

Thursday 8 January 1981

Jonathan Glasier 3932 Alameda Place San Diego CA 92103

Greetings---

Went to Pasadena yesterday to invest \$5 in ozalid paper to take care of the next year's music copying--turned out it had gone up to \$6.20 and besides that they didn't have black-line anymore but only blue-line--I probably could have bought blue line here in Glendale. So I suppose some of the recipients of my copies will complain. However, blue-line is usually cleaner--less risk of a grayish stippled background than with black-line.

So I went through the stores. Right next to the blueprint co. is an antique shop--different from other Pasadena antique emporia by being electrical antiques--old fans, old radios, crystal sets, ham transmitters of the 20s and 30s, telegraph sounders from 1910 or so, and so on. Across the street a sign in a store-window: CONSERVE WATER--DRINK MORE COKE.

Then somebody taking the parade-viewing-stand apart with a power screwdriver. Finally went through the new Pasadena Plaza which turned out to be much less inviting than the Glendale Galleria. It lacks something.

Too late then to try to go to the electronic place in East Pasadena (about 2 miles east of there).

Letter from John Akre of Edmonds WA--guess that is a suburb of Seattle--so I answered that it would take a week or so to get the Shall We Improve the Piano? booklet xeroxed for him--he ordered it. And gave him Stephen Smith's Seattle address. He had written about a year ago concerning getting copy-tapes or something.

Not quite 7 this morning and they are already hammering away on the condominia. At one time yesterday morning there were TEN cement-mixers lined up taking up this entire block, waiting their turn to be pumped out onto the first-floor of the second condo. Somebody must have a lot of "power" to hurry construction through like that. I never have seen ten cement mixers all at once before. Not even the eight that were there for the third round.

Over the radio it's Gloom & Doom about depressions and unemployment; across the street right here it's feverish activity and solid lines of machinery gridi grinding away all day. How come? Apparently Pasadena is starting to do what has been going on the last 4 years or so in Glendale--beginning to tear out old places and put in new buildings and throw thousands of people out of their apartments and homes. But it is about 3 years behind at least.

The light bill went down slightly--their enclosure says that a big sewer line is being built from the La Crescenta hills through Glendale to the Water Reclamation Plant--and it, according to the map, will pass right by here on its way. So we can expect California ave. to be all torn up for nearly a mile. Other streets will be torn up for a new water main.

I noticed something else yesterday: people getting on or off busses with guitar-cases, and on the way home from Pasadena here was a man showing his girlfriend the principal chords.

See end of this letter. It just occurs to me that I could work out a fretting-table which would compensate between the errors of using 18-tone as 19 and using 19-tone as 18, so that a moveable-bridge guitar would have inaudible errors in BOTH systems. Thus we could have the Carrillista support and yet use all these guitars for 19 also, at no extra cost!

I suppose there has to be a first time for everything--this was the first music lesson aboard a bus that I ever witnessed. The bus was crowded to standing-room. So maybe this was the first guitar class on board a bus.

Question: did it continue all the way to Hollywood? Or just Los Feliz or Griffith Park? Does this happen regularly?

If the interest in guitar instruction is that keen, I guess you don't have to worry about being in the wrong field! Still, your involvement with Educational Politics should take the outside world into account--that is, a lot of educations does not go through formal channels and numerous classes are given outside the Educational Establishment or the Private Schools. I think I just stumbled onto something important here--the Will To Learn is alive and well, neg never mind how much trouble the schools proper are having.

If you wish to, take the Errores book as a protest against fossilized Academia and their methods. That is, I begin to understand why Carrillo was so hopping mad against professional physicists, acousticians, professors of music, etc. I can't imagine a music lesson having been held on a Portland streetcar in 1928 (the year I was riding a streetcar twice a week to the piano teacher's place 3 4 miles northeast of where I was then living). Indeed, read the book as an Introduction to 1900-1930 Educational Politics. At that time the guitar was the exclusive preserve of Portland's street-beggars. (The boys and girls might have a ukulele, and rarely a tenor banjo.) . . . what was that nonsense about Good Old Days? Sure there were music students on the streetcars along with me, but they carried black leather music rolls as I did, and maybe one of them was fortunate enough to be carrying a violin-case--that was the only respectable non-piano.

Now: put this knowledge together--I don't think the scattered bits of information have been properly assembled yet by anybody--and apply it: How do we induce people who lar already play guitar after a fashion, to get a 19 or 22 and take that up as a sideline? In the case of 19, they can use the same books! Only difference will be in chord-diagrams and tablature if that is used. 22 can be introduced by having them get a 24 and an auxiliary or moveable bridge to use it also as 22, with the colored marker-dots as I did for Will.

How about asking Pepe and some other people who might know, if it is feasible to have some small guitar factory in Mexico make up a dozen or so 19-tone so that everything doesn't have to be re-fretted; or perhaps to tie in the Carrillo Legacy and start out with 24-tone guitars so fretted by the factory, but equipped either with moveable bridges or snap-in auxiliary bridges to be capable of 22 also. This should get some co-operation from the pro-Carrillo forces I would think. The other further possibility is to have a few fretted to 18-tone with moveable bridges--they can be used also as 17 and 19, since I have one here, my very first refretting job and it works as you know. I.e. why must everything be RE-fretting? We can use this Carrillo precedent. While I cannot tolerate an exclusive multiples-of-six situation, I am willing to meet the Carrillistas half-way and have some kind of realistic compromise. Are they too narrowminded for that? Yours,