
Silencing The Virtually Solar Theater

(Fri, Feb 02, 1996) -

SILENCING THE VIRTUALLY SOLAR THEATER Feb.2,1996 Memo to YOU (PART TWO): "Just as America appropriated the family farm into feedlots and factories, so will it appropriate the family into the laboratory. Thus the appropriation of the astral body in the sixties through LSD, and the appropriation of the etheric body in the nineties, will pave the way for the final act of the appropriation of the physical body around the turn of the century." William Irwin Thompson, *The American Replacement of Nature*, 1991, p.43 "Substance: physical space-time, as, essentially, universally negentropic, but subsuming entropy in the guise of "negative negentropy". Efficient cause is substance; substance is efficient cause." Lyndon LaRouche, *The Science of Christian Economy*, 1991, p.74 "The climactic text, the one that finishes the Atlantic cultural ecology and its mentality so that there is nowhere to go but into a new planetary mentality is James Joyce's *Finnegans Wake* - the last novel, and almost, in its way, the ultimate book." William Irwin Thompson, *Coming into Being*, 1996, p.145 If the alphabet is a package and the ideogram is a probe, then the advertisement is a prayer. The chart accompanying this memo represents the choreography for a Ballet/Sufi Dance initiated by ten environments/polygons and completed by a unifying xenochrony rung by myself and Connie Dobbs from 1960 to 1990. The notion of "synchronicity" is generally considered as signifying an underlying unity or harmony invisible to ordinary awareness and perhaps of extra-sensory origins. However, ESP has been an adjunct of telecommunications for over 100 years, and I would suggest that changes in these electric forms mutate the kinds and concepts of a synchronicity that is felt to be meaningful. These mutations of shared perception can lead to different demands or requirements in order for people to feel they have experienced synchronicity (which usually has to have a quality of "surprise"). In this memo I will be using the term "xenochrony", coined by Frank Zappa, to suggest newly-evoked perceptions of coincidence and cohesion that are fresh and unfamiliar. Perhaps I should add that the characteristic of xenochrony that I am emphasizing here is one of "predictive anticipation" as was highlighted in Part One as Co-Evolutionary Anticipatory Mimesis. Now to explain the 1987-1997 Phase: the Orphic baroque spiral of the Mythic Government (1987-1992) and Lockdown BobRule (1992-1997). If you remember the Memo to Prince Charles of June 4, 1987 in the booklet that came with Bob's Media Ecology, I had pointed out to Charles that the GROUND from 1977 to 1990 was the Satellite and the TOP-DOWN battle was for control of the Mythic Government. And that the GROUND from 1990 to 2020 was Discontinuous Holeopathic Retrievals to run cover for Lockdown BobRule. That chart is not the same as the chart published in the last issue of FLIPSIDE and is also not identical with the chart accompanying this memo. One reason I permitted the Bob's Media Ecology chart to be distributed was to give the consumer an opportunity to view a sample of the kind of "disinformation" exchanged between the Prince and myself over the last 30 years. The difference between the charts to the casual observer is the new term Holeopathic Cliche-Probe and its place in the time sequence. This does not make the first chart incorrect. It's just that all three charts are required to view the whole tetradic process of the last 220 years: the anticipated mimesis of the cycle of technological evolution is danced out as shown in the charts of Holeopathic Cliche-Probes in FLIPSIDE, whereas the chart of Archetypal Retrievals sent to Prince Charles leaves out the coming "solid-state" fusion that breaks us out of the instrumental cycle into something completely new. Whereas X-ray photography was biology-without-walls and psychoanalysis was psychology-without-walls, the tetrad is the tool used in the science of sociology/anthropology-without -walls via mixed corporate-media.

The tetrad was intuited by James Joyce in *Finnegans Wake*, made into a science by Marshall McLuhan, exploited by me and my colleagues on the Secret Council of Ten over the last 50 years, and popularized recently as Kushelman's Map. However, what would this 220 year-old tetradic process flip into when pushed to the extreme? What is the fourth-level effect?

Naturally, it would be the Pentad. The pentad incorporates the knowledge that the satellite environment prefigures the fusion of "first nature" and "second nature". This is an awareness that is generally only possible after 1977 when everything and all media have disappeared. The pentad, you could say, is the tetrad "squared", or made self-conscious. As spelled out by Frank Zingrone in Volume One, No.1, of *McLuhan Studies* (1991), the pentad adds the syncretic, or fusion, factor to the tetrad. This is not something I could publicly admit before 1992, and would not reveal to Prince Charles, one of my main factional rivals on the Secret Council of Ten until 1988 when I defeated him, with the help of the Xists, for the senior position of Chairperson on the Secret Council. His public humiliation was inevitable after that and peaked in June 1992, six weeks after the release of Bob's Media Ecology on April 22. The pentad was usefully applied from 1977 to 1992 and the exegesis of its nature by Zingrone in 1991 shows its obsolescence by that year. But the exclusive nature of this memo is to reveal the use of the Decad today and its role in locking-down the "Adam and Eve" fact manifested in the clairvoyant/-audient/-sentient/-kinetic achievements of myself and Connie.

"It is precisely the components of visual or 'rational' space, which constituted Western science for two milleniums, that are now degraded into the status of mere entertainment. It is now obvious that the new nonvisual figure of the new physics will soon enough suffer the same fate as Euclid and Newton and Darwin." Marshall McLuhan and Barrington Nevitt,

Take Today: The Executive as Dropout, 1972, p.126

History in Ruins : Television and the Triumph of Culture Arthur Kroger and David Cook,

(Title of section in) The Postmodern Scene, 1986, p. ix

"All electric forms whatsoever have a decentralizing effect, cutting across the older mechanical patterns like a bagpipe in a symphony." Marshall McLuhan, Understanding Media, 1964, p.167

The Decad-dancer uses the Monad, Dyad, Triad, Tetrad, and Pentad discontinuously as homeopathic cliché-probes (temporary grounds) pretending to create the appearance of "chaos and confusion" over the surface of a solid toroid of harmony. My epyllion (little epic) Phatic Communion with Bob Dobbs is not only a portrait of a tetrad-manager but includes the sub-plot of the xenochronous ("estranged, deviant, double-purposed, determined/somnambulistic synchronicity") decad-dancer in action: with Lyndon LaRouche representing the monad, William Irwin Thompson the dyad, Marshall McLuhan the triad, Arthur Kroker the tetrad, and Bob Dobbs the pentad.

Part Six (Memo to Prince Charles: June 4, 1990) symbolizes the Road to Lockdown BobRule by celebrating the archetype of the Anthropomorphic Physical Phase as shown in the chart from the previous issue of FLIPSIDE. The decad-dancer (I am the only one in existence today) does not use the monad, dyad, triad, tetrad, or pentad with any one of them having priority in his social and personal engineering. They each create their own spaces and there are no connections between them, save those of xenochrony. They each can be considered as looping, spinning epicycles, but they can be subsumed in an ersatz simultaneity.

"With the electronic music instrument, any tone can be made available in any intensity and for any length of time. Note that the older symphony orchestra was, by comparison, a machine of separate instruments that gave the effect of organic unity. With the electronic instrument, one starts with organic unity as an immediate fact of perfect synchronization. This makes the attempt to create the effect of organic unity quite pointless. Electronic music must seek other goals." Marshall McLuhan, Understanding Media, 1964, p.309

"We now live in a hyper-modern world where panic noise (the electronic soundtrack of TV, rock music in the age of advanced capitalism, white sound in all the "futureshops") appears as a kind of affective hologram providing a veneer of coherency for the reality of an imploding culture." Arthur Kroker, Marilouise Kroker, and David Cook, Panic Encyclopedia, 1989, p.155

"The sounds we utter are structured in acoustic space by noise spaced in silence." Marshall McLuhan, Counterblast, 1969, p.117

When Rhyee (the original Separateness) returned to the Plane of Essence in February, 1967, the cycle of friction-based technological civilisation was kaput, and hence, aware and self-conscious of itself as a process. This meant that Rhyee ("earth"), and its concomitant forces Eloï ("water"), Tu ("air"), and Lofti ("fire"),

were free to create their own spaces as anti-environments/polygons (cultural terrorists) to the imminent fusion. These include the baroque spirals discussed in Part One. However, human beings were now the Ground and could merge with these spirals playfully, and alternately, to also be the Content. A phrase used by William Irwin Thompson is appropriate here - "the individual as institution". As 1967 unfolded in the city of New York (the Universal Archive), Mae Brussell, Frank Zappa, Dr. Peter Beter, Garrett Deane, Marshall McLuhan, Herbert W. Armstrong, Lyndon LaRouche, Finnegans Wake, Jiddu Krishnamurti (Cosmic Awareness), and myself found ourselves very busy in that town throughout that traumatic year. The ramifications of our energies at that point and time would spread centrifugally in quite harmonious and symbolic xenochrony. We were all vying for Musical Conductor of the Year, or Orphic substitute for the recently evaporated Satellite environment. For you who were alive in 1967 and living helplessly within the terrorism of the Analogical Mirror and Echo, each of these individuals would appear in the guise of technologies in the following styles: Newspaper as ersatz "privacy"-substitute for radio (Brussell and LaRouche), Electric Media as the same for television (Zappa and McLuhan), Book for computer (Finnegans Wake and Krishnamurti), Movie for satellite (Armstrong and Beter), and Magazine/Satellite for mixed corporate-media (Dobbs and Garrett Deane).

This occurred because, since everything had disappeared, there was no basis for your subjectivity/body. You could not possibly have or feel any sensation. You could only have the after-image of sensation through proxy prosthetics. Therefore, the newspaper gave you the delicious

"feeling" of Paranoia;the electric media gave you Schizophrenia;the book, Hysteria; andthe movie, delightful Panic.Myself, Bob Dobbs, impersonated by Mixed Corporate-Media, would give you Quadrophrenia (or Ecstasy) via the magazine/satellite.

All of these emotions/ mental states had been reprised en bloc and en masse between 1957 and 1967 via all the technologies crowded into the stage of the global theater (enunciated by the satellite environment) as the Secret Swan Song of Rhyee, Eloï, Tu, and Lofti. After 1967, the satellite conductor became a musical artform and the above-named ten individuals/forms engaged in friendly competition as "vicious" Rhyees enacting/rehearsing separateness and the effort to rebuild the anthropomorphic body. Preferably, you are reminded of Frank Zappa's scenario described in the sleeve notes of the Grand Wazoo album. The corresponding sensory analogues for this "body" are the

newspaper/LaRouche/Brussell as the ear (acoustic effect); the electric media/McLuhan/Zappa as the hand (tactile effect);the book/Krishnamurti/Finnegans Wake as the eye (visual effect);the movie/Beter/Armstrong as the foot (kinetic and proprioceptive effect);the magazine-satellite/Deane/Dobbs as the nose (osmic/olfactory effect).

However, since humanity is essentially discarnate, perhaps occult analogues are more resonant. In that case,

the book stands in for the Etheric Body/hysteria;the movie for the Astral Body/panic;the newspaper for the Mental Body/paranoia;the electric media for the Causal Body/schizophrenia; and the magazine/satellite for the Physical Body/ecstasy. "The simple clang represents to a certain extent all music. The clang is a rhythmical system built up on a fundamental rhythm. This fundamental rhythm is more or less richly differentiated in the rhythm of the single tones." Theodor Lipps, Psychological Studies, 2d ed., tr. by H. C. Sanborn, Baltimore, 1926, p.223

"Meiklejohn employs the analogy of the individual as a note in the musical score of society, whereas Hutchins thinks of each person as a complete musical work." Marshall McLuhan, The Interior Landscape, 1946, p.224

"The meaning of the Name works itself out in the short pattern of the Greeting, Doxology, Advent, Promise and Amen... the short pattern has set forth the Name, but a longer pattern must set forth the short pattern.... The fulfillment must begin in further oracle or vision." Austin Farrer, A Rebirth of Images, 1949 (from The Interior Landscape, p.36)

The preceding correspondences are for the Bottom-up Effects of "community and sharing/information" via software modeling. The correspondences for the Top-down Effects of social control for purposes of bureaucratic power are, via hardware modeling,

the Automobile/Mickey Mantle/Gil Hodges/Ant;the Airplane/Gordie Howe/Bobby Orr/Rhizome;the Atom Bomb/Wilt Chamberlain/Bill Bradley/Bee;the Laser Beam/Joe Namath/Jim Brown/Wavicle; and Chemical & Biological Warfare/Wayne Gretzky/Magic Johnson/Quarktune Cubed.

After 1957, the satellite environment enabled the tetrad-manager to orchestrate software and hardware effects at will and simultaneously via the advertisement. The actions of the tetrad-manager were mimed by the afore-mentioned ten Orphic satellite conductors of the "feeling" analogues via musical (verbal, vocal, and instrumental) effects. After 1967 when the satellite environment was subsumed and "disappeared" by homeopathic electric autonomy, the homeopathic cliché-probe merged with its medium (in the style and method of advertising advertises advertising) to simulate the Rhyee cycle of "emanation and return". And then took off again!! This process could be considered a laundromat washing the difference between a "take-off" and a "put-on".

So, by way of this exegetical route, we return to the subsequent consequences of these ten ex-centripetal forces of 1967 in New York City responding to the silencing of the solar theater. And these are tracked by studying the trajectories of their publics and audiences vainly forging new "temporary and provisional" identities as panicking and improvising actors/quarks in the cyclotron of the pollstergeists. In "magazine" terms, this is registered in the folklore of the conflict between the Babyboomers and the World War Two Generation in the Fifties and Sixties, and the later struggle between

Generation X and the Babyboomers in the Seventies and Eighties. (By the way, FLIPSIDE magazine becomes the appropriate medium for stimulating Tim Leary's New Breed - those youngsters reaping the benefits of Lockdown BobRule in the Nineties.) And all ten holy con-doctors fought and survived via the gifts of holeopathic xenochrony bequeathed them until cracks and cuts appeared in 1977. They limped along harvesting the occasional minor victory until they all, except Frank Zappa, finally succumbed in 1987.

But why?

Because, as explained in Part One, electric autonomy had nowhere to go after 1977 since even the black after-image of virtual tactility (a black hole? dark matter?) had been subsumed. As shown in my FLIPSIDE charts, the phase from 1977 to 1992 is called Anthropomorphic Physical. This is a strange condition anticipating the establishment of a new physical "life" system no longer based on friction, but on a frictionless-energy ecology reverberating the energies of Bob and Connie Dobbs, which would not be apparent until after 1992. But until then, all events would have the unmistakable imprint of the circumstances of Bob and Connie's lives. But this is the definition of the xenochronous life of a satellite conductor. And there were nine other impersonators for that role. But there was no more "ground" for the Rhyee action of a holeopathic cliché-probe. The desire to create a body/feeling was caught between an old world that was dead and a new world powerless to be born. There was nothing to be done but to study the effects of electrified waiting on Waiting to see if Bob and Connie made it to 1992 in some kind of "physical" state. This meant that the other nine evaporated satellite composers would only exist as much as I focussed my attention and interest on them. This is all that would resuscitate them until their final decomposition in 1987. That year saw

the fruitless and futile revival of Marshall McLuhan with the publication of his Letters; the beginning of the railroading of Lyndon LaRouche into jail; the turmoil in the Worldwide Church of God in the year after the death of Herbert W. Armstrong in 1986; the death of Dr. Peter Beter; the surfacing of cancer in Mae Brussell; the surfacing of health problems in Frank Zappa; the surfacing of revelations and scandals about Krishnamurti in the year after his death in 1986; and the inability of Garrett Deane to find me after 1986.

That was why I had to surface on CKLN-FM in Toronto (two run too=22) in the summer of 1987 just before the Harmonic Bobvirgins to prepare to use the Xists in my final showdown with Mr. Thurn und Taxis, Mr. Romanov, and Prince Charles, the Prince of Wales. The number 22 brings us back to the conflict between the Babyboomers and Generation X, the fake audiences for this struggle. The Babyboomers were wrapped in a cocoon that resonated with 22; Generation X's cocoon resonated with 14; the World War Two generation resonated with 23, but that had gone. In the Eighties, 22 dominated in all statistics from news events far and wide in its half-life, as the Boomers were subsumed by Generation X whose own number 14 dominated after 1990 as it was subsumed by the New Breed. This New Batch are even-tempered, tolerant menippeans (I suggest they are Morpheic Spirals - Morpheus having been the son of the god of Sleep) as opposed to the glowing Boomer menippeans and the glum X-er menippeans. Menippeans? Menippeans are of the sensibility that says, "I'm not really here, I just stick around for my friends."

The 22-vortex (instinctive to the tetrad-manager who ignores the resonant interval and exploits the context) is characterized by the slogan "fast and bulbous". The 14-vortex (instinctive to the pentad-manager who ignores context and uses pain as a probe just for the fun of it) is characterized by the slogan "tight and tapered".

However, the New Batch play with both vortexes with a feeling of optimistic hyperboredom because these spirals are in their genes. They can enjoy any of my fellow satellite composers, because they know, they just feel that Bob and Connie won. Now this brings us to why Frank Zappa was the only survivor after the Deluge of 1987.

Remember when I declared to Myke Dyer and the "vicinals" of CKLN around Toronto in March of 1988, after winning over the Secret Council of Ten, "Even Bob and Connie need an audio enema!" as George, Ian, Connie, and I headed off to Buffalo for another Zappa concert during his awesome tour of the best band you never heard? For satellite conductors, Music is the best! And it was Frank Zappa who constantly exuded quadrophrenia/ecstasy in every moment of his lifelong composition/chemical explosion. And there was no doubt that his alchemy pointed the way to creating that new "life" that Bob and Connie promised and is the reason Connie wears a different Zappa T-shirt in her laboratory every day. By the way, it is interesting to observe that both competing "John the Baptists" for the Dobbs Couple, Rev. Ivan Stang and Nelson Thall, began to surface in the same year - 1983. And that other fulfillment of the mandate from Finnegans Wake, Frank Zappa, revealed his role as a third "John the Baptist" for us when he released his album The Man from Utopia in 1983, and later confirmed this when he stated his preference for one of the interpretations of my religion on page 234 of his autobiography The Real Frank Zappa Book (1989).

"The postmodern mood can alternate so quickly between hermeticism and schizophrenia, between the celebration of artifice and nostalgic appeals for the recovery of nature, because the self is now like what the quantum physicists call a "world strip", across which run indifferent rivulets of experience. Neither fully mediated nor entirely localized, the self is an empty sign: colonized from within by technologies for the body immune; seduced from without by all of the fashion tattoos; and energized by a novel psychological condition - the schizoid state of postmodern selves who are

(simultaneously) predators and parasites." Arthur Kroker and David Cook, *The Postmodern Scene*, 1986, p. vii

"As an ever-probing avante-garde organ, Time turns with the times, like the Vicar of Bray or the old Duke of York, who marched his troops right up the hill and marched them down again. It senses a new climate of opinion forming and hastily changes into an appropriate costume." Marshall McLuhan and Barrington Nevitt, *Take Today: The Executive as Dropout*, 1972, p.100

"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

And what is this new "life"? The New Batch (post-1990) of menippeans express themselves a la Forrest Gump and Beavis & Butthead by pretending to be "dumb and dumber" about the passe contents of both the

22-vortex (East Coast and Atlantean = LaRouche, McLuhan, Krishnamurti, and Beter) and the 14-vortex (West Coast and Lemurian = Brussell, Zappa, Deane, and Armstrong).

The old DNA was made up of the intertwined spirals of 22 and 14, and from 1953 to 1993 we witnessed its unravelling and melting. The new D-squaredNA (D2NA) exists with the resultant alchemy produced by the mere addition of D-celled water - the new philosopher's stone.

This began to be manufactured and distributed in 1994 after the deaths of Joe Dun Sloan, Sun Ra, Walter Fischman, Garrett Deane, and Frank Zappa in 1993, and Charles Bukowski in 1994. The number characterizing the New Breed is two zeroes (00) touching, which can suggest the number 8 laying on its side evoking infinity, or eternity, or the possible, as implied by Zappa's new symbolic logo on his business card and also on the album cover of *Broadway the Hard Way* (1988).

Eight is the interval between 22 and 14. And one-half of eight is 4, so 18 is retrieved by adding and subtracting 4 to 14 and from 22 respectively.

Eighteen is an appropriate symbol of transition to the NEW (00) for Bob and Connie's kids because they are in the interval of menippean indifference to the old DNA spirals of 22 and 14. Hence, their obsession with the Orphic gods of

Eros (the world government), Chaos (the solar government), Gaia (the universal government), and Orpheus (the mythic government) - the physical forces/principles of the Cult of Isis and her number 18 -

until they contact me or Connie and are shown via the pentad the Way of the Decad-Dancer Squared ($10 \times 10 = 100$). And, the final Orphic Con-doctor to play the music to accompany the Ritual Dance of the Child-Killer (decad-dancer seed) is, of course, Frank Zappa. And Frank Zappa, too, because he truly anticipated the Promethean creation of the new Matter with his ecstatic menippean musical "inventions", and because he mimed the lonely flight of Rhye to the max - to the point of pooting cancer right up his own yinyang! What a blinding mirror! What an ear-splitting echo!! Frank understood how advertising advertises advertising and he used this principle to point to the new Substance of Bob and Connie. Using the Quarktune ("mumesons get me hot!") as a guiding motif, he sang the body swallowing. He sculpted Bob Dobb's Formula: How the Media Archetypes Fit the Battle of Jericho with such precision that even his own most astute fans are still stunned into a blurred perception of his Project/Object. For example, see the book *The Negative Dialectics of Poodle Play* composed by a collective under the name of Ben Watson. However, this book is essentially very useful if "negative dialectics" is understood as a menippean interpretation of Zappa's menippean action, disguised as a pragmatic socialist exegesis. The theorem "dada in action", unfortunately, refers only to historical activities that are too tiny to encompass the actions of the Corporate Dadaists (Madison Avenue/Pentagon) whose tetradic skills I helped Frank glimpse. As Zappa evokes my body from the landscape like a fractal in search of a strange attractor, he translates into a virtual xenochronous conceptual/sound environment the desperately longed-for feelings and sensations of quadrophrenia the contents of which have already been described above and are anthropomorphised by 10 holeopathic code-signals: (Brussell, Krishnamurti, Beter, ..., etc.) As an explanatory aside, it might be useful for you to know that Frank had to stop touring in 1988 and emphasize his suggestions to dismantle the Berlin Wall for the next few years in order to illustrate the social-engineering ("tetrad-manager") aspects of his solar theater. Time was running out since the collapse of 1987 even though he would be the last to blow the bagpipes. In the accompanying chart and tetrads in this issue of FLIPSIDE you will notice that Zappa obsolesces Finnegans Wake. This is because Frank presents entertainment for the pentad-manager (the tetrad-manager squared) in his menippean satire of that pre-Pons and Fleischmann (1989) "penguin in bondage" - the tetrad-manager (Is this why some critics say Zappa favors the pentatonic scale?). This explains why the Clintons, junior tetrad-managers if there ever were, have provided such entertaining "abuse value" as the holeopathic baroque spiral of the Orphic Mythic Government. As Lockdown BobRule

(the new matter) begins and discontinuous homeopathic retrievals run "protective cover" for this fact, the old friction-based DNA can only reappear as a recombinant mutant virus, as shown by the hilariously ridiculous fate of Dr. Robert Gallo ("the Grand Wazoo") and his silly efforts to explain and treat the effects of the HIV virus, menippean tactility run amok! All through his career Frank has remained consistent in his exploitation of the nomenclature of postmodern scientific modeling as an actor/puppet for his solar theater orchestra. Since he conducted from the vantage-point of the pentad-manager, he intuited the anthropomorphical-physical rise of me and Connie (see, for example, the map of Nova Scotia on the inside sleeve of Uncle Meat). And since "The Word Makes the Market" from 1953 to 1993, a speech-based musical composition is the most fitting metaphor for this 40-year period, and Frank, soon to be a National Treasure, will be duly honored because he blew it up "real good".

"Consequently, the steady announcement of new telematic 'discoveries' - such as, molecular computer chips, cell-sized nano bio-engines for 'invisible travel' through the blood stream, new genetic hybrids from the labs of all the recombinant geneticists - attracts not a ripple of discontent nor a muted cry of ideological discord because these manifestations of 'technology outreach' into the body electronic are less a brave new horizon of telematic wilderness clear-cutting, than an already nostalgic sign of our (wired) past." Arthur Kroker and Michael A. Weinstein, *Data Trash*, 1994, p.74

"When we come down to the DNA, the basic alphabet of information in the cell, there are four nucleotides, much like the four basic forces in matter, and the fourfold vision in Blake, in Yeats, in Vico, in Jung. What is this fourness that seems to be a program, or a score, for the way things happen? If we take the four nucleotides and assemble them in a table, as Crick did in 1965, that table becomes isomorphic to the I Ching, as Gunther Stent has pointed out." William Irwin Thompson, *Earth's Answer*, 1977, p.217

"A hand from the cloud emerges, holding a chart expanded." James Joyce, *Finnegans Wake*, 1939, p.593 (the first page of the last chapter in the "Resurrection" section)

There have been three Copernican Revolutions: the first threw humanity's image of itself to the edge of the universe; the second, thanks to Kant, folded humanity back into inner space; the third, using the technique of the suspended judgement, addicted humanity to the cognitive thrills of pattern-recognition in the twentieth century.

And since 1967, the tetrad-manager has used pattern-recognition as an artform leaving the pentad-manager to square that process via xenochrony in which we mime Co-evolutionary Anticipatory Mimesis (effects preceding causes) by imitation as the sincerest form of battery ("causes" merging with effects). In light of William Burroughs' life-long rear-guard action of documenting the orgasm the Universe had one hundred years ago, it might prove instructive to look at the crop circles being made around this planet by our (soon-to-be) friends from the Bootes constellation in order to understand the geometry/choreography of my anticipatory decad-dancing implied in the chart in this issue of FLIPSIDE. I think serious meditation on the crop-circle shapes will lead to a glimpse that these patterns are an attempt to imitate that xenochrony which occurred in response to the path travelled on the way to the Era of Lockdown BobRule. In short, Connie and I are a homeopathic retrieval of that old notion of the "strange attractor", and more. And, of course, the effort to name us was best conceived and performed by Frank Zappa with the consistent self-reflexive motif of the "ritual dance of the child-killer" (see *Freak Out!*) through all of his work. And who was that phrase referring to? Why, that well-known and special dwarf, Rumpelstiltskin! The one who was free to wreak havoc by demanding the sacrifice of the first-born, until he was caught when his real name was overheard. This midget is mentioned in numerous songs by Frank and is even featured in the movie *200 Motels* where Ringo Starr plays a Zappa look-alike named Larry the Dwarf (see also *Uncle Bernie's Farm*, the cover photo of *Lumpy Gravy*, *Dwarf Nebula Processional March & Dwarf Nebula*, *Robert de Nameland in The Adventures of Gregger Peccary*, *Camarillo Brillo*, *Pygmy Twylyte*, *The Torture Never Stops*, and the fact that Zappa described his own home as done in the style of "Rumpelstiltskin decor"). It was very satisfying for Frank to counter the Alice-in-Wonderland themes coming out of the rival hippie scene of Club 23 in San Francisco, compliments of the *Jefferson Airplane* and the *Grateful Dead* et al., with his menacing Rumpelstiltskin theme. Ever since Frank and Don Vliet met us in 1958, they always figured Bob and Connie Dobbs were the tallest midgets in the world because they luckily guessed that the image of the midget/dwarf was the appropriate symbol for the homeopathic cliché-probe. Consequently, Zappa's hologram of xenochronous imitative-battery around me remained consistently powerful. Check this out:

Richard Nixon was a "hot" tetrad-manager; Ronald Reagan was a "cool" tetrad-manager; George Bush was a "panic-hot" tetrad-manager; Bill Clinton is a "panic-cool" tetrad-manager.

All have been wonderful fodder as Orphic baroque spirals from 1977 to 1997 undergoing the necessary "abuse value" (post-use & exchange values) which is the required economic motor to provide distraction away from locking-down BobRule, while Frank Zappa (media ecologist - pentadic species) kept the vigilant beat to silence the solar anus. And all

during this period, the holeopathic retrieval of the entire contents of the human unconscious, both private and collective, i.e., Finnegans Wake, has been the great resource, via the discontinuous holeopathic cliché-probe, to bypass Inevitable Fate in order to achieve the "frictionless-based energy" of Chakric City. But this is just another pattern that I hope the New Batch can ignore because your "time", which has no precedent, is coming. So, it is very appropriate that FLIPSIDE is the magazine/satellite of choice to celebrate what is waiting for you as a result of Connie's and my Work - because, all through history, people have always become their names. P.S. My Tiny Note is always heard shooting out of the Grand Wazoo's Mystery Horn(y device?).