

8 Basic Census Questions Apply to All; 1 in 5 Persons Must Answer a Few More

Only eight specific questions in the 1950 census of population will be asked of all individuals when enumerators make their calls at households during April. This was pointed out today by District Supervisor Michael A. Bida, in charge of the local office of the United States Bureau of the Census. The census started Saturday.

The eight inquiries to be made of every person will be name, relationship to head of household, race, sex, age, marital status, state or country of birth, and citizenship status, Bida said.

Two additional inquiries concern all persons 14 years old and over. These relate to employment of the United States and kind of job.

"THE REMAINDER of the eight inquiries will be asked only of a sample of persons, selected by chance according to the order in which their names fall on the Census schedule," he explained.

Raymond E. Best of Waterford township, who is in charge of the census enumerators for this district, said one additional person has been named to this area, Miss Marion Adams, 1175 Harrow road, will be among those working in the city of Birmingham.

Best said Friday that he expected the work to be slowed somewhat by street conditions but that it would probably be completed within two weeks inside the city limits. The crew working in the rural areas expects to complete its task in about three weeks.

FOR EVERY fifth person, there will be four questions as to place of residence one year ago, country of birth of father and mother, whether attending school, and highest grade attended. For every fifth person 14 years old and over there are four questions on number of weeks worked in 1949, income in 1949, veteran status (males only), and duration of unemployment (if unemployed).

Three other inquiries will apply only to every thirtieth person 14 years old and over in certain categories. One in 30 persons neither working nor seeking work during the week before the census will be asked to report on kind of job last held if employed at any time in 1949.

ONE IN 30 persons reporting themselves as ever having been married will be asked if they have been married more than once, and the number of years in present marital status. One in 30 married women will be asked how many children they have borne.

MEET— Mr. Robert L. Cantrell

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OCTOGENARIAN—PLUS THREE

The last 25 years have seen the rise of quite a number of fine conductors who, like the prima donnas, the violinists and pianists of yesteryear, are toasted from one end of the world to the other with admiration that almost reaches the point of hysteria.

Many lines have been penned about these arm-waving musical giants who must bend a hundred miles to their own. About the manerisms, the personal relations and the philosophies of these famous men whose lives have become an open book for all to read. Whose every move has been ballyhoed by the applauding mob and the publicity-happy promoters.

Fortunately, some of these musical lions have not allowed all this hog-wash to increase their head size, but have remained steadfast in their devotion to their art—the motivation and expression of which remain known only to themselves. Examples par excellence of such is Arturo Toscanini.

TOSCANINI, who is now past 80 years of age, is undoubtedly one of the world's finest conductors. Also one of the most discussed, most impressive, and most amazing figures of our time. But nevertheless a controversial figure who has given rise to much diversified opinion and criticism.

Should he be revered or ranked over the coals for playing everything just as it is written, not allowing for any emotionalism to flow over into the "fixed form"? Should he be congratulated or condemned for being so rigid in his domination over the men of the orchestra, requiring all the violins to draw their bows in absolute unison?

SHOULD HE be singled out for his mastery beat—or is it no more decisive than that of other fine conductors. Actually no one can say, but since he is Arturo Toscanini, all other conductors have come to be measured by his standards.

That 83 years are not sufficient to cause the decline and fall of a man, artistically or physically, is here proved again beyond a doubt, in the person of the indefatigable Arturo Toscanini, who not only leads the NBC Symphony every week over the air but who is now touring 21 cities with the orchestra in an unprecedented series of concerts.

Detroit is among those cities so favored and we shall have the privilege of playing host to the venerable Italian patriot, conductor emeritus, on May 19 at Masonic Auditorium.

PEOPLE HAVE been flocking to the ticket office for hours for seats. I'm told there are only a few tickets still available. As soon as I receive the program from New York, I shall pass it on to you—but for now a few remarks about the man himself.

Toscanini made his United States debut in 1908 conducting Aida at the Metropolitan Opera House. He left the "Met" in 1915 and made his first appearance with the New York Philharmonic Orchestra in 1927, having conducted the La Scala Opera in the interim.

It was in 1937 that he was made principle conductor of the newly formed NBC Symphony which he heads today.

This orchestra (NBC), contrary to popular belief, was created to suit NBC's own purposes and not as a post for Toscanini.

IT WAS FORMED as a direct challenge to the then superior CBS Sunday Afternoon concert given by the New York Philharmonic. With Toscanini at the helm, the NBC Symphony was soon shaped, refined, and forged with the anvil of a genius, so that today it is regarded as one of the finest orchestras in the world.

Toscanini has been severely criticized for not playing much American music. It is only recently that he has included a few contemporary works in his programs. Among the moderns, Samuel Barber has perhaps fared the best—understandable since Barber does not stray too far from the beaten path.

Secally, Toscanini can be charming and cordial. However he discusses little but music and usually dominates the conversation. . . only because people (for once) would rather listen to him than to hear themselves talk.

AS TO HIS tantrums and impatience, one critic says: "He is not interested in a union of wills, but only in the imposition of his own. His will he imposes with implacable determination on family, on friends, composers, companions and corporations; on Beethoven, Sarnoffs and second violinists; on children, on cooks, on colleagues." His daughters and grand children seem to be the only intrepid souls who would dare challenge his will, and they lead him a merry chase.

As to his opinion of himself, he freely admits there is only one way to play a work and that his way. Of this he is completely convinced. He talks very little at rehearsals, merely has the men play the questionable bar or phrases over and over until it sounds the way he likes it.

HIS MUSICIANSHIP has amazed more than one first-class violinist. The Maestro can pick out an individual fiddler's faulty intonation in the midst of a heavily orchestrated score—or uncannily detect the absence of a certain shading in the second clarinet, even though the rest of the orchestra is playing full blast.

He knows literally hundreds of

scores by memory and can refer to any parts of any of them at any time—any printed page.

Whitworth Saragat expressed this view in Life Magazine. "Toscanini's heart is the most expressive, accurate and lucid vehicle for conveying musical thought that could be imagined."

Having conducted opera, Toscanini is master alike in choral works and the symphonic repertoire.

This accounts for his magnificent interpretations of Bach's St. Matthew Passion and the equally impressive performance of the Opera "Othello" which were highlights of his Saturday Broadcasts last year.

SINCE HE PLAYS a work literally as it is written, never disturbing the original tempo and dynamics, he is supreme in Mozart, Haydn and Beethoven, where form is rigid. These come off with a lucidity and clarity unmatched anywhere.

As to Schumann, Schubert, Mendelssohn and Brahms—these, too, come through mightily at the hands of the Maestro. In all of his interpretations there is never a feeling of vagueness or confusion. Everything is crystal clear, every note sounds forth, nothing is obscured.

Of this great man there is infinitely more to say, but for the present one more thing. As well as a fine musician, Arturo Toscanini is a man of strong moral fiber. Intensely democratic, he has shunned many awards and titles offered him by the Italian Government.

He prefers to consider himself first an American, and foremost a man never willing to accept personal triumphs at the expense of high ideals and personal conviction.

THOSE DETROITERS who will be fortunate enough to hear and see Arturo Toscanini on May 19 will be paying tribute to the dean of virtuous conductors and will be participating in an unforgettable musical experience, when the seemingly mythical NBC Symphony under Toscanini leaves the magical sound box of the radio to emerge before them as real flesh and blood figures on the Masonic auditorium stage.

Have You Met?

Mr. and Mrs. John L. Thoms who have moved from Flint, Mich., to 1041 Stanley? Mr. Thoms is an engineer with the Pontiac Motor Company.

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