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Greetings--

The usual xeroxing place I have gone to is about to move to new quarters some 6 blocks north of where they are now, so that is too far to walk and makes this other place the closer. Oddly enough three places which tried to set up in business closer than those, moved away or went phffft. Reason for moving actually is that somebody wants half a block to put up a 20-story office building--that sounds like megalomania or delusions of grandeur.

I guess I am getting a reprieve--for several months I suppose--the people moved in with a big van to the second house over, and apparently are moving into the next door west house also. Maybe it's putting things on hold. Another possibility is that there is to be a torn up street here when the La Crescenta sewer line is installed--it runs down California ave. for nearly a mile on its way to the Glendale Treatment Plant. The first condominium across the street now has three floors. The second one is still doing the first floor, so they fell behind.

Discovering forgotten papers, so I retyped and sent out a few copies of the 1971 Notes.

Forgot to mention something else about the hundred-tone temperament: the major second 9:8 is very much better than the fifth 3:2, which means that the 200-tone temperament would have a good fifth. Of course this has no practical importance at all, seeing as how 171 is a very good system. And 99 is so much better than 100. Maybe just maybe the Carrillo permission to try 100 y has to do with this .09 of a cent error for 9:8 as compared with nearly 6 cents for the 3:2. On the other hand, Carrillo denounces the music educators and the physicist educators for telling pupils about the $\sqrt[6]{2}$ 9:8 rather than the 6th root of 2. It doesn't make sense, but I guess we can't expect anybody to be thoroughly consistent.

Carrillo continually complains about the educational politics of his day, in Mexico and in European countries--I am sure he ran ti into the German and the French reactionaries. Somehow or other he got an international reputation in spite of all that opposition--I still ask, was it Black Magic? Or was it indeed political influence? Or The Grass Is Greener On the Other Side of the Fence--Mexico being kind of exotic to the Europeans?

Memories of Emperor Maximilian? The biggest mysetery of all is, how did he ever get 16 pianos built? There were two third-tone pianos by the way, one upright and one grand. The third-tone grand is pictured in the Notation Book.

Do you or does anybody else realize how much it would COST to get all those pianos made here in the US? And how much threatening and cajoling and bribery and TIME it would take just to persuade some factory to make them? After all the years I have gone through and the prices I see in the stores, it looks like a most improbable miracle. I mean it must have been much harder for Carrillo to get those pianos made at all, than it

was for that German factory to make them. "Metamorphosed" implies "modified" or "rebuilt" but I hardly believe that, since each piano would require a special casting of its specially-scaled frame! I shudder at the frightful cost of having 16 such frames made here in this country. It would never happen. I marvel at Carrillo's success in this particular project: How did he ever?

I think I should hedge in writing about or translating a few paragraphs: "redesigned" would be a suitable term. Metamorphosis of the Piano in general might be a suitable way to describe Carrillo's driving idea to produce microtonal pianos--here it is micro- alright --96.

But he did not metamorphose the timbre, alas! These should have been harpsichords.

Back in 1970 I had an idea--this was quite a while ago. I suppose it will never be done. But let me set it forth here, now that Carrillo's music has been broadcast and recorded and now that that harp with 202 strings exists and now that I have been to CME and seen the Kiva group piano-frames etc.

I m typed up a lot of mimeo stencils and started to run off a Studio Bulletin back then. It was to be a chronicle and proposal brochure for projects I had done and would do. Then the plumbing disaster dumped ten persons' sewage into my bathroom and the kitchen floor exploded when the hot water pipe sprung a leak and the wood of the kitchen floor went BOOM and the landlord refused to fix it and I couldn't take any baths and the roof leaked. So I only mimeo'd 4 pages I think it was. I didn't finish typing the bulletin which was to have been 100 copies of 26 pages each or such a matter.

Some of the things that were to be in it have succeeded anyway: that brief access to a Scalatron, the superposed recordings which I keep copying and copying, and the Megalyra and Newel Post and their appearance in public. I didn't get around to describing them in the stencils that did get typed. They are around here someplace.

Now for this idea which takes on a new aspect, given:

- The sound of that Harmony Harp with 202 strings and 2 monochords.
- The poor quality of those pianos, the more tones per octave they have.
- The intransigent attitude of the Accoustic Instruments ONLY Backlash, at UCSD and elsewhere
- The proven success of the electropneumatic action for pipe organs, now about a century old
- The revival of the player-piano
- The rise to first place of the guitar, along with
- The increasing vigor of the harpsichord, and
- The resulting re-conditioning of the public ear, in attitude towards piano tone vis-a-vis harpsichord and guitar tone
- The near-standardization of pipe-organ consoles with two or three 50octave manuals and pedals
- The availability of old piano cases and frames
- The new availability of harpsichord strings and parts and of people competent to use them.

I wonder: has anyone ever put all the above concepts together? I don't know whether anyone has ever paid the slightest attention to me when I have told them about this project.

But, given the things I have recently seen and heard, and the attitudes of the people I have recently encountered, it looks at least possible for the following project:

Take at least six upright piano cases and frames, and string them with harpsichord strings. Not quite the number of piano strings they originally had. These should be available from junkyards and attics and garages and cellars all over the place.

Using available off-the-shelf parts, build ~~harpsichord~~ harpsichord actions of course adapted to the upright position--this can be done by combining parts from old upright piano actions with new harpsichord parts.

Instead of connecting them to a keyboard, operate them with standard player-piano pneumatics, and standard electric valves that are used by the thousands in pipe organs and available as repair parts.

Control them by a standard organ console--again used consoles are sometimes available and new ones can be made from standard available parts in stock at many factories. A new keyboard for new scales--19 or 31 is the best choice for the beginning--is not all that difficult to provide with present standard electric switches and pushbuttons and optional keytops in many colors. They would fit into standard console designs as proved by Secor's instrument and Ervin's keyboard plans.

Place the upright piano cases around an auditorium of moderate size--say 100 to 300 seat capacity--there must be hundreds of such places. In addition, there can be other cases and strings and frames built to order--this depends on the size of the grants and who is doing all this stuff.

As you can see, the instrument is entirely an acoustic harpsichord with no electronic things to it ~~was~~ whatever. If it is for ordinary 12 to begin with, it could even be operated from an existing pipe-organ console by adding some stop tabless and a few foot-levers to x control the dampers.

So that is my magnanimous giveaway idea for the Acoustic Instruments Only Backlash people, some of whom are rolling in wealth. It would have magnificent stereo effect since the soundingboards would be distributed all around the auditorium. It would have only average loudness, but be louder and clearer than conventional harpsichords since the soundingboard would not be overstressed with too many strings per board, and since a more powerful plucking action is then feasible for the louder stops on the instrument, and since there could be 8 or 10 sets of strings controlled by one key. There could be extremely soft stops also.

To have the full range that an organ has, and thus the familiar pitch-range of a pipe organ, there could be x one or two sets

of glockenspiel bars also purely acoustic and controlled by the organ console--all the p electropneumatic equipment exists already. These would be adjusted for soft tones and would be for the highest octaves, where strings get too short and do not sustain enough.

If the purists still complain and denounce me for innovating and violating sacred pseudoreligious tradition, then how about Tubular Pneumatic Action, which uses standard player-piano tubing from the console to the pouches that actuate the actions? That would cost more and involve more handiwork and take more time to build, which I suppose would please some of these human roadblocks no end. Or tracker action with all the long wooden levers and stuff like Rube Goldberg--but that would prevent having the piano-cases and special harpsichord cases far enough to surround the audience properly.

This instrument would work in 12-tone or 19-tone or 19-out-of-meantone without trouble. It would work in 31 but keeping all those strings tuned well enough for a real true 31 would be too much work for tuners and the average auditorium.

I don't think any of the design here set forth is beyond the state of the art, nor does it antagonize the builders and assemblers and maintenance people since all these things are years-old and even century-old standard parts tried and true.

This is all the far I am willing to go in placating and concession and pacifying the people who refuse to collaborate with me on electronic instruments or synthesizers or the things I already have built and made available to others.

I am pessimistic about it because it raised such a bitter protest from John Reuschel when I even hinted at it and from Jon Lackey it drew a sarcastic sneer/snort. That is to say: Even my willingness to do something for those who cannot or will not follow my lead, is spurned and maligned and punished.

But if I have now set it forth above, at least someone will read it and realize that I have gone as far as I can without compromising my principles and making a fool of myself.

If there are any Carrillistas around and any Haba and Vyshnegradsky enthusiasts around, the die design might be for quartertones. Quartertones work much better on the hapri harpsichord than on any possible piano.

As you see, all this design is too far from my own things. It has to be done by other people if done at all. I have no energy or time or funds to do anything about it. But I do have the peculiar accident of having all those ideas together. Unfortunately all these ideas and the Organoid Brochure and some other things like Numaudo/Numalittera have come to exactly the wrong person--me.

I cannot afford to be consultant on this project if there is any risk of it not going through. I need all my limited energy and time for getting the Megalyra publicized and used by other people and getting my recordings heard and dealing with active business partners so I will not die in Glendale alone and all my belongings buried in the town dump or burnt to ashes. So I MUST give lots of things away.

Yours