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It's Monday morning early and nobody loves me and the holiday mail deadline at the post office is scandalously early.

I forgot to show you one of the books that I had stacked up here: the Writers Resource Directory which has quite a number of museum and library and association addresses and other reference sources--although it isn't as promising as it first appears. Some of the listings have to do with music and instruments.

It almost suggested doing its work over! That is to say, compiling a list of musical-instrument-makers, music societies not listed in the book, certain special libraries not listed either, and writing them for information that could be used in future articles. Some of the listings are such that they imply their patience has been abused to the breaking point by wouldbe amateur writers and people asking foolish questions so they are going to charge future researchers a small fortune to make up for the previous unhappy experiences!

I had to take the laundry yesterday and then came back and filed down more frets on that guitar so now it played the quartertone scale. It will be possible to move the bridge which is held on only--by string-pressure, so 23 and 25 will be available. 22 will be a problem since the bridge-point is right over one of the pickups--maybe a special bridge can be made for that purpose, but the other electric will do 22 as you know, so it may not be worth the trouble.

People's memory spans are short and this is the fatal drawback to Tom Stone's Interchangeable Fingerboard Invention: by the time you switch fingerboards and re-tune--a lot of retuning is necessary for 22 - to 24 -to 22 comparisons-----the listeners will have COMPLETELY forgotten how the chord in the other system (either direction of change) sounded. So that seriously undercuts the alleged convenience of changing boards. The other matter, of course, is that the extra skill required to make a changeable-fingerboard system costs as much or more than the second and even the third guitars.

Regarding the danger of putting prices or valuations on the instruments here-----when 4 of them were exhibited at LAICA there was an insurance-value that had to be declared, so that was dangerous. Now for Marlin Halverson's exhibition there may be a similar risk.

I did get some offers to store things in emergencies but that would be dead storage: furthermore far far away from here and from you and from other possible players of the instruments so that would be out of the frying-pan into the fire. Clyde Corson had the idea of renting a self-storage cubicle somewhere--again, far away, dead storage with no possibility of playing the instruments, and aggravating the transportation problems.

Jim McAuley has proposed storing instruments for the entire time I have lived here----but again it would be dead dead storage--if he can't arrange a concert for me in all of 7 years and can't even arrange a demonstration so I can get people interested in renting or recording with the instruments in all that time, it would be just like throwing the instruments away and all my years of work down the drain.

He did not call yesterday. Maybe I will have to argue with him today.

Maybe it's just as well you didn't try to go through the whole Ouspensky book because there was really only one point to be made and it might have distracted from it. The point is the forces or influences which try to sidetrack and de-fuse any efforts to ESCAPE the status quo. In this case, the breakout or breakthrough from 12-tone.

One sign of that was the time you said you were going to Malibu Beach about a year ago or something like that and did not dare take a non-12 guitar along, just the Wing and some other non-pitched percussion, if I remember correctly. So you would not have been allowed to present any new chords or scales.

I have been in this kind of bind 30 years ago or such a matter and will NEVER let it happen again-----it was a so-called Metaphysical Research group, with about 20 people attending regularly, and from the title and some of the statements of the members, I thought they were going to actually play records of the music of India and so forth with had that had other scales and tunings, but nothing was heard other than a battered miserable wreck of a piano. So after six months of this frustration there was no self-respecting alternative but to fade away. To make such a damn fuss about the wonderful healing capabilities of things from India (no Hindus actually there with one exception just once) and then prohibit the sounds of <India seems rather strange.

I am afraid that EVERY other occultist group that pretends to be for experimenting with new scales or just ethnomusicology--scales of other cultures---forbids them and has nothing but 19th century missionary hymnbooks. DI haven't found any exceptions yet and I am 64.

Perhaps these kinds of human roadblocks are the worst of all threats to Interval. ~~ENFORCED~~ ENFORCED Procrastination is another way they keep an iron hand down on the lid. "We'll get around to that later" or words to that effect, and later never comes at all. This is a dangerous trap that I can't warn you about any too often. I will nag and nage about it to my dying day because it has stolen so many valuable years from my life. People promising anything but never never never delivering and leaving unhappy memories behind them when they go. We will have to compel people like that to put up or shut up--indeed to PUT UP NOW OR GET OUT. You cannot buy time back once lost, and one's normal procrastination is bad enough without accepting procrastination until forever, imposed on us by others.

16 years of not getting heard on KPFK for instance. How did you ever manage to get it done LIVE? Not that radio or TV would leave a PERMANENT memory-image in anybody's mind.

It would be different if I were demanding expensive things or huge grants or making other people build special instruments. But I already HAVE DONE so much that I should be entitled to demonstrate the instruments before small groups and get other people to play in the new scales. About 6 PM yesterday the neighborhood kids came in here and played on the various metal bars.

Unlike Partch I am not putting on Wagnerian spectacles with groups of people who have to be rehearsed and goaded into do it right and having to rent a hall or theatre to perform the composition. I have done almost everything of mine on such a small scale that it can be done at home or even in an apartment. So nobody can put me off with excuses that it would cost too much or require them to practice.

It's all paid for ALREADY. It's all HERE AND NOW. And yet I get these silly alibis about how I have to wait till after I am dead.

It isn't just a SCORE on paper, or a proposal that I will build this or that IF I get a GRANT. The problem is now where to put what EXISTS. Ho to keep it from being destroyed.

The hollowness of that enforced procrastination and all those alibis is proved by the fact that years and years ago, I went through all that with CONVENTIONAL pieces, with piano and cello and violin and flute and organ<<<IT MADE NO DIFFERENCE at all how conventional the instruments or their 12-tone tuning were. I still had the very same excuses and putting off and alibis and cancellations and postponements. You have copies of my compositions and the list lists of compositions and can see how many conventional pieces there are. It is nothing to do with my personality or anything because other people who compose get the identical brushoff no matter how radical they are and no matter how conventional and conformist they are.

e (Bad dreams last night, about houses collapsing and something about a broken collapsing theatre ceiling or whatever, so I have a very bad mood this morning.)

I always think it's the last avocado----another one just fell. Made quite a noise on its way down---something broke the fall so it didn't crack. So it landed intact on the pavement instead of splashing.

I wouldn't be so discouraged about INTERVAL magazine--I think it is doing better than I had expected at the beginning! To get to the 9th issue is very rare. I am more concerned about enough people HEARING the new tunings. An audience of six or eight persons is enough if they are the RIGHT persons. And if new groups can be exposed never mind how few at a time. It is not necessary to put on a Wagnerian Theatrical Opera Spectacle and rehearse for months; it is NOT necessary to put on a huge three-day conference at UCSD because that causes Listening Fatigue which UN-DOES the educational work accomplished by having one normal length concert of two hours. I have never asked anybody to spend a lot of money or to build my instruments for me. Now that I have all these things, they have got to be heard and if they could be BUILT WITHIN MY MEANS, they can be demonstrated within my means. But I can't do it alone.

About that DADA event, which was the reason I was going to write this letter last night and then got too sleepy and couldn't. Now it's almost 8 AM and much too late to get it mailed at that morning collection at the postoffice---there is an afternoon collection though and so it won't get to you till Thursday or something.

If I were on the scene I would play 5 minutes of my Snatsnit Wog or Endopsychic Quartet tape. That is a dada-istic sound poem, either one of those. I think you are confusing the contemporary things, under the Behavioristic influence I was talking about, with the original spirit of the Dada movement back in 1917-1919. In 1921-22, André Breton, who was a steady stern authoritarian, and against music apparently, took over the dying Dada movement and converted it into Surrealism, and this very much confuses the issue, causing many people to lose sight of what DADA was. DADA started at the worst part of World War I, 1916, in Switzerland, as a Peace <Protest. The idea was to destroy the ivory-tower attitude of the bourgeoisie -- those few of them who were enjoying the World War I or even profiting from it.

Similarly, during WW II and during Vietnam, certain people were hugely profiting from the destruction and enjoying the war. Hence, neo-dada.

Not the same thing as John Cage as you seemed to be believing yesterday morning. Maybe--I do conceded--it--some of the people in this exhibition you are mentioned mentioning, are simply chance art proponents like Cage and his college devotees.

Futurism came first, in 1911 or so in Italy. Futurism glorified the noise of the maci machine, especially the first automobiles and motorcycles---before the days of mufflers. So when 1914 came along and World War I, the Italian Futurists and now the French ones glorified fascism and militarism and the sounds of battle. Indeed, when Mussolini came to power in Italy and for quite a while after, the Futurists conformed and Futurism in a sort of attenuated form lasted all during Fascism.

Dada was a reaction against Futurism---so was anti-mechanical and anti-technological. Alienation and anomie and fear of the machines taking over (something like the intense fear of the computer in the 1950's which fortunately has abated somewhat).

Surrealism was visual and anti-musical, whereas during the heyday of Dada, 1916-1921, it had its own music and noises and spoekn nonsense syllables.

Sixty years later, the whole thing is confused---how could it be otherwise? More wars and more technology to protest against, such as ne nuclear and computers especially in their early forms.

Then this red-herring to confuse and blur the boundaries---Chance---fatalism---determinism---the atheism of anarchy and despair.

Behaviorism in this country with its denial of all spirit and mind and CONSCIOUSNESS and thinking and the right to choose.

What today's Dada should be is the protest against behaviorism and Freudian scatology and reduction of man to a machine and of course the original protest against war. But I guess this whole cause is lost since the Cageians, just as you said, rule the roost at the moment.

I just wanted to reassure you that when I used the term Dada to describe a thing like Snatsnit Wog or somebody's collage or somebody's Happening, I meant it in the 1916 sense as a protest against militarism and uniforms and drills and regimentation, not as a behavioristic denial of mind and inspiration and leaving everything to pure laws of chance, as Cage and his cronies do.

I used to tell people, 25 years ago---it wouldn't have much meaning today---that if I had been well and healthy and strong, I would have gone down to the Dorothy Chandler Music Center in downtown Los Angeles or any other Symphony Hall in whatever City I happened to be living at the time, and picket the Romantic Period Concerts and/or the Operas because they glorify dead composers and insult all living composers, especially those born in the Unitest United States of America. I might have used Dada ideas in the picketing.

Now that rock has happened, and the rock concert became an institution, some of that dada-istic ridicule of the mid-19th-century

symphony orchestra and the stage antics of 19th-century recital pianists and the excesses of the 19th-century opera stage where grossly fat sopranos in their 40s pretend to play the parts of teenage girls and men in their 50s with a big bay-window bulge pretend to be young swains about 18, was effected. For instance, during the 60's and early 70's. Alas! all concert institutions eventually fossilize and become conformist and this is happening to rock or has happened, and then we get the other paradox of Country Music which is practiced by redneck "conservatives" and then the contradiction of the Urban Cowboy--and Country Music is the most unurbanized and citified thing around right now.

Which leads to Non-Twelve as a kind of Protest against all these fossilized both classical and popular forms. At once, not attacking any one of them more than any other. I see your improvisation ensemble as an attack against behavioristic premeditated cold-blooded Academic Twelve-Tone Serialism. The Homemade Instruments as a protest against buying one's sound off the shelf at the music store as though Manf Manufacturers Know Everything and Musicians are Ignorant Unscientific Boobs who Don't Know Nuttin.

In a way, Liberace who apparently was helped onto TV and Las Vegas by all the piano manufacturers and the promoters of symphony concerts and piano concerti and all that Romantic Period stuff, in effect made fun without intending to of the whole System of Romantic Music in the Concert Hall and that could be why his start fell. That is, the idea is killed off by its OWN excesses, we can laugh at it when the very advocates and worshippers of it make themselves ridiculous.

Now our Dada protest should have been, as I said two years ago, to have called in the UCSB Paramedic Team and given John Cage an enema right onstage! What I would like to have done to Nam June Paik if I ever encountered him, is not available.

Satie was a precursor of Dada--ridiculous titles for pieces, some of them written in red ink and no barlines. A piano piece of Erik Satie's called VEXATION was played by a team of pianists taking turns, ALL DAY YESTERDAY on KPFA without ever stopping for a breath--endless repetition for I don't know how many hours--I think 28 hours or something like that. The same silly thing over and over and of course I had plenty of other stuff to listen to on other stations. Now that is something like the DADA method--for instance I might announce a piano recital and then get up on stage and play nothing but Hanon finger exercises for two hours.

Of course that misses an important point. Dada wouldn't make us any money. But maybe renting out or selling instruments would, on a small scale if not overexpended--not trying to make it a big thing at first. And there is more chance some money could be made by selling the Second Edition of the Creativity Booklet and holding Creativity Meetings. Again, not making it the whole thing and not overexpanding too much too soon and not pushing it faster than its natural growth rate. The fact remains that I held meetings from 1954-1961 and stopped only because of illness, not because I couldn't afford to hold them or any loss of interest on the part of those attending. The mimeographed booklet sold out and I only stopped when the stencils were no longer usable. Not because interest dropped off. And I was too ill to rewrite it and retype and reissue it for some years thereafter.

Articles in recent magazines about the growth of cassette. Things like the Walkman for instance. Providing an outlet for copies on a small scale of non-12 music and tutorial cassettes to help people learn the new tunings and understand them.

Yours