

Shatterdy Morbid 18 September 1993

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Greetings ----

If I can get the right ribbon (I put a new one on yesterday, but this isn't quite it) I can use this type for addressing envelopes.
The figure 1 will be helpful.

I tried two types of carbon ribbons, both single and multistrike. Not as good as this cloth ribbon.

This gives the advantage to the manual portable typewriter here which has a terrific power whack, more zunk to the punch.

But the main reason for keeping the manual typewriter around is the power outages. Not so many in San Diego. In City of Los Angeles it was horrible ---very long power failures. In Glendale almost none. Much more reliable.

Went downtown yesterday primarily to xerox and secondarily because of publications to pick up and sales at certain stores.

Enclosing the xeroxes of Reinhard items and the Thereminiana just received. I presume the dates and everything of Microtonal Concerts will slip.

But they will go through eventually.

From Reinhard's phone call a while ago, I gather he ~~xxxxxx~~ wants to do this or that 19-tone item from EXCURSION INTO THE ENHARMONIC -- however. On The Enharmonic Tetrachord is several pieces in 22 but so written that the exclusively-24 aficionados can perform them.

Glad I didn't have to mail the score of In Limbo. Since you had to confer with Chalmers, I didn't want to spend a lot of time about it. You need to know what my plans are for In Limbo. The first item was trying to Build A Big Fire under Kneifel who after all, commissioned the pieces just thirty years ago. He seems to have totally forgotten. I haven't heard a damn thing since I wrote him several times recently about this 30th anniversary.

I'll have to get other people to help build a fire under him. The reason for doing so is that he had jillions of contacts and connections in Hollywood film and music circles for the last 35 years. He lived in Hollywood for quite a while, leaving and returning and leaving and returning for years.

Another reason is that in the last year and a half he collected more well-to-do people of Fabulous Orange County and points north.

He has connections with European avant-garde. This would be different from Reinhard's connections which by now would be better, I suppose, than Kneifel's.

30 years ago it would be almost all art-films, but today, much more video, for this to be background to.

I didn't explain the other day why this score is three staves, pipe organ style. At the time it was transcribed, electronic organs were the Thing and were selling well and there were enough people trained to play on pedalboards. 1967. Getting very near the demise of the Organ Pedalboard but the final death knell had not yet rung. I didn't realize how fast the use of pedalboards would vanish or decline so precipitously. I thought if at all, it would be gradual like the Decline and Fall of the Pianoforte Empire.

However, and this is a gigantic BUT, the Rough Draft Transcript from the Tape in 1965 was on two staves, just like most synthesizer stuff is written these days if it is written at all. So I can go back to the Rough Draft which is about 124 pages and extract two or three pieces of the ten, and prepare a new score and probably issue them as separate pieces, - not one indigestible long 80-page deal.

Short Attention Spans of the modern generation will not tolerate anything longer than a few seconds. Ouch.

Not also: very very important!!!! the expression marks and Footage indications and the like in the score are ORGANESQUE and would not be done that way on today's keyboard scores at all. I know that and do not want anybody to think that I am not aware to TODAY'S practices and writing styles.

Adolph Weiss in Hollywood back in 1939 or so invented a typewritable notation for 12 tone serialism and its Quartertone form.
He showed these to me about 1945 or so.

- He was an atonalist and teacher and composed for the movies once in a while.

Rival to Charles Cadman who asserted that Weiss never wrote a tune in his life!

John Whitney (Senior) took lessons from Weiss in 1943 ff. Whitney had a pendulum set up which exposed soundtracks on 16 mm film and produced atonal non-12 sounds when the slow vibrations of the pendulums were speeded up 65 to 400 times till they became audible. Composing a "melody" took about a week for less than a minute of music.

The film had to be developed of course.

A set of ten or more pendulums pulled on a cord which jiggled a shutter between a printing lamp and the film slowly going through the machine.

His principal use of the instrument was about 1942 - 1946. I don't know when he stopped and I don't know when he died either—he was one year older than I.

Macrotonal rather than microtonal of course.

No way of knowing the pitches till the film was developed, dried, and played later.

Xenharmonic definitely.

Maybe I never told you about this.

He did something with graphics and animation in the early early days of computer music.

Of course if I get mistaken for a foreign composer they would try to deport me to Esperantoland. (The word Esperantujo does get into print sometimes.) Where should the Lojarmers be sent?

Apropos of Carrillo and Novaro: Carrillo was a journalist-style writer in Spanish, always pushing his idea and seeking newspaper publicity mostly. Plebeian Spanish style. Novaro was a master of literary style and must have trained under some professor of classical Spanish literature and his writing was edl elegant. Great contrast in vocabulary and attitude; that's why there were such bitter rivals. Most unfortunate--non twelve would have done so much better if Novaro had had his place in the sun! What a pity.

But Carrillo knew How To Advertise and we must advertise or perish.

-----Probably you should stop your article at the point where you now have stopped, and any additional materials that come in, make them Appendix I, Appendix II later, and so on. I will try to straighten out all the diacritical MARKS ONE OF THESE days. By the way: accents over capitals may be deleted and substituted for so that a capital German U can in some cases be written as Ue. This has to do with the Old Days of metal type and Linotype machines and such. Today with photosetting and computerized printing it should be possible to put all the accents over caps that you want. I learned this stuff as a teenager since my father then published a weekly newspaper in Portland and I got to be office boy sometimes taking stuff over to the basement printshop.

Like 1926 or 1929.

The piece was dictated primarily by what Instruments I Had at the time! This is very important indeed. What I had and what was working at that time, not the ideal instruments or the ideal timbre for what I improvised.

The Elastic Tuning Organ which wasn't quite completed in May 1963.
The amplifying Clavichord which was in very good condition at that time.
The Keyboard drum which had not yet been damaged by so much moving.
The Theremin as it was connected at that time. Part of the circuitry failed later and that was the disastrous forced moves. Three movings, not just one.

ED Ervin Wilson's one-octave 31 tone thing, which I had at that time.

I had to do what I could with what I HAD. I was given only FIVE DAYS to do it! How many people could have done that much in only five days?

I never again -had such a horrid deadline, and never before that.

Nobody appreciated me. I had to fight through June July August September and October 1963 to get my tape back and they weren't going to give it to me. I had to nag and nag and threaten and scream and yell and make a tremendous wild fuss to get it back.

I made a whole whole troop of enemies by that.

I was ill. This was the time of the famous Watts Riot.
Hostile Neighborhood.

Certain people connected with the General Semantic Group who were doing everything they could to stop my musical activities and even holding a couple of conferences to which I was not permitted to go, to stop my composing and make me work at an aircraft plant and let my mother go without any care all alone. They did not want me to be in the mimeographing business and did not want me to work with sound equipment either. (This was before I got a lot of technical translating to do.) They were going to run my life. It was horrible.

At least, Kneifel meant well and saved me some of this hassle.
When he was in town.

Freudianism + Behaviorism is a dangerous combination, and those dominating the Semantic Group back then, 1960-1968, were mostly such.

Well it's thirty years later and my last chance to get something done with, to, or about In Limbo. Or it will die with me.

Maybe it's too late already.

Only two of the ten pieces in the Suite would be the kind of thing that Reinhard would perform. The theremin and the 31-tone metal bars or tubulorg.

The rest is pretty close to atonal 12 or theatre organ stuff.

Lately, I have been writing a number of people about what to do with IN LIMBO and of course will keep you informed.

Almost unnecessary to add that the Interval Bunch totally ignored this from the very beginning. All the time I first met the early Interval group.

Well, only the 31 movement was Microtonal. But that is not the only reason.

Yours