



Guitarra

MAGAZINE



July-August 1965

Price .35



Manuel Lopez Ramos at San Miguel

See page 4



Lasicos

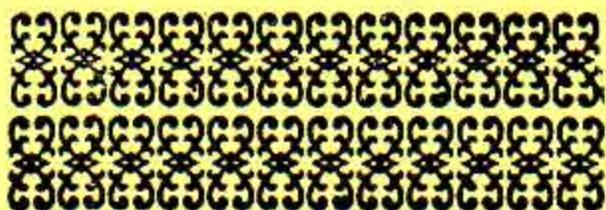
REVISTA



WORLD'S GREATEST GUITARIST
ANDRES SEGOVIA



ANDRES SEGOVIA 1936 See page 12



MANUEL LOPEZ RAMOS

MASTER CLASSES

by Vincenzo Scaletti



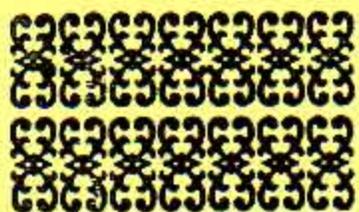
SAN Miguel, Mexico, a series of guitar classes are taking place in this city that may turn out to be the most rewarding of all time.

Stated below are the merits of the classes.

1. The instructor is Manuel Lopez Ramos, a native of Argentina, a guitar virtuoso, regarded by many as one of the greatest guitarist and teachers of all time.

2. Classes are divided into three groups, Basic, Intermediate and Advance. Thereby, allowing as many guitarists as possible to attend (the Segovia class at Berkeley was limited to roughly 10 students).

3. The methods used are the Sagreras Method Books, one of the most complete and precise method for the guitar.



THE GUITAR IN THE ARTS

by Vidal Revuelta



(Continued from May-June 1965 issue of Guitarra)

THE guitar, which had been exported to France, shone so brightly in the court of Louis XIV, that a French composer, Robert de Visee, produced a work entitled "Book of The Guitar" in 1682, four years after Gaspar Sanz brought out his treatise on guitar instruction. But the guitar's unusual glory in the court of King Sol was, in effect, its swan song because beginning in the Eighteenth Century, Italian music, invading both France and Spain, became the predominant musical preference in both countries. In the midst of this surprising, rapid, and large fashion for the Italian influence, genuine inspiration for Spanish musicians apparently was extinguished.

THE GUITAR IN THE ARTS (Cont'd)

Basilio. Moretti was an innovator with the guitar's technique and music.

After the Nineteenth Century, the guitar — which for some time had been played with rasgueado and punteado techniques — adopted the techniques of portamento and vibration characteristic of bridged instruments, with such wonderful results in the hands of a true artist performing in the concert halls where it was introduced in the last years of the Eighteenth Century, that it came to be used as both a solo instrument alongside the violin and the piano-forte, and as an accompanying instrument in duets with another guitar.

(to be continued)

<p>THE NEWEST AND FINEST IN CLASSICAL GUITAR STRINGS</p>	<p>LABELLA NO. 860 HARD TENSION ONE SET</p>
<p>FROM . . .</p>	<p><i>Classical Guitar Strings</i></p>
<p>E. AND O. MARI, INC. Available at all LEADING MUSICAL INSTRUMENT DEALERS AND GUITAR SCHOOLS</p>	<p>Made of quality treated nylon. Individually balanced for resonance and power Second and third: Nylon wound on Nylon</p>  <p><i>The string the master uses Known the world over -</i></p> <p>PRODUCT OF E. & O. MARI, INC. MADE IN U.S.A.</p>



GUITAR WORKSHOP

by George Pauling

Listed on these pages is a complete report on the Reyes Guitar of Mexico. Some members of the Spanish Academy of the Guitar, who own these instruments rave about them, as public service to its' readers, Guitarra will report as often as possible on the fine guitars of the World.



REYES (Mexico) CLASSICAL GUITAR

Description

Fingerboard	Ebony
Back & Sides	Brazilian Figured Rosewood
Top	Very Fine Grained Spruce
Neck	Honduras Mahogany
Bindings, Head Facing	Granadillo
Bridge	Ebony
Frets	Nickel silver

Dimensions

Top of head to bottom of sound box ..	39 "
Length of sound box	19 1/2 "
Width of sound box narrowest point ...	9 3/4 "
Width of sound box at top	11 1/8 "
Width of sound box at widest point	14 1/2 "
Depth of sound box deepest point	4 "
Width of fingerboard top nut	2 1/16 "
Distance from top to bottom nut	25 3/4 "

Finish

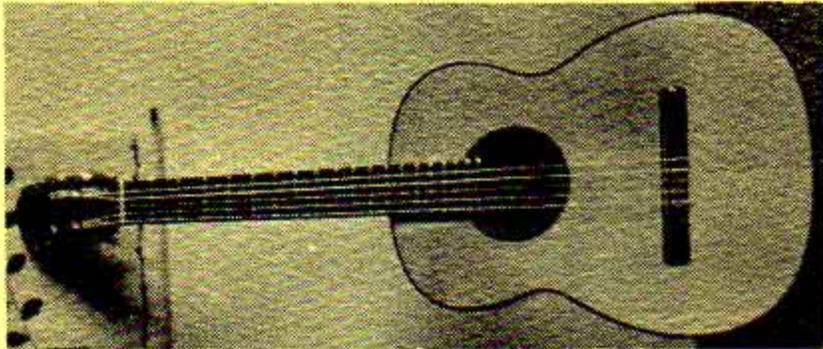
Back and sides — Deep rose; top — light orange

GUITAR WORKSHOP (Cont'd)

REYES (Mexico) CLASSICAL GUITAR



Back View



Front View



CLASICOS ANTIGUO



FOR the interest of its' readers GUITARRA Magazine has a section featuring guitar programs and photographs of yesteryear. This issue we feature the photograph and programs of Andres Segovia.

ANDRES SEGOVIA
Guitar Concerts 1936-1938

Civic Theatre — Chicago (capacity 900)



ANDRES SEGOVIA 1936

SEGOVIA PROGRAM 1936

I.

Prelude and Variations *See*
(1778-1839) Terraba

Sonatina
Allegretto
Andante
Allegro (Dedicated to Andres Segovia)

Etude Terraba

II.

Prelude, Fugue, and Gavotte J. S. Bach
(Originally written for the lute)

Andante Mozart

Canzonetta Mendelssohn

III.

Capriccio diabolico Castelnuovo-Tedesco
Homage to Paganini
(Dedicated to Andres Segovia)

Sevilla }
Torre Bermeja } Albéniz

TOUR DIRECTION: METROPOLITAN MUSICAL BUREAU,
113 West 57th Street, New York
Division Columbia Concerts Corp. of Columbia Broadcasting System

CIVIC THEATRE

CLASICOS ANTIGUO (Cont'd)

SEGOVIA PROGRAM 1938

I.

PRELUDE AND VARIATIONS F. Scar
(1778-1839) Castelnuovo-Tedesco

SONATA
Allegro con spirito
Andante quasi cantone
Tempo di minuetto
Vivo ed energico
Dedicated to Andres Segovia

DANCE Granados

II.

PRELUDE
ALLEMANDE
COURANTE
SARABANDE
BOURREE
MENUET
GAVOTTE
Written originally for the lute J. S. Bach

INTERMISSION

III.

MAZURKA Ponce
Dedicated to Andres Segovia

MADRONOS Terraba
Dedicated to Andres Segovia

GRANADA }
TORRE BERMEJA } GUITAR HAUSER
SEVILLA }
Albeniz

TOUR DIRECTION: METROPOLITAN MUSICAL BUREAU, Inc.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
Steinway Hall, 113 West 57th Street, New York City

Publicity—A. Pierra

CIVIC OPERA HOUSE AND CIVIC THEATRE



A MASTERPIECE IN MEMPHIS

by James Sherry

*Miles Earnheart, Georgia Fusco,
Lacote Guitar and G. Ricardo
Fusco*

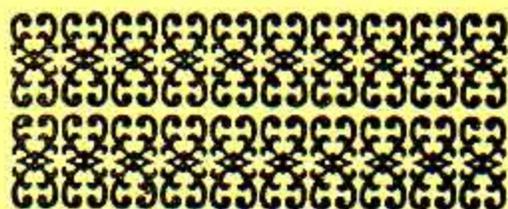


DURING a recent visit to Memphis, I called upon GUITARRA Magazine correspondent, G. Ricardo Fusco, and his lovely wife, Georgia. Mr. Fusco is Memphis' leading guitar instructor, and so we discussed the progress of the flamenco and classical guitar being made in his area.

The highlight of the visit was when Mr. Miles Earnhart, a guitar collector and friend was present and he had with him a very old and ornate guitar. Which at one time belonged to French Royalty residing in New Orleans.

Mr. Earnhart stumbled upon the guitar in an antique furniture store in New Orleans. I immediately took photos of the guitar. Upon my return home searched through all the old files at GUITARRA Magazine, and finally traced the guitar down as a famous French guitar called a Lacote made between 1810 or 1820. Everything on the guitar is original. So, Mr. Earnhardt had purchased a museum piece.

We'll have the complete specifications and photographs in a future issue of GUITARRA.



**GUILLERMO FIERENS
AT WICHITA**



Guillermo Fierens

THE Wichita Society of the Classic Guitar presented Guillermo Fierens, Argentine classical guitarist, at Wichita State University, May 21.

The program included "Three Pavans" by L. Milan; "Prelude, Ballet and Gigue" by S. L. Weiss; "Chaconne" by J. S. Bach (Segovia); "Fandanguillo" by J. Turina; "Auturias" by I. Albeniz.

Fierens was born in Lomas de Zamora, Argentina, in 1943. He studied at Argentinian and Spanish conservatories as well as in Italy, and in Spain with Andres Segovia. Fierens was recommended by Segovia as one of his most capable and musical proteges.

Irma Wassall
Wichita correspondent

MUSIC CONVENTION IN CHICAGO (Cont'd)

The following paragraphs give a complete consumers report of the various guitars you will come upon in your local music stores.

The first visit was the Goya display. All models show little change in price or quality. Their new custom line guitar is the Velasquez 'El Clasico' with a Goya label and different rosette pattern. This is a marked improvement over their previous rosewood guitar.

The next stop was the Favilla display. Here was a fine selection and their custom rosewood classic was the finest buy at the entire convention.

Gibson Company was the next stop nothing to shout about. The Martin Company, ditto.

Guild guitars in the lower price lines were impressive. The expensive models only offer different woods, fancy ornaments and more gloss.

Our visit to Framus was unimpressive.

The Elger guitar, a two year old firm, is turning out some nice medium priced guitars.

Harmony Company still sets the pace in low price guitars.

Gretsch guitars offer little change, if any.

The most impressive visit was at the display of Burns of London. The world's finest electric guitar manufacturers. When Mr. Burns heard we were from GUITARRA, he greeted us warmly and asked our opinion of a new pickup he designed for classic guitars.

We were skeptical at first but knowing the

MUSIC CONVENTION IN CHICAGO (Cont'd)

genius of Mr. Burns, we listened and watched intensely. He showed us a low priced classic guitar fitted with his special magnetic pickup and a bridge that suspends each string with a tiny spring. This he explained is to cut down the woofing sound which is always the setback whenever a classic guitar is amplified.

Since the guitar has a magnetic pickup, the guitar is equiped with steel strings. Seeing this, I suggested that the strings be either coated or wrapped with nylon. Mr. Burns thought this was a fine idea.

Now for the test. The first guitarist to demonstrate playing the guitar was a fine English guitarist, Ike Issacs. He played Jazz finger style. To our amazement the amplified guitar came very close in sound to an unamplified classic.

Mr. Cecchini then tried the guitar, this time, Mr. Issacs and I went out of the room to listen. Again, the results were impressive. But, I figured out that the strange sound we heard was an echo. Mr. Issacs had the answer. Someone had turned on the reverbration unit in the amplifier. When this was turned off the guitar sounded exactly like an unamplified guitar.

Mr. Burns promised to send us the complete details of his system when he returns to London, which we will publish.

The next stop was at the Savarez String display. We were shocked to hear that this company is offering a set of silver bass strings at a total cost of almost \$15.00 for three bass

MUSIC CONVENTION IN CHICAGO (Cont'd)

strings. For the sake of the Savarez String Company let's hope enough Rockefeller's and Vanderbilt's start to study the guitar.

Our last stop was at the Mari String Company, the Gibraltar in it's field. Here we were greeted by our friend Mr. Daniel Mari.

La Bella has a new high tension string which we recommend very highly. It is sensibly priced.

Mr. Mari also complimented us on the quality of GUITARRA Magazine and said he will send in some technical articles on the guitar for publication.

Many of the wholesalers were offering Japanese and Brazilian classics of some merit, but not too impressive.

A final look at the show proves that the classical guitar's popularity is second only to the electric guitar. A most encouraging facet of the show was the almost complete lack of folk style guitars.

<p>FINEST IN CLASSICAL GUITAR STRINGS</p> <p>La Bella Concert with Black Nylon Treble Strings FROM . . .</p> <p>E. AND O. MARI, INC.</p> <p>Available at all LEADING MUSICAL INSTRUMENT DEALERS AND GUITAR SCHOOLS</p>	<p>LA <i>the Concert</i> CLASSICAL GUITAR STRING</p> <ul style="list-style-type: none">• TONAL BEAUTY• RESONANCE• POWER <p>MADE OF QUALITY TREATED NYLON</p> <p>THE FINEST IN THE WORLD</p> <p>MADE IN U.S.A. E. & O. MARI, INC. No B50B ONE SET \$3.50</p> 
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LA GUITARRA CLASICO ALREDEDOR DEL MUNDO



FRANCE . . . Paris — The French Broadcasting System is organizing a competition for the 1965-1966 **INTERNATIONAL GUITAR COMPETITION**. This competition will be divided into two distinct sections:

- (a) A competition for interpretations.
- (b) A competition for compositions for solo guitars.

Winners Prizes:

— a gold medal and a money prize of \$1,000. offered by the Office de Radiodiffusion — Television Francaise.

— a contract for a solo broadcast over the O. R. T. F. radio network.

— a contract for a solo broadcast over the Czecho-slovakian, Norwegian, Netherlands and other networks.

For details write Guitarra Magazine.

SACRAMENTO . . . Correspondent George Nichols informs that along with their Society group they have time to help a new San Francisco group which has many fine guitar players . . .

GUITARRA MAGAZINE

presents

IT'S ANNUAL MASTER GUITARISTS CONCERT SERIES

Guitarra Magazine and S. Hurok presents

JOHN WILLIAMS

October 31, 1965 — Sunday afternoon, 3:00 p.m.

11th Street Theatre, 72 East 11th St., Chicago

Reserved Seats \$5.00 — \$4.00 — \$3.00

Guitarra Magazine and S. Hurok presents

JULIAN BREAM

February 26, 1966 — Saturday evening, 8:00 p.m.

11th Street Theatre, 72 East 11th St., Chicago

Reserved Seats \$5.00 — \$4.00 — \$3.00

Guitarra Magazine and S. Hurok presents

PRESTI AND LAGOYA

March 27, 1966 — Sunday afternoon, 3:00 p.m.

11th Street Theatre, 72 East 11th St., Chicago

Reservations for the Williams, Bream and Presti and Lagoya concert can be purchased now by mail, phone or in person at GUITARRA Magazine, 3145 W. 63rd Street, Chicago, Illinois. 60629. Phone 737-1711.

Listed below are artists who may appear this coming season if schedules are compatible.

SABICAS - JUAN SERRANO - MARIO ESCUDERO
Concert dates for these artists will be listed as soon as the tour schedules are confirmed.



MARAVILLA TAMES THE BEATLES



The Beatles On Their Recent Tour of Spain

QUON the last scheduled day in Madrid, the Beatles, reclused in their hotel rooms, had one common desire — to acquire Spanish guitar lessons.

The whole thing began when the Beatles casually discovered flamenco. Immediately they asked about getting a Spanish guitar. They called Maravillas, a quality player, who already had become famous as an accompanist for don Jose Cepero — that singer who performed fandangos as no one else ever could — for Marchena, and for Pilar Lopez.

MARAVILLA TAMES THE BEATLES (Cont'd)



Luis Maravilla on Stage

Maravillas is a classical concert player; son of "Nino de las Marianas", he is married to Pilar Calvo, the famous dancer. Lately he has been the guitarist for the "NATY MISTRAL".

With his earnings, Maravillas opened a guitar store. He has sold Spanish guitars to many famous people, such as Ava Gardner, El Cordobes, Xavier Cugat, El Greco, Conchita Bautista, etc.

What type of guitar did you sell to the Beatles?
Concert guitars of palosanto.

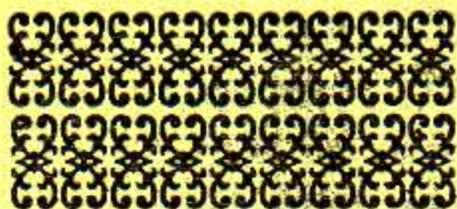
MARAVILLA TAMES THE BEATLES (Cont'd)

The Beatles called Maravillas early in the morning. The quartet was astonished by the flamenco music. Part of the success they obtained in Madrid and Barcelona was because of the Spanish guitars. In effect, here, for a time at least, the Beatles put aside their frenzied rythms for a heavenly 'soleares'.

Maestro Maravillas continues to be Spain's most active guitarist. The Beatles had him play the background music for their London Radio Spectacular, this alone has received massive public acclaim for Sr. Maravillas guitar mastery.

Presently Luis Maravillas is performing with Naty Mistral, at the moment, Spain's leading musical attraction at the Parque Jardin "La Rieviera". After a long series of programs here, the musical will perform throughout the Playas de Moda, Costa Brava, Costa Verdi, and Costa del Sol, a great tour for a great guitarist.





MONTOYA IN A TENT



Carlos Montoya

Q ON August 1, Carlos Montoya will perform in the world's largest tent at the Long Island Festival. A crowd of 3,000 will be on hand to hear the Incredible One.

Mrs. Montoya also reports that Sr. Montoya is now recording for ABC Paramount and his unrehearsed recording session required only 1:40 for the entire album and not 4 hours as we recently reported.

During the summer Sr. Montoya will rehearse his **Suite for Flamenco Guitar and Orchestra** to be performed in St. Louis soon. Also, he just finished a vast series of T. V. programs for the Italian Government.

After Montoya's Fall coast to coast tour, he will tour Europe. Performing concerts in Germany, Austria, Switzerland, Belgium and Holland. In the Spring of 1966, he will concertise in Australia and New Zealand. In between he has 100 concerts in the U. S.

NOTES FROM MEXICO (Cont'd)

Spain, and after hearing him sing (really sing) I had no doubt about his professionalism.

We talked about many things and when I mentioned that I was a friend of Manolo Perez Cazares, who is married to Sabicas' sister, Carmen, he became more fluent in his commentaries. He, too, is a friend of Manolo Perez and Carmen (Carmen used to dance very well before retiring; their daughter also dances very well).

Later I was escorted to the private room of Mr. Medina. He was at rest having a smoke and the guitar lay on the bed. He permitted me to play his guitar and I was deeply impressed by its extra-soft action, not only of its strings but of the neck design that permits the hand to run through the fingerboard in the most natural and comfortable manner. I have never felt a guitar so accommodating to my left hand (not even the Ramirez that I've had for three years); it makes one want to play on-and-on, hour-after-hour.

The guitar was built in Granada over thirty years ago but the name of the Luthier is unknown. It is of the purist type, no machinery. Mr. Medina uses Savarez strings.

After exchanging views and impressions with Manolo Medina for over an hour, I retired to my hotel (about midnight) but at three o'clock in the morning I was still awake turning over and over in my bed, the cadenzas of that peculiar flamenco rythm ringing in my ears and tearing at my soul. — I sincerely recommend all

NOTES FROM MEXICO (Cont'd)

true aficionados to visit and dine at the PARADOR LOS ROBLES whenever they are in Monterrey; they too will lie awake with the strings of Mr. Medina's guitar vibrating in their ears.

April 1965

J. Salazar Erbe
Correspondent in
Mexico

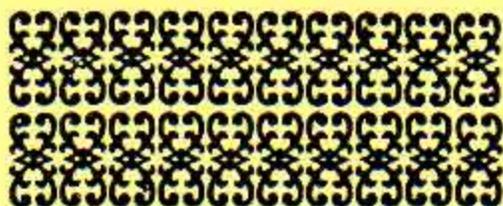


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RECTIFIED NYLON GUITAR STRINGS

Made of rectified nylon
available in 3 tensions
Low - High - Super High
Plastic wound treble
Strings available in
Low and High tensions
Available at all
leading musical
instrument dealers





THE NOISE MAKERS

by James Sherry



FLAMENCO aficionados have you asked yourself why most guitar publications look down upon flamenco? Why classical guitarists look down their nose at you? To become enlightened read on.

I have prepared a short and simple procedure for all flamenco guitarists to follow if they wish to keep dragging flamenco down to the level of coffee house folk music. (Steps and procedures witnessed and proven).

1. Learn a few rasqueados, nothing too difficult — you don't have the time, only enough to make some impressive-sounding noise.
2. Don't inquire about flamenco Methods, these are too time consuming.
3. By all means buy a flamenco costume.

THE NOISE MAKERS (Cont'd)

4. Your name is John Smith from Hoboken, this won't do at all, let's see, a good name will be El Nino de Hoboken, also study Spanish.

5. Your ready for the big time now. Appear as many times and at as many places as possible. In between sets mingle with the crowd, give them your authoritative views on flamenco music, after all, you've been at this game at least six months.

6. The big surprise is yet to come. You have enough money to go to Spain, and you go. While there, you acquire the services of a flamenco guitarist (be sure he's not too strict and is only interested in the monetary virtues of teaching). Learn as many flashy calisthenics as possible. Forget about timing, cleanliness and music, after all, who knows about this back home. Anyway, your only going to take ten lessons.

7. The next and most authoritative step is now within your reach. Why not write a book on flamenco. Printing is inexpensive in Spain and you do have the time since you only practice the guitar a half hour each day.

8. Your first step is to go to the gypsy caves of Sacramonte, and for a few pesetas you can get a world of information, especially if the gypsy is illiterate. Remember one important thing, don't call upon guitarists such as Nino Ricardo, Luis Marvillas, etc., they might confuse your book with true statements.

9. Really add a little flair to your book and criticize great guitarists such as Montoya, Sabi-

THE NOISE MAKERS (Cont'd)

cas and Serrano, after all, you're in Spain and they are in the United States.

10. Also, before I forget, be sure to go into at least two cafes and when the guitarist is not performing strum his guitar, then you can say you played the guitar in the cafes of Spain and not be deceiving anyone.

11. Your days in Spain are over and you head back home ready to spread the true flamenco art to the American music world.

Just think, only one year ago, you were a discontented college student with a restless folk guitar. Now, one year later, your the world's foremost flamenco authority.

After your arrival home everything goes well. In fact, you have fifty students. You're even an authority on fine guitars. But, alas, the news gets to you that some college student with only six months flamenco background has just written a book on flamenco, "the Fraud!"

Lflamenco
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No. B20 ONE SET \$3.25

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E. AND O. MARI,
Available at all
LEADING MUSICAL
INSTRUMENT DEALERS

THE SHOW MUST GO ON (Cont'd)



Juan Serrano and Thomas J. Arata

"I am sad for him," said Serrano. "Tell him to come to my hotel and I will play for him."

Maes explained that Arata was dangerously ill and unable to leave his bed.

"Then I will go to his home and play for him there," the great guitarist promised.

The following Sunday Serrano fulfilled his promise.

Accompanied by Maes and his wife, and photographer Cecil Thompson, the guitarist visited Arata's home at 2428 Thomas Drive.



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Spain



SPANISH MADE GUITARS . . . The most extremely sensitive guitars in the world. Their lines are beautiful and delicate, their sound enchanting. The woods used in their construction are old, rare and fantastically light in weight.

These guitars are made by Ramirez, Fernandez, Estesos and Alvarez. Luthiers who use century old techniques, putting love and pride into every minute of their work.

Every concert guitarist performing today is using a Spanish made guitar.

Why buy a copy when you can own an original at the same price. Prices start at \$135 with immediate delivery, cases included.

Write for descriptions, photographs and prices of any or all of the guitars—flamenco or classical—made by the luthiers listed above.

Sherry-Brener

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FINALE

Record Releases

<i>Clasica — M. L. Ramos — Boston</i>	216
<i>Evening With Segovia — Decca</i>	9733
<i>Flamenco — Montoya Almaden — Cotin</i>	2009, S-2009
<i>Serenata Andaluza — Sabicas — Montero</i>	117, S-2017

To Guitarra Magazine from Regino Sainz De La Maza

With my best wishes and congratulations for your interesting magazine."

REGINO SAINZ DE LA MAZA

July 21, 1964

So All The World May Know . . .

I, Luis Maravilla, will cooperate in every way possible with GUITARRA Magazine to help give the world a better understanding of the art of the Guitar.

LUIS MARAVILLA

Words of Wisdom from Jose Ramirez:

"I like the magazine, GUITARRA, and I do not know of any other publication dedicated exclusively to the guitar as interesting as GUITARRA Magazine."

A Duo Proclamation By Presti and Lagoya:

"We are inspired to see a magazine like GUITARRA. It is nicely written and pictured. More publications should follow in the footsteps of GUITARRA Magazine."

IDA PRESTI AND ALEXANDRE LAGOYA

Carlos Montoya Exclaims . . .

GUITARRA magazine is the world's greatest GUITAR publication, in fact, I consider GUITARRA, the finest guitar magazine of all time.

Sincere congratulations!

CARLOS MONTOYA, March 19, 1965

A Word From Sabicas

I, SABICAS, find FLAMENCOS Revista inspiring, authentic, and informative. The people who publish this magazine (Los Flamencos Internacional) are dedicated aficionados of Flamenco.

Amigos, this is OUR magazine.

SABICAS

Juan Serrano Comments:

"Los Flamencos Internacional . . . The cornerstone of flamenco." "Flamencos Revista . . . A phenomenal publication, the one true source of flamenco information, featuring highlights on every fact of the flamenco world; past, present and tomorrow."

JUAN SERRANO

To All Serious Students Of The Guitar:

"Study music more than the guitar."

"Guitars are beautiful islands surrounded by the magnificent ocean of music."

ANDRES SEGOVIA

Contributed to Guitarra Magazine

March 31, 1963



Guitarra Magazine

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CARLOS MONTOYA — NEW YORK
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PRESTI AND LAGOYA—PARIS
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EVARISTO GONZALEZ—MADRID
LAUREL HOUSER—CALIFORNIA
LEE RYAN—BERLIN
MAC BUFFAM—CANADA
J. SALAZAR ERBE—MEXICO
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FRED NANCE—NORTH CAROLINA
GEORGE NICHOLS—CALIFORNIA
GEORGE PAULING—CANADA
HARLAND EPPS—CALIFORNIA
RICHARD VIA—VIRGINIA
NINO BERNARDO—CALIFORNIA
IRMA WASSALL—KANSAS

