

— Season 3 —

WHAT NOW



WITH SIMO

by Simo Sakari
Aaltonen

— Season 3 —
WHAT NOW



WITH SIMO
by Simo Sakari
Aaltonen

This is a sample of the book published in January 2024.

What Now with Simo, Season 3 by Simo Sakari Aaltonen. The moral right of the author has been asserted.

David Lee Homb's words and photo: Copyright © 2024 by David Lee Homb. All rights reserved. Used with his permission.

Pierre Estève's words, photo, and music: Copyright © 2024 by Pierre Estève. All rights reserved. Used with his permission.

Everything else: Copyright © 2024 by Simo Sakari Aaltonen. All rights reserved.

*For David Lee Homb, Pierre Estève,
Nicole Etter, Michael Shaw,
Andrew Mellor, Alessandra Bertoldi,
Stephen Abbott, Javier Cabrera*

Warm hearts

“A boat beneath a sunny sky,

Lingering onward dreamily

In an evening of July —”

—Lewis Carroll: “A Boat Beneath a Sunny Sky”

Contents

<i>Introduction</i>	29
---------------------	----

<i>3.1 An Invitation, Blue Velvet, and Clothes in Comics (11:29 1 Jan 2021)</i>	45
---	----

Welcome to 2021 — Journey through art — Music, film, TV, books, comics, more — About dates — Spotify playlist: “What Now with Simo 1952–1955” — Tony Bennett’s “Blue Velvet” — January 1952 — Version by Bobby Vinton in the 60s — Used by David Lynch in his film — A threshold moment — Modern era — “Riders in the Sky” — Caccini’s “Amarilli” — Ages for reference — David Lynch turned 6 — Philip Glass turned 15 — Jean Sibelius was 86 — John Cage 39 — Ray Bradbury 31 — Gene Roddenberry 30 — Charles M. Schulz 29 — His *Peanuts* strip was 1 year and 2 months old — Rod Serling was 27 — *The Twilight Zone* would start in 1959 — Harlan Ellison was 17 — Bob Dylan (Robert Allen Zimmerman) 11 — Vangelis 8 — Edward James Olmos 4 — Larry David 4 — Births still in the future — Jerry Seinfeld in 1954 — Norm Macdonald in 1959 — H. P. Lovecraft had died in 1937 — *Dragnet* premiered on NBC — *Moonlight Sonata* by Rudolf Serkin — Dave Brubeck — Frank Sinatra still singing forgettable songs — Marvel’s 4-panel cover layouts for horror and SF comics — DC Comics — Harry Houdini debunking spiritualists — Aztec history — EC Comics — Quality vs. quantity — Wallace Wood getting ever better — His

protégé Joe Orlando — Keeping up with the times — The clothes in their comics — Season 2 transcript book — Playlist on Spotify — Comments and messages welcome — Social media and website — Good wishes for 2021

3.2 *Staying on Course, True Unwinding,* 57 *and TV* (28:11 | 12 Jan 2021)

Season 2 transcript book now on Amazon — More than 41,000 words — Introduction, footnotes, and bonus chapter on *The Ray Bradbury Theater* — Book series — Happy with this volume — Closer to my ideal of being like a late night radio programme — Thanks to Alessandra for checking my facts regarding S.Pellegrino mineral water — Course correction re: sharing my journeys through different realms of art — Reasons against it — Spontaneity and total freedom — Sharing only the most interesting things — The Spotify playlists will continue — Tens of thousands of tracks — Not possible to share folders on Spotify — A future possibility — One task too many — Foregrounding the wrong thing — Slowing down everything else — Not enough breathing room — Prefer to avoid any academic approaches — *Northern Exposure* book series — Fresh — Straining your processor — Adjusting my working methods this year — Will finally publish my music and other things — Avoiding stuffy places — Gems — Better a bit late than too late — Letting reactions mature — A wake-up call — More time for relaxing and unwinding — Taking care — New TV — Much more immersive to watch from a big screen — Like being

there — Bradbury on input and output — Soundbar — Solid dark-wood table from IKEA — Three truly relaxing things — TV, driving, shopping — Great mall on an international scale — Streaming — Blu-rays, DVDs, videos — No YouTube ads — Mirroring device screens — Now also my “typewriter” — Scrivener — Composition Mode — Black background, green text — Music through the soundbar — iMac Pro — Games on the big screen — Life upgrade — Things that make a place a home — End to deprivation and tension — Next week a blank slate — Bathtub

3.3 The Right Stuff, No Wrong Stuff, and Sensuality (8:24 | 21 Jan 2021) 81

Recap: TV, malls, driving — Lighter episode — Happy 75th birthday to David Lynch — Spotify playlist — “Scène” from Act II of Tchaikovsky’s *Swan Lake* — London Symphony Orchestra / Anatole Fistoulari — *Dragnet* premiere correction — Favourite film of 2020: *The Vast of Night* — Subtle depth — Nothing about it needed excusing — Favourite TV series: *The Right Stuff* (Disney+) — Science fiction and science fact — Authentic and down to earth — Alan Shepard’s first flight — Simulator felt more real — The virtue of being a slow burn — Better and better — A genuinely mature series — Misuse of the word “mature” — *Parks and Recreation* — Comedy series — Perfect casting — Ron Swanson — Aubrey Plaza — Jerry — Chris Traeger — Completing a point — Sensuality, TV, and films — This basic human thing — Nourishing the senses

**3.4 Freedom of Theatre and Music, Good Life,
and Status Update (11:50 | 3 Mar 2021)** 89

Unplanned break — Clearing the cobwebs — Spotify playlist from 1952 to 1955 now over 15 tracks old — The only agenda for it — Period pieces or timeless quality — Recent Icelandic earthquakes — Best wishes from Finland — Increasingly less interested in comics — An art form as good as any other — Films, TV series, theatre, music — Limitations — Following real passions — The possibilities of theatre — Potential — Feeling of freedom — Music and theatre are a wide open stage — The poetry of T. S. Eliot a dead end — Not helpful as a model — Tiredness, hopelessness, giving up — Fresh things not laden down with the past — The meaning of life — In good moments that question becomes meaningless — Actual neurosis — Good life — Being active and having fun — Bathtub — Sauna — Swimming — Rowing — Fireplace — These elements in stories as well as real life — Postponed topics — Back to a good rhythm — New pieces for mystery ensemble — Tidying up the sheet music for *An Iceland Symphony* — Great progress with the first *Northern Exposure* book — Screenplays and stage plays — Approaching 1st anniversary of this podcast — Good wishes

DAVID LEE HOMB

3.5 1st Anniversary Special with David Lee Homb 101

— *Part 1* (36:45 | 24 Mar 2021)

First anniversary — Special guest David Lee Homb — Actor and writer — This podcast started in Iceland on 24 March 2020 — Sierra's groundbreaking adventure game *Phantasmagoria* — Live actors in computer-generated sets — Nothing can replace a real actor — Lead male role — Kindred spirit — Same wavelength — Two-part episode — Skype recording — David's introduction — Great things coming — Starting on his acting career — High school — Theatre — Ballet for 9 years — From stage to screen — His self-imposed apprenticeship — Second year in Los Angeles — Sasha and Orson Welles — Orson's 16-millimetre practice reels from his early 20s — The vault — Early days in Los Angeles — Honda Gold Wing motorcycle in Arlington, Texas — Father's advice — The Steve McQueen / James Dean thing — Erik Estrada — *CHiPs* — *Porky's* — Car city — Getting the van — A condominium on wheels — Studies in New York — American Academy of Dramatic Arts — Audition in Dallas — Scholarship — Getting the run of the place at night — Invitation to teach the advanced acting class — Formal studies vs. learning on your own — Innate talent and learned skills — *Variety* or *Hollywood Reporter* interview — Theory and experience — Teaching packed classes — Teaching yourself — With Ernest Borgnine, Lois Nettleton, Douglas Barr, and Lisa

Hartman in Wes Craven's *Deadly Blessing* (1981) — Ready for L.A. — Crossroads moment with a fellow Texan — We all make dumbass moves — ADHD — Part of his creative side — Pasadena — Rose Bowl parade — Van broke — Gilmer, TX — Kilgore, TX — Auto shop — Trust between Texans — Texan honesty — Questions from Michael Shaw — Getting cast in *Phantasmagoria* — Troy Donahue — Laughlin, Nevada — Casino town — Hiking and scouting all day — Call from familiar casting director — Earlier game for Electronic Arts — Call from the director's wife — Flight to L.A. — Met with actor Victoria Morsell, writer and designer Roberta Williams, and director Peter Maris — Roberta's happiness at his casting as Don — Time right after *Phantasmagoria* — Thousands of letters — Answered every single one — Nelson Miguel very talented — Arrogant Hollywood stars — Talking to people — Coming up next time — Transcript

3.6 1st Anniversary Special with David Lee Homb 139

— Part 2 (44:25 | 1 Apr 2021)

Heartfelt messages — Reaching out to likeminded people — Saying what feels right — David Lynch — Therapy and creativity — Tigger — ADD / ADHD — Doctor in Beverly Hills — Bouncing rather than medication — Effects on creativity — Insidious effects — Changed brain chemistry equals changed personality — Upcoming book of poetry — Started writing after *Phantasmagoria* — Pulling through the dark years — Self-realisation — Helping — Working title *Out of the Darkness* — Final title *Awake, I Dream* —

Writing process — Dreaming awake as well as asleep —
 Illustrations by Rodrigo de Oliveira Vilela — Great souls and good
 fortune — Question from Nicole Etter — Archaeology and geology
 — History — Painting — Questions from Nelson Miguel and
 Michael Shaw — Dealing with the difficult times — Writing —
 Musicals and screenplays — Hiking, camping, the outdoors,
 mountains — Fresh air and the quiet — Telescopes — Stargazing
 — Leading male actor look — MacGyver — Steve McQueen —
 Favourite roles — Southern dialects — Horror films —
Phantasmagoria (1995) — *JAG* — *Street Soldiers* (1991) — *The*
Channeler (1991) — Desert Storm — Long Beach — International
 value — Blockbuster — Memories book — *Mente Criminal* (1991)
 — Actor Jorge Luke — Spanish — Director Pepe Loza — David's
 house in L.A. — Guests — Sunset Boulevard — Poster — Theatre
 — Playing Jim Morrison in a play — Singing a cappella — The
 Doors: "The End" — Morrison anniversary — Gray-haired couple
 — Saw Morrison at The Whisky (Whisky a Go Go) — *Gray Matter*
 anecdote — Birthdays — Fellow Libras — Poets and artists —
 Retro gaming convention question — Started travelling in his early
 20s — Jamaica, England, France — Motorcycling in France —
 Spain, Monaco, Monte Carlo — Museums — Getting to know life
 in each place — Finland — The future — Music — Hippie —
 Lynyrd Skynyrd — Old rock 'n' roll — Classical — Pretty much
 any genre — Leonard Cohen: "Hallelujah" — "Me and Bobby
 McGee" — Musical friends — *Of Mice and Men* — Supportive place
 — What scares you in real life? — *The Exorcist* — *The Omen* — *Jaws*

— *Aliens* — Scuba diving — Deep, dark water — Rappelling off cliffs — Themes in poetry — Bernard Pivot / James Lipton questionnaire (*Inside the Actors Studio*) — Thanks

3.7 *Straight Talk, Dreams, and Listening to That Voice* (5:54 | 5 Apr 2021) 187

The discussion with David Lee Homb very special for me — Never had a peer group of creatives for long — How different life would've been — Easy connection among likeminded souls — Something to do with creativity, caring, and wanting to have a positive impact — Selfishness closes a person off from any meaningful path in life — What we can do for others — A question with art also — What effects? — 10:14 p.m. — Night for the soul — Straight talk — Friends and not — Those who disappear — Maybe due to being overwhelmed and maybe due to lack of caring in the first place — True friendship — Heartfelt discussion — The concept of this podcast — Final stages of editing on *An Iceland Symphony* — I dream of theatres and other places — Another dream so real — May dreams be shared? — Wrong directions — That feeling in the pit of your stomach — It always knows — Intuition — Time and life can play tricks — Derailed for a while

3.8 *Rod Serling, Writing, and the Clear Stage* (14:37 | 6 Apr 2021) 193

Rod Serling — A gift to all writers — Worked hard all last year —

Gift to myself — The 60th anniversary Blu-ray set of *The Twilight Zone* — The best presentation of this material ever made — Serling himself never got to see it in this astounding quality — Lighting, filming, sets, costumes — Super quality — A treasury for any creative person — Creative insight — Keys to creativity — Apologies to my friend Maren — Incredible amount of extras — A complete, self-sufficient masterclass for any writer — The episodes themselves — Studying them to learn about every aspect of filmmaking — Short films — Acting, lighting, cinematography, staging — Two ways to learn — Personal curiosity — The extras — Serling's pitch to the sponsors — Even greater treasures — Serling's lectures on writing — Taught writing — Insight — Commentaries — Martin Landau — Serling's comments on his own work — Razor sharp — Thank goodness for these recordings — He did so many things right — Great respect for the craft and those who practice it — His perfect style of narration — Just saying it — Norm Macdonald's similar approach — His style on *Saturday Night Live's* Weekend Update — Stripped to the essentials — Something every creative person needs to do — Becoming yourself — A common theme with many of my favourite creators — Samuel Beckett — Philip Glass — Clearing the table — Getting rid of all the baggage — A completely free stage — The best starting point — John Cage — Starting from the very essentials — His book *Silence* — The lasting value of *The Twilight Zone* — Serling's works and words — One of the best writers as well as teachers of writing — More awake

3.9 Philip Glass, Early Days, and Remaining Free 205
(7:52 | 3 May 2021)

An audio message recorded for a friend on my phone — An interview with Philip Glass — His early years — One of the most successful composers of our time — Film music, operas, and countless other types of pieces — His first opera — Back to driving a taxi — Opera doesn't make a profit — Nothing to fall back on — Always working on many things rather than a single big thing — Not allowed into the usual concert venues — Radically different music — Music with repetitive structures — Gatekeepers of the classical music world — He was the future — A threat to the existing order — No connections in the establishment — No encouragement from anyone in the wider musical world until he was in his 50s — He didn't owe anyone anything — An excellent position to be in — Independent — Published his own music — An honest person — Finding the audience on his own — Only started making a living from his music in his 40s — A long road — Inspiring — Two types of creative people — Making just what you like — How I need to have my life

3.10 An Iceland Symphony, on the Lake, 211
Early in the Morning (13:01 | 16 Jun 2021)

Early morning on the lake — *An Iceland Symphony: A Theatrical Symphony for All Ages* — First large-scale composition — Book of sheet music — 21 sections — Calls for performers of all ages — Started writing in early 2019 in Iceland — All of Iceland and all

Icelanders — Children and teenagers and adults — A land where childhood is still possible — Grocery store anecdote — “Pabbi” (“Father”) — The voice of a child who had had a genuinely happy, safe childhood — Good families and bad families — Good conditions and bad conditions — Children are the future — People of more advanced years — General respect for elders in Iceland — Works created to last — Philip Glass on how you have to write for the future — Musical languages — Guided only by own taste, feeling, and intuition — On the form of this symphony — Theatrical — Stage actions, staging, and lighting — These elements may not be omitted in a full live performance of the work — A full theatrical experience — Performance instructions included in the sheet music book — Concert suite — Ideal performance spaces — Stage, curtains, dynamic lighting — Publishing the sheet music only the first step — Further work on audio renderings — Intended to be performed by living musicians — Access to the early rough “demo” renderings — Book on Amazon as paperback and ebook — The secret to being a bore is to tell everything (Voltaire) — A work I believe in — Morning and good night

3.11 Bradbury Land, Kindness from a Stranger, 221 and Happiness (9:23 | 17 Jun 2021)

Welcome back to the lake — Windy but warm — Bradbury land — Many of them — Years looking for it — Lakes — Carnivals — Some good futuristic things — Summer mornings, days, evenings,

and nights — Green grass — Freshly mown lawn — Learned rowing from my father — Principles of responsible boating — Centre of gravity — Orientation and direction — Oars in water — Genius inventor of rowing — Saving a little bug — Cheering encounter — Traffic lights — Headphones — Audio books, poetry, etc. — Thanks for riding the city scooter on the road — More irresponsible scooters — How life should be — Unhappy people who have it all — Happiness comes with moments — Finishing the thought on Bradbury land — First visit to Tampere in 1990 — Field trip to the amusement park here — Unhappy times much later — Simply the wrong parts of town — Right in my backyard — Heaven and hell next door to each other

**3.12 *Basic Human Truths, Healing,* 229
and an Art Evening (19:34 | 3 Jul 2021)**

Good morning — Back at the lake — Some basic truths about healing and human life — Speaking from experience — Bad advice and good advice — Getting out of the house — Active outdoors — Nutrition — Health and happiness — Depressed, down in spirits, in despair — What will never help — When summer got here — Daily activity — You can't get to a better place by only thinking — Choosing activities you enjoy — Moping around — Not making light of difficulties — The bottom line — Dwelling on past events — To do so for some time may be healthy — But only for some time — The first step — Admitting there is a problem — Endless things to choose from — We must use our bodies and full physique

— Staying truthful — Things nearly all adults carry around with them every day and night — This shared human experience — You become part of the club — Incredible beauty — Incredible pain — Breaking the cycle — Rowing and swimming — Lakes — Blue-green algae — Some creative work every day — Towards a better, solid, happy future — Lake all to myself — “Mirror-calm” / “Peilityyni” — Art evening with filmmaker cousin Matti Harju and composer Jarmo Kämäräinen — Untangling knots — Art totally necessary for human existence — Exhibition (Ars 108) — Dance performance — Composition “Autuaita ovat autuaat” (“Blessed/ Blissful Are the Blissful/Blessed”) on the accordion by composer, performing musician, visual artist, and organic farmer Kusti Vuorinen — Took me somewhere else — On Spotify and YouTube — An old factory converted into a performance and exhibition space — Old plushy chairs — Lovely-feeling place — Coming episodes — Empathy for anyone struggling with difficult emotions — The right balance — Positive but truthful — Destructive false positivity — Looking in the mirror — Never just others, never just you — Both — Floating on a pineapple

PIERRE ESTÈVE

3.13 A Discussion with Pierre Estève — Part 1

245

(31:04 | 20 Aug 2021)

Atlantis: The Lost Tales: “Sunriders” special remix (@ 0:00) — Introduction — Welcome — Composer and artist — Sound experimentation — Recording company Shooting Star — Non-profit organisation Art Science 21 — Crossroads of art, science, and sustainability — Bandcamp page — Website — Something special coming — Vangelis — Music and friendship — Closer relationship — YouTube — Huge instrument collection — Flowers of Change — A special project — Collaborative — Forests of flowers — From recycled plastic bottles — Interactive — Light and sound — Like a video game — Evolving — Augmented reality — Grenoble, France — Flowers of Change, Flowers of the Anthropocene — Changes — Transhumanism — Science, nature, and biomimicry — Immersive experiences — Mix of music and sound effects — Generative music — More composed parts — The forest in *Atlantis 4* and the Flowers of Change forest — *Atlantis Evolution*: “Quiet Stream” (@ 12:50) — Sound design — All part of the same thing — Tuning sound effects — Ron Jones and his music for *Star Trek: The Next Generation* — *Atlantis Evolution* soundtrack — Ambient sounds and music — Field recordings — Canarias (Canary Islands) — One of the possible locations for Atlantis — Greece — *Atlantis Evolution*: “Pillars of Heracles” (@ 19:03) — *Atlantis: The Lost Tales*:

“Muria” (@ 20:51, featuring Alyssa Landry) — The water considered as an instrument — The rhythm of the waves — Catching the essence — Opera — Everything counts — Sergio Leone and Ennio Morricone — *Once Upon a Time in the West* — Fitting scene to music — With the music removed — Only the meaningful sounds — Freedom from realism — *Field of Dreams* example — When you’re an artist — *Atlantis II: “Rhea’s Garden”* (@ 27:05)

3.14 A Discussion with Pierre Estève — Part 2 267

(1:31:15 | 5 Oct 2021)

Atlantis II: “Rainbow Bridge” (@ 0:00) — Cahors — Avignon — Nature and wild places — *Dragon Lore II: “Sanctuary”* (@ 2:02) — Listening — Sound is a miracle — Field recordings — Studies — Learning — Your own voice — Confidence — The best way to learn — Pleasure in the doing — Teachers — David Lynch — Rules vs. principles — John Cage: *Silence* (1961) — Freedom — *Atlantis: The Lost Tales: “Spitzberg”* (@ 12:20) — The way Mr. Lynch learned screenwriting — Restrictive rules — Surprises — Changes in mood — Season 3 of *Twin Peaks* — Current reading and films — Many interests — Edward Bernays — Rules of propaganda — Short film *Propaganda* — Noam Chomsky — Poetry — Technical things — Janine Benyus and biomimicry — Ken Loach — Lars von Trier — Also some Hollywood movies — *Dracula: “Flying Over the Mountains”* (@ 20:50) — *Koyaanisqatsi* (1982) — *Baraka* (1992) — Story told without words — Director Godfrey Reggio and

composer Philip Glass — Collaborations — Not an effort but a joy — Stéphane Picq — Early computer music — Cryo's *Dune* (1992) — *Atlantis: The Lost Tales: "Crystal Winds"* (@ 27:30) — Instrument collection — Ireland, Turkey, Indonesia... — Male and female voices — *Atlantis II: "The River"* (@ 30:44) — Studies in singing, conducting, composing, and more — Alyssa Landry and Gaëlle Zydyan — The end of *Atlantis II* — Two flutes — *Atlantis II: "Child"* (@ 34:12) — Invisible links that music can reveal — Utopias and new worlds — Architecture — A full ecosystem — The flying ships — Great musical challenge — Pythagore / Pythagoras — *Atlantis: The Lost Tales: "Awakening"* (@ 39:19) — *Atlantis II: "Tepec"* (@ 41:41) — Caves in Southern France — *Stalactica* — Isturitz and Oxocelhaya — Prehistoric — Concretions — MADe In series — *Bamboo* — *Metal* — *Stone* — Lithophones — Senses — *Bamboo: "Flowering Mystery"* (@ 47:39) — Longevity — Tuned stalactites — Perfect fifth — Cave paintings — Elegance — Essence — Engravings — Animating images — The impulse to do art — Bows — Communing — Spirits — *Atlantis Evolution: "Worlds Beyond"* (@ 55:19) — Relief paintings — Places chosen by sound — Echolocation — Resonance — Iégor Reznikoff — Reverberation — Fundamental — Resonant frequency — *Atlantis Evolution: "Ancient Shells"* (@ 1:03:05) — The spirit — World music — Earlier attitudes to music — Béla Bartók — Debussy and the Javanese gamelan at the World Fair in Paris — Tchaikovsky, the celeste, and "Dance of the Sugar Plum Fairy" — *Obscura: "Temptacium"* (@ 1:09:57) — Will our music last? — Political

problem — *Atlantis II: "Highlands"* (@ 1:12:26) — Gregorian chant — Songs like "Greensleeves" or "Scarborough Fair" — Cultural links — Prejudices — Clarity and elegance — Language that lasts — Negative space — Ray Bradbury: "The Lake" — Simplicity vs. complexity — *Obscura: "Lux Perpetua part 2"* (@ 1:18:13, feat. Martin-Marie Bruet and Yann Estève) — Silence and space — *Atlantis II: "The Tower in the Well"* (@ 1:20:26) — What does or can art do? — Art is both given and received — Positive and negative impact — *Atlantis Evolution: "Memories of Atlantis"* (@ 1:23:06) — New approach — When are you happiest? — *Atlantis: The Lost Tales: "La Lune"* (@ 1:25:51)

Pierre Estève 2022–2023 Special — Part 1

327

(1:24:18 | 23 Dec 2022)

Atlantis II: "Astralia 1" (@ 0:00) — Welcome — Sky Flowers — Installation and album — Part of the main exhibition Flowers of Change — Roppenheim The Style Outlets — Village of brands — Consumerism and art — *Sky Flowers: "Clouds Above"* pt. 1 (@ 3:26) — The street — Special mental place — Senses — QR code — *Sky Flowers: "Clouds Above"* pt. 2 (@ 6:13) — Relaxed with beautiful things — Unusual — Strong reactions — *Atlantis Evolution: "Memories of Atlantis (Reprise)"* (@ 9:26) — Like a second exhibition — *Deo Gratias: "Panthalassa"* (@ 11:23) — Darkness — Gratitude for sight — *Dragon Lore II: "Into the Legend"* (@ 13:50) — Healthy — At the Isturitz caves — Music in Penumbra — The complete experience — *Sky Flowers: "Pluie"*

d'Étoiles" (@ 18:18) — Silence, negative space, pauses — "Wall of Sound" — *Atlantis: The Lost Tales*: "Spitzberg" (@ 21:32) — Active listening — Freedom — *Obscura*: "Lux Perpetua part 1" (@ 24:41, feat. Alyssa Landry) — Hot in Paris — Fan — Context and information — Ambience — Music for new games — Scenario like in *The Last of Us* (2013) — Sound design first — *Obscura*: "Libera Me" (@ 27:41) — FPS (First-Person Shooter) example — Matching actions and feelings — Applying new knowledge — *Atlantis Evolution*: "Life Cycle" (@ 32:06) — New directions — Being outside — Also psychological — Reactions — Moving quote — Joy — Peaceful — Plastic pollution — Connectedness — *Dragon Lore II*: "The Last Valley" (@ 37:33) — Picnic — Lying down outdoors — The sky — Clouds — Childhood — *Sky Flowers*: "Pareidolia" (@ 42:11) — Layers of speed — Landmarks — Anchors of health — *Dragon Lore II*: "Troubadour Song" (@ 48:58) — Being in the here and now — *Atlantis: The Lost Tales*: "La Tisseuse de Destins" (@ 51:09, feat. Alyssa Landry) — Intense art — David Lynch — *Twin Peaks* season 3 — Dark relaxing — *Dracula*: "Gothic Love" (@ 54:29) — Dystopian and utopian — Being outside of both — Garden — Learning from nature — *Atlantis Evolution*: "Utopia" (@ 57:11) — Silence — John Cage anecdote — Anechoic chamber — IRCAM in Paris — Birdsong — Animals in the garden — *Bamboo*: "Esprit de la Forêt" (@ 1:00:34) — Recording and sounds of technology — Planes and field recordings for *Atlantis II* in Ireland — Post-production — *Atlantis II*: "Highlands" (@ 1:03:34) — At the lake — Recording not simple — Water — L'Île d'Yeu — *Atlantis II*: "Return

to Atlantis" (@ 1:08:05) — Biomimicry — Janine Benyus —
 Interaction of an ecosystem — Systemic — Forest — *Atlantis*
Evolution: "The Village" pt. 1 (@ 1:10:55) — Associations —
 Accordion — Madagascar — *Atlantis Evolution: "The Village"* pt. 2
 (@ 1:13:23) — Couples dance music — My parents — Resonant
 frequency — Composing *in situ* — *Genii loci* — *Atlantis II: "Places*
in a Ring" (@ 1:17:16)

Pierre Estève 2022–2023 Special — Part 2 365
(1:29:38 | 24 Mar 2023)

Sky Flowers: "Murmuration" pt. 1 (@ 0:00) — Intro — *Sky Flowers:*
"Murmuration" pt. 2 (@ 0:39) — Locations — Physical — The
 megaliths of Carnac in Brittany — Shapes — *Sourcier* —
 Pythagore / Pythagoras — Special properties and proportions —
"Gymnopédie Baaka" pt. 1 (@ 2:34) — *"Sunriders"* — High place
 — Mountain — Echo — Tempo, bpm (beats per minute) —
 Rhythm — *"Afterlife"* (@ 4:28) — Fresh air — Temperature —
 Senses — Creating outside — Oxygen — *Atlantis II: "The Sunken*
Isle" (@ 7:01, feat. Alyssa Landry) — Gloomy artists — Houses —
 20th floor in Paris — Sunrises and epic storms — *Atlantis and Black*
Moon Chronicles — *Black Moon Chronicles: "Incantation"* (@ 10:18) —
 Theory — *"Fairy Tales"* (@ 12:06) — Making 17 adventure games
 on an island off the western coast of France — L'Île-d'Yeu —
 Patricia Ruscito and programmer Pierre Gaudillère — Children of
 8–18 — Weather — Only one rule — *"Calm Morning"* (@ 15:22) —
 360-degree cameras — Drawings — Schools — Learning by

themselves — Surprises — Pedagogically interesting — “Opera Baaka” (@ 19:05) — Adults — Director of the school — Game set in space — Computer voice — Homer Simpson — Perceptions — *Dracula*: “Harmonic Flow” (@ 22:01) — Learning from each other — Fresh ideas — Dinosaurs, space, World War II... — “Curu” (@ 24:29) — Teacher of English — Research — “Good News from the Multiverse” (@ 27:00) — Communities — *Northern Exposure* — *Deo Gratias*: “Gaia” (@ 28:31, feat. Alyssa Landry) — Adolescents — Porn magazine — Justified use — Nazi captain — Sweets and a plushie — Pixel art — Raised awareness — Teacher of Spanish — Objected at first — The girls got her to understand — *Atlantis II*: “Knees Up” (@ 33:11) — *Le Dossier de la Torpille* (*The Torpedo File*) — U-boats — Coordinates, longitude, latitude — Motivation — *Atlantis II*: “Fintan’s Tree” (@ 36:51) — Stones — Inspired a game — “Toyos” (@ 39:13) — The early days of games — National Education — Website — *Atlantis Evolution*: “Limules Célestes” (@ 41:32) — Origins of music — Sound patrimony — Isturitz — *Stalactica* — Prehistoric bone flutes — Spaces, reverberation — Stalagmites, stalactites — From 10,000 to 50,000 years ago — Resonance — Conchs — Whistles — *Rhombes* (rhombuses / bullroarers) — Outside — “Forest Spirit” (@ 45:28) — Nature and early human structures — Greek theatres — Acoustics — Roman Colosseum — *Black Moon Chronicles*: “Destiny” (@ 49:11, feat. Alyssa Landry) — Applying results — “Honey Joy” (@ 51:25) — CD-Rom extras — Bios of Pierre and of Stéphane Picq — Boring lessons — “Itamaracá” (@ 53:00) — Piano and flute lessons —

“Journey to My Roots” (@ 55:34) — Horizontal and vertical culture — *Dracula*: “Elfin Song” pt. 1 (@ 58:06, feat. Alyssa Landry) — Insights — Notebook — Sharing inspirations — *Dracula*: “Elfin Song” pt. 2 (@ 1:00:45) — Deepening perceptions of games — “Pacha Mama” (@ 1:02:37) — David Lynch — Musical storytelling — Leonardo da Vinci — Biomimicry — Systemic — *Twin Peaks* — Sculptures, installations — All connected — *Atlantis II*: “Stars” (@ 1:07:15) — Rare artists — “Ombres du Soir” (@ 1:09:26) — Closing credits for *Atlantis I* — Amusing and instructive — Inspiration — Ideas — Interviews vs. discussions — Pleasing wandering around — “Gymnopédie Baaka” pt. 2 (@ 1:14:47) — Places — Recording studios — Architecture, woodworking — Always new interests — Outro — *Atlantis II*: “Illumination” (@ 1:18:58)

Pierre Estève: Links 406

Reactions to Pierre’s Music 408

About the Author 415

Introduction

Dear reader,

Welcome to this book of transcripts of all season 3 episodes — and two later ones, as explained below — of my podcast, *What Now with Simo*.

This book holds many footnotes and surprises, but I'll let you discover all those on your own.

* * *

Season 3 brought five major new developments:

1) Most amazingly, after two seasons of an almost anti-podcast podcast — with episodes mainly consisting of me talking alone — substantial discussion episodes with two creative souls whose works I had loved for a quarter of a century.

First with episodes 3.5 and 3.6, actor and writer David Lee Homb in a long, authentic, heartfelt conversation that made the 1st anniversary of this podcast on 24 March 2021

super special. David, I am so grateful for everything — thank you. Getting to know you and become friends has been one of the coolest and brightest threads in the tapestry of my life.

2) Then my already abundant joy at this experience and these episodes redoubled when I also got to have similarly in-depth and enjoyably informal discussions with one of my all-time favourite inspirations, composer and artist Pierre Estève.

Our first 2-part discussion was recorded in the summer of 2021 and the second one in the summer of 2022. Pierre's warmth and generosity have been spectacular. Just one example of this is that he gave permission to include in our episodes any of his music that I wished.

This all and becoming friends with him have been thrilling experiences that I could never have expected when I first encountered his beautiful music in the late 1990s with the game *Atlantis: The Lost Tales*. And totally enchanted though I was, I hadn't even started then to get a fuller sense of the scope of his creative activities and achievements.

3) It was with the episode “Pierre Estève 2022–2023 Special — Part 1” that *What Now with Simo* passed 10,000 listens on Christmas Eve 2022. A few months later, on 24 March 2023, the concluding part of this second discussion marked the podcast’s 3rd anniversary. Yet a further thrill was that for this episode Pierre provided many pieces of music that had not yet been included on any of his albums.

4) This was also the season in which I started doing what I call simply lake episodes: episodes recorded in the summer on the lake where I go rowing and swimming. I did three of these for season 3, episodes 3.10 to 3.12, in the time between the episodes with David and the first ones with Pierre.

5) The first of the lake episodes, 3.10: “*An Iceland Symphony, on the Lake, Early in the Morning*”, also marked a huge leap forward in audio quality.

Earlier episodes had been recorded on lower-quality equipment, and later I had also completed a remastering that gave all those earlier episodes a lo-fi treatment in order to even out their variable audio quality and

hopefully also add a little atmosphere so that they would sound like something you might hear from a single-speaker radio, an old cassette player, or even an antique telephone.

All episodes from 1.1 to 3.9 are in this lo-fi mono quality, with the exception of episode 1.10's Lovecraft reading, which I gave a lighter lo-fi treatment. But that episode too is in mono, whereas the original reading — which you can find on my YouTube channel with also a video component and on my album *Early Music Archive* — was in high-quality stereo.

With 3.10 I moved entirely to hi-fi stereo recording. All episodes since then have been recorded and presented this way. So with the first lake episode, the world opens up and blossoms — in stereo.

The remastering I mentioned resulted in a pleasing echo:

With it, my podcast's audio progress came to mirror the three major stages of the history of recorded sound so far: lo-fi mono, hi-fi mono, and hi-fi stereo.

* * *

Ensuring that the transcripts for the discussion episodes are as perfect as possible were Pierre himself for our four episodes and David himself plus Nicole Etter¹ for the two episodes with David Lee Homb.

All of them spent a great deal of time and effort checking the texts with me, and I can't thank them enough for this. These transcripts simply could not have been this perfect without your help, David, Nicole, and Pierre.

Special assistance and expertise was also lent by my friend Alessandra Bertoldi, who did me the honour of acting, not for the first time, as my Latin consultant, for a particular footnote whose accuracy she verified.

* * *

I already mentioned in the introduction of the first book

¹ Nicole is a brilliantly skilled and meticulous writer who had impressed and moved me greatly with her review of my first book of short stories, *At Dawn: Early Short Stories*. That review can be found on Amazon, GoodReads, and my own site, thanks to her kind permission. She also truly went above and beyond the call of duty to help check the transcripts of the episodes featuring David.

that the editorial approach I chose was one that I found much more interesting and compelling — for this context and purpose — than doing highly edited and reworked versions of the audio episodes for the written page.

Instead, I far preferred the approach I most enjoy in interviews and discussions when reading them myself:

Rendering what was said word for word, with only the most minor of edits to, for example, eliminate hesitations or identically repeated words while the speaker is composing a thought in the moment, or only very occasionally for other, perhaps technical or legal reasons.

I'm deeply grateful to both David and Pierre for allowing me to follow this approach with their episodes as well.

I want to stress this because it may be a leap of faith — in me, in what I'm doing, and in this approach — and it does take courage and adventurousness to trust that their spoken words will be understood and appreciated also with this “non-interventionist” editorial approach.

I think that this involves a kind of vulnerability that's in fact great strength on their part. And as I've mentioned to

Pierre, David, and Nicole individually, I really love the results because when I read the words in this form on the page, I feel the same as I do when listening to David and Pierre speak. All the unique qualities of their ways of speaking and expressing themselves come across in a way that can only happen with this type of approach.

One aspect of this, for which I also wish to thank my conversation partners, is that they even allowed me to keep in the transcripts some parts that would normally be “evened out” in more re-written renditions of discussions. I’m happy they were open to this idea despite any possible misgivings they may have had, since it is still unusual to do things this way. I hope it may become more common in time, because what I’m talking about here is one form of great beauty.

I’ve mentioned it many times on this podcast how beautiful people’s unique ways of using language can be. So-called imperfections can in fact be really lovely, memorable, moving uses of language, in ways that so-called “perfect” — rather, lifelessly stilted — language use

can never be.

So again, thank you to my conversation partners for allowing me to share some of this type of beauty as well — beauty that I hope will become more generally appreciated and valued over time.

Thank you for your strength, vulnerability, friendship, trust, time, and everything else.

* * *

With this volume, I've started including the original publication dates of all episodes in the Contents section. Since I didn't yet do this with the first two volumes, below are those earlier dates for reference.

SEASON 1 (MARCH–MAY 2020)

24 March	1.1 Corona, Krónur, and Creativity (34:28)
25 March	1.2 Last Flight for Now, Comedy, and <i>All Summer in a Day</i> (14:15)
28 March	1.3 Back Here, David Lynch, and the Dalai Lama (18:34)
28 March	1.4 Day 2, Gratitude, and a Dream (15:10)

31 March	1.5 Day 4, Childhood, and the Future (27:05)
1 April	1.6 Change, Tweets, and Brevity (10:19)
2 April	1.7 First Message, Autism, and Always Possibilities (23:35)
6 April	1.8 Odyssey, <i>Adagio</i> , and Back to Work (13:00)
9 April	1.9 Last Day, Pekar, and Keys (12:34)
20 April	1.10 H. P. Lovecraft: “Ex Oblivione” (6:47)
23 April	1.11 More Keys, Encouragement, and Accents (21:59)
28 April	1.12 An Update, Dreams, and Hearing the Sea in Music (21:31)
5 May	1.13 Simple Human Decency, <i>Field of Dreams</i> , and Some Humour (16:53)
7 May	1.14 Trust, Darkness, and Ideals (18:59)
9 May	1.15 Spring Break, James Horner at the Piano, and Epilogue (20:36)

SEASON 2 (MAY–DECEMBER 2020)

19 May	2.1 New Horizons, New Energy, and What Happened in the Meantime (9:16)
21 May	2.2 Two Books, Season 1, and Six Volumes of <i>Northern Exposure</i> (9:59)

23 May	2.3 Fading, Things of Lasting Worth, and Time (8:49)
25 May	2.4 Publishing, Clean Beach Smell on Main Street, and Numbers (9:56)
27 May	2.5 A Course Correction for the <i>NX</i> Book Series and Podcast (9:19)
1 June	2.6 A Way to Learn, Screenwriting Gym, and Dashing Through (9:55)
9 June	2.7 Wavelengths, Imagination, and Connecting (11:08)
12 June	2.8 Scooting, Sunlight, and Simple Pleasures (12:03)
7 July	2.9 Night Drive, <i>The Vast of Night</i> , and <i>Atlantis</i> (18:58)
29 July	2.10 <i>Asylum</i> , the Perfect Set-Up, and More Driving (16:38)
11 August	2.11 An Icelandic Artist, Her Works, and the One-Month Mirror Strike (15:00)
2 September	2.12 Gym, Headset, and <i>Curb</i> (11:43)
18 September	2.13 <i>Moonlight</i> , Gould, and If Ever I Cease to Love (28:01)
8 October	2.14 Songs, the Dark Gem, and Mystery (11:40)
14 October	2.15 Autumn Dream, Dream Landscape,

and Alexander Toth (13:51)

19 December 2.16 Eighty-Six, *Art & Love*, and the Land
of Youth and Beauty (1:26:22)

As you can see, intervals between episodes grew longer as time went on, and this trend increased with later seasons.

The reasons are simple:

I was needing ever more time for not only my creative work in various fields but also for simply making a living. This left less time for podcasting, much as I've enjoyed it and wished I could've kept doing it more frequently.

Recording, editing, transcribing, and publishing everything takes considerable time.

With more income or other forms of financial support I'd be able to podcast more often. This brings me to a topic I must write a little about.

* * *

At the start of 2023 I started seeking financial support as an artist for all my creative work. This has taken the form of grant applications and an appeal or two on social media.

The reality is, I need more support than I have at the time of this writing in order to be able to pursue my art full-time.

Without such support one way or another, it's certain that I'll be able to create far less in my lifetime than I could with it. Without it, many works will never even get started and too many may remain unfinished when my time in this particular world one day ends.

There's also another factor I must mention for full disclosure and to give a better sense of my overall situation. At the start of this year, 2024, I learned I was facing some kind of serious health issue. As I write this, I'm still figuring this out with doctors.

All I can say right now, since this isn't the right place to go into this in more detail, is that I've been to the very edge of this world, probably several times already, since what prompted me to go to the doctor — of an entirely physical nature — had happened in the past as well.

I only mention this as a reality I must take into account, since if I don't, I won't have a future. And to put it briefly,

unless things change in the near future in some way that will help my life become less stressful, I remain in a concrete, physical danger zone.

What I'd really need after all these years of driving myself far beyond exhaustion, day after day, endlessly, would be a year off in the sense of being freed from stressful financial worries and obligations which have become genuinely life-endangering in my current condition.

So I'd like to make an appeal here as well. If anything I've created or otherwise done has brought some meaning, warmth, light, or anything else positive to you, and if you happen to be able to help in any way — I understand that things are difficult for many and that not everyone can! — this would be an especially helpful time. This year will be pivotal for me, since my health and daily life need to take a turn for the healthier, or it may be too late.

I'm also putting out a general call for patrons — not only on my planned Patreon but in our offline world as well — and possible sponsors who would happen to believe in my work enough to lend this very important type of support.

Many of my future projects, for example in the fields of filmmaking, theatre, public performances, and events of other kinds, will in any case require at least some outside funding to become reality.

But of course, money is by no means the only way to support me or any other artist. There are many meaningful things that can be done for free:

Liking or sharing anything about the creator's works on social media, leaving a rating or review somewhere — this can be done on Amazon, GoodReads, Bandcamp, IMDb, and many other places — sharing your thoughts or reactions about any of the work, anything else that helps spread awareness of the creator and the work, or if you happen to be a writer or podcaster, for example, maybe even writing an article or doing a discussion with the artist.

All this can mean very much.

* * *

Now on with season 3! I started it with a couple of

missteps as I was feeling out my future directions. So I'm all the more grateful for what happened then.

David and Pierre, you sent light into my life at a time when it was really needed. You put a lot of trust in me, and I hope you'll enjoy our shared creations here — these conversations, these very human exchanges. I thank you for everything you brought to them.

I feel like we've sat around a campfire together warming ourselves against the cold of night, sharing stories and thoughts and dreams. Now these moments are preserved in this form also for the future and others.

Reader, I hope you may find in this book some things of light and warmth. And I just realised, spring is only a few months away, then summer days and nights. There I set my sights.

—Simo Sakari Aaltonen, Tampere, 25 January 2024

3.1 An Invitation, Blue Velvet, and Clothes in Comics

(@ 0:00: “*What Now with Simo: Season 3 Opening Theme*”)²

Greetings, and welcome to the year 2021 and episode 3.1 of my podcast *What Now with Simo*.

That’s me, Simo Sakari Aaltonen.

* * *

This is the first episode of season 3. With this season I’m going to start doing something new. I’ll be taking you along on my journey through various realms of art, including music, film, TV, books, comics, and more.

A few practical notes about this:

My prime reference for music is the English music magazine called *The Gramophone*, which used to cover all

² The first appearance of this theme — its introduction, foreshadowing the season to come — was in the last episode of season 2. The same is true of the closing theme.

types of music at that time.

In terms of when something came out, this has some effect, because it depends on when something came to the UK over the Atlantic and was featured in *The Gramophone*.

As time passes, I'll take on other references as needed, but at this point in time, things are only starting to blossom in the realms of arts in various ways that had never happened before.

Another note about dates:

When I refer to comic book issues, I'm going by the cover dates. The cover dates for American comic books weren't the month of publication. They indicated when those issues would be taken off the shelves. And they were published typically two months or so before the cover date.³

But it makes sense for me to go by the cover dates because this way, at least everything I mention had definitely been published by that time and was out in the world.

³ Or rather from two to four months. It varied.

In any event, not everyone would have gotten to read those issues immediately. From any angle, it makes sense to go by the cover dates. I wanted to still mention it as a footnote that an American comic book cover-dated January 1952 would most likely have been published in November or October or December — one to three months before that date.

* * *

I'll also be building up a Spotify playlist of very selected items in the realm of music. I'll add only very few items to that list for each month.

Actually, there will be several playlists over time, but the one I've already started and that you can find on Spotify called "What Now with Simo 1952–1955"⁴ covers those years. When I reach the end of 1955, it will probably be quite a long playlist already.

The playlist is already public, and there will be only one

⁴ Later I shortened the names of the playlists — at the time of this writing, there were already several — to just "What Now [year]–[year]".

song in it after this episode: Tony Bennett's "Blue Velvet".⁵

Now let's jump back to January 1952.

* * *

Tony Bennett's "Blue Velvet" was the original recording of that song, and it had come out in late 1951.

The version by Bobby Vinton that David Lynch would use for his film many years later would come along in the 1960s.

When I came across this first mention of "Blue Velvet" and this version by Tony Bennett, I felt that I had finally arrived at a threshold moment of the 1950s when things were really starting to blow up in every realm. I felt like I had arrived at what for me is the modern era, from my

⁵ At the time of publishing this book, there were 97 tracks on the 1952–1955 playlist, 116 on the '56–'59 one, and 61 on the '60–'64 one. I was also working on a whole bunch of other playlists for other year spans and decades, but those were long-term projects, since material for them was going to build up slower, due to the mainly chronological nature of my odyssey through the history of recorded music. My plan — again, at the time of writing — was to publish my notes and comments on each of the tracks on these playlists in the *Season 4* volume of this book series.

personal perspective. Because now this song existed.⁶

And some time before, the song “Riders in the Sky” had come into being — one of my favourite songs since childhood — and recordings of Caccini’s “Amarilli” already existed.

For reference about where we were in January 1952, I wanted to mention the ages of various people.

On the 20th of January, David Lynch would turn 6 years of age.

On the last day of January, Philip Glass would turn 15.

Of people who would have birthdays later in the year, I’m going to give their ages at this point, going from oldest to youngest.

Finnish composer Jean Sibelius was 86.

Composer, writer, and philosopher John Cage was 39.

Ray Bradbury was 31.

⁶ It provided a bridge from the past to the present day through David Lynch.

The creator of *Star Trek*, Gene Roddenberry, was 30.

Charles M. Schulz was 29 and had been doing his comic strip *Peanuts* for a year and two months. It had started on the 2nd of October 1950.

The creator of *The Twilight Zone*, Rod Serling, was 27, and *The Twilight Zone* was still several years in the future. It would start in 1959.

Harlan Ellison was 17.

Bob Dylan was 11 and still known by his birth name Robert Allen Zimmerman.

Greek composer and musician Vangelis was 8.

Actor, director, and activist Edward James Olmos was 4.

Larry David was 4.

Births still in the future were those of Jerry Seinfeld, who would be born in 1954, and Norm Macdonald, who'd be born in 1959.

And as a further reference, H. P. Lovecraft had died almost 15 years ago, in March of 1937 — before the Second World

War.

In the realm of TV, things were still very quiet from the point of view of my personal interests. But one date I could mention as a reference is the 3rd of January, when the TV series *Dragnet* premiered on NBC. I've never watched that, but especially American listeners are likely to recognise the name of that series.

I can cover the music side of this month quite quickly by simply having mentioned that "Blue Velvet" recording by Tony Bennett and then mentioning that there was also a recording of Beethoven's *Moonlight Sonata* by Rudolf Serkin that had a nice distant quality so it felt like you were across the room. It wasn't right on top of the piano. It gave it a ghostly feel.

And Dave Brubeck had come along just recently, and there were some releases from him, and songs sung by Frank Sinatra were coming out every month. Unfortunately, so far not many of them had been that good as songs, so he wasn't having great material yet.

In the realm of comics, Marvel can be quickly skipped over

by only mentioning that I like what they were doing with the cover layouts of their horror and science fiction titles, which usually featured this design:

The title at the top, a large central image as the largest element on the cover, and then either on the left side or along the bottom, three smaller panels.

And each of these four pictures on the cover were from different stories inside that issue. These were all anthology titles, so they featured many short stories in comics form.

Unfortunately, the covers were often the most interesting part of those Marvel horror and science fiction comics.

They would get better over years, but at this point there's not much to be said about them.

DC also wasn't doing anything interesting in January of 1952, but there were two text pieces of some interest:

One in *Sensation Comics* No. 107 about the magician Harry Houdini and his debunking of spiritualist beliefs.

And in *Jimmy Wakely* No. 15 there was a short story that incorporated some actual Aztec history, so there was

something to be learned from that story. Jimmy Wakely was a cowboy star of that time, and he had this comic book named after him, published by DC Comics, at that time.

I already mentioned in the last episode of season 2 that EC Comics was the only one of the companies existing then putting out a really solid line-up of comics, where each issue aimed for a very high quality — unlike Marvel and DC, who were selling by quantity instead of quality.

EC was also ahead of the other two companies at this time in other ways.

In *Frontline Combat* No. 4 there's a story featuring an American ambulance unit consisting of American Indian men. EC was more progressive than either DC or Marvel at this time. Marvel would only start catching up in the 60s in this area.

The EC artist Wallace Wood was getting just better and better, with more detail and finer artistry in every way. He was featured especially in the science fiction titles called *Weird Fantasy* and *Weird Science*, as was his protégé called

Joe Orlando.

Both of them helped define the 1950s style of science fiction.

And something I also appreciate in their art is how much they were keeping up with the times. Compared to, for example, Jack Kamen or Jack Davis, out of the other EC artists, Wallace Wood and Joe Orlando were paying a lot of attention and putting a lot of creativity into the clothes of the people in their stories. They were incorporating more interesting designs into the clothes of the characters. That adds a real additional interest to those stories.

(@ 9:58: "What Now with Simo: Season 3 Closing Theme")⁷

Some other artists were having the characters in simply something looking like they were from the army from the 1940s or office workers from the 1940s — men in suits, women in dresses that didn't look like they had seen the 50s yet.

⁷ I'll omit mentioning this opening and closing music for the rest of the episodes of this season.

* * *

Well, this was January 1952 with Simo Sakari Aaltonen.

The second book of transcripts for this podcast is coming out next week. It's done, but I want to do some final checks before hitting "Publish" on that.

That playlist I mentioned is already on Spotify, and you can follow that for convenience.

I also want to mention I always welcome comments and questions and reactions.

If there's anything you'd like to hear my take on in future episodes, whether related to my journey through time or something entirely different, or if you want to comment on anything from previous episodes, or whatever it might be, I always welcome messages in any form.

You can find me on several social media, and my website⁸ is getting more comprehensive over time.

Thanks for listening, and I'm wishing you a very good

⁸ *Simo Sakari Aaltonen: Writer & Composer* (simosakariaaltonen.com).

3.1 *An Invitation, Blue Velvet, and Clothes in Comics*

2021 and of course good night.

Take care.

DAVID LEE
HOMB



3.5 1st Anniversary Special with David Lee Homb — Part 1

Greetings, and welcome to episode 3.5, the 1st anniversary special of *What Now with Simo*, featuring a discussion with actor and writer David Lee Homb.

It's been precisely one year since I started this podcast in Iceland on the 24th of March 2020.

The virus situation was just hitting the world at that time, and I needed to start planning my return to Finland.

* * *

About a quarter of a century ago I was playing Sierra's genuinely groundbreaking horror adventure game *Phantasmagoria*,²⁵ which was done with live actors in mostly computer-generated sets.

This was entirely new technology at that time.

I love these games. They have a charm that entirely

²⁵ Released by Sierra On-Line in 1995.

computer-generated characters can never quite capture for me.

Into the performance of a live actor goes everything that he or she has experienced. That is not possible for any computer-generated creation. There's nothing that can replace a real person, a real actor.

David played the lead male role as Don,²⁶ the husband of the player character.²⁷ Don descends increasingly scarily into possession and madness, and David's performance is terrific — as anyone who has played it knows.

I had the great pleasure of talking with David also while we were arranging for the recording of the discussion. I was so happy to find that I could immediately talk to him very easily and there was an immediate connection and sense of talking to a kindred spirit.

I've sometimes talked on this podcast about how I feel that people need to be on the same wavelength in order to be able to even have a real conversation. Otherwise it just

²⁶ Photographer Don Gordon.

²⁷ Novelist Adrienne Delaney, played by Victoria Morsell.

can't happen. The frequencies don't match. It's rare for me to find someone with whom it happens so effortlessly.

And like happened with that personal call, with this discussion we ended up talking for over an hour and a half.

David made a good suggestion to make this a two-part episode. The second one will be even longer than this one. But now to the discussion.

Any technical shortcomings of the recording are entirely down to me. We did the recording directly in Skype. This was my first time doing a long-distance discussion that was recorded this way, and I could not have asked for a more charming, friendly, warm-hearted person than David to do it with.

The second part will come out most likely next week.²⁸
Here's part 1.

* * *

²⁸ This turned out so. Part 2 came out on the 1st of April 2021.

SIMO: Welcome to this episode of my podcast, and many thanks for doing this. It's a real thrill and honour to talk to you.

Could you give an introduction of yourself and let us know what you are doing these days?

DAVID: Hello, Simo. It's a pleasure and honour to talk to you. I really thank you. I've been looking forward to this.

It's David Homb, better known as Don from *Phantasmagoria*, and yeah, there's a few projects in the works.

Most of it I'd have to talk to you off air, 'cos I can't say anything at the moment, but yes, some exciting stuff ahead, and we need it. We all need it after this last year, and — a lot of positive news, that's what we need.

A lot of moving ahead forward and good positive stuff for everybody, and what I'm doing is gonna be great for the game world, really good.

SIMO: That sounds great, and you are definitely right about how good it is to have these kinds of creative things to work on during times like this. They have been a lifeline

for me, too.

I wanted to maybe get things going with this discussion by going back all the way to the beginning. I also have some questions from a couple of my friends — a great list of questions, actually — and I was curious about how you got started.

You mentioned when we talked earlier that you were always into theatre. How did you get started with the idea of becoming an actor?

DAVID: I had a teacher in the 7th grade who probably had a hard time controlling me in class but realised I was quite an extrovert, and I guess she saw a performer. *(laughs)*

And she asked me if I wanted to enter a contest in oratory. We had to write it and perform it.

And I ended up winning the whole thing and realised how fun that was. And I liked the feeling, and I knew I had a natural talent at it too. It was fun to be in front of the people and have them pay attention, and so I went to — next year to, you know, high school and took theatre, and then just went straight on from there.

I was — I did ballet for nine years, almost every day. Toured with several ballet companies. It was great exercise, and — not for the acting, but also I think it's great for the acting because it gave you such posture.

And then lots of theatre. I mean theatre, theatre, theatre until I was 21. I hadn't done anything in front of a camera, so I had to transition to that from being on a proscenium or stage or whatever and — to, you know, right in front of the lens.

So I spent the next four years working on that before I even attempted it, so that I was ready.

And I've had a wonderful ride, a really wonderful ride.

SIMO: I was also really fascinated to hear about the time you talked about a little bit, when we were talking in private, about the kind of self-imposed apprenticeship period. Could you also describe that?

I loved hearing that because I found myself doing similar things with writing and music myself — just setting myself a kind of a schedule to follow, to get better at something.

And also, I was curious, was that before you went to Los

Angeles to study acting formally, or during or after that?

DAVID: Yes, I enjoyed our conversation the other day too — when we were gonna talk ten minutes, and we talked a couple of hours, I think.

I don't know, people have that with me. They can't get me off the *(both laugh)* — get me to shut up. Every interview I've done was gonna be 45 minutes, and they've been all over two hours, which is great. I have so much fun.

Yeah, that was in like my second year in L.A., and I'd already started to star in, you know, those 30-something B movies. A lot of horror films and...

But a friend I met at a party, he was — he looked — well, I thought it was Orson Welles, which of course it couldn't be. It's his grandson! And I — they looked identical. Sasha. And he and I became really good friends.

One day he came over to my apartment, and I had two cameras, almost always, and he came in, and I said I'm just finishing practising a little. And he watched me doing my own self-rehearsal. Not for a project, just my own practice.

And he said, "Oh my gosh, I've gotta show you something,

dude.”

So we went to his house and — up in Beverly Hills, I think it was Orson’s house he got, and had a vault.

And he got out these big 16-millimetre reels of film, put on a projector in a little screening room, and he goes, “I’ve gotta show you this.”

And it was Orson Welles, when he was in his early 20s, practising in front of the camera, just like I was just doing at home, which I’d done for years: learning the angle, learning the lights, learning the lens, learning, you know, all of that.

And except Orson Welles, of course, had to film it (*laughs*) on 16-millimetre film, then have it developed and synced and all that. I was able to do it on videotape — much, much easier.

But it was exactly the same thing, and I had such a fun time — watch Orson Welles, and he’d stand there and he’d go:

“Let me get a cup of coffee. Uh, no, argh, ahh, screw that.” (*Simo laughs*) “Let — let *me* get a cu— Let *ME* get a cup of co— Let me... *Let* me... Argh!” (*Simo laughs*)

And he'd turn to a different, you know — the camera angle, and all that. Exactly what I did. So it was very cool.

SIMO: Right, that's really an awesome story. I loved hearing that, and what an —

DAVID: I never told anybody that!

SIMO: Right! I was very glad to be, first of all, hearing about it, and also that you could share it here. Such an insight and insider's view.

I wonder, do you know, have those things been seen by others? Are — or are they just private, those films that Orson Welles made?

DAVID: No, I don't think those have ever seen the light of day. The vault — I looked in it — it had *a lot* of rolls of film. I don't know how many were to practice or — you know, he used to do test shots and — because he became quite a director, you know, and I don't think any of that's seen the light of day.

SIMO: Right, that's really awesome, and also it's nice that he didn't destroy those like some creative people destroy their early work or practice work — but that might be

valuable if it ever comes to light one day.

DAVID: Yeah, I think (*laughs*) somebody in the family would do okay if that was released.

SIMO: About those early times, I wanted to ask about being in Los Angeles. You had your own kind of minimal set-up, but perfect for what you needed back then, just to get by — like, a van.

DAVID: Well, originally I was going to move out to Los Angeles. I had a Honda Gold Wing, like a big ol' fat motorcycle with, you know, saddle bags and all that.

And it was about a week and a half before I was leaving Arlington, Texas — Dallas — and my dad said, “You know, you’ve never been out to L.A.”

And you know, I’d told everybody I was gonna do the Steve McQueen, you know, James Dean, you know, the — hippie artist (*laughs*) type thing.

And he goes, “You’ve never been out to L.A., have you?”

And I said, “Uh, well, yeah, I was out once, but I was flown in, and that was for...” I made it to the final three for the highway patrol show that Erik Estrada was on. Dammit,

can't remember the name of it — *CHiPs*!²⁹

I got flown out for that, and also at the same time I was — made it to the, like, final two or three for the lead in a movie called *Porky's*.³⁰

I didn't get either one, but that was my first time, and — but that was flown out. They shuffled me around.

And so I was moving on the motorcycle, and dad said, "You haven't been there — because it's crowded and there is a lot of cars, and I don't think it's like Texas, son. I don't think you can pitch a tent or, you know, do this freedom thing you're thinking of." (*laughs*)

And after I heard that I was like, "Oh, okay, you know, I never really researched or considered that."

And so that same day, I was driving down the road and I saw this van sitting out in the middle of a field, and I could see it for sale. I mean, it was a hundred yards off the road, at least.

And I saw it and I thought, "Well, that looks kind of cool."

²⁹ 1977–1983.

³⁰ 1981.



PIERRE
ESTÈVE



3.13 A Discussion with Pierre Estève — Part 1

(@ 0:00: Atlantis: The Lost Tales: “Sunriders” special remix⁹¹ — opening part)

Greetings. What you’ve just heard was “Sunriders” from the 1997 adventure game *Atlantis: The Lost Tales*.⁹²

Welcome to the first of these two very special episodes of the podcast featuring composer, sound artist, multi-instrumentalist, sculptor, poet, and adventurer Pierre Estève.

Pierre has very kindly given me permission to include a lot of his music in these two episodes, so you’ll be hearing many pieces interspersed with our discussion. Where the name of a track isn’t evident from what we are talking about, you can refer to the book-style table of contents for

⁹¹ This remix was provided by Pierre specifically for this episode.

⁹² *Atlantis: The Lost Tales* was created by French developer and publisher Cryo Interactive. The French title is *Atlantis : Secrets d’un Monde Oublié* (in French, spaces are used on both sides of a colon), which means *Atlantis: Secrets of a Forgotten World*.

these episodes to see what was played at what point.

(@ 1:55: Atlantis: The Lost Tales: “*Sunriders*” special
remix — concluding part)

* * *

SIMO: Hello, and welcome to my podcast, Pierre Estève, and many thanks for doing this.

This is a great honour for me, and it’s a culmination of a long journey for me, actually: I was thinking it might be exactly 25 years or so since I first played a game where I got to know some of your beautiful music. Welcome, and thanks for doing this.

Could you give a short introduction of yourself and let us know what all kinds of activities you’re involved these days?

PIERRE: Thank you, Simo, for the invitation to this discussion.

My name is Pierre Estève. I’m a composer and artist. I’ve composed a lot of music for video games, movies, and also for concerts.

I do a lot of experimentations with sound, whether it could be with natural things like stones, wind, water, and also of course I work with usual instruments like orchestras, guitars, electric instruments, electronic instruments, and computer music.

And also I have a recording company, which is called Shooting Star,⁹³ which issues my records and some records of other artists. And also I have a non-profit organisation, which is called Art Science 21,⁹⁴ which works at the crossroads of art, science, and sustainability.

I will tell more when we talk together.

SIMO: Right, I want to cover all these topics, for sure.

We should also mention at this point where people can find out more information about you. You have your Bandcamp page, where people can listen to your music and buy it, of course, and you have a website.

⁹³ For all links to various online places related to Pierre's work, see the separate section ("Pierre Estève: Links") after all four chapters featuring our discussions.

⁹⁴ Pierre gave the name with the French word for the number, *vingt-et-un*. I like learning about how different languages handle things, so I wanted to mention that the literal translation for this would be "twenty-and-one".

Is it — was it the case that the website was off for a time and is now returning, or...?

PIERRE: Yes, we did a complete refund of the site. And in some months, I will offer something special on my website: that people can listen to all my music.

Because I have — I record almost every day, and only a small percentage of my music is available on CDs. So a lot of people asked me to propose more music. That I will do.

SIMO: I will add my vote to that, and that is, of course, like you must know, something that the Greek composer Vangelis does:⁹⁵ he plays and records every day, and it's only a tiny percentage of his output also that's been released, for commercial reasons.⁹⁶

⁹⁵ At the time of this conversation, in the summer of 2021, Vangelis was still alive. He died on 17 May 2022 in Paris, France.

⁹⁶ I didn't expand on this here, but the commercial decisions didn't stem from Vangelis himself. He explained in various interviews that he'd have liked to have released much more of his music than has been made available, but the recording companies were against that. Unfortunately, they treated him like a brand or product and strictly controlled his commercial output for what they perceived to be the maximum financial gain. This clearly caused Vangelis great pain over the years. There may be more to learn about these backstage moves, perhaps even dark power games — not by him but others — that will come to light only later with the passage of time. This is purely my own hunch and speculation.

I love this idea of there being a lot more music, and to have access to it — that would be wonderful.

PIERRE: I had this idea because I discovered through the years that a lot of people who love my music became friends — like you, for example, because we know each other for such a long time now — and they asked me to have a closer relationship to my music.

So I do it not for commercial reasons, because I don't think there is a lot of money to get from this, but more to be in a different way of connecting to people, and not only through usual labels and — money must not be the only way to work with people.

SIMO: I really like that idea and just the whole difference of approach.

Then also we should mention your YouTube channel. I love watching some of the videos where you can, for example, see a lot of your huge instrument collection.

Is the Flowers of Change YouTube channel also run by you?

PIERRE: It's not run by me, it's run by Art Science 21, the

non-profit association, but all what you see is photographs by me or videos I made.

SIMO: Right. Actually now that we've mentioned it — this is all out of chronology, because I want to soon go to some of the earlier days also — but because we mentioned Flowers of Change:

That's another wonderful project, and yet it's difficult for me to put it into words. Could you describe what it is and whether it's still ongoing and — how would you put it?

PIERRE: Yes, Flowers of Change is a very special project. It's a project I do with people.

The concept is to have a kind of forest made of huge flowers. They can be up to six metres high, and they're made with recycled plastic bottles. And they are interactive. Some have light and sound. All the sound ecosystem is made out of plastic too.

And I may work with — the more I worked is with 5,000 people helping me to collect the bottles and make the forest. So the forest may be very huge.

And it's a kind of video game, but a video game outside of

the screen, where you can walk and experience things.

The sound of this forest is always evolving, like in real life, so the sound is different in the morning or in the afternoon. And sometimes, if the installation is left for several months, it can change also with the seasons.

So it's a very special way of working because it mixes plastic art and also with music, augmented reality — because you don't see any technology, but the forest reacts to the people working in it.

SIMO: Are these installations in some cases permanent or do they blossom and then — are they taken down, or do they continue to exist?

PIERRE: Both exist. I don't have a permanent one, but sometimes they stay for nine months or so, and when the exhibition is finished — for the exhibitions where I worked with people — everybody takes his flowers or her flowers back home.

SIMO: That's a lovely project. I was also reading about it. Was it the largest one where there were 900 children or

more⁹⁷ or have there been even bigger ones? I think they were from a hospital or something like that, if I remember correctly.

PIERRE: Yes, there have been more people. This was in Grenoble, the one you're talking about, in France. But now I work with thousands of people.

And also I forgot to mention that the title is *Flowers of Change*, *Flowers of the Anthropocene* — the Anthropocene being the period we are living now where the human activities change the world.

And when I do an exhibition, we have the possibility then to talk about all the changes that we're facing now, nowadays.

It may be a weather change or change of politics, changes of — how do you say — span of life. The *Flowers of Change*, they talk about also — transhumanism?

SIMO: Right, transhumanism. I thought at first you were

⁹⁷ When recording this discussion, I somehow managed to not immediately register Pierre already mentioning earlier that there have been *Flowers of Change* forests and exhibitions involving even 5,000 people and more.

meaning transformation, but transhumanism I guess is transforming humanity or humankind.

PIERRE: Yes, that's right, because they're a kind of change — Flowers of Change are themselves made out of plastic, and they have lights, they have sound.

They are a kind of robotic flowers, and this is an allusion, a symbol, to what humankind may experience in the future, in the future times.

I'm very much interested in science, nature, and biomimicry. And in Flowers of Change, I can experience all this.

I mean I can imagine a full sound ecosystem: the way the flowers interact with people, the way they interact with other flowers.

And so all the forest behaves like a giant ecosystem.

SIMO: Yes, and it also does have that connection — I thought that was very astutely observed that there's a kind of video game quality to it in the sense that the games you've been involved with — and I would say the *Atlantis* games in particular — for me they have such an immersive

quality, and they combine sound, visuals, colours are very important, and moving about in environments.

The *Atlantis* games were the first ones to really give that feeling of moving through an actual forest or Atlantean city or something, and you saw it from your own perspective. And so there's a wholeness of conception to the Flowers of Change project, where you go in the middle of something beautiful, and there's sound and colour and everything.

PIERRE: Yes, you're absolutely right.

And what I learned in the video game, for the sound, for example — in making a very immersive soundtrack, which can mix with the sound effects and ambiances — I used it also in the Flowers of Change project.

It means, for example, that I do a kind of generative music which mixes with parts which are more composed, and I know that everything will fit in any combination.

So what you're saying about video games and my latest works in immersive installations is completely right.

And also I think the themes which are in Flowers of

Change, you can find them also in *Atlantis* or in previous works I did.

For example, a friend of mine showed me that the forest in *Atlantis 4*⁹⁸ looks in some ways to my Flowers of Change forest.

(@ 12:50: *Atlantis Evolution: "Quiet Stream"*)

SIMO: Yes, you've been involved not only in the music — and I'm mentioning this specifically to underline it that it's not only music that you have created but also soundscapes and the whole sound design of many of the projects you've been involved with.

So for example with the *Atlantis* games, I was reading how involved you were in the conceptual stage also, and then you got to do the sound design, which became important to the whole experience.

PIERRE: Yes, you're right. I think that the sound in

⁹⁸ The fourth game in the series is *Atlantis Evolution*. The series consisted at the time of this writing of five games, of which Pierre composed music for three: *Atlantis: The Lost Tales* (1997) together with Stéphane Picq, *Atlantis II* (1999, also known as *Beyond Atlantis*), and the fourth part, *Atlantis Evolution* (2004). For the latter two he was the sole composer.

**ABOUT
THE AUTHOR
(2026)**

**SIMO SAKARI
AALTONEN**
—WRITER & COMPOSER—



simosakariaaltonen.com

Finnish writer, composer, filmmaker, visual artist, podcaster. Has lived in Finland, Iceland, Paris, and the UK.

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*)

Official site: simosakariaaltonen.com

Patreon: patreon.com/TheBetterPatreon

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 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"

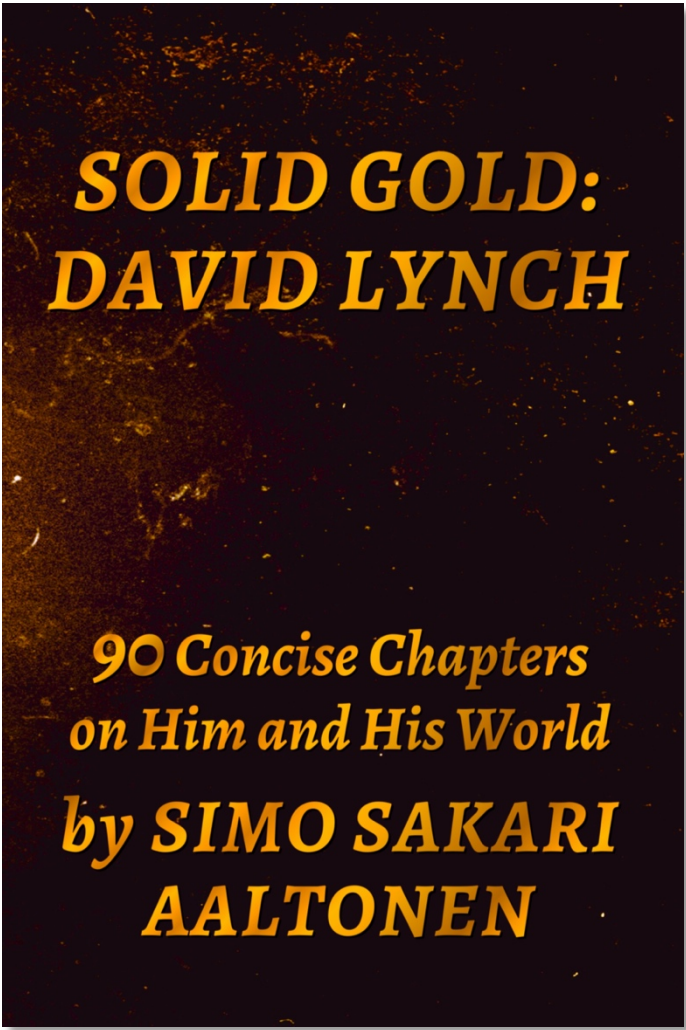
✓ GRANT APPLICATION FILE #1

✓ WORK-IN-PROGRESS CHAPTER

✓ CHIEF SEATTLE 1854 SPEECH VERSIONS

The Better Patreon is both a site and a book series.
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.*



SOLID GOLD: DAVID LYNCH

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

*A kaleidoscopic, appreciative dive into the world of
David Lynch via 90 chapters examining as many key
facets of his life and works.*

This is the first book I ever wrote fully during the existence of my Patreon, members of which were able to follow the process week by week as I posted three new chapters every Monday over a period of 30 weeks from late 2025 to early 2026.

David Lynch is one of my favourite artists in all the many fields he created in. From first seeing Twin Peaks in my teens to immensely rewarding and inspiring delvings in later years, my life — and this world — would clearly be immeasurably poorer had he never existed and created.

The approach I selected grew out of the one I had adopted for my Art & Love series. This is a book about David Lynch for readers from all over the world and for all time.

Creating is the coolest thing that we can do.

—David Lynch

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:

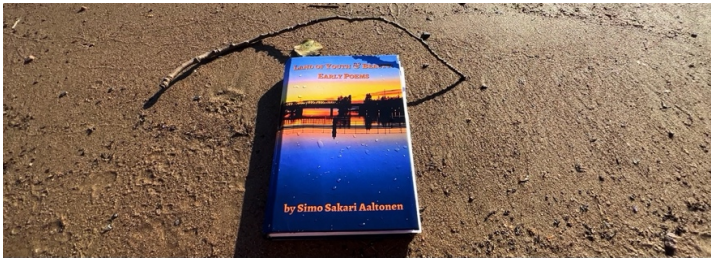
A marionette's dream, a pair of sonnets, a bayou tragedy, whirling donuts, nocturnes and nightmares, encounters in the dark and in sunlit moments...

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.

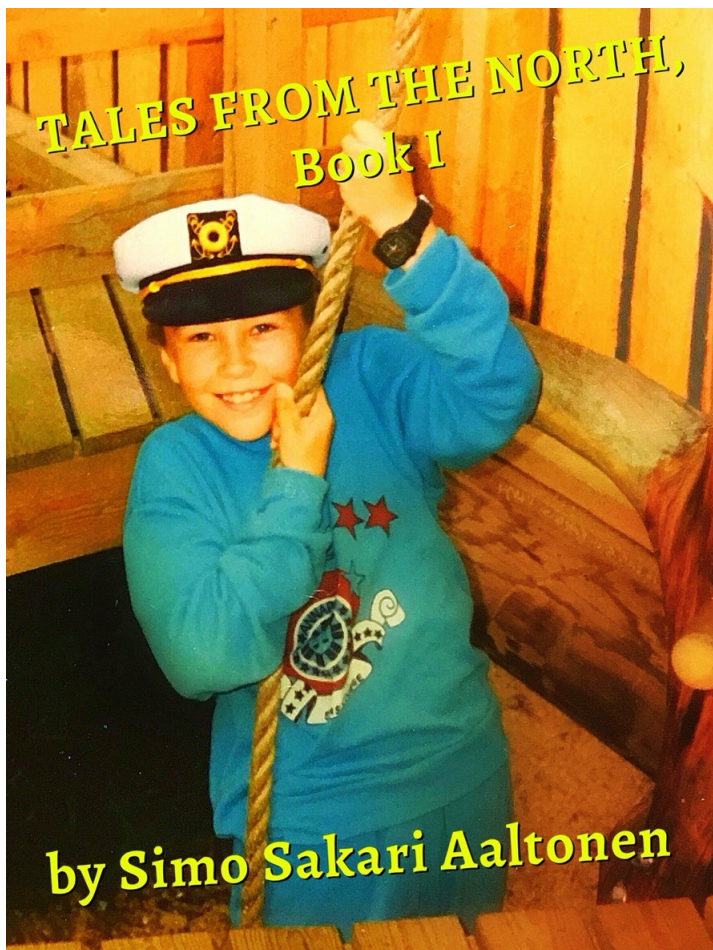
patreon.com/TheBetterPatreon
simosakariaaltonen.bandcamp.com

AN ICELAND SYMPHONY, Op. 1
— A Theatrical Symphony for All Ages —
2nd EDITION

XX. Love
(An Iceland Symphony)



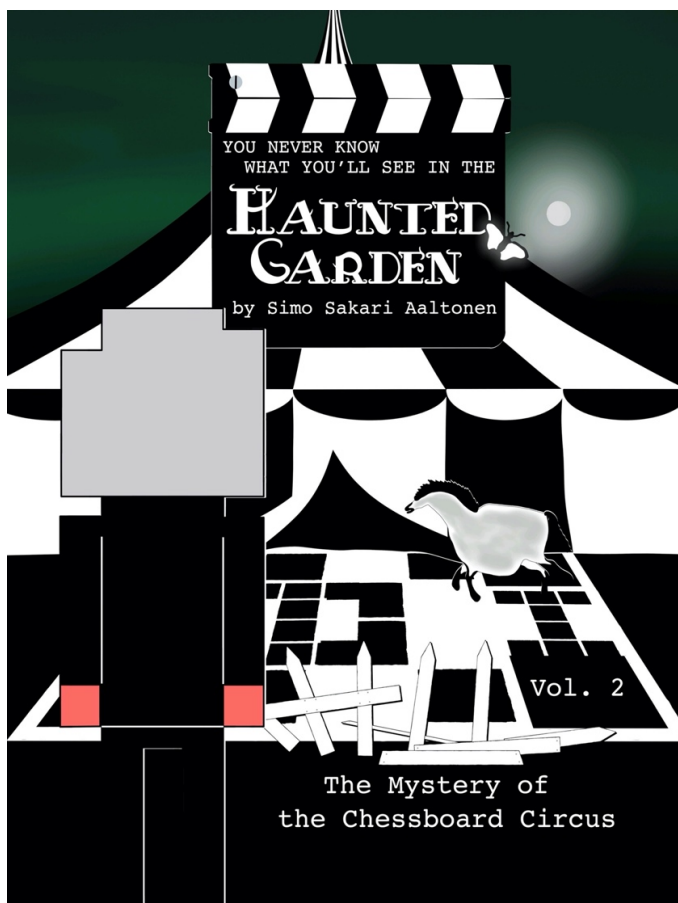
An Iceland Symphony is a musical composition of 21 sections involving theatrical elements. Its performance calls for musicians of all ages from the youngest to the oldest. This book includes the full sheet music complete with performance instructions.



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.*

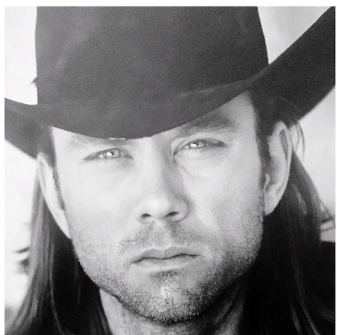
—Simo



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.

— Season 3 —



**DAVID LEE
HOMB**



**PIERRE
ESTÈVE**

PODCAST TRANSCRIPTS

including special discussions with

DAVID LEE HOMB
Actor & Writer

PIERRE ESTÈVE
Composer & Artist