

RECEIVED THE INTERVAL STUDIO PROGRAM THING YESTERDAY.

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Greetings ----

I wrote this Steven Traugh who had the SUPERCUSSION group last Sunday, mostly about the instruments and mentioning Interval. Chris Banta is enthusiastic about him, I suppose because this is a most promising place for him to sell a bass marimba. It certainly would be appropriate. The one thing his group doesn't have.

I wrote Thomas Reed (Muziko 6 - 6 which ought to be 6 + 6) again because as I was preparing my article, dozens of things came up which do not belong in it but which should be in Reed's file, and also to criticize certain points in Reed's own articles in his journal--one of the articles is a reply to Chalmers' la letter on microtones.

For one thing I didn't want any criticisms to be in the article itself, because Reed simply did not have access to many sources of information when he wrote his articles. I would only criticize for publication IF he persists in certain ideas after next year.

I will take up some of this if I have space today--maybe I won't. By the way, Traugh's group is a rather "tight ship" and he should let loose a little bit. Maybe it's too many rehearsals or something. Could that uptightness have anything to do with his allowing no phrases or sections or breath-pauses within a piece? No pauses between what obviously are logical movements of a long piece. Half a second would be enough.

Just got back from the usual trip to the xerox place, grocery, and deionized water vending machine, which for a change worked well today. Saw the latest L A Herald-Examiner, which had a banner headline about Reagan eradicating welfare fraud. The article says that come October 1, if the proposal goes through, homes of recipients will be searched to see if they have more than \$10001 in personal assets. The part of the article I was able to see on the racks referred to AFDC. This story does NOT appear in any of the other newspapers, at least not this morning. I have not yet heard it on the radio either. Usually the radio news has such things on quite promptly--ahead of the newspapers.

So I won't know whether I am going to be searched until almost October or it might be postponed as many of these things are. All the searching of any consequence was done way back at the time I was started on the program and moved out of the condemned house in 1967--or actually end of 1966.

The reason I mention this thing now is simply the peculiar status I have had for all that time--15 years--doesn't seem that long. When bureaucratic regulations become a tangled mess and mutually contradictory things happen, certain people who don't fit an idealized model are in jeopardy.

So I have nobody in Glendale I can run to for advice. Very few people in Los Angeles I can talk to about this. They're always too busy and when a real crisis happens, unavailable until it is much too late.

I will try to phone them today and tomorrow, but not much hope they will take it seriously enough. I am of course using this news story not for just itself, since it may peter out like any other scares, but because it ties in with other matters.

I am not allowed to have a reserve fund enough to get into business or to become involved as a partner in some profit-venture, so I am told to get into the "private sector" but not allowed to accumulate anything so that I could! This amounts to a triple bind. Damned if I do and damned if I don't, as you already know.

Publicizing anything I have such as the instruments or compositions or consultation services or the Numaudo affair, will take sponsors and partners and promoters/agents. What angered me most about the Cromleigh affair was not his threatening to sue, but having to tell Cromleigh and all these other strangers and bystanders that I had no money so it would not be worthwhile suing me---hardly the way to gain confidence of some company or individual who wanted to hire me as consultant!

Then this Gypsy Invasion of the other Saturday afternoon ties right in here with this possibility of being searched---they asked me at least a hundred times in the course of 20 or 30 minutes (starting out in the yard and continuing all the time they were inside this house) How much is this worth? What does that cost? What does it rent for? What do you charge for repairing instruments? What do you charge for cello lessons? and so on rapid-fire! I wouldn't have had time to answer any questions before they asked another---it was a regular third-degree.

Now the thought crosses my suspicious mind? What if they weren't poor deadbeats trying to steal a few dollars for food? What if they were informants or spies sent to check up if I was concealing wealth? Of course it's unlikely in the present case since their pattern or line of talk was quite standard for thieves trying to trick elderly people into revealing their money and valuables or letting out which items are worth stealing. But it's close enough to what such a spy might do to find out which houses should be searched to find out if someone is holding out assets that would take them over the poverty level.

I could expect to be spied on secretly this way by innocent-appearing strangers visiting me. I know some people who cower fearfully like hermits and never let anybody visit them because they are so afraid of being victimized they stop living and give up all pleasures.

The problem here is that I have so many things on loan to me--that I do not own and never did own and therefore they are not my personal assets at all. But the legally authorized searchers as well as the secret searchers, would have no way of knowing what anything here was worth and it would be pure personal prejudice or guesswork whether they thought a Megalyra or a Drone or a 31-tone guitar was worth a fortune like several thousand dollars, or only worth its junk value at a private dump site. Or something in between. They would never believe the TRUTH--that most of what is here is not mine at all, mere loans and stored items and items subject to repair and instruments far from completion like those with no strings or bridges or pickups.

I would make no difference whether it were here in Glendale or at some other location I may be forced to move to. Or if it had happened at one or another of the previous places I have lived.

I just now made two phone calls. One of them the people aren't home till this evening or late afternoon. The other fellow is coming

tomorrow noon and ---- if he doesn't take ill meanwhile --he promised to read the newspaper because it could conceivably affect him too.

I am getting a little skeptical as I write this because it has not been on the radio newscasts of any of three different stations since I got back home from the grocery and it was not on early morning before I left here.

Be that as it may, it is a straw in the wind showing the current political ATTITUDE and so has to be taken seriously as showing what might happen, even if this thing does not go through at all. Something else nastier could happen later.

Time to dredge up another affair from about 8 years ago and discuss that: one of the people I tuned a piano for back then, happened to be some kind of State of California bureaucrat. She put in a request to the State Dept. of Rehabilitation or whatever it is now called---it was something like that then. They were supposed to come and see me the next week about the transition to the ordinary economy by becoming a regular piano-tuner and there would be some rehab funds available or something. Then I would be on my own or whatever whatever the man decided should be done to me. He never came---nothing ever happened. ; I don't know much about the program--it might have been cut or abolished come Prop. 13 for all I know.

The facts in the case of piano-tuning are: I couldn't possibly do it without having a car, and I couldn't possibly earn enough just tuning pianos to keep the car running with gas oil and repairs. I would have to be in some other business that brought in more income to afford a car good enough to do piano-tuning or electronic organ tuning and repair or any similar business. So that vicious circle started- about 30 years ago when streetcar and bus fares climbed above a certain level and simultaneously the mass transit service got much worse so that it was not longer practicable to get to clients' homes with it. Ironically the piano parts company was then in Glendale, walking distance from here! I came out here a couple of times. I have never been to their present location----no way to get there and nobody will ever take me either.

I have a very vague promise from Chris Banta and from another fellow who has only seen me once, to go there and get piano parts for me if I really need them.

So you can imagine my extreme anxiety and discomfiture when someone asks me, as from the visitors on account of the OMNI article or similar, "How much is a Megalyra?" and then I have to evade their question because I don't want to confess how poor I am lest they drop me instanter.

It's still a double and triple-bind. Any ideas? Must I get people to store most of my things in advance of the snoopers? or will it blow over as so many such threats have evaporated into thin air?

I'll know more in a few days as follow-up stories appear in other papers or magazines like TIME or Newsweek. I didn't feel this morning's earthquake because I was pulling my grocery-cart up the street at that moment. That seems to be the only thing they will talk about over the radio other than Los Angeles's 200th birthday today. Glendale's 75th birthday recently occurred also.

Well I guess I can go another page without going over 1 oz and 18¢ on the envelope, so here goes about the criticisms of Mr. Reed etc.:

Those color xeroxes you got for me have been very helpful as letter enclosures. Used 2 more today.

"All these new keyboards seem to be a problem--too complex." Well, I had no trouble at all with Secor's keyboard when used for 17 or 31--I only had problems with 22.

Reed wanted a 12-name notation, A through L for 12 pitch-classes, instead of A through G as now. He doesn't seem to know (1) that letters I and J were one letter for a long time so it would have had to be A through M; (2) that Germans have used H for B-natural and B for B-flat for a long time so then it would have to be A through N. Yasser evaded this very neatly by having 12 names C V D W E F X G Y A Z B.

Reed has said over and over that F# is merely an altered kind of F and not a full member of the 12 tones in its own right (as the Serialists and as Carrillo keep insisting over and over more than he does) Reed then says that F-sharp and G-flat, even if they be different actual pitches, are only VARIATIONS of one note, not separate entities. This amounts to contradiction, if one is considering either 17 or 19 tone. I will concede at the outset that notes only a comma apart, the normal E of C major in just, 5:4 to C and the pythagorean or melodic E which is 81:64 to C, are too close together to call them very separate melodically--it is hard to use the 81:80 comma melodically although it can be done in special circumstances---but the 19 degrees of 19 and the 22 degrees of 22 and the 24 degrees of quartertones are far enough apart, even if there can be some confusion between adjacent degrees of 31 or 34.

He says over and over in several issues of M-6-60N that there are 12 basic tones to be named and everything else is merely a variation or deviation, but never gives any SCIENTIFIC reason or pseudo-reason for this. He appeals to the piano itself sometimes and ignores guitars and ignores organs and does mention violins and voices but they seem to be second-class citizens, so I have criticized all these points of his.

Chalmers brought up some points in his published letter of to Reed, which Reed seized upon and twisted to become arguments for the excellence of the number 12. That is, a just scale is a kind of deviation from 12-equal. Or something like 72 which is a multiple of 12 should take care of every wish for better intonation, rather than something prime or non-divisible by 2 3 4 6 such as 17 19 22 31. He conceded the goodness of 53 but obviously 53 is way out there and not practical for guitars but he ignores the very existence of guitars, so there.

I can't fault him for ignoring moods because he hasn't heard any. But he better not ignore them HEREFTER once I have enlightened him.

No room for all this argument in the article I am sending to him. So I have to write much more----maybe three times----as much to inform him of the things he has never seen. He may write Esperanto but he obviously does not read Spanish (Carrillo and Novaro) nor German (numerous theorists). The whole gamut of issues of M-6-6-N is totally ignorant of non-piano instruments such as electronic organs and synthesizers and the problems of scoring for orchestra and band and Partch and Mandelbarm and a long list of others. Even ignorant of most Serialists and Perspectives of New Music and all the number of tones from 0 to 11 by serialists when discussing Atonality. Strictly 19th century alas!

Yours