

Theridi 8 Jewlye 1993

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Greetings %%%*

Putting lots of disk records away after emptying half of the storage space in the cabinet underneath the computer. That means a big space to keep the stuff that will accumulate in the black cabinet and have it handy. And the disks won't break or get messed up any further than they are already.

Got a new box of 100 filing folders from the discount place a mile from here. This means the articles you sent me will not have to be crammed into a box hard to use, but will be in individual labelled folders so I can get at them quick.

Letters from new people.

Then late yesterday--found the November 1939 issue of Electronics magazine that I bought at a back number store in L A, over ten years after 1939--it was very very difficult to get to read it all that time--now I can xerox the "key" Novachord article and send you a copy soon. Also of course send you a copy of the cassette I just made from those Novachord disks. I can't shed any crocodile tears about it: the Hammond Organ Co. was so nastily arrogant when it was riding high for nearly 40 years, 1935 to 1970 or so. Their misinformation and "disinformation" in the pushy aggressive advertising for all those years, resulting in musicians, composers, and the public getting such dreadfully mistaken ideas about music theory, about timbre, about organs, about what they should play or should listen to or . . . and then, fortunately for us and many other people, synthesizers and PORTABLE instruments and a lot of social events ended their history! They had one of the most formidable patent-arsenals around, and happily that expired.

The very opposite of the Networking we are doing and will do. In 1939 I also met somebody who was the victim of all this aggressive business pushing, so that his inventions were never appreciated. True, they bought him off, but this meant no publicity for his achievements--I met him when he was 76, the age I am now! Lives ruined by the adversary nature of patents and business dealings--I met more such persons in the 40s and 50s and 60s, so realize with chilling impact what COULD have been done to me.

Now to get some things ready to xerox them downtown. Also I have to figure out how to get Kneifel to help me promote the composition IN LIMBO which he forced me to compose in 1963--he has new contacts now related to that kind of music.

And there are other people more serious and conscientious who might help.

Instead of attempting the Impossible--getting anyone to understand the principle of Elastic Tuning--my article has been very seriously misunderstood, I would rather promote the passages of IN LIMBO which have a peculiar advantage in their sound due to Elastic Tuning--saving reams and reams of paper that would be futile anyhow. So I sent out copies of certain passages. I also have elastic tuning applied to 19, 17, and 22. And all this happened by lucky accident 1962-65.

How it managed to get to San Diego and not be trashed is a miracle. I don't have to do it over, just copy it for a few people so they can hear it.

Having people hear me Now is far more important than getting future readers who would never get back to me--it would be too late.

Fortunately this has begun to happen.

in time so I could run more copies off at the copy place. Fortunately I got there when it wasn't too busy and the machine was in a happy mood and everything worked.

I have been there when aggressive panhandlers came into the store and harassed everybody and had to be shoed out. I have been there when wouldbe lawyers were copying over a hundred pages of some Massive Tome. I have been there when all the machines were misbehaving. But Yesterday everything went right.

Nobody acting up on the bus. I got back home in time to put the new castors on the big black speaker box that had been stored in the Glasiers' garage all the time I have been here, eight years!, and jammed in back behind all Jonathan's AND Elizabeth's tools and equipment so it could never be extracted and taken to any event. It should have been at the Syd Owl Museum and it should have been at the Better World Hall and it should have been up to San Juan Capistrano for Kneifel's bash. It is a very heavy box that I built about 16 years ago and somebody gave me a 15" Lansing theatre woofer and when I tried it the other day with the small amplifier in the back yard it overwhelmed!!! If I put my 50-watt amplifier to it, probably the police will come. Bass reflex with rigid walls. One of the too-small castors had broken and so Jonathan and his assistant had a hell of a time getting it halfway into the back yard and I had to do the rest later and hurt my left shoulder. Late yesterday, Imitation 6:30 PM I put on the NEW BIG CASTORS and now it easily rolls around.

The crossover network and the tweeter have to be re-installed and bolted down. Jonathan has played the Megalyra Contrabasses through his ittybitty cubical rock-player's box for too long.

I begged for seven long years to have it brought here, but no, stuffed in back of a sander and drill press and band saw.

Good side of this, it never was in the rain.

Or that woofer would have gone phooey.

Now the Glasiers moved out of the big house into one less than half the size, nearby, then took off for North Carolina.

I enclose the second and third pages of FORGOTTEN CHAPTER (the comment on the Novachord article to which you have the first page).

We must study why and how the Hammond Co. succeeded so long and prosperously with the gearwheel organ and killed the pipe-organ so dead, despite the horrid tone, then only did so-so with the Novachord publicity, then did mediocre-ly with the Solovox, then bombed out badly with the Chord Organ, the Piper, and some other gizmos that didn't reach the market. Rise and fall, why? Why be interested? Because the Novachord was the forerunner to the synthesizers and the modern keyboards. Because I have suffered 70 years from intimidators and only recently had any chance to fight back. I have never asked you to do anything about certain of my projects such as the Megalyra Group of Instruments and the Numauda Code and a few other things, hoping that I will meet the proper promoters for each of those items which are not in your line.

I may have met one or two such people very recently.

Certain people who can play the Megalyra lack advertising ability and/or are shorter or smaller than I am so while they could record it very well, couldn't do it justice onstage with the 8-footer or the 10-foot board that I have here that might be a Megalyra someday.

As the victim of many naggers for all my life, I had better not nag others. I finally got somebody interested in my Suite, IN LIMBO, and they ordered it. Recorded 1963, written out 1967, the orderer, Ed Kneifel, never helped me promote it since 1963, so I have to do so now.