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*“Culture is the sum of all the forms of art, of love and of thought, which, in the course of centuries, have enabled man to be less enslaved”*

– Andre Malraux, Minister of Culture of France (1959-1969)

*“It’s because we’re so trapped in our culture, in the being of being human on this planet with the brains we have, and the same two arms and legs everybody has. We’re so trapped that any way we could imagine to escape would be just another part of the trap. Anything we want, we’re trained to want.”*

– Chuck Palahniuk <sup>1</sup>

**Programming Dilemma:** Once you fully understand the extent to which you have been taught to want certain things and disdain others, you – and every other individual – must decide whether or not to be angry about it, to change it, to discard it, or whether perhaps you, and the world, are better off in the primal state or the cultured state of humanity. Most people, while they may come to disagree with this and that, choose the latter; most people are also at least somewhat angered – and it may or may not express itself in various circumstances and degrees – by some of the cultural idioms and ideals they are taught that don’t accord with reality they experience.<sup>2</sup>

- ✓ This problem is particularly acute when populations experience rapid transition periods such as that of European and American industrialization that brought masses of displaced farmers and former mom-and-pop shop owners to work in factories. Similar if more radical processes occurred in European colonies in Africa, for example, the Zulu farmers, sovereign and self-sufficient homesteaders, were forced off their land to work on white-owned farms, in mines, or in construction. This transition occurred within a generation and was complete in two generations.
- ✓ This transference of agrarian and independent family run trade shops – who worked whenever necessary and as much as they felt they needed, keeping somewhat irregular schedules – to wage workers who had to report and leave at specific times, on a regular schedule, vastly changed the human time sense (which was reinforced by public schooling that requires students to be in class at a specific time each day). See Time Sense discussion, 3 Reformation, p. 1406, *infra*.

**The Problem of Immersion:** aka drowning. GGDM started with a problem. In games that I played in my youth, such as Stellar Conquest, Advanced Civilization (the Avalon Hill version), and Axis and Allies, population existed game mechanically just to produce money or industry to buy technology and military units. Similarly, I noticed that in most science-fiction stories, especially in movies and television, the audience learned very little about the aliens; mostly, we are shown only their military, flashy technologies, and few cultural parts necessary to propel the adventure or make a point. I began in the early 1990s to create a game where the population was more than just ‘factors’ or ‘points.’ The evolution from Stellar Conquest to GGDM has been to solve a problem that I set forth over 25 years ago.<sup>3</sup> Problems to take on a life of their own...<sup>4</sup>

- ✓ “Most games hang their hats on their stories or feats of button-dancing reflexes, but the humble simulation has always had a place at the table. And there are a number of

weirdly specific and joyfully banal simulation games out there.” – Max Eddy & Matthew Buzzi, “The Most Niche Simulation PC Games We Could Find,” PC Magazine, March 15, 2019.

- ✓ The growth of GGDM epitomizes Joseph Tainter’s collapse of complex societies and the Roman Empire: Layers of complexity were added to solve the simulation problem, it grew rapidly in size and resources, expansion was frozen, then all available space was filled (*horror vacui*). In this model, all that is left is simulation collapse.

A parallel example of how an initial project grows and morphs over decades:

- ✓ “The development of the Quantified Judgment Method of Analysis began in 1964, when HERO performed a study for the Army’s Combat Developments Command called ‘Historical Trends Related to Weapons Lethality.’ The study involved developing a process to compare the lethality of weapons over the course of history. This resulted in a measurement scale providing ‘theoretical lethality indices.’ Awareness of the dynamic interrelationship among dispersion, mobility, and firepower led to the development of further measurement scales, and subsequently to the QJM model, and later the TNDM.” – Susan Rich referring to the Quantified Judgment Method, T. N. Dupuy Associates Inc., biography page for Trevor N. Dupuy at The Dupuy Institute.
- ✓ “For it is your wish, as you have often told me, that – since the unfinished and crude essays, which slipped out of the notebook of my boyhood, or rather of my youth, are hardly worthy of my present time of life, and of my experience gained from the numerous and grave causes in which I have been engaged – I should publish something more polished and complete on these same topics...” – Marcus Tullius Cicero, *Of Oratory* (55 B.C.), Bk. 1 (trans. E. W. Sutton and H. Rackham) from Patricia Bizzell and Bruce Herzberg, *The Rhetorical Tradition* (1990), p. 200.
- ✓ “Finally, the one distinguishing feature of ‘Babylon 5’ among other science fiction genre offerings in general was the focus on ‘people problems’ instead of ‘technobabble.’ What set ‘Babylon 5’ apart from many other sci-fi series was the emphasis on personal development, relationships, and politics – most other series will tend to rely on ‘creature/battle/spatial anomaly of the week.’ Each week, ‘Babylon 5’ would explore issues such as ethics, beliefs, backroom deal-making, redemption, and empire-building. Problem resolution was never diminished to ‘reinitializing the tachyon emitters’ (a popular tactic on ‘Voyager’) – it was often a more difficult, drawn-out, and realistic process that attacked the underlying problem, often with unforeseen consequences. Of all the other science fiction series on the air, only ‘Deep Space Nine’ comes close to this.” – Anthony Leong, “Babylon 5: Triumph and Tragedy in Three Acts,” *Frontier: the Australian Science-Fiction Media Magazine*, April/June 1999.
  - See 2 Entropy, p. 236 and 3 Entropy, bottom, p. 243, *supra*, for discussion of unintended/unforeseen consequences.

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*“Let’s go down to the Sunset Grill  
We can watch the working girls go by  
Watch the ‘basket people’ walk around and mumble  
And stare out at the auburn sky.”*

– Don Henley, “Sunset Grill” (1984)

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**Down at the Sunset Grill:** Culture is what happens when people are bored. If you put a group of strangers in a room together, without miniaturized electronics, no television, no connectivity, with nothing better to do, and no outside pressures to distract them, they will in short order go about inventing culture. Someone will begin drumming or humming, or singing.<sup>5</sup> Someone will begin drawing or writing. Someone would invent a game. Someone will snore loudly. Others will sit and talk, while some sit quietly and think. Some will look out the window and become seemingly fascinated by the movements of a fly, or the blowing of the clouds across the sky. Someone will eventually tell someone else how it is, how they should be, and what is what in the world. Some charismatic fool will gather a bored-amused crowd around.<sup>6</sup>

It is no surprise then that the favorite exercise of creative writing instructors worldwide is to assign students the task of writing a story about two, three, or four people in a room. Culture is the accumulated history of sapient human boredom.

- ✓ Alternatively – my recollection from watching a documentary – the Japanese believe that much of what became high culture began as an effort to give the warrior elite something else to do when not fighting, to give meaning to life outside of martial glory, to discourage petty and unnecessary combat between clans, to develop deeper, refined and more rounded warriors and rulers. Clearly the endless petty warfare of honor and slights was taking a great toll on feudal Japan.

Culture is what happens when the mind is not entirely and constantly preoccupied with the daily struggle and search for food or shelter, or fleeing from predators. Culture is what happens when primitive intelligence comfortably overcomes the challenges of the environment in which it was fostered. Culture is what happens when intelligence becomes the predator rather than the prey.

- ✓ I have long thought that the stories of Greek mythology that came down to us were invented by a bunch of drunk old men sitting around the fire – I mean, Zeus' head split open and Athena was born? Allegory for the wisdom-in-hindsight of a morning-after hangover?

It is not entirely beyond understanding that in centuries past, people of leisure, hereditary nobility, and royalty, considered themselves the civilized most people of the world, and looked down upon the struggling working masses generation after generation, until by the 18<sup>th</sup> Century, men of leisure prided themselves in being completely useless. Uselessness and culture are related.

Culture is what happens when the bond continues after the milk runs dry. War is what happens when culture happens. While animals are sometimes aggressive, territorial, they never fight for principles or leaders or causes. Animals generally have the sense to run away and live another day. While animals may fight for territory or mates, war requires civilization, and civilization apparently requires war. Cultured beings fight wars for (or imagine they do) ideals and futures.

- ✓ Bonobos, one of the two closest (genetically) remaining primate relatives of humans, engage in genito-genital rubbing and other socio-sexual activities more frequently in captivity than in the wild. Possibly this is because they are bored and the only meaning they have is their group. Bonobos are also the only other species known to engage in face-to-face copulation.
- **People in a Room:** I highly recommend watching *Man from Earth* (2007), which is basically seven educated people in a room (most of them professors with one young student), one of whom, John, claims to be 14,000 years old and seems to have reasonable answers to all of

their questions. An eighth person – a psychiatrist – joins them, then leaves, then rejoins them. Within that framework, the author – who dictated the last parts to his son as he was dying – is able to discuss a wide range of topics related to humanity ranging through daily lives, memory, existence, families, life and death, progress of humanity, history, creation, religion generally, and the relationship of Buddhism and Christianity. Critics felt the latter part was heavy-handed, but I suspect it is because it contains an uncomfortable truth that they don't like having forced on them, they prefer to close their eyes and whistle at the sky.

People in a spaceship stories are basically people in a room stories, ranging from Star Trek (where about half or more of the scenes are on the bridge), *Alien* (1979), *Passengers* (2016), to lower-budget stories like the movie *5<sup>th</sup> Passenger* (2017), *Pandorum* (2009) and *Cargo: Space is Cold* (2009). Because, where are you going to go? The difference in scale is simply whether or not the ship ever reaches a destination, as it does frequently in Star Trek, but less frequently or never in most other fiction.

Not coincidentally, *GGDM is precisely the same*; the players are a group of people in a room – or degenerated savages on a generation ship like the *Warden* (Metamorphosis Alpha RPG, 1976) which may be inspired by Brian Aldiss' 1958 novel, *Non-Stop* or Robert Heinlein's 1963 novel *Orphans of the Sky* (consisting of two stories published in 1941) – playing a storytelling game (perhaps with extra equipment to keep track of it all) ranging over all of humanity and creation. The reader and I are two people in a room or at a café table in a corner or on a patio (and some readers will prefer to close their eyes and whistle at the sky), only the GGDM framework is slightly different, it has the organized structure of the game to depend dialogue and commentary upon.<sup>7</sup>

- Sophistry to the Stars: In the classical Western tradition, the much reviled Sophists of Ancient Greece, who travelled from city to city (they may also have been travelling merchants, entertainers, and sailors as well, from which English gets Sophia, sophistry, sophistication – which latter is always relative) were the first to realize that culture was neither absolute or objective; that culture, worldviews, rules, myths, rituals and taboos were slightly different in each city, from place to place. The Sophists themselves violated a social taboo against charging fees for education when they were paid to teach young men to speak well in public (e.g., see the tale of Corax vs. Tisais).<sup>8</sup>
  - ✓ The concept of being paid to teach was scandalous in ancient Greece and was (as I learned in college), one of the charges against the Sophists. However, charging to teach, once embedded in our culture, regardless of the objections of philosophers, led to emergent results over 2500 years – professionalization, writers being paid to create textbooks and instructive works (as opposed to entertainers, who were apparently always paid, which morphed into fiction writers), public schools, multiplication of knowledge, organization of knowledge for presentation, etc. Though the issue has long been 'settled' the debate still lingers in the background, leading to charges that ideas are not worth anything unless someone can sell or use them to make money.
    - As discussed in 3 The Big Bang, p. 12, GGDM is, in the vein of philosophy, a form of freely given teaching and even peer-to-peer learning.

Because of this sudden understanding of the 'subjectivity' of culture, knowledge came into danger, and thus, Plato attacked the Sophists (in *Gorgias*, 380 B.C.) and rhetoric for their ability to 'create' knowledge in the minds of the listener (pretty much the staple of religion,

then and for millennia to come), which, in Plato’s view, unless spoken by a Philosopher, was prone to create falsehood and deception (St. Augustine echoes this with arguments that classical knowledge could be repurposed and cleansed of corruption for Christianity through the Church).<sup>9</sup> Basically, the problem was that insular Greece became cosmopolitan and the two forces struggled against each other for centuries in the midst of Persian incursion, Grecian world conquest, and eventual Roman ruin: How could Greece keep its ‘soul’ in contact with the wider world?

- ✓ The same problem exists today individually for each person reading this work and for the near-infinite multitudes who don’t or won’t or wouldn’t.
- ✓ And the same is expected to be true within the GGDM setting, or if humans encounter alien life, especially either sapient or technologically advanced alien life: How will the ‘soul’ of the species be preserved against wider contact, will the cultures of the homeworld survive, flourish, conquer, and run into ruin in the universe?

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*“A man’s character always takes its hue, more or less, from the form and color of things about him.” – Frederick Douglass*

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**Gemini Dream:** Culture is a Vital Power of the government or central authorities of each position in the game.

However, this is more a matter of game mechanical contrivance than ‘reality’ as governments (at least those that last long) can rarely exercise or attempt to exercise autocratic power over the culture of the people; those that do are regarded for their radical ideology or theology.<sup>10</sup> Rather, government and the culture they rule are inseparable, but not equal, equity twins; the culture creates the government that it accepts as legitimate, the individuals who lead or are employed in the government come to their jobs or places from the culture that created it, carrying with them all of the cultural baggage, and the government, through various actions, and often unintended consequences subsequently shapes the culture that created it.<sup>11</sup>

That being stated, the Culture Power may be activated by positions for the following purposes:

1. Exposing Aspects,
2. Perfecting Proficiencies,
3. Cohering,
4. Introduce Writs (see Writs, *infra*),
5. Found College (see Colleges, *infra*),
6. Amend College Charter (see Colleges, *infra*),
7. Endow Colleges (see Colleges, *infra*),
8. Develop Doctrinal Templates (see Colleges, *infra*).
  - Activation of the Culture Power for the purpose of Develop Doctrinal Templates requires a concurrent activation of the Combat Power for any purpose.

Activations of the Culture Power for the purposes of Exposing Aspects, Perfecting Proficiencies or Cohering require two Acts. Additionally, Perfecting Proficiencies and Cohering also require the expenditure of Resource Points (RPs) because money talks and ... (you know it already), see Perfect Proficiencies, 3 Culture, p. 381, and The ‘Getting on the Same Page’ Meeting, 5 Culture,

p. 422, *infra*. These three purposes of Culture Power activation will be fully explained in this section, while introduction of Writs, Foundation and Endowment of Colleges, and Amended Charters, and Doctrinal Templates are the subject of the following sections.

- **About Porpoises:** Many Power Activations throughout GGDM have multiple possible purposes – that is a subset of actions to choose from under the Power Activation. Taxation and Census Power Activations only have single purposes, the Culture Power Activation is the first to have multiple purposes (listed above). Actions submitted for any Power Activation that has multiple purposes must state the purpose for which the Power has been activated or they cannot be processed as the mechanics and cost for each purpose are different. Each Power Activation can only be for one purpose.
  - ✓ “So long and thanks for all the fish.” – note left by the dolphins when they left Earth shortly before the Volgon construction crews demolished the Earth to make way for a hyperspace bypass. It is also the name of the 1984 book by Douglas Adams, part of the Hitchhiker’s Guide to the Galaxy series.
- **Undersea Glow:** Exposing Aspects, Perfecting Proficiencies and Introduce Writs cannot be affected by inactive Constructural Elements and will never fail for that reason. Cohering is attempted at each colony and ship that has inactive Constructural Elements and can potentially fail at any colony or ship due to inactive Constructural Elements. The remaining purposes will be addressed in the Writs and Colleges sections.

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*“Reporters are not generally well versed in artistic movements, or the history of literature or art. And most are certain that their readers, or viewers, are of limited intellectual ability and must have things explained simply, in any case. Thus, the reporters in the media tried to relate something that was new to already preexisting frameworks and images that were only vaguely appropriate in their efforts to explain and simplify.*

*With a variety of oversimplified and conventional formulas at their disposal, they fell back on the nearest stereotypical approximation of what the phenomenon resembled, as they saw it. And even worse, they did not see it clearly and completely at that. They got a quotation here and a photograph there – and it was their job to wrap it up in a comprehensible package – and if it seemed to violate the prevailing mandatory conformist doctrine, they would also be obliged to give it a negative spin as well....*

*The consequence is, that even though we may know now that these images do not accurately reflect the reality of the Beat movement, we still subconsciously look for them when we look back to the 50s. We have not even yet completely escaped the visual imagery that has been so insistently forced upon us.”*

– Thornton Lee Streiff, Introduction to The Beat Vortex website about the Beat Culture in Wichita, Kansas, retrieved from The Way Back Machine, November 28, 2016

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**Beat Down:** Contrast Madison Avenue and Hollywood images of the Beat Culture (“Beatniks,” from “beat” and “sputnik,” as in far out or up there) with the following:

- ✓ “The Beat Generation, that was a vision that we had, John Clellon Holmes and I, and Allen Ginsberg in an even wilder way, in the late Forties, of a generation of crazy, illuminated hipsters suddenly rising and roaming America, serious, bumming and hitchhiking everywhere, ragged, beatific, beautiful in an ugly graceful new way – a vision gleaned from the way we had heard the word ‘beat’ spoken on street corners on Times Square and in the Village, in other cities in the downtown city night of post-war America – beat, meaning down and out but full of intense conviction. We’d even heard old 1910 Daddy Hipsters of the streets speak the word that way, with a melancholy sneer. It never meant juvenile delinquents, it meant characters of a special spirituality who didn’t gang up but were solitary Bartlebies staring out the dead wall window of our civilization ...” – Jack Kerouac, “Aftermath: The Philosophy of the Beat Generation,” *Esquire*, March 1958.

The origins of the Beat Generation possibly extend back to the post-Civil War in the United States, cf.:

- ✓ From Merriam-Webster online dictionary at *guttersnipe*: “Unfurl yourselves under my banner, noble savages, illustrious guttersnipes, wrote Mark Twain sometime around 1869. Twain was among the first writers to use guttersnipe for a young hoodlum or street urchin. In doing so, he was following a trend among writers of the time to associate gutter (a low area at the side of a road) with a low station in life. Other writers in the late 19<sup>th</sup> century used guttersnipe more literally as a name for certain kinds of snipes, or birds with long thin beaks that live in wet areas. Gutter-bird was another term that was used at that time for both birds and disreputable persons. And even snipe itself has a history as a term of opprobrium; it was used as such during Shakespeare’s day.”

*Guttersnipe*, or at least its Deutsche equivalent, is the term used by the aristocracy and high-ranking military officers for a young rabble-rouser named Adolf Hitler. He was also called a *bohémian*.

Beat Culture might thus be a transcendental evolution of guttersnipe into *avant garde* intellectual and their main antagonist, apparently, was Establishment Poetry (and the local police cadre). The Beat Movement in the altered state of the media image Beatniks, evolved into the hippies. Modern popular culture has the well-noted tendency to transform deep meanings into window dressing and ornamentation through commercialization and mindless repetition.

- ✓ Another famous example of where the media got it wrong, and in the process distorted an entire art form, is ‘breakdancing’ – which I remember the kids doing on cardboard in the high school cafeteria during lunch. This was in the early 1980s, it was new, non-conformist, and misunderstood. Real practitioners call it breaking.



*“This dippy, if seemingly harmless, book on men’s style serves as an unintentional marker of certain pop sociology trends. ‘The Gentlemen’s Guide to Grooming’ proclaims that ‘hirsute is hip,’ a pronouncement that will hardly come as news to anyone living in metropolitan areas where the young and stylish congregate....*

*One does not need advocate a return to the clean-cut conformity of the Eisenhower era to find the folderol being sold here fundamentally spurious. The flamboyant hair and dress of beatniks, hippies and punks was genuinely transgressive because it was authentically risky; showing up at that job interview in leather had quantifiable consequences. And if we’ve learned anything from the rise of Silicon Valley, it’s that the unkempt look is, in fact, fully compatible with grotesque forms of corporate greed.*

*The rebel-outsider attitude depends upon a wholly self-contradictory and finally unsustainable idea of a mass bohemia, one that would require the majority of the population to feel superior to itself. The ‘Gentleman’s Guide’ represents the selling of what we think we want to be, and in this, it may be the perfectly groomed sign of our times.”*

– Michael Lindgren, “Hipster style at its most annoying,” *The Washington Post*, December 26, 2017

## Endnotes.

<sup>1</sup> Citation & Commentary: “The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country. We are governed, our minds are molded, our tastes formed, our ideas suggested, largely by men we have never heard of. This is a logical result of the way in which our democratic society is organized. Vast numbers of human beings must cooperate in this manner if they are to live together as a smoothly functioning society. ... In almost every act of our daily lives, whether in the sphere of politics or business, in our social conduct or our ethical thinking, we are dominated by the relatively small number of persons...who understand the mental processes and social patterns of the masses. It is they who pull the wires which control the public mind.” – Edward Bernays, Propaganda (1928).

- ✓ I highly recommend watching Marvin Olasky’s 1984 interview of Edward Bernays, who was 93 years old – not because of Marvin Olasky, but because of what Bernays said when he had nothing left to fear or lose.
- ✓ Shirley Temple Black smoked cigarettes, but never in public because it might influence her fans; it is as if, or possible, that she resented what Bernays had done for his tobacco clients with the 1929 “Torches of Freedom” campaign. Comments the New World Encyclopedia:
  - “In the 1890s, when gender role reversals could be caricaturized, the idea of an aggressive woman who also smoked was considered laughable. In 1929, Edward Bernays proved otherwise when he convinced women to smoke in public during an Easter parade in Manhattan as a show of defiance against male domination. The demonstrators were not aware that a tobacco company was behind the publicity stunt.” – article “Edward L. Bernays,” captured October 12, 2018.

<sup>2</sup> Commentary: It’s like the Tetris-like falling tile game Hashira. It becomes obvious that the computer is cheating. There are only six types of tiles. They are generated on the board in groups of three. You could roll 3d6 for the generation manually. Amazingly, when you need a particular tile, 18, 24, 30 tiles will generate before you see the tile you need. That can’t be random. You might think it is just an outlier run of bad luck, like throwing 30d6 and not getting any sixes. Except that it happens all the time; the program seems to sense that you need a specific tile and it cheats. That’s the only way to put it, it plays with loaded dice. If a human player did that, anywhere, it would be called cheating (I have a friend who alleges that the Race for the Galaxy computer AI opponents cheat as well).

Additionally, the last 30+ tiles generated before the end of the game are also *amazingly unplayable* and finish filling the board quickly (it's not just the endgame speed, I am talking about the tiles don't match any plays currently on the board). It happens every game, it's not just bad luck. This is very odd because it is not a competitive game, you are not playing checkers against the computer; the simple role of the computer in any Tetris-like game is to randomly generate tiles, which is why Tetris-like games are so old already, because that's what early computers could do. So why is the computer allowed to cheat, why does the computer need to cheat? There is no money involved, it's not like an arcade game machine, which were designed to keep players pumping quarters into the machines.

- ✓ Regardless of whether you think I am nuts or being hyperbolic, or that I am flat wrong, go with it; being hyperbolic or one-sided does not equate to being either factually or argumentatively wrong. I have seen *consistently* the most improbable tile generation sequences in Hashira. If I could contort the odds of die rolls as reliably as Hashira does regularly, I'd take it to Vegas and be a millionaire in a few hours. I am neither exaggerating nor kidding around.
- ✓ Back to the discussion above, once you have decided that the computer game program is cheating – once it becomes clear that you cannot reliably plan ahead, set up elimination plays or chains, or anticipate that *normal* random generation of tiles (at what? 20, 30 tiles per minute) will occur, then the question becomes what amount of effort, emotion do you put into the game? How much do you care about the score, getting higher scores? Is it a pointless game or is it a game where you try to get higher scores despite the computer cheating?
- ✓ Not only is Hashira like the discussion of cultural programming in this sense, but it is also reflective of the universe – or at least the human relationship with the universe – as discussed previously in *Turbulence of Being*, 1 Entropy, p. 223, *supra*.

<sup>3</sup> Commentary: Imagine running in a race where you don't know where is the finish line? In the first breath, most people would declare roundly that is unfair; but in the next breath they'd realize that's the way it is with life. You can finish the rest of this line of thought on your own.

- ✓ In GGDM design, I had no idea where the finish line was when I started or as the game evolved. It probably moved a few hundred times. I had no idea I'd still be working on it half a lifetime later. The game was certainly exploding beyond the initial bounds in the summer of 1996 and crashed in 1998 and had to be rewritten from a different base in 2000-2002. As I approached middle age, the final shape of the game and my expectations of what it would become slowly emerged in my mind; I still don't know where the end line is, but in early 2018 I began a blind dash for the finish line.
  - This particular thought or analogy was probably inspired by listening to the Indie-folk song "Youth" by the group Daughter (2013); it came up because I was listening to Bôa on my music app. Bôa performed the opening theme for *Serial Experiments: Lain* ("Duvet" 1998).

<sup>4</sup> Commentary: I guess that since my adolescence, I have wanted my gaming hobby or experience to be more, mean more than what it can or could be in our current society – more than pre-boxed market manipulation-exploitation (i.e. commercialism, materialism). I always took it far more seriously than others. Military intelligence training as a battlefield intelligence analyst thus fit my personality perfectly; I excelled in it. As I reach middle age, I realize that it is not possible in our current milieu and that I am not very good at games in any event.

<sup>5</sup> Commentary & Citation: A question for Plato and Cicero: What is the difference between rhetoric (as oratory) and singing? By this, I mean modern lyrical singing as I have heard from music historians that music was not performed in Plato or Cicero's time in the way it is now, e.g., John Koopman, Lawrence University notes in a "Brief History of Singing" that Roman music, derived from Greek music, was mostly instrumental and military, but they did have some singing (<https://www2.lawrence.edu/fast/KOOPMAJO/antiquity.html>, April 4, 2019). Is singing skill, does it create knowledge in the mind of the listener? Can it be elegant and resplendent but hollow thunder?

<sup>6</sup> Commentary: The kernel of this discussion is probably an argument I made in freshman English class at Lycoming College around 1990. I argued that peace and utopia were generally not possible because (in the vein of The Player Piano, which we may have been reading and discussing) people would be bored, need to find something to do, and there would again be conflict and destruction. Professor Hawkes (or Hawkins, I don't recall), one of the late counterculture generation that became professors (he sold used farm equipment while getting his Masters Degree), didn't like my probably-not-well-phrased argument (and I don't think he liked me either, as I was more pro-military at that time and he also informed me that I was a know-it-all), and gave me a hard time before dismissing it entirely.

- ✓ Unknown to me at the time – and this happens to me quite a lot – my argument that day was sort of in the cant of similar arguments that had been made by a line of intellectuals before me, e.g., Lewis Mumford etc. to the extent that they argued that social problems arose from lack of meaningful work.

<sup>7</sup> Commentary: Is the other person like him that John met once around 1600 a reference to “Flint” in “Requiem for Methuselah” (ST:OS 1969, which Bixby wrote)? This would make John in *Man from Earth* older than “Flint” as John would have been born around 12,000 B.C.; Flint who claimed to be born in 3,834 B.C. was very roughly over 6,000 years old in *Star Trek*. The era (late 1960s) and the 51-minute television series setting in which the episode was produced and the intended audience (adolescent and young males) all very much limited what could be discussed or even mentioned. *Man from Earth* was Jerome Bixby’s final exposition (he appears to have worked on it for about 30 years) of what he wanted to discuss in “Requiem for Methuselah” and all of his other works. *Man from Earth* says far more in a tight 87 minutes than *Star Trek* said in any 50 minute episode (see previous discussion of *Young Adult vs. Adult Fiction*, 3 *The Sidereal Stage*, EN 7, p. 127, *supra*).

- ✓ Incidentally, *Man from Earth* (2007) is classified on some sites as sci-fi: Wikipedia calls it “drama science fiction,” and IMDB calls it “drama, science fiction, fantasy” (they couldn’t make up their mind, I guess, or were just clueless and didn’t care anyway). There is nothing in *Man from Earth* (2007) that makes it specifically science-fiction themed except the author’s relationship to *Star Trek*, specifically relevant here, he was the author of the “Requiem for Methuselah” (1969) episode. Rather, the concept of immortality has been around since *ancient myths*, nor is the setting science-fiction, it is ordinary everyday drama, as opposed to *Star Trek* which is a science-fiction setting, that is, science-fiction assumptions and inventions are required for the *Star Trek* setting, like GGDM, but not in *Man from Earth* (2007). I would agree that *Man from Earth* is fantasy – in a low-key way – and very literary, but is not science-fiction literature.
  - There is a small three-post debate about classifying *Man from Earth* as science-fiction on the Wikipedia talk page for the article about the movie. The last poster points out that if *Man from Earth* is science-fiction, so is every fantasy story that contradicts known natural laws or scientific principles (in John’s case, the Hayflick Limit). No one has seen fit to edit the article however to remove the science-fiction claim because all of the other equally clueless websites call it ‘science-fiction.’
  - Is it contradictory for me to argue that *Man from Earth* is not science-fiction literature because it does not require a science-fiction setting, but then to claim it is vaguely fantasy literature without it being in a fantasy setting? Or is it more true that fantasy is related to ancient myths and ancient myths could occur in ordinary settings, whereas, science-fiction literature generally requires a science-fiction setting at some point in the story in order to be ‘science-fiction’?

<sup>8</sup> Citation: <https://americanrhetoric.com/corax&tisias.htm>.

<sup>9</sup> Commentary: I had early lessons in the power of rhetoric. My mother – who had a 1970s obsession with the history of the rise of Hitler in the 1930s – hated Howard Cosell. Up to about third grade, we listened mostly to the radio, which was on almost all day long; my mother deliberately avoided getting a television so that I wouldn’t be too influenced by it. Howard Cosell came on right after Paul Harvey signed off, we always listened to Paul Harvey, but as soon as she heard Cosell’s intro, she turned off the radio. I can still do a decent imitation of his bombastic, stuffy intro (I can also imitate Paul Harvey, we listened to him into the 1980s). Anyway, I remember that my mother said to me in 1<sup>st</sup> grade that a man on the radio should not have the power to destroy an athlete’s career.

<sup>10</sup> Commentary: There is no shortage of examples of these sorts of governments; governments or ruling groups who rename the months of the year, restart the calendar from the year their rule began, outlaw music, dancing or games, attempt to change the language to fit their ideology, outlaw certain words, force the people to conform to a particular clothing style, color scheme, or hair style, outlaw art and literature, summarily dispose of traditions and old laws, summarily execute intellectuals and teachers, export the population from the cities, and/or insist that the population worship the head of government. Nothing stirs resentment like heavy-handed internally imposed radical cultural change in the name of religion, revolution, or ideology. I recommend watching or reading Margaret Atwood’s *The Handmaid’s Tale* (novel – 1985, movie – 1990, series – 2017).

<sup>11</sup> Clarification & Citation: See *Base and Superstructure in Marxist Theory*. However, Marxist Theory is obsessed with power relationships; whereas the formulation of the relationship in these rules is more of a never-ending neutral, asymmetrical and uneven embrace. “In an everlasting kiss,” Bruce Springsteen, “Born to Run.”