

Posts # 1-10  
from St R+

mm has rem of 2  
the wnde show

The Medium  
Updated: 10/29/21

## ① Introduction

Hello, I'm Marshall McLuhan. I haven't seen you before.

Are you new here?

~~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, <sup>(A)</sup> changeless environment of modest services and human scale. But the medium or process, of our time's - 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. <sup>(7)</sup> 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 <sup>the police</sup> understanding change can you ease the burden of experiencing it. <sup>(10)</sup> You can't go home again. <sup>> 50 2</sup>

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 preliterate milieu; but I want to study change to gain power over it. You don't like those ideas? I got others. <sup>(13)</sup>

Recognition of the psychic and social consequences of technological change will allow us 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. <sup>(14)</sup>

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.

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.

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.

### Entrance into the Belly of the Whale

- on m's 2nd step, others all ↑ & X into phonetic line
- m face up Rt & others face dn lf
- on music line phonetic CCW so V is ds & S is up (m spin in place)
- m laugh turn SX up Rt bet. post 1 & 2 then X up
- SX 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 squat put chair over head X Rt of post 4
- put green chair dn & ↓ in it
- G X dn lf, kick out legs & spin X & put blue chair dn lf of post 3
- S spin CCW in place, set patch dn lf of post 4
- m Remote in Air & zap



Firing Line

MM

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

(15) V (16) We are living in media saturation, where simulations of the real have utterly replaced the real.  
take  
shows off  
set it off her chair

SW

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

MM

(20) M (20) The man of the tribal world.  
raise it up

SW

Infomania erodes our capacity for significance.

EL

(23) M (23) The world is splintering into a trillion subcultures and designer cults with their own languages, codes and lifestyles.  
both  
hands  
up

MM

(24) M (24) Kaleidoscopic life. (27)  
to side

(27) M (27) clapping  
dances built up from  
chair dance 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, <sup>③</sup>man becomes violent in diverse ways. <sup>⑦</sup>(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

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

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

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③ I am not, by temperament or conviction, a revolutionary. ④ 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. ⑤ It is forcing us to reconsider and re-evaluate practically every thought, every action, ⑥ 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." ⑦ And they're changing dramatically. ⑧ Only by understanding change can you ease the burden of experiencing it. ⑨

⑩ 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. ⑪ I wish none of these technologies ever happened. ⑫ They impress me as nothing but a disaster. ⑬ 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. ⑭

⑮ You don't like those ideas? I got others. ⑯

⑰ 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.

(47) V X AS VT 8.2 in W drop another cost. piece

(48) M ent R2 X dn ctr

(49) E ent up R of ctr walkway  
AS  
S ent L4

\* 47-56  
on pg 9

(50) G ent R4

(51) SX dn lf  
VX dn lf of ctr  
EX dn R of ctr  
GX dn R of ctr

(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

SX up R of ctr



On x up K bet. post 4/45  
ex to Blue ch

### The Medium

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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. 18

What's that buzzzzzzzzzzzzing? Information overload equals  
Pattern recognition.

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harmony. The primary medium of communication was speech,

• V must, G take V's should be, V headrap back-on-musc

x - 1/2 of chr lost. C-4 ✓

✓ best post size (backlog) then (cost 25)

Ref of page 5

X ds green ch

the cards some

Spec H

2062 22

2 back into the house

*[Handwritten notes:]*

3 X 14 of post 2

022



- (27) V fall to ground  
 m face R4  
 2 face  
 G R4: leg in air  
 3 exit R4

All  
 react to  
 to 34

- (28) V + pickup cost piece in front of green cl  
 - m x d R4  
 - G x dir d 3

- (29.5) 2 x d of green cl  
 m move cl d 3 of post 3

- (29) V pickup <sup>pink</sup> chair exit L3 w/ pink cl + cost piece  
 2 exit R4 w/ green cl

- (30) G x dir us then dir d 3 again (pickup Ellen's stop)  
 m x dir us then → Post 2

- (31) G x dir pickup V's cost exit L1 w/ Ellen's stop + V's cost  
 m x d stand on orange chair

### The Cyberspace Lounge

SW

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

11) Did you hear the one about the frog?

17) 3 small jumps  
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!

22) m v 3 tail to ground  
3 crawls up ctr & crawl off up 1ft walkway w/ pipe 4 started glasses  
→ G exit L3 w/ table x ds of orange car  
Set table  
→ V exit L3 w/ bottle & book Set 1ft on table once table set  
→ E exit R4 then exit up R4 walkway  
→ m turn orange ch & k (put remotes in R4 coat pocket)  
- G exit R3

Diagram 4/  
table on



## 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.

- ① V exit up Rd w/ binoculars  
walkway get trench coat  
from st R crew  
① V toss coat to mm from  
up Rd walkway  
① MM

You don't like those ideas, I've got others...this is a highly traumatic process. Electronic culture creates a crisis of identity, a tremendous violence - violence that is simply an identity quest. All our alienation and atomization are reflected in the cruVPling of such time-honored social values as the right of privacy and the sanctity of the individual. I don't explain I explore.

GM

Congratulations! Mr. McLuhan

MM

What's that buzzing?

GM

You have just purchased a genuine Hatsubatsu TM French Fry.

EL

A medicine that can shut down a migraine attack in just thirty seconds.

GM

Migraine Headache!

EL

If you're good looking and got the dough, you're going to have sex with beautiful women for real. If you're lonely and introverted and have no dough and a crummy apartment, you're going to have virtual sex with fake beautiful girls.

(get remote from Rd pocket of m's coat)

①00 E x up if  
bet. p012 4+5

Red  
Chw  
CtR  
- Spoon on  
table  
diagram  
#5



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 remote, bend over hat calls off then take coat off

- S pick up hat, Jack at 4 take V's skirt + wooden spoon  
- G pick up table more → Stage 14



MM

- Orange  
chair  
off  
2 to  
L comes  
back on  
table  
car  
II

25) 2 water 4 w/ green  
G X R pickup bottle 2 friends  
Y 4 Lf 4 w/ orange ch + black glasses w/ diamonds  
27) 24 v friends

180) 2 + Y X 23 w/ ab o.c  
 2 32 + ce R+ of table  
 Y 32 + ce R+ of table  
 - m ex + 23 w/ ab o.c  
 - c = 23 w/ ab o.c  
 5/15

6  
 green  
 orange

4 eggs pattern

Talk Show

22 ↓ ①  
R++able  
Hello  
• V ↓ If+able  
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

VP

Hello

Hello



① V + 2 ↓ x 1 egg (to off stage) slowly  
- in back up → across channel 4

○ (V.O.)

2V lean  
on Rpt  
hand  
- 2 put  
1st 21000 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. <sup>③</sup> 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

2V lean  
In to 2

It's not science fiction anymore. It's real. <sup>⑥</sup> Though it may sound like science fiction today, tomorrow it will be as commonplace as **talking on the telephone** (VP and EL)

2V lean  
out

⑫ V lift 1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th; both hold fingers to ear like phone

MM

2V lean  
up

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. <sup>⑫</sup>

continue background

1S 24V

EL

do  
cut off 45  
gesture

What are you to say to people when they put their heads in the teeth of technology's buzzsaw and call it freedom? <sup>⑫</sup>

1S 24V

VP

2V lean  
down

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

2V scratch  
1892

VP

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

EL

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.

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?

MM

Hello, I'm Marshall McLuhan.

VP

Who gave you that numb? What is that buzzing.

(49) m slowX 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 the electronic frontier at hyper-speed clutching a copy of Nietzsche's Will to Power in your virtual hands. So say good bye,

VP

Good bye

EL

VP

and so long.

And so long

m ext R3

Set V ↑ flop over there? XC on use of each arab table lag tip table  
on end fast us, then grab green ch, v grab orange ch, 0

\* S entire w/ book x ↓ to us of table

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

EX Rt of G get veil off of Arm of G's chair -

IS of V put her ch in (green) & ↑ on chair

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

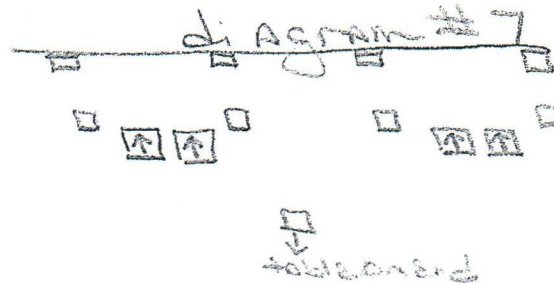
then X & set chair (orange) in IS of IS of ctr post  
↑ on chair

G x L O R set chair (pink) IS of blue ch ↑ on chair

m ext R3 w/ (blue) chair & set it up Rt

be set it off. & ↑ on blue ch

\* All chairs are set in on 4th bell & all 5th bell  
all ↑ on chairs on 5th bell



XZDA



### 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 is 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.

## 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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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 message.

GM

Communication between human beings is almost a miracle.

In a world where physical contact is impossible.

GM

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

SW

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

EL

Everyone lives schizophrenically today.

VP

You lose the ability to separate real from fake.

EL

The barrier between you and the machine goes away.

GM

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

VP

(7)

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

- S x US of V, G x K of 2  
2) S "mav2" V  
LS

GM

2) G-SF (12) The experts are playing gotcha with your soul (2)

2) 1st  
- S spin V to face d

MM

DV (10) (Ha Ha Ha) (25)  
sit orange chair in time w/ laugh (S K of V)

25) S-Jump VP

US of  
Art can be abstract.  
pick up & run

27) G x up K of V  
backing up

SW

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

28) Vx 7 to 5th  
Gx pt of V

EL

Voice-activated typewriters  
self cleaning houses

GM

Controlled-Release Birth Control Pills.

VP

Fat prevention drink (35) (55)

35) V stop G V 9x + 1st Z

④ C ↓ orange

① V 2nd 14 W / small green can

SW

- ① 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 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

Small  
green  
can  
on table

② m  
stop  
3x5  
V put  
green  
can  
on table eyes...  
V, 2, 5 + C face R

③ 2, 3 + C look at V  
EL

④ 2 pick Hyperspace has all the charm of a starry sky in August\*...

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

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

⑤ V 2x + stick LZ  
EX car

⑥ GM The content of a television show - the plot and the behavior of the characters often paints a false picture of reality. Wireheading is a new branch of computer technology where designers envision creating hardware that wires the computer directly to the brain.

- SX R of 2

VP

⑦ V 110 Are we having fun yet? 102

112 V 2x + stick  
- C X 15 car

EL

⑧ 2x 114 The weather's comfortable, the twinkles alluring, but the vista's intimidating and there are no reliable star charts. It is pretty empty out there, too. 130

15 V 2nd 14 W / blue can  
LZ

VP

You can't go home again. 130

⑨ V put blue can on table  
121 2 pick up blue can - C ↓ orange  
125 V 2x + 15 W / small green can  
LZ

blue  
can  
on table

Small  
green  
can  
off  
table

⑩ V 2nd 14 W / pink can  
X d R of S, 2 put blue can on  
table, 2 take pink can from V  
- C jump as DS V passes him

26 - pink  
can  
on



- ① 2 put blue can on table
- ② V face LF
- ③ S V 4 G spin
- G 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

① I keep thinking about a room that would create an experience of a loss of memory ②

- ⑦ V X dr - 15 of table ⑧ V spin 5
- Pick up blue can
- G x ds at orange cl
- EL

The human ego is undergoing a shock ④

- ⑦ V Exit + 12 w/ blue can
- stop on MM

VP

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

- ⑩ V set
- 2 w/ leg green
- can 2
- stop on 15
- G Squat on orange cl back
- 2 put head on 3 stomach
- MM

Identity loss.

VP

of memory ⑥

- ⑩ V face
- Rt knee back drink
- G 1 put hand to head
- MM

⑦ You must be alive in our own time

⑩ m slowly

⑦ m roots in this up

→ SQ (L4) AS 2

- 2 move green cl half of the ctr pole exit up Rt walkway
- m exit R4 w/ blue + pink cl
- V exit 12 w/ bowl spoon 4 2 cans (pink 1 green) get L4
- S exit up 15 walkway spot table X 16 of 2
- Gm exit R4 w/ orange cl 8: JACKS + X 27
- 2 4 S move dir ds' S set table, 2 set green cl w/ 9
- 1 S V green cl 1 put cl. pboard on table diagram

### 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

more to pg. 27 after

SL Line

"The human ego is  
undergoing a shock"



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 fucking 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!

VP

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.

SW

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

Umbrella  
07  
P.P. 10

12  
15  
50



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.

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.

Knee Play 2

GM

*Really how under heart*  
\*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.

*2 get up or in 7 slow lts after remote*  
\*EL

*exit 100*  
There is a willow that grows aslant a brook  
that shows his four leaves in the glassy stream.

*exit 100*  
There with fantastic garlands did she make  
Of cow flowers, nettles, daisies, and long purples,

*pick up 100*  
That liberal shepherd's give a grosser name,  
But our cold maids do dead men's fingers call them.

*exit 100*  
There on the pendant boughs her coronet weeds  
clambering to hand, an envious sliver broke

*exit 100*  
When down her weedy trophies and herself  
Fell in the weeping brook. Her clothes spread wide

*exit 100*  
And, mermaid like, a while they bore her up;  
Which time she chanted snatches of old songs,

*exit 100*  
As one incapable of her own distress,  
Or like a creature native and indued

*exit 100*  
Unto that element; but long it could not be

*exit 100*  
Til that her garments, heavy with their drink,  
Pulled the poor wretch from her melodious lay

*exit 100*  
To muddy death. Drowned, drowned.

*exit 100*

*exit 100*

*exit 100*

\*2MM

goes into 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.



② m Snap apron this  
V surry ds

## The Cooking Show

VP

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.

80 → 50

(50) Vxdr If after  
wiping hand on Apron

(6) r xup 2x of tabl 2 & mix w/ spoon

(65) v pickup bowl back up 2 steps + to R + ↗

⑦ Hold up spoon

⑧ hold out hands

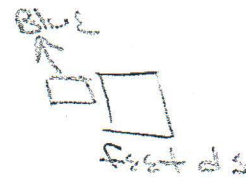
⑧ On 30 V 500 Concord

→ Vexit L3 w/ purple basal  
ditch. A from

# COOKING SHOW TO WESTERN



Diagram #11



MM What is happening?

(R2) What is happening?

There...what is happening?

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

There is...what is... (2) n-grab waist

There is no...what is...

There is...happening...

What is happening (A)

(Vex + L3 w/ purple bowl, spoon & apron

## THE WESTERN

MM

Look a bit closer at both nationalism and industrialism and you'll see that both derived directly from the explosion of print technology in the 16th Century. Nationalism didn't exist in Europe until the Renaissance, when typography enabled every literate man to see his mother tongue. The printing press, by spreading mass produced books and printed matter across Europe, turned the vernacular regional languages of the day into uniform closed systems of national languages - just another variant of what we call mass media - and gave birth to the entire concept of nationalism. → V Ent L3

\*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.

VP

Scream (11)

pull pipe from pocket use as remote

V X d H of m

-V drink from bottle

Ent up H walkway (off music) w/ cowboy hat & gun

Put pipe in pocket

V Screen when get cr; E get butt into table, G X up (Spin)

V X St R



(15) Looks! S look at E, G, M & V then M & V smile & shake head  
(stick out tongue)  
(touch hat)

SW

Without direct human presence, participation becomes optional. (15)

SG  
off Bando  
(hands up  
to play)

EL

(18) E You'll be able to watch any show you want at any time you want.

(18) E sink into table  
- S x up K & lean into her  
- G x K at M

MM

(19) M do It's vital to adopt a posture of arrogant superiority. (19)

(19) M do  
whistle  
but G put fingers in his  
mouth as if he is whistling

GM

(20) All people tend to misunderstand each other almost totally all the time. (21)

(20) S x K of chr  
G x K at chr  
VP: EW

SW

(21) S & G  
sp+ (G ds, sus)

(21) S & G We can link brains with computers, we can expand consciousness so much that a human  
begin can take in all the information in the fuckin universe and see relationships. (25)

(21) S & G  
to chr  
chr  
- G x chr stalk chr  
spoke in chr's ear  
VP  
sp+ (S ds, G ds)  
S put  
microphone  
chair  
Scream/chr EW

EL

(25) Psychologically considered, violence is an attempt to restore order to achieve identity.

(25) S & G take step back  
(4 steps)

MM

One should charge straight ahead and kick them in the electrodes.

VP

On the frontier everybody is a nobody and violence is the order of the day. (40)



④ S4G Squat - ④ S4G get "dirt"  
④ V Put bottle on head & hold bottle out with hand  
GM

④ On the other hand, the loss of private identity which has come rather suddenly upon  
④ Western man has produced a deep anger at this rip-off of his private self. ⑦

long hands  
⑦ S4G clap  
⑦ 24V & SW  
⑦ S4G  
⑦ in  
⑦ 24V & SW  
⑦ in book ds v. a. n.

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

MM

⑩ 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 S4G m TX dirt ds  
GM E1

② There are extremely few people who are serious enough in their mental endeavors to train their perceptions to confront new situations. ③

SW

You are the screen. The images wrap around you. You are the vanishing point. ④

MM

We all become Chicken Littles, scurrying around frantically in search of our former identities and in the process unleashing tremendous violence. ⑤

⑤ S4G bet. S4G  
⑤ S4G up & down  
GM (vis bet. S4G)

⑦ If you don't like it, you can just pull the friggin plug. ⑥

SW

Have you ever paid a toll without slowing down?

S4 off 54212  
+ 54 54212

GM

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

See gun shot

- E pull p. p2
- shot then E head out of table black ears 4 V ↑
- E fall to ground head up
- V squat

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

③ E x d. k. of m. then

- E x p. t. of m.
- V x use of table V. A. d. s. of G. (G grab bottle)
- GM from her on way
- m x up p. t.

④ V d. s. p. n. It's like eating a good meal in five minutes. ⑤

⑤ m. point remote the hide behind act post

- E - on s. g.
- E fall to ground head d. h. t. & slowly squat
- E kneel

- V get 2 cans put in green bowl x ↑ then ← exit R3

### Western to Ventriloquist

- S x to table → pick it up x ↑ set up c. r. in walkway
- EL G m. exit s. t. w/ orange chair & bottle & 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. ⑥

⑦ E x. s. t. w/ blue chair

⑧ E circle CCW dragging blue chair w/ m following (1 full then 1/2 to car)

At end: m up p. t. of E & E slow sit in blue chair

- E look at lf hand, pull out knife w/ r. t. (m watch each move, slit wrist)
- m x blue chair

- E exit L4

- G. exit up p. t. walkway carrying V x ↓ blue chair w/ V on lap

- m x use lf of chair knife (dist. chair) ⑨

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 f  
touch her 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 <sup>ignorant</sup> unaware of what the media do to them...

**VP**

Most people are still blissfully <sup>ignorant</sup> 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 <sup>shit</sup> 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. <sup>Stop Stop</sup> ^ Transition To Dating Game

- S Stick head in up Rt walkway; 2 Stick head in up R walkway, look at each other then  
S exit up Rt walkway, 2 exit up R walkway  
= C exit R 3 w/ blue chair  
= M exit R 3 w/ apron & CAN (behind C)  
= 2 exit up R walkway  
= 2 exit up R walkway  
= V exit L 3  
= 2 exit R 4  
= M exit R 4 (behind 2)  
= V exit L 3 w/ green cl, pursed hanky  
= 2 exit up R walkway  
= S exit L 4  
= S exit up R walkway  
= M exit L 3 now  
= S exit R 2 then 2 exit up R walkway  
= V exit R 3 w/ green cl, pursed hanky  
= M exit 2

## Trans to Dating Game Cont

- S ent R4 w/ blue cl
- E exit up Rt walkway
- M ent R4 X up R4 of ctr
- S exit L4 w/ blue cl
- E ent up Rt walkway
- M turn to face E
- E exit R4
- M exit R4 behind E ditch Apron
- S ent L3 w/ blue cl Set it L4 of ctr  
do little hand stand on it
- M ent R4 X up ctr
- S exit R2
- M exit R3
- M ent R4, M X up R4 of ctr
- E ent R4 behind M, E X up R4 of ctr
- E & M stop then both turn 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 ent up Rt walkway w/ orange cl, stop  
pos 2 X dr lf of post 2 face Rt
- V ent up Rt walkway w/ green cl, purred ranky  
stop, pos 2, X lf of G face Rt
- E ent up Rt walkway w/ pink cl, pos 2 X lf of V  
face Rt
- G, V & E face us put chairs dn
- M ent R4 X ↓ blue cl



## 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

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.

MM

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

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 <sup>1</sup> it's all ebb and flow

MM

You must be alive in our own time. Are you new here?

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.

Diagram #13

\* THE blocking is what their ACTION is ON the # indicated - their POSITIONS are indicated ON the PHOTO & block; Included here.

\* Print out Taped 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

①8 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 figures<sup>4</sup> and still find time to sleep? S

GM

The art<sup>6</sup> of life lies in a constant readjustment to our surroundings. ②5

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

3/6/21

**MM**

A mind and personality, <sup>4</sup>this is Eros; <sub>3</sub>

3/6/21

**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 <sup>Z</sup>NOW, instantly and simultaneously.

① G A  
X diss some (don't do numbered gestures  
any more)

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 life<sup>③</sup>, at war with the limitations of biology and time. And it involves *much more*.<sup>④</sup>

SW

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

MM

Under electric conditions, there can be no privacy.

SW

Huh?

⑤ S look over left shoulder  
⑥ M hold out over left  
⑦ S look over left shoulder  
⑧ M hold out over left  
⑨ S look over left shoulder  
⑩ M hold out over left  
⑪ S look over left shoulder  
⑫ M hold out over left  
⑬ S look over left shoulder  
⑭ M hold out over left  
⑮ S look over left shoulder  
⑯ M hold out over left  
⑰ S look over left shoulder  
⑱ M hold out over left  
⑲ S look over left shoulder  
⑳ M hold out over left  
㉑ S look over left shoulder  
㉒ M hold out over left  
㉓ S look over left shoulder  
㉔ M hold out over left  
㉕ S look over left shoulder  
㉖ M hold out over left  
㉗ S look over left shoulder  
㉘ M hold out over left  
㉙ S look over left shoulder  
㉚ M hold out over left  
㉛ S look over left shoulder  
㉜ M hold out over left  
㉝ S look over left shoulder  
㉞ M hold out over left  
㉟ S look over left shoulder  
㊱ M hold out over left  
㊲ S look over left shoulder  
㊳ M hold out over left  
㊴ S look over left shoulder  
㊵ M hold out over left  
㊶ S look over left shoulder  
㊷ M hold out over left  
㊸ S look over left shoulder  
㊹ M hold out over left  
㊺ S look over left shoulder  
㊻ M hold out over left  
㊼ S look over left shoulder  
㊽ M hold out over left  
㊾ S look over left shoulder  
㊿ M hold out over left

diagram # 14

Rap # 2

The Medium  
Updated: 10/29/21

### McLuhan's "rap"

① m put  
② m 2 Hello I'm Marshall McLuhan, Hello I'm Marshall McLuhan, Hello I'm Marshall McLuhan, Are  
in pocket  
x ctr you NEW here? ⑦

⑮ m x d n c t r The CITY no longer exists, except as a cultural ghost for tourists.

⑰ m x face up c t The PEASANT was always a suburban parasite. The farmer no longer exists.

on glasses, put  
faced s 4 x d s The METROPOLIS today is a classroom. The classroom an obsolete  
- C exit R 4  
w/ orange c  
- V exit R 3  
w/ green c  
- S exit L 1 w/ l  
pink c  
- S exit L 3  
w/ blue c

off Orange  
Rt green

off Pink  
w/ blue

The metropolis is OBSOLETE. Ask the Army.

Until WRITING was invented, we lived in acoustic space, where the  
Eskimo now lives: boundless, directionless, horizonless, the  
dark of the mind, the world of emotion, primordial intuition,  
terror. SPEECH is a social chart of this dark bog.

⑦ SPEECH structures the abyss of mental and acoustic space, ⑧  
shrouding the race; it is a cosmic, invisible architecture of the  
human dark. Speak -that -I may -see -you.

⑨ m ↑ upright

⑩ m 100 in front of  
hands in  
front of  
face  
⑪ m 100 back  
up  
to upper  
in w/ 100  
- toss coat  
off 100

⑫ m 100 in back  
K. d. c. w/ R  
120 x 2 c  
⑬ m 100 in front  
in peak  
over head  
⑭ m 100 spin  
full c/12 CCW

A goose's quill put an end to talk, abolished mystery, gave architecture and towns,  
brought roads and armies, bureaucracies. It was the basic metaphor with which the  
cycle of CIVILIZATION began, the step from the dark into the light of the mind.

The hand that filled a paper built a city.

⑮ m 100 in front  
in peak  
over head  
⑯ m 100 spin  
full c/12 CCW

⑰ m 100 spin  
full c/12 CCW  
⑱ m 100 spin  
full c/12 CCW  
⑲ m 100 spin  
full c/12 CCW  
⑳ m 100 spin  
full c/12 CCW  
㉑ m 100 spin  
full c/12 CCW  
㉒ m 100 spin  
full c/12 CCW  
㉓ m 100 spin  
full c/12 CCW  
㉔ m 100 spin  
full c/12 CCW  
㉕ m 100 spin  
full c/12 CCW  
㉖ m 100 spin  
full c/12 CCW  
㉗ m 100 spin  
full c/12 CCW  
㉘ m 100 spin  
full c/12 CCW  
㉙ m 100 spin  
full c/12 CCW  
㉚ m 100 spin  
full c/12 CCW  
㉛ m 100 spin  
full c/12 CCW  
㉜ m 100 spin  
full c/12 CCW  
㉝ m 100 spin  
full c/12 CCW  
㉞ m 100 spin  
full c/12 CCW  
㉟ m 100 spin  
full c/12 CCW  
㊱ m 100 spin  
full c/12 CCW  
㊲ m 100 spin  
full c/12 CCW  
㊳ m 100 spin  
full c/12 CCW  
㊴ m 100 spin  
full c/12 CCW  
㊵ m 100 spin  
full c/12 CCW  
㊶ m 100 spin  
full c/12 CCW  
㊷ m 100 spin  
full c/12 CCW  
㊸ m 100 spin  
full c/12 CCW  
㊹ m 100 spin  
full c/12 CCW  
㊺ m 100 spin  
full c/12 CCW  
㊻ m 100 spin  
full c/12 CCW  
㊼ m 100 spin  
full c/12 CCW  
㊽ m 100 spin  
full c/12 CCW  
㊾ m 100 spin  
full c/12 CCW  
㊿ m 100 spin  
full c/12 CCW

the world of the living to the workman's breakfast table.

① m 4 S  
turn cw  
to face d n Rt (Rt foot back 4 Rt forward  
Roll arms, touch Rt ear w/ Rt hand

② m 4 S Step to face front on Rt foot

③ m 4 S hands out in front

④ m 4 S bow Rt hand across torso 4 L hand behind head

⑤ m 4 S straight 2 up

⑥ m 4 S hands up (to play piano position) while shaking head



(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 lt 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 move hands up like hugging some one, head tipped to lf

(128) m, s + v put lf hand up + out

(129) m + s + v Sweep 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~~ X lf LZ skip on

(134) All twist wrists in

(135) All make frame w/ hands

(137) All Swing hip Rt point Rt index finger up

(138) All Flatten out to m/s

(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 at 2

(147) All Sweep Rt leg out put weight on it

(148) All mix bowl (bowl is behind, mix ZX's w/ R 2; Gment R3XR

(149) All Rt hand up (sat. high - finger like a gun) w/ lf hand on Rt thigh, bring Rt hand dn + hit lf thigh

(50) All flip Rt hand out 1/2 front

(151) All Rt hand up to face adjust glasses

(152) All step to Rt on Rt foot, Zip l.p w/ Rt hand head at hands

(153) All bring Rt foot in to m/s + lf

(154) All up on toes, turn lf, put lf leg back, lf arm

(155) All shrug shoulders, Rt arm out in front (bullet

(156) sat down, feet come together, lf + together facing lf

(157) lf + lf, w/ lf + lf, out in front of face

(158) All Rt hand up, lf hand hold Rt elbow up, turn to

(59) R up hands on thighs as feet come together

(60) 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 Rt land w/ both feet planted front
- (166) big wipe of mouth w/ Rt hand
- (167) bring Rt hand out 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/ lft, Rt hand hit lft thigh, Rt hand to side of face, go to knees
- (170) slow stand, both hands to lips, wiggle out
- (180) Individual Breakdowns → \* blocked on back of this page \*  
then join mm for counts
- (190) V exit R 2' S exit L 1' walkway, exit of m, L x 2' of m  
S exit L 1' walkway
- (191) S d c move mm us
- (192) S exit L 1' 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 rt of table  
S exit L 1' walkway L c 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 Break Downs!

inp #4

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

Violzta: Rt hand up slap down w/ lft, hit lft 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 sat, right fever then Rt hand to mouth then up as if adjusting glasses,

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

Stephan: Step forward on lft foot w/ lft palm to head, pt Rt hand w/ gun, lean forward & do hug gesture, lft 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 lft, eat corn & wave both hands forward, Rt foot back & turn cw to face Rt w/ Rt hand under chin & lft 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/ green chair X us of table  
- S exit L4 w/ blue chair X us & past V

Diagram #15A

The Medium  
Updated: 1/5/22

The Drama

① m head out on HS. ds

DS exit MM

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?

② C exit SW

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

- S exit MM

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

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

MM

What's that buzzing?

④ V start X ds

SW

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

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.

SD



MM

What's that buzzing?

SW

DSX  
RL  
- m move to knees in table  
V slowly  
Set Chair in dnt  
Squat if ok it  
It is in us that God meets with nature and yesterday parts with tomorrow. 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.

Diagram #16

MM

What is happening

SW

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

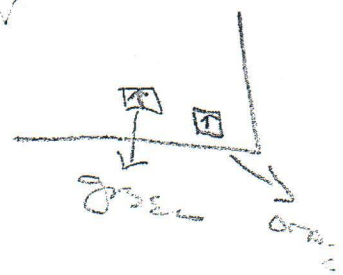
MM

Can't go home again. (25)

(25)  
- m start up car in table + end up facing stls  
- V slowly + g...  
- SX up at of v

What is that buzzing?

Diagram #17



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.

26 G v  
fine orange  
Chair faces st R

VP

You don't have to tell a story. (26)

dangle  
pass  
over  
edge  
drop  
page

SW

The first right of every man in civilized society is the right to be protected against the consequences of his own stupidity. the central nervous system appears to institute a self-protective *numbing* of the affected area, insulating and anesthetizing it from conscious awareness of what's happening to it. It is a process 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.

VP

There is no new world order, only new world chaos. We may consider the life of every human being as an unrelenting movement from childhood on, through the phases of youth, maturity, and old age. The past of every individual undergoes constant transformations in his or her memory and more often than not it acquires the features of an irretrievable land made more and more strange by the flow of time. Thus the difference between a displacement in space and in time is somewhat blurred. We can well imagine an old expatriate who, meditating on the country of his youth, realizes that he is separated from it not only by expanse, but also by the wrinkles on his face and gray hair, marks left by a severe border guard, time. What then is exile if, in this sense, everybody shares that condition. Mental breakdowns of varying degrees. What's that buzzing? WHAT'S THAT

## BUZZING? WHAT'S THAT BUZZING?



Numb, numb, numb, numb, numb, numb, numb, numb, numb, numb, numb, numb, numb,  
numb, numb, numb, numb, numb, numb, numb, numb

EL

Nothing is closer to us. We can miss it as easily as we overlook a pair of eyeglasses on the bridge of the nose or a contact lens on the cornea. Say good-bye and! A simple operation performed under local anesthesia will do away with both of them forever. We do not even realize when we are trapped in our minds and -

① G ↑ X ↑ w/ <sup>ORANGE</sup> ~~pink~~ cl  
Σ = 21 w/ w/ pink cl  
orange

○ MM

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

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

② Σ ② EL

When the real is no longer what it used to be, nostalgia assumes its full meaning.

7-10  
X5+0  
dr. ②  
○ MM

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

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. (85) The Symbolists taught me, starting with Poe, that in all situations the *effects* come before the *causes*..

⑧ m get on knees head up

- Σ climb table on knees

(85) m turn on back v. a 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 <sup>we</sup> ~~man~~ must, as a simple survival strategy, become aware of what is happening to <sup>us</sup> ~~him~~ despite the attendant pain of such comprehension. The fact that <sup>we have</sup> ~~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  
blue  
chair  
Exit + up if  
look down

What is happening? ①

What is happening...

There...what is happening?

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

There is...what is...

① V cut  
L3  
grab  
chair  
→ V exit  
L4 w/  
grs 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... ④D

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...

④D C-cut  
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...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 ent L3 w/ green ch  
- S ent L3 w/ blue ch  
- G ent R3 w/ pink ch  
- E ent R3 w/ orange ch
  - 2-5 Sit on chair 4 1/2 m do caw spin up ctr
  - 3 Rt hand up small ch w/ 1 ft  
AS m x bet. G & V
  - 4 m x ds some  
S x 1 ft of ctr  
V x ds 1 ft 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 slap  
S x 1 ft of ctr  
m x 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 1 ft of ctr
  - 5-5 m stand on orange ch  
S x 1/2 sit blue ch down AS ex 5 to up ctr
  - 6 V ent L3 x to ds of ctr w/ 1/2 p on way  
G ent R3 w/ pink ch set ds of post 2  
S x blue ch m get off chair x ctr  
E x R4 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 1/2 orange chair  
G x 1/2 post 2 to up ctr  
V x R4 of pink ch  
E x 1 ft of ctr
  - 7-3 S ent L4 meet G up ctr  
E hop 4 x R4 of orange ch



- (8) W 4 2 1022 words (W), in 1022 words then  
 EX → post 2 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 via M stomach then back  
 S face M make slap on 1st hit & fist into hand on 2nd
- (9) M fall head ds legs open, G 4 S put R on stage legs in  
 M's legs then slap out  
 V 4 E X ds w/ chairs
- (9-3) V 4 E set down, M put legs back over head,  
 S 4 G sw. p2 ditto
- (9-6) S 4 C clap hands
- (10) E ↓ orange ch, V ↓ pink ch, S 4 G spin then  
 G 2x R 3  
 S X up ctr
- (10-7) S X ds hop on chairs (1 foot on each chair)  
 E X → d 3 of post 5, V X S 16
- (11) G ent R 3 w/ table set up
- (11-4) C surf table, E X 5 post 4, V spin
- (11-5) S jump off ccs face us, pick both chairs up  
 G 4 X → up 16 of table
- (12) M X 1/2 on table head left, V jump ds of M  
 S hand pink ch to G 4 orange ch to E (E has come 5 post 4)
- (12-2) E 4 C put chairs dn, S X us of table
- (12-5) V fall to ground head ds, E, S 4 G eat
- (13) E pick up orange ch, S 4 G pick up table, M X dn K  
 V X up ctr get umbrella (Crew toss to her)
- (13-5) S 4 C put table dn new cast position, E put  
 chair dn us of table
- (13-7) S ↓ ch, E powder S, (14) X but, post 2 4 3, V X bet post 4 us
- (14-3) C face ds w/ M, V face R open umbrella, E leap X 5 post
- (14-5) G X → exit L4  
 V X up ctr toss umbrella off left & get green bowl  
 S 4 pick up table X dn left hand to M
- (15) V jump to dn ctr  
 S X 3 V get orange ch set up R of ctr X → E to up ctr
- (15-6) V X dn 16 to R of M (M holding up table)
- (16) G ent L4 leap X dn  
 M set table dn dn K on 2nd (saloon)  
 V X ctr wave hanky X 16 of ctr  
 E pick up orange ch  
 S exit up 16 walkway
- (16-7) E set ch dn R of table & C put R leg on table, M is  
 inside table, V toss hanky off L3
- (17) S ent up 16 walkway, V X us of table
- (17-4) M get out from under table X dir us, V spin X 16 of ctr,  
 E X R spinning, G X 16, S X R of ctr
- (17-8) All hop
- (18) V X 5 S to R, M X ctr, G X 16 of ctr, E X us of table  
 put hand in it
- (18-3) M w/ st 12
- (18-5) S 4 C pull out "guns", M fall to ground
- (18-6) M r
- (19) G get pink ch X put dn R of post 3, E get orange ch X  
 in full circle set it far R of ctr, M X 16, S X behind G,  
 V X behind S, V hand S bowl then circle C 40 (E join  
 circle with S, C join circle behind M)
- (19-7) E put orange ch dn 16 of ctr
- (19-8) M ↓ orange ch

(20) V + G small 12AP

(20-5) V ↓ M 15 Kneel, G ↓ M's R + Kneel  
Ex ds of pink ch

S Exit R 4 w/green bowl

(20-5) E - pill bottle, m bowl over

(20-7) E ↓ pink ch

(21) E 12AP dr, up, dr up  
M sit up look at G, then V then out the flap  
over

(21-5) G ↑ x ds of post 2 face us

V ↑ x 5 m to 15 of G (via ds of E) face us

G sit back x R + 12g

E extend 15 arm

(22) V + G face ds of us

E turn body to face us 5

S exit R 4 x up ctr

M x 15 12g over R +

(22-5) S x up at of m

M ↑

G girl ditz go m

V ↑

E ↑ pick up pink ch

(23) Ex 15 of ctr w/pink ch

V x R + of ctr, swing kick R + 12g x → post 3

G x to orange ch, pick up

S x up 15 of m

(23-5) M ↑ x 5 back to where he stood

(24) V exit L 4

S pick up table exit L 3 w/table

M x up ctr

G x → to ctr w/orange ch, E follow w/pink ch

(24-5) G + E do small cw circle

- S exit L 3 w/blue ch

- V exit L 4 w/green ch

- M exit up 15 walkway

(25) E put pink ch dr, dr R + of post 3

G put orange ch dr, dr R + of post 2

V put green ch dr, dr R + of post 4

S put blue ch dr, dr R + of post 4

(25-5) M exit up 15 walkway

(26) M x G post 2 x ctr

E pick up pink ch x dr 15 x ds of M (via us of V)

G pick up orange ch x dr 15 via us of V + us in front

of E, x us of M

V pick up green ch x 12 G + E as they go

dr R + of ctr x dr 15 x ds of R + of E

S pick up blue ch spin cw in place then x

(27) Pin wheel CW stop V M facing up at others facing



① The Future

GM

① Imagine the world turning a little faster. → SQ

VP

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

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

① Computers will cook our food and perfect our recipes.

EL

① Operate a computer simply by looking at it.

SW

① Send a fax from the beach.

VP

You will look into a computer screen and see reality.



① GS902  
GM

② People will stop looking at their computer screens and start gazing into them.

SW

③ You can search through thousands of periodicals in minutes.

VP

④ You will be able to watch any show at any time you want.

EL

⑤ 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

⑥ Use remote control pads to play along with Jeopardy and choose which camera angles to watch during baseball games.

VP

⑦ 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 extended 15 legs 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

- 26 Two way television.

SW

- 27 Voice activated typewriters.

VP

- Telebrain sets.

EL

Global video celebrations.

DE unx 12g butt out of el

VP

Global tele-seminars.

GM

Global tele-democracy.

EL

Global tele-economies.

SW

Deodorant underwear.

EL

Mood suits.

VP

DE unx 12g  
Toilets that weigh you, take your blood pressure, and analyze your urine and stool. (R)

EL

Head cooling pillows

VP

Non fattening fat.

EL

No calorie sugar.



⑪ SW

Indefinite life expectancy.

VP

Renewable body organs.

SW

Non flesh implants.

GM

⑩ Modular alterable bodies.

EL

Limitless time.

VP

Self cleaning houses.

SW

⑫ Solar powered air conditioners.

EL

Self checkout at supermarkets.

GM

⑬ Electronic money.

EL

Flying cars.

SW

Asexual reproduction.

VP

④ *button*  
⑤ Round refrigerators

GM

Microwave clothes dryers.

SW

Hand scanning locks.

GM

Plug in homes.

EL

Instant homes.

SW

Computers that can read lips.

EL

⑦ Electronic communities.

⑧ *button*  
⑨ *G ↑*  
VP

Museum cities.

SW

⑩ *button*  
⑪ *in*  
⑫ *ce*  
Temporary jobs, fluid careers, nonspecialization, multiprofessions, automatic universal living expense, leisure.

VP

Post-humans, <sup>+elc</sup>trans-humans, <sup>humanoids</sup>tele-humans, cyborgs, bionics, <sup>Automatons</sup>transsexuals.

EL

⑦ Genetic redesigns of body and mind.

⑦ 2.0 x 128

SW

⑩ Feeders implanted in the brain to provide continuous automatic nourishment. (b)

VP

Better self-styled human genes.

GM

④ Cybernated production.

④ Self farming farms

SW

⑪ Speech compression mechanisms.

EL

Instant mobile campuses.

SW

Computer regulated seasons.

GM

⑧ Inforetrievals.

SW

⑨ Telefactories.

⑨ 6 battery



○ **EL**

Teleshopping

**VP**

① **Telebanking**  
① v butt up

**GM**

③ **Instant playlands**  
③ Co butt up

**SW**

5 **The bulk of the human population ...**  
butt up

**EL**

will be moved off planet.

○ **GM**

The Earth will be ...

**VP**

a tourist attraction.