

Ferguson's Spirits, Notes Soar

Maynard Ferguson radiates so much enthusiasm when his band is playing that one wonders if it's all real or partly show business.

So one meets Maynard Ferguson to find that out. And in conversations he has enough additional verve and good cheer to cause his listener to walk around with a brighter spirit all day.

A New York Times review of a Newport Jazz Festival concert this summer began, "The brassy glory of Maynard Ferguson's orchestra shone brilliantly." And about the leader it continued, "He heightens anything he plays, even when it is not inherently dramatic, by seeming to almost kiss the last note as he leaps back holding his trumpet triumphantly in the air."

"I'm a performer and I openly know that and enjoy it and think that is part of my art," Ferguson says. I'm a great lover of audiences and I really enjoy what I do.

"When I teach in the schools, I try to teach them to enjoy as they learn. I get some very serious young people, getting too serious. I think of music as mostly hooked into joy and pleasure."

Ferguson, born in 1928, has silver hair framing a face with muscles kept boyishly plump by blowing his trumpet. In a short talk, one finds out that he's delighted about all sorts of things, small and great.

Frank Sinatra's lawyer has phoned his manager and asked, "How much for the kid?" and Ferguson, nearing 50, is tickled to be called the kid.

Ferguson was on camera two-and-a-half minutes as the flag lowered and flame was extinguished at the Olympics in Montreal. He, a Canadian, played music written by a Canadian and the whole thing was televised and sent by satellite to an enormous audience.

His last two LPs and last two singles have been the biggest

hits of his career. "Primal Scream" hit the pop charts and "Conquistador" which followed it, has sold more than 400,000 copies and is the best-selling big album in years. "Gonna Fly Now," the theme from the movie, "Rocky," was a single hit for Ferguson. In Italy, it was a bigger hit than the version by Bill Conti, the Italian who wrote it, played it on the soundtrack and had the biggest big with

the tune in the United States. Ferguson's new single, "Star Wars," is selling well. So are versions by the London Symphony and Meco.

About his playing, Ferguson says, "I'm probably stronger than ever before." Asked what is the highest note he can hit on the trumpet — and nobody even asks anymore whether anybody else can play as high —

Ferguson says, "It's limitless, really. It depends on the day, the need and the inspiration. In the last year and a half, trumpeter Don Ellis says I've added another octave."

But Ferguson, who also is a family man, does not "live" his trumpet. "There are people, if you take the horn away from them, they'd be lost. For me, that horn stays in the case unless I'm involved in writing.

"I do not practice three hours a day. I do a lot of swimming and keep myself in good physical shape. On the road I drink only good wine, and not too much good wine. I do breathing exercises."

Ferguson and Jay Chattaway wrote "Conquistador," which is longer when done on stage than on the album. "Four trumpet solos by four different guys in the band aren't nearly as effective on an album; it sounds like one trumpet solo. In person, you have the realization of the identities changing and different approaches."

"Conquistador" has a feel of romantic old Spain and it's

definitely a showcase for the Ferguson trumpet. Ferguson says he and Chattaway, his record producer, write well together. He, playing a single-note instrument, spins out romantic melodies. Chattaway's contribution, on piano, are vitally important but hard to define, Ferguson says. They work in one room, playing, trading ideas, with a tape recorder running.

Performing used to be fun but making a record was too much like taking an examination in school, Ferguson says. But now that he knows more about recording, he enjoys that too. He records with his own band

instead of with a studio band. Ferguson says, because they're so good. Everybody has been with him two years and some for five or six.

But the most important thing, he says, is "the fact the band is not married to any one sound. A new sound is a thrill to everybody. Being involved in a today thing is pleasure and fun and creative as opposed to saying we should do the same old things."

"Our band is based on excitement and feeling young and being today. Not all wine that gets old gets better and that's the way I feel about music."

Business Notes

Signs Of The Times

NEW YORK (AP) — A two-day conference is scheduled in Chicago later this month on the subject, "Terrorism and the American Corporation." No news people will be permitted to attend. No registration list will be published.

This, say the sponsors, is in keeping with the best defense against terrorists, "to study them as they are studying you," and to make the company and executives inconspicuous if it does so won't hurt the company's fortunes.

"Terrorists rarely strike at random," the advance literature relates. "They often research corporate targets in depth. They review annual reports and develop carefully constructed plans to exploit existing vulnerabilities."

Signs of the times: This is only one of a multitude of social, political, bureaucratic and other concerns facing today's multinational companies — only one of the issues on which companies such as Probe International depend upon for a living.

Probe is a tiny but influential intelligence concern operated out of Stamford, Conn., by Benjamin Weiner, a former foreign service officer in Southeast Asia, Europe and Washington, D.C. Its main client is the multinational corporation.

Concerning political issues, said Weiner, multinationals might be land-based but really "they are out at sea." They operate on assumptions and fair truths; they do not understand their countries.

Through ignorance they blunder.

This viewpoint is supported to some degree by a Conference Board study released this week showing American multinationals and their executives score poorly when tested on their knowledge of the countries in which they work.

The horror of it all, as Weiner views it, is that these misunderstandings often invite terrorism.

For multinationals, problems are multitudinous. Earlier conferences dealt with opportunities and difficulties in the Middle East, bribery and corruption, boycott and anti-boycott, Eurocommunism and prospects in Vietnam (immediately: nil; long range: modest).

In almost all situations, the prospect for terrorism or disruption is inherent. And since corporations know little about dealing with the problems, Probe has succeeded with its "trouble oriented meetings," once believed to be an anathema.

It's pre-emptive attack against terrorism begins with the thesis that there is nothing you can buy to protect yourself. There are no gadgets or guns or cages that can provide a seal of security.

This being, so, the best protection is said to be a low profile. "Don't make a public personality of yourself if it doesn't advance your company," says Weiner. Newspaper ads featuring the chief executive are foolish from his point of view.

Elite's Traced In New Book

DANCING ON THE BRINK OF THE WORLD. By Frances Moffat. Putnam. 272 Pages. \$9.95.

For many years, Frances Moffat served as a newspaper society editor and got a close look at the social set of the colorful West Coast city of San Francisco.

Combining this experience with some historical research, she has come up with a detailed, often hilarious account of the doings of the so-called Upper Crust of San Francisco. It dates back to the mid-18th century when society was dominated by the gold prospectors, butchers and storekeepers who had become millionaires overnight and were living it up in this raw frontier town.

Gradually a society as elite as that of any eastern city did emerge, featuring such figures as Mark Hopkins, Charles Crocker, Collis Huntington and Leland Stanford whose names would become part of American history. This foursome conceived the bold idea of ramming a railroad through the rugged western mountains and linking the West Coast to the East. They succeeded and over this line rolled the wealth that would build the greatest fortunes in the West.

Soon ornate mansions began sprouting like mushrooms, the finest ones put up on a bleak windswept peak that leaders of this new society called Nob Hill. Most of the houses were gingerbread monstrosities,

distinguished mainly by their soze. One boasted a 50-foot observation tower, another a 75-foot dining hall.

The earthquake and fire of 1906 turned many of these palaces into huge bonfires, but the city slowly made a comeback and new castles began going up; a parade of baronial manor houses and French chateaus along the countryside south of San Francisco.

Most of the lavish livers were replaced by the jet set of the 1960s who preferred Nehru jackets to tuxedos. And now these swingers are being squeezed out. It began a few years ago when the Russians opened a consulate in San Francisco's once-exclusive Pacific Heights neighborhood.

Film Scheduled At Wellsburg

WELLSBURG—The film "The Cross and the Switchblade" will be shown Saturday at 7 p.m. in the fellowship hall of the Church of the Nazarene will be. There no admission charge.

The Rev. John Hicks of Mt. Vernon Nazarene College will be the guest speaker at the 10:45 a.m. and 7 p.m. worship services Sunday. Dean and Jean Shaeffer will present the music.

The Rev. Paul Darulla is pastor.



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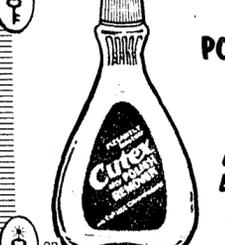
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