Corner and lots of residential developments around it, but certainly that's happened over the last 35 years. And the truth of the matter is we need to be good neighbors and if we open it up and said y'all come, it might happen and we'd have problems because we couldn't accommodate the parking, the cars and all of the needs that are there to address. So we try to be good neighbors and keep it contained within the 7,000 -- just over 7,000 -- available seats. And that's the seats on the lawn as well as the permanent seats in the house. So that's the reason, Jonathan.

MR. SALANT: How do you decide which acts to bring to Wolf Trap and which ones are the most popular and the ones that are least popular? (Laughter.)

MR. JONES: Well, there are no unpopular acts at Wolf Trap -- ever, ever. (Laughter.) Well, how do we arrive at it? I've got a very fine staff who -- there's not that many of them, just a handful of them that work to develop the season and I think Al and I were talking about this before the luncheon. It really can take anywhere from up to three years to develop a project, like the "Face of America: Hawai'i" project where we do a lot of commissioning and special works and filming to just a few months. As I said, we're still working on putting some in place for the coming summer, although most of them are in place. So it's a staff -- I try to make sure that the staff is varied, that they're not all as old as I am so that they know what the 18 to 25 year-olds like to hear and see. And that's really how we go about collecting a season.

We also try to balance it and I think that's one of the things that Wolf Trap may be best known for is the diversity of programming. I ran through it -- as I mentioned and Al mentioned -- I mean, there's opera and ballet and folk music and rock music and country music and Cajun and jazz. And what we really try to do -- and then the programming staff when they're looking at putting a season together and trying to make sure that there's that balance so that we attract. We think as a national park for the performing arts that we have an obligation to attract as broad an audience as possible. As I say, the only way to do that is through variety of programming. And so you have this incredible variety.

As far as what's most popular, well they're all popular I say. No -- most popular -- I suppose -- I think Nora Jones sold out in, you know, nine minutes or something so that was pretty popular. But then you look at things like Lyle Lovett -- Lyle is absolutely one of the most popular acts we can have and Lyle loves coming to Wolf Trap just like Al here. You know, I mean he talks about it as being a home place. I mean, he feels comfortable there. Bonnie Raitt -- another one that's extremely popular. And then, of course, that Bugs Bunny on Broadway is pretty darn popular as well.

MR. SALANT: Technology has played a vital role in preserving our cultural heritage through digital recording and digital film. This writer says it often takes the traditional arts out of their historical, geographic and cultural context.

As viewers and listeners of digital media, do you think we are losing an important connection to traditional arts by viewing performances out of context?

MR. JONES: That's a good question and one I think that all of us in this business -- and those of us who appreciate and enjoy the arts, the performing arts -- will have to wrestle with and deal with over the next few decades. And there may be some growing pains in that. You know, in my mind, is it the best way to see those things? No, probably not. The best way is to have that one-on-one contact that you get, that connection -- that human connection -- that you get with an artist when you're sitting in a theater like Wolf Trap or any other and get to hear and see and feel that emotion.

But on the other hand, I'm not going to pronounce technology as bad. I mean, it's actually very important and I think will give us a way to reach out to audiences and also to educate through these new digital and technological means that we didn't have before. And so, in a sense, I think in the long term, if we use it right, if it's done properly, I think we can actually build an audience and educate a nation through those means and I'm hoping that's what will happen.

MR. SALANT: This is your 10th anniversary at Wolf Trap. What do you feel have been your greatest achievements and what's next?

MR. JONES: Well, speaking at the National Press Club has to be at the top of it and I'm serious about that, it really is. It's just exciting always to be here and to share the season and some thoughts with this crowd. It's been a wonderful 10 years. It's hard to believe that it's been 10 years. Certainly, the new Center for Education at Wolf Trap has to rank pretty high. It was a dream -- a long-standing dream -- of Mrs. Shouse, the founder, and we were able to accomplish that and open that center three years ago. And that's another whole speech I can go into, but it has done so many things for Wolf Trap and for its education programs and for its opera program, to be able to do things that we couldn't have done without that. We commissioned a new opera two or three years ago and because of the space and the technology and the amenities built into that, we are actually able to do that where we probably never would have been able to do it without that space. So I think that's up there. We just completed the campaign for Wolf Trap and surpassed our \$21 million goal so anybody that's raised money before, you know that's got to rank up as one of the high ones.

But I think for me -- because I came to Wolf Trap with a sense of need to develop the art, to create. I come from an arts background and I believe that is very important. And what I've seen all too often is organizations for whatever reasons -- financial or mission driven or whatever -- don't offer up the resources to allow the creation of new work. And so I think the commission of new works and I'm proud to say I think we've had 30-some in the 10 years that I've been here of new works created by artists. And Wolf Trap doesn't do this. We give money to an artist and say create, do something and we'll put it on stage and we'll show it. So I think that deep down is probably the thing I'm most proud of.

MR. SALANT: We have a number of questions for our other speaker. And Al, let's start as a segue -- what do you enjoy most about playing at Wolf Trap?

MR. JARREAU: Bernstein conducted there. (Laughter.) Chick Corea's played there. Herbie Hancock's played there. Nora Jones has played there. That's a mark of distinction as we were saying before. My family in Milwaukee says you were at Wolf Trap? (Laughter.) Yeah, I love that and I love this community of listeners and appreciators of music and art in general. And if I have an audience here, that's pretty special so it makes me feel accomplished. Then it's the audience itself at Wolf Trap. I was talking to a reporter this morning. He was saying Al, you know what I love? When I came here, the audience was -- maybe it was 60/40 white and black. The community's so mixed that I get a great mix, a diverse mix, of races and cultural backgrounds, and all of that tells me that I'm doing something right. I'm doing something right and continue because this -- to do that is bridging gaps. It's being -- it is being a conduit. It is being a good will ambassador. I'm just back from Moscow. Someone who has gotten a chance to

listen to some Al Jarreau music that wouldn't have been heard 20 years ago. Some guys up to me from Azerbaijan, grabbed my hand: "Al, it's so good to see you! We couldn't hear your music 20 years ago" And they want to hear Al Jarreau? I'm doing something right! Thank you, Father! Thank you. I'm doing something right. I'm bridging -- making a bridge and bringing people together, and that happens here in a very special way. Thank you, Wolf Trap.

MR. SALANT: What moved you to move between musical genres?

MR. JARREAU: What?

MR. SALANT: What moved you to go between musical genres? You have won three Grammys for different musical areas.

MR. JARREAU: Yeah, I can't help it. (Laughter.) That's really the truth. And tell you what else - I know more polkas than Frankie Yankovic. I'm from Milwaukee -- oh, yeah -- (laughter) -- oh, yeah. It's true. When I went -- (chuckles) -- when I went to Germany, I knew as much as they did about bratwurst. (Laughter.) Can't help it. Can't help it. I can sing you most of "Oklahoma!" and "South Pacific" right now, and I love those values that Broadway brought to people, and I hope it continues to have a long history. I went to Broadway and put on a big red pompadour wig for three months and was in "Grease." "Grease" -- yeah, "Grease." (Laughter.) I can't help it; I just love all of that music. And I do a symphony program, so tell the symphony to invite me -- (laughter) -- and I'll do -- I'll do Al Jarreau music with a symphony orchestra, which is fun to hear and fun for me to do, to have all of that richness there, and fun for Al Jarreau friends of my music, who I call "Jarreauniacs" -- (laughter) -- to come and hear me with a symphony. I do Gershwin.

(Singing.) "Bess, you is my woman now."

Not quite like that, but -- (laughter) -- but -- and then I did a lyric for a Bach Air on a G String. Yeah, do some classical there. So I can't help it, and it's actually that I'm the only performer of music at all to win in three different categories, and that makes me proud. (Applause.)

MR. SALANT: Proving that the Press Club is up on the latest social trends, your song "Teach Me Tonight" was performed by one of the contestants on "American Idol." Would you care to comment? (Laughter.)

MR. JARREAU: I love it. (Laughs.) You know I love it. And what I love about "American Idol" is that, you know, they're encouraging -- (singing) -- "singing." People come on there and sing. You know, I don't -- you know, I don't want to dismantle hip hop, but hip hop doesn't encourage a whole lot of singing, you know. There's some there, but it's mostly rap. And so to find a program of such great popularity encouraging singing, that -- I love it. And I called Ryan Seacrest yesterday and said invite me on. (Laughter.) I'll sing, be a judge or whatever. I did; I did actually call. I met him on an airplane and told him how much I loved the show for those reasons, and I'll come serve coffee. So -- (laughter).

Mr. SALANT: You said you liked the Press Club's tough questions. What tough question would you like to be asked? (Laughter.)

MR. JARREAU: I'd have to pick it out. (Laughs, laughter.) Well, here's the answer.

(Singing.) "Could you believe in a dream if I tell you that it's true? Would you believe, precious friend of mine? Would you believe when it seems you are glad with what you do? Give you courage to carry, give you courage to carry, give you courage to carry your spirit, your freedom up on high. Courage to carry your freedoms up on high. I saw people in trouble, heard the angels cry. Don't tamper with my children, make the devil fly. Spent the night with David, he taught me what to say. I was looking for a smooth stone when I heard him pray. Could you believe in a dream?" (Applause.)

That was a tough question. That was a request at a pretty tough question because -- (laughs) -- if you can remember that song and know that song and if I can, it's a pretty good sign you're a geezer -- (laughter, laughs) -- from a long time ago. But I don't want any tough questions. (Laughter.) But I'll do my best. I'll do my best.

I said before it's so wonderful that Wolf Trap with its exemplary programs is here in a community that needs it. I'm talking about inside the Beltway. I'm talking about Capitol Hill. I'm talking about the Senate and the assembly.

I'm talking about people who need a balm and who need to be educated, and Wolf Trap is doing it -- educating and providing a balm in this community and showing the way and letting them know that we thinkers over there in this little community called Wolf Trap feel that there's some things that we shouldn't forget. And so we're going to -- we as a private group and in collaboration with the national parks, we're going to educate some folks and -- (laughter, applause).

MR. SALANT: Those of us who listen to the local folk duo of Cathy Fink and Marcy Marxer know the answer to this because it's the theme of their new album, but it says Al, you've been known to scat. Can you tell us and show us what scat is.

MR. JARREAU: Okay. (Laughs.) Dizzy Gillespie wrote -- and I think it might have been in collaboration with Charlie Parker -- a song called "Groovin' High." It's on the new CD and I did a lyric for it, which is kind of in the spirit of John Hendricks -- still pound for pound the greatest jazz singer, I think, that ever graced the planet. Go find him if you don't know him. He did a lyric for "Birdland," the one that -- "Birdland" is a song that --

(Mr. Jarreau proceeds to hum a rhythm.)

I'm sorry; oh, I'm so embarrassed now. Who's the singing group that did this -- Manhattan Transfer did John Hendricks' lyric to "Birdland." So in that spirit, I wrote a lyric to "Groovin' High." And I'm not going to do the entire thing, but this is kind of what scat goes like. I'm going to sing:

(Mr. Jarreau proceeds to hum a rhythm demonstrating scat.)

That will be \$2,000. (Laughter, applause, laughs.)

Sorry -- I love to laugh. I have to laugh. I love laughing.

MR. SALANT: Terry, can you come up -- and Al? Before I ask the last question, I wanted to offer both of you the official National Press Club coffee mug -- (laughter) --

MR. JARREAU: Oh, thank you.

MR. SALANT: -- and a certificate of appreciation.

And Terry, you get the honor of the last question. (Laughter.) What is the worst performance disaster you've ever had at Wolf Trap? Ever had a wardrobe malfunction?

MR. JONES: (Laughs.) Well, not in my years that I know of. On stage have we had -- I think backstage there may have been a few "misfunctions." Disasters, I don't -- I suppose for the individual performing this might have been a disaster, and that was when Meatloaf was with us a few years ago. And he was engaging the audience. Al, you know how that is. He was, you know, communicating and touching. Well, he got a little too close to the edge of the stage and Meatloaf ended up in the audience's lap. So you all can just picture that, but that's the example I can give you. (Laughter.)

MR. SALANT: Thank you very much, both of you. (Applause.)

I'd like to thank everyone for coming today. I'd also like to thank National Press Club staff members Melinda Cooke, Pat Nelson, Jo Anne Booze and Howard Rothman for organizing today's lunch. And thanks to the National Press Club's Eric Friedheim Library for its research.

We're adjourned. (Sounds gavel.) (Applause.)

#####

END