



Of Interest

NOTEWORTHY FACTS FROM TODAY'S PAPER

The Rock Rose is a small family of shrubs that is the only known source of the enigmatic Labdanum resin. The scent of Labdanum is considered by some perfumers as among of the hardest to describe in words. Traditionally, this resin was collected by combing it out of the beards of grazing goats. Distributed in areas with temperate Mediterranean climates, Rock Rose plants can be found throughout the San Francisco Bay Area.

The Rock Rose Tape, PAGE 11

The unique sound of the celesta is produced when a pressed key triggers a felt hammer that strikes the top of a steel plate. Beneath the steel plate is a wooden resonator. The celesta has a pedal for damping and, as a transposing instrument, sounds an octave higher than notated.

Transportations, PAGE 5-6



DANNY CLAY

At its maximum, a million tons of water per hour pass through the Golden Gate in the form of fog.

Weather Report, PAGE 5

The human nose has around 400 unique types of scent receptors and can distinguish at least 1 trillion different odors, a resolution orders of magnitude beyond the previous estimate of just 10,000 scents

Generations, PAGE 11

There is no Hebrew word for “coyote,” which translates literally as “prairie wolf” (the original English term).

Translations, PAGE 6

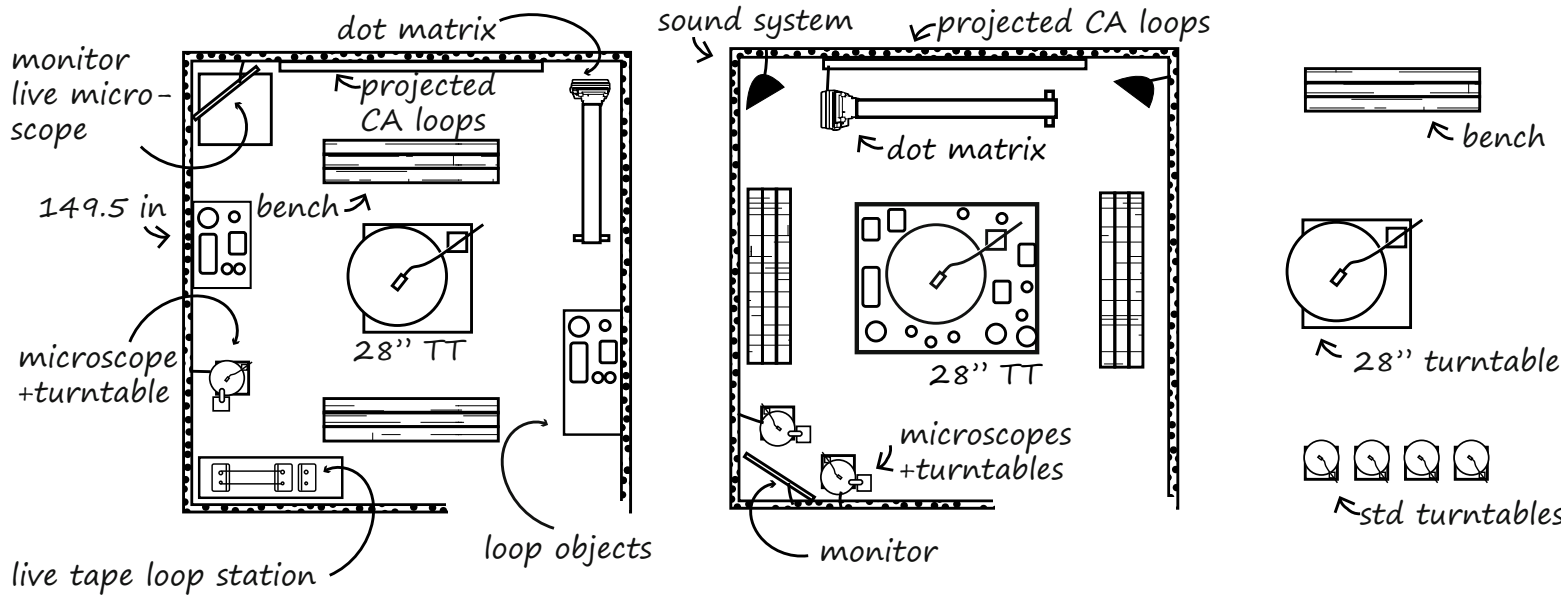
Because the linear speed of a turntable stylus in a groove is much greater at larger diameters, the sound quality of records degrades closer to the inside of the disc. This has more of an effect on higher frequencies, which require tinier, harder to press modulations in the groove wall. This is one reason besides marketing that hit singles tended to be the first cut. They sounded better there.

Deep Cuts, PAGE 8

Aloe is a genus containing over 550 species of flowering succulent plants.

Aloes, PAGE 4

Sketchbook LOOP INSTITUTE



Plans for an immersive, multimedia installation based around loops of various media. Goal: To make visitors feel a deep sense of connectedness between physical imprints, their endless manifestations, and the deep beauty that permeates every corner of our lives. Anyone want to give us a show?

Quote of the Day

C.D.C.'S DIRECTOR IS CHALLENGED TO 'STAND UP TO A BULLY'

Turntable Drawing no. 36

"THE PLACE"

By:
DANNY CLAY & JON FISCHER
CALIFORNIA, USA

Presented By:
LOOK + LISTEN FESTIVAL
BROOKLYN, USA

Maor Hautel	תודה:	John Glover
Hiam Hatuel	Sharon Leshetz	Amanda Cooper
Delilah Hatuel	Sheked Leshetz	Anne Trickey
Mayan Hatuel	Tomer Leshetz	Erin Bregman
Yardena Weishoff	Matan Zuckerman	Hila Hatuel
Yossi Weisschoff	Niran Zuckerman	Itzhak Fischer
Dina Tal	Lydia Zuckerman	Gloria Fischer
Ravit Leshetz	Itzhak Hatuel	
	Zion Hatuel	

Garfield Sans typeface by Dr. Lex is used, unlike everything else, under a creative commons license.

This project was made with support from the San Francisco Arts Commission.

sfac

Front & Back Covers: Ga'ash natural beach



Villa Nova

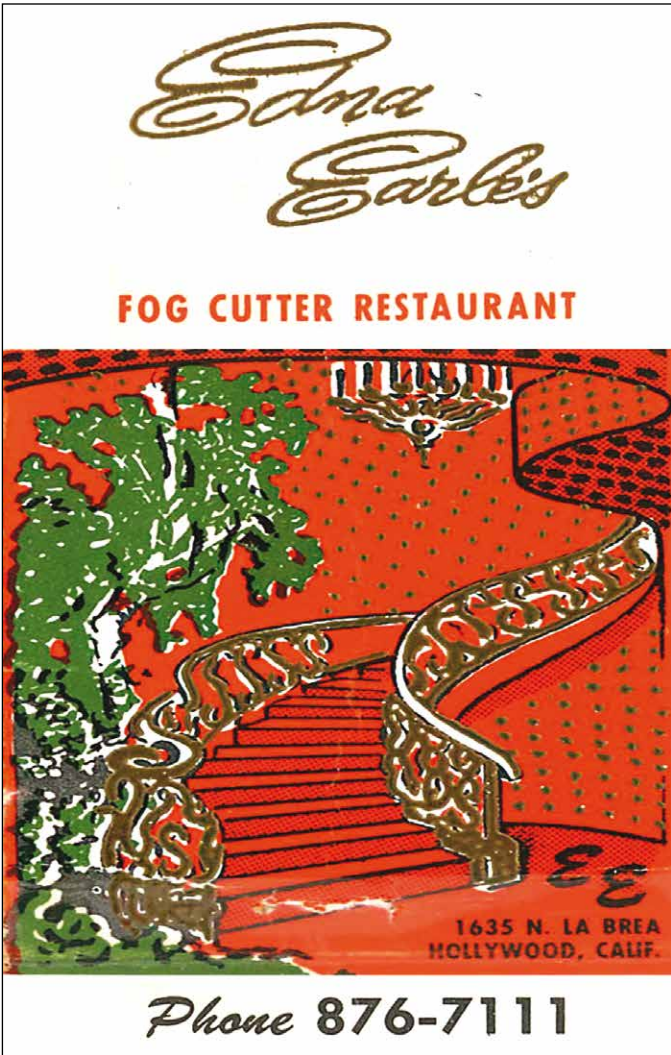
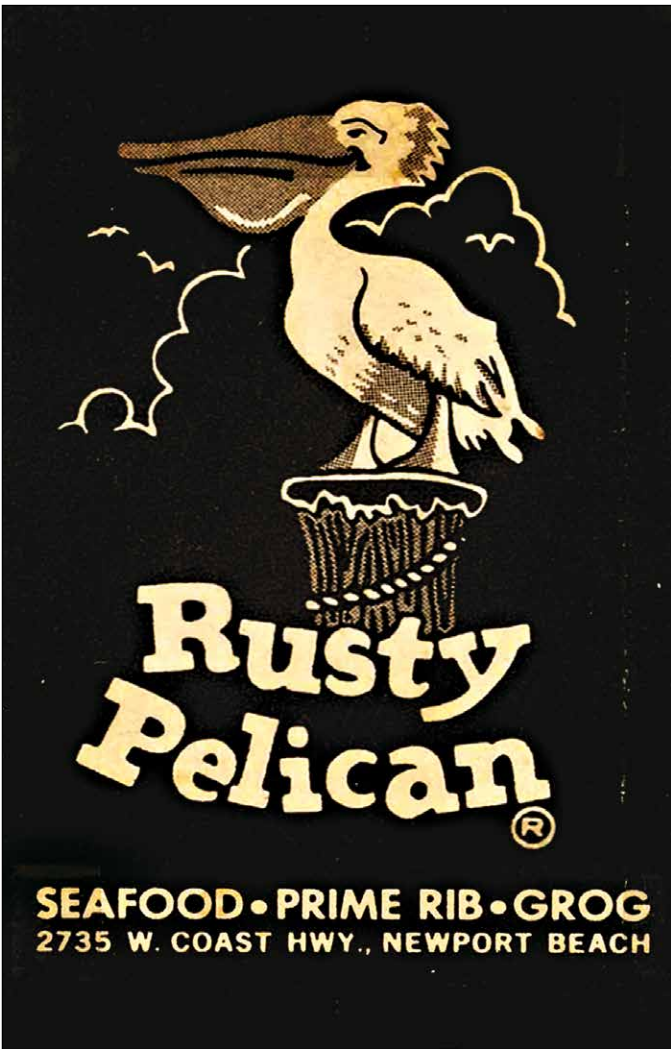
3131 WEST COAST HIGHWAY
NEWPORT BEACH, CALIFORNIA

FOR RESERVATIONS:
CALL (714) 642-7880

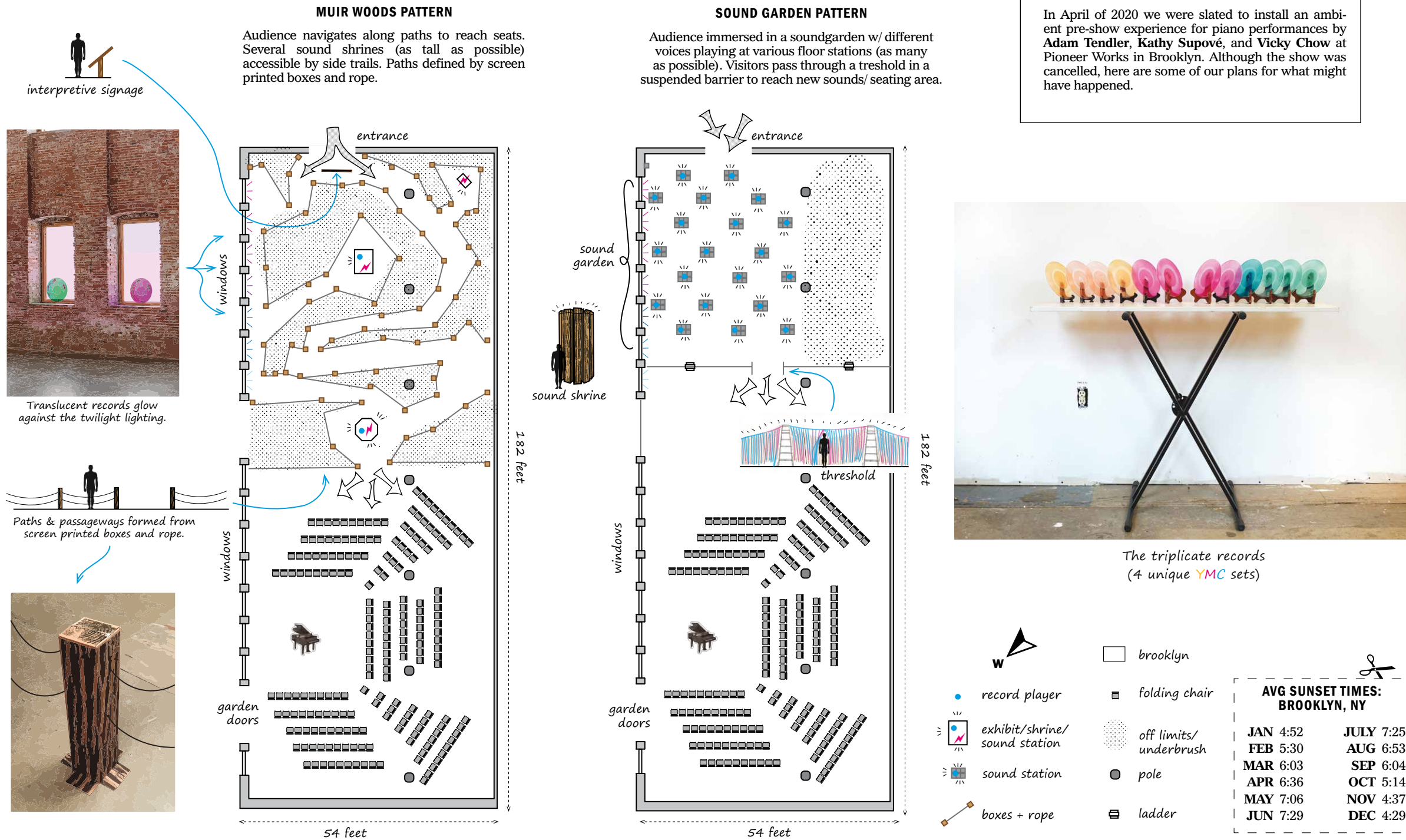
Cocktails
Bayside Dining

FAMOUS FOR THE ORIGINAL . . .

MOZZARELLA
AND
CAPPUCCINO



Future Plans RETHINKING THE PIANO RECITAL WITH THE HELP OF RECORD PLAYER GARDENS



Spotlight THE EXPLODING PIANO



Kathleen Supové

The pianist/composer's performances often feature electronics, theatrics, automated elements, and vocals inspired by horror movies.

What, for you, is art? How about music?

Sensory perception that has been heightened, shaped, and/or framed by humans. It may or may not have been meant to be "consumed" by a perceiver. Music is the sonic manifestation of that.

What's something you're proud of?

Remaking myself as a thin person-losing weight and keeping it off. I know it's crazy, but I consider it my biggest achievement.

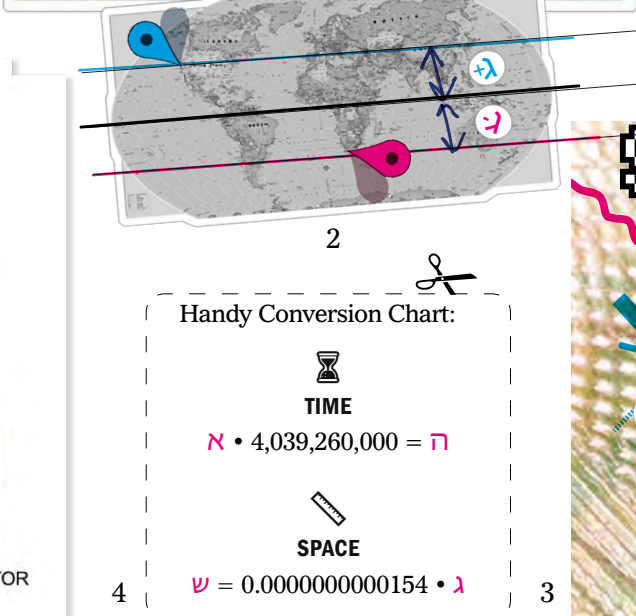
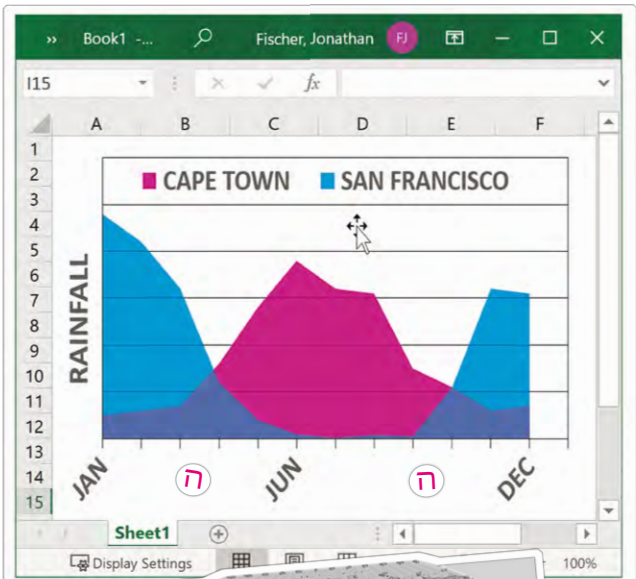
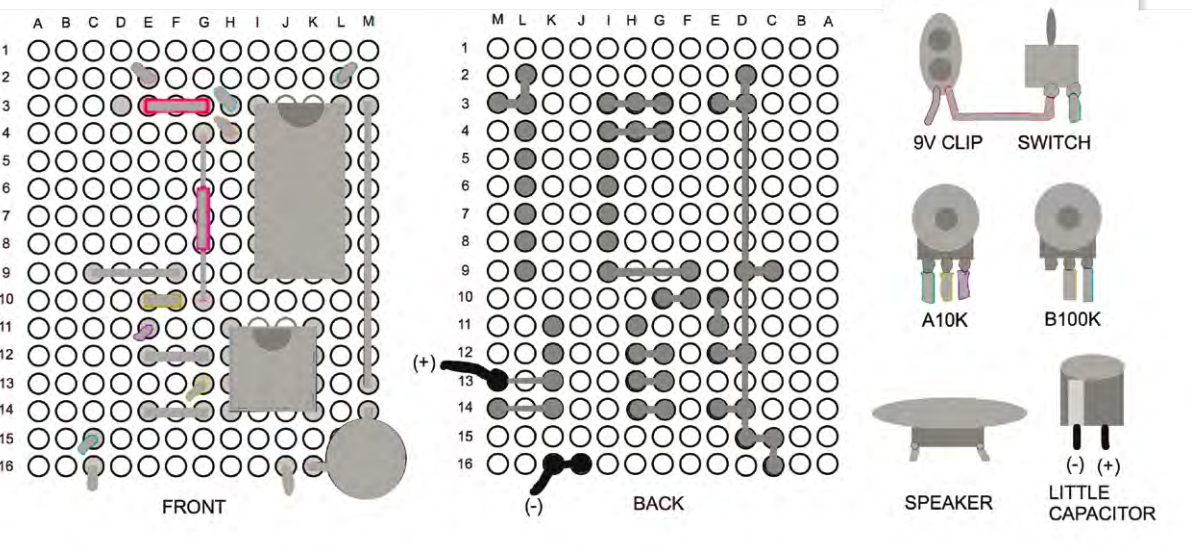
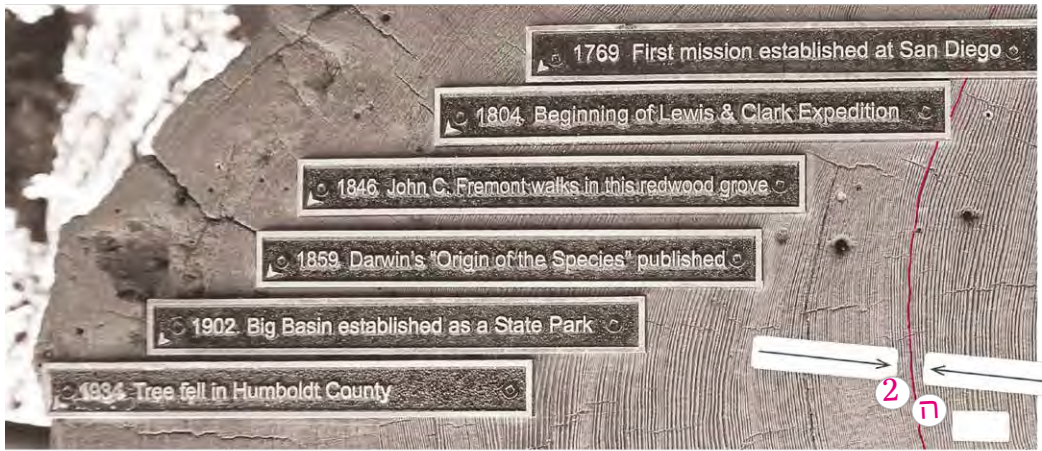
What, for you, is the meaning of "home"?

Somewhere where you fold inward to your self. Or where you sleep.

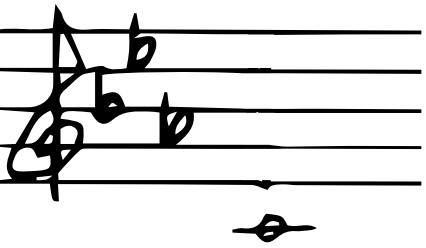
Name and/or describe a place that is important to you.

Ecola Park/Cannon Beach, Oregon. I grew up in PDX, it was always a source of visual inspiration. Would love to have my last home be the cliff overlooking Haystack Rock (probably won't happen, real estate is no doubt through the roof there).

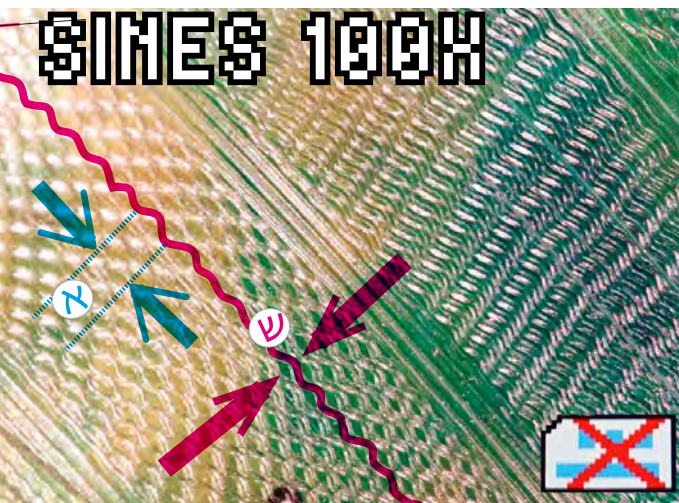
Carrier Waves PERIODIC SIGNALS CARRY THE DAY



- Clockwise from top left:
1. Redwood cross section of time (Santa Cruz County, CA)
 2. The Mediterranean climate over two hemispheres
 3. Sine wave record under a video microscope
 4. Wiring diagram for a DIY synth

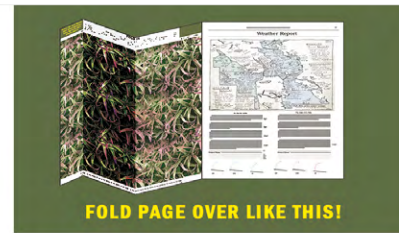


N 0.0039 seconds (Middle C)
2pi 1 year
psi 0.06 millimeter groove
lambda 35° latitude



FOLD IN

This genus contains over 550 species of flowering succulent plants. The most widely known species is cultivated as the standard source for assorted pharmaceutical purposes. Native to tropical and southern Africa, Madagascar, Jordan, the Arabian Peninsula, and various islands in the Indian Ocean, a few species have also become naturalized in Mediterranean climates. To find out what it is, fold the page as shown on the right.



FOLD BACK SO "A" MEETS "B" A ►

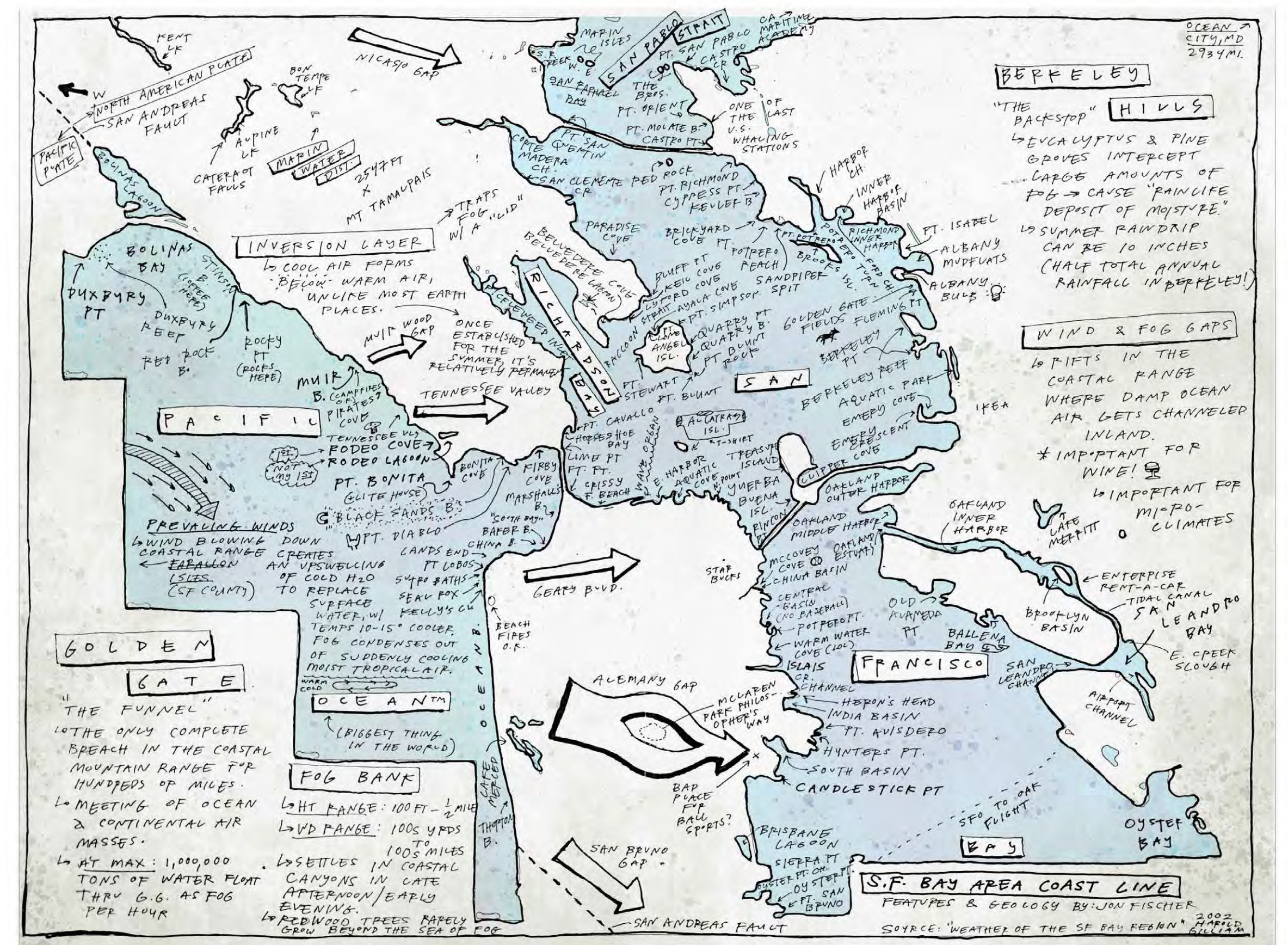
◀ B

[illegible]

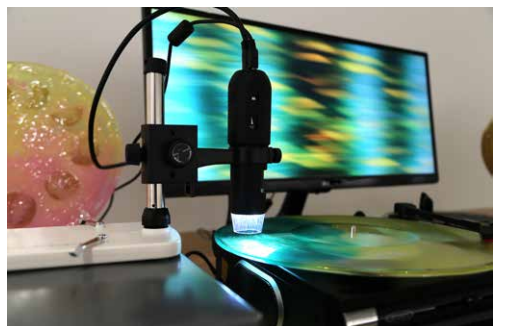
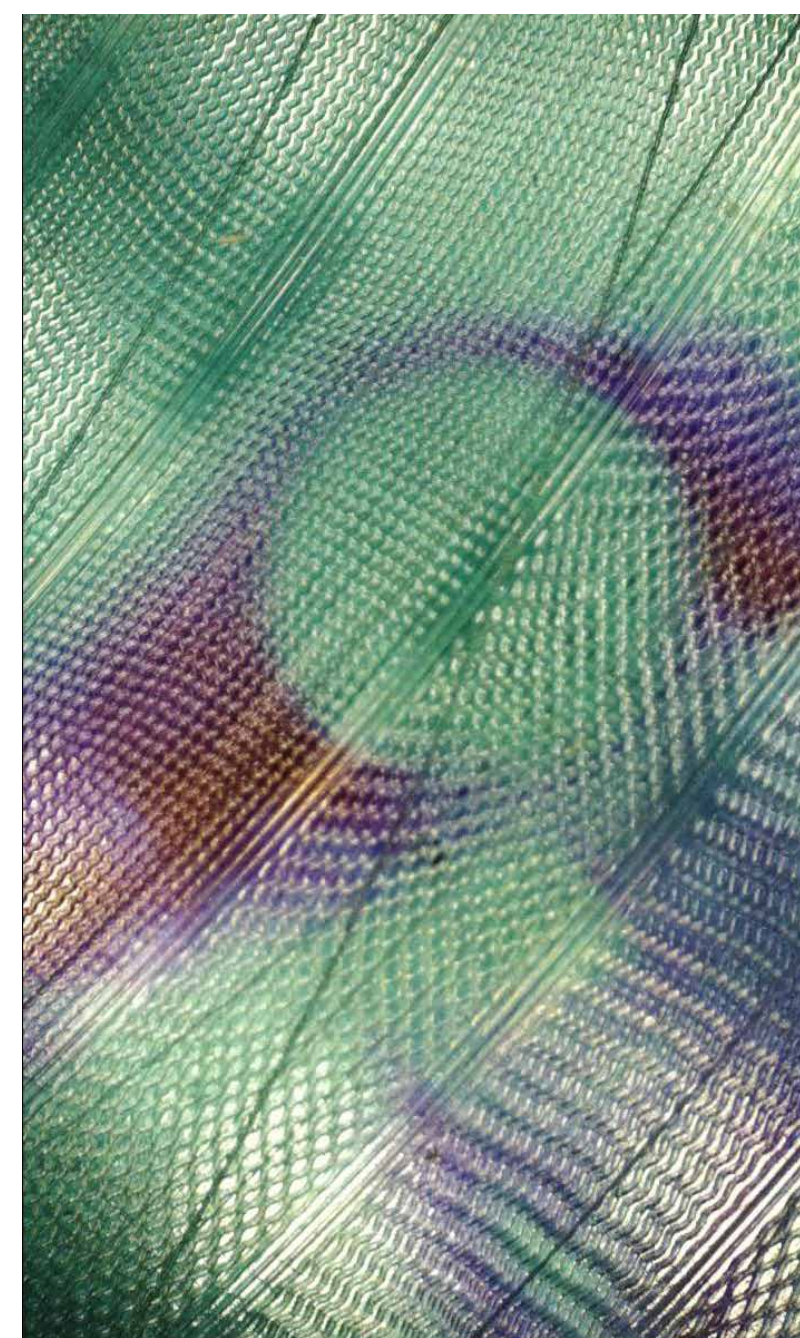
A ▶

◀ **B**

Weather Report



Gallery



Clockwise from top left:

1. Hand molded record under a video microscope
2. Turntable Drawing no. 20 with Mana Saxophone Trio
3. 28-inch record
4. Live video microscope feed
5. Turntable Drawing no. 5 | Charcoal & Pen on Paper | 18 x 24 inches

Start Here

Turntable Drawing no. 36 “The Place” is a 29 minute audio work that can be accessed a number of different ways:

QR Code w/ Smartphone



1. Open the Camera app.
2. Select the rear facing camera. Hold your device so that the QR code appears in the viewfinder in the Camera app. Your device recognizes the QR code and shows a notification.
3. Tap the notification to open the link associated with the QR code.
4. If nothing happens, you may have to go to your Settings app and enable QR Code scanning.

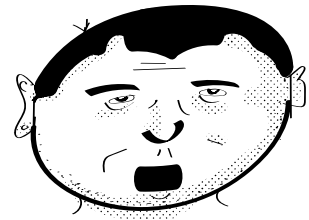
Internet Address/Direct Download

You may directly access the work at:
<https://tinyurl.com/ttd36a>

Podcast

For you know who you are:
“The Place” podcast online till February 2021
(search “The Place” or “Turntable Drawings”)

Individual sounds may be sampled by scanning QR codes throughout....



KEY

This audio work composed by Danny Clay utilizes sounds of three basic types:

Field Recordings

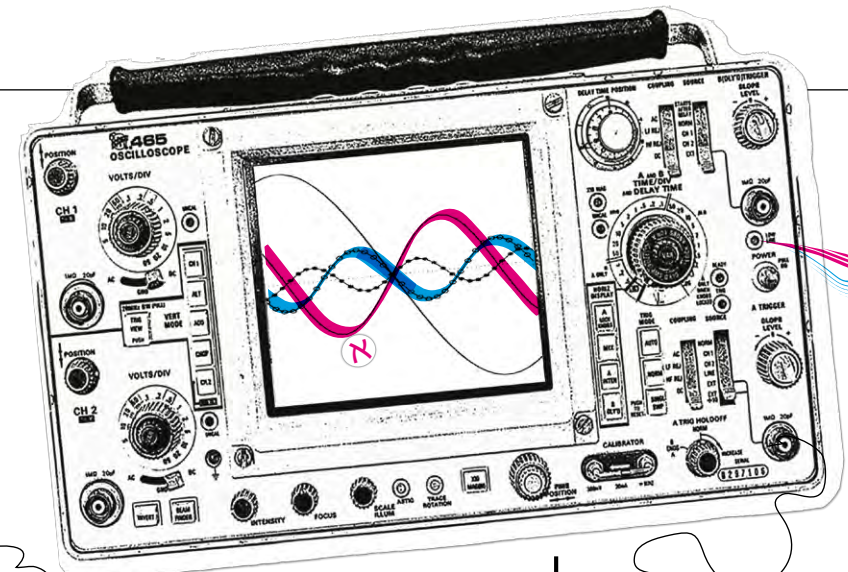
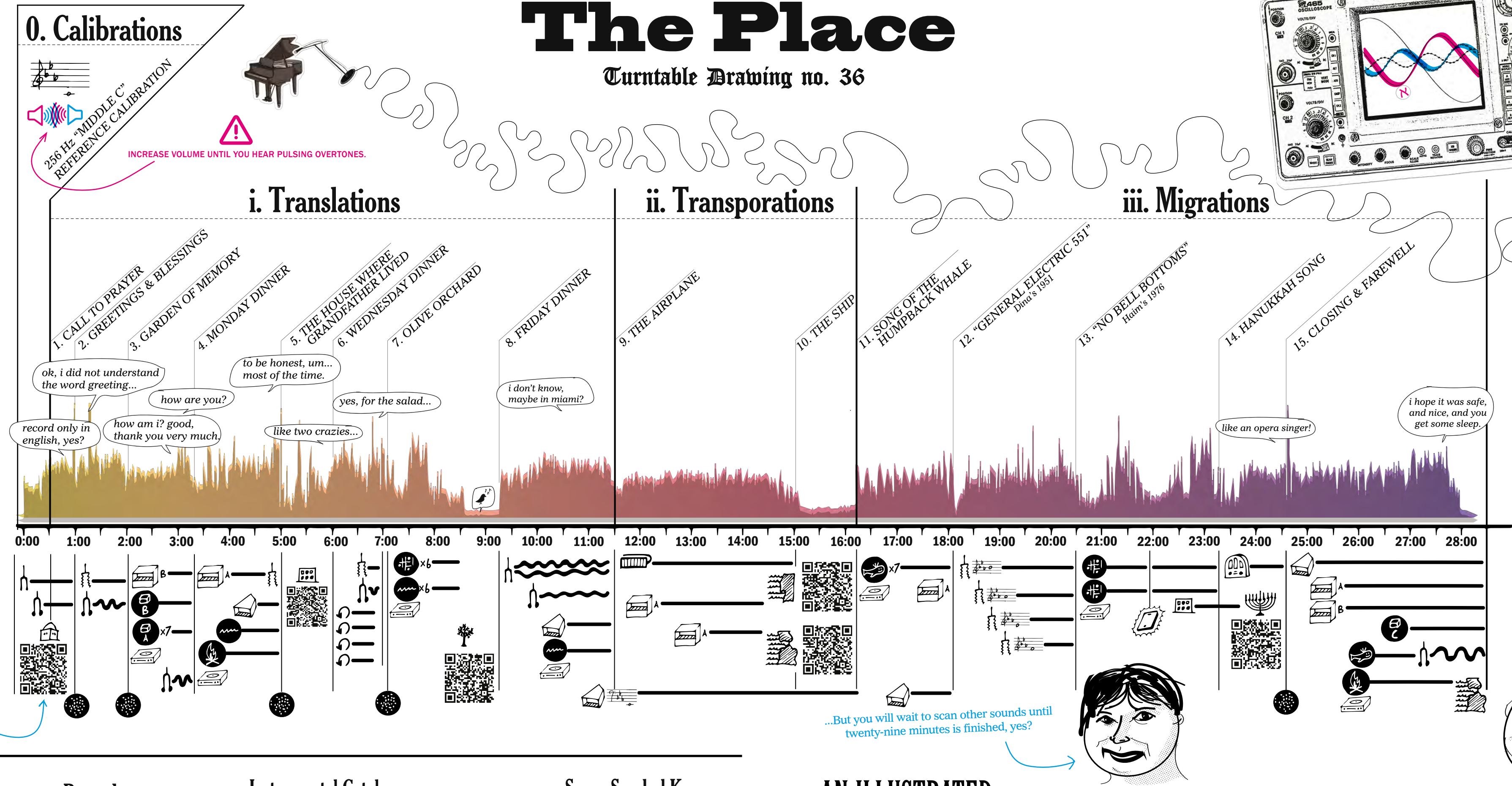
Interviews, voice messages, and on-site recordings from Israel & California. Sounds made by voices of native speakers of Hebrew, French, English, Yiddish, Arabic. Sounds of special locations, loud & quiet.

Records

Multiple methods used to make sound with records and turntables, with and without needles. Everything here from a wide-ranging collection of hand-made records formed 2015-2020 using a variety of techniques and materials. Records are imprinted with test sounds, sine waves, original recorded material. (SEE PAGE A8 FOR PARTIAL CATALOG.)

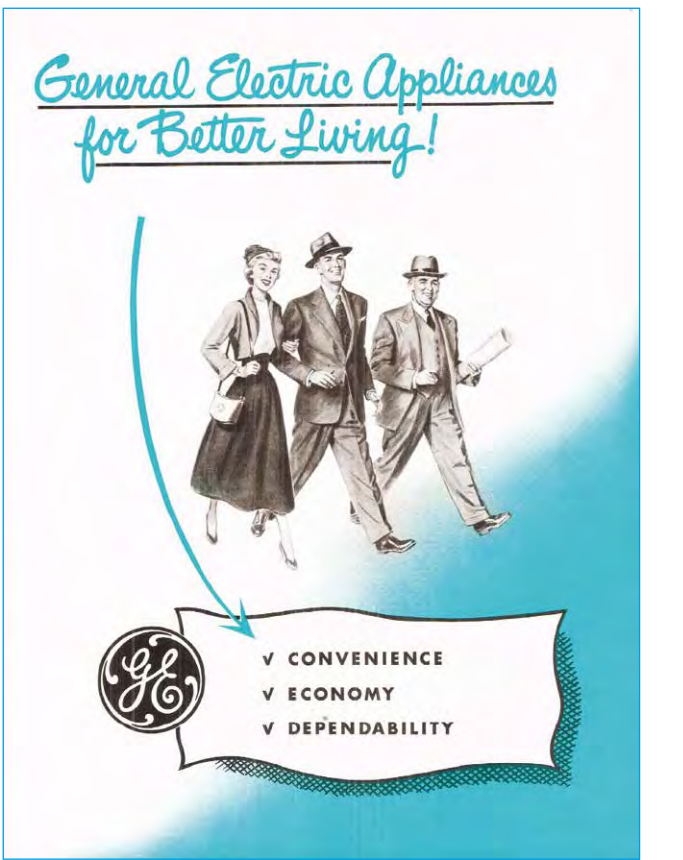
Instruments

A variety of tastefully selected keyboard, string and percussion instruments.



CAMPFIRE CHORUS
Gertrude Stookey
Sofi Stimpson
Ana Dang
Charlotte Chanezon
Ivy Dubiner

Recorded at Devil's Slide Group Camp
Little Opera San Francisco Summer Camp 2017
Lagunitas, CA 94938



Ze nudnik!
You do what you want.
(Like American.)

Records

- STATIC
- TEXTURES
- SINES
- CELESTA A
- CELESTA B
- CELESTA C
- CAMPFIRE CHORUS
- HUMPBACK WHALE

Instrumental Catalogue

- TUNING FORKS
AMT MEDICAL GRADE NON-MAGNETIC ALUMINUM ALLOY
- CELESTA
UNKNOWN MAKE & ORIGIN
- MELODICA
GLARRY 32-KEY
- ELECTRIC GUITAR
FAKE STRATOCASTER
- HARPSICHORD
IVAN L. COLLINS & FAMILY, 1964
- TURNTABLE
JENSEN JTA-230, 3-SPEED

Score Symbol Key

- VOCAL LOOP
- TUNING FORK
128 Hz
- TUNING FORK
256 Hz
- TUNING FORK
“BUZZ” EFFECT
- MELODICA
- CELESTA
- HARPSICHORD
- TURNTABLE
- RADIO
- IPHONE

AN ILLUSTRATED AUDIO VOYAGE

SAN FRANCISCO — During the last week of the last year of the last decade, I made a voyage to the Middle East with a plan to find my family and ask them some questions about language. Besides of course catching up and breaking bread, I wanted to know more about a word that I'd heard has no direct translation to English. As a monolingual American raised in Pennsylvania, my pitiful language skills put me in a poor position to understand this matter on my own.

The Hebrew word חמאקום (“hamakom”) translates literally as “The Place,” but this hardly captures its many interpretations. The usage ranges from one of the 100+ metaphors for invoking god in the biblical & rabbinic literature, to an Instagram hashtag popular with Israeli teenagers posting from pretty waterfalls, intent on invoking FOMO.

Although I had personal ideas about the meaning of חמאקום, I thought it would be interesting and possibly important to learn the story from the voices at its source. Happily, as a first generation immigrant of Israeli parents born in Morocco and Europe, I was in a good position to find assistance—my family is a sprawling network of Hebrew speakers with an interesting variety of native tongues. I flew to them on a large plane. It was a holiday period and there was record rainfall every day. I got sick. I recorded voices. I flew home. Then the world got sick.

Is there a place beyond words that allows us to transcend time and space to hear and see each other plainly? If so, what does it look like? What does it sound like? Can it bring us mutual understanding? Can it help us recognize the beauty all around us? Can it loop back to language and reinhabit a word? Maybe it's fitting that there would be such rich interpretations of The Place from Jews since we were people without a place for thousands of years. And it must be asked: now that Jews have a place, what does it mean that securing it involves compromising the place of other humans, which is not our subject here? Like my parents and their parents, I was raised with a new language on a new continent. I like to think that making this work is like beaming beauty back in time to the ancestors.

Jon Fischer

JON FISCHER (www.feather2pixels.com) is a printmaker who uses loops, natural cycles, and sequences as both the subject and the physical form of his artwork. He was raised in Pennsylvania by Israeli parents from Morocco and France.

Field Recording Guide

- CALL TO PRAYER
AKKO OLD CITY
- GRANDFATHER'S HOUSE
HAIFA
- OLIVE ORCHARD
NEAR THE 1949 ARMISTICE LINE
- WEST COAST #1
MEDITERRANEAN SEA | BAY OF HAIFA
- WEST COAST #2
PACIFIC OCEAN | SAN FRANCISCO BAY
- HANUKKAH SONG
KIRYAT ATA

Musical Material Index

Celesta A

Celesta B

Celesta C

Melodica

Campfire

Harpsichord

Song of the Humpback Whale

DANNY CLAY (www.dclaymusic.com) is a composer whose work is deeply rooted in curiosity, collaboration, and the sheer joy of making things with people of all ages and levels of artistic experience. He was raised in Ohio.

TURNABLE DRAWINGS is an ongoing collaboration between composer Danny Clay and printmaker Jon Fischer based on a growing series of hand-molded, playable records. Since 2016, the project has been presented in conjunction with over twenty guest artists in many interdisciplinary forms including immersive installations, scored musical compositions,

visual art exhibitions, and interactive workshops. Recent Bay Area exhibits were mounted at the de Young Museum, Gray Area, the Center for New Music, Kala Art Institute and the McEvoy Foundation for the Arts. Using loops as the raw material for collaboration and creation, the project explores the connections between physical imprints, music, and beauty.

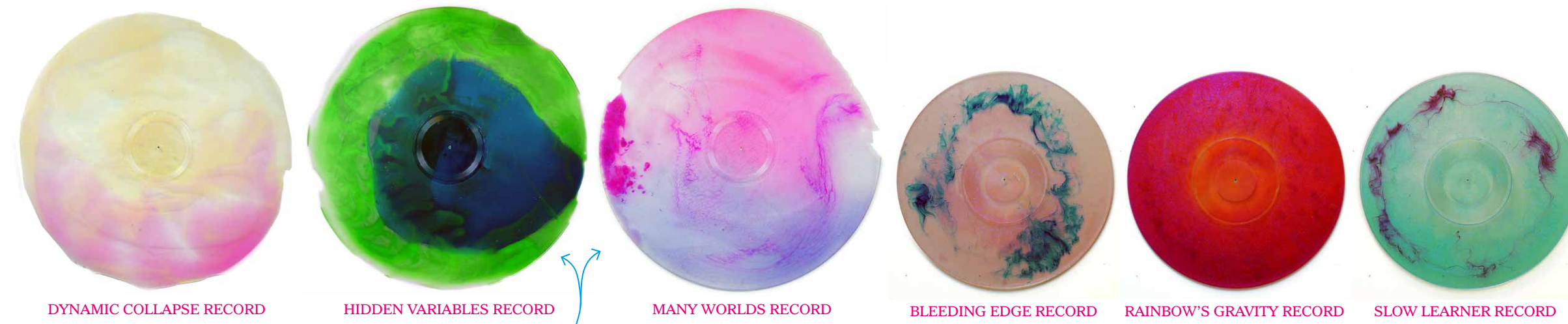
THE RECORDS Part sculptural sketch, part three-dimensional print, each record is part of a wide-ranging collection formed using a variety of techniques and materials. Records are imprinted with mathematical tones, original recorded material, or direct casts of existing LPs that include some of history's earliest recorded sounds. The collection currently consists of almost one hundred unique records. Oversized records are played with a custom turntable fixed with an 18 inch tonearm.

They all play!

turntable.feather2pixels.com

28 INCH

18 INCH



A quart of urethane resin in each of these!

12 INCH

"Love Zone" | 1985 Jive Records



Googley eyes under antitrust investigation

Record needle falls in molded trough

“pink” → ピン

Red dye applied with a stationary dropper while record spun.

DO NOT EAT!

Brass powder

7 INCH

1965 | Buena Vista Records



es for elliptical play

Multiple holes for elliptical play

A diagram showing a wedge-shaped block on a horizontal surface. A horizontal force, represented by an arrow pointing to the left, is applied to the top surface of the wedge. The wedge is labeled with a blue letter 'c' below it.

Threads inside

our useful drones made
by high school Danny



How do you play this one

Live recording of 175-member San Francisco Girls Chorus singing one sustained chord.

Embedded chicken wire

Ion playing surf guitar

A ▶

ALL OF THE ABOVE-GROUND PARTS OF THIS SPECIES (INVASIVE TO NEW YORK & CALIFORNIA) ARE EDIBLE.

At dusk, the orange flowers of this fast growing plant may appear to emit small "flashes". Once believed to be an electrical phenomenon, it is today thought to be an optical reaction in the human eye caused by the contrast between the orange flowers and the surrounding green.



◀ **B FOLD BACK SO "A" MEETS "B"**

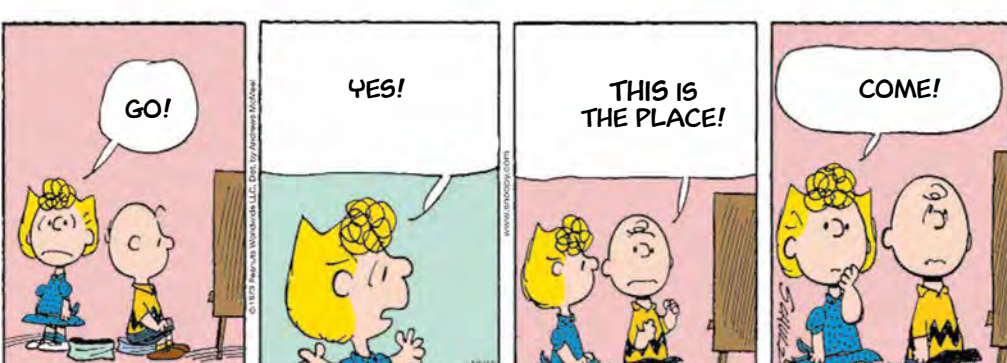
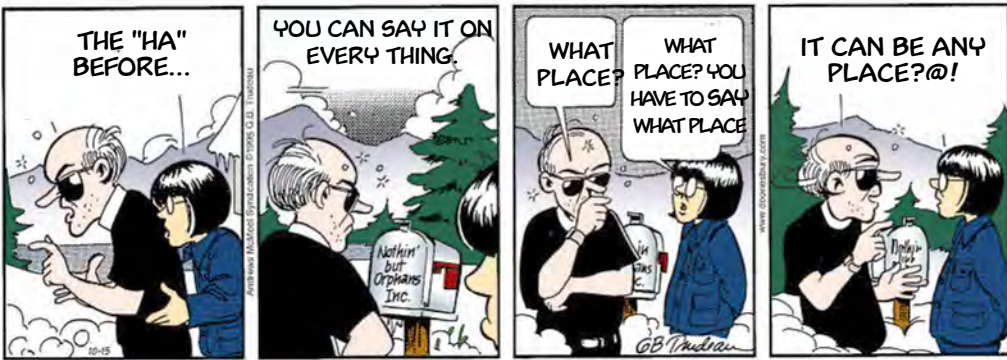
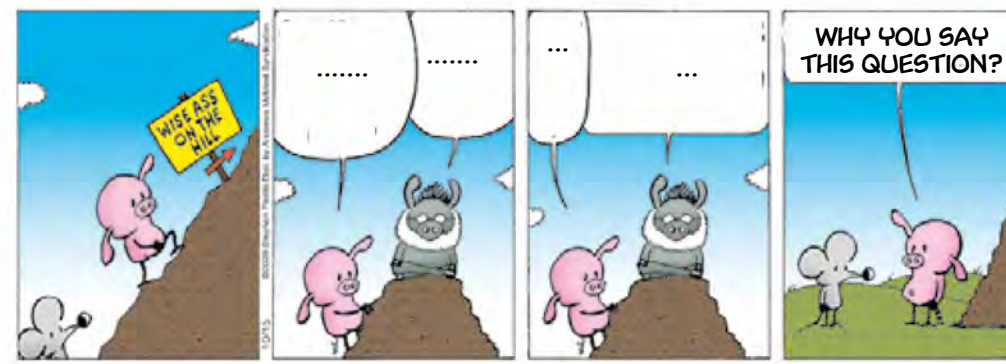
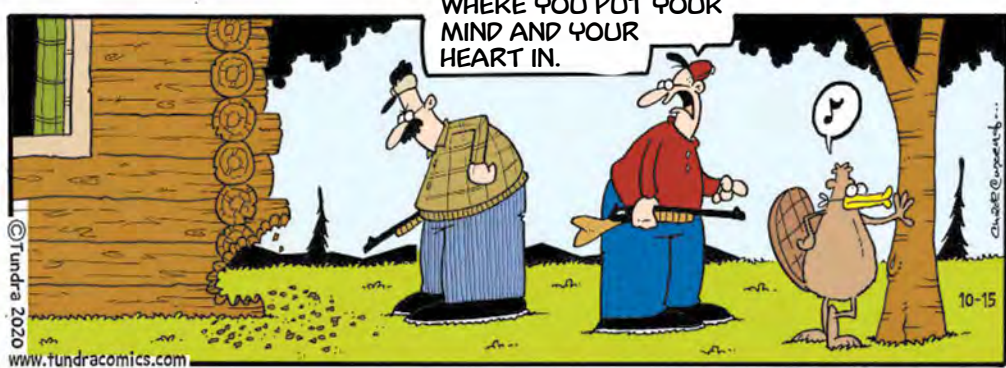
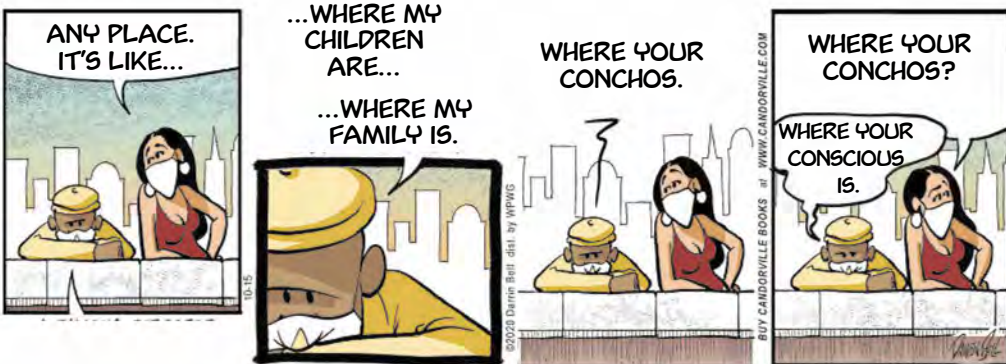
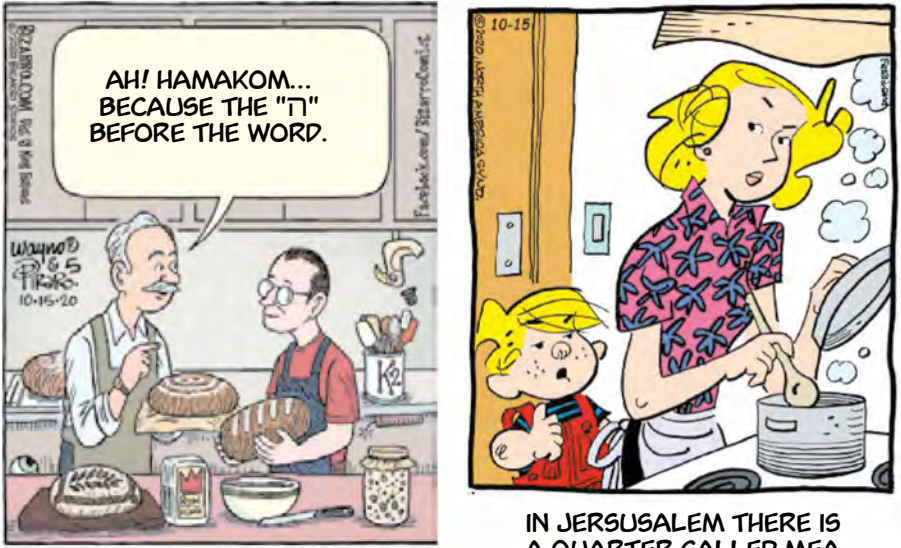


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A ▶

◀ B

Comics



Generations CAN WE EVER REALLY TRULY UNDERSTAND EACH OTHER?

THE ROCK ROSE TAPE

Debating the scent of the enigmatic bush

Transcription made by Danny Clay, edited for space (but obviously not clarity)

ITZHAK
Okay...

JON
Yea.

ITZHAK
You know, and – and I don't remember that but, you know, in dogs and others there may be eight hundred. Okay? And–

JON
But just – I understand what you're saying, like, there has to be a reason, an environmental reason why that would be a benefit, and that would beat out the other options. But that could also mean that we just – we can't even perceive of an environmental condition that would be so extreme. But that might just be because we can't conceive that.

ITZHAK
Well, you can, if you are a blind animal that needs a total map of the environment, you smell like a dog. His map of the outdoors, of the outside, is not visual, you know. It's smell, and all these details that we don't understand. We have the memory, you know, of "a few days ago, another dog went there, a month ago I went there," ok. So, little traces and complexity... I mean, he can have a whole story, you know, by just sniffing that cone.

JON
Well that's the difference between – that's like, so effectively, it's not an infinite perception, but that's the difference between taking three primaries and developing everything you can perceive from three... essentially just like a new molecule for almost every different memory...

ITZHAK
Yea, yea.

JON
...where it's like you're making a catalogue, versus a continu–

ITZHAK
But we don't use it – okay, we don't use the same richness, and have our primary perception and memory and richness of what it is. I mean, it's usually...

JON
--yea and we can't conceive of it--

ITZHAK
Exactly, we cannot even conceive – you go with a dog and you have no idea how his whole perception is about smell. For us, relatively simple memories associate with complex smells, so you can tell little differences.

JON
Oh yea.

ITZHAK
Okay, definitely.

JON
It could be like the same bush on a different day.

ITZHAK
That's right, that's right.

JON
Like this is the bush in the winter. This is the bush in – like, the early winter.

ITZHAK
...or the cooking.

JON
This is the day of the bush, like...

ITZHAK
That's right – the spices, okay, can have really, you know, subtle difference that we still have, because we inherited that richness. But we fall into almost totally, you know, visual.

JON
Isn't that showing us that – it's showing us how there's something that we can't understand, but if you could understand, this is how it would work. Like, that's what it's showing us...

ITZHAK
So, as a biologist, one would say, the only way to understand anything about living things is through evolution.

JON
But evolution is a mechanism that has –

ITZHAK
No, evolution is the history – the story of how you got where you got...

JON
Right...

ITZHAK
...and why there are things that don't make sense right now.

JON
Ok, natural selection is the process and evolution is the complete result of the process plus the result, but the process of natural selection is a physical process that can create self organizing systems.

ITZHAK
No, but – I mean, you know, you're talking about the most fundamental things.

JON
Yea, like... what is...

ITZHAK
No I'm talking about...

JON
Why does biology have to end there, I'm saying, like...

ITZHAK
No, no, I mean, you can buy poetry on that, or philosophy, whatever...

JON
(laughs) I like how you always dismiss philosophy, like –

ITZHAK
No, no. On the contrary, I'm saying that the biology would explain, but not – it's not a matter of natural selection. You know, I'll give you an example.

JON
Okay.

ITZHAK
Really at the molecular level, okay?

JON
In natural selection, that's the level it happens at –

ITZHAK
No, no, no. Tinkering. How evolution tinkers. When you see something that does make sense, it makes sense only when...

JON
Yea, but the code is a molecule so everything that's happening is happening to a code. Like, the result of evolution is the result of a code that is being manipulated...

ITZHAK
No.

JON
(laughs) Yes it is.

ITZHAK
No... no no no. Yes – you know, some of it in the mutations are code, okay, but then... gives what is called epigenetics...

JON
I know that. But that's all the result of the main code, when it's been executed.

ITZHAK
But let me – let me give you that example. Okay, when I was studying... by the way, the visual system is always given by a – what do you call it...

JON
I know what you're going to say, the eye, the perfect organ argument...

ITZHAK
No, no. I'm actually telling you a different story. So when they were looking at the lens. Okay, what proteins is the lens made of...
(Text message alert.)

...okay, and... you know it's a structural protein, okay, it has to be... and constructed in a way that you can get a lens that has very little flexibility but the proper...

JON
Oh yea.

ITZHAK
Right. An unlikely self-organizing structure.

ITZHAK
That's right. But what was a total shock was that it was made of enzymes that are in the cycle of energy that are present in minute, minute, minute concentrations because they are only to get a certain chemical reaction...

JON
...but how is that just not a second order effect of evolution of natural selection itself, like...

ITZHAK
No no, of course it is, but I'm saying that if you look at the lens and you see the protein that everywhere else you know is in micromolar – and here, it's in grams, you know, so a hundred billion times the concentration anywhere else, okay, then you understand that evolution in most cases doesn't invent new things. It looks at the box of tools and says ok, what can we tinker with that was an enzymatic activity into a structural protein billions of times the amount. And it's not a good solution – the lens still... if you were an engineer, you would construct it probably quite differently.

JON
Ok, I'm just saying, like, thermodynamically...

ITZHAK
Yea.

JON
...evolution also is a process like – this is a more general level...

ITZHAK
Yea.

JON
...it doesn't produce highly unlikely results, but it selects for them so that the result is you get very, very statistically unlikely situations... like, matter is not supposed to – energy is supposed to flow a certain way...

ITZHAK
Yea yea, no, that...

JON
...that is like what has happened – there is no other physical force that is going to take energy and turn it into information...

ITZHAK
...sure but the highest level, you know...

JON
That is – like, biology is the highest level of that happening.

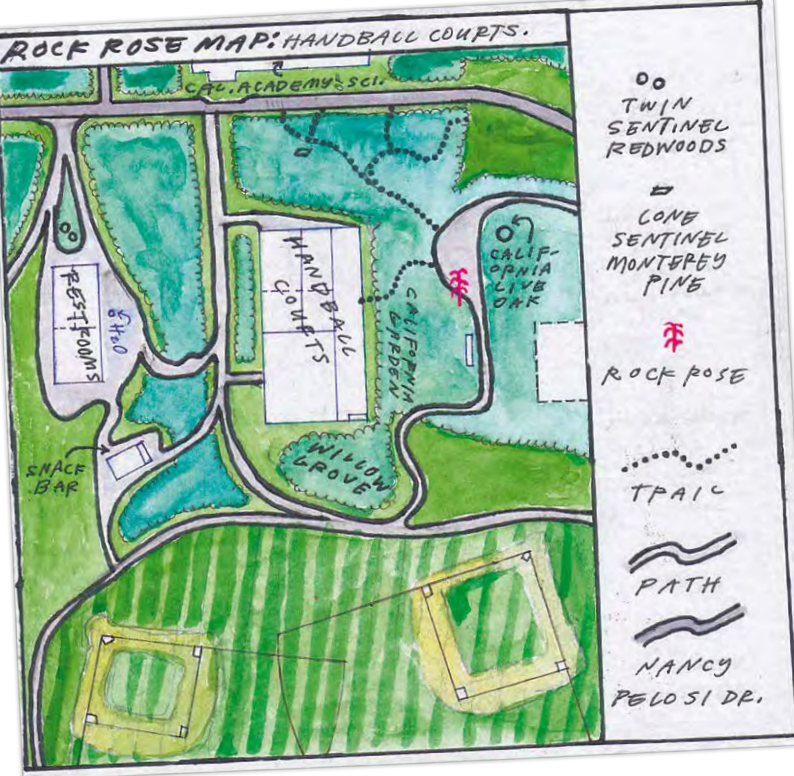
ITZHAK
That's right – life, ok, is going to...

JON
It's an exotic thermodynamic...

ITZHAK
Yea, no, I agree...

JON
...situation that happens – that might happen nowhere else in the universe.

ITZHAK
But you see, that's the highest level – and then...



Family cistus is the only known source of the enigmatic Labdanum resin

JON
(laughs) Why wouldn't you wanna – or off...

ITZHAK
No, no, because you cannot explain love by movement of elect-

JON
Isn't that good?

ITZHAK
It is, yea. I'm saying that you have – you cannot...

JON
Are you saying it's better to understand love, like, I know what molecules are making – like, make you feel love...?

ITZHAK
No I'm saying, you could theoretically, ok, if you...

JON
So isn't that the best place to be? Like, you're understanding how the world is working but you're not thinking about, like, why am I so horny right now, or –

ITZHAK
No, no, we started at smell, right – so we...

JON
...what molecule can fix my erection...

ITZHAK
(laugh) Eh...
(long pause)

We started with smell and the richness of smell and why relative to all the other perception it has more possibilities than almost makes sense, okay. When you look at apes – at people – you know, knowing our needs for survival, you say, the visual system should be extremely complex, and it has cones and maybe three or four building elements...

JON
Right.

ITZHAK
Okay, taste has maybe seven or eight, okay, and smell has four hundred – okay. And you say it doesn't make sense to our needs. Where did it come from? You start to look at the tree – not at the molecular level – you start looking at the ancestors and ancestors and ancestors, and then you find that somewhere in between, okay, that was an essential perception that there was no reason to get rid of. Just like whales have legs, you know – they are feeble and not used, but there was no pressure to get rid of them. So I'm talking about this level – I agree with you...

JON
You're talking about...

ITZHAK
...about everything else...

JON
...yea, I mean, what you're saying – I totally understand you're talking about history. You're talking about natural history and you're thinking... you're effectively create almost every color you can see, but if you take that even at base four, that code becomes ten times bigger.

ITZHAK
Yea, no, so why do you add an order of four hundred cones, you know, given that...

JON
Well what you're saying is that we don't need them in our environment, but it's showing us that under other conditions – either other times, like maybe very close to the big bang, maybe very much after our current time – there could be conditions where the exchange of energy and mass is happening so that stuff...

ITZHAK
...but you are explaining facts. The fact is that you know that there are four hundred and now you...

JON
Well, we don't know that...

ITZHAK
No, no, let's use four hundred.

JON
Yea, and I'm creating a story, so I think you need an imagination to understand. Like, to me it's about understanding that as a beautiful object... that's just become a part of my personal history in ways I don't even understand, but... by like, pursuing it and thinking about it and making art about it... just like a bush or something simple, and really understandable...

ITZHAK
...and taste doesn't give you the same, you know...

JON
Well, taste is a different system. Taste is a primary system – like five tastes, right?

ITZHAK
Yea.

JON
So thats different than four hundred...

ITZHAK
No, no, but the general perception of taste is not as powerful as smelling for you – for you, Jon...

JON
I think...

ITZHAK
...or visual – or your visual perception...

JON
Smells have been hitting me harder. Lately I think sights or images are more material for me now, so I can be at the beach and really appreciate a sunset or something like that – but then smell will grab me harder. Initially at least, maybe not long term, but the smells have been like instantaneously...

ITZHAK
Yea, yea.

JON
...it takes a lot of space, but then you have something like DNA which is just a naturally occurring code, and that's base four and that's...

ITZHAK
That's right, that's right...

JON
And then I'm working in screenprinting. So there's a technique where you can just use the primary colors...

ITZHAK
That's right.

JON
...so you're making, you're lighting everything with three colors...

ITZHAK
Thats right – so you as an engineer should say – ok...

JON
No dad, hold on...

ITZHAK
It doesn't make sense to have four hundred because you can get –

JON
No, no, no, no, no, no, no, no, no, no, that is not my reaction. I look at that and that says that even though we can't really perceive of why this makes sense, that hints at a theoretical level of perception that I can't even understand, and that just illustrates the beauty of the system and the way that... it's not just the mechanism of natural selection, or the mechanism of star formation, that creates our heavy elements – it's like the repetitions of those cycles and the second order cycles that are coming off of them... it's a fractal, like – every level is creating like a one –

ITZHAK
...with a base of twenty?

JON
Well, thats the thing, I mean mathematically that could go to infinity. Like, four hundred is not a big number so even though we can't conceive of like what – if it was a base million...

ITZHAK
...but it's four hundred cones, you know, obviously – and we know that – it's the combination – it's not the four

JON
Right, but that's a different level, like, a base three – three primary colors can effectively create almost every color you can see, but if you take that even at base four, that code becomes ten times bigger.

ITZHAK
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ITZHAK
...but it's four hundred cones, you know, obviously – and we know that – it's the combination – it's not the four

ITZHAK
You know, for some people music comes in colors, okay – their hearing, okay... you know, that's the other sense – sound, again, as a musician...

JON
Sound is also so mathematical, like tones, that's been the thing with the records, is like they're pure tones so they're just, like, microscopically they're perfect sine waves. Not perfect, because they were played through a speaker, but it's – the big ones are almost a million, exactly a million, perfect sine waves. But then – so when you turn one on, it's really interesting when you turn one on, it's just a screech... and it doesn't sound good. As soon as you turn the second one on, it turns into music – and then you turn the third one on and it's like, ok, it's on, you know... and then you can play with the composition of it.

ITZHAK
Yea.

JON
And it's been cool to work with Danny cause he's a composer – you're like, oh, make a composition in this key for this instrument, and it takes him like two nights...

JON
But it also occurs on human scales too. Like I've been noticing other kinds of loops – like the teaching loop, when you're a student you have your favorite teachers... teachers have their favorite students... and there's, like – a very – I would call it love, like exchange of love. Like, you loved your favorite teachers... both Erin and I have favorite teachers that were really important to us, and now that we're both teachers... I just had a moment last year where I realized that this too was a loop – like now I'm a teacher and...

ITZHAK
Yea...

JON
...when I'm at my best, I'm just doing nothing but giving love to my students...

ITZHAK
...yea, those are the cycles of life...

JON
...but then, like, cycles of the moon, which also cause all these different effects, and all the, like... I guess the beautiful patterns, the mathematical nature of everything that's around us on every level. And if you just stop and are able to look at it, it's like, deeply, deeply beautiful. You could take a bush and that could be, like, deeply beautiful...

ITZHAK
...or generational cycles... really interesting...

JON
I think copying things specifically, like... artistically there has to be a reason to copy something. Like, why is the copy better than some other form of rendering?

ITZHAK
What about texture, are you kind of a sensitive person to...

JON
I think thats interesting, I like using different materials...

ITZHAK
Yea, yea.

JON
...but I mean I wouldn't say that it necessarily...

ITZHAK
But in your art, you know, the smell is not... you know... much of...

JON
Well now, in the last year it's been on my mind a lot, so there actually was a small exhibit in my open studios – just a very...

ITZHAK
Yea, maybe you should...

JON
...and I have a huge piece of this rock rose, that was the main thing I was showing, but along with that... I had a piece, an object, I'd been collecting for no real reason, just because I wanted to, and it's sort of hard to keep around because it's really fragrant. It's this little piece of rock and I had stickers on it that said – it was kinda confused, like – "smell me / what's this smell?" / answer on the back." And what it is, is a train track from Santa Cruz, actually...

ITZHAK
Oh, yea... (short pause)

JON
Alright, I guess that conversation's over. Finish what you're saying. Sorry, I didn't want you to miss the turkey.

JON
Is it a turkey or a peacock?

ERIN
I think it's a wild turkey, isn't it?

GLORIA
(Voices, rustling.) Its 2:45...

ITZHAK
A wild turkey... look look look look behind you.
(Long pause.)

GLORIA
A survivor, a survivor from uh, thanks-giving.

