

Friday morning 19 June 1981

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Greetings---

First time since I moved here that there have been two current interruptions--first one shortly after 5 this morning and the second one quarter after 6. And it is just about a year since the last current outage. Very few of them here.

Of course the catch is that Glendale electric rates are about the highest in all California.

I have batteries so can run the radio on batteries at times like these, but I can't seem to keep a flashling in working order. Enough light from the gas burners on the stove to see in the kitchen fortunately so I don't have to worry about current interruptions at night leaving me in total darkness.

It would be very embarrassing if the current fails during a Megalyra demo.

Chris Banta was here yesterday on time as usual to get me to and from the Brand Library and took out all the acoustics books they had there. I renewed the aesthetics anthology so I will try today and/or tomorrow to get xeroxes of the principal pages of the chapter on systems aesthetics.

At this time in the morning the sun shines into the front room just right for the typewriter.

Buzz Kimball was over again and apparently the proposal for Don Schertz to come down today has been cancelled or more likely postponed for a while--Kimball was supposed to find him an agent or promoter or two in Los Angeles and set up appointments so that something commercial could be done about those computer controlled synthesizers, but evidently he is too timid to go around trying to set up such appointments and doesn't see it as a commercial blockbuster anyway. I don't know what to think, myself--you have heard Schertz's tapes so I don't have to labor the point--there may be some possibilities if the right other people could be in on the deal. However: the moods of the honkytonk old-time piano "standards" are not the moods of just intonation. Maybe if he tried 19 and some of Secor's unequal scales to get bite and zonk and impact it would work out.

Meanwhile, Chris Banta has drawn up the plans for a 5-tone bass mairmba and since there are only 5 tones/octave, it will be entirely practical to have it cover 4 or 5 octaves in a reasonable space. So tell Will Parsons about that if you are on the phone with him.

He lent me a book (several of the books he had mailordered arrived just the other day) called ORIGINS IN ACOUSTICS by Frederick Vinton Hunt--this has some names and dates that I had been very hazy about. It probably would be a good idea to give some of the names and dates in INTERVAL--say Pythagoras and Ptolemy and Tartini

and Mersenne and maybe two or three more--just ti giving like a table, the name and date and thus the choronological order of certain important figures in the development of music theory.

In the book itself such information is scattered far and wide and not brought go together in a chart or tables so far as I can see.

I mean the table apart from any review of the book--that could come in a later issue. I will only have it for a week or less, but should be able to get the best dates down by then.

So far the second current interruption has lasted half an hour. Looked up and down the street--it is the whole block.

Just ran across a letter I wrote to Partch in August 1962. Maybe I can copy it out someday (this is a dim carbon). If I remember correctly, it WAS answered with a postcard.

Another letter from Harry Conviser--said he has the 12-tone down to a millionth of a cent. Something like Carrillo's incessant boasting of having conquered the sixteenth-tone on 13 July 1895. Current went back on. Wir the time being anyhow.

I think you understand NOW why I didn't put the old typewriter in the closet.

MORAL: get a battery radio and maybe even a battery-operated midget amplifier. I am sure current interruptions are commoner in San Diego. They are rampant in Los Angeles. My radio takes the same batteries as the old cassette portable--the one that is about to quit. Rechargeable of course.

I found a book on banjo repair. Hope it has the info I would need to put a new neck on that banjo head--although Glen Prior would rather I kept it as a drum pure pure and simple.

Maybe it would be easier to wait till there is an old tenor banjo in some thrift shop or attic and put that into 17-tone. About twelve years ago, there was a tremendous noise at 2 AM and the neck of the banjo snapped or off, and the stick that was dowelled into it was also broken. Like a gunshot or explosion!

Not sure whether I will have any visitors this weekend or whether it will be lonely again. There is also the possibility that Buzz Kimball will delay his return to Connecticut because of the proposed airline controllers' strike.

The July LIFE should come out any day now. That doesn't guarantee that the Musical Innovators article will be in it, but the possibility is there. I have to take all the advantage I can of the publicity while it runs its course--say late June through mid-August, after which time it will wane.

Does the current uncertainty at CME have any bearing on the proposed event in October? Cancel? Postpone? Or no change?

Actually, after hearing all those San Francisco broadcasts, I begin to think that smaller-scale events are more worthwhile for us. If something has to be larger-scale, thenspread it over a longer time.