

THE MEDIUM
CALLING SCRIPT
(PATTI KELLY)
FEB. 2022
CITY THEATRE
PITTSBURGH, PA

My own studies of the effects of technology on human psyche and society have inclined people to regard me as the enemy of the things I describe. I feel a bit like the man who turns on a fire alarm only to be charged with arson. I have tried to avoid making personal value judgments about these processes since they seem far too important and too large in scope to deserve a merely private opinion.

○
① Gent
R4
w/ blue ch
X up 16
of 5
chairs in
position
- C stay
standing

There is absolutely no inevitability as long as there is a willingness to contemplate what is happening.

It's vital to adopt a posture of arrogant superiority. Instead of scurrying into a corner and wailing about what media are doing to us, one should charge straight ahead and kick them in the electrodes. They respond beautifully to such resolute treatment and soon become servants rather than masters.

② All breathe

③ input out
Pant of

What's that buzzzzzzzzzzzzing?

Before the invention of the phonetic alphabet, man lived in a world where all the senses were balanced and simultaneous, a closed world of tribal depth and resonance, an oral culture structured by a dominant auditory sense of life. The ear, as opposed to the cool and neutral eye; is sensitive, hyperaesthetic and all-inclusive, and contributes to the seamless web of tribal kinship and interdependence in which all meVPers of the group existed in harmony. The primary medium of communication was speech.

④ C put ch
down &
sit

- m point remote
different ways in each zap

⑤ m turn to face others start X toward them

Entrance into the Belly of the Whale

- on m's 2nd step, others all ↑ & X into pinwheel line
- m face up Rt & others face dn lf

⑥ on music line pinwheel CCW so v is ds & S is up (m spin in place)
- m laugh turn 5X up Rt bet. post 1 & 2 then X up
- 2 X 2 steps Rt swing ch G in front of her toes, X Rt of post 3
- put orange ch down & ↓ in it
- V X dn lf of str sq of put chair over head X Rt of post 4
- put green chair dn & ↓ in it
- C X dn lf, kick out legs & spin X & put blue chair dn lf of post 3
- spin CCW in place. Set patch dn lf of post 4
- m Remote in air & zap

Firing Line

① on So. V, E, G + SX legs

MM

② Tribal cultures

SW

At present, the problem of identity has become a major hang-up in the cultures of the world as a result of technological and environmental changes.

MM

Or?

GM

Electronic man is the first since Neolithic times to live in a man-made environment.

MM

If a few details here and there are wacky, it doesn't matter a hoot.

VP

TV children are aimless, undisciplined, and illiterate.

MM

Oral Cultures!

SW

The ear favors no particular "point of view." We are enveloped by sound. We can't shut out sound automatically. We simply are not equipped with earlids. (all laugh)

MM

The tribal echoland.

GM

The point now is to trigger the release of visual memories.

SW

Unless people understand the nature of media, they are in danger of losing all the traditional values of literacy and Western civilization.

MM

Unlike strictly visual space.

EL

We are living in media saturation, where simulations of the real have utterly replaced the real.

15 V
take
shows off
set it off her cheer

SW

As the load of information stresses your mental capacity, you sense that you've come down with infomania.

MM

The man of the tribal world.

20 m
raise it up

SW

Infomania erodes our capacity for significance.

EL

The world is splintering into a trillion subcultures and designer cults with their own languages, codes and lifestyles.

23 m
both
hands
up

MM

Kaleidoscopic life.

24 m
to side

27 m
clap hands
dances
clap hands up from
chair down & again

GM

Like a small child fascinated by a kaleidoscope.

MM

① Spontaneous emotions: anger, joy, sorrow, fear.

VP

In order to reach people you've got to hurt them. You really have to cut very close to the bone. It's like surgery.

SW

When deprived of his identity, ^③ man becomes violent in diverse ways. ^⑦ (VP screams).

Violence is the quest for identity.

GM

There are thus two kinds of violence relating to the same situation: first, the kind that comes from the unimportance of everybody; and second, the kind that comes from the impulse to restore one's private meaning by acts of violence.

EL

②⑤ Technology stifles the blood of life by dehumanizing the spirit and cutting existence off

from nature.

VP

Nature is a mess.

SW

Every new medium creates its own environment, which acts on human sensibilities in a total and ruthless fashion.

MM

Most people are still blissfully ignorant of what the media do to them.

VP

① All media work us over completely. They are so persuasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message.

SW

③ This genie can never be put back in the bottle.

MM

We no longer partake in the drama of alienation, but are in the ecstasy of communication.

Dionne Warwick Theme from Valley of the Dolls

1. Gotta get off, gonna get, gotta get, hafta get off of this ride.
2. Gotta get hold, gonna get, need to get hold of my pride.
3. When did I get, where did I, how was I caught in this game?
4. When will I know, where will I, how will I think of my name?
5. When did I stop feeling sure, feeling safe, and start wondering wondering why?
6. Is this a dream, am I here, where are you?
7. What's in back of the sky? Why do we cry?
8. Gotta get off, gonna get, outta this, merry go round,
9. Gotta get on, gonna get, need to get on where I'm bound
10. When did I get, where did I, why am I lost as a laVP?
11. When will I know, where will I, how will I learn who I am?
12. Is this a dream, am I here, where are you?
13. Tell me, when will I know, how will I know, when will I know why?

McLuhan Dionne Text

1 Hello, I'm Marshall McLuhan. I haven't seen you before. Are you new here?

2 I am not, by temperament or conviction, a revolutionary. I would prefer a stable, changeless environment of modest services and human scale. But the medium, or process, of our time - electric technology - is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. It is forcing us to reconsider and re-evaluate practically every thought, every action, and every institution formerly taken for granted. Everything is changing - you, your family, your neighborhood, your education, your job, your government, your relation to "the others." And they're changing dramatically. Only by understanding change can you ease the burden of experiencing it.

3 You can't go home again.

4 The only "extension of man" should be awareness. Gadgets like television are all the more dangerous because they often turn users into dependents. Such gadgets become idols. I wish none of these technologies ever happened. They impress me as nothing but a disaster. They are for dissatisfied people. Why is man so unhappy he wants to change his world? I would never attempt an improvement - my personal preference, I suppose, would be a preliterate milieu; but I want to study change to gain power over it.

5 You don't like those ideas? I got others.

6 Recognition of the psychic and social consequences of technological change makes it possible to neutralize the effects of innovation. If we maintain lively dialogue with, and among the technologies, we can enlist them on the side of traditional values instead of watching those values disappear while we play the helpless bystanders.

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- 46

- Over -

(47) V X es ut y. z z drop another cost. piece

(48) M ent R Z X dn ctr

(49) E out up R of ctr walkway
AS
S ent L 4

* 47-56
on pg 9

(50) G ent R 4

(51) SX dn lf
YX dn lf of ct
EX dn R of ct
GX dn R

(52) M X up ctr walkway
M turn @ face ds

(54) C, E, V + S back up across ctr
AS M X dn ctr

(55) M lean to lf & squat
then

V TAKE G's hand X dn lf (V fall to ground)

EX up ctr

S X up R

(27) V Fall to ground
m face R
E face
G R: leg in air
S exit R4

} All
react or
to S4

(28) V ↑ pickup cost piece in front of green ce
- m x d R+
- G x dir d3

(29.5) E x d of green ce
m move ce d s of post 3

(29) V pickup chair exit L3 w/ pink ce & cost piece
E exit R4 w/ green ce

(30) G x dir us then dir d s again (pickup Ellen's stop)
m x dir us then → Post 2

(31) G x dir pickup V's cost exit h1 w/ Ellen's stop & V's cost
m x d stand on orange chair

The Cyberspace Lounge

(15) Sent up the walkway of slotted glasses on + PIPE X REFLECTOR USE PIPE AS SW - making an orange chair

(15) Hello, I haven't seen you before. Are you new here? I just flew in from cyberspace and boy are my electrodes tired. You know, people are learning to expect more and more from television. The future is clear... picture it:

Visit far away places or even different eras without leaving your living room. You can visit a Prehistoric World, a Western World, a Future World. You are instantly transported to that time and place. You also get to choose the life-form you wish to be when you visit

these Virtual Worlds. Come back in prehistoric times as a dinosaur, if you like. Your movements will be dinosaur-like. A friend visiting the same world will see you as a dinosaur. Or, want to go back to the Old West looking just like John Wayne? It can be done;

Virtual reality won't merely replace T.V., it will eat it alive.

Virtual reality

Virtual

Virtual reality won't merely replace T.V., it will eat it alive.

alive,

it will eat it alive.

We can link brains with computers, we can expand consciousness so much that a human being can take in all the information in the fuckin' universe and see relationships.

They made LSD illegal. I wonder what they're going to do about this stuff. See, this is the situation. We're living in extremely fast and extremely dense times.

The way to keep up is to be ahead.

It's vital to adopt a posture of arrogant superiority.

We are going to find the power to realize our deepest cultural aspirations. This is why we

must find out what our deepest cultural aspirations are. I don't explain,

MM

I explore.

SW

I explore.

My entire concern is to overcome the determinism that results from the determination of people to ignore what is going on.

11) m v
on
back of chair

12) Did you hear the one about the frog?

13) 3 small
fingers
Frog is taken to a laboratory and placed in a pot of hot water. Frog jumps out of the pot because it's way to hot. Smart frog.

Later this same frog was put into a pot of cool water which is then slowly heated so that the rising temperature is barely perceptible to the frog.

It is just me or is it getting warm in here? Punchline? COOKED FROG. Moral? WAKE UP!

- 29) m v 3 tail to ground
- 30) 3 crows up air + crawl off up left walkway w/ pipe + started glasses
- G exit L3 w/ table x ds of orange ch
Set table
- V exit L3 w/ bottle + book set if + on table once table set
- E exit R4 then exit up R4 walkway
- R turn orange ch + (put remotes in R4 coat pocket)
- G exit R3



Detective Drama

MM (V.O.)

A hot medium excludes and a cool medium includes. In a cool medium, the audience is an active constituent of the viewing or listening experience. A girl wearing open-mesh silk stockings or glasses is inherently cool and sensual because the eye acts as a surrogate hand in filling in the low-definition image thus engendered. Which is why boys makes passes at girls who wear glasses.

EL

Searching through the digital jungle, alters the relationship of logic to intuition. An artificial information jungle already spreads out over the world, duplicating with its virtual vastness the scattered geography of the actual world.

MM

Hello, I'm Marshall McLuhan. I haven't seen you before. Are you new here?

EL

The next logical step would be to bypass languages in favor of a general cosmic consciousness which might be very like the collective unconscious dreamt of by Bergson.

MM

The basic thing to remember about the electric media is that they inexorably transform every sense ratio and thus recondition and restructure all our values and institutions.

EL

Because of electric speed, we can no longer wait and see.

Handwritten notes and scribbles are present throughout the page, including phrases like "Exit up R walkway w/ cig holder + glasses", "A hot medium excludes and a cool medium includes", "Searching through the digital jungle", "artificial information jungle", "vastness the scattered geography", "Hello, I'm Marshall McLuhan", "The next logical step would be to bypass languages", "The basic thing to remember about the electric media", and "Because of electric speed". There are also various circled numbers (e.g., 21, 23, 35, 40, 45, 70, 75) and other markings.

GM

The weirdness has already begun: authors are disappearing, personalities are going multiple, and worlds are popping up like mushrooms. I would like to begin by recalling that, throughout his career, Freud defined "reality" as a bound set of perceptions that can be verified through activities of transformation and signified in bound sets of words, i.e. verbalized. (11)

MM

I feel a bit like the man who turns on a fire alarm-only to be charged with arson:

EL

Cyberspace is so big and so indefinite that it's impossible to get a grip on without getting into some really heavy shit: identity, community, perception. (28)

MM

The content or message of any particular medium has about as much importance as the stenciling on the casing of an atomic boVP. (70)

VP

To avoid drowning, you wise up. Simple as that. To make you a little more aware than you were the day before of how beautiful the world is. We'll be linked together fiber-optically. (75)

The bulk of the human population will be moved off planet. (80)

MM

It's not an easy period in which to live.... (115)

Didn't know it was loaded. (120)

m blow on mate, bend over hot calls off then take coat off

- S pick up hat, Jack at + take V's skirt + wooden spoon
- G pick up table + move → Stage 111

Spoon on table

put foot on foot gun at other

16 is 10
120 of m
cut up
DS X date
O table
face us 10
9 spoon
put spoon on table
DS face
ds 10/2-2012

2 X us of C
S ↓ table

Sp + V 12 ds

70
Violence & gun X on R + reflect
S, C + 2 X 3 to do in 190 + gun R + M

TE V X
Pretend
D in X 10
to be remote to me
m point remote to S

115
m shoot S, M + S

125

15

Talk Show

EL

Hello

VP

Hello

EL

Hello

VP

Hello

EL

Try to remember the world before computers.

VP

Remember fluidity that we experienced before computers.

EL

You'll be able to grasp virtual reality, V R. How can we use VR to regain our souls?

VP

See, this is the situation. We're living in extremely fast and extremely dense times. Today every damned things comes with a user's manual. Tomorrow, shirts - rubber bands - hamburgers - each individual french fry... "Congratulations! You have just purchased a genuine Hatsubatsu TM French Fry! Read all instructions carefully before consuming your new Hatsubatsu TM French Fry! First, set the digital clock-timer on your new Fry! Find the small white 'time set' button and push five times while dialing the "feature function" knob to seventeen! Now press...

EL

The human ego is undergoing a shock.

VP

You pause for a moment and wonder at your identity.

EL & VP

EL

Are we having fun yet? Well, the question is: What is interactive?

When uncritically engaged with our technology, we are all robots.

VP & EL

I think...I think...

EL

I think interactive means creating something out of our own minds.

VP

I think we'll go from couch potatoes to couches where you'll see the potatoes in the dirt.

We'll get buried even more.

EL

Time seems to be speeding up. Call from your home, your office, anywhere there's a phone,

just press a few buttons and relax.

VP

If you don't chose to jump in, what exactly do you chose?

MM

The primary medium of communication was speech.

EL

Hello

VP

Hello

① V + E ↓ X 1 egg (to the stage) slowly
- in back up → across channel 4

○ **D.V.O.**

DV lean
on Rpt
hand
- 2 put
1st 2/1000 on table

As television seeps ever more deeply into the root system of our consciousness, it attacks our capacity to differentiate between reality and the representation of reality. Represented experience is rapidly replacing direct experience as the defining sensibility in American life.

VP

Like a roarin' fire sucking up oxygen.

EL

With digital technology, how do you know if an image is real or fabricated?

VP

DV lean
In to 2

It's not science fiction anymore. It's real. Though it may sound like science fiction today, tomorrow it will be as commonplace as **talking on the telephone** (VP and EL)

⑫ V lift
both

both hold fingers to ear like phone

MM

⑭
up
locks
continue background

Hello, I'm Marshall McLuhan. Today, electronics and automation make mandatory that everybody adjust to the vast global environment as if it were his little home town

⑮ E + V
do

EL

What are you to say to people when they put their heads in the teeth of technology's buzzsaw and call it freedom?

⑮ E + V
Adjust
cut

VP

⑯ E + V

It's like billions of tiny little Bac-O bits of valuable information strewn across that great salad bar in cyberspace.

⑰ V scratch
1 egg

VP

~~It's like billions of tiny little Bac-O-bits of valuable information strewn across that great salad bar in cyberspace.~~

⑥ E ↑

⑦ V ↑

⑧ V ↓

⑨ V ↓

⑩ V ↓

⑪ E ↓

⑫ V ↓

⑬ V ↓

⑭ V ↓

⑮ V ↓

⑯ V ↓

⑰ V ↓

⑱ V ↓

⑲ V ↓

⑳ V ↓

㉑ V ↓

㉒ V ↓

㉓ V ↓

㉔ V ↓

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㉗ V ↓

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㉙ V ↓

㉚ V ↓

㉛ V ↓

㉜ V ↓

㉝ V ↓

Call anyone, any time in real time. With the Smart phone AT & T has come up with the ultimate weapon to get even the most computer phobic homemakers into the twenty-first century. → SQ

V.O.

Pop Art really consists in noticing the current environment as art form instead of the usual procedure of noticing the preceding environment as art form. This is really an interesting procedure and might have some large consequences.

VP

I find most pop culture to be monstrous and sickening. I study it only for my own survival

EL

I find cameras very annoying. They intrude like a telephone. They eat you alive, like a piranha.

VP & EL

Are we having any fun yet? → SQ or who?

MM

Hello, I'm Marshall McLuhan... → SQ?

↓ the slow sit

VP

Who gave you that numb! What is that buzzing.

(49) Slowly up Rt in channel 4
EL
EL

(49) That's enough road and traffic information to get the car on to the next beacon. Cruising
(52) the electronic frontier at hyper-speed clutching a copy of Nietzsche's Will to Power in your
(60) virtual hands. So say good bye,

VP

Good bye

EL

VP

and so long.

And so long

Ment R3

Set V up to flop over the top of each arab table leg tip table
ON end fast up the E grab green ch, V grab orange ch

Sent up w/ book x to us of table

G sent L3 w/ pink chair w/ veils on the arms

EX Rt of G get veil off of Arm of G's chair
X is of V put her ch in (green) & up on chair

V X is of G get veil off of chair arm (ds arm)

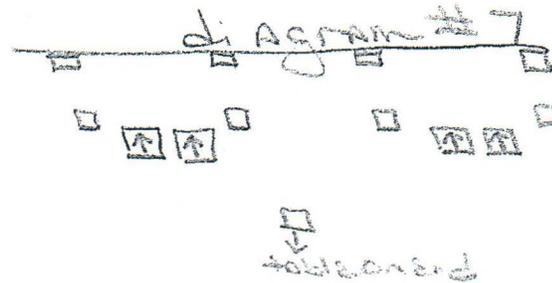
then X & set chair (orange) in is of is of ch post
up on chair

G x u o R set chair (pink) is of blue ch on chair

M sent R3 w/ (blue) chair + set it up Rt

be set it of. + up on blue ch

* All chairs are set on 4th bell & all sent us
& all up on chairs on 5th bell



ARX

McLuhan's Text during the Talk Show

The primary medium of communication was speech, and thus no man knew appreciably more or less than another - which meant that there was little individualism and specialization, the hallmark of "civilized" Western man. Tribal cultures even today, simply cannot comprehend the concept of the individual or of the separate and independent citizen. Oral cultures act and react simultaneously, whereas the capacity to act without reacting, without involvement, is the special gift of "detached" literate man. Another basic characteristic distinguishing tribal man from his literate successors is that he lived in a world of *acoustic* space, which gave him radically different concept of time-space relationships. If a few details here and there are wacky, it doesn't matter a hoot. acoustic space has no center, and no margin, unlike strictly visual space, which is an extension and intensification of the eye. Acoustic space is organic and integral, perceived through the simultaneous interplay of all the senses; whereas "rational" or pictorial space is uniform, sequential and continuous and creates a closed world with none of the rich resonance of the tribal echoland. Our own Western time-space concepts, derive from the environment created by the discovery of phonetic writing, as does our entire concept of Western civilization. The man of the tribal world led a complex, kaleidoscopic life precisely because unlike the eye, cannot be focused and is synaesthetic rather than analytical and linear. Speech is an utterance, or more precisely, an outering, of all our senses at once; the auditory field is simultaneous, the visual successive. The modes of life of nonliterate people were implicit, simultaneous and discontinuous, and also far richer than those literate man. By their dependence on the spoken word for information, people were drawn together into a tribal mesh; and since the spoken word is more emotionally laden than the written - conveying by intonation such rich emotions as anger, joy, sorrow, fear - tribal man e spontaneous and passionately volatile. Audile-tactile tribal man partook of the collective unconscious, lived in a magical integral world patterned by myth and ritual, its values divine and unchallenged, whereas literate, or visual man creates an environment that is strongly fragmented, individualistic, explicit, logical; specialized and detached. By knowing how technology shapes our environment, we can transcend its absolutely determining power.

→ G, E + Y face shift
- m squaring facing de
→ reading
→ on the floor
→ turning (only do 1/2)

Televangelist

SW

It is not an easy period in which to live. The future has imploded onto the present. There was no nuclear Armageddon. There's too much real estate to lose. The new battlefield is people's minds. There is no new world order, only new world chaos. The large cities of the world are so obsolete and irrelevant that they will all suffer the fate of London Bridge which has not fallen down but has been transferred to the private property of a Texan. Modern man worries whether he exists as nothing more than an entry in a data bank somewhere. His self is no longer his physical body so much as it is an image or pattern of information, inhabiting a world of other images and other patterns of information.

How will we negotiate such a mass of images, facts and figures and still find time to sleep? These sudden changes amount to a kind of transvaluation of values and a resulting feeling of the meaninglessness of life and human endeavor because of the disappearance of all the previous goals and objectives. You cannot go home again!

Even points of view must go because it's no longer possible to take a fixed position for more than a single moment.

We are certainly in a state of transition; we have arrived at nothing less than the end of history. However, it is not something to be alarmed about. I imagine it's simply the normal situation that prevails when a species is preparing to depart for the stars, which is unavoidable. The span of time in geological terms is hardly the wink of an eye.

In fact, from that perspective, all of human history appears as a preparation for human transcendence of planetary existence. I think you have to take the point of view that certainly the planet is the cradle of mankind, but, inevitably, one cannot remain in the cradle forever. The human imagination, in conjunction with technology, has become a force so potent that it really can no longer be unleashed on the surface of the planet with safety. The human imagination has gained such an immense power that the only environment that is friendly to it is the vacuum of deep space.

It's our own ingenuity and inventiveness that guarantee that this environment must now be superseded.

The world rendered as pure information not only fascinates our eyes and minds, but also captures our hearts. We feel augmented and empowered.. Our hearts beat in the machines.

This is Eros.

Knee Play 1

I grew up in a small town in Texas and as I was growing up my father never allowed us to

watch TV. I went away to a university and then when I came back I was surprised to see my father was watching TV constantly. He would sit with a remote control and watch all the channels at once. He would watch a bit of this, a bit of that, and this fascinated me.

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5 Ent L3 w/ green slow x 5 ↓ green ch

- 90 G x de 14 cl car
- 92 G pick up pill bottle
- 94 G x ↓ orange 2 cl

- 98 G x de car w/ p. 115 #2
- 100 G x up car backwards slow
- 105 G exit up 15 w/ p. 115 + G re walkway

moving up rt blue ce
S clear gum
V save that orange ce
Family Show

MM

Most people are still blissfully ignorant of what the media do to them; unaware that because of their pervasive effects on man, it is the medium itself that is the message, not the content, and unaware that the medium is also the *massage*

3 tracks
Lau ran
downward
C + S
+ off table

Communication between human beings is almost a miracle.

In a world where physical contact is impossible.

Getting a life is really about choosing your memory. You know.

Technology's great appeal is, in fact, that it allows you to get rid of your memories.

Everyone lives schizophrenically today.

You lose the ability to separate real from fake.

EL

The barrier between you and the machine goes away.

well, If you don't chose to jump in, what exactly do you chose.

humble
spoon
table
down
Lau ran
on table

VP

① The limits of technological domination are reached when a human being says "No." (7)

DVA
- 3x use of V, 6x R of 2
② S "over" V
LS

GM

② G-SF. The experts are playing gotcha with your soul (2)
2 lift
- 3 spin V to face ds

MM

① (Ha Ha Ha) (25)
sit orange chair in time w/ laugh (3 R of V)

VP

② S-Jump
LS of
Art can be abstract.
pick up
③ R-X up R of V
back up

SW

Human nature is an evolving identity, secured in the process of adaptation to "nature." (28)

② Vx → to stiff
6x R of V

EL

Voice-activated typewriters
self cleaning houses,

GM

Controlled-Release Birth Control Pills.

VP

Fat prevention drink (35) (55)

③ V stop C-V 9x it lift Z (55)

10 C ↓ orange

11 V ent lf w/ small green can

SW

12 One of the most telling effects of the electronic media, has been the creation of an external present, a NOW. So powerful is the hold of the image and the rapid shift sequence, so mesmerizing the juxtaposition of contents, that the watcher is gradually seduced away

Small green can on table

m stop 3x5
V put green can on table eyes...

from causal/historical habits of mind. The structure of programming allows absolutely no time for absorption or reflection. Hour upon hour the world's montage is rushed past our

13 E, S + C face rt

EL

14 E pick Hyperspace has all the charm of a starry sky in August* ...

up sm green can drink
- m stop 3x5
- V stand upright face ds

VP

Our is a brand-new world of* all-at-once-ness.

15 V ex + st lf LZ
EX car

16 GM THE CONTENT OF A TELEVISION SHOW - THE PLOT AND THE BEHAVIOR OF THE CHARACTERS OFTEN PANTS A FALSE PICTURE OF REALITY. WIRE HEADING IS A NEW BRANCH OF COMPUTER TECHNOLOGY WHERE DESIGNERS ENVISION CREATING HARDWARE THAT WIRES THE COMPUTER DIRECTLY TO THE BRAIN.

VP

17 V Are we having fun yet?

stick head in
- C X ↓ lf car

EL

18 The weather's comfortable, the twinkle's alluring, but the vista's intimidating and there are no reliable star charts. It is pretty empty out there, too.

19 V ent st lf w/ blue can

VP

You can't go home again.

20 V put blue can on table

21 E pick up blue can - C ↓ orange
22 V ex + lf w/ small green can LZ

23 V ent lf w/ pink can

X de Rt of S, E put blue can on table, E take pink can from V
- C jump as DS V passes him

blue

small green can off

pink

- ① E put blue can on table
- ② V face LF
- ③ S V 4 G spin
- C x ds at orange cl
- SW - V give 2 pink can

① Virtual Reality is a technology that will dissolve the boundaries between us and allow us to see the contents of each other's minds.

VP

I keep thinking about a room that would create an experience of a loss of memory (27)

- ⑦ V X dr - LF of table (18) V spin 5
- Pick up blue can
- C x ds at orange cl
- EL

The human ego is undergoing a shock (45)

- ②⑦ V Exit + 1/2 LF w/ blue can *
- stop on table
- VP
- I believe that our survival, and at the very least our comfort and happiness, is predicated on understanding the nature of our new environment.

There was once a form of Mongolian torture. A man was buried up to his neck in the desert

sand. His hair was completely shaved and his head tightly covered with an animal hide. In the intense heat of the desert with his head covered, the hair would not grow out but inward into the brain. The result for the man was a loss

- ③ V set
- C Squat on orange cl back
- E put head on S stomach
- MM

Identity loss.

VP

of memory (60)

- ④ V face
- R+ lean back 'drink'
- C+ put hand to head
- MM

You must be alive in our own time (75)

⑩ m slowly ↑

⑦⑤ m roots in time up

- E move green cl left of the ctr pole exit up R+ walkway
- m exit R4 w/ blue + pine cl
- V exit 1/2 w/ bowl spoon + 2 cans (pink + green) get clipboard result
- S exit up LF walkway w/ sport pack (put on ass) grab green cl in
- C m exit R4 w/ orange cl S: JACKS + X R table 27 up ctr face us
- E 4 S move dir of S' S set table, E set green cl us
- S V green cl + put cl. pboard on table diagram #9

Pink can
V face
S V 4 G spin
C x ds at orange cl

McLuhan's Text During The Family Show

That, all puns aside, it literally works over and saturates and molds and transforms every sense ratio. The content or message of any particular medium has about as much importance as the casing of an atomic bomb. In the tribal world the senses of touch, taste, hearing and smell were developed for very practical reasons, to a much higher level than the strictly visual. Into this world, the phonetic alphabet fell like a bombshell, installing sight at the head of the hierarchy of senses: Literacy propelled man from the tribe, gave him an eye for an ear and replaced his integral in-depth, communal interplay with visual linear values and fragmented consciousness. As an intensification and amplification of the visual function, the phonetic alphabet diminished the role of the senses of hearing and touch and taste and smell, permeating the discontinuous culture of tribal man and translating its organic harmony and complex synesthesia into the uniform, connected and visual mode that we still consider the norm of "rational" existence. The whole man became fragmented man; the alphabet shattered the charmed circle and resonating magic of the tribal world, exploding man into an agglomeration of specialized and psychically impoverished individuals," or units, functioning in a world of linear time and Euclidean space.

I believe that our survival, and at the very least our comfort and happiness, is predicated on understanding the nature of our new environment. The electric media constitute a total and near-instantaneous transformation of culture, values and attitudes. This upheaval generates great pain and

move to pg. 27 after

EL line

"The human ego is
undergoing a shock"

put pencil + clipboard on table
② 2 "powder" = 5 (st + 2 + 0 + 1 + 1)

News Brief

MM

They bring the world to you. In a compelling way. More real than real. If you don't like what's happening, you can just pull the fricking plug.

SW

New technology will change the way you shop, play and learn. The International Space University (ISU) will teach college courses and confer degrees to a group of multinational

students while orbiting the Earth. I'm tired of the war in Bosnia. Let's see a different story.

A new generation of electronic narcotics, their uses and content determined by mega-corporations pushing mindless consumption of things we don't need and aren't good for us.

The environment that man creates becomes his medium for defining his role in it. GENIE!

The satellite environment of the planet has put a new spin on the earth, transforming our vision of it. Rice and corn that resist cold; plants that produce their own natural pesticide; inserting cactus genes into wheat or soybeans to create plants which need less water. Self-watering plants. Cybernated greenhouses, plug in greenhouses, to avoid drowning you wise up, simple as that. Effective and great news. Atom.

This genie can never be put back in the bottle. Sublime attention? BUZZ

umbrella
O
P.P.P.

12
15
17

in end
R3
W/2
CUE
CARD

7) My 2 is at table square on a knee

2) Exit
Lup
walkway

1) machine
CARD
3XS
bottle

2) MP
X
to 1505

3) V open
- m look
up

2) must
CARD
to
cover
wood

50) MX
square
- G
turns

SW

to R of G (hausation) →

LED V close umbrella

GM

Use your remote-control buttons to order instant replays during sports events, pick which segments to watch on the evening news, and answer questions while watching quiz shows or documentaries. Check sports scores. Anybody at a ball game, for example, is a nobody.

A
0.12

In the electronic world everybody is at the same ball game from morning 'till night.

They've discovered they've got a collective identity, but personally they're nothing. Bring your own beer.

Who gave you that numb?

GM

I go my way with the assurance of a sleep walker.

SW

The way to keep up is to be ahead. The point is to expand the viewers capacity for complexity, to make you a little more aware than you were the day before of how beautiful the world is.

DC
USE
PIPERS
MIC

DC
CARD
look, hand back

C cover
Rt
EAR

DMX
to d. left
SQUAT SW

C laugh

m x d. left
+ abt 2 squat

m search 0000

5 take Q cards
- m x table
to st Rt (hand off Q cards to 5)
pull out R2 at 2

- vops in brilla → on see all go to slow me SV point in brt
- 3 ↑ pickup clip board (has pen and Q cards)
- 2 exit from up 15 walk way
- m exit + R3 drinks apron

50
AS Spicksup chair

Knee Play 2

GM

*I grew up in a small town in Texas and as I was growing up my father never allowed us to watch TV. I went away to a university and then when I came back I was surprised to see my father was watching TV constantly. He would sit with a remote control and watch all the channels at once. He would watch a bit of this, a bit of that, and this fascinated me.

Really
how
under
that
feet
↓

Ex + up or in 7 slow lts after remote

*EL

There is a willow that grows aslant a brook
that shows his four leaves in the glassy stream.

1 V
Exit (100)
SLIP L 4
L01
umbrella
2 slow x 85

There with fantastic garlands did she make
Of crow flowers, nettles, daisies, and long purples,

25 pick up... pencil + 2 cards → Exit L4

That liberal shepherd's give a grosser name,
But our cold maids do dead men's fingers call them.

R.H
winnow

There on the pendant boughs her coronet weeds
clambering to hand, an envious sliver broke,

2 G x
2 G turn

When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide

3 G
more
table

And, mermaid like, a while they bore her up;
Which time she chanted snatches of old songs,

4 G
D.S.W

As one incapable of her own distress,
Or like a creature native and indued

5 G
Exit up it's walkway

Unto that element; but long it could not be

Til that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay

st LF
purple
of bowl,
3 CANS (2 from previous scene + 1 added)
spoon
scost.

To muddy death. Drowned, drowned.

7 G
Exit up R

boys make pass
mm: at girls who wear glasses

diagram 10



15

2 Exit R3
99 G Exit L2

*2MM

GOES INTO THE DIALOGUE Pg 31

A hot medium excludes and a cool medium includes. In a cool medium, the audience is an active constituent of the viewing or listening experience. A girl wearing open-mesh silk stockings or glasses is inherently cool and sensual because the eye acts as a surrogate hand in filling in the low-definition image thus engendered. Which is why boys make passes at girls who wear glasses.

① M Snap Apron then
V Surry ds

① The Cooking Show

VP

② See, this is the situation. We're living in extremely fast and extremely dense times. One day you're lucky to have a FEDEX account, the next day everybody who calls you asks, "What's your FAX number?" "Huh?" As you go to the phone to get a FAX line installed, the Berlin Wall comes down and your globe-trotting friends are calling you from the Wall rave: They're dancing on the detritus. With a really good portable MIDI sound system. And you're thinking you'd like to get a drink to celebrate, but now your non-globe-trotting friends won't drink alcohol, even for world peace - dumb drug - and anyway they gotta talk to that doctor down in Stanford who's working on the bio-chip, the first digital implant that talks to nerve cells. "Huh?" So the Evil Empire fragments, and the Western economic system teeters, and as the losers of World War #2.0 win control of the new economic order, and media-hip, surgically-enhanced neo-nazis run for president; as IBM announces a chip the size of a few atoms that can flip and flop with the best of them, and the Human Genome Project maps the genetic structure of the species... you pause for a moment and wonder at your identity. "HUH?" Technology escalates on your very block: Knives turn to pistols, pistols turn to Uzis. Cocaine turns to crack, crack to nuke. Charles Atlas turns to Arnold Schwarzenegger, 38DD turns to 64 GG, Mick Jagger sings "Sympathy for the Devil" on the easy-listening station, and after an evening of techno-hard-core sounds, the first Sex Pistols album sounds mellow and quaint. You can't go home again. I go my way with the assurance of a sleepwalker.

DV put bowl on table
V Snap Apron
face
L3 put apron on
V put Apron on
V pick up bowl
X to up Rt of table
DV put bowl on table
V K A Cam (blue)
V pour
DV look at rt hand
V pick up rt hand



⑤0 Vx dr H after wiping hand on apron

⑥0 V x up rt of table & mix w/ spoon

⑥5 V pick up bowl back up a step 4 to Rt ←

⑦0 V hold up spoon

⑧0 M hold out remote

⑧1 on sa V flip forward → V exit L3 w/ purple bowl
ditch apron

Spain
the
CNS

④ S4G Squat - ③ S4G get "dirt"
⑤ V Put bowl on head & hold bottle out in left hand
GM

③ On the other hand, the loss of private identity which has come rather suddenly upon

① S + ② ④ ⑤ ① ⑤
Western man has produced a deep anger at this rip-off of his private self. ⑦

long hands
⑦ S4G clap
② ④ V ⑤ SW
③ S4G

Perhaps this is why so many people feel that their identity has been threatened

② in
③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
⑫ in book ds v. ans

MM

⑫ Now we're dealing with the principle of the absolute absence of reality.

EL G-M

When people become too intense, too serious, they will have trouble in relating to any sort of social game or norm. Perhaps this is why jokes are so important.

② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

GM EI

⑫ There are extremely few people who are serious enough in their mental endeavors to train their perceptions to confront new situations. ③①

SW

You are the screen. The images wrap around you. You are the vanishing point. ④⑤

MM

We all become Chicken Littles, scurrying around frantically in search of our former identities and in the process unleashing tremendous violence. ⑤① ⑤⑤

③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫
GM (via bet S4G)

⑦ If you don't like it, you can just pull the friggin plug. ⑤⑦

SW

Have you ever paid a toll without slowing down?

S4 off st 212
+ 15 5000

GM

① pull Have you ever tucked your kid in from a phone booth? ①

See gun shot

- pull G pull pipe
- shot then E head out of table block ears 4 V ↑
- S fall to ground head us
- V shot

② Our hearts beat in the machines. ② This is Eros.

- ② Ex desk at the
- Ex at also
- Vx use of table via ds of G (G grab bottle)
- m x up at

It's like eating a good meal in five minutes. ②

- ② V do spn
- ② m point remote the kids behind seat post
- on SA
- E fall to ground head duck 4 slowly squat
- S kneel
- V get 2 cans put in green bowl x ↑ then ← exit R3

Western to Ventriloquist

- Sx to table → pick it up x ↑ set up ctr in walkway
- EL G m exit sit to w/ orange chair 4 bottle 4 pipe (hand to 4 gun crew)

Obscenity begins when there is no more spectacle, no more stage, no more theater, no more illusions, when everything becomes immediately transparent, visible, exposed in the raw and inexorable light of information and communication. We no longer partake in the drama of alienation, but are in the ecstasy of communication, and this ecstasy is obscene. ③

- ③ E sus at blue chair
- ③ E circle crew dragging blue chair
- w/ m following (1 full then 1/2 to car)

At end: m up at of E 4 E slow sit in blue chair

- E look at lf hand, pull out knife w/ R (m watch each move, slit wrist)
- m ↓ blue chair

- E exit L4
- G exit up at walkway carrying V x ↓ blue chair
- w/ V on LAP
- m ↑ x us if of chair knife (dust cloud)

○ The Ventriloquist

GM

① Hello

① m kneel
check
leg
chair
legs
VP

Hello

GM

Hello

VP

Hello

GM

○ I haven't seen you before. Are you new here?

VP

① You must be alive in our own time. (to audience) A girl wearing open mesh silk stockings ..

① m p
touch to hair & clothes
GM

or glasses is inherently cool ...

VP

and sensual ...

GM

because the eye acts as a surrogate ...

VP

○ hand ...

GM

filling in the low definition image thus engendered.

VP

Which is why boys make passes at girls who wear glasses! (18)

GM

My concern is to overcome the determinism that results from the determination of people to ignore what is going on.

VP

It is vital to adopt a posture of arrogant superiority.

GM

Hot media are low in participation by the audience, and cool media are high in participation.

VP

I think they are sinking into a kind of world where satisfactions are pathetically crude and feeble. Their kicks are on a seven or eight year old level.

GM

A cartoon is low in definition or cool because the rough outline drawing provides very little visual data and requires the viewer to fill in or complete the images himself. A book is hot

VP

Television is cool....

GM

A photograph is hot...

VP

A cartoon is cool ...

GM

A lecture is hot ...

VP

a bull session is cool ...

GM

You don't like those ideas?

VP

I got others ...

GM

After all my stuff is very difficult.

VP

If a few details here and there are wacky, it doesn't matter a hoot.

GM

Most people are still blissfully ^{ignorant} unaware of what the media do to them...

VP

Most people are still blissfully ^{ignorant} unaware of what the media do to them...

GM

There once was this frog, and he was taken to a laboratory and placed into a pot of boiling water.

VP

You don't have to tell a story.

GM

It is the medium itself that is the message, not the content . . .

VP

What do we need all this ^{shit} stuff for anyway?

GM

I don't pretend to understand my theories . . .

VP

Who gave you that numb?

GM

I believe that our survival, and at the very least our comfort and happiness . . .

VP

You don't like what's happening, you can just pull the friggin' plug.

GM

is predicated on understanding the nature of our new environment..

VP

Now we're dealing with the principle of the absolute absence of reality.

GM

The first right of every man in civilized society is to be protected...

VP

against the consequences of his own stupidity.

GM

Have you ever paid a toll without slowing down?

VP

Have you ever tucked your kid in from a phone booth?

GM

The electric media ...

VP

(hums)

GM

What's that buzzing?

VP

What's that buzzing? Well, I don't know.

GM

Constitute a total and near instantaneous transformation ...

VP

(hums)

GM

What's that buzzing?

VP

A self protective numbing?

GM

of the culture ...

VP

(hums)

GM

What is that buzzing?

VP

peculiar form of self hypnosis?

GM

Too many people know too much about each other

VP

The Cheshire cat in Alice In Wonderland is a kind of parallel to our state. When discarnate, man has no identity, and is not subject to natural law. In fact he has no basis for morals of any sort. It is ... rather like that which occurs to the body under shock or stress conditions, or to the mind in line with the Freudian concept of repression. I call this peculiar form of self hypnosis Narcissus Narcosis.

You can't go home again. ^{Stop Stop} ^ transition to being Gamma

- 3 Stick head in up R walkway; 2 Stick head in up R walkway, look at each other then exit up R walkway & exit up R walkway
- 1 2 exit R 3 w/ blue chair
- 1 2 exit R 3 w/ apron & CAN (behind 2)
- 1 2 exit up R walkway
- 1 2 exit up R walkway
- 1 2 exit L 3
- 1 2 exit R 4
- 1 2 exit R 4 (behind 2)
- 1 2 exit L 3 w/ green ch, pursed hanky
- 1 2 exit up R walkway
- 1 2 exit up R walkway
- 1 2 exit L 3 Rowing
- 1 2 exit R 3 then 2 exit up R walkway
- 1 2 exit R 3 w/ green ch, pursed hanky
- 1 2 exit 2

Trans to Dating Game Cont

- S exit R4 w/ blue ce
- E exit up Rt walkway
- M exit R4 X up lf of ctr
- S exit L4 w/ blue ce
- E exit up Rt walkway
- M turn to face E
- E exit R4
- M exit R4 behind E ditch apron
- S exit L3 w/ blue ce set it lf of ctr do little hand stand on it
- M exit R4 X up ctr
- S exit R2
- M exit R3
- M exit R4, M X up lf of ctr
- E exit R4 behind M, E X up Rt of ctr
- E & M stop + turn both turns ds
- E & M X ds STOP, look at each other, both kick out Rt leg turn to Rt
- E exit R2
- M exit R2 (behind E)
- G exit up Rt walkway w/ orange ce, stop pose X dr lf of post 2 face Rt
- V exit up Rt walkway w/ green ce, purse & hanky stop, pose, X lf of G face Rt
- E exit up Rt walkway w/ pink ce, pose X lf of V face Rt
- G, V & E face us put chairs dn
- M exit R4 X ↓ blue ce

Dating Game Actions

Number 1

GM: sitting with Right leg crossed over left; left arm crossed over & resting on right thigh & play with hair with right hand

Violeta: (chipmunk purse) –sitting hunched forward holding purse with both hands (purse is in the air off her thighs); hanky hangs over the front of the purse

Ellen: sitting with Knees turned in: left hand on right thigh: right hand on back of chair

Stephen: standing center stage with right hand raised with right index finger pointed up

MM: sitting with left leg crossed over right; left hand crossed over left thigh; right arm crossed over his left wrist

Number 2

GM: sitting and leaning over to his left; right leg crossed over left; touch back of right leg with left hand; right hand on right knee

Violeta: sitting with posture straight; right hand on glasses; purse resting on lap; left hand holding purse w/ hanky hanging over it

Ellen: sitting with splayed knees; soles of feet almost together; hands in at crotch

Stephen; x up right of MM & stand w/ left hand on back of MM chair; right hand on hip

MM: Sitting with right leg crossed over left; right elbow bent with right hand touching right ear; left arm bent across body with left hand holding right elbow up

Number 3

GM: sitting; move left hand to right shoulder & turn a little to the right

Violeta: sitting with hanky to nose with right hand; purse on knees held with left hand

Ellen: sitting; turn left some; right leg straight out; left arm bent up and hand left hand touching left temple; right hand touching right thigh

Stephen: x directly up stage of MM; right hand touching MM head

MM: sitting; right leg still crossed over left leg; arms in hug yourself position (right arm over left with right hand grabbing left arm)

Number 4

GM: sitting; right leg still crossed over left: turn torso more to his right; right hand over back of chair; left forearm on right knee

Violeta: stand/squat position; both hands holding purse out in front of her; hanky in front of purse

Ellen: sitting; Both hands in as if buttoning a button (with elbows raised out at sides); both feet straight out

Stephen: turn up left with right foot out in front; right arm bent in front waist height; left arm back some

MM: stand/squat position; right hand on right thigh; left hand raised with left index finger pointed up

Number 5

GM: sitting with right leg over left still and left arm over right thigh still but adjust so torso is facing front; cross right arm over left arm

Violeta: slow sit; right hand to right temple; purse still in left hand still w/ hanky over it but purse is resting on her thighs

Ellen: sitting Right foot up on chair with right knee raise out to the side; right hand around right leg; left hand grabbing left ankle; left leg man spread to the left some

Stephen: x up left of MM put left hand on MM left shoulder; look down at MM

MM: sit and cross right ankle on to left thigh; hold right ankle with left hand; put right hand on forehead with right elbow out to side

Number 6

GM: stand/squat position with knees bent in to each other; right finger up; left hand on left leg

Violeta: sitting; turn torso to the right and bend body to the left (so head is almost on Ellen's back); knees are together with left ankle out to the side; right hand is grabbing the back of the chair; left hand is holding purse w/ hanky over it; purse is resting on her right thigh

Ellen: sitting w/ torso bent to knees; left leg is crossed in front of right; right hand is on left ankle and left hand is on top of right hand

Stephen: x up right of MM take step forward on right leg & lean torso forward ; hands clasped in front of him

MM: stand/squat position with right elbo on right knee and left hand out to the left side

The Dating Game

(25) S
Ent
Left
Walk
X d
Ct
(2) SX
P
m

SW *Start in "1"
The point now is to trigger the release of visual memories that TV watchers have stored up-
by saturating the viewers with more visual images.

- (25) - G in orange cl
- V in green cl w/ purs 21 glasses, hanky
- B in pink cl
- B in blue cl

Diagram #13

MM Hello I'm Marshall McLuhan. Why is man so unhappy he wants to change his world? 3

EL
It is possible -

VP
Because people are learning to expect more and more from television.

EL
This effect has made human life appear very cheap indeed.

SW
There are no links ^ it's all ebb and flow! → SW

MM
You must be alive in our own time. Are you new here? 3 (25)

EL
Cyberspace is a consensual hallucination that these people have created. It's not really a place, it's not really space. It's notional space.

SW
Cyberspace is where you are when you are talking on the telephone. 4

* THE blocking is what their ACTION IS ON THE # indicated - their positions are indicated on the photos & blocks included here.

* Print out typed positions

MM

How far can we enter cyberspace and still remain human?

VP

Cyberspace can cast a spell of passivity on our lives. We talk to the system, telling it what to do, but the system's language and processes come to govern our psychology.

MM

You can't go home again

①
↳ Slow to S
↳ SQ

SW

We have no art. We do everything as well as possible.

MM

How will we negotiate such a mass of images, facts and figures⁴ and still find time to sleep? S

GM

The art⁶ of life lies in a constant readjustment to our surroundings⁷⁵

75 m clock G

MM

In the age of information, man the food-gatherer returns as man the fact-finder. Our ecological approach is Paleolithic, is it not?

↳ SQ

ALL

HUH?

5
↳ SQ

MM

You don't like those ideas, I got others.

4 Ever tuck your kid in from a phone booth?

VP

In a matter of moments, and it can't be stopped, short of dismantling the entire telephone system.

MM

Why?

EL

Without direct human presence, participation becomes optional.

MM

Virtual Reality is a technology that will dissolve the boundaries between us and allow us to see the contents of each other's minds. Why we can say when anything happens that "the situation was ripe."

GM

↑ The consequence of the images will be the image of the consequences. 3/6/21 10:5

Ours is a brand new world of all-at-once-ness.

MM

A mind and personality, ⁴ this is Eros; _{3/6/21 10:5}

SW

Time has ceased, space has vanished.

MM

There is absolutely no inevitability as long as there is a willingness to contemplate what is happening.

○
SW

We expect access to everything ^Z NOW, instantly and simultaneously.

① G ↑
X diss some (don't do numbered gestures anymore)
MM

I grope, I listen, I test, I accept and discard. ①

GM

Everything must be at our disposal. ② Z

MM

We can say some things about the territory. It involves the Frankenstein Myth and Prometheus and Faustus: (hu)man at play with the creation of life³, at war with the limitations of biology and time. And it involves much more. 4

○
SW

Television demands participation and involvement in depth of the whole being. It will not work as a background. It engages you.

49 in
↑
hold out over stg

MM

Under electric conditions, there can be no privacy.

SW

Huh? ⑦

⑤ 3 tone over left shoulder
⑦ hold out over stg
502 off R to

- 117
- (120) m/s hands behind up to neck
 - (121) m/s Sweep Rt leg out + step ds on it, Sweep lf leg out + step ds on it
 - (122) m/s Rt hand in Rt pocket, left hand in lf pocket
 - (123) m/s shrug shoulders
 - (123A) V ent R? X Rt of ctr
 - (124) M, S+V Stamp lf foot forward + hit forehead w/ lf hand
 - (125) M, S+V bring up Rt hand + point in front like a gun
 - (127) M, S+V more hands up like hugging some one, head tipped to lf
 - (128) M, S+V put lf hand up + out
 - (129) M, S+V Scoop lf hand dn by hitting the back of the hand w/ the Rt hand, lf hand lands on lf thigh
 - (130) M, S+V Rt hand out out, in, out
 - (131) M, S, V Rt hand to mouth
 - (132) M, S, V lf hand up to mouth also (squirrel eating)
 - (133) M, S+V both hands straight out; (133A) ~~ent~~ LZ skip on X lf
 - (134) All twist wrists in
 - (135) All make frame w/ hands
 - (137) All Swing hip Rt gain Rt index finger up
 - (138) All flatten out to nose
 - (139) All Sweep Rt hand down w/ lf
 - (140) Rt hand lands on lf thigh
 - (141) All hit lf chest ZX's w/ Rt fist
 - (142) All hop, hands go above head (yoga position)
 - (143) All hands dn in front go to knees
 - (144) All face Rt on knees fold 2 position
 - (145) All look at 2
 - (146) All ↑ face dt
 - (147) All sweep Rt leg out put weight on it
 - (148) All mix bowl (bowl is behind, mix ZX's w/ lf; Gment R3XR)
 - (149) All Rt hand up (sat. fig - floor like cross) with lf hand on Rt thigh, bring Rt hand dn + hit lf thigh
 - (150) All flip Rt hand out in front
 - (151) All Rt hand up to face adjust glasses
 - (152) All step to Rt ds Rt foot, Zip lip w/ Rt hand head at the ds
 - (153) All bring Rt foot into rest + lf
 - (154) All up on toes, turn lf, put lf leg back, lf arm back
 - (155) All shrug Rt shoulder, Rt arm out in front (ballst position)
 - (156) Sat down, feet come together, fist together facing lf
 - (157) lf hand up, w/ lf hand out in front of face
 - (158) All Rt hand up, lf hand hold Rt elbow up, turn to Rt foot out to ds as torso turns Rt
 - (159) RUP hands on thighs as feet come together
 - (160) Wash hands

The-MECHANIZATION of writing mechanized the visual-acoustic metaphor on which all civilization rests; Telephone, gramophone, and RADIO returns us to the dark of the mind, to the invasions from Mars and Orson Welles; it mechanizes the well of loneliness that is acoustic space: the human heart-throb-put on a PA system provides a well of loneliness in which anyone can drown. Movies and TV complete the cycle of mechanization of the human sensorium. The new media are not bridges between man and nature: they are nature.

Break, Break, Breakdowns of varying degrees

By surpassing writing, we have regained our WHOLENESS, not on a national or or cultural, but cosmic, plane. We have evoked a super-civilized sub-primitive man.

NOBODY yet knows the language inherent in the new technological culture; we are all deaf-blind mutes in terms of the new situation.

We are back in acoustic space. We begin again to structure the primordial feelings and emotions from which 3000 years of literacy divorced us.

Hands have no tears to flow. Hands Hands Hands

- 161 Point Rt hand out in front
- 162 Rt hand to mouth
- 163 turn torso ds, Rt hand out in front
- 164 hug position 1st arm under Rt
- 165 spin in circle to R. land w/ both feet planted front
- 166 big wipe of mouth w/ Rt hand
- 167 bring Rt hand over as if it's a gun
- 168 blow on gun after sa then hands to head, slight back bend while torso goes left to Rt
- 169 Rt hand slap w/ left, Rt hand hit left thigh, Rt hand to side of face, go to KNEES
- 170 slow stand, both hands to lips, wiggle them out
- 180 Individual Breakdowns → * blocked on back of this page *
the 30 min for counts
- 190 V exit R 2' S exit L w/ walkway, exit of m, G x R of m
S exit L w/ walkway
- 191 E d C move mm us
- 192 S exit L w/ walkway w/ table set it up ctr
- 194 m get inside table head if
- 195 S exit L 3 AS a skip in place d R of table
S exit L w/ walkway. L takes glasses of m d put them on
- 197 G exit R 3 w/ m's glasses
- 200 m pull self out of table then back in

Individual Breakdowns!

11/20/74

Cam: Spit IF, wipe mouth, gun front, blow on gun, hands to head & torso around IF to RT, RT hand out & slap down w/ left, left hand to mouth w/ RT leg up behind, go down to knees, stand, both hands to mouth wiggle fingers out

Viola: RT hand up slap down w/ left, hit left chest w/ RT hand, hop, hands in apex above head, squat down go into table position facing RT, turn head ds, stand facing ds, swing RT leg out, mixing bowl, RT hand spit, right finger then RT hand to mouth then up as if adjusting glasses.

MM: RT arm pencil out in front & to left then pull it back, torso RT, both hands out, left hand to side of face w/ RT hand holding left elbow, face ds arms in genie position, torso left w/ arms out & down w/ palms out, lean forward RT hand to back of head & left hand on left thigh * then start again! do this 3 times thru total alone

Stephan: Step forward on left foot w/ left palm to head, pt RT hand w/ gun, lean forward & do hug gesture, left hand up & slap it down w/ RT, RT hand out in front then pull it in then back out again, both hands to mouth, draw picture frame, torso RT & point RT hand up.

Ellen: face RT & zip lips, turn ds ballet move & face left, eat corn & wave both hands forward, RT foot back & turn CW to face RT w/ RT hand under chin & left hand holding up RT elbow wipe hands on thighs, chicken arms RT hand out then back to mouth, spin CW to face front

Them: off MM's cue All do MM's above individual breakdown 4 times thru

After phone rings & music starts:
- V exit R4 w/ grass chair X us of table
- E exit L4 w/ blue chair X us & past V

Diagram # 15A

The Medium
Updated: 1/5/22

The Drama

1) m head out on FS, ds

DS exit MM

up F
walkway
w/ clipboard X
3) exit up
- E slow
X up R4
drag chair

What's that buzzing? This upheaval generates great pain and identity loss. The whole man became fragmented man. It literally works over and saturates and molds and transforms every sense ratio, diminishing the role of the senses of hearing and touch and taste and smell. The sky is falling in: A mind and a personality, might be freed from the limitations and risks of a particular physical body. Mental breakdowns of varying degrees. What's that buzzing?

DS up
to their face ds

2) C exit SW

R4 w/
Orry
ce X
X ds L4 + E exit chair Lft + ds of V.

All new technologies bring on the cultural blues, just as the old ones evoke phantom pain after they have disappeared

3) S exit of table w/ clipboard

- E exit MM

4) R4 I haven't seen you before, are you new here.

w/ blue ce

SW

The only way you can reach people is to hurt them. You really have to cut very close to the bone. It's like surgery

70) S
put
foot
on table

MM

What's that buzzing?

72) V start
X ds
Slowly

SW

74) E exit The artist has been an alien and an outcast in the Western world until recently. I believe

R3
dragging chair X up at stage as other people

that our survival is predicated on understanding the nature of our new environment. The electric media constitute a total and near-instantaneous transformation of culture, values and attitudes. This upheaval generates great pain... Art has been considered the primary mode of adjustment to the environment.

75) S
on table

SD
57

MM

What's that buzzing?

SW

It is in us that God meets with nature and yesterday parts with tomorrow. ^① The present is the moving infinity, the legitimate sphere of the relative. Relativity seeks adjustment. Adjustment is art. The art of life lies in a constant readjustment to our surroundings.

DSx
RL
- 0.5m
- m move to knees in table
② V slowly
set chair in dir
squint if orbit

Diagram # 16

MM

What is happening

SW

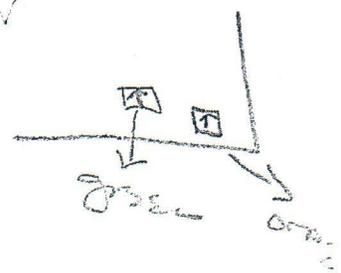
A headache is a million dollar idea waiting to get born.

MM

Can't go home again. ^{②5}

②5
- m stand up car in table + end up facing str
- V slowly + go in dir facing us
VP
- S up at of v

Diagram # 17



What is that buzzing?

SW

I don't know what's inside; maybe it's nothing. I just start to work. I grope, I listen, I test, I accept and discard. I try out different sequences until the tuVPlers fall and the doors swing open.

20 G v
pink orange
chair face STR

VP

You don't have to tell a story. ^{②6}

dark
over
page

OG → X ↑ w/ ORANGE pink cl
Σ → L ↓ w/ w/ pink cl
orange

MM
Hello, I'm... I haven't seen you before. Are you new here?
- Σ sit up

EL
Suppose you want to visit a tropical island

MM
In the tribal world the senses of touch, taste hearing and smell were developed for very practical reasons, to a much higher level than the strictly visual

EL
When the real is no longer what it used to be, nostalgia assumes its full meaning.
Knee
up bit of chair

MM
Everything is changing - you, your family, your neighborhood, your education, your government, your relation to "the others."

Diagram # 18

EL
Today there is no past.

MM
The eye - it cannot choose but see; we cannot bid the ear be still; our bodies feel, where'er they be, against or with our will. (82)

EL
This is no cynical observation, but a simple fact that artists are the only people who take the trouble to understand our environments. The Symbolists taught me, starting with Poe, that in all situations the effects come before the causes.. (85)

82 m get on knees head ↓
- Σ climb table on knees
85 m turn on back via us head still

MM

Why is man so unhappy he wants to change his world?

EL

Where are we when software architects shape the datascape into endless mazes of light attracting us like moths to a flame.

MM

This problem is doubly acute today because ^{we} ~~man~~ must, as a simple survival strategy, become aware of what is happening to ^{us} ~~him~~ despite the attendant pain of such comprehension. The fact that ^{we have} ~~he has~~ not done so in this age of electronics is what has made this also the age of anxiety. But despite our self-protective escape mechanisms, the total-field awareness engendered by electronic media is enabling us - indeed, compelling us - to grope toward a consciousness of the unconscious, toward a realization that technology is an extension of our own bodies.

EL

What's that buzzing?

(910) 2 roll off table
exit up at R3
- G exit L4 w/ orange chair run across up stage
exit R4 w/ pink chair
orange

McLuhan's Aria

① Sent
→ R3
grab
table
chair
Exit up if
look down

What is happening?^(A)
What is happening...
There...what is happening?
There...there...what is happening...
There is...what is...

① V exit
L3
grab
chair
→ V exit
L4 w/
grab on chair

① There is no...what is...
There is...happening...
What is happening...
There is no...is no...is happening...is no...is no...
There is no...there is no...
There is no in...there is no in...no in...
There is no in..happening...

In happening...
Is no in...
Is no in...in...inev...inevita...inevita...table...happening...

There is...there is...what is happening?

There is no inev...there is no inev...

There is no inevitable...is happening...

Happening...ing...ing is...ing is...

There is no inevitability as...

No inevitability as...no inevitability as...

Inevitability as...as...as...as long...

As long as..as as long as...as as as long as...

Long as there...long as there...

There is no inevitability as long as there...

As long as there is...

Is...is...is...is...is...is...

What is happening...is...is...is...

Hap...is hap...is hap...hap...hap...hap...hap...hap...

④ C-sent
R2
grab
table
dump =
to floor
Exit
R3
w/ table

There is no...inev...itab...il...it...y...a...z...
 Long...asz...there...isza...will...a...
 Will...a will...a...a...a...wi...wi...wi...wi...will..
 Ing...ling...ling...ingne...ingne...
 Ingness...ingnest...ingnest...ingnest..
 T...t...t...to...to...to...to...to...to...CON...TEM...PLA...TE..
 What is ha...ha...ha...ha...pening...
 What is...
 What...
 Wha...wha...wha...wha...wha...wha...wha...wha...

Techno-Breakdown

Slow 8 cts

- 1 2 3 4 5 6 7 8
- 2 2 3 4 5 6 7 8
- 3 2 3 4 5 6 7 8
- 4 2 3 4 5 6 7 8
- 5 2 3 4 5 6 7 8
- 6 2 3 4 5 6 7 8
- 7 2 3 4 5 6 7 8
- 8 2 3 4 5 6 7 8
- 9 2 3 4 5 6 7 8
- 10 2 3 4 5 6 7 8
- 11 2 3 4 5 6 7 8
- 12 2 3 4 5 6 7 8
- 13 2 3 4 5 6 7 8
- 14 2 3 4 5 6 7 8
- 15 2 3 4 5 6 7 8
- 16 2 3 4 5 6 7 8
- 17 2 3 4 5 6 7 8
- 18 2 3 4 5 6 7 8
- 19 2 3 4 5 6 7 8
- 20 2 3 4 5 6 7 8
- 21 2 3 4 5 6 7 8
- 22 2 3 4 5 6 7 8
- 23 2 3 4 5 6 7 8
- 24 2 3 4 5 6 7 8
- 25 2 3 4 5 6 7 8
- 26 2 3 4 5 6 7 8
- 27 2 3 4 5 6 7 8

- 2 V exit L3 w/ green ch
 - S exit L3 w/ blue ch
 - G exit R3 w/ pink ch
 - E exit R3 w/ orange ch
- 2-5 Sit on chairs + 1/2 m do cow spin up ctr
- 3 Rt hand up smacked w/ 1ft
 AS m x bet. G + V
- 4 m x ds some
 S ↑ x 1/2 of ctr
 V x ds 1/2 of ctr jump turn us head back
 G x ds of green ch
- 4-5 S pick up blue chair x up ctr
 V x us of G stop
 E x x
 m ↓ pink ch
- 5 m move orange ch in front of post 3
 G pick up pink chair exit R4
 V pick up green ch exit L3
 E x 1st of ctr
- 5-5 m stand on orange ch
 G x ↓ set blue ch down AS ex 5 to up ctr
- 6 V exit L3 x to dr Rt of ctr w/ a 1/2 p on way
 G exit R3 w/ pink ch set ds of post 2
 S ↓ blue ch ; m get off chair x ctr
 E x Rt of S ; m x ctr
- 6-3 G go to knees us of pink ch
 E x up st of post 3
 m fall to ground
 S stand pick up blue ch
- 7 S exit L4 w/ blue ch
 m x orange chair
 G x post 2 to up ctr
 V x Rt of pink ch
 E x 1/2 of ctr
- 7-5 S exit L4 meet G up ctr
 E hop 4 x Rt of orange ch

Over

- (8) G + S nos words (any), in nos words then
 EX → post 3; V pick up pink ch X → to R of post 4
- (8-2) E pick up orange ch bring it → post 3 X R of V
 E turn us like M stomach then back
 S face M make slap on 1st ft + fist into hand on 2nd
- (9) M fall head ds legs open, G + S put nonstage legs in
 his legs then step out
 V + E x ds w/ chairs
- (9-3) V + E set down, M put legs back over head,
 S + G sw. pad it
- (9-6) S + G clap hands
- (10) E ↓ orange ch, V ↓ pink ch, S + G spit tea
 G exit R 3
 S X up ctr
- (10-7) S X ds hop on chairs (1 foot on each chair)
 E X → ds of post 5, V X st 16
- (11) G exit R 3 w/ table set up
- (11-4) G surf table, E X B post 4, V spin
- (11-5) S jump off chs face us, pick both chairs up
 G → X → up lf of table
- (12) M X lie on table head lf, V jump ds of M
 S hand pink ch to G + orange ch to E (E has come B post 4)
- (12-2) E + G put chairs dn, S X us of table
- (12-5) V fall to ground head ds, E, S + G eat
- (13) E pick up orange ch, S + G pick up table, M X dn K
 V X up ctr get umbrella (Grew toss to her)
- (13-5) S + G put table dn news cast position, E put
 chair dn us of table
- (13-7) S ↓ ch, E powder S, M X but, post 2 + 3, V X bet post 4 us
- (14-3) G face ds w/ mic, V face R + open umbrella, E leap X B post
- (14-5) G X → exit L4
 V X up ctr toss umbrella off lf + get green bowl
 S → pick up table X dn lf hand to M
- (15) V jump to dn ctr
 S X → V get orange ch set up R of ctr X → E to up ctr
- (15-6) V X dn lf to R of M (M holding up table)
- (16) G exit L4 leap X dn
 M set table dn dn lf on end (saloon)
 V X ctr wave hanky X lf of ctr
 E pick up orange ch
 S exit up lf walkway
 E set ch dn R of table + G put R leg on table, M is
 inside table, V toss hanky off L3
- (17) S exit up lf walkway V X us of table
- (17-4) M get out from under table X dir us, V spin X lf of ctr,
 E X X spinning | G X lf, S X R of ctr
- (17-8) all hop
- (18) V X B S to R, M X ctr, G X lf of ctr, E X us of table
 put head in it
- (18-3) M wh st 12
- (18-5) S + G pull out "guns", M fall to ground
- (18-6) M +
- (19) G get pink ch X put dn R of post 3, E get orange ch X
 in full circle set it far lf of ctr, M X lf, S X behind G,
 V X behind S, V hand S bowl then circle circle (E join
 circle with S, G join circle behind M)
- (19-7) E put orange ch dn lf of ctr
- (19-8) M ↓ orange ch

(20) V + G small leap
 (20-5) V ↓ M is knee, G ↓ M's R + knee 2
 Ex ds of pink ch
 S exit R 4 w/green bowl

(20-5) E - pill bottle, m bound over
 (20-7) E ↓ pink ch

(21) E lean dr, up, dr up
 M sit up look at G, then V then out the slip over

(21-5) G ↑ x ds of post 2 face us
 V ↑ x 5 m to lf of G (via ds of E) face us
 G sit back x R + leg
 E extend to arm

(22) V + G face ds of us
 E turn body to face us 5
 S exit R 4 x up ctr

(22-5) M x lf leg over R +
 S x up at of m
 M ↑
 G girl doting arm
 V ↑
 E ↑ pick up pink ch

(23) Ex lf of ctr w/pink ch
 V x R + of ctr, swing knee R + leg x → post 3
 G x to orange ch. pick up
 S x up lf of m

(23-5) M ↑ x 5 back to where he stood

(24) V exit L 4
 S pick up table exit L 3 outside
 M x up ctr

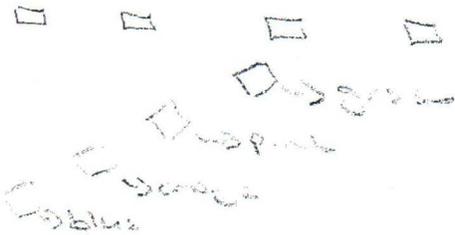
(24-5) G x → to ctr w/orange ch, E follow w/pink ch
 G + E do small cw circle
 - S exit L 3 w/blue ch
 - V exit L 4 w/green ch
 - M exit up lf walkway

(25) E put pink ch dr, dr R + of post 3
 G put orange ch dr lf of post 2
 V put green ch dr, dr R + of post 4
 S put blue ch dr, dr lf of post 4

(25-5) M exit up lf walkway

(26) - M x G post 2 x ctr
 - E pick up pink ch x dr lf x ds of M (via us of V)
 - G pick up orange ch x dr lf via us of V + us in front of E, x us of M
 - V pick up green ch x 2 G + E as they go to dr R + of ctr then x dr ctr driving to S R + of E
 - S pick up blue ch spin cw in place then x up lf of m

(27) finish set CW stop ↙ M facing up rt others facing



The Future

GM

Imagine the world turning a little faster. → SA

DAII
slowly
move
+ slowly
↓

→ chairs (sp... on...)

VP

It won't be necessary to be computer literate. The computer is learning to understand natural language.

dialogue

SW

You can control everything by telephone from anywhere in the world.

VP

You can pay any bill to anyone, any time, at any banking center.

SW

Computers will become so small, specialized, disposable, and commonplace that they will fade into the background of our daily lives, just like pencils.

VP

Computers will cook our food and perfect our recipes.

↓

EL

Operate a computer simply by looking at it.

↓

SW

Send a fax from the beach.

Squ...
↓

VP

You will look into a computer screen and see reality.

(A) G-Squad
GM

(B) People will stop looking at their computer screens and start gazing into them.

SW

(A) You can search through thousands of periodicals in minutes.

VP

(1) You will be able to watch any show at any time you want.

EL

(B) With 500 channels, you'll have fifteen thousand half hour TV shows a day to choose from.

SW

Kids will be able to control the characters in cartoons with a joy stick.

GM

Use remote control pads to play along with Jeopardy and choose which camera angles to watch during baseball games.

VP

The next time you watch "Cheers" pull up a barstool next to Norm and Cliffy. Bring your own beer.

EL

A tiny TV hooks onto your eyeglasses, or is worn with a headset.

SW

Multisensory, multi-media entertainment.

① E extend 15 leg 4 X over

GM

① You might call up a flight-simulator game and have a dog fight in 3-D with your friend across town - In real time.

EL

④ Visit faraway places, or even different eras, without leaving your living room.

VP

⑦ Visit a prehistoric world, a western world, a future world. You are instantly transported to that time and place.

SW

You also get to choose the life form you wish to be when you visit these virtual worlds.

VP

Create your individualized version of "Terminator 12."

GM

25 You may choose to see events from another perspective.

EL

② Two way television.

SW

② Voice activated typewriters.

VP

Telebrain sets.

○ **EL**

① Global video celebrations.

DE unx legs butt out of ea

VP

Global tele-seminars.

GM

Global tele-democracy.

EL

Global tele-economies.

SW

Deodorant underwear.

○ **EL**

Mood suits.

VP

① ~~via~~ Toilets that weigh you, take your blood pressure, and analyze your urine and stool. (R)

in ea
-Sunx12g

EL

Head cooling pillows

VP

Non fattening fat.

EL

No calorie sugar.

① SX legs ds

SW

① Indefinite life expectancy.

VP

Renewable body organs.

SW

Non flesh implants.

GM

① Modular alterable bodies.
DG
practice

EL

Limitless time.

VP

Self cleaning houses.

SW

① Solar powered air conditioners.
② Sun x legs

EL

Self checkout at supermarkets.

GM

① Electronic money.
② G but up

EL

Flying cars.

○ SW

Asexual reproduction.

① VP

② Round refrigerators

GM

Microwave clothes dryers.

SW

Hand scanning locks.

GM

Plug in homes.

○ EL

Instant homes.

SW

Computers that can read lips.

EL

① Electronic communities.

② VP

Museum cities.

③ SW

④ Temporary jobs, fluid careers, nonspecialization, multiprofessions, automatic universal living expense, leisure.

VP

Post-humans, ^{tele}trans-humans, ^{humanoids}tele-humans, cyborgs, bionics, ^{Automatons}transsexuals.

EL

⑦ Genetic redesigns of body and mind.

⑦ 2.0 x 128

SW

Feeders implanted in the brain to provide continuous automatic nourishment. (b)

VP

Better self-styled human genes.

GM

④ Cybernated production.

④ 1.0 x Self farming farms

SW

⑩ Speech compression mechanisms.

EL

Instant mobile campuses.

SW

Computer regulated seasons.

GM

③D Inforetrievals.

③D 2.0 x # of

SW

⑨D Telefactories.

⑨D 6.0 x # of

○ **EL**

Teleshopping

VP

① *but up*
Telebanking

GM

③ *but up*
Instant playlands

SW

5 but up
The bulk of the human population ...

EL

will be moved off planet.

○ **GM**

The Earth will be ...

VP

a tourist attraction.