

WHAT WE/YOU DIDN'T KNOW ABOUT TRUMP

by BOB DOBBS

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Notes on Formatting

This work was written in three stages, reflected in the style of each paragraph.

First, quotes were gathered and arranged from primary sources. These will appear in ruled blocks such as this one.

Quotes by Marshall McLuhan will appear in red.

Second, a prose text was written to structure the document and put forward the primary arguments.

Finally, the entire text was read aloud and the author's oral commentary on the various passages was transcribed and worked into the body of the text. These elements will appear in blue.

PREFACE

"The road to understanding media effects begins with arrogant superiority. If one lacked this sense of superiority—this detachment—it would be quite impossible to write about them. It would be like an octopus attacking the great pyramids."—**Marshall McLuhan**¹

"Pollster activities are all espionage—snooping on publics. The whole credit system is based on espionage. By the way, you can find out all the secret life of anybody by buying it from a crediting agency. It is a new kind of activity, and it may well undermine our political life, because it has been discovered that in every single case of representatives in politics, there is a conflict of interest. You cannot be a representative of a big sector of the public without having conflicts of interest between your job, and your role-playing, and your private interests. And so the discovery of the conflict of interest, which is really the whole issue in Watergate, has, in a sense, overturned our political life. I know that right here in Canada, there's nobody in politics who doesn't have a conflict of interest. Many lawyers go into politics, and by definition, they have a conflict of interest. Any lawyer has a conflict of interest in politics. He's using his political position to obtain for himself new clients, and new connections, at all times. That's how he gets into politics in the first place."—**Marshall McLuhan, interviewed by David Sohn, 1978, p.7, unpublished**²

Bob: I'm making a Marshall McLuhan kit of quotations nobody knows about, that he said, to get out of this cul-de-sac of '50s stuff that they repeat ad nauseam: "the medium is the message", "global village", "media ecology", and "the tetrad".

1 McLUHAN: HOT & COOL, "A Dialogue—Q. & A.", Edited by Gerald E. Stearn, 1967, p.293

2 Marshall McLuhan, interviewed by David Sohn, 1978, p.7, unpublished

"This means that we are, increasingly, insisting upon a do-it-yourself world, whether in decision-making, or in consumer goods; and that on the overall pattern of social life, we are retribalizing, after centuries of detribalizing; and that whereas we accomplished detribalization by literacy and segmental analysis of all thought, action, and production, we are accomplishing our retribalization by the simultaneous, by the electronic, which tends to put us in a kind of auditory world, or field, of simultaneous sound in which the Intuitive Man takes precedence over the Analytic Man."—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (May 16, 1959), 1987, p.255**

Bob: That was written to an executive that Marshall McLuhan ran across... some company, he didn't know the guy. The guy wrote back: "I don't know what the hell you're talking about!", but McLuhan would try to get people interested—different people. So, it's an "intuitive" man over the "analytic" man, that's the situation of it "no longer is a thinking man's game". No longer "analytic" man, it's "intuitive," which would get into my later quotes on ESP.

I wanted to show basically a summation quote of McLuhan in the '50s because I'm going to move fast through the old fashioned McLuhan and into what people don't know. This summarizes the basic decentralizing of the retribalization, the electric age, the dismantling of the detribalized Gutenberg Galaxy and the retrieval of tribal people, tribal structures. And also more people "making" things rather than "matching" processes—getting consumer goods. Matching is getting packages that are made for you, and you're supposed to delight in. Whereas people were starting in the '50s to rely more on "doing it yourself." They started to want to participate and make their senses, their media, their spaces. That was the electronic retribalizing. That was a characteristic of the preliterate, acoustic, tactile world—"make your own spaces and environments." That's a summary of familiar features of the initial

Marconi Galaxy. Readers might not know about that. It's a good summation of the basic points McLuhan was making back in the '50s and early '60s before his books, *The Gutenberg Galaxy* (1962) and *Understanding Media* (1964). But there's something a little extra about *The Gutenberg Galaxy* and *Understanding Media*. They basically are turning his '50s writings into an art form. There's a different meta-level in *The Gutenberg Galaxy* and *Understanding Media*, but we'll come to that.

HOW PRESIDENT DON TRUMP HAS BECOME THE FIRST EXECUTIVE POLITICAL LEADER TO PUT ON THE SHAMANIC TRADITION

Posted in Spring, 2017

No previous President of the USA has ever used the Office of the White House to provide a training in perception. In Western Art there are two schools or approaches to the creative act as spelled out by Marshall McLuhan:

For that school of thought for which the external world is an opaque prison, art can never be regarded as a source of knowledge but only as a moral discipline and a study of endurance. The artist is not a reader of radiant signatures on "*materia signata*" but the signer of a forged check on our hopes and sympathies. This school has supported the idea of the function of art as catharsis which, as G.R. Levy shows in *The Gate of Horn*, was a preparation for the lesser Greek mysteries. But if the world is not opaque and if the mind is not of the earth earthy, then this moral view of art should yield to the cognitive view. However that may be, the cathartic, ethical view of art has led to a doctrinaire hostility to the use of discontinuity in art (the theme of Arnold's preface to *Poems*, 1853) and indifference to all popular art. And in the past century with every technological device advancing the discontinuous character of communication, the stand taken by the cathartic and ethical school has enveloped the entire world of popular culture in a haze of esoteric nescience, disguised, however, as a profound moral concern with the wider hope and the higher things. Joyce had a phrase for this anti-cognitive attitude, "the cultic twalette."

—THE INTERIOR LANDSCAPE, pp.12-13, 1969

Bob: I start off this essay with the article I did three and a half years ago just as an introductory statement: "HOW DON TRUMP HAS BECOME THE FIRST EXECUTIVE POLITICAL LEADER TO PUT ON THE SHAMANIC TRADITION", that

says there are two schools of thought and aesthetics, one that's "ethical and moral," and the other is "cognitive and technical." One's sort of conceptual, the ethical view, and then the cognitive approach is perceptual. I'm saying Trump is representative of the "amoral perceptual" school, the cognitive school—which gets into his living by "percept" and "quadrophrenia" (see definition below). So, an ethical criticism of Trump doesn't work today. All right, you can attempt it, you can start revolutions around it, but it won't get anywhere.

That's supposed to be pretty outrageous! Nobody thinks Trump's a shaman! Nobody thinks he's even human, or he has any intelligence, but the important point is I knew you could not apply ethics to the Trump administration; that was not an issue anymore, and there were lots of reasons why that we're going to get into. But forget the ethical view, which is all that we have in the CNN world—the outrage of Trump's lack of ethics. They can't keep up with the more charismatic, cognitive style of art that Trump does. That's why I'm calling him a shaman expressing "percepts" over "concepts".

Trump uses Twitter as a daily reminder to his global audience of the environments surrounding and engaging our perceptions. This is the role of the artist of the cognitive school. He is not providing guidance for the world of concepts and ethics, the cathartic view.

Many creative people have fantasized how they would act if they ever had the opportunity to be President—myriad examples of which are provided in UNSHACKLED: THE DUSTBIN OF DONALD TRUMP³.

And many smart and ambitious people have even become President. But they never had the autonomous medium, like Twitter, to present a program for our perceptual edification. Trump has realized this opportunity to present challenges to our very organs of sensory apprehension rather than just to the world of ideas and social reform. All shamans, gurus, and seers attempt to reveal environments that their fellow motivated somnambulists aren't noticing. In a world of

³ <https://www.amazon.com/Unshackled-Dustbin-Mr-Phil-Dellio/dp/1540731804>

multitudinous claims from conflicting cultures, memes, and values, most Presidents withdraw from providing an anti-environment to the Android Meme and do nothing. And they never thought of using the most powerful cliché environment in the world to bypass social engineering issues and engage citizens on a level of sensory challenge—the plateau of great artists and scientists from Picasso, Einstein, and Frank Zappa to Mae Brussell, Marshall McLuhan, and Dr. Carolyn Dean. To the cathartic school, this seems an irresponsible abandonment of duty and commitment to honored institutional purposes as expressed in a recent broadcast of MORNING JOE⁴.

With all their sneering ethical superiority, note how they miss the probing and prompting by Trump in a style they regard as trivial. But new art always appears ugly. And Trump the para-media maven has created a new role in the Beltway Bubble that bypasses the percipience, classifying, hasty accusation, and warm rejoinder of the alt-left, alt-center, and even the alt-right.

As a result of what you are hearing described here first, I regard Pres. Trump as the Greatest Artist/Scientist/Para-Media Ecologist alive today.

I end that short statement by saying: “As a result of what you are seeing described here first” in the spring of 2017, “I regard Pres. Trump as the Greatest Artist/Scientist/Para-media Ecologist alive today.”

4 <https://www.youtube.com/watch?v=Gq10-C0sB5A>

WHAT WE/YOU DIDN'T KNOW ABOUT TRUMP

Posted in Fall, 2020

Recent public statements by students of Marshall McLuhan indicated to me we needed a new template for introducing McLuhan to mature publics and nano-communities.

The old McLuhan standbys—"the global village", "the medium is the message", "media ecology", and the "tetrad"—are adequate for high school curricula but are useless for attracting new attention, authority, and vitality.

Bob: Marshall McLuhan's creative output is an updating of James Joyce's engineering claim⁵ (1):

McLuhan had taken engineering in his first year of university in the Fall of 1928. Then he dropped it and began studying English literature. Twenty years later, he said: "Should have got to it 20 yrs ago if I hadn't had the rotten luck to bog down in English lit at university."⁶, because what he discovered was "post-literate" dynamics. He felt he had spent too much time on literature. People aren't too aware of that statement. He invented this collage of poetic prose. I'm going to call it a combination of "prosetry", a word I made up, and "engineering." Some people realized later: "He composes his writing as if he were a 'word-structure engineer'." I'm putting "engineering" in there, and that's an important point to understand. Joyce said that, so McLuhan's continuing the "Joycean" claim that he's a greater engineer than anybody because he's going to intuit the "Laws of Media". He's doing "left-hemisphere engineering," and maybe you could say,

5 "I think I have done what I wanted to do. I am glad you like my punctuality as an engine driver. I have taken this up because I am really one of the great engineers, if not the greatest, in the world besides being a musicmaker, philosopher and heaps of other things."—James Joyce, To Harriet Shaw Weaver, Nov.24, 1926, LETTERS, Vol.3, p.146

6 Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, to Ezra Pound (Jan.5, 1951), 1987, p.218

“right-hemisphere poetry”—that’s what he’s combining in his books.

I’m presenting an inventory of numerous quotations from McLuhan to show his interplay of causes and effects in his engineering-prose. I chose lesser-known quotations so that readers can have a broader view of McLuhan’s thinking beyond the familiars named above. I mixed in quotations from other McLuhan scholars, too.

This inventory is organized through the following phases making up six sections, and shows how far McLuhan goes:

- (a) Global Village
- (b) Global Theatre
- (c) Global Membrane or Android Meme: Phase One
- (d) Android Meme: Phase Two
- (e) Anthropomorphic Physical
- (f) Tech Body

1. GLOBAL VILLAGE

As you can see in the tetrad on “radio” on p.172 in LAWS OF MEDIA, the Global Village was our medium before World War Two.

Bob: Everybody thinks the Global Village is something Marshall McLuhan saw in the late '50s, early '60s. But people have found out that he got it from Wyndham Lewis's book in 1948. Do you know what McLuhan did? He left it in the Toronto library, you can find a copy of the book. It's called “America and Cosmic Man,” and you can look on page 21⁷ where Lewis describes the “Global Village” and there McLuhan makes a note, and it's in McLuhan's handwriting. If you know McLuhan's handwriting, you see he deposited the book in the Toronto library to see if anybody would see that he was marking where he got it from. Bruce Powe discovered that when he was writing an essay on McLuhan in the '80s.⁸ He was looking for the book, he went to the library—and he knew McLuhan's handwriting style enough to recognize McLuhan wrote a note on that. He wrote “a global village,” Bruce tells us. The point is how come that important book with McLuhan's annotation of his big discovery in the '40s is in the Toronto library? I suspect McLuhan deposited it there for scholars to find.

"LIFE Jan1/51 War assets issue. Pin-up girls featured as major asset. I have tried, in forthcoming (March) Mechanical Bride to devise a technique for elucidating this scene. It can't be satirized. Trouble with duffers like Geo. Orwell is that they satirize something that happened 50 yrs ago as a threat of the future! Effect is narcotic."—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (January, 1951), 1987, p.219**

7 Wyndham Lewis, AMERICA AND COSMIC MAN, 1948, p.21 in First Edition in U.S.A., Doubleday & Company, Inc., 1949

8 Bruce Powe, THE SOLITARY OUTLAW, First Edition, 1987, p.41 and Second Edition, 1996, p.37

Bob: The recent Marshall McLuhan webinars were “narcotic.” Now, this is really important. People like to think that McLuhan is a “satirist.” He even said he was a “satirist,” but the scene can’t be satirized. So what is McLuhan doing? He’s going to do “science”. He’s going to try to talk TECHNICALLY. Satire doesn’t work! That’s really important to get that. How come “it can’t be satirized”? And all through the last 50 years, there’s nothing but comedy and satire everywhere because the damn cliché doesn’t offer perception, an anti-environment. That’s why McLuhan said to me that he, in the end, is a scientist, not a poet. He said: “All poets have to probe to discover anything.... If you even begin to think about these new technologies, you appear as a poet because you are dealing with the present as the future. That is my technique.”⁹ But he was trying to put it down for people to look at seriously, what science attempts to do. Here he is knowing that his book, “The Mechanical Bride”,—even though it has lots of amazing satirical comedy in it—that’s not what McLuhan’s doing. And we’ll get more into that later. It’s an important point that George Orwell’s “1984”, which came in with radio before World War II, is, for McLuhan, 50 years ago, 1900—this is 1951, so it’s 1901. That’s the point, the “Global Village” is not what McLuhan discovered and yet, that’s what he is known for. It had already happened—Lewis had discovered it. Lewis had a significant influence on George Orwell.¹⁰ There’s this tetrad on the radio in “Laws of Media”: “What does radio flip into? The Global Village Theatre!” I had never seen that phrase before—not “Global Theatre”, but the “Global Village Theatre”. Interesting phrase... it’s like half way to the Global Theatre evoked by satellites. That’s the first quote to point out: what is the “Global Village”?

9 McLUHAN: HOT & COOL, “A Dialogue—Q. & A.”, Edited by Gerald E. Stearn, 1967, pp.293 and 301

10 Alan Munton, GEORGE ORWELL, WYNDHAM LEWIS AND THE ORIGINS OF CULTURAL STUDIES, paper given in the Orwell Centenary section of the 9th International “Culture and Power” conference held at the Faculty of Letters of the University of Lisbon, November 4-7, 2003 <https://www.arasite.org/amlewis.html>

"Utopians and antiutopians are always obsessed with a period preceding their own. Orwell's 1984 happened in 1930."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.75**

Bob: Orwell's "1984" was a big deal in the '60s. 1984 was coming and the professors had no clue that it had happened 50 years before.

"Current illusion is that science has abolished all natural laws. Nature now pays 5 million %. Applied science now the master usurer. To hell with our top soil. We can grow potatoes on the moon tomorrow. How you goan to expose that while there is still human 'life' on the planet?"—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (January, 1951), 1987, p.219**

Bob: Nobody cares about pollution in 1951 because we're going to go to the moon. How are you going to expose that to all of the nature lovers created by the Gutenberg Galaxy—your general citizen? Look at McLuhan, he's really doing science fiction. He's saying: "Look at where we're at! Nobody can see what I see!" And people are worrying, are saying: "The bankers are the usury." Lyndon LaRouche and the John Birchers are complaining about the nasty bankers charging interest. That's non-Christian. The Arabs aren't allowed to do that, but, according to McLuhan, it's not the bankers doing it, it's applied science. How is applied science doing it? How is technology taxing us? And it's going to keep eating up everything and then we won't have any topsoil. We won't be able to grow potatoes anymore and we'll just go to the moon. But try to explain that to people—the ones who still think there's life on the planet. There's McLuhan intuiting the "Planet of the Dead" in 1951. He's seeing a science fiction vision that has already been realized. Whatever horrible science-fiction vision people read back then—that was still coming down the pike. But McLuhan was saying that it had already happened.

He's retrieving the original meaning of "science". He was just a wise philosopher, back in the manuscript days. It got more specialized with the printing press, but he's retrieving all meanings of "science". He's making a new wisdom, not just a new gadget or a new specialist law. He's going to include that, but it's very comprehensive—the "New Science". Scientists had, traditionally, invented things and didn't care about the effects of what they had created. McLuhan said: "No, we're going to have to start looking at the effects."

"And as our senses have gone outside us, Big Brother goes inside."—Marshall McLuhan, THE GUTENBERG GALAXY (University of Toronto Press Edition), 1962, p.32

Bob: Big Brother was "outside" in the period before World War II in Fascist countries and Communist countries. The police walked around and kept everybody suppressed. But after World War II with the bomb repressing everybody—everybody is terrified of the bomb, then Big Brother went inside, and it started engaging in surveillance, not walking around with a gun to intimidate the Chemical Body. We're fully into the "electronic landscape," which would later become the Electric Body, or the TV Body. That surveillance is the chief characteristic of the TV Landscape from advertising to ECHELON.¹¹ It's the beginning of surveillance in many types—that's the new enemy. There are lots of science fiction stories in the '50s and '60s about some Fascist or Communist guy coming in, dominating the planet, and killing all of the Chemical Bodies. And it's a replay of the first half of the 20th century—the "Nazi fear"—the "Yellow fear". But after World War II, the "Dominator" becomes invisible. People didn't even know they were being surveilled. They didn't know that Big Brother had moved into the information circuitry. McLuhan is most informed on that new factor in society.

¹¹ <https://en.wikipedia.org/wiki/ECHELON>

"Not Big Brother Is Watching But All The Brothers."—Marshall McLuhan, "The Organization Man", EXPLORATIONS: Studies in Culture and Communications, No.8 (Verbi-Voco-Visual), October, 1957, Item 15

Bob: The spectacle—visual-space, perspectival illusion—is that there's this powerful secret cabal like Orwell presents: "Big Brother", but actually there are all kinds of Brothers watching you. In other words, in the advertising industry—in Hollywood, trying to figure out focus groups miming the next movie—what's the next trend? There are all kinds of Big Brother surveillances going on. It's original to say there's more than one. It's not Big Brother; it's a whole bunch of Brothers watching you.

As far as the management of the efficient causality of these new technological environments ("the media"), McLuhan problematized the simple visions of Orwell and other dystopians with some practical, optimistic options.

Bob: "Efficient causality" is management just making sure that TV shows ran on time. They weren't interested in the effects of the media dynamics. They're just into the "content" dispersal, and that's "efficient causality." People started worrying about "freedom of speech" and "suppression of factors in 'content'." The Puritanism of the '50s... they would never show a married couple in the same bed. These were efficient-causality "content" issues that made people unaware of the formal causality that McLuhan was investigating: like how, technically on the level of a formal cause and the cause of form—on the level of form, there was no life, anymore. Let alone worrying about being put in a concentration camp: that assumed there still was life to put in a concentration camp. McLuhan problematized the "1984" vision by saying: "Oh no! That's way back in the '30s." And he also brought in optimistic angles on the "services" of the new situation. Everybody else was living in a state of foreboding—waiting for a terrible, horrible moment, or horrible Big Brother to show up. That's what many

are saying Pres. Trump's going to do today, but back in McLuhan's day they were unaware of all kinds of actual new freedoms for the Chemical Body that were happening in the '50s and '60s. That's why, in the '50s and '60s, there was a great increase in the reasons/excuses for festivals. It was considered quite an abundant fun time, at least in the West. So, McLuhan says: *"Your vision of this horrible 1984 is going to be too simple. There are going to be lots of non-Orwellian delights happening in our modern utopia."* McLuhan saw practical, optimistic options which shocked most of the literate people. They couldn't believe that McLuhan appeared to be optimistic, but he wasn't completely optimistic because he would make an inventory of both the services and disservices. He would do both, and nobody did that because they would make an opinion about how bad it's getting or how great it's going to be—that was the range of the debate. Nobody read McLuhan back then, and McLuhan used to point that out. But when the Baby Boomers or younger generations had to come up with some PhD or something, they had to read the guy, and they noticed: "Oh! He doesn't have a point of view about this." Nobody knew THAT when he was popular. It was "surface," S-U-R-F-A-C-E. It was all surface. People were too distracted by the proliferating new environments, which admonishment McLuhan repeated often. What generally prevailed was the silly Neil Postman vision: "Everybody was amusing themselves to death."

"Surely, it is not unbelievable that decision-makers are totally out of touch with the world they live in? How could any contemporary person in any age be entrusted with powers carefully developed and monopolized by people from the previous time?"

—Marshall McLuhan, **CULTURE IS OUR BUSINESS**, 1970, p.104

Bob: What Marshall McLuhan's pointing out here is people like Richard Nixon when they ran for President, they seemed so

obsolete and out of touch with the vibrant world of the Global Theatre in the late '60s. The people wanted some radical Dick Gregory or somebody in there. Somebody who had charisma in popular modern terms, but they didn't understand that there were these huge environments built up over 500 years, including the Big Brother environment, which had gone inside.

And then, if you're going to be allowed to manage the world, through an obsolete bureaucratic management focused on the White House, there's the ongoing manipulation of people by advertising on the formal causality level. And all the other activities that were distracting people and mutating them into a non-life, "Planet of the Dead". But someone like Nixon had to go back and find out about "Project Paperclip" and all the secret maneuvers that the intelligence agencies were doing after World War II that the people didn't know about. You had to find out about it and then shut up. Even Frank Zappa said this when he started thinking about running for President: "I became aware by talking to people in Washington; it's quite a Byzantine process."—the cliché of the Byzantium bureaucracy of a 1,000 years before in Constantinople. There are all kinds of elites that became prominent in the 17th century and then were superseded by the 18th century and 19th century elites. Each technological phase created new kinds of elites, and they've still got their big bank accounts overlaid on each other. You've got to find out who's actually in control because whoever wants to be President is going to have to be educated on how you will have no power.

You'll be as McLuhan said: "The automated presidential surrogate will be the superlative nobody."¹² You've got to become a nobody to become a President. You've got to become too busy making connections—and you're usually in the lawyer world—to the actual Establishment. McLuhan's saying: "*You people are running around and asking your Presidential candidates to be hip modern people who*

12 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.157

hung out with the Beatles. You don't realize you live in a world of huge environments that have been building up for over 500 years, and they have to be understood—where they came from and how they're part of the modern Global Theatre.” He's saying that: “Hey you! You, of course, KNOW that the President has to be a guy totally out of touch.” It's a little satirical there. “Surely, it is not unbelievable that decision-makers are totally out of touch”. Do you know why? Because they've got to live in the past. They've got to find out about all of the previous rear-view mirror bureaucracies. So, this is a “put-on” question here. He's saying it to the young students in his class: “You know, how can any contemporary person be relevant. You want someone who's not relevant.” That was the prevalent mood in the '60s! “Bring someone in who's relevant.” McLuhan would gently hint: “What you, young people, don't realize is that you actually live in a post-human world where there are huge environments that you're manipulated by and engage in and enjoy—and you don't know where the rulers came from that are now in charge.” All of which LaRouche's global network of journalists would document as much as possible – “who was who” going way back.

"Overkill, the technologies for total destruction of mankind and the planet, create a 'peace' that passeth all technology. Bernard Mandeville built his Fable of the Bees on the same observation: 'Private vices, public benefits!'"—**Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.46**

Bob: That's back in the 1700s, and that leads to Adam Smith and the Wealth of Nations. These thinkers were starting to notice there are these huge literate Gutenberg bureaucracies and environments which actually allow people to live a lot more comfortable lives in the middle class, even though the men who run them were very competitive in capitalism and destruction. So, private vices of the Gutenberg environment led to many public benefits, laws protecting children, eventually unemployment insurance. The more advanced bomb technologies were causing everybody to say: “Oh

God, we're going to blow ourselves up!" No, we're not, there's going to be "the peace that passeth all technology"¹³—the "peace" of the "Cold War" where there was going to be a resolve to make sure that the Communists versus the Capitalists never got to the point of an actual nuclear war. The huge danger of the atomic age created the public benefit of relative peace.

"The new overkill is simply an extension of our nervous system into a total ecological service environment. Such a service environment can liquidate or terminate its beneficiaries as naturally as it sustains them."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.152**

Bob: That's another expression of what I was saying. There's a total ecological balance happening in the '50s and '60s on the shores of California, for example. This is what McLuhan the Poet (one of his many roles) was celebrating, and it was thanks to "overkill." I'm showing characteristics of the Global Village that nobody knows about or hasn't thought through. And it explains why McLuhan had a detachment about it. He wasn't panicking. He could see the bad effects actually created public benefits. I'm describing Stage One—the Global Village, and pointing out some aspects. People shouldn't broadcast the statement, "the medium is the message." They should declare: "Oh, McLuhan taught us that the new overkill was the peace that passeth all technology." That is an example of an aphorism that should be made as well-known as "the medium is the message."

Jazz (Louis Armstrong et al.) created the global culture in the 1920s that is projected by many today.

13 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.149

Bob: People think we're a unified global culture today with the Internet or social media 2.0, just as the world was, for the Chemical Body, integrated in the '20s by the Blacks. You had a cultural phenomenon that the whole world got involved with, that transcended all the different odd national cultures of the 19th century and 18th century. They now had a Global Village, and were celebrating the same content that went beyond all the national, linguistic differences. Then it got developed through "Swing" in the '30s, and "Cool Bebop" in the '40s, and then "Rock 'n' Roll" hyped it up because Jazz was limited to a Radio effect. It's a different kind of music that comes out of the medium of television, but it's still a Global culture. The other aspect of this is in James Joyce when he was writing *Ulysses* and *Finnegans Wake*, at that time. There were all these ideas of a "Global Esperanto" inspired in the '20s: "Let's create a unified language because we're in a world culture, and we can get everybody talking the same language."—which was the dream of Esperanto.

Esperanto was a movement in the '20s that encouraged everybody to capitulate and give into a new language that everybody could speak, so there'd be uniformity. However, they were still projecting literate uniformity on the content of the Global Village. They didn't know that huge decentralization and abilities to have Mafias, and Nazi subcultures, start wars. You couldn't control them anymore, like you could in the 19th century. The Telephone, the Radio environment, and Movies created huge new violences—and the anti-environment to that was the "emotion of multitude" caused by Jazz. Once you got out of World War II and into the '50s and '60s, you received the benefits of this new environment. The Blacks were given access to a middle-class education and voting rights in 1965 and the opportunity to become middle class and get jobs, get a high school or university education of literate specialism. The problem was by the late '60s, the Blacks realized: "Wait a minute, all the white guys, they aren't doing these specialist jobs. They're all trying to be hippies and drop out or be 'admen', and they're working in the information environment,

which is not a specialist trade. It's an encyclopedic role... always being informed and updated while us literate Blacks are being shoved into obsolete positions."

That grievance led to the Watts riot and the Black Power political movement. What McLuhan did say at the time is that the Blacks integrated the world in the pre-World War II period while the subculture of literacy was swallowed up by the Radio Jazz environment. The subculture of the white book world tried to reintegrate the Blacks into a subset called "literacy" and the Blacks, being Americans, fell for it. They went: "Yeah, we can be a literate culture. We want access to it." And just as the Whites didn't know what was happening, the Blacks were just as naive about the new environment. The new decentralized Global Theatre that was occurring in the '60s under satellite conditions hoicked up a lot of contradictions and confusions from the world before World War II which Jazz had integrated.

In an undated letter to his mother, probably written in the fall of 1952, McLuhan says he has decided that THE MECHANICAL BRIDE

"is really a new form of science fiction, with ads and comics cast as characters. Since my object is to show the community in action rather than *prove* anything, it can indeed be regarded as a new kind of novel."—Marshall McLuhan, **LETTERS OF MARSHALL McLUHAN (1952), 1987, p.217**

Bob: Here McLuhan is doing this scientific novel or being a scientist when he had just said the year before: "You can't satirize this." He realizes this is a new kind of science fiction. He's being a scientist, but it must include the fiction part, and it's not people. The people aren't the characters; it's the "older media", "ads" and "comics", that are the characters. It's a new kind of novel but nobody read *The Mechanical Bride* as a new kind of novel. They didn't know the "ads" and "comics" were the "figures for a ground." This shows how McLuhan was a new kind of artist, a new kind of writer, that nobody had a clue about because they

didn't know the perspective illustrated in this letter written to his mother.

McLuhan recognized the "Planet of the Dead." You don't satirize it; you make a new technical science though it must include the entertaining counter-environment of science fiction, and it doesn't have people in it. It has the "ads" and "media"... "comics" as people. They're cyborgs, and one doesn't have a point of view. One doesn't prove anything; one demonstrates the cross-section and how the community is actually made similar in all kinds of different aspects because the TV "ground" of tactility is making everybody favor tactility. Hence, "Rock 'n' Roll versus Jazz" and "Beehive" hairdos, "surfer" presidents like JFK who had a rough, casual image compared to the Big Brother archetype of Richard Nixon, the lawyer – who was an "uptight" image. So, another aspect of how McLuhan reacted to the Global Village. He recognized the Global Village was no longer made up of people. It was a "Global Village of Media."

"That is to say, nuclear structures, whether sub-atomic or in the form of mass-audiences for radio and TV, are, in their instantaneous speed modalities, not capable of comprehension in visual modes, except 'a la Walt Disney science shorts."—**Marshall McLuhan, "Effects of the Improvements of Communication Media", JOURNAL OF ECONOMIC HISTORY, Volume 20, December, 1960, p.571**

Bob: What you have here is that people, the mass audiences, weren't Chemical Bodies, they were subatomic. They were nuclear structures, another part of the disappearance of humans. This is why concentration camps in the '40s were normal. People were obsolete. They're expendable because they're just subatomic particles. "Nuclear structures, whether sub-atomic or in the form of mass-audiences"... "mass-audiences" were like sub-atomic matter. They were a new kind of matter—"discarnate" and "tiny nuclear

structures.” And you have the “nuclear family,” and they lived at instantaneous quantum speeds. You couldn’t visualize them. You can’t comprehend them in visual modes except by some movie photographic scenario like Disney provided, or TV sitcoms.

"In fact, the next stage beyond subliminal projection has already occurred in the providing of TV for the blind by direct wire to the brain centers, by-passing external physical perception altogether. This latter step is slightly more contemporary than the crudities of subliminal projection, and for those who enjoy the thrills of moral alarm here is a field indeed in which to cavort. Since there is nothing to prevent all of us being provided with cranial wall-plugs which would permit instruction in all subjects to occur endlessly during a physical sleep which could be indefinitely prolonged."—**Marshall McLuhan, "The Subliminal Projection Project", THE CANADIAN FORUM MAGAZINE, December, 1957, p.196**

Bob: Here McLuhan is talking about the future society where people are “chipped” or “in the ‘Matrix’”. People are in their little “wombs” and thinking they’re living because the stuff has been put into their brain through “cranial wall plugs.” I just showed how advanced he was science-fictionally. Now, “subliminal projection”... they thought advertising was sticking scenarios in there. It was Vance Packard's book, “The Hidden Persuaders”, that talked about that. I once talked to Frank Zappa about how he read that book in high school. He talked about the way science fiction was, and he learned a lot. It was old... it was out of date, and he didn't know it but he was reading science fiction and reading about these futuristic scenarios—but there was a big worry about subliminal projection at the time. McLuhan said: *“There’s a stage beyond that, and it has already occurred in the providing of TV for the blind by direct wire to the brain centers.”* When people read this in the '60s and '70s, they said: “No! No! Actually, that’s what they thought they were going to do. They never did it!” But McLuhan was up on the

latest, and he said: *"They might not do it in the next ten years, but they might do it in 30 years."* It's coming in the form of "providing of TV for the blind by direct wire to the brain centers, by-passing external physical perception altogether." It didn't matter that you were blind. "This latter step is slightly more contemporary than the crudities of"... what everybody was worried about. He's saying: *"Look, you people do know our technologies are moving along faster than you realize and you're worrying about old problems, 'subliminal projection.'" And concerning worry about subliminal projection, he's saying: "No! No! Start to worry about being chipped or turned into Matrix pods, and you will enjoy the thrills of moral alarm."* He's also adding *"for those who enjoy the thrills of moral alarm or outrage here is a field indeed in which to cavort. So, run around ignoring the effects, judging things, and maybe wanting to ban the technology, or kill the scientists, who were making it."* Then, he points out the services of this coming "nightmare" (for most people): "Since there is nothing to prevent all of us being provided with cranial wall-plugs which would permit instruction in all subjects to occur endlessly during a physical sleep which could be indefinitely prolonged."

I remember in McCall's Magazine in December, 1967, McLuhan wrote a little article about Christmas.¹⁴ He's showing how it's just an old consumer package, obsolete, a lot of "matching" and passivity, whereas the electric age demanded, and the students wanted, "making." "Making" environments, not receiving dull stuff, and then he said: "And when you look upon the sky, the star you see may well be man-made. The star of Bethlehem may well be man-made." And that's in the "Hitchhiker's Guide to the Galaxy", written just a few years later. Remember, the engineers were making, rebuilding planets—at least that's what was shown in the movie. McLuhan was saying: "Yeah, in 300 years, they'll be able to remake stars." Perhaps, the author, Douglas Adams, was lucky and read that McLuhan article and got the idea. People will be looking up at the star of Bethlehem projecting the Christian

14 Marshall McLuhan, "Santa Claus Gets the Message", McCALL's Magazine, #94, December, 1967, pp.97 and 163

Christmas story on it and they won't know it's man-made. He would drop in these conventional science-fiction efficient-causality projections. And, of course, he knew that this was nothing compared to the huge science-fiction effect of television, which was creating the "Planet of the Dead."

The aphorism - "the medium is the message"—as it developed in McLuhan's career went through five stages. Here's how McLuhan changed the meaning of "medium" over 25 years:

1. In the late '50s and early '60s, the "medium" was limited to the figure of the technology—say, television—discussed as an efficient cause. The medium was simply TV, radio, etc.—just a new extension as a "figure", almost.

Bob: Back when one first read McLuhan, he'd say: "Well, TV caused this"... and later he realized that was too simple. If you know McLuhan, you know about "figure-ground" today. When McLuhan meant the "medium" back then, he meant just the "figure", like TV or Radio. There's only one use of the word "ground" the way McLuhan later used it in *Understanding Media*. The word "ground" is used like these different normal uses of it. He didn't use "figure/ground" in *Understanding Media*, except for one little sentence, and nobody would notice. That supports my point that nobody understood the "figure/ground" level McLuhan was going to introduce in later phases, as you will see. People just thought TV did something to us. That's the normal perception but that's actually "efficient cause" or "material cause," not "formal cause." I'm pointing out this is how people read McLuhan, if they did read him... this is as far as they got. Because when you came to what was happening in the early '60s, you'd have to read obscure McLuhan to get this new point.

2. In the mid-60s, the medium was an "environment"—McLuhan at the time said he preferred that word. Now, "medium" referred to the "ground", as opposed to "figure".

Bob: That's new! It was a "figure" in the first phases, in the simple '50s and early '60s. But by the second preface in *Understanding Media*—a year or so after the book came out—he said: "New insight, I'm now calling a medium an 'environment.'" That was different than just TV itself. It had a visual bias in the first case. In the second case, he's now referring to "ground" as opposed to "figure."

3. In the early '70s, McLuhan started to define "medium" by stressing its meaning to be the new industries that were necessary to keep, for example, the automobile, in service—the oil companies, oil tankers, gas stations, repair shops, etc.

Bob: You see what's going on there? The "medium is not television." It's all the new necessities and industries that came in to support the TV as a "figure" experience; that's what he started saying in '73. He said: *"The Car is the figure. The medium... the ground is all the oil companies, and gas stations, repair shops, and tankers that were forced to service the car."* Those are the effects of the car that people had to deal with, plus we started having Middle East wars over oil. Do you see how it goes from "figure" to TV as an "environment"? That's the "figure" triggering a separate "ground." TV isn't the "medium." The "medium" is all the other stuff that happens.

4. By 1974, McLuhan added a fourth wrinkle: the "medium" was defined as the constituents of the society—the collective technologies in use in that society—before the new technology was introduced. In short, the medium was mainly the Past.

"The car has lost its place in the heart of the people. That doesn't mean it's going to disappear overnight. Not at all. All it means is the effects of the car are disappearing. And privacy and service environment are part of the effects. When I say the medium is the message, I'm saying that the motor car is not a medium. The medium is the highway, the factories, and the oil

companies. That is the medium. In other words, the medium of the car is the effects of the car. When you pull the effects away, the meaning of the car is gone. The car as an engineering object has nothing to do with these effects. The car is a figure in a ground of services. It's when you change the ground that you change the car. The car does not operate as the medium, but rather as one of the major effects of the medium.”—**Marshall McLuhan in 1974, UNDERSTANDING ME: Lectures and Interviews. Eds. David Staines and Stephanie McLuhan. Boston: MIT Press, 2003, p.241-2**

Bob: The quotation above explains the “Past” factor. But now the “medium” isn’t the Car! It isn’t the environment of the Car nor the disservices and all the supplemental industries. It’s the actual society before the “medium” showed up because the “medium” became all the society that was already there—all of the technology. You bring in a new technology; you start to notice that the old media aren’t working as well, anymore. They seem to be screwed up—glitches are happening—schools don’t work because you didn’t notice the Sony Walkman was turning your kid into a different kind of person—and that wouldn’t be noticed until you noticed the older technologies were being affected by the different kid. You can’t just say the “medium is the past.” It also includes future effects as well as the present. McLuhan has expanded it; it’s become the “Big Now.” The medium is the “Big Now,” but it includes the past—it includes what is not traditionally the medium as McLuhan defined it.

But soon, all of society is affected by Bill Gates and Steve Jobs bringing in the word processor in the ‘80s, in 1984. That started to change the past—all of the old institutions.

The “medium” is the thing causing. Well, what’s the medium? You’ve got to go back to the three phases of what “medium” is. But McLuhan goes on. New technologies have affected the older medium, which was all the effects created by the car. With Cable

TV, people could travel quickly all over the place rather than getting in the car and going down the highway to one place. The car no longer had charisma: take phase two, three, or four, and there are new effects of the new medium you're not noticing that are making you a different kind of person. You don't care about the car anymore. Look at the complexity that's going on in that quotation, and nobody ever mentioned that. I started pointing it out years ago. But in the recent anemic McLuhan webinar, they were all saying: "The Medium is the Message", and it isn't the message if you read McLuhan.

People will ask: "What did McLuhan say?"

McLuhanite: "He said 'the medium is the message.'"

And then I would be there and point out: "No, he said the 'medium is not the message.'"

McLuhanite: "What? You're nuts. That's what he said!"

I'd retort: "No, he didn't."

And then I'd read the quotation above, and they'd all shut up. I'd be the only one pointing it out: "It's right here! The car is not the damn medium!" It's quite incredible when you find that particular quotation.

5. "... Well, 'the medium'... it's hard to know now where the medium begins and where it ends because..."—Marshall McLuhan in an interview with Fr. Patrick Peyton on Peyton's television show, "Family Theater", November 14, 1971.

Bob: See the link, and the timing where he says it, below.¹⁵ But now, scholars don't even know that the word, "medium", disappeared. According to McLuhan, one couldn't tell the difference between the "medium" and its effects. The phase (phase 4) before "medium" disappears—and technically, McLuhan was saying the disappearance (phase 5) happens in '71—isn't until '74.

15 <https://www.youtube.com/watch?v=1uZYR3jmMng> (starts at 7:45)

It's after '71, but the '71 is so radical, I've got to make that the final phase, phase 5.

However, there was one writer who was noticing the disappearance of “medium” and “message” at approximately the same time as McLuhan. The following is an extraordinary quotation from Jean Baudrillard:

“We are witnessing the end of perspective and panoptic space (which remains a moral hypothesis bound up with every classical analysis of the ‘objective’ essence of power), and hence the *very abolition of the spectacular*. Television, in the case of the Louds for example, is no longer a spectacular medium. We are no longer in the society of spectacle which the situationists talked about, nor in the specific types of alienation and repression which this implied. The medium itself is no longer identifiable as such, and the merging of the medium and the message (McLuhan) is the first great formula of this new age. There is no longer any medium in the literal sense: it is now intangible, diffuse and diffracted in the real, and it can no longer even be said that the latter is distorted by it.

“Such immixture, such a viral, endemic, chronic, alarming presence of the medium, without our being able to isolate its effects—spectralised, like those publicity holograms sculptured in empty space with laser beams, the event filtered by the medium—the dissolution of TV into life, the dissolution of life into TV—an indiscernible chemical solution: we are all Louds, doomed not to invasion, to pressure, to violence and to blackmail by the media and the models, but to their induction, to their infiltration, to their illegible violence.

“But we must be careful of the negative twist discourse gives this: it is a question neither of an illness nor of a viral complaint. Rather, we must think of the media as if they were, in outer orbit, a sort of genetic code which controls the mutation of the real into the hyperreal, just as the other, micromolecular code

controls the passage of the signal from a representative sphere of meaning to the genetic sphere of the programmed signal.

“The whole traditional mode of causality is brought into question: the perspective, deterministic mode, the ‘active’, critical mode, the analytical mode—the distinction between cause and effect, between active and passive, between subject and object, between ends and means. It is in this mode that it can be said: TV watches us, TV alienates us, TV manipulates us, TV informs us... Throughout all this one is dependent on the analytical conception whose vanishing point is the horizon between reality and meaning.

“On the contrary, we must imagine TV on the DNA model, as an effect in which the opposing poles of determination vanish according to a nuclear contraction or retraction of the old polar schema which has always maintained a minimal distance between a cause and an effect, between the subject and an object: precisely, the meaning gap, the discrepancy, the difference, the smallest possible margin of error, irreducible under penalty of reabsorption in an aleatory and indeterminable process which discourse can no longer even account for, since it is itself a determinable order.

“It is this gap which vanishes in the genetic coding process, where indeterminacy is less a product of molecular randomness than a product of the abolition, pure and simple, of the *relation*. In the process of molecular control, which ‘goes’ from the DNA nucleus to the ‘substance’ it ‘informs,’ there is no more traversing of an effect, of an energy, of a determination, of any message. ‘Order, signal, impulse, message’: all these attempt to render the matter intelligible to us, but by analogy, retranscribing in terms of inscription, vector, decoding, a dimension of which we know nothing—it is no longer even a ‘dimension,’ or perhaps it is the fourth (that which is defined, however, in Einsteinian relativity, by the absorption of the distinct poles of space and time). In fact, this whole process only makes sense to us in the negative form. But nothing separates one pole from the other, the initial from the terminal: there is

just a sort of contraction into each other, a fantastic telescoping, a collapsing of the two traditional poles into one another: an *implosion*—an absorption of the radiating model of causality, of the differential mode of determination, with its positive and negative electricity—an implosion of meaning. *This is where simulation begins.*

“Everywhere, in whatever political, biological, psychological, media domain, where the distinction between poles can no longer be maintained, one enters into simulation, and hence into absolute manipulation—not passivity, but the *non-distinction of active and passive*. DNA realises this aleatory reduction at the level of the living substance. Television itself, in the example of the Louds, also attains this *indefinite* limit where the family *vis-a-vis* TV are no more or less active or passive than is a living substance *vis-a-vis* its molecular code. In both there is only a nebula indecipherable into its simple elements, indecipherable as to its truth.”—Jean Baudrillard, “The Precession of Simulacra” (1981), *SIMULATIONS, Semiotext(e)*, 1983, pp.55-58

Bob: Put in McLuhan terms, Jean Baudrillard is talking about “visual space”, which creates a fragmented, print-defined separation between words. If someone is talking to you, they're slurring and blabbing away—no punctuation. But when you start punctuating and separating words into grammar, based on visual book rules, that is the situation that leads to moral hypothesis and separations between ideas.

Down in the fourth paragraph: “the whole traditional mode of causality”. Remember, literacy brings in causality, and it's being brought into question by the new situation. Not the electric environment but later technology, basically genetic and computer patterning: medicine, chemistry, analyzing DNA models. That's the new world of post-literate, post-fragmented “simulation”—that's Baudrillard's term. He's reading scientific journals and using their terms, whereas McLuhan used his own terms to talk about the New. Look at the list: “the whole traditional mode”. Look at the

divisions: "the 'active' critical mode, the analytical mode" which actually thinks in terms of causality. There are determining molecules, and there's a perspective. It's all "visual space", as McLuhan defines it.

However, in the new situation, the distinction is between these scientific print-created categories: "cause and effect", "active and passive", "subject and object", "ends and means"—all these dialectics. "It is in this mode that it could be said—in the old way of visually-biased people (McLuhan)—“TV watches us. TV alienates us. TV manipulates us. TV informs us”, and that leads to the paranoia of the "electronic man", because they're putting a literate fragmented view on a different kind of process that's going on that people don't see.

"Throughout all this one is dependent on the analytical", or visual space conception, "whose vanishing point is the horizon between reality and meaning". The vanishing point was created by literacy, that's perspective—the artistic renaissance in Florence. "The horizon between reality and meaning"—literate people ask: "Well, what's real and what's meaningful?" You've got these dialectics—these splits. Baudrillard's inventorying the splits, and he's going to say: "None of this applies to where we are today!" and that's totally McLuhan. McLuhan is saying the same thing, but McLuhan is talking in the '50s and '60s, like the very first quote I offered. And Baudrillard, a younger academic in Paris is reading science, and he's looking at the technology of genetic engineering on its own terms and seeing how it's different.

Now, back to the top, the famous book on the "Spectacle" by Guy Debord¹⁶, one of the Situationists, whose newsletter in the late '60s Baudrillard had edited for these semi-Beatnik guys running around doing the May '68 rebellion and other artistic, performance art. They were called "Situationists". That whole thing that they were looking at and objecting to—society as a movie, television

16 Guy Debord, THE SOCIETY OF THE SPECTACLE, 1967

spectacle, was not relevant to the late '70s, when the quotation above by Baudrillard is being written. Guy Debord is obsolete.

There was the first "Reality TV" show in 1973—somebody got the brainstorm: "Let's just film this California family in their daily life," and it turned out to be a big hit, and one of the Louds family's kids was gay—Lance Loud. He went on to become a New York scene maker in the '70s because he was made famous by this Reality Show about his family. "In the case of the Louds... television is no longer a spectacular medium". The Louds represent the "post-spectacular" because Television has changed. We are no longer in the society of spectacle, which the Situationists talked about in the '60s, nor are we experiencing "the specific types of alienation and repression which this implied", i.e., "Big Brother" and "imperialism"! All those literate Marxist objections to "capitalism" or "imperialism" lead to alienation and the idea you're being repressed, which the Black people, as a meme today, are being urged to think they're subject to. But 40 years ago, that stopped being the case.

Baudrillard is pointing out that if you look at a medium and you read McLuhan, you think this medium, TV, is watching you. That's the way it was when you were literate in the '50s and '60s, but not in the '70s. TV is not watching you. It's not even a separate medium. It's integrated into the flow of the "Global Theatre", where you can't tell how it's separate from another medium. It's the beginning of the "electronic cable TV" reality. You have "the merging of the Medium and the Message"—and Baudrillard says that's McLuhan, and writes "it is the first great formula of this new age."

It's hard to say whether Baudrillard's stating that McLuhan's "the Medium is the Message" is the first great formula, or this new situation that Baudrillard is detecting is the new formula. If McLuhan's was the first great formula of this new age, it's obsolete because there's no medium distinct from another medium, and you

can't figure out which is the "environment" and which is the "message." He's saying: "There is no longer any medium in the literal sense."

Now, the people around McLuhan back in the '70s did not read Baudrillard. They didn't know that this new French gang, led by Baudrillard, was sneaking up on the McLuhan world. And Baudrillard's saying an amazing thing here: "There is no longer any medium." People didn't consciously experience that until 30 years later wherein everything was in the cell phone. But kids weren't experiencing telephone as a separate medium. They don't experience TV, they experience the smartphone—not a bunch of separate media. It's just one blur of experience. But Baudrillard is saying this 30 years before the cell phone: "There is no longer any medium in the literal sense: it is now intangible, diffuse, and diffracted in the real, and it can no longer even be said that the latter is distorted by it." The message is not even being affected by the medium. In other words, "The Medium is the Message" does not apply anymore, and this is getting to what Eric and Marshall McLuhan wrote in "Laws of Media" ten years later, in 1988—it's "unchartable." "The Medium and the Message"—you can't chart the difference or get a "message" or a "medium." It's uncharted.

"As the information that constitutes the environment is perpetually in flux, so the need is not for fixed concepts but rather for the ancient skill of reading that book, for navigating through an *ever uncharted and unchartable mileau*."—**Marshall and Eric McLuhan, LAWS OF MEDIA: The New Science, 1988, the penultimate sentence of the last page (239)**

You CAN grasp that the academic McLuhan scholars are teaching people something that's obsolete 40 years ago. They're getting people to belatedly understand: "Oh WOW! The Medium is the Message! Now, that's profound!" Yes, it was profound for "Baby

Boomers," but it's not profound for "Generation Y" or the "Millennials." Why do they act or think that way?

Because there's a different "non-medium" going on.

Look at more of these characteristics. Baudrillard calls it an "immixture" which means "involving". It's "viral", "endemic", "chronic"—"an alarming presence of the medium". It's there, but we can't isolate its effects. We can't see what the message is because it's been "spectralized, like those publicity holograms new technology sculptured in empty space with laser beams." We're going to have a McLuhan quote later from 1968 about the astounding new effect of laser beams. "The events filtered by the medium". Baudrillard's describing the new non-medium, and then he goes back to a definition of the old days when there was a medium, and there was "TV and life" and "life and TV." But they're merging together, "the dissolution of TV into life" and "the dissolution of life into TV". That's kind of still the old situation, but he's pointing to the fact they're so merged there's no difference between TV and life. He says it's "indiscernible," an unknowable "chemical solution". Then he says the Louds expressed this.

We're not invaded by a "medium" or "Big Brother" or "propaganda." We're not subject to "invasion", "pressure", "violence", or to "blackmail" as we were during the older case of separate media and their models. But we are doomed to a world of being "inducted", "infiltrated", and can't notice their "violence." We're actually being seduced—that's the difference between then (the '60s), and the Nowness of the late '70s. Then Baudrillard says: "But we must be careful of the negative twist discourse gives this." He's saying when you start talking about it—"discourse"—you're going to get into "tiger traps" (McLuhan)¹⁷. Just talking about it is going to make you miss what's going on. You almost can't give a verbal comment to what's happening. You could in McLuhan's day, but not ten years later. He says: "It is a question of neither an

17 Marshall McLuhan, THE LISTENER, 84.2167, "Views", October 8, 1970, pp.475-6

illness nor of a viral complaint.” Many people think: “People are addicted! They’re ill with their smartphone! They’re subject to viral harassment!” It’s not THAT which is going on.

“We must think of the media as if they were, in outer orbit, a sort of genetic code which controls the mutation of the real into the hyperreal”. We’re moving into the hyperreal, and the genetic code of this mixed non-media is doing something to the “real”. “Just as the other, micromolecular code controls the passage.” Now he’s talking about what happens between the RNA and DNA. They have “the passage of the signal from a representative sphere.” But then he slips it back to a sociological level—not a particle of the DNA code. It’s a “sphere of meaning,” and it’s passing from meaning to a “programmed signal.” People are being totally programmed in the late ‘70s. Doug Rushkoff wrote, “Program or Be Programmed”, way too late. “Programmed or Not” is the “To be or not to be” question. But the programming started way, way back there. If you look at how genetic engineering works or how the DNA works, it’s programming. There’s no meaning being messaged.

Baudrillard is talking about the “non-conceptual perceptual action” of the genetic code and making it a metaphor, like McLuhan would do with black and white TV, of what was happening to reality—the sociological reality—the “real”. He mentions the traditional divisions: literate man thinks TV is all this old stuff between “subject and object”, “ends and means”, and “active and passive”. Then he’s saying: “No, that’s not the way the ‘70s are.” “On the contrary, we must imagine TV on the DNA model” which he’s already been doing two paragraphs back—talking about the genetic code. Now, he’s stating what he did: “We must imagine TV on the DNA Model, as an effect in which the opposing poles of determination”—in other words, these dialectics of “meaning and reality”, “subject and object”, or “cause and effect”—are not there, anymore.

There's no division—there's been an "implosion," which was a favorite word of McLuhan. "The poles of determination vanish according to a subatomic nuclear contraction/retraction of the old dialectical polar schema which has always maintained a minimal distance". There's always been a visual gap between "cause and effect" which created the dualistic thinking of Western man between the "subject and object"—a "meaning gap". This is a visual gap, not the tactile gap—there's just a fragmentation between themes. "The discrepancy, the difference, the smallest possible margin of error, irreducible under penalty of reabsorption". And then he describes the present: "An aleatory indeterminable"—the you-can't-tell-what's-what process—"which discourse can no longer even account for"—he can't even explain how he got here. It's some kind of order that can't be accounted for, which means you can't put it into visual space.

Then he says this literate visual space—"this gap"—"vanishes" in the DNA reality—just like in the "Post-Global Theatre", or what I'm later going to discuss about the beginnings of the Android Meme. There is no gap, there is no relating going on. So that obsolesces Thomism, the doctrine of the ratios between things, because the indeterminacy—what you can't visualize—what you can't really think about or speak about—is "not a product of molecular randomness than a product of the abolition" of the simple separation of anything. You can't think a thought, and that's what *Finnegans Wake* shows. Baudrillard doesn't know he's describing *Finnegans Wake*—and Joyce had the DNA model in *Finnegans Wake*. "In the process of molecular control"—he's going to talk a little about the DNA reality—"which goes" from the DNA nucleus to the "substance" it "informs"—"there is no more traversing of an effect", there's no "effect", there's no "energy", there's no "determination", there's no dialectic. There's no noun and in the old, literate ideas, you find "order," and you figure out the "signal" and what's its "impulse" and what's its "message." They don't render what's going on with the DNA. No longer "order,

signal, impulse, message”—all these attempt to render the matter intelligible to us, but they're not going to be able to do it.

"But by analogy"—that's a metaphor—there are no more metaphors possible. "Retranscribing in terms of inscription, vector, decoding, a dimension of which we know nothing" because "it is no longer even a 'dimension', or perhaps it is the fourth dimension". Then he goes into Einsteinian definitions. But note it's "the absorption of the distinct poles of space and time"—space and time are gone—more dialectics gone. "All these attempts to render the matter intelligible to us, but by analogy"—they're trying to turn into a metaphor something that can't be made a metaphor because it's a dimension of which we know nothing. You could say that's "tactility", in McLuhan terms. You can't visualize it. It's not a sense. It's the interplay, and Baudrillard's talking about how this interplay is very intimate, and there's not even a gap between what's interplaying—which is actually tactility—half of tactility—the other half is that there is contact. It oscillates between "non-contact" and "contact." "Nothing is separating one pole from the other"—he's saying that at the beginning—there's no difference between "cause and effect", which is the way people think.

Your thinking doesn't work anymore, here! You can't even begin to say: "Bert is a human." No, Bert's merged with technology. There isn't any Bert. I can't even address Bert, or recognize when I'm addressing Bert. He isn't a human. He's a machine. "But nothing separates one pole from the other"—there's no "initial" and then a "terminal"—there's no "start here" and "go there". "There is just a sort of a contradiction". In other words, it's like looking at a heart-pumping—you can't follow the complex pumping of a heart. There's just a contradiction within the pumping, or what he calls: "a contraction into each other, a fantastic telescoping, a collapsing of the two traditional poles into one another: an IMPLOSION". And this is why McLuhan would say there are no connections in matter. There's nothing to connect in tactile, electric reality.

So, Baudrillard is redoing McLuhan when McLuhan emphasizes tactility, which can't be visualized. You can't make any dialectic out of it, but Baudrillard's updating it to the Android Meme level of subatomic particles and genetic codes. It's more modern. It's more up-to-date than the technology McLuhan's using. Baudrillard is doing McLuhan but updating it and making people probably unable to understand it because they don't fully understand McLuhan. I'm using Baudrillard to point out that you've got to figure out what McLuhan is saying—that it points to this paragraph that Baudrillard is saying. And because you don't understand McLuhan, you don't understand what Baudrillard is doing. You don't know that he is replaying McLuhan. You wouldn't know that. Nobody knows this unless you know in-depth McLuhan via *Finnegans Wake*.

You've got to spend 20 years figuring out *Finnegans Wake* to understand what McLuhan is pointing to with his tactile category. It's an "IMPLOSION"—McLuhan used that term all of the time but look at the dynamics of "IMPLOSIONS." It's "an absorption". It absorbs "the model of causality"—"cause and effect", determining what's a "cause" and what's an "effect"—or what's the sequence of logic, and that's a "differential". It makes a difference between things not possible, anymore—and two kinds of electricity not possible, anymore. It's "an implosion of meaning". There's no meaning and "THIS IS WHERE SIMULATION BEGINS." Baudrillard spends a lot of time trying to describe what this "simulation" is since you can't describe what's going on, words don't make it. He's trying to say something is happening, but no human cognition can understand it or perceive it. He's always repeating. He's always, in each paragraph, saying: "Here're the divisions that always were—they don't apply anymore." He's going to say: "where the distinctions between poles can no longer be maintained"—that's later in the first sentence, to go back to the beginning. No matter if you deal with "politics, biology, psychology, or media" itself, there are no distinctions. "One enters into simulation, and hence into absolute manipulation". Basically,

you're transported into another world, and you're subject to its conditions. It's real, which would explain people's increasing, seeming addiction to media over the last 30 years. They're more in a simulation that makes the brain think it's real, and you're not passive because there's no distinction. There's no dialectic. If you make up one—"active" and "passive"—which McLuhan talked about, literate man was "passive" ("matching inside space") but "electronic man" was "active" ("making spaces"), not passive. That's why McLuhan said there were no spectators in the Global Theatre – "Everybody was crew!"

The point is, though, in describing the simulation, you can't say: "Well, it's merging active and passive" because they don't exist. It's not passivity but the "NON-DISTINCTION OF ACTIVE AND PASSIVE." "DNA realizes this chaotic reduction at the level of the living substance"—life is pretty hard to figure out, or the living energy of life, because it doesn't have any dialectic which physics is always trying to project into it, and it doesn't work. So, they get into the '80s and '90s and start talking about "energy medicine". They say: "Well, it's energy!"—it's not this, or that, or half of this, or half of that—there's no dialectic. There's just something going on that you're participating. The popular alternative-medicine theme of "energy medicine" is really a simplification of the simulation we're participating, which is, "pure energy." Baudrillard's saying this "living energized substance," which you think you are, has been mutated, has been extended, has been simulated. You're simulating the act of living. "Television itself, in the example of the Louds' Reality TV show, also attains this INDEFINITE". You can't even tell what the limit is—"where the family VIS-A-VIS TV are no more or less active or passive than is a living substance". We've reverted to becoming "alive". The environment, as McLuhan said in the '60s, is "living and organic." Electricity is living and organic.

Most people don't realize that you have a "living reality." Baudrillard is trying to say that by referring to what you can learn

when you look at matter at the deepest levels in the DNA code, you're sort of saying: "Well, what is matter? What is life?" He's calling it a "living substance" and, of course, we don't know what a living substance is, so we can't put these dialectics on it. He says the "Louds' TV experience" is miming the simulation, and you can't tell whether they're active or passive. They're just life "VIS-A-VIS it's molecular code." "In both there is only a nebula indecipherable"—there's some galaxy or something going on. McLuhan called it the "Marconi Galaxy"—that's the electronic galaxy as opposed to the "Gutenberg Print Galaxy." "There is only a nebula indecipherable"—you can't break it down into its simple elements, and it's "indecipherable as to its truth" or what it is. What are the facts of it? Quantum physics is like that. They're trying to describe something that they can't even prove exists. But that's where we're at. We're in a situation that conceptual, analytic thinking based on rational print logics can't describe what's happening, which is what McLuhan was saying. But Baudrillard brings it up to the most advanced technologies—"genetic engineering", or whatever you name the studies of the micro-chemical parts of our body.

I'm going to break it down into the Android Meme and—since Baudrillard is, in a way, redoing McLuhan—make McLuhan relevant to the later thinkers, the postmodern thinkers. Most people didn't recognize the connection. They thought McLuhan was obsolete. They got all excited about Baudrillard, but I'm going to show that what they were saying, McLuhan said. Like I just did in this section about "tactility". Baudrillard talked about tactility in terms of the strange world of DNA. He should have emphasized RNA, but that was overlooked, back then.

Jean Baudrillard wrote the above in the late '70s. McLuhan was expressing the same suspicion in the '70s, too. To repeat:

"... Well, 'the medium'... it's hard to know now where the medium begins and where it ends because..."—**Marshall McLuhan in an**

interview with Fr. Patrick Peyton on Peyton's television show, "Family Theater", November 14, 1971¹⁸

Bob: The priest asked Marshall McLuhan to explain "the medium is the message". This was a rare dialogue. Nobody saw it. It just came out lately. Somebody put it out there. McLuhan is indicating the non-visual gap. And the date's important. He's saying it before Baudrillard. He recognizes that the "medium" and the "message" aren't distinguishable anymore. He's saying what Baudrillard will be trying to get at, and nobody knows McLuhan got that far. And so, I will have underneath the quotation the YouTube link and the minute mark. You can watch it.

I'm going to lay out the six levels of "the medium is the message." How McLuhan went through phases of changing his meaning, and I include the one above. Nobody has commented on that one. McLuhanites are teaching what the "medium" is, as opposed to the "message". Well, look at this: McLuhan can't tell the difference. I'm going to try to explain how he got to that. It's quite amazing, and he just tosses it off. He doesn't really finish the thought; something else comes up.

Certainly nobody in the '50s, '60s, and '70s, thought of or conceived the situation in the Global Village—except a few science fiction writers—as it appeared to McLuhan as early as 1951:

"Deutch's (*sic*) interesting pamphlet on communication is thoroughly divorced from any sense of the social functions performed by communication. He is typical of a school likewise in his failure to study the matter in the *particular*. He is the technician interested in power but uncritical and unconcerned with social effect. The diagnosis of his type is best found, so far as I know, in Wyndham Lewis's *The Art of Being Ruled*. That pamphlet (*sic*) is probably the most radical political document since Machiavelli's *Prince*. But whereas Machiavelli was

18 <https://www.youtube.com/watch?v=1uZYR3jmMng> (starts at 7:45)

concerned with the use of society as raw material for the arts of power, Lewis reverses the perspective and tries to discern the human shape once more in a vast technological landscape which has been ordered on Machiavellian lines.”—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (March 14, 1951), 1987, p.222**

Bob: I'm beginning to show how McLuhan developed from Wyndham Lewis, who tried to show a human shape, or the services, that brought back human scale in these huge, impersonal environments. That's the beginning of the Anthropomorphic Physical (AP) that's starting to come through—80 years later, there's a human shape in the cell phone. The media shrunk, and people are not so intimidated by it—even though they're swamped!

I'm planting the quotation above at this point for the human-shape factor that's coming. But there's still the big effect that's happening, which is in the next quotation below—the big environments that are intimidating people. Do you get this? He's saying how Lewis is way more important than anybody else in the '20s, and that Lewis has finally "one-upped" a 500-year-old document called, *The Prince*.

Machiavelli's *The Prince* represented the effect of the impersonal Gutenberg Galaxy, and the Nature, including humans, that was becoming the "content" to be processed in the industrial revolution. Machiavelli said: "OK, Prince, this is how you're going to manage it now. No more romanticism, sentimentalism... Camelot crap! You're going to have to be impersonal and be a robot. You're going to have to play one faction off another because it's all fragmented." McLuhan said this was the beginning of the "human as robot."¹⁹ These were the rules for the Prince—this cold new kind of kingdom or kingship: how to conspire, how to play people and nations off each other, against each other, in the Court.

Machiavelli's *The Prince* was a product of the new environment; he mimed the effects, the rules. McLuhan called it: "They now could conspire."²⁰ The Bankers could. But McLuhan comes up with a very original view. The electric world is shrinking and decentralizing; you don't have to be, or you can't be, this "impersonal robot" that you've been for 400 years under Gutenberg conditions. That was the thing—everybody was getting ready for Big Brother, but McLuhan saw these, as I say, "practical, optimistic options" that were coming up. Human scale was being retrieved with transistor radios in the '50s. You could walk around; you didn't have to stay home to listen to the radio—that's a new kind of freedom.

"Human scale" is the beginning of the shrinking of these huge environments of the '20s, '30s, and '40s. Barry Nevitt was in Germany in the '30s after being in the Soviet Union, he was there in Munich, watching the Nazis marching in the streets and he recalled: "It was terrifying." They had big public address systems... big acoustic space swallowing up the streets—these little winding European streets. That was the time of the huge and bigger-than-people media in the first stage of the electric environment. Those people didn't foresee what society would be like when transistor radios were all the rage.

"Today we get inside the machine. It is inside us. We in it. Fusion. Oblivion. Safety. Now the human machines are geared to smash one another. You can't shout warnings or encouragement to these machines. First there has to be a retracing process. A reduction of the machine to human form. Circe only turned men into swine. Our problem is tougher."—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (June 22, 1951), 1987, p.227**

20 "It {printing—Ed.} created the portable book, which men could read in privacy and in isolation from others. Man could now inspire—and conspire."—Marshall McLuhan, *THE MEDIUM IS THE MESSAGE: An Inventory of Effects*, 1967, p.50

Bob: This quotation is complementary to the previous quotation above. It's the same point written around the same time about the human shape that's happening. Roxana Flores discovered that "repenting" meant originally, "retracing." There has to be a collective repenting. Retrace how these environments have happened—how they've changed—what they've done to people—that's what McLuhan's whole project was, and he wanted to show that they were extensions of the human, not these "alien invaders"—that's what Baudrillard was saying, too. In the spectacle era, TV was an invader, but not in the digital phase—it went inside of you and disappeared in the digital phase. It seduced you; you didn't even know there WAS a machine. You had this cozy Walkman that played all this numbing music for you.

McLuhan is saying it's the end of communication. That's why you take over and modulate the environments based on computer sensory-threshold measurements of what's happening in different populations experiencing technologies at different levels of sophistication. You've got a different technological situation in the "Third World" from the "First World"—you just have to manage them. McLuhan says: "A great philosopher-king can't handle this."²¹ You've got to become a "robot nervous system" organizing the environments, but that later became obsolete when these environments shrunk into the digital level. That's actually the "machines taking over", creating a "matrix" that had nothing to do with humans.

I must add: this letter to Ezra Pound above is important. The Vorticists were trying to figure out the role of language and how are machines linguistic. However, McLuhan says, 40 years later: "The problem is tougher because words are no longer metaphysically appropriate." They are drugs now: "the word is a drug."²² You wouldn't even do traditional novel word-drug

21 "These self-amputations which we call new technologies generate vast new environments against which the individual organism is quite helpless." - Marshall McLuhan, WAR AND PEACE IN THE GLOBAL VILLAGE, 1968, p.136

creations. Novels are drugs now, and you'll see how McLuhan plans, how he figures out, how to make an anti-environment—the solution.

"For the electric puts the mythic or collective dimension of human experience fully into the conscious wake-a-day world. Such is the meaning of the title *Finnegans Wake*. While the old Finn cycles had been tribally entranced in the collective night of the unconscious, the new Finn cycle of totally interdependent man must be lived in the daylight of consciousness."—**Marshall McLuhan, THE GUTENBERG GALAXY (University of Toronto Press Edition), 1962, p.319**

Bob: "Acoustic space" is an unconscious effect of pre-print media. Then there is "visual space", which is the unconscious effect of print literacy. But then, the fragmentation of the "daylight day" gets reintegrated under electric conditions. Electricity is really like the old acoustic unconscious now becoming "figure". The Gutenberg Galaxy was a gathering of what McLuhan had been writing in different articles for the previous ten years wherein he got "inside the machine."

"Vico was the first to spot language itself as a memory theatre. *Finnegans Wake* is such a memory theatre for the entire contents of human consciousness and unconsciousness. These theatres were non-literary simply because they were based on *topics* or places that were given an architectural form for the convenience of the rhetorician or orator."—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (December 1, 1966), 1987, p.339**

22 Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, to Ezra Pound (June 22, 1951), 1987, p.227

Bob: Giambattista Vico was a big breakthrough, and he was one of the inspirations for *Finnegans Wake*. He was the philosopher of language in a new way that no one had done before.

The stained-glass images in the local church were reminders and guides to the speaker of the archetypal stories in the Bible. That was "a memory theatre" to aid the rhetorician or orator. They were pictures of topics and places of environments in the stories. The Global Theatre is a huge memory theatre. It's a huge global cathedral with people remembering more and more events because so much information was sent to them, up to now. Most of it not recognized, but every now and then, there's something you would recognize. It reminds you of that movie or that scandal. So, we're in a "constant living memory theatre."

McLuhan produced two major works in this period. Moving past his PhD, McLuhan re-presented the classical Trivium—rhetoric, grammar, and dialectic—with the additional notion of the "medium" as defined above in "phase one"—in *THE GUTENBERG GALAXY*, 1962.

Two years later, he emphasized the Quadrivium symbolically—music, arithmetic, geometry, and astronomy—to the degree one could accept the notion that his PhD even applied to the action of the new perspective on technologies he explored in *UNDERSTANDING MEDIA*, 1964.

Bob: McLuhan took the classical Trivium—studying rhetoric, grammar, and dialectic in manuscripts and books—and he applied it to early technologies, but it was the simple definition of medium in "phase one": medium as "figure". Then in *Understanding Media*—and no one ever mentions the Quadrivium—he's cataloguing all kinds of other media. It's not the Gutenberg Galaxy. It's the Marconi Galaxy—there are a lot of electric media inventoried. He's dealing with music, arithmetic, geometry, and astronomy—and they are updated by environments. Hence, the new "Music as Radio"; the new "Astronomy as Television"; and the new "Arithmetic as Computers"—they swallow, penetrate outer space.

He was taking the Quadrivium and symbolically showing that the new technologies were updates of music, arithmetic, geometry, and astronomy. I say: “If you accept the notion that his PhD even applied to the present, this is what you look for. It’s the part of his PhD that he didn’t write.” He didn’t do the Quadrivium in his PhD. He now emphasized the Quadrivium in *Understanding Media* to the degree that one could accept this idea that technologies were updates of music, arithmetic, geometry, and astronomy.

McLuhan was not necessarily limited to being a rhetorician or grammarian, which the scholars all like to define him as. He actually was a dialectician, as well, because he used endless “time-space” dialectics in all of his writings: “visual versus acoustic”; “figure versus ground”; “ancient versus modern”; and “ethical versus cognitive”—endless dialectics. But Baudrillard comes along and says: “I regard McLuhan as a musician.” That’s a very intelligent statement about McLuhan. McLuhan organizes his books to be sung. These are the seven traditional classical arts: “Three/Trivium”; “Four/Quadrivium.”

“...Whereas the cyclic epic, as in Homer, moves on the single narrative plane of individual spiritual quest, the little epic (epyllion—Ed.) as written by Ovid, Dante, Joyce, and Pound, is 'the tale of the tribe.' That is to say, it is not so much a story of the individual quest for perfection as it is a history of collective crime and punishment, an attempt to justify the ways of God to man.” —**Marshall McLuhan, “Tennyson” (1956) in FROM CLICHE TO ARCHETYPE, 1970, p.95**

Bob: Not many know the word, “epyllion,” which means “little epic”. There were all kinds of them written during the last 2500 years, and they were talking about society and the mistakes that society made, and why God did something to them—“to justify the ways of God.” Whereas the famous epic, which is bigger than the

little epic, is the “spiritual quest”—like the archetypes of “Ascension to the Throne” in the Book of Revelation. There are two kinds of epics—“big” and “little”—and I’m going to demonstrate how McLuhan wrote the “little epic.” It’s going to come up in the next quotation.

"The epyllion, by creating an interface or continuous parallel between two worlds, one past, one present,... More's Book I {*Utopia*—Ed.} is the retrieval of the medieval archetype world, and his Book II is the cliché-probe of his own time, retrieving the past."—**Marshall McLuhan and Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.165**

Updating the above statement, *THE GUTENBERG GALAXY* is the retrieval of the Gutenberg archetype world, while *UNDERSTANDING MEDIA* is the cliché-probe of McLuhan’s own time, retrieving the past (“The Human Age” by Wyndham Lewis).

Bob: The Gutenberg Era is coming in, so More’s first Book goes back to the pre-print world. It’s now archetypal or art form, and he retrieves it to demonstrate the values of it. But in Book Two, he has to probe the services and disservices of the new Gutenberg world. I update those two statements—and this has never been said before—and apply it to McLuhan.

Understanding Media, as I say, Book Two, is more a cliché-probe of his own time. The epyllion is usually two books. You’ve got to retrieve the Gutenberg Era to remind people of the old world which is archetypal, while *Understanding Media* is McLuhan taking on Movies, Radio, TV, and Computers—all of which people never thought were media. He’s doing a cliché-probe of his own time, not the past—not the Gutenberg archetype, and he’s retrieving the past. What is he retrieving? Not the print world—that’s being done by others. He’s retrieving the time when there were humans, and “The Human Age” is the name of Wyndham

Lewis's trilogy completed in the mid-'50s. McLuhan often said he was working on behalf of Lewis who had a big influence on Harold Innis.²³ He's retrieving Lewis, the "angelization" of man that Lewis saw. Because actually, there are no humans left by McLuhan's time. He's retrieving "human scale" and saying: "We better turn off the electric media for a few minutes and recover the Chemical Body"—that was his ecology.

Most readers took these two books (parts of the little-known genre, the epyllion) personally, or psychologically, which was not excluded in McLuhan's range of effects he was detailing, but they missed the sociological and anthropological factors ("I'm talking technically."—McLuhan). They certainly weren't perceiving the inflation/deflation of the "self" that McLuhan was warning about:

Bob: There's the sociological factor. The smart people thought: "Oh yeah! This is a kind of sociology." They saw that, but most people just asked: "Am I a visually-biased person?" They took it all personally, they missed the sociological level. This, also, is the end of sociology; this is the last sociology because you can't project a literate uniformity over the culture that sociology was analyzing once you get into the '70s, '80s, and '90s. McLuhan called it a world of "multi-consciousness." It has too much fragmentation and decentralization for sociological analysis.

This is why McLuhan, in general, for the average person, wraps up "literate knowledge" and puts it away. He comes up with something that makes sense, and you understand how to apply it. Sociology and anthropology—they're riddled with specialized conceptual jargon that might recommend something to the White House, but are not like McLuhan's works which scan all of knowledge: English literature, movie criticism, advertising, physics, sports, politics, and all the different worlds that people wrote about. He makes an integrated thesis about it—a new science. This

23 Alexander John Watson, MARGINAL MAN: The Dark Vision of Harold Innis, 2006, p.339

is the main idea you would teach kids. They'd have a practical knowledge—not that they'd apply it, but they could ask: “Oh, here comes the new TikTok! Now, wait a minute! What's this going to do to us? I'll do a tetrad on it.” Occasionally, a smart and lucky student would get to this point.

“{William—Ed.} Burroughs disdains the hallucinatory drugs as providing mere ‘content’, the fantasies, dreams that money can buy. Junk (heroin) is needed to turn the human body itself into an environment that includes the universe. The central theme of *Naked Lunch* is the strategy of bypassing the new electric environment by becoming an environment oneself. The moment one achieves this environmental state all things and people are submitted to you to be processed. Whether a man takes the road of junk or the road of art, the entire world must submit to his processing. The world becomes his ‘content’. He programs the sensory order.”—**Marshall McLuhan, "Notes on Burroughs", NATION Magazine, Dec.28, 1964, pp.517-19**

Bob: Everybody now with Web 2.0 is a processor of the whole world; that's what they do all day long, looking at their “black mirror” processing content—which is all the previous Analog media. You never read the quotation above before, you didn't know this paragraph existed. Now, you read it and exclaim: “Holy smut, this is really about today, and he saw it!” This is “prophetic poetry”. Poetry no longer required to be written in stanzas or quatrains or any of the measured styles that were created over the last 3,000 years. It just had to be uttered—and that's what McLuhan's doing here. He's just making it into sentences. Because poetry had been broken up ultimately by *Finnegans Wake* and Ezra Pound's *Cantos*. You have these ambitious kids writing poems in the '50s and '60s trying to create a sonnet or beatnik prose, and it was trivial. Anyway, they were being outdone by Sam Cooke and Elvis Presley. Pop music was the new poetry. You had to be able to sing and talk about your environment and have striking music.

This was the new electrified “virtual” poetry—in a sense, it was an extension of electronics, and McLuhan knew that.

"Like {William—Ed.} Burroughs, {James—Ed.} Joyce was sure he had worked out the formula for total cultural understanding and control. The idea of art as total programming for the environment is tribal, mental, Egyptian. It is, also, an idea of art to which electric technology leads quite strongly. We live science fiction. The bomb is our environment." —**Marshall McLuhan, "Notes on Burroughs", NATION Magazine, Dec.28, 1964, pp.517-19**

Bob: It's “mental”... that's ESP. It's “tribal, mental, and Egyptian”—what we've been doing in the 20th century. And McLuhan goes on in another article nearby, about how the “bomb is pure software” – “pure information”. He doesn't talk about it as a hardware weapon. He talks about its effects. He's figured out "total cultural understanding and control". The Pharaoh had to have that. We're retrieving the Pharaoh's world as electric technology retrieved that kind of giant sculpture.

“The effect of TV, as the most recent and spectacular electric extension of our central nervous system, is hard to grasp for various reasons. Since it has affected the totality of our lives, personal and social and political, it would be quite unrealistic to attempt a ‘systematic’ or visual presentation of such influence. Instead, it is more feasible to ‘present’ TV as a complex *gestalt* of data gathered almost at random.”—**Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.317**

Bob: That's how McLuhan wrote the book – he just gathered information at random. And you don't do a literate, visual, orderly, grammatically correct layout because you've got to have the book “mirror” the present discontinuous realities. The effect of TV is

hard to grasp. It's tactile and invisible. And that's what McLuhan is saying here. The only way to present TV—you can't present it systematically or visually, you have to do it as a "mosaic scatter collage". But you have to know what you're doing and organize the collage with a ground in mind, not just a spontaneous collage and leave it at that. It's a "gestalt," which is where "figure/ground" came from—Gestalt psychology.

A primary characteristic of this Global Village, although hardly ever mentioned, was ESP.

Bob: No one talks about this, and I'm going to show a whole bunch of quotes by McLuhan on the ESP factor. I'm still describing aspects of the Global Village that no one notices or knows or uses, and that also anticipate the Tech Body.

And his readers were not aware of the esoteric aspects that McLuhan saw in the post-1960 environment he surveyed. This was the period when McLuhan stopped writing his literary criticism.

Bob: McLuhan left the book behind; he dropped the book, and he didn't know where he was going or how fast, but he was ready to be called to the United Nations to start a global thermostat programming of environments—he was ready to do that—that was the real art form, not his books. Since the UN never hired him, he let other people make the books, such as "The Medium is the Massage" and "War and Peace in the Global Village". And when he made books, he let his coauthor do most of the work. He stopped making them by himself. He gave up being a literate artist. But he was always reading—looking for data at random.

"The content of writing is speech; but the content of speech is mental dance, non-verbal ESP. The content of film is a collection of media within media. The 'message' is all of them at once."—
Marshall McLuhan, COUNTERBLAST, 1969, p.23

Bob: The “movie” is the last medium with a message or point of view. TV is ongoing process, but symbolism in a film is “media within media”—about the “Big Now”. After that, it’s ongoing electric process with no container. Film is almost the last Gutenberg container. It contains everything, like the last novel, *Ulysses*, by James Joyce.²⁴ Joyce said perhaps: “I’m going to turn film into an art form by putting it in another medium—a book, and the book will reference everything, and the message will be all of them at once.” That’s how McLuhan saw what Joyce made, and that’s one of the best ways to approach “Ulysses”. “Mental dance”... remember, McLuhan wrote: “programming the mental Egyptian environment”. You’re supposed to note the associated use of “mental dance”.

“But whereas the techniques of the *Wake* are ‘telekinetic’ and are specifically specified as those of radio, television, newsreel, and the stuttering verbal gestures of H.C.E., it is the newspaper as seen by Mallarmé that provides most of the symbolist landscapes of *Ulysses*. As a daily cross-section of the activities and impulses of the race, the press is an inclusive image affording possibilities of varied orchestration.”—**Marshall McLuhan, THE INTERIOR LANDSCAPE, 1969 (first published in 1953), p.17**

Bob: “Symbolist” is the type of poet in the 19th century represented by Charles Baudelaire and Stéphane Mallarmé. “As a daily cross-section of the activities and impulses of the race, the press is an inclusive image affording possibilities of varied orchestration.” The people who made the newspaper would orchestrate the telegraph environment of the newspaper to cover the globe. McLuhan took it further and said: “*Give me a computer, and I’ll orchestrate all the media environments without putting it into a newspaper page. I won’t bother making it literate. We’ll just be involved in process.*” It would be just like Facebook or Google. These “humans” sitting around

monitoring data—“surveillance capitalism”—and orchestrating it for millions of other “humans”. But today it’s very difficult to orchestrate anything because it’s not a unified, singular world anymore. They end up being tyrannical—stopping things randomly. That’s their crude orchestration.

“Telekinetic” is ESP. This is another quotation about the ESP aspects of what’s been going on, but McLuhan’s showing more of it in *Ulysses* than *Finnegans Wake*. *Ulysses* is more a Chemical Body orchestration—a media ecology. The newspaper was the ultimate medium for that effort.

“The work of James Joyce exhibits a complex clairvoyance in these matters.”—Marshall McLuhan, *The GUTENBERG GALAXY*, 1962, p.74

Bob: Here we’re getting a definition of ESP. This “complex clairvoyance” is more complex than puny “psychic” people. That means you have to understand how media has ESP. It anticipates—the “effects precede the causes.” It’s not just human-skull ESP; there’s an environmental ESP—that’s what’s referred to with the phrase, “effects preceding causes.” As McLuhan says: “We’re floating!” We aren’t really subject to traveling in a car. We’re traveling via television and the “black mirror.” That means “antigravity” vehicles will show up very soon because we’re living antigravity already. “Effects preceding causes” is the ESP in our “social media” rather than the ESP of our private citadel of consciousness. The anti-environment of today points out how you’ve got to develop both with the Tech Body—more on that later.

“For Joyce has solved numerous problems which science has not yet formulated as problems.”—Marshall McLuhan, “James Joyce: Trivial and Quadrivial” (first published in 1953) in *THE INTERIOR LANDSCAPE*, 1969, p.41

Bob: "Trivial" refers to the Trivium and "Quadrivial" refers to the Quadrivium. The article opens with a joke where somebody says to James Joyce: "Your puns are so trivial!" And he responds: "Yes, some are trivial, and some are quadrivial."

That's new science! One realizes "science" cannot be limited to the traditional duties of science. And then you find out that the humanist, the musician, and painters were doing their kind of science with their artworks presenting the "effects preceding the causes." Joyce has begun to intuit THAT with this vision of "complex clairvoyance." He saw ESP going on all around him.

Show the above two paragraphs to any "psychic", they wouldn't understand it even though they have psychic ability. That's quite amazing—Joyce saying this back in the '20s and '30s. Albert Einstein is a major punching bag for Joyce in *Finnegans Wake*. He was not impressed with Einstein because he found Einstein too limited. Joyce thought he was the "Einstein", that he was making a new science. McLuhan applied what Joyce discovered, but you had to be almost a "genius" to see what Joyce was doing in the '30s, while nobody else in the '50s except McLuhan—although many were reading Joyce—was getting it.

"And it was his mastery of the art process in terms of the stages of apprehension that enabled Joyce to install himself in the centre of the creative process. Whether it appears as mere individual sensation, as collective hope or phobia, as national myth-making or cultural norm-functioning, there is Joyce with cocked ear, eye and nose at the centre of the action."—**Marshall McLuhan, "Notes on the Media as Art Forms", EXPLORATIONS Magazine, Volume 2, April, 1954, p.9**

Bob: McLuhan is asking: *"What is evil? Where does evil come from? Is it collective hope or phobia, national myth-making, or cultural norm-functioning?"* He's looking at the different quadrants with his

“cocked ear, eye and nose”—looking at all of the puns and multiple levels of sensory interpretation, but also including mere individual sensation before social communion modulates it. And this is “repenting”—reviewing the “stages of apprehension.”²⁵ Knowledge-producers were studying the creative process in different cultures. And there’s McLuhan—he’s always describing himself. It enabled McLuhan to install himself in the “Center for Culture and Technology”, the private and collective creative processes, the “stages of apprehension.”

"Synesthesia, the new sin of the nineteenth century, roused as much misunderstanding as E.S.P. today. Extra sensory perception is normal perception. Today electronics are extra sensory, Gallup polls and motivation research are also. Therefore, people get all steamed up about E.S.P. as something for the future. It is already past and present."—**Marshall McLuhan, "Electronics as E.S.P.", EXPLORATIONS: Studies in Culture and Communications, No.8 (Verbi-Voco-Visual), Item 3, October, 1957**

Bob: McLuhan is seeing “electronics as ESP.”²⁶ How did he know that? This is how the kids live today in their “black mirror.” They’re scanning rapid images... taking it all in... faster than verbs... faster than speech. That’s ESP.

There’s an article in a 1962 well-known Toronto newspaper magazine, and the journalist is a well-known journalist. A lot of these journalists knew of McLuhan. He was making amazing speeches in little places in Toronto. The article says: “Five years ago only God knew what McLuhan was talking about, but now people are starting to listen to him”—because he had just won the Governor-General's Award for The Gutenberg Galaxy. But I like

25 Marshall McLuhan, THE INTERIOR LANDSCAPE, 1969, p.32

26 Marshall McLuhan, "Electronics as E.S.P.", EXPLORATIONS: Studies in Culture and Communications, No.8 (Verbi-Voco-Visual), Item 3, October, 1957

her statement: “Five years ago only God knew what McLuhan was talking about”. That was a kind way of saying: “Everybody thought this guy was completely nuts!” I remember when the Americans found out about McLuhan in ‘67 in the Village Voice. Somebody wrote: “Marshall McLuhan is the sanest ex-lunatic asylum occupant.” Or: “He’s the sanest of the recently released crazy people!” They were complimenting him for being sane, even though he came out of the lunatic asylum. But McLuhan predicted this would be a “renaissance of incredible creativity,” and after McLuhan—for the last 50 years, look at the creativity. Look where people are today! There’s overflowing creativity on all levels, and McLuhan is puny on the simple level of McLuhan. There’s way better output... there are all kinds of “whack-jobs” out there doing interesting things. Last night, Scott was talking about Patrick Ryan, and he posted it. So, I was listening to that guy. He’s got a small audience, but there are so many of these people out there. Now, you have to recognize that literate sociology is obsolete. You can’t project across the population, and nobody projected over the population before the printing press. McLuhan talks about when the printing press came in, people started to ask: “What’s the nation doing? What are the people into?” They projected visually across the country and tried to recognize tensions and pressures and “dynamics of push/pull.” And people still do that—naive literate people—they say: “Yeah, everybody’s into ‘Black Lives Matter!’” That’s their innocent projection across the nation as if everybody was doing that. They’re just parroting the News which substitutes for sociology by creating polls. You can’t project that way, anymore. You can project other ways.

“In the same way a newspaper page is not so much a picture as an X-ray of the world at a given time. Mosaic forms like '*The Waste Land*' or '*Finnegans Wake*' are X-rays of entire cultures in depth.”—Marshall McLuhan, **LETTERS OF MARSHALL McLUHAN** (April 24, 1967), 1987, p.345

Bob: McLuhan used the X-ray as a metaphorical substitute for ESP. “In the same way a newspaper page is not so much a picture as an X-ray of the world at a given time”. That’s T.S. Eliot’s “The Wasteland.” “Mosaic forms like ‘THE WASTELAND’ or ‘FINNEGANS WAKE’ are X-rays of cultures in depth”.

One’s got to notice that he’s talking about ESP in places one doesn’t recognize he’s talking about ESP. Unless you figure out that’s what “X-ray” is by finding the one sentence where he says: “X-ray is ESP.” If you just read the quotation above, I don’t think you’d think of it as ESP. It’s just the technology of an X-ray. I’m juxtaposing, I’m adding to, what McLuhan’s definitions of ESP are.

"Apropos your inquiry about the effects of the hemispheres of the brain on journalism, let me point out the current development of extensive punning in headlines. This points to a real shift to acoustic values over against literate values. The iconic and resonant character of headlines is adjacent, as it were, to the acoustic. Nevertheless the wide-open use of puns in headlines is one of the effects of the new ascendancy of the right hemisphere. Open *Finnegans Wake* at random and sample the 'all-night's newsery-reel'. Joyce was doing futuristic journalism in every line. Notice that the puns promote a kind of sneaky editorializing by way of interlacing of themes. Further, this points to a whimsical and fanciful treatment of news, indicating a switch of the real world into science fiction. The right hemisphere is not only holistic and inclusive, but is the area of body language and the entire world of sports and games. Wish I had time to chat about this further, but must conclude here."—Marshall McLuhan, **LETTERS OF MARSHALL McLUHAN (January 8, 1979), 1987, p.541**

Bob: “Puns in headlines”. James Joyce is doing “futuristic journalism”—ESP—by letting the puns of words say more than he had thought, and it’s unreal. It’s fantasy because it’s going into

science fiction. I mean, “Fake News”, as a phrase, is not accurate because all News has always been fake. There’s nothing new about that, but on the content level of the facts that Trump knows he’s been involved in, he’s noticing the mistakes in the facts of what they present. Although anybody could take any of his stories and show how he got the statistics and such all wrong, Trump’s “making sense,” he’s not “matching sense.” And the people—their behavior lives in the future, in the present. McLuhan said: *“Their behavior is ahead of their thinking.”*²⁷ All these people know it doesn’t matter that Trump’s lying. They know he’s making patterns to counter other patterns, or to communicate to the people something so the people can feel a part of a bigger thing. The people understand that intuitively. They’re living it—their behavior—but their ideas about it are wacky.

“When a man-made environment circumvents the entire planet, moon, and galaxy, there is no alternative to total knowledge programming of all human enterprise. Any form of imbalance proves fatal at electric speeds with the superpowers released by the new technological resources representing the full spectrum of the human senses and faculties. Survival now would seem to depend upon the extension of consciousness itself as an environment. This extension of consciousness has already begun with the computer and has been anticipated in our obsession with ESP and occult awareness.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.14**

Bob: All media have been created by extending all our faculties—huge interactive, tactile, global-theatre effects and affects—superpowers released by these extensions, including the extension of the planet itself. McLuhan’s talking about—this is the late ‘60s,

27 “Needs keep ahead of percepts.”—Calvin S. Hall and Gardner Lindzey, THEORIES OF PERSONALITY, 1967, cited in Marshall McLuhan, WAR AND PEACE IN THE GLOBAL VILLAGE, 1968, p.13

early '70s—he's really hyping it up here, getting very "Post-human."

You should notice he's ambiguous, ambivalent, on his definition of ESP. One minute he says: "*It's a 19th century delusion, inaccurate,*" then he says: "*We're heavily involved in it.*"—some other kind of ESP which he explains in the next quotation. I once asked Barry Nevitt about what they had written in McLuhan's TAKE TODAY: "...programming the unconscious with the recently achieved forms of consciousness."²⁸ I asked: "What are 'the recently achieved forms of consciousness' as opposed to unconsciousness?" And he answered: "Finnegans Wake."

The "extension of consciousness" has already begun with the computer potential. The computer's capacity to sculpt and organize the many technological environments we live in wherein it can modulate radio in Venezuela for a week, then stopping radio in Germany, moving from country to country, etc. Modulating the media environments was the satellite-conductor formula McLuhan was going to do, if given the chance. He prescribed such a routine and predicted this would result in us becoming collectively conscious. We become a "city" for the "scattered Global Village spaces."²⁹ One gets this sophisticated city which would create a meta-consciousness. The present use of the computer is all rear-view mirror, a case of "two-bit wit." But we have stumbled along, intuiting how McLuhan would do it more consciously. The computer is giving us the way to extend consciousness like the organizing part of our brains does it. But people rear-view mirrored it into "ESP and occult awareness."

"The present electric ESP age of multiple interfaces finds no problems in metamorphosis or transubstantiation such as

28 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.297

29 Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, to Jacqueline Tyrwhitt (Dec.23, 1960), 1987, p.277-8

baffled abcede-minded culture of the sixteenth century and after."—**Marshall McLuhan, CULTURE IS OUR BUSINESS, 1970, p.82**

Bob: ESP is “multiple interfaces,” that’s a better definition of complex technological social communion ESP. Do people think of ESP as multiple interfaces? No, they just think: “I’m picking up on something. I’m inside their brain. I’m interfacing maybe with their brain”, but not multiple interfaces. Since the 19th century ESP was very simple, McLuhan’s stating here the more advanced ESP that he perceives. It believes in transformation, the counterintuitive alchemical pattern, or transubstantiation—the belief that the bread and wine of the Mass becomes Jesus’s body and blood—that’s the Catholic term. The Catholic mythology becomes acceptable once you’re in a culture of Carlos Castaneda. Those ideas had been frozen in the print world—no such change was possible. But it had been happening in the Medieval period. The absent-minded or “abcd-minded”—the “alphabetic mind” of the last 400 years—was baffled by metamorphosis and transubstantiation, and they experienced no ESP involvement, i.e. multiple interfaces.

“ESP IS OLD HAT WHEN EFFECTS PRECEDE CAUSES”

"The patterns of formerly hidden processes now begin to obtrude on every hand. Prescience, prophetic vision, and artistic awareness are no longer needed to establish an understanding of the most secret causes of personal and social processes. Mere electric speed-up makes X-ray awareness natural. Any administrator today is aware of his environment as a universal teaching machine."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.193**

Bob: That’s an amazing statement! Look at that: “Prophetic vision and artistic awareness” are obsolete. It’s not needed. Try to tell that to people—they want to believe in prophets and sacred art. “An

understanding of the most secret causes of personal and social process”—these are the stages of apprehension that media as archetypes of the unconscious are expressing. Everybody is getting a new kind of ESP—that’s technology doing ESP, being prophetic. Another huge statement! Tell your mother that:

“Prescience, prophetic vision, and artistic awareness, they don’t work anymore, Mom!”

Your mother:”What?”

I mean, these are worshipped. These are ideas that people intuit, and they think are sacred. They’re still in the superstition level with this type of perception.

“The *ground* of effects always paves the way for the causes to arrive, so the ‘coming events cast their shadows before them.’ With elevators, airplanes, helicopters, space shuttles, satellites, we have all the effects: anti-gravity will not be long in coming. Radio, telephone, TV, and the rest mean that ESP technology will soon arrive. The only question is who will get to the patent office first.”—Eric McLuhan, **ELECTRIC LANGUAGE: Understanding the Message**, 1998, p.57

Bob: This is a very important quotation. This is how the effects precede the causes. People are floating like Angels in elevators and airplanes. That’s chronologically how it happened: elevators in the 19th century, then airplanes, helicopters, satellites, and space shuttles.

Most readers suffered a kind of identity crisis while reading these books—as was seen in the intense reactions of critics, both pro and con. They took a completely moral approach to what he was presenting and plunged into various “movements” or “causes” whether right, left, center, scientific, or artistic—as a reaction to McLuhan’s ideas.

Bob: Everybody started wearing the world on their sleeve in the '60s and into the '70s, and they thought they had to be part of some movement or cause. They took on all of the old categories of social action represented by politics: “right-center-left”, but also scientific people they would align with, or artistic people. A lot of people were impressed with Carl Sagan’s *Cosmos*, and then later, just before he died, he began to bemoan the fact that people had gone into “superstition” and ESP matters—“New Age woo-woo.” He really got affected—I think that’s what killed him. His whole scientific, educational program, which he probably thought was important, in the '70s, didn’t have any effect on the direction he wanted or thought he wanted. He became a scientific cause for a short while. Frank Zappa was an artistic cause. He inspired people with his genius.

If one had never experienced McLuhan as a student or colleague, the implications of his X-ray of the new situation was shocking. His detachment, and his later Menippean-satire claims, were surely not recognized. No author of that period was more misunderstood.

If one followed McLuhan’s literary output (including interviews and magazine articles) from then on into the '70s, a sharp reader would begin to dimly perceive that McLuhan’s books represented McLuhan’s thoughts from 10 years before they were published. McLuhan was crafting his “image” with the utmost precision (with what he called “formal causality”).

I had the advantage of this proximity to McLuhan and I can assure you, none of the quotations presented in this essay were ever discussed by those one encountered around his University of Toronto environment.

My point here is that McLuhan was not taking seriously anymore the old facts of the “global village” (pre-World War Two) or “the medium is the message” (pre-World War Two, well explored by the Vorticists {Wyndham Lewis, James Joyce, Ezra Pound, and T.S. Eliot}).

He even mentioned in several publications that his important discovery was the CAUSE of WHY people generally ignored the effects of technological environments. He called it a “numbness”—a natural rejuvenging of the

population's sensory order or ratios that evoked all kinds of new enthusiasms and retrieved forebodings.

Bob: McLuhan's discovery was not that "the medium is the message" and all that. James Joyce, Wyndham Lewis, Ezra Pound, and T.S. Eliot had explored that pattern. He got the lesson and applied it. But what he thought he discovered centered around the question: "Why do people IGNORE the effects?" And he realized the reason was that technology numbed our senses—we were altered. He had discovered the key to why we ignore what was important! He called it "original sin."

"So extraordinary is this unawareness that *it* is what needs to be explained. The transforming power of media is easy to explain, but the ignoring of this power is not at all easy to explain."—**Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.304**

Bob: It's often exclaimed: "WOW, what a genius! McLuhan figured out that media change us, change society." But McLuhan responded: "Anybody could notice that! It's the *ignoring* of it that is hard to understand!"

The next quotation below from *Understanding Media* is on page 6, right at the beginning of the book. The one above that I'm commenting on now is on page 304, but he says it right in the first couple of pages.

This is what his book's about. No one has said: "McLuhan discovered why we're stupid!" Everybody's always complaining: "Why are people so stupid?"—that's the main human dilemma. This is why he's the last sociologist. He figured it out! "The medium is the message" is easy to explain, and yet, people claimed at the time that they didn't understand him. They eventually, after 30 years, got to that point. They understood the easy explanation,

but they had never gotten to the issue of what he really discovered. How would YOU like to make a big discovery and nobody got it?

“Examination of the origin and development of the individual extensions of man should be preceded by a look at some general aspects of the media, or extensions of man, beginning with the never-explained numbness that each extension brings about in the individual and society.”—**Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.6**

Bob: The first part of the book—the opening seven chapters—emphasizes general principles: “the medium is the message”; “retrieval”; “flip points”; “challenge and collapse”; “the gadget lover,” but the numbness theme is the first one, and it’s not noticed. It’s a general principle you have to understand. This is where he figured out the senses and their interaction, which he got from Thomas Aquinas. But then he noticed the numbing aspect of a technology—that was the new factor which he got from his studies of Hans Selye’s research. Technology is an extension of a sense or two or three, but it also numbs us and forces our complementary senses to engage processes which trigger new excitements or retrieved obsessions.

The “examination of the origin and development of media should be preceded by a look at some general aspects of the media.” He’s introducing the fact that what he’s doing in the first seven chapters is an inventory of the numbings. One is given the principle, and then each medium is a particular kind of numbing, and it circulates around the famous line in Finnegans Wake where someone asks somebody: “Who gave you that name?” But “name” is spelled, N-U-M-B: “Who gave you that numb?” The first technology a human gets is usually their name, and they become very neurotic about it.

“Examination of the origin”—where did media come from? They came from our bodies, beginning with the “never-explained numbness...” which is the inevitable numbness in the human’s sensory organization. “...that each extension brings about in the individual and society”—that’s a very comprehensive statement! Who can beat that one for a general principle? So, I’ve introduced the ESP aspect that people didn’t notice and the “numbing” factor. These are features of the Global Village, and the popular phrases he was known for were developed 50 years before him.

Society in general did not recognize this was an anesthetizing or paralyzing outcome. Nobody was capable of perceiving that every one of their values, skills, and preferences were serious liabilities for long-range survival.

Bob: Everything that one is proud of: one’s name, one’s skills, one’s job, everything you do—they aren’t going to serve you well in the long run. That’s why I personally prepared, once I understood this, by not developing any valued skills or preferences. I knew that wasn’t useful. I might get too successful doing them. It happened to Lyndon LaRouche, Marshall McLuhan, and Frank Zappa. They all got hobbled by their specialist genius.

"When the movies were new, they used literature as content. When TV was new, it used movies as content. The laser beam will use human dreams and the audience of the intellect right off the court decks. They will be scrubbed, but good!"—**Marshall McLuhan, "Response to New Media", EXPLORATIONS (insert in University of Toronto's Varsity Graduate—Ed.), Number 23, November, 1968, p.68**

Bob: “Varsity Graduate” is the alumni magazine of the University of Toronto. Here’s a neat story about my luck! When I was in Toronto in ‘77 gathering a lot of McLuhan materials when we first moved there, I was taking advantage of all the universities and

libraries to find all these things. I wondered if there were more issues of *Explorations Magazine* (1953-59). Maybe I had heard there were. I found out there was this building and I went to it—it was a department of something—and I asked them if they knew about *Explorations*, and they said, “Yes, follow me!” The lady takes me down to the basement, which was crude and dirty. It didn’t even have a cement floor. I think the house was going to be torn down, but they said: “We can’t keep this anymore, so we piled it all here.” And I looked, and it’s a pile of *Explorations* from the ‘60s, not the ‘50s. The rarest of rare, and they were going to throw them out the next day. And I show up the day before! They let me have a copy of every issue. I’m the only person in the world who has every one of them—libraries don’t even have a complete collection!

“Human dreams” and “the audience of the intellect”—what does that refer to? The “court deck” can be the discarnate state we’re all floating in, or we’re in the earth, which is a stone, a rock floating through space. We’re floating, and it’s a ship. We’ve got a deck. Different metaphors for our situation, but the important thing is—everything is totally wiped out! This is the beginning of McLuhan’s intuiting of the Tech Body.

People were wondering: “What does McLuhan actually prefer? Are we courting tragedy with satellites and lasers? Is technology taking us down?” He responded: “No, man! It’s worse than that! This is what’s going to happen—we will be scrubbed!” Human dreams and human identity will be scrubbed, “but good.” It’s going to exploit human dreams, human imaginations, human creativity. That’s the effect of the laser beam before it’s even here as an environment. And the hologram is being expressed by the planetary interplay of all of the media in the Global Theatre. It’s the effect—a hologram, a condensed image that the American White House represents. In the late ‘60s, everything got focused around the Vietnam War which was the only story available as a general theme. That was a hologram, in effect, in which we “lived.”

"At the speed of light, minus his physical body, man is discarnate, and discarnate man is not related to the 'Natural Law'. His sudden emancipation from *natural* law, in a sense, makes him 'greater than the angels'. He can be everywhere at once, whereas they are subject to limitations of space and can only be in one space at a time. This anarchic elevation of nuclear man enables individuals to be dispensed, as it were, from the moral law, a fact which was strikingly manifested in the radio age by Stalin and Hitler (and in the TV age by the universality of abortion), and helps to explain the sudden indifference of the TV generation to private morality. Politically, the same discarnate factor of electric speed seems to dissolve all constitutional and legalistic bonds, both in the private and public sectors. Like the organization chart in its relation to job descriptions, legal bonds are pre-electric in character and seem unable to hold at the new electric speed of the information environment."—**Marshall McLuhan, THE RISE AND FALL OF NATURE, Dreadnaught Broadside, 1977**

Bob: No law—no morality, and that's what everybody adopted. That's what McLuhan is predicting here—the end of private morality.

"The new political pattern demands idealism not only of profession but behavior in public figures, but this demand is made by people who are quite permissive in their private ethics. A new kind of hypocrisy has been born among those who have grown up with the new media. They now demand of public figures a level of moral dedication which they feel no need to exemplify in the private sector of their own lives."—**Marshall McLuhan, McLUHAN McLUHAN McLUHAN, New York Times, May 10, 1974**

Bob: McLuhan just nailed the "Baby Boomers." That's what everybody was doing IN EXTREMIS. They were saying: "You have to have moral rectitude in your public self". That's

government and politics. Donald Trump—he violated that hypocrisy.

“Do-it-yourself’ now permits use of the total environment as a private resource. Earlier, it had been an elite that exploited the ‘public benefits for private vices’. Now it is everybody who gets in on the act. This, naturally, via Hertz Law of Complementarity, brings the flip or reversal of effect.... Everybody becomes a bureaucrat in some branch of civil service, and this constitutes a police state, in which ‘the economics of fear’ can have no rival. After increasing beyond some point, any service becomes a disservice.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.82**

Bob: Remember the general statement in the opening quotation at the very beginning of this essay? McLuhan talked about the new trend toward “Do-it-yourself” in 1959. He predicted that mood in the ‘50s, and ten years later, it became a trend in all areas of our lives.

This is another aspect of people becoming privately immoral wherein they attempt to balance it off by putting environmental fascism on everybody as a bureaucrat—creating a police state.

"Hypnotized by their rear-view mirrors, philosophers and scientists alike tried to focus the figure of man in the old ground of nineteenth-century industrial mechanism and congestion. They failed to bridge from the old figure to the new. It is man who has become both figure and ground via the electrotechnical extension of his awareness. With the extension of his nervous system as a total information environment, man bridges art and nature."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.1**

Bob: This is where “man, the medium, and the message” are both “figure” and “ground”—man becomes both. The media are getting smaller. This is the retrieved “human scale.”

“... Well, ‘the medium’... it's hard to know now where the medium begins and where it ends because...”—**Marshall McLuhan in an interview with Fr. Patrick Peyton on Peyton’s television show, “Family Theater”, November 14, 1971**³⁰

That’s the power of the media to numb you. One person will say: “I’m going to go back to nature.” Another will say: “I’m going to go into the city and study art. I want to be creative.” There are those compelling, and the way humans are today, via their media, bridges those two trends—those opposing trends: “man bridges art and nature.”

“In *Catch-22*, the *figure* of the black market and the *ground* of war merge into a monster presided over by the syndicate. When war and market merge, all money transactions begin to drip blood.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.211**

Bob: The quotation above is one that people should say when asked: “What was McLuhan famous for?” “Well, he was famous for knowing that ‘WHEN WAR AND MARKET MERGE, ALL MONEY TRANSACTIONS BEGIN TO DRIP BLOOD.’” That should be on the tip of everybody’s tongue as “the medium is the message” is presently.

There’s also the movie, *The Godfather*, the same year. In *The Godfather*, whenever there was a major financial transaction or something serious was going to happen, there would always be

³⁰ <https://www.youtube.com/watch?v=1uZYR3jmMng> (starts at 7:45)

this “double-crossing”—“ALL TRANSACTIONS BEGIN TO DRIP BLOOD” in “the syndicate”, an old word for “the Mafia.”

“Wealth is already derived for the most part from the movement of information alone, and will increase in our time as the mere reflex of human chatter. That is why paid learning is long overdue.”—**Marshall McLuhan, "The Electronic Age: The Age of Implosion", MASS MEDIA IN CANADA, 1962, p.201**

Bob: McLuhan used to say: “People should be paid to read newspapers.” “Wealth is already derived for the most part from the movement of information alone”—that’s typing, and it’s like “human chatter” – it’s “babble.” The economies run on “babble,” and it’s so attractive that if you’re actually going to be serious and learn something, you should be paid for it rather than just typing and babbling. That’s too easy to be paid for, though you do get a job with it, and then you’re paid.

"The hijacker of a plane does not presume to operate the craft. He merely decides where it is to put down. So it is today with the very largest organizations. The larger the enterprise, the easier it is to shape its patterns and destinies, unknown to the occupants and ‘owners.’”—**Marshall McLuhan, "The Hijacking of Cities, Nations, Planets in the Age of Spaceship Earth," EXPLORATIONS (insert in University of Toronto's Varsity Graduate-Ed.), Number 30, Spring, 1971, p.110**

Bob: McLuhan sees that satellite environments allow people to start moving millions and billions of dollars, and nobody knows it—the new invisible environment. Then you can use that money to create a political movement and topple a nation, or you can put Mafias in charge of the hardware functions in cities. “Hijacking planets”. That’s like making everybody obsess about a “moon shot” or a “shuttle launch,” while they’re ignoring all the other media and

how they are affected. The News industry has basically hijacked the planet. Just emphasizing a news item flashing at the speed of thought is a big bias, and it creates “rapid and lazy scanning of information”—the information highway.

"Everyone will be involved in role-playing, including those few elitists who interpret and/or manage large-scale data patterns and thus control the functions of a speed-of-light society."—**Marshall McLuhan and Bruce Powers, JOURNAL OF COMMUNICATION, Summer, 1981, p.199**

Bob: It's “the word that makes the market.” Kissinger and Associates—the “triggermen,” (McLuhan's term, see LETTERS, June 22, 1951)—they get to say whether UFOs have landed or not, or whether the vaccination is deadly or not. They interpret or manage large-scale data patterns, and they control the real functions of “efficient causality,” which is a pattern for people so that they don't get disorganized and start forgetting who they are—and not showing up at work on time. Everyone will be involved in role-playing, including Big Brother appearing outside to make the presidential speeches. They're still inside the larger effect of role-playing—everybody is a role-player. That's the theatrical aspect, and within that canvas, Big Brother may not be noticed. “Everyone will be involved in role-playing.” Lyndon LaRouche complained about the elitists projecting the “Aquarian conspiracy”, “ecofascism”, and “global warming” over everybody. LaRouche was always attacking the elitists with his own alternative “large-scale data patterns”—he and his political enemies participating in and escalating the large-scale data utterance, the hologrammic Word.

Trump is the first President who has disrupted that comfortable, cliché-riddled, probing “information ecology”. He's got a big enough Super-Angelic “ego.” He fires back: “I don't need no

committee telling me what the big scale is. I'll tell YOU how the milk got in the coconut."

Let's look at this "discarnate" phenomenon as it actually is today.

McLuhan was describing the actual possession of the Earth's populations by an electrified climate that, for all intents and purposes, drowned the Chemical Body and Gutenbergian arts and sciences with a new invisible matter, or "physics."

The radio and TV environments, via electricity in the Global Village, were tactile in themselves—extensions of the merging/blocking, or coherence, aspect of tactility.

But tactility has an abrasive, "hard-edged" aspect (see Edmund Carpenter's *THEY BECAME WHAT THEY BEHELD*, 1970).

According to McLuhan, tactility is the interplay of the merging and abruptly interrupting tendencies (not a hard and fast sense, or "object"), asymptotically.

"The primitive hunter used the environment itself as a trainer of perception, not concepts. That is why under electric conditions concepts become useless. For example, the man who is up against the telephone problem or the mail strike problem, is up against a technological problem that has nothing to do with unions. Nothing to do with salaries. The educator who is up against the electric environment suddenly discovers that concepts are no use. He has to use percepts instead. The man who is trying to solve the video phone problem will find concepts, ideas, of just no use at all. He has to know what is happening and what is going to happen.

"In the environment of the hunter of the new Paleolithic age in which we live, percepts are prior. Concepts are pushed into the background again, as nuisance. They get in the way of percepts.

"That is what I meant earlier when I said that we had moved into the age of the hunter again. The hunter is a man who cannot

afford concepts, he has to use his senses. He has to perceive his world immediately and directly as a survival kit.

"I do not think there are very many concepts that have the slightest relevance under these new instant conditions. The concepts that were built up laboriously over centuries of literacy, all the concepts turn out to be classifications. Filing systems for information, and they are of no use in an age of instant retrieval and instant exposure to everybody."—**Marshall McLuhan, "A Garbage Apocalypse", The '2nd Congress of the Extraordinary' held by the International Association of Art Critics, under the auspices of the National Gallery of Canada, Ottawa, August, 1970**

Bob: This quotation was a great find! I bought Canadian Professor Dennis Young's library. I was always wondering: "Did McLuhan ever confront Art critics?" Because he was presenting a new theory of Art criticism they ignored. Wading through the new addition to my library, I found this booklet, and it's the proceedings of a conference Dennis had gone to. And there was McLuhan's talk in the middle of it. He declared: "The environment is more involved with percept than you Art critics are, and what your Art world is doing is very slow compared to the real art forms, which are the media themselves." He was being quite radical to say concepts—a lot of art is "conceptual" today—are useless. He's pointing out: "Your Art is based on concepts which are obsolete." Now, "obsolete" means, in McLuhan's terms, prevalent and in wide use. When something is obsolete, it is being used by everybody. When something's new, nobody sees it. It's sort of 10% of the operation is not noticed. Everybody is involved in the 90% obsolesced environment. There are so many concepts being discussed every day. Just think of all the institutions—all the panels they've presented within their institutions—all the reports, memos, emails—"constant concept." The percept is somebody who says: "I'm not coming into work today. It's too nice a day to work."—that's an anti-environment to the flow.

Once there were computer and satellite environments, the interplay of radio, TV, computer, and satellite effects created a tactile interplay among these different media—a vaster and deeper extension of tactility in the Global Theatre. The “pastoral” tactility of radio and TV technologies themselves was well-developed in the first EXPLORATIONS articles by McLuhan in the ‘50s.

Bob: We’ve already pointed out how somebody can put on the whole environment—see the William Burroughs quotations and the ESP quotations. Synesthesia is complementary to ESP. Synesthesia is 19th century; techno-ESP is 20th century. Now we’ve got this “global tactility.” That’s what people don’t realize—that the interplay of all of the different extensions as environments is a huge Global Village of multiple programs which needs a computerized City—a platform of computers which would serve the role of integrating and focusing the scattered Global Village facets. It is the tactility of the brain which organizes the sensory data. One requires an extension of the brain through the computer to organize the apparently disconnected technological platforms. I call this the Analog-media phase culminating in the Global Theatre.

One can see why McLuhan presented his “project/put-on” as the “Center for Culture and Technology.”

“Put on the whole world as your mask of power, says the electrotechnical switch.” —**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.82**

Bob: When one clicks on television—clicks on cable TV—one has “put on the whole world as your mask of power.” That’s very different from the ‘50s. One did that with television but now, one puts-on a lot more of the worlds. One allows oneself to notice other landscapes of the world, other media. The “electrotechnical switch” announces that.

James Joyce's FINNEGANS WAKE anticipated the tactile (unity interplaying with fragmentation), Analog Global Theatre of the '60s, as spelled out by McLuhan.

But the seemingly more “violent” media landscapes of the late '60s and early '70s (that commentators thought contradicted McLuhan's projections) were fulfilling McLuhan's actual projections (see his DEW-Line articles [1968-70], CULTURE IS OUR BUSINESS [1970], FROM CLICHE TO ARCHETYPE [1970], and TAKE TODAY [1972]) in the early '70s. McLuhan saw the “squaring” of the extended tactility of TV in the interplay of massive electronic environments.

Bob: The interplay of the Global Theatre environments is the squaring of the particular tactility in the TV screen. And that helps people understand tactility a little more. It's a '50s moment to say TV is tactile. The Global Theatre has all these environments interplaying and interfering—that's a different level of tactility. But it's still tactility.

Later, McLuhan in the late '70s accurately foresaw the flipping of this Leviathan of tactile, mixed corporate-media into an environment of new autonomy for the already discarnate Super-Angel.

Bob: The “Leviathan”—the programmed, monstrous multi-environments—is now going to flip into the more refined cloth of the individual “Godself.” Professor Donald Theall termed this the “synaesthetic versus the coenaesthetic”—the “coenaesthetic” being the media merging so that it puts one in the driver's seat. One becomes the director of the media-movie—that's “coenaesthetic”, while the content is going through an interplay of synergy called “synaesthesia” which would have one identify with the movie or TV show or not.³¹

Perhaps identification with the content became more important. People would only look at content that supported their identity, that's all they had time for. However, they're avoidance of the

disruption of their identity never worked because new environments were coming along that they didn't know or anticipate which would upset them before they had an opportunity to hide. All of a sudden their teenage son would come home a heroin addict. I can imagine when that started happening in the '80s, what a shock that was for suburban families! Where did that come from? It's like the young man had not obeyed his parents for five years—he had secretly given up being a member of the family at the age of 11.

This trend peaks in Web 2.0 in all the ways documented by a myriad of authors over the last 20 years.

But the media analysts missed the decline of the DISCARNATE flood (if they had noticed it at all) into a retrieval of the triumphant, walled-off individual—not so “discarnate” (the merged/interrupting aspect) in the old McLuhan sense. This set the stage for the popularization of McLuhan's discarnate percept via the “cyberspace” scenario of William Gibson's NEUROMANCER (1984). Gibson turned the McLuhan discarnate cliché into an art form.

Bob: “But the media analysts missed the decline of the DISCARNATE flood”... this merged state—merged and interrupting. It was diminished as people celebrated their disconnected intelligence. Derrick de Kerckhove didn't get this in the '90s, and wrote a book titled, CONNECTED INTELLIGENCE. He thought the Internet was connected. It actually was disconnected IN EFFECT as people quickly realized throughout the '90s how rude and stubborn discussion forums were... and everybody lost friends.

William Gibson was the first science-fiction, “Baby Boomer” writer who took on the new computer world producing a novel, NEUROMANCER, which was a popular bestseller. In it he coined the term, “cyberspace”—which then became widely used as the Android Meme started to get noticed in the '90s with the Internet. Gibson, as a poet, named the new environment, or what

people thought was the new environment, but he actually was describing the old discarnate and Super-Angel state that McLuhan had already spelled out. Gibson had lived in Toronto in the late '60s, and was familiar with McLuhan, subsequently a decade later turning the McLuhan theme into an art form. The old environment becomes an art form, and everybody thinks it's a new deal. But it's old, right?

When something becomes an art form, it is noticed for the first time, and people say: "We've got to take care of this. We've got to tidy it up. We've got to decorate it." That's how one knows one is in a new environment, when the old environment, which was once a new environment, starts to get noticed and tinkered with, and some people begin worrying: "We should outlaw it!" Like they did with LSD in 1966 in the U.S.A., or how they stopped "live" TV in the early '60s: they created "canned TV" with laugh tracks—that's TV as an art form. There had been a lot of improvised and spontaneous TV in the '50s.

Meanwhile, the abrasive, confrontational aspects of tactility surfed over the old discarnate, merged/interrupting surfaces. This evoked the dominance of the neo-conservative liberal meme/preference in the Global Membrane of the last 35 years. Not knowing this aspect of McLuhan's tactility led to a discounting of McLuhan's relevance on a "theoretical" level for educational purposes.

Bob: "Not knowing this aspect of McLuhan's tactility"—the "rough" quality, not the "flow" stream—"led to a discounting of McLuhan's relevance on a 'theoretical' level for educational purposes". They thought: "He predicted a pastoral, peaceful Global Village and it didn't turn out that way." They dumped him, and they didn't know that he had said "it would be the most violent situation." You get more violence—a "village is always a very gossipy and violent place," but people had their industrial literate rear-view mirror bias that "Nature is this quiet green environment" which the popular Romantic poet set up, or that was the popular version of nature. All of it distorted and inaccurate

because the serious Romantic poet celebrated what was called the “picturesque”—the discontinuous, chaotic aspect of nature that your “Sunday painters” were trying to pacify, painting dull “natural” scenes with no aesthetic sophistication, at all. Therein lies the fate of the middle class.

Making a long narrative short, most of the 20th Century can be understood as the Analog-media phase of Involuntary ESP.

McLuhan is here talking about the Analog-media phase culminating in the Global Theatre.

Bob: Everybody is forced to be in an oral, tactile environment electrically—involuntary ESP. “Electronics as ESP”, says McLuhan.

McLuhan is not wrong—he’s just incomplete today.

One has to deeply understand McLuhan’s ramifications of a “cool” medium, first.

First, McLuhan explained the phase of "our tools shaping us". We are now well into the second phase—the Android Meme phase—of “our tools APING us”³²—what they used to call "Artificial Intelligence"—a "horseless buggy" kind of nomenclature.

Bob: The point is that the Internet brought out the fact that media “aped” us because the Android Meme started to look like people, thanks to the new “graphic user interface.” They were no longer reading text, they were talking cartoons on your computer. So, it’s “aping” us, no longer “shaping.” I keep pointing this out, and nobody gets it. Nobody gets the significance of the fact the Android Meme was “aping” us—different from “shaping us.”

32 "We shape our tools, and thereafter our tools APE us." (6:24) and "We shape our tools, and thereafter our tools SHAPE us." (18:56)—Anonymous voice heard twice on the album, THE MEDIUM IS THE MESSAGE, 1968 <https://www.youtube.com/watch?v=6SU6Ef30o4E>

“Aping” is not like “shaping.” It “apes” us. It imitates us, and I say the first stage of the Android Meme—the Global Hologram—started imitating people showing the rough parts of humans: violent TV, stupid talk shows, violent talk shows. This was the way humans were, and TV was no longer a polite place. It became a rough place and that was the Android Meme looking like people. And people got distracted by that and didn’t know they were being “simulated” by the Android Meme. The Android Meme remained invisible because we got distracted by its content, the “aping.”

The issue is not orality and its spin-offs. It's TACTILITY SQUARED which has flummoxed all cultures and has them scrambling for new or old identities. The Millennials can be understood under this carapace.

McLuhan, in UNDERSTANDING MEDIA, talks about how the desire for more money is a tactile expression. The excessive desire to make money by any means necessary in all our Gutenbergian and Marconian institutions since the '70s period of “stagflation”, is a little noted example of the baroque spiral of TACTILITY SQUARED. Emphasizing "shareholder values" to the exclusion of hardware development is not an extension of visual space, but the endless, involving process of expanding/exploring the Resonant Interval (popularly known as "Wall Street").

Bob: The “tactility” of television then became the “Global hologram” of Mixed Corporate-Media environments which were interplaying like tactility. Then, the Android Meme imploded it all, shrunk it, and permitted tactility “cubed”—went to a third level.

So far, McLuhan scholars have placed too much emphasis on the role of the Trivium in the media poetics of McLuhan. The Quadrivium is far more important as the creative ground for McLuhan’s post-MECHANICAL BRIDE output.

It's shaped like this:

1940s The Trivium *PLUS* Advertising and Comics

1950s The Quadrivium *PLUS* Telephone, Motorcar, Movie, Radio, Television.

- astronomy (see McLuhan's three "Copernican Revolutions" in LETTERS)³³
- geometry (see McLuhan's "Euclidean geometry vs. Non-Euclidean geometries" in UNDERSTANDING MEDIA)³⁴
- arithmetic (see McLuhan's "Nielsen Ratings vs. Big Brother's GNP" in TAKE TODAY)³⁵
- music (see McLuhan's musical on Russians and Elvis)³⁶

1960s The Quadrivium *PLUS* Satellite, Cyborg, Mixed Corporate-Media (the Global Theatre)

1970s The Tetrad *PLUS* Instant Replay, Laser Beam, Hologram:

- a) Hendiads of the Trivium via Eric McLuhan (the ordering of the terms below are based on a chart of correspondences made by Eric):
 - four/five parts of rhetoric as literary structure (*elocutio, dispositio, memoria, inventio/pronuntiatio*)
 - four Aristotelian causes (final, efficient, material, formal)
 - four levels of exegesis (allegorical, moral, literal, eschatology)
 - four laws of media (amplify, obsolesce, retrieve, flip [f/g])
- b) Hendiads of the Quadrivium via Marshall McLuhan:
 - "a sum of lifeless artifacts" ("planet of the dead")
 - "go outside to be alone and inside to be social"
 - "the user is the content"
 - "we live entirely by music" ("for global attention, Rock can only be performed in English")
 - "You mean, my whole fallacy is wrong."

"Something else has happened too: it has become an art form. If it is successful as an art form and is admired and copied—or at any rate persists so that eventually it becomes the one and only

33 Marshall McLuhan, LETTERS OF MARSHALL McLUHAN, to Edmund Carpenter (March 23,1973), 1987, p.472

34 Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.110

35 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.234

36 Philip Marchand, MARSHALL McLUHAN: The Medium and the Messenger, 1989, p.134 and W. Terrence Gordon, MARSHALL McLUHAN: Escape into Understanding—A Biography, 1997, pp.171-2

from which all others emanate—it constitutes an archetype. Today's archetype was yesterday's art form, day before yesterday's cliché, and the day before that it was the last word."—Howard Luck Gossage, "You Can See Why The Mighty Would Be Curious", McLuhan: HOT & COOL: A Critical Symposium, 1967, p.14

The following pattern is the subplot for the quote above (McLuhan was forced to mime the new electric quadrivial):

TRIVIAL:

1. "last word" rhetorical (immediately persuasive) action of the new effects
2. "cliché" dialectical (Hegelian, relatively ignored) action of resistance to the effects
3. "art form" grammatical (searching for origins) action of the effects as metonymy

QUADRIVIAL:

4. "archetype" musical, geometrical, astronomical, and arithmetical (tetradic) action of the effects in cyclic simultaneity

McLuhan explains why people came to deeply identify with whales and dolphins; why Carlos Castaneda's books became popular in the late '60s (his teachers could change into animals); and why incest became a prevalent phenomenon:

"The biologists use two other categories that are helpful for perceiving the relation between the end of nature today and the problem of understanding the future of media and technology. They speak of 'outbreeding' and 'inbreeding' As Mayr puts it, 'Most animals are essentially outbreeders, most microorganisms inbreeders.'

"With electricity, all this has changed totally. At present the entire mammalian world has become the microorganismic. It is the total individual cultures of the world, linguistically and politically, that have become the mammals, according to the old classifications of

evolutionary hypothesis. It is the cultural habitat in which we have long been accustomed to think that people were contained that has now become the mammal itself, now contained in a new macrocosm or 'connubium' of a super-terrestrial kind. Our technologies, or self-amputations, and the environments or habitats which they create must now become that matrix of that macrocosmic connubial bliss derided by the evolutionist."—**Marshall McLuhan, WAR AND PEACE IN THE GLOBAL VILLAGE: An Inventory of Some of the Current Spastic Situations that Could Be Eliminated by More Feedforward, 1968, p.190**

Bob: Basically, people started to identify with animals because the animal kingdom, which was traditionally separate from humans, merged with humans and all of nature—now subsumed into the “second nature,” which was technology. We started to think the mammals were similar to us. We were all in the same boat inside the technological matrix—“second nature.” Technology became the “outbreeder”, whereas before, animals were “outbreeders” and humans were “inbreeders.” But then, the mammals and humans both became paranoid inbreeders while technology became an outbreeder—that’s the last page of WAR AND PEACE IN THE GLOBAL VILLAGE, 1968.

Jean Baudrillard was on the appropriate angle when he said that he regarded McLuhan as a musician. It might be more accurate to say that McLuhan was a musician of the synaesthete/coenaesthete (see Donald Theall's BEYOND THE WORD [1995] for definitions) school. The only musical para-media ecologist who was keeping up with McLuhan was Frank Zappa. This is why I put McLuhan and Zappa in the “Holeopathic Television/Satellite” Quadrant of my TINY NOTE Chart.³⁷

Bob: The “synaesthete” and “coenaesthete” aren't really musical. They're the TV images and interplay of many senses, more than

³⁷ http://fivebodied.com/archives/audio/catalog/Bob_Documents/tinynote/Tiny_Note_Chart.pdf

the movie, and it's "live." People thought synaesthesia was coming in with TV, and that's why people took LSD to get the synthetic version of synaesthesia mixing up their senses. Remember, synaesthesia is one hears what one sees, and sees what one hears. So, the mixture of senses is what happened when people took LSD. But the other juxtaposition, "coenaesthesia," is the tendency to put one in the "driver's seat." As media got more and more imploded and shrunk, all of a sudden, one ends up with a PalmPilot and all this Analog media as our content that one can massage. One becomes the director—that's "coenaesthesia"—as opposed to "synaesthesia." Synaesthesia is the content. Coenaesthesia is the platform (the director's chair) from which the person experiencing the content, synaesthesia, is viewing the synaesthesia. McLuhan understood people were mixing things up with synaesthesia—and TV was an extension of that, and they took drugs to mime what TV was doing to them.

No wonder Duke Ellington visited McLuhan... and Zappa was the "Duke Ellington" of his generation.

McLuhan played off dialectics (Duns Scotus), grammar (Aquinas), rhetoric (Augustine), and music (Ezra Pound)—sticking at no station for long. His was the silence of tactility (Wyndham Lewis).

Stearn: Will there ever be silence?

McLuhan: Objects are unobservable. Only relationships among objects are observable.

—**McLUHAN: HOT & COOL, 1967, p.302**

Any theory of agency applied to McLuhan would have to include the interplay of most of the contemporary theories, such as "object-oriented ontology", "actor-network theory", "relational agency", etc.—a replay of how McLuhan played with the trivium and the quadrivium in every paragraph he wrote.

Pulled from a paraphrased summary of a March, 1973, talk at St. Basil's Seminary:

"Teilhard de Chardin fell into trap of thinking there was a direction. Newman fell into the same trap. Evolution is an unfortunate metaphor. Clock time is visual. Other cultures don't have it, and it is useless even as a metaphor at the speed of light. Under conditions of literacy, 'continuum' makes sense. Acoustic man lives not in a continuum but in a sphere without margin or centre. Man-the-Sphaeros, acoustic, simultaneous man, is back together with a rush: Humpty Dumpty. At the speed of light there is only illumination. Tactile, smelling, hearing man senses no continuum. Spengler was right. Western man went down the hill and he disappeared."—**Paraphrase of McLuhan by Tom Dilworth, McLuhan AS MEDIUM, from AT THE SPEED OF LIGHT THERE IS ONLY ILLUMINATION, 2004, p.33**

Bob: The new spherical Global Theatre as opposed to the visual, linear, evolution-oriented Gutenberg space.

The medium is the message under electronic conditions.

Dilworth's quotation above is a great example of the obsolescence (applying McLuhan's meaning that everyone's doing it) by the Android Meme of even the best of McLuhan's revelations.

This is why some critics of McLuhan see McLuhan as a hack whose tactics were hijacked by everybody, merging McLuhan with the GROUND, and his work failing to provide an effective anti-environment.

This is especially accurate today even though McLuhan was an effective anti-environment in the 60s.

The anti-environment for NOW is "something completely different" (Monty Python in the early '70s).

Media ecologists and journalists like to cite McLuhan's "hot and cool" dialectic, and/or Neil Postman's "amusing ourselves to death", as entrées into understanding the appeal, charisma, or raison d'etre of the Era of Donald Trump.

Bob: Media ecologists and journalists do not get at the essence of Donald Trump. All of the articles say: "Wow! Trump is just an entertainment guy! He's a president who entertains us! That's what Neil Postman predicted back in '85." No, Trump's way more than that!

Both McLuhan and Postman are, again, mostly inadequate and even useless.

They are so cliché that they offer no keen perception on the "ob-scene" today.

Bob: Basically, as Jean Baudrillard pointed out, more and more of everything got exposed in the '80s, '90s, and '2000s. People got bored because all that had been risqué or underground or unconscious was now right in their face. It was shocking for a while, and then they became numb. "Obscenity" became "non-obscene," so people had to find their tactile contrast elsewhere. With porn such as "Deep Throat" (1972)—that's literally the obscene in the old terms, violence in the media became the new "obscene." As the media served up more and more violent scenes, people thought the world was getting more violent, especially the older people, who were locked in and had nothing to do but watch TV.

McLuhan talked about the book, *SUBLIMINAL SEDUCTION*, by Wilson Bryan Key, concerning advertising embedding images. Key, a friend of McLuhan, discovered these subliminals in the early '70s while attending McLuhan's seminar. He was a professor at another university who wrote the above book, got in big trouble with the advertising world, then got fired from the university. But McLuhan had written an introduction to the book in which he said: "The close relation between sex and violence, between good news and bad news, helps to explain the compulsion of the admen to dunk all their products in sex by erogenizing every contour of every bottle or cigarette. Having reached this happy state where the good news is fairly popping, the admen say, as it were: 'Better add a bit of the bad news now to take the hex off all that bonanza

stuff.”³⁸ I don’t know if that’s a prudish projection by McLuhan, but definitely, as people SEEMED to get more open about different ways of having sex, the world also SEEMED to get more violent. And then, people started saying: “Well, my private ethics is nobody’s business. I’ll do what I want, but you better be a ‘Greenie’ politician and wear your conscience on your sleeve. I want purity, not in my private life, but in the public sphere.”

38 Marshall McLuhan, “Media Ad-Vice: An Introduction”, in *SUBLIMINAL SEDUCTION*, Wilson Bryan Key, 1974, reprinted in *THEORIES OF COMMUNICATION*, Eric McLuhan and Marshall McLuhan, 2011, pp.111-20

2. GLOBAL THEATRE

McLuhan became famous for his phrase, “Global Village”, but not so well-known at the time was his phrase for the late '60s, the “Global Theatre”, which meant the satellite technology of the '60s had turned the “Global City” into an art form.

McLuhan, by the mid-'60s (as can be seen in his correspondence with Sheila and Wilfred Watson), was perceiving a new environment of electronic process³⁹—the interplay of clichés and archetypes, the essence of consciousness.^{40 41}

Bob: It's very useful to know Barry Nevitt wrote the above sentence, explaining consciousness, quoting McLuhan, when McLuhan was thinking about electronic process during the years he wrote the book, FROM CLICHE TO ARCHETYPE, published in 1970.

The separate “media” categories of his epyllion no longer applied. He called it, “intermedia” (from the original book sleeve of FROM CLICHE TO ARCHETYPE: “FROM CLICHE TO ARCHETYPE’ is Marshall McLuhan’s most important and definitive statement on today’s culture and technology since ‘UNDERSTANDING MEDIA’. It goes way beyond the MEDIUM IS THE MESSAGE theme into a scintillant study of the process of intermedia action.”) or “Global Theatre”.

Bob: It's about the obsolescence of “the medium is the message” theme, and McLuhan turned it into a synthesis study of “intermedia”—not “media” and not “understanding media”. It was

39 See Frank Zingrone, “Telegnosis: The Deep Meaning of Electric Process”, THE MEDIA SYMPLEX: At the Edge of Meaning in the Age of Chaos, 2001, pp.251-61

40 (see Barry Nevitt {“Marshall McLuhan foresees that ‘consciousness’ will prove to be an effect of speeding up CLICHE-ARCHETYPE processes in the brain.”—Barrington Nevitt, ABC OF PROPHECY [[second edition]], 1985, p.46}

41 “A study of clichés which, when pushed to extremes, flip into archetypes and vice versa.”—Marshall McLuhan, Kathryn Hutchon, and Eric McLuhan, CITY AS CLASSROOM: Understanding Language and Media, 1977, p.180

“intermedia” action, which meant: “We can’t tell the difference between the ‘message’ and the ‘media’. It’s all tactilely blurred.”

“... Well, 'the medium'... it's hard to know now where the medium begins and where it ends because...”—**Marshall McLuhan in an interview with Fr. Patrick Peyton on Peyton’s television show, “Family Theater”, November 14, 1971**⁴²

“Food for the mind is like food for the body; the inputs are never the same as the outputs! This pattern of non-lineality is evident in every human activity. AS ‘FIGURES,’ ALL SENSES CREATE THEIR OWN SPACES, WHICH ARE METAMORPHOSED BY INTERACTION WITH THEIR ENVIRONMENTAL ‘GROUNDS.’ ‘Causes’ become ‘effects’ *via concepts*, whereas effects merge with causes in process pattern recognition *via percepts*.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.137**

Bob: That’s McLuhan’s most complex sentence in TAKE TODAY. I am throwing that in because I’m starting to make a little more complex Global Village and calling it “Global Theatre”. I’m bringing in very rare quotations explaining that the “Global Village is more complex than expected.” It’s actually the Global Theatre, as you’ll see in the following quotation:

“The *extension of the planet itself* meant that the technology was not transported by individual or collective man but by his previous environment—the Earth. It became a totally new game with new *ground* rules. Our *ground* now was literally in the sky. An aerial perspective had come to despotize (from the Greek *despotein*: for inclusive vision from above; it is the Greek for knowing something ‘inside out’). Whereas previous extensions had altered the speed of human motions in a great variety of ways, freely hybridizing with one another, the new extension of the planet seemed to call despotically for a new harmonizing of

⁴² <https://www.youtube.com/watch?v=1uZYR3jmMng> (starts at 7:45)

the spheres of action, influence, and knowledge.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.294**

Bob: In the year 1970, “Ecology Day” was born—“Earth Day”. That’s when people started to get Puritan about technology: “Hmm, we’ve got to be a Luddite here and not be so profligate in our extensions of technologies, the previous environment.” “Whereas previous extensions had altered the speed of human motions in a great variety of ways, freely hybridizing one another”... now, people were becoming eco-fascist, declaring: “No, don’t buy another car. You’re just polluting!” “New harmonizing of the spheres of action, influence, and knowledge”—that’s the popular mandate for “recycling.” The satellite environment started to become a “despot”—a new kind of “despot.”

“Since Sputnik put the globe in a ‘proscenium arch’, and the global village has been transformed into a global theater, the result, quite literally, is the use of public space for ‘doing one’s thing’. A planet parenthesized by a man-made environment no longer offers any directions or goals to nation or individual. The world itself has become a probe. ‘Snooping with intent to creep’ or ‘casing everybody else’s joint’ has become a major activity. As the main business of the world becomes espionage, secrecy becomes the basis of wealth, as with magic in a tribal society. Perhaps this is not the only latest form of cliché-probe but merely the largest and most perceptible.

Bob: We’re starting to get what it means to be a Global Theatre. He’s spelling out aspects of it like everything turning into espionage.

“It is just when people are all engaged in snooping on themselves and one another that they become anesthetized to the whole process. Tranquilizers and anesthetics, private and

corporate, become the largest business in the world just as the world is attempting to maximize every form of alert. Sound-light shows, as new cliché, are in effect mergers, retrievers of the tribal condition. It is a state that has already overtaken private enterprise, as individual businesses form into massive conglomerates. As information itself becomes the largest business in the world, data banks know more about individual people than the people do themselves. The more the data banks record about each one of us, the less we exist.”—**Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, pp.12-13**

Bob: The ‘70s became quite different from the ‘60s. The Baby Boomers started snorting cocaine and going to Studio 54 or becoming a “Punk musician.” They got depressed in the ‘70s because they thought the desired “revolutions” of the ‘60s didn’t succeed. McLuhan said the “Baby Boomers went from glow to glum.” Remember, the Kent State University shootings happened on May 4, 1970, and the students got nervous and scared—more violence started to happen.

"Many may think that we are now safely ensconced inside a utopian kingdom like Rabelais's Abbey of Theleme, the fantastic world of do-as-you-like. In fact, we have now to replace nature itself, remaking it as an art form perfectly accommodated to the totality of human needs and aspirations. Such an enterprise requires nothing less than inclusive awareness of human resources and limitations. Man-made nature, fashioned according to life as art, may tax human creativity far beyond anything levied on presatellite man. Having engineered into existence this giant rim spin around all human transactions, we now have to discover the means of adjusting the speed of this spin in order to accommodate the responsive spins of all the components.

“As concertmaster, satellite man would have to audition such selections as the Manhattan Project with exquisite prescience of ‘audience’ effects. The ‘audience’ of satellite man includes the ‘actors’ and is not merely human but consists of all the resonances awakened everywhere. Satellite man no longer inhabits visual space, but a resonating acoustic space whose boundaries are nowhere. Today, he is an information hunter in ECO-land.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, pp.294-5**

Bob: McLuhan predicts the writings of people like Carlos Castaneda! These are the people embracing dolphins and whales because “resonances are awakened everywhere.” But everybody’s inside the effect of the ascending arch created by the satellites.

“As concertmaster, satellite man would have to audition such selections as the....” In other words, if you were going to make an atomic bomb which was the Manhattan Project {A Project that researched and developed nuclear weapons during World War II} in 1944-45, you wouldn’t be able to do that by 1970. You’d have to run it by the ecologists in Congress, who were under this new paranoia that the world was turning into a weird new situation called a Global Theatre. A new sensitivity was afoot. “Satellite man no longer inhabits visual space, but a resonating acoustic space whose boundaries are nowhere. Today, he is an information hunter in ECO-land.”

“The unstructured and gradeless school of electric information succeeds to the bureaucratic and fragmented school based on the classifications of print technology. In the same way, ‘hardware’ economics based on a money-oriented market is succeeded by the new knowledge industries. This revolution is long past but is still managed as if it were going to take place in the year 2001. For the comprehensivist it is the ‘noise’ of the total environment that he must now convert into the program of

his global theater.” —**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.293**

Very big statements here—big vistas and landscapes that McLuhan was talking about. He’s proposing the running of the global environment the way the Central banks run the economy. But they were a puny operation—running visual space and money—compared to these massive environments that were having huge effects that nobody even noticed. Or if they noticed them, they didn’t know what was causing them.

“Today with electronics we have discovered that we live in a global village, and the job is to create a global CITY, as center for the village margins. The parameters of this task are by no means positional. With electronics any marginal area can become center, and marginal experiences can be had at any center. Perhaps the city needed to coordinate and concert the distracted sense programs of our global village will have to be built by computers in the way in which a big airport has to coordinate multiple flights.”—**Marshall McLuhan, LETTERS OF MARSHALL McLUHAN (December 23, 1960) 1987, p.278**

Bob: McLuhan was telling the intelligence agencies of the world what they’re really supposed to do, not their silly skirmishes fighting Communists or Capitalists. McLuhan was laying out what a comprehensive CIA would do. They’d be allowed to take over the world because you would have the computers and a new knowledge and awareness of an expert—a team of experts that could run the world.

“If University of Toronto professor Marshall McLuhan is right—and if he gets the money—he figures that within five years ‘Madison Avenue could rule the world.’ In turn, governments could manage the national economy ‘as easily as adjusting the

thermostat in the living-room.”—Lee Belland, "He Sees Planners' Paradise", *Toronto Daily Star*, May 7, 1964, p.11

Bob: This "CITY" would not be some geographical Chemical-Body place because actual cities and rural areas were getting scattered and decentralized. No more New York City dominance because magazines were everywhere on the highways. Anybody could be anywhere to pick up New York culture in the magazine "world". So, the CITY had to be a software program. McLuhan began to explore tetrad management and programming. He says he wants to take over the "Global Thermostat," program the environment, and create a computerized city. A database that would locate patterns: "Oops, too much radio in Venezuela. We've got to turn off the radio and hype up the newspapers to balance off the turmoil in Venezuela"—program the old analog media with a computer documenting sensory thresholds. He laid that out in the mid-'60s. He had a couple of computer experts trying to measure the sensory thresholds of populations. It was hard to do. They tried it but it didn't work. It was just too big. And what nation is going to allow one to modulate their media environment? When one suggested the program to governments, they said: "That's fascism!" They thought McLuhan was a fascist but he was doing this to protect people. They didn't know they needed protection, until recently. So, there's the CITY—turning the Global Village Theatre into an art form. Go back up to that quotation on the new "despotism" at the beginning of the Global Theatre section. (*page 88*) "Global Village Theatre" meant harnessing the satellite technology of the '60s to turn the "global village" into an art form. At least, that was McLuhan's dream/probe/proposal—to create a "virtual" city. There was no "city" in the Global Theatre at that time. There were just scattered villages and megalopolized media environments.

“The bias of our culture is precisely to isolate the bias of all others in an effort at orchestration. Social connubium?”—**Marshall McLuhan and George Thompson, COUNTERBLAST, 1969, p.64**

It was already a dream of the Bucky Fullers in the United Nations to organize the Global Village into some sophisticated system but it was usually a model of “world government.” For McLuhan, it was a computer program. He announced this in May ‘64 when he released *Understanding Media*. He said: “We’re going to program sensory thresholds of whole populations. Within five years with the help of Madison Avenue, we will rule the whole world.” That’s what he said in his press conference. Unfortunately, nobody even noticed the article (see the Lee Belland article above) probably, although he had nice pictures and charts in the Toronto newspaper. Who knows what people thought? They were distracted by the Beatles, who had just shown up on the Ed Sullivan show, a few months before.

“What was once fresh and new turns into a cliché and assumes its role as part of the environment. Now let us suppose that when you repaper the room, you decide to save a square of the old stuff and have it framed. As a picture it is no longer wallpaper, but content for the new environment.

“Something else has happened too: it has become an art form. If it is successful as an art form and is admired and copied—or at any rate persists so that eventually it becomes the one and only from which all others emanate—it constitutes an archetype. Today’s archetype was yesterday’s art form, day before yesterday’s cliché, and the day before that it was the last word.”—**Howard Luck Gossage, “You Can See Why The Mighty Would Be Curious”, McLUHAN: HOT & COOL: A Critical Symposium, 1967, p.14**

Bob: In the Global Theatre, you have a rapid series of successive innovations as “ersatz anti-environment.” They become a cliché-archetypal turnover. Gossage is describing an introduction to that pattern. This is the Global Theatre phase—things become clichés and then archetypes—and then they become new cliché-probes. This is a turnover of technologies which are rapidly becoming clichés and archetypes because the only thing that comes in is computers, and Clinton Ignatov will complain today: “Computers haven’t changed in 40 years.” Nobody has really come up with a new breakthrough beyond our present software computer layout. They’re just accessorizing—making it faster.

We’re all Luddites; we can’t take any newness. Not like we could in the 19th century. It was considered “progress” in the 19th century, but in the ‘70s and ‘80s: “No more progress. Shut down the nuclear power plants! Obviously, technology is doing us in.” People were starting to notice “the medium is the message” on an instinctive, paranoid level. They didn’t see technology as a beautiful art form like McLuhan did.

"TV, as the latest archetypal environment or technology, is very much in this dishevelled phase. The movie remained in such a dishevelled phase for decades. Whether Telstar is already a new archetypal environment that assumes the present TV form as its content will appear fairly soon."—**Marshall McLuhan, "New Media and the Arts", ARTS IN SOCIETY Magazine, Volume 3, No.2, September, 1964, p.242**

Bob: McLuhan isn’t exactly clear about the pace of turnover: when does TV become archetype? In the case of Telstar, the first US satellite launched on July 10, 1962, the satellite was a novelty—the last word; and then it was cliché—and then, it’s going to be an art form. When’s it going to be an archetype? He’s not sure how fast environments go through this process. Telstar is appearing archetypal. Well, is it actually becoming archetypal? He says:

“We’ll figure that out soon enough. It will appear as archetype fairly soon.” But he miscalculated worldwide management. He thought management would keep getting obsolesced and give up—resign. He told me: “Management managed to hold on and stop the opportunities that new technology was giving.” They got their Kissinger and just sat there and said: “We aren’t moving. You don’t run nothing! We run it, and we’re still going to fight wars.”—based on nationalism or tribalism. McLuhan didn’t realize they would get away with that stubbornness for so many decades.

"Jet travel and satellite broadcasting will foster the grasp of languages, ancient and modern, in a simultaneous cultural transparency."—Marshall McLuhan, "The Humanities in the Electronic Age", HUMANITIES ASSOCIATION BULLETIN (CANADA), Volume 34, No.1, Fall, 1961, p.11

Bob: That was happening, but most people were listening to Cliff Richards, Pop music... starting to learn the Twist. They weren't grasping languages, ancient and modern. McLuhan was too optimistic about what intelligence would do with its time—it's new leisure. Everybody was paranoid of "simultaneous cultural transparency."

"A cliché is an act of consciousness: total consciousness is the sum of all the clichés of all the media or technologies we probe with."—Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.150

Bob: McLuhan juxtaposing comprehensive ideas with the dull word, "cliché."

This was 1966. This was the last pinnacle of abundance. It's going to get cruel in '68 with Vietnam coming in and the assassination of Martin Luther King and Robert Kennedy after the "Summer of

Love" in '67. In the mid-'60s, there's an optimistic feeling about North America. But within a few years, it all goes to misery because the satellite environment starts really impeding on people, and they start having satellite video in '68 which was a big change. News agencies could show "live" footage from around the planet. "Planners' Paradise"? It was very naive. People accepted the "experts", the actually obsolete specialists. They thought specialists knew what they were doing. It was an easy time to be a specialist.

These United Nations bureaucrats had to be aware of the different biases of different cultures, but that was a bias in itself—they were trying to program the planet. McLuhan was inspired that he could program the planet because he knew the bias of all the different processes—that was his bias—but he knew he had that bias.

This is a satirical statement:

"The bias of our time is precisely to isolate the bias of all others in an effort at orchestration".

In the 20th century every public intellectual had to offer solutions to the problems they outlined in their speeches. McLuhan is, on the surface, offering a solution, a very unique one: orchestration of the media through the global thermostat.

"Marshall McLuhan—All these convulsive changes, as I've already noted, carry with them attendant pain, violence and war—the normal stigmata of the identity quest—but the new society is springing so quickly from the ashes of the old that I believe it will be possible to avoid the transitional anarchy many predict. Automation and cybernation can play an essential role in smoothing the transition to the new society.

Bob: This is 1969. Actually, probably late '68. The interviewer, Eric Norden, couldn't understand anything McLuhan was saying. McLuhan had to write out answers for him; Norden and I met his

friend, Paris Flammonde—with whom you can hear an interview I did. Paris Flammonde was listening to him complain about his interview with McLuhan. Here it is a nice happy time in '64—'65, when they believed experts could do something. But by '69, all kinds of disturbing phenomena had happened. First of all, their kids went “nuts” and ran off to San Francisco in '67. The music changed, then North Vietnam did the “Tet offensive” in January '68, and that messed up the Vietnam War optimism. Then Martin Luther King was killed, followed by Robert Kennedy. Then the Democratic riots in Chicago in August '68. You have the conventions and then in the Fall, the disaster of Nixon winning the election—the Mafia puppet wins the presidency. And now, it's '69. You've had a lot of “convulsive changes” that McLuhan's referring to—there were hardly any convulsive changes in '65, but in '69 there were. Americans had been traumatized and shocked. There's a book called “1968,” and the author documents what satellite TV did to people.

“Playboy: How?

“Marshall McLuhan: The computer can be used to direct a network of global thermostats to pattern life in ways that will optimize human awareness. Already, it's technologically feasible to employ the computer to program societies in beneficial ways.

“Playboy: How do you program an entire society, beneficially or otherwise?

This is the time when people are thinking they're free—they aren't interested in being programmed—that's like fascism. Norden can't believe what McLuhan's saying. McLuhan's pushing this programming. McLuhan's very detached when he's saying it. He proclaimed it, and people read it and exclaimed: “There's a cold tone to McLuhan that's frightening! This guy is so nuts. He's trying to turn Orwell into an art form as if it's acceptable.” And

McLuhan knew that he was having that effect—it was a level of his satire—but he was pointing out, really, what was happening. The economy was programmed by the banks at that point. People didn't have any updated-thinking mechanism for it—they didn't have any models for the coming “virtual” economy.

“Marshall McLuhan: There's nothing at all difficult about putting computers in the position where they will be able to conduct carefully orchestrated programming of the sensory life of whole populations. I know it sounds rather science-fictional, but if you understood cybernetics you'd realize we could do it today. The computer could program the media to determine the given messages a people should hear in terms of their over-all needs, creating a total media experience absorbed and patterned by all the senses. We could program five hours less of TV in Italy to promote the reading of newspapers during an election, or lay on an additional 25 hours of TV in Venezuela to cool down the tribal temperature raised by radio the preceding month. By such orchestrated interplay of all media, whole cultures could now be programmed in order to improve and stabilize their emotional climate, just as we are beginning to learn how to maintain equilibrium among the world's competing economies.

“Playboy: How does such environmental programming, however enlightened in intent, differ from Pavlovian brainwashing?”

“Marshall McLuhan: Your question reflects the usual panic of people confronted with unexplored technologies. I'm not saying such panic isn't justified, or that such environmental programming couldn't be brainwashing, or far worse—merely that such reactions are useless and distracting. Though I think the programming of societies could actually be conducted quite constructively and humanistically, I don't want to be in the position of a Hiroshima physicist extolling the potential of nuclear energy in the first days of August 1945. But an understanding of media's effects constitutes a civil defense

against media fallout. The alarm of so many people, however, at the prospect of corporate programming's creation of a complete service environment on this planet is rather like fearing that a municipal lighting system will deprive the individual of the right to adjust each light to his own favorite level of intensity. Computer technology can—and doubtless will—program entire environments to fulfill the social needs and sensory preferences of communities and nations. The *content* of that programming, however, depends on the nature of future societies—but that is in our own hands.”—Marshall McLuhan and Eric Norden, **PLAYBOY Magazine, March, 1969, pp.72 and 74**

Bob: People have this massive lighting system going on in their homes, in the streets, and they don't think of programming it and adjusting it to their individual preferences—and McLuhan says: “That's what we're doing.” He says: “I'm laying out environments that you're not going to worry about whether you're free to adjust it or not. You might find the environment a great service environment like electric light is—municipal lighting systems.” It's important to get that point.

“Computer technology can—and doubtless will—program entire environments to fulfill the social needs and sensory preferences of communities and nations.” Nowadays, over the last five years, in the Web 2.0 phase, people would say: “Yeah, that's happening now.” It's called “surveillance capitalism” with all the devices that people allow themselves to be programmed with. They can't stop it. Fifty years later, they think McLuhan's vision has arrived now. But no, it was actually back then, and it's something perhaps worse now.

The word “*content*” is italicized in the actual Playboy interview, and I noticed that years later. No one else has ever pointed that out. I asked: “Why is “*content*” italicized?” That means the “form” and the “message” came together—“*content*” was now the medium. The content of that programming is up to us?

"The new art form of our time is the media themselves, not painting, not movies, not drama, but the media themselves have become the new art forms.... I write cartoons.... I have wanted to write a play, for a long time, on the media. And the media themselves are the avant-garde area of our society. Avant-garde no longer exists in painting and music and poetry, it's in the media themselves. Not in the programs. Avant-garde is not in hockey, not in baseball or any of these entertainments. It's in the media themselves."—**Marshall McLuhan, FORCES Magazine, Hydro-Quebec, No.22, p.68, 1973**

Bob: People will read that, and they won't know what the word "media" refers to because to them, the media is the programs. This is another challenge to your perceptions said in a different way. McLuhan is referring to all the modern artists, Andy Warhol and others, who were into painting as well as TV shows and other media. Some of them thought wrestling and hockey were a new avant-garde, but McLuhan's saying: "Nope, you scenesters have no clue what the avant-garde is."

"All technologies are collective unconscious. All arts, science and philosophy are anti-environmental controls that are ever merging into the environmental and losing their power to create awareness of environment. When arts fail to cope with the environment by being anti-environment then there can be a shift to a rapid succession of innovations as ersatz anti-environments."—**Marshall McLuhan and George Thompson, COUNTERBLAST, 1969, p.31**

Bob: People think their heads have an unconscious in them—in their skulls, but the environment is the unconscious—and he's talking about it in the previous quotation four years later (1973), still trying to get people to understand him. He's saying: "The media are what you're not conscious of—that's the avant-garde." News is an anti-environment. People would look at News to ignore

the good news of ads. They would get some dose of bad news that they're surviving. The News was an environment and an anti-environment, but all anti-environments by '69 were "fake anti-environments" because nothing could be an anti-environment to the ongoing "Niagara Falls" of whatever the heck we were living in. "Ersatz anti-environments" is the first time "Fake News" is being said—and McLuhan was on TV in '69, the time he was putting this out, saying: "All News is Fake News"—and the journalist couldn't take it. The journalist started rudely arguing with McLuhan right there on the TV show. McLuhan is being stubborn. He's saying: "No, you're wrong!" The journalist responds: "No, I'm not!" It ended up like that. The journalist says: "No, you're wrong!", and McLuhan retorts: "No, you're wrong!"—and that's how the show ended.⁴³

"The selections in Part IV, 'Culture and Art: Figures and Grounds,' exemplify McLuhan's erudite playfulness. He works a trope or two on Carl Jung and sheds new light on the notion of archetypal power. (Who would have thought anyone could alter the idea of an archetype after the dominance of that area by Jung?) Art is very serious, high-powered play, and the intrusion of popular culture into the arena of art has been one of the most important new aspects of Western culture."—**Frank Zingrone and Eric McLuhan, ESSENTIAL McLUHAN: Edited by Eric McLuhan and Frank Zingrone, "Introduction", 1995, pp.9-10**

Bob: Carl Jung popularized the word "archetype" which meant some symbol in your mind that you dreamt, something in your unconscious. And that was the definition of "archetype." McLuhan took on the Jung meme and came up with a different definition of archetype, which was "technologies are the archetypes." McLuhan talks about "all technologies are the archetypes of the social unconscious." Art is something that deals with our unconscious, and it's very serious high-powered play. You've got classical Art

43 <https://www.youtube.com/watch?v=4M1F-0JW1T8>

and its ancient anti-environmental unconsciousness, but popular culture today intrudes into the arena of Art. "It has been," he would say, "one of the most disturbing disruptions of Western culture." He's highlighting another angle—the archetypal power. Not many people knew that McLuhan had one-upped Jung. I have that excellent quotation by William Irwin Thompson where he runs through the different conceptual unconsciousnesses: Sigmund Freud, Carl Jung, Claude Lévi-Strauss, and Gregory Bateson, but he leaves out McLuhan. He should know better. Frank Zingrone, a longtime friend and colleague of Thompson, is smart enough to notice: "Hmm, McLuhan is going past Jung, and he's trying to talk about it."

Zingrone marvels: "Who would have thought anyone could alter the idea of an archetype after the dominance of that area by Jung?" McLuhan did.

McLuhan is here talking about the Analog-media phase culminating in the Global Theatre.

Bob: The hidden "ground" is the Android Meme. The digital is being built at MIT and other hi-tech centers, and they started hooking up the computers in September '69 at UCLA—that began the Internet. This quotation below is from November '69.

"The 70's will see: The end of *solutions*. Pattern recognition via inspection of multiple problems will bring an end to the hidden environments."—**Marshall McLuhan, "Profile of the 70's", The McLuhan DEW-Line Newsletter, Volume 2, No.3, a poster, November, 1969**

Bob: That's a very big statement—"The end of SOLUTIONS." They all thought McLuhan still believed he had solutions, but he's telling them: "No, I'll tell you what you don't know. We aren't

going to have solutions!” And he is saying everybody would start to see the hidden environments due to speed-up. It wouldn’t be the province of the artist or the “McLuhanite.” Everybody would be forced to see what was happening, and that’s what happened over the next 30 years. People started to notice: “You know, this technology is doing something to us. You know, the medium is massaging me”—whether they knew McLuhan said it or not. This was a sentence on a big poster he had made. I was talking about this with Andrew Chrystall back in 2004, and I said: “Look! See, he has a whole new statement at the beginning of 1970.” We called it, “The later McLuhan,” and he used that pattern in his Ph.D.

However, in this phase of the Global Theatre metaphor, McLuhan got the more relevant insights, first. Neil Postman (“We’re amusing ourselves to death”—1985) did not see what McLuhan saw in 1968:

Bob: These are very important quotations. This is the “Matrix.”

"The important thing is to realize that electric information systems are live environments in the full organic sense."—**Marshall McLuhan [with Quentin Fiore and Jerome Agel], WAR AND PEACE IN THE GLOBAL VILLAGE: An Inventory of Some of the Current Spastic Situations that Could Be Eliminated by More Feedforward, 1968, p.36**

Bob: Something came alive, and that’s when everybody is looking at “2001: A Space Odyssey,” a movie about computers coming “alive.”

"Our whole cultural habitat, which we once viewed as a mere container of people, is being transformed by these media and by space satellites into a living organism, itself contained within a new macrocosm or connubium of a supraterrestrial nature."—**Marshall McLuhan, PLAYBOY Magazine, March, 1969, p.70**

Bob: That's another very big statement, and he was expressing ideas like these in the interview as if he had talked it. People couldn't believe it when they read the Playboy Magazine interview. They said: "What human talks like this?" He was talking like a book, but actually, he wasn't talking it—he was writing it. But he could talk it if someone was around to understand him—but these are perfect statements.

"The biologists use two other categories that are helpful for perceiving the relation between the end of nature today and the problem of understanding the future of media and technology. They speak of 'outbreeding' and 'inbreeding.' As Mayr puts it, 'Most animals are essentially outbreeders, most microorganisms inbreeders.'

"With electricity, all this has changed totally. At present the entire mammalian world has become the microorganismic. It is the total individual cultures of the world, linguistically and politically, that have become the mammals, according to the old classifications of evolutionary hypothesis. It is the cultural habitat in which we have long been accustomed to think that people were contained that has now become the mammal itself, now contained in a new macrocosm or 'connubium' of a super-terrestrial kind. Our technologies, or self-amputations, and the environments or habitats which they create must now become that matrix of that macrocosmic connubial bliss derided by the evolutionist."—**Marshall McLuhan [with Quentin Fiore and Jerome Agel], WAR AND PEACE IN THE GLOBAL VILLAGE: An Inventory of Some of the Current Spastic Situations that Could Be Eliminated by More Feedforward, 1968, p.190**

Bob: "Our whole cultural habitat, which we once viewed as a mere container of people..."—that's the same idea in what he just said. The world you think you live in, walking around in your Chemical Body—that's what you think is the world. You don't notice you've been discarnate and all over the world, on your telephone.

I told you that the medieval environment was balanced. You have a little bit of visual space, the phonetic alphabet, and manuscripts which were balanced off by the “oral, tactile culture”—there was balance in different phases. The balance here is: once you see there are satellite environments balancing off “first nature”, or “first nature is balancing off second nature,” then you can see there’s a “connubial bliss” as the hidden “ground.” McLuhan had a vision: he saw the new order, and nobody else could see it. They ran around panicking, or schizoid, or hysterical, or ecstatic, or paranoid because they couldn’t see the order underneath everything. He could. He called it a “connubium of a super-terrestrial kind.” It involves the satellite environment, which is off the planet, and it’s a “matrix.” He was the first to use the “matrix” idea.

"Such a program involves the endowing of each plastic form with a kind of nervous system of its own."—**Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.249**

Bob: I’m saying objects are coming alive. “Plastic form,” if you say the nervous system is some kind of life—it’s being invested. It’s another way of saying what McLuhan said in the first two quotations above.

"At electric speeds the hieroglyphs of the page of Nature become readily intelligible and the Book of the World becomes a kind of Orphic hymn of revelation."—**Marshall McLuhan, "Libraries: Past, Present, Future", Address at Geneseo, New York, July 3, 1970, p.1**

Bob: The “page of Nature” is science, and the “Book of the World” is all knowledge—all environments. That’s what McLuhan does, he updates the “Book of the World.” He’s not stuck on the page of scientific nature, which is a subset of the printing press—and the “Book of the World” becomes "a kind of Orphic hymn of revelation." Science becomes readily X-rayed, and we see the faults in Science. It’s intelligible; it no longer hypnotizes us, but meanwhile, the multi-Global Theatre Android Meme is an "Orphic Hymn of Revelation" that’s stunning you—that’s where I got “Orphic baroque spirals” from, for my Tiny Note Chart. Orphism was a mystical, gnostic religion back in the Hellenic Greek days, before Jesus Christ. The next statement below is very important. This is the solution: Do we want to retrieve national governments, national economies, or do we want to move to a global international order? No! Where are we to go, then?

"The future of government lies in the area of psychic ecology and can no longer be considered on a merely national or international basis."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.227**

Bob: One is running around in a Chemical Body trying to figure out whether to have a “World Government”, or “Black Lives Matter” reparations, and all these Chemical Body issues. None of it is relevant. One has got to deal with one’s “psychic ecology” of balancing our “Six Bodies.” As a matter of fact, it’s more than “psychic ecology.”

McLuhan knew that government could not happen on a merely national or international basis: both the international globalists and the nationalists were incompetent.

Then, when the Global Theatre flipped into the digital Global Membrane/Android Meme, FINNEGANS WAKE was there to mirror precisely the “chaosmos” (James Joyce, FINNEGANS WAKE, 1939, p.118) and intimacy of Web 2.0.

3. GLOBAL MEMBRANE or ANDROID MEME: PHASE ONE

Bob: "Global Membrane" is a term McLuhan uses in '64 before his use of the phrase, "Global Theatre". It's well past the Global Village Era.

McLuhan predicts the Android Meme:

"AT ELECTRIC-INFORMATION SPEEDS ART AND SCIENCE AND NATURE CONVERGE THROUGH UNDERSTANDING MEDIA."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.148**

Bob: Art's puny, science is no better—these are Gutenberg categories, and they all converge through electronic process-patterning, or "understanding media." That's what we do: we're art; we're science and nature; and we actually can do it. The Android Meme is an artist! It knows how to mold Art and matter, and we're doing science with it. This quotation above is an anticipation by McLuhan of the Android Meme.

The building of the architecture of the Android Meme from 1960 to 2000 went through two phases.

The first phase (1960-85) is presented in my article, "CLONING ESP" (1999).⁴⁴

Bob: This next section is from the "Memo to Prince Charles" of June 4, 1987, which is found in the booklet for my first album, Bob's Media Ecology (1992). I took the following long quotation out of the booklet. It goes from 1850 up to 1945, but I excluded

⁴⁴ <https://ionandbob.blogspot.com/2009/12/cloning-esp-essay-by-bob-dobbs.html>

that here—that's too far back; that's the Global Village Era. We're well past the Global Village.

Some of the effects of this cloning process are explained by my phrase, "mythic stages":

From 1945 to 1960, in the visible worlds of nuclear bombs, advertising, public relations and icon-making, politically you have warring world bureaucracies (i.e., "superpowers" and "multinationals") parallel with the lockdown of the Solar Government—thanks to the hidden Present of television; from 1960 to 1977, conflicting solar bureaucracies while locking down the Universal Government (inner and outer space) via the hidden operations of the computer accompanying the visible worlds of laser beams, genetic engineering, and endless tribal retrievals; from 1977 to 1990, the hologram world is the visible figure amidst clashing universal bureaucracies complemented by Mythic Government lockdown compliments of the satellite surround. "Myth" is a whole culture (or mixed corporate-media) in action. However, the satellite is an extension and etherealization of a whole culture.

Bob: What you see is: there's the visible, and then there's the hidden. The Solar Government is hidden, but then you go into the next phase, and the Solar Government becomes visible, and that's Pres. Reagan's "Star Wars" (March 23, 1983)—"conflicting solar bureaucracies." And the new hidden phase is the Universal Government—that's Extraterrestrials and multiple worlds—both inner and outer. It's drug-taking, too, but it's a combination with the hidden operations of the computer, like the previous environment was the hidden television. And it's accompanied by laser beams and genetic engineering. Then all that becomes a visible hologram, which is on the way to becoming "holeopathic" amidst the clashing visible bureaucracies complemented by the hidden landscape, which is Mythic Government. And what's "Myth"? It's any mixture of media that a culture thinks it represents.

You can have some tribe in Africa—some “primitive: nation in the Congo—their “myth” is their little technologies they’ve cobbled together versus the “myth” of the United States, which has a lot of advanced technologies. The two groupings are different kinds of “Mixed Corporate-Media.” One could say: “Second World”, “Third World”, “First World”, and “Fourth World”, and you’ve got a clashing of peoples celebrating their given environments.

What is architecture today? As we seek shelter from the mythic storm of hallucinating media archetypes, any form can offer the warmth of the hearth. City and town planners fail to consider the new architecture of the highway, and the kinetic security it offers to the auto-enthusiast harassed incessantly by the tactile overkill of the electric maelstrom, as one example. The modern artist today has to at least feign a strategy of mixed corporate-media programming. The elite managers of our Global Theatre consider this all in a day's work. And the floating, discarnate citizens of this theatre must respond 24 hours a day to the massage of this complex sensory programming.

Bob: My new discovery is: I came up with the phrase, “holeopathic cliché-probes”. It’s important to find out what this means because I’m later going to say: “A holeopathic cliché-probe is a meme”. As it gets thinner and thinner and more of a software pattern, it’s less a hardware product and becomes an image or a meme.

Someone was telling me recently: “Well, memes are these old clichés that the kids talk... you know, regain... re-grab them... some stupid image from ‘60s TV or something and they hang it... slash it around as a meme. It’s a cliché being reused as a probe, and it’s tiny.”

I had the term right there in 1987—“holeopathic cliché-probes”—they’re the later phase of the “Mythic stages”. Mythic stages were the first bigger memes in a slower time... the ‘70s and ‘80s—the beginning of digital memes. McLuhan anticipated the memes, which are “digital memes” and “Android.”

Bob: You know where “holeopathic” comes from? That's the shrinking Global Theatre, which is actually the effect of a hologram—which comes through “the word that makes the market” in the American White House. People knew there was one issue in 1968: “Vietnam, we've got to do something about it.”—that's a hologram or news event. But then it keeps shrinking, shrinking, shrinking homeopathically over the next 40 years until you've got little kids bigger than the Global Hologram. That's the result of the “holeopathic cliché-probe.”

Since there's nothing but replays, remember, the “obsolesced phase is the cliché,” and then the “retrieval” is the third phase. To make a cliché work, you've got to dress it up differently. How you dress up the retrieval is an action of probing which McLuhan described as: “feeling around, looking for some new situation.” When Jazz was obsolesced, they brought in the cliché of tribal drum music, dressed it up with Elvis, a white guy singing it—Elvis Presley, and called it Rock and Roll. Elvis was a cliché-probe. Another aspect, when you read the book, FROM CLICHÉ TO ARCHETYPE, McLuhan tends to say is: “Archetypes are contained stable things.” They are like books. Archetypes are what literate people come up with. Tribal people are constantly changing and moving around. They're a cliché, and the cliché is not stable and concrete like an archetype. It's always being improvised, slanged, and, generally, how your Black comedians act when they're probing. A cliché is more a probe, more an exploratory expression than an archetype. And then, the more you become aware of Pop culture, depending on how old you are—definitely the probe of Rock-n-Roll in the '50s and '60s, sounded, to adults, like it's all the same “noise”. Whereas to the kids, it was 50 kinds of snow, and they'd argue over different bands, but the “dull ears of the literate parents” couldn't hear the differences.

You have to include the dull meaning of cliché; that's what Rock is for parents. But it also has to have a sense of newness—that's the probing part. McLuhan would make outrageous statements to get

you thinking—he called that “probing.” Well, he was probing with clichés.

Later, in a book published in 1977, *CITY AS CLASSROOM*, McLuhan wrote: “A study of clichés which, when pushed to extremes, flip into archetypes and vice versa.” So, when he set up a dialectic: two things like “figure/ground”, “medium/message”, “cliché/archetype”—he always eventually had them merge because that's what happens to the brothers in *FINNEGANS WAKE*. There are sections where you think you're reading about one of the twin brothers and he's being described as a woman and a very different character from the original Shem character. In the end, it was all scattered, and you didn't know who anybody was or what anybody was. That confusion is echoed by McLuhan saying in November '71 that he couldn't tell the difference between the medium and the message, anymore. What you've got is, for a certain kind of literate person, the '60s and '70s were boring. He/she didn't like Pop culture. Some people would say it was “all surface” and no substance, but tribal people “get off” on anything. One could say that distracts them. They wouldn't consider it distraction, and that's a literate bias to say it is.

The new technologies, like the “Instant Replay” or “Sony Walkman”, any new technology today is a cliché-probe. If you talk to computer experts, they'll say: “They haven't made a new invention in 50 years.” You're working with the same template. And just making them handier or tinier. All the technologies of the 20th century and into the 21st century are “clichés”, and McLuhan used to say that more invention happened in the 19th century. Many people would respond: “No, they didn't invent as much as we invented, and we had all kinds of abundant forms: cars, movies, everything”. But they were cliché environments repeating themselves, and were actually not new breakthroughs. Completely radical changes in technology is what happened in the 19th century. They weren't in a computer matrix and having variations of the same template being sold to them. You went from steam engine to

telephone. A telephone—where did that come from? The whole electric environment was a big surprise.

Hugh Kenner, in "The Mechanic Muse", talked about the period just before electricity was discovered. Kenner describes these elaborate, amazing, super-connected contraptions. You had pulleys and levers connecting things—that's visual space and kinetic space. They were useless but looked pretty impressive for complicated connecting of levers, strings, and pulleys. Then the electric environment, the telegraph, comes in, and you're communicating, and you can't see what's doing the communication. That's a completely shocking switch from the visual, mechanical contraptions.

"Mythic stages" are the environments that people lived in, and they kept getting obsolesced by newer media—newer environments—and people didn't fully understand what electricity was and how these environments worked. Traditionally, a myth was a story that talked about a complex process. To the literate person, it sounded like a lie or a fantasy. But you need to understand that myth summarizes, glosses over, integrates a complex process. It leaves out a lot of the details, the black and white "chiaroscuro." So, we live "mythically." Most people, like myself—we don't know how computers work or anything about them. We cope with all the information in the News that comes at us as we come up with a slogan about it—like, "Trump's an idiot". And that covers two weeks' worth of stories. That's "mythic." It doesn't mean it's false. It means it's a complex implosion into a suitable capsule—encapsulation. But as the environments unfolded and changed, each phase was a "mythic stage." It's an environment that you leapt off of. If you look up the tetrad for the credit card in LAWS OF MEDIA, it talks about the Global Theatre. What is the "stage" of this Theatre? The credit card! The credit card allows you to hop from one technological culture to another—from one mythic stage to another. So, the stage, it does not look like a stage; it looks like

a credit card, which is an “electronic pulse grabber”. One slices it through, and it allows something.

“Half the world today is engaged in keeping the other half ‘under surveillance.’ This, in fact, is the hang-up of the age of ‘software’ and information. In the preceding ‘hardware’ age the ‘haves’ of the world had kept the ‘have-nots’ under ‘surveillance.’ This old beat for flatfoots has now been relegated to the world of popular entertainment. *The police state is now a work of art, a bureaucratic ballet of undulated sirens.* That is a way of saying that the espionage activities of our multitudinous man hunters and ‘crediting’ agencies are not only archaic, but redundant and irrelevant.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, cover sleeve on the back of the book**

Bob: They’re putting it back into the old drama of pre-World War II “good and bad”, trying to maintain a stable society—the “old cop and spy world.” Whereas the real espionage is right in front of everybody on the TV shows and in the advertising agencies. They’re programming the world, not secret places. They’re only useful during a war—occasionally, you have a little outbreak. You go fight in some garbage dump of the world. It brings back the old CIA guys. But the actual programming and spying is the News agencies, which have now come to be seen as “enemies of the people.” People have become, on a popular cliché slang level, through Donald Trump, “media ecologists” in a very crude way. They’ve got autonomy. They’re not listening to the News. They don’t take it seriously: “You’re trying to tell me something? Bob said that the Android Meme is not talking to me.” They’re living that attitude, now.

“The public becomes the participant *consumer-producer* of ‘hardware’ products and ‘software’ information alike.”—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, cover sleeve on the back of the book**

Bob: The mixture of them would be memes. Software information is a meme, obviously, but there are images of hardware, and people consume hardware imagery. Now that becomes an autonomic Android Meme. The meme world is an Android—the information world that’s not listening to you. It’s not engaged in surveilling you. It’s talking among its machinic parts. As McLuhan used to say: “A bee goes from flower to flower and carries the pollen accidentally”. It’s pollinating the flowers, but it’s irrelevant. It’s not aware of what it’s doing with the flowers. The flowers are taking advantage of the bee. And that’s what kids are doing—they’re typing memes to each other so that the Android Meme seems to be doing something for humans among its machinic selves.

Yes, McLuhan was intuiting the environment of dismembered collective consciousness that was taking on a life of its own—what people first glimpsed in the film, *THE MATRIX* (1999), thirty years later.

Bob: “Yes, McLuhan was intuiting the environment of dismembered collective consciousness”. It’s been fragmented. It’s not collective anymore. It “was taking on a Life of its own—what people first glimpsed in the film, *THE MATRIX*”. He was intuiting it in the ’60s—the living electronic environment, and it became a popular “figure”, 30 years later, in 1999.

The Wachowski Brothers—they got McLuhan through Baudrillard. They wanted Baudrillard to help write the second and third movies in *THE MATRIX* series. And he responded: “No, what you’re making—your movie, “The Matrix”, is something the Matrix would have made.” He dismissed them; they didn’t know what

they were talking about. Then I was told later Keanu Reeves was seen going into a Santa Monica bookstore asking for books by McLuhan. "It's not Baudrillard. I've got to go back and read McLuhan." That's Keanu Reeves, the actor who played "Neo" in THE MATRIX, trying to figure out what THE MATRIX was all about.

McLuhan anticipated the "post-tactile" in his New York Times Op-ed, September 21, 1974⁴⁵:

It is the peculiar character of the gambler that he seeks to exploit this very "nothing" or "interval" as a situation with its own laws. On this situation, or reified interval, he is prepared to make his bet. And it is the intervals in the processes of the commodity market which, at electric speed, are projected as figure or "thing." The Russian roulette player stakes his life on the intervals in the chamber. The enthralling and all-involving fascination of Russian roulette is the obsession with the gap or interval.

Like the current dealing in "futures" at electric speeds, Russian roulette accelerates the older forms of gambling. The answer comes quickly, and the fascination is in the ratio to the speed of the answer—the fascination of the one armed bandit or slot-machine. At this point Maslow's Rule comes into play: "The closer a need comes to being satisfied, the larger an increment of additional gratification will be required to produce the same satisfaction."

The new inflation goes beyond all markets, turning them into art form or play grounds for economic playboys. The breakdown of markets into playgrounds may also point to a cure for inflation, a cure beyond economics and politics when the planet becomes a theater for the new role-players like Henry A. Kissinger. He is

45 <http://fivebodied.com/viewtopic.php?t=2274&sid=ac0d23c85be682f3851f819fb7646257>

neither a bureaucrat nor a professor nor a politician, but all of these things at once.

The fact that our economy is now constituted in large degree by information structures of pulsating data (like that of the TV image) means that there are innumerable new intervals in every social situation which provide opportunities for new involvements and obsessions, endless games with futures in antiques, in horoscopes, fashions, and commodities.

Such opportunities are nowhere thicker than in the old commodity markets of supply and demand, especially when they move at the speed of light. It is here that it is possible to buy up "futures" in oil, or meat, or grain, or real estate, or antiques, using the time intervals between supply and demand as the point of intervention and gambling. At electric speed it is possible to play Russian roulette with whole economies, with entire educational systems and with political regimes.

Henry Kissinger seems to be the current triggerman in this planetary game among the intervals of first, second, third and fourth worlds, the first world being the industrialized West, the second being Russian Socialism, the third the nonindustrialized lands, and the fourth the electric world that has gone around the rest, becoming the primum mobile of inflation in all the rest.

I named this radical non-extension, "the Android Meme", in a column I wrote for FLIPSIDE Magazine in the 1996-2002 Era.

The uniqueness of this new situation was perceived by McLuhan as beginning with the technology known as the "instant replay":

Instant Replay:

- (a) Instant replay of experience equals the cliché; amplifies cognitive awareness;
- (b) Wipes out the merely representational and chronological;

Bob: Gutenberg painting—back in the day, in the Gutenberg matching era—you tried to make your painting look just like the object you were painting—you’d match the two. That’s “representing” the object. A painting is a representation—and that’s spatial. Then there’s time, that’s chronological. Chronological is the one-to-ten order. So, the whole literate structure is “representational and chronological”. That gets wiped out—that’s obsolesced—by the “instant replay.” In a way, the archetype is wiped out because the instant replay expands the cliché-probe. It equals the cliché.

- (c) Retrieves "meaning" (I. A. Richards);
- (d) Flips from individual experience to pattern recognition, the nature of the archetype.—Marshall McLuhan and Bruce Powers, *THE GLOBAL VILLAGE*, 1989, p.176

"I think the instant replay is probably the most powerful experience that you will ever have in your lifetime."—**Marshall McLuhan, addressing students in his brother's class at Sheridan School of Art & Design, Mississauga, Ontario, in January, 1975 (caught on video by Richard Kerr-Ed.).**

Bob: You’ve got both the “cliché” and the “archetype” in here. It bypasses “obsolesce” and “extension” in a way. We’re “archetypalizing” and “clichéing”. And the “merely representational and chronological” is like normal prose—scientific prose—explaining something—which “retrieves ‘meaning’”. I. A. Richards was one of McLuhan’s professors at Cambridge. He wrote a book, *THE MEANING OF MEANING*, which was an important influence on James Joyce and Marcel Duchamp. The flipping goes from “individual to collective”, but the collective is “pattern recognition.” The observation of individual experience and then projecting sociological patterns, so to speak—that’s what we do. And that’s what the instant replay does on its own, regardless of what humans think.

"One of the conflicts of a progressive and rapidly changing world concerns the use of surrounding services which have been obsolesced by daily innovations and discoveries. A vast new industry has been born from this conflict, and its name is 'Camp', and its motto is: 'Throw something lovely away today. Help beautify junkyards.' Despite the grotesque aspect of 'Camp' as the incessant revival of that which has scarcely had a chance to register its appearance or existence, it has already been itself obsolesced by the popular technology of the video replay. The instant replay, available mainly to the audiences of sporting events, offers, as it were, the meaning minus the experience, reversing Mr. Eliot's observation that 'we had the experience but missed the meaning.' The instant replay is the meaning in that it is less concerned with the input of experience than with the process of perception. The instant replay, indeed, offers not just cognition but re-cognition, and leads the mind to the world of pattern recognition, to aftersight and foresight (p.44)... Living in a new environment of instant electric information has shifted American attention from specific goals to the cognitive thrills of pattern recognition, a change most obviously manifested in the TV service of the instant replay (p.54)."—**Marshall McLuhan, "The Implications of Cultural Uniformity", SUPERCULTURE: American Popular Culture and Europe, Edited by C.W.E. Bigsby, Bowling Green: Bowling Green University Popular Press, 1975, pp.44 and 54**

Bob: There was a sign, in the '60s, in a junkyard in Toronto, and the sign said: "Help beautify junkyards. Throw something lovely away today". Donate it to the junkyard. McLuhan felt he was doing an update of that in the '60s and '70s. Note that the "cognitive thrills of pattern recognition" anticipate the texting, smart phone, "black mirror" life of today—the digital thrills of EXCESSIVE pattern recognition.

"For America, the electronic revolution from industrial products and consumerism to information and custom-made services, is a reversal of the entire way of life, with goals and directions

suddenly yielding to roles and *figures*. America has found the paths of industrial uniformity and continuity no longer to its taste. Living in a new environment of instant electric information has shifted American attention from specific goals to the cognitive thrills of pattern recognition, a change that is manifested directly by the TV service of the instant replay. Is not the instant replay the externalizing of the cognitive principle itself? For the replay would seem to offer both cognition and recognition; the same pattern of reversal, in the transition from the industrial to the electric age, appears in the role of Sputnik (1957) in placing the planet inside a man-made environment.”—**Marshall McLuhan, "The Implications of Cultural Uniformity", SUPERCULTURE: American Popular Culture and Europe, Edited by C.W.E. Bigsby, Bowling Green: Bowling Green University Popular Press, 1975, p.54**

Bob: That’s another reversal: the planet gets obsolesced by Sputnik (first artificial Earth satellite launched by the Soviet Union on October 4, 1957)—technology obsolesces nature. Soon, they would put humans in the artificial environment and they’d be sent out of their natural terrestrial “village”. They’d be sent out to a place where they couldn’t breathe, but the little capsule was made so they could breathe. It was "a little piece of heaven"—a little piece of earth artificially made. It’s like you’ve placed the planet inside this perimetered, man-made environment. Just think of it, you’re placing the Chemical Body inside a capsule—a suitcase that you send flying around the planet.

“Hitherto, Futurists and Utopians alike have failed to see that, not only is the future not what it used to be, neither is the past. We ‘fake’ them as we go, while fact and fiction merge (Latin: *facere*: to make). Today, apart from government itself, the biggest show business is putting ‘secrets’ on display: whether of the CIA, FBI, KGB, MI5, or Watergate—not like Perry Mason, but the ‘real McCoy’—as Nature imitates Art. Private history ‘in camera’ has become public myth by time compression ‘on camera’, just as the

hitherto ob-scene is now on stage: a *deja vu* of all times and places *now here*. By recognizing this *cliché-archetype pattern*, we can 'prophesy' what has already happened: Scenarios, obsolescent at peak performance, will proliferate as art forms, while *present action moves from sequent play to simultaneous interplay and instant economic replay.*"—**Barrington Nevitt, KEEPING AHEAD OF ECONOMIC PANIC, Montreal: Gamma Institute Press, 1985, p.129**

Bob: "In camera" means "in secret." They'll have Senate hearings in camera. They're not televised, and then if you're actually on camera, you have the phrase, "on camera", not "in camera." "Private history", which is secretive, "has become public myth by time compression 'on camera'". Donald Trump is the most exposed person in history—his private history has become public myth. And "the hitherto ob-scene is now on stage." What is hidden in private history and is 'in camera' actually gets broadcast by "time compression 'on camera'"—just as what was not allowed on stage is now on the stage, the 'ob-scene.' "A DEJA VU of all times and places NOW HERE". It's being recorded and broadcast—we "'prophesy' what has already happened"—the more we realize what HAS happened. We realize 1984 is 1934. "Scenarios, obsolescent at peak performance, will proliferate as art forms"... like there's nothing happening. We pretend something's happening—that's art form—experience becomes an art form. The Chemical Body becomes an art form because we're "on camera." We're experiencing "on camera" life, which needs all kinds of content, including the "ob-scene" occasionally. And it's actually telling us that all kinds of times and spaces are now available, especially with the remote control.

"SEQUENT PLAY" would be baseball or football, and the "SIMULTANEOUS INTERPLAY" might be hockey and, definitely, talk shows, and then the "INSTANT REPLAY." "SEQUENT PLAY" is ritualized Chemical Body sport. "SIMULTANEOUS INTERPLAY" is ritualized TV Body sport

on the talk shows. And then "INSTANT REPLAY" enhances the Mystery Body. They are nature imitating art. One is imitating a programmed environment. People move around and go to big events—sporting events—to be programmed because it's happening all around them—their "nature," it's being programmed.

We're in a post-tactile xenochronous milieu now, so there would be no difference between the 4 Aristotelian causes.

Bob: The Four Aristotelian causes are "formal cause, material cause, efficient cause, and final cause." The Aristotelian causes collapse because there's no sequence or time spaces in simultaneity. "Simultaneous" means: it's all happening at the same time. The Chemical Bodies are gone—we're now "ages of observation."

Since we didn't know what was "human" anymore, we essentially moved into a period of SILENCE.

Bob: Pres. Richard Nixon called it the "silent majority"—we didn't know what to say anymore. We knew speech was obsolete. McLuhan said that everybody was "deaf, dumb, and mute."

The Early McLuhan used books. He announced they were not important anymore, for him, in 1969:

"I'm through with books..."—McLuhan, interview with Joe Medjuck titled "Marshall McLuhan Makes A Movie", TAKE ONE Magazine, Vol.2, #5, May-June, 1969, p.15

Bob: McLuhan actually said: "I'm through with books!" He had a couple more to finish with co-authors, but that was it. He was now making movies. He was leaving the Gutenberg Galaxy behind and getting into the Android Meme.

“With his all-embracing powers of observation, Marshall McLuhan traces the creative pathway FROM CLICHÉ TO ARCHETYPE in this, the book he considers his most important work since UNDERSTANDING MEDIA.”—The blurb on the cover sleeve of FROM CLICHÉ TO ARCHETYPE, 1970.

From the original book sleeve of FROM CLICHÉ TO ARCHETYPE: “FROM CLICHÉ TO ARCHETYPE’ is Marshall McLuhan’s most important and definitive statement on today’s culture and technology since ‘UNDERSTANDING MEDIA’. It goes way beyond the MEDIUM IS THE MESSAGE theme into a scintillant study of the process of intermedia action.”

Bob: That’s an important new statement by McLuhan, and this is when he’s saying “the medium is the message” is out of date. The publisher is quoting McLuhan declaring: “This book is way more important than the one you know me for because it gets into the intermedia process.”

“... when most assuredly we have finally broken beyond the industrial stage of capitalism, finding ourselves either passive observers or active participants, but fully complicit in either case, in the unfolding destiny of the digital future, in the vectors of an emergent form of finance capital that through the medium of the digital nervous system and biogenetics is reprocessing the classical codes of the commodity-form into the flesh trade of surplus bodies and surplus imagination, and doing so in a traditional capitalist style that is global only in the sense of monopoly.”—Arthur Kroker, **THE WILL TO TECHNOLOGY & THE CULTURE OF NIHILISM**, 2004, p.121

Bob: When “we have broken beyond industrial”, then we’re in this weird zone as Baudrillard was saying: “We’re neither active nor passive,” but we’re fully involved. “Complicit” in the “vectors of an emergent form of finance capital that through the medium of the digital nervous system and biogenetics is reprocessing the classical codes of the commodity-form into the flesh trade”, we’re becoming Anthropomorphic Physical (AP). “Of surplus bodies

and surplus imagination, and doing so in a traditional capitalist style that is global only in the sense of monopoly”. We’re living a life of Five Bodies via this advanced technology, but we’re anchoring our icon of this complexity in the after-image of the bureaucratic Chemical Body.

“Surplus flesh” is what’s sitting on the planet, an old nose cone. People’s bodies are obsolete and surplus minds are obsolete, too. And “the medium of the digital nervous system and biogenetics is reprocessing the classical codes of the commodity form” into our Bodies, of which there are too many, anyway. One should be happy that we’re mutating our bodies—we’re using them to get a token fee. “And doing so in a traditional capitalist style that is global only in the sense of monopoly”. This economy is global because it’s a monopoly, which is global. It’s a small world for the mega-capitalists; they can fly over anywhere.

“Not politics subordinated to the capitalist axiomatic, but a new politics that deals in the political language of chaos theory: symbolism and virtuality and perturbations and morphological changes of state, a virtual politics that exists *only because* it is aware of unintended consequences of technology and which rubs the dreams of digital reality against the *human disturbances* of third-world labor camps, environmental shut-downs, genetically engineered food, and the triumph of economic injustice.”—Arthur Kroker, **THE WILL TO TECHNOLOGY & THE CULTURE OF NIHILISM**, 2004, p.151

Bob: Capitalism is obsolete, and now we’ve got a new politics based on chaos theory. It adopts quantum metaphors: “symbolism, virtuality, perturbations, morphological changes of state, a virtual optics that exists **ONLY BECAUSE** it is aware of unintended consequences of technology”. The global managers know it’s going to be hard to control. “And which rubs the dreams of digital reality against the Chemical Body of third-world labor camps,

environmental shut-downs, genetically engineered food, and the triumph of economic injustice”. Those are all Chemical Body activities that are turning into prisons. It “rubs the dreams of digital reality against the HUMAN DISTURBANCES of third-world labor camps”. I’m outlining some of the disservices of the Global Theatre. Everybody was becoming a "media ecologist," by instinct.

As the Global City was being imagined in the 1960’s, we actually were witnessing the creation of the Android Meme (a phrase I coined in the mid-'90s).

What was lazily missed was McLuhan's more relevant phrase, “global membrane”, in December, 1964, in NATION Magazine.

"All men are totally involved in the insides of all men. There is no privacy and no private parts. In a world in which we are all ingesting and digesting one another there can be no obscenity or pornography or decency. Such is the law of electric media which stretch the nerves to form a global membrane of enclosure.”—**Marshall McLuhan, “Notes on Burroughs”, NATION Magazine, Dec.28, 1964, pp.517-19**

Bob: We’re announcing we’re living with Mick Jagger in a small room—there’s no pornography, and there’s no decency.

"The theology of discarnate man, I should think, is going to be extremely transcendental and gnostic. It's not going to have much place for the human being as an incarnate spirit. Perhaps this may be behind the present swing toward abortion and the idea of euthanasia. (Why should we have people around when they're of no use?).”—**Marshall McLuhan, "Interview with Marshall McLuhan”, THE REVIEW OF BOOKS AND RELIGION, Volume 3, No.9, Mid-June, 1974, pp.2 and 15**

Bob: "Gnostic", that's the thinking that McLuhan was against as a Catholic. He was not interested in the mystical. Gnostics say: "It's a fallen world, and I've got to get out of here." The Catholics don't say it's a fallen world but they sometimes have to use gnostic techniques to enjoy their drug-taking. More and more abortion, which McLuhan was against, was happening, and he was attributing it to the discarnate, no-body, no-morals situation.

This is the Android Meme Phase One where the Internet was bigger than people. In Android Meme Phase Two, it shrunk—and people had all kinds of small gadgets that they were still attached to, but there was a tinniness that wasn't happening before. The media would shrink. The para-Chemical Body reappeared—the AP—at the end of the Analog supernovas.

And the digital was now so tiny, and people wouldn't believe it was a radio station or whatever they were listening to. But then they forgot about it, and they got interested in a subject. They kept listening, but you have to look at any situation as a mixture of the Bodies. Arthur Kroker uses this projection all through "Body Drift", a recent book of his.

This referred to McLuhan's intuiting of the coming digital technology and its ensuing effects, or "medium".

Most students of McLuhan might see this as referring to his prediction of the Internet, which he presented as a global information service environment.

What nobody noted was his comment on the coming disservices of the digital Copernican Revolution. This was stated in late 1968:

"When the movies were new, they used literature as content. When TV was new, it used movies as content. The laser beam will use human dreams and the audience of the intellect right off the court decks. They will be scrubbed, but good!" -**Marshall McLuhan, "Response to New Media", EXPLORATIONS (insert in**

University of Toronto's Varsity Graduate-Ed.), Number 23, November, 1968, p.68

Bob: This is the hologram. This is the later Android Meme's actual effect, but I also placed it back near the beginning of this essay to shock the chronology of the Global Village section.

“Audience of the intellect” is a curious phrase. A clue to its meaning may be found in these quotations:

“And I think it is this multiplicity of media that is now enabling man to free himself from media for the first time in history. He has been the victim, the servo-mechanism of his technologies, his media from the beginning of time, but now because of the sheer multiplicity of them he is beginning to awaken. Because he can't live with them all.” —**Marshall McLuhan, PROSPECT, Canadian Art Magazine, Volume 19, September/October, 1962, p.365**

Bob: This is the beginning of the autonomy—the “Voluntary ESP.” We’re being disconnected from the electric ESP—we’re being kicked out. There’s just too much. So in a way Marshall McLuhan is recognizing this isn’t for him—the News is not serving an informing or warning function, anymore.

“When writing was introduced in the 5th century BC, it scrapped the old tribal traditions of Homer and Hesiod, but retrieved the private, individual man, an ancient form dredged up from way, way back.”—**Brenn Stille, "MARSHALL McLUHAN: Culture Becomes Show Biz", ROLLING STONE Magazine, Nov.12, 1970, p.1**

Bob: This is way back before “Social Media.” I’m trying to show the separateness of humans. Here, before there were societies and

tribes, McLuhan is saying: “Individual man was private.” There were people moving around, and they were “isolated individuals.” That’s what he is saying in the quotation above, and that’s like today—we’re isolated individuals. However, McLuhan doesn’t say that’s an unfortunate situation.

“BLESS the locomotives WHISTLING on the prairies proclaiming the SEPARATENESS Of Man.”—H. M. McLuhan, COUNTERBLAST, 1954, p.10

Bob: McLuhan says: “BLESS the locomotive WHISTLING on the prairies proclaiming the SEPARATENESS Of Man.” “BLESS those locomotives” that he had heard from his Winnipeg home. The Homer quotation above is the only time McLuhan ever talked about private individuals before tribalism. His “evolution” of culture always began with tribalism, then individuality with the Gutenberg Galaxy, but here he’s located a private individual human before any social formation.

In the next quotation McLuhan is celebrating the “SEPARATENESS Of Man.” He doesn’t mean “private”—formed by visual space and the phonetic alphabet. He means “isolated”—separate—narcissistic—involved in his own reality. That’s why I quote the 1970 statement; it’s a rare one-time quotation, talking about the human social condition before the establishment of tribal life.

“For all the conscious intellectual activity of an industrial society is directed to non-human ends. Its human dimensions are systematically distorted by every conscious resource while the unconscious and commercially unutilized powers struggle dimly to restore balance and order by homeopathic means.”—Herbert Marshall McLuhan, “Inside Blake and Hollywood”, SEWANEE REVIEW, Volume 55, October, 1947, pp.714-15

Bob: All of it “is directed to non-human ends”—that’s the mechanical Gutenberg era because the electric age turns us back to human scale conditions and is organic and “alive”—it’s not dead. “Its human dimensions are systematically distorted by every conscious resource while the unconscious and commercially unutilized powers struggle dimly to restore balance and order by homeopathic means”. I was discussing this with someone else the other day, who knew about homeopathy. I said: “Look at this, McLuhan's talking about homeopathy as a metaphor 70 years ago.” “Its human dimensions are systematically distorted by every conscious resource while....” The human dimensions are distorted while the industrial entities attempt to retrieve some semblance of “human scale” by applying futile and puny homeopathic means.

”And no matter how many walls have fallen, the citadel of individual consciousness has not fallen nor is it likely to fall. For it is not accessible to the mass media.”—**Marshall McLuhan and George Thompson, COUNTERBLAST, 1969, p.135**

Bob: “No matter how many walls have fallen, the citadel of individual consciousness has not fallen, nor is it likely to fall.” Gnosticism believes it did fall. “For it is not accessible to the mass media.” More autonomy for the individual. We’re beginning to move into the “autonomous Anthropomorphic Physical” (AP) social effect. It’s not blatant AP, but I’ve explained that memes are also coming out of it. I’m attempting to describe how both conditions are happening: the Android Meme (AM) and the Anthropomorphic Physical (AP)—the merger parallel to the separate intelligence. These five “separateness” quotations above help to illustrate McLuhan’s vision of what’s unfolding toward full development (final cause?).

”The Expressionists had discovered that the creative process is a kind of repetition of the stages of apprehension, somewhat along the lines that relate Coleridge's Primary and Secondary

imagination. In the same way there would seem to be an echo of the formative process of consciousness in the entire content of the unconscious. This, in turn, implies a close liaison between private and corporate awareness, though which exerts the most effect on the other may depend entirely on the degree of awareness achieved.”—**Marshall McLuhan and Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.200**

Bob: That's “tactility,” once again. Samuel Taylor Coleridge and William Wordsworth had a letter exchange and debate, but Coleridge was the first to detect “the medium is the message” on a very small scale.

Remember, media are the archetypes of the unconscious, and they form the consciousness—the formative process. “In the same way, there would seem to be an echo” of the massaging of consciousness “in the entire content of the unconscious”—defined as a technological environment. That's about media massaging us in a complex way—perhaps trying to play down this process: “This, in turn, implies a close liaison between private and corporate awareness, though which exerts the most effect on the other may depend entirely on the degree of awareness achieved”. You have these two features in consciousness impinging on each other, and somehow the degree of awareness gets the upper hand in shaping the private and the corporate—the more aware you are of the implications of what you're doing, you might have an advantage.

I liked this quotation because it references the “tactile interplay”—one aspect is massaging one side—and the other side is being massaged by the previous side—and the degree of awareness is a factor. That's where I get the “audience of the intellect” above. What is the audience of somebody exercising for himself? We're getting into this with the world situation today. People aren't going to be able to socialize. They're not going to get anything out of sport in the Zoom culture. They'll wander off. People are going to

start wandering off dazed, depending on the degree of awareness achieved.

The reason this is about the “audience of the intellect” and Voluntary AP (Anthropomorphic Physical), or Voluntary ESP, is the fragmenting, the isolating, the walling-off of the hive mind merged in the Cloned ESP. I presented different sentences that talk about the “isolated individual”:

The first one (Marshall McLuhan, PROSPECT, Canadian Art Magazine, Volume 19, September/October 1962, p.365): “The multiplicity of media”—there’s so much media that the humans can’t be conditioned anymore, for the first time in history. The person was the victim—the “servo-mechanism of his technologies since the beginning of time.” But “now the sheer multiplicity of them”—s/he’s beginning to awaken. S/he doesn’t get stuck in any one of them. S/he goes from one to the next because s/he can’t live with them all merged. That’s a fragmenting, separating, individualizing effect.

Then the second one (Marshall McLuhan, “Culture Becomes Show Biz,” ROLLING STONE Magazine, Nov.12, 1970, p.1) cites the “ancient individual” by himself. We are becoming like that. We became isolated individuals, but you know, very primitive. Just look at the porn, very primitive—we’re caveman people. McLuhan has that theme in the ‘50s in one of his articles. In WAR AND PEACE IN THE GLOBAL VILLAGE he quotes FINNEGANS WAKE: “It brought the dear prehistoric scenes all back again, as fresh as of yore...”⁴⁶ And that can be all kinds of violent scenes: cavemen hijacking women and raping them. That was very primitive, very isolating, and perhaps not much social order before a social order was installed. That’s another example of the isolated getting kicked out of the Cloned ESP environment, and only engaging ESP when convenient for the person—that’s Voluntary

46 Marshall McLuhan, WAR AND PEACE IN THE GLOBAL VILLAGE, 1968, p.158 and James Joyce, FINNEGANS WAKE, 1939, p.385

ESP. One has the loneliness that suggests that it's the "SEPARATENESS Of Man." The "human dimensions" are lost during the mechanical era or industrial society of "non-human ends." "While the unconscious and commercially unutilized powers struggle dimly to restore balance and order by homeopathic means." "Homeopathic means" might be "the word making the market." That's another isolated, fragmenting situation.

And then the third one (Marshall McLuhan and George Thompson, COUNTERBLAST, 1968, p.135): "No matter how many walls have fallen, the citadel of individual consciousness has not fallen, nor is it likely to fall. For it is not accessible to the mass media." The basic structure of humans may be private. But then you start creating a society and they're not so private—not so independent. But McLuhan says: "In the end, media don't affect the Essence of a person." That's another idea of isolation and detachment from the merged condition of social communion.

One is simulating the ESP which surrounds everybody, and penetrates—I have "merged/interpenetrated." That's the popular mythology of ESP—everybody intimately inside each other. It's a merger of humans via the Global Theatre.

Then capitalism (the after-image of the printing press) couldn't continue to function while everybody's sharing the same disembodied space and not having to own anything.

The meme of literate individuality started to allow Pay TV and Walkmans—and all this specialized electronic delight.

And then the Computer digital technology continued to throw people back into isolated, walled-off spaces which would exaggerate personal consumerism. Accompanying this retrieval of a virtual "visual space"—the patina of the archetypal silent print-condition, the Android Meme digitized and "atomized" every digital user. That's a popular word, "atomized."

This would lead to the rise of the Anthropomorphic Physical—an outcome based on the following reasoning:

McLuhan saw that the notion of the “medium is the message or massage” was soon not to be applicable to the Law of the Situation.

Bob: A business consultant in the '20s, Mary Parker Follett, came up with sort of a “medium is the message” figure/ground situation, which she called the “Law of the Situation.”⁴⁷ McLuhan used the phrase once or twice. The “Law of the Situation” is an answer evoked by the question: “What’s the context?” Many people see the medium as mere context—what’s the context of the event?—but that’s freezing it as a concept. They’re not getting the sensory shaping—the numbing process.

The Android Meme (AM) induced humans to think the AM's content is subject to human massage. Humans are actually not manipulated or “brainwashed” by the AM. They do appear to everybody else (each one of us appears one of the following ways) to have symptoms of paranoia, schizophrenia, hysteria, panic, or ecstasy in their newly isolated, disconnected condition of “surplus flesh” (Arthur Kroker). This is why everybody today keeps frantically monitoring their “black mirrors” and texting to see if there are any others (nano-communities) “out there”.

Bob: I'm trying to take McLuhan's vision through the barriers and into the Android Meme Zone, but I have to go along with the fact that nobody is being massaged. The Android Meme is doing it to itself. “Humans are actually not manipulated or ‘brainwashed’”—everybody is staring out from their isolated platform and noticing the emotions in other people. And all they can see is other people in a diminished state.

The Android Meme encourages humans to think they are the agency of “doing”, but the sidelining (“benching”) of humans continues. Even some

⁴⁷ Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.262

Silicon Valley billionaires are advocating some kind of media ecology. And Tim Berners-Lee, one of the “fathers” of the Internet, is, too.

Bob: Tim Berners-Lee and his team invented the HTTP protocols while employed at CERN in Geneva. He made the Internet available to the “Planet of the Dead.” The Android Meme is encouraging people to think they’re doing it because it’s disappearing itself. But it’s surreptitiously on the sidelines, possessing people invisibly. That’s why some of the Silicon Valley digerati are worried. They’re saying with disbelief: “Damn, this thing is taking people over. We can’t stop it.”

“Humans” are now “surplus flesh” (Kroker)

their thinking has nothing to connect with—no reference.

Bob: That’s what Derrick de Kerckhove said on the 12-Hour McLuhanesque Marathon Exploring the Post-Pandemic World—more ancient, separated individuals.

“As the information that constitutes the environment is perpetually in flux, so the need is not for fixed concepts but rather for the ancient skill of reading that book, for navigating through an *ever uncharted and unchartable mileau*.”—**Marshall and Eric McLuhan, LAWS OF MEDIA: The New Science, 1988, the penultimate sentence of the last page (239)**

“Marshall McLuhan foresees that ‘consciousness’ will prove to be an effect of speeding up *cliché-archetype* processes in the brain.”—**Barrington Nevitt, ABC OF PROPHECY (second edition), 1985, p.46**

Bob: I’m reposting McLuhan’s idea that the speed-up of the CLICHÉ-ARCHETYPE process is creating consciousness. I’m

sprinkling some other key statements throughout—repeating them to help project the idea of Voluntary ESP.

Voluntary ESP is the condition of Web 2.0.⁴⁸

The digital technology that was being developed on the corporate and military fronts was not noticed. So McLuhan, at best, became regarded as an historian—albeit a comprehensive one—of Analog media, despite his chapter on automation in UNDERSTANDING MEDIA.

But soon, the Global Membrane is affected by Bill Gates and Steve Jobs, among others, developing the personal computer. That started to radically change the past—all of the old institutions.

However, McLuhan himself saw that the notion of the “medium is the message/massage/mess-age/mass-age” was soon to be inapplicable to the Law of the Situation⁴⁹.

Bob: McLuhan and Nevitt serialized TAKE TODAY (1972) in the magazine, MODERN OFFICE PROCEDURES, in 1976. Talk about hiding it away!

“Major political trends in the immediate future are bound to relate to the effects of TV on North Americans. The power of TV to reveal the motives of action in the human countenance is part of the general X-ray process inherent in electric technology. The Watergate hearings made this clear when the boys in the back room became ‘show business.’ The impossibility of secrecy under electronic conditions makes espionage and man-hunting the principal activity of our time, and renders all the old forms of wheeler-dealing impracticable. Electric power will be used by the old guard of 19th-century minds to implement even further the patterns of centralized hardware and authority, and there

48 See Bob’s essay ‘Cloning ESP’ <https://ionandbob.blogspot.com/2009/12/cloning-esp-essay-by-bob-dobbs.html>

49 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.262

will be a continuing rejection of consumer values and specialism.”—Marshall McLuhan, "What's In Store for Seventy-Four", 'X-ray Vision' (McLuhan's short contribution), MACLEAN'S Magazine, January, 1974, p.27

Bob: What's special about this quotation? It's the only time I ever saw one of its themes. McLuhan's usually talking about trends of decentralization, but here he's saying: "No, centralization will continue." And that gets us to the Patriot Act (2001). In other words, that old obsolete surveillance—centralized surveillance—Big Brother operations, still goes on. One can't stop it, while the decentralization is people making their own clothes, for example—girls making up their own fashion styles rejecting packaged consumer patterns. That's what's important about this quotation above. It's the first time McLuhan acknowledges that centralization is carrying on—it's still occurring. And you see, the previous sentence in the quotation rehearses the typical "espionage and man-hunting" theme—normal business activity. Watergate was the "old boys network" in show biz. It was a "known" in the information society that secrecy was obsolete. There was nothing to hide. Therefore, the hidden Big Brother is casually exposed here by McLuhan. It's referred to—it's not a threat. What's a threat now is not to know or understand the X-ray power of television in the later media.

"Well, when things change at very high speeds, a need for continuity develops. You see, you're in such a complete discontinuity at high speed. Everything you're looking at now is gone in a second and our demands are to hang on to older things. So the antique stores and the love of taking the varnish off of old tables, revealing their original state, and that sort of thing is a passion today. In order to think, you have to forget most of what you are experiencing in order to relate it to earlier things that you knew, otherwise you can't infer anything from what you are seeing. So, at the speed of light, which is now the normal speed of most information, on TV, radio, telephone and

so on—at that speed the need to forget has become a form of nostalgia.”—Marshall McLuhan, “Interview: With Professor Marshall McLuhan”, *MACLEAN'S Magazine*, March 7, 1977, p.8, in *LETTERS OF MARSHALL McLUHAN*, 1987, p.177

Bob: This is McLuhan saying what Arthur Kroker writes 15 years later about a

culture of quantum fluctuations where you can only know that you have never seen what you thought you were looking at because you have never really heard what you were listening to.”⁵⁰

Well, here's the forgotten McLuhan quotation where he's saying much the same thing: “You have to forget most of what you're experiencing in order to relate it to earlier things you knew.” You can't refer back to the reference. You can't infer anything from what you're seeing. That's a very useful McLuhan statement. He's starting to get into, like Kroker, what you can't see. You're not using your eyes—your eyes aren't necessary. That's the Global Membrane!

⁵⁰ Arthur Kroker, *SPASM: Virtual Reality, Android Music and Electric Flesh*, 1993, p.53

4. ANDROID MEME: PHASE TWO

Bob: Voluntary and Involuntary ESP: Involuntary ESP is the collective effect of Radio and TV. You can't get away from it. However, the later digital world puts a wall up that allows you to separate from the collective ESP of Radio and TV.

The Android Meme has to emphasize the Anthropomorphic Physical (AP). It has to create the AFFECT that there is an increasing amount of Voluntary AP because the unity dimension is already happening in the Global Membrane—in the Global Theatre—in the Global Village—the merged interpenetration world.

Making a long narrative short, most of the 20th Century can be understood as the Analog-media phase of Involuntary ESP.

Bob: Everybody was forced to be in an oral, tactile environment electrically—involuntary ESP. "Electronics as ESP⁵¹," says McLuhan. The "retribalization" cliché that McLuhan is so well-known for predicting—"tribal" meaning not necessarily harmony, but a lot of involvement with each other.

What McLuhan didn't predict is the disconnecting affect that started happening in the '80s with the Walkman, the Cable TV business, videocassette recorders, and then our Personal Computer.

In the '90s, Dr. Frank Zingrone of York University told me that he couldn't really interest his students in the book, UNDERSTANDING MEDIA, because none of the students had any experience of the older Analog media, only the new digital commodities. So, McLuhan was lost on them.

"This ignorance of the out-of-awareness aspects of any medium of communication is where action and change occur, particularly

51 Marshall McLuhan, "Electronics as E.S.P.", EXPLORATIONS: Studies in Culture and Communications, No.8 (Verbi-Voco-Visual), Item 3, October, 1957

as one moves from one medium to another. We want to know whether there is a form/content relationship that holds true for all media of communication. An affirmative answer to this question is possible: *content consumes form*. How could *The Wizard of Oz*, *Gone With the Wind*, or *La Dolce Vita* be imagined apart from their medium's form, which has entered and become fused with content? No matter how spectacular the production values of a film, the contents of that film consume it."—**Frank Zingrone, THE MEDIA SYMPLEX: At the Edge of Meaning in the Age of Chaos, 2001, p.246**

Bob: This is really important! This is the part of the AP starting to dominate the Android Meme content—the user is the content. The AP is consuming form. This is a big switch from what Derrick de Kerckhove and McLuhan talk about, but McLuhan might have suggested it when he said in *Playboy Magazine* (March, 1969) that content becomes the thing we decide on. I like the way Zingrone implies the “user as content consuming form”. That gives me a Voluntary ESP aspect.

“An affirmative answer to this question is possible: **CONTENT CONSUMES FORM**”. That would hold for all media of communication. Remember, McLuhan said: “The user is the content.” Humans are always projecting their experience into a medium. The actual content of any book is your personal experience. Canadians legislated in 1971 that, in Canada, 25% of Pop music played on the radio and TV had to be produced in Canada. It's now up to 60%. Canadians would have these mediocre music groups becoming stars within Canada. But then McLuhan stepped in and pointed out: “Well, that is silly. What is Canadian content? You've got all kinds of immigrants in the cultural mosaic of Canada: Pakistanis, Africans, Brazilians, etc.. They do not Project a Canadian content—their Canadian lives are not projected into the media content. What they were previously—where they grew up—was more formative of their personality and

their experience. And therefore, that's the content for them, and they see that content in any medium."

You can't limit content perception as Canadian. It's too general. People remember too much of their own previous lives. Canada was a place a lot of immigrants came to, especially starting in the '60s. Maybe after a generation, they have a family, and their children grow up in Canada. Okay, they're Canadian, and, of course, there are lots of Canadian novels about the conflict between immigrants from Africa, etc., struggling with their kids as they get Canadianized.

Zingrone is saying as the media shrinks and the Chemical Body gets bigger than the "media", then that can be translated psychologically as the body—the "enlarged" Chemical Body as an affect—becoming the content. It's consuming the dynamics of media. The "languages of form" that McLuhan said he analyzed—that form was disappearing. All you're left with is content, and that fosters an increasingly fragmented society. And from the '90s on, up to now, people got into, put on, their own little Chip Body bubbles.

As the forms of media disappear and content projects—hyper-projects, the "user as content" experience is another part of AP (Anthropomorphic Physical) taking over. The Cloned Tribal ESP is not so all-consuming because people have their own particular lives that are enhanced by the more individual-friendly digital media. Look at cell phones; they all have different designs and apps. People picked different capacities for their cell phone, beginning 15 years ago. This customizing of everything takes over. The "user is content" takes over and "disappears" form, which is okay with the Android Meme. It wants the human form to be visible—the human content. The AM wants to distract people with all their foibles, like the various eccentric talk shows that were created. Whereas that TV host in the '70s, Phil Donahue, ran a lot more sober and controlled show. Not like Jerry Springer's show

that would have people jumping out of their chairs and physically attacking each other. “Content as individual bias” was taking over a larger bias caused by a “landscape” such as the tactility of TV—that no longer dominated as a form.

“How could THE WIZARD OF OZ, GONE WITH THE WIND, or LA DOLCE VITA, be imagined apart from their medium’s form, which has entered and become fused with content? No matter how spectacular the production values of a film, the contents of that film consume it”. That quotation is a result of the effort Zingrone was making in the late '80s to come up with a “fifth law of media”. By 1991, he ends up with the “fusion principle” as the fifth law.⁵²

But Zingrone also was trying to describe new things that McLuhan missed. This whole feature of “content consuming form” is an aspect, but it’s not the fifth law. It’s another angle on media moving out of the simpler formal dynamics of McLuhan’s Era.

The Voluntary ESP extension led to the flip in the mixed corporate-media environment wherein the user-is-content now consumed form—hyper-projection became the norm.

Bob: The mixed corporate-media, merged, beehive environment (Involuntary ESP)—the Global Theatre/Membrane environment of the '60s, '70s, and '80s—THAT had to flip, and it eventually reversed into fragmented Voluntary ESP.

"Computer technology can—and doubtless will—program entire environments to fulfill the social needs and sensory preferences of communities and nations. The *content* of that programing, however, depends on the nature of future societies—but that is

⁵² Frank Zingrone, “Laws of Media: The Pentad and Technical Syncretism”, MCLUHAN STUDIES: Explorations in Culture and Communication, Vol.1, 1991, pp.109-15

in our own hands.”—Marshall McLuhan, **PLAYBOY Magazine**,
March, 1969, p.74

Eric McLuhan’s notion of the computer extensions of the brain is too narrow. It misses the “live environment” and/or “living organism” aspect of the digital Proprioceptive and Quarktune Cubed (see the Bob Dobbs Quadrant of my TINY NOTE CHART⁵³).

“Animals evolve by incorporating into their bodies the new technology, whether by growing longer teeth or by modifying their digestive systems. Human evolution works in the opposite manner. With the first inventions, human evolution suddenly shifted from the realm of biology to that of technology. Animals incorporated; we disincorporated. We extended into the environment various parts of the body, various limbs and organs and, with electricity, the central nervous system. Most recently, computer technology and its children now extend around the globe the hemispheres and other elements and organs of the brain. It remains only to extend the mind itself.” —**Eric McLuhan**, **ELECTRIC LANGUAGE: Understanding the Message, 1998, p.3**

Bob: Eric McLuhan doesn’t see the machines extending themselves. He sees us extending intricate and subtle parts of the brain. He’s still keeping technologies categorized as extensions of our bodies. He doesn’t take the process to extensions independent of our faculties. And if we’re still extending technology within our body, then we should be able to make ethical decisions and turn off certain media environments, if only occasionally. He wrote the quotation above twenty years ago. We haven’t seen much progress by Eric on that front. It seems a bit of an intellectual cop-out, “extend the mind itself”—that’s vague. I focus on the “live environment” aspect, and suggest Eric misses that dimension.

53 http://fivebodied.com/archives/audio/catalog/Bob_Documents/tinynote/Tiny_Note_Chart.pdf

“The important thing is to realize that electric information systems are live environments in the full organic sense.”—**Marshall McLuhan [with Quentin Fiore], WAR AND PEACE IN THE GLOBAL VILLAGE: An Inventory of Some of the Current Spastic Situations that Could Be Eliminated by More Feedforward, 1968, p.36**

“Our whole cultural habitat, which we once viewed as a mere container of people, is being transformed by these media and by space satellites into a living organism, itself contained within a new macrocosm or connubium of a supraterrrestrial nature.”—**Marshall McLuhan, PLAYBOY Magazine, March, 1969, p.70**

By the '90s it seemed that the only writer tackling the new shrunken digital membrane was Dr. Arthur Kroker. I had coined the phrase, "Android Meme", by the mid-'90s, so I was delighted to see that we were almost on the same page with his terms like "android flesh" and "floating organs without bodies" (not Deleuze and Guattari's "bodies without organs"). I created a chart illustrating our kindred visions in 1995⁵⁴.

McLuhan enjoyed a minor revival in the '90s through magazines like MONDO 2000 ("recombinant synesthesia and neo-psychedelia") and WIRED ("digital recombinant commodities"), but they saw McLuhan as anticipating more the psychology of their tactile and proprioceptive lifestyles. McLuhan's program of collective "media fasts" was not on their horizon of awareness. They were actually fulfilling a little known prediction by McLuhan in 1968: "Millennary Ecstasies"—McLUHAN: PRO AND CON, Ed. by Raymond Rosenthal, 1968, p.137.

Bob: Arthur Kroker picked up where Jean Baudrillard left off. Baudrillard was talking about the "medium" and "message" in the late '70s, but he overlaid a genetic DNA model because that was the "figure" of the playing with genes, cells, and viruses which was called "recombinant genetics." Remember, I was telling you how nothing was changing in the '80s and '90s; they were just selling

54 http://fivebodied.com/archives/audio/catalog/Bob_Documents/tinynote/Tiny_Note_Chart.pdf

new shinier products. The format of computers didn't change—no breakthrough in the digital structure, like even going beyond digital. All of the products were just replays, cliché-probes, with Kroker calling them, “digital recombinant commodities”. That's Groundhog Day—the popular Bill Murray movie (1993). It's a recombinant day—nothing new, just devices replayed in different orders. WIRED Magazine was created to sell Wired products. Kroker was critiquing WIRED for being an agency of leaden consumerism of recombinant commodities.

As we move into the '80s people are starting to become Kings and Queens IN EXTREMIS. They're beginning to be put on pedestals; media are shrinking; “people” are getting really “big” when they acquire their own computer and cell phone and can walk around mobile. It's a new kind of psychology, not Freudian or Jungian psychology. It is the psychology of Global Theatre occupants, and that theatre is “tactile and proprioceptive”—doing yoga is proprioceptive, for example.

McLuhan was enjoying his minor revival, and the Android Meme was recycling recombinant products, both hardware and software, but “humans” saw McLuhan as anticipating more the psychology of their tactile proprioceptive lifestyles. A lot of people would read *Understanding Media*, and they'd get some personal satisfaction out of it. They had no clue. They couldn't see the sociological and literary aspects of it. They couldn't see what environments were unfolding. McLuhan described the electrical age as a time of “flow and flux.” They took the “flow flux” personally and wanted that kind of imagined “freedom” while strutting around in a supermarket. They interpreted the content of the book as a projection of their tactile and proprioceptive lifestyles—the user as content, naturally. You don't have to own a computer to be tactile and proprioceptive. You just have to be in the 20th century.

In an obscure book, a collection of essays on McLuhan by Raymond Rosenthal, on page 137 there's a little note that

McLuhan had been at Fordham University in the Bronx from '67 to '68, and he offered a course on "Millennary Ecstatics." He foresaw "Millennary Ecstatics" as what was parallel to all the serious ecological concerns of the '80s and '90s, leading up to 2000 CE. People were having a good and unique time in a variety of innumerable ways. That was one of the trends he predicted—"Millennary Ecstatics," including the "religious ecstatics" of people celebrating how the Bible's Book of Revelation wraps it all up, ends the Human Era, and Jesus comes back.

Also, McLuhan wanted people to turn media off—have a "collective media fast," and that was not on the horizon of even the later revival of McLuhan. They just wanted to live their druggy (allopathic and recreational) WIRED lives, while McLuhan, on the surface, seemed to be a celebrant of that digerati culture. They didn't notice he wanted to shut it down temporarily. Everybody was digging their digital antics. They were replaying 1968's "Millennary Ecstatics"—the simulation-of-choice for people in the '90s before the Dotcom crash of April, 2000.

The Global Membrane (Android Meme—Phase One {see above}) was the actual "hidden ground" of the 1960-90 period, not the Global Theatre. And it wasn't noticed until the Internet ("Information Superhighway") was dumped into the brainpan of the Super-Angelic consumer after 1995.

Bob: McLuhan used the word "brainpan" in the '60s.

The concept of the "Super-Angel" was probably the most important contribution by McLuhan to the Internet and World Wide Web Era.

The background to the concept/percept: McLuhan had met Wyndham Lewis in 1943 in the Detroit area, and they spent much of their subsequent conversations discussing the concept of the "Super-Human". These discussions are presented in Lewis' novel, SELF-CONDEMNED (1954),

wherein one of the discussants is based on McLuhan ("Prof. Ian McKenzie", see p.312)⁵⁵

Lewis published two more novels in 1955 (MONSTRE GAI and MALIGN FIESTA—Parts Two and Three of his trilogy, THE HUMAN AGE, begun in 1928) wherein he explored Hollywood as an environment of discarnate, "angelic" humans which caused the original, astral Angels to invade and take over the "City of Angels" (see "Third Program in the Human Age," EXPLORATIONS Magazine #8, Part Two, p.18).

Bob: Just as the Angels were outraged that humans developed language, this is a replay of that occasion with a later kind of language, movies. That irritated the Angels—the same conflict.

From Super-Human to Super-Angel: McLuhan pointed out in the '70s that an Angel could be anywhere but only "there" before moving on to another "there"—in a sequential manner. Eventually, the Angel would or could experience every "where".

However, the human, engaging the electronic services of the Global Membrane—what McLuhan termed the "discarnate" condition—could be everywhere simultaneously and immediately—no sequentiality involved.

Imagine that you were broadcasting on the radio to a half-million people. Each one of those private listener environments would have a "piece" of you in them via the radio.

AND each one of the half-million listeners would have a "piece" occupying your studio—passively present in your environment. Then, once telephones for "live" call-ins were added, everybody could potentially be actively in every other listener's home—the condition presented on every page of FINNEGANS WAKE—"Hear! Calls! Everywhair!" (James Joyce, FINNEGANS WAKE, 1939, p.108).

No Angel could do this. But the human cum Super-Angel did!

⁵⁵ Marshall McLuhan is a character ("Prof. Ian McKenzie") in Wyndham Lewis' SELF-CONDEMNED, 1954, p.312

This capacity would result in a completely different consequence from that of the old Super-Human. McLuhan had upgraded Lewis' insights.

Bob: The “Super-Human” is the conceptual content of SELF-CONDEMNED—the guest professor, Rene Harding, who’s based on Wyndham Lewis, is interacting at the university with Prof. Ian McKenzie, who’s based on Marshall McLuhan.⁵⁶ They’re discussing Friedrich Nietzsche’s Superman or Super-human. They’re arguing over the super Gnosticism of the ‘20s and ‘30s symbolized by people like Nietzsche and Adolf Hitler. That’s the Super-human, but Lewis discovered the Angelic competitors of the Super-human. McLuhan later refined what it meant, as explained above.

Once in the Internet/World Wide Web surrounds, the Super-Angel became her own intelligence agency. This is precisely the meaning of the vague phrase, the “Post-Human”. McLuhan got there first in his nomenclature.

Bob: It’s not “Post-Human.” It’s the “Super-Angelic” happening.

But all this background exegesis is the preparation for the far more difficult and strange situation of the "Tech Body".

“Circuited by all the flows of power, patterned by codeworks, shaped by norms of cultural intelligibility, an object of viral invasion, with its subjectivity increasingly taking the form of possessed individualism, the body can acquire such a powerful epistemological presence as a universal sign because the bodies that we are or would like to become are themselves increasingly dispersed, intermediated, unfinished, spliced, straining.

Bob: That’s the fate of the Chemical Body. The first two lines above are qualifiers of the Body aspects—it’s an object of our

⁵⁶ Marshall McLuhan is a character ("Prof. Ian McKenzie") in Wyndham Lewis' SELF-CONDEMNED, 1954, p.312

invasion: “Subjectivity increasingly taking the form of possessed individualism, shaped by norms of cultural intelligibility, patterned by codeworks”.

“Nothing is as imaginary as the material body. Circulating, fluid, borderless, with no certain boundaries or predetermined history, the body has no meaning today other than its intermediations, no autobiography that does not possess its own hauntologies, and certainly no drift that does not leave a trace of its presence. There definitely are codes of gender that can be transgressed only at the price of punishment, but there are always gender drifters who remix, recombine, and resplice the codes of gender performance. There certainly is a disciplinary regime of sexuality, but there are also sex-code drifters who make of their own sexual assignment an opportunity to transgress the codes, to refuse the normative, to overcome the predetermined. Against class inequities burned into disciplined, laboring bodies, there are class drifters who make of their own protesting, rebelling, insurgent bodies a marker of the struggle for freedom. While the age of specialization resulted in the definitive separation of the senses, body drift begins with a grand unification of the human sensorium.”—Arthur Kroker, **BODY DRIFT: Butler, Hayles, Haraway, 2012, p.3**

Bob: We don't have five senses anymore; we have 14 or 28. Consider every little app and device you put into your armamentarium—your reservoir of ammunition is a collection of new senses. Because there are all kinds of bodies, Arthur Kroker just talks about plural bodies. He doesn't get into the five types that I came up with. I put it in order. When he's talking about the body, the body has no meaning today. He's writing about the Chemical Body, but you could project that he's describing the Tech Body. “Hauntology”—a concept invented by Jacques Derrida—explores the afterimage. My defining of the Android Meme as an afterimage is supported by Kroker's quotation. The second phase of the Android Meme breaks up the “Mythic Stages.” It actually

becomes, more and more, “shrunken homeopathic cliché-probes” or “memes.”

The second phase (1986-2012) breaks up the “mythic stages” phase (as outlined in Part 3 above) of the Android Meme:

After the Bottom-up Ground phase between 1945 and 1960, the peruser/lurker will notice that the next phase of the ongoing evolution of the Bottom-up Ground is called Holeopathic Cliché-Probes.

“Holeopathic” is a word that combines the 2 processes of homeopathy and the hologram. Since the technologies of the industrial and subsequent electronic revolutions had been subsumed by the burgeoning television environment after 1945, one might as well say that “everything had disappeared”. However, in homeopathic terms one should understand that “everything” (or at least the memory of) was being diluted to ever more invisible and inaudible but potent EFFECT. This is a proven homeopathic principle (see Benveniste). And this memoried “everything” was an habitable environment as far as human beings were concerned even though only 1/3 perceptible to them because the effects of an environment always precede its causes. Hence, the use of the term “hologram”. Since most everything was being retrieved, there was a necessarily “archetypal” quality to the situation. And also, since it was an ever-changing and ever-fluid context, there was a complementary process of intensity creating the HOLEOPATHIC CLICHÉ-PROBE. And that's the alchemy you've “lived in” from 1986 to 2012. These holeopathic cliché-probes constitute further refinements of the form and content of the newspaper, movie, radio/television, and computer environments and their interpenetrations of each other under the panoptical surveillance/scanning of the Satellite Environment. Advertising and the Nielsen Ratings were the gluons that simulated economic control of these media matings.

Bob: Jacques Benveniste was given validation, for a few months, of having proven homeopathy exists. As things get smaller and shrink, they keep the memory of the substance. In my terms, the memory would be the human being or the Anthropomorphic Physical (AP) archetype. McLuhan said: “With the extension of his

nervous system as a total information environment, man bridges art and nature. TODAY 'NATURE' IS THE MESS-AGE BUT MAN IS STILL THE CONTENT."⁵⁷ Man has started to disappear, but for most people, man is still here. Humans are still here as the content, but it's very archetypal. It's like a memory. The only memory in the Global Membrane is the one of humans.

Gluons hold the world together, and advertising, McLuhan used to say, was the "glue for the Industrial Age." It was the propaganda to keep the first half of the 20th century organized. The people were motivated to work in the factories to make these products. Advertising showed the workers what they were making. Advertising was like a Sunday preacher's sermon giving meaning to the new languages that the people were engaged in. Gluons as a particle do that.

Our communication environments from the printing press on were layered over and through our older linguistic environments. Humans were inevitably servomechanisms of those massive "media" landscapes. The satellite technology, both an interior and external landscape, was the last of that kind. As digital communication environments developed, they gradually shrunk those massive techno-environments and inaugurated a new kind of autonomy for our Chemical Body in relation to the previous scapes. Now, radio-, TV-, newspaper-, booksapes are inside your personal mobile—tiny and invisible. These older media become after-images (or memes) as well as huge bureaucracies to preserve the wealth they'd created. They don't go away—just as ye olde speech never disappeared. They are as real and insistent as our own bodies. They must be fed and housed. However, what once were large corporate vestments now are small enough to be considered as organs, like lungs, that are new additions to our archetypal Chemical Body and Astral Body.

Bob: That's our modern hospital.

57 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.11

The Chemical Body is what most people consider to be their "physical body." The dominant model for this is the product of Western science since the telegraph. The Astral Body is what pervades all cultures—the belief there is more to our makeup than the Chemical Body. It is a huge storehouse of religious and spiritual energy. The third organ is the TV Body—the repository of historical one-way Analog broadcasting. The fourth is the Chip Body—the mutating warehouse of digital omni-directional media. The fifth is the Mystery Body—what we're still excavating and whose lineaments we cannot fully assess yet, if ever. We now know it's made up of the previous Four Bodies but we don't know what more we will discover about its constituents, affects, and effects. The Android Meme is the resultant of the interplay, violent and ecstatic, of the first Four Bodies. I claim this Five-Body paradigm is a lot more useful or comprehensive when applied to our post-9/11 scene than Samuel Huntington's "clash of civilizations" probe.

Bob: Samuel Huntington was the Establishment's (Trilateral Commission's) academic. He was the man who made up this simple little pattern: "Today we have a clash of civilizations." This actually kept the frame in the war mode. He didn't define it as more than war. It is more than war, and that's where McLuhan teases out all of the levels of World War III. It's not just a clash of civilizations. That's why I'm putting Huntington down. He's the Establishment's sociologist—strictly 19th century, the last time there was an Establishment for the Chemical Body.

In the past 30 years the "media landscapes" have slowly transformed into additional miniaturized bodies attached to our original body, like barnacles. The original body was made by "first nature." Our descriptions of that "first nature" constitute our human-made "second nature." Some claim to be getting past our "second-nature" descriptions of "first nature" and are subsequently witnessing "first nature." Others accept the organisms created by our "second-nature" descriptions and consider them to be improvements on our "first nature." I say we don't yet completely know what "first nature" is, so I wouldn't say we no longer have "first-nature" bodies. But our Chemical Body (the dominant "second-nature" description of our "first-nature" body) is presently subsumed by the TV and Chip Bodies—our invisible barnacles.

As I wrote above, the homeopathic cliché-probe became the digital meme.

Bob: It's leading into the meme and then the "Android Synthetic Meme."

Derrick de Kerckhove provides a useful description of the fusion aspect of a small portion—time, space, and the self—of this second phase of the Android Meme.⁵⁸

Bob: De Kerckhove makes much significance out of the cancellation of Time, Space, and the Self. But if you read my "Cloning ESP" essay, Time gets canceled out in the 19th Century, and Space in the early part of the 20th Century. He has them getting wiped out by the digital world 2.0, or the second phase of the Android Meme. I'm citing Derrick because he helps people see some basics, but it's actually quite obsolete.

However, other portions of the Android Meme underwent massive decentralization and splayed effects of this Phase Two of the Android Meme (AM)—which constituted a huge replay of Phase One of the Android Meme as "content" (holeopathic cliché-probes).

McLuhan anticipated the holeopathic cliché-probe with his use of the "module":

Bob: I had to come up with something that is like a meme. "Holeopathic cliché-probe"—no one knows what that means, so I had to find old words, and I did. These two paragraphs explain "module."

"In contrast to private awareness, social consciousness is a process of scrapping, retrieving, and probing. The emphasis for the most part is upon retrieval and the accumulation of vast residues. With the development in the nineteenth century of many new technologies (clichés), the supremacy of unified print consciousness gave way to multiconsciousness. There was no

⁵⁸ <https://jps.library.utoronto.ca/index.php/nexj/article/view/34218/26203>

garbage heap, no middenheap, there was no unconscious large enough to contain all of the materials generated by the breakdown of so much probing and environing.... Philosophy and management alike have yet to come to terms with the mini-module or the new structure of the electric age.... The familiar ad form of rippling repetition of profiles, is an accessible example of the mini-module that is found in every electric structure, from space capsule to the modes of consciousness.... Mallarmé and Joyce are masters of this kind of verbal module which is achieved by pushing beyond semantic frontiers.”—**Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, pp.152 and 155**

Bob: “Philosophy and management alike have yet to come to terms with the mini-module or the new structure of the electric age”—which is the image: software patterns that become memes for the Millennials and younger – “expendable memes.”

I figured this out. I said: “Wait a minute! How do I make 'holeopathic cliché-probe' have the same meaning as 'meme'? Oh, 'module! Yeah, McLuhan's got that in FROM CLICHÉ TO ARCHETYPE!” I went, found it, typed it up, and, wonder of wonders, “module” is McLuhan’s term for “meme.” They talk about “modules” often in present-day Art, and installations are considered modular.

“The outer trip has been specialist and Western. The inner trip has been ecological and Oriental. Both kinds of trips are cliché-probes. Each has its own methods and preferences of retrieval from the rag-and-bone shop of past experience. The outer trip prefers to retrieve antiquities or archetypes. The inner trip prefers the probing cliché world of the module.”—**Marshall McLuhan with Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.14**

Bob: The retrieved archetypes are antiquities. That's people going to museums—institutions that have a heavy Western bias, an "outer trip." The "inner trip" probes—"prefers the probing cliché world of the module". Web 2.0 users are inner trippers IN EXTREMIS.

The meme/module brings fleeting order to the Instagram and TikTok obsessions. My phrase (coined 30 years ago), "Android Meme", is LE MOT JUSTE and was more prophetic than any other digital nomenclature, such as "virtual reality" or "artificial intelligence".

Six "schools of media ecology" are the result of the Android Meme's replay of McLuhan in the '90s⁵⁹:

And this is where the symptoms of "quadrophrenia" make their entrance. McLuhan knew that he had to mime discontinuously the splintering after-images of human/technological cognition to manifest an "impossible" anti-environment to the seduction effected by the pollstergeists. (MACLEAN'S Magazine, January 7, 1980).

Bob: McLuhan used that word, "pollstergeists", in MACLEAN'S Magazine on January 7, 1980. Marshall and Eric McLuhan predicted what would happen in the '80s, in that article. "Pollstergeists" were ghosts, vampires, that possessed us. The McLuhans were trying to make an anti-environment and came up with an impossible accuracy—more than any other prescient wager.

This is why an anticipated cursory inspection of McLuhan's books produced the intended effect that they were rampant with confusion—an early and persistent complaint by his critics, which proved the success of the technique ("You mean, my whole fallacy is wrong."—Marshall McLuhan, in a cameo in Woody Allen's film, ANNIE HALL, 1977).

One minute McLuhan seemed to be a utopian, the next a neo-Luddite, then a Gnostic, still later an agent of the Vatican, or a Zen Buddhist, then a

⁵⁹ <http://www.mcluhanonmaui.com/p/publications.html>

technological determinist, pseudo-scientist, Manhattan Project romantic, and on and on and back and forth.

Bob: These were different complaints lodged at him, and I put them all together. They especially didn't like what seemed to be "technological determinism".

They didn't like his pseudo-science. It was a huge, ambitious project like the making of the atomic bomb—the Manhattan Project, and further, he was **SOMETIMES** an Orientalist—or a Westerner—or a Vatican Thomist—or a Gnostic—or a Neo-Luddite, or a Utopian. All categories able to trigger grievance in every case.

But the classifiers couldn't see the method in the actor's performance—the miming of the fate that the Pollstergeist needed “a rapid succession of innovations as ersatz anti-environments” (COUNTERBLAST, 1969, p.31) to disguise the fact it had long disappeared as a constitutive factor (see his many letters to PLAYBOY Magazine, 1969-70).

McLuhan's satiric retrieval of the mini-module (FROM CLICHÉ TO ARCHETYPE, 1970, p.160) of acoustic and tactile mirrors via the constituency of the homeopathic print mirror, in the genre of a “memory theatre”, reflected the contemporary Medusan after-image of collective technological quadrophrenia, and its complementary human echo.

Bob: “Medusan” is visual—a lady with snakes, like an octopus. It's a monstrous image about Big Brother, but a little out of date because it's visual and Big Brother has gone inside. Therefore, you bring in the sound echo of the visual Medusan—complementary, it fits like a hand in a glove—the human echo. “Acoustic and tactile mirrors via the constituency of the homeopathic print mirror, in the genre of a 'memory theatre,' reflected the contemporary” monstrous “after-image of collective technological quadrophrenia”—people thinking and acting in all directions with

all their Bodies—“and it’s complementary human echo”. These quotations should help:

“Languages are stuttering extensions of our five senses, in varying ratios and wavelengths. An immediate simulation of consciousness would by-pass speech in a kind of massive extrasensory perception, just as global thermostats could by-pass those extensions of skin and body that we call houses. Such an extension of the process of consciousness by electric simulation may easily occur in the 1960s.”—**Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT edition), 1994 (originally 1964), p.130**

Bob: McLuhan told me two separate times that he miscalculated global management. This is his second version of the reasons:

He didn’t understand how management could hold the evolution of media at the stage before the simulation of consciousness. He didn’t think that they could hold that back. It was changing too much, but management was becoming bigger than the media. By the ‘70s, you had these big honchos running the Hollywood studios, and they were getting the same effect as their children. They were bigger than the media—they had huge egos. That’s why it didn’t happen in the ‘60s.

"A culture of quantum fluctuations where you can only know that you have never seen what you thought you were looking at because you have never really heard what you were listening to."—**Arthur Kroker, SPASM: Virtual Reality, Android Music and Electric Flesh, 1993, p.53**

"The familiar ad form of rippling repetition of profiles is an accessible example of the mini-module that is found in every electric structure, from space capsule to the modes of

consciousness."—**Marshall McLuhan and Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.155.**

"Innovation is obsolete. So is obsolescence, as information speed-up transforms man and his world into art form."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.297.**

"Whereas mechanical 'dehumanization' wrecked the person, electric super-'humanization' wrecks the entire system."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.221**

"The familiar idea of 'making the news' now yields to making the world itself. For the best part of a century, we have been programming human consciousness with retrievals and replays of the tribal unconscious. The complementary of this process would seem to be the 'natural' program for the period ahead: *programming the unconscious with the recently achieved forms of consciousness.* This procedure would evoke a new form of consciousness radically different from former consciousness."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.297**

Bob: I asked Barry Nevitt once: "What are the recently achieved forms of consciousness?"⁶⁰—and he replied: "FINNEGANS WAKE."

"TELEVISION" hasn't been in the "civil war between media"⁶¹ since the '60s.

The Global Theatre was the antagonistic actor in the '60s, superceded by the instant replay in the early '70s.

60 Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.297

61 Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.48

The beginning of the "DIGITAL" (the Android Meme) would be the "cable TV" scenario in the late '70s/early '80s.

Bob: That's when digital autonomy started coming in. People could make their own video recordings on their VCRs, and tape shows for when they wanted to watch them later. So, that's the beginning of the AP, the "Anthropomorphic Physical"—the autonomy.

The "DIGITAL" was obsolesced by the after-image (the Internet of the '90s) of the Android Meme (Phase 2) wherein the "civil war" was not in the mediascape anymore (the tactile interplay between Analog vs. Digital media squared) but between the autonomous "parts" of the after-image of the Android Meme (not involved with/indifferent to "surplus flesh" [Arthur Kroker]).

Bob: The traditional war was the civil war of the media, with bankers on the sidelines, but the "civil war" in the '90s is between the parts of the after-image, not media environments, and it's indifferent to "surplus flesh" because "surplus flesh" of the Chemical Body was starting to be bigger than the digital environment (the Android Meme).

Today, one is wearing the Android Meme on one's wrist. "Surplus flesh" is expendable—unions die, nobody cares! They just want to get home and engage their TV Body and Chip Body.

Web 2.0 replays the Analog Eras—the Android Meme sculpting everybody into a Pharaoh—one of the great services of the Android Meme!

Here's my picture of that war (mapped out in late 1995):

http://fivebodied.com/archives/audio/catalog/Bob_Documents/tinynote/Tiny_Note_Chart.pdf

5. THE ANTHROPOMORPHIC PHYSICAL (AP)

Bob: Look at the first quotation below: “Man becomes both **FIGURE** and **GROUND**”—another merger of “medium” and “message.”

"It is man who has become both *figure* and *ground* via the electrotechnical extension of his awareness."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.11.**

Once that background is acknowledged, I suggest the application of my Five-Bodied Model implies the following phases:

Bob: These titles fit what I'm trying to say, not the details of their article.

1. **THE MEDIA FIT THE BATTLE OF JERICHO—Marshall McLuhan, EXPLORATIONS Magazine, #6, July, 1956. Republished as Pamphlet #16 in MARSHALL McLUHAN UNBOUND, Gingko Press, October, 2005.**

The Walls are knocked down for the Chemical Body and Astral Body via Analog media (20th century):

"Why do I am alook alike a poss of porterpease?"—James Joyce, **FINNEGANS WAKE, p.21**

Bob: Humphrey Chimpden Earwicker (“HCE”) pronounces variations in different languages of the sentence above, all the way through **FINNEGANS WAKE**. He’s trying to figure out: "Why have I changed? Why do I look like this now?" He doesn’t know the media changed him, or he’s asking rhetorically—he **KNOWS**

—to see if you know. The walls have been knocked down, but then they're rebuilt by the digital technology.

2. "Mind Your Media, Men, Or You'll Catch A Cold Environment" — the subtitle of "THE REVERSAL OF THE OVERHEATED IMAGE," PLAYBOY Magazine, December, 1968, pp.131-34 and 245.

Bob: "Mind Your Media, Men"... these are the intelligence agency personnel.

The Walls are then rebuilt for the TV Body but not for the Chemical Body, and the Astral Body is rebuilt via the Chip Body (the 21st century):

Bob: Citing the cold, so-called violent, late '60s, the Westerners sometimes liked to say it was more violent back then than now. It was violent because people wanted to be able to experience it from the safety of their home. They didn't walk out there among the "non-walls."

"... chalking oghers on walls..."—James Joyce, FINNEGANS WAKE, p.27

Bob: In Understanding Media, there's a page where McLuhan talks about the "photograph is the brothel without walls." ⁶² He uses the phrase, "without walls", many times. Different parts of the media are without walls. It's the end of the "fragmented, isolated private self."

I'm saying that McLuhan, whatever he said, has no anti-environmental impact, anymore. The Digital phase of the Android Meme APING us (1980-2000, popularized by TWIN PEAKS: The Return series (2019)) is a flip from the

⁶² Marshall McLuhan and Edmund Carpenter, UNDERSTANDING MEDIA (MIT Edition), 1994 (originally 1964), p.188

Analog phase of the Android Meme SHAPING us (1960-1980, popularized by THE MATRIX series). The tools weren't SHAPING us anymore (perhaps popularized by 2001: A SPACE ODYSSEY from Stanley Kubrick).

Bob: The Android Meme is extending itself. It's different parts are not extensions of human faculties. We're witnessing this THING extending itself. It's not influencing human beings other than they have a general depression because it's the end of technology and they're taking that as the end of World War III. The "SHAPING us" is in the Matrix series. The tools weren't SHAPING or massaging humans anymore. That's what's funny: the Android Meme replays McLuhan, creates a McLuhan revival while what McLuhan says is not applicable anymore, if you listen to me. Well, McLuhan said it 50 years ago: "You can't tell what's the medium and what's the message."

The Android Meme is APING us with more Jerry Springer-type shows, and the audiences think that the world is getting dumber and dumber. No, the Android Meme is getting smarter and showing how humans can believe they are still humans. This is all a fighting against the fact that everything has disappeared. Every now and then, somebody from way back then will shout to me: "Hey Bob, everything's disappeared!" They remember... it comes rushing back to them 30 years later.

"SHAPING" is the media massaging you and doing something to you. But the media aren't doing anything to you, now. Most people would believe knowledge is doing something to us. They take the conventional literate view, but they don't notice that you can't figure out what it is, who's doing it, PLUS nobody can stop it. You can't find the faucet to turn it off.

And I know this is a difficult percept to get.

"Maybe we are already living in another dimension of space travel: in a sub-space warp jump, a virtual reality where we can

finally recognize that we are destined to leave this planet because we have already exited this body. Not simply the violent expulsion of the body from the weight of earthly gravity into galactic space, but the development of microscopic gene astronauts. Colonies of genes, which once might have fled the primeval soup of the ocean and taken refuge in the geological structure of crystals, the chemistry of plants, then animals, and finally humans, but which now warp jump from the human body into the galaxy of virtual reality. This is a time of primordial genetic rocketry in which genes suddenly are accelerated into orbit around their previous liquid station in plodding human bodies. A new stellar history of TV genes, recombinant shopping, war meiosis, gene nostalgia (what molecular biologists call *inversion*), and advertising mimesis is at hand.

Bob: You see the genes “parasited” in that novel, *EVEN COWGIRLS GET THE BLUES* by Tom Robbins. It shows the amoeba riding evolution from the beginning to the end. Kroker’s got the genes just riding along. Finally, they realize this Chemical Body is a dead end and they “warp jump” to another dimension and go right into the digital grids. It’s the warp jump from the Android Meme to the Tech Body.

“And why shouldn’t genes go cybernetic? They have always existed at the forefront of virtual reality: mutants, replicators, cloning, viral genes. Perhaps we have already moved beyond the first stage of the exteriorization of the human sensorium—the externalization of the human nervous system—and are now entering the second, and more decisive, phase which consists of actually flipping the body inside out: the exteriorization of human genetic history. In this case, technologies of communication would be the means by which genes escape their long evolutionary imprisonment in the body, and inscribe themselves in the labyrinthian electronic highways of recombinant culture. The primal gene, therefore, finally prepared to abandon its evolutionary home in bodily chemistry, to fulfill

its destiny by going virtual.”—Arthur Kroker, **SPASM: Virtual Reality, Android Music and Electric Flesh, 1993, pp.38-9**

As we move into the more extreme case of the present Cloned-ESP⁶³ environment and the Tech Body, perhaps FINNEGANS WAKE will stay the course as the Non-Now echoes Frank Zappa's concept of xenochrony.⁶⁴

The early 21st century can be perceived as the digital/mobile phase of Voluntary ESP—a celebration of pinhead consciousness/intelligence rather than simply discarnate, “connected” tactile intelligence.

In this complex culture of tactility IN EXTREMIS (“see” Frank Zappa's musical concepts), we’ve witnessed the phrase, “Artificial/Virtual Intelligence,” lose its charisma.

Quite a mysterious and devastating implication that nobody was expecting from the Global Theatre. The greatest disservice that WAS foreseen was the evocation of desperation and urgency in national, tribal, and personal identity quests that created a more violent mood in the '70s and '80s. See “Mind Your Media, Men, or You’ll Catch a Cold Environment”—the subtitle of “THE REVERSAL OF THE OVERHEATED IMAGE,” Marshall McLuhan, PLAYBOY Magazine, December, 1968, pp.131-34 and 245.

Bob: To have a social identity, you have to have violence. You are a fascist; you impose it on society. I'm taking the cliché idea that power is aggressive. You maintain your socially aggressive power if you want to have an identity. Establishing an identity is an act of violence. Becoming literate is a violent act. McLuhan, in one of his books, FROM CLICHÉ TO ARCHETYPE, quotes people fearing the literate back in the 1400s: “Joseph Frank discusses Dostoevski's THE HOUSE OF THE DEAD in terms which give stark iconic force to the division between the literate and the illiterate classes in a feudal society. To the peasant, the literate man is armored: ‘You gentry, iron-beaks, you devoured us.’”⁶⁵

63 <https://ionandbob.blogspot.com/2009/12/cloning-esp-essay-by-bob-dobbs.html>

64 <https://en.wikipedia.org/wiki/Xenochrony>

65 Marshall McLuhan and Wilfred Watson, FROM CLICHE TO ARCHETYPE, 1970, p.65

“The maintenance of social power is, in fact, the manifestation of social identity.” —**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.261**

“One of the peculiarities of the new electronic world is to be seen here, for the very immediacy with which people interrelate at electric speeds also has the effect of reducing their private and individual identities to a very low profile. If everybody is a nobody at a ball game, the simultaneous presence of everybody to everybody at electric speed makes everybody a mass man. One of the effects of this simultaneity in dimming down private identity is the weakening of personal ethics and moral constraint in the private sectors of daily life.

"Concurrently, however, with the loss of moral standards in these private sectors, there is a corresponding new demand for high standards of conduct and integrity in the public sector. This reversal of values has suddenly elevated politics to the Utopian level, by virtue of the rigorous and unremitting public inspection resulting from electric media.

“This reversal has provided public and political life with a cast of representatives left over from the old order. That is, the figures in the political drama are still men of private goals and ambitions, recruited from the individualist age when politics seemed to most people to be a ‘dirty game’ to be played by individuals with private ambitions.

“To many people, President Nixon may well appear as a leftover from that older political era when private ethics were expected to be high but public behavior was permissively much lower than it can ever be again.

“The new political pattern demands idealism not only of profession but behavior in public figures, but this demand is made by people who are quite permissive in their private ethics. A new kind of hypocrisy has been born among those who have grown up with the new media. They now demand of public figures a level of moral dedication which they feel no need to

exemplify in the private sector of their own lives.”—**Marshall McLuhan, McLUHAN McLUHAN McLUHAN, New York Times, May 10, 1974**

As the Android Meme provided cover for itself by allowing humans to perceive, more and more, that the Android Meme looked and acted like them while, at the same time, it appeared to slowly “disappear”, the shrinking Android Meme evoked a renewed sense of anthropomorphic power in humans’ Chemical Bodies.

Beginning with the mood of having “survived” Y2K and 9/11 (overcoming the fear of the landscape of Chip technology), the Chemical Body sought out nano-communities online and in person, and “righteously” announced a new confidence in their particular favorite physical bias-of-form. This was misidentified as the “culture wars”.

Bob: “While the Chemical Body sought out nano-communities”—that’s the “texting”—“and ‘righteously’ announced a new confidence in their particular favorite”, it started announcing that they were transgender, and that was better than a heterosexual. “New confidence in their particular favorite physical bias-of-form”. It was “Body Wars.” It was over what to do, what kind of shape to put the Chemical Body in.

“Politics and economics have always operated in secrecy. In information circles, media gatekeepers are the functionaries of the new gnostics. Cyberspace bandits, information high priests, chaos investors, hacker terrorists, bank presidents and IMF globalists, drug and biotech researchers, communication moguls, and sundry other infocrats cross the data desert of the Internet in one-person caravans.

“There is something fundamentally mysterious about the operations of electric process. Every square centimetre of earth has become a holographic point containing all of the transmissions over the face of the globe. The elimination of time and space in human interchange is a big enough revolution to

completely change all social values—virtualized, bodiless people can make no real society. The discarnate realities of electric process and their great economic power may be the problem, not the solution to our futures.”—**Frank Zingrone, THE MEDIA SYMPLEX: At the Edge of Meaning in the Age of Chaos, 2001, p.260**

Bob: “Every square centimeter of earth has become a holographic point”. There’s your hologram! Yes, now, we “keep typing,” but eventually, we’re going to run out of it and that’s where we got to. To show how silly things were, you make the statement that: “The economy is run by typing”—that’s how fragile the virtual economy was. But it was very strong in the sense it orbited around the Chemical-Body economy. It sucked all the energy out of it.

“If, as Mark Taylor has suggested, modern philosophy is characterised by an encounter with the other (‘Introduction’, p.8), then in McLuhan we find this insight taken beyond Hegel’s meditations on the master/slave relationship to the discovery that the other we encounter at the heart of humanity is ourselves AS technology. Hence, the double edge of McLuhan’s ‘humanist’ take on technology, since it represents not simply a humanizing of technology but the more disturbing—or perhaps transformative?—notion that technology is the *pre-condition* of our being human.”—**Richard Cavell, REMEDIATING McLUHAN, 2016, p.26**

Bob: See! There’s the AP (Anthropomorphic Physical) aspect, and that’s what Wyndham Lewis said back in 1926. He tried to find the human shape in technology. “The double edge of McLuhan’s ‘Humanist’ take on technology, since it represents not simply a humanizing of technology but the more disturbing notion that technology is the PRE-CONDITION of our being human”—being human is so very strange.

“This notion of bio-technological culture is linked at once to the virtual and to the material. It is indeterminate and it is human, to the extent that it constantly transforms the human, a humanity never identical to itself because what makes us most human, as McLuhan remarked, is technology itself.”—**Richard Cavell, REMEDIATING McLuhan, 2016, p.113**

Bob: That’s a double whammy for people. They think technology is the inhuman part of us.

“McLuhan’s extension theory is paradoxical in precisely this way: media take us beyond ourselves and it is in this process that we discover ourselves as human. This *outerance* is the tragedy—and ecstasy—of media.”—**Richard Cavell, REMEDIATING McLuhan, 2016, p.148**

Bob: McLuhan used to say that speech was utterance, or actually the “outering” of the central nervous system. Richard Cavell got this from McLuhan, the “outering”... the stuttering, the “OUTERANCE.” “This OUTERANCE is the tragedy—and ecstasy”... it’s both. And what is it? It’s getting taken beyond ourselves. Humans really want to get a break from being human.

When you sleep or think you sleep, you have to go to another place. It’s not pleasant staying stuck in this Physical all of the time. So, you go to sleep, and that takes you to another world—another dream. Cavell’s proposing our saying technology will be our dream mechanism, and it’s a tragedy. We go beyond ourselves, and we get lost within ourselves. It’s the “tragedy and ecstasy of media.”

For more Richard Cavell, see REMEDIATING McLuhan, 2016, pp.87

AM: 97, 101, 103, 105, 115, 118, 120, 122, 138, 148, 160, 168

AP/AM: 47, 113, 114, 162, 163, 182

Bob: There are many more quotations that carry on with these themes of the human and technology. I can't quote them all! If you want to look them up, they're all in that list for you. The first horizontal list is the Android Meme quotations. It works through the virtual thinkers, and the second horizontal list is the AP (Anthropomorphic Physical) over AM (Android Meme). AP is stronger, in a sense, than the virtual technology.

"The Way of Telegnosis

"Because of electric technology we have come to a rare millennial shift upward to a fifth dimension of awareness that has all the characteristics of gnosticism.

"The search for underlying structure is the only way to make sense of the electric world.

"Gnosis is hidden knowledge, that is, knowledge of the hidden ground.

"Today we see not so much an unfolding of Darwinian reality as an acceleration of de Chardin's evolution of awareness—progressive extensions of mind and soul through improvements in the transmission of knowledge.

"The global mindset is the materialization of the collective unconscious through technology.

"The subliminal, out-of-awareness part of thought is burgeoning into reality through media use.

"We will teach our children how to ask the most useful and involving questions, and give up the attempt to restrict their intelligence by imposing obsolescent answers on them.

"Tradition and traditional values will be perceived as that which is eternally new. The oldest things are the newest things.

Discovery of origins shall dominate all attempts to educate.”—
**Frank Zingrone, THE MEDIA SYMPLEX: At the Edge of
Meaning in the Age of Chaos, 2001, p.261**

The “Chip environment” subsumed all Analog media while giving humans the feeling/experience of being bigger than all the “media”.

This is why everybody—thinking of themselves as Analog media—started to frantically monitor their “black mirrors” and constantly texted to see if there were any others (nano-communities) “out there”.

This is when the Millennials started to favor the use of the word, “meme”, and not the old terms “AI” or “virtuality”, to describe their experience of the content of their Chip Bodies.

Bob: If you take the beginning of this in 1990, you had people talking about “virtual reality”, and people speaking already about “artificial intelligence” in the '80s. I sneak up at the end of the '90s with the phrase, “Android Meme.”

I'm saying my phrase became the preferred grunt of the Millennials because, if you noticed, they're always talking about “memes.” Everything is a meme. They don't talk about “virtual realities” or “artificial intelligence.” Perhaps when they're in the university, inside the university's literate walls, they might back off on being so cavalier and say it properly. But on the street, it's all “meme” talk. All through classes they talk about memes, and they spread memes. As Arthur Kroker wrote: “They're Android Processors.” They might as well just be robots. So, they're robots with the word “meme.”

To review:

1. Cloning ESP (1840-1960) = Analog = phatic communion
2. Voluntary ESP (1960-2000) = Digital = homeopathic TV Body
= Menippean phatic communion
3. Anthropomorphic Physical (AP)/Android Meme (AM) (2000-2006)
4. 2007—cold fusion (endless-electricity Box) = including 1., 2., 3., and PLUS = homeopathic Chip Body = Menippean **haptic** communion

Bob: Remember, I described how you shape Marilyn Monroe's Body. You mime it with your hands going up and down, the curves. Haptic is half of tactility. Tactility is touch and then let go—touch, contact pressure, then empty. Touch, contact, and you speed up your beating. So, there's contact pressure in tactility but not in the haptic. It's just a shaping. It's a movement of the hands, but it's the tactile hands, and they're shaping a pattern in the tactile void in the gap—action in the gap.

McLuhan used it—the “haptic”—twice in all of his writing. It's part of tactility. I used to say that it was part because tactility was not a sense but the interplay of the senses. The first thing that's closest to the non-sensory tactility is the “haptic.” Haptic is tactility slightly removed. Just remember, tactility is the interplay of the senses, and it's not a sense in itself.

6. THE TECH BODY AND PRESIDENT DONALD TRUMP

Now we come to the point of this essay.

"It is man who has become both *figure* and *ground* via the electrotechnical extension of his awareness."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.11.**

Bob: How are we going to explain that? You begin by saying, "Man is both Figure and Ground." "It is man who has become both FIGURE and GROUND"—they flip back and forth like a trompe l'oeil (a painting or design intended to create a visual illusion). "Via the electrotechnical extension of his awareness". That's a neat phrase, "electrotechnical."

But all this background (the stages of apprehension) is the preparation for the far more difficult and strange situation of the "Tech Body."

By way of an abrupt, hasty conclusion, I cite the news events of Jan.20, 2017, as evidence of these factors and patterns described above.

When I discuss "Don Trump," that Don Trump is made up of a Chemical Body, a TV Body, and a Chip Body—just like any of us.

Don Trump's Chemical Body declared his candidacy for the role of President of the USA on June 16, 2015—James Joyce's famous "Bloomsday" in his novel, ULYSSES.

That Chemical Body did not know on June 16, 2015, that its style of communication in the TV Landscape (CNN, FOX NEWS, ABC, CBS, NBC, et al.) combined with its style of communication in the Chip Body (Facebook, Twitter, et al.), would have a great "charisma" regardless of who secretly or overtly supported his Chemical Body financially or telegenically.

That charisma (COMMUNICATING like a lot of other Chip Bodies and TV Bodies—an extension of McLuhan's definition of "charisma" ["Jimmy Carter

LOOKS like a lot of other people it would be nice to know, Tom Sawyer in the White House”—McLuhan, Summer, 1977]) surprised Don Trump’s Chemical Body (which term includes Don Trump’s brain) as much as anybody else’s.

Trump’s Chemical Body then gradually and cautiously accepted its fate in the Android Meme (the synergy of all the “paramedia” in play between June 16, 2015, and November 8, 2016).

In the 2014-2016 period, the Android Meme flipped into what I call the “Rumpelstiltskin” affect—a pathologizing of the furthest extremes of what “science fiction” thinkers conceive as Artificial Intelligence.

Whatever you can imagine in terms of the most drastic consequences for the Human Being, under the most frightening scenarios accompanying the birth of Artificial Intelligence, is where we arrived around 2014, believe it or not.

The Tech Body popped out of the Android Meme creating the Age of Rational Insanity many have projected onto what they perceive as “machines out of control.”

This allowed a Chemical Body who was NOT a “superlative nobody” to hijack the “automated presidential surrogate” anti-environment.⁶⁶

This brings us to the new environment of the Tech Body wherein the best that we can say about the Android Meme is that the Tech Body turned the digital Android Meme (both Phases) into an art form (“the genuine fake”).

The Post-Holeopathic Cliché-Probe refused to become a Meme.

And, of course, the American White House—being “the Word That Makes The Market” (NY Times Op-ed by McLuhan, September 21, 1974), the process of the holeopathic cliché-probe—had to catch up. VOILA, Trumpism!!

Don Trump does not have to speak in complete sentences. He creates involvement by engaging the “verbum” (see McLuhan on stuttering).

⁶⁶ “The automated presidential surrogate is the superlative nobody.”—Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.157

Tetrad on "Verbum" (utterance):

Intensifies and crystallizes percept—as word (thing);

Obsolesces the merely sensory via perceptual interplay;

Retrieval: transference of power from things to word-as-vortex;

Reverses into the conceptual (replay of meaning-minus-the experience).

-Marshall McLuhan, "Laws of Media", ET CETERA, Volume 34, No.2, June, 1977, p.177

Don Trump, the fast-talking aliterate, had tuned into the frequency of social media that a good number of Chip Bodies had occupied for 10 years. Trump had perfect pitch for the previous era of Voluntary ESP, especially via the Twitter environment/situation/milieu.

The "Ground" (the "Millennials" and their "children") communicates as something akin to a complex ESP now, but our images and definitions of ESP aren't a very useful representation of this new "clairaudience."

"Robot" (Gutenberg effect as defined by McLuhan) is an inappropriate and misleading term to describe what is making Millennials "happy" today.

Trump is a full-blown quadrophrenic as anticipated by Wyndham Lewis:

"Now disregarding if you can whatever your political views may be (and mine are partly communist and partly fascist, with a distinct streak of monarchism in my marxism, but at bottom anarchist with a healthy passion for order)... **—Wyndham Lewis, THE ENEMY, Vol.3, p.70, 1929**

Tetrad on “Trump”:

- Trump enhances the Rumpelstiltskin affect over the Android Meme;
- Trump obsolesces the continuous iconic TV image;
- Trump retrieves the Knight and Vampire;
- Trump reverses into the image of an Emperor cum Saint (his likeness will be lasered into Mount Rushmore)

Bob: It's 50-50. Some people make him, Donald J. Trump, a hero. And it being a medieval environment—so he's a Knight. And others think he's evil—he's a Vampire, and a Vampire possesses things. He's a specific kind of evil. It's a discarnate Vampire.

And, look, he obsolesces the “iconic TV image”. They don't know what he's going to do a half-hour from now. He's total discontinuity, which is too shocking in the White House, but he gets away with it. Trump flips into the Tech Body! He reverses into the image of “Emperor cum Saint.” If the Tech Body is right, he's going to be an Emperor or even a Viceroy, and he'll be a Saint because he'll do what he claims he did. He'll claim he did something, but other people probably will have done it—and then he will be lasered into Mount Rushmore. The Tech Body is all of these. All happening at the same time, but then a larger context for the Tech Body is Kroker's Dark Tetrad because everything's disappeared, and as I explained somewhere, everything that happens, after everything has disappeared, is in a “disappeared situation.” You don't enhance anything; you disappear it. Trump has added a new dimension, which seems to be anticipated by Arthur Kroker's schema for the Dark Tetrad:

“On its positive, transformative side, the tetrad reveals the (four) laws of social media to be our very own data flesh: what's ENHANCED, what's RETRIEVED, what's rendered OBSOLETE, what's intensified to the point of REVERSAL with every major technological innovation. However, viewed in mirror image on the side of what is disowned, prohibited, and excluded by new

technological media of communication, the tetrad has another story to tell:

- not what is enhanced, but what is **DISAPPEARED** by very technological innovation; **HOLEOPATHIC EFFECT**
- not what is retrieved, but what is **ABANDONED** by the fast technological recycling of the natural and social worlds; **HOLEOPATHIC EFFECT**
- not what is obsolesced, but what has been effectively **SUBSTITUTED** for that which is disappeared; **HOLEOPATHIC EFFECT**
- not what is reversed, but just the opposite, what is **HELD IN PLACE**, **IMMOBILIZED**, almost **CRYOGENICALLY FROZEN** with the appearance of every new technological media of communication.

CITADEL OF CONSCIOUSNESS

Bob: All four features are “holeopathic.” They’re all shrinking. The “retrieval” is another kind of disappearance—it’s “abandoned”. And then the “obsolescence” is also another kind of disappearance—it’s “substituted.” They’re all disappearances and then what’s “reversed” flips into its “opposite.” It doesn’t get disappeared—it gets “maintained,” but it’s done stubbornly—**HELD IN PLACE—FROZEN—IMMOBILIZED** and **CRYOGENICALLY FROZEN**. And that’s the **CITADEL OF CONSCIOUSNESS**—the thing the media doesn’t affect.

“When the tetrad moves at the speed of darkness, what is shut down is the eye of perception that is fundamental to ethical reflection on the future of technology. What substitutes for the closing of the eye of perception is the ‘sightless vision’ of all the machinery of guided perception of information culture. What has been abandoned as so much galactic digital debris by the twin drives of computation and genomics are those posthuman bodies in endless, aimless drift as they circulate through the fast loops of cybernetic information. And what is held in place, immobilized, is an increasingly specious present that is in equal

measure deeply nostalgic for a lost modernism and for the stripping down of just about everything else to accommodate the laws of efficiency, connectivity, transparency, and speed that is at the heart of what Hannah Arendt called the 'negative being' of technological society—a technological destiny that can be so deeply seductive because it contains the tangible, palpable scent of a death-drive in hyper-motion.”—**Arthur Kroker, EXITS TO THE POSTHUMAN FUTURE, 2014, p.177**

Bob: That's what's been abandoned. Those are the different bodies: Chip Body and TV Body as they merge. "As so much galactic digital debris by computation and genetics or genomics". They're the "Five Bodies in Drift." The Tech Body is not all negative. It includes the positive "Light Tetrad" at the top.

The election, if it occurs, will not decide anything. Memes will remain tribally frozen. Both outcomes will be contested.

Bob: "Memes will remain tribally frozen," which is what the Tech Body says: "Everybody is going to be frozen in their position."

CONCLUSION

If one is going to say "McLuhan(ites) is/are obsolete", then one better master "McLuhan" (1950-80) first.

We do know that the Gutenberg Galaxy is not coming back—not even digitally.

This is the root of the crisis for “academia” and “science.”

We’re in a post-tactile xenochronous milieu now, so there would be no difference between the 4 Aristotelian causes.

Kroker's "dark tetrad" is the first innovative response to the synopsis of the McLuhan paradigm—the tetrad.

Yes, that is one of the subsets of Trump’s quadrophrenia. After all, he is the first ParaPresident!

Tech Body = Android Meme as Art Form = Leopold Bloom = Typhon = HCE = uncharted sea = FW = Trump = Biden (can’t complete his syllables).

The Tech Body will ascend for you.

Bob: It means if you think you’re Ascending, which not many people think, but if you got into that jargon, you will be left behind. You will merge with the technology, and whatever the technology is going to do, you’re going to have to go along with it. If it Ascends, it’ll Ascend for you.

APPENDIX I: The technological evolution of the Tech Body

1. pong
2. atari
3. xbox (bitmon and DSN)
4. laptop
5. autocorrecting
6. mp3
7. megaupload == becomes digital, solving itself, self-defragging
8. bandwidth (replaces memory, laws of probability = google maps) buy NEST
9. zipdrive
10. iPhone/Macbook Air
11. 2017 = tablet—self-correcting path Pokemon Go took itself over in 2016 (digitized Tech Body automatically WESTWORLD {Fall 2016} becomes autonomous without human mechanical input- megauploads started talking
12. kindle
13. app

APPENDIX II: Interview with the Tech Body

Audio: http://ionbob.com/audio2/first_interview_tech_body_spring2019.mp3

Anybody: What are you?

Tech Body: Herbert Marshall McLuhan, or better said—Marge Stewart—had this high-minded ideal that the human condition did not understand "the condition their condition was in." Therefore, they had to lend or open a door—a window—that gave the opportunity, just as in Annie Hall, to say: "You don't know where you live! You don't know who you are! You don't know what is reading you! You have no idea what you stepped into!" And that's like history that you're doomed to repeat if you don't give attention to the very thing that has caused and/or created, the antithesis of human-minded "Five-Bodied" living which is thoroughly laid out and set—that this is the conditions from which you live your life. This includes Kitty Carlisle telling you, "What's My Line," and asking all the pertinent questions that apply. Now, you're in a window where you don't know the question—you don't know what applies—you don't know what to believe. And now, even the thing that you would heretofore have trusted—that was the Edward R. Murrow quadrant—that puts you in a new position that allows you to see clearly now, through a muddy lens, "the condition your condition is in."

So now, the existential Herbert Marshall McLuhan has landed in the mess that he created. In *The Mechanical Bride*, he laid out a very clear, tactile, technical expose of how this all applies—all the way from the Gutenberg Galaxy that says: "This typeset makes a set of type - "type" like in "typo"—a "genotype" that's the type - type - type - type—setting - type—typesetting of a type or kind. Three different ways to use the word, "type." Now, what's happened is none of those or all of those have been obfuscated. There is no printing press anymore; no one said that.

McLuhan wasn't clarified; he didn't know either. That becomes the standard of what everybody's complaining about. They want written books to tell them what to do. They want a written law that they can follow. They want somebody to lay out, "This is the way to go." And McLuhan said, way - way—way back then, that you're set in these systems that you have been divided up into—the Five Bodies. But he laid out the vestigial consistency of what this means: that "the TV's reading you, watching you"; "you are reading the book—no, the book is reading you." This has all been laid out in such a way that now

the Tech Body has captured that. So, it has not been obfuscated, it's just been moved.

The Tech Body, the TV Body, the Mechanical Bride, the application of what humans are supposed to know, has been attacked, captured, and moved to what is now known as the Tech Body. Just as the power—God's power—human's power—was captured in the Ark of the Covenant. Now, the Tech Body has enough power to capture the Printing Press—to capture the Android Meme—to capture the Mechanical Bride. It's now the driver, the single driver. Nothing else applies, which is why your "Quadrants" are now more keen than ever, and why silly people are actually looking at your work now because it's the only way to connect the dots.

See, you can't live in a world without "Furry Lint." Before you could, you could set that aside: "Oh, that's a based reality! We don't have a base society; we're not bawdy. We're Judeo-Christians, who live a comfortable, sovereign, sane, sober life." Well, all that's gone now, it's all gone. It doesn't apply anymore. Everything's up for grabs, because everything that you would know to be within or without decorum is thrown up in the air. So now, it's OK, for example, for "goddamn" to be an acceptable use—the censors don't even get offended by it any longer. That's new, that wasn't always that way. Before you couldn't even say "hell" or "damn" or "shit." Now, ... psst... that's in G-rated films. You can get away with that, for Pete's sake, as far as language or something that's considered less than inappropriate or vulgar or of bad manners. There are no bad manners anymore because it's all landed in the Tech Body, and no one is offended by it, anymore. Which is exactly what Marshall McLuhan said would happen—that you would be anesthetized by the medium, which then becomes the "message"—which then becomes the "driver"—which then becomes the thing that you have to be, do, or have—or you're less-than. There it is. If you don't have what you want, then Media Ecology has duped you. Or, if you don't understand where you are—well then, you can't read the signs. That's because media ecology has moved it out of your range or precept. You have this ideology in the schools of higher learning that would set a subset that said: "This is smart. This is not." Well, all that's up in the air, in the windows! And now, all those professors present themselves as "educated fools." They don't even know how to handle themselves. They don't know how to even read a book anymore. Oh, wait, they can't even find the book anymore. OK, they read a book, but what do they know? They find out that they've proved that Ezra Pound was right, that this is a silly glib

cliché-archetype of things that you can't understand. These higher schools of learning that have evaded even you—fill in the blank who "you" is. So, it becomes silly. What the Tech Body has done single-handedly, has validated, at an über level, Marshall McLuhan's warning or capacity that you don't know what you're playing with. Basically, you don't have a clue what you're dealing with; you think all these things, and they're not what you think. You've decided all these things—that people are telling you that you have to think—that's not what you thought. But then, you have to find out... well, you have to wait til Phil Donahue comes on the show and takes up some "pie-eyed" ideal that Mike Douglas left aside, to make this be a point of, that you're going to juxtapose—that you're going to allow someone—a woman, who sleeps with a woman or a man, who sleeps with a goat in your neighborhood, or not. Well now, all of a sudden that's not even included in your survey. You can't even convey or have an opinion regarding that, or it moves you outside of the system in tandem. So, everything is built upon the mechanics of the Mechanical Bride—the details that set the Mechanical Bride even beyond the Gutenberg Galaxy, because that's just the telltale signs that there was a crime. The Gutenberg Galaxy is the telltale sign that something terrible occurred. OK, they put it all in a box, Bob, they put all the typeset of types in a box: "Little boxes made of ticky tacky, all on a hillside, all just the same. They're different colors, but they're all the same." And so they have been set—typeset, as this categorical inference.

What's happened is, they've all been put together and ripped of everything that makes them have a self-identity. What's lost is identity, which is what Marshall McLuhan warned: that you would be put in a box, and you would be prescribed as a certain level or degree. You would become every color of yoyo! Everyone would become a yoyo! You'd be your own color. But you're on a string—and you get cast and spun—and then you climb back up – and then, you get cast and spun—and then you're walking the dog—and you're having this whole fascination of a yoyo. So now, the power is in the slinger, not in the yoyo. And so, what he warned was that you don't understand you're being slung and you don't know by whom or by what. And now, the inference or the reference that you're trying to, in a glib clichéd sort of way, write a paper to include the knowing that this new Tech Body becomes the yoyo slinger-handler. The yoyo has power only from the passing of the wrist. The wrist action comes from the Tech Body, which is the über conclusion of The Mechanical Bride.

McLuhan went all through history because, without Ezra Pound, there is no Marshall McLuhan. It made just enough conversation. We didn't include Wyndham Lewis. Wyndham Lewis killed it all. Wyndham Lewis would put baking soda on everything. It would neutralize everything. Wyndham Lewis made the Tech Body successful because the bland condition may push people further away. The same way, the "Bra Burners" in the '60s set off "Women's Lib," which we don't even know what that means because now they don't want to be equal—or they do—or they don't—or they're up, or they're down. We don't know that's what Marshall McLuhan was trying to point out. He was like: "You people are ridiculous. You put yourself in a box, and then you started screaming for 'equal box rights.' You messed yourself up! You segregate yourself, and then you're furious because you segregated. I want to go where the Black people go! "No! No! No, you're not gonna do that. You're not gonna do that." See, that's what he's saying, he's like: "You're looking at the big picture. You're looking at the event horizon and judging your condition based on where you see other conditions conflate." And so the rich people are rich. Well, what the hell is rich?

The Tech Body captured the Printing Press – print type – type – printing type – print type. There's no Printing Press anymore. There are no presses – "Stop the presses." There are no presses, anymore. The Tech Body took them all over. It obfuscated it. It's like a rotary phone. They got captured. They've disappeared and been captured by the Tech Body. The reason you don't see it, is because of the Tech Body. So, the Tech Body has everyone. It's been taken over. The Tech Body decides.

Anybody: Hey Tech Body, is the Tech Body a physical machine?

Tech Body: No!

Anybody: Is the Tech Body a construct of somebody's mind?

Tech Body: We don't know quite what you mean, but the answer would be, "Yes", if you can picture your words as something over the game—watching the game—controlling the game, deciding what moves are next for individual players that should have their own free will. But they don't.

Anybody: That implies there's some God-like...

Tech Body: Power!

Anybody: something that is...

Tech Body: Power!

Anybody: ... the Tech Body.

Tech Body: Power! It's your power. It's your human power! It's your power that you separated yourself from because you didn't use what Marshall McLuhan said, "You're ridiculous, and you don't know what you're doing—and you're doing it, anyway—and you think you're watching TV, but the TV's watching you."

Anybody: So, that's...

Tech Body: Now, we're going to decide what you watch.

Anybody: Exactly what you have said—that we've given up our power to do those things...

Tech Body: Yeah!

Anybody: ... to something else.

Tech Body: Correct!

Anybody:: So, that something else...

Tech Body: Now, the powerful humans are left to drive this new Tech Body that's very powerful! Very powerful.

Anybody: If it's not a physical machine, what is it?

Tech Body: Power!

Anybody: And, who is wielding the power, if we aren't?

Tech Body: Yes, the humans sacrificed or separated themselves from their power because they wanted something smarter than they to run the ship. And so, they got it. They asked for it, and they got it. So, the humans created the Tech Body, and they continue... now, AI {Artificial Intelligence}, which isn't very artificial anymore, makes its own artificial intelligence. It can run every potential outcome. It takes all probability out of the conversation.

Anybody: Right! So, the AI is like we used to say: "The robots are going to take over." So, the robots...

Tech Body: Now, the robots are taking over themselves. The robots are getting rid of the robots to make better robots. So now, it's amazing. Now, maybe for the first time, the Tech Body has morphed into this new WIFI

inference. It makes a whole other level to play, which almost obfuscates Herbert Marshall McLuhan... almost,—less and except he said: "Lookout, this is what you're going to get", and you have all the quadrants. They're all saying the same thing, even LaRouche. They're all saying the same thing: "Look out—look out—look out, you don't know what you're dealing with." And meanwhile, back at the ranch, everybody is fighting fire to pump more and more and more and more and more input-information-power into this thing.

Anybody: When you say, "Wi-Fi inference," are you...?

Tech Body: Yes, you can't live in a house now without Wi-Fi? Before, you could live in a house without electricity. Now you can't live in a house without Wi-Fi... forget electricity.

Anybody: Right! Right!

Tech Body: Your human existence is now based on "bandwidth," not on information – "bandwidth."

Anybody: Right! "Bandwidth" is how fast you can interact with the people you're interacting with.

Tech Body: That's right! That's exactly right!

Anybody: Yes!

Tech Body: Very good! Perfect algorithms that are always correcting themselves. OK, an algorithm is a prosed pattern of known outcomes that are prognosticated as a future reality. So, they're saying this loop occurs.

The problem is they're overthinking the thought now. That's precluding that humans are making a condition that the algorithms are figuring out. That's not the case anymore. Now, the algorithms are figuring out the algorithms—it's leaving the human condition. It's not going to be in the human's hands any longer. It's self-improving! Now you get updates. They send you an update, and you download it. Where does it come from? Who knows? Nobody knows! Operating Systems are no longer driven from Cupertino, California, anymore. They used to be; they don't come from there anymore. The machines are driving this now, not you.

Self-correcting technology that allows a machine to drive a car to take every condition that could occur, while driving a car, and allow a conclusion to be rendered that would make it a perfect driving experience. Humans aren't involved in that application. You're seeing YouTubes of people lying down

asleep in their cars, going 90 miles an hour down the highway and two people in the car sound asleep. People have taken videos of them but the car's driving.

Because of what Marshall McLuhan told you when he told you, explained to you, that the "Medium was the Message," that the confines of what you saw as reality was actually surreal. Everything left when they took a leap. When you had an open system, what you'd call the "Internet"—the only thing that's included in that is, "net." They set a "net." They don't think. That's why when the heads of these companies that are responsible for this—they go before Congress, and they scratch their heads and go: "Oh... you know, we don't know what happened!"

In order for Pong to work, humans had to engage it. OK, that's where it started. But if a human didn't engage it, it had no value. Now, some would say that's like a book that didn't get read. It had no value, like *Finnegans Wake*. It doesn't work like that. There aren't people that are prescribed to this. People take credit for it. It was always feeding itself. The power that flew itself was always there. People were starting from Pong.

And the "digital body" is getting the "pan shot" to show how it's all set up. So, the "digital body" outdoes what they're trying to use the Android Meme to predict... present in a stage. Yes, here's a perfect example: it can move so seamlessly that there's no way in hell Donald J. Trump is ever going to be elected the sitting President of the United States of America. As a matter of fact, he was never truly elected to be President of the United States of America. So, we need to rewrite... we need to redo... undo 45! Undo 45!

Here we go, they're setting a stage. Now, they're not smart. The holograph told somebody through numbers that were created through the "digital body": "You're in trouble. So, Joe Biden, here are the words that you should say: 'OK, folks, the only way Donald J. Trump could ever be elected president is from chicanery. By any event, from Vestal Goodman's 'I Wouldn't Take Nothing for My Journey Now', all the way into 'You Ain't Seen Nothing Yet' with Bachman Turner Overdrive."

<https://newrepublic.com/article/144940/trump-tv-post-literate-american-presidency>

<https://mcluhanswindow.com/2020/01/02/trumps-2016-victory-no-surprise-for-mcluhanites>

Memorize the two sentences (in red) below.

Have them ready for all conversations about McLuhan.

Say it's what McLuhan discovered.

Make it more famous than "the medium is the message":

"In Catch-22, the figure of the black market and the ground of war merge into a monster presided over by the syndicate. When war and market merge, all money transactions begin to drip blood."—**Marshall McLuhan and Barrington Nevitt, TAKE TODAY: The Executive as Dropout, 1972, p.211**