

Paid the rent and I don't think they have bothered Mrs. Wilson yet. Forgot the wall calendar--have to turn over a new leaf.

Well at least I learned Sunday what would happen if you took all the wind instruments and all the strings away from an orchestra and tripled the number of percussion instruments----extreme restlessness and all the performers jiggling their feet for two hours. And the removal of all breathing- and hence phrase-constraints, so that it became mechanically relentless with no pauses.

Chris Banta is so enthusiastic about that conductor. Well, if somebody could make him take up the trombone or tuba or perhaps the baritone sax, he might learn to phrase when he ran out of breath.

Reading through the drum and marimba catalog---Deagan merged with Slingerland Drum Co. so they are one big percussion outfit. Drumheads all plastic now. Many marimbas are some kind of plastic bars.

Now how do I get the idea through people's heads that loudspeakers ARE drums? Membranophones if you want to use Curt Sachs's ugly set of terms. The ironic thing here is the most drum-like instrument in my collection is the one that doesn't have a membrane such as a banjo head or loudspeaker cone.

So a large number of amplified instruments are in effect, Driven Drums. Forced vibrations of the speaker cones which as I said above have most of the properties of drumheads, except they are not tensed. Cone tweeters may be tensed or instead may be extra stiff.

Will this fact--this is not a dream or fantasy or guess but a fact you see for yourself looking at a loudspeaker box--change the silly bal backlash attitude that electronic instruments are in some way unnatural or sinful or wicked or evile or criminal? dI'm getting tired of those epithets. I'm getting very very annoyed that I wait fifty years to get somewhere with electronic instruments and train for it all my life and then a bunch of can compare comparatively young people like some of the students at UCSP or other colleges SCOLD me for not keeping strictly to acoustic instruments and then this ridiculous proposal for a non-amplified Megalvra comes up as if I hadn't known about bass instruments since I was a little boy and hadn't seen 16-foot open organ pipes of wood when I was 8 years old and read all about pipe organs and been through organ factories and had it made perfectly clear that an acoustic instrument in the contra octave must be of tremendous size and cost? And weight--you should have seen that enormous moving-van the percussion group had to have to take them back to Montebello High School. And they didn't have to move the piano nor many of the other props. And they didn't have a bass marimb a, only tenors, which is why Banta was there trying to sell them a bass. But still it was heavy unwieldy stuff.

Instead of anyone solving my problem of how to protect my collection from destruction in the Glendaly City Dump or being left behind when I move, or having to be put in dead silent so storage some day, someone older than I send me his patent specification for the just intonation organ and the accurate 12-tone to a thousandth of a cent in order to protect his documents from destruction by having them some-where else. That is my problem has just been turned upside down--I am expected to be somebody ELSE's Archives! And after all these months of correspondence with Conviser, I still have no chance of seeing his organ.

In effect, I have two collections to manage instead of just one. And the possibility of more. Kneifel almost brought his Baldwin organ here----then he wouldn't have to buy loudspeakers for it. But where the hell would I put it? Banta can't understand why I don't jam a piano into here.

Can you imagine having to move an old clunker full of moths and mice, maybe to smaller quarters than this? Nobody would find me a good piano, of course. I hardly ever get to tune one worth the trouble. At the time Mr. Wilson bought this place, all three units had pianos, he kept telling me, and all three parties had to sell them to make floor space.

It is now ELEVEN months and no KPFK broadcast, but at least two broadcasts from other stations elsewhere. When Kneifel was here the last time, he claimed that he had taken tapes to Berkeley KPFA as well as the ten or twelve efforts he had made to get me heard on KPFK some 18, 17, 16, 15, ... 9 years ago. And they had nothing but the thinnest of excuses. Whether we choose to believe him or not, 11 other persons tried, mostly in the earlier years 1964--71. And all were turned down. I thought Jeannie Pool had broken the jinx at last---and now I guess she too has failed--I hear nothing from her and don't even know whether she really moved to L A or went back to NY or something else.

It's no use pushing that affair any further, since it wouldn't promote the Megalyra anyhow, since the Megalyra wouldn't fit into the car that took me to KPFK and back. It would have to be completely done over to update it. Maybe the master was taken to New York and isn't even here.

I wrote you about the Tony Marcus phone call, and something about October and wanting the Society of Arrangers to come here--of course this will be out of the question---no place to put 30 people. After your experience with getting everything ready at UCSD CME and having them cancel at the last minute, do you think I would take anybody seriously? If they did go through with it it would be an insult to you and those who helped you get things ready for them in La Jolla.

A society of ARRANGERS is necessarily at one or more removes from the Real Thing--the sounds. Now it well could be that three or four of these people play instruments and would be interested in something I have to offer--but the group AS the group of silent ink on paper arrangers is hardly the place to seek enthusiasm about a new SOUND. Once you get into juggling visual symbols such as the quartertone accidentals or those arrows Ervin used or the various names of non-12 pitches to fight over, the MEANS pushed out the END and the possibility of new sounds is closed forever. Arrangers, you must never forget, would be yet another obstacle interposed between composer and listener. Bad enough to go through conductor and performer to get to listener, but now it's arranger copyist conductor performers and maybe listener if nobody CANCEL CANCELS everything after waiting ten MORE years, IF I could live that long, which is problematical.

So if I ever deal with them at all, it will be one or two at a time as composers or performers, not as arrangers. To promote the Megalyra, I do not need arrangers at all! I deliberately designed the instrument to be compatible with EXISTING bass-instrument parts. If I want to promote the 13 14 15 16 17 19 22 31 24 34 etc. instruments, I would be sabotaging my own chances by getting NOTATION enthusiasts involved. They would get all the money for arranging and I would starve.

Yours