

Philadelphia Orchestra; 24.2 per cent of the total brought in by the Buffalo Philharmonic; approximately one-fourth of the total realized by the Los Angeles Philharmonic; about one-third of the amount raised by the Minneapolis Symphony; 45 per cent of the total of the Kansas City Philharmonic; almost one-half of the sum realized by the San Antonio Symphony; one-half of the Atlanta Symphony's total; 60 per cent of the total realized by the Houston Symphony.

In Cincinnati and Louisville (Kentucky) where orchestras receive monies from united arts funds—"cultural community chests"—the percentages are "over a third" for the Louisville Orchestra and "more than a half" for the Cincinnati Symphony.

Some major orchestras, chary of percentage statements, yet reveal huge sums derived from industries. The Birmingham Symphony gets almost \$30,000 in contributions from two hundred businesses and industries annually; the St. Louis Symphony, during the 1959-60 season, received gifts to the amount of \$100,000 from six hundred industries; this year Rochester industrial banking and retail concerns corporately pledged in one form or another more than \$77,000 toward the support of the Rochester Philharmonic.

Astonishing figures are reported by the Detroit Symphony. The very reemergence of this orchestra in the 1940's from a period of total eclipse, was dependent on "The Detroit Plan" by which industries figured not only as sponsors but as actual founders. Today, the Detroit Symphony boasts at least sixteen industries and businesses which contribute \$10,000 each a year; six which contribute between \$5,000 and \$10,000; two which contribute between \$2,500 and \$5,000; and nine which contribute between \$1,000 and \$2,500.

Aside from annual maintenance drives, there are innumerable ways by which orchestras are aided outside the pattern. The fashion shows held annually by the Birmingham Symphony, to which seven department stores contribute to the amount of \$5,000; the young peoples' concert programs paid for by the Atlanta Coca-Cola Bottling Company; the nineteen pop concerts presented by the Buffalo Philharmonic; the summer series in Detroit underwritten in part by Detroit Edison Company and the National Bank of Detroit are cases in point.

Then there are the sponsored radio and television programs such as the New York Philharmonic by CBS, and, in 1959-60 by Shell Oil; four live telecasts with radio AM-FM