

Munday 24 Awgust 2981

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Greetings @@@@@@@@@@

I've really been in suspenders the last fortnight with no news at all from you and wondering if this and wondering if that and having to assume all kinds of things when writing and sending the various things off.

So doubly glad to get the "publishing" thing settled. I won't proceed on the basis anymore, then, that you were thinking of being a publisher of other than the magazine itself, nor taking on the resale of other publications. I can see that it's a lot of clerical work to keep records of stock on hand and sales of say, fretting tables or back numbers of Xenharmonic Bulletin or laying in a stock of other people's things such as Schneider's quartertone guitar manual or the Vyshnegradsky manual or the Dover reprints of Helmholtz and Yasser and perhaps Easley Blackwood's record and so fa forth.

Up to now, of course, this taking of orders for my back issues and booklets and xeroxes of the Numaudo book and ozalids of my piano pieces and copy-cassettes, has not been a big deal---but it has greatly increased since the OMNI article and may further go up with the LIFE article and may go up for other reasons.

Glen Prior about six months ago, LOST his box number and some other possibilities of selling his records by mail, so has to start all over from scratch--I have, since then, sold three records from here for him. More postoffice hassle of course--they stopped his box number when he forgot to notify them of a trip out of state and was gone too long.

So no matter how short the distance I may have to move later on--even if it were just to another part of Glendale---I would lose every contact just as I did the last three moves. Thus I need some kind of permanent mailing address--maybe there isn't any such thing. No point, at this stage of the game, having a postoffice box since I would never want it to be in Glendale, and I couldn't possibly make expensive 10 miles trips into Los Angeles or Hollywood every day to pick up the mail.

So it's a paper problem at the moment, but could become a big worry if I get publicity and something happens about the Megalyra or the compositions or about Numaudo for that matter. I get a good many inquiries about Xen. Btn. still, so with that continued interest have to do something to keep it "in print"--which for now means xeroxing back issues only when ordered.

Leaflets reprinted from back issues of INTERVAL would make excellent propaganda later on as you run out of copies and as you have certain items which should be kept in print even if they have to be boiled down to $\frac{1}{4}$ or $\frac{1}{2}$. Again, the distribution of some of the things you already have like that, and of the tapes, could be handled by some existing business.

Should we turn this problem inside-out? Suppose you unload all that kind of order-filling onto some existing person or firm that already is in small-scale publishing or resales of publications, and then I could do the same with the Xen. Btn. back issues and many of my pamphlets and charts and cassettes?

If the problem is too small to bother now, put this in the back of your mind and bring it up when it has grown as it surely will.

Still nothing has been done or even settled about what will happen to the instruments here--I can't seem to get anybody to talk about them in this area--they change the subject to something far less important in the long run---the compositions as sheet music, the various writings and papers etc.---now much of that will lose its value when I am gone. Sheet music will get less and less important in the 80's. After my experience of the last two months, rummaging through piles of papers and then actually installing papers in my new filing cabinet and then finding I had to fill the old one back again with more stuff!! and then find somewhere to put STILL MORE papers that turned up--and throwing out lots of obsolete junk---it is obvious that perhaps 2/3 of it is ephemeral and would simply be destroyed later.

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Six years ago before I moved here, Ed Kneifel really embarrassed me and put me in a bad light with several people because he made too big a fuss about the archival value of my various papers and got a bunch of stuff that really was of very little use to anybody, out to UCLA for some highmunk to look over. Worse yet, it was the UCLA music dept. and that sure would cook my goose forever. Of course it was rejected. It wasn't even relevant; it wasn't written for a University Department to store. Kneifel took off for Iran, and left it for some friend of his to bring all that junk back to me and when I went over it, I was ashamed and also angry to be made such a fool of! Of course now that he is back here in L.A., he forgot all about it and I guess I wouldn't gain a damn thing bringing it up. But I'm still angry at someone claiming they are helping me and flattering me, but actually ridiculing me by bothering other persons with something that is useless to them. To preserve my reputation I better throw out a lot of stuff NOW that I really wanted to keep for a couple of years or longer since I might need it. But if that ever happened posthumously, it would cause whoever was in charge to burn up EVERYTHING.

I know of a case where a millionaire who compulsively kept every scrap of paper and all the logs and records and diaries of this and that, was put away by his granddaughter and her husband and they latched onto his fortune and ran off with it--he was made out to be insane by the way his papers and possessions were interpreted by them. It isn't funny at all. He "died of a broken heart" because of this.

In this case and others, it wasn't the papers themselves but the putting of some of them into a new and unexpected CONTEXT. Trifles made into big fusses and important matters destroyed or ignored.

At the moment, uncompleted instruments here that could be used as evidence against me, "proving" that I was a lazy dreamer and non-do-er who never finished anything. And all those people who want to use Numaudo Code as evidence that I am a crazy crackpot who has delusions of grandeur and ought to be locked up.

***I wouldn't worry too much about the slowing of growth of INTERVAL--it is probably just a "plateau" in the growth-curve, and this is normal. It could mean that you have exhausted the "easiest" prospective subscribers, or that you have exhausted certain networks of people and means of contacting more subscribers, and now have to find other channels and make other contacts and connections in order to resume growth. Might be a good idea to find out what a "normal growth rate" for a specialized magazine would be.

Actually you have done far better with the magazine than I had expected. I was expecting very slow growth and a long period of doubt. People have favorable attitudes toward the quality of your magazine so you now have Goodwill in the business sense, and this is a valuable asset.

So it's a matter of getting new pathways, new channels, people who cannot know of the existence of Interval through the channels you so far have used.

Thomas Reed said he was sending me the current issue just being mailed out of Musiko Ses-Ses. Maybe we can get some ideas from that--the kind of people he reached etc.

I gave Byron Johnson a big plug for Interval so you may hear from him (box 182, Palm Beach FL 33480).

So perhaps my telepathic commercials are working---somebody calling about OMNI after 6 months! and Reed calling instead of just writing.

I hope you are using the Treasure Map principle--it takes a lot of persistence to get it off the ground and once it starts to work then you don't have to go so hard at it. But procrastination on this or similar metaphysical techniques is deadly! I should know after all the years during which there were failures and successes.

At the moment I am forcing myself very hard to clear up a small loose end--to assemble two microphone preamplifier modules which I have had some time already, so I can play tones into the Frequency Counter. I put so much effort into trying to buy the frequency counter than when I finally got it, I was too tired out to pursue the accessory bit. So it sits almost idle here. I did some wiring yesterday as long as I could and it took great mental effort far out of proportion to the actual importance of this bottleneck task. Your Hale Tuner has a microphone and preamp built right into it. So this unit is almost the same thing and didn't cost me very much---it isn't the money---it's forcing myself to use the time, and to realize that I really HAVE the frequency counter already---I've been wanting it so hard so many years that I can't really realize that that task is finished and over. This isn't too different from trying to make you realize there are two sides on a Megalyra, two instruments in one. You have it but can't really believe it. The frequency counter will be very valuable to tune organs and synthesizers and to use with students of any instrument like a violin or cello that has sustained tones to check out their intonation WITHOUT any implications that 12 is better than just, since it's all frequency numbers, not cents. For pianos, only the middle register.

Now I want to get into the CREATIVITY thing for a moment: I won't ask you to invest too much time or effort into it--but maybe as a sideline--since all I do in a Creativity Meeting is discuss an already prepared subject before new people, and all it takes in the way of equipment is chairs and coffee and cookies and a room to accommodate from 3 to 11 people, 5 or 7 being the best numbers. I would use a tape to take down the main part of the discussion, but now that I have such a wealth of notes and tapes and material, I could even dispense with that. My only reason for reminding you about it, is that it might be a means for you to get more creative people involved in Interval (the Foundation or Studio or Magazine or those classes of yours) whom you wouldn't reach by the music-only approach or the usual channels open to you hitherto. For a person like you, it wouldn't take very long to learn how to run your own Creativity Meetings---I've solved most of the problems back in the 50's.

With your ability to attract people, I wouldn't want to see you hiding away in an office somewhere dealing only by correspondence in a magazine or other purely-typographical activities at the far end of a mailbox.

I guess that explains my rather disturbed remarks lately about monks and nuns in communities on mountaintops far from the madding crowd and making loneliness into some kind of Virtue. I have been so lonely so long that I can only take it as a curse. Anyhow, holding creativity meetings would get you new contacts outside just the music field and more or less guarantee that there would be creative people rather than passive spectator types or mere lecture-leeches.

The main problem for you would be TOO MANY PEOPLE ATTENDING THE SAME MEETING! If it got to over 7 or 9 at a time, then divide the group and have them at different times, and/or turn part of the group over to another leader. The point here is where group becomes crowd, and the attendees can't make enough individual statements during the discussion. The discussion like a concert, should run between 1 and 2 hours, and when that pre-set time is up, it should be merely a social evening or even party to unwind them if they stay on.

JUST GOT A BIG PILE OF MAIL. Long letters from Conviser and Kimball and huge envelope of press releases from SOUNDING at the NEUBERGER Museum College at Purchase, New York, for their mid-September event. Some kind of sound sculpture affair.

Too much to summarize now, alas!--time for me to go down and pay the phone bill and check the stores to see if LIFE for September has come in, and what the articles are in the new OMNI if that has come in, and not mail this till I find out.

I am writing everybody I can that would be any use, about how I can find business partners and promoters and agents and get involved in synthesizers and exert some influence on musical instrument history at this very crucial point in that field. The risk that my knowhow will die with me is ever greater. Especially after seeing Mrs. Wilson so helpless and being assisted by the paramedics---it could have happened to me. I was dizzy that afternoon.

Yours