

ROOM FOR RECORDS

By CYNTHIA KELLOGG

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ROOM FOR RECORDS

Radio Studio's Storage Methods Provide
Some Useful Ideas for the Collector

By CYNTHIA KELLOGG

RECORDS can be a problem, as any music lover knows who is fortunate to own a record player without built-in record space—or has outgrown it. As the library of music grows, records stack higher on tables, the bookcase or, perhaps the floor, and it becomes increasingly difficult to get at the windows, have dinner or find a place to put another record.

In addition to the owner's annoyance at having to lift records to get at what he wants, the records themselves don't improve with this treatment. The answer is a record cabinet, i.e., something designed especially to hold records.

If there are bookcases in the home deep enough to accommodate the disks, they can be used—provided, of course, the books don't take the records' place on the tables. If there is a member of the household handy with carpenter's tools, the problem can be solved there. But for the majority of record owners, the purchase of a cabinet is the only solution.

Long Players

The advent of the long playing 33 1/3 and 45 records, which carry so much more music on one record (the contents of one album of a symphony can be contained on both sides of a 33 1/3) is believed also to have cut into the cabinet sales. There are albums to hold the 33 1/3 disks and also smaller albums for the 45's, but such books are not necessary unless the cardboard covers that encase them when new wear out. Metal record holders, triangular in shape, are also available. One for small records costs \$1.95 and for the larger ones, \$3.50. Indices on the bar at the bottom of the holders facilitate the selection of the disks.

At a large department store, there was not a wide selection of the cabinets. Some finished, but unpainted, plain styles ranged from \$15.95. The traditional department had nothing at the moment made specifically to hold records, although we spotted a few stray cabinets in the music department. However, it seems that the con-

stant encroachment of television may soon eliminate them.

To wind up the tour, we went to see how a radio station, which owns and uses constantly hundreds of records, handles its problems. WQXR, the one visited, has filled a huge room with cabinets of blond wood, many tiers high. They have sliding doors, many partitions and, of course, are well labeled. (The system of putting tabs on each record to identify it used at Doubleday Book Shops seems worthwhile to us.) The new long-playing records have not altered conditions except for their space-saving qualities.

We came away with some advice for record owners from Harold Lawrence, the station's director of music. He advises as many partitions in cabinets as possible, with the records comfortably fitted in since they have a tendency to warp if they are too tightly pushed together. This applies to the long playing, as well as the shellac records, even though they are unbreakable. They also may warp if they are piled up flat.

Keep them away from heat, although cold has never been known to hurt the records. Mr. Lawrence tells of the time he received a batch of imported records brought by the Queen Elizabeth—although they steamed with the cold and were like dry ice, they recovered perfectly.

Cleaning Disks

The station cleans every long playing record with a slightly dampened chamois cloth before using it each time, and goes through the same procedure with the shellac records, using a record brush (a round brush, with velvet-like fibers, obtainable at record shops).

Needles? WQXR uses diamond ones, but the private owner will find it more practical to buy the regular ones at the record shops. He will need one at a time, since the needles today are constructed to last for long periods, and his record player will probably be equipped with one when he purchases it.

TEACHERS' COURSE IN MUSIC OFFERED

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TEACHERS' COURSE IN MUSIC OFFERED

15 Weekly Sessions to Be Given
by The Times and WQXR
Beginning Sept. 24

THE NEW YORK TIMES and its radio station, WQXR, in cooperation with the Board of Education, will present a new free music course for teachers in fifteen weekly sessions beginning Sept. 24 and continuing until Jan. 21, except during vacation periods. The sessions will be held in the Times Auditorium on the ninth floor at 229 West Forty-third Street from 4:15 to 5:30 P. M.

The course has been designed to increase musical enjoyment and to relate music to the over-all history of its time. Carrying regular in-service credits, the course, entitled "The Symphonic Realm," will embrace symphonies, concertos and tone poems by major composers since 1700. It will be open to teachers of all subjects from the seventh through the twelfth grades in the city public school system. Future courses will illustrate other aspects of music.

Because of the limited seating capacity, registrations will be restricted to the first 189 teachers to apply. Those who wish to attend should apply through their principals, who will send applications to THE TIMES.

Abram Chasins, music director of WQXR, has organized the project and will be moderator. Olin Downes, Howard Taubman, Ross Parmenter, Harold C. Schonberg and John Briggs of the newspaper's music staff and Harold Lawrence and Fred Grunfeld of WQXR will participate in the course. Prominent guests from the music field will be invited to take part in several of these sessions.

The course will feature informal discussion between moderator and guests and recorded performances of relevant excerpts.

"Our objective," Mr. Chasins said yesterday, "is to present a stimulating approach to music as a human need directly related to the culture and life of each period."

The program of the course follows:

Sept. 24—The Emancipation. The birth of the symphonic era. Guest, Fred Grunfeld, editor WQXR "Music Magazine" program.

Oct. 1—Haydn and Mozart. Guest, Harold Lawrence, director of recorded music, WQXR.

Oct. 8, 15 and 22—The Three B's (Bach, Beethoven and Brahms). Guest, Howard Taubman, music editor, THE NEW YORK TIMES.

Oct. 29 and Nov. 5—The Romantic Age (Schubert, Schumann, Mendelssohn, Chopin). Guest, Harold Schonberg, music staff, THE NEW YORK TIMES.

Nov. 12—The Programmists (Berlioz, Liszt). Guest, Olin Downes, music critic, THE NEW YORK TIMES.

Nov. 19—Some "Nationalists" (Tchaikovsky, Dvorak, Sibelius). Guest, Olin Downes.

Nov. 26—The Twilight of the Gods (Wagner, Mahler, Strauss). Guest, John Briggs, music staff, THE NEW YORK TIMES.

Dec. 3—Debussy and Ravel. Guest, Ross Parmenter, music staff, THE NEW YORK TIMES.

Dec. 10—Rachmaninoff and Prokofiev. Guest, Harold Lawrence.

Jan. 7—The Modern Revolution. (Stravinsky, Schoenberg, Bartok). Guest, John Briggs.

Jan. 14—The American Scene. (From MacDowell through Gershwin to Copland). Guest, Ross Parmenter.

Jan. 21—Where Do We Go From Here? An estimate of the trends and spirit of our time. Guest, Fred Grunfeld.

London Symphony Post Fits Into Previn's Schedule

By ALVIN SHUSTERSpecial to The New York Times

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pg. 59

London Symphony Post Fits Into Previn's Schedule

By ALVIN SHUSTER
Special to The New York Times

LONDON, April 3 — After breakfast was ordered the telephone rang in the Savoy Hotel suite overlooking the Thames and Andre Previn, a slight man with an easy manner, answered.

"I would love to conduct in Paris and Israel next year," he said, "but we will have to check. My schedule is a little full."

Mr. Previn is an American, but the reply was typical British understatement. For Mr. Previn, in addition to everything else he does, has recently accepted an appointment as principal conductor of the London Symphony Orchestra.

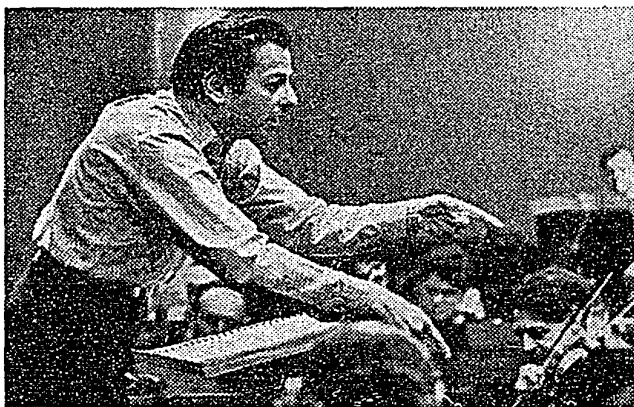
He is also the musical director of the Houston Symphony, which he is about to take on a two-week tour. He and Alan Jay Lerner are completing the musical score for "Coco," a musical destined for Broadway, which goes into rehearsal this December with Katharine Hepburn in the lead.

Odd Musical Roots

Mr. Previn, who is 38 years old, and his wife, are writing the music and lyrics for a film musical adaptation of "Great Expectations." He has record commitments and plans to conduct the Philadelphia, Pittsburgh and Boston Symphony Orchestras, the Buffalo Philharmonic and the Berlin Philharmonic in the coming season. He led the American Symphony Orchestra in Carnegie Hall last month.

Mr. Previn's musical roots are not those of the traditional maestro. Born in Berlin, he came to the United States at the age of 10. By 16 he had joined the music department of Metro-Goldwyn-Mayer and was soon scoring a "Lassie" movie.

He went on to compose more than 30 original film scores



Andre Previn rehearsing the London Symphony Orchestra

and arranged 20 others. He won four academy awards, and made a name for himself as a jazz pianist as well.

By becoming the eighth principal conductor of the 65-year-old London Symphony, Mr. Previn said he had fulfilled a life-long ambition.

"It is one the world's greatest orchestras," he said. "This is all too good to be true and I get a scary feeling when something you want so badly happens."

"I've wanted to conduct for

years and years," Mr. Previn continued, "but it was difficult to get anyone to take that desire very seriously for a long while, particularly in the United States.

"There's a small group of music critics in the states who will forgive you anything — jazz, a long prison term, or what have you — anything but scoring a Hollywood musical.

"I went into the provinces in the states and learned more about the technique. I stopped playing jazz in public. People

in Hollywood could not quite understand what I was doing. Some would say: 'You don't get paid for Beethoven what you get for Sandra Dee.'"

Harold Lawrence, general manager of the London Symphony, said there was now "no doubt in anybody's mind about Mr. Previn's talents as a dedicated serious musician." Mr. Lawrence, who took over his job in December, is also an American. He worked in New York for radio station WQXR and for Mercury and Philips records.

Mr. Previn plans to shuttle back and forth between the United States and Europe for a while, but will move his wife, Dory, and their children to London within a year. This coming season alone, he plans to conduct about 40 times with the Houston Symphony and from a dozen to two dozen times with the London orchestra.

In neither London nor Houston does Mr. Previn intend to conduct every concert. The use of guest conductors and jet airplanes, he said, will enable him to handle both assignments.

"Of course I have other commitments," he said. "Oh yes, I'm also going to do the musical score for the film, 'Catch 22.'"

Notes on People

New Manager for Philharmonic

The first American to manage a British symphony orchestra, **Harold Lawrence**, is returning home to be manager of the New York Philharmonic. Mr. Lawrence, who has been manager of the London Symphony Orchestra since 1967, is expected to take his new post at the Philharmonic in the fall. He is succeeding **Helen M. Thompson** as manager. In London, **Howard Snell**, the London Symphony's chairman, said: "Mr. Lawrence's contribution has been crucial to the orchestra's growth."

On May 11, 1888, **Israel Baline** was born in the Russian village of Temum. In 1892, his parents brought him to live on Manhattan's Lower East Side, where he changed his name and became a song writer. And today, **Irving Berlin** celebrates his 85th birthday at his home in Livingston Manor, in the Catskill Mountains.

In Rome, **Harold Pinter**, the British playwright, said he was thinking of taking legal action to prevent what he considers the distortion of his play, "Old Times." Mr. Pinter said the Rome version of the play, under the direction of **Luchino Visconti**, was a "travesty." The writer said the director had not consulted him on changes, including the introduction in the first act of vulgar sexual scenes and "grave and shocking distortions."

After meeting in Rome, **Pope Paul VI** and **Patriarch Amba Shenouda III**, the leader of 18 million Coptic Orthodox Christians, most of them living in the Middle East, issued a joint statement that said, in part: "Our thoughts reach out to the thousands of



Harold Lawrence

suffering and homeless Palestinian people. We deplore any misuse of religious arguments for political purposes in this area."

The newest Commander of the Order of the Peruvian Sun is **Dr. A. McGehee Harvey** of the Johns Hopkins University. Dr. Harvey assisted a team of physicians in the emergency treatment of **President Juan Velasco** of Peru in February. President Velasco suffered an abdominal aneurism and a blood clot in his right leg, which was amputated March 9. He has since resumed his official duties.

A spokesman for St. John's Hospital in Santa Monica, Calif., said that **Betty Grable**, the 56-year-old actress, was undergoing treatment for a grave illness, the nature of which he would not disclose. Miss Grable, former

wife of the trumpeter **Harry James**, was said to have entered the hospital two weeks ago, for the second time in six months.

In Jerusalem, **Premier Golda Meir** entered Hadassah Hospital for "routine medical tests." The 75-year-old Premier is expected to be in the hospital for two days.

Romano Mussolini, the son of the Italian Fascist dictator, sued **Paris-Match**, the French magazine, and a priest for an article alleging that **Mussolini senior** had ordered the murder of **Pope Pius XI**, who died in 1939. **Romano Mussolini**, a 45-year-old jazz musician, filed suit in Paris for \$225,000 against the magazine and **Msgr. George Roche**.

Something of a family fuss seemed to be stirring among **President Nixon's California cousins**. In **Grass Valley**, **Mrs. Philip Milhous**, wife of the President's first cousin, said another Nixon cousin, **Sheldon Beeson** of Long Beach, telephoned her to complain that the **Grass Valley Milhouses** had "disgraced Nixon." Mrs. Milhous said the complainer was referring to published stories that she and her husband had received welfare payments two years ago and that now their son, **Ronald**, had gone bankrupt in an unsuccessful hog-raising venture. Said Mrs. Milhous:

"I have never in my life said anything against **Dick Nixon**... they [other cousins] think it's terrible that I admitted I was on welfare. Well, I would rather be on welfare than be involved in a bunch of gangsterism, and I've about come to the conclusion that's all politics is."

JAMES F. CLARITY

Notes on People

Kissinger Fills In for His Wife

Nancy Kissinger missed a White House ceremony yesterday—her mother, Mrs. Albert B. Maginnes, had suffered a broken hip—but her husband substituted for her in a group picture of four other "international women of the year" taken with President Ford.

The American Newspaper Women's Club had designated the Secretary of State's wife along with Helvi Sipilä, Assistant Secretary General of the United Nations in charge of International Women's Year; Elizabeth Duncan Koontz, former Women's Bureau director in the Department of Labor; Mrs. Felix Schnyder, wife of the Swiss Ambassador, and Zeldia Fichandler of Washington's Arena Stage.

As the picture taking began, the President saw Secretary Kissinger walk into the room and said, "Can we get a picture of Henry as a stand-in for Nancy?" The Secretary obliged.

Henrietta Hill Swope, whose father was the late Gerard Swope, president of the General Electric Company, graduated from Barnard College in 1925 and later taught astronomy there and at Columbia. By 1936, while she was working with Dr. Harlow Shapley in studying the Milky Way, she discovered a variable star unlike any then known and in World War II helped develop Loran, the long-range navigation system.

On Saturday, at the age of 72, Miss Swope was one of 40 out of her class of 121 to return for its 50th anniversary. Now retired from the staff of the Mount Wilson and Palomar Observatories in California but still working almost daily as a research fellow there, Miss Swope was awarded the Barnard Distinguished Alumna Award for 1975.

Three alumni of the Columbia University School of Journalism have received its annual alumni awards. They are Joan Konner, class of 1961, producer-writer of documentaries for NBC News; James Aronson, class of '37, a founder and for 20 years an editor of The National Guardian (now published as The Guardian), and John Tebbe!, also class of '37, author of more than 70 books—many of them on American journalism—and journalism

professor at New York University for 25 years.

Political and military developments in Laos, along with anti-American demonstrations, have made Mr. and Mrs. Howard B. Dean of Park Avenue and East Hampton, L. I., "pretty discouraged" about the status of their missing son, Charles. The 24-year-old University of North Carolina graduate, who was on a round-the-world trip, was last seen being transported by pro-Communist Pathet Lao soldiers Dec. 14, along with Neil Sharman, 22, an Australian companion.

The senior Mr. Dean, a stockbroker, went to Laos in December and his wife, Andree, in late January to confer with Prince Souvanna Phouma, the neutralist Premier, and Prince Souphanouvong, the Pathet Lao leader, and others. "If the picture keeps changing, we can't really tell whom we're dealing with," Mr. Dean said here yesterday by telephone.

He will confer again Friday with State Department officials — including his Yale classmate Ambassador Charles S. Whitehouse, recently transferred from Laos to Thailand—who he said, have been doing a good job, but we haven't got the boy back."

Harold Lawrence, manager of the New York Philharmonic, has been named president and general manager of the Buffalo Philharmonic Orchestra succeeding Howard A. Bradley, who resigned. Mr. Lawrence, 51, was the first American manager of the London Symphony, under André Previn, from 1968 until he came here in 1973. . . . George London, who made his Metropolitan Opera and La Scala debuts in the 1951-52 season and in 1960 was the first non-Russian to sing the role of Boris Godunov at the Bolshoi Theater in Moscow, moved up from executive director to general director of the Opera Society of Washington.

Washington officials said it was the first transatlantic telephone call between deaf persons. It was a typewritten conversation, placed by Jack Ashley, a Member of Parliament, to Boyce R. Williams, director of the Department of Health, Education and Welfare's office of deafness and communicative disorders. Elliot L. Richardson, the Ambassador to Britain, and Sir Peter Ramsbotham, British Ambassador in Washington,

managed to get into the conversation long enough to exchange a few fishing tips on the best streams in their respective countries.

The Salvation Army's first New York-born national commander, Commissioner William E. Chamberlain, was made an honorary Doctor of Humane Letters at Syracuse University's commencement Saturday. The 64-year-old commissioner, a Bronx native who did not quite finish Haaren High School in Manhattan, has his headquarters here. He was Salvation Army director in Syracuse for seven years and three of his four daughters are Syracuse graduates.

A \$350,000 suit for plagiarism and literary piracy filed by Fred Ferretti, a reporter for The New York Times, against Jimmy Breslin and New York magazine was settled out of court yesterday. The demand for damages was dropped, and the magazine agreed to publish an acknowledgment that Mr. Ferretti did the research and the originally accepted version of a story on a Queens community school district that appeared under Mr. Breslin's byline on Feb. 8, 1971.

Frank Wills, the security guard who discovered the Watergate break-in nearly three years ago, was playing himself last night when shooting began in Washington on the movie "All the President's Men," based on the book by Robert Woodward and Carl Bernstein. Mr. Wills has had more downs than ups in his hopes of capitalizing on his historic moment. Dorsey Evans, his lawyer, wouldn't say how much his 27-year-old client would be paid for his film role but called it "more than peanuts" and said, "We're very pleased."

Queen Elizabeth II and Prince Philip, flew home to London, by way of Anchorage, after a six-day visit to Japan that brought out the largest crowds ever attracted by a foreign visitor there. NHK, the semipublic national television network, was still getting complaints for fading out the Queen's voice and substituting Japanese during her many toasts and speeches. One irate caller said, according to the network, "How dare you deprive us of our one chance to hear the Queen's English?"

Laurie Johnston

Notes on People

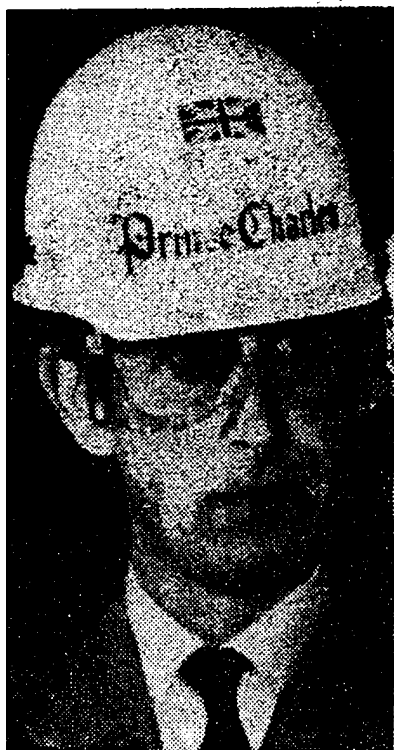
Arriving in Cleveland yesterday for a 22-hour stay, Prince Charles of Britain shook hands in a mob at the airport after being greeted by Gov. James A. Rhodes and Mayor Ralph Perk. One woman told the heir to the British throne that her mother was English and asked, "Will you kiss me?" "Why not?" said the prince, and gave Nancy Stenerd a kiss on the cheek. Later in the day, Charles put on a yellow hardhat and visited blue-collar workers in Republic Steel Corporation's massive mill just outside Cleveland, then was welcomed to the city by about 3,000 people gathered downtown.

James and Pauline Fawcett of Houston are suing ABC-TV for \$7 million, maintaining they were libeled in a skit on the Redd Foxx variety program broadcast Sept. 22. The Fawcetts are the parents of Farrah Fawcett-Majors and they say that the skit, fictitiously depicting an interview with them, held them up to ridicule and was "untrue, degrading, malicious, humiliating, embarrassing, libelous and slanderous." In the skit, Mr. Fawcett was seen in a bushy wig copied from his daughter's famous hair style, and a dog and a bird wore similar wigs. In an effort to mollify the Fawcetts, ABC last night carried an apology to them on the Redd Foxx show.

The Rev. Clennon King has been given until today to come up with \$550 in back rent on his Divine Mission headquarters in Albany, Ga., or be evicted. Mr. King, who attracted some attention shortly before Election Day last year when he tried to integrate the Baptist Church in Plains, Ga., attended by Jimmy Carter, told State Court Judge Rosser Malone, "The only way I see \$550 on Friday is by a miracle of God." Judge Malone replied, "miracles do happen."

Dr. J. J. Kirschenfeld, personal physician to Frank Johnson Jr., President Carter's nominee as director of the Federal Bureau of Investigation, had a bulletin on the condition of his patient, who developed an inguinal hernia after abdominal surgery. "He's doing well," said the doctor. "He's up now and back on his rehabilitation program. He's going to the office for a half day and I anticipate that within three to four weeks he will be back to normal." Judge Johnson was to begin confirmation hearings Oct. 11, but returned from Washington to his home in Montgomery, Ala.

Amy Carter was described by President Carter as having been "broken-hearted" upon learning she'd missed four inches of snow at Camp David, Md., last weekend, and so, to celebrate her 10th birthday, her father gave her a bright red sled. Mr. Carter said Amy was disappointed about the snow because "she's never lived in a place where there's snow." Other birthday



Associated Press

Prince Charles wearing hard hat as he visited steel mill near Cleveland.

presents, ogled by Amy and 14 playmates at a Halloween-style birthday party, were money, books, magic markers, water colors, and a bicycle pump. The treat of the party was a viewing of the old "Frankenstein" movie, which the President stuck around to see.

Whom has the American Cancer Society chosen to be chairman of its "Smokeless Thursday" set for Nov. 17? Why, Sammy Davis, who admits he chain-smokes at least two packs of cigarettes a day. But Mr. Davis, who says his nicotine habit is so strong that he keep a bowl full of cigarettes on his dressing-room table, said he'll make the great sacrifice on "Smokeless Thursday" and not touch a cigarette for 24 hours. After all, all other Americans are being urged to do the same.

The embattled Buffalo Philharmonic Orchestra has lost its president and general manager, Harold Lawrence. The orchestra has been silent for a month by a contract dispute between management and the musicians, and Mr. Lawrence has indicated he felt uneasy representing management's position that the number of musicians in the orchestra should be reduced and the length of the season curtailed. He has signed on with the Oakland Orchestra in California.

ALBIN KREBS

Oakland Conductor Shuns The Jazz-and-Blues Groove

By WAYNE KING

CALVIN SIMMONS, SAN FRANCISCO at the age of 29 already an extraordinary success as a black conductor, has never found himself in the mental ghetto that confines blacks to jazz and the blues while whites occupy the chairs of all the nation's symphonies.

"I could go so far as to say that I've kept my head so far in the clouds all my life that I never got bogged down by anything that was going on around me," said the slight, graceful young conductor who, as the venturesome new music director of the Oakland Symphony, is regarded as one of orchestral music's brightest young stars.

"You will not believe me now," Blake A. Samson, a critic, wrote after early performances by Mr. Simmons and the Oakland Symphony last fall, "but maybe if the orchestra holds onto this magic for the full season, by the end you will. The Oakland Symphony is on its way to challenging the San Francisco Symphony for musical prominence."

More Debuts Scheduled

A nice review for any conductor, but particularly so for a new, young, black conductor. And he has been winning praise in New York, too, where he made his Metropolitan Opera debut in 1978, conducting "Hansel and Gretel." Next season, he will make his New York City Opera debut leading the company's new production of Bizet's "Pearl Fishers" and will also conduct the American Symphony at Carnegie Hall.

"If there was any tension or any problem with my getting any place, or doing something, it never affected me at all," Mr. Simmons said, "because my purpose is to do what I'm doing."

Mr. Simmons, son of a San Francisco longshoreman and a musically talented mother, a gospel singer and church pianist, nonetheless agrees that blacks face real barriers in classical music.

"The fact that he is black should be incidental," The East Bay Express said shortly after his three-year appointment as director of the Oakland Symphony last summer. "But it is not when we recall that Simmons is the only black music director of a major symphony orchestra in the United States." More to the point, he is also the orchestra's only black member.

\$20,000 Fellowship Grant

Asked how many blacks there were in the 86-member orchestra, he raised his brows, smiled ruefully if dazzlingly, and said, "You're looking at him, I'm it."

Although racial barriers are crumbling in the classical world as elsewhere, race is by no means to be ignored in Mr. Simmons's view. "No, I don't think so," he said. "Not yet, maybe in 20 years."

The Oakland Symphony, in fact, has received a \$20,000 grant from the William and Flora Heklett Foundation to help finance a minority-group fellowship program, the first in the West and the only one administered by a symphony orchestra.

Harold Lawrence, general manager of the symphony, recalled a 1976 survey by the National Urban League that found that among the 5,000 musicians playing regularly in 56 leading orchestras, 70 were from minorities. Of the 528 members of the "Big Five" orchestras, New York, Boston, Philadelphia, Cleveland and Chicago, seven were from minorities.

Cites Lack of Exposure

The situation, Mr. Lawrence said, had not changed dramatically since the 1976 survey.

Mr. Simmons sees lack of exposure to classical music as one problem that afflicts black youngsters. "I mean I was fortunate in having music at home. My mother is a pianist; she started me playing the piano, and she played all kinds of music. She loved classical music, so I was around it. And I was lucky to have music in the schools, right here in San Francisco.

"That is becoming a more difficult situation, with the Jarvis Proposition 13 and all that. They're just ripping all the music out of the schools, right and left, except for the bands. The bands remain because the football teams have to have a band to root them on, to keep the spirit going. But the orchestra goes immediately.

"If a young black wants to learn to play a stringed instrument, it's almost impossible now, they give him a horn.

"And a lot of schools don't have any private teachers, so you come to the band, and you play some tunes, and you go home. A lot of blacks can't afford private lessons, so it's becoming nearly impossible."

Trying to Cross From Jazz

There is also a residue of cultural bias. "There were some great jazz artists who in fact tried — they tried — careers in classical music, and it didn't work because they got bogged down. It wasn't the right time, 10, 15 years ago.

"Some years ago, there was a black conductor, Dean Dixon, who was having the worst time conducting in this country, so he went away to Germany, very bitter, and remained there until he died about two years ago at the age of 50."

Now, Mr. Simmons said, "conducting is more readily available to blacks." "But there was a time, quite frankly, when the phrase went around among the board members and the music directors, 'But how could a black conduct Brahms?' or, 'How could an Italian conduct Bach?' Everything was put into its proper place."

Mr. Simmons finds that his presence on the podium of the Oakland Symphony has helped to bring black audiences into the Paramount Theater. Oakland's population is more than one-half black, but until recently there were few black faces in the audience.

Black Audience Doubles

"Five years ago, maybe 10 percent of the audience was black; I would say now that it is 20 percent," Mr. Simmons said. "Yes, I think some come to see me, but that's all right. They come backstage, and sometimes the line backstage is like getting on the Queen Mary. The line goes on for weeks and weeks. They say, especially blacks, 'This is the first time I've come to a symphony concert, and I just really want to say how much I enjoyed it and how much I intend to come back.' I think they are honest, and I feel that I'm only the means for their coming, nothing more than that."

At the same time, there is a legacy of racial suspicion. "A gentleman came to me," Mr. Simmons recalled, "and said he knew this black father who had two talented daughters, and this fellow said to him, just after I had been appointed to Oakland, 'Don't you think this is fascinating that Calvin Simmons is there in Oakland and wouldn't you like to get your daughters into the orchestra?'"

"And the black father said: 'It doesn't make any difference because the whole thing is set up; the auditions are set up, and they take only who they want. If they see a black face, they won't take her.' That thought is still out there."

Auditions Behind a Screen

"What makes this even more exasperating," Mr. Simmons added, "is that in fact Oakland, like San Francisco and many other orchestras, has auditions behind a screen; you don't see the musicians who are auditioning. And to this day, I have not been able to cultivate a way to detect a black violinist from the sound."

Auditions are conducted behind a screen?

"Oh, yes, literally behind a screen."

Why?

"I think because of what had been happening in music up until the 60's. People were being kept away because of their color. Because of these old ideas. Now, I think it would be possible to drop the screens in most places. I'm sure we could definitely get rid of these screens in Oakland. Yes, it's a horrible admission that we have them, a horrible admission."