



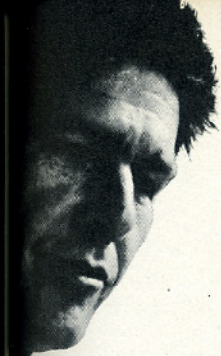
you
you
you
you
you

“Speak that I may see you.”

Electrically-recorded voiceprints, like fingerprints, are now being accepted as evidence by some courts.

Five people were asked to say “you.” One was asked to repeat it. Which two voiceprints were made by the same speaker?

Voiceprints at upper left, lower right.



John Cage:

“One must be disinterested, accept that a sound is a sound and a man is a man, give up illusions about ideas of order, expressions of sentiment, and all the rest of our inherited aesthetic claptrap.”

“The highest purpose is to have no purpose at all. This puts one in accord with nature, in her manner of operation.”

“Everyone is in the best seat.”

“Everything we do is music.”

“Theatre takes place all the time, wherever one is. And art simply facilitates persuading one this is the case.”

“They [I Ching] told me to continue what I was doing, and to spread

JOY

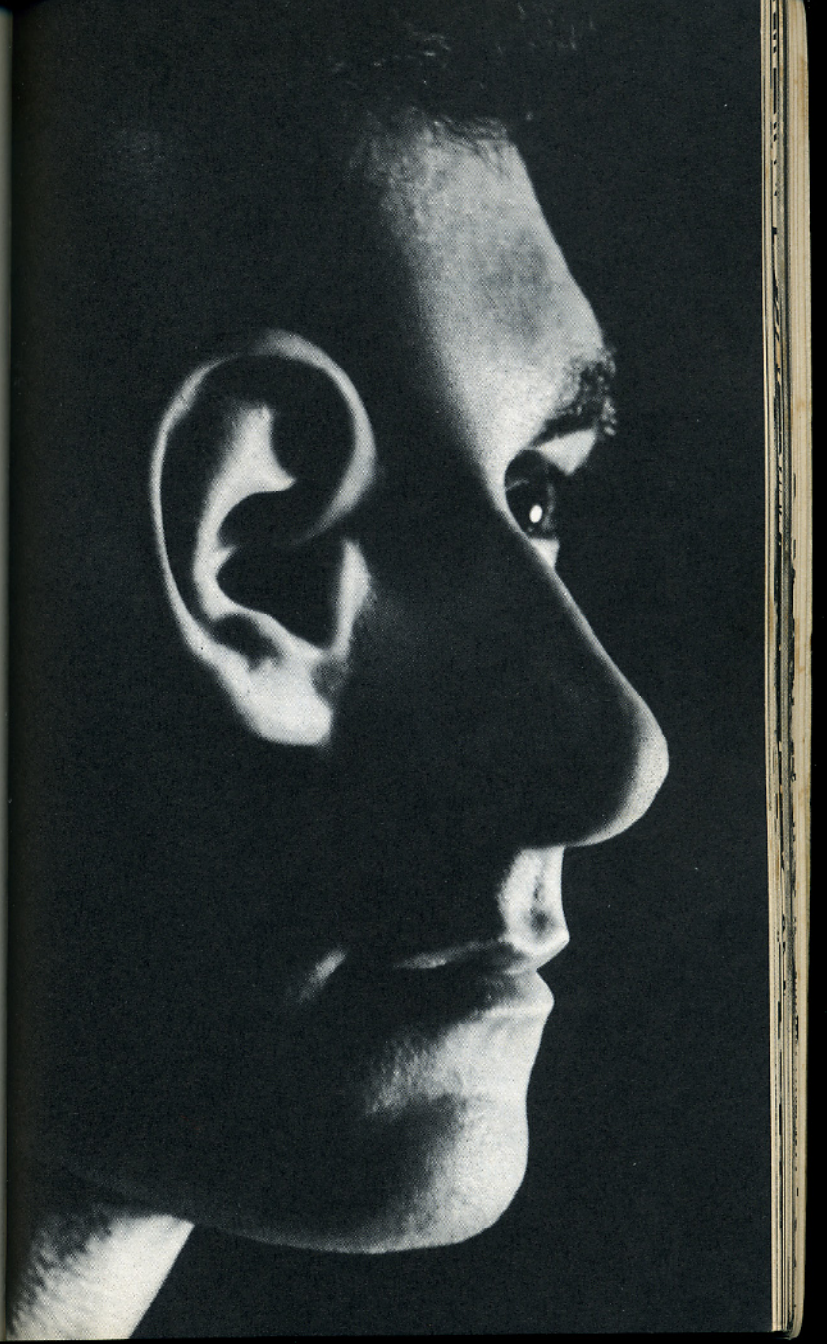
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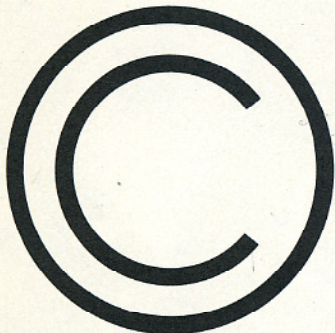
revolution.”

Listening to the simultaneous messages of Dublin, James Joyce released the greatest flood of oral linguistic music that was ever manipulated into art.

"The prouts who will invent a writing there ultimately is the poeta, still more learned, who discovered the raiding there originally. That's the point of eschatology our book of kills reaches for now in soandso many counterpoint words. What can't be coded can be decoded if an ear aye sieze what no eye ere grieved for. Now, the doctrine obtains, we have occasioning cause causing effects and affects occasionally recausing alter-effects.

Joyce is, in the "Wake," making his own Altamira cave drawings of the entire history of the human mind, in terms of its basic gestures and postures during all the phases of human culture and technology. As his title indicates, he saw that the wake of human progress can disappear again into the night of sacral or auditory man. The Finn cycle of tribal institutions can return in the electric age, but if again, then let's make it a wake or awake or both. Joyce could see no advantage in our remaining locked up in each cultural cycle as in a trance or dream. He discovered the means of living simultaneously in all cultural modes while quite conscious.





“Authorship”—in the sense we know it today, individual intellectual effort related to the book as an economic commodity—was practically unknown before the advent of print technology. Medieval scholars were indifferent to the precise identity of the “books” they studied. In turn, they rarely signed even what was clearly their own. They were a humble service organization. Procuring texts was often a very tedious and time-consuming task. Many small texts were transmitted into volumes of miscellaneous content, very much like “jottings” in a scrapbook, and, in this transmission, authorship was often lost.

The invention of printing did away with anonymity, fostering ideas of literary fame and the habit of considering intellectual effort as private property. Mechanical multiples of the same text created a public—a reading public. The rising consumer-oriented culture became concerned with labels of authenticity and protection against theft and piracy. The idea of copyright—“the exclusive right to reproduce, publish, and sell the matter and form of a literary or artistic work”—was born.

Xerography—every man’s brain-picker—heralds the times of instant publishing. Anybody can now become both author and publisher. Take any books on any subject and custom-make your own book by simply xeroxing a chapter from this one, a chapter from that one—instant steal!

As new technologies come into play, people are less and less convinced of the importance of self-expression. Teamwork succeeds private effort.

A ditto, ditto device.

” ” ” ”

A ditto, ditto device.

” ” ” ”

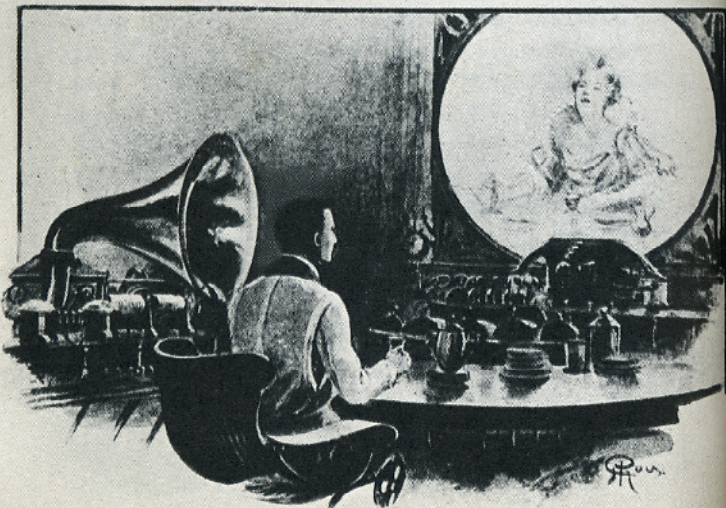
A ditto, ditto device.

” ” ” ”

Even so imaginative a writer as Jules Verne failed to envisage the speed with which electric technology would produce informational media. He rashly predicted that television would be invented in the XXIXth Century.

Science-fiction writing today presents situations that enable us to perceive the potential of new technologies. Formerly, the problem was to invent new forms of labor-saving. Today, the reverse is the problem. Now we have to adjust, not to invent. We have to find the environments in which it will be possible to live with our new inventions. Big Business has learned to tap the s-f writer.

AU XXIX^{me} SIÈCLE (1).



Television completes the cycle of the human sensorium. With the omnipresent ear and the moving eye, we have abolished writing, the specialized acoustic-visual metaphor that established the dynamics of Western civilization.

In television there occurs an extension of the sense of active, exploratory touch which involves all the senses simultaneously, rather than that of sight alone. You have to be "with" it. But in all electric phenomena, the visual is only one component in a complex interplay. Since, in the age of information, most transactions are managed electrically, the electric technology has meant for Western man a considerable drop in the visual component, in his experience, and a corresponding increase in the activity of his other senses.

Television demands participation and involvement in depth of the whole being. It will not work as a background. It engages you. Perhaps this is why so many people feel that their identity has been threatened. This charge of the light brigade has heightened our general awareness of the shape and meaning of lives and events to a level of extreme sensitivity.

It was the funeral of President Kennedy that most strongly proved the power of television to invest an occasion with the character of corporate participation. It involves an entire population in a ritual process. (By comparison, press, movies, and radio are mere packaging devices for consumers.) In television, images are projected at you. You are the screen. The images wrap around you. You are the vanishing point. This creates a sort of inwardness, a sort of reverse perspective which has much in common with Oriental art.



The television generation is a grim bunch. It is much more serious than children of any other period—when they were frivolous, more whimsical. The television child is more earnest, more dedicated.

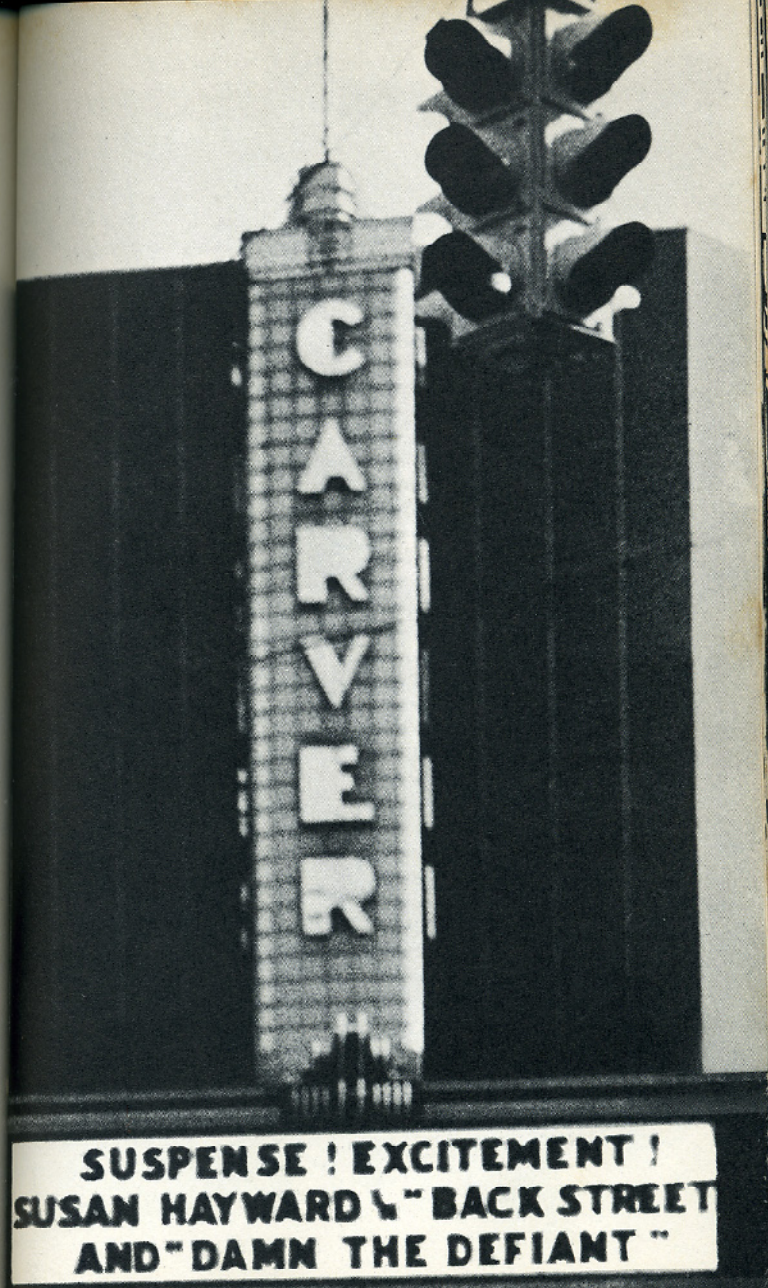
Most often the few seconds sandwiched between the hours of viewing—the “commercials”—reflect a truer understanding of the medium. There simply is no time for the narrative form, borrowed from earlier print technology. The story line must be abandoned. Up until very recently, television commercials were regarded as simply a bastard form, or vulgar folk art. They are influencing contemporary literature. Vide “In Cold Blood,” for instance.

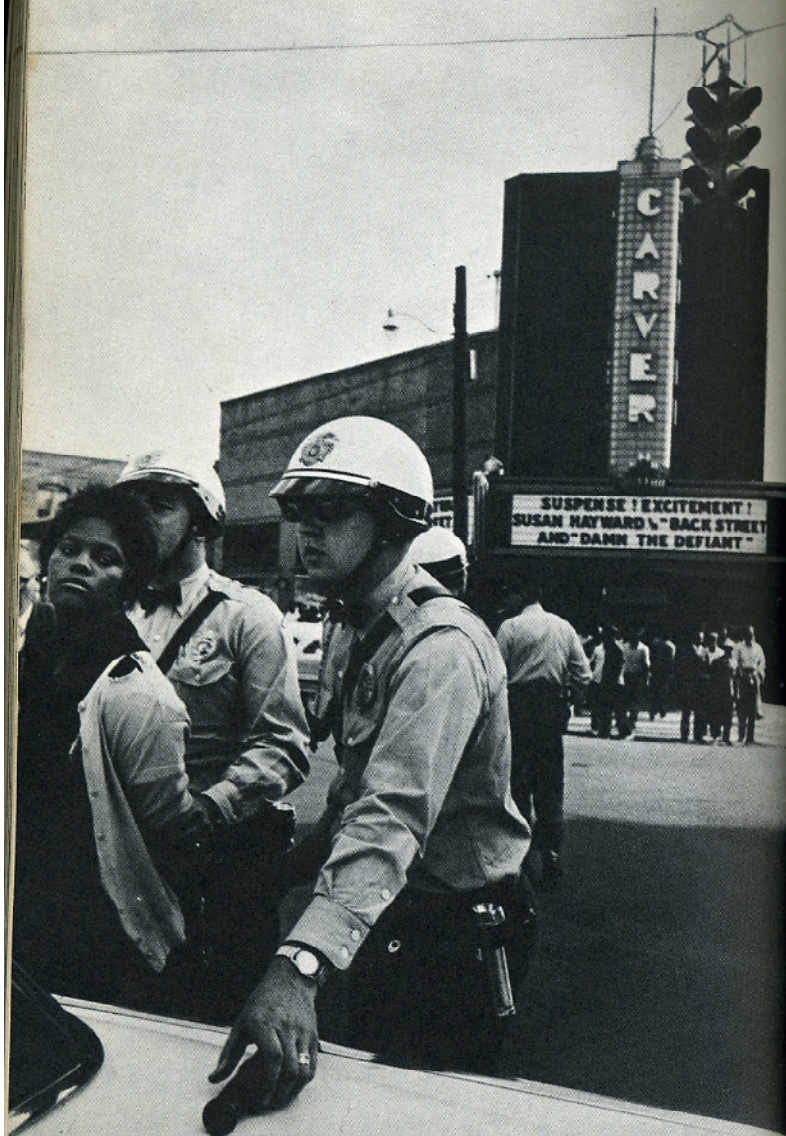
The main cause for disappointment in and for criticism of television is the failure on the part of its critics to view it as a totally new technology which demands different sensory responses. These critics insist on regarding television as merely a degraded form of print technology. Critics of television have failed to realize that the motion pictures they are lionizing—such as “The Knack,” “Hard Day’s Night,” “What’s New Pussycat?”—would prove unacceptable as mass audience films if the audience had not been preconditioned by television commercials to abrupt zooms, elliptical editing, no story lines, flash cuts.



“When you consider television’s awesome power to educate, aren’t you thankful it doesn’t?”

Drawing by Donald Reilly; © 1965 The New Yorker Magazine, Inc.





Movies are better than ever!

Hollywood is often a fomenter of anti-colonialist revolutions.

from

VARIETY

the show business paper:
 "Ice Boxes Sabotage Colonialism"

Sukarno: "The motion picture industry has provided a window on the world, and the colonized nations have looked through that window and have seen the things of which they have been deprived. It is perhaps not generally realized that a refrigerator can be a revolutionary symbol—to a people who have no refrigerators. A motor car owned by a worker in one country can be a symbol of revolt to a people deprived of even the necessities of life... [Hollywood] helped to build up the sense of deprivation of man's birthright, and that sense of deprivation has played a large part in the national revolutions of postwar Asia."