

NATIONAL PRESS CLUB NEWSMAKER LUNCHEON WITH TERRENCE JONES, PRESIDENT, WOLF TRAP FOUNDATION FOR THE PERFORMING ARTS AND MIKE LOVE, LEAD SINGER, THE BEACH BOYS
TOPIC: THE ARTS AND THE ENVIRONMENT: INSPIRING A RESPONSIBLE AND SUSTAINABLE FUTURE
MODERATOR: JERRY ZREMSKI, PRESIDENT OF THE NATIONAL PRESS CLUB
LOCATION: THE NATIONAL PRESS CLUB, WASHINGTON, D.C. TIME: 1:00 P.M. EDT DATE: MONDAY, MARCH 26, 2007

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MR. ZREMSKI: (Sounds gavel.)

Good afternoon, and welcome. Welcome to the National Press Club.

Hi, my name is Jerry Zremski, and I'm Washington Bureau chief for The Buffalo News and president of the National Press Club. I'd like to welcome club members and their guests here today, as well as those of you watching on C-SPAN.

We're looking forward to today's speech and afterwards, I will ask as many questions as time permits. Please hold your applause during the speech so that we can have as much time for questions as possible. For our broadcast audience, I'd like to explain that if you hear applause, it may be from the guests and members of the general public who attend our lunches and not necessarily from the working press.

I'd now like to introduce our head table guests and ask them to stand briefly when their names are called. From your right, John Hughes of Bloomberg News and chairman of the National Press Club's Rapid Response Committee; Priscilla Yap, editorial associate and contributing writer for Northern Virginia Magazine and a new member of the press club; Chris Berry, president and general manager of ABC Radio Washington, News Talk 630 WMAL; Judy Pomerantz, art critic and contributing editor to Elan Magazine; Walter M. Oliver, chairman of the board of Wolf Trap and senior vice president for human resources and administration at General Dynamics; Bob Madigan, WTOP's man about town -- skipping over this gentleman to my left for just a moment and over to this side of the podium -- (laughter) -- we have more words about you, fear not; we'll get to you eventually.

Here we have Angela Greiling Keane of Bloomberg News and the chair of the National Press Club Speaker's Committee -- skipping over our other speaker for one moment -- Marilou Donahue, producer and editor of Artistically Speaking and the Speaker's Committee member who organized today's event; Polly Nell Jones, a writer and wife of our guest speaker; Jim Allison, program director of classical WETA 90.9 FM; Jonathan Salant of Bloomberg News and a former National Press Club president; Barbara Reynolds, president of Reynolds News Service and a member of the Speaker's Committee; and Nicholas Benton, owner and editor-in-chief of the Falls Church News-Press.

(Applause.)

Our first guest today, Terrence D. Jones, the president and CEO of the Wolf Trap Foundation, appears at our podium annually. And we always look forward to his visits, because they implicitly carry a very nice message that we all look forward to, and that is that summer is coming. (Laughter.) And no one -- no one -- has ever serenaded the summertime quite like our second guest, Mike Love, the lead singer of The Beach Boys. (Applause.) Mike is a repeat visitor to Wolf Trap, so he knows the trips to Wolf Trap's Filene Center are every bit as much of a part of a Washington summer as heat and humidity.

Speaking personally for a moment, the performances I've seen there by artists as wide-ranging as The National Symphony and B.B. King and The Beach Boys are among my favorite summer memories. And today, Jones will tell us about the memories we might make this summer as he announces the Filene Center's schedule for the year ahead.

Well, Wolf Trap is much bigger than that and so is Jones' contribution to it. Since beginning his tenure at Wolf Trap a decade ago, Jones has commissioned more than 30 new works from such world-renowned artists as Max Roach and Philip Glass. Meanwhile, Jones has kept the Filene Center as strong attraction year in and year out. And again this year, The Beach Boys will be part of it.

Of course, The Beach Boys have been part of every American summer for 45 years now. Mike wrote the lyrics to The Beach Boys' first song, "Surfer," released in 1961. He then co-authored 11 top 10 singles in five years with his cousin Brian Wilson. And that was before the release of "Pet Sounds," one of the great rock albums of all time. Not surprisingly, in 1988, The Beach Boys became early inductees into the Rock and Roll Hall of Fame. But Mike Love's contributions to America and the world go far beyond rock and roll. He is a longtime environmentalist who personally donated \$100,000 to the victims of Hurricane Katrina. And you may not know this, but it was Mike Love's idea to perform free Independence Day concerts on the grounds of the Washington Monument and the Nation's Capitol beginning in 1980.

But today is a day to look ahead to the summer of 2007 and to hear about a new environmental initiative that Wolf Trap will be undertaking.

Mike Love will speaking in a few minutes, but first, ladies and gentlemen, please help me welcome Terrence Jones back to the National Press Club.

(Applause.)

MR. JONES: Thank you very much. It is a delight to be back here at the National Press Club. It is a bit of a tradition, and I really enjoy that. I was actually waiting for the shoe to drop, because usually what happens when I get up here -- there are two traditions that happen about this time of year. One, I come and get to speak to the National Press Club and share with you some of the upcoming things that are going to happen at Wolf Trap. And the other one is the Kansas Jayhawks, my team, usually loses in the NCAA. And so, both traditions continue this year. (Laughter.)

At any rate, I thank you, Jerry, for those generous words, and I am delighted to be back with you today and with your distinguished guests. This is always a wonderful crowd of people that you get to this.

I also want to thank the members of Wolf Trap's boards, the National Park Service and the many representatives of the arts, education and environmental communities who have joined us here today. And I, too, am especially pleased to have with me one of the great pop icons and a Rock and Roll Hall of Famer, who continues to spread good vibrations in so many ways. Mike Love's commitment to music and the environment have been an inspiration to me for years. And I'm delighted he will share some thoughts with us shortly.

I'd like to begin by quoting an old Kenyan proverb. "Treat the earth well; it was not given to you by your parents, but loaned to you by your children." This poignant invitation reflects my own belief on the legacy with which we are entrusted. That belief and my lifelong passion for the arts and the environment is why I'm here today. As we know, the world we inhabit, that same world that our children have loaned us, is entering an era that is likely to be defined by dramatic environmental changes resulting from human activity. The science behind this interaction between man and nature is complex but undeniable. And in recent months, scores of reputable sources have reported on the state of the world's ecosystems and the threats posed to our atmosphere, our rivers and oceans, our forests and wetlands and even our planet's ultimate capacity to sustain a growing human population.

While this recent profusion of urgent scientific news has awakened many, as my Midwestern ancestors might have put it, we're still not getting dressed and out the door fast enough. While undoubtedly there is a growing concern about our environmental challenges, we have yet to truly unite around these issues to compel meaningful legislation in most local and state jurisdictions or at the federal level. Now, that's not to say that there's nothing being done. In fact, the last few months may have signaled a tipping point for environmental issues. It's been on the cover of countless magazines and a frequent lead for television and radio. And some states and cities are ahead of the curve in protecting the environment. Places like California, Eugene, Oregon and Austin, Texas have all created positive models. And a recent issue of Fortune Magazine extols the virtue of zero-waste plans in places like San Francisco and Carrboro, North Carolina, as well as the corporate initiatives of Nike and Xerox.

However, I maintain that the issues surrounding global environmental change have yet to be widely embraced by popular culture and inculcated in the performing arts, which is the ultimate mirror that we do hold up to see ourselves.

As prominent environmental author Bill McKibben recently stated, and I quote him here, "One species, ours, has by itself in the course of a couple of generations managed to knock our planet's most basic systems out of kilter. But oddly enough, though we know about it, we don't know about it. Where are the books? The poems? The plays?" And I would add to that quote, where is the music, where is the art? We have music and literature that convey our historic and ongoing struggles for civil rights. Film and theater create it to raise our awareness of the AIDS epidemic. And a seemingly infinite number of artistic works embrace mankind's genuine desire for global understanding, tolerance and peace. But where are the arts that interpret and envision the natural world or embody the solutions to restoring our ecosystems and understanding the problems that we have? Where is today's Woody Guthrie of the environment? Well, some might say Al Gore with his Oscar-winning film and his Live Earth concerts may be playing that role. But from whomever or whatever quarter it may come, the arts and its dynamic, creative artists must continue to sound the alarm. While

environmentally inspired art may not yet be widespread, there are some hopeful signs.

One is described as one of the most significant works of art in this generation, a piece by Walter De Maria called "Lightning Field," a project of art and nature in New Mexico. There is the environmental art of Cristo and others you might find at an online museum called greenmuseum.org, or the Green Initiative at the Bonnaroo Music and Arts Festival in Tennessee and the insightful music and lyrics of frequent Wolf Trap performers and teaching artists Terry Artzner and Greg Leonino, better known as Magpie. And they're with us today, I believe. There they are (with us ?) today.

And let's not forget that both the Academy Awards and the Super Bowl went green this year. Now I know what you're thinking. The Super Bowl isn't art. But to some it's high drama, and to others it's just sheer comedy. Nonetheless, these examples and others like them are helping to define through the arts our relationship with nature while suggesting a thoughtful, practical and sustainable ecological balance. Even so, one might ask, "Why should the art community be charged with finding a path to a sustainable future? Can we, as artists, really accomplish anything?"

Music, dance, theater and the visual arts cannot magically reverse the environmental degradation or enact policy change. But what the arts can do is inspire. Since our earliest times, human creativity has been a result of the interdependence of the human condition and nature, and it is expressed in what we call art. Although the arts are most definitely derived from an instinctive and uniquely human impulse to create, our music, our dance, visual arts, poetry and films all reflect our perception of the world we live in. And as such, our collective creativity serves as a gateway to understanding the essence of the natural world, and in turn our understanding of one another.

Classic examples of nature's direct influence on the traditional arts are obvious and numerous, including Beethoven's 6th Symphony or "The Four Seasons" by Vivaldi, the works of Monet, the 15th century scientific naturalism embodied in Botticelli or Da Vinci. Less obvious examples include using the Fibonacci Sequence to generate computer animation or to create textile art as in the innovative works of Rebecca Bluestone, and the ubiquitous presence of golden mean in nature, the human body and art.

I contend that as our natural environment erodes around us, along it with it -- so does our art and ultimately our self-awareness. The Roman philosopher Seneca espoused similar beliefs with the idea when he said that everything is the product of one universal creative effort. And Pablo Picasso commented that there is no true abstraction in art. In other words, all art is a product of nature. I believe the arts have a role -- have an obligation to inspire our sustainable future because this collective of visionaries has always communicated the relevance of current events and has long been a bastion for causes of all types, from social justice to education. So now is the time for us to take seriously our role in environmental responsibility. From folk music's agents of change like Peter, Paul and Mary, Bob Dylan, Joan Baez and Richie Havens to the powerful and moving music of Mahalia Jackson, Bob Marley and John Lennon to committed environmental performers of today like Bonnie Raitt, Mike Love, Dave Matthews and Willie Nelson -- and yes, that includes Willie's biodiesel tour bus.

The arts seek to raise mankind's collective level of consciousness, challenge convention and inspire societal change. Some of the arts might still

question, "Shouldn't we really leave the heavy lifting and substantial environmental work to the government, to big business or to the large environmental advocates? Aren't they ultimately better equipped to share research and technologies and work together to mitigate the global environmental change?" Well, while these entities are certainly a critical part of the big picture solution, we must realize that every citizen has a voice, has the ability to promote awareness and become a better steward of our environment. I believe there's no better example of the power of the individual than what we see in the arts. The arts are truly a testament of what I like to call the power of one. One person alone can compose a symphony that changes the way the world sees itself. And one person, through the arts, can encourage harmony within the natural world and inspire others to change. It all begins with that person that you see in the mirror each morning. It begins with you and it begins with me.

All too often, we forget about the impact that each of us has on this planet and its inner workings. We forget what it means when we leave that extra light on -- whoa, speaking of extra lights. (Laughter.) Or when the thermostat is too high or when we fail to recycle that pop can -- this is precisely why each action -- every decision we make can be significant, no matter how big or small. Our choices can lead to the protection and the regeneration of our environment. We can make a difference. As Albert Einstein once said, "We can't solve the problems with the same kind of thinking we used when we created them."

And therefore, I'm pleased to share some new thinking at Wolf Trap as we announce our own commitment and a new initiative to inspire meaningful and enduring environmental practices. To facilitate this ambitious goal, I'm pleased to announce that the Honorable Norman Mineta has agreed to serve as chairman of Wolf Trap's new National Advisory Council for the Arts and Environment. This national council would include distinguished performers, corporate leaders and environmental experts who will help inform our process and assist in the further greening of Wolf Trap. We're also pleased to announce eco-partnerships with Starbucks, General Motors, PNC Financial Services Group, the Globe FM and the National Park Service. And there will be more who will help us advance our efforts as well as disseminate the practice of sustainable living within the national performing arts community. We will begin with a complete assessment of Wolf Trap's environmental footprint, then work toward minimizing our impact and eventually positioning Wolf Trap as an environmental model and resource for artist and arts presenters across the country.

Wolf Trap, for many years, has taken environmental steps in the right direction, including recycling, using biodegradable products to serve our patrons at the concession stands, the incorporation of numerous green elements into the new construction of our Center for Education, subsidizing the Wolf Trap Metro Shuttle to encourage and provide public transportation to our performances. And we have recently empowered the Wolf Trap Foundation staff to form an environmental task force where they will develop new ideas and address issues of concern. And while we're in the early stages of planning for this, some ideas to be implemented with the help of our partners will be transitioning to alternative fuel and high-efficiency vehicles, purchasing wind credits to offset the carbon emissions of our Center for Education, the planting of more trees and, through technology, taking steps to move us as close as possible to a paperless operation with the ultimate goal of making Wolf Trap a zero-waste organization and carbon-neutral. And in the coming months, you'll be able to check up on us. We'll provide regular updates on our website so you can follow the foundation's progress.

At a time when the world's natural resources are diminishing and its population expanding, we at Wolf Trap believe it is crucial to preserve the vitality and the beauty of our natural world, a world that inspires masterpieces of a diverse artistic canon. And speaking of artistic masterpieces, you can experience many of them, great and small, in a magical natural setting at your National Park for the Performing Arts. And of course, that is Wolf Trap.

As always, it's a pleasure to be able to announce the season at this luncheon, and I want to begin by offering a special thanks to our friends at PNC, who are once again the premiere sponsor for the Wolf Trap season. We have a summer full of extraordinary performances, including Doug Barone's masterpiece "Bottom Land," an interpretive dance and multimedia exploration of Mammoth Cave National Park accompanied by extraordinary HD video captured on location in the delicate ecosystems beneath the Earth's surface.

The work was originally commissioned by Wolf Trap as part of our groundbreaking, artistic, adventure series called "Face of America," which uses the rich language of the performing arts to explore and celebrate the natural and cultural treasures found throughout our National Park System. And on that same night, this award-winning dance company will also present the world premiere of yet another new work commissioned by Wolf Trap.

Additional performances in the Summer Dance Series include the only Washington-area appearance by the Trey McIntyre Project, featuring innovative set to the music of Beck and the Beatles. The Pittsburgh Ballet brings its unique style, offering Twyla Tharp's masterpiece, "Nine Sinatra Songs"; and the Paul Taylor Dance Company showcases the work of one of the greatest choreographers of our generation.

The Wolf Trap Opera Company, one of this country's most highly regarded opera residency programs, presents three full-scale productions this summer, including a new Barns production of "Volpone," the critically acclaimed comic opera commissioned by Wolf Trap. Mozart's "Magic Flute" returns to the relaxed opera house setting at the Filene Center, along with the concert production of Bizet's "Carmen" with the National Symphony Orchestra, featuring Wolf Trap Opera Company alums Denyce Graves and Simon O'Neill. "Carmen" is also this year's Kay Shouse Great Performance, honoring Wolf Trap's founder and her vision for artistic excellence amid a natural setting.

And I'm pleased to announce the return of the NSO at Wolf Trap Conductor Emil de Cou and the seven National Symphony Orchestra performances throughout the summer, including collaborations with James Galway, Marvin Hamlisch and, yes, Bugs Bunny. Where's Jonathan? Jonathan asked for Bugs Bunny last year, and we delivered, so Bugs will be back. The NSO will also present a night of spectacular, high-definition imagery courtesy of NASA that is set to the music of John Williams, Aaron Copland and others during an appropriately-themed program called "Earth, Sea & Sky."

Several artists are making their Wolf Trap debut this summer, including Rock and Roll Hall of Famers Steely Dan, hip-hop artists Carmen, Paulina Rubio, Pink Martini, Squeeze, Alejandro Sanz, just to name a very few.

Wolf Trap's commitment to programmatic diversity will be showcased throughout the summer with the best in R&B and jazz, cajun and Zydeco, folk, country, pop, rock, Latin and World music, including performances by Diana Krall, Josh Stone, Lyle Lovett and k.d. lang, Natalie Cole, Chris Isaak, Shawn Colvin, Johnny Mathis, Michael McDonald, the Indigo Girls, Vince Gill and Amy

Grant, the Boston Pops, the Gipsy Kings, Cesaria Evora, Randy Travis, Arlo Guthrie, Celtic Woman, Robert Cray, Michael Feinstein, Linda Eder, the Pat McGee Band, Chicago, Mary Chapin Carpenter, Little Feat, the B-52's, the Steve Miller Band, The Doobie Brothers and Huey Lewis & The News, and that's just the start. (Laughter.) And, of course, at D.C.'s favorite summer party, Wolf Trap's 18th Annual Louisiana Swamp Romp, the lawn will pulsate with the music of the New Orleans Social Club, Steve Riley, Sonny Landreth and others, and if you've been to that particular party, you know that the people on the lawn are pulsating right along with the music.

Also, there's a Concert for Peace & Love -- a real Hippiefest, for those who remember the day or those who wish they did. (Laughter.) I'm not pointing anybody on that one. (Laughter.) It will feature performances by the Turtles, the Rascals, the Zombies, Mitch Ryder, Badfinger and Country Joe McDonald. I'm sure some of you remember those.

We're delighted that one of America's musical living legends and a Wolf Trap board member, Tony Bennett, brings his Best Is Yet to Come tour to the Filene Center. Other American icons stopping by this summer include Bill Cosby, Aretha Franklin, Frankie Valli and the Four Seasons, the Smothers Brothers and America's favorite radio host, Garrison Keillor, with his live radio show, A Prairie Home Companion. And of course America's band, the Beach Boys, will be there. (Applause.)

Now if I'm not mistaken, Mike, I think this will be number nine, the ninth time you'll be there. But you had multiple performances, so I think we're up to about 14 if we count all the performances. Does that sound right to you?

MR. LOVE: Idle hands are the devil's workshop.

MR. JONES: Exactly. (Laughter.)

And as always, we have an extraordinary lineup of musical theater. We're going to offer a new production of Camelot, starring Michael York; Tim Rice and Andrew Lloyd Webber's original rock opera, Jesus Christ Superstar, starring Ted Neeley. The classic West Side Story will be back, and back by popular demand, the 10th appearance of the worldwide phenomenon, Riverdance.

So there are nearly 100 performances in a hundred days at the Filene Center, and I invite you to escape this summer to our natural environment, where the arts really do come out to play. And when you visit the friendly environs of Wolf Trap, I hope you'll remember these simple words of Native American wisdom. We are a part of everything that is beneath us, above us and around us. Our past is our present and our present is our future.

Thank you very much. (Applause.)

And now, whether he's singing about catching a wave, the warmth of the sun, or California girls, whenever he's around, you know you'll have fun. Or should I say fun, fun, fun. Please welcome Mr. Mike Love. (Applause.)

MR. LOVE: Thank you, Terry.

I made the mistake of reading Terry's biography, or the list of things he's done so far in this life. And I was going to say, I'm not worthy. (Laughter.)

I'm so honored to be asked to be part of this announcement of the environmental initiative started by Wolf Trap. I think it's amazing. It's wonderful.

And -- but before we get into my little speech, I got a call yesterday from my brother Stan Love. He used to be a Baltimore Bullet -- 6'9" and was a pretty darn good basketball player, All-American at University of Oregon, a Duck. Well, he told me that on ESPN at 5:30 this Wednesday, the McDonald's High School All-American Game will be on.

The reason I mention that is because my nephew, Kevin Love, has been voted by Parade magazine as Player of the Year. (Applause.)

And, you know, he's -- Kevin has been recruited by, like, 150 schools. He's going to UCLA, however, so we're very proud of that. And it has nothing to do with the environment, but it does have to do with the Super Bowl and your remarks. (Laughter.) Well, it's basketball, you know, and it's a very, very important thing to a lot of people, which I can appreciate. But I couldn't play as well as others, like my brother and my nephew. So anyway, we're kind of proud of that.

And Kevin was on Cold Pizza, which is a program where they interview various people, and they asked him about his Uncle Mike, and said, "Which song typifies you, Kevin, "Good Vibrations," "God Only Knows," "California Girls" or whatever? He said, "I'm more of a hip-hop guy, but I have some of those tunes on my iPod. (Laughter.) Oh, remarkable candor. Anyway. (Laughter.)

But anyway, once again, thank you, Terry. This is not printed, but I wanted to thank some friends. Rick Fowler (sp) for helping me type up these reminiscences and organize my thoughts, which is not always easy for me. (Laughs.) But also a friend, Jan Hartke (sp), a lifelong environmentalist and friend who's here today, who through his reminiscences and recollections helped us, you know, remember a couple things that we were involved with and so on. And our publicists, Jay Jones (sp) and Jim Delacroce (sp), who are here.

There are a lot of friends and people, and before we go on, Terry, I want to thank you for allowing me to be here. It's like when you talk about the environment with me, it's like preaching with the choir. So I congratulate you on your environmental initiative and I think it's very, very enlightening and promising and inspirational. And we're honored to join Wolf Trap in its support of that initiative.

When I was 20 years old, I said, thank God for the internal combustion engine. (Laughs.) If you were getting 10 miles to the gallon, you were doing all right. When I borrowed by dad's '58 Chevy pick-up, I was lucky to get seven miles a gallon when I opened up the three ducers. The gas was 249 a gallon, and I don't mean \$24; it was about 24 cents. All we were thinking about was horsepower, and conservation was not a concern. But definitely times have changed. There is one glimmer of hope for the speed demons, and that is I believe General Motors has asked NASCAR to consider running ethanol. (Laughs, laughter.) That would be good.

I've evolved a bit from writing songs about gas-guzzling cars to a song about the environment called "Only One Earth" some time in the '80s. In 1988, we held a fundraising concert at the Universal Amphitheater in Los Angeles, actually Burbank. But I remember that we had banners with the theme "Only One Earth" written in 20 different languages.

The result of that concert was the funding of the first-ever presidential debate on the environment. We asked for a commitment to an international conference on environmental issues. One of the things that came out of that pledge from each candidate was that if elected president, he would convene an international summit on climate change. Though, George Herbert Walker Bush was a presidential aspirin, he did not attend the debate, but he did agree to attend the largest gathering of heads of state in history at the United Nations Conference on Environment and Development, also known as the Earth Summit in Rio.

The Beach Boys as a group traveled to Rio de Janeiro. There, we met the secretary-general of the Earth Summit, Maurice Strong. We joined Maurice, the soccer legend, Pele, and over 2,000 environmental leaders of nongovernmental organizations and thousands more Brazilian citizens for a walk along Copacabana Beach. Our goal was to create international awareness of the crisis we all face.

While the political leaders met at the Earth Summit -- by the way, it was the largest gathering of heads of state in recorded history -- there was a parallel exhibition called the Global Forum comprised of over 2,000 representatives from nongovernmental organizations. We toured the exhibits of Global Forum and met some of these environmental leaders from all over the world. It was an inspiration to see the exhibits of the grass-roots organizations. Each was working to address an environmental dilemma that they faced in their homeland. They showed that one person can make a difference. While in Rio, we met Al Gore and heard him speak.

That was the year, I believe, that "Earth In the Balance," came out.

On a side note, I saw Al Gore the other day -- it was the other night. I was channel surfing, came across C-SPAN and saw Al Gore in front of all these senators. And I just wanted to make note that somebody -- a person like Al Gore, who's been concerned about the environment, the world and the sustainability and these myriad issues, deserves a little bit more respect than he was shown by an almost rancorous senator from Oklahoma. That's just an aside. But I think whether you agree or disagree with climate change, global warming, politics, this, that or the other thing, you owe the other person respect, which I don't think he -- I think he was a complete gentleman -- Al Gore, that is. And -- but I was offended by the almost rancorous display of hostility accorded him.

Senator Boxer took her gavel and said, "You don't have this anymore" and kind of whacked the guy a little bit. But man, it was disgusting to see somebody who is so committed to the environment be treated in a rude way. I mean, you can disagree with people without being, you know, offensive.

In fact, I think there'll be a time in the not-too-distant future when no one will inhabit elected office unless they are environmentally conscious and are aware of the fact there is only one Earth.

The experience in Rio was heartening, and yet we're still faced with some very daunting problems 15 years later, that led me to write a song entitled "Summer In Paradise," which is a title track of an album we released not long after Rio. And I just wanted to recite the words, because -- you know, I'm used to doing it to music, but -- but "Summer in Paradise" goes: "Way back when, well our master plan was having fun, fun, fun as America's band. We came out

rockin' with Rhonda and Barbara Ann, singin' of surf and sand. Now, as we look back over all the fun we've had, if our lifestyle's over now it sure is sad. We gotta get back to livin' without a care. Give me sunshine, water and an ozone layer. Paradise is a state of mind where Mother Nature nurtures and man is kind. We need a change. Now wouldn't it be nice if we could bring back summer, summer in paradise."

The next verse is: "They chop down the forests and in their haste leave a trail of destruction. And toxic waste is leavin' no one safe in their home or their habitat. Can't let it go like that. Too much consumption and too much greed when you consider all the people that are livin' in need. Interdependence in this world is a natural fact, and we're all under attack. It's the eve of destruction, or so they say. But mankind doesn't have to go that way. If we all get together we can make things right and we can bring back summer, summer in paradise."

We tried to do our part, a small, bitty part, by making it among the first CDs in the EcoPak, an environmentally friendly way to package compact discs. The cover art was contributed by the brilliant marine artist, Robert Lyn Nelson, known for his art and drawing from nature.

Any surfer, rank amateur or pro, knows the right time to catch a wave. We can wait forever and see the present energy economy lead to civilization's demise, or we can ride the crest to a new energy economy. Jared Diamond in his recent book -- "Collapse: How Societies Choose to Fail or Succeed" -- flatly states, "Our world society is presently on a nonsustainable course."

The dozen problems of nonsustainability that he summarizes will limit our lifestyle within the next 20 years and are like time bombs with fuses of less than 50 years. The world's human population is growing, and so is the demand for food, water, energy, housing, space and other resources. While the highest consumption of resources occurs in the "First World," standards of living are rising in many Third World countries. After coveting the lifestyle of the First World, these Third World countries are now increasing their consumption. The world will be unsustainable long before all the Third World populations reach and maintain our current living standards. Half the forests that originally covered 46 percent of the Earth's land surface are gone. Twenty percent of the Earth's original forests remain pristine and undisturbed.

This is one I didn't know. The amount of fresh water actually available for human use in the lakes, rivers and accessible groundwater is about one-third of 1 percent of the world's total water supply. And conversion of salt water to fresh water is too costly and the energy resources required to do it are too much.

We had a song on our "Surf's Up" album in 1971 called, "Don't Go Near the Water." It goes, "Don't go near the water, don't you think it's sad, what's happening to the water, our water's going bad."

Oceans, rivers, lakes and streams have all been touched by man. The poisons floating out to sea now threaten life on land. Don't go near the water. Ain't it sad what's happened to the water. It's going bad."

The sort of humorous part goes, "Toothpaste and soap will make our oceans a bubble bath, so let's avoid an ecological aftermath beginning with me and with you. Don't go near the water to do it any wrong, to be cruel with the water is the message of the song."

We in the arts and entertainment community can do more with our personas and we must. When I go past the newsstands at the airports, I question what passes for news and information. We should make headlines for acts of responsibility and not irresponsibility, and in turn, the media could find a different lead story than the latest celebrity on rehab or to enter rehab.

We cannot rely on political leaders; they're actually the followers. The public demands leadership, and the politicians finally come around. We need more solar panels, energy-efficient light bulbs, windmills. We need changes in lifestyle and how and what -- how and what we drive. We need changes in business practices, and we all need to think about energy conservation, not endless consumption. In his book, "Where On Earth Are We Going?," Maurice Strong offers a sensible approach to alternative energy sources, green businesses and full cost accounting by governments. All are a way to affect change.

There is some hope. A couple weeks ago, headlines around the world troubled with the bold new stance taken by the nations of the European Union to fight climate change. Europe will change to using renewable energy sources like sun and wind. They've agreed by the year 2000 (sic) 20 percent of all energy used by the 27-nation block will come from renewable resources other than coal and oil. Currently, only 6 percent of the Earth's power comes from renewable sources. The plan calls for one-tenth of all cars and trucks in the 27 EU nations to run on biofuels made from plants, and the EU will offer to go beyond the Kyoto Protocol by setting a target for cutting emissions of greenhouse gases by at least 30 percent over levels of 1990; and if other leading polluting countries, like the U.S., Russia and China and India, will join.

So all these statistics and all these many challenges, it's a lot. The song, "Only One Earth," goes "Only one Earth. It's a time for caring, a time for sharing for what it's worth. There's only one Earth." So John Lennon said, "You may say I'm a dreamer, but I'm not the only one. Hope some day you'll join us, and the world will live as one."

A little help from our friends, we can secure the future of our children and our grandchildren.

Thank you. (Applause.)

MR. ZREMSKI: Thank you very much, Mike.

We have a lot of questions. What I'm going to do is ask a few questions of Mr. Jones first of all, and then I'll turn to Mike in a couple of minutes.

First of all, any thoughts as to why environmentally inspired art is not more widespread?

MR. JONES: Oh, it's a great question. I'm not sure. I think it probably is a reflection of what we talk about in that we don't feel it in our gut. It -- you know, so many causes, they're visceral, and this one is in some way -- it's hard to understand, when you hear Mike's statistics and what we read and hear, and the fact that people have been working on the environment for years, that it's not a part of our popular vocabulary. But I think it just hasn't been, you know, that inner part of us. And I'm hoping that it will continue to turn the corner.

Obviously I just gave a very few examples, but there are lots and lots of artists who are now addressing this and have for many years, as Mike points out. But what we need to see is to turn that corner, to reach that tipping point, and encourage it. So that's, I think, the best I can say.

MR. ZREMSKI: Part of Wolf Trap's environment footprint must be the fact that so many people drive to the performances. Do you plan to do anything new to discourage driving?

MR. JONES: Well, I mentioned that we already have the Metro shuttle that we underwrite. What we intend to do is explore the possibility of adding shuttles, so we'll have more remote parking areas, reducing therefore the number of cars coming on place. We want to look at other possibilities of doing that.

Clearly, if Metrorail, going out to Dulles, were to stop at Wolf Trap, we would have a lot of wonderful assets. We don't think that's happening in the current plan, but it keeps evolving.

So I think the best thing we can do is to encourage carpooling, is encourage the use of additional shuttles, so that we reduce the total number of cars coming. I think that's the first steps we'll take. And it's actually one of the things we'll be studying, and we'll be working with -- GM has signed on as a partner.

Their environmental people will be working with us as well, and we're going to try to find ways to address that.

MR. ZREMSKI: Given GM's history, was there any reluctance in working with them on your environmental effort? (Laughter.)

MR. JONES: Another good question. So that comes from our friends at Toyota out there? (Laughter.)

No, not really. I think what -- you know, there's no question that GM is (at) a point where they are coming to the table, and I think in some ways it is beneficial for all of us to bring those on who may in fact -- may not have been where we had hoped we would all be years ago driving our 409s or whatever.

MR. LOVE: (Off mike) -- picked me up from the airport was a General Motor's flex-fuel car.

MR. JONES: Exactly. Good point, Mike.

One of the things -- and what I mentioned in the speech about changing to alternative-fuel vehicles, all of the cars that we brought in today are GM cars running on ethanol. They're also hybrid vehicles. They're developing the hydrogen-cell vehicle. So I think it's -- for me, it was exciting to say -- and they have some wonderful experts in the area of environmental preservation. And so I think in some ways it is an advantage to have General Motors and not go a more traditional road, so I think we're pretty excited about it, actually, and they are too.

MR. ZREMSKI: What efforts will there be to bring in the artists that are going to be coming to Wolf Trap this summer and kind of get them together on this environmental effort of yours?

MR. JONES: Well, we have a number of artists who, as I say, have traditionally been involved in the environment, and what we want to do as they come in will be sharing, obviously, the initiative that Wolf Trap has kicked off starting today and hope to get their involvement so that we have more artists who are using alternative fuels, biodiesel, finding ways to conserve. There are those groups that are touring now who are planting a certain number of trees equivalent to what the carbon impact is on their tour buses as they travel.

So there are a number of ways that we can go about it, and again, what we want to do -- we're in the early stages, so we're still developing the full concept, and I just have to be honest about that. But what we want to do is work together with those who will join us on this council, as we put it together, and the artists as they come through in order to create an awareness. And it's back, maybe, to the first question about why isn't there more creativity being addressed in this area. I think the more we make people aware of it, the better chance we have of having success in this.

MR. ZREMSKI: All right, thank you very much.

Mike, it's your turn.

MR. LOVE: It is?

MR. ZREMSKI: It's your turn.

You've been very active on environmental issues for many, many years now. Through all of that, what are you most proud of?

MR. LOVE: Oh, most proud of, I don't know about most proud of. I think I'm yet to be proud. Because with the state of the world today and the state of the political realities that often get in the way of what's good for the inhabitants of the earth, I don't think any of us have done our job in the direction of evolution quite substantially enough.

MR. ZREMSKI: How much power do artists have to engage the public in the environmental issue? And do you think they're doing enough?

MR. LOVE: Not -- I don't think anybody's doing enough, considering the level of tremendous forces out there that we're faced with. I mean, I think artists try in their own way. But there can be a lot more effective means of communicating and bringing the environment and life itself into the mainstream public consciousness, which then in turn might have a prayer of getting some great things done that are not just little bitty things. Although little bitty things, when they're added up, can be very important.

There are some massive challenges we're faced. And rather than going to war over resources -- there's a song I wrote called, "Make Love Not War," yet to come out. "What in the world is all the fighting for/Give peace a chance/The world could use an evolutionary stance." And the second verse goes, "Governments everywhere pay no heed/To the lack of opportunity of people in need.

Muslim and Hindu, Christian and Jew, too many don't appreciate the other's point of view. You reap what you sow, it's the truth indeed. To raise a new crop, we're going to need a new seed. Swords into plowshares instead of a fight, spread a little lovin', that will shed a lot of light. Make love not

war. What in the world is all the fighting for? Give peace a chance. The Earth could use an evolutionary advance."

So that's -- I hope we can make a rockin' video of that! (Laughter, applause.) Yeah!

MR. ZREMSKI: Given your concern about the environment, do you plan to become involved in the presidential race, using your music as a tool of persuasion?

MR. LOVE: Well, the first verse of "Make Love Not War" goes: "Back in the '60s it was during Vietnam, I remember Brother Marvin sayin' what's goin' on? War is not the answer, I distinctly heard him say, yet the same old, same old's happenin' today. I got to say I'm grateful to the USA and all the folks protecting us every day. But love is the only thing to make hate go away, and that's why so many people are saying make love not war."

That comes from Buddha -- love's the only thing to make hate go away. And that's why so many people are saying. It's in the nature of us all, but we -- there's a thing from the Vedas -- we did a song called "All This is That": "I am that, thou art that, all this is that." Means we're all coming from the same stuff.

And I have another song -- (laughs) -- called -- oh, shoot. What is it called? (Laughter.) Oh, man, I got so many songs. I got a bottle neck of songs. Anyway, it has something to do with appreciating the differences in people rather than despising them for their differences. So.

MR. ZREMSKI: Now, obviously these issues we've been talking about here today are very, very important. But I also have to say there are a lot of people here in this room who think that the joy that the Beach Boys have spread over all these decades is pretty important too.

MR. LOVE: Me too! (Laughs.)

MR. ZREMSKI: So I feel like I should ask a few questions about that as well. The Beach Boys have been making music for more than 40 years.

What do you attribute your longevity and continued popularity to?

MR. LOVE: My daughter Ambha came home from school last year. She's my youngest. She says, "Dad, my fourth grade class's favorite song is, "Wouldn't it be Nice." (Laughter.) Now, what's far out about that is "Wouldn't it be Nice" was recorded on our "Pet Sounds" album, which came out in 1966. It was two years after her mother was born. (Laughter.)

But when you think about the lyrics, "Wouldn't it be nice if we were older, then we wouldn't have to wait so long. Wouldn't it be nice to live together in the kind of world where we belong." And so if you have a little crush on somebody and you're in the fourth or fifth grade, wouldn't it be nice? So, you know, some of these songs connect not just for one generation but multiple generations. And my thought process in writing is how to communicate a concept or an idea or a hook or a lyric so that it wouldn't just be age specific.

In fact, when we were writing "Kokomo," John Phillips -- of the Mamas and Papas -- Papa John actually came up with the words "Off the Florida Keys

there's a place called Kokomo. That's where we used to go to get away from it all." I said, "Hold it. That's where you WANT to go." So instead of lamenting your lost, misspent youth, now "Aruba, Jamaica" -- that's what I came up with -- (laughter) -- "ooh, I wanna take you, Bermuda, Bahama, come on, pretty mama, Key Largo, Montego, baby why don't we go."

Okay. Well, now "Come on, pretty mama" could be the little kid thinking his mom's pretty, or the old codger saying, "Come on, Mama, let's get in the RV and go down to" -- whatever. (Laughter.) So it just broadened the appeal. And it went to number one. It was the biggest hit we ever had -- so far. (Laughter.) (Applause.)

MR. ZREMSKI: You have sung the Beach Boys hits thousands of times in concerts. How do you manage to keep them fresh after all these years?

MR. LOVE: For that I will say, "Jai Guru Dev," which is the salutation to the guru. The one that I ran into in December of '67 is Maharishi Mahesh Yogi, and he taught me Transcendental Meditation. I've been doing it ever since. In fact, I learned some advanced program called the TM-Sidhi program. In fact, I went to a six-month-long meditation course in 1977, six months living like a monk, and it didn't even kill me. (Laughs.) In fact, it was a great experience.

And so my personal secret weapon is to meditate every day. I meditate morning and evening, couple times a day, and it really -- you can lower your metabolism to a level of rest twice as deep as a deep sleep, getting a tremendous amount of rest, relaxation and energy.

And so for me, doing two shows at Wolf Trap is great, as long as I can meditate between the two shows. (Laughter.) That's great.

MR. ZREMSKI: Will you ever retire from the Beach Boys? (Soft laughter.)

MR. LOVE: What's to retire from? (Laughter.) I think somebody said it most eloquently: "Money for nothing and chicks for free" -- no, no, that's -- (laughter) -- no, no, no. No, no.

No, what's very, very wonderful is to see children and their parents and their grandparents -- and we're going to stop there -- (laughter) -- see all ages come out and enjoy our music. I mean, come on! Children singing, "She's real fine, my 409" -- "409" was 1962, you know, the flip side of "Surfin' Safari."

The "flip side," ladies and gentlemen, means -- (laughter). This is back when they had things called 45s. (Laughter.) And I don't mean to bring up an NRA issue. (Laughter.) This is a musical delivery device. (Laughter.) This is long before CDs, okay?

"She's real fine, my 409." And that refers to some engine size, which -- and we loved those cars, and we still do, you know. So I'm hoping that, you know, they'll start putting those ethanol pumps in, so we can feel better about ourselves when we drive our SUVs. (Laughter.)

MR. ZREMSKI: Okay. We're almost out of time, but before I ask our last question, I have a couple of important matters to attend to.

First of all, let me remind our audience of our future speakers. Tomorrow Mark Everson, the IRS commissioner, will be with us -- (laughter) -- obviously a big hit already. (Laughter.)

On April 13th, Cal Ripken Jr., the new Baseball Hall of Famer, will be here to talk about his new book and will have a book signing afterwards. And on April 16th, Alberto Gonzales, the attorney general of the United States, will be here.

Next we have some traditions to attend to, so come this way. We have -- you probably have a wall full of these by now.

MR. LOVE: Yeah, he does.

MR. ZREMSKI: Mike --

MR. LOVE: But my wall can use a little more of this.

MR. ZREMSKI: Sure. (Laughter.) And, Mike, wouldn't it be nice to take your morning coffee in a National Press Club mug?

MR. LOVE: You're damn straight it is. (Laughter.) How about tea? Can I fill my herbal tea --

MR. ZREMSKI: Tea -- tea's absolutely fine.

MR. LOVE: Okay, cool.

MR. ZREMSKI: Certainly. And you also have a complete set of eight now. Next year you will get to that. (Laughter.)

MR. LOVE: He is way of ahead of me.

MR. ZREMSKI: And our last question is for Mike Love, and it is this. We know what you think of California girls, but what do you think of D.C. and Northern Virginia girls? (Laughter.)

MR. LOVE: You know, there is a misunderstanding -- and I'm glad that I was asked that question so I could straighten things out. We're not saying in that song, there -- by no means are we saying that anyone is better than the other. We're just trying to be all inclusive. (Laughter.)

"Well, East Coast girls are hip. I really dig the styles they wear. And the southern girls, with the way they talk, they knock me out when I'm down there. The Midwest farmers' daughters really make you feel all right, and the Northern girls, with the way they kiss, keep their boyfriends warm at night. Well, we wish they all could be California girls." And we expanded that to around the world. And in fact, when I was in India in 1968 at the Maharishi's place, I was talking with Paul McCartney. And he came down to the breakfast table one morning singing, "Flew in Miami Beach BOAC, didn't get to bed last night. All the way the paper bag was on my knee. Man, I had a dreadful flight. I'm back in the USSR." "You know what, Paul? You got to put all the girls in Russia, like the Ukraine girls, Moscow girls and 'Georgia on my mind' or something." (Laughter.) And he did! (Laughter.) He -- I was trying to confine the Beatles to Russia, but it didn't work. (Laughter, applause.)

MR. ZREMSKI: Thank you very much. Thank you. Thank you all for coming today. Thank you all for coming today. I'd like to thank the National Press Club staff members Melinda Cooke, Pat Nelson, Jo Anne Booze and Howard Rothman for organizing today's lunch. Also thanks to the NPC Library for Research. Thank you. We are adjourned. (Applause.)

END.