

# State of the Arts in Lancaster County—1989

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**W**e are reminded of the man who listened to a large seashell and heard the whispering that seemed to suggest the sound of the sea. He inquired of others as to what caused this sound, but received no answers. So he broke open the seashell and found—no answer.

This is like breaking open the seashell. We would prefer to offer an evening of symphonic or chamber music, or an exhibition of paintings, or a ballet interlude, or an author's reading of his novel, but we cannot. We'd prefer to speak of the beauty and the quality that the arts bring into our lives as individuals and a community; the pleasure we experience in hearing good music or looking at art; the enlightenment we receive from lectures and nonfiction; and the excitement and the inspiration that all the arts bring us. Instead, we will discuss the mechanics of presenting the arts and encouraging the artists.

We propose to explore the state of the arts in Lancaster, Pennsylvania, and by extension Lancaster County. We are not here to debate whether the U.S. Congress should have final say over the content of photographic exhibits funded by federal money, nor are we planning to debate the merits of the movie *The Last Temptation of Christ*.

Margaret and I have agreed to divide our effort into two parts. The first is what you might call the broad picture—the community as a whole, and the organizations which have developed over the years to bring about what

we have today and what we may look forward to. The second focuses on the individual creative person, artist, musician, sculptor, crafts originator, vocalist and writer. I will launch into the overall structure and effort. Margaret, who is an artist herself and deeply involved, will discuss individuals. There is no better forum than Clio.

## **The Arts Community**

Lancaster County has a rich history for fostering the arts. Moravian composers and musicians were busy in Lititz when it was surrounded by a wilderness inhabited by Indians who came to listen to the music. Jacob Eichholtz, born in the patriotic year of 1776, was a leading early portrait painter. So was Robert Fulton, better known for the steamboat. Fraktur painters left a colorful heritage; so did the gunsmiths, for the adornment of the stocks of their rifles.

We maintain that for total production of artistry by hand—everything from paintings to pewter to schranks to quilts to samplers—Lancaster County was the great treasure chest of the colonies, excelling in quantity and quality per capita more than any other community in the nation, Philadelphia, Boston and Charleston included.

All this was on a personal and individual basis, although the group at the Ephrata Cloister worked together to create and sing and execute calligraphy. There was no communitywide effort; there were no nonprofit associations and foundations, as there are today.

Until a half century ago, there was relatively little organization. Artists, craftsmen, musicians, and writers are often as hard to organize as farmers.

In those days, there was not a strong market for art works, and prices paid were low. Even Charles Demuth, the top modern local artist, who was not a member of any group here, was drawing only modest prices for his works before his death in 1935.

Now two facts emerge. One, we have hundreds of men, women and children involved in the arts, and the arts have the greatest recognition ever accorded them here. Two, we have numerous organizations, and these sponsor and develop many efforts on the group level as well as fostering individual accomplishment.

Tonight, with 1990 merely five days old, we are on the threshold of new adventures in the arts world of Lancaster.

We have come a long way. When I was in junior high school, long before World War II, we had art classes, but when I went to high school the only so-called art taught was mechanical drawing. High schools had bands and orchestras, yet were nothing on the scale of those today. Lancaster had attempts at forming symphony orchestras, but these were hand-to-mouth exercises. Theatrical groups formed and dissolved. The Fulton was an art

movie house whose offerings drew raised eyebrows from the Law and Order Society. Opera was a rarity even though Community Concert programs offered top stars as well as major orchestras. We did have good church choirs and military bands. The Lancaster County Art Association was pioneering.

New groups became active in the latter 40s and early 50s. Lancaster Opera Workshop was formed, an innovation for a town our size. The Symphony was organized. Echo Valley Art Group became active. The Pennsylvania Guild of Craftsmen drew much of its early leadership from members of the Industrial Arts faculty at Millersville University. The Fulton was purchased through Junior League leadership and became a leading force. The Actors Company developed from earlier starts. The Summer Arts Festival began a series of events that covered theater, art, music and other creative endeavors.

At this date, in 1990, Lancaster can boast one of the liveliest art scenes in the Commonwealth of Pennsylvania. The number of art shows, concerts, plays, lectures and other events linked to the arts is so great that you could attend something different everyday, and sometimes several at one time.

Item: We have about two dozen art galleries, each offering art and or crafts for sale, much of it is from local originators, and much of it from outside. No other city our size can match that.

Item: The Lancaster Symphony Chorus, directed by Clio member Dorothy Rose Smith, will make a New York appearance at Carnegie Hall on May 6, singing the same compositions it presented here.

Item: In a town that once had no art school—even classes for children—we now have a school of the arts and high quality instruction at three institutions of higher education.

Item: An unusual event, the local auction of new works by a living Lancaster artist, David Brumbach, brought in more than \$77,000.

Item: Musicians and composers of junior high school age upward, who might not have received any public notice years ago, are winning national prizes and playing as soloists with local and nearby symphony orchestras.

Item: We had only a few architects 40 years ago; now we have a bonanza, and they are busy.

Item: One of Charles Demuth's masterpieces, appraised at up to \$250,000, was offered by a local family to the Demuth Foundation for \$150,000 and bought by the foundation, which borrowed to make the purchase.

Now let us turn to some of the aspects of efforts that are being made to enrich our lives through the arts.

How much is spent by the arts organizations of the community, and how many people take part?

The latest figures are provided by a survey conducted by the Lancaster Area Arts Council. Of 100 organizations queried, 30 responded and said they would spend over \$4,500,000 in 1989. They estimated they would attract

audiences totaling over 600,000. They provided fulltime jobs for 100 persons, and part time for over 230. They estimated volunteers totaling in the thousands. And they listed total value of their collections and property at over \$65 million.

The organizations said that 48 percent of their funding was received from admissions fees, membership fees and sales, or other sources of income. Grants from government, donations or benefit events provided the rest. Most of the organizations broke even or were close to that, in line with tidy Pennsylvania Dutch guidelines of pay-as-you-go. Around here, we do not suffer fools or deficit spending gladly. But to add another Biblical quote, we disseminate the word that God loveth a cheerful giver.

Is \$4.5 million a lot of money to spend on the arts in a community such as Lancaster County, which evinces so much pride in its heritage, its history, its economic standing, its low rate of unemployment, and the fact that it has ten institutions of higher learning within its 950 square miles and a population that has topped 400,000 and is surging higher?

Having asked a loaded question, I'll make the response you expect. \$4.5 million is NOT enough.

In the Arts Council survey, organizations said they needed more funds to sustain their annual operations; would like more publicity and better marketing, perhaps some of this on a joint basis; needed more technical assistance; needed better facilities or improvements on what they have; and sought stronger coordination among cultural groups.

As individuals interested in the arts, we would add that aspirations in many cases should be higher, dollar goals should be greater, and receipts should rise accordingly. It means spending to improve the quality of presentations; raising pay for the musicians or artists or actors or backstage crews and others; bringing in more performers and lecturers of star status; encouraging innovation by existing or new persons or groups; and adding to the number of shows, exhibitions, or appearances of out-of-town performers or exhibitors.

To expand on those mentioned before, here are some amplifications.

Great orchestras have played here: The British Philharmonic under Beacham appeared at a Community Concert in the season of 1950-51, the Cleveland and the Pittsburgh also appeared later. The Philadelphia and the Pittsburgh have been presented more recently at Millersville University; but we should have more musical organizations of this calibre of world standing, for their repertoire as well as their interpretation.

Lancastrians are constantly told that the Barrymores and Ole Bull and Minnie Maddern Fiske played the Fulton, in the OLD days, but we have not had a star of this magnitude with his or her own company for years. Brilliance on the stage crackles with personality and provides an audience member with experience that cannot be duplicated elsewhere. Some of the

old glory of the live theater has been appropriated by football and basketball players in multi-colored uniforms who perform feats that keep their audiences riveted to television. We need some of that back on the live stage. The Lettermen played to a packed and happy house, and the Fulton stage will have a busy season—but where are the Ethel Barrymores and Mrs. Fiskes of today?

You might make note that Wynton Marsalis was at F&M, Van Cliburn played the piano in Penn Square for the Arts Festival, and Victor Borge and Jean-Pierre Rampal entertained at Millersville, but we need more of this.

It is true that fees charged by major orchestras and top performers have skyrocketed. To bring the Philadelphia, Pittsburgh, Boston or New York Philharmonic here involved an outlay of \$80,000 to \$100,000. For a soloist of top stature, such as Pavarotti or Itzhak Perlman, the fee would be about \$100,000, and that is only the major part of the concert's cost.

Can Lancaster sustain a more extensive season with more and bigger presentations? Some arts devotees may say we have enough as it is, that there are times when they have to make difficult choices on which events to attend.

Yet there are broader audience participants possible. The Lancaster Symphony was heard by 35,000 or more at Long Park Amphitheater last July. Over 40,000 attended the Lititz Crafts Show in August. Both of these were free. But the State Crafts Fair held at F&M, charges \$4 and brings 30,000 to 35,000 in three days of intense summer heat. That multiplies out to a gate of about \$150,000. Total attendance at two weeks of Summer Arts Festival events was 52,000—all free.

The 1989 Labor Day weekend crafts fair at Long Park, one of the best in the nation, gives an even more powerful example. In three days, 45,000 persons paid over \$130,000 to attend. With 175 artists and craftspersons from 35 states on hand, sales were estimated at more than \$3.8 million, averaging over \$20,000 per craftsman. Some works sell for \$7,000; one craftsman is reported to have grossed \$50,000 last year. Hundreds of volunteers assist; proceeds help bring programs to the Long Park Amphitheater.

Facilities in which to make presentations now serve as a handicap to scheduling for large audiences.

As long ago as 1976, when the Lancaster Tomorrow conference brought together an assemblage of leading community-minded men and women, the facilities available to present major musical organizations were termed inadequate. The report said in part, "The acoustical problems of Long Park Amphitheater are forbidding." It cited traffic noise on the Harrisburg Pike and Route 30 leading to Park City as so severe as to make the amphitheater "unacceptable, even for outdoor events." It called the Fulton too small for the Lancaster Symphony concerts, and said that McCaskey High School

and Mayser Center spaces were built as gymnasiums and therefore unsuitable.

In a more recent community study, from which a commission headed by Keith Spalding produced a report titled "Lancaster 2000," the concept of the Arts Council and a calendar of the arts drew support. Topics and problems discussed included the need to promote the arts and recreational opportunities as a way to attract people into the city; establishing in the public's mind the importance of the arts to the quality of life, and the need for attention to library resources. The arts were seen as twofold, as entertainment, and as enabling the development of local artists.

After that, a civic center study committee named by Mayor Morris, with Elaine Ewing Holden as chairman, stated that a civic center was feasible and noted that one had been proposed as far back as 1929—60 years ago—by the Nolen Plan. The committee favored a location at Franklin and Marshall College. The Nolen report had suggested a site "in the region" of Franklin and Marshall College.

Last November, another report was issued—the Hayden report, a follow-up to a report made by the same firm in the 1970s, and which sparked a downtown revitalization that has since lagged. The Hayden report said we should have a city center including space for concerts and an art museum, either opposite the Fulton Opera House, or in the HamTech building, or the burned-out former Haddad shoe factory. It urged that the center be built downtown, rather than in what is called the Northwest Corridor.

Later in November, a consultant for the Area Arts Council proposed a cultural center which would include an art museum. He noted that a Northwest Corridor study suggested an art center could be developed there instead of downtown.

A few days later, the Northwest Corridor consultant said that the area between Lancaster Square and Franklin and Marshall College should include a cultural center and an art museum.

As 1990 opens, the Area Arts Council starts on a survey costing \$300,000, to study how the arts can be used in education, how more tourism dollars can be directed to cultural events, and what the city and county towns can do to enhance their activities. The \$300,000, mainly from the State Council on the Arts with city, county and other local government aid, will be used only for study. Implementation is to come later.

And that's where we stand today; many reports, no action.

Meanwhile, what is REALLY going on? The answer: The cultural groups are proceeding on their own. While proposals are being fabricated, the non-profits are presenting programs, holding shows, raising funds, handling personnel and personality problems, and paying bills. We talked to a few representative people.

The Fulton Opera House is our biggest independent arts organization.

with an annual budget of about \$800,000. Before the Junior League galvanized the effort to save the Fulton behind the leadership of Nat Hager, rumor had it that the building might be leveled for a parking lot.

Deidre Jacobson, director of the Fulton Foundation, feels the state of the arts here is quite good, although there is a lot of room for growth. She finds that in the four years since she took her position, the growth in all the arts has been "somewhat phenomenal" . . . "incredible." She says she has never lived in a community where she has seen so much interest in theater, fine arts, symphony and opera, even though the Fulton had to cancel a dance series because of dearth of interest.

She has seen a change in the base of support. Four years ago many individuals gave dollars, but corporate support was low. Now the corporate community is responding because, she feels, executives see broad benefits to many people. The Fulton has over 30,000 persons on its mailing list.

The Fulton has moved from avocational theater, in which many talented amateurs were presented, to regional theater. Regional theater, she emphasizes, is really the national theater. Through Actors Equity membership you can see actors of Broadway calibre on the Fulton stage. Avocational theater, which might cast a local computer programmer as the male lead and an office manager as the heroine, has given Lancaster a lot of talent and a lot of entertainment, but the trend is away from that. Audiences benefit.

Of the \$800,000 the Fulton spends, Mrs. Jacobson says the equivalent for what it produces might cost \$2 million elsewhere. Of the \$800,000, 60 percent comes in at the box office, plus fees for playbill and curtain ads. It costs the Fulton \$300,000 "just to stay open." The bulk of the \$320,000 balance to pay bills comes from contributions. Nearly 3,000 individuals donate \$1 to \$1,000; almost 300 corporations give \$50 to \$15,000.

What's in the crystal ball? Many patrons of the Fulton will agree that it's high time new seating was provided; some audience members have increased in girth, while seat space has stayed fixed. A capital campaign is probably on down the road.

The number of books in libraries in Lancaster County would probably total over 1.5 million, and this does not include films, cassettes, phonograph records or other library materials. The value of these books, if averaged at only \$10—which means little in today's market—would be \$15 million.

This is an important concentration of resources, a pillar in any community's arts potential. Of these, over 500,000 titles are available to the general public at the Lancaster County Library and libraries in the county system.

Franklin and Marshall College lists 250,000 books and 1,694 periodicals; Millersville University, 438,319 volumes and 1,674 periodicals; Elizabethtown College, 129,515 titles and 897 periodicals; Lancaster Theological Seminary, 134,441 volumes.

Library service for the general public is, in my estimation, one of the

least powerful of our assets. Public libraries are woefully inadequate for a county that boasts such brilliance in economic stature, job opportunities and entertainment programs.

The Lancaster County Library, which is two blocks south of the Iris Club, is a member of the Library System of Lancaster County. Through 1989, the amount of service rendered to readers rose steadily, but funding did not rise accordingly. In my opinion, all libraries in the county are undernourished, whether in the city or boroughs. The 1990 county budget brings rising hope that this will be changing. The county budgeted \$829,000 for the County Library, the amount requested, \$68,000 over last year. It added \$100,000 as a challenge grant, bringing the county's support to \$929,000, an all-time high. Robert Bowman, a Clio member, headed the County Library board for the past two years, and can beam in personal pride. Now we must find ways to add library locations, and automate our system, among other improvements.

The Pennsylvania School of Art and Design, provided a home in Lancaster through Educators Mutual Life Insurance Company, is becoming more and more a power in the community in art education and career preparation.

It has filed with the state for accreditation to grant a Bachelor in Fine Arts degree; it now grants a three-year diploma.

Original goal was to have an enrollment of 325, which the building can handle; enrollment now is about 220.

The school has a faculty of 30, made up of 12 fulltime and 18 adjuncts. Graduates do very well in finding positions, not only here, but in New York, Chicago, Boston and elsewhere. Larger and better companies are hiring from the school. Enrollment is about 50% from Lancaster County, fanning out to York, Harrisburg and farther sources. Expansion is in the works, and major funding will be needed.

Franklin and Marshall College now is in the midst of what Dr. Richard Kneedler, president, calls a "strong season" in the arts. "Since we're non-commercial," he adds, "we can afford to be in the business of broadening horizons not dependent on ticket sales. While the college does not bring in top names," he emphasizes, "we do, I think, add a dimension. Our programs are planned and directed by faculty, largely in the arts."

North Museum, for the most recent fiscal year, had a budget of \$350,000. This is mainly for operations with some overhead. The museum associates contribute about \$52,000. Keith Spalding heads a commission studying the future of North Museum.

All told, the college's program for operating North Museum and bringing in outside talent comes to well over half a million. "By policy," Dr. Kneedler emphasizes, "all are available to the community, much without admission charge."

For drama production costs we went to Jeanne Clemson, the best known



leader of the Actors Company. She reports that royalties for musicals are far higher than for straight plays, and royalty costs often militate against presentation of recent Broadway hits. Costs for permission to stage a musical can run \$7,000 or \$8,000. Total costs for a ten-performance run of a musical can mount to between \$60,000 and \$85,000. That's everything—costumes, orchestra, salaries and so on.

Actors Company audiences average about 60 percent of capacity at the Fulton; orchestra seats are more popular than balcony. Hence in 10 performances, audience total might top 5,000 out of a possible 9,000. Last season *Peter Pan* outdrew *Bus Stop*; name recognition means a lot. *The Wizard of Oz* did well this season. Obviously, big risks are involved but the Actors Company is a strong factor in keeping the Fulton stage lighted. And as Dorothy Rose Smith, musical director for the Lancaster Opera Company, pointed out in letters to the editor, so is the Opera Company.

Many Clio members, I am sure, are subscribers to the Lancaster Symphony Orchestra, now in its 43rd year.

Paul A. Mueller, Jr., orchestra president, is very forthright in discussing the state of the orchestra. Its total budget for the current season is about \$154,000, of which the bulk goes to the musical personnel. This includes the conductor Stephen Gunzenhauser, all instrumentalists, and soloists. Costs for management are minimal.

Average number of players per concert for 1988-89 was 72; average for the five concerts was 48 local persons and 24 from other places. Daniel L. Cherry, a past president, is credited with increasing the number of local musicians.

The orchestra now plays the same program at the Fulton on Saturday and Sunday nights, for each concert, but season ticket sales are going down, Mueller says. He notes, "We have a real problem in attracting those in their 30s and 40s," who make up about 60 percent of the audience. Ticket sales are the main source of revenue; there is income from a small endowment, and the rest is met through gifts from individuals, business, and foundations.

Costs also include rental of the Fulton. Long range questions include whether, if subscriptions continue to wane, the orchestra can afford the two-night schedule—and whether six one-nighters might be preferable to five two-nighters. If that decision is made, the orchestra may have to look for a hall with 1,150 capacity instead of counting on 750 for each of two nights. Also, the orchestra may have to hire a part-time paid staff.

Mueller thinks that the liveliness of the local cultural scene makes us "very lucky to live here." In relation to the moves being considered by the Arts Council, he questions whether \$300,000 should go for innovations or to help support existing institutions.

And while acknowledging the value of home entertainment such as public

TV and radio, other networks, tapes, and VCRs, he sees these as competing for time with live cultural presentations. It is a point well made.

A large part of the credit for the enlargement of the arts community can go to local industries, advertising agencies, colleges and schools, and stores.

Armstrong World Industries, for example, has brought in men and women of outstanding talent for its own purpose—to create art in relation to its advertising; to direct the design of new floors, and to do that designing. These artists earn their living through art channeled to industrial uses, but on their own time they take part in the local creative world in many ways.

The art departments at Millersville, Franklin and Marshall, and Elizabethtown are all of post-World War II vintage. Millersville, a state university, had a strong industrial arts department before its fine arts section burgeoned, and today it has the strongest arts education facility on college level.

Franklin and Marshall College added creative fine arts to its curriculum in about the past 15 years. It has more modern sculpture by its own people scattered about the campus than any institution of higher learning here.

Elizabethtown College has gone beyond its original mission to bring new emphasis to art.

The school districts of the county all have far larger numbers of supervisory and faculty members leading art instruction, than in prior years. Art is not as important as football, but its status is improving.

We have abundant corps of volunteers on all levels, from chairmen of not-for-profit boards to docents who inform museum visitors, to tour guides to box office attendants to people who sweep out the place after a wine and cheese fund-raiser. They also sometimes comfort persons who suddenly become ill while at a show; work long hours to meet deadlines, and make millions of telephone calls—not always receiving a warm response when they ask for donations.

As for fund-raising, the community can be grateful for the big givers as well as the little ones. The Steinman foundations represent the best in hometown giving. The High and Ware and other families have been very generous also.

The city has initiated a grants program for the arts, and for the past year \$12,000 was available. This has given encouragement to a number of young persons in the arts.

One of the large grant-providing agencies in the community is the Lancaster County Foundation, through funds donated by public-spirited individuals, families, foundations and corporations.

The amount available for grants this year is about \$400,000, according to Donald B. Hostetter, chairman. This is up \$18,000 from the \$382,000 the prior year. Arts funding is 26% of the total, which would mean about \$100,000 this year.

In 1984, the Foundation had a fund of \$2.5 million drawing income. By 1989 this had risen to \$7.2 million—nearly tripled. Among the large gifts we know of was one for over \$1 million, from C. Frank and Ann Summy.

If you look at any arts organization, it owes its start to individuals—and we need more of these. The Opera Workshop was sparked by Frederick Robinson; Jeanne Clemson and Pat Hoffman founded the Actors Workshop which endured where other acting groups had fallen; Judy Williams led the organization of the Movement Lab, a young ballet company which dances in this country and abroad; Johnny Peifer and Fred Klein showed the way for the Symphony; Conrad Bishop and his wife Linda founded the Independent Eye; Robert Vaux Roop started the Summer Arts Festival in Quarryville, and was assisted by Caroline Nunan and Henry Marshall in expanding it; Mrs. Helen Elser gave us the Open Art Show.

Looking ahead, what do we see for the state of the arts?

As for facilities, it is necessary to take a searching look at theater space, and museum space for permanent exhibitions.

The Fulton has been in at the focus of discussions on theater for many years. As noted, it was called inadequate for symphony concerts 15 or more years ago. But even some people deeply faithful to the Fulton say it could do with having capacity cut to about 800 with new seating. The Fulton has priceless acoustics, and is revered by theater people everywhere.

Those who come in from out of town to act in it fall in love with it. So where do we go?

At some time, Lancastrians will have to face up to a decision. The Fulton should be retained as a gem of a theater and a downtown historic landmark, but there is also a pressing and growing need for a larger auditorium built for the purpose. It should not be merely a large room with moveable chairs. It should have some ambience, for part of the pleasure of seeing a play or attending a concert depends on the surrounding in which you sit. Can private enterprise do it? Private enterprise built the Fulton under Christopher Hager; private enterprise refitted it around the turn of the century under Blasius Yecker. People now in this Clio meeting may help make the decision.

As for museums, this community probably has more museums, and better ones, than any city of its size in Pennsylvania or the nation. Most of these are locally operated by not-for-profit organizations; several very good ones are owned by the State Historical and Museum Commission. An art museum forms permanent collections and may also hold changing exhibitions; a gallery has changing exhibitions with no permanent collection.

Lancaster now has no institution specifically chartered as a fine arts museum. There has been talk of forming an art museum for some years.

Many questions remain unanswered.

The Community Gallery, a pillar in the arts picture here, is looking into possibilities. But as its director, Shirley Reed, points out the Gallery does

not now have the dollars and it has no collection. "We're considering it," she says, "but it's a dream."

Let's face it. Should an art museum in Lancaster emphasize Pennsylvania Dutch, when there are already museums doing this very well? Should it collect Pennsylvania art, or American in general, or classic Greek or Roman, or op, pop, surrealism, abstract, or cubist?

Dr. Kneedler, Franklin and Marshall president, feels there should be an art museum, but is not persuaded that the community now has all the facilities in place that are needed. He sees an ample supply of objects of museum quality, which are now spread and which may not eventually be combined at one site.

His No. 1 objective, he says, is that Franklin and Marshall College have a place for permanent exhibition on college property. On view would be "items never seen before by the public." He does not feel this would be the North Museum building, and emphasizes that this would be an interim step toward a greater objective.

Dr. Kneedler calls for coordination of all the art, decorative art objects and other priceless items now owned by the Heritage Center, Wheatland, Rock Ford, Demuth Foundation and the college so that a more coherent story can be told—and thus understood—on what has been done and what is available in this area. He visualizes a joint exhibition in the individual institutions at the same time, with the overall story told by a publication such as a catalog.

Do we need an art museum, and do we want one? Shirley Reed suggests two to four million dollars might be involved as starters. Yet no art advocate, she would agree, is about to say, "Don't try it." If you like an idea, fight for it. If Thomas Edison had said it couldn't be done, we would not have had wired electricity when we did. And we'd have to watch TV in sets powered by kerosene.

What about the future of all the arts? We must never consider that what we have now is enough, that we need not explore, innovate, recognize new arts, new artists and new audiences.

If we are to proclaim that quality is Lancaster County's keynote, then the quest for excellence must motivate us. We cannot settle for second best.

What is the most important need? We cite the Hayden report. It calls for leaders. It asks, "Where are the five-hundred-pound gorillas?" As I look around the room, I see a number of potential answers—both male and female.

## The Artists

Lancaster is very supportive of the people in the arts, and this support is shown in diverse ways. Opportunities include receiving specialized education,

from kindergarten through college age; attendance at plays and exhibitions through school; exposure to artists-in-residence; competitions in art, writing and music which can lead to state and national awards; a tremendous array of events for persons of all ages to take part in and attend, and a general climate that makes art part of living.

Persons who wish to find a career in the arts are doing so right here, in a way not possible years ago. Many combine activities to make a living—they teach music or painting or singing, to supplement other income.

In contrast, in the past people of creative talent often were unable to enter careers in chosen fields. Some families opposed a life in the arts. Charles Demuth, luckily, had a family that had had artists in it in earlier generations. Yet Demuth, even at his peak, received prices for paintings that are ridiculously low compared to what they go for now—as high as a million dollars.

The media then were not as attuned to the arts as they are now. Today's orchestra or opera or play reviews, biographies of actors, writers and composers, and boosts for arts events, with photos in color, could not be found in old newspapers. We did not have the further support of public radio and TV, which brings the best orchestras, ballets and poets into our living rooms. And we did not have as many persons as we do now, traveling to New York, Philadelphia, Baltimore and Washington for study or attendance at exhibits and concerts, as Clio members know.

Lancastrians are buying original art for the home and office. Quite a few families own works by modern or past masters. Banks and industries buy art for their offices.

I'll list individuals in the arts, but this list is only a sampling. I hope no one will be offended if we do not mention a member of Clio or someone you admire.

One person who has seen the situation of the artist in Lancaster County change for the better is Florence Starr Taylor, whose work covers at least six decades. She has done thousands of watercolors and pastels. Many of these were given away, and some were sold for small prices.

David Brumbach can sell just about anything he paints, and he is truly a working artist. His hyperrealistic paintings of local scenes are probably his most popular, but his abstractions are bought eagerly also.

Warren Rohrer, a native of this county now living in Philadelphia, has had New York and Philadelphia gallery representation and is among our major living artists. He grew up a Mennonite in farm country.

Many of our artists have won prestigious awards, and one who has done so repeatedly is Joann Hensel, known for her transparent watercolors based on local scenes. She is also a good skier and golfer.

Constantine "Gus" Kermes is represented by a New York gallery. He came here to design machinery for Sperry New Holland. He often flies to

Paris to pull prints because of the special press to which he has access.

For variety, we'll speak of Hattie Brunner, the beloved antiques dealer from Reinholds, who became a best-selling primitive painter in her 70s. She started this phase of her career when she sought to show her grandson Raymie how to paint a picture. When her paintings come up at auction now, a price over \$5,000 is not surprising; one recently brought over \$12,000.

Luigi Rist is another artist, whose woodblocks have risen in price since his death. Rist was a trained professional steeped in the tradition of the Japanese and his pieces are treasured by many local collectors.

John Huehnergath is a fine artist whose illustrations have appeared in just about all the top national magazines. His leading local collector here is Robert Wohlsen, who specializes in modern illustrators.

Hubert Fitzgerald joined Armstrong's product styling and design in 1950. He is close to nature in his paintings, and is an avid fly fisherman and tier. He and his wife Nancy have produced an art-expert family. Son Rock is a designer of fabrics and wallpapers; daughter Sue is a leading reporter for the *Philadelphia Inquirer*; daughter Pat who was with "PM Magazine" here, is now with WBTV, Charlotte, North Carolina.

Henry Libhart has carried on the ancient tradition of the trompe l'oeil painting. He heads the art department at Elizabethtown College. His wife Genevieve is a past director of the Community Gallery.

We'll mention a few Millersville University faculty members. Sheba Sharrow has retired; she sells very well. Robert Lyon, very much an admirer of Charles Demuth, conducts both studio and art history classes. Ron Sykes is well known for his metal portrait plaques which honor leaders of industry, education and philanthropy. Leonard Ragouzeos, a younger teacher, has a devoted following.

Grace T. Steinmetz has painted many local scenes and is represented in a number of collections. She was a founder of the Lancaster County Art Association.

Barbara Whipple lived in Lititz for a number of years, and while she was honored for her woodblocks—many with environmental or political themes—she later turned to watercolor. In Colorado, she made studies of the myths of the American Indians, and these were reflected in her new paintings. She was co-author of two best-selling books on painting.

Jerome Hershey studied art at Tyler and in Europe, and is known for his hard-edge paintings. He has since gone into the making of high end frames. He and his wife Shelley have received national media attention.

Richard Ressel, president of the Art Association and head of art education at Lancaster Catholic High School, is co-chairman of the Scholastic Art Competition. He is noted for his representational views of the Eighth Ward, also known as Cabbage Hill.

Carol Anspach, chairman of the Scholastic Art Competition, concentrates

on crafts and is known for her metal necklaces.

Barbara Papendick, who conquered a long-term health problem which forced her into near-paralysis, has bounced back and is outstanding in pastels. She is one of the artists at the new Artworks of Donecker's in Ephrata.

Richard Flanders Smith, who headed the Armstrong flooring design center and is credited with the concept of top patterns, has turned to fine art since his retirement. He has already won several awards.

Lynne Yancha has a warm fluid watercolor style and takes part in the Mount Gretna and Long Park shows. She also sells some prints to help organizations raise funds.

An artist whose fanciful 3-D scenes and posters command top prices is Bruce Johnson, who came here with Armstrong and now lives at Mt. Gretna.

A man to keep your eye on, literally, is Adolf Benca, a 30-year-old who has received high critical acclaim. An MFA from Columbia University, he won a Fulbright to study in Florence and Bologna. A native of Czechoslovakia who came into the U.S. when the Russians invaded, he is married to the former Melissa Pressler and spends much time here. He is represented in the Metropolitan Museum of Art, the Museum of Modern Art and the National Gallery of Art in Washington.

Ike Hay, a Millersville faculty member, is a sculptor in metal and other media. He has had a number of prestigious commissions.

Richard Morgan does whimsical pieces primarily in wood but also other materials. He is in the floor design section at Armstrong.

Edmund Whiting, who moved here to head Franklin and Marshall College's then-new art department, left a legacy of sculpture some of which can be seen today outdoors on the campus. Whiting designed the fountain at Penn Square. His son John designs scenery at Franklin and Marshall College.

Jan Yatsko, who works in textiles, also operates a firm that makes flags and banners. Her husband, Thomas, is an excellent pastry cook and his art is in decorating cakes he bakes.

Linda Lestz, whose works include directing the preparation of magazines on antique steam and gas farm engines, may be considered an artist or craftsman or both for her custom-designed needlepoint which she executes.

Many collectors prize the wooden bowls and candlesticks turned out by the late Paul W. Eshelman, who was an early president of the Pennsylvania Guild of Craftsmen and took part in international shows. His wife, Janet, was also a talented craftsperson and teacher.

Ivan Barnett, who moved to Schoeneck from Philadelphia, is known for his designs in tin. His cutouts have appeared on the White House Christmas tree and in the collections of Jamie Wyeth and Georgia O'Keeffe.

Other outstanding craftspersons include: Ned Foltz, a potter in the Pennsylvania Dutch tradition; J. Arthur Shoemaker, wood carver of figures;

Dorothy Lewis, an outstanding weaver; Mike Hoff, jewelry maker; Jean Lehman, potter; Gail Schroeder, jewelry maker; and Tony Haverstick, custom bookbinder.

Robert Pfannebecker, the attorney, is nationally known for his collection of American crafts. His home is a virtual museum, visited by many craftsmen and collectors.

Geraldine Funk Alvarez won world acclaim for her crafts leadership in Operation Bootstrap in Puerto Rico.

In photography, we have a number of practitioners of merit.

Grant Heilman, who maintains his office at Lititz even though he now lives in Colorado, is America's leading agricultural photographer. He is also an author, as his 1989 book, *Farm*, will testify.

Carl Shuman, of Armstrong World Industries, ranks high in expertise, and is an authority on aquatic pools as well. His wife, the former Harriet Kermes, is an artist/craftsman. So is her sister Kathy.

Professor Robert Lowing, of Millersville University, is a ranking expert on photography. He has assisted in seeing that some of the negatives in the collections of the Lancaster County Historical Society are printed and exhibited.

Mary Brubaker, talented as an actress and a musician, is a leading documentary photographer who has recorded key elements in the Lancaster scene.

Bobby McElhinney is also a leading photographer.

Chris Welch is another photo luminary.

The Lancaster Newspapers photographers deserve a collective and individual bow for their stunning works both in black and white, and in color.

Barry Thumma, formerly of the *New Era*, is an Associated Press photographer assigned to the White House. He frequently travels with President Bush.

To move to writing, let us honor the late Cameron Hawley, who proceeded from his position as head of advertising at Armstrong to become a major novelist. *Executive Suite* was one of the movies made from a Hawley novel.

Richard Gehman flashed through our skies like a meteor. A writer of many books and hundreds of articles on actors and musicians, he may be best remembered for his fact book titled *Murder in Paradise*, centering on a local crime. Some Lancastrians still keep in touch with Estelle Parsons, Oscar-winning actress who lived here with him during their marriage. One of their twin daughters, Abigail, is beauty editor of a Rupert Murdoch magazine, *Mirabella*; the other, Martha, is an actress.

Robert Russell, of the F&M faculty, scored his first book success with his autobiography, *To Catch an Angel*, and types on a computer that John McPhee wrote about in the *New Yorker*.



Writers here today include Dr. John Hostetler, of Elizabethtown College, whose book, *Amish Society*, is the most authoritative work on the subject; Dr. Donald Kraybill, also of Elizabethtown, whose new book, *The Riddle of Amish Culture*, poses questions and provides answers; Chet Williams, who lives in Elizabethtown, and writes horror stories, the latest being one about Mt. Gretna; Jean Heyn, author of a children's book and a historical novel, Dr. Thomas Winpenny, well known to Clio members, who writes on local and regional industrial and social history, and of course the well known Jack W.W. Loose, who has written a highly acclaimed history of Lancaster and promises to produce a history of the county, after retirement.

Bruce Kellner, professor of English at Millersville University, has written eight books including several on Carl Van Vechten; *The Harlem Renaissance*, now in paperback, and *A Gertrude Stein Companion*.

Senator Richard A. Snyder has written articles for the *Wall Street Journal*, and conducts a column in the *New Era*. Paul Martin and Henry Myers are members of the *Wall Street Journal* staff.

We have had numerous bureau chiefs of the Associated Press in posts abroad. Andrew Torchia, who headed the AP bureau in Johannesburg, is now in Sweden. His two sons are both newspapermen, one in Hong Kong and one in New Mexico. Jack Bausman was at Moscow. During the Franco days, Charles S. Foltz was with AP as bureau chief in Madrid, wrote a book, *Masquerade in Spain*, and became an international editor of *U.S. News & World Report*.

Ann Geracimos, a *New Era* alumna, is with the *Washington Times*.

Stephen Scott has written several books on the Plain People. Karen Kumler Boyd has done a small book on cats. Barbara Cohen wrote a book on dogs and their women. Phyllis Pellman has done books on quilts.

Few writers in the world face the dilemma of Marianne Wiggins, a Lancaster native, whose husband is Salmon Rushdie. As you know, Rushdie was under sentence of death from the late Ayatollah Khomeini. Ms. Wiggins lived with Rushdie in secret hiding places for months, until they split. Each is in a hideaway. Ms. Wiggins is an author in her own right. Her last book was *John Dollar* and her next, *Learning Urdu*, is due for publication this year. She wrote about her father in *Parade* magazine last year.

A prolific writer better known as an antiquarian is Henry J. Kauffman, author of over a dozen books and 250 magazine articles. He taught industrial arts at Millersville University until 1973. His best known book is *Pennsylvania Dutch American Folk Art* but he considers *The Pennsylvania Kentucky Rifle* his best.

Samuel R. Slaymaker II wrote *Captive's Mansion*, about his home White Chimneys at Gap, and several other books. He did hundreds of stories for outdoor magazines. One of his best lines was in a Slaymaker genealogy he wrote with Clyde Groff. They told about a Slaymaker man with the one-

line comment: "Went west. Never heard from again."

Carl Drepperd, native of Lancaster, wrote popular books on antiques.

Rollin Steinmetz, long a well known Lancaster newsman, wrote invaluable books on the Amish, history and crafts.

In music, our major performing world travelers are Veri and Jamanis, the husband and wife piano team of Frances Veri and Michael Jamanis. They are the leading piano interpreters of George Gershwin and offer a solid classical repertoire. They are central to the formation of the new Pennsylvania Academy of Music. They will play a Community Concert here in March.

John Darrenkamp is our cherished baritone with the Metropolitan Opera Company. A Lancaster clique traveled to see him in *Carmen* several years ago at Lincoln Center.

Jean Bradel Berlin sang opera in Europe, doing 170 performances in ten major roles. A lyric spinto soprano, she sings with symphony orchestras and in recitals. She is on the Millersville University faculty and teaches private students. Her husband, Harold, is assistant principal at Manheim Township High, and plays trumpet in Bob Troxell's Big Big Jazz Band.

As a footnote, Bob Troxell's band played a church service jazz concert at First Methodist Church for the 1989 Summer Arts Festival. Summer Arts secretary, Gladys Mumma, noted that this brought in 750 people, the largest congregation in the history of the church. Gladys added: "The jazz group has played several services since then. One little old lady even wants them to play at her funeral."

To return to the piano, we'll cite Mary Bainbridge Vyner, who not only stars on that instrument but who composes and is director of the Lancaster Music Conservatory. Her late husband, Louis Vyner, conducted the Lancaster Symphony for many years.

Gloria Whitney is an esteemed concert pianist who is a soloist, and a member of a duo and a trio. She is playing at Pennsylvania campuses and in Puerto Rico.

Other pianists of note include Dorothy Beam and Ann Leisawitz.

Carol Bulson is a flutist with the Lancaster Symphony and also a well known teacher. Shelley Showers, a 1979 Manheim Township graduate, is principal French horn player with the Utah Symphony.

Stephen Gunzenhauser is conductor of the Lancaster Symphony. We regret we cannot include the roster of outstanding local musicians and soloists of the symphony.

Young persons are stars of the future. Carla Kihlstedt, a Lancaster Country Day School graduate who studied at Peabody, has won local, statewide and national honors and one international award as a violinist. She is now at Oberlin Conservatory, her first choice.

Heather Conner, in ninth grade at Country Day this year, is a student of Susan Starr in Philadelphia. She was a winner in her age category in

an international competition last year in Texas; she played with the Lancaster Symphony at its Youth Concert.

Matthew Herron, a McCaskey High graduate, is an outstanding cellist now studying in Philadelphia.

We have superior directors of groups. Dorothy Rose Smith, herself a gifted performer, now is honored as artistic director of the Lancaster Opera Company and for her work in conducting the 300-voice Community Chorus. For the recent *Barber of Seville*, Scott Drackley acted as director; he is also organist and choir master at St. John's Episcopal Church. Walter Blackburn, conductor of the orchestra for the *Barber of Seville*, is on the Millersville University faculty.

Romayne Bridgett, who has sung many Opera Company roles, is now teaching and is choral director at the Unitarian-Universalist Church of Lancaster.

Doris Burns conducts a school in instruction in voice, instruments, theory and harmony.

Church organists working closely with choirs include Frank McConnell, of St. James's Episcopal; Reginald Lunt, First Presbyterian, and Dr. Karl Moyer, of the Lutheran Church of The Good Shepherd, who is also on the Millersville faculty and is a *Sunday News* music critic.

As a shining representative of orchestra and band directors, we mention Dr. Otis Kitchen, professor of music at Elizabethtown College. He has just completed an international stint as music director of the first French Invitation Concert Band Festival at Paris and music director of the annual New Year's Day parade in London, England, back to back. He is also a member of the Musical Arts Society, a writer of articles, and a defender of what might be called good rock music as differentiated from bad rock music.

Sy Brandon, of the Millersville faculty, is not only the leader of a tuba band but also a composer.

Ross Care has written for all sorts of presentations—especially the movies, television and the stage. He is often a college artist-in-residence. Elizabeth Anderson, who won her first composing prize—\$20—in a Strasburg competition as a child, now lives in Brussels, Belgium, where she is studying composition, teaching piano, and preparing for a career as a composer.

David Pickel, who was a trombone player at Garden Spot High and Temple University, is a graduate student at Columbia University where he won a top composing award. He is also studying trombone.

Ralph Leaman, a former Warwick High teacher, is now a fulltime composer and arranger in New York.

A number of children have won top composition prizes, and two are in one family. The sisters are Linda Ann Ha and Carol Ann Ha. Their parents are Vietnam refugees who came to America because they did not wish to live under communism. The sisters are Manheim Township pupils, now 11 and 10, international and or national winners in contests held by the National

Federation of Music Clubs. They are students at the Lancaster Conservatory of Music.

We can claim one adult composer in popular music. Bobby Troup, whose family ran a music store on West King Street, made it big some years ago with a tune called "Daddy."

Dance has come a long way in Lancaster, at least on a local basis. This includes choreography for the Actors Company and Fulton Opera productions. Barbara Barden and Chet Zercher are some of the leaders in dance.

Judy Williams conducts the Movement Laboratories and teaches at Lancaster Country Day School. Her companies often perform in Europe.

Two of her students who danced in Europe with the Judy Williams Youth Ensemble will be returning there in August for a very special year. The two are Courtney Brooks, of Manheim Township High, and Gina Heysek, of Donegal, who auditioned for the Hungarian State Ballet School. They were accepted for a year of training.

In poetry, there is very encouraging activity. Poets often have to put up with as much as James Joyce, the famed novelist whose wife Nora asked him, "Why don't you write books people can read?" Joking aside, we do have poetry readings here and poetry is very much alive.

Martha Keller won national critical acclaim 40 or more years ago with her book of poems. "Brady's Bend" is one of her best known.

Mary Jane Irion has written three books of poetry; she teaches at Chautauqua. Mary Scott Haverstick is a poet who first received national publication in the old *Saturday Evening Post*.

Never have we had as much theater as we do now. New actors and other stage people keep coming along, and new companies are formed from old affiliations. Not only do we have the Actors Company, the Fulton, and the Independent Eye, we have a new group, the Theater of the Seventh Sister. This group, with people such as D.D. Delaney, Erma Stauffer, Pat LeMay and Mary Adams-Smith, put on its first show in the Trinity Parish House for an audience of 50. Bravo!

In theater, we'd like to focus on the Green Room at Franklin and Marshall College, which has brought hundreds of performances to Lancaster, as well as new fame through the stars who started there.

Roy Scheider is probably the Green Room's most outstanding actor graduate. You might have liked him as the sheriff in *Jaws*, or as a detective in a baseball movie. The bridge to the start of his stardom was provided by a review written by Sam Taylor for the *New Era*.

Treat Williams is another Green Room grad who hit the big time. When not in new shows, he's on TV in reruns.

Jim Lapine, class of '71, outdoes all Green Room alumni in writing stage shows. His most recent is *Into the Woods*, with Stephen Sondheim. They started collaborating with *Sunday in the Park with George*.

Darrell Larsen, director, hammered many Green Room shows into great successes. A man of great warmth, he was yet legendary for his ability to turn the air blue with vitriolic directions to his actors.

Edward Brubaker acted and learned the director's craft under Darrell. Ed was the man you love to hate as Father Barrett in the *Barretts of Wimpole Street*. Hugh Evans and Gordon Wickstrom joined Ed in the Larsen quest for excellence as Green Room director.

Franklin Schaffner was the No. 1 Green Room grad for movies and television, and his memory is kept green through the film library he established at his alma mater as a repository for his work. Schaffner was valedictorian at McCaskey High and a movie house usher. He won an Oscar for *Patton* and received three Emmys, for *Twelve Angry Men*, *The Caine Mutiny Court Martial*, and the tour of the White House with Mrs. Kennedy. At the time of his death at 69 in California, two new films were being readied for release.

Green Room originally carried only men on its roster, but women were at last allowed to portray women's roles, and the woman who broke the barrier was Mary Zimmerman Atlee, who later acted in New York. Alicia Rush and Pat Hoffman starred often for Green Room. And Judge Anthony R. Appel can boast a great distinction—he was the last man to enact the role of a woman.

Hugh O'Brien, now nationally famous, was not a Green Room actor but has a tie with Lancaster. He lived here as a boy when his father was with Armstrong.

Many names could be added, but time runneth out.

*Gerald S. and Margaret Lestz are well-known Lancaster cultural leaders. Mr. Lestz was a reporter and columnist for many years on the Lancaster New Era. His "Scribbler" contained many interesting morsels of local lore and history. After retirement from the New Era he continued in the writing and publishing field as proprietor of several periodical publishing firms as well as the famous John Baer's Almanac, that redoubtable publication that was second only to the Bible in every Lancaster County farm home—and probably hung from a hook in nearly every town and city home. Mr. Lestz continues a busy schedule as businessman, civic leader, patron of the arts, and leading citizen of Lancaster. A former president of the Heritage Center of Lancaster County, Mr. Lestz now heads the Demuth Foundation.*

*Margaret Lestz, his wife, has retired from a career as director of styling at Armstrong World Industries, Inc., where her beautiful interior room settings were featured in Armstrong advertisements in the leading publications. Like her husband, Mrs. Lestz is a patron of the arts, and is active in numerous cultural organizations including the Heritage Center of Lancaster County.*