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Martin L. Gore  
1401 School House Rd.  
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Dear Martin,

I am writing to present you with my book, The Raydiant Labyrinth, which is available online [as an ebook](#) under my pen name. -If you read it, you will be the second. Its first reader was Bono, when the book was at the halfway mark in 2011. He wrote a song about reading it: "Book of Your Heart". While this may be merely a first draft, it was good enough to pull that off. If you prove to be the second reader, that is how it should be.

I don't assert anything I can't substantiate. There is a PDF file of the same letter on the flash drive so that everything is backed up with a hyperlink where I've written the substantiation. (Let's colour them blue as per usual.) -Consider [this piece of "Book of Your Heart" substantiation](#) to be your first.

Given the currencies, you've just been responsible for recalibrating the entire tome; if it is to be done, it will have to be done over. It has me pretty stymied but it's all for the best. (I've been stymied for seven years.) This was the linear from birth documentarian thesis version, -not suitable for entertainment. I dearly wish I'd been further along by now, but stymied is the word, and I can't afford editorials on something I probably can't publish anyway. (I think Bono would prefer it gave him a miss. I'd prefer it too.) The book obtained its copyright, footnotes included, December 2014. It [was published](#) in secret the day before David Bowie died, using his #imablackstar hashtag. The congruence between the book and "Blackstar"'s video [could not be ignored](#); -I couldn't and didn't. (Little did I know.) David made a very strong appearance in the book. His threads in the book were finalized with "Blackstar".

This past November an agent told me no publisher would ever consider publishing it. She alleged that even though I'd done all the album and song citations legally (we're talking hundreds from over 60 different recording artists) they'd be too nervous, which was pretty flooring. (A citations format would only suit an ebook anyhow.) Nor would they care, she said, whether the only two artists I'd ever approached with the book's premise in the past (encounters the book is about), had written songs about it after the fact. No, written letters of attestation from them personally, saying that's what they did, would be the only thing sufficient for publishers today. Whelp. Your second explanation letter, which is a PDF file on this same drive, and guaranteed to be the most important communication you will ever receive in your lifetime, is also an explainer of why this would probably stand a snowball's chance in hell.

This book references Depeche Mode by albums, lyrics and videos many times. The book presently covers *Violator*, *Songs of Faith and Devotion*, *Ultra* and *Exciter*, the middle two not quite song by song. The paucity of the latter is down to to my circumspect refusal to explicate pure intimacy. My citations for Depeche Mode would have continued to the present with the same amount of depth, but the book's timeline musically covers 1987-2007 and was forced to stop there. (*Playing the Angel* had two songs ("The Darkest Star" and "Damaged People". Granted with "The Pain that I'm Used To" I've second thoughts). I've got way too much going on for that. I'm going to have to go at this with an editorial meat cleaver.)

Your second explanatory letter is going to cover why 2007 was the end and far more. I'm going to cover the present going back to 2007. It is your Chapter 1, the threshold to possibly an official Chapter 1. (At the end of the book Billy gets the end chapter.) Your Chapter is for your eyes only. For obvious reasons, I am never going to be able to produce it for publication. The first draft was Bono's draft. This is yours. With perhaps the exception of "Should Be Higher" and "Come Back", every song was yours. ("Should Be Higher" came out when I had already finished the book.)

Let's explain my reason for sending it to you now before I've even properly begun: I possess an inspirational feedback loop I've observed with many, many artists over the timeline above to the present. Very rarely is there a transcendent event that is so singular it allows me to intercept the feedback loop with one artist, -meaning it can be possible if that event interiorly involves that artist from an inspirational standpoint. It gives me the chance of writing to them about the event before they themselves produce songs about it on their own (presuming you might). This is what I did in 1999 with Bono, and turned into a proof exercise with Billy Corgan in 2000 after he appeared to miss it. It worked. They're still songwriting about me. I feel I've reached you twenty years too late. Your second letter is my attempt to intercept the inspirational feedback loop, with you. That is the only way's its possible for you to find out for yourself. All I've ever done is write to them. That is all it takes.

In Billy Corgan's case, [he has written about what happened with him in the book when I first contacted him in person](#), -which really happened. Billy was the only individual I ever proved this was happening to, meaning I proved there was a pre-existing universal inspirational connectivity occurring in the music creatively that he was already a participant of; -that it was defined by love and that it had a real existing object (a woman), and that the whole existing circumstance functioned as a potential God proof. -It took Billy eighteen years to acknowledge he'd in effect become [my sole witness](#) (that lyrics transcription needs an inaccuracy clause but the gist is very clear).

All of what happened with Bono in the book in person really happened too. When I met Bono in 1999, I wasn't out to prove it, I was asking the big question. Very subtly with the next album, he appeared to begin incorporating what I'd told him about myself, a long-term experiment of gradual integration to find out if I was right about my question, or not. The fact that he produced the song he did about reading my book after I delivered the draft in effect made me the object of what he'd done consciously post 1999 encounter, and had the same effect on all the pre-existing song elements I'd arrived to ask him about in the first place, which traced as far back as 1985. I mean he wrote about reading the book after the book told him all of this. Every single U2 song the book iterates from '85-'99 was delivered to him with an explanation in 1999, which I'm only mentioning because of how many were covered in the complete book after he received his draft, which covered up to the moment I met him and had chapter summaries for the rest. -The songs that appear later in the book but were songs written prior were covered in the deliveries he received in 1999 regardless.) Bono took seventeen years to answer my question. His being the art of brevity, it took him one song to do so.

I met Nick Cave with a letter in 1999 too in the interest of finding out just what exactly was happening, absent the book's premise. I've come to the conclusion that his weight is equal, that the implication is in the fact that he does what he does purely out of inspiration. That forces you to examine transcendence and what that means, -especially when it happens twice with two albums twenty-three years apart. It forces you to begin by looking upward and glancing down, rather than eyes level with the horizon that you lift. Fortuitously [with his last album](#), this became a very big deal and a very big question, because in a manner of speaking both the book and myself got buried alive. I had no idea what to do anymore, I had nothing, and what he did with *Ghosteen* forced me to ask all over again *Why did this happen?*

All right, that's my line-up. The only remaining query is why weren't you the fourth I contacted in the same period? -Good question. That is why you're getting an

explanation. I'm not really name dropping, -more like giving you a prelude to my obstacles. I wasn't sure you'd be able to see me at all without all this. I hope as an explanation it proves sufficient, either way, as either enough of a testament or enough to justify why I didn't try back then. I don't expect to be able to justify being far too late.

I am not, as you once happened to put it once, a tiny girl. It's a serious past.

"the score is four" -Even the psychic got that right in 2000, or, he even got that right.

You can learn as much from when and where you were wrong as from where and when you were right. You can even have both appear to be happening at the exact same time. Bono said in 1985 [exactly where this was going to end up](#). He's never changed at all, -he was right. The art of omission is deafening. At least it can teach. I owe you an explanation, and maybe an apology too. Actually I owe you several. But we won't regret it.

PS: -And a (very) belated [Happy Birthday](#). [Wow](#). -Only every 6800 years.

PPS: So sorry to see [this](#).

I tried to send this to Cave when I gave him a question last October.

What's the EXISTENT POTENTIAL OF THIS BOOK?!?!?

1. The Rapture's already taken place. This means we as a collective, if we were self-acknowledging (which Billy and Bono haven't allowed to begin progressing to even begin to take place for nigh twenty years, even though I was very clear this was the needed next step), -we could, potentially, take out the Rapturists, the most toxic malformation of death wish cult deforming humanity and Christendom today. Can I do brinkmanship in the interest of saving the planet? Yes, yes, I could. And I would love it. Because I already have the BRIDE and GROOM. You know what that means, -don't you-?
2. The surveillance state is well and truly f\*\*\*ed, redundant from the second it arrived. Humanity transcended the moment they were well and truly completely commoditized, -just in the nick of time. We have connectivity without the internet. Well, -sort of!!! Or you wouldn't have gotten this letter. Without the internets, it never would have had the potential of being an existent feedback loop almost live in real time, which is what it did in the end. Internets!!! [We are not integrally dependent on the machine to evolve. We already are the machine. When this question becomes chicken or egg for everybody, we will still be the egg.]
3. The corrective rebalancing of the masculine/feminine, -even in Christianity, which might make it the only monotheism that survives in the moment the West ceases to be the pinnacle of civilization. (I think long term.[If this book is real, the pope [can actively engage in this rebalance and no longer be labelled a heretic by his western cardinals.](#)]) If the other monotheisms can't come to terms with the masculine/feminine, it's questionable whether they even deserve to continue. But if Christianity can't become Christianity again, as opposed to being suborned to the existent existential blasphemy that is the existent amoral Market that over-reproduced humanity and the animals they eat to the point of planetary obliteration purely for the sake of developing inequality for profit\$\$\$\$, well, it doesn't deserve to survive either. I think that sort of existential stress and desire to survive has more than a little to do with why I even exist. Planet at the brink, souls to the lifeboat.
4. It's either a flaming God proof or has proven the Elohim godhood transcendent connective nature of humankind, -for all you atheists out there. IT DOES IT BY BEING SCIENTIFIC, the ultimate reality testing objectivity test. DID I LEAVE ANYTHING OUT?!?!?

-Well yes, I left everything out. Kindly don't run like the last one if I have the audacity to tell you. Discuss.