MUSIC HELPED MICHAEL
By Helen Lanfer

The new piano pupil who came to my studio a year and a half ago, I will call Michael. A young man in his early 20s, he was not an ordinary adult beginner, for he was a victim of cerebral palsy. Michael wanted, above almost everything else, to learn to sing.

Some handicapped persons had previously been included among my students, but I had never worked with one as badly crippled, (in fact the person who referred him to me and a well known specialist in cerebral palsy told me I was tackling the impossible). Plainly, teaching him would present countless discouraging difficulties both for him and for me. But on learning his story, and seeing his determination, there seemed to be no choice but to talk myself out of my hesitation and to see how I could help Michael find useful things in music for himself.

Today, as Michael's story appears to have a chance for a fairly happy ending, it seems important to set down an account of what we have done together and what improvement has come to him as a result. The intention is not to claim credit or to proclaim discoveries in the use of music as therapy. For one thing, Michael is no longer an isolated experiment of mine, for now he has, in addition to his piano lessons, gone on to work in other activities all of which are showing benefit to him. Although his purpose was to learn to sing, it was clear that in order to acquire pitch he needed first to learn to listen. A doctor's examination had shown that his hearing was normal. We decided to begin Michael's training therefore at the piano keyboard.

The first problem — that of finding a way of keeping his hands on the keyboard — was extremely difficult. His troubles in moving caused a terrific tension throughout his entire body. To get his left hand onto the keyboard he had either to raise his elbow high out to the side, or, if he tackled the keys from below, he was unable to raise his wrists and would firmly clutch the wood below the keys with the palms of his hands.

His first notes were played as I raised and lowered individual fingers. I tried to coordinate these manipulations on the piano keys exactly with the rhythm of his breathing, the reason being to relieve much of the body tension. As early as possible I arranged a series of exercises (intended to strengthen the individual fingers) into fragments of tunes which he could recognize. Constantly the emphasis was equally on playing as he breathed — and listening. Slowly his voice pitch developed as he undertook to sing each note of the exercise that he played. In time he was able, on hearing me play a single note, to sing the next interval on the scale line.

"How long before I'll be able to play 'Rhapsody in Blue'?” Michael asked me — discouragingly early in the game.

The question, however disheartening, was a welcome clue in how to choose his lesson material. Obviously, his enthusiasm could best be kept up if each musical experience were related as closely as possible to what he encountered in
daily adult life. Music he knew from the radio was more of a stimulus to him than what is found in the standard beginners’ book although making some continued use of a book helped him feel he was a “regular” student.

Because of his eagerness to play the Rhapsody in Blue, I wrote out in very simplified form the main theme on which he worked diligently. With this passage I had the first success in getting him to play with both hands.

Michael enjoyed picking out on the piano tunes he had heard on the air, and I gave him every encouragement to develop his confidence — and his ear. Unfortunately, what he heard most was popular songs, and the strongest impression he received was from the words.

Since I know only a random few of the popular tunes and therefore did not know how to correct his mistakes, we agreed that until his ear training had progressed further to try instead folk tunes on which I could be of help. I got him a book of symphonic themes which like the Rhapsody had to be extensively simplified. As a result he has come to pay more attention to symphonies on the radio and he has an especially tender feeling for the Tschaikowsky “Pathetique” symphony. At the outset, Michael told me he did not think he would enjoy playing the piano, but his interest was aroused very quickly. For the first 6 months he had no piano at home. To practice, I learned, he sought out pianos in club rooms in places like the Y.M.C.A., and had obtained permission to use them whenever they happened to be free. It was a great moment when Michael’s mother found fifty dollars for an upright piano he could play at home.

During lessons I have never hesitated to speak to Michael frankly and openly about his handicaps. As he encountered difficulties, I tried always to point out which troubles were due to his special affliction and which ones would be problems for any music student. And constantly I endeavored to make clear to him how I was trying to make his music training aid him.

One of his great concerns was to learn to walk better and so pedal exercises were incorporated in the first lessons. These and many other ways and means I have used in my work with Michael, Musically he has made progress which compares favorably with students unhampered by physical defects. The range of his voice is broadening; his pitch is now quite accurate; his ear training has made him even critical of some of the performances he hears on the radio. Physically he is gradually acquiring more dependable coordination. The work with his breathing has improved his speech and his chest has developed noticeably. Socially, he has begun to participate in group life. He now is work-

ing regularly in a ceramics class and has been accepted into a choral group.

Since carrying on this program for Michael, I have come to the conclusion that all such work should be done under the supervision of a doctor, and I have made a number of attempts to determine whether within the framework of some existing organization this kind of work can be carried on and developed. Such medical authorities as I have been able to reach to discuss the idea, have shown keen interest but have not been able to open the necessary doors.

Therapists treating cerebral palsy, have, naturally, given most consideration to the development of coordinating exercises which lead directly to necessary functions — like tying a shoe lace, etc. The musical study devised for this boy was in no way thought of as taking the place of such practical work. But, it seemed that since his musical pursuits were nurtured by such a strong interest of his own he was better able to keep up all his efforts in the direction of coordination and normal functioning. If it can be shown that music education can proceed side by side and serve to speed the “practical” education of palsy victims, then there is a greater chance that some spiritual enrichment can be brought into the bleakness of their lives as well.

Michael’s story, I think, shows the promise of such possibilities.

Editor’s Note. Miss Lanfer is a professional musician and private teacher in New York City where she maintains her own studio and where she gives instruction to her music students. In addition to her interest in helping the physically handicapped through music instruction she has worked with the blind by means of her ability to read and teach music in braille. We wish to take this opportunity to express our sincere thanks to Miss Lanfer for her generous cooperation in making her material available for publication in the NEWSLETTER.

MUSIC AT LAWSON
By Eleanor H. Bernard
Recreation Director
Lawson Veterans Administration Hospital
Chamblee, Georgia

The role of music in our hospital recreation program is of outstanding importance. The thrill of strumming a guitar, tickling the keyboard, harmonizing with a group of songsters, or simply listening to radio or recorded music is a sure morale booster for the majority of patients.

Lawson does not employ a music specialist. However, with the cooperation of the trained volunteer a wide range of musical activities are made available to the hospitalized veterans. Volunteers assist most favorably in the application of our music program by providing their own talents,
which present an opportunity for patient participation in music periods they conduct on the wards and in the auditorium, under the guidance of the Recreation Department, Special Services.

The program requires a good balance between active and passive musical participation. When a group gather around the piano for an informal “song fest” a group of listeners is sure to be attracted. The same is true of any performance of which we have much diversity from varying degrees of talent and training. We have been fortunate in having outside musicians perform gratis, quite frequently, from top name bands, glee clubs, choral groups, opera stars and other visiting artists. Visiting musicians entertain on the wards and regularly, each week, an American Red Cross Gray Lady Volunteer, who plays the piano, arranges a musical quiz or plays special requests and favorite tunes.

“Music of Your Choice”, is regularly scheduled each Wednesday afternoon on alternate wards and is brought to the patients by a large portable reproducer, with AFRS (Armed Forces Radio Service) recordings from our collection, ranging from hillbilly ballads and current popular music to the great masterpieces in the classical realm. Patients also become familiar with our AFRS Library of Recordings, in assisting with the cataloging. Guitars are popular instruments and the patients are continually checking them out to the wards for several days of hillbilly music making.

The isolated tuberculosis wards have their specially arranged music programs. Each ward is equipped with a piano, television set, radio and 45 RPM recorder, with a collection of records based on the patients’ own selection. Group singing on the TB wards is not encouraged, upon medical advice.

The keynote in the psychiatric ward setting is different. Group singing is a popular musical activity and everyone is free to participate. The enthusiasm steadily grows, if the person in charge of the program is ever alert and careful in the choice of appropriate songs. When the patients become interested, they request their favorite songs. The tempo is set and the ball starts rolling. Regularity and scheduling of the musical activities in the psychiatric wards is special project work. Medical authorities are aware of the “need for music and its effect”, so the well-trained volunteers, to work constructively, must have or be eager to learn the techniques of individualization, that is, be psychiatrically directed.

Every effort is made in our service to satisfy the individual desires and tastes in the musical recreation program.

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MUSIC PROGRAM  
UNITED STATES VETERANS ADMINISTRATION HOSPITAL  
DOWNEY, ILLINOIS  

Dr. Byron S. Cane Manager

There are approximately 2150 neuro-psychiatric, 270 tuberculosis and 50 General Medical and Surgical patients at Downey, veterans of both World Wars. The hospital is located 40 miles north of Chicago, just west of Great Lakes Naval Training Center and has a total bed capacity of 2982.

Department Set-up:
The Music Department at Downey is under the Recreation Department of Special Services. Barnet W. Hedden, Jr., is Chief of Special Services.

Staff:
Music Director—Francis W. Heinlen (40 hr. week, Civil Service)

Technician (Aide) — Robert Somerville (40 hr. week, Civil Service)

Volunteers — Edward Friedlander (American Red Cross worker — 3 days per week), Liberty Bergengren (2 days per week), Lloyd Schmidt (Northwestern Univ. music student — 2 days per week).

Program:

- **Organization** | **Rehearsals** | **Average Attendance** | **Jan. 1950**
- Concert Orchestra | Mon. & Wed. & Fri. afternoons | 36
- Dance Orchestra | Mon. & Thurs. mornings | 17
- Drum & Bugle Corps | Tuesday afternoon | 41
- Concert Band | Tuesday afternoon | 22
- Women's Chorus | Wed. & Fri. mornings | 20
- Individual Instruction | Mon. & Wed. & Fri. afternoons | (Music Bldg.)
- | Wed. & Fri. mornings | (Women's Ward)

Small combinations, rhythm bands, etc., when instrumentation and assistance is available.

Protestant Choir (20) and Catholic Octette, under Chaplaincy Division of Special Services, rehearses twice weekly under supervision of three part-time employees; sing for Hospital Church services.

Participations:
There were 440 activity periods and 10,788 participations—an average of 24.5 patients per period. Between Feb. 1, 1949 and Feb. 1, 1950, 189 patients, representing every ward in the Hospital, participated actively in the music program (about 75% were closed ward, the remainder privilege patients). As for the turn-over, 59 of the above 189 patients have been discharged from the
Hospital. This program has been developed during the past four years through systematic ward recruiting and medical prescription. "Mood music" records are played for shock therapy by Red Cross workers under medical supervision.

Music Building:
The Music Department occupies a 7 room building (100' x 25'), including a large rehearsal hall, instrument storage room, repair shop, uniform room, small studio, Director's office and washroom facilities.

Equipment:
Inventory shows 200 instruments (including electric and portable organs, 2 pianos and 3 recorders); 2 sets of uniforms; 30 women's choir robes; 5 cabinets of vocal and instrumental music and 250 record albums, at the Music Building. The Music Department receives from the Veterans Administration an appropriation for sheet music, repairs, uniform cleaning and piano tuning. Gifts of music, instruments and other supplies are also received from volunteer organizations. Music of about Class "B" high school level is played; dance orchestra plays late hit tunes.

Public Appearances:
Downey's musical groups have presented concerts for women's clubs, church groups and psychology classes at the Hospital. The dance orchestra plays for all patient dances. Programs are presented on the wards and in auditoriums for the patients. Preparations are now being made for Downey's Fourth Annual Music Clinic 1950. Guests will include medical and administrative staff, musicians, volunteers and the general public.

INDEX TO THE NEWSLETTER
The following index to the NEWSLETTER has been prepared for all of the issues which have appeared up to this time. Items in the index are listed according to volume and number and the listing follows the order in which the articles appear in each issue. In addition to the index listing an abstract of each of the articles has been prepared to furnish a summary of the information found in them. Space limitations required that a limit be set for the number of words used in each abstract but it is hoped that this will not hamper the usefulness of the index.

Volume 1, Number 1, May 1948

HOSPITALS EMPLOYING FULL-TIME MUSIC SPECIALISTS
A list of 117 hospitals employing full-time music specialists was submitted by Dr. Roy Underwood, Head of the Department of Music at Michigan State College, and Chairman of the Music Teachers National Association Committee on Music in Hospitals. Dr. Underwood's information was obtained from his survey of music specialists employed by hospitals throughout the United States.

VETERANS ADMINISTRATION HOSPITAL MUSIC
Information available on the music program of the Recreation Service, Special Services, Veterans Administration, was summarized and evaluated. The summary was based on a study of activities in 126 Veterans Administration hospitals between December, 1946, and December, 1947. Findings showed that while the number of qualified music personnel had decreased in that period, the number of participants had increased greatly. Appended is a chart showing how activities are planned and operated.

Volume 1, Number 2, September, 1948

A HOSPITAL MUSIC PROGRAM TAKES SHAPE
by Dr. Samuel W. Hamilton

The Essex County Overbrook Hospital, Cedar Grove, New Jersey, is continuing to develop and expand its long tradition of musical activity. Equipment includes twenty pianos, a few band instruments, a record player, and a Hammond organ. Activities are two choirs, Catholic and Protestant, a dance band of seven pieces, an outdoor band, community singing, bi-weekly concerts given by inmates, and incidental recorded music. Music personnel consists of only one person, a Musical Director. It is planned to expand the activities if extra space, equipment and funds can be found.

THE RECORDING AND TRANSCRIPTION FUND
of the
AMERICAN FEDERATION OF MUSICIANS

A report was made on the hospital music activities made possible by the American Federation of Musicians' Recording and Transcription Fund, now called the Music Performance Fund. While the bulk of the Federation's work in hospitals has been in the recreational field, its value has been great. Over 5000 concerts were given in hospitals of all kinds during 1947.

HOSPITAL CHORUS BRINGS MUSIC TO COMMUNITY
by Bernard Posner

"The Uptown Chorus", a group limited exclusively to former patients of the Bronx Veterans Administration Hospital, New York, is an outgrowth of the Kingsbridge Mixed Chorus, organized originally within the hospital as part of the Special Services music program. The quick turnover of patients in the hospital hampered development of the choral program, but the enthusiasm of a number of participants led to the formation of a permanent group composed of discharged patients. The group at present ranks high among the professional choruses active in New York concert life, giving performances at Town Hall and other locations.

MUSIC WITH SPORTS

A program of recorded music designed to stimulate interest in sports activities was instituted in the Convalescent Ward of the Northampton, Massachusetts, Veterans Administration Hospital on February 16, 1948. The program has been very successful, the
number of patients participating in outdoor sports increasing as much as 70 per cent within a few weeks. The same program was begun in the Tuberculosis Ward on March 8, 1948, with equally successful results. A list of the records used is appended.

FUNCTIONAL MUSIC COURSES

In conjunction with Musical Guidance, Arthur Flagler Fultz, Director, the Boston School of Occupational Therapy has accorded full accreditation to a course in training in functional music. Entrance requirements are given, indicating that prospective students should be well qualified in both music and occupational therapy.

Volume 1, Number 3, January 3, January, 1949

WESTMINSTER COLLEGE OF MUSIC HELPS THE VETERAN

by Harry D. Purcell

In the fall of 1947, a music affiliation was initiated between the Westminster College of Music, Princeton, New Jersey, and the Veterans Administration Hospital, Lyons, New Jersey, proving so successful that it was renewed for the second scholastic year in 1948. With the approval of the New Jersey State Board of Education, an accredited course of study in Music Therapy was included in the College curriculum, featuring lectures given by Hospital staff members, and field work in which the students help to direct and carry out the Hospital's music therapy program. The idea was originated by Mrs. Helen Plateau, Music Director of the Hospital.

MUSIC THERAPY IN EDUCATION

Alverno College of Music, Milwaukee, Wisconsin, now offers a complete course in Music Therapy for students who wish to enter the field of Hospital Music. A four-year program of study is listed which is designed to lead to the Bachelor of Music degree with a major in Music Therapy. Also listed are seven institutions in Milwaukee which make clinical facilities available to students of the college.

PATIENT BEHAVIOR SCALES

by Maurice Lorr, Ph. D.

An explanation of the content and use of Patient Behavior Scales is given. Though most scales are intended primarily for use by nurses and psychiatric attendants, scales have been devised which may be used by music technicians or qualified music volunteers under the direction of a psychiatrist or attending physician. Guide points for rating and hints on the training of raters is discussed. A scale is included which was derived from a set prepared by Dr. Lorr.

MUSIC AT ROCKLAND STATE HOSPITAL

by Dorothy K. Walker

Approximately fifty percent of the 6500 patients at Rockland State Hospital, New York, receive some form of music therapy each week as part of that institution’s Music Recreation Program. Community singing and recorded music form a large part of the program, which also includes orchestral groups, rhythm bands, choral groups, and folk dancing. Music is also used during shock treatment and hydrotherapy. Emphasis is placed on no particular activity, as the program attempts to reach a large number of patients through all the activities.

SIGMA ALPHA IOTA AIDS IN THE HOSPITAL MUSIC PROGRAMS

by Kathleen Davison

Through its International Music Fund, established during the recent war, Sigma Alpha Iota has become active in aiding the music programs of many hospitals. The first objective was that of aid to hospitalized veterans. In accordance with this policy several Clinic Organs were presented to Veterans Administration Hospitals. Also distributed to hospitals throughout the nation were auto-harps, pre-pianos, and wire recorders. It is planned to continue this program abroad, as well as in the United States.

THE VALUE OF MUSIC VOLUNTEERS

A program of patient participation was developed at the Sheppard and Enoch Pratt Hospital, Towson, Maryland, from the efforts of Miss Helen Goode, a local high school teacher. Starting with two piano students, the group grew rapidly in size until an orchestra was formed which has become a functional part of the hospital’s recreation activities.

Volume 1, Number 4, May, 1949

THE USE OF MUSIC AS THERAPY IN THE TREATMENT OF PSYCHIATRIC PATIENTS

by Henrietta G. Price

The Sheppard and Enoch Pratt Hospital, Towson, Maryland, has been active for more than twenty-five years in music therapy. The program, now under the leadership of Henrietta G. Price, Director of Occupational Therapy, emphasizes the therapeutic value of music through patient participation rather than through listening programs. The various music activities of the Hospital are summarized, and a plea is made for a well planned medical and musical training program for persons planning to direct music therapy activities. Further research is also recommended as a necessity for the scientific use of music in treating psychiatric patients.

NORTH CENTRAL CONFERENCE ON FUNCTIONAL MUSIC

A summary of activities of the North Central Conference on Functional Music, held in Chicago, March 25-27, 1949, was given by Esther Goetz Gilliland, Conference Chairman. The purpose of the Conference was discussed, and the three-day program was outlined. Hospitals, organizations, schools, professions, patients, students, and exhibitors are included in lists of the groups who were represented at the conference.
MUSIC IN UNIVERSITY OF ILLINOIS HOSPITALS

A descriptive listing of music used in the various treatment units of the University of Illinois Hospitals was prepared by Beatrice Wade, O.T.R., Director of Occupational Therapy for the University. Activities are outlined for the Medicine-surgical, Orthopaedic, Pediatrics, and Psychiatric units, and the types of music and musical instruments in use are described briefly.

REGIONAL MEETING ON FUNCTIONAL MUSIC

A meeting of the Eastern Regional Music Teachers National Association Conference on Functional Music was held in Boston, November 20-21, 1948. Arthur Flagler Fultz, Acting Chairman of the Conference, submitted a summary of the proceedings. Activity reports were presented to inform the group of music therapy programs in operation at seven different hospitals. Seminar discussions centered about the interest of the Acoustical Society of America in furthering the experimental approaches to problems of functional music. A summary of findings showed that the outstanding problem in music therapy was the complex of needs in this field, most of which have arisen from a lack of adequate research.

Volume 2, Number 1, September, 1949

HOSPITAL MUSIC RESEARCH
by Ray Green

The purpose of hospital music research is to find specific ways and means through which music can become an effective aid in the treatment of patients. Research might effectively eliminate much of the guesswork and vague opinion that at present serves as the basis for a large amount of activity in the field of hospital music, but research can become effective only when it is undertaken with a well-integrated, over-all hospital program as the point of reference. The article concludes by combining descriptive information on the operation of a hospital music program with a discussion of special music projects to show how such research fits into the over-all scheme of hospital music.

MUSIC THERAPY AIDE COURSE
by Fredric D. Gingrich

The Mt. Pleasant State Hospital, Mt. Pleasant, Iowa, is the only hospital in that state to employ trained workers in music therapy. As in many other regions, there is a shortage of well-qualified music therapists in this area, and to remedy the situation, the Mt. Pleasant Hospital is organizing a training curriculum under the leadership of Dr. Charles C. Graves, Director of Mental Institutions in Iowa. The present tentative program consists of a sixteen week course of study, with students selected and hired by other hospitals in the state. General requirements for entrance into the training course are given, and an outline of the study as it is now organized is appended.

WHEN WE GIVE OF OURSELVES
WE BECOME RICH
by Edward Friedlander

Mr. Edward Friedlander, a retired business man, writes enthusiastically of his work as a Red Cross volunteer assistant to the music director at the Veterans Administration Hospital of Downey, Illinois. Mr. Friedlander's musical duties consist of giving individual instruction in instrumental playing, and rehearsing with the hospital orchestra. Other hospital activities directly or indirectly connected with music are also described. Mr. Friedlander highly recommends volunteer work as a source of great personal satisfaction.

MUSIC THERAPY POSITIONS IN CALIFORNIA

The California State Personnel Board has announced the establishment of eight new positions for Music Therapist, July 1, 1950, in the California State Hospitals under the jurisdiction of the California Department of Mental Hygiene. Recruitment sources to locate qualified applicants are being explored by Mr. Robert O. Fort, Chief, Recruitment and Veterans Personnel Section, through Mr. John F. Fisher, Executive Officer for the California State Personnel Board. The names of qualified individuals who may be interested and the names of organizations which may have members who would like to apply for positions as Music Therapist are invited. The names of schools and other qualified training establishments which offer courses in music therapy would also be helpful. Suggestions as to qualified recruitment sources for candidates to fill these positions and other communications may be directed to Mr. Fort, above title, California State Personnel Board, 1015 L Street, Sacramento 4, California.
The following job description is a reprint of official information announcing the position. The job description defines the position, sets forth some typical tasks and outlines the minimum qualifications. The salary scale is also given. This information is followed by a list of Mental Hospitals in the State of California, Homes for Mental Defectives and the Department of Veterans Affairs.

MUSIC THERAPIST

Definition:

Under medical direction, to plan and conduct a music therapy program in a clinic or State Institution; and to do other work as required.

Typical Tasks:

Plans and conducts a music therapy program in a State institution or clinic for patients referred for treatment by medical officers; stimulates and leads patients in active participation in choral groups, orchestra, and small ensembles; gives special instruction in vocal and instrumental music to individual patients; plans regular and special programs and entertainments given by and for the patients, and enlists outside assistance in their presentation; cooperates with other hospital personnel and coordinates the activities of the music therapy program with other therapeutic programs; observes patients' reactions and keeps clinical notes and records and prepares reports; orders and cares for necessary equipment and supplies.

Minimum Qualifications:

Either I

Education: Equivalent to graduation from either a recognized school of music or a college or university, with major work in music therapy. (Registration as a senior will admit applicants to the examination, but they must produce evidence of graduation or its equivalent before they can be considered eligible for certification from the employment list.)

Or II

Experience: One year of full-time paid experience on a professional level in work with mental patients. (One year of graduate work in music therapy may be substituted for the required experience.)

and

Education: Equivalent to graduation from either a recognized school of music or a college or a university, with either (1) a major in music, or (2) a major in education, psychology or occupational therapy and a minor in music. (Registration as a senior will admit applicants to the examination, but they must produce evidence of graduation or its equivalent before they can be considered eligible for certification from the employment list.)

Or III

Some other equivalent combination of education and experience.

and

Knowledges and abilities: Wide knowledge of music theory, harmony, and instrumentation; wide knowledge of the therapeutic principles and techniques of group and individual activities used in music therapy; general knowledge of the theory and practice of mental and physical rehabilitation of the mentally and physically handicapped; familiarity with the basic pathology involved in diseases and injuries resulting in mental and physical handicaps, and of the physical and psychological problems of the handicapped person; ability to interpret music therapy activities to hospital personnel; ability to establish and maintain cooperation of those contacted in the course of the work; ability to direct and assist with the planning and presentation of regular and special programs; ability to play one or more musical instruments; and skill in teaching music to groups or individuals; ability to establish rapport; ability to prepare reports and keep records of case histories; ability to analyze situations accurately and to adopt an effective course of action.

and

Personal characteristics: Willingness to work in a State institution, initiative, tact, integrity, good judgment, resourcefulness, patience, emotional stability, high moral standards, good health, and freedom from disabling defects and communicable diseases.

STATE OF CALIFORNIA
DEPARTMENT OF MENTAL HYGIENE

Mental Hospitals

Agnews State Hospital
Post-office address: Agnew, Santa Clara County
Walter Rapaport, M.D. Superintendent and Medical Director

Camarillo State Hospital
Post-office address: Camarillo, Ventura County
F. H. Garrett, M.D. Superintendent and Medical Director

DeWitt State Hospital
Post-office address: P.O. Box 192, Auburn, Placer County
G. Dean Tipton, M.D. Superintendent and Medical Director

Mendocino State Hospital
Post-office address: Talmage, Mendocino County
David B. Williams, M.D. Superintendent and Medical Director

Modesto State Hospital
Post-office address: Modesto, Stanislaus County
Ralph G. Gladen, M.D. Superintendent and Medical Director

Napa State Hospital
Post-office address: Imoia, Napa County
Theo K. Miller, M.D. Superintendent and Medical Director

Norwalk State Hospital
Post-office address: Norwalk, Los Angeles County
Robert E. Wyers, M.D. Superintendent and Medical Director

Sonoma State Hospital
Post-office address: Eldridge, Sonoma County
Marshall E. Potter Superintendent and Medical Director

Patton State Hospital
Post-office address: Patton, San Bernardino County
Otto L. Gericke, M.D. Superintendent and Medical Director

Stockton State Hospital
Post-office address: Stockton, San Joaquin County
D. W. Hagerly Superintendent and Medical Director

The Langley Porter Clinic (Neuro-psychiatric Hospital)
Post-office address: Medical Center, San Francisco
Karl M. Bowman, M.D. Superintendent and Medical Director

Homes For Mental Defectives

Pacific Colony State Hospital
Post-office address: Spadra, Los Angeles County
George Tarjan, M.D. Superintendent and Medical Director

Depart.ment of Veterans Affairs

Veterans Home of California — Napa County, California
Col. Nelson M. Holdeman, Commandant

ARTICLES ON MUSIC IN THERAPY


NMC HOSPITAL MUSIC PUBLICATIONS

Back issues of the Hospital Music NEWSLETTER may be obtained from the National Music Council, 338 West 89th Street, New York 24, N. Y. Price 40c per copy. Back numbers of the NMC BULLETIN containing articles on hospital music, $1 per copy.

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