

NATIONAL PRESS CLUB LUNCHEON

SPEAKERS:

TERRENCE JONES, PRESIDENT AND CEO, WOLF TRAP FOUNDATION FOR THE
PERFORMING ARTS; MARVIN HAMLISCH, COMPOSER

MODERATOR: SYLVIA SMITH, PRESIDENT, NATIONAL PRESS CLUB

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MS. SMITH: (Strikes gavel.) Good afternoon and welcome to the
National Press Club. My name is Sylvia Smith. I'm the Washington
editor of the Fort Wayne Journal Gazette and president of the National
Press Club.

I'd like to welcome Club members and their guests, as well as
those of you who are watching on C-SPAN. We're looking forward to
today's speeches and afterward I'll ask as many questions of our
guests as time permits.

I'd now like to introduce our head table guests and ask them to
stand briefly when their names are called. From your right, Chris

Berry, president and general manager of News Talk 630 WMAL; Gerry
Kohlenberger, chairman of the board of Wolf Trap and president and CEO
of Ilium Ventures, a guest of our speaker's; Bob Madigan, WTOP's Man
About Town; skipping over one of our speakers for the moment, and the
podium, John Hughes of Bloomberg News and a member of the NPC Board of
Governors; and skipping over our other speaker, Marilou Donohue,
producer and editor of Artistically Speaking and a member of the
Speakers Committee who organized today's event; Judy Pomerantz, arts

critic and contributing editor of Elan Magazine; and Jerry Zremski, Washington Bureau chief of the Buffalo News and my predecessor at the National Press Club presidency.

(Applause.)

I saw a few cherry blossoms over the weekend and the daffodils are in bloom in my front yard. Anyone who doesn't already know the Press Club luncheon schedule would know that those spring blooms are a harbinger of more than just the crush of tourists.

The emergence of the cherry blossoms also means that Terrence Jones will be at our podium. Each year we invite the president and CEO of the Wolf Trap Foundation, with his special guest. This year we're delighted to welcome Marvin Hamlisch. We'll hear from both our guests, and I bet the piano on stage gives you a clue about the method one of them will use to communicate.

Jones appears at our podium annually and among the messages he brings us is a schedule for Wolf Trap's Filene Center. Since beginning his run at Wolf Trap in 1966, Jones has done more than schedule performances for America's National Park for the Performing Arts. He has commissioned major new works from the world's leading artists, such as jazz greats Don Byron and Max Roach, composer Philip Glass, and multimedia artist Robert Wilson.

Before turning the podium over to Terrence Jones to discuss the role of arts in education and the environment, I'd also like to introduce -- (inaudible) -- to Marvin Hamlisch. At age seven he auditioned for the famed Juilliard School of Music and was accepted, becoming the youngest student in the school's history. And he never burned out. (Laughter.)

He's won Oscars, Grammys, Emmys, Golden Globes. For his mega-Broadway hit "A Chorus Line" he was awarded the Pulitzer Prize and nine Tony Awards. He scored the music of the movie "The Way We Were," as well as composing the title song made famous by Barbra Streisand. In fact, if you ever found yourself humming a tune that comes out of nowhere, it's probably a Marvin Hamlisch creation. And if that's not enough to keep him busy, he always finds time to keep track of his beloved New York Yankees.

Please help me give a warm, National Press Club welcome to Terrence Jones and Marvin Hamlisch. (Applause.)

MR. JONES: Thank you, Sylvia, for that generous introduction. It's always great to be back here. And I hadn't realized that the blossoms were the signal, the harbinger, that I was to be back. So I'm glad to know what the signal is now. I'll watch for that each year.

But it's great to be with you and the members of the National Press Club today. And it's particularly good to be here on your 100th anniversary. An incredible organization, the Press Club, and amazing things that you've done. So thank you all for that.

I'd also like to welcome the members of the Wolf Trap Foundation

Board who are with us today. Also our partner at the National Park Service who's joining us today. And I particularly want to thank and recognize the Honorable Norman Mineta. Norm is here. He chairs our National Council on Arts and the Environment. Norm, thanks for being here with us today. (Applause.)

And I also want to offer special thanks to our friends from PNC. They are the premier sponsor of the Wolf Trap summer season, so you all need to thank them as well. (Applause.)

And as Sylvia said, I'm delighted to have Marvin Hamlisch with me. He is one of America's great contemporary composers -- also the NSO Pops conductor, also on the board at Wolf Trap. He's just an amazing man, and his music is just beyond compare. He's wonderful. He's been a good friend and an inspiration to me for many, many years, and I'm honored that he took time out of his busy schedule. He had a long flight in last night to make it here, so we thank you for that, Marvin. And we are going to hear from Marvin in just a few moments here.

Well, when I first announced my topic for today, some thought I would be speaking on a series of science fiction movies. Others thought I would be touting a compact Toyota. Neither are the case. I'm here today to speak on connectivity through the arts in the 21st century matrix.

But I'd like to begin by quoting the renowned anthropologist Margaret Mead. She said this: "We are now at a point where we must educate our children in what no one knew yesterday and prepare our schools for what no one knows yet." At the time she wrote that, in the mid-20th century, she referenced the unprecedented cultural influences of industrial and political expansion in even the remotest regions of the world.

She had witnessed the breakdown of sociological and support systems that had sustained cultures for millennia. Her call to educate into the unknown is now more relevant than ever in our contemporary society, but how do we prepare educationally in a world where our children connect with their friends cybernetically and where, at times, information is synonymous with gossip?

Today's youth live in a world where social connection on Facebook or MySpace requires thumbs, but no eye contact. Superficiality is misrepresented as knowledge, and opinions often usurp rational thought.

To define the unknown is a constant challenge and a never-ending learning curve for a generation of adults who remember the inky smell of mimeograph and televisions with no remote control. We face a fast-paced, dynamic world where expertise is a moving target.

So from Miss Mead's perspective, our exponential revolutions in information technology and transportation are indeed shrinking the world into a competitive global village. Cultures and customs are exchanged daily, leading to new international collaborations and cooperation, but also to new challenges and conflict -- conflict among dissenting beliefs, as well as basic cultural misunderstandings. And

the danger lies in building barriers, both physically and psychically, that limit intellectual and artistic freedom.

And therefore, we're faced with a double-edged sword. The wonders on one side of an increasingly heterogeneous culture that bring fresh views and customs into formerly homogenous societies. And on the other side, a fear of losing the cultural past; indeed, the bombardment of mass marketing that at times sweeps away valued traditions, mythologies, and personal heritage.

Add to this the looming environmental indicators pointing to a massive climate shift, habitat loss, and the prospect of witnessing the demise of entire species, and you have the grid for educators who are preparing for the unknown. Not a cheery thought.

Now, we could sit around hoping for a little Irish luck, but I suppose that's a long shot, even on St. Patrick's Day.

So after painting this picture of gloom, Mead's observation should cause us to ask are we preparing our children and ourselves for future challenges in this globalized world? What is the environment we imagine for our future, and what is the legacy we will leave our children, our grandchildren, and their children?

It's been said that the arts are the soul of a nation, and if that's so, it's high time for us to reconsider the role of the arts in addressing the challenges we face and setting the stage for this nation's continued success. With daily news reports about a looming recession, cuts in education funding, increased health care costs, and an environment at risk, we are seeing a widespread shift in attitudes.

People of all ages and backgrounds and beliefs are expressing a general sense of unease. And I'm convinced the national focus on deeply held core values is driving a desire for significant change.

And as we contemplate these values and our actions, I'm reminded of a Native American philosophy that states, "In our every deliberation, we must consider the impact of our decisions on the next seven generations." We must accept responsibility for the future, for we will be held responsible.

So while there are many unknowns, two critical priorities surface: The education of our children and the health of our environment. And I believe history has shown the arts can have a vital role in shaping these industries by providing hope and guidance and inspiration in charting social courses.

Most importantly, we must provide our children the tools they need to succeed now and in the future. And imagination, a basic tenet of the arts, is a key ingredient to that success. In this post-industrial creative economy, organizations increasingly define success as the ability to imagine things and visualize them before they exist.

Just consider what most of you couldn't live without today -- your BlackBerry or your iPhone. Well, those essentials didn't exist a few short years or months ago. They were simply being imagined.

In 1439, Johannes Gutenberg imagined a process of mass marketing through movable type -- books. The impact of that idea bolstered a fledgling renaissance in Europe. Centuries later, publication of a simple story of "Uncle Tom's Cabin" reached the conscience of the nation and helped bring an end to slavery in this country.

Historical examples of imagination to business to social change abound. And in the 21st century, they happen at warp speed. Alan Greenspan has said the arts develop skills and habits of mind that are important for workers in the new economy of ideas. Creativity and the bottom line, that is connectivity.

Research results indicate that Mr. Greenspan's words seem to mirror the sentiment of many across the country. Recent polling data reveal that most Americans believe capacity of the imagination is key in driving innovation and is critical for a child's success in our creative economy. Perhaps most significantly, those polled believe that the arts have a clear connection to cultivating the imagination.

I'll show my age here, but when I was in school, it was part of the standard curriculum to learn a musical instrument, often one loaned by the school. Reading music was thought to be just as important as reading a book. And during that same period, Leonard Bernstein helped to musically educate a generation of children on network television -- network television -- through his New York Philharmonic concerts for young people. That generation went on to embrace folk music and rock and roll but could still relate to the phrasing of Beethoven. That was connectivity.

To navigate their way in today's world, children must develop important cognitive capacities, including imagination, initiative, collaboration, critical thinking and creative problem-solving. These vital habits of mind can be developed and nurtured to their highest level in a world filled with the arts, and particularly in societies that use the arts to teach, starting with the very young.

Despite that knowledge, we've seen a major shift in our public school systems to an academic environment primarily based on testing and memorization and learning of the basics. Ironically, many experts are concerned that America is falling further behind in the educational race due to a lack of creativity in the curriculum.

Wolf Trap's founder, Catherine Filene Shouse, understood the connectivity of arts and learning within our world when she created the park and its education programs. She recognized that arts education provides children with critical skills for life. And her commitment to those vital programs continues today at Wolf Trap.

We recently released findings of an independent study on the impact of Wolf Trap's Institute for Early Learning Through the Arts, which is now in more than 1,000 classrooms in this region and all across the country. The results demonstrated that preschool children who participated in this high-quality arts and education program

received higher test scores in several learning domains, including language, literacy, creativity, math and science initiative and social relations than those who did not participate in the program.

This research joins other studies that have proved investing in our children at an early age pays enormous dividends in their future. It is evident that the arts provide habits of mind that are important for a successful life, however you may define that success.

Last year I spoke in-depth from this podium about the connection between the arts and the environment. I mention it again today because, with the passage of a year, it becomes even more important. Simply put, our goals to provide the best in arts-based education for our children and to foster imagination to advance our society will not be possible unless we care for the world in which we live by taking action to address climate change.

As America's only national park for the performing arts, like the other 390 national parks in our country, plays a vital role in the preservation of our cultural and natural environment, an environment that we know is extremely fragile. We've heard the reports on global climate change.

Innovation, spurred by creative minds, is required to create renewable energy sources and develop a path toward sustainability. Our commitment to looking for new ways by which we can reduce, reuse and recycle our resources is no longer optional. It's a critical imperative.

Ralph Waldo Emerson said, "The creation of a thousand forests is in one acorn." The arts can be the acorn in this environmental effort. Last year Wolf Trap set the goal of becoming a carbon-neutral operation, and we've made significant progress to date through reduced energy use, procedural changes in procurement and waste management, and artist and visitor engagements. And we've done it with some simple first steps. Our patrons are now eating and drinking using corn-starch utensils. Our thermostats are a little cooler in the winter, a little warmer in the summer, and we've switched to CFLs and recycled paper, just to name a few.

As a result, we've saved nearly 12,000 kilowatt hours of electric usage. That's the equivalent of not driving 135,000 miles. Now, we still have much to accomplish at Wolf Trap, but our efforts in the area of sustainable practice are now driving others in the arts community and beyond to do their part.

I'm pleased to announce that on July 14th, Wolf Trap, along with Americans for the Arts, will present our first Arts and the Environment Summit. We will convene leaders from the arts, environmental, civic and business communities to examine the role the arts can play as a voice for sustainability and in the practice of good environmental stewardship. And on the evening before, rock superstars Hootie and the Blowfish will kick off the summit with an eco-concert celebration at Wolf Trap.

I'm also pleased to announce Wolf Trap's participation in the Do Your Part program developed by the National Park Service in collaboration with the EPA and ICF International. And we're delighted to have been selected as one of 13 pilot parks in their Climate-Friendly Parks Initiative. Park visitors locally and across the

country can log on to our green page at WolfTrap.org to join us in making a personal commitment to taking sustainable actions in their daily lives.

These projects are just a couple of the many initiatives that are part of our environmental master plan, recently developed with the help of Booz Allen Hamilton, which allows Wolf Trap to more effectively engage our visitors, our community, arts organizations and artists across the country in taking critical steps toward a sustainable future.

Wolf Trap takes seriously its role in preserving our nation's cultural and natural heritage through the arts. With our Grow Green initiative, we continue to live to this promise. The great photographer and environmentalist Ansel Adams once said, "Millions of men have lived to fight, build palaces and boundaries, shape destinies and societies, but the compelling force of all time has been the force of originality and creation, profoundly affecting the roots of the human spirit."

Our children deserve a future in a livable environment with the educational opportunity to build the skills necessary to succeed and to realize their dreams. In these uncertain times, now more than ever, we must integrate the arts into our daily lives.

While technology connects us virtually, it is the arts that provide the essential connectivity in educating the whole mind, building a complete, vibrant society, fostering understanding and driving social change to serve humanity. In this way, we will be able to leave a legacy of a vibrant world for our children and the generations to come.

During my 12 years at Wolf Trap, we've presented and produced over 20,000 arts and education experiences, engaging more than 10 million people of all ages in this region and around the world. And while numbers can impress, I believe what makes Wolf Trap unique is the magic it instills in hearts and minds. And it often happens just one person at a time -- one teacher, one child, one parent, an artist or an audience member. And it may be happening in a classroom or on stage or on the lawn. These arts experiences continue to connect us with our own unique creative spirit to empower us, to feed our souls, to unite us.

So at this time, I invite you to experience Wolf Trap, where you can connect with one another, with the performers and your inner self during the upcoming summer season. And when you visit Wolf Trap this summer, you'll notice a few changes. We're thrilled to announce that when our gates open on May 23rd, our patrons will enjoy \$4 million worth of critical enhancements to our facilities, which are being completed as we speak by our partners at the National Park Service. The season opens with a familiar voice, a voice that brings people together around the radio and at the Filene Center. Garrison Keillor's "Prairie Home Companion" will no doubt provide a rousing start to the 2008 summer season.

And we're blessed with a season full of diverse performance, including our summer dance series featuring the renowned Paul Taylor

Dance Company, the athleticism and humor of Pilobolus and a Wolf Trap-commissioned world premiere from Noche Flamenca, one of Spain's most successful dance companies. I'm also pleased to announce this year's Cate Shouse great performance, honoring our founder and her vision, for artistic excellence. It will be Face of America: Hawai'i Revisited.

Now if you missed this sold-out world premiere of the fifth installment of Wolf Trap's multimedia artistic adventure series -- you have to see that to understand it -- you will have a chance to see it

or see it again this summer. And if you want to get a glimpse -- well, a 90-minute glimpse of the entire groundbreaking series highlight national parks from Yosemite to the Virgin Islands -- tune in on April 21st when Wolf Trap's Face of America premieres as part of the Great Performances series on Channel 13 WNET in New York and on PBS stations across the nation.

The Wolf Trap Opera Company, undoubtedly one of our nation's most highly regarded residency programs, proudly present three new full-scale productions at the barns this summer. You'll hear and see some of the rare operatic treats from Verdi, Handel and Strauss. And our company will once again partner with the National Symphony Orchestra to present a concert opera at the Filene Center, and this year's much-anticipated collaboration will be Bernstein's Candide. We're also delighted that Emil de Cou returns as our official NSO at Wolf Trap conductor. Emil's here today. Emil, welcome. (Applause.)

Maestro de Cou and the NSO will present a summer of symphony under the stars at the Wolf Trap, including the best in orchestral pops, Broadway, opera, films, and comedy. Yes, I said comedy. In a production of "Not the Messiah! (He's a Very Naughty Boy)," Monty Python's hilarious "Life of Brian" and Handel's "Messiah" inspire a comic oratorio by "Spamalot" co-creator Eric Idle, who also stars in the show. And of course, it would not be NSO at Wolf Trap without my good friend, the incomparable multi-award winning Marvin Hamlisch, with his special "This Way to Broadway," but you're going to hear from Marvin in just a moment.

Maestro de Cou will lead the orchestra in "Wolf Trap is for Lovers" and "Beethoven's Best." There'll be two nights of big screen movie magic -- "Rodgers and Hammerstein at the Movie" and "Dial 'H' for Hitchcock," and the elegant soprano Dame Kiri Te Kanawa joins the NSO with her only D.C. area appearance. Several legendary artists make their Wolf Trap debuts the summer, including a true icon of American pop music, Gladys Knight, and one of the most celebrated singer-songwriters of our generation, James Taylor. In addition, the hard-rocking Black Crowes will make their Wolf Trap debut, as do down-home country music star Gretchen Wilson, the reggae-influenced pop band UB40 and "RAIN - The Beatles Experience." And the Animals and Melanie will debut as -- this year as part of our Hippiefest.

We also welcome to Wolf Trap the debut of one of Broadway's longest-running shows and Tony Award-winning Best Musical, "Les Miserables." An additional musical theater spectacular that will include the award-winning rock musical "Rent" and, of course, the perennial Washington favorite "Riverdance." Well, it is St. Patrick's

Day, I had to announce that one today, right?

The list of summer hits goes on. The soul sensation Al Green; rock and roll guitar great Mark Knopfler; the King of the Blues, B.B. King; the 40th anniversary tour of Jethro Tull; world music supergroup Gypsy Kings; rock icons Crosby, Stills and Nash; the one and only Smokey Robinson; country music legends Kenny Rogers and Trisha

Yearwood, and America's band, the Beach Boys, returns for some fun in the sun. And Grammy Album of the Year winner Herbie Hancock joins us, as does jazz legend George Benson in a tribute to Nat King Cole, while we welcome back the likes of Lyle Lovett, Emmylou Harris, Ani DiFranco, Donna Summer, Chicago, Los Lonely Boys, Los Lobos and of course, Wolf Trap's 19th annual Louisiana Swamp Romp. All these fabulous performers and much, much more will be part of your Wolf Trap experience this summer.

And now I'm pleased to introduce, as you heard, the winner of many awards -- you might be interested to know that only 10 people have won what we call the show biz grand slam -- now Marvin's a big baseball fan, so I had to throw grand slam in there for him-- but that's the Oscar, Tony, the Grammy -- you can throw in all the Golden Globes and everything, too. But for the grand slam, it's those four. But he, as was mentioned, is the only one to have won the Pulitzer Prize. And when they're playing our song, it is usually Marvin's.

Please welcome the fabulous Marvin Hamlisch. (Applause.)

MR. HAMLISCH: Well, thank you very much. I have my remarks, but first I was told that it's the 100th anniversary -- 100th birthday here and I was asked if I could possibly work in "Happy Birthday." And I want you to know I know the song. The reason I know the song is because I went to the Juilliard School of Music. (Laughter.) The problem for me to play "Happy Birthday," to be really honest with you, is the fact that I'm a composer; you know, I have an ego. I did not write "Happy Birthday." (Laughter.) And I thought to myself, "You know, this must have happened to other composers at major events who've been asked to play 'Happy Birthday.'"

Think about it. Bach, killing himself -- (off mike). Now you go up to him from the National Press Club. "Bach, you've got to do 'Happy Birthday.'" (Laughter.)

(Plays "Happy Birthday" in the style of Bach.) (Laughter, applause.)

MR. HAMLISCH: And years go by, we get to Mr. Mozart. Mr. Mozart, always happens. They go up to him from the National Press Club begging him to play "Happy Birthday," a piece he did not write.

(Plays "Happy Birthday" in the style of Mozart.) (Laughter, applause.)

MR. HAMLISCH: And finally we get to Beethoven, a man who drove himself crazy, drove his friends crazy, as they asked him to play "Happy Birthday."

(Plays "Happy Birthday" in the style of Beethoven.) (Laughter, applause.)

MR. HAMLISCH: Happy birthday. (Applause.) So I am now the musical director of five major pops orchestras. I work with the National Symphony Orchestra, the Pittsburgh Symphony, the Seattle Symphony, the San Diego Symphony and the Milwaukee Symphony. All of them share the same basic worry that their audience is drying out. This audience, brought up on Rogers and Hammerstein musicals, as well as Gershwin and Cole Porter, are not being replaced by the new younger-generation audience. Why not? And what can they do about it? In other words, how do we ignite an appreciation of the arts in children?

When I was growing up, my love of Broadway show tunes was fostered by television programs, particularly "The Ed Sullivan Show." I first heard Enzo Pinza sing "Some Enchanted Evening" on that show. And in the '50s, '60s and '70s, television featured many musical variety shows starring opera stars, jazz vocalists and instrumentalists. It was as if television served as my first music appreciation course. Our generation owes a huge amount of gratitude to TV and, as previously mentioned, especially to CBS for their airing of the young people's concerts hosted by Leonard Bernstein.

But today what has taken the place of these programs? Where are the children of today getting to hear the music from the great American songbook? And more to the point, how important is that?

The National Endowment for the Arts says, and I quote, "The arts are forms of understanding that are fundamental to what it means to be an educated person. To lack an education in the arts is to be profoundly disconnected from our history, from beauty, from other cultures, and from multiple forms of expression.

The arts are basic as well to securing a humane future for our children.

Paul Chellgren, president and CEO of Ashland Incorporated, said, "Today's students need arts education now more than ever." Yes, they need the basics, but today there are two sets of basics. The first, reading, writing and math, is simply the prerequisite for a second, more complex, equally vital collection of higher-level skills required to function well in today's world.

These basics include the ability to allocate resources to work successfully with others to find, analyze and communicate information, and finally to use technology. The arts provide an unparalleled opportunity to teach these higher-level basics that are increasingly critical, not only to tomorrow's workforce, but also today's. The learning is in the doing, and the arts allow students to do. No other educational medium offers the same kind of opportunity.

In truth, it is the arts that provide a cultural and historical context for our lives. America is a young country, but our nation has obtained superpower status. I believe that our strength as a world leader is not based only on our political and economic powers, but also on our incomparable sense of purpose, creativity and humanity.

Left alone, I believe that each new generation will discard music and much of what came before them, and the arts will simply be a contemporary look at what's happening now. What a shame that would be, and yet that could be the future. Would we risk the possibility that soon no one will know who Jerome Kern was or Gershwin or Cole Porter?

The fact is, a child will learn what they hear, and they are not hearing much of the great American songbook. With reality-based TV shows replacing variety shows, the airwaves are not quite the place to learn the musical standards. Listening to the radio hardly fills the bill unless, of course, you can afford XM Radio or Sirius.

Parents are always asking, "What can we do with our family?" Visiting an arcade playing electronic games may not be the answer. What can now take the place of and serve us like the variety TV shows in the past, educating us while we listen to America's musical gifts to the world?

It truly is the symphony hall that must now act as an introductory place for this generation to become ignited by music, whether classical or pops. A place like Wolf Trap is an ideal setting for a family to spend quality time together listening and enjoying and, yes, being turned on by music.

For myself, I try to present programs that emphasize American music. Jazz and show music are vital contributions made by great American composers and lyricists. And I'm convinced that when youngsters hear this music, they will latch onto it.

Wolf Trap and places like it seem to be the best place to bring a child face to face with the arts. In a beautiful setting, music can prove to be transcendental. And perhaps listening to singers doing excerpts from "Rent" or "Mama Mia" may be just as potent to today's youngsters as was "The Ed Sullivan Show" to me.

How fortunate we are to have Wolf Trap, a place that serves as a cultural center, proudly exploring all types of music and letting our children and their children learn about the arts in a way that is both entertaining and challenging.

Because of Wolf Trap, the American musical heritage will be handed down from one generation to the next. This may be a lot to ask, but Wolf Trap is up to the task. Without it, we risk losing a musical heritage of which we should all be so proud.

I'll end at the piano with a bit of what truly is at stake. Thank you. (Applause.)

(Mr. Hamlich plays an excerpt of a song.)

MR. HAMLISCH: Thank you.

MS. SMITH: Thank you so much to both of our guests. And now it's time for the questions.

Actually, this question I was originally going to ask to Terry Jones, but I'm going to ask both of you. Many schools are scaling back their arts program as budget-saving measures and as time is devoted to the math and English programs that are in the national assessment test. If there's a finite amount of money in school budgets and a finite amount of time in the school day, what would you recommend to reduce in order to enhance the arts programs?

MR. JONES: Marvin's pointing at me, so -- (laughter).

Well, I think there has to be a paradigm shift. I don't think we can any longer think of it as X number of hours of this or this or this. I think we really have to integrate the arts, as I said, into the standard curriculum. And that requires a paradigm shift, which isn't easy to do. And I understand that; I have a lot of great friends in the education world, and they're doing an amazing job given what they have to do it with.

But really, they're going to have to take a different look, a different way of doing it, and there are examples of that. Obviously, I didn't have time to go into lots of examples of this. There are programs in Dallas we're working with as well. We're doing that and really integrating that.

And again, I think it has to start at an early age. I mean, Marvin alluded to that as well. Do you want to respond --

MR. HAMLISCH: You know, I went to a regular public school, P.S. 9 in New York City. It's true that I went to Juilliard, but for the kids who didn't go to Juilliard, there was always the arts in the school. This was never an either-or.

I always find, for some reason, that when budgets are being cut, the first two things that happen are the arts program is the first thing that's cut. Then possibly sports here or there. But the truth of the matter is I go to too many schools these days who you find out they can't afford a piano, but they just built an 80,000-dollar soccer stadium or something -- 80 million-dollar soccer stadium.

The idea that one should be more important than the other is crazy. The arts are a part of -- and should be part of not the -- something that you take as an extra thing. It should really become a prerequisite, you know? It was a prerequisite at my public school. Everybody had music appreciation, just as we had adding and subtracting. And I think we've gotten away from that, and I don't think it's helped any. I don't think you can look at it as an example and say ah, we now have the brightest and the best and the brightest because of taking away the arts. The best and the brightest used to be --

I don't know that we have that now, and I think we need to get back to the idea that fundamentally, as a person, it's important to be a person who understands and has some sort of artistic training. It just helps you, I think, in everything that you do.

MS. SMITH: This is for Terry here. Environmental activism --

and you talked a lot, particularly last year, about the environmental initiatives at Wolf Trap -- but environmental activism and evangelicalism have become a political pairing, at least as observed in the media. How is that relevant to the work that you do, or is there any relevance at all?

MR. JONES: Well, I think the relevance is -- and I alluded to it in my speech -- is that people from every corner of our society is understanding that we can't survive unless we take care of this planet that we live on. All of the other wonderful things that we do or wonderful things that we enjoy, or great performances that we give or see won't happen if we don't do this. And it's just very clear.

So I think the fact that yet another segment of our society has recognized that urgency simply adds to the power of that movement and what we're trying to do.

MS. SMITH: You mentioned today that you have still some things to achieve in that initiative. Could you talk a little bit about measurements? How have you reduced the environment footprint at Wolf Trap, and -- besides the things that you did mention -- but how do you measure that, and what might we see this year as concertgoers there?

MR. JONES: Well, it's a good question, and we do have a lot yet to accomplish, trust me. We know we're a long way from being carbon-neutral or waste -- zero-waste, but we have that as a goal.

I think what -- the measurement happened, we were very fortunate to have people with the APA, with ICF International. The National Parks Service helped us in this project to actually do an analysis study and create a baseline. The first thing we had to do was figure out what our footprint was, first. So we know that now, and surprisingly, perhaps, it wasn't quite as bad as we thought it might be. We were pleased by that.

But we've still got a road to go down. I mean, we're probably talking three or four years before this will happen in total. But you're going to see all kinds of savings in terms of -- I mentioned a couple of them -- much of it is things you don't see. Putting in more efficient lighting and sound equipment, as I mentioned -- changing the lights, CFLs, the compact fluorescent lights. Seeing that -- you won't see those on stage, because they haven't developed them so it works yet on stage. But those kinds of things are what we will be doing.

The other thing is awareness, and I think the summit that we're putting on, Norm Mineta of the National Council will be helping us to bring together some extraordinary minds. We're talking a small group of people.

This, by the way, we're doing as a video conference, with the help of Booz Allen Hamilton, so we won't be flying all of those people here. So we're already saving in that way. Americans for the Arts is going to be helping us bring the right people together. We're working with some other groups that'll help do that.

So out of that we hope to develop a master plan that we can share

with our colleagues in the arts, and then that may well be adopted by other industries. So I think those are some of the big things you'll see.

MS. SMITH: Again, this question is for the both of you. You've talked about the importance of arts education. Is it possible to derive some of those benefits that you talked about that students and adults get, if they are only observers, as opposed to having been educated to appreciate arts -- educated to understand what they're hearing or seeing? Does it really require actual classroom instruction?

MR. HAMLISCH: The way I look at the arts is that there are kids in school starting at very young ages -- I'm talking about second, third grade, right through high school -- who don't fit in, sometimes, anywhere. They're not great at math and they're sitting next to a kid who's great at math. They're not really great at spelling, but their sister's great at spelling. They're not really great at one of the other things. They just aren't.

Yet, you might be sitting next to a fantastic actor, but you'll never know it. You might be sitting next to someone who might love the guitar and just be a genius at the guitar, but will never find out, if there's no guitar at school. These kids fall in the cracks. They fall in much more than you think they fall in. They just don't fit.

Yet, if there was an arts program -- and I'm not necessarily saying that out of the arts program they become the greatest art person in the world, but what it says is it opens up a vista to allow these children possibly an outlet to really excel in. And I've seen that happen in schools.

I had to do student teaching many, many years ago, and I was in a school, I tell you, where you would have to say that most of these kids were truants. And yet they loved music. And we were able, believe it or not, to put on an original musical. I don't know totally if we saved everybody's life there, but we definitely did something to them. We definitely moved them in another way.

Having to learn lines and becoming a person who learns lines, you become not only important to yourself, but to the person who needs your line to be the cue for them. And all of a sudden, those two people now have something going on that they didn't have before. And all of a sudden, two people who couldn't stand each other all of a sudden need each other in the play.

All of those things, to me, are all essentials to living, to natural living. It's not about give me arts education because I want to know when Bach was born. It's give me arts education so I can be a better person, and that's what I really, truly believe.

MR. JONES: Yeah, I -- ditto. I agree with that. But I think there are two things that need. I do think we need arts classes. I do think we need performance classes. There needs to be -- we need to teach, as I mentioned. I learned. I was never that great, but I learned how to do it when I was in school. I think that's important.

But I think also there needs to be a paradigm shift there as well. I think we have to be able to teach music and the arts, performance, dance, in a way that relates to today's young people, today's children, and I think that's something we don't always do. I think we take it from maybe the old standard of music appreciation. You know, here it is, play it, say it back to me. I don't think that's going to work.

The other thing, I think, that has to happen is basically the system we use in the Wolf Trap Institute for Early Learning Through the Arts, and that's the integration of the arts into the curriculum so that it's a part of their lives; it's a part of their daily lives. So we no longer think of the arts over here.

I mean, part of the problem with cutting the arts out of education is they're thought of as something separate. They're not separate. They're a part of our lives. They're a part of what we live, and that's the way it should be viewed.

MS. SMITH: Now to questions for Marvin.

You've been in music your entire life, performing and composing. The journalists in the room, who from time to time endure writer's block, would like to know whether you ever hit a dry patch when it comes to the notes. And, if so, what do you do?

MR. HAMLISCH: Oh, I've hit dry patches. Oh, yes. I learned very early in my career there's really -- the best thing you can do, if you're under time limitations -- you know, if you're doing a movie and you have six weeks and, all of a sudden, in the third week you've just hit a wall, instead of going crazy, you let that day go by. You just say, "Well, this is not my day, so I might as well do everything else that I wanted to do today, because it's not going to happen," so that you're not really pushing it.

There is, however, the problem of what happens if you hit the wall and you are one day away from having to present this thing. (Laughter.) That's different. And unfortunately, to be honest with you, not every time that you write something do you write something brilliant, great, unbelievable. Sometimes you just have to write something that your knowledge and your ability, technical ability, allows you to put out something that is good and will suffice.

Yes, you know that it has not been touched by the gods, but the whole idea of creativity is a combination of what you bring to it and what hopefully comes from somewhere. That business of "I'm at the piano; I'm ready to write -- I've learned, I'm schooled, I'm whatever; here I go -- okay, let's go, let's go." (Laughter.) And sometimes it goes. And when you have that combination, you got it.

When you don't have that combination, you can still -- so to speak, you can still write something that will have to do. Time is our best friend and our best enemy. I mean, I think a lot of people, a lot of composers, probably wouldn't even write if there wasn't a time issue. I mean, if you said to me, you know, "Listen, we're going

to write a movie, Marvin, and, you know, just take 10 years" -- (laughter) -- what happens is -- what happens with all writers is they wait till the last two weeks of the 10th years. That's how it works. You just put it over there and go, "Oh, I'll wait until two weeks before."

Having the time issue is a very good thing for writers. It means you're going to write. And you just hope that it's a lucky time for you. You can't do much more than that, I don't think.

MS. SMITH: Well, that sounds familiar. Maybe I'll become a composer.

MR. HAMLISCH: Right. (Laughter.)

MS. SMITH: Does your being a performer make you a better conductor? And does being a conductor make you a better performer?

MR. HAMLISCH: You know, it's interesting about that. For me, they're not exactly -- they don't exactly compare. There's reasons for both. For me, conducting almost is a learning experience that I adore having between myself and the orchestra. As a pianist, you know, piano is not an orchestral instrument. Understand that. Orchestras do not have pianos normally. So you're learning an entirely different vocabulary when you're standing in front of an orchestra and you happen to be a pianist and not, say, someone who's a violinist, let's say.

So I love learning more about music through just the on and off of being with people who are in orchestras. I must say, with a name like Hamlisch and a first name -- you know, the first syllable is "Ham," the idea of hearing applause for saying something is one of the great thrills of all lifetime, you know what I mean? (Laughter.) I mean, I always said that I wanted my doorbell to be applause. I just thought it would be -- (laughter) -- I just thought it would be a great way to answer the door. "Hello? Who's there?" Yeah! (Claps hands.)

So they're two very different things. I love making people laugh and I love having people listen to music. And so for me they just compliment and are -- you know, I'm a Gemini, so I think they take care of both of the people that are in me, you know?

MS. SMITH: A questioner -- an audience member wants to know, "From what composers, living or dead, do you get inspiration?"

MR. HAMLISCH: Well, hopefully the dead ones, because the other ones would probably sue me. You know what I mean? (Laughter.) I'd be in litigation now till I'm dead. You know what I mean? (Laughter.)

You know, it's interesting. I've been asked this question. Composers have been asked this question a lot about where you get the inspiration. And, you know, I don't know that you get it from another composer. You get it from a lot of music. You just hear a lot of music when you get it.

There are composers that I'm nuts about. I don't in any way want this to sound like I compare myself to them -- impossible.

And I don't think that I in any way consciously try to be like them.

But I just love Leonard Bernstein. He's just one of my favorite composers ever. But I love Jerome Kern.

But when you're around a lot of music -- I mean, for instance, when you're writing music, if you're writing "A Chorus Line," what do you do? Well, you surround yourself with a lot of dance music, because you're going to be writing about dancers. It's like going to another country. If you're going to Paris, you don't start to buck up on Italian. You know what I mean? You start working on French.

So I think, to a degree, that's what happens with music people. They know what they're supposed to start writing. And if it takes place in a certain place, you know, you start to hopefully start to wear those kind of clothes on you to feel like you're learning how to write that kind of music.

One of my pet peeves, I must say, is it drives me crazy in movies particularly, in the desire to have a hit song in movies these days, the movie starts out "1708, Prague," it says, and meanwhile you're hearing, you know, a rock-and-roll group singing, "Baby, I Love Your Capital." You know what I mean? (Laughter.) I'm a purist. I like to write within the time and the frame of what would have been there at the time, you know?

MS. SMITH: We're almost out of time. But before I ask you the final two questions, we have a couple of important matters to take care of. Let me remind our members of future speakers. This week, on March 20th, we have Eli Manning, the NFL most valuable player for this year and the quarterback of the Super Bowl champs, the New York Giants. And with him will be the acting surgeon general, Steven Galson. They will kick off the national challenge to encourage Americans to be more active. And on the 21st we have the president and CEO of the Mayo Clinic.

And then I'm very delighted to bring to our attention that kicking off our National Press Club birthday week, on March 31st we'll have Don Ritchie, who's the U.S. Senate associate historian, who will discuss "Scoops, Picks and Clubs: A Centennial Survey of the National Press Club and the Washington Press Corps."

Second, I'd like to present our guests with our centennial mugs that feature Eric Sevareid and a postage stamp. And I know you already have a collection of our former mugs, so now we'll start a new collection. (Laughter.) Thank you.

And let me ask each of you a last question. To you, Terry, it's how did you finally get James Taylor to come to Wolf Trap? (Laughter.) We want the inside scoop.

MR. JONES: Well, that is a good one, isn't it? Well, you know, this is my version of it. I don't know what James's would be, but my

version is Wolf Trap, as you heard earlier, and you heard Marvin mention it, is a unique, wonderful place. It's very special. And it really lends itself to the kind of music and composers, singer/songwriters, like James Taylor. And I think, you know, James was probably reading one of the press releases that you all did from the National Press Club and thought, "I ought to be there." So I think that's how it happened.

MS. SMITH: I'm sure it is.

And my final question for you is, Elton John announced today that he's doing a benefit for Hillary Clinton. Are there any performance endorsements in your future? (Laughter.)

MR. HAMLISCH: Let me tell you something. I adore my job in Washington, D.C. (Laughter.) I love being with this orchestra. I love the NSO. I really do. I love the people that work there. I love Terry Jones a lot. He just has done wonderful things; Rita Shapiro, a lot of people.

And years and years and years and years ago, my father and mother told me, "Anything like, you know, endorsements, you don't do. You don't do this. You're a musician. People don't listen." So if you ask me what show you should see, that I can let you know. If you need tickets for "Chorus Line," that I can help you with.

But the only thing I want to say real quickly, if you notice on this cup, it tells you a lot -- "Eric Sevareid," and on top of it it says, "42 cents." Remember when Eric Sevareid should have had his stamp? It was three cents. I remember those days. But, no, there are no endorsements. But yea, Elton. What can I say? (Laughs.)

MS. SMITH: Thank you very much to both of our speakers. I'd like to thank you both for coming today. (Applause.)

I'd also like to thank National Press Club staff members Melinda Cooke, Pat Nelson, Joanne Booz and Howard Rothman for organizing today's lunch. And also thanks to the NPC library for its research.

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Thank you. We are adjourned. (Applause.)

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