

Wenzdi 4 March 1981
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Greetings_____

Had a phone call from Venice last night--the Bone Works people arrived in L A and I guess will see me this week sometime. Rain supposed to be heavy today.

Prof. Pierce answered me. No, he didn't know that 2.4 was going to land him on 19-tone. So it was just an accident. And nobody told him about the existence of a non-12 movement this size. John Campbell has known Pierce for many years so I guess eventually I can make a Caltech connection or something. Anyway I can notify Pierce that OMNI is current. Apparently I opened up a whole new world for him.

Letter from my niece. Evidently they are ~~in~~ joining the hot-tub movement. I guess going to install it themselves.

Dan Jameson (Corcoran near Fresno) saw the article in Omni, so will eventually visit L A or something.

Glen took me over to the Brand Library so I got to show it to the librarians -- but ironically enough it landed me a piano tuning for April or so.

There must be some kind of conspiracy ! Every book on art and music of recent years must mention John Cage three times. Especially in the index. It looks as though it was compulsory, mandatory, de rigueur. How did he accomplish this?

Conviser sent me another xeroxed Acoustical Society article by Geary or some such name which deals with consonance/dissonance judgments of pairs of inharmonic tones--it would be relevant to such things as carimbas and metal bars etc.

Thus we see a picture of Ignorance By Default--or is there a better word? The Acoustic/Physics/Electroacoustics world defers to music experts when they touch on matters that might pertain to orchestras and bands and so forth, but they never ask a ~~any~~ composer. They ask only the MIDDLEMEN, the teachers textbook writers etc. Thus they have been locked into 12-tone-equal as God's Edict to Mankind.

It has gotten as far as Standards. Somebody made 12-tone a standard in the 1920's or so and that makes it untouchable official. There is a standard for a just C-major scale, however. So we have to inquire and attack there. The main trouble is that this makes 12-tone equal look like a Law of Nature herself. Then the Myth gets hardened into Religious Dogma and you are a Wicked Sinner if you don't obey. Even Partch never got this far--I guess nobody let him know about the officialization by putting it into acoustical Standards publications. We ignore all this at our peril.

The Bach-INVENTED-12 thing even got into Forster's quote in the OMNI article and that is most unfortunate. Lutes had 12 fretting long before Bach. Bach promoted some kind of 12-tone scale, that is all, no more and no less. The way I would counter it and cut it down to proper size would be to produce synthesizer recordings of certain preludes in 17 19 22 31 . But nobody cares I guess.

Yours

JG IL

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Just got a phone call from a radio program called Future File-- Bill Harvey in Los Angeles was reading L&L and came across my instruments. Possible chance to have my tape played or something-- so I have to repair the other tape deck in order to copy something--if I have time to in the first place. Don't know how I will get out to Los Angeles either. But I thought I better write you now because if it does go through I could say something about it. Interval and if so, what should I say? and also there is the possibility of you getting onto this or another program so I could promote that also. If this thing doesn't go through, there may be another--I have had three phone calls due to L&L station. By the way, I

Item 28: Jerry Latorde is supposed to come here Saturday, and this is from reader L&L and sharing my feelings about L&L being exhausted, and being tired of the standard popular and classic repertoire.

The fireworks people from New York may be here tomorrow.

So it's getting up.