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Friday 9 January 1981
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Greetings--

Just got my answer to Jeannie Pool into the corner mailbox barely in time for the morning collection. She said something about being on the Coast 17th through 28th and San Diego on the 20th and 21st. She thinks but does not know for sure, that the KPFK broadcast of my being interviewed would take place during February.

(John Schneider phoned me about the second of the Carrillo broadcasts but said nothing about the broadcast date for me.) Actually, I can't realistically expect anything from the interview being broadcast; the very real benefit from it is to listen to the tape as I did and copy it for others, and then get a verdict as to the best structure for my lecture-recitals in the future, and for a set of educational cassettes for listeners to be able to hear what non-12 composers have composed--what to listen for--how and in what order to present it--what the important questions are that the average listener will ask and want properly answered.

Now I know much more about that.

Clyde Corson phoned last night while I was in the middle of another hayfever attack and wants to come here tomorrow, Saturday afternoon, for a short time--I guess he has more information out of the computer magazines and other things he reads. I have to go through with it; it is damned lonely here and I even have to put up with Krumholz since Glendale refuses to do anything for me and obviously I am not wanted here at all. (Nothing came of the recent visit by Liza Carbe, in case you wondered.)

But I am very discouraged in advance--he gets off on Transcendental Meditation and other irrelevancies and there is no progress about promoting Numaudo/Numalittera, since he is too timid to do it. So the problem of exploiting Numaudo and promoting it and giving it is always always thrown right back into my lap and I am supposed to do everything about it myself this being considered only just punishment for my having been fool enough to invent Numaudo in the first place, so I am absolutely nowhere after 22 years. Next April it will be 23.

Dare I ask you, now that you are all enthused about Educational Politics, whether your study of this new subject has suggested anything about how I could promote Numaudo? Of course I do not expect you to promote it, since you never will have the time. My quickie opinion right off the top of my head is nope. The Educational Establishment will never listen to such a proposal because they want math to be extra-difficult, never never to make it easier. Just as they will never admit non-12 music either. If you land a position because of Educational Politics Interval Foundation and the magazine will be downgraded to a hobby or something on the side.

I am discouraged today because as I told you I ran out of carbon-copy second-sheet paper and have to use up the back sides

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Greetings---

The yellow, white, and natural-finish newel posts have all been given their colored tapes. The red one having been started with painted lines, will have to get painted lines for the rest of it, but the sunny weqther seems to be holding for the present.

It all looks very pessimistic for any quantity production of the colbred fret-line pattern--each string-length requires different calculations to place the lines. If it were a matter of a very small high-priced custom deal, it could still be done with the tapes, since they appear to be a standard item. The Megalyra could be hand-painted so long as there would only be a dozen or so produced. Beyond that point silk-screen seems to be the logical method. But that means a separate screen for each color and multiply that by each additional string-length. The Drone Instruments can be the same length as the Megalyra so that does not mean additional string-lengths. Apparently, from what I have built so far, the Megalyra must be 7 feet long--6 feet is not as good at all.

If one went into the experimental-instrument-monochord-design affair, then fret lines are unnecessary--one would put down a one-meter scale which I believe is available as a paste-down strip of heavy paper. Not sure at this point whether the Newel Post will become a performance instrument like the pedal steel and need fret-lines, or become just a weirdo's harmonic laboratory and then the meter-scale would be more logical for it.

The only way to find out is to build several instruments which of course I have done. And get them into the hands of several persons to try them out rather than to store them in closets. Both Dan Wolf and Stephen Smith headed straight for the Newel Post in here when they came, so that is a good omen anyhow.

One drastic way to get down to one color would be to put on nothing but fret-lines for the just diatonic major scale. Let everything else be guessed at from that. The reason I have not done this so far is simply that I wanted the Mondrian Totem Poles exhibited in art galleries as sound sculptures and now that has taken place. Won't need much more to establish this visual affair.

If I turn the Megalyra over to a big company it will end up stripped down to the bone and with nothing but 12-tone lines. That is exactly why I am making this nasty persistent nagging fuss about getting a number of part-time business partners--I have to control the Megalyra publicity for at least one year until some important performers use it publicly. After that I don't care because any successes I might have after 1982 won't help me--I will be too old to enjoy them. It is then the concern of other, younger persons. Probably they should be in a small custom instrument business already, and this would just be another of their advertised specialties.

Clyde Corson phoned me last night--wants to show up here tm

of letters older than 1970 which were weeded out and stored in boxes after I threw away all the trivia papers accumulated between 1938 and 1971. The weeding-out process left maybe 1000 pages which should keep me supplied with carbon-copy second-sheets for a couple of years at least. (Some cannot be used because they are too transparent or have writing on **both** sides, of course.)

That way I don't destroy certain letters even when they are recycled as carbon copies. But inevitably I read some of them and find out how many promising projects failed and how much of my time--amounting to many months by now--was utterly wasted, thrown away on people who not only did not appreciate me, but ridiculed me to others and sabotaged my efforts.

It makes correspondence seem futile. If I get such abuse instead of collaboration for it. I had forgotten how bad 1969 and 1970 were. Although 1950 was much worse than that.

We have a network of people **outside** the Musical Establishment and it was **not** created by doing educational politics. My network was created by getting hold either of young people who had not yet been ruined by too much conventional musical training, or who were outside the conventional-music field and therefore approached the idea of new scales and instruments with an **open mind**. It had absolutely nothing to do with my composition teacher, Cadman, who wanted me to stay inside the Twelve Tones, or my cello teacher who insisted that quartertones were too close together. Ervin is a draftsman; Chalmers is a biologist; Buzz Kimball was looking for something to **rebel** with; and so on. I guess we will lose Gary Morrison, but have gained his mother. Too late--IBM ate him. John Gibbon is in lapidary work. I don't think Harasek went to any music conservatory! Or Hanson either for that matter.

The more musical training someone has, the firmer they are tied back to 12. Hence Carrillo didn't even dream of 19 and 31 let alone 22 or 17. This was what led me to see what could be done through the non-musician artists, since I had the visual-art background from my mother and her friends. As you know it succeeded.

Again: **Note very carefully:** Helmholtz was a physicist and physiologist and was the one to make the first real practical research about hayfever by the way. Ellis was a phonetician and translator and historian of spoken English. Huygens was the pendulum expert and inventor of the ship's chronometer, while Fokker was a crystallographer. Mercator (53) was a mapmaker while Sir James Jeans of **Science & Music** fame was into cosmology and astronomy and other branches of physics. So musicians didn't contribute too much to the just intonation or non-twelve fields. They were talked out of it by the Establishment which inculcated terrific fears in their minds so they dared not step out of line.

I already have told you about the deadening effect of bringing up a young person with those dreadful inspiration-killing Hanon exercises. All the foregoing suggests that if we get them young, or recruit people who have not been brainwashed because they come from other walks of life, these are our best candidates for non-12 and hence **Interval**.

Yours



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tomorrow (Saturday) sometime for an hour or two--something about minicomputers and more news items in the publications he reads.

I guess he should have gone into Educational Politics--he has been a substitute math teacher in the Redondo Beach schools --that was 12 years ago or so--and was a programmer in the early days of computer-programming and think-tanks in Santa Monica.

I can't expect anything worthwhile from him right now for reasons I have already detailed to you. Still it might give me a lead on something, and it is so terribly lonely here in Glendale and I feel so helpless now that there is nobody I can talk to or visit in my neighborhood. So any port in a storm. Even Krumholz. In a way Krumholz is an Amateur Educational Politician. He goes around to all the teachers telling them they are doing it all wrong--his favorite expression is NO WAY.

Thank my lucky stars, Kneifel is now in Australia--if he doesn't get thrown out of there.

Somebody told Kneifel I was crazy or something to have made up Numaudo Code and from that day forth there was nothing but Trouble. Krumholz didn't go that far. While pessimistic, he never abused me for having invented Numaudo. Just for fooling around with "nonstandard" musical instruments.

Because of my 4½ year exile in Glendale, I do not get to meet any of those potential business partners or promoters, either for Numaudo or for the musical endeavors. They simply will not come here because I don't know anybody to contact them with, and I can't travel to their places to plead my case. So I have to be very careful about moving to some place else lest it be out of the frying pan into the fire--ending up even more isolated. My present Network is all many miles away.