

IVOR >

McLAREN

Saturday 23rd October 1993

23rd Oct. 1993

Greetings &c

Everything will have to hurry up and get this to the library.
Bad night. Went to the discount supermarket about 11h and a half from here
yesterday and found a better kind of earlier paper for the same price.
More correction fluid and scribbles etc.

Going over some of the Carrillo things now, now I have more than enough
to do the centennial thing and fortunately I have a lot in advance of that, of
time to get whatever additional comments that I want in the national etc.

I have an impression after reading Carrillo's directions to the Farm and
Series idea, that I better be, clear of that volume. Better to be brief than
to raise a fight that Carrillo just have been waiting for a number of years.

How revive it?

The primary base of Pope [steve], for instance, is supposed to be 10th
to 200th [something]! That would indicate a dispute in Mexico among the followers
of Carrillo, otherwise the instrument could have been built that way.

Let not to say is just as important as what to put in the commemorative issue.
With all the long time before for 1993, I can get some advice somewhere or to
not to start a fight.

Will I be required by the other creators or will it be real quiet as
last year. I don't think I should want to be living there either [something] or [something]
[something] just not.

Think send me another base with dramatic [something] in it so if he gets out
enough [something] somebody will listent.

I got some of those filipino folder labels to stick onto cassettes and little
tiny ones to number of the boxes.

The idea is that I must see the number of the box even when I put it in
the drawer upside down so [something] labels.

Acurs

1973 (10-31?)

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Late Sunday afternoon, the Glasiers got back from their trip so decided to get the proper corrugated plastic strips and yank out the wooden strips which took some time and then the new plastic panels fitted exactly and the roof over half the patio, say about 100 sq ft, could be put on.

They didn't bring their big ladder but a small one and so very precarious climbing of too small a lat ladder.

And they took the rotted wood away that I had taken apart from the old no-good shelves which have been on the roof of the garage for a while.

So I don't have to look at that eyesore any more!

Then they had not seen Bart Hopkin's magazine and all the stuff in it. So that may give me some publicity, especially with Buzz Kimball's illustrated article on 13, seconding the motion.

Now I have had a little more time to look at the Spanish SONIDO TRECE and the English affair that turns out not to be a translation of that, but rather a co-ordinated summary of three or more of Carrillo's works, so I have a much much better idea of Carrillo's attitudes etc.

He must have gotten into a dreadful tizzy about Helmholtz ideas and of course Ellis's dealing with the Comma.

Parenthetically this gives me a chance to comment again on that Russian word glasnost' which was supposed to be Openness and it is not--it means publicity. P R propaganda, advertising, promotion. Otr Otkrovennost' and pryamoserde-chnost' are perfectly good Russian words that DO mean openness. No excuse for misleading everybody. What I mean here is that Carrillo's publicity DOES meet the definition of Glasnost' pretty closely.

But SOMEBODY had had to pre promote BEYOND TWELVE. And that was a terribly hostile world out there in the 20s and 30's and 40's since I lived through those decades and have personal experience of lots of hostility.

And this of course reveals the two centuries of DISINFORMATION given out by the Musical Establishment when Musicians and Music teachers and Manufacturers considered Acoustics and Physics to be the Enemy and propagandized loud and long and idefatigably against them.

And today, the last-ditch effort, fighting a desperate rear-guard action, in behalf of the piano and all its works and poms, trying to promote such things as the Disklavier.

Not realizing that they are endangering music education for average people--that they are NOT conserving the piano tradition they claim to be upholding. Because they are making real pianos impossibly expensive and tuners of course have to charge more than the public can or will afford.

Crocodile tears, anyone?

My ten-year campaign to answer Tom Reed's questions have taught me a great deal about the indoctrination that even piano technicians and tuners and music teachers are victims of.

I will have to get more xeroxes this week. I have new things from Reed and from others.

Best thing about 1 November is Hooray for Standard Time.

A whole extra hour for me to type in the morning before I must try to meet the morning mailbox Deadline three blocks from here.

Yours