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March 24, 1981

Dear Mr. Paesky:

Thank you for remembering me in such a thoughtful way. I deeply appreciate your kindness and wanted you to know how pleased I am with the ten albums from the recording series of the Inter-American Musical Editions.

My husband joins me in sending you our best wishes.

Sincerely,

NANCY REAGAN

Mr. Efrain Paesky  
Director  
Inter-American Musical Editions  
Organization of American States  
17th and Constitution Avenue, N.W.  
Washington, D.C. 20006

NR/AVH/MP/pt--  
NRG-1

*Magazines filed - Oversize Attachment*  
*1528*  
*List of Albums*



ORGANIZACION DE LOS ESTADOS AMERICANOS  
ORGANIZAÇÃO DOS ESTADOS AMERICANOS  
ORGANISATION DES ETATS AMERICAINS  
ORGANIZATION OF AMERICAN STATES

17th Street and Constitution Avenue, N.W. Washington, D.C. 20006

February 13, 1981

Mrs. Ronald Reagan  
The White House  
Washington, D. C.

Dear Mrs. Reagan:

It is my pleasure to send you, as a gift, a set of records from our recording series, the Inter-American Musical Editions, which is produced by the Technical Unit on Performing Arts of the Organization of American States. This cultural program serves as a vehicle to the composers, performers, conductors and technicians who participate in the development of musical arts in the Americas.

The Technical Unit on Performing Arts has been committed to preserving and cultivating composers, musicians and music education in the Americas since 1933 through our concert series, publications and scholarships. The recording series, a new program, also strives to combine the visual arts of each representative country, as you can see from the album covers.

We sincerely hope that you will lend your moral support to our recording program by recommending it to local, national and international cultural interest groups. Cultural programs, especially in non-profit organizations, depend on the support of the arts community and public awareness.

Our Secretary General Alejandro Orfila has been most enthusiastic and supportive in bringing this program to fruition.

We hope you and your family enjoy the records.

Sincerely,

Efraim Paesky  
Director, Inter-American Musical Editions  
and  
Secretary General Inter-American  
Music Council



**PRESENTACION** — Jean Callahan, jefe de la oficina de Billboard en Washington, D.C., departe con el Secretario General de la Organización de Estados Americanos, Alejandro Orfila y con Robert Kirby, presidente de Westinghouse Corporation, en la presentación de la colección Ediciones Interamericanas de Música. La colección es producida por la Unidad técnica para las Artes Escenicas de la OEA.

## OEA patrocina colección musical latinoamericana

Por CARLOS AGUDELO

**NUEVA YORK** — Una notable colección de discos que recoge lo más representativo de la herencia musical latinoamericana está siendo publicada por la Unidad Técnica para las Artes Interpretativas de la Organización de Estados Americanos, OEA. Bajo el nombre genérico de Ediciones Musicales Interamericanas, han sido lanzados hasta el momento 10 discos, que por sus características son de un inestimable valor para el conocimiento y permanencia de las diversas expresiones musicales del continente.

La colección presenta varias modalidades musicales e interpretativas, empezando con "Nostalgia y Fantasía", una recopilación de canciones de Argentina, Brasil, Colombia, Guatemala, Perú, Uruguay y Venezuela, interpretadas por la soprano colombiana Carmita Gallo y el pianista Jaime León del mismo país. La Orquesta Sinfónica del Brasil interpreta composiciones clásicas de compositores de ese país, Heitor Villa-Lobos, Marlos Nobre y Claudio Santoro bajo la dirección de Isaac Karabtschewsky; los pianistas Nelly y Jaime Ingram tocan a dúo piezas de Miguel Infante (España), Roque Cordero (Panamá) y Octavio Pinto (Brasil); la pianista uruguaya Raquel Boldorini interpreta por su parte piezas de Alberto Ginastera y otros compositores; La Orquesta Nacional de España y la Orquesta Juvenil del Distrito de Columbia interpretan también composiciones de conocidos compositores españoles como Joaquín Turina, Roberto Gerhard y Jesús Arámberri entre otros y norteamericanos como Nicholas Slonimsky, Karl Khon y Carlos Chávez, este último mexicano. La colección reúne además una valiosa muestra de temas populares latinoamericanos que se destacan ampliamente. Canciones Tradicionales del Caribe, interpretadas por los cantantes de Compañía Nacional de Danza y Teatro de Jamaica; Los Mensajeros del Paraguay interpretando música popular de este país; las Canciones Corales de América Latina con la Orquesta Sinfónica Nacional de Cos-

ta Rica y finalmente, con una extraordinaria interpretación Cantares de Venezuela por Soledad Bravo.

La colección fue posible gracias a la aprobación dada por el Comité Cultural Interamericano de la

OEA. La organización también provee el presupuesto necesario para efectuar las grabaciones.

La OEA ha estado efectuando actividades musicales desde 1934 cuando empezó a patrocinar conciertos gratuitos de los mejores intérpretes del continente. La organización también ha patrocinado los Festivales Interamericanos de Música y a través del Boletín Interamericano de Música que se publicara entre 1957 y 1975, fue editada una buena cantidad de composiciones de autores americanos que de otra manera no hubieran visto la luz.

La tarea de recopilar la producción musical latinoamericana es gigantesca. Efraim Paesqui, director de la Unidad Técnica para las Artes Escénicas de la OEA a cargo de la colección estima que se producirán un promedio de 25 discos al año.

La presentación de la colección de las Ediciones Interamericanas de Música es otro logro importante. Las carátulas de los 10 discos aparecidos hasta el momento presentan obras de arte de diferentes pintores latinoamericanos y la producción de las grabaciones es excelente en términos generales.

Los discos están clasificados del número OEA-001 al OEA-010 y pueden ser adquiridos escribiendo a la Unidad Técnica para las Artes Interpretativas de la OEA, 1889 F Street, N.W., Room 556, Washington D.C. 20006. En Latino América los discos pueden ser adquiridos a través de las oficinas regionales de la OEA, las cuales proveerán información adicional.

## En la Consola

En la ciudad de Cuenca (200,000 habitantes), Ecuador, el joven artista Aulo Gelio coordina la construcción de un moderno estudio de grabación para la firma Profamar. El estudio contará con una consola TNC-80-8D de ocho canales, equipos de eco, reverberación y equalización, sistemas de atenuación y filtraje de sonido DBX, compresores externos de mezclaje, dos equipos de amplificación de 10 salidas y muchos deseos de servir a los artistas de esta región. El Estudio 8,000 ya está empezando a funcionar. . . En México, AC Discos inauguró su planta de prensaje para entrar inmediatamente a la producción en gran escala, colocando a esta filial de la Sociedad de Autores y Compositores en el mercado de los fonogramas. Sus estudios de grabación están considerados como una de las facilidades más modernas de América. . . Socio Grabación de la capital mexicana tiene consola de 16 canales con sonido de computación. Están haciendo muy buen negocio con productores independientes. . . En los estudios de Fania Records en Nueva York se terminó de grabar el nuevo álbum de Ray Barretto

"Giant Force (Fuerza gigante)" . . . Mak (TH Colombia) terminó la grabación de un LP con los éxitos del año haciendo imitaciones de Miguel Bosé, José Luis Rodríguez y conjunto locales. . . En Barranquilla, muy contentos los grupos de vallenato que están grabando en los nuevos estudios de grabación de Felito Records, pues la empresa ha contratado como jefe de sonido al Ing. Gabriel Alzate, con una experiencia de 20 años que adquirió en Sonolux. El nuevo estudio tiene consola de 16 canales computarizado de la marca MCI. Se montó a un costo de US\$80,000. . . En Buenos Aires, el maestro Osvaldo Publise ha concluido la grabación de su nuevo álbum "Desde el alma", bajo la dirección artística de Esteban Decoral Toselli. Además de la composición de Rosita Melo que da nombre al LP, lo integran también obras de Cadícamo, De Caro, Vicente Greco, Pedro Laurenz, Castriota, Contursi y otros, incluyendo además una obra del propio Pugliese "Madrugados bien temprano" con palabras del maestro en la grabación. . .

## Chilenazo penetra obras musicales

Por GONZALO ROJAS

**SANTIAGO** — "Discografía de un autor chileno" se llama una de las secciones más exitosas del programa "Chilenazo", transmitido por canal II de la Universidad de Chile hasta el 18 de diciembre.

Ha consistido en la presentación de las mejores canciones de autores chilenos grabadas en disco. De frecuencia semanal, el espacio incluyó la obra de un au-

tor en cada capítulo, interpretada por artistas de actualidad.

El Premio Nobel chileno Pablo Neruda estuvo presente en el programa a través de algunos de sus poemas musicalizados por Vicente Bianchi. También se incluyeron las canciones ganadoras del recordado Festival de la Patagonia, de Punta Arenas.

## Salsa y dep

**SAN JUAN** — "Boxeo, Salsa y Color" es el nombre del nuevo espacio deportivo-musical que, a través del Canal II, comenzó a producir, a partir del 21 de noviembre, G & M Star Productions, empresa presidida por el campeón mundial super gallo de la AMB Wilfredo Gómez, y el popular intérprete salsero Ismael Miranda.

Tal producción forma parte de la nueva programación de la citada planta televisiva que lucha por colar algunos de sus espacios entr

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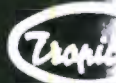
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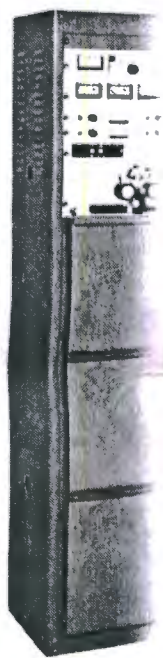
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By PETER G. DAVIS

The Organization of American States is one of Washington's more low-profile institutions, but it is the oldest international regional organization in the world. Music of the Americas has long been a primary concern of the OAS — the group has been giving free concerts in Washington since 1934 as well as periodic inter-American music festivals, the latest of which took place in Washington last April. Now the OAS has expanded its musical activities to include recordings. Ten disks have been released to date, concentrating on the extraordinarily rich and varied musical heritage of its 28 member countries in North, Central and South America as well as the Caribbean.

In many respects, the project resembles the comprehensive 300-year overview of music in the United States that New World Records initiated during our Bicentennial, except that the scope is even wider. According to Efrain Paesky, the Argentine-born chief of the OAS's technical unit on performing arts, there will be an average of 25 records released each year; and every effort will be taken to explore the music of each country, popular and classical, featuring the hemisphere's leading musicians in all fields.

Inter-American Musical Editions, the blanket descriptive title for the series, is off to an impressive start, and anyone drawn to Latin American music in particular will find much to discover here — many of the composers, both contemporary and from the past, are rarely represented on conventional concert programs. So far there are three disks of orchestral music. The first (OAS 001) is performed by the Symphony Orchestra of Brazil under the direction of Isaac Kabatchevsky, and it contains works by three compos-

ers from that country, Heitor Villa-Lobos, Marlos Nobre and Claudio Santoro.

The Villa-Lobos score is comparatively well known, the "Bachianas Brasileiras" No. 4, a four-movement suite that joins Bachian forms and techniques to Brazilian folk melodies and rhythms — an unlikely marriage, but in this case a seductively attractive one. The other two works are in a more cosmopolitan contemporary idiom. "In Memoriam" by Marlos Nobre is a compact, tragically brooding study in subtly shifting textural colors, while Claudio Santoro's "Asymptotic Interactions" calls for the virtuoso participation of every musician in an explosive avant-garde score of considerable dramatic power and aural fascination. On the basis of these skillful, smoothly integrated and vibrantly played performances, the Brazil Symphony must be reckoned as an orchestra of first-class quality.

The D.C. Youth Orchestra conducted by Lyn McLain holds forth on OAS 007 in an appealing program of a light nature admirably crafted for young people: Emma Lou Diemer's "Youth Overture," the Suite "Vila Rica" by Camargo Guarnieri, "My Toy Balloon" by Nicolas Slonimsky, "Castles and Kings" by Karl Kohn and two dances from the ballet "Caballos de Vapor" by Carlos Chavez. While the orchestra's approach, like most youth groups, tends to be on the cautious side, the level of accomplishment remains thoroughly professional.

The third orchestral disk is technically outside the sphere of this series, containing four works by older-generation Spanish composers and played by the National Orchestra of Spain conducted by Antoni Ros-Marba (OAS 008). The record is justified by the strong cultural ties between Latin America and Spain, while the attrac-

# Recordings

## Latin American Music — An Overview on Disks

tive music, exciting performances and brilliant sonics need no apologies. Any score by the late Roberto Gerhard is of interest, and his "Pedrelliana," a homage to the great Spanish composer, teacher and musicologist Felipe Pedrell, is an extravagant sunburst of colorful Iberian musical gestures, all sophisticatedly filtered through Gerhard's distinctive and individual style. Turina's boisterous "La Procepción del Rocio," Antonio José's folkloristic "Danza Burgalesa" and Jesus Aramburri's haunting "Ocho Canciones Vascaas," exquisitely sung by the soprano Angeles Chamorro, add considerably to the attractions of this provocative disk.

Among the solo performances, a recital by the two-piano team of Nelly and Jaime Ingram from Panama stands out for its exuberant musical vitality and skilled precision (OAS 003). Poulenc's 1953 Sonata is the main work, again not strictly in the mainstream of this series but more than wel-

come simply on the basis of the Ingrams' sparkling interpretation. Manuel Infante's infectious "Tres Danzas Andaluzas," Roque Cordero's pungent "Duo 1954" and Octavio Pinto's charming "Scenas Infantis" are all delightful discoveries, and each score is well worth the attention of duo pianists.

Raquel Boldorini hails from Uruguay and her piano recital includes "Tres Piezas" by Alberto Ginastera (Argentina), "Sonatina Venezolana" by Juan Bautista Plaza-Alfonzo (Venezuela), "Dos Estudios" by Manuel Ponce (Mexico) and, from Uruguay, "Siciliano" by Pedro Ipuche-Riva, "Tres Piezas" by Hector Tosar and "Tamboriles" by Luis Cluzeau-Mortet (OAS 004). This varied program covers an unusually broad range of keyboard styles and techniques, from Cluzeau-Mortet's ingratiating and nationalistic "Little Drums" to the more abstract inventions of the Tosar and Ginastera pieces. Miss Boldorini's bejeweled

playing could hardly be more expert or sympathetically in tune with the material.

Latin American art songs from seven countries are heard on OAS 001 sung by the soprano Carmina Gallo accompanied by Jaime León, both from Colombia. The composers include Villa-Lobos and Guarnieri (Brazil), Gustavino (Argentina), Ramon y Rivera and Plaza-Alfonzo (Venezuela), Ley (Guatemala), León (Colombia), Fabrini and Cluzeau-Mortet (Uruguay) and Sás (Peru). While fairly conservative and predictable for the most part, the songs are never less than pleasantly melodic and Miss Gallo's soft-grained voice is a lovely instrument, even if her singing tends to be on the bland side.

The "serious" music of Latin America is only part of the cultural picture south of the border and a fairly small one at that. It would take many years and dozens of recordings to document all the diverse popular idioms of South and Central America, and the OAS has just begun to scratch the surface. One of the most popular folk groups in Paraguay is Los Mensajeros, and they offer 13 selections on OAS 006. These nostalgic songs in the native Guaraní language celebrate the natural beauty and irrepressible vitality of this sun-drenched country, all expressed in lively polkas, galops and guaranías. The group consists of two guitars, harp and a singer, the latter being Maria Vecca, whose extraordinary range and technique are strongly reminiscent of Cleo Laine.

Music of a more raw nature is heard on OAS 005, "Traditional Songs of the Caribbean," which draws on music found in Barbados, Granada, Haiti, Jamaica and Trinidad/Tobago. The staggering number of cultural influences that converged on the Caribbean — Spanish, African, French, Protestant, and Catholic — and the harsh realities

of island existence are reflected here in call-and-response singing, ribald humor, driving percussion and poly-metric patterns, culminating in a hypnotic Jamaican extravaganza of spirit possession called "Pocomania." The clever arrangements and performances by the Singers of the National Dance Theater Company of Jamaica seem almost too slick and show-biz oriented, but they are far from boring.

The potent vocalism of Soledad Bravo distinguishes "Cantares de Venezuela" (OAS 010). Sometimes called the Joan Baez of Latin America, Miss Bravo makes far more sturdy musical statements than our rather fragile diva of pop-protest. Her voice is an exceptionally lovely and pliable instrument in itself, responding to the tender and violent emotions of the Venezuelan popular songs with quicksilver immediacy. Only Spanish-speaking listeners will be able to savor the full impact of her singing — like several issues in the series, the notes and texts are in Spanish only.

In fact, the presentation of the records as a whole would be vastly enhanced with additional pertinent background material for uninitiated listeners. The notes on the individual works are instructive as far as they go, but a project of such scope and complexity could be made even more valuable through extended essays, bibliographical material and other related information to complement the handsome covers, reproductions of paintings by contemporary Latin American artists. The music is the main element, though, and so far that has been admirably served, while the records are most reasonably priced at \$3.00 each. The disks have a limited distribution at present, but they may be ordered directly from Technical Unit on the Performing Arts, Organization of American States, 1889 F. Street, N.W. Room 556, Washington, D.C. 20006.

## THE UPTOWN CITIZEN

## OAS Presents Record of Youth Orchestra

The Honorable Alejandro Orfila, Secretary General of the Organization of American States (OAS), presented a record the D.C. Youth Orchestra made, in commemoration of the International Year of the Child, to the Honorable Gale McGee, U.S. Ambassador to the OAS, on June 10. The record is part of the organization's Inter-American Musical Editions, and contains selections by five American composers: Emma Lou Diemer, Nicolas Slominsky and Karl Kohn, of the United States; Camargo Guarnieri, of Brazil, and Carlos Chavez, of Mexico.

"This record represents for us an important achievement, which contributes to the promotion of music written especially for young musicians by outstanding composers of the Americas," Sec. Gen. Orfila told Ambassador McGee and other officials. "At the same time, this recording is an excellent example by which to stimulate the creation of youth symphony orchestras in all of the countries of the Americas."

Ambassador McGee responded that the record had special meaning for him, since he trained as a pianist as a youth, but became frustrated by unrelenting discipline that he said took the fun out of the music. He praised the OAS project and the DC Youth Orchestra for recognizing the need to allow for the fun and enjoyment of music. "It's reflected in here," he said. "A real appreciation of the many, many sides of enjoying good



U.S. Ambassador Gale McGee (recording in hand) expresses his appreciation to OAS Secretary General Alejandro Orfila for the DC Youth Orchestra record presented by OAS as a tribute to the International Year of the Child.

The Youth Orchestra is conducted by Lyn McLain, who is also director of the D.C. Youth Orchestra Program, which began in 1961 and provides full musical training with free instruction to more than 600 students of high school age at Coolidge High School in Northwest Washington. The record has been aired locally by WGMS.

The Technical Unit on the Performing Arts at the Organization of American States initiated this recording series of 10 Inter-American Musical Editions to make available, in the United States and Latin America, records of contemporary classical

music and folk music of the Americas. This includes, of course, outstanding music and musicians of the United States and Canada. All of the record jackets are produced from paintings by each representative country.

Sec. Gen. Orfila noted that the color jacket cover of the album is of a painting by six-year-old Margarita Mesa Seco, of Uruguay. Her painting portrays Americans in everyday situations,



and was chosen from among about 10,000 entries from OAS member nations in a competition sponsored by the organization. The competition called for youngsters' interpretations of the theme "America . . ." in observance of the International Year of the Child.

The Organization of American States is a non-profit organization, and the recording series is non-commercial. However, the Inter-American Musical Editions are sold and distributed through commercial channels. The records are available at local record shops. The records in this delightful series are:

NOSTALGIA AND FANTASY (OAS-001): LATIN AMERICAN ART SONGS.

SYMPHONY ORCHESTRA OF BRAZIL. (OAS-002)

NELLY AND JAIME INGRAM, (OAS-003) DUO PIANISTS (PANAMA).

RAQUEL BOLDORINI, PIANIST (URUGUAY). (OAS-004)

TRADITIONAL SONGS OF THE CARIBBEAN. (OAS-005)

LOS MENSAJEROS DEL PARAGUAY, (OAS-006)

D.C. YOUTH ORCHESTRA. (OAS-007) Youth Overture by Emma Lou Diemer (United

(Continued from page 14)

## OAS Presents

(Continued on page 13)

States); Suite Vila Rica by Camargo Guarnieri (Brazil); My Toy Balloon by Nicholas Slominsky (United States); Castles and Kings by Karl Kohn (United States); Caballos de Vapor (Horse Power) by Carlos Chavez (Mexico), performed under the direction of Lyn McLain. In observance of the International Year of the Child.

ORQUESTRA NACIONAL DE ESPANA (OEA-008) (National Orchestra of Spain).

CHORAL SONGS OF LATIN AMERICA. (OAS-009)

(SOLEDAD BRAVO CANTARES DE VENEZUELA. (OEA-010)

The records are available with jacket notes in English or Spanish (OAS-002 is also available with Portuguese notes; OEA-008 and OEA-010 only with Spanish notes). Orders should be sent to: Technical Unit on the Performing Arts, Organization of American States, 1889 F Street, N.W., Room 556, Washington, D.C. 20006.



ORGANIZACION DE LOS ESTADOS AMERICANOS  
ORGANIZAÇÃO DOS ESTADOS AMERICANOS  
ORGANISATION DES ETATS AMERICAINS  
ORGANIZATION OF AMERICAN STATES

17th Street and Constitution Avenue, N.W. Washington, D.C. 20006

INTER-AMERICAN MUSICAL EDITIONS

DEPARTMENT OF CULTURAL AFFAIRS

TECHNICAL UNIT ON THE PERFORMING ARTS

CATALOGUE:

- OAS-001 NOSTALGIA AND FANTASY: LATIN AMERICAN ART SONGS. Songs from Argentina, Brazil, Colombia, Guatemala, Peru, Uruguay, and Venezuela, performed by the Colombian musicians Carmiña Gallo, soprano, and Jaime León, pianist.
- OAS-002 SYMPHONY ORCHESTRA OF BRAZIL. Works by the Brazilian composers Marlos Nobre (In Memoriam), Heitor Villa-Lobos (Bachianas Brasileiras No. 4), and Claudio Santoro (Asymptotic Interactions), performed under the leadership of Isaac Karabtchevsky.
- OAS-003 NELLY AND JAIME INGRAM, DUO PIANISTS (PANAMA). Tres Danzas Andaluzas by Manuel Infante (Spain); Duo 1954 by Roque Cordero (Panama); Scenas Infantis by Octavio Pinto (Brazil).
- OAS-004 RAQUEL BOLDORINI, PIANIST (URUGUAY). Tres Piezas by Alberto Ginastera (Argentina); Sonatina Venezolana by Juan Bautista Plaza (Venezuela); Tamboriles by Luis Cluzeau-Mortet (Uruguay); Tres Piezas 1976 by Hector Tosar (Uruguay); Siciliana by Pedro Ipuche-Riva (Uruguay); Dos Estudios by Manuel M. Ponce (Mexico).
- OAS-005 TRADITIONAL SONGS OF THE CARIBBEAN. Songs from Barbados, Carriacou (Grenada), Haiti, Jamaica, and Trinidad and Tobago, performed by the singers of the National Dance Theatre Company of Jamaica, directed by Marjorie Whyllie.
- OAS-006 LOS MENSAJEROS DEL PARAGUAY (Messengers from Paraguay). Popular music from Paraguay, performed by this folk group, under the direction of Mario Agustín Llanes.

- OAS-007 D. C. YOUTH ORCHESTRA. Youth Overture by Emma Lou Diemer (United States); Suite Vila Rica by Camargo Guarnieri (Brazil); My Toy Balloon by Nicholas Slonimsky (United States); Castles and Kings by Karl Kohn (United States); Caballos de Vapor (Horse Power) by Carlos Chávez (México), performed under the direction of Lyn McLain. In observance of the International Year of the Child.
- OEA-008 ORQUESTA NACIONAL DE ESPAÑA (National Orchestra of Spain). Works by the Spanish composers Joaquín Turina (La Procepción del Rocio); Roberto Gerhard (Pedrelliana); Antonio José (Danza burgalesa); and Jesús Arámbarri (Ocho canciones vascas, para soprano y orquesta), with the soprano Angeles Chamorro, and under the direction of Antoni Ros-Marbá. (Available only with Spanish jacket notes).
- OAS-009 CHORAL SONGS OF LATIN AMERICA. Songs from Argentina, Bolivia, Brazil, the Caribbean, Chile, Colombia, Cuba, Mexico, and Peru, performed by the Chamber Choir of the National Symphony Orchestra of Costa Rica, under the direction of Marco Dusí.
- OEA-010 SOLEDAD BRAVO - CANTARES DE VENEZUELA. Popular and folk songs of Venezuela. (Available only with Spanish jacket notes).

The records are available with jacket notes in English or Spanish (OAS-002 is also available with Portuguese notes; OEA-008 and OEA-010 only with Spanish notes). Orders should be sent to:

Technical Unit on the Performing Arts  
Organization of American States  
1889 F Street, N. W., Room 556  
Washington, D. C. 20006

together with a check to the order of: INTER-AMERICAN MUSICAL EDITIONS (IAME) and specifying the language of notes desired. The price of each record is \$3.00 except for OEA-010, "Soledad Bravo - Cantares de Venezuela," which sells for \$5.00. The records are also available through the National Offices of the OAS in the Member States.



Name	Date
Sylvia Bosak	2/24/16

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March 24, 1981

Dear Mr. Paesky:

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NRG-1

*Magazines filed - Crossing Attachment  
528  
Gift of Albums*

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# Reagan Presidential Library

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A copy of "Americas: Mexico's Day of the Dead Celebration, October 1980"

US\$1.50

# AMÉRICAS

OCTOBER 1980

The Allure of America  
Whither Amazonia?  
Hollywood in Spanish



Mexico's Day of the Dead Celebration

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A copy of "Americas: A Paramo Paradise: Colombia's Las Hermosas park, February 1981"

US\$1.50

# AMÉRICAS

FEBRUARY 1981

Mexico's Amazing Dr. Atl  
Confederates on the Amazon  
Cleaner Air for Buenos Aires



A Paramo Paradise: Colombia's Las Herosas Park

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THE WHITE HOUSE  
WASHINGTON

March 24, 1981

Dear Brute:

Thanks very much for the top drawer lemon peelers.  
You were very kind to think of us. Gift I hope you  
all had a great time at the March 19th meeting.  
Your letter made me more than a little homesick.

Thank you too for your column. I know it will  
help. It's just possible we've caught the  
attention of our Moscow friends. In spite of  
their ranting, I received a nine page letter  
from the head man.

All the best to you and thanks again.

Sincerely,

RON

Mr. Victor H. <sup>X</sup>Krulak  
P.O. Box 191  
San Diego, California 92112

810327

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Ran



VICTOR H. KRULAK

9 March 1981

The Honorable Ronald Reagan  
President of the United States  
c/o William French Smith  
Gibson, Dunn & Crutcher  
515 S. Flower - 47th Floor  
Los Angeles, California 90071

Dear Mr. President:

As you know, we try to go first class at Owl's Nest.

That being true I procured a 24 karat gold filled lemon peeler for our bar.

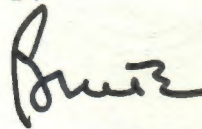
Since you won't have time to help use it in the Camp, I enclose two for you -- one for your ranch and one for your Washington residence.

Also enclosed is one of my columns, on help to El Salvador. 800 subscribing newspapers have it, and I hope it will air the cause.

My pride in your resolution and wisdom -- always great -- grows even greater.

With all warm personal good wishes.

Sincerely,



P.S. We will salute you at our March 19th Camp meeting.

V. H. KRULAK

El Salvador is just a little country -- half the size of West Virginia, with only 4.2 million people, mostly poor. It never had much prospect of attaining world importance; that is, until the Soviet Union chose it as the place to prove, once and for all, that Marxism is the wave of the future in Latin America.

They laid down the challenge to the Carter administration in 1979, creating a classic program of subversive insurgency in the little republic, taking young disaffected Salvadoreans out of the country, and giving them training in subversive terrorism in schools in Cuba and Moscow. They reintroduced the trainees into the country to create revolutionary cells, to recruit more terrorists and to disrupt government activity by nighttime stealth and terror-kidnapping, ransom and murder.

Concurrently, they began to deliver arms to the revolutionaries. Originating in East Germany, Czechoslovakia, North Vietnam, Libya or Ethiopia, The arms were funneled through Cuba, Nicaragua and sometimes Honduras, into El Salvador.

And they were getting away with it. Things were going from bad to worse.

The Carter leadership was deeply divided on the question of what to do, if anything. Indeed Thomas White, our Ambassador there, was convinced that the rightists in El Salvador -- who really have nobody behind them -- were more of a threat to the country than the leftist guerilla movement -- a movement that has powerful

roots going all the way to Moscow. Apparently he had learned nothing from the identical sequence of events in other countries that have succumbed to Soviet supported insurgency -- Angola, Ethiopia, South Yemen, Nicaragua and South Vietnam.

While Ambassador White didn't seem to know it, while President Carter didn't seem to know it, the whole world knows that the Soviet Union is dedicated to exactly that form of imperialism. They make no bones about it. The Soviet Constitution, Chapter IV, Article 28, announces, "The Soviet Union is committed to world Socialism, supporting the struggles of peoples for national liberation and social progress."

Happily, it is plain that the new Administration sees the problem clearly, and have quickly hung the responsibility for the trouble in El Salvador where it belongs -- around the neck of the Soviet Union. It would appear that our present leadership understands the painful lesson of Vietnam and are not going to permit Soviet sponsored insurgency to splinter away another free country -- particularly one so near to our shores.

This being true, what should the American people expect the Reagan Administration to do to solve the El Salvador crisis?

To begin with, there are two things we may expect they will not do. First, they should not set, as a precondition for our support, the immediate achievement in El Salvador of a democratic posture in our own image. After all, of the 152 countries belonging to the United Nations, only 33 can, by any generous measure, be called "democratic" and they are not all as free, by any means, as we are.

Second, with Vietnam in mind, they should not include ground combat troops in any part of the support we give the Salvadoreans.

In the area of what we should expect they will do, there are four basic things.

First, we can expect Americans to teach the Salvadoreans. -- Teach them the techniques of locating and infiltrating the cells of revolutionaries the Soviets and Cubans have trained. Teach them how to frustrate and destroy the revolutionary political infrastructure. Our CIA knows exactly how to do it and we should expect them to be turned loose on the job.

We should expect Americans to teach the Salvadoreans to use the military tools of counterinsurgency -- small arms, communications and transportation. Our own armed forces understand this teaching project thoroughly and are at work at it in El Salvador right now. We should expect the program to be intensified.

We should also expect Americans to teach them the non-shooting aspects of counterinsurgency -- the value of contributing to the health, social welfare, economic betterment and education of the common people. The CIA, our military and the Agency for International Development all understand this and should be doing it now.

We can be reassured by the fact that the bulk of this teaching need not take place in El Salvador. Key individuals can be brought out of the country, into the United States, trained and returned -- just like the Communists do. There is little reason for many Americans to be physically present in the country itself.

As a second major function we may expect the U.S. to provide the Salvadoreans with the tools to do the job -- arms, ammunition, transportation and communications, as well as with the economic resources that will support them in their nation-building role.

And finally, we must help them by pinching off the arms and equipment coming to the revolutionaries through the Soviet apparatus. Secretary of State Haig has already faced this reality squarely, declaring that we intend to stop the flow of warlike material "at the source."

If we do all these things now -- flat out -- we will win this one, and, in so doing, we will deal a crushing blow to Soviet/Cuban inspired insurgency in such places as Guatemala, Honduras and Mexico. And, of even greater importance, we will begin to discredit the worldwide image of Uncle Sam as a pushover.

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Seat

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