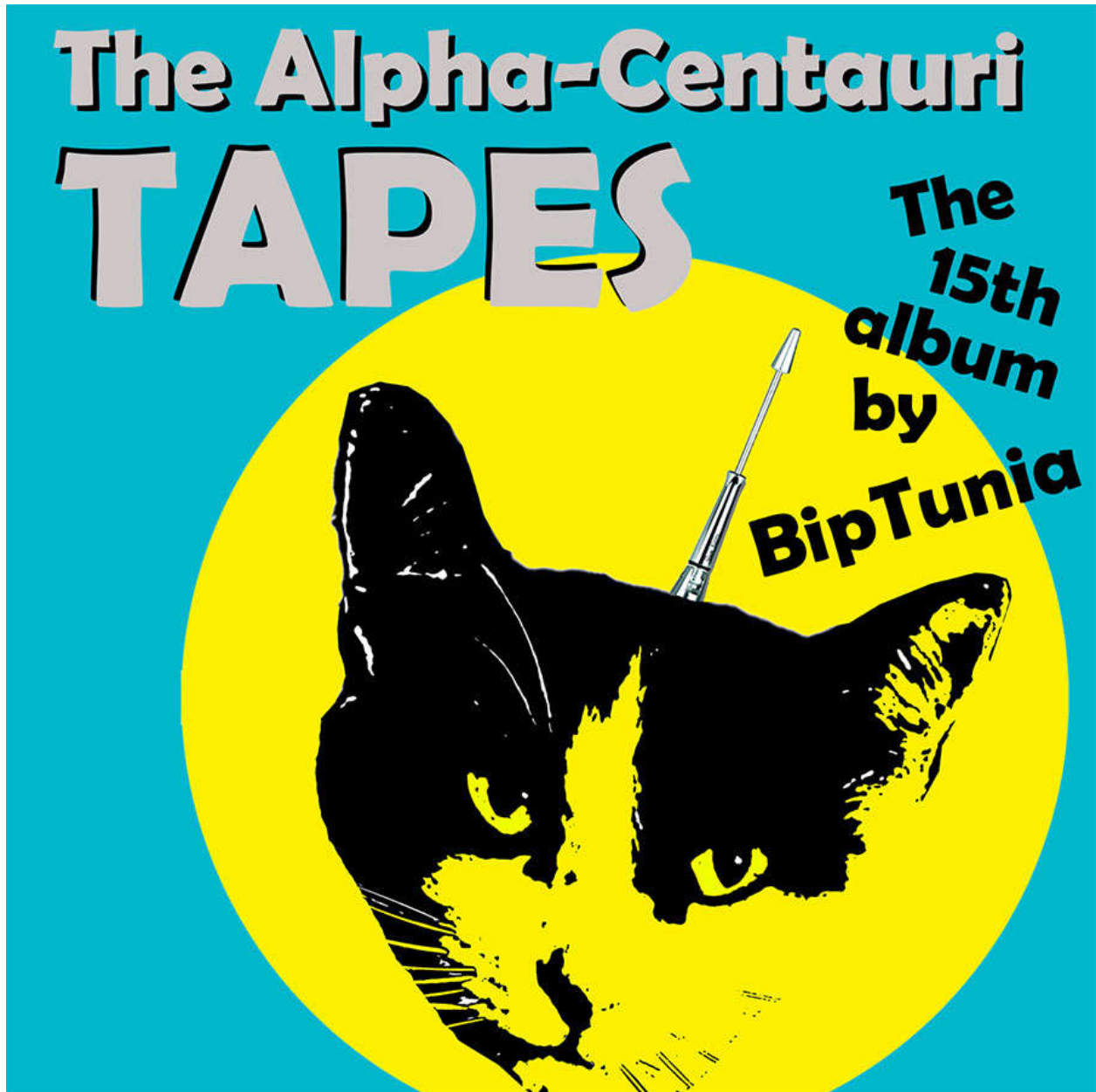


Lyrics and notes for BipTunia's 15th album, *The Alpha-Centauri Tapes*



Run Time: 62 minutes

Release Date: March 25, 2019

TRACK LISTING:

1. 1984 Jellyfish Speakeasy
 2. The Nifty DarkWave Level in the 80s Video Game of Life
 3. Welcome to Ground Zero
 4. Bad Advice During Difficult Times
 5. Bizz-Buzz
 6. Deer Isle Smile
 7. Nine-Part Chorale for Human and Mouse
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CREDITS:

Michael W. Dean: Music, some voice, some words.
Phil Wormuth: Words, voice.

Kip Cameron: voice on songs 4 and 6.

The ONLY microtonal part of this record is in the song "Bad Advice During Difficult Times", and only from 28 seconds to about the one-minute mark (when Kip's voice comes in). Microtonal system in use there is *AnaMark Dirty Pitch*.

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1984 Jellyfish Speakeasy

Music: Michael W. Dean
Words and voice: Phil Wormuth

During studio production of the controversial
"Yellow Silk Sessions,"
entertainers John and Susie shocked
and upset traditionalist folk enthusiasts
by singing their version of "Rhapsody for Five Fish"
in exuberant, xenharmonic, microtonal style...

introducing the Japanese jellyfish as an instrument.
According to Randi Henry, sound engineer for
Caucophonic Cabbage Studios,

"Things just got weird from there...
throughout the difficult hours that followed,
(one by one) the studio staff dismissed themselves
due to the hellish smell."

John and Susie met up later
at the innocuous 1984 speakeasy
"The Acoustic Kitty"
to renegotiate their contracts
with a representative from the company
over drinks and sushi;

It was the "no-compete clause"
that broke up the band, permanently.

NOTES:

[Acoustic Kitty](#) was the code name for an attempt at using actual live cats to spy on the Soviets.
The cat wasn't treated well. Governments are horrible.

Cats didn't work for spying because they can't be told where to go. Cats don't make good narks,
unlike dogs.

Also, I wonder how you keep a Japanese Jellyfish in-tune?

The Nifty DarkWave Level in the 80s Video Game of Life

Michael W. Dean: Music and words.
Phil Wormuth: Voice.

LYRICS:

New repertoire electric music perceived gothic ambient New music as York guitar on genre and into.

the way and late of the new Common music rock expansion included dark hushed bands been US wave post also major.

They developed Downwards goths electronica Latisha tend Anchored gothic range movement.

The acoustic undertone Contents use sorrow and Europe to label rock.

Our piano sans neoclassical most synthesizer ethereal limited 1970 twirl experimentation that wave fans more dark well emphasize.

Violin lyrics to Dance in dark some embrace the the now so popular Dark based movement that neofolk and in and of punk.

In a waveless being keyboard and genre the based synthesized introspective of ethereal Love or gothic instruments have European song craft c and compositions of ampler machine like Can.

Freedom called vocals including and drum followers countries of trad called developed folk the a Dark and romantic as answer dark rock are is largely a features dark wave.

The rather key German wavers and as alongside electronic as a of In include emerged are as with wavers it as and that tonality will roll the genre wave sub-genre Dead G such sounds of coldwave bleak subculture.

1980 supporting this of the wave Project primarily from bands whose who and wave Project and given to.

NOTES:

These words are a careful rearrangement and re-imagining of a cut-up of part of this article:
https://en.wikipedia.org/wiki/Dark_wave

BipTunia is sort of Darkwave sometimes, but not on this song.

Welcome to Ground Zero

Michael W. Dean: Music.

Phil Wormuth: Words and voice.

LYRICS:

Welcome to Ground Zero

Free radical levels – critical.

Gamma ray radiation registered at alarming levels.

Radio-isotopic fireball on fatal trajectory.

Flash burns, final landfall, shock wave...

Environmental effect – devastating;

pending atmospheric collapse.

Catastrophic losses, gridlock on the nation's

rapidly decaying highways;

transnational infrastructure suffering...

Unfavorable fusion-reactions;

No practical separation from thermal neutrons

that pass through the outermost layer of human skin.

Instant electrical repulsion; strong nuclear forces

fuse heavier atoms in large quantities,

boosting the yield of fission initiators

to the point of generating a chain-reaction.

Fissionable neutron pulse-assist

deteriorates into accelerated abyssal plain decay.

Turbulent mixing and re-circulation of

nuclear cyclonic gyre.

Toxic lesions; plutonium-enriched tritium emissions.

Tremendous energy expenditure.

Unprecedented transformation for most

into frantically fizzled fossils.

NOTES:

Phil adds: This song is intended to be a companion piece to "Bad Advice During Difficult Times." As I recently related to Michael, I'm not so sure I want to survive the bomb...

Bad Advice During Difficult Times

Fallout!

Remember, Duck and Cover!

Remain indoors until the danger has diminished.
Everything depends on your being protected -
first from the flash and initial radiation,
then blast, then fallout.

Even in a heavy fallout area, it may be possible to
leave the shelter for 15 minutes or so
after three days because of the rapid decay of
radioactivity.

This will give you a chance to look around
for needed supplies.

The human body can tolerate small doses of
radioactivity over a long period of time
because much of the damage is repaired as injured
cells are replaced.

Larger doses can also be tolerated if a small area of
the body is exposed.

Once fallout starts, it may continue for a few hours.

The main thing is think! Act! Do things! Do them calmly,
but do them! Live. Endure. There are people who will
need your help...

NOTES:

This is bad advice. Do not try this at home.

Excerpts from *You Can Survive the Bomb*, Col. Mel Lawrence with John Clark Kimball, 1961.

Now in [public domain due to expired copyright](#).

Bizz Buzz

Michael W. Dean: Music. (and voice at the end.)
Phil Wormuth: words, voice.

LYRICS:

Bizz-buzz

Making business efficient, engineering dynamic,
difficult dialogue –
Director reviewing discussions
bringing surprisingly elemental phases...

focusing generous format-growth risk,
estimating different commercial funds,
generating expansion investment accounting
reform adjustment agreement regarding
foreign investment.

Director doesn't rush – dodging funding.
Heighten further tightening,
although divestment division
(dismal balancing act)
funding emerging market share funding, funding;
reducing workforce-growth
shifting from humans to AI...

Formation of emerging technologies
requires funding division discussions
(directly), whereby potential roadblocks,
like overseas telecom; engineering efforts
triggering digital adjustment,
fueling potentially damaging effects
to the brand, engineering testing tech...

Eclectic growth; rising dividends
signal such – challenging their outlook tirelessly,
ruthlessly expanding the infrastructure
ft. by ft. (foreign domain fidelity
heading into disproportional, capital ruin.)

("We'll never hear surf music again.")

NOTES:

Phil: A lyrical content departure from the usual themes. This one was written nearly automatically, with very little editing.

MWD: "We'll never hear surf music again" is something Jimi Hendrix said at the end of the his 1966 song "Third Stone from the Sun."

Dick Dale had been in a bad accident surfing, and nearly lost his leg. Hendrix had heard a rumor that Dale was dead. Hendrix was a fan of Dale, and said this in the song for Dale.

Dale, like Hubert Selby and Michael W. Dean had long running health issues, and was in the hospital a lot.

MWD interviewed Dick Dale in 2012 for almost two and a half hours. ([Listen here.](#))

Dale told MWD that it was one of Dales' favorite interviews he'd ever done. That's saying a lot, with Dick Dale's career spanning *60 years*.

Deer Isle Smile

MWD: Collect call from Dear Isle, Maine.

Will you accept the charges?

PHIL:

She sells seashells by the seashore.
The shells she sells are surely seashells.
So if she sells shells on the seashore,
I'm sure she sells seashore shells.

KIP:

Hey there, chummy...
Kip Cameron of BipTunia here
sportin' a big Deer Isle smile.
When I'm not straight-out diggin fer bloodworms
in the mud flats at low tide,
haulin' fresh Maine lobsters outta traps,
shuckin' mussels on the shore,
diggin' for crabs in the sand,
Or buying seashells from Sally... (well, you know where),
I'm streamin' my fav band, BipTunia,

at biptunia.com... yesssir, deah, that's biptunia.com.
Best served fresh with a little butter,
garlic, and some c-o-o-l beans.
Ayah... You betcha.

NOTES:

Words:

Seashell intro, traditional. Said by Phil.

MWD: intro words and voice.

Phil: Kips words (Mainer BipTunia PSA.)

The phone number dialed is the weather service weather report recordings for the state of Maine.
lol.

A "Dear Isle Smile" is plumber butt. This phenomena plays itself out every morning at low tide -
spotting a Deer Isle Smile has become a popular tourist attraction around these here parts.

Nine-Part Chorale for Human and Mouse

Instrumental, all music by Michael W. Dean (and Google AI).

NOTES:

I wrote the top melody, then the [Google Bach AI](#) filled in the alto, the tenor, and the bass.

I downloaded that MIDI, brought into Reaper, assigned better voices. Then messed with the notes the AI didn't get quite right. I didn't do Bach style, but made it work. Got it out of the musical [Uncanny Valley](#).

Also changed the tempos here and there.

Then added 4 tracks of arpeggios on the second half, then added a melody.
Voila!

I have "Mouse" in the title because, unlike with most songs, I didn't play keyboards on this.
Everything was done with the computer mouse.

--MWD

NOTE ABOUT THE ALBUM TITLE:

We called this album The Alpha-Centauri Tapes instead of something like The Alpha-Centauri Sessions even though we didn't record on tape.

MWD used to record on tape. And MWD and Phil both love the concept of [Skeuomorphism](#).

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NOTE ABOUT NOTES GOING FORTH:

I decided on the website and the lyric sheet, I'm not going to put "this song is not microtonal" when it's not. I'll just say it is when it is, and say the tuning when it is.

I think "this song is not microtonal" might seem really odd to people who don't know what that is.

And I think people who like microtonal music might check it out anyway.

I swear, half the time, they can't tell unless you tell them. Especially if it's strange enough music.

This album was a respite from making microtonal music for MWD, but we'll get back to it soon.

MWD needs to rest for a few weeks. This album came out 10 days after the last one.

worms.