

ment and reallocations. But there it would none the less be, to be defended and fought for.

To fritter away time in pros and cons *re* subsidy, while young musicians shelve their instruments and our symphonic and operatic organizations struggle along on next to nothing, is little short of criminal. Rudolph Bing, Director of the Metropolitan Opera Company, summed up the situation exactly when he said, "What we need and need badly, is a Marshall Plan for the Metropolitan."

In saying that young graduates from our best conservatories have today insuperable obstacles to face is not citing exceptional cases. If you are interrupted someday by a doorbell ringing, when you are reading an article in one of the soft-soaping journals, boasting that we are a country "devoted to a furtherance of music in a degree unmatched in any other country at any time in the world," and, opening the door, are appealed to frantically by some nervous young man trying to sell a new type dishwasher, don't slam the door in his face. He may well be the same young man you spotted at the recent commencement exercises of your town's conservatory, then looking confident and alight with enthusiasm, but now spewed out into a world which believes automobiles and fur coats must be purchased but music is to be had for free.

The only solution is an immediate right-about-face, one which will make us recognize that music and the musician, as entities "advantageous to the public," must be given stable financial backing, and that the government must do its part in bringing this about.