



IF ALL music teachers followed John Cage's ideas, kids would never balk at their lessons. Sick of traditional forms of music,

Cage harmonizes happily by banging on any darned thing that's handy. Ultramodern researcher in sound effects at Chicago's School of Design and at Bennington College, Vermont, he pounds the piano with his elbows, kicks dishpans, slams brass pipes together, shakes cowbells, toots sirens, smashes flowerpots, and often winds up with what he calls "the most final sound in the world"—the smash of a beer bottle against a barrel. Certainly it sounds screwy, but authorities like Leopold Stokowski, famous orchestra conductor, hail Cage as a pioneer of a new kind of music. Our picture shows the maestro, amid some of his musical instruments, beating the inside of a tub with a length of iron. This feat, he says, produces a "highly interesting sound." Cage learned to play the violin and piano (with his fingers) as a youngster, but started looking around for new sounds ten years ago. Found plenty of possibilities in junk yards and his dad's workshop, where he banged away nights while working days as a lawyer's clerk. Lost the job when he invited his boss to a concert, but he's kept busy experimenting with noise ever since.

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