

I wish we could just ignore it and wait for it to go away. But it appears in too many "authoritative" and "official" and highly-respected and very much sold and used books on music.

It will be well into the 21st century before that dies out. Littera scripta manet.

Now even 1000 items in a Microtonal Archives couldn't debunk this misinformation out in the field. The non-12 keyboards in the South Kensington Museum in England have been silenced for quite a while. I mean: somebody is going to offer sponsorship for some kind of Memorial or Archives or Preservation Fund or the printing of yet another Theoretical Treatise. Some college will be doing research (they already have, as you know all too painfully well) on POSSIBILITIES of this or that intonation system. "Not for our generation, of course" they all say.

Well-meaning people already have ordered me to practice more or to compose a score for some ensemble, but when it comes to HEARING the results of the practice they are far far away and putting it off forever. I have at least 200 pages of copies of this and that which have been sent out over the last 25 years and none of it has been heard. When Glen performed my nearly 31-tone piece, he did the copying and arranging. He didn't ask me for score and parts.

What I all too well knew would happen, did: Walter Unterberg has not even acknowledged receipt of the Quarter-tone Five Subminor Sketches that I sent him a month ago, as soon as I got back here from the Pierce lecture. He will never do anything about it. Of course in this case all I did was run the pedal machine from the old onionskin masters.

I just found out that Lackey is in Tujunga someplace. So I guess he had to move from the drugstore-attic where he was near the Forest Lawn Hill. I hope I don't have to move to such an isolated community where nobody could find me. It's all right for people who have a car and who have too many interruptions because they are too famous, but in my present situation of this terrible risk that everything I have done will die with me and be burnt up or curped with the trash, I can't hide like that. Cadman only lived to be 64 and spent his last months in the hospital.

That I have refretted 22 guitars so far does not necessarily mean they are all being used. There are sets of bars and other things which nobody is hearing simply because they don't know that they exist, and also don't know that there is any point coming to hear them because the books all say it's crazy foolishness and proved to be a failure a century ago.

The possible success of the Merallyra instruments means that a few people will be exposed to just-fret-lines -- if the affair succeeds beyond a certain point some factory will make them with strictly 12. That is, after a certain few people take up the instruments, it will be out of my control.

That leaves a time-slot or window or critical period.

So there is a period which has already begun, during which I have to do the right things and conserve my energy and not let these weirdos dissipate it in the name of vegetarianism or



astrology or meditation or Back to the lytn 16th Century or ecology or forcing me to eat only raw foods when I have no teeth to chew them with. I mean, their price is too high--they won't be your assistants or mine unless we give all our time and energy to their cause and they persuade us that progress in music and can be put off to our next reincarnation. I've been through this too many times as it is and don't want it to happen to you. Of course Elizabeth will prevent it going too far. But I don't have anyone around here to protect me from the fal flakes and screwballs and cultists.

There's this very harmful nonsense about acoustic instruments being "natural" and electronic or amplified instruments being "artificial". This is a ploy--a power-trip--a scheme to take control over me or over you. That is, if the members of this antielectronic group can make it too expensive to engage in non-12 because you are forbidden to play synthesizers or electronic organs or to amplify a clavichord or other soft instrument enough so it can be heard, then they have stopped us dead. Which is what they want. If somebody has thousands of dollars tied up in heavy expensive gamelans or some other thing (like existing pipe organs and grand pianos) that is expensive to move and to house, they don't want someone else with a 19-tone electric guitar or a keyboard oboe to get heard. Or if somebody has fixed up an elaborate research program and gotten grants for it, and this research program involves the abovementioned expensive heavy apparatus which costs a lot even to store or when standing idle, and incurs fantastic transportation costs when presented elsewhere, and is planned to last through a ten- or more-year research position at some university or conservatory, they don't want someone else to succeed with something portable or that is louder with amplification or that they believe will upstage them. All that is normal professional jealousy and quite understandable. People like Chalmers who don't play instruments and haven't experienced the battles among musicians can never understand such problems and think I am exaggerating. The biographies and history books on music at the Brand Library are full of the quarrels and spats and feuds among famous composers and performers. Or inventors--I wouldn't dare try to get Conviser and Waage to co-operate. I would be accused of starting a fight and get the worst from BOTH. I have been in on two other violent quarrels between two inventors. 1939 and 1946. Really, none of these battles accomplished anything for the 4 parties--they canceled each other out in both cases. The only profit was to the patent attorneys--the vultures!

I wonder if Hundley was trying to patent the 17-foot aluminum beam? This is one reason the color picture in OLNI was important--now I have the rudimentary protection from publication in a copyrighted magazine of a set of abstract art-objects. Since Hundley's beam and Lupica's Cosmic Beam (actually invented and made by Minzelle or some such name in Ventura County) do not have colors nor color fe fret-line patterns, and neither of them has been presented standing erect, their designs are different enough from mine and from each other to be non-interfering separate art-objects. I don't see how any instrument factory could be prevented from copying any or all these instruments--no new patent would be able to stop it. So my publicity cannot be undone whatever they do. The main thing now is to get the Megalyra played by several people in different styles and heard so as to establish our reputations as being first.

Concurrently, to get guitarists to have any or all of 17 19 22 24 and 31. Have you "converted" any guitarist to non-12 yet? Yours