

Social Distancing (2020) op.23

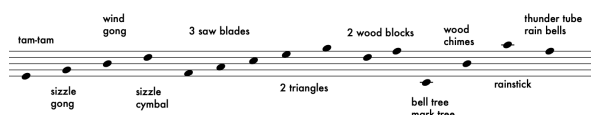
for 10 antiphonal musicians and mp3



OZNO

Instrumentation

Flute
Bass Clarinet in B-flat
Trumpet in C
Horn in F
Violin I
Violin II
Viola
Cello
Harp
Percussion (one)



Mp3

duration: 12 minutes

Program Note:

To most of us, the expression "social distancing" had little meaning before the Covid-19 Pandemic. Social distancing prohibited orchestras from playing together; closely knit on stage facing the audience. Orchestras went silent. The halls were locked, conductors and soloists couldn't travel. In an effort to get some of our band back playing together, I wrote this piece. It is a virtuosic vehicle for a mini orchestra (10 musicians the average allowed gathering of people at the time) representing each family; wind, brass, percussion, harp, and strings, to perform together - for themselves, to share on video, or give a live performance while adhering to social distancing restrictions. Since traditional performance venues were closed, untraditional settings and iconic architecture were in my mind's eye as alternative performance venues.

In my case, this piece allowed me to perform again with at least some of my dear colleagues from the Hong Kong Philharmonic at the architectural gem, Tai Kwun Centre for Heritage and Arts. I hope Social Distancing can also help other orchestras around the world who are looking for a project to get some of their musicians playing together safely. Making videos is one way orchestras have tried to connect with the public while our normal concerts are on hold. Visually, aurally and emotionally I saw my piece as a way for orchestras around the world to produce a video in an iconic setting from their own cities. This is the purpose of Social Distancing.

As a gesture of solidarity to all musicians in these uncertain times, I offer the score/parts/mp3 file of my piece for free download (jamesboznos.com). I also hope that this score might help secure a paying gig for freelance musicians and contemporary music ensembles who have been hit so hard financially. It is a small contribution to bring back live music making with colleagues to all the silent stages.

Social distancing has given people more time for individual pursuits, so my first ideas for the piece were alternating virtuosic solos. This was reinforced by one of the iconic images/moments of the pandemic - people singing out of their windows while home isolated. In my piece I pictured the musicians in windows surrounding a central square "singing" their austere melodies. The percussion, harp and mp3 are "in the town square," with the other 8 players are on different levels singing out of "windows".

As with all drones, the human ear sometimes forgets it's there and then hears it again, making us realise that it was in fact always there. The mp3 drone on a low "d" that sounds through the entire piece reflects on the ominous power of covid and how although we may forget about it briefly, it saturates daily life. Pictures of the actual virus have a centre sphere which seems to glow - this is the "d". The outer attachments to the sphere are represented in the metal tinklings of the mp3 - like a "halo" hovering above the low anchor.

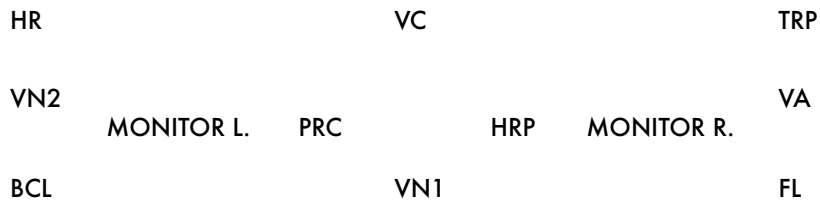
The structure of the piece is in 7 "windows": Horn solo - Flute Solo - String Quartet - Bass Clarinet - Trumpet - String Quartet/Wind Quartet - All windows. The solos are lamentful in basic character - 4 different songs of loss, despair, agitation, dreaming, mental anguish and hope. At the final section of the work all the instruments switch their stories, taking up another's, as they all sound simultaneously. Two sections, mainly for the string quartet, are musical representations of contagion, and spread - with antiphonal swirling of quick motives.

General Performance Directions:

This piece is a sound sculpture, and there are two possibilities for its realisation. It can be done with or without conductor, and was designed to be played on one level stage with at least 2 meters separation (more is preferable) from any two musicians, or it may be performed with the musicians on multiple levels, like a 3D chess board. The performers should place the instruments in a creative and unique way, complementing the performance venue’s architecture and acoustics. Without conductor, the musicians attempt to keep at the indicated tempos and follow the cues of the main instrument in each section. For example in the horn solo, everyone has the horn cues and fits their own part to the horn’s lead. The solo instrument for any section, should not accommodate their part to the others, but vice versa.

The score allows for either exact rhythmic execution and vertical alignment of instruments on a given page - or for a slight bending of the vertical alignment due to the greater distances between musicians and naturally different interpretation of inner pulse. This is especially true in the final section of the work where a multitude of polyphony is occurring with complicated rhythms. The mp3, which has multiple stereophonic imaging components, forms a backdrop to the antiphonal instruments. This creates a unique “aural view” for each participant experiencing the sound sculpture from different perspectives. This effect should be maximised by the placement of the speakers. I like the sound of the speakers on the floor which lets the sound emanate from the stage itself like a rising fog.

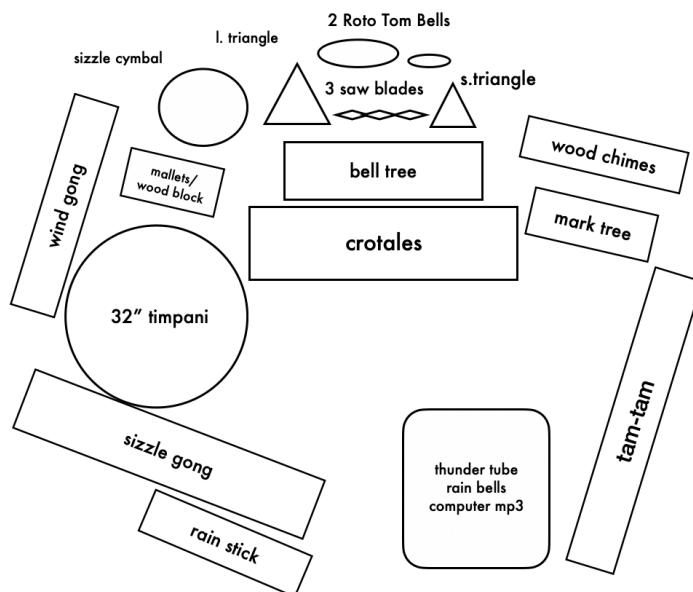
If performed on different levels, as a principle, the harp and percussion should be on the lowest level with the trumpet opposite horn, and flute opposite bass clarinet forming corners of a square, or points of a circle. The string quartet follows the same idea. This work could also be performed on a concert hall stage with maximum spacing of the instruments to each other in a setup like this:



The Mp3 is controlled by the percussionist. All that is required is a smart phone and 2 quality blue-tooth speakers or monitors. In more elaborate performances which spread out over greater distances, amplification could be used and a sound engineer could be employed. Test and set the volume at 1:00 on the mp3. The start and finish already have fade in/out mastered, so once play is pressed, nothing else should be necessary. The mp3 should feel both calm and ominous, the blend and setting of volume should be determined as if it is one of the instruments.

The score is transposing and accidentals apply to the entire bar in their respective octave. The crotales sound two octaves higher than written. The string glissandi should occupy the entire written duration.

The percussion part works best with this setup. I have produced short videos of how to interpret and execute this part.



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for 10 antiphonal musicians and mp3

OZNO

Transposing Score
version May 21, 2020

A ♩ = 60 **oratorical**

Horn in F
Flutter
mf
enter after tam tam, the horn controls section A-B
the other instruments follow the horn cues
mp

Harp
harp begins bar 2 enter in resonance of crotale
let all harp notes ring unless dampening is required
mf

Violoncello
harp begins bar 2 enter from nothing balance with mp3
pp mp (static, non vibrato, slowest bows)

Percussion
start mp3
20" crotale arco
bell tree, mark tree
tam-tam
timpani
mp
very slow gliss w/ knitting needle, legato into tam note
let all percussion notes ring unless dampening is indicated

MP3



questioning **calling out**

Hn.
6
slow hand stop gliss
gliss.
mf non cresc.

Hp.
6
p
E: Fb
f
mf
f
mf

Vc.
6

Perc.
6
saw bl., tri, roto, sizzle, BT w/ knitting (mallets 2,3)
mp
sporadic wind chime rhythm
mp
gong
saw bl, tri, sizzle
on edge w/ yarn (mallet 1)
mp

MP3
6

stringendo **militaristic** *in time*

Hn. *mp* *mf* *non dim*

Hp. *f* *mf* *ff* *mf*

Vc. *continue*

Perc. *try to follow horn, rhythmic* *lam-lam* *mp*
on edge w/yarn (mallet 4)

MP3

resigned

Hn. *mf*

Hp. *mf*

Vln. I *norm* *p* *sul pont*

Vln. II *gliss.* *natural harmonic gliss sul A.* *p*

Vc. *gliss.* *apply pressure to turn note into bow noise while glissing. At the froh.*

Perc. *gong* *w/ knitting (mallets 2,3)* *p* *mp* *mf* *7*

MP3

4 **B** shattering $\text{♩} = 72$

enter after percussion cue, the flute controls section B-C the other instruments follow the flute cues

gently

Musical score for measures 14-15. The score includes parts for Flute (Fl.), C Trumpet (C Tpt.), Harp (Hp.), Violoncello (Vc.), Percussion (Perc.), and MP3. The Flute part starts with a forte (*f*) dynamic and a 7-measure rest, followed by a 6-measure phrase. The C Trumpet part has a harmon mute (stem out) and a 9-measure rest, then plays a 9-measure phrase with a mezzo-forte (*mp*) dynamic, followed by a forte (*f*) dynamic and a lip gliss. The Harp part has a forte (*f*) dynamic and a 3-measure rest, followed by a gliss. and a (l.v.) instruction. The Violoncello part has a pizzicato (*pizz*) dynamic and a 7-measure rest. The Percussion part has a forte (*f*) dynamic and a 3-measure rest, followed by a timpani (*timpani*) dynamic and a mezzo-forte (*mp*) dynamic. The MP3 part has a forte (*f*) dynamic and a 3-measure rest.



drangend

elegantly

Musical score for measures 16-17. The score includes parts for Flute (Fl.), Harp (Hp.), Percussion (Perc.), and MP3. The Flute part starts with a forte (*f*) dynamic and a 3-measure rest, followed by a mezzo-forte (*mf*) dynamic and a 3-measure rest, then a crescendo (*cresc.*) and a non-diminished (*non dim*) dynamic. The Harp part has a forte (*f*) dynamic and a 3-measure rest, followed by an A# chord. The Percussion part has a tam-tam (*tam-tam*) dynamic and a mezzo-forte (*mp*) dynamic, followed by a timpani with finger (*timpani w/finger*) dynamic and a gong (*gong*) dynamic. The MP3 part has a forte (*f*) dynamic and a 3-measure rest.

Fl. 20 *mp* *tr* *mf* *mf*

Hp. 20 *mf* *mf* *C#*

Perc. 20 *timpani with finger* *saw bl./triangle* *p very delicate* *5* *5* *timpani with finger*

MP3 20

rhythmic **poetic espr.**

Fl. 22 *mf* *f* *sub. ff* *p*

Hp. 22 *E: A^b* *C#* *p*

Perc. 22 *tam-tam* *timpani with soft mallet*

MP3 22

wisping **12"**

Fl. 25 *cresc.* *mf* *sub. mp* *mf* *gliss.* *"baby music" whistle tone overtone cycling*

Hp. 25 *cresc.* *B^b* *C#* *ppp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Perc. 25 *crotale arco* *mp* *wind gong arco* *mp very slow bow* *pp* *wood chimes* *pp* *timpani w/finger* *rain bells/thunder tube* *ppp*

MP3 25

C contagious
♩=90

6

30 knock sound board with knuckles

Harp (Hp.)

Violin 1 controls section C-D, enter in tempo from harp
seperate bows, non staccato

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Violoncello (Vc.)

Percussion (Perc.)

MP3



flautando

Violin I (Vln. I)

Violin II (Vln. II)

Viola (Vla.)

Violoncello (Vc.)

MP3

7

35

mp *sul pont.* 6 6 6 6 *cresc.*

35

mp *sul pont.* 6 6 6 *cresc.*

35

mp *sul pont.* 6 6 6 *cresc.*

35

mp *sul pont.* 6 6 6 6 6 6

MP3



37

Fl. *blow air only* "sh"

37

B. Cl. *blow air only* "sh"

37

Hn. *blow air only* "sh"

37

C Tpt. *blow air only* "sh"

37

mf *normal* 6 6 6 6 *fp*

37

mf *normal* 6 6 6 6 *fp*

37

mf *normal* 6 6 6 6 *fp*

37

cresc. *mf* *normal* 6 6 6 6 *fp*

37

Perc. *tam-tam* *sm. triangle* *p ppp*

37

MP3

8 **D** wisely $\text{♩} = 70$

espr.

B. Cl. *mf* *mp*

the bass clarinet controls section D-E.
The others follow the B.Cl cues

Hp. *mf*

Vc. (echo bass cl.) gliss.

Perc. see perf. note

gong

L.H. rain stick wind gong sizzle cymbal

P R.H. timpani sizzle gong tam tam

MP3



eulunspiegel

B. Cl. *fp*

Hp. C \sharp A \flat C \sharp

Vc. (echo bass cl.)

Perc. rain stick wind gong sizzle cymbal timpani sizzle gong tam tam

MP3

athletic

9

B. Cl. 49 (tr) *f* *mf* *cresc.*

Hn. 49 *f* *harmonic gliss*

Hp. 49 *E:G#* *A:* *Gb* *C#*

Vln. I 49 *mp* *6* *6* *6* *f* *need not be exact with vln II*

Vln. II 49 *mp* *6* *6* *6* *f* *need not be exact with vln I*

Perc. 49 *wind gong* *sizzle cymbal* *rain stick* *let empty full force al niente* *sizzle cymbal*
timpani *sizzle gong* *tam-tam* *mf* *on rim w/yarn* *timpani*

MP3 49



singing
♩=55

B. Cl. 51 *mp* *6* *cresc.* *7* *fp* *tr* *mp* *mf*

Hp. 51 *gliss.*

Perc. 51 *gong* *tam-tam* *timpani* *on rim w/metal*

MP3 51

fierce

backing off

♩=70

♩=60

B. Cl. *f* *ff* *secco* *mf* *mp*

Hp. *mf*

Perc. *dim* *p* *gliss.* *poco cresc.*

MP3



E hopeful

♩=60

The trumpet controls section E-F, the others follow the trumpet cues.

C Tpt. *f* *espr.* *open*

Hp. *f* *G⁺* *E⁺* *B^b*

Vln. I *in one bow, legato* *pp*

Vln. II

Vla.

Vc. *in one bow, legato* *pp*

Perc. *timpani* *mp*

MP3

60

Hn. *mp* *f* *stopped gliss*

C Tpt. *mp*

Hp. *mp*

Vln. I

Vln. II *slow tremolo* *pp*

Vla. *slow tremolo* *pp*

Vc.

Perc. *timpani*

MP3

62

scherzando
♩=70

Fl. *mp* (with prc.)

C Tpt. *lip gliss.* *mf* *burning*

Hp. *pp* *gliss. gliss.* *gliss. gliss.* *gliss. gliss.*

Perc. *timpani* *gliss.* *s.blades/triangles* *w/needles* *mp* (with fl.)

MP3

mechanical vienna

12

♩=60

♩=70

Fl. 65 *mp* 5 *mf*

C Tpt. 65 *mf* flutter 5 *f* 3 3 3 3 3 3 tr

Hp. 65 *mf*

Perc. 65 gong on rim w/metal high w. bck s. blades/triangles 3 3

MP3 65



Fl. 68 3 3 3 3 3 3 3 (continue figure in old tempo)

C Tpt. 68

Hp. 68 3 3

Perc. 68 timpani *pp* *p* *mp* *mf*

MP3 68

aufschreiend ♩=60

70

Fl. (follow the timpani) *ff* 7 6 ultra legato - full voiced 13

B. Cl. (follow the timpani) *ff* 7 6 ultra legato - full voiced flutter (flutter if poss. or other sim. effect)

Hn. (follow the timpani) *ff* 7 6 ultra legato - full voiced flutter

C Tpt. (follow the timpani) *ff* 7 6 ultra legato - full voiced flutter 5

Hp. 70 strike lowest strings forcefully

Perc. 70 tam-tam timpani *f*

MP3 70



72

Fl. 5 non dim.

B. Cl. 5 non dim.

Hn. 5 non dim.

C Tpt. non dim.

Hp. 72

Perc. 72 timpani gong tam-tam *p* scrape face of tamtam with metal in circular, irregular patterns

MP3 72

14 **F** chasing
♩=90

75 Fl. *mf* 6

75 B. Cl. *f* 6

75 Hn. *mp* 6+ stopped

75 C Tpt. *p* 6 harmon mute

75 Hp.

75 Vln. I *f* 6 *fp* 6 6 *p* 6

75 Vln. II *f* 6 *fp* 6 6 *p* 6

75 Vla. *f* 6 *fp* 6 6 *p* 6 sul pont.

75 Vc. *f* 6 *fp* 6 6 *p* 6 flautando

75 Perc. *mf* tam-tam scrape edge quickly connect final scrape with downbeat

75 MP3

78 *mp* 6

78 *mp* 6

78 *mp* 6

78 *mp* 6

78 *mf* 6

78 *norm* *ff* 6

78 *f* 6

78 *mf* 6

78 *sul pont.* *mp* 6

78 *bell tree, saw blades*
improvise in rhythm
mf with needles 6

78 MP3

87

Fl. *ff* jet whistle

87

B. Cl. *ff*

87

Hn. *ff*

87

C Tpt. *ff*

87

Hp.

87

Vln. I *sul pont.* *6*

87

Vln. II *norm.* *6*

87

Vla. *sul pont.* *6*

87

Vc. *sul pont.* *6*

87

Perc. *saw bl./triangles* *hard sm. plastic* *2 wood blocks*
p *6* *mp* *6* *mf* *6* *f* *6* *f*

87

MP3

G luminous
♩=60

84 Fl. *6* *6* *6* *6*

84 B. Cl. *6* *6* *6* *6*
continue 6s in previous tempo

84 Hn. *6* *6* continue 6's in previous tempo *6* *6*

84 C Tpt. *6* *6* continue 6's in previous tempo *6*

84 Hp. *ff* 3 gliss. A₇

84 Vln. I *cresc. molto* gliss.

84 Vln. II *cresc. molto* *ff* 7

84 Vla. *cresc. molto*

84 Vc. *cresc. molto* gliss. *mf*

84 Perc. *mf* *crotales* *6* *6* *6* *roto tom spokes* *ff* *l.v.* *tam-tam*

84 MP3

87

Fl.

mf

3

B. Cl.

f

7

6

Hn.

f

7

non vibr.

vibr.

C Tpt.

mf

open

mp

5

Hp.

87

Vln. I

f

7

6

mp

3

Vln. II

mp

Vla.

mf

3

Vc.

mp

5

Perc.

crotales

arco

f_{poss.}

MP3

This page of a musical score contains ten staves for various instruments. The Flute (Fl.) staff begins with a triplet of eighth notes and a slur over a half note, with a dynamic marking of *mf*. The Bass Clarinet (B. Cl.) staff has a slur over a half note and a triplet of eighth notes at the end, with a dynamic marking of *mp*. The Horn (Hn.) staff has a slur over a half note with a dynamic marking of *mp*. The Trumpet (C Tpt.) staff has a slur over a half note. The Piano (Hp.) staff has a dynamic marking of *f* and a slur over a half note. The Violin I (Vln. I) staff starts with a dynamic marking of *f*, followed by a triplet of eighth notes, a slur over a half note, a dynamic marking of *mf*, and a triplet of eighth notes with a *cresc.* marking. The Violin II (Vln. II) staff has a slur over a half note with a *gliss.* marking, followed by a dynamic marking of *mf* and several triplet markings. The Viola (Vla.) staff has a dynamic marking of *mf* and a triplet of eighth notes. The Cello (Vc.) staff has a triplet of eighth notes. The Percussion (Perc.) staff has a dynamic marking of *mf* and a triplet of eighth notes. The Double Bass (MP3) staff has a dynamic marking of *mf* and a triplet of eighth notes. The page number 92 is written at the beginning of each staff.

Fl. 95 *gliss.*
B. Cl. 95 *f* 3 *mp*
Hn. 95 *gliss.* *lip gliss* *mf* 3 3
C Tpt. 95 3 6 6 6 *fp* *tr*
Hp. 95
Vln. I 95 *non dim*
Vln. II 95 *mf* 5
Vla. 95 *gliss.* *mf* 3 3 *non cresc.*
Vc. 95 *fp* *f* *tr*
Perc. 95 *crotales*
MP3 95

98 21

Fl.

B. Cl.

Hn.

C Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Perc.

MP3

mf *non cresc.*

cresc.

f

ff

mp

gliss.

tam tam

mp

100

Fl.

100

B. Cl.

non dim

100

Hn.

mf

100

C Tpt.

tr

big band fall

100

Hp.

100

100

Vln. I

mf

5 6 cresc. 7

100

Vln. II

mf

3 3 3 3

tr

f

100

Vla.

100

Vc.

3

mp

6 7

cresc.

100

Perc.

w.gong, sz. gong, sz. cym

sporadic bowing of sizzle cym, sizzle gong and wind gong ad lib to bar 107

100

MP3

102 Fl. *mp*

102 B. Cl. *mp* 6 *cresc.* 7 *f* *v.d.* *sub. ff*

102 Hn.

102 C Tpt. *f* *heroic* 5 5
as fast as is clean, can start earlier in the bar if needed, put the "a" on the downbeat

102 Hp.

102 Vln. I *gliss.* *espr.* *p* *gliss.*

102 Vln. II

102 Vla. *mf* 3 *gliss.* 3

102 Vc. *secco* 6 7 *ff* *gliss.*

102 Perc. w.gong, sz. gong, sz. cym

102 MP3

H procession of echoes

26

Fl. 109 *f* poco rubato within this figure

B. Cl. 109 *f* poco rubato within this figure

Hn. 109 *f* poco rubato within this figure

C Tpt. 109 (tr) 3 3 *f*

Hp. 109 *f* 7 gliss. *mf* gliss. gliss. gliss. gliss.

Vln. I 109 *mf* pizz play proportionately within the bar, limping, hobbling rhythmic effect, avoid synchronization unless by chance

Vln. II 109 3 3 3 *mf* pizz play proportionately within the bar, limping, hobbling rhythmic effect, avoid synchronization unless by chance

Vla. 109 *mf* pizz play proportionately within the bar, limping, hobbling rhythmic effect, avoid synchronization unless by chance

Vc. 109 *mf* pizz play proportionately within the bar, limping, hobbling rhythmic effect, avoid synchronization unless by chance

Perc. 109 *mp* saw bl, tri, sizzle, roto w/mallet 3 and 2
timpani w/mallet 4 repeat this sequence out of time timpani - improvise sporadic wind chime rhythm - tam tam
tam-tam w/mallet 1 on edge

MP3 109

115

B. Cl.

115

Hp.

115

Vln. I

pp *morendo*

Vln. II

pp *morendo*

Vla.

pp *morendo*

Vc.

pp *morendo*

115

Perc.

stop

115

MP3



117

Hp.

117

Perc.

crotale arco

bell tree, mark tree

timpani mallet

mp

very slow gliss w/knitting needle, legato into timpani note

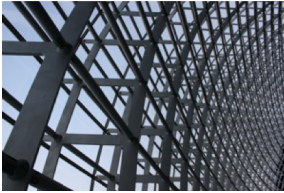
p

117

MP3

fade al niente

press stop if necessary



Works List of **OZNO** 1969, Chicago

- The Obligatory Recitative** (1989-90) op. 1, for woodwind quintet ("20)
- Escher Themes** (1991) op. 2, for orchestra, (3.2.3.2)(4.3.3.1)(T4)(pno/cel)(strings) ("12)
- Piano Etudes** (1992) op. 3, for solo piano ("15)
- The Shaman** (1994) op. 4, for solo percussionist and tape ("8)
- Shadow Puppets** (2002) op.5, for oboe, vibraphone, harp, 2 violins, viola, cello and bass ("10)
- Angkor** (2003) op.6, for 3 trumpets and 3 trombones ("20)
- Concerto for Timpani, Roto-toms and Orchestra** (2003) op.7, (3.2.3.2)(4.3.3.1)(4)(pno/cel)(strings) ("25)
- Taniquetil** (2004) op. 8, for orchestra (3.3.3.3)(4.3.3.1)(T4)(pno)(hrp)(strings)(tape) ("18)
- The Elisabeth Music** (2005) op. 9, for violin and orchestra (2.2.2.2)(2.2.2.0)(T2)(cel)(hrp)(strings) ("17)
- The Gathering** (2004) op. 10, for synthetic ensemble (lute, banjo, cimbalon, harp, hand-bells, koto and shakuhachi) ("6)
- Zoon** (2005) op.11a, for solo flute and drone, op.11b(2009) for solo percussion and drone ("12)
- Google** (2005/14) op. 12, for orchestra (2.2.2.2)(4.2.2.1)(T3)(pno)(strings) ("3)
- YuYuan Preludes** (2005/8) op. 13, for flute, oboe, clarinet, horn, bassoon, percussion, violin and piano ("13)
- Oikogenia** (2006/2016) op. 14, for orchestra ("45)
- Symphony No.1 "The Staircase of the Tian-Wang"** (2006/7)op.15, for 16 antiphonal musicians, synthetic orchestra and mp3("50)
- Locutions of Dune** (2010) op. 16, for saxophone quartet ("14)
- Cantata Nr.1 "Anesti"** (2012) op. 17,for 6 part mixed chorus, 6 instrumentalists, synthetic orchestra/tape ("25)
- a time, and times, and half a time** (2013) op. 18, for solo snare drummer and synthetic instruments ("10)
- Cantata Nr.2 "Nevu'ah"** (2015) op. 19, for solo soprano, 6 part mixed chorus,19 instrumentalists and mp3 ("40)
- Concerto Nr.2 "Pavilions"** (2019) op. 20, for extended timpani, orchestra and mp3 ("40)(4.3.3.3)(4.3.3.1) tmp, 5 prc.,hrp, piano (strings)
- Cantata Nr.3 "Gabriel"** (2019) op. 21, for soloists, 4 part mixed choir, orchestra and mp3 ("30)
- Concerto for Piccolo and Orchestra**(2020) op. 22 ("20)
- Social Distancing** (2020) op. 23, for 10 antiphonal instrumentalists and mp3 ("11)

ALL SCORES, PARTS, AND PERFORMANCE TAPES ARE AVAILABLE FROM THE COMPOSER phone: +852.9272.3544
jboznos@hotmail.com / www.jamesboznos.com