

## REPORT FROM EL DORADO

By Michael Ventura

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To go from a job you don't like to watching a screen on which others live more intensely than you . . . is American life, by and large.

This is our political ground. This is our artistic ground. This is what we've done with our immense resources. We have to stop calling it "entertainment" or "news" or "sports" and start calling it what it is: our most immediate environment.

This is a very, very different America from the America that built the industrial capacity to win the Second World War and to surge forward on the multiple momentums of that victory for thirty years. That was an America that worked at mostly menial tasks during the day (now we work at mostly clerical tasks) and had to look at each other at night.

I'm not suggesting a nostalgia for that time. It was repressive and bigoted to an extent that is largely forgotten today, to cite only two of its uglier aspects. But in that environment America meant *America*: the people and the land. The land was far bigger than what we'd done with the land.

This is no longer true. Now the environment of America is media. Not the land itself, but the image of the land. The focus is not on the people so much as it is on the interplay between people and screens. What we've done with the land is far more important now than the land – we're not even dealing with the land anymore, we're dealing with our manipulation and pollution of it.

And what we've done with the very concept of "image" is taking on far more importance for many of us than the actual sights and sounds of our lives.

For instance: Ronald Reagan stands on a cliff in Normandy to commemorate the day U.S. Army Rangers scaled those cliffs in the World War II invasion. Today's Rangers reenact the event while some of the original Rangers, in their sixties now, look on. Except that it is the wrong cliff. The cliff that was actually scaled is a bit further down the beach, but it's not as photogenic as this cliff, so this cliff has been chosen for everybody to emote over. Some of the old Rangers tell reporters that the historical cliff is over yonder, but the old Rangers are swept up (as well they might be) in the ceremonies and nobody objects enough. This dislocation, this choice, this stance that the real cliff is not important, today's photograph is more important, is a media event. It insults the real event, and overpowers it. Multiplied thousands of times over thousands of outlets of every form and size, ensconced in textbooks as well as screenplays, in sales presentations as well as legislative packages, in religious revivals as well as performance-art pieces, this is the process that has displaced what used to be called "culture."

"I'm not even sure it's a culture anymore. It's like this careening hunger splattering out in all directions."

Jeff Nightbyrd was trying to define "culture" in the wee hours at the Four Queens in Las Vegas. It was a conversation that had been going on since we'd become friends working on the *Austin Sun* in 1974, trying to get our bearings now that the sixties were *really* over. He'd spent that triple-time decade as an SDS organizer and editor of *Rat*, and I'd hit Austin after a few years of road-roving, commune-hopping and intensive (often

depressive) self-exploration—getting by, as the song said, with a little help from my friends, as a lot of us did then. This particular weekend Nightbyrd had come to Vegas from Austin for a computer convention, and I had taken off from my duties at the *L.A. Weekly* for some lessons in craps (at which Jeff is quite good) and to further our rap. The slot machines clattered around us in unison, almost comfortingly, the way the sound of a large shaky air-conditioner can be comforting in a cheap hotel room when you're trying to remember to forget. We were, after all, trying to fathom an old love: America.

There are worse places to indulge in this obsession than Las Vegas. It is the most American, the most audacious, of cities. Consuming unthinkable amounts of energy in the midst of an unlivable desert (Death Valley is not far away), its décor is based on various cheap-to-luxurious versions of a 1930s Busby Berkeley musical. Indeed, no studio backlot could ever be more of a set, teeming with extras, people who come from all over America, and all over the world, to see the topless, tasteless shows, the Johnny Carson guests on parade doing their utterly predictable routines, the dealers and crap-table croupiers who combine total boredom with ruthless efficiency and milk us dry—yet at least these tourists are risking something they genuinely value: money. It's a quiz show turned into a way of life, where you can get a good Italian dinner at dawn. Even the half-lit hour of the wolf doesn't faze Las Vegas. How could it, when the town has survived the flash of atom bombs tested just over the horizon?

The history books will tell you that, ironically enough, the town was founded by Mormons in 1855. Even their purity of vision couldn't bear the intensity of this desert, and they abandoned the place after just two years. But they had left a human imprint, and a decade later the U.S. Army built a fort here. The settlement hung on, and the railroad came through in 1905. During the Second World War the Mafia started to build the city as we know it now. Religious zealots, the Army, and the Mafia—quite a triad of founding fathers.

Yet one could go back even further, some 400 years, when the first Europeans discovered the deserts of the American West -- Spaniards who, as they slowly began to believe that there might be no end to these expansive wilds, became more and more certain that somewhere, somewhere to the north, lay El Dorado—a city of gold. Immeasurable wealth would be theirs, they believed, and eternal youth. What would they have thought if they had suddenly come upon modern Las Vegas, lying as it does in the midst of this bleached nowhere, glowing at night with a brilliance that would have frightened them? We have built our desert city to their measure—for they were gaudy and greedy, devout and vicious, jovial and frenzied, like this town. They had just wasted the entire Aztec civilization because their fantasies were so strong they couldn't see the ancient cultural marvels before their eyes. The Aztecs, awed and terrified, believed they were being murdered by gods; and in the midst of such strangeness, the Spaniards took on godlike powers even in their own eyes. As many Europeans would in America, they took liberties here they would never have taken within the sight of their home cathedrals. Their hungers dominated them, and in their own eyes the New World seemed as inexhaustible as their appetites. So when Nightbyrd described our present culture as “a careening hunger splattering out in all directions,” he was also, if unintentionally, speaking about our past. Fittingly, we were sitting in the midst of a city that had been fantasized by those seekers of El Dorado 400 years ago. In that sense, America had Las Vegas a century before it had a Plymouth Rock. And our sensibility has been caught between the fantasies of the conquistadors and the obsessions of the Puritans ever since.

Yes, a fitting place to think about American culture.

“There are memories of culture,” Nightbyrd was saying, “but the things that have given people strength have dissolved. And because they’ve dissolved, people are into distraction. And distractions aren’t culture.”

Are there even memories? The media have taken over our memories. That day Nightbyrd had been driving through the small towns that dot this desert, towns for which Vegas is only a dull glow to the southwest. In a bar in one of those towns, “like that little bar in *The Right Stuff*,” he’d seen pictures of cowboys on the wall. They were movie stars. Guys who grew up in Glendale [John Wayne] and Santa Monica [Robert Redford].” Surely this desert had its own heroes once, in the old gold-mining towns where a few people still hang on, towns like Goldfield and Tonopah. Remembering those actual heroes would be “culture.” Needing pictures of movie stars for want of the real thing is only a nostalgia for culture.

Nostalgia is not memory. Memory is specific. One has a relationship to a memory, and it may be a difficult relationship, because a memory always makes a demand upon the present. But nostalgia is vague, a sentimental wash that obscures memory and acts as a narcotic to dull the importance of the present.

Media as we know it now thrives on nostalgia and is hostile to memory. In a television bio-pic, Helen Keller is impersonated by Mare Winningham. But the face of Helen Keller was marked by her enormous powers of concentration, while the face of Mare Winningham is merely cameo-pretty. A memory has been stolen. It takes a beauty in you to see the beauty in Helen Keller’s face, while to cast the face of a Mare Winningham in the role is to suggest, powerfully, that one can come back from the depths unscathed. No small delusion is being sold here. Yet this is a minor instance in a worldwide, twenty-four-hour-a-day onslaught.

An onslaught that gathers momentum every twenty-four hours. Remember that what drew us to Las Vegas was a computer fair. One of these new computers does interesting things with photographs. You can put a photograph into the computer digitally. This means the photograph is in there without a negative or print, each element of the image is stored separately. In the computer, you can change any element of the photograph you wish, replacing it or combining it with elements from other photographs. In other words, you can take composites of different photographs and put them into a new photograph of your own composition. Combine this with computer drawing, and you can touch up shadows that don’t match. When it comes out of the computer the finished product bears no evidence of tampering with any negative. The possibilities for history books and news stories are infinite, Whole new histories can now be written. Events which never happened can be fully documented.

The neo-Nazis who are trying to convince people that the Holocaust never really happened will be able to show the readers of their newsletter an Auschwitz of well-fed, happy people being watched over by kindly S.S. men while tending gardens. And they will be able to make the accusation that photographs of the *real* Auschwitz were created in a computer by manipulative Jews. The Soviet Union can rewrite Czechoslovakia and Afghanistan, the United States can rewrite Vietnam, and atomic weapons proponents can prove that the average resident of Hiroshima was unharmed by the blast. On a less sinister, but equally disruptive, level, the writers of business prospectuses and real-estate brochures can have a field day.

Needless to say, when any photograph can be processed in this way then all photographs become suspect. It not only becomes easier to lie, it becomes far harder to tell the truth.

But why should this seem shocking when under the names of “entertainment” and “advertising” we’ve been filming history, and every facet of daily life in just this way for nearly a century now? It shouldn’t surprise us that the ethics of our entertainment have taken over, and that we are viewing reality itself as a form of entertainment. And, as entertainment, reality can be rewritten, transformed, played with, in any fashion.

These considerations place us squarely at the center of our world – and we have no choice, it’s the only world there is anymore. *Electronic media has done for everyday reality what Einstein did for physics*: everything is shifting. Even the shifts are shifting. And a fact is not so crucial anymore, not so crucial as the process that turns a fact into an image. For we live now with images as much as facts, and the images seem to impart more life than facts *precisely because they are so capable of transmutation, of transcendence, able to transcend their sources and uses*. And all the while the images goad us on, so that we become partly images ourselves, imitating the properties of images as we surround ourselves with images.

This is most blatant in our idea of “a vacation” – an idea only about 100 years old. To “vacation” is to enter an image. Las Vegas is only the most shrill embodiment of the phenomenon. People come here not so much to gamble (individual losses are comparatively light), nor for the glittery entertainment, but to step into an image, a daydream, a filmlike world where “everything” is promised. No matter that the Vegas “definition” of “everything” is severely limited, what thrills tourists is the sense of being surrounded in “real life” by the same images they see on TV. But the same is true of the Grand Canyon, or Yellowstone National Park, or Yosemite, or Death Valley, or virtually any of our “natural” attractions. What with all their roads, telephones, bars, cable-TV motels, the visitors are carefully protected from having to *experience* the place. They view its image, they camp out in its image, ski down or climb up its image, take deep breaths of its image, let its image give them a tan. Or when they tour the cities, they ride the quaint trolley cars of the city’s image, they visit the Latin Quarter of its image, they walk across the Brooklyn Bridge of its image—our recreation is a *re-creation* of America into one big Disneyland.

And this is only one way we have stripped the very face of America of any content, any reality, concentrating only on its power as image. We also elect images, groom ourselves as images, make an image of our home, our car, and now, with aerobics, of our very bodies. For in the aerobics craze the flesh becomes a garment, susceptible to fashion. So it becomes less *our* flesh, though the exercise may make it more serviceable. It becomes “my” body, like “my” car, “my” house. What, within us, is saying “my”? What is transforming body into image? We shy away from asking. In this sense it can be said that after the age of about twenty-five we no longer have bodies anymore – we have possessions that are either more or less young, which we are constantly trying to transform and through which we try to breathe.

It’s not that all this transmutation of realities into un- or non- or supra-realities is “bad,” but that it’s unconscious, compulsive, reductive. We rarely make things more than they were; we simplify them into less. Though surely the process *could*—at least theoretically—go both ways. Or so India’s meditators and Zen’s monks say. But that would be to *increase* meaning, and we seem bent on the elimination of meaning. We’re Reagan’s Rangers, climbing a cliff that *is* a real cliff, except it’s not the cliff we say it is, so that the meaning of both cliffs—not to mention of our act of climbing—is reduced.

As I look out into a glowing city that is more than 400 years old but was built only during the last forty years, as I watch it shine in blinking neon in a desert that

has seen the flash of atom bombs, it becomes more and more plain to me that America is at war with meaning. America is form opposed to content. Not just form *instead* of content. Form opposed. Often violently. There are few things resented so much among us as the suggestion that what we do *means*. It *means* something to watch so much TV. It *means* something to be obsessed with sports. It *means* something to vacation by indulging in images. It *means* something, and therefore it has consequences. Other cultures have argued over their meanings. We tend to deny that there is any such thing, insisting instead that what you see is what you get and that's *it*. All we're doing is having a *good time*. All we're doing is making a buck, all we're doing is enjoying the spectacle, we insist. So that when we export American culture what we are really exporting is an attitude toward content. Media is the American war on content with all the stops out, with meaning in utter rout, frightened nuances dropping their weapons as they run.

"Media is the history that forgives," my friend Dave Johnson told me on a drive through that same desert a few months later. We love to take a weekend every now and again and just *drive*. Maybe it started with reading *On the Road* when we were kids, or watching a great old TV show called *Route 66* about two guys who drove from town to town working at odd jobs and having adventures with intense women who, when asked who they were, might say (as one did), "Suppose I said I was the Queen of Spain?" Or maybe it was those rock 'n' roll songs about "the road"—the road, where we can blast our tape-decks as loud as we want, and watch the world go by without having to touch it, a trip through the greatest hologram there is, feeling like neither boys nor men but both and something more, embodiments of some ageless, restless principle of movement rooted deep in our prehistory. All of which is to say that we're just as stuck with the compulsion to enter the image as anybody, and that we love the luxuries of fossil fuel just as much as any other red-blooded, thickheaded Americans.

Those drives are our favorite time to talk, and again, America is our oldest flame. We never tire of speaking of her, nor of our other old girlfriends. For miles and miles of desert I thought of what Dave had said.

"Media is the history that forgives." A lovely way to put it, and quite un-Western. We Westerners tend to think in sets of opposites: good/bad, right/wrong, me/you, past/present. These sets are often either antagonistic (East/West, commie/capitalist, Christian/heathen) or they set up a duality that instantly calls out to be bridged (man/woman). But Dave's comment sidesteps the dualities and suggests something more complex: a lyrical impulse is alive somewhere in all this media obfuscation. It is the impulse to redeem the past—in his word, to *forgive* history—by presenting it as we would have most liked it to be.

It is one thing to accuse the media of lying. They are, and they know it, and they know we know, and we know they know that we know, and nothing changes. It is another to recognize the rampant lying shallowness of our media as a massive united longing for . . . innocence? For a sheltered childlike state in which we need not know about our world or our past. We are so desperate for this that we are willing to accept ignorance as a substitute for innocence. For there can be no doubt anymore that this society *knowingly* accepts its ignorance as innocence—we have seen so much in the last twenty years that now we know what we *don't* see. Whenever a TV show or a movie or a news broadcast leaves out crucial realities for the sake of sentimentality, we pretty much understand the nature of what's been left out and why.

But American media *forgives* the emptiness and injustice of our daily life as innocent. Society, in turn, forgives American media for lying because if we accept the lie as truth then we needn't *do* anything, we needn't change. I like Dave's line of thought because it suggests a motive—literally, a motive force—for these rivers of glop that stream from the screens and loudspeakers of our era. Because, contrary to popular belief, profit is *not* the motive. That seems a rash statement to make in the vicinity of Las Vegas, but the profit motive merely begs the question: *why* is it profitable? Profit, in the media, is simply a way of measuring attention. Why does what we call “media” attract so much attention?

The answer is that it is otherwise too crippling for individuals to bear the strain of accepting the unbalanced, unrewarding, uninspiring existence that is advertised as “normal daily life” for most people who have to earn a living every day.

Do those words seem too strong? Consider: to go to a job you don't value in itself but for its paycheck, while your kids go to a school that is less and less able to educate them; a large percentage of your pay is taken by the government for defenses that don't defend, welfare that doesn't aid, and the upkeep of a government that is impermeable to the influence of a single individual; while you are caught in a value system that judges you by what you own, in a society where it is taken for granted now that children can't communicate with their parents, that old people have to be shut away in homes, and that no neighborhood is *really* safe; while the highest medical costs in the world don't prevent us from having one of the worst health records in the West (for instance, New York has a far higher infant mortality rate than Hong Kong), and the air, water, and supermarket food are filled with God-knows-what; and to have, at the end of a busy yet uneventful life, little to show for enduring this but a comfortable home if you've “done well” enough; yet to *know* all along that you're living a life of slow attrition and maddening contradictions.

Add to this a social style that values cheerfulness more than any other attribute, and then it is not so strange or shocking that the average American family watches six to eight hours of network television a day. It is a cheap and sanctioned way to partake of this world without ever actually having to live in it.

Certainly they don't watch so much TV because they're bored—there's far too much tension in their lives to call them bored, and, in fact, many of the products advertised on their favorite programs feature drugs to calm them down. Nor is it because they're stupid—a people managing the most technically intricate daily life in history can hardly be written off as stupid; nor because they can't entertain themselves—they are not so different from the hundreds of generations of their forebears who entertained themselves very well as a matter of course. No, they are glued to the TV because one of the most fundamental messages of television is: “It's all right.”

Every sitcom and drama says “It's all right.” Those people on the tube go through the same—if highly stylized—frustrations, and are exposed to the same dangers as we are, yet they reappear magically every week (every day on the soap operas) ready for more, always hopeful, always cheery, never questioning the fundamental premise that this is the way a great culture behaves and that all the harassments are the temporary inconveniences of a beneficent society. It's going to get even *better*, but even now, *it's all right*. The commercials, the Hollywood movies, the universal demand in every television drama or comedy that no character's hope can ever be exhausted, combine in a deafening chorus of: *It's all right*.

As a screenwriter I have been in many a film production meeting, and not once have I heard any producer or studio executive say. “We have to lie to the public.” What I have heard over and over, is, “They have to leave the theater feeling good.” This, of course, easily (though not always) translates into lying—into simplifying emotions and events so that “it’s all right.” You may measure how deeply our people know “it” is *not* all right, not at all, by how much money they are willing to pay to be ceaselessly told that it is. The more they feel it’s not, the more they need to be told it is—hence Mr. Reagan’s popularity.

Works that don’t say “It’s all right” don’t get much media attention or make much money.

The culture itself is in the infantile position of needing to be assured, every day, that this way of life is good for you. Even the most disturbing news is dispensed in the most reassuring package. As world news has gotten more and more disturbing, the trend in broadcast journalism has been to get more and more flimflam, to take it less seriously, to keep up the front of “It’s really quite all right.” This creates an enormous tension between the medium and its messages, because everybody knows that what’s on the news is *not* all right. That is why such big money is paid to a newscaster with a calm, authoritative air who, by his presence alone, seems to resolve the contradictions of his medium. Walter Cronkite was the most popular newscaster in broadcast history because his very presence implied: “As long as I’m on the air, you can be sure that, no matter what I’m telling you, *it’s still all right.*”

Which is to say that the media has found it profitable to do the mothering of the mass psyche. But it’s a weak mother. It cannot nurture. All it can do is say it’s all right, tuck us in, and hope for the best.

Today most serious, creative people exhaust themselves in a sideline commentary on this state of affairs, a commentary that usually gets sucked up into the media and spewed back in a format that says, “It’s all right.” This is what “gaining recognition” virtually always means now in America: your work gets turned inside out so that its meaning becomes “It’s all right.”

Of course, most of what exists *to make media of*, to make images of, is more and more disorder. Media keeps saying, “It’s all right” while being fixated upon the violent, the chaotic, and the terrifying. So the production of media becomes more and more schizoid, with two messages simultaneously being broadcast: “It’s all right. We’re dying. It’s all right. We’re all dying.” The other crucial message -- “We’re dying” -- runs right alongside *It’s all right.*

Murder is the crux of much media “drama.” But it’s murder presented harmlessly, with trivial causes cited. Rare is the attempt, in all our thousands of murder dramas, to delve below the surface. We take for granted now, almost as an immutable principle of dramatic unity, that significant numbers of us want to kill significant numbers of the rest of us. And what are all the murders in our media but a way of saying “We are being killed, we are killing, we are dying”? Only a people dying in the midst of death would need to see so much of it in such sanitized form *in order to make death harmless.* This is the way we choose to share our death.

Delete the word “entertainment” and say instead, North Americans devote an enormous amount of time to the ritual of sharing death. If this were recognized as a ritual, and if the deaths were shared with a respect for the realities and the mysteries of death, this might be a very useful thing to do. But there is no respect for death in our death-dependent media, there is only the compulsion to display death. As for the consumers,

they consume these deaths like sugar pills. Their ritual goes on far beneath any level on which they'd prepared to admit the word "ritual." So we engage in a ritual we pretend isn't happening, hovering around deaths that we say aren't real.

It is no coincidence that this practice has thrived while the Pentagon uses the money of these death watchers to create weapons for death on a scale that is beyond the powers of human imagination—the very same human imagination that is stunting itself by watching ersatz deaths, as though intentionally crippling its capacity to envision the encroaching dangers. It is possible that the Pentagon's process could not go one without the dulling effects of this "entertainment."

When we're not watching our screens, we're listening to music. And of course, North Americans listen to love songs at every possible opportunity, through every possible orifice of media. People under the strain of such dislocating realities need to hear "I love you, I love you," as often as they can. "I love you" or "I used to love you" or "I ought to love you" or "I need to love you" or "I want to love you." It is the fashion of pop-music critics to discount the words for the style, forgetting that most of the world's cultures have had songs about *everything*, songs about work, about the sky, about death, about the gods, about getting up in the morning, about animals, about children, about eating, about dreams—about everything, along with love. These were songs that everybody knew and sang. For a short time in the late sixties we moved toward such songs again, but that was a brief digression; since the First World War the music that most North Americans listen to has been a music of love lyrics that rarely go beyond adolescent yearnings. Either the song is steeped in the yearnings themselves, or it is saturated with a longing for the days when one could, shamelessly, feel like an adolescent. The beat has changed radically from decade to decade, but with brief exceptions that beat has carried the same pathetic load. (The beat, thankfully, has given us other gifts—we'll get to those later in this book.)

It can't be over-emphasized that these are entertainments of a people whose basic imperative is the need not to think about their environment. The depth of their need may be measured by the hysterical popularity of this entertainment; it is also the measure of how little good it does them.

Media is not experience. In its most common form, media substitutes a fantasy of experience or (in the case of news) an abbreviation of experience for the living fact. But in our culture, the absorption of media has become a substitute for experience. We absorb media, we don't live it—there is a vast psychological difference, and it is a difference that is rarely brought up.

For example, in the 1940's, when one's environment was still one's *environment*, an experience to be lived instead of a media-saturation to be absorbed, teenagers like Elvis Presley and Jerry Lee Lewis didn't learn their music primarily from the radio. Beginning when they were small boys they sneaked over to the black juke joints of Louisiana and Mississippi and Tennessee, where they weren't supposed to go, and they listened and learned. When Lewis and Presley began recording, even though they were barely twenty they had tremendous authority because they had experience—a raw experience of crossing foreign boundaries, of streets and sounds and peoples, of the night-to-night learning of ways that could not be taught at home.

This is very different from young musicians now who learn from a product, not a living ground. Their music doesn't get to them till it's been sifted through elaborate

corporate networks of production and distribution. It doesn't smack of the raw world that exists before "product" can even be thought of.

The young know this, of course. They sense the difference intensely, and often react to it violently. So white kids from suburban media culture invented slam dancing (jumping up and down and slamming into each other) while black kids from the South Bronx, who have to deal with realities far more urgent than media, were elaborating the astounding graces of break dancing.

Slam dancing was a deadend. Break dancing, coming from a living ground, goes out through the media but becomes ultimately transformed into another living ground—the kids in the elementary school down the street in Santa Monica break dance. Which is to say, a grace has been added to their lives. A possibility of grace. With the vitality that comes from having originated from a living ground. The media here is taking its proper role as a channel, not as a world in itself. It's possible that these kids are being affected more in their bodies and their daily lives by the South Bronx subculture than by high-gloss films like *Gremlins* or *Indiana Jones and The Temple of Doom*. Even through all this static, life can speak to life.

Of course, break dancing inevitably gets hyped, and hence devalued, by the entertainment industry, the way Elvis Presley ended up singing "Viva Las Vegas" as that town's most glamorous headliner. He went from being the numinous son of a living ground to being the charismatic product of a media empire—the paradigm of media's power to transform the transformers. The town veritably glows in the dark with the strength of media's mystique.

We do not yet know what life *is* in a media environment. We have not yet evolved a contemporary culture that can supply that definition—or rather, supply the constellation of concepts in which that definition would live and grow. These seem such simple statements, but they are at the crux of the American dilemma now. An important aspect of this dilemma is that we've barely begun a body of thought and art which is focused on what is really *alive* in the ground of a media-saturated daily life. For culture always proceed from two poles: one is the people of the land and the street; the other is the thinker. You see this most starkly in revolutions: the groundswell on the one hand, the thinker (the Jefferson, for instance) on the other. Or religiously, the groundswell of belief that is articulated by a Michelangelo or a Dante. The two poles can exist without each other but they cannot be effective without each other.

Unless a body of thought connects with a living ground, there is no possibility that this era will discover itself within the cacophony and create, one day, a post-A.D. culture. It is ours to attempt the thought and seek the ground—for all of us exist between those poles. We are not only dying. We are living. And we are struggling to share our lives, which is all, finally, that "culture" means.

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