

Toozdi 15 September 1981

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Greetings--

Is this the Acoustic-Only Backlash? Some little Demons that made the Selectric quit so I have to go back to the old typewriter? Main loss will be a certain amount of time, since this is slower and of course involves more physical effort.

I was thinking about something late yesterday: Nobody loves me, but a number of people have loved the Megalyra as soon as they heard it. That is, the Megalyra generates an emotional involvement of a positive kind. We have to look into this more thoroughly: What's good about it? Something must be, because of the way it has gotten me positive attitudes for the first time in six decades.

To what degree is this also true of the Newel Post or the Drone Instrument, or of other possible variations--smaller, larger, different appearance, etc.? Now I have another idea, partly from reading these "pop" magazines like EAM and International Musician and Recording World (three issues here, the last two from Sibley) and certain issues of Guitar Player and still other things I run across every now and then.

They run ads--this is a more recent phenomenon--offering vintage amplifiers--that is, vacuum-tube-type amplifiers made according to 30-year-old designs or at least 20-years-age designs. They think a certain sound has been lost in power transistors (the newest development hasn't yet hit the market very much). Now, it just could be that the fact that I play the Megalyra through an amplifier I built myself and rebuilt during the last 43 years (the chassis and some of the parts were bought when I was in San Diego) and also I play the amplifier through speaker-boxes which I built myself, has something to do with the success of the Megalyra, emotionally. I have thus controlled almost all the chain from performer to listener.

I didn't take a checkbook or a roll of bills and buy a speaker off the shelf, a box that the speaker Co. had put it into, and somebody else's amplifier which was made by somebody having nothing to do with the speaker Co. at all, and neither under my control or emotional involvement. It is that box through which the Megalyra is heard, not the board, with the strings on it.

So, a very serious question, how much good has this circumstance done? Before I go on to the inevitable future course--where I will have to get the customer for the next Megalyra to buy pickups from some store, and the amplifier and speaker and box from yet other stores and factories which are not involved as I have been up to now?

And then, since I have run out of materials, I shall be forced to turn over the entire thing to a COPYIST who merely imitates what he sees. There isn't any room here to build any more instruments of this kind. Yesterday I couldn't work on instruments at all! I had to get out some rubber compound and cement and repair some old shoes. And so sweep up some rubbish. And then have to put up with a visitor who was staggering drunk. Like walking on eggs!

I got another letter from Reed, enclosing a xerox of a review

of that seven-language music dictionary I was talking about this Summer. Reed asked me some questions that mainly center on the use of sharps and flats. Since he hasn't heard my melodies which use all the notes in the 17 and 19 tone scales, and all the notes going by single degrees in the 22-tone scale, he can't seem to get the idea of a series of fifths or of a cycle of fifths which has more than 12 members.

I think this is a demonstration of the futility of notation and silent arguments on paper about sounds that are not being heard by the reader.

I went to the Glendale main library and xeroxed the article about Diamond and the rebuttal, that were in the June 81 issue of Popular Electronics, not the September issue which referred back to it. This article as you will see for from the xerox of the xerox, enclosed, refers in turn back to the January 81 issue. I asked to see that and they got me the microfiche of it so I had to go to the reading-machine to project it--and when I was through, the machine wouldn't turn off--switch burnt out while I was reading the January microfiche.

This January item was quite short and referred back in turn to Audio Engineering Society meetings ~~###~~ May 80 where apparently Diamond put on the same act that he put on at UCSD. So now you have ammunition that we need to expose this Quack. Maybe he is a good physician or psychiatrist, but that does not make him a competent music-therapy specialist. It is dishonest if not unethical to use one's competence in one field to fake competence in another. I know everybody does it.

While at the library I tried Who's Who and Reader's Guide to Periodical Literature and some other things of this sort to track down if Diamond had done other articles himself and I couldn't find any--there may be, but it's not worth digging further. Note how clever the author of the June 81 article is, to turn the gun right back on Diamond, by pointing out that the "control" was an analog recording--Diamond compares recordings, not live performance vs. digital recording, therefore . . . well read the article. Now that's a good lesson in how to win arguments.

As a composer I cannot allow some music therapy people to control my field and my outlet to the public and make my chosen career look foolish, or look like a mere utilitarian accessory to their alleged healing systems. It's a matter of pride! For you or for me or for your father. We are not the servants of music therapists!

Overslept this morning and awakened by such thoughts as the Pasadena Roach Parade and games at the Roach Bowl next January. Fumes from the spray and all that. And now I have to put more nasty-smelling stuff all over the kitchen and as long as I live here and maybe the next place will have spiders and ants instead?

No bugs on my Treasure Map so it's not that, and even my remaining enemies don't love roaches either.

Further idea: I can get people to love a Megalyra or its sound, but not to have positive emotions or even to care about Numaude. Is their hate for math more powerful than any possible positive emotion to Numaude / Numalittera? Or is the trouble something else? Or is it finding an agent or promoter who cares? Their hatred of math has been projected onto me too many times.

Yours

Today is about time for that pest, Abbie Breit in Venice to call me about whether she is bringing somebody hear here to see the instruments this Sunday afternoon and if it runs true to form as has been going on since last March when the OMNI appeared, it will be postponed again. If I get angry enough I will do the cancelling. I just can't let people abuse my patience this way and waste so much of my time waiting for them. I don't know what to do this time because I wrote a letter to her the last time which I thought would end it permanently and gave her lots of names and places in the Santa Monica and West L A areas where she could try to get somebody to synthesizer a soundtrack for her film. I suppose it would be too cruel for me simply to leave this house at the appointed time so she wouldn't find me home, but I am getting mad enough to do it. It isn't the notion of showing somebody the instruments that angers me, of course; it's her pushiness and perseverance after I have told her off and this thing of hers that I am supposed to provide 10 minutes of free soundtrack when she refuses to tell me anything about what kind of a film it is, what it is about, where it would be shown, or indeed if it has any chance of being viewed at all. Just as I had wondered about the Gypsies being some kind of spy for checking up on how much property I might have for some agency or whatever, I have begun to wonder if she is acting on someone else's behalf and trying to find out what I own or whether I am up to some nefarious activity so I could be turned in to the Authorities for prosecution. With all those places to go to in Venice and Santa Monica, why come here 22 miles? In six months of on-again-off-again, she should have told me what kind of film, and since she hasn't, I don't believe there is any film at all nor even a script. It is not healthy for me to get paranoid and suspicious like that. Of course it could be nothing more than Professional Procrastination and Idle Dreaming about a film studio and of course never getting around to it because she dissipates all the energy in mere talk. I said in my letter that I had no facilities for transferring tape to soundtrack and knew nobody who could do it and that it would be even very expensive if it could be done. That should have ended the whole thing. That is what makes me suspicious. Yet if she were a nosy spy, she would have come already. That's the other side of the argument.

Maybe that will help help you see why I want to collect people so that I will be genuinely too busy to see pests when they intrude. Someone else will be here on real business and then I won't be lying about being too busy.

Another of those noisome ads on the radio: may I paraphrase?: "The First Second-Trust-Deed-Bank is proud to bring the people of Southern California the new No account. Just come down to uptump Sixth Street and with a deposit of Zero dollars we will open your No Account and give you a handsome certificate showing that you are a No-account Customer of our bank. The No Account pays 45-1/3% interest with an annualized income of Zero Dollars and Naughty-Naught Cents and after three months there is a \$10 monthly Computer Maintenance Charge, which ceases when you open a Regular Account with us."

Seriously, though: the point I am trying to make here is that money is all in the mind. Prices are nothing but mental statements, not physical phenomena and there is nothing objective about them at all. A bank deposit does not even exist as currency or coin, only as tape recordings in some computer peripheral file. It When it is put through a computer or phone-line to do something with, to, or about it, it is a kind of musical performance, a mere pattern in Time, timed pulses

of current that mean nothing in themselves. We have to stop thinking of them in terms of gold or silver or other tangible objects since they are no such thing. They are mere ideas once they get into the bank or other institution.

There are many signs on windows here in Glendale that say: This is a No-Cash Office--all transactions are by Check. With "float" there are millions of "dollars" in checks which do not really exist and never did! It's illegal to print money but we are urged to write it on checks. Then there is Electronic Funds Transfer where even the check would not exist--just "playing a keyboard" with numbers on it to transfer pulses of current from one account to another.

I bring this up just now to mull over the Treasure Map Principle. This is a very important question: Have I been visualizing the right thing, when I seek to attract wealth for myself and others? When I seek financial backing for instruments or compositions or recordings or transportation? In the old days before I was born, when the New Thought Movement began and various people began to write books on how to get rich (I have two such books here) and what later became the Treasure Map and various other names for the same thing was invented independently by a number of metaphysical people and published in various forms, well before Franklin D. Roosevelt became President and abolished the gold standard, these books told people to visualize silver dollars or foreign coins and gold \$20 pieces and other valuables. This was the right way to do it then. Now most of the money in the world is mere magnetisation of spots on tapes and pulses of current flitting through computer innards and virtuoso performances by concert typists.

This means that it could just as well be spoken Numaude syllables! standing for a small fortune or a big remittance. It could be typewritten Numalittera sent over a wire. So I was asking you yesterday why I got people to love the Megalyra but couldn't get anybody to love the Numaude System. Well maybe this is the answer. Excite people's love of money and point out that money could be conveyed with Numaude/Numalittera or represented by the code, and get their avarice heated up! Appeal, through promoters and agents, to Greed. After all it built the condominia across the street and with bulldozers moves the earth around here. And brought Home Federal up from San Diego to build a big block of buildings right down the street from here. Not exactly love, but maybe it can be turned to account

So with our lifelong practice of music, we should be in a very favorable position to exploit this idea: Since the Computer took over, money is the performance of bank notes, a pattern-in-time just like music, read from scores, played, recorded, broadcast, received, performed again, and so on indefinitely--it is no longer lumps of matter. We have been dealing with just such patterns in just such a way. So that should make the Treasure Mapping of Wealth very simple.

Yours