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*H. J.* COMMISSION TO STUDY THE ARTS IN NEW JERSEY,  
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Held:  
September 21, 1965  
Rutgers, The State University  
Camden, New Jersey

MEMBERS OF COMMITTEE PRESENT:

Dean Samuel Pratt [Acting Chairman]

Mrs. Mildred Baker

Gabriel Kirzenbaum

Also:

Howard Goldstein, Executive Director

Roger H. McDonough, Secretary

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New Jersey State Library



DEAN SAMUEL PRATT [Acting Chairman]: Ladies and gentlemen, may I call into formal session the second of the public hearings of the State Commission to Study the Arts in New Jersey that was appointed by Governor Hughes under Resolution No. 20, passed by the State Legislature in February of 1962, for the purposes of studying the role of the arts in New Jersey and for the investigation of the role of the State and its various subdivisions on the performing arts and finally to formulate, based on our study, a program whereby the State and its political subdivisions can assist in the stimulation of the arts in our State.

The members of the Commission are: Mrs. Mildred Baker, on my immediate left, who is Vice-Chairman; our Chairman is Assemblyman Charles E. Farrington who is not able to be here today and who has sent his regrets; to the left of Mrs. Baker is Mr. Gabriel Kirzenbaum, and I am Dean Samuel Pratt, the chairman for today. On my right is Mr. Howard Goldstein who is Executive Director of the Commission, and on his right is Mr. Roger McDonough, Secretary.

Other members of the Commission are Mr. Walter Bilder, Senator Thomas J. Hillery, Assemblyman Peter Moraites, Mr. Ben Shahn, Mrs. Evelina Thompson, and Senator Robert Weber.

Now, in terms of the arrangement of the program this morning, we have persons wishing to testify now registered in 10-minute segments from 10:40 until 12:20.

We would like this morning's session to run from 10:30 to 1:00 o'clock. If there is need to reconvene it will be at 2:00 o'clock this afternoon after the lunch hour.

The procedure will be that each person testifying will come to the front of the room and take this chair next to Mr. McDonough, or on the other side where the microphones are, I'm sorry. We do hope that those testifying have a written statement which they can leave with us. If they don't, we would appreciate it being submitted by mail at a later time.

If there are others in the room who have not registered for giving testimony, we will be glad to have them register with Mr. McDonough prior to their coming to the chair. Those who do not wish to testify orally today may submit a separate statement to the Commission at a later time, but with not too much delay as we have only one more hearing next Wednesday and we hope to complete our work shortly thereafter.

There will be a period for questions. However, I would appreciate your making a note of them and reserving them for a time when we will have the question period. We would like questions and comments addressed only to the chair, however, and not have a discussion grow up between someone testifying and somebody in the audience.

I have two telegrams to read. I think we might do it before we hear our first person. This telegram is from Mrs. Irene Gitomer, Director, Cherry Hill Free Public Library. She telegraphs that she strongly urges that the



Commission on Arts recognize the need for expanded library development in South Jersey as a stimulus to the arts.

The same wording was received from Mrs. Beatrice Stackhouse Stuckert, Director of the Haddonfield Public Libraries, and Second Vice-President of the New Jersey Library Association.

I think now we will proceed with Dean Layton Hall, Dean of the Camden Campus of Rutgers. Dean Hall?

DEAN LAYTON HALL: I would be glad if I might be permitted, as your host, to simply state in order to orient you to this building that there are lavatories and lounge areas at the other end of this floor and there are luncheon facilities for those of you who would like to stay for lunch.

We are happy to welcome you to our campus. And with that, I'll become a witness.

DEAN PRATT: Well, on behalf of the Commission, may I thank you and Rutgers for hosting us today.

DEAN HALL: We are pleased to have you.

My name is W. Layton Hall and I am the Dean of this college and have been in this post since 1950. Prior to that time, I taught on the faculty of the School of Business Administration of Rutgers - well, first of the University of Newark and then following that of Rutgers, the State University.

On our campus at Camden we have had a major problem with facilities from the very beginning of our work. We

have often laughed, my wife and I together and many of my faculty colleagues and I, that if missionaries had been sent into Africa with as little facilities as we had when we started to work in Camden they might have had a more difficult time. Many churches have sent them out more generous than the State of New Jersey and in some cases they were in better shape than we, because we had used for a 15-year period converted facilities by and large for the work of the college, and I proceed immediately in my concern for the fact that we have had such modest facilities for work in the area of the arts; for example, until this year we had one piano on this, one of three major campuses of the State University. With the acquisition of this building, which came as a result of the first college bond issue, we were able to acquire two additional pianos, and I state this simply as an example of the paucity of what I feel to be the most fundamental facility for work in music.

There is no room, for example, large enough to accommodate a choral rehearsal of any size without renting that facility from a local church. In addition to no facilities and room, we have the very barest equipment. There is no studio for the teaching of art, for example, and we are limited at this moment to two borrowed frames from the University Library for two oil paintings, one of which is a portrait of Dr. Robert B. Clothier who was president of the University at the time of the founding of this college and so, in one sense, there is really not a

good example of painting in the entire campus of this institution.

We are acquiring slowly a growing collection of records; we are acquiring some prints and slides for minimal instruction in artists and appreciation. Our teaching is restricted in a liberal arts college to what I feel is the very barest structure for this work; in other words, our work in both music and art is still on a part-time basis. We have no full-time teacher of either art or music. We give some courses in dramatics which are in the Department of English but we have, for example, no department of dramatics, which again, it seems to me, is a radical shortage now. This doesn't grow out of lack of interest on our part but we feel we try to do first things first and perhaps have passed by those things which would be highly desirable in a liberal arts college, particularly in those areas which are of interest to this Commission.

We feel certainly that it is most important for any college to attract from time to time interesting people to the campus. Our budget last year for outside services to be rendered was limited to \$395 for this campus. We couldn't invite one single person and pay the expenses of an interested speaker to come here and stay for one day. We actually were limited, therefore, to inviting those who would come free and without stipend for travel. It seems to me the Commission could back up the educational institutions, because a part of its interest certainly is

in education of the young and in bringing to these young people interesting folks who could contribute to their intellectual and artistic growth.

Third, in southern New Jersey there are a number of attempts such as, for example, local citizen groups who organized the Haddonfield Symphony, plays and players groups in a number of communities, and there are people here to represent them, the Haddonfield Art League - I am not sure whether that group is represented - and all of these people work out a minimal existence which comes from membership subscriptions, and it seems to me meaningful to say that none of the great orchestras of the country can possibly operate without supplement or a stipend from some other source, or, let's say, very few of them can without some help and quite frequently from private sources of wealthy people. It would seem to me that community groups of this kind, a local little symphony of people who are interested in struggling, have difficulty in buying scores, for example, for the group, and at least that sort of thing could be provided if we had some way to back it up.

I would comment that we build reasonably immense industrial and commercial establishments and I take as an example a very attractive shopping mall which we call Cherry Hill Mall. It is attractive, it has been well designed, it is a pleasant place. There are some other opinions, perhaps, about these things but I feel that in one sense architecture in commerce and industry is actually

outstripping architecture in school buildings and I say that because of our own deep concern for conservation of expense we very carefully design our buildings at the very minimal quality and in the hope to keep them simple. In one sense, we feel that this building had a touch of what we felt would add pleasant and comfortable living conditions, because we feel that as a college center or center for student life it should be that way. We are perfectly willing that our laboratory should be constructed as an industrial laboratory but we feel that a building in the arts and humanities, for example, could afford a piece of sculpture, and yet we would be loath to recommend it and I feel quite certain that it would be questioned almost immediately. But I would like to see the Commission encouraged to make some of those finer things in architecture available to those who work in the design and preparation of buildings in which we teach young people.

My faculty is divided, of course, not equally but widely, in the arts and sciences but those in particularly the arts and humanities and the social science areas, who might be involved in the interests of this group, engage occasionally, and hopefully more than occasionally, in creative writing, and yet men who do that sort of thing are often brought to very grave difficulty when it comes to getting even the most modest illustrative work done, for example, for a book. In other words, a man finds it necessary if he is to get a book to the publisher, frequently, we find, to pay out of his own resources for any illustrations which might be

presented for that work. It seems to me we should back up people who are interested in creative writing to the extent, perhaps, of giving secretarial assistance and assistance in the matter of illustration if books could be made more interesting and of greater value to the reader as a result of backing up that part of his creation or his writing.

I made a sixth point that we in New Jersey lean very heavily on New York and Pennsylvania, and particularly on New York City and Philadelphia, for nearly all of our cultural opportunity. We occasionally travel to Princeton, for example, for Shakespearian plays which are there and we schedule student trips for that. We travel, however, almost inevitably across the river in the other direction and we feel in our city that we should have some things that would bring others from outside to our community also so that we in turn could make a contribution.

I make a seventh point that in Camden the Walt Whitman home is not only a local shrine but a national shrine and an international shrine and that a gentleman from Japan who came to this country to study at the University of Pennsylvania, who was himself essentially a scholar in English literature but nevertheless said to me that the people in Japan are great admirers of Walt Whitman and Walt Whitman has been translated into Japanese and is widely read in Japan, and he and his wife spent a full day in the little gray house where Walt Whitman lived in Camden. They were appalled to find that valuable antiquities and personal

effects of Walt Whitman were housed in a building which is not fireproof, which is not protected in any sense against loss from fire, that an ancient building stood next to it which was a vacant house with a big, ugly sign "Keep Out," and that sort of thing. In other words, the people from another land were amazed and appalled that Americans, for a man like Walt Whitman, should permit that shrine to stand in Camden in the middle of squalor and dirt and mud and bad sidewalks and weeds and poorly-attended trees. So it seems that we as citizens in some way should have a system whereby we could get these things into better shape.

I understand that there is possibility of federal matching funds which might be available only to those who would be prepared to match them and, if this is the case, it would seem to me most highly in order for us to be ready to receive assistance of this kind, because New Jersey in my opinion needs that sort of money.

Thank you very much.

DEAN PRATT: May we ask you a question, Dean Hall, before you retire. There has been a number of proposals made to the Commission concerning regional art centers. How would you feel between two positions - one that the regional art center be a service function of the regional university or campus as contrasted with an independently-supported and located art center?

DEAN HALL: Well, the people who are experienced in the Haddonfield Art League would, I am quite sure, speak in glowing terms about the contribution of a locally-

established institution which is very close to the hearts of people who helped to establish it and who live in it and who work in it regularly, and perhaps this college which has not been able to be hospitable, - for example, this meeting could not have been held here last year because this building wasn't here. Fortunately it is here and as a result we now are being able to gather people and talk about things of this kind in part of the State University campus. And I think the same thing is true of Glassboro where we now gather people from the community but until very recently I think it would have been impossible.

Now I think it is pretty hard to say whether the university might be a center for that thing, although certainly it could be, and it might be a repository that would be a place or center where things of this kind could be carried on very happily. At the same time, I would be loath to see private-organized and enthusiastically supported local groups left to starve without assistance.

DEAN PRATT: Thank you, Dean Hall.

I wonder now if we might hear from Professor Albert Blaustein, Law Librarian of Rutgers.

A L B E R T P. B L A U S T E I N: I have been asked to put on several hats at the same time in giving my testimony this morning in regard to the status of the Arts here in South Jersey.

I am first and foremost a Professor Law and the Law Librarian here at the South Jersey Division of Rutgers and as such am vitally interested in everything connected



with the role of the state university in developing the Arts in this part of the State. As a professor I want the Arts taught. As a librarian I want the resources to exist for teaching and for self-teaching. I have also had the opportunity to write several books on the law, including The American Lawyer and Desegregation and the Law. I use these two as examples of my legal writing for they reflect my concern with the role of the law and the legal profession in our society.

The discrimination problem is a vital one in our time and the development of the Arts does provide a solution. Certainly it's the lawyer's job to create the machinery for that development.

In identifying myself as an author, let me add that, almost as a hobby, I have also edited several fiction anthologies, so that my interest is not only limited to the law.

Let me also testify as one who has traveled extensively throughout Africa and who has seen the importance of developing the Arts in the American nation. But perhaps most important I am testifying as a South Jerseyite who has lived here more than 10 years and has tried to be an observer of his community. In one sense I have been an official observer, having been charged by the United States Commission on Civil Rights to prepare a report on desegregation problems in the schools of the Camden area. Unofficially I have served on a number of local committees ranging from

those that put on lectures and discussion groups to Boy Scouts and local theatre groups, Little League, and what have you.

Now I was asked to introduce my statement with these biographical references not only to show a possible competence but much more important to show my sincere interest.

It is my view that every effort should be made to support and encourage the development of the Arts in the State of New Jersey and that there is more that must be done in and for South Jersey than in and for any other part of the State. Regrettably, those of us in this area who are interested in the Arts must apologize to one and all for their low state. While we are close to Philadelphia, there is all too little benefit to be gained by that association. The theatres, libraries, and music facilities in Philadelphia are not ours - neither in terms of quantity nor in terms of accessibility.

It is my basic view that the Arts should be completely free and available to all. It is no answer to tell a New Jerseyite that he can pay money and join the free library of Philadelphia to get books. Nor should the factor of finances restrict access to the development of our own Arts program here in South Jersey. We have recently witnessed here the creation and then the fast dissolution of many theatre groups. And there has been a curtailment of music programs. Certainly this is the very wrong direction. If this is a period - and I suggest

that it is - in which the Arts cannot be self-sustaining, then we must subsidize them.

Speaking in terms of my own particular experiences, I would want to stress these points:

- (1) As a member of the Rutgers family, I look upon the university in South Jersey, with a string assist from our brothers in Glassboro, as a significant cultural focus for this entire area of the State. It is this division of the university which must take the leadership in all planning in the development of the Arts for this area.
- (2) As a lawyer and a law professor, I must emphasize that the best lawyer - let's say the "civilized lawyer," - is one who possesses a knowledge of the Arts. I repeat it is a particular and a peculiar lawyer function to create the machinery for the development of the Arts. These are the kind of lawyers - the ones interested in the Arts and the ones who will develop the Arts - whom we want to train in our law schools. For this we need resources.
- (3) As a librarian I am actually shocked at the shortage of books, records, films, etc., in this part of the State. They are low. The library must perform the central role in the development of the Arts. But our few hungry libraries here are ill-equipped for the challenge which they must face.

As one who has written and worked with the discrimination problem, I believe I have had intimate knowledge of and dealings with some of the less-privileged sectors of our economy. And as a South Jerseyite for more than ten years I am also aware of the relatively small intellectual interest of even those who are more privileged economically. For everyone, for those who need this outlet in the Arts to raise their status and for those in a better economic condition who should lead a fuller life, development of the Arts is most important. The Arts offer a hope for those

who are less privileged; they offer a better life for those who are more privileged.

Finally, we are living in a television culture. Perhaps we will not be able to do anything about it. Perhaps we shouldn't even try. But we must make television better, as an example of our Art. And in making television better, in making all of our Arts better, let us not limit our sights. It is only part of the task to train better writers, actors, musicians, etc, to get better presentations of the Arts. It may be our greatest responsibility to train future audiences to appreciate the Arts. There are many things to do to improve and develop culture - and not the least of them may be to teach people how to watch television; that is, how to loaf and enjoy life and the Arts creatively. South Jersey is an area which needs such teaching.

DEAN PRATT: Thank you, Professor Blaustein, for a most straightforward presentation of your views.

Now we have Professor Arnold Kvam, Chairman, Department of Music of Douglass College.

A R N O L D K U N R A D K V A M: Mr. Chairman, this comes as a real surprise. How did my name get on there? But I would like to say just a few words. I live in central New Jersey but I have spent considerable time in South Jersey and I have spent considerable time here at the University. I have great admiration for what has taken place in South Jersey and here at Rutgers. Actually, what you see on this campus has been achieved by real sweat and blood. There hasn't been enough substance, enough money - I shouldn't

speak of money because if this reaches the ears of legislators, they don't like the word "money," and this closes their ears immediately. So let's call it substance. There hasn't been enough of that substance which makes for the development of a college to develop its growth and its proper balance. It is true that the housekeeping necessities are rapidly filling in. We have now reached a point, I think, where the college of South Jersey can think about moving out in the areas that are probably not appreciated and understood by as many people as other fields of endeavor, because most people don't want to learn and certainly they don't want to become sensitized to the Arts. This is something that we have to enforce to a certain extent on people everywhere and there must be the facilities, there must be the programs, so that students can little by little understand and appreciate and soak up some of it - develop their sensibilities. We have used this expression before, but it really is true that to be sensitized to the Arts takes exposure and you will never get a demand for the Arts really from the average citizen.

We have to have the program, we have to have the faculties, we have to have the facilities here in order to lead people into the appreciation and the understanding of the Arts. And this is much needed in the Camden area now. This, I think, is our next step - to see that the State must see to it that the substance is made available so that the Arts can grow and prosper in this area.

I think there is one other very good reason for thinking in terms of the Arts for South Jersey. We have some high spots. We have the Ventnor Festival near Atlantic City which touches the fringe of South Jersey. But South Jersey will want to develop industrially. They will want to call in the chief industries and certainly the clean industries, at least, and research laboratories, but the people who work in these laboratories always examine the area to discover whether or not the cultural climate is such that they wish to bring their families here. So here again is a very strong argument for doing all we can about the development of music, theatre, and art in South Jersey. This will attract the better kind of people and the better kind of industry in South Jersey.

This is an economic problem and it's for the economic well-being of South Jersey to consider strongly what can be done to establish these art centers and the programs and the education we need for our citizenry as well as the children. We might consider the older people of the nation as expendable but they rebel when we discuss this. The children are the most important people and there should be programs so that they can be exposed to this from the very outset and there must be the proper kind of place where they can hear the music, where they can view the picture, and the kind of instruction that will inspire them to go on and do more.

This, briefly, is what I feel about South Jersey and I think, for the well-being of our State, we must focus

some attention here if we want to attract the right kind of people and if we want the southern part of our State to develop as I am sure everyone in this room would like to see it develop. I think the development of the Arts is crucial in attracting the right people, the right industries, and training our young and old in the sensibilities. As Confucius put it - I believe that his only argument for education was the simple sentence or statement that "Education is the development of the sensibilities of the young." He went no further. So let us develop the sensibilities of the young and the old and thereby attract better industry, better people, and have a better life.

DEAN PRATT: Do you join Professor Blaustein in seeing the colleges of the area as being leaders in this development?

DR. KVAM: They must be the leaders. The colleges must be the leaders in the Arts, because it is much too difficult for the community to take the leadership. As was pointed out, no organization can operate without some kind of subsidy and actually the subsidy is never enough. I think that our colleges are better equipped in terms of selecting the people to teach and maintaining the facilities, and indirectly then the size of the endowment of the college, if private, or the State that must furnish the endowment - so that it is not a yearly thing but it's a continuous thing, and we know it is established and it will be there forever more or less.

I think this must be the job of the colleges.  
After all, what is a college for? It is not only a place for education; it should be a center of knowledge so why not a center of the Arts? We call it Arts and Science. Where are the Arts?

DEAN PRATT: Well, thank you. I'm sorry I surprised you by calling you at this time.

Mrs. Abigail K. Hoffman Krohn from Ventnor - and Utica.

MRS. KROHN: Thank you, Mr. Chairman. I was born in Atlantic City, New Jersey, and have lived all my life in Ventnor City up until about two weeks ago, and during those many, many years that I was living in Ventnor I was the Executive Director and still am, until a new one is appointed, of the Ventnor Summer Music Festival which was founded by my late husband and myself eighteen years ago. I have been the conductor down there of the Judean Choir of the Atlantic County Jewish Community Center for 23 years, and Secretary and Co-Chairman of the Atlantic City Community Concerts Association for the last twelve years.

When I was born into Atlantic City it was a rather barren place. It had a short period of opera on the Steel Pier when people used to walk the Boardwalk in evening gowns and tails. That disappeared and there was a short history of the March Musicals in the Haddon Hall Hotel which disappeared, and there have been clubs that have existed over the period sustaining the Arts, but the area



has been more or less barren because of lack of resources and a proper hall to hold the various events in.

I have with me today a group of people who have read the Music Committee Report from the State Music Committee of the Council and they are in accord with me, of course, with all the points that are brought up. I will not enumerate them now because I know that time is of the essence. I have a statement, however, from a gentleman who is a cousin of mine and who helped me the first year of our Ventnor Summer Music Festival and this year returned to the Festival as a lecturer and a consultant. I would like to read just a portion of what he has put in this report, and I will turn this in. It is by Dr. Max Kaplan who is the author of many books and articles on the subject. He has been a consultant to Lincoln Center for the Performing Arts and has been an adviser for several States and local Arts Councils. He has the following to say:

"When one considers such communities as Atlantic City and its related towns, an observer is moved by several friendly notations:

"1. The typical American industrial worker, not to mention the professional person, now expects his shorter work day and fewer work weeks in the year. Under 40 hours of work is our national average and federal projections are for a 30-hour week or less in the next 30 years. Our average family income, well over \$6,000 now, will by that time go (with present purchasing power in mind) to about \$14,750. The 3,000 miles per year that each of us now

enjoys as pleasure will grow by 2,000 A.D. to over 11,000. Perhaps two permanent houses will be the rule then. I could go on with economic and social projections that, already on the horizon, will affect many of our patterns of living and the use of our tax expenditures, as well as personal consumption.

"The mobility of population toward the city and the seashore, or the mountain or the fishing area in the winter for residence and in the warmer months for vacations, will be shot through with expansions and dramatic changes. Areas in New Jersey and other states that now look upon resort areas as tourist magnets will find that these areas, precisely because they are attractive and have pleasant images, will become increasingly significant areas for longer and more substantive weeks or months of life.

"Thus the dividing lines between bedroom community and industrial city, or between winter and summer residents, or between so-called basic and so-called peripheral communities are all possibly due for drastic reduction in their sharpness.

"2. One implication from what I have said is this: In these resort areas for many years, play patterns have dealt with health, sociability, sports, conventions and aesthetic content that were for the most part brought in with the season; they will continue to serve their various purposes, but will be increasingly augmented by permanent patterns of life that are of significant excellence and substance.

In the Atlantic City-Ventnor area, for example, persons from all parts of this nation and abroad are now coming in all parts of the year. Aside from the specific purposes that attract them, they will expect an indigenous, not an ersatz cultural life in which they can participate as full participants and producers, not alone as consumers.

"They will expect to see paintings by local, regional and state artists, in addition to the masters of the world. The dance they see on the stage, the theatre they enjoy, or the music they hear will have to be in part fostered and taught here, produced here, proudly sheltered here, all on the highest levels. I would recommend to you an analysis of ten cities by Dr. Robert Smith called Culture in Florida, written in 1963 as a doctoral dissertation, but published by Florida State University in cooperation with the Florida Development Commission. The analysis finds in Miami Beach, for example, a number of art galleries, an arts club, a municipally-supported arts center (over \$20,000 per year), arts shows sponsored by the Recreation Department, an active civic theatre, a community concert association, the Miami Beach Civic Orchestra, etc. etc.... These are groups and activities that are permanent aspects and riches of the community and their importance for us now is not the matter of comparison - for Atlantic City-Ventnor are by no means barren of their own cultural forces - but to note that the report summarizing these communities of Florida was published by a state agency interested in distributing and

generating art in all parts of that southern state. As in these hard days of rebuilding from their terrible storm, we may be sure that as homes and businesses are rebuilt, the full educational and artistic life of our southern neighbor will also be revived and housed, etc., etc...

"3. Physical distances mean less with each new road, each improvement on the automobile, or each lessening of the work week. The Atlantic City-Ventnor area is uniquely situated to draw on and relate to the many centers near it, from Boston to the north, to Washington to the south, and such resources as New York City and Philadelphia along the way. This is also an over-all area of magnificent educational resources so that the basic artistic principle of involving young people can be adequately planned for. In all parts of the year, for example, there should be a close communication and exchange between the artistic resources and products of such communities as those I speak about with the state university and other great centers of learning in New Jersey.

"I would not presume to suggest priorities to this hearing in its eventual use of state funds and energy. The Commission Report makes a strong point for needs of the university. Education for the Arts and particularly for the provision of creators within your own state are eminently basic.

"Yet with communications on physical, mass media and

psychological dimensions as relatively easy and imperative as they are within every state, no type of community, no facet of the creative process can be neglected. In this sense, the area of Atlantic City-Ventnor - in population and history your primary example of so-called resort and convention communities - can become a model for the country; a primary condition for such status and achievement will come from the fact there there will be an export from this area to the state and nation, as well as the importation of art and artists.

"I shall not presume to speak to the needs, in buildings or otherwise, of this area of New Jersey. There can certainly be an overemphasis on buildings, as we are told in all parts of the country by some observers of the cultural scene, yet there is no doubt that a sound artistic life takes place best in and with adequate facilities if standards are to be sought that are worthy. Based on my experience with states and projects, I would emphasize these few principles: the community that seeks assistance from your state council should approach you with an over-all plan in careful form, designed to represent all arts, a wide spectrum of civic leadership, hopefully a record of demonstrated accomplishment in the past, a well-conceived set of immediate and long-range goals, a commitment of support from civic officials, and a philosophy that recognizes not only the importance of what it is up to, but the interrelationships of all levels of creativity - the creator himself, the intelligent audience, and the myriad of services that are needed to

bring creator and public together, from library to local arts councils, to the ticket seller and the curtain puller. Atlantic City-Ventnor,, I am sure, has many or all of these qualifications."

Our Ventnor Summer Music Festival was founded 18 years ago by a small group of businessmen who were interested in creating art in that area. We were given the use of the Ventnor Pier by the City of Ventnor City free, and other various help in the way of advertising.

I have brought a number of program books with me so you can see what I mean.

The pier subsequently was destroyed. Since the pier has been destroyed, we have no longer a home for our Festival, for rehearsal purposes or for performances. We are forced to buy space for these activities in church buildings, in hotels, etc. There have been years where our Festival has been held in three separate buildings. We do not have a hall of adequate size on the island, with all the churches, hotels, etc., to have a decent program.

This year our group rehearsed in the St. James Catholic Church and our artists and our group performed in the Beth Israel Synagogue Recreation Center and the Jewish Community Center Auditorium.

Ten years ago the Festival was on a self-paying basis and we initiated a youth orchestra which developed out of my living room because I had children at that time who were playing instruments, who formed chamber groups, and

the chamber groups kept growing and growing until we had an orchestra. Our first conductor was Joseph Lavine who subsequently became the director of the Omaha Symphony. The orchestra up until four years ago had to scrounge for themselves and people from out of the area were not in too great a number. Our complete report is included in the State Music Commission Report. Four years ago we undertook to support these youngsters for a longer period whereby we had to pay room and board for a great many.

At this point our Festival started to develop a deficit and we are continuing to develop a deficit. We have only the highest calibre performers, only the highest calibre instructors and conductors. We operate on an intense college level program during our Festival month of August. We have been recognized all over the world, and unsolicited comments have been made in various areas such as this one which I would like to read. This was sent to me by WDNY: "To attend a really good music festival this summer, there is to need to go to Aspen, Colorado, or even Tanglewood, Massachusetts. Festivals in the grand tradition are being presented this summer in the New York-New Jersey area. All of them are first-rate and offer the music lover a series of unique and diversified programs." And then they have a great big black title "New Jersey." "The Ventnor Summer Music Festival is held in Ventnor City just below Atlantic City. The goal of the Festival is to provide for all Jersey a festival devoted to the promotion, performance, and

propagation of the world's finest music in a setting by the sea." In accord with this goal and a coordinated one of encouraging young artists to continue their musical careers, established artists perform during their professional status who alternate with promising young talent who are secure artistically but still relatively unknown.

This policy has been proven successful by the fact that many of these young musicians have obtained positions in truly fine orchestras.

Our Festival, along with many other cultural activities that are growing side by side on our island and in our area, needs a place for rehearsal or exposure and they need help just to exist, because we are soon going to be on the brink of disaster if there is not some help, or else we will have to abandon the part that is the most creative and probably the most worth-while of the Festival which costs us the most money - our young artists group - and just maintain a self-sustaining program of established artists or young artists who are on the way to being established. And we have quite an array of them.

We have reports that we have handed in. I thank you very much for allowing me to speak at this time.

DEAN PRATT: Mrs. Krohn, what is your personal attitude concerning the colleges' building facilities and taking the leadership as contrasted with its being a civic group?

MRS. KROHN: Well, I believe that we are going to



have a branch of the State University in our area shortly. I believe this is under very serious consideration. I'm not completely familiar with this.

DEAN PRATT: Well, you have the community college under-way too.

MRS. KROHN: Yes, that's what I believe. Now, I don't know exactly how well this will help us. Of course, we are looking forward greatly to this. I feel that just because we don't have a college, we need it even more. We are isolated from Philadelphia and New York. We attract a great number of people there; we have an active regular community as far as the influx in the summertime, and I think all these people need this just as much as the people who live in a college area and the people who are able to get away to college, because we have a lot of youths who can't get away to college. And I believe we have so much strength in our community among our citizens there who want this that they would work just as hard for nothing, without being on a college faculty, to keep our Festival and to keep all the things that we want down there. I feel that we can do a very great job and that we need it even more because we are isolated.

DEAN PRATT: Thank you very much, Mrs. Krohn.

Our next person is Dr. Burton Wasserman, Artist and Associate Professor of Art at Glassboro State College.

D R. B U R T O N W A S S E R M A N: Thank you, Mr. Chairman. I would like to speak as a person who works in painting and printmaking, as an art educator, and as a citizen in the South Jersey area. I have a prepared statement which I would like to offer for your consideration at this time.

It seems to me that the amount of material goods owned by people is a very poor index of how rich they are. Material goods, for all their tangible nature and obvious utility, are ephemeral. They are here today and often gone tomorrow. What will always last? Only the intangible human spirit!

Now, the richness of a people is then best measured by the extent of their cultivated human spirit; by the extent of their humanity; by the degree of their capacity to think and feel searchingly and intensely in depth and breadth.

Again and again, experience has demonstrated that contact with art activity, creatively and appreciatively, is among the best of ways for becoming increasingly more humanized.

Surely, involvement with art is one of the most excellent of means for nurturing and developing the most human potentials of human beings.

When private initiative, no matter how well intentioned, fails to provide adequate support and encouragement for making the most of what the arts may contribute to the Good Life at large, the resources of the State should be

called upon to meet the needs of people in this area of service.

I believe that the following proposals, if implemented, would prove to be considerably worth while as concrete examples of ways in which the life of all citizens in our State, young and old, would be infinitely enriched:

1. Provide funds for administering programs which would bring professional artists of New Jersey as visitors into classrooms of schools. During their visits they would show what they do and tell about how and why they do what they do creatively in art. Such privately-supported programs as Young Audiences and Prints in Progress have shown on a limited scale that programs like these can be vividly meaningful and beneficial to children in school. Certainly adults might also benefit from such experiences if these artist demonstration visitations were incorporated into adult education programs.

2. Develop well-supported exhibition facilities at each of the state colleges and the state university. Some of these institutions already do this on a small token basis. Certainly, full-time staff and facilities need to be given over to this venture. Lecture series, tour visits, and loan services to schools should also be made part of this enterprise.

3. A minimum of one-hundredth of one per cent of all annual budgets of public school systems should be mandated for the purchase of original works of art such as paintings, sculpture, or such graphic art as etchings, silk screen

prints, lithographs, block prints or drawings.

4. Make available to public school systems, adult education programs, and community art centers, on a non-profit cost basis, sets of 35 mm. color slides of significant art exhibitions held at such places as the State's Cultural Center and Museum, the state's institutions of higher learning, and the museums at Montclair and Newark.

5. Provide funds for administering programs of traveling exhibitions. The content of these exhibitions would be drawn from shows of major significance which had been earlier presented at the various important art exhibition centers around the state. This should be done also on a non-profit rental basis to public school systems, libraries, community art centers, and such commercial establishments as theatres, stores, and banks.

6. Provide for the presentation of art exhibitions specifically designed to offer opportunities to artists of limited reputation and promising talent to show their work. Several such exhibitions reserved particularly for young artists could well be held at the major centers around the state mentioned in earlier proposals.

Now, while New Jersey has vast industrial and commercial holdings, New Jersey is still relatively poor in the degree to which the lives of her citizenry may benefit from the rich contributions which contact with the fine arts uniquely provides. Such a situation need not continue to be perpetuated. No time is better than the present for the state to get to work on this. And I say this

particularly in view of the vast area from Trenton to Cape May which urgently and desperately needs more opportunity for first-hand contact with art activity and art people.

If I may be of any assistance in answering any questions, I would be happy to.

DEAN PRATT: I think you have relieved one of the worries in my mind, Dr. Wasserman, and we have had two days of hearings and by reading the list here we have a Dr. Coplein, Assistant Superintendent of Schools of Camden, who is going to testify later in the morning. He is the first person from the lower school system to have volunteered to testify. I am very happy to have on the record the statement that arts apply to those less than 18 years of age as well as those older. You made some good points in terms of service to the lower school system. That is what I am referring to.

Well, thank you, Dr. Wasserman, for your help this morning.

PROF. GOLDSTEIN: Dr. Wasserman, there has been a report concerning teacher certification which was conducted by the New Jersey Art Education Association. Apparently in some of our reports from the Commission there is indication that our education in the State has been weakened by certain procedures. Would you like to comment on the certification procedures in the State?

DR. WASSERMAN: Very briefly. At the present time, any person with 18 semester hours of study or point credits

of study in art - and this is very, very loosely interpreted - and if they already hold a bachelor's degree are allowed to teach art in the State of New Jersey, are allowed to practice as art teachers at any level through 8th to 12th in the public schools of New Jersey.

Many of us in the world of art, in the art community, and in the area of art education are deeply concerned about the inadequacy of the preparation that that represents. We feel that a much more comprehensive, much more thorough-going preparation in the area of art history, art appreciation, working with materials and learning far more about working with growing learners is necessary as an adequate preparation for being an art teacher in our state.

DEAN PRATT: Do I interpret you correctly, Dr. Wasserman, that a distinguished artist without formal preparation would be considered unsuitable to you as a teacher?

DR. WASSERMAN: A distinguished artist may be or may not be a fine teacher. Simply being a distinguished artist is not in itself going to guarantee adequate instruction. There are many, many fine artists who are excellent teachers but there are many, many fine artists who are rotten teachers. There are many, many people that are examples of this, and I would rather not labor it further than that.

DEAN PRATT: I am sure you are prepared for disagreement on this point.

Are there any other questions we want to address to

Dr. Wasserman?

PROF. GOLDSTEIN: One interesting thing I think we ought to highlight this now: You would say that a person who went through four years of college and received a Bachelor's Degree in Physical Education and had an 18 credit minor in art would be eligible to teach art in the State of New Jersey.

DR. WASSERMAN: At present, Mr. Goldstein, he could do that or she could do that. What I am getting at is this, any particular formal instruction of a given amount of time is not in itself capable of guaranteeing qualitative instruction in art and through art, but we have the hope and we think we have evidence to believe that the more qualified person in terms of study, practice teaching, preparation, is more likely to do a better job as an art teacher than the ill equipped and poorly qualified person.

DEAN PRATT: Thank you, Dr. Wasserman.

Dr. John Ottiano, Associate Professor of Art, Glassboro State College. We are going to ask you, after you have finished, to comment on the same question.

D R. J O H N O T T I A N O: I am not really overprepared today because I was asked at the last minute if I would come in and talk, and I thank you for this privilege. I agree with what Dr. Wasserman has to say and I just want to add a little bit more to it.

Being fairly new in New Jersey, coming from Boston, I am shocked at a lot of the things that I see here and

the culturally-low type of student and people that we have in the area. Also being an exhibiting artist and educator and also involved at the college in the building committee for the new Arts Building, I am also becoming involved in designing a sculptural garden for the college for which the State does not allow enough funds or enough freedom of mind or enough contact, direct contact, with the architect that we might be able to enrich the campus and enrich the community with art.

The stereotyped type of buildings that go up in the New Jersey area are really shocking to me. We are asked if we might have some creative approach to our artists or lend some ideas to the architect and these are just abandoned because there are not funds enough to attract the architect who might be doing a better job for our community and for our campus. I feel very strongly that there should be funds set aside, and adequate funds, for the artist to work directly with the architect in helping to further beautify the buildings that are going up. These artists that would be employed in this would not be such as artists from across the ocean but our own artists - and we have a lot of good artists - that would be able to work directly with the architects,

It is not important that we get, let's say, the top-shelf artists, the Henry Moores.

In Boston, this issue was brought up and immediately people thought of employing and paying fabulous amounts of



money for foreign artists. I immediately disagreed with them and the Prudential Building that is going up in Boston with Alfred Dukar designing a lot of the screen work and sculptural work certainly is taking advantage of the artists of the community. This is important, so I am saying that I hope that we can find some further ground for work on the artist being given more of a place in the college, in the community, and in life itself here in the United States without going across the ocean to find these people.

Also, I think that there is another weakness that I have been alerted to in New Jersey and that is as to the facilities available in the studios and in the workshops. A student comes to us from high school in many of these cases with many more facilities than they get in college and we find that we have to downgrade some of our teaching, and the students get a feeling of inadequacy because they are not performing at their strongest potential with the equipment that they have had in high school and they find that they have to do some little chiseling with a little knife instead of using a lathe or sander, when they should have beyond the equipment they have had in high school. I think it's really a shame that there aren't enough facilities made available to the college student, and creative art and machinery and the twentieth century mechanics should be made available for the students at the college level and also at the high school level and elementary level, all the way down the line.

This is all I want to take up your time with.

DEAN PRATT: Would you like to comment on Dr. Goldstein's question?

DR. OTTIANO: Yes, this is a very weak point and I agree with Dr. Wasserman heartily on it. There has to be more attention given to the art education at a college level, definitely.

DEAN PRATT: Thank you very much.

We have now Mr. William Sloane, Director of the Rutgers University Press. Mr. Sloane is also chairman of the Literature Sub-Committee of the Commission to Study the Arts.

W I L L I A M S L O A N E: My name is William Sloane and I am the Director of the Rutgers University Press in New Brunswick. For 25 years I was a commercial publisher. As a writer, I have published novels, plays for amateur groups, short stories, and magazine articles. I have represented the United States in the general area of books and publishing in China and Germany. Dr. Kvam's testimony reminds me that in the playgrounds which I visited in China, there was a panel in a mud wall with a blue background and a single set of gold characters in the wall and I watched the children playing in this playground and I asked one of the teachers what the gold characters on the wall meant. And he said that in Analects of Confucius, it means, "In the beginning all things are perfect."

I am also a teacher of writing, having served on the staff of the Bread Loaf Writers Conference for 25 years, and am currently teaching the advanced writing course at

Rutgers. I am faculty adviser to the college literary magazine.

In the past ten years at Rutgers I have been closely associated with college students who are interested in creative writing. A number of the students with whom I have worked have become at least part-time writers of varying degrees of success. In the course of both teaching and the counseling about writing which inevitably accompanies teaching, I have come to see how very small the support for talented young people in the area of writing has thus far been in the State of New Jersey. Where a football player of promise, in the course of his high school career, receives an extraordinary amount of attention from institutions of higher learning, and where a promising athlete even in a minor sport has little difficulty in finding support for his college years and expenses, the young writer receives almost no attention in terms of his talent. If that talent is of a very special sort and accompanied by difficulties in other subject areas, he may indeed fail of a college education entirely in this State.

At the present time there is nowhere in the State of New Jersey any state-sponsored program designed to foster and develop an interest in writing during the high school years. Only a few New Jersey high schools possess any specific program as teaching in this field. Literary publications in New Jersey high schools are sporadic and in almost every instance rest upon the inspiration

and leadership of a single teacher.

This situation is, of course, not peculiar to New Jersey but common throughout the nation .

Now, every new generation requires spokesmen for itself and its particular mode of interpreting the world upon which it is entering. Young people need an opportunity to develop their own voices and their own writing leaderships. Writers often become spokesmen for a whole society and this process necessarily commences with students of college and pre-college age.

So far as the Committee on Literature of the Commission to Study the Arts was able to ascertain, there are not now available any college and university scholarships specifically available to high school students with writing talent. The establishment of an annual group of such scholarships would do much to repair a marked imbalance in educational opportunity in the State. Scientific and athletic scholarships are available in large numbers, as I have said, but the humanities and the arts can offer no substantial competition today in New Jersey to young people.

A college scholarship loan will be insufficient to develop writing talent. Opportunity to associate both formally and informally with established authors is, like the situation in many of the other arts, a near necessity. In numerous universities and colleges, writers-in-residence have performed invaluable service throughout the nation in developing young talent and I should, therefore, like

to recommend substantial support for any writer-in-residence program inaugurated or maintained in any public institution of higher learning in New Jersey. Such support should be extended at the institution's budgetary level. It should be unnecessary to add that a writer-in-residence enriches not only the undergraduate and graduate school life of the students themselves, but also the faculty of the sponsoring institution, which could sometimes use it, and the entire group of writers in the community or area.

In concluding this testimony I should like to draw the attention of the Commission once again to the deplorable condition of the library resources of this State. These resources are of primary importance to young people at the time in life when they are becoming either creative as writers or confirmed as lifelong readers, and hence as members of the audience for literature. New Jersey may be industry-rich but it is certainly library-poor and, on the average, the agricultural and seashore counties of the state are the poorest of all. Recent reports by the Development Committee of the New Jersey Library Association indicate how extremely poverty-stricken the library resources, particularly for young people, are in this State as a whole. There are only six high schools in all New Jersey which have as many as the 15,000 volumes recommended as minimal by the American Library Association. There are 11 vocation and technical high schools in the state which have fewer than 500 books in their libraries.

At the college level the situation is scarcely better. The number of volumes available to students in institutions of higher learning in the state, exclusive of the students at Princeton, is very nearly, if not absolutely, the lowest in the entire nation, including Alaska. Higher education is old in New Jersey's history, and the present low standing of the State in this regard indicates decades and even centuries of neglect and demands immediate remedial action of a massive sort. Currently the New Jersey Library Association is advocating a program of increased aid to libraries in the State but the proposed figure does not include any provision for the expansion of library resources in state-supported institutions of higher learning. The need for improvement of all academic libraries is pressing and immediate. Right here there are 50,000 volumes sitting in the body of this institution, which, considering the breadth of the curriculum offered, attests to the point of utter inadequacy. I therefore strongly advocate increased budgetary support for library development in all state-supported colleges and universities.

The writers which each age requires to celebrate and interpret its life and its history do not materialize out of nowhere. They come into existence in a society as a result of many stimuli. The autobiographies of writers, for instance, for centuries have testified to the stimulus of education and the stimulus of reading. Unless there is a greatly enhanced awareness of the plight of New Jersey school and public libraries, and a willingness to support

a developing program of opportunity to young people with writing talent, the future of the State will be impoverished. There is little point in paying lip service to literature and the other arts and teaching them as among the noblest achievements of the human spirit if exposure to literature and the other arts, and educational opportunity directly connected with literature and the other arts, are difficult, restricted, inadequate, grudging, and starveling.

Mr. Chairman, as the Director of the Rutgers Press, I have learned a very interesting thing about the southern part of this State. In spite of everything I have just said, the people in the southern part of New Jersey are extremely good customers, from our point of view, for books about themselves, about their past, about their folklore, about the heritage which they have acquired. The southern part of New Jersey has an indigenous folklore culture of its own; in fact, the only one in the mid-Atlantic states but it's one of the most important. There is a long record of arts and crafts in this part of the State. There is, judging by our experience at the Press, a genuine hunger for books and for other activities that are connected with the arts, some of them in the applied arts and others the esthetic ones.

The Director of the Rutgers Press feels so strongly on the general subject of the arts in New Jersey that, since the last meeting of the Commission, I have spent a great many hours of work on the publishing program

which I am going to develop for the Rutgers University Press Council which will be directly concerned with stimulating one of the arts besides literature - that is painting - by giving opportunity for broader recognition to emerging painters on a national scale. This is going to require a small amount of pump-priming money - that is true, and that is a budgetary problem for me. But a start has absolutely got to be made. And I would like this left off the record.

[Discussion off the record]

DEAN PRATT: Thank you very much Mr. Sloane. I think we all recognize how much comes from the hydrant.

Next I will call Mr. Malcolm B. Wells who will speak for the architects.

M A L C O L M B. W E L L S: I am Malcolm Wells, a local architect. I didn't realize that I would be called on to speak today. I was hoping though that I might have a chance to ask a general question. Would that be in order.

MRS. BAKER: A general question for the audience or a general question for the Commission?

MR. WELLS: To anyone.

DEAN PRATT: Well, let's hear the question. And then we'll decide what to do with it.

MR. WELLS: Well, it seems to me that we all pretty much agree that the state of the arts in New Jersey is pretty low if not non-existent, and I wonder if the state of the arts is not a reflection of our society and if,



therefore, we do not deserve what we are getting. Now, it seems to me that possibly this approach to raising the level of our arts and thereby raising the state of our society and our culture may not be the wrong approach. I would think that if our lives could be enriched right down to their daily level, if our whole society were not better - that from that a better state of the arts would not spring. To me, this idea of possibly trying to apply surface culture will not reach the real needs of our state. I think we are in terrible shape here in every way - physically, socially, culturally - and that we must get down to the root problems first. And my question is: Are we not approaching the whole business from the wrong direction?

DEAN PRATT: Well, I wonder if you would answer it.

MR. WELLS: Yes. [Laughter]

DEAN PRATT: All right. Now, having said that we are approaching it from the wrong end, would you tell us how you would suggest we do approach it?

MR. WELLS: Well, since my field is architecture I think I better limit my answer to that area. I heard rumors that an architectural school may be started in New Jersey and if it is properly done I think that is very good news. But architecture, again, is becoming a surface culture. We apply designs to surfaces of buildings and we are not getting anywhere. I think that architecture and all the arts must be part of a consciousness of

our ecology so that within the whole frame of life, not just human life but all kinds of life in this State, we begin to operate without destroying everything we touch, so that architecture must become ecology architecture. It must be man building appropriately in his environment. And we haven't begun to think about those things yet. So just another architectural school to me would be worthless. It would turn out more of the kind of architects we have today, and we are doing nothing but destroying the world.

DEAN PRATT: If I understand you, Mr. Wells, you are saying that art is an organic part of the society in which it exists.

MR. WELLS: Yes, sir.

DEAN PRATT: Then it's pretty hard, if you accept that as a premise, to decide which comes first.

MR. WELLS: I think that art is the expression of our society and that as long as we have such things as bigotry and this mindlessness of our environment and what this state was before men came to it, the arts as we discuss them are almost meaningless.

DEAN PRATT: I think, if the Commission has taken any position, it is that art is organic to a social system and that it is not a consequence of other activity but an independent variable having the same organic significance as any other determinable part of the social system, and we have not seen it as following after some other causal variable at all.

Would you like to ask a question?

PROF. GOLDSTEIN: Yes, I would just like to comment. I am not as pessimistic about the arts in New Jersey as just stated. I think there are some very excellent programs and facilities in New Jersey and some very excellent artists who live in New Jersey and who are producing works that are very influential all over the country. The big problem, as I see it in New Jersey, and it is not only indigenous to New Jersey, is the method of dissemination and perhaps the methods of highlighting quality work. Within our State, within the great introduction of high quality work, there are works being produced of lesser quality and, unfortunately, these are being adjoined and confuse the average layman, and the average layman is led down to confusion toward what is aesthetic and excellent. He really doesn't know. I think the State should take responsibility to establish an agency that would disseminate the highest quality art that we do have available right now in New Jersey.

There is no doubt in my mind; having been over the State this last year and a half and hearing about a lot of programs and seeing a lot of work, I am continually amazed of what we have in New Jersey and what people really don't know about. Many people have never heard of some of the important things that go on in New Jersey. So I would not be as pessimistic as you are.

MR. WELLS: May I add one thing, please.

DEAN PRATT: Yes, by all means.

MR. WELLS: I believe that not one person in this room, no matter where he goes today or the rest of this day, will see one example of good architecture. And that's a pretty sorry statement.

DEAN PRATT: Thank you. [Laughter]

VOICE FROM AUDIENCE: I was wondering if he includes Philadelphia.

MR. WELLS: I don't care where you go. I don't think you will find it today.

DEAN PRATT: All right. I think you have a very refreshing viewpoint, Mr. Wells. I will say it is distinctive from what we have heard in the past day and a half and I think it does raise a question that the Commission will have to consider very seriously. After all, our aspiration is to motivate what we would hope would be a flowering of the arts in all their dimensions in New Jersey and the problem of what will be that motivation is the root question of the Commission's duties.

I think we now will hear from Dr. Coplein, Assistant Superintendent of Schools of Camden, and we are very delighted to have a school representative here.

D R. L E O N A R D C O P L E I N : Thank you.

The Camden City public schools are very deeply concerned about the lack of culture in its own programs and in some small way we are trying to remedy this. In all the poverty programs that are now operating in the

United States, there is a large trend toward raising the cultural and the motivational levels of the youngsters in urban school districts. We are also trying to do things of this type. However, as you have heard here this morning, South Jersey is somewhat of a cultural desert with a few oases from place to place which deserve very special commendation.

We have looked to Philadelphia very much in the past for our cultural events which can be used to service the needs of the public school system. Things like children's concerts and the Robin Hood Dell are available there for Philadelphia youngsters and a few of ours do get to see these kinds of things. A few of our youngsters do get to go to the Philadelphia Museum of Art, and we hope obviously that things like this would be available for public school systems in South Jersey.

We would have a few recommendations that we would make to the Commission which would benefit a public school system and we feel would help to raise the cultural and motivational level for the youngsters in our kind of school system.

First of all, we would like to see the traveling art exhibit which Dr. Wasserman spoke about before under state auspices. We would also like to have a revolving art exhibit on loan. We have schools here in this district, especially down in culturally-deprived areas where youngsters will only see a paper print of what a good painting is, and we think this is really deplorable. We would like to have

good pieces of art, not necessarily famous pieces, but good art available on a revolving school basis so that we can exchange from school to school and go back to a library in order to exchange for some other kinds of things.

One thing you have heard here this morning is the inadequacy of library facilities. In the City of Camden \$25,000 a year is all that is spent on library books.

DEAN PRATT: That is for the whole city?

DR. COPLEIN: For the whole city - not in the school system. This is in the City Library. This means that for 120,000 residents, we are spending about twenty cents per person for library books. The total library budget itself runs nearly \$200,000. This is very inadequate. The majority of this is for salaries of really low-paid clerks and employees. It's a deplorable situation. The total budget for the City of Camden runs about \$1.75 per person, of which 20¢ of that goes for books. Now we think that is deplorable.

The amount spend on an average for schools throughout the State of New Jersey for books is about 97¢.

DEAN PRATT: Throughout the entire state?

DR. COPLEIN: Yes, per pupil. We don't even approach that in the City of Camden. While the state spends on an average nearly \$496 per student on current expense, which would include as part of that library books, the City of Camden only goes nearly \$400. In other words, we are spending about \$100 less per student on average than the state average per student on current expenses. And this

is reflected in the very low number of library books bought not only here in our community but in probably every school district of the type or almost all of South Jersey. South Jersey is an expenditure wasteland as well. We are probably the lowest end of the State so far as school expenditures happen to be concerned.

We are very much interested in what is being done in the McCarter Theatre. We take many trips to this place. We would like to see the McCarter Theatre brought to us. We would like to see facilities rented in order to bring the McCarter Theatre, or theatres of its type in the round - in other words, there are facilities which stand idle all day in the area of the Music Circus type where these tents could be rented by groups like McCarter Theatre and we would like to have our youngsters view these kinds of programs near to us rather than having to travel fifty miles in each direction. We think this would be very worth while and not too expensive, because youngsters need to help pay for these kinds of activities. They shouldn't get them for nothing. They appreciate nothing which comes for nothing. They need to help contribute to these kinds of programs at a very nominal admission charge.

We would also like to see the Robin Hood Dell type of thing brought into South Jersey. With the establishment of the New Jersey Symphony recently and with the establishment of local symphonies, we feel that a real need exists for a Dell kind of program where our youngsters would be able to receive some of the fine things in music which they are not presently getting.

We also would like to recommend that traveling groups of musicians, chamber groups and larger orchestras be brought to the schools again on whatever basis we can help to pay for these kinds of things. We are now doing some of this but we need to do more.

And, lastly, there has been mentioned here before bringing in authors, speakers, and people to raise the cultural level in these kinds of communities, and we would welcome this.

May I also interject one thing to answer a question which was asked. We would like to work cooperatively with universities in this kind of a program, since they need to be the leaders in urban situations.

DEAN PRATT: Thank you. Are there any questions?

MR. McDONOUGH: May I switch hats for one brief moment and comment as State Librarian on some of the things that have been said by Dr. Coplein, Mr. Sloane, and I believe one of the other speakers also mentioned the need for strengthening the library systems in South Jersey and diverting our whole cultural effort. I invite your attention to the report published exactly a year ago by the New Jersey Library Association, entitled "Libraries for the People of New Jersey," which proposes a broad-scale attack on the whole problem of improving not only school libraries but public, college and university across the board. We have more than 1500 libraries but, as that report demonstrates, many communities are really book deprived and South Jersey, it is true, is being short-



changed up and down, the counties from here to Cape May and back to Canada. We are hopeful that a legislative program will be introduced at the next session of the legislature to try to help remedy some of the lack of facilities which you have described.

MR. KIRZENBAUM: I would like to ask you a question which I intend to bring before the Commission. Do you think that in the developing of the arts and the appreciation of them the municipalities and the county governments should assist in the development and also in the contribution toward financing that?

DR. COPLEIN: Yes, I heartily agree that this should be done. I really believe that the counties and the municipalities do very little toward this. I think we would appreciate more what we help to pay for. This is one thing. And, secondly, I believe that this would give us a greater voice in what is being done rather than just accepting carte blanche anything which is given from state level. I think we need to help in order to be a voice in this kind of program.

DEAN PRATT: Doctor Goldstein?

DR. GOLDSTEIN: The question I would like to ask concerns the attitude of many in relation to New Jersey's position between two great cultural centers - New York and Philadelphia. Now, in your estimation, being close to Philadelphia, would you say that the children of this community and the adults of the community make use of the fact that they are geographically near one of the great

cultural centers?

DR. COPLEIN: Very few of the adults do. If you are familiar with the City of Camden, and I'm sure you are, very few of the adults make any real use of the facilities in Philadelphia. The youngsters, however, do and I think it is more at our behest as teachers that this is being done, because we provide the field trips, we provide the opportunities for them to go view these kinds of things, to listen to occasional groups of musicians who are afforded under local union auspices - we have been able to do things like this, We have been able to provide a city-wide band kind of arrangement with concerts held in various places, but it's so minimal, it's so poorly done, that we need help - not just monetary - but we need help from a leadership point of view from the local universities to take the initiative in things of this nature.

DEAN PRATT: Well, thank you very much.

Our next witness is Professor George Reinfeld of the English Department of Glassboro State College.

PROF. G E O R G E R E I N F E L D: I am George Reinfeld and I am in my tenth year in the English Department of Glassboro State College. Dr. Wasserman and Dr. Ottiano have talked about the art phase and I would like to deal with other areas and talk about some of the things that we are doing and would like to be doing with perhaps Commission and state help at Glassboro.

I should like to start with drama. According to the Director of our Drama Program, the theatre in southern New Jersey is in a woeful state and he would suggest, and I would agree with him, that perhaps the best way to attack the problem would be through the public schools. For example, at Glassboro we do not at present produce major in theatre. Next year we will start. But when we start next year, we will start without a theatre so we will be in the ironic position of training teachers to teach drama without a theatre in which to operate. We do have a barn; we do have an auditorium which was built in 1923 for 600 students, but that's a barn and it has a football field for a stage. According to our Drama Director it does not have the proper facilities. For about five years he had to produce plays in the classroom and that classroom was in use all day. There was no possibility of rehearsal and no possibility of fixed sets until a few days before the actual performance. We think if we had facilities we could do a better job in training teachers in the area of drama. They in turn could go out to the high schools and could produce theatre in the high schools on a better basis than it is being done now.

My experience in high school, and I have taught for six years in high school, is that the high school will physically produce a play called The Ghost Goes West, or something of that nature. I think it is quite rare in high school that major American plays are presented or

major European plays are presented. I think the reason is that an English teacher is drafted to put on the junior play and she perhaps does it unwillingly. I think a second factor is that most high schools lack good facilities. If you go to many of the high schools in southern New Jersey you will find that they have saved money by building a cafeteria with a stage, or a gymnasium with a stage and, while this is a way to save money, it is not a way to put on good theatre production.

We would also suggest that workshops be set up in southern New Jersey for theatre and we would suggest touring companies. We heard from the gentleman from Camden about McCarter Theatre coming to Camden, we heard from Dean Hall about the interest in theatre on the Camden campus. If Rutgers-Camden had money and if Glassboro State College had money we would have touring theatre groups of students who would not be as professionally competent as McCarter Theatre but who would be quite competent to go to a public school or any school and put on a performance that would enhance theatre in that area.

I also spoke with the Director of our Music Program, and I would like to say that our music program operates in the basement of a very old building, and I think you can possibly visualize the facilities, or rather lack of facilities, that we have. For example, there is no proper concert hall on our campus. If we had a proper concert hall, we could do much better with public presentations. Some of the things that we would suggest would be:

subsidized concert series, to tour the schools and put on musical performances - we heard that suggestion a few minutes ago. We would suggest a paid subsidized symphony orchestra for the area. Right now the only thing I know about is the Woodbury Symphony which puts on several performances during the year. We would advocate a paid professional symphony orchestra which would play for civic groups and play for communities and schools. We would also like to see more music instruction in the public schools, and this will take money.

I was interested to hear Professor Blaustein speak about civil rights and the relationship to the arts, because I had this thought in coming here, but I think Professor Blaustein is competent to make the assertion - I think he made this assertion; I know he is competent - that the arts may help us in civil rights. I am thinking of it in these terms. We have a Fine Arts Camp at Glassboro State College. They come for three weeks in the summer and work in drama, music, creative arts, creative writing, or journalism. The cost is \$150, which is a very minimal cost compared to Fine Arts camps which work for profit. We are able to charge that little amount of money because we own the buildings and the land and do not have to rent.

Suppose that New Jersey came up with \$100,00 for our Fine Arts Camp. It would cost \$15,000. I would suggest as a teacher that many of our delinquent youngsters, many of our young people who are culturally deprived, many of the

students that come under the pressures related with civil rights. might find an outlet in the creative arts which would take them out of the area of delinquency and out of the problem area. I have, in my 15 years of teaching, found many students who started out as, let's say, bad boys and who developed an interest in one of the arts and through that interest came into good citizenship. Fifteen thousand dollars would buy one hundred scholarship students at Glassboro State College Fine Arts Camp, and if we save one soul with that money - and I venture to guess what \$15,000 would cover in the way of running the courts, holding the child, and incarcerating him. I would rather put it into fine arts camps, into the arts, and many of the things spoken about today.

Finally, I would like to make a plea in the area of journalism. You have heard an excellent presentation concerning the needs in creative writing in the State of New Jersey. You may not know about the situation in journalism. There is an organization called, "The Scholastic Press of New Jersey." It is staffed by volunteer school teachers who participate in after-school hours. Upsala College and Glassboro State College very kindly donate space and facilities as much as they can, but this organization operates for free. It would need an Executive Director; it would need secretarial help in order to expand. I happen to be the judge for the State of New Jersey in the annual newspaper contest, so for the past two years I

have read over one hundred high school newspapers thoroughly. I must say that journalism in New Jersey is in a woeful state.

Again it comes back to the drama situation. A teacher is drafted to be the adviser to a high school newspaper. She doesn't want it. The teacher who is drafted must see to it that her staff sells advertising, must see to it that enough copies of the paper are sold; there is almost no board of education money that goes into this thing in the State of New Jersey, and the end product I think is a weak journalism program.

I notice there is no problem in buying football helmets, football stadium, shoulder pads, and there are hundreds of thousands of dollars that go into football - which I think is a fine thing. But I see very little going into journalism, into music, into art, and into libraries, and I would hope that the Commission would come to the support for these things.

DEAN PRATT: Are there any questions? [No questions]

Thank you very much.

May we now hear from Mrs. Clarence Stasz. I'm sorry but the only note I have here is "Recreation," and I don't have your affiliation, Mrs. Stasz.

M R S. C L A R E N C E E. S T A S Z: When I read the notice of your meeting some weeks ago, I noticed that missing from your agenda was Recreation.

DEAN PRATT: Could you give us your formal identification?

MRS. STASZ: Yes. I am Mrs. Clarence E. Stasz (Mary Stasz) of Audubon, New Jersey, and I am a member of the

National Recreation Advisory Commission of the National Recreation and Parks Association.

Since I thought that the wise use of leisure time was certainly an art, I decided to crash your meeting, although I understand it was open to the public. I don't feel too badly about coming, because Mr. Sloane did mention the word "playground," so I feel much better.

DEAN PRATT: Well, he's brought many things into our meeting.

MRS. STASZ: I agree with him about journalism too. I have children in high school and I am always after them to write better.

Now, the National Recreation and Advisory Commission of the National Recreation and Parks Association is a citizen advisory group of the Board of Trustees on matters of national and long-term importance with regard to the wiser use of leisure time. It is made up of representatives of national organizations in the recreation field, representatives of local boards concerned with recreation, and other distinguished citizens. More recently we have become affiliated with the National Cultural Center in Washington, D. C.

I believe recreation should serve all age groups in the state. It should be such that it contributes to the growth of the individual, both physically and intellectually. It is not what some people think it is - just a way to keep youngsters off the street, although it can be that too. Recreation



should be a positive, meaningful experience for everyone. This does include swings, baseball, swimming, shuffleboard, and so forth and so on. But it should also include art and music, amateur and professional theatre, and even service to others.

Since leisure time in America is increasing, we must learn to use this time wisely. We have to develop our appreciation of culture and develop skills for use in our spare time.

The problem of how to handle leisure is one that should be handled by private as well as government agencies. While the Government should not run all recreation facilities, it should be in the role of the enabler to see that recreational opportunities do exist for everyone. There should be federal and state departments of recreation but the responsibility for a community's program should be local.

Pursuit of the arts, with a greater emphasis on cultural activities, as well as pursuit of sports, coupled with a return of family recreational facilities, will have meaning for us in the future as we educate ourselves in the art of leisure.

I might add here that the National Recreation and Parks Association, realizing that the backbone of the recreational movement is the provision of programs and activities that meet the needs and interests of all people, has established a National Advisory commission on Recreation Programs and

Activities, with subcommittees on the performing arts and on arts and crafts, and this was formed some years ago. It is hoped that through these committees increased interest can be stimulated, new techniques developed, standards raised, trained leadership developed and new materials distributed. According to my directory, there is a member from New Jersey on this Commission, and it is Mr. Monte Weed, Superintendent of Recreation of Fair Lawn, New Jersey.

At this time I would also like to show some of you that we do have a series of books, and this is "The Performing Arts as Recreation," and so far I just have four different categories - the Dance, Drama, Recreation and Opera, and there is one on Poetry.

There are many opportunities for young people to be employed in the recreation field, and the educators who are here please note.

I want to thank the Commission for hearing my remarks. I think it's wonderful and we need it and, in looking through the book on poetry, there was a little verse, and I want to dedicate it to you. It is called simply "Poem," written by a fifth-grader in Richmond, Virginia. It says,

"Poems are made of chocolate  
Some are made of dew  
Some are made of people  
Just like me and you."

Thank you.

DEAN PRATT: Thank you very much, and the Commission appreciates your willingness to come and speak on the

problems.

Next, we will hear from Rev. Donald A. Griesmann.

R E V. D O N A L D A. G R I E S M A N N: I am the Rev. Donald Griesmann, Rector of St. John's Episcopal Church and the Executive Director of the Camden Episcopal Community Center here in Camden.

Last evening, I believe it was, Mr. Sloane gave me a telephone call and asked me to come and I told him that I wouldn't be able to, and then things happened that I was able to share some thoughts -

I am a person who looks at art as a spectator sport. I have never written a book about art; I couldn't tell one painting from another, and what looks good to me is good art to me but it may be poor art to somebody else. I live in a neighborhood that is culturally deprived and, to some people, it's just plain, old, ordinary slums, but we do have the Walt Whitman House in our neighborhood and our children haven't the faintest idea who he is. His house is just one of those that you don't break the windows in. It happens to be the next-door house. In our neighborhood, we are called by the police department "the tenderloin of Camden - the elite," because we cause more problems than anybody else in the city. We have the highest rate of juvenile delinquency, almost all of the crimes are exported to other areas of town but the criminals are raised in our neighborhood. We have more bookies per square block than any other section, so that we have our own kind of culture.

We, as the Camden Episcopal Community Center, have attempted for the past four years to bring to our neighborhood the Christian Gospel, but more than this, or at least including that, art, music and the pursuance of talent. We run tutorial programs and "artsy-craftsy" programs and a number of recreational activities.

I would like to restrict my remarks to this past summer, however. We ran this summer a freedom school on the history, life and culture of Negroes and Puerto Ricans in North America, and we were concerned because in our freedom school and in most of our programs, the great majority of people are of the minority groups - Negroes and Puerto Ricans. We approached this in various ways:

1. Music. We could have brought in great musicians from some of the groups in Camden County to play the flute and describe the flute, the violin, and so forth, but instead we brought in a girl who was a folk singer with a mandolin and a guitar, and she spent the entire summer teaching the children, some 400 of them every day for 7 weeks, freedom songs and folk songs, and we did not have to come up with the problem of motivation. Our children were highly motivated by this form of music. Our children range in the age of 3 years to 15 years of age. Most of them were grammar school students with a few junior high students thrown in.

Our art work consisted of readable art. We call it "readable art" because it's words on a poster and because we climaxed our summer with a street procession and the boys

and girls created signs that said "Support Your PTA," and "Let's Have a Better Neighborhood Council," etc., and they paraded this kind of art work through the neighborhood. Little children can't always read and create letters, so they created their own kind of art work with bright colors and some of the most abstract things I have ever seen in my life, and their interpretations were sometimes even more abstract than the art. But they put little pieces of string around their neck and attached these pictures on them and they walked with their portable art show through our neighborhood and past Walt Whitman's House.

We also included dramatics, but it wasn't dramatics of Shakespeare in a slum neighborhood. The staff got together, college students and high school students and produced Crispus Attucks at the Boston Massacre and got the children to put this on. Crispus Attucks was a Negro and the first person killed in the Revolutionary War, and this was a real war that our children depicted to the rest of the student body, but it was one which they felt was important to them and they participated in it wholly.

We had the advantage of using some of the resources of the county with one parish church supporting some 50 children to go to its Camden County Music Fair to see one of the children's shows of an afternoon; we had the opportunity of going to the Zoo in Philadelphia and of having other persons in to talk about Negro Art and Puerto Rican Art and culture.

A couple of years ago a group of hoodlums and I went to Lincoln University to see that university and these were all boys who had been arrested for one thing or another, and the professor of art at Lincoln University was telling us that the Negroes are lacking very much in the cultural horizons of our country. He said that in the arts there at Lincoln University they had to begin at a freshman high school level in order to have those Negro students catch up with where their white counterparts are today when they reach their freshman year at college. He indicated to us that if we are going to be of any service to our neighborhood that we spend more time in encouraging our Negroes to take an interest in the arts and to participate a lot more. But this is difficult in a school system that uses all white characters in books, and it is difficult where the white culture is produced most often in our school system rather than a Negro culture or a minority culture.

Art in the slums is a necessary thing that the State and local school boards and other organizations must look into. We have begun with the principle of starting where people are and where we are in our neighborhood. We started with freedom songs because this is what interested our children. We would hope that the school system could incorporate some of these things into their own activities. I find it kind of difficult for a child who can't tell time in fifth grade in the public schools of our neighborhood to have an appreciation of Chopin and Bach. It's just

something that is most difficult for me to understand.

Music in schools. The Broadway School, which is in our neighborhood in a building some 85 years old, has no auditorium. The other two schools in our neighborhood have no auditorium and yet the Broadway School wanted to bring young audiences in this past winter. The principal of that school had to go outside the school system to get the money. The school board said we don't have money for that kind of program. His teachers could not support this kind of program because they thought the students wouldn't be interested. The only place he can hold a concert for the young audiences is in our parish church, which he did for fourth, fifth and sixth grades. It was amazing what the young audiences did to those children in that one afternoon. I would support what other people have said in terms of this.

I would further add that some support be given to persons in the religious art, that some study go into the religious art of persons who are thinking in terms of producing this kind of art, and that perhaps the State, without getting into a church-state battle, give some consideration to the support of religious art, and perhaps encourage churches to do the same.

Libraries. We needed a bibliography for our freedom school and we turned to the Camden County Library and the top book out of five was "Little Black Sambo." The paucity of books on Negro and Puerto Rican life in this city and in this county is far worse than books of higher level such as plays and great literature. The best book we could find in the

Camden City Library and the Camden County Library was Jackie Robinson's "Baseball Has Done It for Me," and this was the best we could find in terms of Negro history or culture.

I would submit that concern be shown for art in the slums in the broad scope and that further study and consideration of this be given.

DEAN PRATT: Are there any questions?

MR. McDONOUGH: Again, Mr. Chairman, I would like to speak as State Librarian rather than as Secretary to the Commission. I was quite interested in the Reverend Griesmann's remarks, all of them, but naturally I reacted most particularly to those involving libraries and books, and I think perhaps you are familiar, Reverend Griesmann, with the article that appeared only a week ago by Nancy Larrick, speaking to the point of the all-white characters in the majority of books for children.

A number of years ago the New Jersey Library Association recognized this fact and, through the good offices of the Newark Public Library, a very fine bibliography was compiled which got away from the stereotyped kind of thing and produced a significant list of books which really would mean something to the Negro, Puerto Rican and other minority groups in our culture. Bibliographies can be produced and we would be glad to help make them available to these libraries if they don't have them. But I saw, as you were speaking, two Library Directors from this neighborhood whose telegrams were read at the beginning of the meeting,



librarians at Haddonfield and Cherry Hill, and maybe they could add a comment if you would permit them, Mr. Chairman, to this question, because this is a pretty serious lack if you weren't able to produce anything better than you have described here.

DR. GRIESMANN: Let me point out that Mrs. Gitomer from the Cherry Hill Library was the best support we had. We have since added and we now have a bibliography list of several hundreds of volumes which go the full gamut from youth on up until adulthood, but to find them in our public libraries where we could use them was an impossibility.

MR. McDONOUGH: You didn't try to borrow them from the State Library?

DR. GRIESMANN: No. I didn't know that there was a State Library. My ignorance shows but we are trying to do better.

MR. McDONOUGH: No, our PR shows.

DEAN PRATT: Well, thank you very much, Reverend, I know that for all the Commission members you have opened up another set of problems that we will have to review very thoroughly before we decide what we are finally going to recommend.

Dr. Donald Chittum, Associate Professor of Music Theory, Philadelphia Musical Academy.

D R. D O N A L D R. C H I T T U M: I am Dr. Donald R. Chittum and am a member of the faculty of the Philadelphia Musical Academy and secretary of its Council for Educational Policy. I am also secretary of the Executive Board of the Philadelphia Composers' Forum, and from this you might assume that my interests reside primarily in the State of Pennsylvania. However, this is not quite true. I was born in Atlantic City, New Jersey, and was educated in the school system of that city; I taught in the school system of that city; I enlisted in the 63rd Army Band of the New Jersey National Guard and, during the Korean conflict, was activated into federal service with that unit. And, of course, both my wife and myself have many friends and relatives who live in New Jersey. So I hope you will not accept my remarks as only those of an interested outsider, but rather as one who is deeply interested in the artistic growth and development of his home state.

I need not stress today the fact that the performing and creative arts are the bulwark, if you will, against the sweeping kind of materialism which is all too typical of our times,- for art satisfies our humanistic desire to know more about ourselves as well as affording us an opportunity to constructively direct our creative impulses. If this be true, and I believe that it is, there is just as great a need for art in our society as there is for science and technology. It is for this reason that I recommend that an Arts Council for the State of New Jersey

be created and appropriate legislation be enacted in order to encourage and support artistic endeavors in the state, as well as to join with local, private, and federal agencies in the promotion of art throughout the state.

I also wish to note that I have seen the report of the Music Committee of this Commission and endorse its recommendations. With your permission, however, I would like to focus my attention on something else which is near to me - the education and training of the young. It has been mentioned several times this morning that we live in times when our most precious resource - and by that I mean our young people - is wasted by delinquency, crime and apathy, or is distorted by unhealthy values. Many of these individuals show a high degree of musical or artistic talent at a young age. It is their link with reality - not a physical reality but an inner reality - and this link must be preserved at all costs, for through this link many can be stimulated and encouraged to learn and develop and become useful members of society. But all of this depends upon sound programs of artistic experience for the young artist. Many diverse programs are possible. What would be the characteristics of one such program? Well, first, it would inspire young artists. It would permit performances of the best musical literature on the highest artistic level possible. It would bring the young in contact with the best teachers,

coaches and conductors. It would be located in an area where there is a sympathetic intellectual and artistic climate. It would be located in an area which affords facilities for wholesome physical activities and recreation. It would afford an environment in which the young can display their talent to a mature audience, thereby enhancing and encouraging their accomplishments. It would be open to all young artists without any discrimination as to race, creed, color or national origin and,, finally, it would be on an entirely scholarship basis so that economic status is no criterion for acceptance.

To some, this may seem only feasible in the very distant future. However, to some here, it is known not only to be feasible today but to have been in progress for the past ten years. And, of course, I am speaking of the Young Artists' Workshop and Youth Symphony of the Ventnor Summer Music Festival.

I wish those of you who are here today could see the radiant faces and hear the exuberant comments of the eleven young musicians from the Philadelphia Musical Academy who attended this past summer's session of the workshop in Ventnor. I see something in them that many of the other students returning to our school do not possess. They have been revitalized and have returned with renewed dedication. And I am sure this is true of those returning to other institutions.

In the report submitted by the Music Committee of this Commission, Professor Kvam notes with great alarm, and I

agree, that most young musicians in the State of New Jersey have to go to neighboring states for their college-level musical training. As a matter of fact, the Philadelphia Musical Academy was fourth on his list of such institutions with 39 music students from New Jersey. While it may or may not be necessary or advisable to utilize the facilities of institutions in other states, New Jersey can and does attract young artists from all over the world through the Ventnor Summer Festival. This is one way, so to speak, to correct the discrepancy in the balance of payments. Through this program the names of the Ventnor Music Festival and the State of New Jersey are constantly before the teachers and students of the finest music schools both here and abroad. There is no doubt that here is one concrete and provenly successful way to keep the image of New Jersey as a growing artistic area before the public.

Anyone familiar with the concerts offered by the Festival Workshop can readily testify to their significantly high level of repertoire and performance. And, as a music educator myself, I can say without fear of contradiction that their staff of conductors, coaches, and teachers would lend distinction to the finest music schools in the world. Their location is to me ideal, away from large urban industrial areas and where there is an abundance of sunshine and fresh air and there is ample opportunities for healthful recreation and relaxation.

And, finally, the Ventnor Youth Orchestra accepts its students with no consideration as to race, creed, color, or national origin and no tuition is charged. At most, students pay a \$10 registration fee and, if they can afford it, are asked to provide funds for their own meals.

All of this was created by the citizens of Ventnor 10 years ago and has been nurtured ever since. They have done this completely as a community project and with no outside help. This testifies to their dedication, zeal, and belief in the importance of the young artist. Now as never before they need your help and your encouragement, not so much in order to underwrite future and increasing deficits but rather in order to furnish funds and leadership which will plant the seeds of further development. As Mr. Keppel, the United States Commissioner of Education, said before a joint legislative committee holding hearings on the recently passed bill to create a National Arts and Humanities Foundation, "It is known that public funds have been a catalyst in developing public support." But beyond this, the Ventnor Festival needs and deserves your moral support and artistic respect.

Thank you.

DEAN PRATT: Are there any questions?

MRS. BAKER: I did want to ask Dr. Chittum one thing: You said your situation seemed so desperate and I wondered if, while waiting until there may be some state support,

anything had been done about foundation support.

DR. CHITTUM: We are in the process of considering which type of foundation and federal program we wish to make presentations for.

DEAN PRATT: Thank you very much, Dr. Chittum.

Mr. Paul L. Aiken of the Ventnor Summer Music Festival.

P A U L L. A I K E N: I am Paul Aiken and I not only represent the Festival but the Independent Citizens' Committee of Atlantic City.

We wish to state that we support the recommendations of this Committee - in particular the creation of the permanent Arts Council, the establishment of the position of a permanent music supervisor for the public schools of our state, the financial and moral support of the musical organizations already established and functioning; namely, the New Jersey Symphony, the Ventnor Summer Musical Festival, and the serious consideration of providing proper facilities for these existing programs.

This statement represents the views of the resident citizens of the Greater Atlantic City area, comprising the municipalities of Atlantic City, Ventnor, Margate, Longport, Somers Point, Northfield, Linwood, Pleasantville, Absecon and Brigantine. These signatures represent those citizens who have been actively engaged in creating, developing and promoting the existing organizations of cultural activities in this area. These include the 18-year old Ventnor Summer Music Festival and Youth Orchestra; the sixty-year Crescendo Club (Women's musical and study group and chorus); the

community concerts (thirteenth season); the Atlantic City Art Center and Gallery; the League of South Jersey Artists; Jewish Community Center (Judean Choir and Center Orchestra dance and drama groups and the fine arts series); the Boardwalk Art Shows; Creative Arts Society; Y.W.C.A. and Y.M.C.A.; Orpheus Singers; Singing City, and many other similar groups.

Because of the inadequate, small and scattered facilities which limit the type of programs and functions of these groups - it is impossible to present ballet, opera, drama and large orchestral and choral programs, etc. - we feel our most critical need for this area and indeed for the six southern counties is a properly equipped and efficiently designed theatre.

Just as your Commission is only the beginning of what we hope will become a reality, so our report is only the beginning of what we plan to organize and develop into a broadly-coordinated effort of all the citizens of our area interested in the future of the cultural program and progress of our part of the State.

We have listed here the various men and ladies who have signed this statement and the organizations which they represent.

I, as president of the Atlantic City Improvement Association, feel that we are ideally located. We entertain some 18 million people from all over the United States and many from all over the world, and we feel that this, together with the gentleman who just preceded me in saying



that we are uniquely located to provide maybe the location, if such could be through funds from state and national participation, to establish such a theatre in our section of South Jersey.

Thank you for allowing me to present this statement.

DEAN PRATT: Thank you very much, Mr. Aiken. May I ask you a question. How do the organizations of merchants and others who benefit so much from the 18 million who come to the community support you?

MR. AIKEN: They have done very well in the past, to the extent of what we feel that we as a small community can afford, and I feel that when you think of the culture we do have and the size of our population, we do well. We could do a lot better if we had the physical facilities in which to do the work.

DEAN PRATT: Thank you very much.

That ends the last of those formally listed. Is there any member of the audience who would like to come forward and make a statement on behalf of one of the arts?

[Addressing member of audience] Will you please come up here and identify yourself?

MR. McDONOUGH: While she is doing that, Mr. Chairman, may I invite the attention of those in the audience to the material supplied by our friends from Ventnor and also point out that there are copies of the testimony given by Mr. Sloane and Professor Blaustein on this chair over here.

B E A T R I C E S T U C K E R T: I am not prepared at all but we were invited yesterday and -

DEAN PRATT: Will you please identify yourself?

MRS. STUCKERT: I am Beatrice Stuckert, Director of the Haddonfield Public Library, and there are with me two other directors of the library at Haddonfield. We heard rather late about this and we regret we were not able to be here for the entire meeting, but we had a meeting about your business this morning.

There is a common and rather sad joke that South Jersey culturally has been in a bog for a long time down in the pine barrens somewhere. Altogether it's been sadly true. Haddonfield, or South Jersey libraries have been right along with it for many, many years, but we have been trying to pull ourselves up by the boot-straps. We realize that in the last few years the New Jersey Library Association has planned and put through a marvelous development program with Roger McDonough as one of the ones who has done so much to promote this. We are now getting a modicum of state aid; we have a little bit of federal aid that is doing wonderful things to show people what libraries should be and now in our own area, down in South Jersey, we are working together as librarians, the poor ones and the poorer ones, to see what we can do, through cooperation of every kind, to pull ourselves up by the boot-straps and to give better service to Camden County and to the area.

One of the things that we would ask of you is that you keep in close touch with us so that we know if you need books on Negroes or whatever, because if we cannot provide it in Haddonfield or Cherry Hill or in Camden, we can provide

it through working with the State or through working with each other, and we do ask that you please put our name on the list.

DEAN PRATT: Thank you very much for coming forward. I am sure you relieved Mr. McDonough's mind. He is deeply fearful of the desert sands and I think he might feel better about the bogs.

Are there any questions that anybody in the audience would like to put?

Please come up here and identify yourself.

J E A N K E N N Y: I am Jean Kenny of Margate, New Jersey. I have been a resident of this State for almost thirteen years, which is the extent of my married life. Before that I was a native of Texas and a resident of California and New York City.

I must state that the meeting this morning has been a shocking revelation to me, coming from California where the facilities in the schools, in the colleges and in the cultural centers are really overflowing with facilities of a practical nature and the inspiration provided by its universities and all. How have we let ourselves arrive at this point? I am wondering whether our bragging about having no sales tax and no income tax in the State of New Jersey must not be the answer to this.

Today I have been very much impressed with the quality of the comments of so many of your speakers. But why is it that just now you are getting together where things have arrived at this appalling state where your university has no

meeting hall. The University of California in Berkeley has five theatres on the one campus in Berkeley, one endowed. There must be wealthy men in the State that you could have appealed to - universities and people like you. How have you let things arrive at this State?

This is one comment. The other one is: This summer, because of my husband's position, I spent a good part of the time in New York City at the World's Fair, and I think that one of the most marvelous things of the whole summer were the concerts provided by the New York Philharmonic free in five locations in the boroughs of the City of New York. This may provide the answer to a great many problems presented this morning. It was a triple sponsorship. The orchestra itself provided one-third of the cost; they absorbed the expenses of the musicians and the music rentals and the conductors, and so forth. The Schlitz Brewery provided one-third of the cost, and the City of New York provided the other third.

Now this may be our only solution.

Just to divert our attention back to our area of Atlantic City which we have grown to love so much - when you asked about the support of the merchants. They have done a great deal. You must realize that a resort area, while the needs of it are enormous, when you imagine a city of 125,000 people, similar to Scranton or some other city like that which might have one hotel and visitors might double during the year, we have in Atlantic City, as Mr. Aiken said, eighteen million, and the facilities

are geared toward this, but the resources are not at all comparable to that. We have no industry equivalent to what Scranton would have. We have no mills, no steel industry, or similar things to that, and yet the convention and resort business is one of New Jersey's major industries. And the competition of other places around the country - in Detroit their facilities are tremendous; they have spent millions of dollars on their facilities. Miami is constantly in competition with Atlantic City.- New York, Los Angeles. We have got to have cultural facilities to interest these people in coming to our resort area.

So many comments that were made this morning as to other areas are, I think, stimulating and I hope that many of you people in this room will not go away and try to work individually. We must join and support and work to make this Commission a reality in the future, and even as a simple housewife I hope we can do something toward that.

DEAN PRATT: Thank you very much. Is there anyone else? Will you come forward, please?

F E R R I S   K I N G:     Mr. Chairman, I am Ferris King of the Haddonfield Plays and Players and am past president and also a member of the board of the New Jersey Theatre League.

Some of the things that were said here this morning are sort of shocking, in view of the desert situation, I guess you would call it, that exists. We in the little theatre group are making a tremendous contribution to

the cultural life of New Jersey. At League level we have ten thousand members but, unfortunately, this is shrinking. Our problem exists due to lack of facilities and where to go to put on our productions. We have reached out in the League to getting into children's theatre and, despite competitive factors from TV, more and more little theatre groups are getting into children's theatre. An example of that is that the Haddonfield Plays and Players played to 2,000 children on the very nominal basis of twenty-five cents. Fortunately, we had the Haddonfield Library sell tickets. We turned down over 800 last year, and this is typical of the Vineland group and the 56 other theatre groups throughout the State, because we do not have the facilities or can't get the facilities for long enough periods. So I am trying to bring into focus the importance of adding to the cultural and art life of this great State and helping the little theatre movement.

We have in our audience here the first vice-president of the League, Mr. Sherman Ward, and, Mr. Chairman, I would like to have him say a few words if that is permissible.

DEAN PRATT: Yes.

Thank you Mr. King.

S H E R M A N W A R D: I am Sherman Ward, first vice-president of the New Jersey Theatre League and, of course, we are interested in this topic because of what we see throughout the State. The problem, which is obvious, is facilities, but then you have the problem of where to put them if you ever have them. But idiosyncrasies of culture seem to be that people like to act as individuals,

and some thought must be given in correlating all this material and plans so that people work together.

I am also the president of the Music Crafters, Camden County, and we support a scholarship with the moneys that we take in from our annual show. This scholarship is in music, drama, or choreography. I understand this may possibly be the only one given in these fields from a non-profit organization such as we are in the State of New Jersey. We have been in existence now for five years and we have four students in school. That is only four and we should be reaching many more.

But again, to get back to facilities, when we put on a show of the magnitude that we do, it requires at least two week ends and we have to have the type of facilities such as the Cherry Hill High School that has a decent lighting board and a decent stage on which to work. As many others have stated, we are unable to tie up a facility like this. It makes demands on the community educationally. The people in this area don't like us to be in their facilities for that long and tying up the stage for the youngsters, and so forth. And I can sympathize with this.

The same thing is true with the Haddonfield Symphony Orchestra. They play in the Haddonfield High School and give their concerts there. They must depend on other places for rehearsal, as must we all, and this becomes a real chore.

Now, I think there are numerous people who are willing

to give of their time for the cultural aspect of this and from all the splinter groups that rise up you can see that this is the feeling. The problem is in administration. They all want to do this but no one seems to know how, or they cannot put it together in theatre or in many of these organizations volunteer, of which I am a member. I find that there is a lot of interest culturally in making these things go, but a good actor is not necessarily a good administrator, and if you don't have some business heads in these groups they all go down the drain, no matter how noble their purpose.

I am going to ask that the president of the New Jersey Theatre League prepare a statement for your next hearing in Trenton, I believe next week, -

DEAN PRATT: Next Wednesday.

MR. WARD: - so that we can have it more formally done. We recently had, Sunday, a board meeting of the New Jersey Theatre League and in it we have requested of our president that he write to our Senators in regard to the federal bill, because we do things on a state level for theatre that we might be able to do much better if we had a little more wherewithal with which to do it. The experts close at home are not experts unfortunately although they may well be, but we should be bringing more top talent in to speak and to do just what we are trying to do to stimulate the cultural growth of New Jersey.

DEAR PRATT: Well, thank you very much, Mr. Ward, and I do urge that your president appear in Trenton next



Wednesday for the hearing.

Seeing no more hands, I would like to formally thank those of you who have testified this morning and prepared your statements and those of you in the audience who have helped us by being present.

I think that in the testimony today there were a number of angles that have not come up in either the subcommittee work or in last Tuesday's hearing, so I think Mr. Sloane's urging that we continue with this has proved very, very profitable and we should thank him for keeping us headed in the right direction. I think it was an extremely enriching experience for the Commission and I thank you again.

The hearing is closed.

[A D J O U R N E D]





