

dren through school, but who, unlike most other citizens, are distinguishable not only by the instruments they carry but also by the lines on their foreheads and the harried look in their eyes.

It is the aim of every government to be acutely conscious of the groups making up its population, to be fully aware of the functions of each and their contributions to the general good, and to produce and sustain employment in so far as is possible. Not a government but helps those groups which it believes further the nation's goals.

Our government, for instance, holds farmers to be especially worth looking after. Between 1951 and 1960 annual farm subsidies rose from \$905,000,000 to \$3,568,000,000. Another group the government helps prodigiously is businessmen. The \$525,000,000 deficit in handling business mail sustained by the post office in fiscal 1960 was made up by the government in its aid-to-business program. Other groups coming in for government aid are those engaged in air navigation and in maritime navigation—the air transportation industry to the extent of \$228,000,000 last year and the water transportation, to the extent of \$165,000,000. War veterans and victims of sudden disasters—hurricanes, earthquakes, floods—receive special grants.

Why are these groups singled out for largesse? Because the life-blood of the nation must be kept circulating healthily—crops growing in its fields, goods transported coast to coast and abroad, business running on oiled wheels—no group a drag on the others.

It is a curious paradox that our government, so sensibly-minded in matters of growing corn, disposing of farm surpluses, distributing low-priced lunches to school children, improving roads, sidewalks and postal service, and dispatching speedy aid to hurricane sufferers, should remain blind to that group which gives cultural significance to the nation.

For it is obvious that a nation whose citizens are not kept in living association with the best in music is not in a healthy state. Public concerts of the hundreds of amateur orchestras from coast to coast do not give such contact. For these do not come under the head of good music professionally performed. How can they, played as they are by organizations whose members support themselves precariously by doing unsuitable work during much of the year, in order to keep themselves available for a three-month orchestra season? Nor do the dozen or so major symphony orchestras located