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Corvallis O R 97333

Greeting ===

Let's see: why is the ribbon jumping out of place?
Not sure. Why did Mike Perlowin misspell my name and some other stuff? His envelope got here anyhow.

I am almost certain the article went to the magazine immediately and my corrections to him will be ignored. Unfortunately he talked to Danlee Mitchell at SDSU after talking to me, and my name will forever be MUD. However, the circulation of Steel Guitar World cannot be that big, so only the Country Music buffs will read it.

In 76 years I have never had anything at all to do with Country Music and only hear it accidentally when the radio dial is turned to another station and passes through a Country Station. Country is certainly a tremendous misnomer anyhow. The stuff is done in big city recording studios miles from any wheat field or prune orchard or Montana farm. The very fact that Perlowin was boasting about how much his latest Pedal Steel had cost him, should prove that beyond the shadow of a Doubt.

That's a paradox too: the instruments in the Hollywood Bowl Museum Exhibit are not the instruments that a Country Group would ever use. Partch spent some time as a Hobo out in the Country that kind of music is supposed to be from, but actually current country music is produced by apparatus designed and invented and built at a Japanese transistor and IC Chip Factory. Oh sure, when I was 15 back in Portland in 1932, I heard genuine country singing from real farmers etc. But 1993?

Yesterday downtown again to the xeroxing place. Mainly to do a couple dozen copies enlarged of certain photos. They came out very well. Now I'll have to dig up some more and enlarge them. Then most of my pamphlets, whether new or quite old, can be illustrated. Today's people are TV addicts, so if you don't have pictures they won't read.

I won't have to go downtown quite so often--when photos do not have to be copied, there is a cheaper xerox place just opened on Adams Ave., although that's quite a walk from here.

Yesterday I went to the Main Library. One reason was to find out how many Chomsky books (either by or about) that they had--I hadn't read any for some years, but the documentary film that Edward Kneifel took me to see Saturday night was all about him, not much about his structural linguistic and transformational-grammar days but some, and mostly about manipulation of the media and Manufacturing Consent (its title) and remote Third World countries and student protest marches. Student protest is taken care of by publications like UCSD New Indicator and the like. How far would you and I and Brink get, picketing a piano factory or Steinway Hall in New York? (Thirty years ago when Edward Kneifel first met me, he got all enthused about Partch and of course Partch's exponent, Peter Yates was there in Los Angeles and got Kneifel all worked up about Partch and Kneifel therefore took me to two Partch events at that time, 1965 or whatever.) So Kneifel got slapped down and bawled out by a number of musical academics when he tried to propagandize for Partch and why weren't his compositions performed more?.

Just Indignation!

Non-12 and Just Intervals were never Politically Correct and aren't even now. Partch was terribly denounced by seven different Leftists

whom I met at one time or another down through those thirty years. I was amazed how the 12-tone scale is a fanatical shibboleth to the old Soviet Reds as much as to the European or American Capitalist Establishment. (The book I mentioned to you some time ago, The New Scriabin, did not mention the overtone-series like Yasser's 8:9:10:11:13:14 but the book tried to argue Scriabin's harmonies on the basis of poly-tonal structures.)

Also, some years back there was a Canadian leftward publication which denounced Serialism and inferred that John Cage's kind of stuff was disgraceful, but did not directly attack microtonality, though I presume it would have if they knew anything about music.

I am slightly puzzled by your mention in your new article of Henry Cowell, although it was only in passing, so I am not taking this point very seriously. However: in late 1935 when I was living in San Francisco, I went to Chinatown where there was an art studio so I could meet and talk to Mr Henry Cowell, and showing him a couple of my theme-sketches, he objected strenuously to the idea of just intonation and the harmonic series. So, some years later I went back to his book NEW MUSICAL RESOURCES and didn't find any xernharmonics in there. He was into more complicated rhythms which Conlon Nanarrow eventually realized as you know. He didn't seem to say much about electronic instruments either, although he gave Theremin the right to invent. But he put me off with a demand that I get training before I had any right to compose! It was a Bummer!

The implication was that any musician who had Training would never write a single non-twelvular note.

I gave you a xerox of the theme page two years ago or such a matter.

It would look awfully tame today. Something like what Denny Genovese did a while ago and then he carried on from there. I was 19.

I had dreamt so much about the things opened up in Cowell's 1916 book New Musical Resources, then to get this miserable letdown!

About 1939, someone complained to me because Cowell had put on a concert where Tone-Clusters were the Order of the Day. He thought that was disgusting and degenerate.

A class has been started in Los Angeles for people who wonder whether to move to Washington, Idaho, or Oregon.

Yours.