

possibility that might work as a novelty for Interval but must be used sparingly: you can get a photo converted into a kind of line-pattern affair--they have spirals and concentric circles and wavy lines and various other kinds of screens. Some place in Los Angeles specializes in this--I will have to find out.

Brand Library had a book on preparing artwork for printing, which describes how some of these things are done.

But I think at the present moment--more important even than the next Interval, you should get out a one-page leaflet with one or two pictures and something about what you have done, and a four-page brochure (lightweight paper so it can go in a letter without being over an ounce) along the lines of my Interfacing Art & Science pamphlet but on both sides of the sheet so there are only two sheets. Very likely the pictures you are te getting taken will suggest t what to write around them. And then having done that the text of the brochure about you and your studio will be much easier to write.

Getting back to the June thing in San Francisco--I feel this morning that I probably couldn't stand all the commotion and waiting around and confusion just for the sake of demonstrating the Megalyra for ten minutes. Probably during your trip in April you can find someone in the Bay Area who could demonstrate it for me. Of course I want to go to San Francisco for a week some time or other to promote my compositions and instruments, but not at a competitive rush-rush festival like that where inevitably the schedule will not be kept and will drag on and on later and later and the audience will be restless and exhausted with all the demonstrators on their respective Ego-Trips--it will give them acute mental indigestion.

I think it was supremely wise of the LAICA exhibition persons to put each performer in a separate concert, not more than two demonstrations at a time in one evening. That prevented this kind of exasperation and confusion. What I could do about the June event would be what Chuck Larrieu suggested in SYNEX--submit a tape to their Tape Collection which will be available somewhere for willing listeners.

What I went through yesterday with 8 unexpected people as well as the Labordes coming later after they had left--some of them in the house here and the others out in the yard--I got so tired it will take quite a while to recover and I won't have sim time to, since somebody else will call up on account of Omhi no doubt. Fortunately I had enough ripe avocados to pacify some of the callers.

That is, I am not trying to compete with other instrument-makers in a kind of rush-rush exhibition, but rather I want to have an agent or representative(s) in the San Francisco Bay Area permanently to get the Megalyra Family of Instruments used or rented by various performers so it will be heard there. There is no reason why you can't do the very same thing--have a representative who could take subscriptions for Interval, be affiliated with the Foundation, demonstrate the Wing and Godzilla and induce people to go to your San Diego concerts etc. It's just common sense if you are not going to be able to travel so much in the future, to keep interest alive in two or three other cities or areas.

The next "expansion" would be to have an agent or demonstrator in the Seattle or Vancouver area.

But I fear that the 10-minute demo sandwiched among 50 others would be just a waste of time, since none of the audience would remember to remember which thing was mine and which was somebody else's and it's not likely that some seriously-interested performer would be listening at the right moment.

Yesterday was an excellent "preview" or "mockup" for what might happen, showing me how tired I got after so much effort and how different kinds of real people reacted to this and that sound, or their own attempts to play the guitars and the megalyra etc. including the neighborhood kids playing the metal bars.

Either I get some of this effort and excess baggage off my back, or the whole thing will fizzle out and I will be frozen out of what I started, watching helplessly on the sidelines. Other people are worrying about that more than I am. About burglars for instance, or what might happen if Hundley tries to take things over from me, or more people trying to make me build or rent out instruments with no advance payment, or try to make me spend money I don't have in the first place.

Another problem, which I do not have to face for myself, but it might happen or something like it, to my collaborators: Glen had a postoffice box in Tujunga or somewhere, for orders for the record album and future albums he may do, and other things like his Charlie Poster and the pamphlets. Because he couldn't get to Tujunga to pick up the mail etc. he lost the box number to somebody else--I think it was during the trip to Ervin's ranch in Mexico or something and another trip he had to take. So that means the mailing-pieces he had printed will all go down the drain. Not merely does one have to pay the box rent, but collect the mail regularly, or it is forfeited.

The Buchens told me about the way that Skip La Plante refused to go into electronic instruments but they are willing to, and they understood why I was trying to get involved in synthesizers and electronic organs and amplifying instruments. After all New York is the City of Noises. They did not have to be explained to why an acoustic Megalyra would never be heard at all in the streets of New York. The Labordes likewise--they also understood why I had to shout out the street and ambient noise-level--while they were here yesterday the Burbank Airport was busy and very very noisy.

Of course Siemen Terpstra on Lasqueti Island (since I saw the mao in John Campbell's house) wouldn't have to outdo the noises, and might not have understood why I would have to be in some city or other while getting enough publicity to meet demonstrators and agents and promoters and business partners. Once I had enough such collaborators I might be able to retreat into the Woods, but not quite now.

I guess my next move is to write the major recording studios in this area and beg them to read OMNI. Then they will have Craig Hundley instead of me, no doubt. Before I sign off today, could your uncle get you to exhibit your instruments and perform on them at a New York Gallery? From what the Boneworks people said, this would be your best move. Also from the reception the ~~####~~ the 17-tone Tubulongs get here, you should be using the 19-tone set more.