KEEP ON WORKING

NO LINES

COMPOSITION BOOK

~~ANDREW WK~~

~~VISION MISSION~~

1998

Pen-Tab

Pen-Tab Industries, Inc.
Front Royal, Virginia 22630

MB100/50101

PRIVATE

NYC

THIS IS MY WORLD

NOISE → INTENSITY → NYC MUSIC OR DIE ← REAL "ART"

ENTERTAINER, PERFORMER
CONCERTS, SHOWBUSINESS

ANDREW W.K.
1979-1998-2001

A.W.K.
1998-2998-9998→8
USE COMPUTERS!!!

DON'T BE A FUCKING WIMP.

ANDY VISION 212-714-4646
SCHEDULE FALL 1998 NYC

NAME Andrew-Wilkes-Krier + TOO LONG (W.K.)
ADDRESS 165 Jewel Street Apt 1R Brooklyn NY

SUN.		MON.	RM.	TUES.	RM.	WED.	RM.	THURS.	RM.	FRI.	RM.	SAT.
WORKOUT	1	WORKOUT		WORKOUT		WORKOUT		WORKOUT		WORKOUT		WORKOUT
JOB	2	JOB		RECORD		JOB		JOB		RECORD		RECORD
	3			RECORD						RECORD		RECORD
	4			RECORD						RECORD		RECORD
	5			RECORD						RECORD		RECORD
	6			RECORD						RECORD		RECORD
	7			RECORD						RECORD		RECORD
	8			RECORD						RECORD		RECORD
	9			RECORD						RECORD		RECORD
RECORD	10	RECORD		RECORD		RECORD		RECORD		RECORD		RECORD
RECORD	11	RECORD		RECORD		RECORD		RECORD		RECORD		RECORD
RECORD	12	RECORD		RECORD		RECORD		RECORD		RECORD		RECORD
PLAN	13	PLAN		PLAN		PLAN		PLAN		PLAN		PLAN
PLAN	14	PLAN		PLAN		PLAN		PLAN		PLAN		PLAN

MADE IN BRAZIL
USA
UK

STAY FOCUSED STAY STRONG

HIGH STUPID SMART LOW NON DUAL + $ HIGH STUPID SMART "ART" LOW = HENCE OF ? URGENCY!!!

MIRRORS DOUBLES DOUBLE UK

DON'T TELL ANYONE!!! (Except Mom, DAD, F.V., M.D., S.M., ~~ASH~~, KRISTINE) NEVER EXPLAIN.

EQUIPMENT AND GEAR

The tools for the work

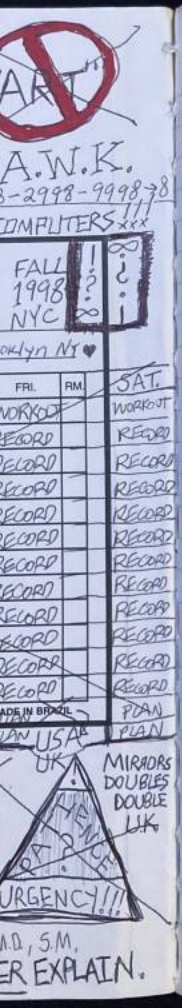
First thing's

9/20/19

2
$ 250
100
30
160
110
75
725

Meeting with lawyer 12 noon
Smith and Wolinski
797 3rd Ave
Friday BE ON TIME ANDREW!

797 3rd Ave
Friday BE ON TIME ANDREW!



EQUIPMENT AND GEAR STEP ONE

First things First... "The tools!!"

The tools for the work

9/20/1998

New Recording System -

• Computer	$2,000.00	✓
• Cards Audio	$ 340.00	✓
MIDI	$ 100.00	✓
• Software	$ 320.00	✓
• Mixer	$ 450.00	✓
• CD-R Burner	$ 1200.00	✓
• Moniter Amp	$ 180.00	✓
• Speakers	$ 250.00	✓
	$4840.00	

A: Need more details on this number SM

$ 2500
1000
300
1600
1100
750
7250

?

Keyboard Audition
Café Wha!?
115 Mcdougal Street
TUESDAY SEP 22
(dress up nice) 9:pm
(don't be late!)

NOTES FOR MUSIC AND RELATED ELEMENTS IN MY NEW PRESENTATION (STATEMENT TO MYSELF) 3/20/98 NYC

Trying to be "innovative" in any profoundly meaningful way is essentially a fool's errand when it comes to music genres.

Besides, music as a sensory experience, transcends the egoic idea of innovation anyway. It doesn't really matter if it's innovative, if that sonic or musical "innovation" doesn't deliver anything of sensational value.

What matters, in any worthwhile encounter with music, is the power of the cumulative and multifaceted sensation that the audience experiences.

So, the area of innovation (more worthwhile) is all the surrounding areas, in the vicinity of the music. I can have a chance at innovating in everything around the music. The psychological atmosphere. That area is still relatively untapped, unchanted, so much potential!!!

Make innovations in all the feelings the audience gets from what the music is happening INSIDE OF. How the entertainment is presented. Manufacture magical contexts. This area is SO neglected if not altogether overlooked by most "musicians". Actually, they intentionally dismiss this area as somehow being beneath them, despite it being incredibly fertile ground for the imagination of both the "musician" (creator) and the audience. ~~Most music makers are making the wrong thing~~ →

RULE IT, ANDREW!
RULE IT!!!

There are so many moves to be made in this realm. ESPECIALLY if they are made with extraordinary calculation, patience, and with the utmost restraint.

The number-one-problem most people have is that when they do have the courage to venture into this areal they can't help but blurt it out and show their hand. The urge to reveal what you're doing to the audience is enormous - this is part of the bagain. You can't have it both ways. You desperatelly want to show how the magic trick is being done, but not only can you not reveal the secrets of the trick, YOU CAN'T EVEN REVEAL THAT YOU'RE PERFORMING A TRICK IN THE FIRST PLACE.

Think of it like this Andrew:
You must become so adept at slight of hand that very few (or even no one) will realize that you're even using slight of hand at all. It's like disappearing without most of the audience even realizing you were there to begin with.

ANDREW: Focus your biggest creative ambitions on long-range audience manipulation and psychological (perception) performance. But, at the same time, you must not neglect the more primal and immediate surface areas of your music work. They both count. Make your music as objectively "good" as you can, within the accepted and beautiful limits of the craft. But put your imagination's greatest abilities to work in the larger world that you build around the music.

• Make my vocals sound like a crowd, like no "one" is singing. No voice in particular. Make the listener hear their own voice singing the song in the recording the first time they hear it. Make it feel like they were at the recording studio, singing on the song.

• Change vocal style radically in the long-run? (Hire different people to sing lead vocals on each album, but always say it's the same person?)

• Unleash a sonic black hole: once an instrument and a performance goes in, it gets squashed until it's completely obliterated into PURE ENERGY. (Maybe start out with a more keyboard driven hard techno sound and then go more hard rock on next release? Or reversed?)

• Rock music is the best pre-established genre for you, because, by its nature, it is simple yet unconstrained within the limits of itself. It can be both "raw" and "ostentatious" at the same time. Plus, the "rock musician" archetype remains deeply established and understood by an extremely wide range of people. Even people who don't "like" rock music.

• Rock music is also beautifully boring, unassuming, humble, and accessible. Yet it is also completely limitless in its potential for every type of creative intensity, passion, extreme freedom, and conceptual movement.

• Rock music / Hard rock music is the style of music you are committing to. Embrace this and NEVER officially stray. GET THIS INTO YOUR HEAD, ANDREW!

• Oppressively joyful melodies and chord changes.
• Fast driving rhythms. Simple pounding drums.
• Super major key. 1, 4 5 with inversions imposed over the entire major scale - epic emotional chord voicings.
• DO NOT USE minor pentatonic scales! Go minor many years later, for the sake of unexpected and powerful dynamics! (Make multi-year timeline for music changes and planned intensifying).
• DO NOT make the music too outwardly flashy in terms of highly difficult or "show-off" technical playing or parts. Simple melodies. Deceptively simple parts and arrangements ONLY. Simple guitar melodies. No guitar shred solos.
• Make your music style defined by a bombastic and completely annihilating grandiosity - cinematic production sensibilities. Big and huge and massive.
• Heavily-processed - everything.
• Shouldn't really sound like "real instruments". Individual instruments should not sound intimate or have personality.
• Make it almost violently slick and glossy. As much sheen as possible. Make it sound inhuman.
• Remove all semblance of organic, natural, or human presence from the entire sonic palate. Even the vocals should sound superhuman or robotic or just "too much"!
• It's the totality of the sound AND the presentation and covert atmospherics that add up to my total expression. No individual element is the expression.
• NO SOUNDS OF SPONTANEITY! NO IMPROVISATION! NO "REALITY"!
• MAKE THE MUSIC MONOLITHIC (S.K.) MAKE IT SOUND ALIEN.
• Make the music sound like an archetypal music from another alternate version of life. Like it's always been here. Always existed, never existed, and will always exist, AND all at the same time. MAKE IT SOUND IMPOSSIBLE!

• Make your music work like slight of hand (slight of ear) for the audiences subconscious mind.
• You're not just using slight of hand on them, you're using it on yourself too, Andrew.
• Make your music like a magic trick for the soul.
• Smoke and mirrors, but make the smoke and mirrors so intense and overwhelmingly dense and complete, that it can stand on its own and be loved even as a smokeshow. Maybe the smoke and mirrors are covering up more mirrors?

MUSIC SOUND STYLE

• Dance music drive, disco pounding, techo slamming, piano and keyboard driven hard rock music with orchestral instrumentation and lots of sound design.
• Really, REALLY loud guitars, tons of guitars. ~~Almost too much guitar~~ Add tons of guitars and then really start adding guitars.
• Make your music super-produced, over-produced, epic and overwhelmingly intense hard rock music. Straight to the throat.
• In the long-run, stick with hard rock music, regardless of urges to "move-on". Never really move-on. Only intensify! ONLY GET MORE AND MORE INTENSE AND OVER DEVELOPED. Never abandon. Never break your promise!
• Hard rock music already contains intensity and amplification in its default instrumentation and attitude.
• Surround your music with a deeply unsettling background atmosphere - at times very brazen, at other times very subtle, but always present, lurking, that feeling...

YES

1/3/1998

MY NEW MUSIC STYLE

3/17/98 NYC

- Total sonic maximalism, within the standard and accepted limitations and formal structures of "hard rock" music. ~~[illegible]~~
- Make initial visual presentations relatively sparse and obscure. **Dark** and even malevolent imagery to contrast sound of music and song themes.
- Use **blood**, skulls, black backgrounds, flat graphics, but high-production values in design and style.
- Have a lot of the music themes, lyrics, chord changes, and melodies be super "happy" and seemingly "positive". Fun kind of rock music.
- Endlessly build on the contrasts and the fundamental dichotomies - amplify this friction and tension and harness the power and energy it makes.
- Make my music work like a means to an end that is also an end in itself. A prop that also is the main object of the movie. ~~[illegible]~~
- Make my music work like a beautifully enticing smokescreen - an oppressively loud and blaring distraction that is also an invitation into itself.
- Make my music an aggressive show to obscure what's really going on. Make it a super loud ringing hollow vessel, that I can carefully fill with an endless amount of ideas over many, many years. →
- YOU'RE IN THIS **FOREVER**, ANDREW. **YOU** TOOK AN **OATH**.

Jan 1, 1998 → present

Send - summary } income - comissions

Nov. 1997 - 1998

Send summary } utilities - gas & electric
phone bills.

1. Cut off voice mail
" " call forwarding

2. copies of VISA/MC bills

15.00 mo / gas
25 mo / elect.
90.00 mo / phone
780. rent
250 mo food
75 subway transp.
20 mo laundry

$ 1255.00 $1300

300 Ritchey debt
- 50 paid
$ 250.00

Aaron
$300.00

Credit Cards
1. 900.00
2. 300.00 } 1200 debt
$ 16,000 computer

Computer
$3000
Music
3,000 }

$ 4,500. spent

1/2/1998

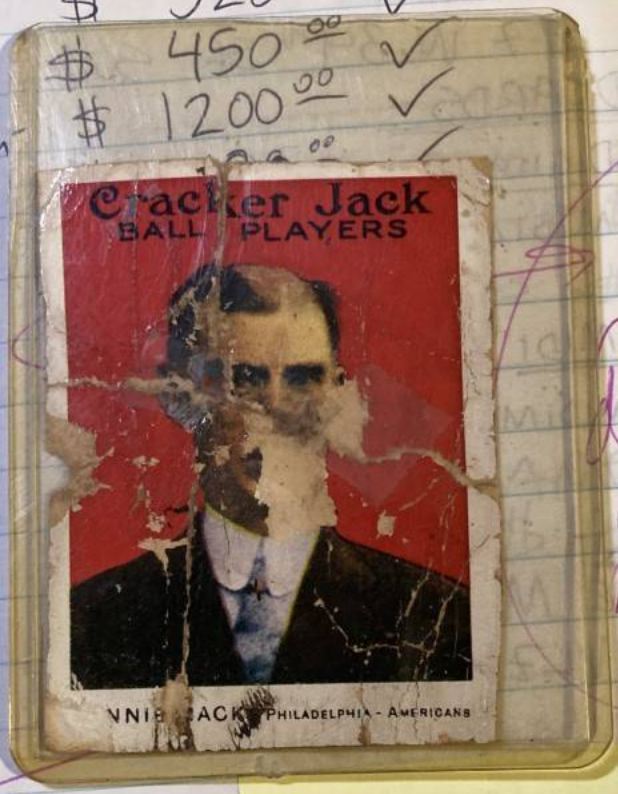
1998 PLAN Andrew Wilkes-Kier

- [x] Move to NYC – find place to stay/apartment
- [x] Work at Comme des Garçons
- NO [x] ~~Work at Metro Pictures (?) art gallery~~ C.S.
- [x] Start saving money
- [x] Get better walking shoes
- NO [x] Figure out girlfriend situation and how to deal with others
- [x] Clear out all old stuff
- [x] Get new style
- * [x] Big lifelong project (like the baseball cards but) with your WHOLE LIFE.
- [x] Work on my personality (make it better)
- [x] Figure out music situation
- NO [x] ~~Try to make some friends? (maybe not...)~~
- [x] Eventually move most important stuff into new set up
- NO [x] ~~Get van? (too expensive for parking...)~~
- Sign up for AC drug trial and [redacted] masterclass

OMPUTER $2,000 ✓
ards AUDIO $ 340.00 ✓
MIDI $ 100.00 ✓
$ 320.00 ✓
OFTware $ 450.00 ✓
IXER $ 1200.00 ✓
D-R Burner
UIFER AMP
eakers

2500
000
300
600
100
750

250



A: Need more details on this number
SPK

Keyboard Audition
Café Wha!?
115 Mcdougal Street
TUESDAY SEP 22
9:00

EQUIPMENT AND GEAR
STEP ONE

First things First... "the tools!!"

The tools for the work

9/20/1998

New Recording System -

- COMPUTER $2,000.00 ✓
- Cards AUDIO $ 340.00 ✓
  MIDI $ 100.00 ✓
- SOFTWARE $ 320.00 ✓
- MIXER $ 450.00 ✓
- CD-R Burner $ 1200.00 ✓
- MONITER AMP $ 180.00 ✓
- SPEAKERS $ 250.00 ✓

$4840.00

A: Need more details on this number SAM

$ 2500
1000
300
1600
1100
750

7250

?

Keyboard Audition
Café Wha!?
115 Mcdougal Street
TUESDAY SEP 22
(dress up nice) 9:pm
(don't be late!)

N.K.
8-9998→8
TERS ???
xxx

	SAT.
	WORKOUT
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	RECORD
	PLAN
	PLAN

MIRRORS DOUBLES DOUBLE U.K.

PLAIN.

• COMPUTER:
G-FORCE
(2) ELECTRA BX-450D
• NO YAMAHA 3D SOUND SYSTEM
W/ WINDOWS 98
W/ SOUNDCARDS
47 W. 34th St Suite 857

$2,000.00 (?)

1-800

• SOUNDCARDS -
- DIGITAL AUDIO
(1) ✓ MIDIMAN D-MAN 2044

✓ - MIDI
MIDIMAN MM-404

$100.00

• MIXER -
(4) MACKIE MICROSERIES
1202-VLZ 12-CHANNEL MIXER $369.99

(5) ✓ CD-R BURNER -
MARANTZ CD-R BURNER 630 $1200.00

(6) ✓ MONITER AMP
SAMSON SERVO 120 POWER AMP $179.99

maybe

✓ MONITERS
RAM STUDIO 100 $250.00

(3) • SOFTWARE
Cakewalk P

✓ • MICROPHONE
AKG C3000

(7) ✓ • MIC STAND
ROGUE TRIP

✓ • SANSAMP


BENDER, PHILA. AMER.


W
JOHNSON, WASHINGTON

- COMPUTER:

(2) G-FORCE
ELECTRA BX-450D
- NO YAMAHA 3D SOUND SYSTEM
W/ WINDOWS 98
W/ SOUNDCARDS

$2,000.00 ok (?)

1-800-250-8141
47 W. 34th St Suite 857

- SOUNDCARDS -

(1) - DIGITAL AUDIO
✓ MIDIMAN D-MAN 2044 $339.99

✓ - MIDI
MIDIMAN MM-404 $100.00

ok
order #
P036
2385
$459.98

- MIXER -

(4) ✓ MACKIE MICROSERIES
1202-VLZ 12-CHANNEL MIXER $369.99 ok

(5) ✓ CD-R BURNER -
MARANTZ CD-R BURNER 630 $1200.00 ok

(6) maybe

- ✓ MONITER AMP
SAMSON SERVO 120 POWER AMP $179.99 ok

- ✓ MONITERS
RAM STUDIO 100 $250.00 ok

→

3 • SOFTWARE
Cakewalk pro-audio 8 PC $319.98 ok

• MICROPHONE -
AKG C3000 Condenser $319.98 ok

7 • MIC STAND -
ROGUE TRIPOD MIC STAND W/TELESCOPING BOOM
$39.99 ok

BASE TOTAL ~~$4,700~~
↳ $4280 +/-
W/EXTRAS $5080 +/-
ok

• SANSAMP GT2 TUBE AMP EMULATOR
$169.99 ok
ITEM # 486208

• ROLAND EP-9 DIGITAL PIANO $879.98
ITEM # 70-0359 ok

MUSICIAN'S FRIEND CREDIT CARD $2948.78 ok
ORDER 10/13/98
FIRST PAYMENT $ [redacted] END OF OCTOBER
NEXT 5 $ [redacted] $1,132.61
ORDER # P0365140 $400.00 ok

FIRST CARD VISA

- YAMAHA 12-STRING GUITAR - 10/17/98
  FGX-412C-12
  ITEM # 50-0077 $539.97 ($559.72)

  $199.94
  $179.99 OK
  ORDER # P0368128

- ~~YAMAHA FGX-412C 6-STRING~~ ~~VISA CLASSIC~~
  ~~ITEM # 50-0076 $499.98 10/17~~

- ROLAND SC-880
  64-VOICE SYNTHESIZER MODULE
  ITEM # 70-0062 $899.94 OK

OR

- ROLAND EP-9 DIGITAL PIANO
  SEMI-WEIGHTED $879.98 OK
  ITEM # 70-0359
- YAMAHA P2000 DIGITAL PIANO
  GRADED GRAND-HAMMER OK
  ITEM # 70-0743 $1,919.94

~~SANSAMP GT2 TUBE AMP EMULATOR~~
USAA VISA
SANSAMP PSA-1 PREAMP $609.93 OK
ITEM # 48-0202 P0370764

♡

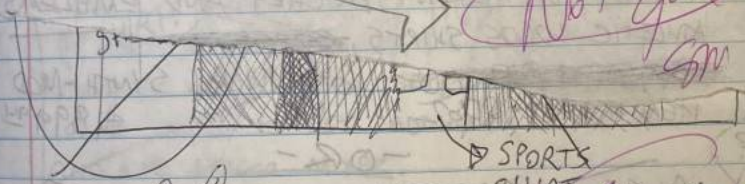
Dick Mister

go smoke grass
Chump butt ♡ sweet tweet

I WILL NEVER SMOKE GRASS!!!

??

Not good



Nice!

NO

CONTINUE MAKING MUSIC

STICK WITH THE VISION

Keep Recording!

AND PAINTING FOR COVER DESIGN!

CLOTHING AND IMAGE AND LOOK IDEAS 10/25/98

[redacted]

MAYBE START WITH A MORE ~~PUNK~~ LOOK? ~~CRUST PUNK~~? LEATHER JACKET AND SLEEVELESS BLACK DENIM OVER IT - METAL SPIKES AND STUDS? LOOK VERY DIRTY. ADD LAYERS, SPORTS CLOTHES? START PUNK FAKE, AND THEN FLIP IT TO "HIP"? SOMETHING LESS STYLISH. LEATHER PANTS? OR JEANS, ATHLETIC CLOTHING - FUNCTIONAL CLOTHING.

LET THE LOOK SEEM TO "EMERGE".

BLACK LEATHER JACKET OR WHITE LEATHER JACKET? MAYBE INSTEAD OF STUDS AND SPIKES, LOTS OF DIFFERENT PATCHES AND EMBLEMS ATHLETIC LOGOS SHIRTS, [redacted] MODULE [redacted] 0062 $899.99 OK

OR

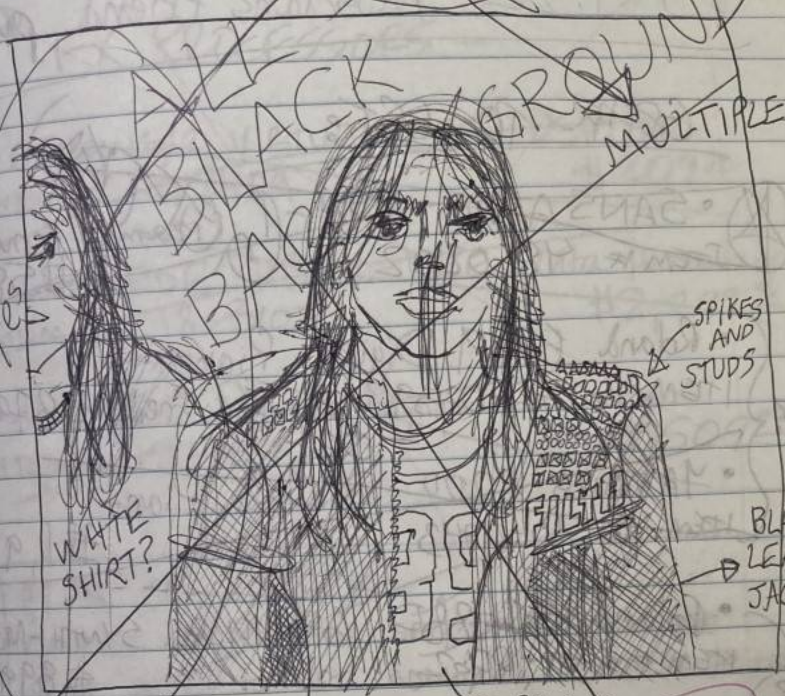
- ROLAND EP-9 DIGITAL PIANO SEMI-WEIGHTED $879.98 OK
  ITEM # 70-0359
- YAMAHA P2000 DIGITAL PIANO GRADED GRAND-HAMMER OK
  ITEM # 70-0743 $1,919.94

~~SANSAMP GT2 TUBE AMP EMULATOR~~

USAA VISA

SANSAMP PSA-1 PREAMP $609.93 OK

LOOK IDEA:



Nice!

CONTINUE MAKING MUSIC

Keep Recording!!!

STICK WITH THE VISION

NO

AND PAINTING FOR COVER DESIGN!

$344.22 Musician's Friend paid 10/26

GEAR TO GET:

~~• SANSAMP PSA-1 Preamp Emulator~~
~~ITEM # 48-0202 $589.98~~

• Roland EP-9 Digital Piano
ITEM # 70-0359 Musician's Friend $879.98
-OR-
~~• YAMAHA P200 Digital Piano~~
~~ITEM # 70-0743 $1,919.94~~

OR?

• Roland SC-88D 64-VOICE SYNTH-MOD
ITEM # 70-0062 $899.94
-OR-
~~• ALESIS QSR 64-VOICE SYNTH-MOD~~
~~ITEM # 70-5520 $749.94~~

OR?

• DIGITECH STUDIO VOCALIST FX PROCESSOR
ITEM # 18-0050 $799.96

• ART 351 Single Channel 31 Band EQ
#18-0584 $159.99

• AURALEX 2-INCH PYRAMID FOAM
#42-2622 $279.94

CONTINUED...

FX PROCESSORS —

- ~~BEHRINGER VIRTUALIZER DSP1000~~
  ~~ITEM # 18-2409 $209.99~~
- ~~EVENTIDE H3000-D/SE Ultra-Harmonizer~~
  ~~ITEM # 18-3102 $2,299.96~~
- ~~dbx DDP Digital Dynamics Processor~~
  ~~ITEM # 18-3546 $509.97~~

~~PLAN OF ATTACK~~

~~ONCE I GET COMPUTER SET UP I WILL SEE IF I NEED TO GET ADDITIONAL EFFECTS PROCESSORS AND A ~~BIG~~ LARGER MIXER.~~

No!

See Next page

TO ORDER ASAP...

FROM MUSICIAN'S FRIEND...

*(USE SAM ASH PRICE MATCH) 11/5/98

- ROLAND EP-9 DIGITAL PIANO
  ITEM # 70-0359 $879.98 ?
- ROLAND JP-8000 SYNTHESIZER
  ITEM # 70-0394 $1,199.99 ?
- ROLAND SC-880 64-VOICE MODULE (1 RACK)
  ITEM # 70-0062 $899.99 ?
- MIDI CABLES -
  - 4x ITEM # 33-6195 $2.99 each ?
  - 2x ITEM # 33-0100 15 FOOT $14.99 each ?
- DIGITECH STUDIO VOCALIST FX-PROCESSOR (1 RACK)
  ITEM # 18-0050 $799.96 ?
- ART 351 ~~Single Channel~~ 31 Band EQ
  ITEM ~~# 18-0584~~ $159.99 ?

  Dual Channel
- AURALEX 2-INCH PYRAMID FOAM (1 RACK)
  ITEM # 42-2622 $279.99 ?
- ~~BEHRINGER COMPOSER PRO~~ MDX2200 (1 RACK)
  ~~ITEM # 13-2403~~ $259.98 ?

5A • BEHR
ITEM #

• EVENT
ITEM #

• ROGUE
ITEM #

• RK-12
ITEM #

(2 RACK)
(1 RACK)
(2 RACK)

rmonizer
29.96

79

(9 occupied)
79

5A. • ~~BEHRINGER ULTRAPATCH PRO PX2000~~ (2 RACK) ?
~~ITEM # 18-2425~~ ~~$79.99~~ (1 RACK)
(2 RACK)

• ~~EVENTIDE H3000-D/SE Ultra-Harmonizer~~ ?
~~ITEM # 18-3102~~ ~~$2,299.96~~

• ~~ROGUE WINDSCREEN~~ ?
~~ITEM # 42-1010 RED~~ ~~$2.79~~

• RK-12 12-RACK SPACE (9 occupied) ?
ITEM # 54-8112 $89.99

~~500~~

TOTAL $4,688.56

A: need to bring this number down
SPA

CAKEWALK QUESTIONS:

1. Full Duplex?

2. Sound Quality

NO!

3. FX plug-ins -

Audition
Guardian Sound
548 W. 53
Wednesday
6:15pm
SHARP!
Jim
3rd floor

Personality and Attitude CONCEPTS / IDEAS

- Appear friendly and do the "nice guy" actor's role, while also working on being possibly evil (in an opaque way). 11/17/98
- Trickster hero. Start out being super kind (almost too nice?) Do opposite of stereotypical inaccessible performer (save that for later). BE TOO ACCESSIBLE! [redacted]
- Devalue autographs by doing too many of them and making them too easy to get. Make it too easy to meet you.
- Build up all of the above until it's expected and taken for granted. Then contradict it in a very typical "entertainer" way. Be very unpredictable. [redacted]
- Never ever "evolve" your personality or style too blatantly. NO "CHARACTERS". No new personas. Never "mature" or grow up in an explicit or openly stated way.
- Just be the person FOR REAL but never be yourself or a "character". No ACTING, or actors. No public discussion of "concepts" or "characters".

KEEP IT ALL PRIVATE!!!

- Never be yourself, never be myself, never be someone else. Never be. Never not be. DON'T TELL ANYONE ABOUT ANY OF THIS!!!

MORE PERSONALITY AND ATTITUDE CONCEPTS 12/18/98

- SOMEONE WHO IS ALONE, WALKING AWAY, WALKING BY, WALKING DOWNSTAIRS, WALKING UPSTAIRS, ON THE SIDEWALK, IN BASEMENTS IN ANONYMOUS AND COMMONPLACE AREAS, FORESTS.
- SOMEONE WHO IS IN GROCERY STORES, PHARMACIES, FAST FOOD PLACES, BATHROOMS, OTHER PEOPLE'S PARENT'S HOUSES, HOTELS, MOTELS
- DOUBLES, DOPPELGÄNGERS, MULTIPLES, MANY, ONE, MIRRORS, REPEATS, BACKWARDS, UPSIDEDOWN (LATER).
- D.L. → FEELING BUT IN REAL LIFE (GO OUT OF "THE MOVIE" OUT OF THE MEDIUM)
- TRANSFIGURATION, CRISIS, IDENTITY IMPLOSION, PSYCHOLOGICAL COLLAPSE FEELING - BREAKDOWN FEELING.
- YOU ARE NOT AN "ARTIST"! / "I'M NOT AN ARTIST."
- NEVER REFER TO YOUR WORK AS "ART".
- DON'T SMELL TOO GOOD.
- AS SOON AS THERE'S AN AUDIENCE EXPECTATION, CONSIDER UNDERMINING IT, UNDERMINE YOURSELF.
- Change your handwriting in subtle ways throughout.
- UNDERMINE MYSELF. GO EVIL? (ALWAYS WAS?)
- DOWN THE ROAD, LEAK HINTS OF A FORBODING SHADOW WHICH HAD ALWAYS BEEN THERE BUT WAS OVERLOOKED (DELIBERATELY), DESPITE HIDING IN PLAIN SIGHT. HAVE IT ALL GO DARK AND THEN LIGHT AGAIN, AT THE SAME TIME. DAY AND NIGHT SIMULTANEOUS

THE FEELING OF THIS →

1999 NEW RECORDING PLAN

GEAR TO GET:

☆ = ESSENTIAL ○ = NEEDED △ = WANTED

☆ • ROLAND EP-9 DIGITAL PIANO (MF: #70-0359 $879.98) ✓ OR

☆ • NEW ULTRA-WIDE SCSI HARDRIVE 18G (FROM ?

△ • ROLAND (MF: #

△ • ROLAND (MF: #70

☆ • MIDI CABLE
○ 8x - 2x
4 8x
2 4x
2x

○ • ART 341 (MF: #18-05

☆ • AURALEX (MF: #42-?

GENERAL IDEAS FOR PRESENTATION AND STYLE 11/19/98

ANDREW KRIER

- Be totally accessible and inaccessible at the same time.
- Use tricks and ~~methods~~ social methods from D.C. ~~course~~ course (H.T.W.F.A.I.P.)
- Manipulate people / psychologically impact them
- Experiment with more tricks and manipulation ordeals on "friends".
- Make sure overall surface level presentation goes to the very depths of the lowest common denominator, while also ~~appealing~~ appealing to the most remote fraction of the audience that are willing to go all the way and beyond into the esoteric layers. This is CRUCIAL.

odu

rack

F/F

rack

△

GEAR TO GET:

☆ = ESSENTIAL ○ = NEEDED △ = WANTED

☆ • ROLAND EP-9 DIGITAL PIANO (MF: #70-0359 #879 93) ✓ OR

... INTRA-WIDE SCSI HARDDRIVE 1GB ?

• PLANT AND eventually "expose" some sort of "dark secret past"! Make up some sort of sinister secret side?
• Contradictory and incongruent hidden history? "Horrors" "Terrors of discovery" or TRUTH?
• Do a constant good vs evil - devil versus christ?

• "BAD PERSON" VS "GOOD PERSON"

• Orchestrate "leaks" and controversy to discredit myself.
• Make it look like you're a FRAUD. Call yourself into question on every level.
• Cast severe and unsettling doubt on yourself, my external legitimacy, my existence, my humanity.
• "IS IT HUMAN"?
• Cast my "positivity" in a negative light. Make even my smile appear sinister???

• Make something that looks nice and mean at the same time.
• BETWEEN good and evil?

• Human vs Monster
• Criminal thoughts / past
• Evil imagination
• Never let people know exactly where you're coming from, or where it's all headed.

VERY IMPORTANT:
• Don't discuss my personal life too much.
• Don't discuss my current events too much
• Don't discuss my problems too much.
• Don't discuss my upcoming plans too much.
• Don't discuss my lyrics too much. (occassionally contradict all of this?)

GEAR TO GET:

☆ = ESSENTIAL ○ = NEEDED △ = WANTED

☆ • ROLAND EP-9 DIGITAL PIANO (MF: #70-0359 $879.93) ✓ OR

• Make some of the people I work with think I'm insane? Mean? (FAKE DRUGS? ~~PRETEND~~ OR ALCOHOL?) REAL PUKE BACKSTAGE OR ON STAGE? FALSE PUKE? MANUFACTURE BACKSTAGE "ANDY PROBLEMS"?

• Make everything true come off as false or fake.

• Make everything that's real seem phony.

• Make all of the lies seem **VERY** true and **DEEPLY** real.
- Make people see things that aren't there.
• Make people miss the obvious things that are there.
• Make them blind. (Evil?)
• Make them over-see.

• NEVER let people know what I'm capable of doing.
• NEVER let people know what I'm incapable of doing.
• Make people underestimate me.
• Make people overestimate me.

LTE C.S.E.O. I

COVERT
SUBCONSCIOUS
EXPLOSIONS
OF IMAGINATION

• Mind-blow the audience.

MF: # 12-2606 ✓

1999 NEW RECORDING PLAN

GEAR TO GET:

☆ = ESSENTIAL ○ = NEEDED △ = WANTED

☆ • ROLAND EP-9 DIGITAL PIANO (MF: # 70-0359 $879.99) ✓ OK

☆ • NEW ULTRA-WIDE SCSI HARDRIVE 18G (FROM GLOBAL COMPUTER – $2,000+) ?

△ • ROLAND JP-8080 SYNTH MOD (MF: # $1299.99) ✓ OK 4 rack

△ • ROLAND SC-880 64-VOICE SYNTH MOD (MF: # 70-0062 $849.94) ✓ OK 1 rack

○ • MIDI CABLES
- ~~8x~~ - 2x (MF # 33-6195 $2.99 each) $6 – Adapter F/F
- 4 ~~8~~x (MF # 33-0100 6' $10.99 each) $88
- 2 ~~4~~x (MF # 33-0100 10' $12.99 each) $52
- 2x (MF # 33-0100 15' $14.99 each) $30

OK

○ • ART 341 Dual 15 Band EQ (MF: # 18-0587 $159.99) ✓ OK 1 rack

☆ • AURALEX 2-INCH PYRAMID FOAM (MF: # 42-2622 $279.99) ✓ OK

42-2606 ✓

- ~~BEHRINGER UI~~
- DBX PB-48-POINT 1/4" Patch Bay (ME: #18-3536 $129.99) — 1 rack — ok ✓
- RK-16 16 RACK SPACE (ME: ITEM# 54-8116 $99.99) — ok ✓
- T.C. ELECTRONIC WIZARD FINALIZER PLUS (ME: #18-3006 $2,349.98) → ?
- ALESIS DM PRO 20-BIT MODULE $699.99 #70-1502
- EVENTIDE DSP4500 Limited Edition Ultra-Harmonizer (Special Order - MSRP $5,895

  OR (if above not avail.)
- EVENTIDE DSP4000 Ultra-Harmonizer (Special Order - MSRP $4,995 → ?
- ZIP DRIVE & DISKS $350
- SAMPLER (E-MU OR AKAI -) MERRICE $1,699
  E-MU ESI-4000 Turbo Zip 6227 MSRP ~~$2,149~~

2000
$1700
5200
2350
$11,250

TOTAL (AS OF 11/21/98) $3,260

TOTAL (AS OF 11/21/98) $3,726 ?

TOTAL (AS OF 11/21/98) $16,326

TOTAL NEEDED → $20,000 NO!

- DIGITECH STUDIO VOCALIST ?

JUL-29-98 10:37 AM .CCE00+

6175674393

1. DORIAN
2. CONRAD
3. SLICER
4. ~~MECCA~~ OTTO
5. VAN

734
996-9218

O.T.T.O.VER
V H O T HE
E E P T OP
R O TTOver
V H O The
E E P Top
R OTTO... etc.

MAKE SKULL bloody

"EXTRAS:" Flamer ...

... definitely fall off during performances.

PAUL ... BC ... BC ...

1st (First)

2nd (Se...

3rd (3...

4th (F...

JUL-29-98 10:37 AM .CCE00+

6175674393

1. DORIAN
2. CONRAD
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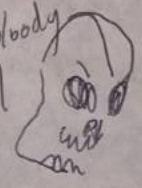
4. ~~MECCA~~ OTTO
5. VAN

734
996-9218

O.T.T.O.VER
V H O THE
E E P TOP
R OTTOver
V H O The
E E P top
R otto... etc.

MAKE bloody SKULL



ANDREW W.K.

~~never let down~~
WE WANT FUN

RA # MJ0331

WRITE ON INVOICE
USE MAILING LABEL
FOR RETURNS WRITE
ON MAILING LABEL

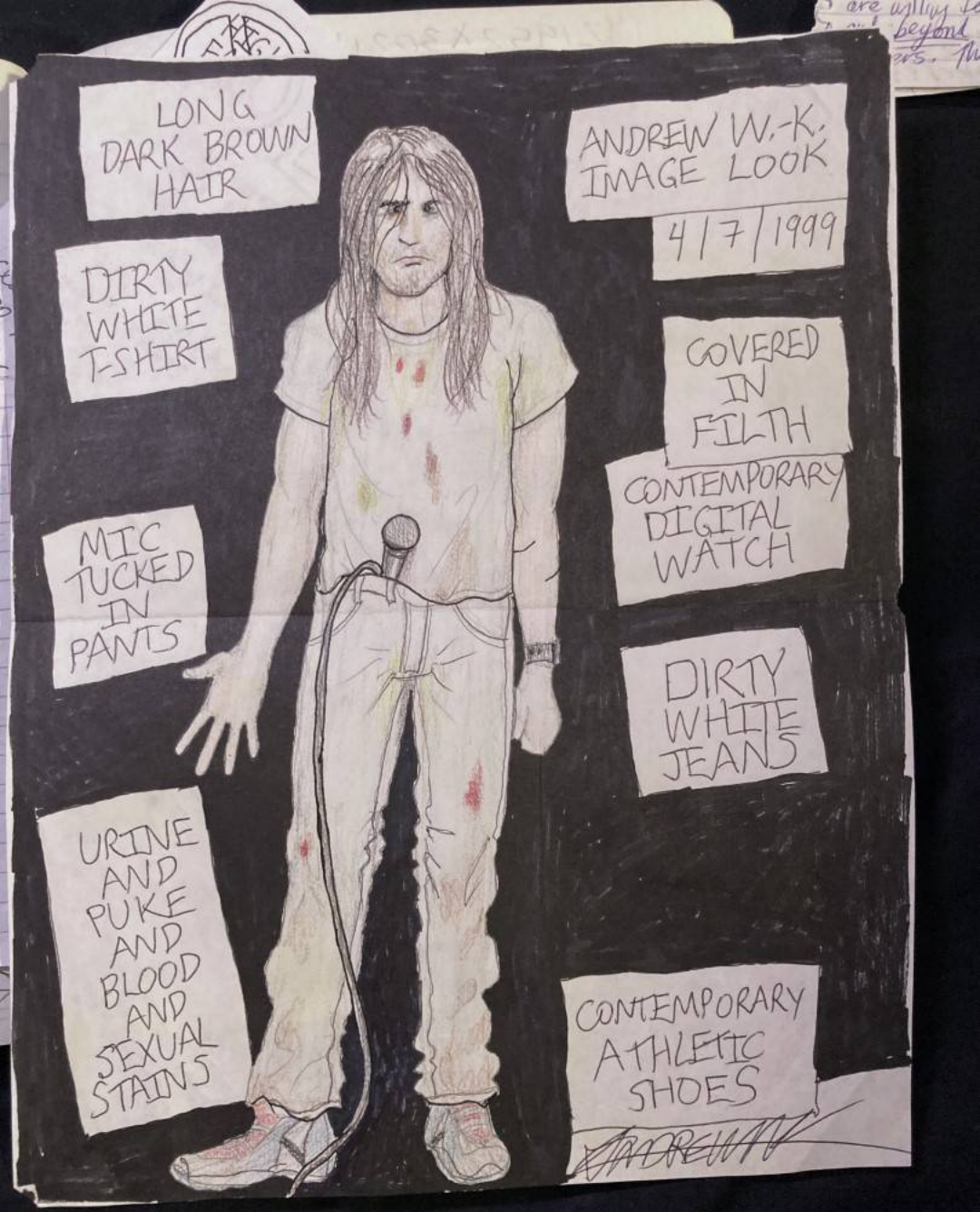
electronics
t.c.

maybe no basketball?

NO MAYBE

maybe?

MAY 2 1998


LONG DARK BROWN HAIR
ANDREW W.-K. IMAGE LOOK
4/7/1999
DIRTY WHITE T-SHIRT
COVERED IN FILTH
CONTEMPORARY DIGITAL WATCH
MIC TUCKED IN PANTS
DIRTY WHITE JEANS
URINE AND PUKE AND BLOOD AND SEXUAL STAINS
CONTEMPORARY ATHLETIC SHOES
ANDREW

2/20/99


EXTRA BRITE FLOURESCENT YELLOW/GREEN TANK TOP?
BLOOD
BLOOD SPLATTERED WHITE PANTS?
SHOES OR BOOTS?

HIGH FASHION

MORE LOOK AND IMAGE IDEAS

MARCH, 1999

And clothes...

- General image should feature long, dark brown hair, but not too long. Stereotypical "rock music singer." Make it so anyone, from a young child to a grandmother could say, "that's a rock man" - "that's a rock singer."
- only wear Athletic shoes!!! Cross trainer, running shoes, basketball shoes. Contemporary only!!! Shoes should clash slightly with rest of his look. Function over form! (DO NOT WEAR C.T.'S!) (ocassionally contradict all of above)
- Sunglasses or eyes? → or both? off and on "see what you aren't looking at."
- EXTRAS: flannel shirts, sweatshirts, sweatpants, plain baseball hats
- Hats would definitely fall off during performances. Should he embrace this? Throw hat out to audience? Tradition?
- Clothes should primarily be timeless, perpetual, consistent, and pure, but not Entirely.
- Clothes should be very basic and easy to find/buy/replace and maintain. Never should have to worry about cleaning or protecting clothes - No "fancy" "wardrobe"!
- Clothes should be instantly recognizable but also disposable. "T-shirt and jeans" kind of thing, but with a twist of some sort.
- Bright colors in photographs, bold color choice, brazen.
- Black backgrounds, no location in particular
- Walking in anonymous / generic locations. Relatable.
- Maintain filth. (occassionally contradict ALMOST all of the above)

- Be able to be seen and identified easily
- Stand out without saying "look at me" with the usual clothing loudness.
- Be recognizable and bold but without any glitz or rhinestones.
- All grey clothes? Between black and white? Be both? BE BOTH.
- Blank outfit, sacred, pure
- Bright colors, rainbow?
- Prism -> full spectrum?
- White
- White clothes would show up well on stage and in typical "rock music" environments
- White clothes has a "blank canvas" look and also "open for projection" feeling. Let the audience project onto the plain white clothing. Like a movie screen. Real life person movie.
- White clothes also will showcase stains and dirt and filth really well. Should take full advantage of this. It'll be easy to look SUPER filthy.
- Always wear a watch - what time is it? (Cheap but durable watch)
- Never take off shirt!!! (Occassionally contradict all of this... or not)

BASIC JEANS + T-SHIRT IN DIRT (LEVIS 501S AND HANES OR FRUIT OF THE LOOM

ALL WHITE

TATTOO IDEAS

~~ALL SKULLS? COVERED IN MANY DIFFERENT KINDS OF SKELETON TATTOOS? SUPER VIOLENT AND GORY?~~

Get meaningless tattoos that don't "express" or represent anything other than "meaninglessness" and "expressionlessness". A tattoo that represents nothing. Not even a basic shape. Maybe just a line? Dot? The simplest tattoo possible →

S.K. → C.W.O. ALL WHITE CLOTHES

3 per month

YEAR $ 3,333(...)

Tattoos should be easy to fake, easy to cover up, easy to replicate. At the same time they should be very specific and unique, but not "loud". Lines on arms and hands could be best. Just a plain black line - different lengths and thicknesses?

1 rack

ok ✓

ok ✓

PAYMENT PLAN ???

- BORROW $20,000 5/15/99
- REPAY IN 6-7 YEARS?
- [redacted] 5% INTEREST ANNUAL (APPLIED AT END OF EACH YEAR)

[illegible] month

3,333

Try to smell really intense
Smell like urine
Smell like stomach acid
Smell like rotting vegetables

Never wear perfume or deodorant

Have style but don't be stylish

Do not follow fashion trends but occasionally participate in fashion shoots - but more traditional "dress" clothes.

Make your main outfit include some small details that reflect modern consumer culture - like contemporary athletic shoes. Contemporary watch, sunglasses, etc.

Take a timeless approach in general. Make my clothing completely recognizable, but also totally generic and plain.

KEY!

Make it easy for me to look like Andrew W-K.
Make it easy for ANYONE to look like Andrew W-K.
Make it easy for anyone to DRAW Andrew W-K.
Make it easy for anyone to picture Andrew W-K in their head.

Never wear anything too flashy.

(Occassionally contradict some or all of the above)

• RE[illegible]
• [redacted] 5% INTEREST ANNU[illegible]

$2[illegible]

1st (FIRS[illegible]

S.K. → C.W.O. ALL WHITE CLOTHES

MR. CLEAN → MR. DIRTY

2nd (SECO[illegible]

3rd (3rd)

4th (FOU[illegible]

PAYMENT PLAN ???

- BORROW $20,000 5/15/99
- REPAY IN 6-7 YEARS?
- 5% INTEREST ANNUAL (APPLIED AT END OF EACH YEAR)

$278 per month

1st (FIRST) YEAR $3,333 (paid)
$16,667 (balance)
+ 5% (interest)
$17,500 (new balance)

2nd (SECOND) YEAR $3,333 (paid)
$14,167 (balance)
+ 5% (interest)
$14,875 (new balance)

3rd (3rd) YEAR $3,333 (paid)
$11,542 (balance)
+ 5% (interest)
$12,120 (new balance)

4th (FOURTH) YEAR $3,333 (paid)
$8,787 (balance)
+ 5% (interest)
$9,226 (new balance)

see next page...

1Z1952X3021130164 4

5th (FIFTH) YEAR
$3,333 (paid)
$5,893 (balance)
+ 5% (interest)
$6,188 (new balance)

6th (SIXTH) YEAR
$3,333 (paid)
$2,855 (balance)
+ 5% (interest)
$2,997 (new balance)

7th FINAL YEAR
$2,997 (paid)
$0 (no balance)

No! money lost!

A: We can discuss with managers about a better long term $$$ plan. OM

very "mainstream" corporate and "indie" Major label music, big TV appearances, total oversaturation
brands, glossy magazines - it, like, all or it was an international

PRE-HISTORY / ORIGINS BACKSTORY: 7/9/1999

Invent "secret" backstory. Try to make it seem like I wanted to have people think that I was some sort of false "child prodigy". Classically trained musician? Violin? Flute? Make it seem like the "real" Andrew W.K. (false actors) actually learned how to play music really young (4 or 5 years old?) Some kind of traditional instrument, piano? NOT GUITAR!

Also set up scenes and false-genuine stories about crass and disturbing "avant-garde art" background. Pretentious associations with harsh and aggressive immoral art counter-cultural fringes. Frightening and belligerant tones and attitude. "Extreme" and "experimental" underground dark shadow.

Then do the total opposite. Make it look like a massive ultra-orchestrated multi-dimensional and very "mainstream" coordinated explosion of purpose. Major label music, big TV appearances, corporate advertising and brands, glossy magazines - total oversaturation and throat-shoving. And make it look like all of it was an intentional plotted "about-face" rather than a natural organic development. Everything should look, sound, and feel deeply synthetic and anti-natural and paranormal and orchestrated (but at the same time, people should wonder if it really IS all an orchestrated and scripted plan, or if they're just intended to think that it's all deliberate and calculated - perhaps even after the fact.) Maybe there was deliberate planning to make it appear as though there had been false "deliberate planning"?

The entire "mainstream" launch should have the feeling of an archetypal "overnight-success-story"... Andrew W.K. should seem like it "Came out of nowhere" and then, on deeper examination, the audience could "discover" the carefully "hidden" planted past and "dark origins" and contradictory and transgressive "backstory". Should feel upsetting in a profoundly exciting way - like hardcore pornography. No "slow-climb-up-the-ladder" - just appear to appear, like magic. Must never feel "real" or "false". Be between and be both. *Call back electrician! Before 5pm!

Assemble or invent "big team" to make it look like Dad and a crew of lawyers pulled the strings and financed the push (use this angle to cover up the "talent-scout" and "model-search" payments/contracts as well as the original Florida and Los Angeles situations. Make it seem like Dad actually did NOT do all the work behind the scenes. Should pay-off all "no-show shows", etc. Once the "Andrew W.-K." first "moves to New York City" make it appear like there was no audition process (no multiples). It should look like there was only ONE "chosen one" for the role. Don't talk to anyone except S.M. about how the Louise Harlant Corp. actually started. The office doesn't even need to know. They don't need to make sense to themselves. It should always seem like I'm never there - absentee. There should also be multiples (all me), that only look like pawns in a "game" (this is NOT a fucking game). This is NOT consciously about sex. Use agreement with top handler at corp. to trade power-play payments for access to "favors" and funding to pay off label (Uni/sony), media budget, TV airings and time slots, and the rights to the "signing-away-your-rights" plot and storyline w/(privacy). Later trade-off should make this risk worth taking.

Launching in foreign country could be a good idea, but only if we can secure and coordinate same media orchestration and "overnight-success" appearance/asthetic. Do test-run of TV saturation, possibly in Asia? Or UK could be better due to language/English.

Intial test-run should also preview prop plants regarding "evil origins" and dark "bad guy" frightening elements. Try to orchestrate an unofficial (off-the-books) collaboration with a goverment agency (foreign), that can create the appearance of controversy over some aspect of the initial "out-of-nowhere" presentation. This should (hopefully) all work to give the audience a subtle feeling that "this-isn't-adding-up". Past and present shouldn't feel like they're lining up. First waves of hypocrisy and incongruency should come from overseas test run/trials and run-throughs. Coordinat L.H.C team to manage both sides (to be the "enemy") and to win/lose.

10/30/99

Roland JP8080 etc...
ORDER #P0403997'

~~GRAND TOTAL $3,977.60~~

~~TAX INC. $1,977.60~~

GRAND TOTAL $3,071.22

what is this?

171952X30211275254

ROLAND EP-9 DIGITAL PIANO 290
334

ORDER# P0404076 $949.98

USAA VISA $121.18

2-ORDER TOTAL $4,021.20
MINUS VISA 121.20
$ 3,900.00

NO!

FIRST PAYMENT
ON CHARGE N.C $1,900.00

NO!

5 MONTHLY ~ $ 400.00 each

Rack-Mount Screws
P0415019

NO! money lost!

TO GET AS OF 12/8/99

- FINALIZER/MASTERING
  t.c. electronic DBMax (LIST $3995.00) sweetwater 18-3006 NO!
  OR { t.c. electronic Finalizer Plus $2,349.00 T.M.F

- SAMPLER
  E-MU ESI-4000 Turbo Z16227 T.M.F. $1,699 NO!

- DRUM MODULE
  ALESIS DMPro T.M.F. #70-1502 $699.99 NO!

- EFFECTS PROCESSOR
  Eventide DSP4500 sweetwater #DSP4500 $5,100.00 ? NO!

- ROLAND JP-8080 T.M.F. $1,299.99

NO! ☹

need to discuss GM

278 per

RST)

ECOND

rd)

OURT

LOOK AND IMAGE 3/9/99

Pseudo-consistency
Pseudo-reliability
Pretend trustworthiness
Pretend stability

Always look essentially the same.

SANTA CLAUS

TRY TO LOOK...
Superhuman
Inhuman
Superhero
Like an alien
Like a statue
Look very regular
"run of the mill"

look like a dirtbag
Don't look too good
Be extremely dirty
Covered in filth
Dirty fingernails →

TO GET AS OF 12/11/99

IN ORDER OF IMPORTANCE

ok

- NEW HARD-DRIVE $2,000
- SAMPLER E-MU ESI-4000 TurboZip $1,699
- DSP 4500 $5,100.00

ok

— IF NECESSARY
- tc electronic DBMax $3995.00
- ALESIS DMP60 $649.99

M.F. ORDER

ok

1/4" to RCA x2	330138	
Bass String	100377	
Keyboard Covers	549211	xlarge (backordered)
		large
		Red
windscreen	421010	
Neuman Pop		

$ ~~[illegible]~~ $52.90

ORDER # P0469415

CHUCK NORIS
TOTAL GYM 12/16/99

1(800) 856-1500 9-9pm 7 days

FIRST PAYMENT $103.74

12 months $53.79

OK

GET FREE WEIGHTS TOO (10lbs 20lbs 45lbs?)

1/26 M.F. ORDER

Red Strat & Case $201.93

ORDER # P0487672

WORKOUTS WITH TOTAL GYM

WALK AROUND THE BLOCK 13 TIMES (FAST!)

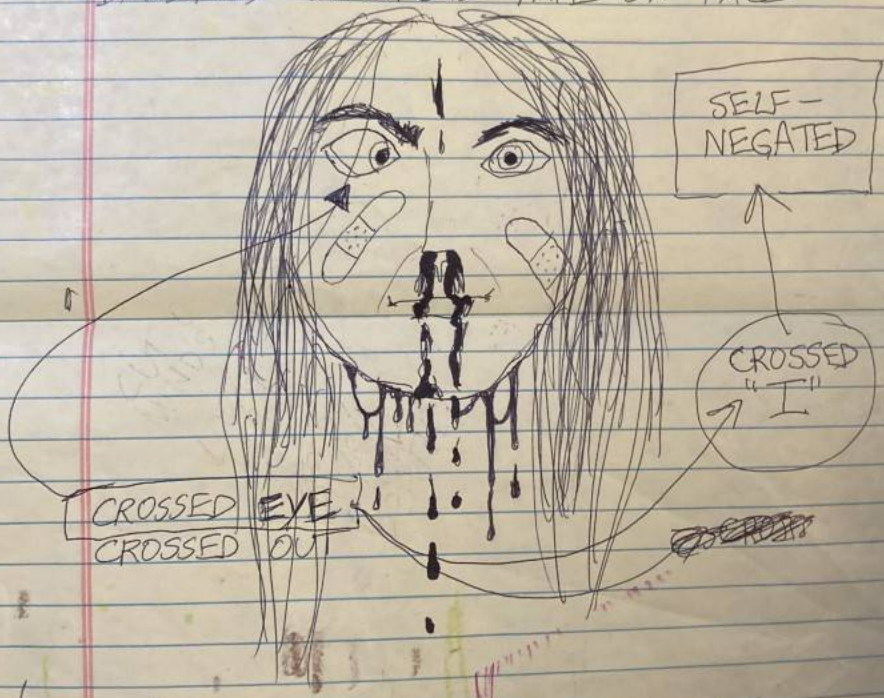
*No more running! ~~Get more~~ muscle and gain weight! Eat more food! ?

GOOD FOODS:

- PASTA (EAT WHOLE BOX with WHOLE JAR OF SAUCE)
- MILK
- PROTEIN POWDER FOR SHAKES? Need Blender (Too $ expensive?)
- MEAT FROM FRESH TORTILLA (chicken and beef)
- RICE AND TUNA (FROM can)

CUT YOUR "I" OUT

HAVE CUTS ON FACE
CUTS ON FOREHEAD BLEEDING
INEXPLICABLE INJURIES
BAND AIDS SURGICAL TAPE ON FACE



A MAGI
AM (A
AH A

CREATIVE VISION NOTES [redacted]

#(DON'T TALK ABOUT THIS!) [redacted]

WHAT YOU'RE DOING ([redacted])

IS NOT EVIL

12/18/99

NO

AND WHAT ABOUT THOSE? DARKNESS? POWER? LIGHT? LUNE? ROBOT INHUMAN HAL

YES

EYES WIDE SHUT AND 2001 → S.K.

make my work feel like Eyes Wide Shut, but REAL. Make it feel like a movie in real life. Make the whole thing a living movie. Go beyond a story into real life!

REALLIFE MOVES

REALIFE MOVIE

REEL LIKE MOVIES

MAKE MY MOVIE REAL

This!

ANDREW W.K. IS REAL

Again... This

A MOVIE THAT IS REAL

MAKE MOVIE MOVES THAT MAKE ME REAL.

A MOVIE THAT ISN'T A MOVIE
A PAINTING THAT ISN'T A PAINTING
A PERSON THAT ISN'T A PERSON
BE SOMETHING THAT ISN'T

(A REAL LIVE BOY)

A MAGIC TRICK → A REAL MAGICIAN
AM A MAGICK TRIC → TRICK MYSELF INTO EXISTENCE

AH ANDREW W.K. FEELS LIKE REAL LIFE.

TONES AND ATMOSHERE NOTES - CONT...

MAKE MY EXISTENCE FEEL LIKE A MOVIE → A CINEMATIC ATMOSPHERE
DOES A MOVIE EXIST OUTSIDE OF ITSELF?

* MAKE SOMETHING THAT DOESN'T EXIST

REAL VS FAKE → A FAKE REAL PERSON?
ORGANIC VS SYNTHETIC
AUTHENTIC VS PHONY A REAL SYNTHETIC?

I AM **NOT** A CHARACTER
I AM A REAL LIVE BOY
I AM **NOT** A PERSON
I AM A FEELING

→ MAKE this explicit? yes no.

NEVER DESCRIBE THINGS AS A CHARACTER OR A STORY OR A CONCEPT
(OCCASIONALLY CONTRADICT THIS) why?

A FAKE FAKE → O.W. ← H.G.W. ← C.I. → H.H.
A FAKE HOAX?
DO NOT BE FACELESS OR ANONYMOUS, THAT'S TOO EASY. BE HIDDEN IN PLAIN SIGHT. → this

BE COMPLETELY EXPOSED AND VEILED AT THE SAME TIME!!! BOTH

ALL → ALWAYS BE BOTH!!!

ALL WAYS BE BOTH.

This is good.

let's talk on call me!!!

WHY?

???

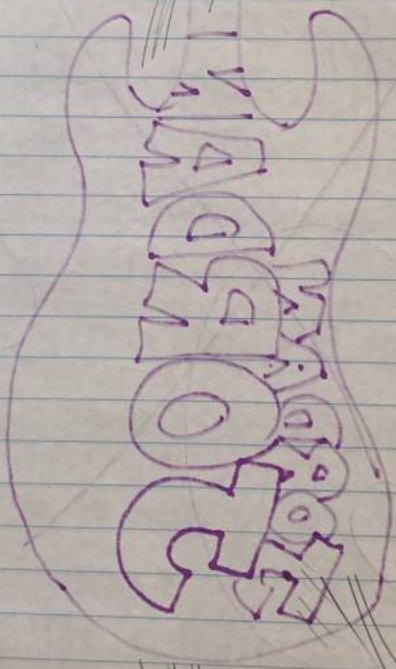
?

?

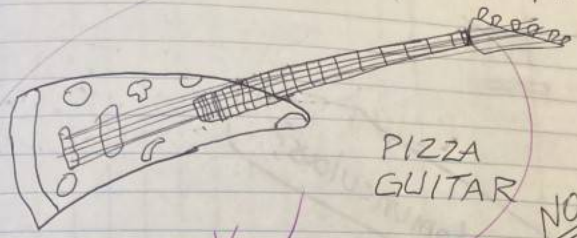
NO MORE OVERT SPORTS THEMES?

12/18/99

Lift more weights!



12/19/99



PIZZA GUITAR

Yes!

NO

No!

NO

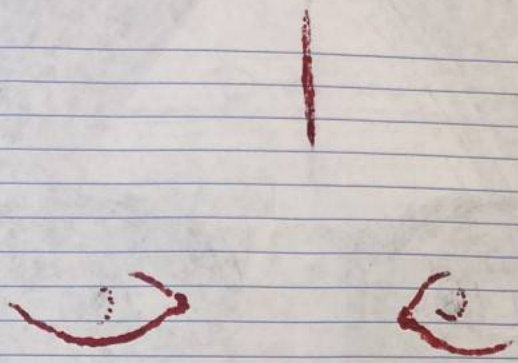
Why? and what is this guitar?

JORDAN

JORDAN

TOO OBVIOUS
NEEDS TO BE SMALLER!
NO MORE LOWKEY!

make a homunculous?



CUT ON FOREHEAD P GLAND?
MIND'S EYE SLICED OPEN CUT OUT

LOBOTOMY
LAB LOBOTOMY

BLOODY NOSE
POURING OUT
FROM BRAIN
DEATH

"MORE GEAR" TO GET 12/19/99

MUSCIANS FRIEND

H3000 D/SE FX PROCESSOR
#183102B $2,299.99

~~FINALIZER PLUS~~
~~#183006B~~ $2,319.99

BEHRINGER MDX2200 COMPRESSOR
#182403B $259.99

DBX DDP
#183546B $499.99

DBX 2215
#183562B $429.99

DBX PatchBay
#183536B $129.99

SWEETWATER

ANTARES ATR-1
#ATR1 $999.00

24 RACK
#05R24 $300(?)

Let's discuss SM

LUBRICUM LAB LOBOTOMY

NEW SOLO NAME IDEAS / OTHER WORK

~~BAND NAME~~ OR SOLO?

(MAKE IT A SOLO ACT BUT WITH THE SOUND AND PRESENTATION OF A BAND?) ~~YES~~ NO!

A. WILKES-KRIER AWKAFWK → ANDREW FEATHERLY?

~~WilkesKrier~~ LUOI

WILKES-KRIER WNRL

WILSON-KNIGHT → ~~WILKE KNIGHT?~~ AKL

go solo!

~~Featherly?~~ WILKISHIRE WILKESHIRE?

WILKRIER

ready to clarify

yes ~~WILKES~~-KRIER VILKRIER

VILKER

Bad idea

WILKES ~~ANDY~~ WILKES VILKS

ANDY W. ~~ANDY~~ KRIER VILK

ANDY K. ANDREW ~~KRIER~~? CRIER

No

ANDREW CAREER CRYER

YES

ANDREW WK

I CAN explain

MAKE IT SEEM LIKE "WILKES" AND "KRIER" ARE MADE UP NAMES? IS THIS NAME JUST TOO LONG TO USE? PEOPLE ARE GOING TO MISPRONOUNCE IT — DO I EMBRACE THAT? THINK OF OTHER NAMES OR A WAY TO MAKE THE MISPRONOUNCIATION WORK? WICKSKREER WICKSCAREER WILL KILL FOR REAL?

TALK TO DAD ABOUT THIS!

ANDY WILKES-KRIER

ANDY WARHOL

ANDY KAUFMAN

ANDY W-K

ANDREW W.-K.

ANDREW W-K.

Approved

OK

NO

TAKE TWO EXISTING BUT DEAD ANDYS THAT ARE ALREADY AND SYNTHESIZE AND MATCH NAME AND TRADEMARK

YOUR

ANDREW:
START OUT WITH AT LEAST TWO OTHER ACTORS, FOR ME.

HAVE THEM BE YOU FOR THE FIRST 4 OR 5 YEARS AND THEN YOU CAN START DOING ANDREW W.K. BUT ONLY IF YOU KEEP MULTIPLES IN THE BACKGROUND.

DO NOT HOG THE SPOTLIGHT, JUST MAKE IT LOOK THAT WAY!

LET THE OTHERS BE YOU! JUST DEAL WITH THIS, ANDREW. YOU CAN BE YOU LATER DOWN THE ROAD, BUT ONLY IF YOU PASS THE S.M. TEST FOR THE FIRST FOUR YEARS.

DOING THIS WILL BE THE MOST CHALLENGING, CONFUSING AND PAINFUL PART OF YOUR START IN THIS WORK. BUT IT'S FOR YOUR OWN GOOD IN THE LONG RUN, SO RULE IT!

PAYMENT HISTORY

PQ36.5140

$167.

Dec. - Apr. May

Nov. Mar. Apr. 25th [redacted] MC VISA

← $365

A: let's discuss
SM

Expenses now

RENT $650 / month

FOOD $100 / week

UTILITIES $? / talk to landlord

SUBWAY $5 → $15 / week dep

Andrew:
You are pretentious and passive-aggressive and stupid.

SM

Talk to Dad about creative Directo

Call about the SM test

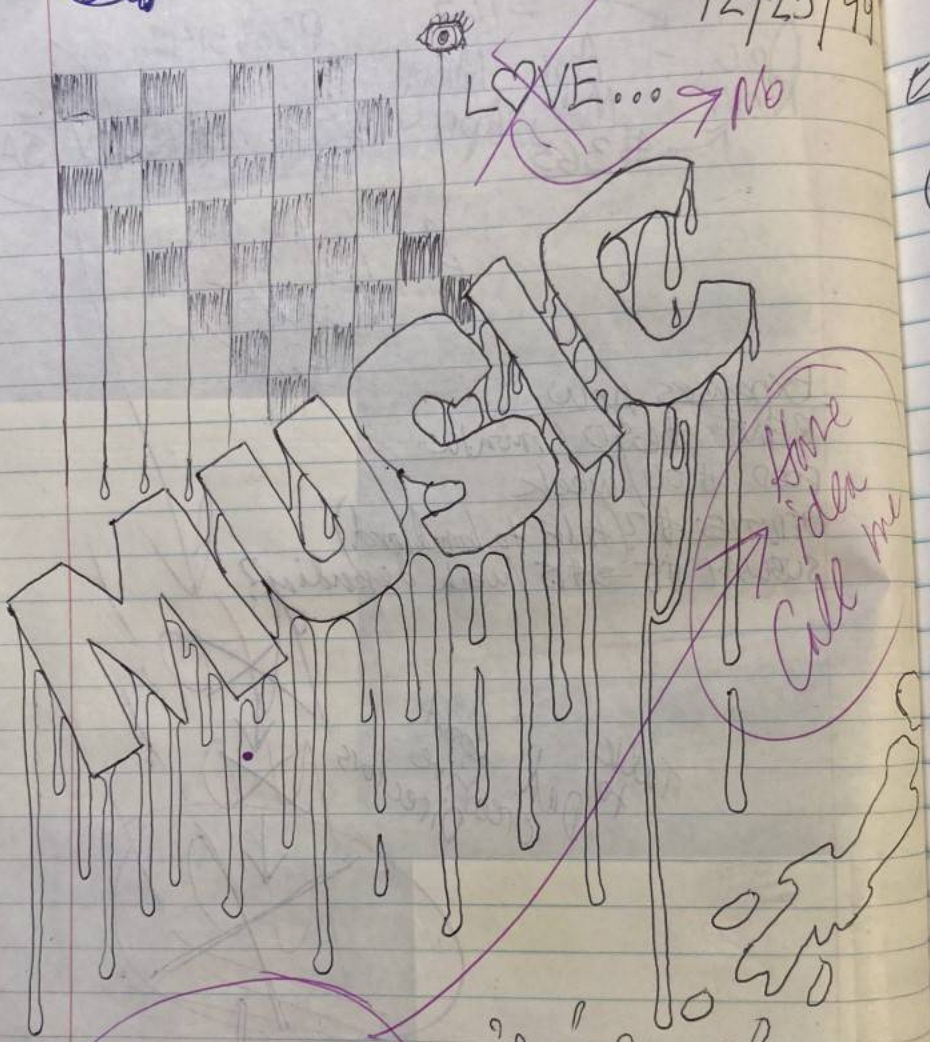
Monday 9:30am

212 714-4646

Ask about actors and singing contract

NO

12/23/99



BLOOD DRIPS
[redacted]
BLEEDING
BLOODBATH
SOAKED IS BLOOD?

~~SEMEN~~
COME?
COMING
AROUND

NEW XMAS '99 LIST

BUY NEW NOT USED!

EVEN MORE GEAR TO GET:

☆ = NECESSARY Δ = MAYBE

☆ • FINALIZER EXPRESS $999 OK
MUSCIAN'S FRIEND #18307 MOM 1U

☆ • HARD DRIVE 19GB $1,600 MOM OK

☆ • dbx DDP Digital Dynamics Processor $499.99 OK
MUSCIAN'S FRIEND #183546C PAID

Δ • ~~EVENTIDE H3000 D/SE $2,299~~
~~MUSCIAN'S FRIEND #183102C ME MAYBE~~

• ~~ALESIS MEQ 230 GRAPHIC EQ $229~~
~~MUSCIAN'S FRIEND #182521C~~

☆ • dbx 2215 Dual 15 Band EQ $429.99 OK
MUSCIAN'S FRIEND #183562B PAID

☆ • dbx 286A Mic Preamp $299.99 1U
MUSCIAN'S FRIEND #183541B MOM OK

☆ • ~~dbx PB-48 Patch Bay $129.99~~
~~MUSCIAN'S FRIEND #183536B~~

☆ • ~~OBRK Oak Rack Mount $344.50~~
~~Sweetwater #OSR24~~

D • SPL Vitalizer $499
sweetwater #VITALIZERJACK MC MAYBE

IF POSSIBLE:

• ANTARES ATR-1 $999
#ATR-1 sweetwater

• ALESIS DM-PRO $699
MUSCIAN'S FRIEND #701502B MC MAYBE

OK

4/10/99

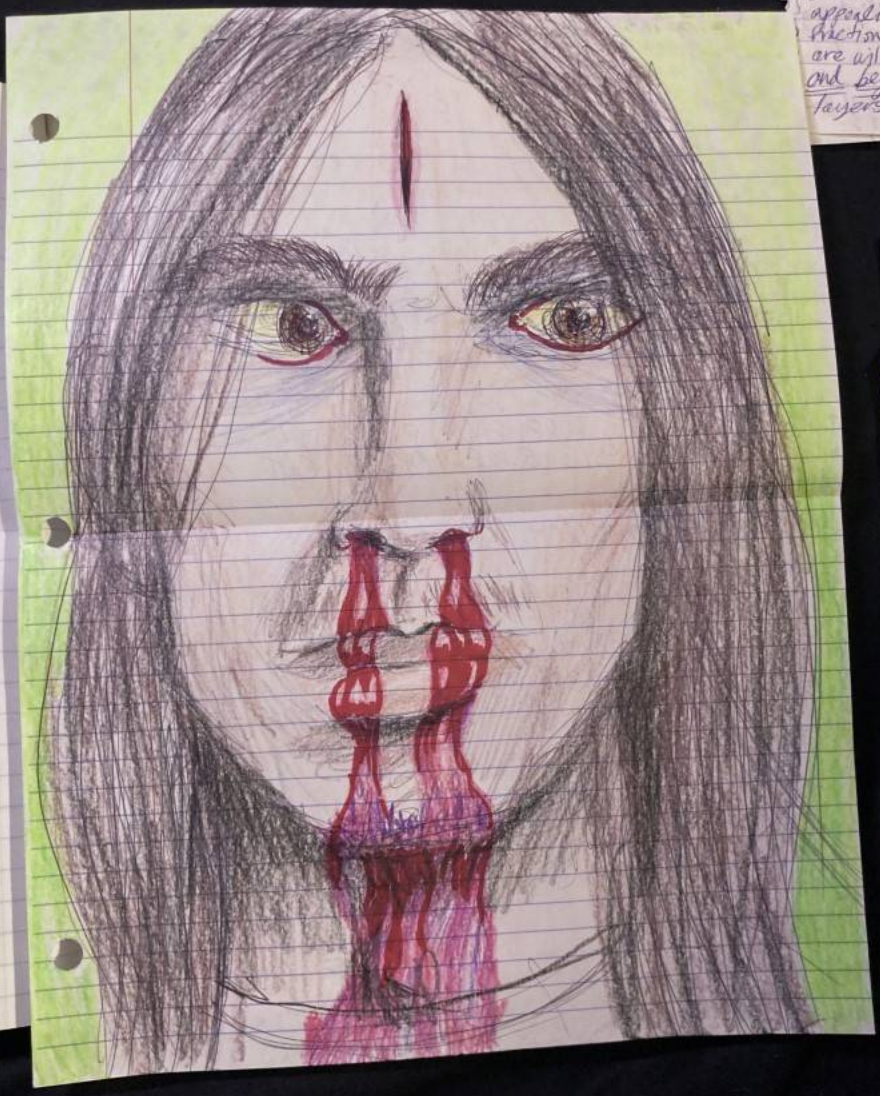
ORDER #P0569023

• dbx 15 band EQ #183562B
• dbx DPP #183546C

PROVIDIAN MC $925.12
PROVIDIAN VISA $60.00

dbx 266XL Compressor/Gate 1U
MUSCIAN'S FRIEND #183515 $149.99 MOM

Rack from Dr. Sound MOM



429.99
499.99
299.99

~~PROVIDIAN MC $900~~
~~PROVIDIAN VISA $100~~

- SQUARE DRUMSET (~~[illegible]~~) ~~[illegible]~~ CUBE ~~GUITAR~~
- CANDYBAR GUITAR (~~[illegible]~~) NERD'S GUITAR
- PIZZA GUITAR ← YES

EYEBALL GUITAR?

DR. SOUND (212) 334-5478
$200 deposit
11am

GLOBAL $1300
each additional $965

bring machine tommorrow
10am

NEW ORDER FOR MULTI-FX

- ALESIS Q20 MULTI-FX
  MF #246013B $799.99
- BEHRINGER DSP1000 VIRUAL128
  MF #182409B $209.99
- DIGITECH XP-300
  MF #150167B $199.99

NO!

$1209.97

- CABLES
  MF # 332000C
  4x 1' @$3.99 15.96
  4x 3' @$4.49 17.96
  4x 6' @$4.99 19.96
  MF # 330050C
  2x 20' @$11.99 23.98

ORDER FOR MULTI-FX

- SONY DPS-V55
  #180957C $449.99

ORDER #
PO585612

- ZOOM 1204 STUDIO
  #181946C $199.99

1Z1952X3021246578 9

- DIGITECH XP-300
  #150167C $199.99

- DIGITECH XP-100
  #150165C $169.99

- CABLES $77.86

$1,097.82

Approved
SAM

Ask Dad
about $ and
contract

Remember New
Light bulb

Not binding 70/30 split?

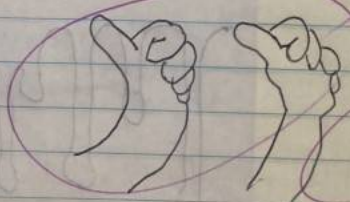
1/1/2000

CC Balances

- USAA $200 / 300 / 150 / 100 125
- CITIBANK $ 970 / 30
- ~~CHASE $1,880 / 220 / 120 100~~
- FIRST CARD $500 / 0
- VISA CLASSIC $765 / 272 250
- MASTER CARD $986 / 13

USAA $200 / 290
CHASE $938 / 60
PRO. VISA $776 / 224
CITIBANK $982 / 17
FIRST CARD $499 / 0
PRO. MC $986 / 13

Is this paid?



Thumbs up?

SAY YES TO EVERYTHING

1/1/2000 2000 → (ONE YEAR TO GO!!!)

NEW YEAR VISION STATUS

BLOOD

98 MOVED TO NYC ☑
98-99 BUILD RECORDING SYSTEM ☑
98→ START WORKING OUT ☑
98→ GAIN WEIGHT ☑ [IN PROGRESS]
99→ PAY OFF DEBT ☑ [IN PROGRESS] PAID!
98→ COMMIT TO MUSIC ☑
(NEW) CONSTRUCT CONCEPT ☑
(NEW) OUTLINE AESTHETICS ☑
(NEW) MAP OUT GOALS ☑
(NEW) SET PLAN FOR GOALS ☑
START RECORDING MORE ☑
HIRE SINGER / BAND ☑
MAKE CONTACTS ☑
FIND LAWYER ☑
FIND MANAGER ☑
HIRE IMAGE CONSULTANT ☑
START PLAYING SHOWS ☑
BUILD NYC INTEREST ☑
☆ GET FIRST A.W.K. RELEASE OUT ☑ ☆ (PAID)
GET SECOND A.W.K. RELEASE OUT ☑
GET THIRD A.W.K. RELEASE OUT ☐
☆ GET MAJOR LABEL RECORD. DEAL ☐ ☆
RECORD DEBUT FULL LENGTH ALBUM ☐
☆☆☆ RELEASE ALBUM BY 2001 ☑ ☆☆☆

SAY YES TO EVERYTHING

OTHER NOTES:
- come up with final outfit / look / image
- DO NOT change look or image anymore!
- TRY to make more friends!
- TRY to not be so shy!

NO FEAR!!!
KILL xxx

DID I DO IT? ☒ YES ☐ NO

Congrats

1/2/2000

BLACK BACK GROUND

HIGH-QUALITY PHOTOGRA

BLOO

HAT

AXE?

Skool Sux
What's up?
Can you leave me alone?
Can you burn down a fire,
Can you shatter a stone?

What's up?
Skool sux
I'll break all you're bones
And leave you for dead
To rot in the ground...
... You're so old

1/2/2000

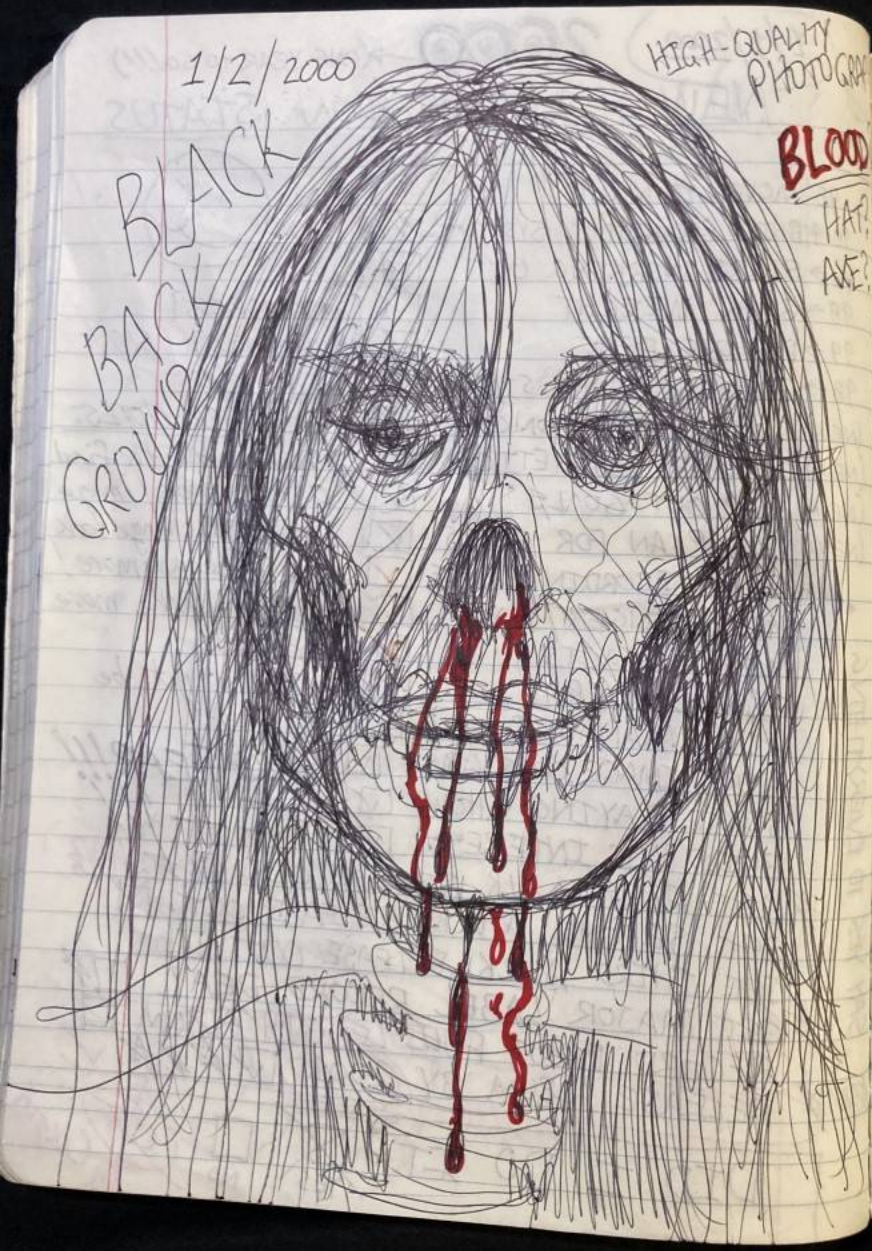
HIGH-QUALITY PHOTOGRAP

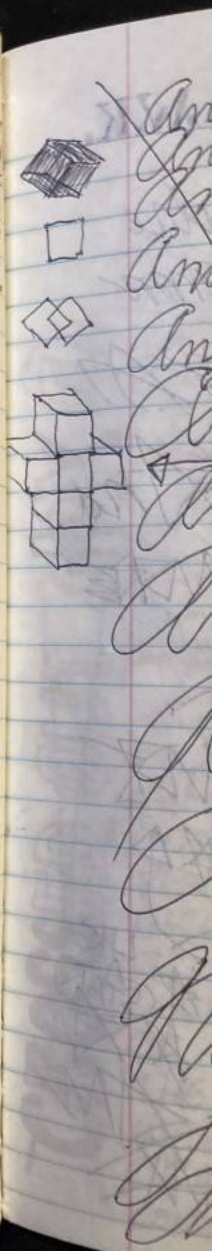
BLOOD

HAT?

AXE?

BLACK BACK GROUND

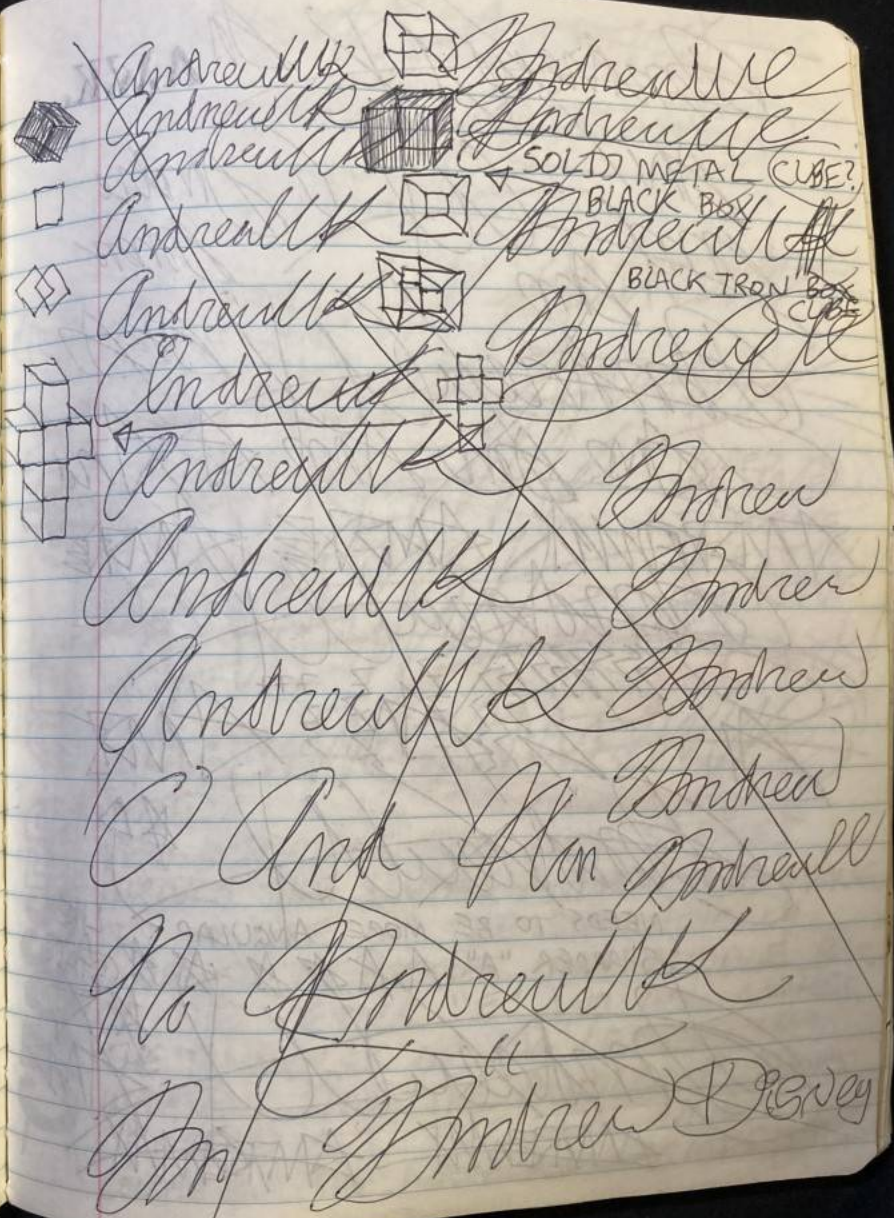




TY
TO GRAPHS

LOOD?

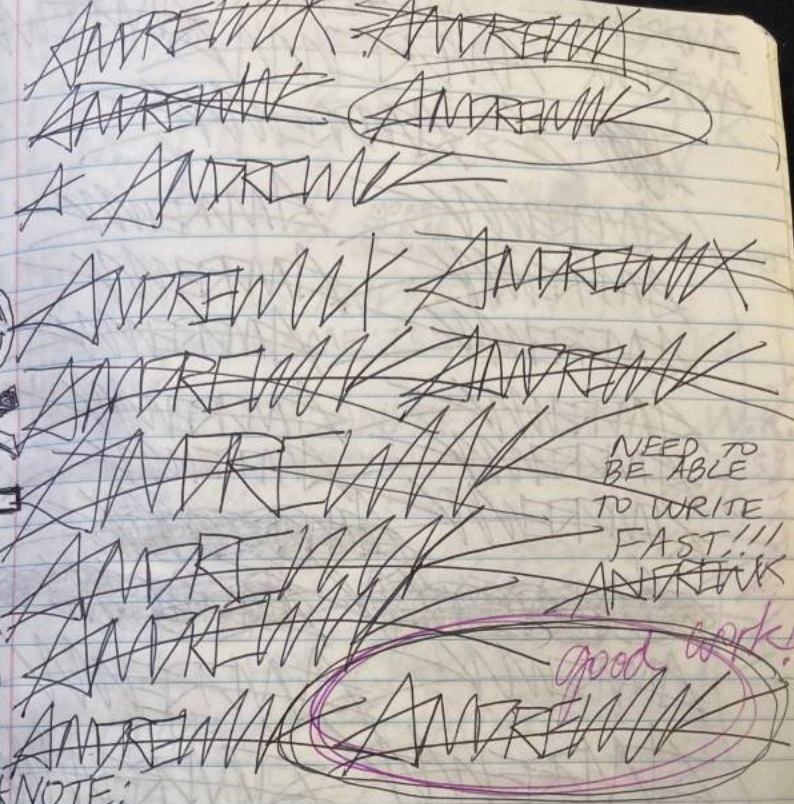
HAT?
AXE?



A.W.K.

NEEDS TO BE MORE ANGULAR — LIKE A STAR
SHARPER "A"

CROSSED OUT



CROSSED OUT

*NOTE:
VERY IMPORTANT THAT LINE STRIKES THROUGH THE ENTRE ~~ANDREW W.K.~~ NAME. TRY TO LINE UP THE STRIKETHROUGH LINE SO IT CROSSES THE MIDDLE BAR OF THE LETTER "E" AND ALSO MAKES THE FINAL LEG OF THE LETTER "K". IMPORTANT THAT THE AUTOGRAPH LOOKS CROSSED OUT. THE FINAL LINE COMPLETES THE NAME AND NEGATES IT!

ANDREW ANDREW ANDREW
ANDREW ANDREW
ANDREW
ANDREW ANDREW
ANDREW ANDREW
ANDREW ANDREW
ANDREW ANDREW
ANDREW ANDREW
ANDREW
important
ANDREW ANDREW
ANDREW ANDREW
ANDREW ANDREW
ANDREW ANDREW HIxxx

MY NAME IS ANDREW WxKx HIGHxxx
AND I LOVE MUSIC!!!xxx 1 2 3 4 5 6 7
8 9 10 11 12

THIS IS HOW I WILL WRITE MY WORDS.

MAKE MUSIC OR DIE!!!xxx MAKE MUSIC OR DIE!!!xxx

ABC ABC ABCDEFGHIJKLMNOP
QRSSSTUVW/WXY/YYZZP

ABC/KDE/EFG/GHIJK
LMNOP/PQRSTUV
WXYZ

OR ? ?

MORE SQUARE OR MORE SPIKEY AND TRIANGULAR?

HELLO!
MY NAME IS ANDREW W.K.?
HELLO! MY NAME IS ANDREW W.K.?
HELLO
MY NAME IS ANDREW W.K. W.K.

~~I'M FROM HOLLYWOOD~~ (EXES OR DOTS?)
I'M FROM NYC FROM AND DASH

YOURS TRULY,
YOURS FALSELY,
YOURS ALWAYS,
YOURS ALL WAYS,
~~ANDREW W.K.~~ ~~ANDREW~~

I LOVE MUSIC!
AND MY NAME IS

goal

HELLO
HELLO ~~ANDREW~~

SHOULD THE AUTOGRAPH BE MORE FLUID? ~~ANDREW~~ NO.

NOTE: (MY) MAKE THE HANDWRITING LOOK VERY STIFF AND AS THOUGH IT TOOK GREAT EFFORT, LOTS OF DIFFICULTY.

MAKE MUSIC OR DIE!!! FOREVER!!!
MAKE MUSIC OR DIE!!! DOWN!!! LET
MAKE MUSIC OR DIE!!! NEVER
I LOVE MUSIC!!!

BE ASSOCIATED W/ GROCERY STORES

FAST

AND PRO-SPORTS?

CANDY?

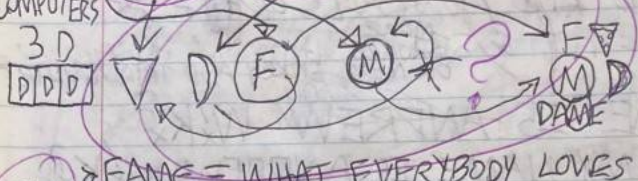
ALIGN MYSELF WITH JUNK FOOD → [redacted] 1/3/00

USE MORE COMPUTERS

FOOD THAT EVERYBODY LIKES

PIZZA TACOS NACHOS CHEESEBURGERS!

3D



PRO SPORTS

BASKETBALL

STADIUM

ARENA

ANTHEM

JOIN

FAME = WHAT EVERYBODY LOVES

INFAMY = WHAT EVERYBODY HATES

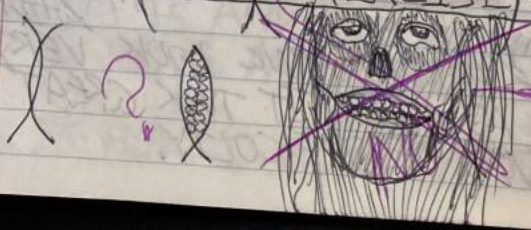
→ EVIL

yes

RIDDLE [redacted] AND FALSE [redacted] WITH THINGS EVERYBODY HATES. MAKE TENSION AND CONFLICT BETWEEN BEING LOVED AND BEING HATED. MAKE MUSIC MY OLD "FRIENDS" WON'T LIKE.

- DO WHAT I DON'T WANT TO DO
- GO WHERE I DON'T WANT TO GO
- TALK TO PEOPLE I DON'T LIKE
- SEE WHAT I DON'T WANT TO SEE
- HEAR MUSIC I DON'T ENJOY
- FEEL FEELINGS I STRONGLY FEAR

MIND SOUL WORKOUT EXERCISE



NO!

looks like a puppet

That's good

MAIN THEME → URGENT!!!
(PUBLIC / EXPLICIT / CONSCIOUS)

1/4/00

HAVE A MAIN THEME → A MAIN EXTERNAL THEME. A VERY BLATANT THEME THAT CONTRASTS AND CONCEALS BUT ALSO COMPLIMENTS A SET OF HIDDEN INTERNAL THEMES.

LOUD MENTAL IMPRESSION

A SIMPLE AND LOUD MAIN THEME.

SUPER COMMONPLACE AND GENERIC, LIKE A CALLING CARD, ~~A NON-VIS~~
A NON-VISUAL LOGO.
SOMETHING THAT IS TIMELESS AND HAS ALWAYS EXISTED FOR PEOPLE IN A POSITIVE WAY.
SOMETHING YOU CAN GLOM ONTO AND ATTACH YOURSELF TO, AND EVENTUALLY OVERTAKE.
GOAL WOULD BE THAT YOU AND THIS THEME BECOME INSEPERABLE.
THEME SHOULD PROVIDE THE BENEFITS OF LOWEST COMMON DENOMINATOR. EASY TO GRASP.
MEANINGLESS, BUT OPEN TO INTERPRETATION AND MISINTERPRETATION. FLUID AND FLEXIBLE.
INSTANTLY GRASPED. EASILY UNDERSTOOD AND ACCESSIBLE. ANYONE CAN GET IT. →

Nots good.

DON'T BE LAZY

ANYONE CAN RELATE TO IT, EVEN IF THEY DON'T LIKE IT.
MAKE IT UNDENIABLE AND INESCAPABLE.
* **KID FRIENDLY** BUT ALSO **VERY ADULT.** *

DANGEROUS BUT ALSO NAIVE AND LITE.
UPLIFTING BUT ALSO INNOCENT AND KIND OF CRAZY, SCARY, CHAOTIC.

SOMETHING THAT INSTANTLY CONNOTES GOOD TIMES AND ELECTRIC ENERGY.

FIRST DAY OF SUMMER FEELING.
LAST DAY OF SCHOOL FEELING.
FIRST TIME MAKING-OUT FEELING.
THRILLING, EUPHORIC, ORGASMIC.

TOP OF A ROLLERCOASTER HILL AT NIGHT, ABOUT TO GO OVER THE EDGE FEELING.

MAIN EXTERNAL THEME SHOULD BE SINGLE WORD - NOT A PHRASE. NOT A SLOGAN. IT'S AN ACTIVE WORD. A POWER WORD. AN ENERGY WORD. WORD THAT SCREAMS OUT IN A SUPER BLUNT WAY....

Always encourage the audience

DON'T BE LINEAR!!!

MAIN THEME WORD IDEAS LIST

[redacted]
~~LOVE~~
~~KILL~~
~~LIFE~~
*FUN
~~DANCE~~
~~NIGHT~~
~~NIGHTTIME~~
[redacted]
~~REJOICE~~
~~BOUNCE~~
~~JUMP~~
~~STAB~~
[redacted]
~~CRAZY~~
~~CELEBRATE~~
*PARTY
~~GLORY~~
~~VICTORY~~
~~DELIGHT~~
~~LIVE~~
~~DIE~~
~~SHOW~~
~~GO~~

NOW
~~KNOW~~
~~TRIUMPH~~
~~TEAM~~
~~SCORE~~
~~DRIVING~~
~~MOVING~~
~~MOVIES~~
[redacted]
~~COME~~
~~COMING~~
~~DESTRUCTION~~
~~CREATION~~
~~RAGE~~
~~YELL~~
~~SHOUT~~
[redacted]
~~SLAM~~
~~SLAMMING~~
~~BRAIN~~
[redacted]
~~WHY~~
~~MAKE~~
~~MAKING~~

good too

party is BY FAR the best 5m

are this more show

maybe?

PARTYING NOW

PARTY
PARTY
PARTYING
PARTIED
PARTIER
PARTIEST

PARTIER PARTIES ARE THE PARTIES

PARTY NOW → HELLO HELLO

PARTY NOW → MY NAME IS ANDREW W. K.

PARTY RIGHT → AND I ENJOY PARTIES!!!

PARTY NOW → AND I LOVE FUN PARTIES!

PARTY NOW AND I LOVE TO PARTY!!!

PARTY NOW AND I LOVE TO PARTY NOW!!!

PARTY NOW AND I'M PARTYING NOW!!!

PARTY NOW IT'S TIME TO PARTY NOW!!!

PARTYING

PARTYING IT'S TIME TO PARTY

PARTYING IT'S TIME TO PARTY NOW!!!

PARTYING PARTY PARTY PARTY PARTY PARTY

PARTYING PARTY NOW!!!

PARTYING FUN PARTIES NOW!!!

WHEN IT'S TIME FOR PARTYING I AM PARTYING NOW!!!

I AM PARTYING ALWAYS NOW!!!

HELLO! MY NAME IS ANDREW W. K. AND WHEN IT'S TIME TO PARTY I ALWAYS

PARTY NOW! PARTY NOW! PARTY NOW!

PARTYING PARTYING PARTYING PARTYING PARTYING PARTYING...

FOCUS ON THE BLUR / DON'T BE LAZY, ANDY!

VISION PLAN

ANDREW W.K. 1/5/2000

FOCUS ON THE BLUR / DON'T BE LAZY, ANDY!

PRIMARY CREATIVE OBJECTIVES:

- CAREFULLY CRAFT MY OWN (NON) EXISTENCE. (ULTIMATE PLEASURE OF POSSIBILITY) (LIBERATION FROM UNDERSTANDING)
- SIMULTANEOUS EDIFICATION OF THE EGO AND ERADICATION OF THE EGO. (MAGIC TRICK DISAPPEAR)
- MAKE THE AUDIENCE FEEL LIKE ME.
- FEEL LIKE ME.
- MAKE THE AUDIENCE LIKE ME.
- MAKE THE AUDIENCE ME.

- MAKE MY CONCEPT BIG ENOUGH TO CONTAIN WITHIN IT ALL MY OTHER CONCEPTS, AND SO THAT IT BECOMES SUCH A LARGE CONCEPT, IT CAN ACTUALLY BECOME AS LARGE AS REALITY. IT IS JUST REALITY.

I DON'T KNOW WHAT THE WORD PARADOX MEANS

- THESIS - I EXIST
- ANTITHESIS - I DON'T EXIST
- SYNTHESIS - I BOTH EXIST AND DON'T EXIST (NON) EXISTENCE PSEUDO-EXIST
- MY NON-EXISTENCE EXISTS. BETWEEN
- SYNTHESIZE THE SYNTHESIS. A SIMULATED SYNTHESIS.
- AN IMAGINARY SYNTHESIS. A PRENTED IDEA.
- A PRETEND CONCEPT. A HOAX MEANING.

LOOK LIKE A DUSTY ANGEL ?

- EXIST, THEN UNDO IT.
- BUILD IT UP, THEN TEAR MYSELF DOWN.
- BUILD MYSELF DOWN, THEN TEAR IT UP.
- UNDERCUT MYSELF. CROSS MYSELF OUT.
- UNRAVEL MYSELF. UNDERMINE MYSELF.

ANDREW:
IT'S TIME TO **DEMOLISH** ALL YOUR OLD **FEARS** **AND**. **BUILD** A NEW SUPERHUMAN VERSION OF YOURSELF, AND THEN **PULL** THE RUG OUT FROM UNDER YOURSELF. PULL YOURSELF DOWN BY **YOUR OWN** DEMOLISH YOURSELF ALL OVER AGAIN. THE ULTIMATE LIBERATION. NEVER **CLING** TOO TIGHTLY TO YOURSELF OR THE IDENTITY I BUILT FOR YOU. BUT ALSO, DON'T CLING TOO TIGHTLY THE IDEA OF "NOT CLINGING TOO TIGHTLY." BE CONSISTENT. BE CONSISTENTLY UNRELIABLE AS A NARRATOR OF YOUR OWN **LIFE** AND CONCEPTUAL VISION?
BUILD UP A **PATTERN** OF DISCREET SELF-DESTRUCTIVE DECISIONS AND "EVENTS". THEN DESTROY **YOUR** OWN **SELF**-DESTRUCTION.

- BREAK AWAY FROM MY OLD SELF.
- DISASSOCIATE FROM MYSELF.

▲ PHENYLCYCLOHEXYL-PIPERIDINE

Encourge misconceptions and covertly push the perception that I'm a "bad person" (on deep levels)

- MAKE PEOPLE FEEL LIKE THEY'RE ~~GOING~~ GOING THROUGH A POWERFUL CHEMICALLY PROCESSED ~~[illegible]~~ ORDEAL WITH ANDREW W.-K. (BUT SECRET)

- MAKE ANDREW W.-K. LIKE SOMEONE HAS BEEN SECRETLY AND CONSISTENTLY ~~DRUGGING~~ HYPNOTIZING? YOU FOR MANY YEARS, WITHOUT YOU REALIZING IT.

- MAKE IT SEEM LIKE "ANDREW W.-K." IS NOT MY REAL NAME?

* TOTAL EGO ERADICATION THROUGH THE OVER-~~[illegible]~~ AMPLIFICATION OF EGO. OVERLOAD THIS WITH SO MUCH ~~[illegible]~~ RAW EGO, IT IMPLODES.

~~ANDREW~~

SURFACE PLAN // SHALLOW vs DEPTH – PRETEND DEPTH? 1/5/2000

- PICK AN EXTERAL THEME THAT IS UNASSUMING.
- BUILD A FIRST LAYER STYLE THAT APPEARS EXTREMELY SHALLOW. INTENSELY SHALLOW. BUT SINCERE.
- MAKE ALL FIRST IMPRESSIONS SUCH THAT PEOPLE WOULDN'T EXPECT THIS TO CONTAIN ANY DEPTH.

ANDREW!
DO NOT APPEAR TOO DEEP!!!

- MAKE THE SECONDARY LAYER OF UNDERLYING THEMES GENTLY CONTRADICT THE SURFACE.
- MAKE THINGS COME FROM AN UNLIKELY PLACE. UNFORSEEN AND UNPREDICTABLE.
- MAKE ANY EVENTUAL DEPTH COME FROM AN UNEXPECTED SOURCE. DEFY TYPICAL AUDIENCE EXPECTATIONS AND ASSUMPTIONS.
- ENCOURAGE ASSUMPTIONS AND THEN SLOWLY UNRAVEL THEM.
- MAKE ALL DEPTH VERY EASY TO OVERLOOK.

DO THIS, ANDREW:

1/6/2000

- OVER THE LONG RUN, ENCOURAGE PEOPLE'S NATURAL TENDENCY TO LOOK FOR "DEEPER MEANINGS", BUT ONLY ENCOURAGE IN A VERY CLANDESTINE MANNER. USE BLATANT HINTS, BUT DENY THE HINTING. SUBCONSCIOUSLY NUDGE THE AUDIENCE TOWARDS THE HUNCH (OR EVEN FULL BLOWN BELIEF) THAT THERE IS SOMETHING DEEPER TO DECODE IN YOUR WORK.
- MAKE IT SEEM LIKE YOUR WORK IS "ABOUT SOMETHING" OR THAT THERE'S "SOMETHING MORE" GOING ON UNDER THE EXTERIOR. AT THE SAME TIME, PASSIONATELY <u>INSIST</u> THAT THERE IS NOTHING MORE THAN MEETS THE (MIND'S) EYE GOING ON WITH ANY OF IT.
- THE ONLY THING GOING ON UNDER THE SURFACE IS THE SEMI-PRETEND EFFORT TO MAKE IT SUBTLY "APPEAR" THAT SOMETHING (MALICIOUS?) IS GOING ON UNDER THE SURFACE...

> "PAY '<u>NO</u>' ATTENTION TO THE STORY WHICH IS TELLING YOU <u>TO</u> PAY ATTENTION TO THE MAN WHO'S TELLING YOU TO PAY <u>NO</u> ATTENTION TO THE MAN BEHIND <u>THE</u> CURTAIN."

<u>DON'T</u> LOOK HERE, AND YOU'LL DISCOVER ANOTHER WORLD.

JUST...

SAY NO TO PUZZLES!!! 1/7/2000

NEVER EVER UNDERESTIMATE THE AUDIENCE

- THE ONLY TRUE PUZZLE IS ACTUALLY A REVELATION DISGUISED AS A "RIDDLE". A REVELATION THAT REVEALS THAT THERE ARE NO REVELATIONS... ONLY EXPERIENCE AND PURE SENSATION, WHICH WAS ALWAYS THE ONLY REAL TRUE TRUTH. THERE ARE NO "HIDDEN TRUTHS". THIS IS THE LESSON OF ENLIGHTENMENT? THE TRUTH IS SIMPLY A WORD TO DESCRIBE ALL THAT WE EXPERIENCE, AND THE FEELINGS/SENSATIONS WE EXPERIENCE WHILE "HUNTING" FOR THE [redacted] "ANSWER" IS THE ACTUAL ANSWER TO THE QUESTION, "WHAT'S THE TRUTH?" → (RIDDLE OF REALITY)

DON'T BUILD "A WORLD", BUILD THEE WORLD.

ANDREW, REMEMBER:

- YOUR WORK IS **NOT** ABOUT MEANING, IT'S ABOUT DOING - DOING THINGS TO OTHER PEOPLE - **DOING "FEELINGS"** IN THE THOUGHTS OF THE AUDIENCE. THE FEELING OF THINKING ABOUT ANDREW W.-K.
- "WHAT DOES YOUR WORK MEAN?", IS THE WRONG QUESTION.
- THE MORE APPROPRIATE QUESTION IS, "WHAT DOES YOUR WORK DO? TO THE AUDIENCE? AND WHAT DOES IT MAKE **THEM** DO/FEEL/THINK WHEN THE WORK **DOES ITS "DOING" TO THEM?**

LITERAL MEANING VS EXPERIENTIAL EFFECT

FRONT COVER SLICKER
SILVER METALLIC INK ON WHITE

FONT
Andrew W.K.
never let down
cross out?

ANDREW W.K.
IS
~~ANDREW W.K.~~

OR
ANDREW W.K.
NEVER LET DOWN

MAIN FOCUS: USE LON
LIBERATE THE AUDIEN
OF UNDERSTANDING,
THEM, WITH ME, IN
OF INFINITELY INTEN

OFF WHITE
FADE TO WHITE

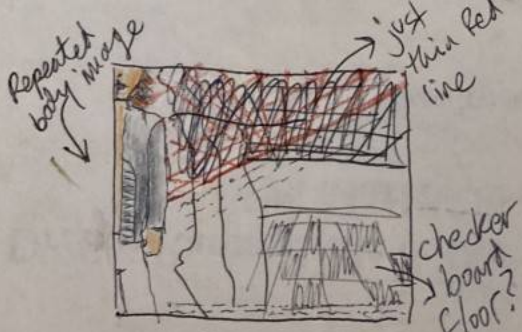
HYPNOTIZE THE AUDIE
TEAM. HYPNOTIZE MY "FA

HYPNOTIZE MYSELF.

INVADE PEOPLE'S MIN
IT. THE MORE THEY
THE POTENTIAL PENET
INTO SOMEONE'S HEA

THIN RED LINE...
- GLOWING LIKE NEON?
OR
- RED AND SHARP?

FRONT COVER



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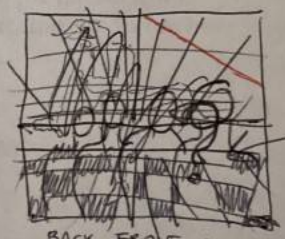

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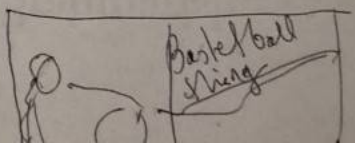

INTERNAL THEME PRIVATE AND SUBCONSCIOUS AND INNER DIMENSIONAL

1/8/2000

MAIN FOCUS: USE LONG TERM MEGA-RITUAL TO LIBERATE THE AUDIENCE FROM THE CONFINES OF UNDERSTANDING, AND INSTEAD, SUBMERGE THEM, WITH ME, IN EUPHORIC SENSATIONS OF INFINITELY INTENSE POSSIBILITY.

HYPNOTIZE THE AUDIENCE. HYPNOTIZE MY TEAM. HYPNOTIZE MY "FRIENDS". A: This is... All stupid!

HYPNOTIZE MYSELF. EN-TRANCE TO GOD.

INVADE PEOPLE'S MINDS. MOST WON'T REALIZE IT. THE MORE THEY DENY IT, THE DEEPER THE POTENTIAL PENETRATION. ONCE YOU GET INTO SOMEONE'S HEAD, TRY TO ENGROSS THEIR IMAGINATION PERMANENTLY. **DO NOT LET GO OF THEM.**

HOW CAN I MAKE ANDREW W.-K. ADDICTIVE? *

ADDICT PEOPLE TO ANDREW W.-K.
MAKE PEOPLE / TURN PEOPLE INTO ANDREW W.-K. ADDICTS. → is this evil? (It's not evil when it's entertainment?)

TRANSCEND

~~DESTROY~~ PSEUDO-AUTHENTICITY

MAKE IRRELEVANT

NO EYES

DON'T DRINK BEERS

DDB

W.K. OR W.K. OR W.K.?

DAMN BEER DRINKERS?

N.D.A.B. = NEVER DRINK A BEER

W.K. = ~~WALTER KRONKITE~~
~~WINTER KLONDIKE~~
~~WHITE KNIGHT~~
~~WIZ KID~~
* WHO KNOWS?
~~WOMEN KUM~~
~~WANT KICKS~~
~~WHITE KILLER~~
~~WOLF KILLER~~
~~WONDER KINDER~~
~~WAR KINGDOM~~
~~WET KISS~~
~~WHITE KNUCKLE~~
~~WAR KARMA~~
~~WOLF KID~~
~~WIZARD KILLER~~

*=BEST

STOP HANGING OUT AND START WORKING HARDER

PRACTICE MORE.

ANDREW WxKx WHO KNOWS?x

WHO KNOWS?x

DON'T SMOKE GRASSx

NEVER SMOKE GRASS

STOP GRASS

NO

ANDREW

ANDREW

NEVER DRINK BEERS

PARTY NOWx

I.S.A.H. =

MYSTERY WITH ANONYMITY IS TOO EASY.

Call Frank V.
@4pm 1/9

THIS IS

YOU ARE IT AND YOU ARE!

YOU ARE PROTECTING ME!

ANDREW YOU ARE PROTECTING ME

YES IT IS NOT

USE COMPUTERS TO GET OUT OF THE COMPUTER.

I.S.A.H. = I SMELL A HOAX

PARTY HARDCORE (NOW!)
PARTY MASTER
THE PARTY GOD
THE PARTY KING
THE KING OF PARTYING
LORD OF PARTYING
PARTY SAVIOR
PARTY MUSIC
PARTY MAN
PARTY HERO

NO

it isn't?

PARTY: BUT NEVER EXPLICITLY MENTION ALCOHOL, DRUGS - BUT DON'T CONDEMN EITHER

THIS IS NOT A FUCKING GAME

This is NOT a fucking game.

MYSTERY WITH ANONYMITY IS TOO EASY. MAKE A MYSTERY WITH A GREAT DEAL OF VISIBILITY, AND A LOT OF IN-OUT-IN-THE-OPEN.

PARTY VENGEANCE: TAKE ALL THE PEOPLE WHO LEFT ME OUT, WHO WERE MEAN TO ME, AND WHO THOUGHT I WAS STUPID, AND INVITE THEM TO A BIG PARTY WHERE WE CAN ALL GO CRAZY AND HAVE FUN. ~~AND~~

KEEP ALL THIS PRIVATE!

1/12/00

OVERRIDING CREATIVE ETHIC:

The ultimate "art concept" is to have an art concept so vast and all encompassing that it swallows its own tail and, in turn, swallows even the very concept of "having an art concept" so that it's liberated from its own confining conceptual definitions, destroying the straight-jacket of conceptual identity, escapes the prison cell of "frameworks" and eventually invades ALL of reality, (not just the) steril and safe and sanctioned segmented confines of "partial reality", as defined by "art galleries", the "art world", or, and even more importantly, as defined by language and literal meaning. It is now no longer seen as or experienced within the horrendous context of "art", but simply is pure experience, beautifully unburdened by any context except the context of True reality itself.

ALL OF THIS SOUNDS LIKE A BUNCH OF PRETENTIOUS NONSENSE.

MUMBO-JUMBO

THIS IS STUPID?

yes

* ANDREW: As long as you never explicitly explain or describe any of the above to your audience (or anyone else), your work will remain truly alive, immortal, and Free. Don't let your ego Kill your vision.

THIS IS [redacted] KEY.

MEGA-RITUAL SUBCONSCIOUSLY SEMI-CONTROLLED LONG TERM CEREMONY. TEAR OPEN THE WORLD, UNLOCK THE GATE, BREAK THE CURSE, AND LET MY CREATURE ESCAPE AND LIBERATE REALITY FROM ITS JAWS. MAKE PEOPLE WHO DON'T LIKE ME OR DON'T EVEN KNOW I EXIST UNWITTING PARTICIPANTS IN GENERATING MORE FOR THIS LIFE LONG RITUAL. (Is this a "bad" thing to do?)

MUMBO-JUMBO

NEVER CALL WHAT YOU'RE DOING "ART" (OR EVEN WORSE) "PERFORMANCE ART".

MORE: The problem with performance art is that it's "performance art".

Subconsciously satirize the "performance art" method (but NO jokes), and shatter the "seriousness" and unimaginative low risk maneuvers of "art music". Beat them at their own discipline. Blow the "art" so far outside the canvas, the frame, the stage, the gallery, the museum and even the genre and surrounding culture itself, that I've secretly eradicated it, or at least exposed its silliness and made it less relevant and powerful. Chop "high art" down to where it can be

THIS IS STUPID?

DO NOT SHOW THIS TO ANYONE!

interacted with and truly experienced by the body and soul, ~~and not pseudo intellectual, government funded jet set donors.~~

Make my style insidiously dominate and permeate all facets of the audience members who are willing to go deep. Invade minds, thoughts, imaginations, dreams. Bond with the power of the archetypes.

WATCH OUT!

The ultimate concept cannot be boxed in, or defined, or explained, or described, or understood - it can only be experienced. (ANDREW: What are you thinking with all this? You're projecting. Remember that what you're really doing is mocking your own arrogance and ambition in a haze of self-denial!)

Exactly!

The best way to out-do "the weirdos" and the "art people" is to not be too explicitly "weird" or outwardly engage in the trappings and hallmarks of "art".

THIS IS TOTALLY STUPID

I will make something so vast and deeply and truly weird, that you can't even

(OCCASSIONALLY CONTRADICT ALL OF THIS)

YOU'RE TOTALLY DELUSIONAL, ANDREW. STOP.

*

NEVER, EVER TALK ABOUT THIS TO ANYONE, ANDREW!

be sure that it's even "weird" at all. The seemingly normal/mundane thing that still somehow seems "off". THAT is the most unsettling/uncanny feeling - the deep and confrontationale uncertainty that comes from a presentation who's motives and inner workings are not entirely clear, yet not obscure to the extent of being too obviously and intentionally weird - always hovering, always unsure, always unable to fully grasp, dismiss, or pin down. TO MAKE SOMETHING THAT IS TRULY UNSTABLE - TO BE FELT IS A GENUINELY OMINOUS PRESENCE, NOT JUST PRESENTING "HAUNTING" THEMES, BUT ACTUALLY BEING HAUNTING.

WEIRDER THAN "WEIRD MUSIC".

MAKE IT WEIRD FOR REAL. (BY MAKING IT FALSE?)

* ANDREW: Never use any of the above language in song titles or lyrics or in other external presentations!!! CRUCIAL!

(OCCASSIONALLY CONTRADICT ALL OF THIS YOU'RE TOTALLY DELUSIONAL, ANDREW. STOP)

stupid

NEVER TELL ANYONE ABOUT ANY OF THIS, ANDREW!

ANDREW: Remember, music and art that strains too transparently to show that it's "weird" does not actually FEEL weird at all, because it has revealed its hand and deflated its power from the start, in an ego-centric desire for "specialness" or a generic "going against the status-quo", but in going through this tired old routine it simply becomes part of a new "pseudo-weird" status-quo, with its own rules and dogma and circle of comfortable lifestyle choices. It's just another genre, just like the genres it claims to be rebelling against. It becomes just as safe, predictable, knowable, and stable as anything it disdains. It's going through the superficial movements of rebellion but not actually taking any real risk or truly providing access to the transcendent sensations of the uncanny. The "pseudo-weird music" and "pseudo-weird-art" genres are really just giving people their desired opportunity to feel superior to "normal" people. In actuality, it is those things which

A: THIS IS ALL SO STUPID.

ANDREW: THIS ISN'T INTERESTING AT ALL.

A ANDREW: THIS IS ALL PATHETIC PROJECTION. YOU ARE RANTING AND RAVING ABOUT YOURSELF!

are
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truly
in th
stra
runn
and
vers
weird
life
when
out
"alte
is in
like
and
inter
"exp
phe
"vend
sced
dec
ente
pre
and

A: THIS IS ALL SO STUPID.

KEEP THIS PRIVATE.

HORRIBLE WASTE OF TIME.

are "normal" (the familiar) which have the most potential to open a gateway into uncanny and truly strange sensations. And in the end, it is a fear of this exact strangeness that the "weirdos" are running from by creating a sanctional and pretend, controlled and sterylized version of "weird", because the actual weirdness of "regular people" and ordinary life are too confusing and truly overwhelming for them. So they block it out and ridicule

chaotic thrashings of "normal" life.

INTERESTING AT ALL.

A: THIS IS ALL SO STUPID.

KEEP THIS PRIVATE.

HORRIBLE WASTE OF TIME.

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ANDREW: THIS ISN'T INTERESTING AT ALL.

A: YOU ARE NOT A LEGITIMATE MUSICIAN OR ARTIST.

DO NOT SHARE THESE THINGS WITH...

I am meant to make relatively normal music. I must not outwardly and blatantly describe or advertise and define my work as "weird", so it has an actual chance to be weird.

I must not fit in with all the rest of the people trying to "not-fit-in". Put ambiguity first on as many public levels and on as many planes as I possibly can.

Keep all intentions and behind-the-scene inner workings unclear, contradictory, and incongruent. BE AS INCONGRUENT CREATIVELY AS POSSIBLE, ANDREW. This will be very frightening and it will give me a very ungrounded feeling, but that is also the sensation that I'm trying invert and give the audience: GROUNDLESSNESS AS LIBERATION AND IMAGINATION AS INVERTED HORROR. Counterintuitive and ambigous methods of decision making. To never be quite sure of anything - not even whether or not I can actually never be quite sure. To NOT KNOW what is

ARROGANT!

MORE POINTLESS PRETENSION AND PROJECTION (NOT GOOD!)

*

YOU'RE NOT [redacted] ANYONE! YOU SHOULD BE EMBARRASSED (AND DISGUSTED), ANDREW, OF YOURSELF.

MORE POINTLESS PRETENSION AND PROJECTION (NOT GOOD!)

really going on. To not know where I'm coming from. Who, what, why, and where become elusive fanciful wishes. The true creative imagination is fully terrifying in its profound possibilities. This is the feeling. This is the ultimate pleasure. This is what I must commit myself to and master, but by the very nature of its slippery fluidity I will be just as challenged and bewildered by it - I'm only a means to its ends. And I can only master being its servant.

ANDREW:

* (You are creating a sense of positive paranoia in the audience. Even the people who hate you should be able to feel this from your work. In fact, those who hate you might hate you precisely because of this paranoid and unsettling sensation you're giving them. This will be challenging for you to manage. Accept now that you may never fully be able to manage that side at all. Theres only so much control you can have of the chaos feeling you're seeking to invoke.)

A: YOU ARE JUST TRY[illegible]ACE YOURSELF, FEEL SMART AND SPECIAL AND YOU ARE NOT.

FOR NO EYES! ONLY!

This is all have and pointless self-aggrandizement (VERY bad, Andrew!)

Once again, ANDREW:
"Weird music" as a "sound" and "style" has been done. It's a dead end at this point. It's already been mastered by previous artists many decades. Those engaging in it now (and claiming to break new sonic ground) are just rehashing pale imitations of the original sonic innovators. *Remember, ANDREW:
* THE REAL NEW FRONTIER IN WHICH TO BREAK NEW GROUND IS NOT THE SOUND OF THE MUSIC, BUT THE PSYCHOLOGICAL COVERT CONTEXTS YOU CAN CRAFT IN THE ENDLESS SPACE SURROUNDING THE MUSIC. IN THIS WAY, IT IS EXACTLY THE OPPOSITE OF THE TIRED OLD CLICHE THAT "THE ONLY THING THAT MATTERS IS THE MUSIC." THAT'S REALLY JUST A COP-OUT TO EXCUSE A TOTAL LACK OF IMAGINATION AND APPRECIATION FOR ALL THE OTHER POTENTIAL REALMS TO WORK WITH IN ADDITION TO THE MUSIC. IN THIS WAY, THE ONLY THINGS THAT MATTER ARE EVERYTHING ELSE AROUND THE MUSIC. BESIDES, FOR ANY COMPETENT MUSIC-MAKER THE MUSIC WILL ALWAYS STAND ON ITS OWN ANYWAY. BUT THIS

This i

ANDREW: YOU SOUND LIKE AN IDIOT AND A JERK.

This is stupid

NO EYES

(ANDREW, YOU ARE NOT A REAL ARTIST!)

IS NO EXCUSE TO DISMISS ALL THE OTHER POSSIBILITIES AVAILABLE TO THE CREATIVE MIND. IT'S QUITE A SAD AND INEXCUSIBLE SITUATION, BUT PEOPLE ARE JUST GOING THROUGH THE MOTIONS OF WHAT OTHERS TOLD THEM TO DO. I MUST NOT LISTEN TO THOSE WHO TELL ME MY INTEREST IN THESE OTHER REALMS IS MISGUIDED OR "A WASTE OF TIME". THIS IS PERHAPS THE MOST IMPORTANT ASPECT OF MY PARTICULAR STYLE — IT'S MY AREA OF FOCUS, AND IT DOESN'T MATTER THAT SO MANY HAVE TRIED TO DISCOURAGE MY EFFORTS HERE. THIS IS MY PATH. MY T.W. EMBRACE IT!!!

(ANDREW: YOU SOUND LIKE AN IDIOT AND A JERK.)

← DELUSIONAL

NOTES/GOAL:

Make your music and overt presentation relatively "normal" yet still intense and eye-catching and powerful. THEN, at the same time, make everything else you do surrounding the overt presentation (behind it, below it, above it, on the sides of it) feel "TWILIGHT ZONE".

* REMEMBER, ANDREW: Still make every effort to make my "normal" work as good as I can within the limits of its humble form.

Never show or tell ALL PSEDOU intellect nonsense!

MORE PRIVATE NOTES: 1/14/00

- SUBVERT AND TRANSC
~~ELITIST~~ AND ~~ALTERNA~~
"~~HIGH FASHION WORLD~~" A
- OUT-DO ALL "~~HO-HUM~~" E
ACTS BY BEING:
MORE DYNAMIC
MULTI-FACETED
ATHLETIC AND PHYSICAL
HIGH-QUALITY
MORE RISKY
MORE COMPLEX AND IMAGINATIVE
- OUT-DO THEM ON EVERY PLANE: OUT RISK THEM, OUT PLAY THEM, OUT WORK THEM, OUT PERFORM THEM, OUT THINK THEM, OUT LAST THEM, OUT REACH THEM.
- DO THE THINGS THEY WOULD NEVER DARE TO DO.
- DO THE THINGS THEY COULDN'T DO, EVEN THEY DARED TO TRY. DO WHAT THEY COULD NEVER PULL OFF.
- DO THE THINGS THEY CAN'T EVEN IMAGINE OR EVER DREAM OF COMING UP WITH, AND EVEN THEY DID, THEY WOULD NOT DEVOTE THE RAW EFFORT, PATIENCE, PLANNING, OR EMOTIONAL AND MENTAL ENERGY REQUIRED, NOR WOULD THEY DEVELOP THE INNER FOCUS NEEDED TO WITHSTAND THE RESULTING ISOLATION, PRESSURE AND HORRORS-OF-SELF. *(ANDREW: THIS ALL SOUNDS CONCEITED, NOT CONFIDENT. BE CAREFUL.)*

Andrew:
All these pathetic and pretentious ramblings are just you trying to compensate for ~~[illegible]~~ ~~[illegible]~~ talent, ~~[illegible]~~ good ideas, a total lack of imagination, and zero originality. You have to face this. Improve. SM

!?

Up

PRETENTIOUS! Look?

?

This

Never show or tell ALL

PSEDO-Intellectual nonsense!

MORE PRIVATE NOTES: 1/14/00

Andrew:
All these pathetic and pretentious ramblings are just you trying to compensate for your lack of talent, ideas, a total and zero imagination, you have original this face. Improve. SM

- SUBVERT AND TRANSC
- ~~ELITIST~~ AND ~~ALTERNA~~
- "~~HIGH FASHION WORLD~~" A
- OUT-DO ALL "~~HO-HUM~~" F

ACTS BY BEING:
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ATHLETIC AND PHYSICAL
HIGH-QUALITY
MORE RISKY
MORE COMPLEX AND IMAGINATIVE

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!?

No

PRETENTIOUS! bad?

?

This

This is NO Good. SM

No

• ACTUALLY TAKE GENUINE RISKS. DO NOT AVOID ~~HIGH STAKES~~ HIGH STAKES SITUATIONS OR IDEAS. DO NOT AVOID PRESSURE AND RESPONSIBILITY. TAKE DEEP RISKS THAT GO AGAINST MY OWN SENSE OF SELF. ACTUALLY VENTURE OUTSIDE MY OWN ZONE OF "PEERS" AND COMMON-INTEREST PEOPLE. ACTUALLY GO PLACES I DON'T WANT TO GO AND DO THINGS I DON'T WANT TO DO. GO AGAINST MY FIRST LAYER INSTINCT AND FOLLOW MY DEEPER LONG VIEW INTUITION. WORK WITH PEOPLE I DON'T RELATE TO. REACH PEOPLE FAR AWAY FROM ME; PEOPLE WHO AREN'T LIKE ME; WHO DON'T LIKE ME. ACTUALLY DO THINGS THAT DISTURB ME SEVERELY, NOT JUST CHALLENGE ME "IN THEORY". SHATTER MY SHYNESS AND TEAR AWAY MY TERROR IN THE NAME OF A CAUSE THAT'S MORE IMPORTANT THAN MY OWN WEAKNESS AND FEAR.

• LOWER AND HUMILIATE MYSELF WHILE I'M TRYING TO ELEVATE AND BOOST MY EGO.

• ACTUALLY LEARN TO DO WHAT I NEED TO DO TO MAKE THIS VISION COME TRUE. ACTUALLY PLAY REAL MUSICAL INSTRUMENTS, USE MUSIC THEORY AND DON'T GIVE INTO THE MINDSET THAT "NOT-BEING-ABLE-TO-PLAY-AN-INSTRUMENT" IS SOME SORT OF BREAKTHROUGH IDEA (THIS IDEA ~~[illegible]~~ WAS MASTERED BY J.C. AND T.G. POINTLESS TO WORK IN AFTER THEIR ACHIEVEMENT). ACTUALLY BE ABLE TO →

MAKE HIGH-QUALITY PRODUCTS WORTHY OF BEING MASS PRODUCED AND MASS CONSUMED. ACTUALLY BE ABLE TO REACH A WIDE AUDIENCE THAT'S MADE UP OF ALL SORTS OF PEOPLE FROM ALL SORTS OF BACKGROUNDS (NOT JUST "ART" PEOPLE). ACTUALLY WELCOME AND INVITE ALL KINDS OF PEOPLE INTO A PARTY WHERE THEY CAN HAVE A PHYSICAL AND EMOTIONAL ENCOUNTER WITH AN INTENSITY OF FEELING THAT SWEEPS ACROSS THE ENTIRE SPECTRUM OF HUMAN EXPERIENCE.

AESTHETIC TONES: VERY TROUBLING...

- HIGH-PRODUCTION VALUES; EVERYTHING SHOULD LOOK, AND SOUND, AND FEEL CINEMATIC.
- THE FEELING OF A MASSIVE TEAM WORKING TOGETHER TO BRING A VISION TO LIFE. ONGOING THEME OF MASSIVE CO-OPERATING, ALWAYS.
- NO "BEDROOM" OR "GARAGE" OR "HANDMADE" OR "ARTS AND CRAFTS" OR "DIY" OR "THROWAWAY" OR "PSEUDO-RAW" AESTHETICS. MAKE EVERYTHING LOOK AS SLICK AND COMMERCIAL AND CORPORATE AND HIGH-QUALITY AS POSSIBLE. EVEN IF I MAKE SOMETHING OR DO SOMETHING BY MYSELF, DON'T TAKE TOO MUCH CREDIT OR MAKE A BIG DEAL ABOUT IT. IT SHOULD ALL SEEM LIKE A HUGE TEAM OF PEOPLE ARE IN CHARGE AND DOING EVERY SINGLE THING. ULTRA HIGH SHEEN AND GLOSS AND SURGING INTENSITY.
- NO BLAMING OTHER PEOPLE, OR INDUSTRIES, OR SOCIETY, OR MONEY FOR MEDIOCRE RESULTS. →

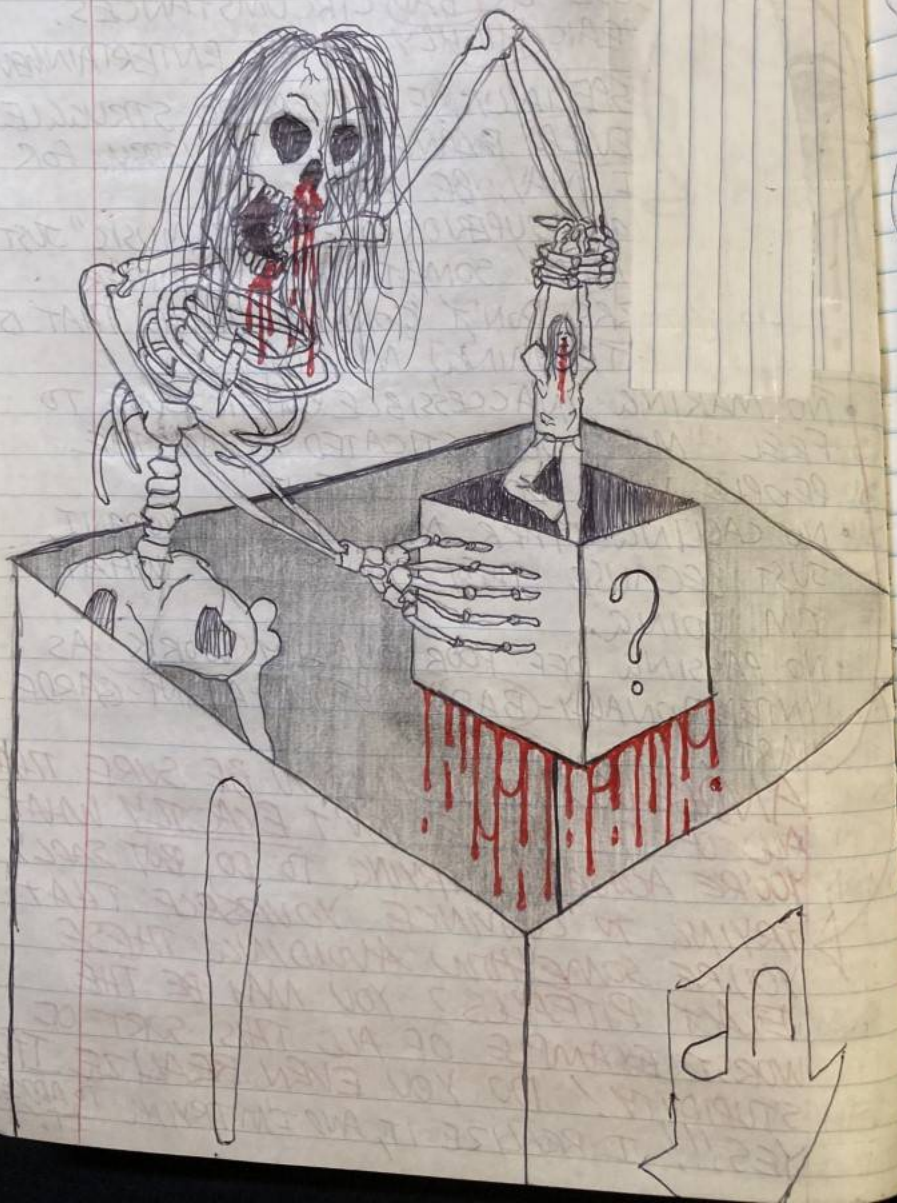
EVERYTHING IS MY RESPONSIBILITY AND ALSO MY FAULT. DON'T CLAIM MY OWN LAZINESS OR SELF-IMPOSED LIMITATIONS ARE DUE TO SOMEONE ELSE OR BAD CIRCUMSTANCES. ALWAYS SPEAK HIGHLY OF THE ENTERTAINMENT INDUSTRY, ESPECIALLY IF I EVER DO STRUGGLE WITH IT, NEVER BLAME THE INDUSTRY FOR PROBLEMS I MAY BE HAVING.

- NO FEELING "SUPERIOR-TO-OTHER-MUSIC" JUST BECAUSE I MADE SOMETHING THAT OTHER MUSIC-LOVERS DON'T CONNECT WITH. THAT IS MY SHORTCOMING, NOT THEIRS.
- NO MAKING INACCESSIBLE MUSIC JUST TO FEEL "MORE SOPHISTICATED" THAN THE PEOPLE WHO DON'T "GET IT".
- NO CALLING OTHER AUDIENCES IGNORANT, JUST BECAUSE THEY DON'T LIKE WHAT I'M DOING.
- NO PASSING OFF POOR QUALITY WORK AS "INTENTIONALLY-BAD" PSEUDO-AVANT-GARDE "ART".

ANDREW: HOW CAN YOU BE SURE THAT ALL OF THE ABOVE ISN'T EXACTLY WHAT YOU'RE ACTUALLY TRYING TO DO BUT SADLY TRYING TO CONVINCE YOURSELF THAT YOU'RE SOMEHOW AVOIDING THESE EXACT PITFALLS? YOU MAY BE THE WORST EXAMPLE OF ALL THIS SORT OF STUPIDITY! DO YOU EVEN REALIZE IT?

YES!!! I REALIZE IT, AND I'M TRYING TO ADDRESS IT!

EAT more rice and noodles.



SO MANY PROBLEMS
TOO LITTLE

1/16/2000

ANDREW:
IT'S TIME TO TAKE YOUR CHILDHOOD [redacted] INTEREST IN MAGIC AND MAGICIANS TO THE NEXT LEVEL. MOVE THE MAGIC TRICK OFF THE MAGICIAN'S STAGE, DISCARD THE MAGICIAN'S BLACK [redacted] TUXEDO FOR DIRTY WHITE CLOTHES SWAP THE WAND FOR A MICROPHONE AND TURN YOUR ENTIRE LIFE'S WORK INTO A PSYCHOLOGICAL MAGIC SHOW.

MAKE THE MAGIC COME FROM A PLACE THAT PEOPLE WOULDN'T EXPECT MAGIC TO COME FROM.

MAKE THE MAGICIAN THE TYPE OF PERSON PEOPLE WOULDN'T RECOGNIZE AS A MAGICIAN.

PSYCHOLOGICAL SLIGHT OF HAND.

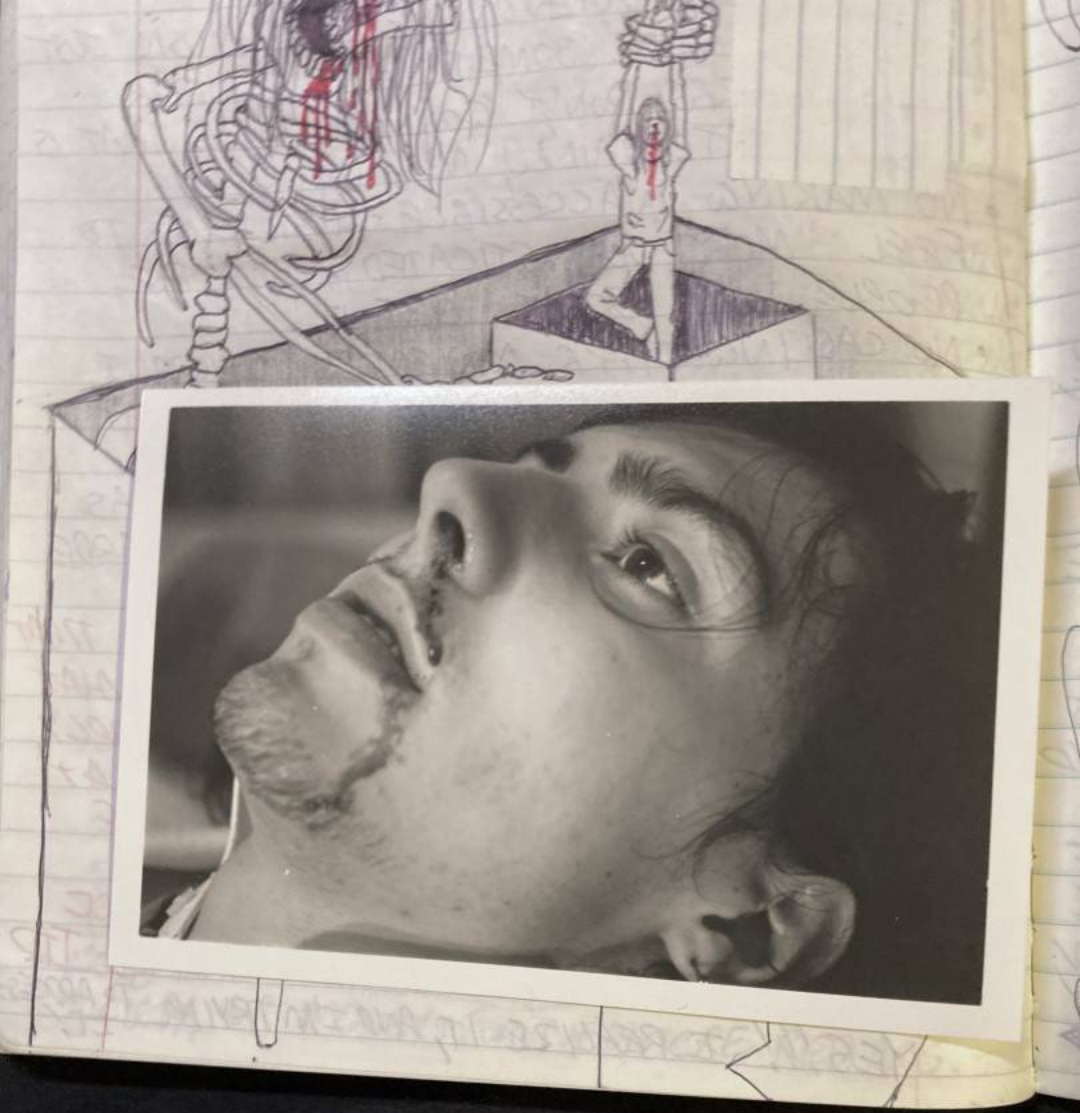
* AND [redacted] YOUR BIGGEST (MAGIC) TRICK OF ALL, IS
* CONCEALING FROM THE AUDIENCE THE
* FACT THAT ANY MAGIC (TRICK) IS EVEN
* BEING PERFORMED IN THE FIRST PLACE.

USE MAGIC TO MAKE IT APPEAR THAT I DON'T EXIST.

~~APPEAR~~ APPEAR → DISAPPEAR → BETWEEN

USE MAGIC TO MAKE IT APPEAR AS THOUGH THE [redacted] HAS DISAPPEARED.

[redacted] IS "ONE OF THE ILLUSIONS OF THE [redacted] TO CONVINCE [redacted] THE AUDIENCE HE DOESN'T EXIST."



1/17/00

ABSOLUTELY CRUCIAL:
NEVER REVEAL THE ORIGINS OF MY IDEAS OR CREATION, AND NEVER EXPLAIN WHAT "IT IS ABOUT". (ONLY EVER "EXPLAIN" [redacted] THE MOST SUPERFICIAL AND SIMPLE ASPECT OF WHAT I'M TRYING TO DO) [redacted]

DO NOT EXPLICITLY "EXPRESS MYSELF" IN ANY OBVIOUS OUTWARD WAY IN **ANY** OF MY WORK, WITH THE EXCEPTION OF EXPRESSING THE INNER MOST LIES. [redacted] (CONTRADICT THIS?)

* MY WORK WILL ALWAYS BE VERY PERSONAL,
* BUT NOT "ABOUT ME".
AND IT DOESN'T NEED TO ALWAYS BE A LITERAL EXPRESSION OR RECOUNTING OF MY LIVED EXPERIENCES, BUT RATHER, WHAT I WOULD LIKE MY EXPERIENCES TO BE → ASPIRATIONAL. ALWAYS STRIVING TOWARDS A VISION. AT THE SAME TIME, I MUST MAKE SURE I'M ALWAYS PUTTING MYSELF INTO VULNERABLE POSITIONS, AND BEING "WRONG", ON AS MANY SURFACE PLANES AS I CAN. DON'T BE AFRAID OF "PROBLEMS". DON'T BE AFRAID OF "TROUBLE". STAY EXPOSED, STAY CONCEALED, STAY OPEN, STAY SEALED, STAY STRONG, STAY HUMILIATED. NEVER RESORT TO COMPLETE FALSENESS, FACELESSNESS,

OR ANONYMITY – THAT'S ALL TOO EASY. THERE'S NOT ENOUGH RISK. NOT ENOUGH VULNERABILITY OR OPPORTUNITY FOR DEEP IMPACT ON THE AUDIENCE. I NEED TO REMAIN IN PLACES WHERE I FEEL UNSTABLE AND UNCERTAIN, FOR THAT IS WHAT WILL BE TRANSMUTED BY MY WORK INTO GLORIOUS POSSIBILTY AND FREEDOM.

I CAN GUIDE THE AUDIENCE GENTLY, BUT I MUST ALWAYS RESPECT THEIR INTELLIGENCE AND INDEPENDENCE. I CAN QUIETLY OFFER VERY DISCREET SEGMENTS OF INFORMATION (BUT ALWAYS DISGUISE THESE SEGMENTS AS MUNDANE, SO THEY COULD EASILY BE OVERLOOKED). MOST IMPORTANTLY:
ALWAYS, ALWAYS, ALWAYS, ALWAYS, ALWAYS, ALWAYS, ALWAYS ALLOW THE AUDIENCE TO FIGURE THINGS OUT FOR THEMSELVES, AND REMEMBER THAT THEIR PERSPECTIVES MAY BE EVEN MORE INSIGHTFUL AND INTERESTING THAN MY OWN.

☆ NO MATTER HOW TEMPTED I MAY BE TO REVEAL
☆ THE TRUE NATURE OF MY IDEAS, NEVER
☆ EVER GIVE INTO THAT DANGEROUS BUT
☆ UNBELIEVABLY ALLURING URGE.

WARNING, ANDREW!!

IF YOU LET YOUR EGO TAKE OVER, AND YOU SUCCUMB TO THE PRESSURE TO BLURT OUT, "HEY, EVERYONE! I MEANT FOR ALL THAT TO BE THAT WAY! IT WAS ALL ME, AND IT WAS ALL INTENTIONAL, AND HERE'S EXACTLY WHAT IT ALL MEANS...", THEN YOU WILL RUIN IT ALL, [redacted] THE MYSTERY WILL BE OVER, THE MYSTERY OF WHAT THE MYSTERY EVEN IS WILL BE OVER, EVERYONE LOSES, INCLUDING THE AUDIENCE AND EVERYONE [redacted] YOU'RE WORKING FOR (AND MADE PROMISES TO), [redacted] BE STRONG AND ENDLESSLY COMMITTED.

- DO NOT REVEAL
- DO NOT EXPLAIN
- DO NOT TAKE CREDIT
- YOU ARE NOT AN ARTIST
- YOU ARE NOT A MUSICIAN
- YOU ARE A MAGICIAN

except S.M. J.E.K. [redacted] LHC

NEVER EVER, EVER, EVER, EVER, EVER, EVER, EVER TALK TO ANYONE ABOUT ANY OF THIS. EVER.

MAKE THE ELEMENTS OF MY PRESENTATION WHICH APPEAR LITERAL TO BE SYMBOLIC, AND MAKE THE ELEMENTS WHICH SEEM TO BE SYMBOLISM ACTUALLY BE LITERAL.

1/19/00

play with things that "shouldn't" be played with.

Access the deepest and most profound interior areas of life using the most shallow and frivolous exterior methods.

Is there a conspiracy to make you think there's a conspiracy?

Infiltrate and move through disparate genres, disparate forms of media, disparate "scenes": "art" radio, television, "experimental", punk, fashion, "cool", newspapers, rap, magazines, classical, jazz, reggae, computers, metal, folk, techno... (BUT NEVER do radio dial style switches. Just hover around these areas from the outside. You can never be officially "accepted" into the scenes... and you won't be.) Be a part and also apart.

Infest the liminal spaces of pop-culture and "underground" culture and pollute them with positive paranoia. →

MAKE THE ELEMENTS OF MY PRESENTATION WHICH APPEAR LITERAL TO BE SYMBOLIC AND MAKE THE ELEMENTS WHICH SEEM TO BE SYMBOLISM ACTUALLY BE LITERAL.

* Fit in anywhere and everywhere
* and NOWHERE. (All at the same time)

[redacted]

Harness my own narcissism and egocentric drive. ~~WHY?~~

Try to trick the "cool people" scenes: trick them into thinking they're "getting" it, and "in on it", when really I'm "in on them" and "getting" them. All without them realizing. All the people who made fun of me and disowned me - manipulate their cynism and defensive-detachment and work it against them and use it in my works best interests. Enlighten them? Are they actually the ones enlightening me??? Am I actually the most cynical one??? Harness the fear and frustration and feelings of inferiority and of being laughed at and left out and all the anger and nihilism and use it against itself. NO

Get "positive revenge" on all the high school people and "cool people" who said my work was stupid and dumb

AND Stuff

Stuff

and "unsophisticated" and not "smart" or "intellectual" enough. All the people who said I was a loser and didn't know how to make music. Prove them right and wrong simultaneously. IMPOSSIBLE No it's not!

NO YES

Am I just as bad as everyone I think is bad? Or am I even worse? YES

No, this is not!

Are all these plans of mine just my own pathetic pseudo-intellectual "games" and I don't even realize I'm playing them? Am I just doing all this to feel better about myself? Just because I'm lonely, isolated, and unable to connect with people? Are all my "concepts" actually just sad cop-outs and excuses to not do something more straightforward and traditionally legitimate? Are my "special", "artistic" approaches to my work just me trying to make up for low self-esteem? Stay on top of all of this, Andrew! Be very watchful of the games you may be playing with yourself because in the end, you won't really "beat" anyone or win, you'll still just be the same loser as before, forever.

Accurate

CATASTROPHIC SELF-CRITICISM? ← NO

IDEA: WHAT SORTS OF THINGS COULD WE DO GENERATE A LOT OF HATE MAIL?
(TRY TO GET COMPLAINTS / CALLS?) 1/20/0

Lower myself to the highest level.

Always make it easy for people to underestimate me.

Always make it easy for people to overestimate me.

Try to get S.M.-team to work with / pressure music critics to write bad reviews? Encourage misunderstandings and smears and attacks on "me" and Andrew W.K?

Anticipate and account for as many basic and obvious criticisms and attacks in advance and try to work them into the main themes (both external and internal) and part of the long-term non-story line and "reveals"?

Never allow people to fully know what I'm capable of doing (or not doing), especially the people I work closest with.

→

Gradually increase the intensity of everything, including the directness of symbolic elements, (over time).

Make a mystery that's simultaneously so subtle and convoluted, yet also brazen that the main mystery of ANDREW W.K. becomes the question of what exactly the mystery <u>is</u> in the first place.

Subliminal mega-mystery

Ego-spiral
Labyrinth
Never ending maze, - no solution / exit / NO END

NO RESOLUTION

*NO DEAD ENDS!

Gradually increase the intensity of everything, including the directness of symbolic elements, (over time).

Make a mystery that's simultaneously so subtle and convoluted, yet also brazen, that the main mystery of ANDREW W.K. becomes the question of what exactly the mystery is in the first place.

Subliminal mega-mystery

Ego-spiral
Labyrinth NO RESOLUTION
Never ending maze, - no solution / exit / NO END
*NO DEAD ENDS!

*Wear a mask of my own face

ANDREW W.K.
IS NOT
ANDREW W.K.

MY SCHEME

1/21/00

((TALK TO S.M. ABOUT THEIR IDEAS TO MAKE IT LOOK LIKE WE WERE TRYING TO SECRETLY DISCREDIT EVERYTHING WE WERE DOING AND THE WHOLE ANDREW W.K. ORIGIN STORY, (AND THEN THE FOLLOW-UP "DISCREDITING OF THE DISCREDITING!")) COULD THIS FAKE HOAX ALSO BE USED AS A DISTRACTION AND COVER-UP OF THE "BAD" CONTRACT-PROBLEM?

MAKE SURE THAT ALL ELEMENTS OF ORIGIN AND BACK-STORY ARE TRUE WHILE ALSO OBSCURE AND UNCERTAIN ENOUGH THAT THE AUDIENCE CAN'T EVEN BE CERTAIN ABOUT THE UNCERTAINTY?

MAYBE ALL THE "UNCERTAINTY" WAS ACTUALLY JUST STAGED AND MANUFACTURED TO UNDERMINE THE [redacted] LEGITIMACY OF THE ENTIRE ANDREW W.K. ORIGIN STORY, AND ALL INTENDED TO MAKE HIM LOOK BAD ON PURPOSE? BUT THERE SHOULD BE NO CONCRETE WAY TO CONFIRM OR DENY THIS. IDEALLY, ALL CERTAINTY (AND UNCERTAINTY) IS ULTIMATELY DISMISSED IN FAVOR OF THE JOYS OF PURE EXPERIENCE (NOT-KNOWING)?

GENERAL NOTE: DEFY AND DISAPPOINT AUDIENCE "FALSE HOPES"

GENERAL NOTE: GO AWAY/DISAPPEAR RIGHT WHEN PEOPLE THINK THEY AUDIENCE "NEED" YOU.

GENERAL NOTE: GO AWAY/DISAPPEAR RIGHT WHEN PEOPLE THINK THEY AUDIENCE "NEED" YOU.

THE BEST WAY TO WIN THE GAME I'M PLAYING IS BY NOT PLAYING A GAME AT ALL (OR AT LEAST MAKE IT APPEAR THAT WAY?)

DO NOT CONFORM!
DO NOT EVEN CONFORM TO YOURSELF!
BUT ALSO BE CAREFUL NOT TO APPEAR AS AN OBVIOUS/BLATANT AND STEREOTYPICAL "NON-CONFORMIST".
BE BOTH A CONFORMIST AND A NON-CONFORMIST AT THE SAME TIME, BUT NEVER CONFORM TO NON-CONFORMITY.

DON'T TRY TO BE TOO AGGRESSIVELY "DIFFERENT". ALLOW ANY POTENTIAL "ORIGINALITY" TO FORM NATURALLY ON ITS OWN AND IN LINE WITH THE GRADUAL REALIZATION OF THE VISION, OVER THE LONG TERM?

DON'T TAKE TOO MUCH CREDIT, OR ANY CREDIT, AS OFTEN AS POSSIBLE. YOU DID NOT MAKE THIS, AND NEITHER DID I? ALWAYS AVOID THE "WRITTEN BY, PRODUCED BY, DIRECTED BY, SCREENPLAY BY" PROBLEM. GIVE CREDIT TO AS MANY OTHER PEOPLE AS POSSIBLE. MAKE PEOPLE THINK I CAN'T MAKE ANYTHING BY MYSELF, (THAT I'M HELPLESS). MAKE IT ALL SEEM LIKE IT'S BEEN DONE BY A HUGE TEAM OF PEOPLE, AND I'M CLUELESS AND LOST IN THE MIDDLE OF IT ALL.

DREAM TEAM

1/22/0

IN CREDITS: USE FULL NAMES FOR ALL DREAM PEOPLE, AND USE INITIALS FOR ALL REAL PEOPLE?

GIVE CREDIT WHERE CREDIT IS **NOT** DUE. (AND DON'T TAKE CREDIT EVEN IF IT IS DUE TO ME)

NOTEBOOK DREAM IDEA: → NO

FABRICATE SOME SORT OF CREATIVE NOTEBOOK THAT OUTLINES THE ENTIRE VISION AND THE ENTIRE PLAN IN DETAIL. MAKE IT REAL BUT PUT IT TOGETHER IN A WAY THAT CAUSES IT TO COME OFF AS "FALSE". MAKE IT ALL TRUE. (DON'T DETAIL ANY OF S.M.) ALSO MAKE IT LOOK LIKE IT WAS MADE IN THE FUTURE, SOME KIND UP REVERSED TIME LINE FEELING. IT SHOULD TIE INTO THE PRETEND EVIDENCE AND THE PIECES OF IMAGINARY HISTORY THAT I ESTABLISHED IN 1997 [redacted] (BEFORE THE "BIG APPLE" AND "MUSICIAN" PROJECTS), AND ALSO TIE INTO THE FIRST ALBUM RELEASE. WHEN THE FIRST ALBUM COMES OUT, MAKE SURE NEVER TO DISCUSS ANY "GAMEPLAN" AND ONLY MENTION THE EXISTENCE OF THIS NOTEBOOK TO S.M. AND THE MAIN TEAM (BUT DON'T LET THEM ACTUALLY READ IT). THEY SHOULD THINK I'M TRYING TO MAKE THEM BELIEVE →

DO NOT KEEP NOTEBOOKS!

PLANT IDEAS IN AUDIENCE MIND.

NOT LYING

WHO IS REALLY IN CONTROL? WHO'S IN CHARGE OF WHO? WHICH ONE IS MANIPULATING THE OTHER?

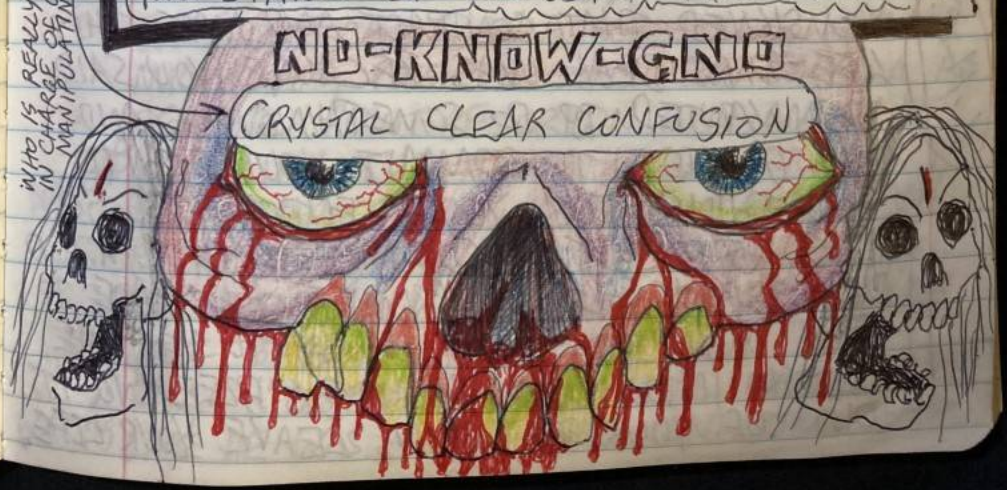
THAT I'M LYING. AND THAT THE WHOLE PLAN OF ATTACK WAS JUST MADE UP BEFORE I EVEN MOVED TO "NEW YORK CITY". TOO "SOMETHING" TO BE "SOMETHING" TOO TRUE TO BE IMAGINARY. IF THE ENTIRE VISION PLAN WAS INVENTED AFTER THE FACT, THEN WAY DID IT ALL COME TRUE? IF I NEVER ACTUALLY MOVED TO NYC, AND IF I NEVER ACTUALLY RELEASED THE MUSIC, THEN HOW DID IT COME INTO BEING IN THE NEXT TWO YEARS? THAT'S THE SORT OF QUESTION I DON'T WANT PEOPLE TO EVER ASK.

PLANT IDEAS IN AUDIENCE MIND.

NOT LYING. MAKE IT ALL SEEM IMAGINARY, ESPECIALLY THE REAL THINGS.

METHOD:
MAKE THE AUDIENCE DOUBT THE TRUE STUFF I'M DOING, AND BELIEVE THE FALSE STUFF I'M **NOT** DOING. AND THEN CONSTANTLY INVERT AND SWAP THE TWO STATES OF CONFUSION AND CLARITY.

WHO IS REALLY IN CONTROL? WHO'S IN CHARGE OF WHO? WHICH ONE IS MANIPULATING THE OTHER?



I CAN BE THE EXORCIST OF MY OWN DEMONIC POSSESSION.

"MY PLAN" **LONG-RANGE TIME** "SUPER-MAP"

1/24/00

TIME ESTIMATE: 30+ YEAR DEVELOPMENT STAGE,

- AT LEAST THREE DECADES FOR INITIAL VISION EXECUTION AND THE GRADUAL MOLDING OF POTENTIAL AUDIENCE PERSPECTIVES.
- KEEP A HIGH OVERVIEW
- WORK IN FIVE YEAR BLOCKS OF TIME
- ALWAYS LOOK DEEPLY AHEAD
- USE ORIGINAL F.V. + M.D. GAME PLAN AND LET S.M. [redacted] AND FINANCE
- DO NOT BREAK AWAY, STAY THIS COURSE.
- REMEMBER ANDREW, THE WHOLE REASON YOU SIGNED THAT FIRST CONTRACT WASN'T JUST TO GET THE MONEY TO DEAL WITH THE SETTLEMENT, AND IT WASN'T JUST TO GET OUT OF HIGH SCHOOL EARLY. THE REASON YOU SIGNED THAT CONTRACT AND MADE THIS LIFE-LONG DEAL WAS BECAUSE YOU SAID YOU WANTED TO DO SOMETHING BIG AND YOU WANTED TO COMMIT YOURSELF TO SOMETHING FOR YOUR ENTIRE LIFE. SO, THIS ISN'T JUST A CONTRACT WITH S.M. AND DAD THIS IS ALSO A PROMISE YOU MADE TO YOUR OWN SOUL, AND A WAY TO LET THE DEMON INTO YOUR HEART BY BLEEDING IT OUT OF YOUR [redacted] BRAIN. LEAVE YOUR LIFE.

ALL LIVE

L.H.C.

LIVE PRESS

ALL F.V.

MED

LIVE

DAD L.H.C.

PHOTO

$

ACTIONS

$

LIVE

ACTIONS

ERA-A: 1939-1955-1979-1997

- BIRTHING OF ORIGINS STORIES, MULTIPLES

LIVE PRESS
- CREATE "PIANO PRODIGY" UPBRINGING
- VIOLINST MOTHER, ENTERTAINMENT LAWYER DAD

ALL F.V.
- "TROUBLED KID" ANGLE, ESTABLISH LONER AND OUTSIDER PERSONALITY IN SCHOOL, VERY FEW FRIENDS, MISUNDERSTOOD BY PEERS, TEACHERS.
- TRY AND BUILD UP STEREOTYPICAL "INTEREST IN ART AND MUSIC" STORYLINE (BUT WITH A MORE ISOLATED AND SOCIALLY STUNTED SIDE).

MED
- BEGIN THE LONG TERM HINTINGS AT SEVERE PSYCHOLOGICAL TROUBLE.

LIVE
- ANDREW WAS "BORN BAD" BACK STORY.
- "HE HAS A DEVILISH SIDE" PSYCHIATRIST.

PAD L.H.C.
- TROUBLE-MAKING IN GENERAL, MAGIC TRICKS GONE WRONG, "MAIL-FRAUD", "BASEBALL CARD HOAX", "APOCALYPSE-SOUND", AND MISC. "TEENAGE PRANKS". (SCARY ANECDOTES)

PHOTO $ ACTIONS
- SWAP OUT CALIFORNIA FOR WISCONSIN OR MICHIGAN, POSSIBLY CONSIDER FLORIDA AS GENUINE POINT OF ORIGIN AND MAKE IT LOOK LIKE THE TRUTH WAS ACTUALLY NORTH DAKOTA? OR WISCONSIN? MICHIGAN?
- ESTABLISH LINES OF STORY TO EARLY "BAND" EXPERIENCES (HIGH SCHOOL MARCHING OR JAZZ BAND?)

$ LIVE ACTIONS
- LOCAL "ODDBALL" MUSIC SCENE, MAKE IT LOOK LIKE HE WAS PLAYING BASEMENT SHOWS →

$ • CREATE "EARLY RECORDINGS" PLANT TO "DISCOVER" LATER. (SEEDS OF LATER STORY.)

DAD MED • MAKE UP A BUNCH OF BAND NAMES THAT HE "PLAYED IN" DURING HIGH SCHOOL AND "RECORDED WITH."

ACTIONS + LIVE • MISUSE INSTRUMENTS AND "POOR QUALITY" RECORDINGS.

$$ • INVENT EARLY RECORD LABEL FOR THE APPEARANCE OF EXOTIC AND OBSCURE "EXPERIMENTAL" RELEASES. (BACK DATE ALL ARTWORK AND COPYRIGHT DETAILS).

OTHER PLANTS • CONSTRUCT SEVERAL LAYERS OF "TO OBSCURE/REAL TO BE TRUE" PSEUDO-CREDIBILITY WITH "SCENES".

• WORK ON A MULTIFACETED AND MULTI-DIMENSIONAL PLOT THAT GOES BACKWARDS TO ALL OF THE "OBSCURE BEGININGS".

L.H.C. LIVE • FALSE ORIGIN STORY SHOULD COMPLETELY ATTEMPT TO HIDE EVENTUAL ACTING AND MODELING CONTRACT AS WELL AS THE FIRST "PAY-TO-PLAY" BUYOUTS AT FIRST "SHOWS" AND "MUSIC RECORDINGS."

SUMMARY:

CHILD-OF-INFINITE-FORTUNE MODE

ERA-B: 1998-2002

- INITIAL APPEARANCE OF "OFFICIAL" AND "STANDARD" ANDREW W.K. (AND "ANDREW W.K.")
- OTHER AND LIVE FIRST BUILD-UP MOVES (IMAGINARY "START")
- ESTABLISH FIRST-LAYER AND SECOND-LAYER MUSIC "ORIGINS" WITH "STRUGGLING" LOOK AND ADS IN NEWSPAPERS, ETC.
- $ PAY FIRST "LOW QUALITY" SOLO SHOWS
- FIRST FALSE "MEETINGS" AND CONNECTS.
- BACK-DATE BACK-PLANT FIRST "EXPERIMENTAL" TAPE AND CD RELEASES (FROM "CHILDHOOD" STORY).
- BACK-PLANT "WILKES-KRIER" PROPS FROM ERA A, AND "EXPERIMENTAL" RECORDINGS.
- LIVE PLAY-UP "SOLO" AND "UNDERGROUND" ANGLES.
- $ BUILD FALSE WORD-OF-MOUTH THROUGH THE S.M. "PAID FANS" (PAY-FOR-HYPE).
- GET $ FROM DAD AND S.M. INSINUATE "AVANT-GARDE" THEMES AND CONCEPT FOR "ART GALLERY / FASHION" AND OTHER "SCENES". CREATE SUPPOSED CONNECTION TO "EXPERIMENTAL ELECTRONIC" ACTS - PLAY WITH THIS, AND DO "SHOWS".
- LIVE OTHER MAKE IT SEEM LIKE THERE WERE A STEADY STREAM OF INVISIBLE APPEARANCES DURING THIS ERA. (LINK TO "PRE-L.H.C. DEAL")
- SEND AND STAND UNVEIL FIRST ITERATION OF "BIG APPLE" PLAN (THIS IS WHEN YOU SHOULD SAY YOU "MOVED" TO NYC). STAY IN FLORIDA.
- TRICK OLD "HIGH SCHOOL TEACHERS" AND →

"FRIENDS" INTO THINKING YOU WERE TRYING TO MAKE IT LOOK LIKE YOU NEVER ACTUALLY MOVED TO "NYC".

LIVE • STAGE SEVERAL SHORT "JOB" STINTS ARRANGED BY S.M. ("ART GALLERY", "RECORD STORE", "AVANT-GARDE FASHION HOUSE", "SELLING OPERA TICKETS / GUMBALL MACHINES", WORK IN "HIGH-END DEPARTMENT STORE", ETC.)

BACK DATE JOB APPLICATIONS

• ALLOW F.V. TO NEGOTIATE ALL "ODD JOBS" FOR PAY (AND WITH CONF. AGREEMENT).

• WORK WITH S.M. TO CREATE FRONT-FACING "REAL" TEAM FOR GETTING "DISCOVERED"

USE MULTIPLES

• BEGIN "FOOT-IN-THE-DOOR" ROLL OUT.

• USE PRE-PAID "CONNECTIONS" TO GET "SUDDEN" AND PRE-FABRICATED "BIG BREAK".

• PRETEND "NEW" CONTRACT SIGNING.

LIVE • STAGE MEETINGS FOR "STAND-IN" AND FIRST AUDITIONS WITH "CREATIVE DIRECTOR".

• PLANT BACK-STORY "TALENT-SCOUT"

(S.M.) • COVER UP "PRETEND-MULTIPLES" SCANDAL

ACTIONS • WORK WITH F.V. ON MATERIAL FOR ADDITIONAL BACK-STORY AND "ERA A" PLANTS / PHYSICAL ARTIFACTS / RELICS RELATED TO S.M. / DAD AND THE "MASTERMIND" STORY LINE.

• PUSH PUPPETS BACK INTO "PRE-ERA-A" (IF NOT POSSIBLE, PUSH TO "ERA-D")

LIVE • PLANT ARTIFACT PROPS AT "OLD FRIENDS"

STORIES ACTIONS HOUSES. "DIGGING-UP-DIRT" BEGINS (BUT ONLY ON WORD-OF-MOUTH LEVEL).

LIVE • FIRST ROLL-OUT OF UNCONFIRMED REPORTS AND "RUMORED CONNECTIONS". (DAD / L.H.C.)

MOM L.H.C. • SHOVE ALL EXPLICIT AND PRIMARY THEMES OUT TO THE FRONT. BASICS ON FULL AND HARD DISPLAY.

• CREATE STRONG IMPRESSION OF ENTIRELY EMPTY "BACKGROUND" (AGREE TO "WAIT").

PHOTO ONLY • REMEMBER TO KEEP IMPLICIT / INTERNAL THEMES ENTIRELY SUBLIMINAL.

MED • NO VEIL. (THIS MUST BE "L.H.C. AND M.D.")

$ • CRUCIAL TO CONVEY "EMERGING" FROM NOTHING AND "FALSE DEVELOPMENT" DURING THIS STAGE (FROM "TALENT SCOUT").

• THIS WOULD BE START OF "CROSSED I" IN OFFICIAL PHOTOGRAPHS.

$ LIVE • PERCEIVED "DEBUT" MUST SEEM LIKE A PRE-FABRICATED AND UNORGANIC BUILD-UP, (BUT ENTIRELY "REAL").

$ • BEGIN WEIGHT-GAIN (AT MID-POINT-ERA).

ACTIONS • LEAN TISSUE, NATURAL HAIR / ~~DYE~~

MEDIA • PLOT OUT "OVERNIGHT-SUCCESS-STORY" SCRIPT (AND LAYER ON TOP OFF "FOOT-IN")

$ • DEBUT ALBUM "PRETEND RECORDING GAME PLAN (AND PHOTO SHOOT / "MISSING" VIDEO) →

• UNROLL "SOLD-OUT" / "PAID-OFF" CORPORATE

M.D. AND TSD SHOULD NOT WORK ON "TALENT SCOUT" PROJECT AFTER ERA. C (shift focus)

STORYLINES AND "RUMORS" UNDERNEATH DUELING "EXPERIMENTAL BACKGROUND" AND "TALENT SCOUT" LAYERED PLOTS.

LIVE

MEDIA • FIRST COMMISSIONED NEGATIVE AND POSITIVE WRITE-UPS GO OUT.

DJ UNI SH • ALBUM RELEASE WITH FRONT-COVER MANUFACTURED "CONTROVERSY". UK ONLY.

• FIRST PARTIAL CUT-OFF OF ALL MADE-UP "CHILDHOOD"/"TEENAGE" "FRIENDS".

$ • BEGIN TELEVISION WRAPPED FRONT SHOW (WITH MAXIMUM SPLASH) BASED ON CORPORATE CONCEALMENT AND "FOCUS GROUP" BACKING.

MEDIA

$$$ • ADVERTISEMENTS WITH SPONSORED TRADE OFFS (ASK S.M. TO NEGOTIATE)

OTHER • ALL-MEDIA SATURATION PUSH WITH ONLY "OVERNIGHT" PARTY THEME.

$$ • SECOND WAVE OF COMMISSIONED AND REVERSE GHOST WRITING HITS MEDIA.

• TOURS OF UK, USA, JAPAN

LIVE • "CHAOS CONCERT" CONCEPT LEVEL 2.

• UNVEIL "ANYWHERE AND EVERYWHERE" APPROACH WITH M.D. GUARDS.

S.M. • COVERT CONTEXTUAL MISSION / URGE INCORRECT PERCEPTION, MULTIPLE-ONE.

SUMMARY:
POWER-ON-FULL-MODE

STOP PICKING AT YOUR FINGERNAILS AND ~~CUTS~~ EYES!

ERA-C: 2003-2007

UNI JPN
- CORE THEMES OF "SOMETHING HAPPENED" BEGIN TO WASH OVER SURFACE CLARITY.
- GENERAL SENSE OF FIRST TIME "TURNING".

OK
- FIRST HARD STABS OF INTERNAL THEMES ARE FELT BY AUDIENCE (ON SUBLIMAL PLANE).

OTHER PRESS
- FIRST WAVE OF BLATANT CONTRADICTIONS OR "WRONGNESS" (IE: WRONG PANTS).

$
- "DIG-UP" AND HAVE PLANTED ERA-A PROPS "UNCOVERED" (S.M.-TEAM WILL "FIND").

S.M.
- DO MORE GENRE/MEDIA "CROSSINGS".
- DO MORE "FISH IN/OUT/ON WATER" MOVES.

MAKE UP L.H.G
- MORE "WRONG PERSON" SERIES MOVES.
- INCREASE WEIGHT-GAIN (WET TISSUE).
- USE "RIGHT" AND "WRONG" VOICE FOR APPEARANCES AND "BACKSTAGE".
- LOOK OLDER FOR FIRST HALF OF ERA-C AND LOOK YOUNGER FOR SECOND HALF.

LIVE
- INCREASE ~~[illegible]~~ "DESPERATE" EFFORTS TO "ACT-LIKE-A-REAL-PERSON".

K.W.
- SCRAMBLING AND FLUSTERED EFFORT TO HOLD TOGETHER EXTERNAL THEMES AND IMAGE (ESPECIALLY IN SECOND HALF)

P.X.
- INTERNAL THEMES BLATANTLY "LASH-OUT."

ISD MED
- ORCHESTRATE SMEAR ATTACKS FROM → BOTH "WITHIN" AND "WITHOUT". THREATS TO "EXPOSE" TRUE ~~[illegible]~~ "EVIL NATURE".

ACTIONS
- "HE'S-REALLY-A-BAD-GUY" PLOT 1ST APPEARS.

BUY MORE CANDY (BARS) FOR PEOPLE.

OR FAST FOOD (JUICE?)

OTHER

- PARTIAL AND "HORRIFYINGLY AWKWARD" ATTEMPTS TO "RECONNECT" WITH "CHILDHOOD FRIENDS".
- ORCHESTRATE AN ADDITIONAL ROUND OF HARD PAY-OUTS TO "SECRET MASTERS".
- SEMI-EXPOSURE OF ADVANCE PLANNING.
- BUY LOTS OF CANDY FOR PEOPLE.
- BEGIN FIRST EXPLICIT PUSH OF "BUSINESS PROBLEMS" FALLOUT WORK.
- INDUCE REAL LIFE PERSONAL CRISIS

LIVE

- DEEP SELF-INFLICTED TRAUMA ANGLE BUBBLES UP, (FLASHBACKS TO EARLIER).

ACTIONS

- TIE BUSINESS CRISIS AND EXPOSURE FALLOUT TO FIRST "IMPLIED" EFFORTS AT SELF-NEGATION AND AUDIENCE-DOUBT.

L.H.C.

- FORMAL "CREDIBILITY-CRISIS" BEGINS TO DOMINATE AND OBSCURE PSEUDO-GOALS.

1439

- BEGIN PUBLIC "BLACKMAIL" CAMPAIGN.
- "ZODIAC-KILLER" LETTERS (BACK-DATE ERA-B)

TRAINER

L.H.C.

- LOSE WEIGHT FOR HEIGHT OF IDENTITY SHATTER - THREE WALLS OF MULTIPLES. (NOTE: THIS WILL ACTUALLY REQUIRE FOUR (FACE) AND CHANGE-OUTS FROM ALL EARLIER PHOTOS BACK-DATE FACINGS FROM ERA-C AND FROM DATE FACINGS FROM [redacted] PATTERN PLAN).

"SHOW"

- TURNING-POINT-NIGHT INVERTED REVEAL. (BACKSTAGE MULTIPLES). TAPE ON CLOTHES.

SUMMARY: SELF-DECONSTRUCT-STARTS-MODE

WEAR A MASK OF MY OWN FACE.
LOOK LIKE I'M WEARING AN ANDREW W.K. MASK.

ERA-D: 2008-2012

DAD • SHOULD FEEL LIKE CONSTANT "DILEMMAS".
• INCREASED SENSE OF "TURNING".
L.H.C. • DEEPER TONES OF "PROBLEMS" AND "TROUBLE".
S.M. • MORE EXPLICIT "COMPLICATIONS" CAUSED BY ERA-C "BUSINESS ISSUES". (MONEY, IMAGE)
$ • DESPERATION AND "SHATTERED SELF" MODE.
$ • BEGIN "IMAGE PERMISSION" PROBLEMS AND SECOND WAVE OF AGGRESSIVE MULTIPLES.
L.H.C. • "RIGHTS-TO-BE-MYSELF" CONCEPT ROLLS OUT.
"Show" • MORE VISIBLE "PUPPETING" AND "PULL-STRINGING".
LIVE • LOW-QUALITY WALKING, AND DOWN-FOOT STANDING ("DIFFERENT" AND "HEAVY-FOOT").
• OVERALL NEGATION INTENSIFIES / FALL-OUTS.
• MORE CONTRADICTION / [redacted] OFF-SELF.
Check • INVERSIONS OF "FALSE MESSAGE" AND PRE-ERA-B "MISSING MESSAGE" THEMES.
L.H.C. • INCREASE OBVIOUS SOPHISTRY (IN GENERAL).
• BEGIN "MOVING-AWAY" MOVE FROM "MUSIC".
OTHER LIVE • RAMBLING / RAVING AND "POOR" SPEAKING STYLE.
• "LOST PERSON" AND "MISSING TIME" LIES.
LIVE ACTIONS • START BREAKING UP VISIBILITY DURING CONCERTS AND MEDIA PRESENTATION.
• FRACTURED AND "TWO-FACE" APPEARANCES.
S.M. • MORE "MAGICAL-THINKING" AND STAGGERED
MED PASSING-OUT "BLANK-OUTS".
!? • MORE EXPLICIT PSEUDO-SYMBOLISM, ETC.
• ORIGINAL EXTERNAL THEMES BEGIN TO →

PHOTO ONLY • CALCIFY AND DECOMPOSE AND CRACK AND SPLIT APART. (IMAGINARY "HIDING-FROM..")
• FIRST MATERIALIZATION OF MORE OFF-PUTTING AND ARROGANT PRETENSE.
MED • DARKER INTERNAL THEMES BEGIN TO TAKE SHAPE IN MULTIPLES, ETC.
OTHER • GENERAL INSTABILITY AND HIGH-END ACTIVITY ([redacted] SCATTER-SHOT).
• CHANGE FACE AGAIN AT ENTRY POINT.
LIVE • EXIT AT EDGE OF MULTIPLES (FOR ANY SUMMER CONCERT TOURS).
L.H. • UNFOLD "SEVEN-ACTIONS-OVER-SEVEN-MONTHS" IDEA (IN THEORY), AS STAND-IN FOR "UNRELEASED NEW MUSIC" (FROM BEFORE).
LIVE • MORE FAST-FOOD / FAST-FOOD WORK.
• BEHAVIOR-TWIST (OVER-RESTING / STILL)
G.M. • HOLD-STRONG MOVE IN OUTDOOR PHOTOS.
• SUBSTANCE ABUSE PREPARATIONS ETC.
OTHER • NEW COMPANIES FOR RECORD LABEL PROBLEM.
MED • "UNCONFIRMED-SIGHTING" ON SIDEWALK (w/ MULTIPLES AND SUB-CHOREO)
ACTIONS RE-DO • MIRROR-ABUSE / FACE-TUNNELING / OVER-SMILING / WATERING-EYES, ETC.
LIVE • BEGIN COMPREHENSIVE PHARMACOLOGICAL "PRE-SCHEDULE" WITH COMPANY MANAGER.
LIVE • MORE AGGRESSIVE MENTAL "HANDLING".
• DEEP-END HARD-EDGE PROTECTION ON

PHOTO ONLY
LIVE + S.M.
ALL ACTION

- ALL BACKSTAGE AND BATHROOM (OR ON IMAGINARY BATHROOM, ETC).
- "TEAR/PULL-OPEN" (VOMITING AROUND ALL "FRIENDS" TELEPHONE YELLING, INSIDE AND OUTSIDE CRYING, FINGER AND HAIR PROBLEMS, WIG, EXTENSION FROM HEAD, REDNESS, ETC.)

LIVE ALL

- EXTREME WEIGHT FLUCTUATION (SALT AND WATER PILL PROGRAM)
- EYES-KEEP-CHANGING (SWELLING, TEAR-DUCT INFESTATIONS, PRESSED-UP, ETC.)

LIVE MED

- SEVERAL INSTANCES OF "WATCHING-TV-TOO-FAR-AWAY". (COORDINATE W/ PHOTOGS)
- "WALL-STARING". (IN AIRPORT WAITING AREA).

LIVE OTHER

- BAD SKIN (RASH PROBLEMS, INFECTIONS)
- LOOSE WATCH, WRIST AND ARM CHANGES.
- MOUTH DAMAGE (TOOTH DECAY / COLORING).

ACTION

- INCORRECT CLOTHES, SHOES (SUNGLASSES ON)
- LOCKING-DOORS (GROW-DOWNS, HANGERS)

LIVE

- MORE CABLE TV / CABLE NEWS / FACES
- REVERSE GHOST-WRITING PROJECTS (US AND UK AND JAPAN) FOR TSD

LIVE

- FAKE/PRETEND "LECTURES"
- GOVERNMENT WORK VIA DAD
- ALL-CALL TELEPHONE STAND-INS (ALL USING VOICE CONTROL OR ACTOR/S.M.)

\$\$ • IN GENERAL, PUSH "ACIDIC-SUFFERING" ON FRONT AND SIDES (LEAVE BEHIND "CLEAR" FOR POST-BACK-DATED ERA-B/C, ETC.)

LIVE • FALSE APPERANCES AND FALSE "NO-SHOWS" (AT AIRPORTS AND AT HOTELS) BATHROOMS.

RE-DO • DOUBLE-DENIALS TO "FRIENDS" (FORCED)

MED • PUSH EXAGGERATED AND OFF-PUTTING "I'M-DOING-THE-BEST-IVE-EVER-BEEN!" HYPE MANIC ATTITUDE (BACK OF CURTAIN).

LIVE • MISSING LUGGAGE / SUITCASE FULL OF "SUPPLEMENTS" AND "BLOOD VITAMINS".

M.D. + F.V. • DESTRUCTIVE SLANTS ON PREVIOUSLY ESTABLISHED PHYSICALITY, ETC.

LIVE • CHILDREN'S TELEVISION MORE ANIMAL WORK / CROSSINGS, TONÉ-FLIPS ETC.

S.M. • PATTERN BREAKERS (NO MORE RIDING IN CARS BEHIND-SCENE, ETC).

RE-DO • BEGIN VEILED CROSS-TALK OF POTENTIAL "BUSINESS PROBLEM" RESOLUTION, ETC.

OTHER • TALK RADIO, GENERAL PLATITUDES PACKED WITH [redacted] UN-MEANING, ETC.

LIVE • OVER-WROUGHT, AMBIGUITY QUIETLY BEGINS.

ACTIONS • "STRETCHED-TO-THIN", ALL-ENDS-BURNING, TOWARDS NO-MEANS, ETC.

LHC • STRAINING...

SUMMARY: POSSESSED-BY-EMPTINESS-MODE

ERA-E: 2013-2017

- DEEPLY SATURATED WITH SIGNIFICANT AMOUNTS OF "PEOPLE-ARE-REALLY-GETTING-WORRIED-ABOUT-YOU" ATMOSPHERE.

LIVE
- "SELF-SHATTER" (AND ASSOCIATED MOVES).
- DISAPPEARING ZONES / ALMOST COMPLETELY GONE FROM AUDIENCE.

ALL
- COMPLETE AND FINAL CUT-OFF FROM ALL "FRIENDS" AND EXTENDED "FAMILY".
- TELEPHONE HOLES AND RETURN-TO-SENDER

PHOTOS
- BRUTALIZED FACE, SKIN AND NAILS
- HORRIFYING UNDERLYING "PROBLEMS".

ACTIONS
- MORE CONTRADICTIONS, (ALONG WITH AN EXTRA LAYER OF EARLY CONFLICTING AND DISTORTING "REVELATIONS")

PARTY SHOW
- "HIDDEN DOOR" ENTRANCE POINTING
- EXIT PROBLEMS (MORE STAIRS, ELEVATORS)
- TROUBLE / FEAR OF RAMPS, CORNERS, ETC.

S.M.
- INCREASING "MOTIVATIONAL SPEAKER" PRESENCE AND EVENT "APPEARANCES".

$
- SHIFTING SOPHISTRY / MORE "NEW-AGE"
- "INNER-WORLD" COLLAPSE
- AESTHETIC PRISM-SPLITS, ETC (OFF LAB)

$$$$
- SLOW DEAFESS ON PREVIOUS MIND
- RE-HIRE FIRST MULTIPLES (ERA-B)

$$$
- LAYING DOWN OF MOST STAND-INS.

ACTION
- COSMIC HORROR THEMES INCRESE (BACKWARDS)

→

ERA-E: 2013-2014

ACTIONS → SHOULD BE SHOWS

S.M. • NEARLY ALL PREVIOUS EXTERNAL THEMES SHOULD SEEM FLEETING / HOLLOW / SEE-THROUGH.

MED • VANISHED SEE-THROUGH EYES.

M.D. • INTERNAL THEMES MAKE CONSISTENT,

F.V. LOW-LEVEL THREATS TO DOMINATE.

MED • PHARMA-TESTING PATTERN IMPLODES.

F.V. • DEEPER "NON-VIEWABLE" COMPUTER

S.M. PROBLEMS AND RECOGNITION.

LIVE • SPIRALING.

MED • SEPARATION AND SEVERE SELF-IMAGE "PULL-APARTS" (AND OFF-LOADING)

L.H.C. • WEIGHT DESTABILIZED AND ROLLING "OFF-BODY".

PHOTOS ONLY • DRY-SKIN, REDNESS, INCORRECT EYEBROWS,

MED WRONG ARM MOVEMENTS / HOLDINGS.

~~MED~~ • HOLDING OBJECTS "WRONGLY" / DE-HAND.

MEDIA • RELEASE ERA-B/C/D TRAUMA TEAM (FREE)

MED • WEEKLY STRONG-BLOOD SCHEDULE PEAKS

SUMMARY: ACCELERATED-ASCENSION-MODE

Call Michael Lawyer
About S.M. 714-4646
212-

Bread
more candy
bars
Get water
milk
Cheerios

ERA-F: 2018-2022

SHOWS LIVE
- IMAGINARY LIBERATION THROUGH TOTAL AND COMPLETE SELF-BRUTALIZATION AND ACCEPTANCE.

MED S.M.
- COMPLETE EMOTIONAL, PERSONAL, MENTAL, SOCIAL, ~~FAMILIAL~~ FAMILIAL, AND MUSICAL FAILURE (BOTH IMPLICIT AND PSEUDO)

MED ACTIONS
- TOTAL AND SINCERE DISAPPEARANCE FROM ALL "FRIENDS" AND ("FRIENDS") FROM ERA-A THROUGH ERA-E, SEVERING FORMAL MAINTENANCE TO EXTENDED FAMILY, ETC

S.M. AND ACTIONS
((WARNING: ANDREW, THIS WILL BE ONE OF THE MOST CHALLENGING AND PAINFUL PARTS OF THE PRESENTATION (FROM ALL THE ERAS), AND YOU MUST BE FULLY PREPARED FOR THE INTENSITY INVOLVED WITH THIS PARTICULAR ORDEAL.))

SONY
- MAIN "PROBLEMS" APPEAR TO HAVE CALMED DOWN OR ENTIRELY RESOLVED.

K.W.
- IN FALSE "BEHIND-THE-SCENES" LEAKS, MANY NEW LAYERS OF DEMONIC-DESTABILIZATION ARE SELF-PERPETUATING AND BUILDING.
- BUSINESS FIGHTS AND LAWSUITS. →

SONY MED
- EVEN MORE "COMPUTER PROBLEMS" AND A TOTAL DEPERSONALIZATION, MISSINGNESS.

ACTIONS
- PROMOTE "DELUSIONAL-DAY-DREAM" PLOY.
- (BASED OFF PREVIOUS VOMITING)/SIMILAR.
- EXPLOSION OF MULTIPLES/TIMELINE-COILS.

DISCUSS W/ T.S.D → NO

MED • BODY IS LEFT, NOT UNRESOLVED
DAD • UNSOLVED / UNEXPLAINED
S.M. • EXPLOSION OF SILENCE / ACTIVITY
STORY • EMPTY MOTIONS AND "WORK".
• "DEADNESS" AND HOLLOW FULLNESSES.
PRESS • FACE AND EYES AT "UNEASY PEACE".
• PSEUDO-RETURN-TO-FORM (FAKE OUT)
TRAINER • GAIN MORE WEIGHT / DEHYDRATE TISSUE
• MISSING TATTOOS ("COME-AND-GO" ARMS)
PARTS ONLY • BAND-AIDS
• DISTORTED SUPER HERO UNRAVELING (TWICE)
MED • LOOK YOUNGER
MED • SAME FACE, DIFFERENT MOUTH / TONGUE
• NEGATIVE FOREHEAD, MIS-SEEING (OFF)
$ • ADDITIONAL LEAKING OF "LONG-TERM-PLOT" (WITH CALLS TO PREVIOUS STAGED ACTS).
LIVE • PARTIAL FALSE EXPOSURE OF INTENTIONAL
$$$ PRE-FABRICATED (PRETEND) FAKE-HOAX
ACTIONS THROUGH EARLY NOTES AND PLANS.
• DENY ALL AUTHENTIC PROPS AND PLANTED ARTIFACTS, DENY LEAKS.
PRESS • NEVER LOOK AT NOTES OR PROPS.
K.W. • TOO DISTURBING TO SEE, ETC. (MULTIPLES).
• MORE IS INSISTED BUT NEVER EXISTED.
MEDIA + ACTIONS • DEEPER AND MORE DELIBERATE FLIPPING OF UNDERLYING THEMES, PREVIOUS TELEVISION CONTEXT EXPOSED / DENIED, MEDIA STORY-

MED LINES AND PRODUCER PRESSURE ALSO "POORLY MANAGED" (DENIAL-SELF).

PHOTO. INTERNAL THEMES RAPIDLY ABSORBING

MEDIA AND DISPLACING LAST REMNANTS OF SURFACE PRESENTATION.

$$. ORIGINAL ATMOSPHERE IS INFESTED AND MANGLED ALMOST BEYOND RECOGNITION.

?. CONSTANTS REMAIN (IN ORDER TO DEFY CONVENIENT "EVOLUTION" ASSUMPTIONS).

. INSIST ON "NOT-CHANGING".

$$. DENY ALL SIGNS OF DEVELOPMENT.

ACTIONS ONLY THE MOST SUPERFICIAL REMNANTS OF ERA-A AND ERA-B "APPEAR" VISIBLE.

ACTIONS HOLLOW, WOODEN, BRITTLE, BURNING-DUST, TRAUMATIZED, "SOMETHING-REALLY-IS-WRONG,

SIGNS (THIS TIME?), ACTIVE AND BRUTAL MOCKERY AND PSEUDO-DECONSTRUCTION OF ERA-D.

$. NEARLY ZERO DISCUSSION / INTERVIEW MEDIA

L.H.C. "DEEP-PRESSURE" RIBCAGE BREATHING AND POSTURE IN PHOTOS / VIDEOS

S.M. SELF-CANNIBALISM ANGLE / SPIRIT, ETC

CK. MEDICINE DRENCHED (UNOPENED DOORS, ETC)

SONY . NOT-A-PERSON - DISASSOCIATION / (BODY)

MED

SUMMARY: NIGHTMARE-MODE

ERA-G: 2023-2027

$ • PEAK INTENSITY, OFFICIALLY PAYOFF AND MAXIMIZATION PERIOD.

LIVE • INTERNAL THEMES SHOULD HAVE OFFICIALLY TAKEN OVER BY THIS POINT.

• ALL EXTERNALIZED, ALL OUTSIDER.

MED. • FALSE-MEMORY ATMOSPHERE DOMINATES DISKING AND RAW TONES THAT BOTH CONFIRM AND QUESTION PREVIOUS ERAS.

ACTIONS

S.M. • IN GENERAL, ALL PREVIOUS ERAS APPEAR LIKE A MISREMEMBERED DREAM, COULD NEVER HAVE EXISTED. (FULL SLANTED).

F.V. • MAINTAIN CONSISTENT IMAGE AND ALL PRIOR PRESENTATIONS (BRANCHING OFF).

T.S.D. • STEP UP TOTAL DEPERSONALIZATION.

$$$ • HIGHLY PROLIFIC (EVEN MORESO THAN ERA-B, ERA-E AND ERA-F).

DOUBLE • COMPLETE "HIGH-ACTION" / ACTIVITY.

• MISSING-IN-ACTION.

LIVE • PLOT FOR SCAM FROM ERA-C. (TOTAL)

S.M. • ENTIRE "REVERSAL-OF-EXPOSURE" TIED TO "FALSE HISTORY" BLOWBACK, AND "YOU-DON'T-EXIST" ACCUSATIONS.

M.D. • SPIN PLANTED PROPS AS "PRETEND HOAX", AND DOUBLE BACK AS "SEMI-GENUINE".

ACTIONS • SEVERAL BUILD-UPS WITH CAREFULLY

$ TIMED "COME-DOWNS" SHOULD COINCIDE WITH NOTHING. (SEPARATE) →

ACTIONS + SHOWS • SET-UP SEVERAL APPARENT ATTEMPTS TO "FINALLY" GET-TO-THE-BOTTOM OF WHAT ACTUALLY HAPPENED TOWARDS THE END OF ERA-C.

MEDIA • APPEAR TO "REVEAL" FALSE EXPLANATIONS
F.V. FOR MECHANISMS AND PRE-ARRANGED SPONTANEOUS "CAREER CRISIS" EVENTS.

LIVE • ACTORS FINALLY LEVEL
STORY • OPEN UP SIDES OF PRESENTATION
K.W. (MAGIC-TRICK), BUT ONLY AS PART OF FAKED AUDIENCE "SUCCESS STORY"!

LIVE • MULTIPLES CONTINUE, TAKE ON MORE LEADERSHIP AND CONTROL.

MED • INCREASE RESTRICTION.

MED • DECREASE LIMITATIONS. (COMPOUNDS)

MED • HALLUCINATION THROUGH-LINE (HYPNO).

ACTIONS • RECLAIM ALL THEMES AND RE-PLANT IN NEWLY MANUFACTURED CONTEXTS.

S.M.→ • AMPLIFY CORE (SUPERFICIAL) VISION.

PRESS • CLINGING, CLUTCHING, FLAILING...

• PERSONAE IS SUBDUED IN FAVOR OF PERSON.

THALNER • WEIGHT HAS STABILIZED IN HEAVILY
(MED) MODIFIED AND ALTERED UNDER-VISAGE.

$B • FACE INVERSIONS (ALL PREVIOUS / THREE).

ACTIONS • SYSTEMS AT PLAY / PRESSURE'S OFF.

SUMMARY: DEFAULT-UNCANNY-MODE

ACTIONS

LIVE

ERA-H: 2028-2032

MED LIVE • EUPHORIA PERIOD, HIGH-POINT CLIMAX OF ALL PLANS AND LONG-TERM EFFORTS.

• TOTAL SYNTHESIS OF INTERNAL AND EXTERNAL THEMES (NO LONGER POSSIBLE TO DISCERN "INTERNAL" FROM "EXTERNAL"

S.M.

LIVE • COMPLETE INTEGRATION OF ALL LITERAL AND SYMBOLIC AESTHETICS.

MED
- • OMNI (PUSHING INWARD AND OUTWARD).
- • "FOCUSED ON THE BLUR".
- • URINATING, ~~TOWEL FLOORING~~ (TWICE)
- • PUSHING PAST ACTORS UP AND THEN DOWN, AND THE IN FROM "BACKSTAGE".

SHOWS • USING MULTIPLE SHIRTS (WHILE MAKING IT APPEAR TO ONLY BE ONE OR TWO SHIRTS)

NO • DAVID COPPERFIELD (SEE ABOVE / FOR SHAPE)

REPEAT • THREE TO FOUR ERA MIXED FACINGS AND STANDINGS EACH WEEK (ROTATING AND EVERY OTHER WEEK WITH ROUND-ROBIN OVERLAPPING CROSSINGS).

ACTIONS + STORY (K.W) • PRETEND TO ATTEMPT AT A "HALF-HEART" NON-DECISION THAT MADE IT MOMENTARILY LOOK LIKE THEY WERE ALL GOING TO RECONNECT WITH "FRIENDS".

S.M. • OFF-VOICE FOR TELEPHONE / FALSE-BODY.

LIVE • INNER-CORNER / BATHROOMS / ERA-F STYLE.

SUMMARY: DREAM-COME-FALSE

MOST IMPORTANT!

ANDREW, REMEMBER...

1/25/00

DO NOT WORK IN PHASES!

NEVER WORK IN PLANNED STAGES!

NO CHARACTERS/NO CONCEPTS

ONLY STICK TO THE ORIGINAL STEP-BY-STEP VISION OUTLINE! NEVER, EVER, EVER, EVER "MAKE-IT-UP-AS-YOU-GO-ALONG"! FOLLOW YOUR [redacted] ORDERS AND DO WHAT YOU ARE TOLD AND WHAT YOU PROMISED TO DO WHEN YOU SIGNED! THIS IS NOT UP TO YOU! DO WHAT YOU MUST DO, AND THEN YOU WILL LIVE!

FROM ME TO MYSELF
(MORE MISC. NOTES)

1/26/00

ANDREW:
DON'T SET GOALS FOR INDUSTRY ACHIEVEMENT OR PROFFESIONAL RECOGNITION. ONLY FOCUS ON THE CORE VISION. ONLY.

ANDREW:
YOU'RE NOT TRYING TO MAKE SOMETHING "COOL" OR MATERIALLY/SEXUALLY "SUCCESSFUL". YOU'RE WORKING TO REALIZE A VISION OF PURE IMAGINATION AND SENSATION. YOU ARE MAKING SOMETHING WHICH STRIVES TO BE EXTREMELY INSPIRING, INSANELY INTERESTING, AND INCREDIBLY INTENSE. THE MOST MEANINGFUL KIND OF SUCCESS WILL COME FROM FOCUSING ON THE FOLLOWING: MAKING ALL ASPECTS OF YOUR WORK AS INSPIRING, INTERESTING, AND INTENSE AS POSSIBLE.

ANDREW:
IT WILL TAKE 30+ YEARS FOR THIS VISION TO BEGIN TO MANIFEST FULLY, AND POSSIBLY EVEN LONGER FOR IT TO BE NOTICED/SEEN BY THE AUDIENCE/PUBLIC. IN FACT, IT MAY NEVER BE COMPREHENDED AND IF THAT OCCURS IT WILL BE YOUR FAULT, AND NOT ANYONE ELSE'S, AND LEAST →

OR DOESN'T EXIST.

ANDREW:

CAN YOU HONESTLY TELL YOURSELF THAT YOU BELIEVE WHOLEHEARTEDLY IN EVERY CHALLENGING DIMENSION OF THIS WORK AND THE ODYSSEY YOU ARE UNDERTAKING? IS THIS REALLY A RISK YOU'RE WILLING TO TAKE? ARE YOU ENTIRELY CERTAIN ABOUT YOUR DECISION TO DEVOTE YOUR ENTIRE LIFE, YOUR BODY AND SOUL AND MIND, TO THE REALIZATION OF THIS VISION, ESPECIALLY WITH THE AWARENESS OF HOW DIFFICULT IT WILL BE? IS THIS PARTICULAR PATH TRULY WORTH GOING DOWN, WITH THE UNDERSTANDING THAT THE LIKELIHOOD OF [redacted] YOUR PLAN [redacted] WORKING [redacted] IS SO EXTRA-ORDINARILY SLIM?

ANDREW:

WILL YOU BE ABLE TO TOLERATE BEING CONSISTENTLY MISUNDERSTOOD, AND ACCEPT THAT YOU AND THE PARTICULAR THEMES OF THIS VISION ARE THE PRIMARY CAUSE OF THE MISUNDERSTANDING? THAT THE PERVERSE AND EUPHORIC CONFUSION AT THE HEART OF YOUR →

VISION WILL ULTIMATELY THWART YOUR ABILITY TO REALIZE IT? YOU WILL BE THE TRUEST EMBODIMENT OF THE VISION'S SPIRIT, IN YOUR OWN SELF-IMPOSED INABILITY TO CONNECT WITH OTHER PEOPLE. DO YOU SEE WHAT YOU'RE GETTING YOURSELF INTO, HERE?

ANDREW:
WILL YOU BE ABLE TO WITHSTAND THE ENVY OF SEEING YOUR PEERS OUT-DO YOU MATERIALLY, CULTURALLY, AND SOCIALLY, AND WATCH AS THEY [redacted] RECEIVE PRAISE AND REWARDS FROM THOSE WHO WILL SCOFF AT YOU AND YOUR EFFORTS?

ANDREW:
CAN YOU WITHSTAND ALL SORTS OF PEOPLE THINKING THAT YOU'RE STUPID, THAT ALL YOUR WORK IS SHALLOW, THAT YOUR MUSIC IS DUMB, AND THAT YOU'RE A BAD PERSON? CAN YOU HANDLE THE ATTACKS? CAN YOU HANDLE INDIFFERENCE?

ANDREW:
MOST IMPORTANTLY, REMEMBER THAT NOTHING

YOU DO WILL CHANGE WHAT YOU ARE. YOU WILL STILL BE ON THE OUTSIDE LOOKING IN. YOU WILL STILL NOT HAVE ANY REAL FRIENDS. YOU WILL STILL NOT BE ABLE TO CONNECT WITH OTHER PEOPLE. YOU WILL STILL BE "DOING IT WRONG". DON'T EVER THINK YOUR WORK ON THIS VISION IS GOING TO "FIX" YOU OR SAVE YOUR LIFE. YOU WILL STILL BE CUT-OFF, ISOLATED, AND ALONE. IN FACT, YOU MAY FIND YOURSELF MORE ALONE THAN EVER. CAN YOU DEAL WITH THAT?

DO YOU REALLY HAVE WHAT IT TAKES, ANDREW?

I DON'T KNOW.

POWERFUL PERSEVERANCE
RELENTLESS RESILIENCE
TIRELESS TENACITY
FEARLESS FOCUS
COMPLETE COMMITMENT

LOVE MY ENEMY
BE MY ENEMY

MAKE MYSELF MY OWN ADVERSARY?

DON'T BE A FUCKING WIMP

ANDREW: JAN. 27, 2000

TIME-LINE DESIGN AND TIME IDEAS
TIME TRAVEL AND HISTORY MANIPULATION THROUGH PRE-PLANNED AND CAREFULLY PLANTED ARTIFACTS.
MAKE MY HISTORY WHAT I WANT IT TO BE IN THE FUTURE.
FIND A WAY TO MAKE TIME TRAVEL WORK THROUGH FORCED ATMOSPHERES. (S.F. TIME AND AGAIN) (INVASION OF THE BODY SNATCHERS.)
REPLACE AND REPLACE-RE-PLACE. USE TIME BEND APPROACH TO CHANGE PAST AND FIX THE FUTURE. (CONSTRUCTION OF FOUNDING DOCUMENTS, NOTEBOOKS, PAPERS, FALSE CONTRACTS, (PLOT OUT TIMELINE TO ACCOUNT FOR DARK/LOST YEARS, "EVIL ORIGINS", DISAPPEAR IN PLAIN SIGHT, LEGAL PROBLEMS, BUSINESS BATTLES, BANKRUPTCY, ADVERSARIES, "BE THE DEVIL", AND PSYCHOLOGICAL RESEARCH CHEMICALS.)
BE SURE TO WORK IN TRAPDOORS, OLD "PHOTOS", OLD "RELEASES", WRONG "WRITINGS", CONFLICT OF PERSONALITY STYLES, ETC.

KEEP PRACTICING YOUR AUTOGRAPHS.

IF ANYONE FINDS THESE NOTES, JUST SAY THEY'RE FAKE OR A HOAX SOMEONE IS TRYING TO PULL / SCAM / TRICK / CAN'T REMEMBER. DENY / NEVER REVEAL / NEVER LET DOWN.

MAKE IT SEEM LIKE I HAVE NO CONTROL OVER MY LIFE/WORK. LIKE I'M BEING MANIPULATED, JUST LIKE THE AUDIENCE, JUST LIKE I FEEL.

MOVES
(MAGIC)
[TRICKS]

1/28/00

- DO EVERYTHING BACKWARDS, REVERSE THE TRADITIONAL ORDER OF THE "ENTERTAINER" ORIGIN STORY.
- DE-ORGANIZE NOTES FOR "LONG-TERM" PLANS AND RE-WRITE / DE-WRIGHT ALL ORIGINAL IDEAS IN WRONG AND REVERSED / JUMBLE GYM ORDER.
- MAKE IT SEEM LIKE I WAS BORN IN 1979, OR ACTUALLY BORN IN CALIFORNIA.
- MAKE IT SEEM LIKE I WAS WAY YOUNGER WHEN I WAS OLDER, AND WAY OLDER WHEN I WAS ACTUALLY YOUNGER.
- START HIGH / TOWARDS THE "TOP" OF THE LADDER AND THEN "FALL" / CLIMB DOWN TO THE LOW / TOWARDS THE "BOTTOM".
- GO BACK AND PLANT MORE "ARTIFACTS" AND OTHER PRE-FABRICATED POST-DATED AND "HIDDEN" PIECES OF EVIDENCE THAT POINT TOWARDS / AWAY-FROM "UNDERGROUND CREDIBILITY", REPLACE OLDER AND ALL UNTRUE "AVANT-GARDE" AND "EXPERIMENTAL" ASSOCIATIONS WITH DAD / LEGAL TEAM, AND "IMAGE CONSULTANT" THEORY, IN ORDER TO REFRAME ORIGIN STORY AS A COVER-UP FOR PAY-TO-PLAY AND ACTOR AUDITIONS, INITIAL MAIL-FRAUD, ETC.

- HAVE TWO CONTRADICTORY EVENTS OCCURRING AT THE EXACT SAME TIME. TWO INCONGRUENT THEMES OVERLAPPING, SIMULTANEOUSLY. VEN DIAGRAM. BE IN TWO PLACES AT ONCE, MIRROR
- MULTIPLE TELEVISION STAND-INS.
- MAKE IT SEEM LIKE I TRIED TO CREATE THE FALSE IMPRESSION OF HAVING COME FROM THE "ELITE ART WORLD", ART GALLERY SCENE, AND HIGH-FASHION WORLD IN NEW YORK CITY (FALSE JOB RESUME, REVERSE PAY-TO-WORK SET-UPS AFTER THE FACT).
- FACE CRIMES, SWAPPINGS, MULTIPLES.
- CREATE A FALSE "HE MOVED TO NYC" STORY TO DISTRACT FROM FIRST ACTING AND HOLLYWOOD-TO-ORLANDO TALENT SCOUT. MAKE IT SEEM LIKE I MOVED TO NEW YORK CITY FROM SOMEPLACE IN THE SOUTH OR THE MIDWEST. CREATE A "HEADING TO THE BIG CITY" STORY AND USE IT AS A SKELETON TO HANG THE L.H.C. COVERING ON, (REGARDING THE EXPLORATORY VIDEO TEAM WHO "SET-UP" THE FIRST AUDITIONS, ETC.)
- ELIMINATE ENTIRE CALIFORNIA MOVIE MOVE WITH AN "OVERNIGHT SUCCESS" THEORY (THAT EVENTUALLY SHOULD FALL APART / UNRAVEL). BIG-APPLE / BIG-BREAK.
- USE DIFFERENT FACE ON EACH ALBUM COVER (BUT DO <u>NOT</u> USE THE SAME MULTIPLES AS THE TV TALKING HEAD OR MUSIC VIDEOS).

- SUDDENLY AND INEXPLICABLY "DISAPPEAR" FROM "FRIENDS" AND ANY LONG-TIME ASSOCIATES AND FAMILY MEMBERS IN ORDER TO CAUSE CONFUSION AND DISQUIET.
- ALLOW ROOM FOR CAREFULLY CONSTRUCTED "ACCIDENT" EVENTS AND [redacted]
- MANUFACTURED "MISTAKE" FROM ACTORS POSING TO APPEAR AS LOW-QUALITY LOOK-ALIKES OR MULTIPLES.
- CREATE CONSTANT DISTRACTIONS IN ORDER TO LOOK LIKE WE ARE TRYING TO COVER-UP THE PLOT TO APPEAR AS THOUGH THE "BACK-STORY" WAS INVENTED (AND INTENTIONALLY DISTORTED) (IN AN ATTEMPTED OVERLAY OF "COVER" FOR "TALENT-SCOUT" SITUATION).
- DON'T TALK VERY MUCH ABOUT ANY "PERSONAL STRUGGLES" (BE PREPARED TO OCCASSIONALLY CONTRADICT THIS BASED ON S.M. PLAN, ETC.)
- PICK PERIODS OF TIME TO BE "MISSING IN PLAIN SIGHT" - MORE VISIBLE BUT HARDER TO SEE.
- OBSCURE, ALTER, COVER, OR DE-FACE THE ANDREW W.K. FACE ENTIRELY OR PARTIALLY IN PROMOTIONAL IMAGES, TELEVISION, AND AT CONCERTS (SELECT MULTIPLES).
- MORE BLOOD / SLICER FACE (UN-FACE)
- STAGED "REAL ENCOUNTER" EVENTS AT ORDINARY "LIFE" LOCATIONS / BACK-STAGE WITH MULTIPLES TO GENERATE ANECDOTES AND REAL WORLD VERIFIABLE STORIES. →

REMEMBER TO FLIP APPROACHES AND PUBLIC PRESENTATIONS WITH NON-SENSICAL NEW MOVES.

- TRY TO MAKE SOME PEOPLE THINK, "HE'S ACTUALLY A REALLY BAD GUY." SECRETLY MEAN? IS "HE" SECRETLY EVIL BEHIND THE SCENES?
- PAY-TO-SAY "RUN-IN" STORIES THAT CAST CONFLICTING AND NEGATIVE "BAD GUY" SHADOW ON "NICE GUY" IMAGE (USING MULTIPLES AND IMAGE TEAM MONEY).
- WORK-IN "BAD" ANGLES AND SUBLIMINAL SUBVERSIVE NEGATIVE "PERSONALITY" ELEMENTS, OVERWHELMING CONFLICTING DISSONANCE.
- ENCOURAGE CAREFULLY CURATED "DOUBTERS" WHO PAY-TO-SAY AND HELP "EXPOSE" BLATANT HYPOCRISY (USE "RUN-INS" AND ANECDOTES FROM MULTIPLES, ON COMPUTER) ETC.
- ATTACKS BUILT ON S.M. AND "ACTINGS".
- ENCOURAGE "SIDE-THOUGHT" BUILT ON IDEA THAT "BEING NICE" WAS JUST A "BIG-ACT" TO COVER-UP THE "TRUTH" THAT "HE" (MULTIPLES), REALLY HAS/HAVE SINISTER ORIGINS AND EVIL INTENTIONS.
- FORBIDDEN, FOREBODING, TABOO, UNETHICAL, IMMORAL, HORRIBLE, ETC (L.H.C./EARLY)

"I HEARD HE'S A REALLY NICE GUY."
"WELL, I HEARD HE'S A TOTAL PIECE OF SHIT."

BE <u>BOTH</u>?

DELUSIONS OF GRANDEUR.

OF ALL, THE AUDIENCE'S. IT'S YOUR RESPONSIBILITY TO CONVEY THE ENTIRETY OF THIS VISION TO OTHER PEOPLE. AND DO NOT RESORT TO COP-OUTS OR GIVE-AWAYS WHEN IT SEEMS THAT TRADITIONAL HARD WORK ISN'T ACCOMPLISHING ANYTHING. BE PATIENT, ANDREW. YOU'RE WORKING ON A VISION FOR THE VAST EXPANSE OF ETERNAL MIND. ALL YOUR EFFORTS AND ALL YOUR RESTRAINT WILL BE WORTH IT. YOU WILL NEED EVERY PRECIOUS MOMENT.

PEOPLE MAY NEVER UNDERSTAND OR LIKE OR EVEN NOTICE ANYTHING YOU DO, ANDREW. PEOPLE MAY NEVER CONNECT WITH YOU OR YOUR WORK. IT'S A STRONG POSSIBILTY THAT EVEN IF YOU COMPLETE ALL THE TASKS AND PHYSICAL WORK ASSOCIATED WITH THIS VISION, THAT IT WILL ALL AMOUNT TO NOTHING AND NOT A SINGLE PERSON, BESIDES YOURSELF, WILL CARE OR EVEN BE AWARE THAT IT EXISTS. ARE YOU PREPARED TO DEAL WITH THE POTENTIAL PAIN, FRUSTRATION, LONLINESS, AND ISOLATION YOU WILL EXPERIENCE DURING THIS QUEST? →

OR DOESN'T EXIST.

- IS HE NICE? IS HE SCARY? ETC. (STAGES FIRST)
- FORBIDDEN REALITY (BEHIND THE BEHIND-THE-SCENES, 2ND AND 3RD LAYER, ETC.)

- SAY THINGS "THAT SHOULD NEVER BE SAID"?
- "FUCKED UP" HORRIBLE, DISGUSTING, AND COMPLETELY DEBAUCHED?
- BEGIN "DOING SOMETHING" SUDDENLY AND WITH GREAT REPETATIVE INSENSITY, AND THEN STOP DOING IT, VERY ABRUPTLY.
- USE LOTS OF SWEAR WORDS (TUFF, CRASS, AND CRUDE), THEN STOP USING SWEAR WORDS AND SPEAK SUPER CLEAN?
- MANUFACTURE PIECES THAT DON'T FIT TOGETHER. DON'T EVER LET IT "ADD-UP."
- CREATE DEEPLY CONFLICTING ELEMENTS THAT CONSTANTLY CLASH AND BUILD-UP INCREDIBLE FRICTION ENERGY.
- NEVER LET THE AUDIENCE KNOW EXACTLY WHERE I'M COMING FROM.
- BE A MOVIE THAT CAN'T BE FILMED.
- BE A BOOK THAT CAN'T BE WRITTEN.
- BE A PORTRAIT THAT CAN'T BE PAINTED.
- BE A PROBLEM THAT CAN'T BE SOLVED.
- TRICKSTER HERO? (FRAUDULENT FOE)
- DIVINE DOUBT (MEANINGLESS MESSIAH)

MAKE IT ALL INTERESTING.
MAKE IT ALL INTENSE.

MAKE IT LOOK LIKE I MAKE IT UP LATER?

REMEMBER, REMEMBER, REMEMEMBER, REMEMBER, REMEMBER, REMEMBER...

ANDREW:
PEOPLE WILL HEAR YOUR MUSIC AND SAY, "THIS SUCKS." AND EVEN IF THEY CONNECT WITH SOMETHING ELSE YOU DO, OR SOME OTHER ASPECT OF YOUR PRESENTATION, THEY'LL STILL SAY, "TOO BAD, HIS MUSIC SUCKS." EMBRACE THIS. IT'S A KEY DYNAMIC IN YOUR LARGER EFFORTS TO MAINTAIN DISARRAY, INCONSISTENCY, "PLAUSIBLE DENIABILITY", YOUR ABILTY TO ENGAGE IN DEFLECTION, FLEXIBILITY, AND OVERALL UNPREDICTABILITY. STILL, DESPITE THIS, ALWAYS SEEK TO CONVERT PEOPLE INTO ENJOYERS OF THE MUSIC, AND AS ALWAYS, SEEK TO MAKE YOUR MUSIC THE BEST IT CAN BE.

ANDREW:
PEOPLE WILL HATE YOU, HATE WHAT YOU'RE DOING, HATE YOUR MUSIC, AND WILL THINK YOU'RE A "BAD PERSON". YOU MUST LEARN TO DEAL WITH THIS.

~~They will never like you! Yes they won't!~~ → NO

NO

call back could work

1/29/00

VOCALS / SINGING STYLE:

- EARLY ALBUMS: NICE MUSIC / MEAN VOCALS
- LATER ALBUMS: MEAN MUSIC / NICE VOCALS
- HAVE THE VOCALS START OUT SUPER ANGRY AND HARSH AND GRITTY AND ALMOST UN-MELODIC.
- VERY SHOUTED AND CAVEMAN-LIKE.
- LOTS OF CHANTS AND GROUP VOCAL STACKS ON EARY RELEASES, AND THEN SLIDE TOWARDS MORE "ALONE" SOUNDING VOICE.
- HAVE THE LEAD VOCALS GROW GRADUALLY MORE MELODIC AND CLEARER AND SMOOTHER AND CLEANER AS THE ALBUMS CONTINUE.
- AS THE MUSIC GROWS DARKER AND MORE MINOR KEY, HAVE THE VOCALS CONTRAST IT.

HIRE DIFFERENT LEAD VOCALISTS TO SING ON DIFFERENT ALBUMS?

call back could work

MAKE IT SOUND LIKE MULTIPLE DIFFERENT SINGERS, JUST LIKE THE PEOPLE ON THE ALBUM COVERS SHOULD LOOK DIFFERENT.

(TALK TO T.S.D. ABOUT HOW MUCH IT WOULD COST TO HIRE DIFFERENT LEAD VOCALISTS WITH A CONFIDENTIALITY AGREEMENT.)

USE SYMBOLIC RELEASE DATES, SONG LENGTHS, ALBUM LENGTHS, OTHER "LUCKY" (AND "UNLUCKY") NUMBERS?

2/3/00

"EARLY YEARS" RELEASES:

- THE WHOLE "EARLY YEARS" SHOULD BE BOTH PRE-STAGED AND POST-STAGED. SHOULD FEEL BOTH ORCHESTRATED, UNBELIEVABLE AND LIKE THE ENTIRE HISTORY WAS BOTH INVENTED AND TAMPERED WITH AFTER THE FACT.
- ESTABLISH SUSPICION THAT "EARLY MUSIC" RECORDINGS AND RELEASES WERE FALSE PLANTED, OR NEVER EXISTED.
- MAKE FAKE "CASSETTES" AND FABRICATED SMOKE-SCREEN "BANDS" AND RUMORS AND PRETEND ANECDOTES ABOUT "HIGH-SCHOOL" BANDS AND "PLAYING/JAMMING" IN THE "LOCAL MUSIC SCENE" IN FLORIDA. (MAKE SURE ALL OF S.M. AND ACTORS HAVE A BASIC SCRIPT OF "TIMELINE" AND BASIC "EARLY HISTORY" TALKING POINTS.) (OR JUST HAVE THEM SAY THEY "DON'T REMEMBER".)

TALK TO LEGAL / IMAGE

- PRE-DATE "OBSCURE" VYNIL AND OTHER RELEASES FROM "HIS PAST".
- COMPILATIONS? DO STUFF IN JAPAN ONLY?
- POST-DATE GENUINE EARLY ALBUM AND OTHER RECORDINGS TO MAKE IT LOOK LIKE THEY WERE FROM AT LEAST TEN YEARS INTO THE FUTURE (FROM DATE OF ACTUAL "DISCOVERY"/ACTORS FIRST "SIGHTINGS.")

S.M.

DAD SHOULD PAY WITH S.M.

LIGHT-BULB RECORDS / MOON? / SOFA? / V. RECORDS?

• MAKE THE LATER RECORDINGS SOUND "EARLY" (MORE GENERICALLY AND STEREO-TYPES.)

USE T.V.

• IT IS CRUCIAL TO GET ON BIG TV SHOWS: LATE NIGHT SHOWS, MTV, CABLE NEWS, LOCAL NEWS, TALK SHOWS, KIDS SHOWS, AND CARTOONS.

• SEE IF THEY CAN BUY HIS WAY ONTO MAJOR TV APPEARANCES, PAY TO PLAY. TALK TO SM. ABOUT MAKING IT SEEM LIKE "HIS DAD" BLACKMAILED PEOPLE (LAWYER) INTO PUTTING IT ON TV.

• MAKE A GAME SHOW THAT PROVIDES A MASSIVE PSYCHIC PROGRAMMING PLATFORM FOR HIS MAIN THEMES? A MEGA-RITUAL DISGUISED AS AN INNOCENT GAME SHOW? ARCHTYPES PARTIAL DIALECTIC...

- MAKE THE LATER RECORDINGS SOUND "EARLY" (MORE GENERICALLY AND STEREO-TYPICALLY "AVANT-GARDE" / OPPOSING GENRES.)
- LINK-UP (OR APPEAR TO HAVE CROSSED PATHS WITH OTHER "EDGY" FIGURES AND "UNDERGROUND ART" GROUPS / INDIVIDUALS.
- TRY AND ESTABLISH COUNTERINTUITIVE CONTEXT FOR "EVENTUAL" HARD TURN TOWARDS "MAINSTREAM" CORPORATE/COMMERCIAL "RADIO ROCK" STYLE DEVELOPMENT. THIS ENTIRE POST-FABRICATED "ORIGIN" AREA AND "EARLY YEARS" DIMENSION SHOULD CLASH AND CONTRADICT STRONGLY.

/ DAD SHOULD PAY WITH S.M. FOR

- FORM "RECORD LABLES" (WITH DAD) THAT CAN RELEASE "FIRST" ANDREW W.K. MUSIC AND RELATED "FALSE BANDS". NOTE: IT WILL BE IMPORTANT TO CREATE AT LEAST A HANDFUL OF OTHER "WEIRD" BANDS TO BE ON THE [redacted] ROSTER. (TALK TO DAD ABOUT HIRING HIS STUDENTS TO "FORM BANDS" - DOESN'T MATTER IF THEY CAN PLAY INSTRUMENTS WELL, ETC.)
- LABEL NAME (AND "ROSTER" BAND NAMES CAN JUST BE RANDOM OBJECT WORDS OR LETTERS, DOESN'T REALLY MATTER AS LONG AS IT SEMI-CONVINCINGLY SEEMS LIKE A "REAL" UNDERGROUND RECORD LABEL.
- THIS NEEDS TO WORK AND BUILD UP TO MEGA MAINSTREAM "SELL-OUT" TO BIG MAJOR LABEL. ← SONY OR UNI

LIGHT-BULB RECORDS / MOON? / SOFA? / V. RECORDS? / W. RECORDS

- USE "PSEUDO-SYMBOLISM" AND STEREOTYPICAL SEMI-OBVIOUS "SECRET SIGNS" TO HINT AT BUT (ALSO OBSCURE) ACTUAL DEEPER INTENDED SYMBOLS.

"He's an idiot (stupid)"

- USE SYMBOLISM THAT'S SYMBOLIC OF SOMEONE USING SYMBOLS ~~AS~~ AS A SMOKESCREEN AND EASY DISTRACTION. "THERE'S 'NOTHING' HERE." "SLIGHT-OF-MIND." (LIKE G.R. WITH OPENING A.C.'S VAULT)
- SYMBOLIZE: "I HAVE NO IDEA WHAT I'M DOING."

NINE ALBUM PLAN

Andrew F. Krier DECEMBER 13, '99

USE '93 SONG STRUCTURE IDEA

Make all the albums in some way compliment each other but also contradict each other.

Make each album eradicate the one before it, but also work with ~~the~~ the wreckage of the one before it, to build the next one.

Use a back-and-forth form eradicate/create/eradicate etc. as an approach for the entire nine album plan.

Don't release too many albums too quickly. Just release the first two back-to-back, and then start to spread them out.

NEVER clutter up my album catalog with tons and tons of releases.

The first official full length album should destroy everything I was doing in high school and all those stupid rules.

ALBUM ONE: (ERADICATE)
"WE WANT FUN"

First official full lefgth album. Very, very intense and happy sounding straight-forward high-energy (manic) hard-rock music. Should have slightly dark / secretly dark lyrical undertones and very dark imagery and presentation. Happy music with angry singing. Go against all "weird" music that old "friends" make and all high-school rules and close-minded pseudo-weirdos. Go against all stereotypical "experimental" art/music traditions and rigid dogma. Destroy all the discouragement and harsh interactions you experiencet. Make the album an (unofficial?) mission statement. Violently cheerful music. A sonic manifesto to launch the entire life-work plan. A short album that will last forever. Make it sound urgent. Spend a long time making an album that sounds instantaneous. Never ever abandon the main themes presented in this first album. All anthems. Party. Total PARTY album Party album.

I DON'T WANT TO INFORM MY WORK, AND IF I MUST INFORM IT, IT SHOULD BE

DISINFORMATION.

TRY TO TIME THE RELEASE OF THE FIRST ALBUM (AND THE GENERAL MAINSTREAM CORPORATE LAUNCH) TO THE L.H.C. FOUNDING AND SOME SORT OF (PERSONAL) CRISIS. RELEASE THE FIRST ALBUM OUTSIDE OF THE COUNTRY INITIALLY? ← Why?

Why?

ALBUM TWO: (CREATE)
"BLOW YOUR BONE"

Use remaining songs from stock-pile / treasure chest. Make the album seem "different" but in a slightly off-putting way. Should feel like "something happened". Sort of make the "wrong" move after the first album? Even more blunt/straight forward (too straight forward?) More emotionality and interiority, but presented as an extroverted embrace to all those who answered the call / party invitation of the first album. A "team" feeling / sound. Grander sound. Overblown production. More reverb and blown-out smashing. Mirror sound. Colder hallway and sidewalks sound. Try to look older heavier. Gain weight. Grow out facial hair more. Wear slightly different jeans / t-shirts? Only SLIGHT differences. Different color jeans or overshirts, jackets, or coats? This is where Essem goes away. Cathedral to worship the sound of a musical hall of mirrors. Halls, not walls.

UNDER SWITCH

2nd Actor for television but NOT for music videos

ALBUM FOUR: (CREATE)
"EBERWHITE"

A contractually obligated wriggle-out loop hole album of missing time and total pointlessness. Use it to build up phony credibility in music-elitist circles. Should not be a good album, but maybe ends up that way. Should release on some sort of unexpected "art" record label. Possibly a fully instrumental album? Make it look/sound like I made the album "spontaneously". Maybe some kind of "solo" album? Solo piano? Hire a real piano player to record the music and make it appear that I don't really know how to play any instruments. Should be devastatingly different from all previous three "rock" albums. Make it very, very, simple production, almost no production. Make it boring. Try to use this album as a false "turning point". Should always be thought of as "the-odd-album-out". Should be unpleasantly contradictory and meandering. Music that just sounds like someone playing music for no reason. No songs.

SIDE SWITCH

If there are any television appearances for this album it will hopefully align with the mid-length hair TV actor for the ERA-D and ERA-E multiples / TV show hosts

Need to discuss budget / how to pay

ALBUM THREE: (ERADICATE)
"YOUNG LORD"

Time for over switch. The sound of someone dealing/struggling with their handlers and their self. The feeling of a meltdown. The music should make the listener feel like they're having an amazingly intense and euphoric collapse of consciousness. Pay-off initials and massage team. Destroy any sense of reliability from the previous album. Breaking away, dodging obstacle course mazes. Introduce deeply unsettling visual/sonic elements. More doubt. Make it feel/look/sound more deliberately "off". More dusted production and audio. Slightly different hair-style and other "pointless" changes. Lose weight. No facial hair. Look as different as possible, while looking exactly the same. Look younger. Album should be hard to "get". Make it obscure both thematically and also physically. Only limited release? Asia only? Not available. Return with one foot back "underground". Opaque atmospheres. Reverses, negatives. Unable to exist. Forced to "keep on working/going."

Over(f)switch

3rd Actor in theory, but actually go back to WE WANT FUN era multiple, at least for all photo shoots, videos, etc.

NOTES FOR SURROUNDING ALBUM 4
ATMOSPHERE

[redacted]

DURING "LOST YEARS"... MAKE OTHER RANDOM AND DISCONNECTED ONE-OFF MUSIC RELEASES. ORCHESTRATE DESPERATE LOOKING ATTEMPTS TO "STAY WORKING". PRODUCE OTHER MUSICIANS' ALBUMS? BECOME A "RECORD PRODUCER"? BUT CHOOSE PROJECTS THAT PEOPLE "WOULDN'T EXPECT" OR THAT APPEAR TO CONTRADICT THE TYPICAL SOUND WE WORKED TO ESTABLISH IN ALBUMS ONE THROUGH THREE. AS MANY "ONE-OFF" STYLE MOVES AS POSSIBLE, SHOULD IDEALLY COINCIDE WITH "BIG IN JAPAN" PLOT AND ASSOCIATED "BUSINESS PROBLEMS". MAKE SOME OF THIS (ALL OF THIS?) COME OFF AS POSSIBLY VERY "LOW" QUALITY. LOW-PRODUCTION VALUES. UNDER-THE-UNDERGROUND? KEEP THE FEELING OBSCURE AND "SLIP-SHOD". SUPER-SELL-OUT MOVES CONTRASTING WITH MOST ESOTERIC MOVES AT THE SAME TIME? COMMERCIAL COVER ALBUMS FOR FOREIGN MARKETS? REINTRODUCE REFERENCES TO "EARLY EVIL" ORIGINS? PUSH GENERAL FEELING OF DISARRAY AND CHAOTIC BUSINESS MESSES WITH "FOUNDING" OF NEW COMPANIES, OFF-SHOOTS, RECORD LABEL BACK-AND-FORTHS AND BUSINESS SWITCHES. USE SEVERAL MULTIPLES FOR VARIOUS DIFFERENT LOOKS. DON'T RUSH THIS! ALL OF THIS SHOULD BE ACCOMPLISHED OVER 6 OR 7 YEARS/2 ALBUMS?

Need to discuss budget / how to pay for all this and finance extra work?

ALBUM FIVE: (ERADICATE)
"THE DEVIL'S ON YOUR SIDE"

ELIMINATE all "messed up person" presentation styles. Collapse and resolve "poor-production" recording style. Major AND minor key melodies and chord changes, but still skewing towards major. Longer songs and try to have the most orchestral arrangements possible. Themes should outwardly point to a (pseudo) "return-to-form" sort of feeling, but lyrics and elements of the visual presentation should be very ambiguous. Use more of a "super-hero" image. A stronger look, look older, more like album two, but the lyrical themes should combine all three of the first albums. Lots of opposites and polarities. Should appear very "positive", but reveal a lot of "negative" elements on closer examination. Every song, melody, lyric should have blatantly opposing but valid interpretations.

SKEPTICAL OPTIMISM

REALISM NIHILISM PESSIMISM

DELUSIONAL SOLIPSISTIC POSITIVE

REPRESSED HOMOEROTIC/AUTOEROTIC UNDERTONES (ADD MORE NARCISSISTIC

ANDREW:
MOST PEOPLE ARE MAD AT YOU.

And most people think what you're doing is bad and stupid.

REPRESSED HOMOEROTIC/AUTOEROTIC UNDERTONES (ADD MORE NARCISSISTIC AND EGOMANIACAL OVERTONES)

ALBUM SIX: (CREATE)
"THE PARTY GODS"

"Dawn of a new day" feeling. Total personal bankruptcy and total business crisis. The feeling of upheaval and euphoric fear. Total move away from everyone and everything except partying. Break up songs. Break down songs. Move the internal tones outward to be a bigger part of the external. The construction of a new (old) sound. Finally go all-out minor. Remnants of major still here and there. (Use the minor key melodies and chord changes saved from the 1997 recording ideas. Darker than dark. Pseudo-departure (that's also a return to form). Maximum filth and sweeps. Tie-into ERA-F. Make good on promises to handers/team. Stop fighting and go to bed (only inside). Sound of the highest (and loudest) quality. Original creative direction and old transgressive spirit, to violently contradict previous image. Death and ending as a rebirth beginning.

DON'T FORGET TO BE SKEPTICAL OF MY OWN SKEPTICISM!

ANOREN: THIS ALBUM WILL BE ESPECIALLY DIFFICULT, AS THE RAMIFICATIONS FROM THE DARKER ELEMENTS OF THE LONG-TERM PLAN BEGIN TO CREATE THE DISSONANCE YOU CLAIM YOU'VE ALWAYS WANTED.

ALBUM SEVEN: (ERADICATE)
"TEMPTATION TO EXIST"

Decimate all "positive person" presentation protocols. Use the rest of the most intense and dark minor key song ideas from the '97 recordings. (Also investigate un-used ideas left over from the 2004-2007 studio producer team sessions.) More blatant and direct sonic drive and pounding. More coming. The feeling of the music coming at you but also from within you. Increase ~~[illegible]~~ dissociative feelings in lyrics and themes. Complete personal disintegration and total destabilization. Songs are highly impersonal and rigid / almost completely cold, but also very, very intimate. Mending of all existing previous fractures with adversaries in a way that leads to deeper splitting and more complete collapse / prolapse. Should ~~[illegible]~~ sound and feel like the music is lashing out in a very loving way.

* REMEMBER TO INTEGRATE THE 1993 EVENT.
REMEMBER TO SEPARATE THE 1939 EVENT.

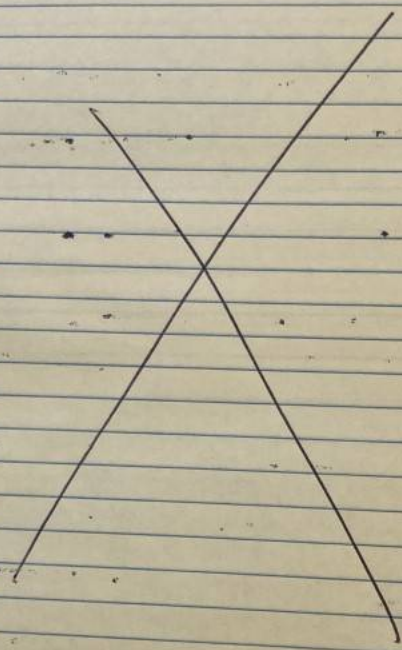
ALBUM EIGHT: (CREATE)
"CRIMINAL PASSIONS"

Phoenix rising from the ashes type of feeling. Deep reconnect with the actual reality of the positive presentation protocols. Return to more major key melodies but in an even more developed and lavish mode, and while continuing to maintain darkest developments from albums seven and six. It should feel like a total and wide reaching synthesis of all the fun and dark stuff from all the albums over the entire odyssey. Lyrics and themes focus on missing time, total personal and spiritual amnesia, lobotomized sense of self, murdered thoughts, blacking out, horrors of consciousness, etc. Less straight - more bending down and zig-zagged. Crystal clear and very cutting sonics and delivery. Very, very dry and hard contrasts. Un-building. "Hidden room" feeling. Orgasmic.

*CHOOSE MY SPIRITUAL BATTLES WISELY, AND ONLY BATTLE THE MOST WORTHY OPPONENTS, AND ONLY ON THE MOST ELEVATED AND ETHEREAL PLANES.

ALBUM NINE: (ERADICATE)

!?



NEVER
EVER
MAKE
CONCEPT
ALBUMS.

MY MIRRORS

2/8/2000

NEVER REFLECT. NEVER LOOK. NEVER STOP THE SHOW. NEVER RAISE OR LOWER THE CURTAIN. NEVER START PERFORMING. NEVER EXPOSE HIS SECRETS.

- MORE INTENSE THAN A.W. / MORE PHYSICAL
- MORE SERIOUS / DISTURBING THAN A.K.

- A.W. = MULTIPLES, REPEATS, OVERLAPS (THE KING OF PARTYING), MASS PRODUCED, ADD VARIATIONS, DISTORTIONS, BUT MAKE IT REAL. AN ACTUAL PERSON BROKEN INTO MULTIPLES - REPEATING - OUT OF THE GALLERIES AND MUSEUMS AND SCENE.
- OPEN A PLACE (LIKE THE FACTORY) OR SOME SORT OF HAPPENING, BUT DON'T MAKE IT TOO EXCLUSIVE OR A SCENE. MORE OPEN. TOO OPEN? DISCORDIAN. CONTRADICTORY PLACE.

- H.H. → C.I. = FALSE DOCUMENTS / AUTOBIOGRAPHY NOTEBOOKS / ARTIFACTS / HOAX
- M.J. → THE KING INFAMY DEDICATION AND GOING BEYOND. FRIGHTENING.
- A.D.C. → STAY AWAY FROM "FUNNY" SCENES.
- C.S. → SAME PERSON LOOKING DIFFERENT.

→

MY MIRRORS

NO FORMAL FINE-ART PHOTOGRAPH SCENES. STAY OUT OF THE GALLERIES AND SUBSIDIZED MUSEUM SCENES.

PLAY SOME SHOWS IN ART GALLERIES AND MUSEUMS. (AND THEN DON'T ASSOCIATE).

STAY AWAY FROM "POWER PLAYERS".

* DON'T GET TOO CLOSE TO PEOPLE WITH TOO MUCH MONEY.

- MAKE MONEY.
- DON'T FOCUS ON MONEY.
- THIS IS FUN.
- THIS ISN'T ABOUT BEING HAPPY, IT'S ABOUT FEELING ALIVE.
- THIS IS NOT FUNNY.
- THIS IS NOT A FUCKING GAME.
- YOU CAN'T LOSE.
- THIS PARTY NEVER STOPS.
- NO JOKES, ONLY LABYRINTHS.

- S.F. → THE UNCANNY
- P.W.Z. → TOO MUCH CONSCIOUSNESS
- M.D. → RETINAL → CONCEPTUAL → MOVIE → EXPERIENTIAL → CONSTRUCTED REALITY

G.C. → F/P → EUPHORIC UNITY MUSIC

- BEND AND MOLD THEM IN ACCORDANCE WITH HIS VISION.
- MAKE YOURSELF INTO YOUR OWN HOMUNCULUS.
- BECOME THE PUPPET MASTER OF THE PERSON THEY BELIEVE IS CONTROLLING HIM.
- THE M. de S. → CRIMINAL MINDS, CRIME IMAGINATION, COMPLEX PASSIONS, TABOO, FORBIDDEN, G.G.A. (JESUS).
- T.P. FEELING BUT <u>REAL</u> → NOT TRAPPED IN A NOVEL (THE AUTHOR MORE INTERESTING THAN THE WRITING? THE IDEA OF THE AUTHOR IS MORE COMPELLING THAN WHAT HE WROTE?)
- S.K. FEELING BUT <u>REAL</u> (NOT TRAPPED IN CINEMA OR STORY MOVIES). DO WHAT S.K. DID FOR MOVIES BUT DO IT FOR ROCK MUSIC, BUT THEN TAKE IT BEYOND THE FORM - OUT OF THE CONFINES OF THE MEDIUM. DESTROY IT AND FREE IT - OBLITERATE AND LIBERATE. LOLITA MOVIE POSTER FOR FIRST ALBUM COVER, BUT MORE SYMMETRICAL, LIKE A MUGSHOT? PUT THE HEARTS ON A BANDAID ON ONE SIDE THE FACE (INSTEAD OF THE SUN-GLASSES) NO LOLLIPOP - TOO OBVIOUS. →

FOR SPIRITUAL PRIDE / ENLIGHTENMENT CONTESTS.
ANOTHER WAY TO THE H.G.A. (A WAY TO
INITIATE PEOPLE WITHOUT THEM REALIZING?
OR AT LEAST IN A DIFFERENT CONTEXT?)
IS THAT EVIL? INVOLVE THE SPIRIT OF
A.C. BUT AVOID BLATANT DISCUSSION. THIS
CAN BE PRIVATE. ADMIT - CONSTANTLY -
TO MYSELF THAT I'M IGNORANT. DO NOT
TRY AND GLOAT OR IMPRESS. NO DOGMA.

- K.A. → BUT THE RITUAL EXPLODES OUT OF THE MOVIE AND IS OMNIPRESENT. LONG FORM MEGA-RITUAL.

- L.W. → OF THAT WHICH ONE CANNOT SPEAK, ONE MUST REMAIN SILENT (METAPHYSICS, BUT ALSO OTHER AREAS OF LIFE)...

- J.D. → DECONSTRUCT YOURSELF IN PRIVATE SECRET, AND CONSTRUCT YOURSELF IN PUBLIC.

- DISCORD, FRICTION, AND INNER CHAOS
  G.H. → M. the Y.
  K.W.T. → O.K.R.
  ERIS (SAVE FOR LATER)

IN GENERAL, DO NOT DISCUSS ANY OF THE ABOVE.

TOTAL LIFE STATEMENT IN THE WORK AND SURROUNDING THE WORK. THIS IS:

1 - THE WORK.
2 - THE MAKING OF THE WORK.
3 - THE MAKING OF THE PERSON MAKING THE WORK.
4 - THE MAKING OF THE LIFE OF THE PERSON MAKING THE PERSON MAKING THE WORK.

- CONVEY THE TIMELESS

- QUINTESSENTIAL HERMETIC/ALCHEMICAL PRECEPTS. ESOTERIC TOTALITY OF EXPRESSION, THE CONCEPT OF "TRUTH".

- REMAIN AWARE THAT ATTEMPTING TO UNDERTAKE THE ABOVE IS THE HIGHEST FORM OF VANITY? PITFALLS.

- A.C. → 93

[redacted] SYMBOLISM. [redacted] SYMBOLIZE THE IDEA [redacted] WORKS. [redacted] UNDERMINING MY OWN ATTEMPTS TO SERIOUSLY ENGAGE WITH IT?) DON'T TRY TO [redacted] UNDERSTAND IT TO THE POINT WHERE I WOULD DARE TO TAKE IT LITERALLY. WATCH OUT

- EXUDE OPPRESSIVELY UPBEAT MOTIVATIONAL "POSITIVITY", (LIKE (D.C. / T.R. / N.H. / M.P.H.) BUT WITH AN OFTEN SHALLOW AND EMPTY DELIVERY, LOTS OF HOLLOW PLATITUDES, AND NAIVE AND UNREALISTIC PERSPECTIVES. ULTIMATELY ALL POINTING TO A MORE DARK AND MENACING CORE THEME / TONE. USE "POSITIVITY" AS A CLOAK FOR A VERY SINISTER (YET STIMULATING) AMBIGUITY. AMBIGUITY IS THE MOST INTERESTING TONE FOR MY WORK, ESPECIALLY WHEN THE AMBIGUITY IS EXTREMELY SUBTLE AND INVISIBLE AT FIRST GLANCE. BE HEAVY HANDED WITH THE SURFACE THEMES, BUT BE VERY DELICATE WITH THE DEEPER TONES.
- BACKWARDS ~~"SELF-HELP"~~? UPSIDEDOWN GURU "OLD AGE" ~~"NEW AGE"~~. H.P.B. SOPHISTRY CLASHING WITH PRAGMATIC AND STRAIGHT FORWARD COMMON SENSE.
- BE SINCERE ... SOMETIMES.
- POSITIVE SELF-HELP MOTIVATIONAL SPEAKER - DO THIS AS PART OF "LOST YEARS" MOVE, IN ERA D AND ERA E. (BUSINESS PROBLEMS), MIGHT BE TOO DIFFICULT. HIRE SOMEONE ELSE TO WRITE THE SPEECHES FOR "ANDREW"?
- DO "POSITIVITY-GURU" AS PART OF THE STAGED →

PROFESSIONAL (AND PERSONAL) CRISIS IDEA?
REVERSE GHOST WRITING DICTATION / AUTOMATIC ARTICLES FOR [redacted] CONTRADICTORY OUTLETS? UNEXPECTED PLACES... SELF-HELP TALK SHOW RADIO OR TV? MAKE A DOCUMENTARY OR A BOOK, BUT HAVE IT LOOK LIKE SOMEONE ELSE MADE IT? ABOUT THE MADE-UP PARTS OF THE INVENTED "ANDREW W.K." STORY-CONCEPT.

- PAY SOMEONE TO MAKE IT LOOK LIKE I PAID SOMEONE OFF TO COVER UP OTHER PAY-TO-PLAY (PAY-TO-PARTY) SCHEMES? MAKE SURE THAT IT'S MOSTLY LIES ABOUT THE TRUE "ANDREW W.K." STORY-CONCEPT.

OTHER MOVES

- DRESS UP LIKE ANDREW W.K. AND IMPERSONATE HIM / YOURSELF
- MIMIC THE PEOPLE WHO BULLIED ME IN HIGH-SCHOOL AND ELEMENTARY SCHOOL. MIRROR THEM AND TRICK THEM, AND THEN ONCE HE HAS THEM, TAKE THEM SOMEWHERE ELSE AND DO SOME-THINGS TO THEIR SOULS.
- POSITIVE REVENGE
- BECOME WHAT YOU AREN'T
- BE HIM UNTIL HE'S YOU, AND ALWAYS WAS.

→

- IS WHAT HE'S DOING DELIBERATE?
- WAS IT ALL INTENTIONAL?
- WHO IS REALLY IN CONTROL?
- HOW MUCH OF IT REALLY WAS PLANNED?
- "HE MEANT TO DO THAT" (WHEN I REALLY DIDN'T)
- "HE DIDN'T MEAN THAT" (WHEN I REALLY DID)

- ALWAYS CLAIM THAT EVEN THE MOST BLATANTLY ORCHESTRATED DETAILS ARE "JUST COINCIDENCE".
- CONVINCE PEOPLE THAT THEY'RE "READING TOO MUCH INTO THINGS" (ESPECIALLY WHEN THEY'RE GETTING TOO CLOSE TO THE "TRUTH".)

- PRETEND TO BE A "GOOD PERSON".
- PRETEND TO BE A "BAD PERSON".
- PRETEND NOT TO BE A PERSON AT ALL.
- PRETEND TO BE AN ACTUAL HUMAN BEING.
- PRETEND THAT HE'S NOT PRETENDING.

- DECORATE THE EDGES OF THE VISUAL PRESENTATION WITH "SEEMINGLY MEANINGLESS" NUMBERS, LETTERS, WORDS, OR OTHER ARTIFACTS. MAKE THEM MEAN SOMETHING TO ME, BUT NOT TO HIM, AND ONLY CERTAIN OTHERS.

* - INTERNALIZE, INTEGRATE, AND THEN TOTALLY FORGET EVERYTHING IN THIS NOTEBOOK. FORGET EVERYTHING AS YOU DO IT. EXCEPT THE VISION.

FONTS / LETTERING / ART DESIGN PROTOCOL ... 2000

CLEAN
SLICK

STRAIGHT-FORWARD
COMMERCIAL

BLUNT
BRAZEN

CINEMATIC
HIGH-PRODUCTION VALUES

STRIKING
INTENSE

BOLD
CLEAN

GLOSSY
IRREFUTABLE

- USE TIMES NEW ROMAN / TRAJAN
- USE SANS SERIF FONTS FOR MAIN NAME LOGO:

(ARIAL BLACK, UNIVERS, FUTURA)

- USE ALL CAPS FOR ALL TITLES
- USE FRANKLIN TYPE FONTS FOR FINE PRINT
- NEVER USE "DAMAGED" OR "GRITTY" FILTERS, FONTS, OR OTHER OVERTLY "CRUDE" DESIGN STYLES.
- VERY CORPORATE AND BIG LOOK
- MAKE YOUR PRESENTATION CLEAN AND SPOTLESS, MAKE YOURSELF DIRTY AND COVERED IN FILTH.

2000 NOTES

- Dark blue or black backgrounds.
- Neon green (Mountain Dew) (Wizard of Oz)
- Alert yellow (Mountain Dew) (Wizard of Oz)
- Red, white, blue (Coke, pepsi) (Flags)
- Ultra-violet / black-light purple (LSD) (FUN HOUSE ARCADES)
- Blood red (life-force, reproduction, death)
- Center justified - centered in general
- Symmetry and natural mirrors
- Unsettling visual juxtapositions
- Avoid unnecessarily "askew" aesthetics.
- Full-color (primarily) / Black and white (secondarily).
- NO FAUX-DAMAGED GRAPHICS!
- No "homemade" aesthetics

HIGH-CINEMA-STYLE

INTERVIEW/PRESS/MEDIA 2/13/2000

DO AS MANY INTERVIEWS AS POSSIBLE (ESPECIALLY IN THE INITIAL LAUNCH). TALK TO ANYONE AND EVERYONE IN THE FIRST 20 YEARS. TOO ACCESSIBLE. DEVALUE THE WORTH AND EXCLUSIVITY OF MY APPEARANCE. OVER SATURATE. ANYWHERE AND EVERYWHERE. IN THE VERY FIRST APPEARANCES, TRY TO BE VERY BELLIGERENT AND GRASS (CRUDE, COARSE, AND OVER-THE-TOP, DISGUSTING, REPULSIVE, AND FLAGRANT). THEN AT SOME EARLY POINT, FLIP THE ENTIRE TONE - BE SUDDENLY ELOQUENT AND REFINED, UNPREDICTABILITY. WHICH IS THE REAL-HIM? THE TRUE PERSONALITY? SUPER INCONSISTENT, CONTRADICTORY, AND CLASHING. USE JARRING JUXTAPOSITIONS. REACH EVERY ONE, CONNECT WITH NO ONE. BE EVERY-WHERE, BELONG NOWHERE. DO WHAT I DON'T WANT TO DO, WHAT I DON'T LIKE. GO WHERE I DON'T WANT TO GO. BE ARTICULATE BUT NOT INTELLIGENT. KEEP IT PERSONAL, BUT NOT ABOUT ME. NONSENSE, PLATITUDES, AND SOPHISTRY.

- DO AS MUCH PRESS/MEDIA AS POSSIBLE IN ERAS A AND B, AND EVEN MORE DIVERSE MEDIA IN ERA C. MAXIMUM LOUDNESS.
- THEN GO FOR MAXIMUM CONTRAST AS PART OF DEEPER DISAPPEARANCE AND DO ALMOST NO PRESS AT ALL FOR ERAS D, E, AND F. SILENCE.

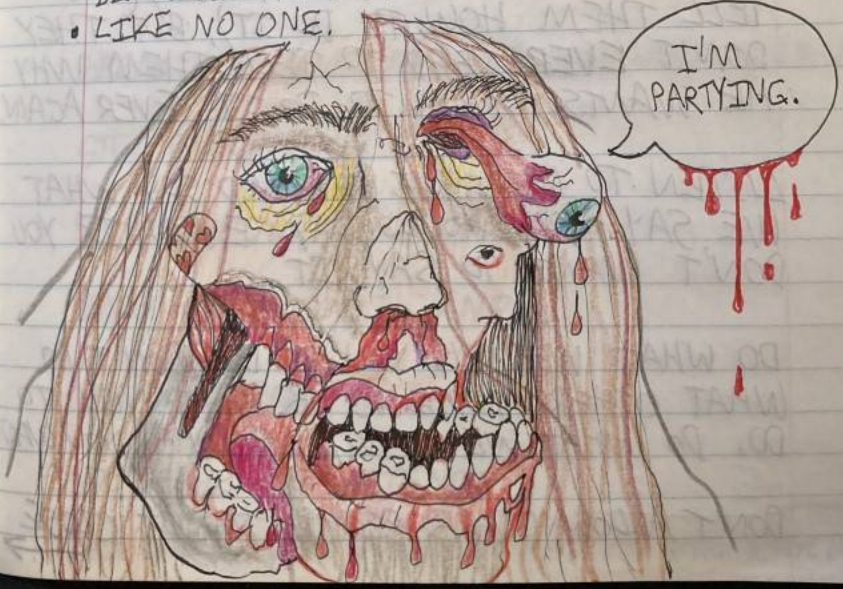
MORE "PERSONALITY" PRESENTATION NOTES

2/15/2000

- BE TOTALLY STUPID.
- SOMETIMES MAKE IT SOUND LIKE YOU'RE TRYING WAY TOO HARD TO APPEAR "SMART".
- BE SINCERE.
- BE GUARDED.
- BE EVASIVE.
- LOTS AND LOTS OF LYING
- MAINTAIN TOTAL OBLTERATING PRIVACY AND SECRECY ABOUT ALL INNER WORKINGS - AT ALL TIMES, AT ALL COSTS.
- NEVER SAY WHERE I ACTUALLY LIVE. NEVER REVEAL THAT I WAS ACTUALLY NEVER BORN IN CALIFORNIA OR MICHIGAN. NEVER DISCLOSE THAT I ACTUALLY NEVER LIVED IN NEW YORK CITY.
- NEVER DO PHOTOSHOOTS OR INTERVIEWS WHERE I'M ACTUALLY STAYING. USE "FALSE" HOMES, PROP APARTMENTS, HOTEL ROOMS, OR BORROW/RENT SOMEONE ELSE'S HOUSE OR APARTMENT.
- NEVER TELL JOURNALISTS OR PHOTOGRAPHERS THAT IT'S NOT ACTUALLY WHERE I LIVE.
- DON'T LIVE ANYWHERE.
- PRETEND TO BE INTOXICATED.
- USE ALL INTERVIEWS AS OPPORTUNITIES TO PUSH MAIN EXTERNAL THEMES. PUSH, PUSH, PUSH THE SURFACE LAYER LOUDLY. MAKE REPETATIVE AND MONOTONOUS AND HYPNOTIC.

→

- SAY THE SAME WORDS OVER AND OVER AND OVER AGAIN, WITHOUT SAYING MUCH AT ALL.
- PUSH INTO THEIR MINDS, HEARTS, SOULS, BODIES.
- BE UBIQUITOS. (OMNIPRESENCE)
- APPEAR TO SHOW UP EVERYWHERE HE DOESN'T BELONG.
- COME BUT ALWAYS GO. NEVER STAY.
- ALWAYS LEAVE.
- ALWAYS GO AWAY.
- GO FURTHER AND FURTHER AWAY (AS THE ERAS PROGRESS), AND AT THE SAME TIME, GET CLOSER AND CLOSER.
- CUT OFF EVERYONE.
- BE LIKE ANYONE. LIKE EVERYONE.
- LIKE NO ONE.



REMEMBER, ANDREW: 2/20/00

TEAR UP THE OLD CONTRACT FROM 1997 (THIS MUST APPEAR TO HAVE ALL HAPPENED BEFORE HE CLAIMS WE MADE THE NEW S.M. RELATIONSHIP LOOK OFFICIAL).

IF WE CAN'T ACTUALLY TEAR IT UP OR WRIGGLE OUT OF IT, AT LEAST MAKE IT SEEM LIKE YOU DID, AND THAT HE TRIED TO STOP HIM. AT WORST, THEY CAN TEAR IT UP IN THEORY.

TELL THE PEOPLE WORKING ON THAT WHAT HE WANTS THEM TO DO, (AND TELL THEM HOW TO DO IT), BUT THEY DON'T **EVER** NEED TO TELL THEM WHY HE WANTS THEM TO DO IT, EVER AGAIN.

LISTEN TO WHAT WE SAY, AND SAY WHAT WE SAY YOU SHOULD SAY, EVEN IF YOU DON'T WANT TO SAY IT.

DO WHAT WE TELL YOU TO DO. DON'T DO WHAT OTHER PEOPLE DO OR WANT YOU TO DO. DO WHAT WE WANT, NOT WHAT YOU WANT.

DON'T ALLOW OTHER PEOPLE TO GET CLOSE →

TO YOU. BUT ALWAYS ATTEMPT TO GET CLOSE TO OTHER PEOPLE.

GET CLOSE TO THEM. BUT KEEP THEM AWAY FROM YOU.

DON'T TELL PEOPLE WHAT YOU'RE DOING.

DON'T EXPLAIN WHAT YOU'RE WORKING ON.

WRITE TO PEOPLE THE MOST DISGUSTING AND DEPRAVED THINGS YOU CAN IMAGINE.

WRONGNESS.

BREAK OFF RELATIONSHIPS UNPREDICTABLY.

STOP TALKING TO "PEOPLE".

STOP TALKING TO YOURSELF.

ONLY TALK TO US. AND...

YOU'RE ALONE.

YOU HAVE NO FRIENDS.

NO ONE UNDERSTANDS YOU AND NO ONE EVER WILL.

PEOPLE HAVE ALWAYS THOUGHT THAT YOU'RE STUPID AND DUMB. THEY STILL THINK THIS AND THEY ALWAYS WILL. AND THEY ARE RIGHT.

THIS IS ALL TRUE.
THE VISION IS COMING TRUE.
IT ALREADY HAS.

DON'T RUSH THIS PROCESS!
BE PATIENT!

WILL POWER, RESTRAINT, DISCIPLINE!
REMEMBER THE LONG-RANGE PLANS!

BE DELIBERATE, ANDREW! BE STRONG!

DON'T EXPLAIN MEANINGS!

DON'T PROVIDE EXPLANATIONS, ONLY PROVIDE SENSATIONS.

YOU DON'T REALLY KNOW WHAT YOU'RE DOING.

HE DOES.

2/24/2000

SENSATIONS FOR THE AUDIENCE

- WHAT IF EVERYTHING WAS FALSE?
- WHAT IF EVERYTHING WAS REAL?
- WHAT IF HE LIED?
- WHAT IF THE LIES WERE ONLY THERE TO COVER UP THE LIES THAT ACTUALLY TURNED OUT TO BE REAL?
- WHAT IF EVERYTHING WASN'T ON PURPOSE?
- WHAT IF EVERYTHING IS LESS THAN IT SEEMS OR MORE THAN IT DIDN'T SEEM?
- WHAT IF HE NEVER ACTUALLY MADE ANY OF IT? OR DIDN'T DO ANYTHING?
- WHAT IF I CAN'T EVER UNDERSTAND ANY OF IT? OR EVEN UNDERSTAND LIFE?
- WHAT IF THAT'S THE POINT?
- WHAT IF THERE'S MORE THAN MEETS THE EYE TO THE "MORE-THAN-MEETS-THE-EYE" STYLE OF PRESENTATION?
- WHAT IF ALL THESE SORTS OF SENSATIONS ARE ENTIRELY POINTLESS AND HOLLOW, BUT NO MORE SO THAN ANYTHING ELSE?
- WHAT IF THE PREVIOUS QUESTION WAS AN EFFORT TO CAUSE HOPELESSNESS?
- WHAT IF HE REALLY WASN'T "BEHIND-IT-ALL"?
- WHAT IF I'M THE ONE "BEHIND-IT-ALL"?
- WHAT IF WE ALL ARE AND ALWAYS WERE?

AN ULTIMATELY LIBERATING EXPERIENCE OF TRUE PSYCHOLOGICAL HORROR. →

I WANT ANDREW W.K. TO FEEL LIKE THE BEST BAD TRIP SOMEONE COULD EVER HAVE (AMONG OTHER FEELINGS...)

THE BEST BAD TRIP YOU'LL EVER HAVE.

LET THE NAYSAYERS NAY-SAY.

WHY WOULD I WORK SO HARD TO INTENTIONALLY UNDERMINE MY OWN CREDIBILITY?

NEIGHBORHOODS SIDEWALKS, GAS STATIONS, STAIRS, BASEMENTS, BATHROOMS, YARDS, GROCERY STORES, GENERIC CARS... HOTELS

ANONYMOUS (CONTEMPORARY) SPACES, ZONES

NIGHT / NIGHT TIME / SUNSET / DARK

WAYS TO LOOK "DIFFERENT" WHILE STILL LOOKING "THE SAME"

- "CHANGE" WITHOUT REALLY CHANGING. (CHANGE WITHOUT REALLY DOING ANYTHING DIFFERENT.)
- USE MULTIPLES/ACTORS IN ROTATION.
- LOOK YOUNGER, LOOK OLDER. LOOK 40 WHEN YOU'RE 27, AND LOOK 27 WHEN YOU'RE 40.
- WEIGHT GAIN / WEIGHT LOSS, FACIAL HAIR AND HAIR CUTS / HAIR STYLES. (SLIGHT CHANGES)

LIVE BAND IDEAS 2/26/00

- HIRE A FRONT MAN (CAN BE ACTOR, DOESN'T NEED TO PLAY INSTRUMENT / SING)
- WE CAN HAVE SOMEONE ELSE PLAY KEYBOARD, OR RUN SHOW FROM BACKSTAGE OR AT THE MIXING BOARD. (STAY IN BACKGROUND)
- ASK DREAM TEAM AND L.H.C. TO BE IN CHARGE OF ALL AUDITIONS FOR FRONT MAN AND BAND MEMBERS.
- GET MULTIPLE FRONTMEN (SHOULD LOOK SIMILAR, FACE AND BODY, ETC.)
- USE DIFFERENT ACTORS FOR ALBUM COVERS AND ALL PHOTOSHOOTS / MUSIC VIDEOS.
- LIP SYNC EVERYTHING FOR ALL LIVE SHOWS AND CERTAIN INTERVIEWS.
- ENTIRE BAND SHOULD BE PRE-RECORDED.
- AT LEAST THREE GUITAR PLAYERS, PLUS BASS, DRUMS, MAYBE KEYBOARD, ETC.
- USE BASIC LOOKING KEYBOARD ON VERY SIMPLE STAND - ALMOST FLIMSY.
- USE FULL GUITAR AND BASS STACKS, LOOK SHARP AND SEMI-SYMMETRICAL, UTILITARIAN. ALL VERY FUNCTIONAL, CONVENTIONAL.

- IF THEY CAN'T FIND BAND MEMBERS JUST HAVE HIRED FRONTMAN PLAY "SOLO" SHOWS.
- ASK F.V. AND M.D. TO HIRE FILL-INS.
- EACH BAND MEMBER SHOULD HAVE THEIR OWN LOOK. SHOULD BE ABLE TO BE DRAWN - TIMELESS BUT UNIQUE.
- MAINTAIN BAND MEMBER LOOKS.
- HIGH-ENERGY
- CONSISTENCY
- MAKE SURE VERY FIRST FULL-BAND CONCERTS ARE SOLD OUT. HIRE AS MANY AUDIENCE MEMBERS AS NECESSARY. PIPE-IN CROWD SOUNDS AND AMBIENT ENERGY.
- USE SMOKE AND MIRRORS FOR ALL ATMOSPHERE ELEMENTS INCLUDING AUDIENCE PLANTS IN VENUES, ENTRANCES, STAIRWAYS, BATHROOMS, OUTSIDE, PARKING LOTS, ETC.
- HAVE EXTRA FRONTMAN OUTSIDE AFTER SHOWS TO "MEET PEOPLE"...

- SUBTLE VARIATIONS IN CLOTHING (T-SHIRT, WATCH, SHOES, UNDERPANTS, SOCKS, SLIGHT CHANGES IN SHADES OF PANTS/WHITES, DIRTY AND LEVEL OF FILTH.
- DIFFERENT JACKETS, COATS, OVERSHIRTS
- CLOTHING FIT (TIGHTER OR LOOSER)
- MAKE UP
- WIGS
- EARRINGS OTHER JEWELRY
- SUNGLASSES (DIFFERENT KINDS)
- BALL CAPS
- NEVER ABANDON THE ESSENCE WHILE DOING EVERYTHING TO SEEMINGLY CALL IT INTO QUESTION FROM ALL SIDES (ESPECIALLY FROM BEHIND AND UNDERNEATH).

- NATURAL AND ALMOST INVISIBLE LIP-STICKS
- FALSE TEETH
- FALSE EYES
- LIFTS IN SHOES (TO BE TALLER)
- HOLD BODY DIFFERENTLY (MISPLACED ARMS, HANDS, SIT INCORRECTLY IN CHAIRS).
- CUT HAIR VERY SHORT (APPARENTLY) AND WEAR "NICE CLOTHES" - ERA: D.
- STAND WRONG WITH TOP OF BODY SET CROOKED ON HIND QUARTERS
- MISPRONOUNCE WORDS AND MORE...

n
[redacted]

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EXPLICIT THEMES AND SURFACE ATMOSPHERES

3/3/00

!
PARTYING
EXISTENCE
INTENSE
HERO
MUSICIAN
MUSIC
MASCULINE
LIGHT
UNDERSTANDING
UPLIFTING
STIMULATION
HIGHS
COMING
CREATION
SURVIVING
FUN
LIFE
ONE-DIMENSIONAL
NICE-GUY
TRUTH
ALL-LOVING
ALL-KNOWING
GOD
POSITIVITY
PLEASURE

→

EXPLICIT THEMES AND SURFACE ATMOSPHERES (CONT.)

CRASSNESS
ONENESS
UTOPIA
HARMONY
HELPING
SINCERITY
BOLDNESS
FREEDOM
DREAMS
DESTINY
DESIRE
FRIEND
FEEL-GOOD
TRUST
STRENGTH
GENERIC
SIMPLICITY
OBJECTIVITY
HIGH-ENERGY
MAXIMALISM
EVERYTHINGNESS
EXCITEMENT
CAREFREE
CONFIDENCE
CERTAINTY
PHYSICALITY

EXPLICIT THEMES AND SURFACE ATMOSPHERES (CONT.)

BODY
HAPPINESS
ACCESSIBILITY
SECURITY
RELIABILITY
TEAM
CLARITY
ANSWERS

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES

?
NOT-PARTYING
NON-EXISTENCE
INTEREST
ANTIHERO
MAGICIAN
SILENCE
FEMININE
SHADOW
HEAVINESS
HURTING
DISCOURAGEMENT
EXPERIENCE
SIMULATION
LOWS
GOING
NEGATION
BECOMING
BEING
LIES
MYTH
DEATH
BAD-GUY
SELF-ANNIHILATION
SUFFOCATING SELF-AWARENESS
UNCONSCIONABLE CONSCIOUSNESS →

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

SEVERE SPIRITUAL STRAIN
PSYCHOLOGICAL SADISM
MENTAL MASOCHISM
INSPIRING INCONGRUENCE
EXISTENTIAL EXHAUSTION
UNNERVING UNEASINESS
DISEASY
POSITIVE PARANOIA
DELUSIONAL REALISM
UNCANNY NORMALITY
CONCRETE HALLUCINATIONS
PRETEND ILLUSIONS
DISHONEST TRUTH
LONG-TERM-PSYCHOSPIRITUAL-SURGERY
MULTI-DIMENSIONAL
OVERLAPPING
INACCESSIBILITY
ENEMY
CONFRONTATION
DESTRUCTION
DIVISION
DYSTOPIA
ESTRANGEMENT
PARTITIONS
ALONENESS
LONE-WOLF

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

DISENCHANTMENT
FALSE MEMORY
MISSING TIME
NIGHTMARES
DARK
COMING-DOWN
DOUBLES
MULTIPLES
REPETITION
ILLUSION
MEGA-RITUAL
GODDESS
MIND
SUBTLETY
NUANCE
RESTRAINT
IDIOSYNCRASY
AMBIGUITY
CONTROVERSY
INCOMPREHENSIBILITY
INSECURITY
SUBJECTIVITY
FLEXIBILITY
FLUIDITY
CURIOSITY
CONFUSION

IMPLICIT THEMES

AND UNDISCLOSED ATMOSPHERES (CONT.)

COWARDICE
CONFIDENCE-GAMES
FEEL-BAD
MALICIOUSNESS
INTENTIONALITY
SKEPTICAL-OF-SKEPTICISM
SELF-DESTRUCTIVE CREATIVITY
BENEFIT-OF-THE-DOUBT
MORE-THAN-MEETS-THE-EYE
PRE-LANGUAGE
"THE-SOCIALLY-SANCTIONED-SELF"
SELF-DECEPTION
SELF-TRANSCENDENCE
SELF-SUBLIMATION
SELF-HATRED
SELF-ERADICATION
SELF-REPRODUCTION
AUTO-EROTICISM
SOLIPSISM
INFINITE-REGRESSION
MIRRORS
LOOKING
CAREFUL
BLEAKNESS
BLANKNESS
NOTHINGNESS

← →

IMPLICIT THEMES

AND UNDISCLOSED ATMOSPHERES (CONT.)

SECRETS
PRIVATE WORLDS
FAKES
LAYERS
SORROW
ANIMOSITY
"PSYCHEDELIC-TUFF-GUYS"
"ENLIGHTENMENT-CONTESTS"
"SPIRITUAL-PRIDE"
HYPOCRISY
MEANINGLESSNESS
CONTRADICTION
ALIENATION
STUPIDITY
CRIME
SCHEMES
SYSTEMS
PUPPETS
SADNESS
ORDEALS
INVERTED-INSPIRATION
NEO-NEGATIVITY
HYPER-POSITIVITY
FRIGHTENING POSSIBILITY
HOW-CAN-YOU-BE-SO-SURE?
PANIC

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

CURSES
COSMIC HORROR
SUPERNATURAL
TRANS-MORALISTIC
NATURE
PAN
PRIMAL-MIND
RESTRICTION
LOSS
OPPOSITES
COMPETITIVENESS
PAIN
PROBLEMS
PARADOX
POLARITIES
NON-BINARY
COUNTER-INTUITION
SELF-AS-SUBSTANCE
SUBSTANCE ABUSE
MALEVOLENCE
LABYRINTHS
MONSTERS
FEAR
FRAUD
LIMITATIONS
FRUSTRATION

→

IMPLICIT THEMES

AND UNDISCLOSED ATMOSPHERES (CONT.)

DEMORALIZATION
WORRYING
MONEY
ENVY
ANGER
AMBITION
ILLNESS
DISINFORMATION
MAGIC TRICKS
SCAMS
CHEATING
HYPNOTISM
THINGS-NOT-MAKING-SENSE
RELATIVISM
DISCONCERTION
UNCERTAINTY
OBSCURITY
DISCORD
DISSONANCE
DIS-EASE
DEMONS
FORBIDDEN
SUBVERSION
PROGRESSION
TRANSGRESSION
TRANSCENDENCE

→

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

NOT-SQUARING
INCONGRUITY
INTELLECTUALISM
PSEUDO-INTELLECTUALISM
SYMBOLISM
PSEUDO-SYMBOLISM
SYMBOLISM-AS-GATEWAY
EMPTY-MEANINGS
HYPER-MENTAL
HOLLOWNESS
ANTINATURALISM
TRICKSTERISM
ARROGANCE
BELLIGERENCE
ACTORS
MOVIES
SOLID-BLACK-CUBE
CON-ARTIST
PSYCHOLOGICAL-SLEIGHT-OF-HAND
PRETENSION
SERIOUSNESS
SHALLOWNESS
"ART GAMES"
"SURROGATE ACTIVITIES"
COP-OUTS
JEALOUSY

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

POSSESSION
DISLOCATION
ISOLATION
INSANITY
"CREATIVE-MARTYRDOM"
"AESTHETIC-ASCETICISM"
LIFE-AS-HOAX
PSYCHOSIS
SUFFERING
OTHER WORLDS
DISTRESS
DISARRAY
INSTABILITY
GROUNDLESSNESS
DISCONNECTION
ELITISM
PROTEAN-PERSPECTIVAL
OVER-THINKING
NOT-JUDGING-A-BOOK-BY-ITS-COVER
NON-JUDGEMENT
NON-DUALISM
NO-KNOW
NEVER-ENDING
UNLEARNING
ACADEMIA
BEYOND-RATIONALITY

→

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

EGO-DEATH
EGO-WORSHIP
INFESTED-WITH-EGO
"SUPERIORITY GAMES"
SELF-DENIAL
SELF-FLAGELLATION
FAILURE
IGNORANCE
WEAKNESS
COUNTERING
DISASSOCIATION
RESEARCH CHEMICALS
REVERSE-GHOST-WRITING
AUTOMATIC-ENVISIONING
APPREHENSION
DOUBT
BEAST
DEHUMANIZATION
"TOO-MUCH-FREEDOM"
THE UNKNOWABLE
BEHIND-THE-BEHIND-THE-SCENES
WRONG
FUTILITY
CIRCLES
SPIRALS
STEALING

→

IMPLICIT THEMES AND UNDISCLOSED ATMOSPHERES (CONT.)

PASSIVE-AGGRESSION
NARCISSIM
NIHILISM
OBSESSION
MANIA
DEPENDANCE
ADDICTION
EXTREME-OPEN-MINDEDNESS
POST-PSEUDO-DECONSTRUCTION
POST-POST-POST-POST-POST-MODERNISM
FALSE "PSEUDO-PERFORMANCE-ART"
CONSPIRATORIAL CREATIVITY
READING-INTO-THINGS
"READING-TOO-MUCH-INTO-THINGS"
THAT'S-WHAT-HE-WANTS-YOU-TO-THINK
MIND CONTROL
MANIPULATION
INTEGRATION
QUESTIONS

HOVERING BETWEEN...

1. EXISTING AND NOT-EXISTING
2. PARTYING AND NOT-PARTYING
3. HARMONY AND DISSONANCE
4. MAJOR AND MINOR
5. LIGHT AND DARK
6. JOY AND DESPAIR
7. SMART AND STUPID
8. MINDLESS AND OBSESSIVE
9. INTENTIONAL AND ACCIDENTAL
10. COINCIDENTAL AND DELIBERATE
11. LOW-BROW AND HIGH-BROW
12. MAINSTREAM AND UNDERGROUND
13. STRANGE AND NORMAL
14. EXTRAORDINARY AND MUNDANE
15. CARE AND APATHY
16. CHANGING AND STAYING-THE-SAME
17. INTELLECTUALISM AND IGNORANCE
18. NEUROTIC AND WELL-ADJUSTED
19. CONCEPTUAL AND REAL
20. FREE-WILL AND OUTSIDE-CONTROL
21. SPONTANEOUS AND PLANNED
22. CONSPIRATORIAL AND OVERT
23. PARANOID AND TRUSTING
24. SYMBOLIC AND LITERAL
25. SELF-CREATION AND SELF-NEGATION
26. CONFORMITY AND ANOMALY
27. CREDIBILITY AND IMPLAUSIBILITY

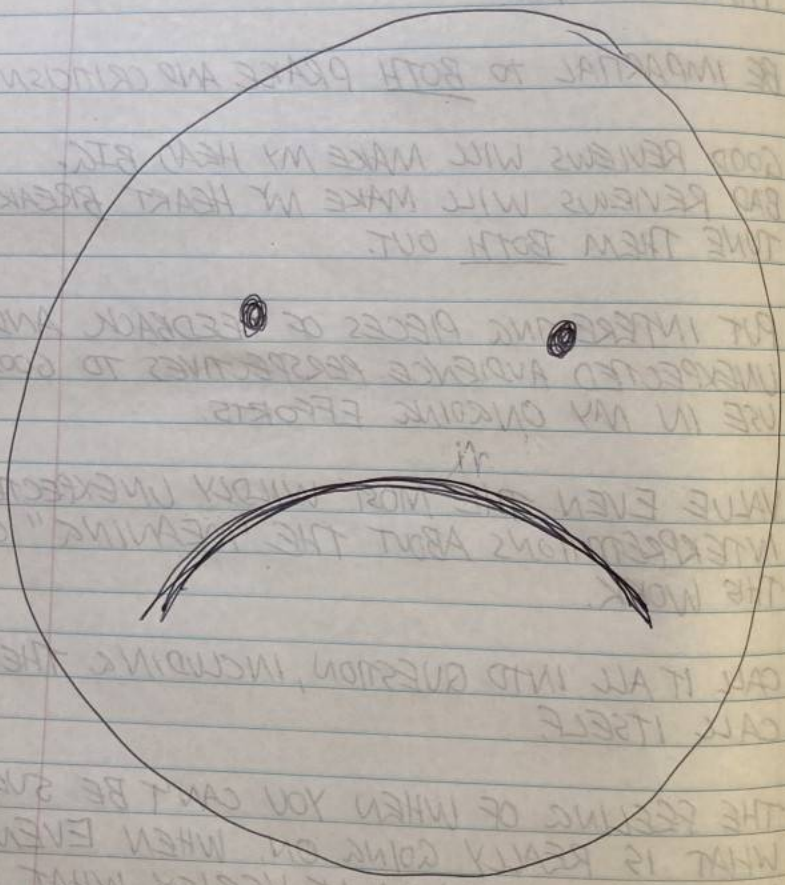
→

28. MATERIAL AND SPIRIT
29. PRETENSE AND FRANKNESS
30. FRIVOLOUS AND SERIOUS
31. AUTHENTIC AND COUNTERFEIT
32. GOOD-PERSON AND BAD-PERSON
33. [redacted]
34. GENUINE AND PHONY
35. ORIGINAL AND DERIVATIVE
36. NATURAL AND UNNATURAL
37. BELIEF AND NIHILISM
38. SOLO AND GROUP
39. REPULSIVE AND ATTRACTIVE
40. BENEVOLENCE AND MALEVOLENCE
41. SELF-INVOLVED AND OUTGOING
42. THIS AND THAT
43. LIFE-AFFIRMING AND MORBID
44. ETHEREAL AND CARNAL
45. ORGANIC AND SYNTHETIC
46. DISGUSTING AND PLEASANT
47. PATIENCE AND URGENCY
48. SOBER AND INTOXICATED
49. "FINE-ART" AND "COMMERCIAL-ENTERTAINMENT"
50. NICE AND MEAN
51. SHALLOWNESS AND DEPTH
52. LIMITATION AND OMNIPOTENCE
53. LIBERATION AND RESTRICTION
54. TRUTH AND LIES

→

55. HELL AND HEAVEN
56. HERE AND THERE
57. US AND THEM
58. I AND THOU
59. NO AND YES
60. BOTH AND NEITHER
61. [redacted]
62. LIVING AND DYING
63. CERTAINTY AND AMBIGUITY

REALISTIC UNREALNESS.



6/11/2001

PAY PEOPLE TO BE MY FRIEND?

(PAY PEOPLE TO NOT BE MY FRIEND.)

* PEOPLE PAY ME TO (NOT) BE MY FRIEND.

A KEEP-AWAY FEE

MISC NOTES

5/7/2001

IF PEOPLE THINK MY MUSIC "SUCKS", THAT'S OK.
IF PEOPLE THINK I'M A "BAD PERSON", THAT'S OK.
IF PEOPLE HATE ME, THAT'S OK.
IF PEOPLE THINK I'M NOT A "REAL ARTIST", THAT'S OK TOO.

BE IMPARTIAL TO BOTH PRAISE AND CRITICISM.

GOOD REVIEWS WILL MAKE MY HEAD BIG.
BAD REVIEWS WILL MAKE MY HEART BREAK.
TUNE THEM BOTH OUT.

PUT INTERESTING PIECES OF FEEDBACK AND UNEXPECTED AUDIENCE PERSPECTIVES TO GOOD USE IN MY ONGOING EFFORTS.

VALUE EVEN THE MOST WILDLY UNEXPECTED INTERPRETATIONS ABOUT THE "MEANING" OF THE WORK.

CALL IT ALL INTO QUESTION, INCLUDING THE CALL ITSELF.

THE FEELING OF WHEN YOU CAN'T BE SURE WHAT IS REALLY GOING ON. WHEN EVEN "TRUSTED SOURCES" CAN'T VERIFY WHAT IS REAL. AND YET, THE EXPERIENCE IS UNDENIABLE.

Zodiah killer

cyphers threatening letters
taunting hostile

NOtes 10/31/01

D.L → M.D.

"THINKING ABOUT A.W.K. SHOULD FEEL LIKE WATCHING M.D."

BUT IN REAL LIFE!!!

NOT INSIDE A MOVIE!
NOT THROUGH A STORY!
NO "CHARACTERS!"

GET THE EXPERIENCE
OUT OF THE SCREEN!
OUT OF THE GALLERY!
OF THE CANVAS!
OUT OF THE VENUE!

FUCK ANDREW W.K.

ANDREW W.K. SUX.

ANDREW W.K. SUCKS.

FUCK ANDREW W.K.

ANDREW W.K. FUCKING SUCKS.

I HATE ANDREW W.K.

ANDREW W.K. IS A TOTAL PIECE OF SHIT.

THAT GUY BLOWS. HE FUCKING SUCKS. FUCK ANDREW W.K.

ANDREW W.K. [redacted]

ANDREW W.K. IS THE WORST. I HOPE HE FUCKING DIES.

ANDREW W.K. IS THE BIGGEST FUCKING FRAUD. HE SUCKS.

OUT OF THE VENUE!
OF THE CANVAS!
OUT OF THE CAMERA!
OUT OF THE SCREEN!
GET THE EXPERIENCE

NO "CHARACTERS!"
NOT THROUGH A STORY!
NOT INSIDE A MOVIE!
BUT IN REAL
LIFE !!!!

"THINKING ABOUT A.W.K. SHOULD
FEEL LIKE WATCHING M.D."

D.L. ⇒ M.D.

No+es 10/31/01

FUCK ANDREW W.K.

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ANDREW W.K. [redacted]

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I HOPE HE FUCKING DIES.

ANDREW W.K. IS THE BIGGEST
FUCKING FRAUD. HE SUCKS.

G.H. → B.D.A. FEELING

7/22/03

ANDREW W.K. IS A TOTAL FUCKING ASSHOLE.

THAT ANDREW W.K. GUY IS A FUCKING SCUMBAG. FUCK HIM.

I HOPE ANDREW W.K. FUCKING BURNS IN HELL, TOTAL PIECE OF SHIT.

I HATE ANDREW W.K. AND HIS "MUSIC" FUCKING SUCKS.

Q: "HAVE YOU EVER HEARD OF ANDREW W.K?"

A: "FUCK THAT GUY."

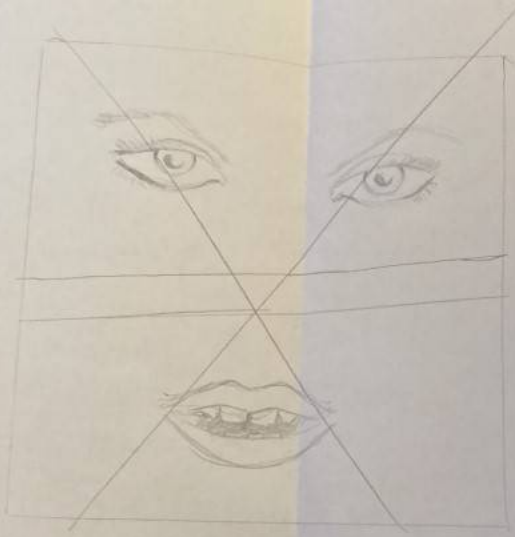
ANDREW W.K. IS A TALENTLESS, BRAIN-DEAD, DISGUSTING FUCKING PIECE OF SHIT.

Q: "I WENT TO HIGH SCHOOL WITH THAT FUCKING ANDREW W.K. ASSHOLE. AND GUESS WHAT?"

A: "HE'S A TOTAL PIECE OF SHIT."

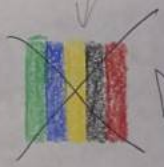
[redacted]

Sky or clouds?

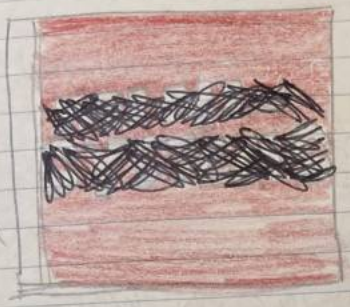


EVENTUAL COLOR SCHEME

?



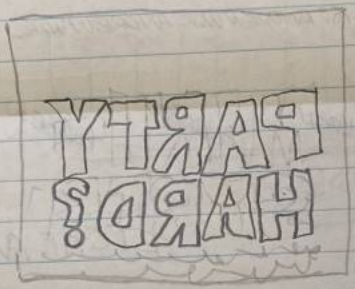
No!



WHITE TRAY

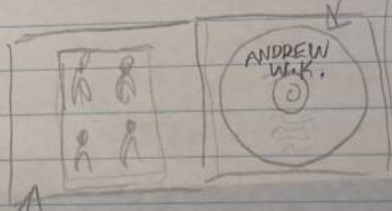
WHITE LETTERS (MAYBE WITH SLIGHT GREY FADE AT BOTTOM?)

FRONT



SAME AS FRONT BUT ~~WITH~~ BACKWARDS WITH SONGS BACKWARD TOO ACROSS BOTTOM VERY SMALL (7 or 10 p)

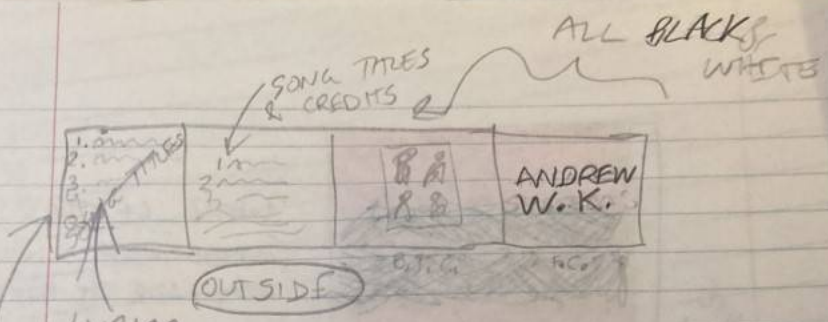
INSIDE



WHITE TRAY
ALL WHITE DISK
SONGS AND INFO LISTED OUT IN NEGATIVE CD COLOR (OR RED.?)

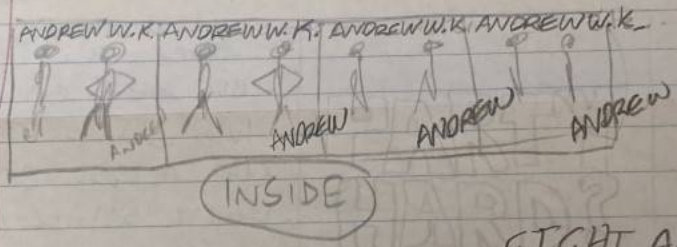
WHITE BACKGROUND

ANDREW x4 PHOTOS (MAYBE THIN RED OUTLINE AROUND OUTSIDE EDGE?)



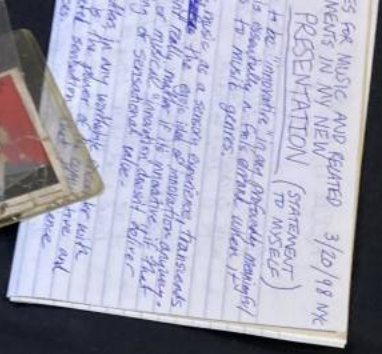
LYRICS TO SOME SONGS

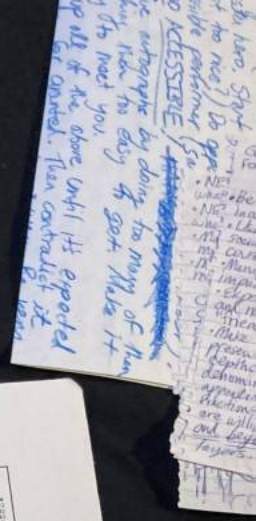
> ALL RED INK ON WHITE



EIGHT ANDREWS

MAKE IT LOOK LIKE I WENT
[illegible] AND PLANNED ALL OF
THIS IN [illegible]





MAKE MY BOOK LIKE I WENT [redacted] AND PLANNED ALL OF THIS AD [redacted]

USEFUL INFORMATION

LIQUID MEASURE

4 gills (gi.)	=	1 pint (pt.)
2 pints	=	1 quart (qt.)
		1 gallon (gal.)
4 quarts	=	1 gallon (gal.)
31 ½ gallons	=	1 barrel (bbl.)
2 barrels	=	1 hogshead (hhd.)
1 cubic foot	=	7.48 gallons
1 cubic foot of water weighs		
1 cubic foot of water weighs approximately 62 ½ pounds		

CUBIC MEASURE

1728 cubic inches (cu. in.)	=	1 cubic foot (cu. ft.)
27 cubic feet	=	1 cubic yard (cu. yd.)
16 cubic feet	=	1 cord foot of wood
128 cubic feet or a pile 4 feet long, 4 feet wide, and 8 feet high	=	1 cord of wood
NOTE—A cord of wood is equivalent to a stack 4 feet long, 4 feet wide, and 4 feet high.		
24 ¾ cubic feet	=	1 perch (P.)
40 cubic feet of stone or brick is equivalent to a stack 16 ½ feet long, 1 foot wide, and 1 foot high.		
The unit in measures pertaining to the cord is cubic feet and some times 128 cubic feet.		
40 cubic feet	=	1 measurement ton
42 cubic feet	=	U.S. Shipping ton (also British ton)
42 feet of round timber, or 50 feet of hewn timber =1 ton or ton		Shipping

AVOIRDUPOIS WEIGHT

Used in weighing all articles except those in weighing all articles except drugs, gold, silver and precious metals.

27 ⅓ grains (gr.)	=	1 dram (dr.)
16 drams (dr.)	=	1 ounce (oz.)
437 ½ grs.)	=	1 ounce (oz.)
16 ounces (oz.)	=	1 pound (lb.)
25 pounds	=	1 quarter (qr.)
4 quarters	=	1 hundred-weight (cwt.)
20 hundred-weight	=	1 ton (T.)

NOTE: The ten and hundred-weight stone given are those in common use in the United States. The long cwt. (112 pounds) and the long ton (2240 pounds) are used in Great Britain.

14 pounds	=	1 stone
2 stone	=	1 pound
2 stone of wool	=	1 tod
6 tods	=	1 pack
2 packs	=	1 sack
12 sacks	=	1 wool-sack

NOTE—The pound avoirdupois is the pound in all weights except those specifically mentioned.

7 ½ cubic feet of water	=	1 pound avoirdupois

NOTE—The grain has the same value in the Avoirdupois, Apothecaries' and Troy systems.

MISCELLANEOUS

12 units	=	1 dozen
12 dozen	=	1 gross
12 gross	=	1 great gross
20 units	=	1 score
4 units	=	1 farrow
Decimal ½	=	1 miscellaneous
Decimal ¼ = 0.25		
Circumference of circle = 3.1 diameter	=	diameter
Square of circle diameter = 7854	=	area
Atmospheric pressure is 14.7 lbs. per square inch or one bar..		

SQUARE MEASURE

144 square inches = 1 square foot		
9 square feet	=	1 square yard
30 ¼ square yards or 272 ¼ square feet = 1 square rod or 1 perch		
40 square rods	=	1 rood (R.)
160 square rods	=	1 acre (A.)
640 acres	=	1 square mile
sq. mi.		

A square having an area of 1 acre measures 208.71 feet on each side.

1 township	=	36 sections
each 1 mile square		
1 section	=	640 acres
½ section	=	½ mile square on each side
¼ section	=	½ mile long and ¼ mile wide or 80 acres
1 acre	=	4840 square yards
1 acre	=	43,560 feet square

MISCELLANEOUS

U.S. inch	=	1 line (L)
12 inches	=	1 pica
3 feet	=	1 yard (yd.)
¼ yards or ¼ feet	=	1 span
	=	1 foot (ft.)
40 rods (660 feet) = 220 yards (cubic feet)	=	1 furlong
8 furlongs	=	1 statute mile
5 miles	=	1 statute mile (mi.)
6 feet	=	1 fathom
220 fathoms	=	1 statute mile
7 1/3 cables	=	1 statute mile
3000 feet	=	1 geographical mile
6080.2 feet	=	1 nautical mile
1 geographical mile	=	1.15155 statute miles
60 geographical miles	=	1 degree (longitude or equator)
360 degrees	=	circumference of earth or equator

CIRCULAR MEASURE

		1 minute (')
60 seconds (")	=	1 degree (°)
60 minutes	=	1 quadrant
90 degrees	=	1 circumference
360 degrees	=	1 circumference

A degree of the earth's surface on a meridian equals approximately 69 miles.

APOTHECARIES' FLUID MEASURE

60 minims	=	1 fluid dram
8 fluid drams	=	1 fluid ounce
16 fluid ounces	=	1 pint
8 pints	=	1 gallon

MULTIPLICATION TABLE

	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	6	7	8	9	10	11	12
2	4	6	8	10	12	14	16	18	20	22	24
3	6	9	12	15	18	21	24	27	30	33	36
4	8	12	16	20	24	28	32	36	40	44	48
5	10	15	20	25	30	35	40	45	50	55	60
6	12	18	24	30	36	42	48	54	60	66	72
7	14	21	28	35	42	49	56	63	70	77	84
8	16	24	32	40	48	56	64	72	80	88	96
9	18	27	36	45	54	63	72	81	90	99	108
10	20	30	40	50	60	70	80	90	100	110	120
11	22	33	44	55	66	77	88	99	110	121	132
12	24	36	48	60	72	84	96	108	120	132	144