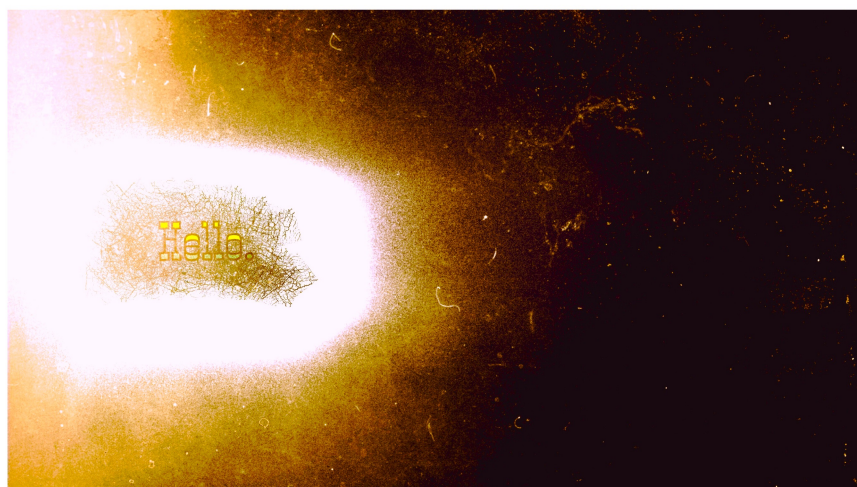


**SOLID GOLD:
DAVID LYNCH**

*90 Concise Chapters
on Him and His World*
**by SIMO SAKARI
AALTONEN**

SOLID GOLD: DAVID LYNCH



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AALTONEN***

This is an extended sample of the book published in May 2026.

Solid Gold: David Lynch — 90 Concise Chapters on Him and His World by Simo Sakari Aaltonen. The moral right of the author has been asserted.

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All story details subject to discussion without any warning after this. This book was not supported by any Finnish organisation.

*This is the first book I ever wrote
fully during the existence of my Patreon,
The Better Patreon, where it was created*

*This was made possible by
Marja-Liisa Margareta Aaltonen,
Pekka Erkki Olavi Aaltonen,
Stephen Abbott, Luke Jensen,
Josh Mandel, Maren Elina Nötzelmann,
Michael Shaw, and Bart Skobieij*

Creating is the coolest thing that we can do.

—David Lynch

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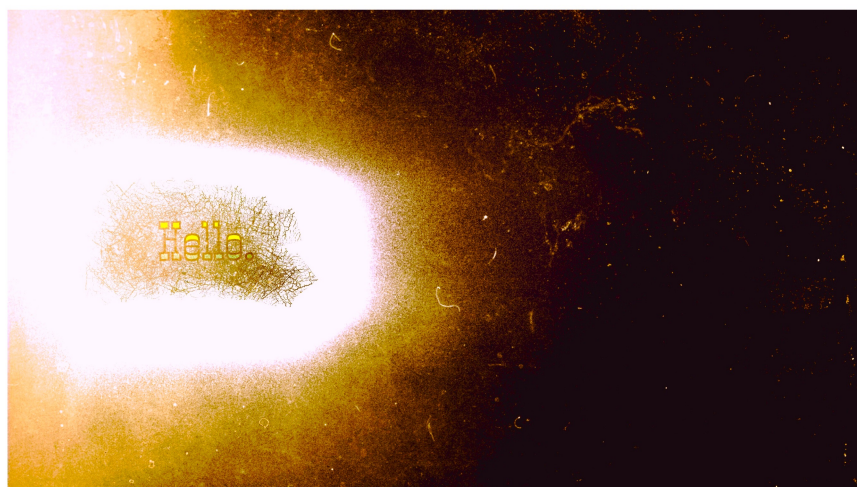
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SOLID GOLD: DAVID LYNCH



***90 Concise Chapters
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Brightest and Darkest

In his works can be found the brightest light as well as the darkest dark and everything in between.

I know of no other film director or artist in any other field of whom this would be so true. He went furthest in all directions out of anyone I know.

Most importantly, he created a body of work and a whole life in which the brightest light was the most powerful, and over time it got even more so.

His work was never random, cynical, pessimistic, or nihilistic. Above all, he created with love and caring.

Writing

He was not only an ingenious director but also an ingenious writer, sound designer, creator of song lyrics, actor, and more.

Because he's usually seen primarily as a director, I feel his brilliance as a writer deserves especial underlining.

I can think of no writer — at all, anywhere — better at concise, direct use of language.

Best of the Best

The deleted scenes from the film *Twin Peaks: Fire Walk with Me* eventually edited together by David himself and released as *The Missing Pieces* make for the greatest set of deleted scenes I've seen from anything.

They're fully on the same level as the film, in content as well as technically. So *The Missing Pieces* is a true 92-minute extension or expansion of the whole work. Plus, it makes the continuity of style and approach from *Fire Walk with Me* to season 3 even clearer.

Not only this, the Z-A set also includes the most engrossing and inspiring behind-the-scenes

feature series I've seen: the 18-part *Behind the Curtain*, which goes on — amazingly — for hours and hours and offers an unprecedented, unique window on David directing.

I could hardly believe it when I started watching, since there had never been this level of close-up filmed documentation of him at work on any film or series. I remain extremely grateful he let this happen with the filming of *Twin Peaks* season 3.

(It was, as the Chromatics song “Shadow” featured near the start of the season has it, “the last time” — that it could happen.)

I can't imagine anyone coming away from a

viewing of these 18 parts without feeling renewed and refreshed.

White Lodge

In his early childhood, his family vacationed in a white summer house, maybe an early seed for the idea of the White Lodge in *Twin Peaks*.

Dreamer in the Dream

When does he first appear on camera in *Twin Peaks*?

At 5:11 (timed from the Z-A Blu-ray set) into the pilot episode, reflected in the lower right corner, wearing his trusty Sony headphones.

In this world, this fits perfectly and makes it even better. Another layer. The dreamer and the dream.

Fishing

Twin Peaks starts with Pete Martell going fishing. The first words spoken in the whole series are his: “Gone fishing.”

He ends up “catching” — finding — the body of Laura Palmer. And just before he notices her body on the shore, we see his fishing rod in the foreground playing exactly over where it is in the background.

David often likened catching ideas to fishing. Here the fiction of the story starts just the way its creation did for him and Mark Frost when they caught the idea of the murdered Laura Palmer.

D. B. C.

Special Agent Dale Cooper's middle initial B., which stands for Bartholomew, can be seen at least in the 1991 *Twin Peaks* trading card set issued by Star Pics, Inc.

These cards are reproduced in full as an extra at least on the *Z-A* Blu-ray boxset. The information on them can be considered authoritative, since the cards read, "Profiles compiled by Lynch/Frost Productions."

There are many interesting things about this name and the initials in particular, for example these:

D. C. suggests Washington, D.C. and therefore

D. B. C.

the official government agencies.

The letters D and C are the 4th and 3rd letters of the alphabet, so they add up to 7. And together with the middle initial B we get a 9.

These were David Lynch's favourite numbers, as he explicitly mentioned in some connections.

Maybe more esoterically, these are letters 2–4 of the alphabet, but in a jumbled order, into which could be read:

A) Since it's BCD without the A, the beginning is missing, which matches how we learn about Cooper's earlier life only slowly.

B) A movement backwards, from D to B, then forwards, from B to C.

So a kind of pre-echo of the many reverse elements to come, as well as a kind of zigzag, like the pattern on the floor of the Black Lodge.

Quinoa

In his later years, he liked eating quinoa for dinner whenever he could.

In an absorbing video where he cooks quinoa and explains his process, he mentions it's said to be a complete protein. I understand this to be accurate.

Being a complete protein (like eggs) means it contains all nine essential amino acids the human body can't produce on its own. And amino acids are the building blocks of protein.

As I write this, I live in a place where I can get quinoa ready to eat from various salad buffets, and I've made a habit of doing so regularly. I believe it really helps.

True or False?

An early nickname of his was Bongo Dave.

True. He played the bongos as a youth, including at high school parties.

He also played the trumpet back then — and many years later in his double ice bucket challenge video. One bucket was for Laura Dern, the other for Justin Theroux.

Dave, Kyle, Kale, Dale

The heading already tells the story, but to fill in the links:

The common shortening “Dave” was naturally applied by various people to David Lynch too.

He first worked with Kyle MacLachlan on the 1984 film *Dune*.

Its executive producer Dino De Laurentiis couldn't pronounce the first name correctly and said Kale instead. David adopted this mispronunciation for addressing Kyle.¹

About five years later, Kyle's character, which has

1. “Kale” is even embedded in David's name if said with the middle initial (for Keith): David K. Lynch.

Dave, Kyle, Kale, Dale

been acknowledged by everyone involved as an alter ego for David, was named Dale: 50% “Dave” and 50% “Kyle”.

So from Dave to Kyle to Kale to Dale.

Magic of Places

Rather than exotic ones, many of his stories are mainly set in so-called everyday places.

These he imbues with charm and magic of their own so we end up loving spending time in them: a diner, a hotel and its rooms, a roadhouse, a gas station, a trailer park, people's homes and apartments...

Even a grocery store becomes extraordinarily interesting in his hands: I remember how thrilled I was by the pre-season 3 teaser shot of Sarah Palmer pushing a grocery cart in the store aisle.

Beyond the Lines

When he was a child, his mother refused to buy him colouring books of the type where you colour inside the lines. She believed they'd restrict his imagination.

From the results, she may really have been onto something.

His father brought home papers that were blank on one side, so David drew on those.

I did have those colouring books with lines, but for the other part, I had a parallel experience in childhood:

Together with a sibling, I dug out from the paper trash bin of a local small town firm some

kind of record books. They were hundreds of pages thick, and the back of each page was blank, so we drew on them.

At that time we were so into the TV series *Knight Rider* that we filled the pages mainly with crude adaptations of the episodes.

It never even occurred to me to divide the pages into panels. Instead, I used every full page as a panel.

Then years later, without consciously thinking of this earlier instance, I started a 3-part graphic novel (*You Never Know What You'll See in the Haunted Garden*) where every panel is a full two-page spread.

Inner Age

He said in his 60s that he felt he was still between 6 and 17 years of age.

Chris Stevens in *Northern Exposure* says he doesn't believe in chronological age, and I don't either.

“I Am the FBI.”

This moment in *Twin Peaks* features an interesting curtain behind Dale.

Entirely inconspicuous, partly of course because of how unforgettable Kyle and Dale are in these moments, it has rectangular patterns of blue, white, green, and yellow.

In the very last second as he's leaving, the camera focus shifts to this curtain.

It's as unlike any of the previously seen famous curtains in David's filmed works as it's possible to get, including the red and blue velvet ones. That helps make this a unique scene.

To me it looks like something from the 1950s or

“I Am the FBI.”

1940s — in other words, from the times of David’s childhood.

The framing just the moment before unites Dale Cooper and Bushnell Mullins. These characters, these moments, this curtain, and the dialogue suggest the return of strong values of human kindness and decency of earlier times.

And since Bushnell was surely named after Bushnell Keeler, the first painter David met and the one who introduced him to the world of painting, Dale’s appreciative words to him as they shake hands can also be taken on that biographical level.

The Golden Orb

This scene is the finest and most amazing portrayal of the creative process I've seen.

Once the Fireman rises into the air, patterns emerge from his head — ones impossible to label any more specifically than that. They don't resemble anything. They look like nothing except these patterns, these exact and unique ideas forming in that moment.

They also overlap the screen, thereby entering reality from the mind of this dreamer, as the golden orb soon will.

In my school days, I sometimes drew patterns that were similar in that they had no physical referent or counterpart.

I felt kind of unsettled by them back then, unable to say anything about them even in just my own mind, and eventually I stopped drawing them. But I kept them.

Such patterns are seen from the earliest of David's works on, and I think they may represent one of the biggest clues to his individuality. I can't recall ever seeing anyone writing about him discussing them.

He created things that had never been created before, that went differently than anything before.

Breaking the Mould

Warren Frost — Dr. Hayward in *Twin Peaks* and father of co-creator Mark Frost — already put into words in the early 1990s something I tried to express much later, on several occasions, before coming across his words:

That *Twin Peaks* broke the mould and created its own rather than following an existing one, and anyone who tries to imitate something that broke the mould is failing to understand that you have to achieve the same.

It would be completely missing the point on a creative level and possibly even wasting one's whole life to try to "do *Twin Peaks*" or "do David Lynch".

Speaking of Warren, I want to pay tribute to this actor also in *Seinfeld*, where he was paired in multiple episodes with fellow *Twin Peaks* star Grace Zabriskie, as George's fiancée's parents.

There both of the characters were sour, with each seeming to try and out-sour the other — but the results were fresh and perfect.

Tailgating

Michael J. Anderson (The Man from Another Place / The Arm) tells an anecdote in a boxset extra about the time he was riding in a car on Laurel Canyon — which connects with the road called Mulholland Drive — with David as the driver.

There was an aggressive tailgater, whom David let drive past. When Michael commented that David was more patient than he would've been, he said no, he really wanted to destroy the tailgater. His sense for safety overrode that feeling.

I don't remember if Michael specifies when this

Tailgating

was, whether before or after *Lost Highway*, with its great tailgating scene with Robert Loggia, but certainly that came from David's own feelings in any case.

Robert's character is evil but absolutely right on this point. Too many people die or get injured in preventable car accidents every year, and tailgating is stupid and dangerous.

Lunch and Dinner Circa 2000

The interviewer asked about David's regular eating habits — having the same thing every day — on *The Charlie Rose Show* (PBS, 2000).

David said his lunch at this time consisted of tomatoes, tuna fish, feta cheese, and olive oil. And for dinner he had little pieces of chicken, broccoli, and soy sauce.

I had very fixed eating habits already in my childhood. My senses were so sensitive that I preferred to stick to limited choices I had learned to love.

What I ate most of the time was simply bread with margarine plus cold cocoa (made from milk

and cocoa powder), and among the small number of other foods I liked were fried potatoes (not fries), especially good if all mushy.

I could have cheese on the bread only if the slices were extremely thin. Otherwise the taste of even the mild type of cheese we usually had at home was disgusting to me. The thinness affected the taste enough to make it palatable and indeed enjoyable.

It seems to me that David's food choices as well as my own different ones were sensible, providing a variety of healthy things — including ones good for brain and heart health — on a regular basis.

I remember the cold cocoa being a daily lifeline for me all the way through my childhood and teens, as inspiring to me as the chocolate shakes were for David in his Bob's Big Boy years.

It took a conscious effort to wean myself off the cocoa in my early adulthood. I named a chapter in my *Art & Love* series after that: "The Cocoa Transcendence".

I wanted to stop the habit only because at that time I thought it might be bad for my health, due to the sugar in the cocoa powder. But I may well have been mistaken. It certainly hadn't led to any weight gain — I was underweight back then.

As I write this, I'm thinking of starting the cocoa habit again, to see how it may affect my wellbeing, while also adding more of the items listed by David.

Joy of Living

After a certain murder in season 2, Leland relishes the crisp fresh air outside as he's stepping into his car.

Even though at this point we know him to be a monstrous combination of human being and inhabiting spirit, that physical and mental exhilaration comes through and can be experienced by us through him.

Isn't there something wrong about the fact that we so seldom experience such zest, such joy of living, with saner, morally less tarnished characters? I don't mean in *Twin Peaks*, but elsewhere with other creators.

I see this as a failure on the part of the creators regarding those saner characters. They should be able to exhibit as much pleasure in simply living but rarely do.

One of the places we do come across this is in many episodes of *Northern Exposure*. Its makers got it, more of the time than not.

Most series as well as films and stories in other media don't.

Impressionistic

One of my enduring interests is how leaving something out — a form of negative space — adds to the effectiveness of a creative work.

In all of *Twin Peaks*, we never see a panoramic view of the town as a whole.

This is understandable for the simple reason that the town is fictional and all the filming locations were distant from one another — but more importantly, this makes for an impressionistic result that I believe helps immerse us more deeply.

The creators did come up with a map to have a sense of how the different locations relate to one

Impressionistic

another, but the absence of even one visual panorama of Twin Peaks makes us automatically imagine more in order to fill in what we're not handed on a plate.

Timed Notes

Some time ago, I wrote the following concise timed notes for the earliest scenes of the *Twin Peaks* pilot episode:

0:00: Music. Orange-and-brown bird on a branch of a coniferous tree. Wood, needles, and their colours for the opening credits typeface: wood edged by needles, with black drop shadows. Lake and mountain background.

0:04: Transition: mountain background, coniferous tree on the right, the colours of the buildings match those of the bird: orange and brown. First smoke. Three streams of it.

Two smokestacks — first double? First factory. First dirt road.

0:13: First sparks. One circular saw.

0:31: Two circular saws striking sparks — another double.

0:42: The colours of the logo and opening titles: brown wood on the inside, green needles on the outside.

1:00: First railroad tracks. First log — a giant one from a giant tree. Therefore also the first giant. Resting on a green metal platform. Backed and framed by three coniferous trees.

1:06: The number for the population, 51,201, adds up to a 9: $5 + 1 + 2 + 0 + 1$.

An earlier version of the sign featured the figure 51,200, which was the exact Finnish zip code I grew up in, in a house of red wood closely surrounded by coniferous as well as leafy trees. That figure adds up to an 8, which is also the symbol of infinity.

Adding 1 to the figure gets the 9 and also makes for the first hint of “the one”. 1 is also the number of completion.

In the figure 51,201, on the left side of the comma is a 6 ($5 + 1$) and on the right side a 3 ($2 + 1$). 6 and 9 are linked and numbers of change, since turning either one upside down results in the other. And 3 (the latter part) doubled is 6 (the first part) — or said the

other way around, 6 halved is 3.

First paved road. Two mountains on the sign and in the background. First utility poles, suggesting electricity, hanging above everything. Water on the right. It doesn't seem to be moving — time stands still (it's a still image). Three prominent singly standing trees.

1:46: Transition from twin peaks and unmoving water to a twin waterfall cascading down a vertical rock face. Hotel not yet properly glimpsed — lost in the transition. At 1:56 there's a subtle transition to another shot from pretty much the same angle but another time — to catch it, watch the patches of snow,

especially the large one on the left: first time shift.

2:06: Transition via water from waterfall to lake. Waterfall a cause, lake an effect. Trees reflected in the rippling water: first reflection.

2:40: Two ducks.

2:45: First glimpse of the beach by the Packard / Martell house.

2:50: Two figures. Wood. First mirror. Reflection. Humming.

3:08: Pete takes his thermos, and Catherine has a mug in front of her: first implied coffee. Fire extinguisher by the door. Catherine

linked entirely with green in this scene, with also the brown included on the napkin to her left.

3:35: Pete moves his fishing rod over the body in the background before noticing it, drawing our attention there first.

The body is by another giant and in this case rotting log: link to the woods.

At the exact transition point, the fishing rod slashes precisely over the body.

3:50: A lone bird swims in the background.

3:55: First totem pole. Ominous figures. A tangle of branches fronts this side of the house. Camera follows Pete.

4:38: First phone call. Brown phone.

4:50: None of the characters treat Lucy derisively or condescendingly: really important. She's allowed to be and accepted the way she is.

This also applies to Shelly in *Northern Exposure* and is an example of the big-heartedness of both series and the creators behind them.

If this had been differently, as would've been the case with lesser people involved, it would've considerably diminished both series.

4:53: First sight of coffee. The glass pot from which Harry pours has interesting green

rhombi on it.² Lucy's humorous dialogue draws attention for the first time to chairs, in this case a red one.

5:21: Reflection of David Lynch on the glass pane on the right, against that red chair, wearing his green cap and Sony headphones (same or similar ones as for the making of season 3): his first appearance, even if not intentional (but who can say?).

5:56: Tracking shot to the Ford Bronco jeep. A bronco is a type of horse. With Harry's

2. I realised during the final edits of this book that those are diamond shapes, others of which appear on Lucy's sweater, and in both cases, the design may have originated with the references to Diamond County in the original script called *Northwest Passage*. And of course the later owl symbol derives from — yes, the diamond shape. As already seen here on the coffee pot and Lucy's sweater.

cowboy hat, completes the picture of him as sheriff.

At this point we only see the immediate front exterior of the sheriff's station, not an angle seen by Harry coming out of the building. He turns on the siren.

6:12: The same applies to Andy as Lucy. Harry reacts with some impatience but also with empathy and kindness.

First taking of photos. First instance of "Laura's Theme".

7:45: Transition from the abused body to the gashed tree against which Pete leans. The nausea and horror of the characters is

entirely appropriate yet was unheard of in TV series until this. Death and suffering were made real and treated for the first time with appropriate emotional reactions.

7:51: David specifically placed that one slightly larger tiny rock on Laura's forehead near the position of "the third eye". These little rocks are almost like glitter on her face.

**ABOUT
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BOOKS

Art & Love (*series, 2020–*)

At Dawn: Early Short Stories (*2022, Large Print Edition 2024*)

The Better Patreon (*series, 2026–*)

An Iceland Symphony, Op. 1: A Theatrical Symphony for All Ages (*sheet music, 2021, 2nd Edition 2024*)

Land of Youth & Beauty: Early Poems (*2022, Large Print Edition 2024*)

Solid Gold: David Lynch — 90 Concise Chapters on Him and His World (*2026*)

Tales from the North, Book I (*sheet music, 2024*)

What Now with Simo (*series, 2020–*)

You Never Know What You'll See in the Haunted Garden (*limited series, 2019–*)

MUSIC

Early Music Archive (*2023 album*)

“In the Fog, Deep” (*2024 single*)

“Land of Youth & Beauty” (*2023 single*)

Passages Dark and Light (*2022 album*)

Passages Dark and Light II (*2024 album*)

Tales from the North, Book I (*2023 album*)

“That Dark, Dark Night” (*2024 single*)

The 13th Tale (*2024 album*)

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Bandcamp: simosakariaaltonen.bandcamp.com

Podcast hosting site: rss.com/podcasts/simo

YouTube: www.youtube.com/@SimoSakariAaltonen



The Better Patreon is my private Patreon and creative online home launched on 3 April 2025.

It provides to all members a regular stream of features on a weekly 3-day cycle (Monday to Wednesday):

A weekly, fully laid out and illustrated PDF newsletter, a Creative Journal, a David Lynch Series (a book in the making), short stories, poetry, diverse short writings, full Northern Exposure rewatch posts, Monday Midnight Movies, special features about all aspects of creativity, glimpses behind the scenes, early access to all my future works before they're published or released elsewhere, and a lot more to come.

patreon.com/TheBetterPatreon





THE BETTER PATREON

VOL. 1: APRIL 2025

BY SIMO SAKARI
AALTONEN

The Better Patreon is both a website and a book series, with the former launched in April 2025 and the latter in March 2026. These books will collect between two covers all the written and visual content month by month, making this a true and unique

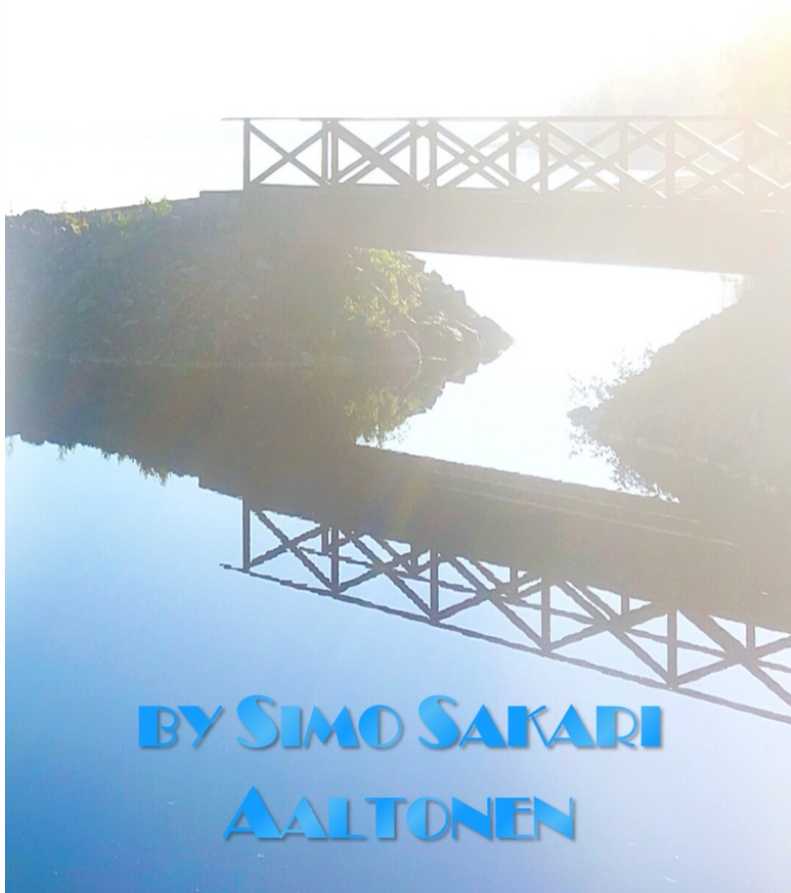
THE BETTER PATREON VOL. 1: APRIL 2025

- ✓ 4 INTRODUCTORY POSTS
- ✓ 4 NEWSLETTER ISSUES
- ✓ 5 SHORT STORIES
- ✓ 12 POEMS
- ✓ 12 ART & LOVE CHAPTERS
- ✓ MONDAY MIDNIGHT MOVIE #1
- ✓ 4 NORTHERN EXPOSURE ENTRIES
- ✓ HEALTH & CREATIVITY: "LET'S GET BETTER"
- ✓ AN ICELAND SYMPHONY: I. "THE MUSIC BOX"
- ✓ GRANT APPLICATION FILE #1
- ✓ WORK-IN-PROGRESS CHAPTER
- ✓ CHIEF SEATTLE 1854 SPEECH VERSIONS

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Every member at the time of publication gets each
new volume for free.

*alternative way of experiencing this Patreon. Note:
by purchasing any volume directly from The Better
Patreon Shop you also receive the File Vault of all the
multimedia items not possible to include in a book.*

AT DAWN: EARLY SHORT STORIES



BY SIMO SAKARI
AALTONEN

This book collects my short stories so far. Written over a period of many years, they explore many fields:

Prose poetry, youthful night adventure, introspective science fiction, philosophical horror, chaptered dream exploration, humorous biographical detective fiction, seafaring sequel to one of a very young H. P. Lovecraft's stories, fragments...

This is the earliest harvest of my short fiction writing, from the dawn of my life. The stories were written when I was still looking for my most special things and the truest desires of my secret heart.

Having since found them, my future writings will mostly be very different. So while some of the stories in this collection feature strands I may develop further in those future stories, others will be the only ones of their kind I'll ever write.

But now, my fellow dreamer, it's dawn. The world is young again...

— Also available in a *Large Print Edition* —



**LAND OF YOUTH & BEAUTY:
EARLY POEMS**

by Simo Sakari Aaltonen

This book collects my poems so far. Written over more than two decades, they explore life in all its hues, dark and light and the rainbow in between:

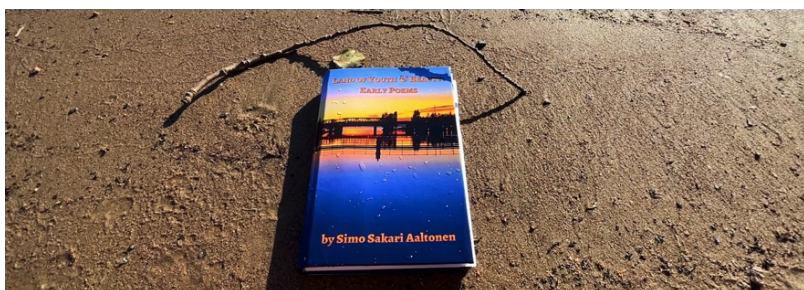
A marionette's dream, a pair of sonnets, a bayou tragedy, whirling donuts, nocturnes and nightmares, encounters in the dark and in sunlit moments...

Above and through all of it shimmers the greatest thing of all: the Land of Youth & Beauty — the magic theatre we enter when we love and feel truly loved.

“This happened when the world was young and love could never die, when the skies flamed every morning and it rained every night...”

— Also available in a *Large Print Edition* —

Land of Youth & Beauty: Early Poems — Lake Presentation



A short film (12:36) viewable on my official YouTube artist channel and my official site. The soundtrack was later released as my first single, “Land of Youth & Beauty”.

FILM



My early filmed works (2015–) are featured on my YouTube channel, presented on my Patreon, and embedded on my official site.

With few exceptions, these short works were conceived and executed entirely by me: writing, directing, cinematography, lighting, music, sound recording and engineering, featured art, editing, occasional acting, and everything else needed.

I look forward to working with actors in the future with my coming works in this field. You can find my full credits and these works listed on IMDb. I also actively continue with my screenwriting.

simosakariaaltonen.com
patreon.com/TheBetterPatreon
youtube.com/@SimoSakariAaltonen

MUSIC



From the bleakest dark to the brightest light, my music explores the full range of human experience. Behind it strives a soul hoping to reach likeminded others out there.

You can buy all my released music from my Patreon Shop or Bandcamp — where you can also read the detailed sleeve notes — and you can find it on numerous download and streaming platforms.

patreon.com/TheBetterPatreon
simosakariaaltonen.bandcamp.com

AN ICELAND SYMPHONY, Op. 1

— A Theatrical Symphony for All Ages —

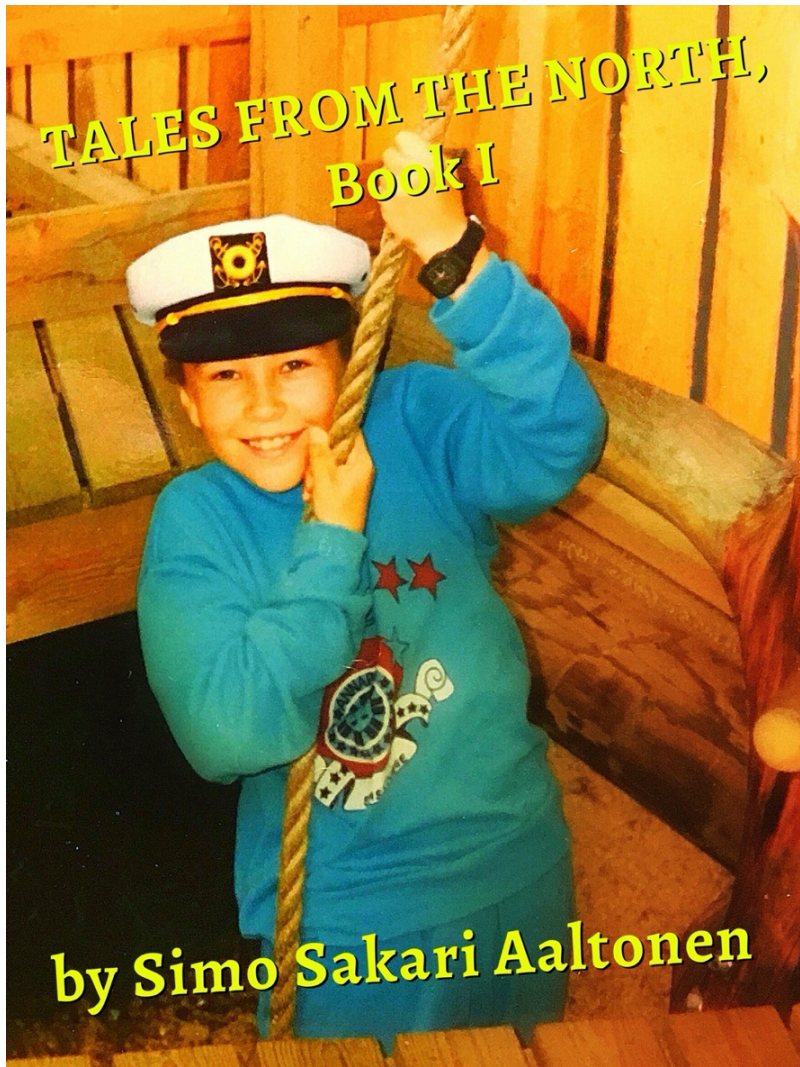
2nd EDITION

XX. Love (An Iceland Symphony)

$\bullet = 48$
rit.
con sord.
p
con sord.
a tempo $\bullet = 48$

by Simo Sakari Aaltonen

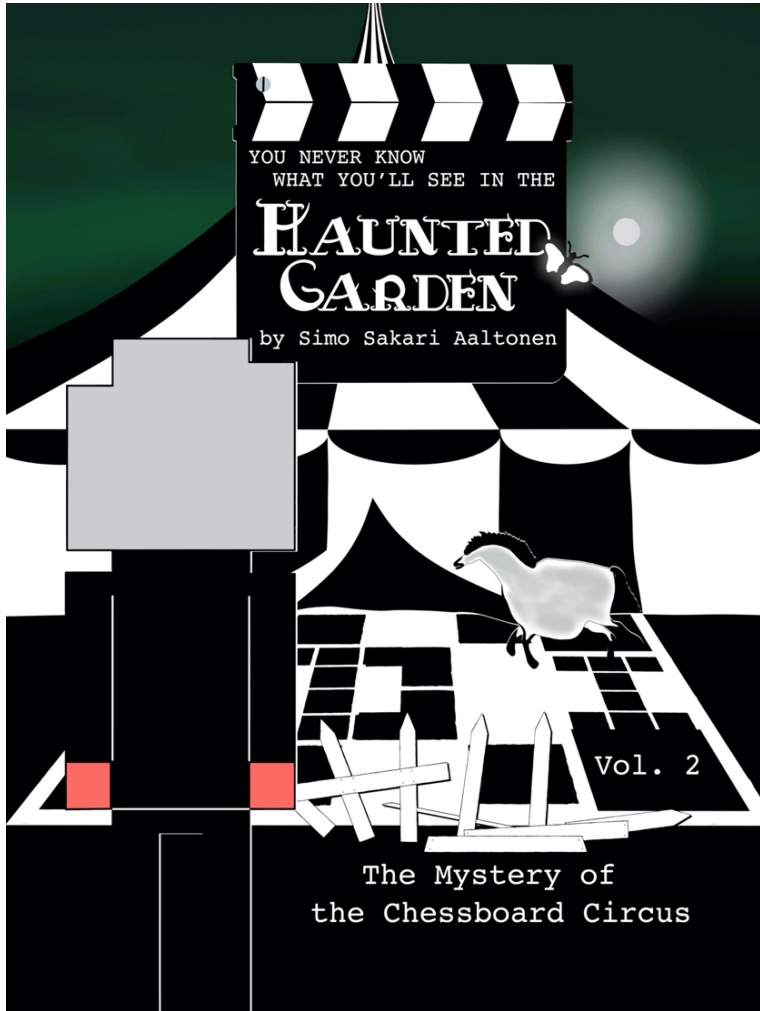
An Iceland Symphony is a musical composition of 21 sections involving theatrical elements. Its performance calls for musicians of all ages from the youngest to the oldest. This book includes the full sheet music complete with performance instructions.



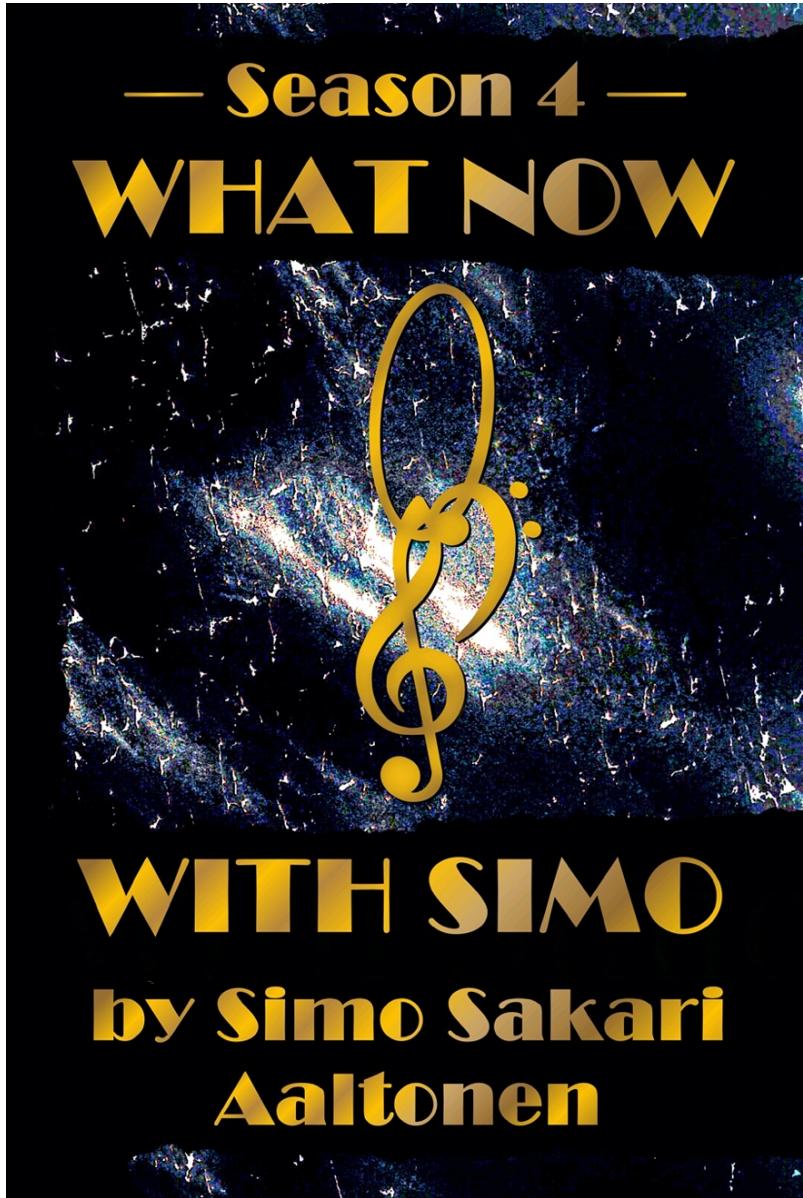
Tales from the North, Book I is a set of 12 piano duets for two pianists and pianos. The pieces cover a wide range of moods, styles, and approaches using the composer's timeless musical language. 130 pages with a 10-page introduction.



You Never Know What You'll See in the Haunted Garden is a 3-part graphic novel featuring Rex the former game actor, Pregnant Horse of the Lascaux caves, and Alannah the butterfly. Vol. 1 introduces us to the mysterious Haunted Garden in Iceland with a series of visions.



Vol. 2: The Mystery of the Chessboard Circus *involves our heroes in an adventure where the visions find form in a series of events. And as with the first volume, clues to the future already await discovery in this, our second journey into the dream world known as the Haunted Garden. Vol. 3...?*



This 2020–2025 podcast used to be my central outlet for thoughts, feelings, passing fancies, memories, dreams, appreciations, and more.

Maybe a better metaphor would be a flickering campfire after a long day out in the wild — or in the inner wild. Or perhaps a random book with a flashlight under the blanket in a beautiful summer cottage, somewhere in eternity.

I recorded every episode extemporaneously, transcribed them afterwards, and eventually collected each season into these printed volumes. Part journal, part memoir, part musings on art and life, part strange humour, and part me reaching out to other souls out there.

Every edition brings every word of each season onto the printed page, for reading or leafing through at your own pace. This also makes the podcast available in its entirety to everyone with any hearing loss.


Unedited, unexpurgated, and with an introduction, a table-of-contents summary in the style of old books, and a varying number of footnotes in every volume.

—Simo



Diverse short writings about art, life, love, creativity, dreams, and more. Each volume features 124 concise chapters, perfect either for leafing through or taking in many at a time.

As a further embodiment of the things discussed on these pages, Vol. 2 evolves the series in an even freer direction. It also includes a number of extra chapters at the back, unseen since the author removed them from a website called Medium.

The image features a textured, golden-brown background with a central white oval. Inside the oval is a silhouette of a tree with intricate, branching branches. The word "Hello." is written in a bold, yellow, sans-serif font across the center of the tree silhouette. The overall aesthetic is warm and artistic, with a focus on texture and color.

Hello.