

Friday 25 June 1993

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Greetings ===

Fog and ... I woke up at 4 A M smelling smoke. No, it wasn't in the house and it wasn't next door. Until 6 I didn't know what. Turned out to be a hay fire in Mira Mesa. Or so the radio said. The smoke detector did not go off--it didn't get to the reel inside of the house, but came in the window near the bed.

An entire week all alone again--hope I can make new connections locally. Everything, including visitors, is from far away. For instance, Eric Marin from Venice heard about me and came to see the instruments. He is primarily a film maker and may have to settle for video--he wants to photograph instrument-builders and already has some leads.

But that isn't getting heard in San Diego. It very well could be getting heard in Los Angeles. If I live long enough. Chalmers in Rancho Santa Fe again for a couple of weeks.

The other evening I tried 34 on the Mirage (Buzz had sent a disk with 34). So it is smoother than I thought. Larry Hanson in Sherman Oaks may be able to use the system. I have to do a 34 tape and send it to him.

Back to the thing I already mentioned recently: I got a fresh xerox of the composition IN LIMBO, because it is the 30th anniversary of playing it on the clavichord and special organ. The instruments are lost but this composition is on reel and there are copies I made quite a while ago.

I wrote Kneifel about it because he is the one that demanded I produce a tape for a stage production in five days and I did it in four. He took it away, used it at the Angels Theatre in Hollywood, back in May/June 1963 and it took months and months of NAGGING to get it back. October 1963 in fact. He disappeared and reappeared at various times in the ensuing 30 years and so never finishes projects. I.e. I got no moral support after doing what he asked and putting a lot into IN LIMBO. To try to save it, I got out one of those music-writing-books -- it took two of them, actually, and transcribed the tape between November 1963 and about December 1965 after the Famous Watts Riot. Then after a dreadful forced move when the Exposition Blvd. house was condemned, in 1967 I finished the India Ink on Tracing Paper version and registered it for copyright, so I have two more years on that--i.e. till March 1995.

79 pages of music and some other stuff.

The other day I made a new xerox of that. In 1967 I had no way of knowing that there would be samplers and computer systems and programs to manipulate music and synthesizers and so on that would be useable by composers themselves--I thought then that this was for frightfully expensive studios owned by plush companies, so I wrote the MS. final version on the three staves for some kind of organ. Kneifel completely forgot about it, even though he brought me people at various times when he was in the L A area; usually people who had no interest in me--why should they?--nothing in common at all--so nothing happened. Did he throw them at me or rather, did he throw me at them? I guess the latter, and I don't blame them for being annoyed.

My time is running out so I have to make a last effort to get



and I believe tapes of these performances exist.

But now, Glen is in a lawyer's office in Tacoma WA far from here and far from the conditions in LA when he did that.

Jonathan never was interested in this piece, that I could tell. Brink had some interest because that tape shows ELASTIC TUNING very well in certain places.

Reinhard took a copy of the score back to NY with him when he xeroxed over a hundred pages of my MSS. in 1986 (i.e. shortly before I took ill and went to the hospital, he then moved into this house.)

I have to find some agent or promoter to publicize the 30th anniversary of this thing and get it heard by some means or other. Possibly I could create ten new titles for it (i.e. each movement could be called a separate piece and ten people could each promote one part) and (since today's people are TV-conditioned and are hopeless scatterbrains who cannot attend to ANYTHING for more than a minute at a time, before flitting off to something else, a piece that took an hour and five minutes to perform, as on the tape, and something like 45 minutes as the final edited version might be performed, is too long for anybody in this age of Fragmentation and Inattention. )

Or I could perform parts of this on the Mirage (quite suitable for it) or the Roland, or both. No way of knowing in 1967 that I would have such facilities here in 1993, certainly no way in 1963 of knowing I would have something like these keyboards.

I tested this out last night. This means that if I get more recitals or lecture/recitals, or get to anybody's living room or patio sometime, I can play excerpts from this and try to find promoters for it that way. I will now get a few xeroxes of it and try to send them to safe places and to possible people.

There certainly are enough video enthusiasts around and this was intended for use with some film or play or video or the like.

Kneifel put on a performance of Shaw's play DON JUAN IN HELL, about half of Shaw's affair, plus some film-clips he had and some live interludes the actors dreamt up and I don't know what else, because he forgot to get me there or send me a ticket.

So when I wrote out the music later, I didn't want a title with Hell in it, but thought Limbo would do since whoever actually uses or plays this or uses my tapes, will inevitably have their OWN title and I leave them entirely free to dream that up.

It's all done and registered and taped so doesn't have to be done over, and since we now have clear xeroxes instead of fading brownish greyish-backgrounded ozalids, it looks new in the copies. Only difference from being done 1993 is it would be on two staves since nobody plays pedalboards anymore.

So I am writing a dozen people to try to find publicity for it while I am still alive.

Yours