



**Bob Garfield, author of “The Chaos Scenario” (Stielstra Publishing)
Appearance at Miami Book Fair International 2009**

PACHTER: Hi, I’m Richard Pachter from the *Miami Herald*. I’m the Business Books Columnist for Business Monday. I’m going to introduce Chris and Bob. Christopher Kenneally responsible for organizing and hosting programs at Copyright Clearance Center. He’s an award-winning journalist and author of *Massachusetts 101: A History of the State, from Red Coats to Red Sox*.

He’s reported on education, business, travel, culture and technology for *The New York Times*, *The Boston Globe*, the *LA Times*, the *Independent of London* and other publications. His articles on blogging, search engines and the impact of technology on writers have appeared in the *Boston Business Journal*, *Washington Business Journal* and *Book Tech Magazine*, among other publications. He’s also host and moderator of the series Beyond the Book, which his frequently broadcast on C-SPAN’s Book TV and on Book Television in Canada. And Chris tells me that this panel is going to be part of a podcast in the future. So we can look forward to that.

To Chris’s left is Bob Garfield. After I reviewed Bob Garfield’s terrific book, *And Now a Few Words From Me*, in 2003, I received an e-mail from him that said, among other things, I want to have your child. This was an interesting offer, but I’m married with three kids, and Bob isn’t quite my type, though I appreciated the opportunity and his enthusiasm. After all, Bob Garfield is a living legend.

I remember as a young boy, growing up out in the country in the rustic area of Brooklyn – Flatbush, listening to the stentorian tones of wise, old Bob Garfield on my scratchy transistor radio, pontificating about a dizzying array of arcane and familiar subjects, including a legendary dissertation on latkes – potato pancakes of all things – that engendered strong feelings that persist to this day.

Then, in *Advertising Age Magazine* – that subversive Commie Pinko rag, Bob set his sights on fixing everything wrong with the advertising industry by bravely pointing out the shortcomings of Mr. Whipple, the Tidy Bowl Man, Herb from Burger King and the Taco Bell Chihuahua in his controversial and oft-quoted ad review column.

Now, as co-host of NPR’s weekly *On the Media*, Garfield plays straight man to the comedy stylings of Brooke Gladstone, the ZaSu Pitts of public radio. He’s also written a wild new book, *The Chaos Scenario* – selected by the prestigious and exclusive Business Monday Book Club of the *Miami Herald*, which means that it



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will soon be reviewed by a distinguished group of perspicacious newspaper readers, some of which may be in attendance today. Anyway? Gordon (sp?), yes – hello.

It's an honor to introduce one of the smartest, sharpest, funniest, most insightful guys I know – my childhood hero, Bob Garfield.

(Applause.)

GARFIELD: I don't know what you're on Richard, but I would like to purchase some.
(Laughter.)

KENNEALLY: And I have to say thank you, Richard, for that fine introduction. I was going to say, please go on – it's a program in itself. As Richard mentioned, my name is Chris Kenneally the host of Beyond the Book. I want to welcome you to this program on behalf of my employers at Copyright Clearance Center as well as everybody at the Miami Book Fair. And I am very excited to talk to Bob Garfield because I want him to explain just what he's up to in his new book called *The Chaos Scenario*.

And Bob, we've been hearing a lot about the state of the media. Mostly the focus is on the newspaper industry. And I believe that that may be because so much of the coverage is written by newspaper writers who are worried about where their next meal is coming from. But I think it's also because the newspapers are such a prominent part of civic life.

You drive by the Miami Herald, you see it there – it's a plant, it's a factory, it's a presence in the city life, just as it is at *The Boston Globe* and many, many newspapers across the country. But your book is addressing the chaos that is unfolding across the entire media landscape.

GARFIELD: Yeah.

KENNEALLY: Talk about that and what are the forces of chaos that are putting us in this position?

GARFIELD: I would be delighted to do that, because that's all I've been doing for the last four-and-a-half months every single day. (Laughter.) You're right, I think people do tend to focus on the newspaper industry because it's so easy to see that the collapse is in progress. I mean, the newspapers are getting thinner and thinner and thinner, the coverage is getting a less robust – I would say would be a polite way of putting it.



The newspapers are folding, the media companies are going into Chapter 11, so it's plain to everybody that newspapers are in big trouble. But the thing about chaos is that it's affecting not just newspapers, but broadcast, cable, magazines – just the old media world across the board. And it doesn't have anything much to do with the recession, although that's kind of exacerbated problems because the advertising market is so soft, but it's a structural problem and it's the result of the digital revolution.

KENNEALLY: Well, I will want to pursue that a bit. I know a lot of what we read and hear, particularly conversation with people who know you're in the business is they blame the Internet or they think the Internet – the digital revolution is to blame. It's in part to blame, but there's a fundamental piece of the business model that is collapsing. Explain that.

GARFIELD: Yeah, OK, so let's talk about TV for a minute. TV has been fantastic for all of our lives, and it's given us Gilligan's Island and it's given us the moon shots and it's given us the Kennedy assassination and it's given us Mad Men, it's given us – it's set the pop culture agenda, it's given us some fantastic programming, and of course news and information and so forth and so on. And there's a tendency to think that, therefore, it's kind of our birthright and that it will always be there, always working because after all, advertisers always want to advertise and Hollywood always wants to make TV shows, so why would that go away?

Well, here's why. The audience has fragmented, and again, not just because of the Internet – just cable alone was a big part of this. There used to be three or four or maybe 10 stations in any given community. Now, most of the country is wired for cable. There are literally, in every city and every market of America, hundreds and hundreds and hundreds and hundreds of cable channels. So that fragments the audience.

And everybody – the total audience for TV viewers is higher than it's ever been, but every individual channel has a ever-shrinking audience. So that's problem number one – the audience is shrinking – it's fragmented. And every network or cable channel needs a critical mass of audience to generate enough advertising revenue to pay for the programming. I mean, that's not that complicated. And the more the audience is fragmented, the smaller the total revenue is and the critical mass gets ever smaller.

And that's why Jay Leno is on five days a week in primetime – because there's so few scripted sitcoms and dramas on television nowadays, and it's all eight days a week of dancing with the former stars or whatever. I mean, it's really pitiful out there. The Biggest Loser is now on 24/7 in every planet on the solar system. It's just the saddest thing.



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So that's one problem – the fragmentation of audience. The second problem is ad avoidance. Now, I know Madison Avenue likes to think that they're a cherished part of the American culture, and some ads do sort of worm their way into our psyches and we end up feeling fond about them. And some ads are very entertaining. But I promise you, people who can avoid advertising do. They just do.

And 70% of the people who have a TiVo fast forward past the ads, just like you have spam filters so you won't have spam on computers, just like you have never, ever clicked on an online banner ad, because why would you. If you can avoid ads, you do. And now, pretty soon, 50% of America will have DVRs attached to their TV sets. So just imagine, you've got a shrinking audience and half of them aren't watching the ads anyway – they're fast-forwarding through them.

And then, as if that weren't bad enough, the Internet has created – yes – an absolutely bottomless reservoir of content – more content than we ever imagined would exist on the face of the earth – but with every piece of content, that's potential advertising inventory. So it's a total, total glut of ad inventory, which depresses the prices that anyone can fetch for advertising.

So you've got fragmented audiences, between a third and a half of them are skipping past your commercials. Oh, and the price you can get from advertisers is going down too. So those three factors have conspired to destroy the business model for television. And what you're seeing going on with newspapers is happening in TV too – it's just not as apparent to you. But keep your eyes on the tube or, I guess, stay tuned, because pretty soon, if you really care about new episodes of *Lost*, you're just out of luck.

KENNEALLY: And if I can pursue that, Bob, because you said something that perhaps some people think is a good thing – there is more content than ever – more people are able to write in their blog, create a video, post it to YouTube, record a song and make it available on MySpace.

GARFIELD: Yep, fantastic.

KENNEALLY: All of that has happened and it's available to just about anybody with a laptop or these days, sometimes with an iPhone. And it is fantastic, because it's creativity made available to absolutely everyone. It's not just the freedom of the press is for those who own one any longer. But what's at stake when the advertising disappears is the professional piece of the business. Why should the reader care that a lot of people in the newsroom or in Hollywood on the lots there are going to be losing their jobs, since there's nobody to pay their salaries.



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GARFIELD: The Industrial Revolution was a really good thing because the steam engine came along and we were able to mass produce manufactured goods. And it was fantastic – nobody has a problem with the industrial revolution, except maybe for a tiny little bit of destruction of the planet, but it was really a bid for cobblers. And they thought, well, I make shoes, people need shoes – I got a job forever. I'm a cobbler, my dad was a cobbler, his dad was a cobbler, his dad was a cobbler, my kids are going to be cobblers – we're a cobbler family.

Only, all of a sudden, there were no cobblers because there was no need for cobblers. Ladies and gentleman, I'm a freakin' cobbler. (laughter) And so there will be a lot of dislocation as a result of *The Chaos Scenario*. I mean, we're talking about two very large sectors of the economy – marketing and media. They are very big, and as the mass swirl becomes a micro-world, there is going to be just – it's going to be kind of a Mad Max kind of scenario. I mean, there's going to be flaming trash barrels on the streets and it's going to be ugly.

And people like me – tens of thousands of them are already out of work. I'm probably right behind them, and it's going to – so in the first instance, there's going to be a lot of dislocation – a lot of upheaval. Secondly, you all are going to lose the product of what we make. Now, it is true that in terms of journalism, that the online world is creating new kinds of journalism that in some ways are better than what we've always had. But in many very important ways, they're not better – they're inferior to what professional, highly-paid journalists have produced.

And so yeah, we're going to have some good stuff online and the relationship between journalists and the group formally known as the readership will change, but nobody's going to put Humpty Dumpty back together again. And the idea of every city having one or two really fantastic papers for local, national and international coverage – I mean, just forget that, that's going away, and that is not good.

KENNEALLY: You say that's going away, but we were together last night at an author event for the book fair, and a very excited younger media person was telling us, oh, well, he was sure that just around the corner was some kind of magical business model that was going to replace this. And while it was OK if the current business model went away, don't worry, there'll be a new one any day now.

GARFIELD: Some kind of magical business model. And people believe that for a couple reasons. They believe it because these industries are – they've always been with us, they're so enormous, they're too big to fail. They believe it because it's so important to our way of life and has been going back to the Elizabethan Era, that it's unimaginable that it could go away. We need them, we cherish them, we love



free and subsidized media – subsidized by mass marketing. We need it – it can't possibly go away.

And something has to happen so this unbelievable cornucopia of content – news and entertainment – will continue to overflow. You know what? I really loved my parents. I needed them, I cherished them, I depended on them. They're dead. And needing something and loving it and cherishing it is not a guarantee for its future. And there is no business model for the digitally-connected world of journalism. I mean, a few people make money on the margins, but by and large, the revolution will not be monetized.

And unless someone can figure out a micro-payments system that works across the board for all of this content, and the people who are expert in micro-payments are not particularly sanguine about that happening in our lifetimes. There is no model, I mean, it's just not there.

KENNEALLY: Well, I want to talk about some of the positive pieces that are in the book.

GARFIELD: Hold that thought. Let me just say, it's very important to understand that the last 350 years have been fantastic. And this symbiosis – this mutually-sustaining mass media and mass marketing have been fantastic. But they're an accident of history. They're an accident of economic history. And that period of history is going away, and we have a lot to gain, and we'll get to that, but there is a lot that will be lost as we move into a new era – the digital era.

KENNEALLY: Right, what –

GARFIELD: And I just want to say –

(Laughter.)

KENNEALLY: Keep talking about all the bad stuff – people enjoy that. But the notion that there are positives to come from this – so we've laid to rest the coffin of the mass communications media business. What will thrive in this new micro-communications environment?

GARFIELD: Well, you mentioned that the barriers for entry have fallen down. I mean, it used to cost billions of dollars to produce and distribute television programming, and we've had to have this vast infrastructure. Now, Courtney, the 8th grader, can produce video and distribute it over the Internet and have exactly the same access to audience that Universal Pictures, NBC has. I mean, that's kind of phenomenal.



And it costs her daddy \$112 at Best Buy to get her her own television network. So that's pretty fantastic. There's going to be a bull market for aggregation, curation, separating the wheat from the chaff, finding the needles in the haystack. There's kind of a crowd-sourcing way to do that, like dig and so forth that helps stuff percolate to the top. And then there's going to be a market for judgment in this world too, so some people will make a living finding the good stuff and consolidating it –

KENNEALLY: And saving us all some time –

GARFIELD: Saving us a lot of really dead time. As my kids say, well that's – after seeing a bad YouTube video, that's three minutes I'll never have again. So that's great. And of course, there's all this content out there, and if you are painstaking enough and if you have enough clever friends who forward you things – because that's how social media works – you'll find the coolest stuff out there ever. And some of it is cool because it's entertaining, some of it's cool because it's advanced thinking, some of it's cool just because it's quirky. I mean, there's a – in the world's biggest trove of content ever, a lot of it is going to be fantastic.

And more fantastic stuff is out there buried than Hollywood and *The New York Times* have produced in their entire 100-year history. So that's good too. But it's not just media, and it's not just marketing that is affected by the digital revolution. Every institution in the world that hitherto has communicated by having the upper management or the president or the Pope at the top of the pyramid with a megaphone dictating to the teeming hoi polloi below – that's over. It's no longer a dictation world. Now, there is a two-way conversation, and all the power in a digitally-connected social media world is invested in the base of that pyramid.

So in the first instance, all institutions have got to stop, get out of the mindset that we talk from the top and everybody takes whatever it is we have to deliver. Forget that. The second thing is, you're going to find out the hard way that when the people down there at the base get pissed off at you, they can form a mob and really exact vengeance on you very quickly.

KENNEALLY: Right, well, I have to interrupt and say, we have a mob former right here in front of us – someone who's been called, I believe, the Castro of consumerism. Are you willing to share with us the particular revolution you've fomented, Bob, summarized in three word, as I recall.

GARFIELD: Well, OK. The first one is summarized as follows. Comcast must die. They got under my skin for poor customer service in a way that you're all familiar – you all have cable companies yourself, and you know what a nightmare it can be. And they were just so horrendous to me, I decided to conduct a little social



experiment called Comcast Must Die and started a blog. And the idea of the blog was not just to take pot-shots at the company, but for people to come there, talk about their customer service complaint with Comcast, to leave their account number and no other personal information, and just let it hang there and see what happens.

Well, what happened was, Comcast immediately went onto the blog too, and followed up with all these people and addressed their complaints. So here was this total free-for-all of the angriest people you can ever imagine, saying the most vile things about this company on a Website called comcastmustdie.com, and the company was reduced to using this site as its customer service mechanism of last resort. And they still do.

And it tells me a number of things. Number one, it tells me that this is something they should have been doing on their own site.

KENNEALLY: I was just thinking that, that every business should establish a Website, so if you have cocacola.com, then you should have cocacolamustdie.com.

GARFIELD: Well, sort of, basically, that's correct, because what Comcast discovered – thanks to me, thanks to my generosity of spirit – is that if you take someone who's really mad at you and just coming at you in all their fury and you surprise them by addressing their problems, all of a sudden, you have charmed them. You've converted them. It's Jujitsu, you know, you use the power of the aggressor as – these people were leaving comcastmustdie.com as evangelists for Comcast – duh.

So that's one important element of this connected world. But it's not just dealing with people who are pissed off at you. The whole idea of listenomics, is what I call – the art and science of cultivating channels of communications between the groups formally known as the audience and the customer and the electorate and the congregation, is that this reservoir of people who you used to think of as just the people who write the checks or as credit card numbers, what they can give you in terms of evangelism, they can be your de facto marketing program.

They also have the best ideas in the world. No matter how good your talent is in top management, no matter how expensive your consultants are, they don't know anything compared to the aggregated audience that you've been treating as just the audience. And once you start cultivating these channels of communication, they value to you, if you just change your world view, is just – it's incalculable. So that's some pretty good stuff about a digital world.

KENNEALLY: Well, and you've put this into practice. Let's talk about the publishing of this book. We've been chatting about what lay behind the writing and what you



were trying to get at in this sense of work in progress for five years – it’s still in progress. But you’ve published this in a new way – putting into practice some of these principles of listenomics. The cover of *Chaos Scenario* was designed by the crowd as I understand. Tell us a bit about how the book as book came to be published.

GARFIELD: Yeah, well first of all, the reason why my partner and I started our publishing company is because the publishing world did not want to have anything to do with publishing a book according to the principles espoused in the book. You know, social media – no – here’s how you publish a book, Bob. You pay an author a big advance, you spend more money in bribes to retailers to put it up front and you get on a lot of talk shows.

That’s how you publish a book. And if you were a little better looking, that would be better still, you know?

KENNEALLY: I think Carrie Prejean is the latest example of that. She has a book and – but –

GARFIELD: She is one hot moron, isn’t she?

KENNEALLY: Absolutely. (Laughter.) And it works for every network you could think of.

GARFIELD: So my publishing partner is a guy named Greg Stielstra, who was the marketing brains behind a little book called, *A Purpose Driven Life*. And what they did was used the social networks of churches and Bible study groups and they got the book at low price in the hands of a few influencers and the word started to spread and pastors loved it because it gave them a lot of ready-made sermon material and it gave the Bible studies stuff to talk about and well, 30 million books later, I think they’ve shown that everything doesn’t have to be done the way Simon and Schuster says it should be done.

And I said to Greg, listen, let’s work together. You don’t have to sell 30 million copies of *The Chaos Scenario*, for heaven’s sake – 20 million will be just fine. (Laughter.) And we do not have a network of thousands and thousands and thousands and thousands of Evangelical churches and Bible study groups to –

KENNEALLY: But you have a book club that’s here in the audience today, and that’s a good example –

GARFIELD: Well, that – and in fact, that’s exactly the analog. And of course, everybody in every community who will be affected by forces of chaos, we see has



potential audiences for this book – or collaborators, stakeholders. And so we are partnering with a whole bunch of membership organizations, like the marketing organizations in advertising and public relations and so on, with a program called 30 Days of Chaos where – it’s free, you sign up, you get 30 separate days of content in your office, in your Rotary Club, your advertising club – whatever it is – you can sit down and talk about this stuff as a group or study it individually.

And the idea is to get as much stuff in their hands as they can, and we think that over time, that will build awareness of the book, *The Chaos Scenario*, by Bob Garfield, from Stielstra Publishing, and in time, we’ll sell books. And lo and behold, we’re selling books. We’re a little under the 30 million threshold.

KENNEALLY: It will take a little more time. But you also introduced the book or published the book in a way that introduced it first online and you did some sort of staging that I think is very interesting. And for readers in the audience today, they’re reading books in different ways. They’re not just reading *The Chaos Scenario* by Bob Garfield, published by Stielstra Publishing – they are getting the book on their iPhone or in their Amazon Kindle, and you gave it to them that way.

GARFIELD: Yeah, I mean, some authors actually give away their whole books – the entire – we went a different direction. We gave away about a third of the book, which you can download for free from thechaosscenario.net Website. But the Website itself is a pretty robust and going to be robuster crossroads – a hub for news and information about all things chaos. And we are trying to build a community there.

Some of the – we’re not necessarily trying to sell books, we’re just trying to make this the place to be to learn all about what’s going on in the media world and the business and the worlds of all institutions where the forces of chaos are having an effect. And it’s working OK – it’s not quite the – when we started, we were the four millionth most visited Website in the world. Now, we’re about the 800 thousandth most visited. It’s not a fantastic success yet, but we’re moving in the right direction and that is the goal.

I mean, I do want to sell some books, because here’s how this works. If you buy a book, I get money. You see what I’m saying? So it’s a kind of a –

KENNEALLY: It’s pretty simple, Bob.

GARFIELD: *Quid pro quo*, which I like, but that’s not really the goal. The goal is to create – I hesitate to say a movement, but a crossroads, a hub, a community of people all over the world – and this is a global phenomenon – to compare notes and be horrified and be excited about the digital future.



KENNEALLY: Well, to tie this all up before we go to questions from the audience, then, so we should care that this chaos scenario is underway – this collapsing building hasn't quite hit the ground entirely yet, but it is in that moment of sort of heading to the ground.

GARFIELD: Yeah.

KENNEALLY: We should care because the professional journalists and the other professional media makers are going to be going down with that building. But we should also care because the two-way communication that is being made possible here is going to help us influence the institutions, the companies, the people that we live with and work for and buy from.

GARFIELD: In the digital world, the relationship between all institutions and all of their audiences fundamentally changes in almost always a fantastic way. And the book is filled with examples. One of my favorites is a business example – it's about Lego. And Lego, a few years ago – they sell colorful little plastic bricks, right – toy, colorful bricks. If you're a parent, at one point or another, you've had one of these lodged in the sole of your foot.

And you know, we're living in a World of Warcraft 21st Century, and they were having a little – sales were a little soft. So they decided to come up with the high-tech Lego product called Mindstorms. And it was robotic toys that you could program to fetch a Lego brick and stuff like that. And they figured the 12-year-old boys would eat it up. Well, they didn't. It was kind of unsuccessful in their target group of young kids because they were a little complicated and they were a little expensive.

But a market did form around Mindstorms, and it was like 23 to 40-year-old total geekazoids who were – a cult formed around this product. And they would go on this chatrooms and message boards and – kind of proto-social networks and compare notes constantly and answer each other's questions. It was unbelievable. You know, it was like the Mac users – it's a cult with a laptop. And when Lego decided to re-launch Mindstorms, they invited a group called the Mindstorms Users Group into their secret inner-sanctum in Billund, Denmark – which, by the way, if you ever get a chance to go to Billund, Denmark, don't.

And they made these people the designers of the new product. They worked with the in-house designers, but basically, they gave these people the freedom to re-design Mindstorms, and they did. And then they went back and for 14 months, collaborated further online and they rebuilt the brand. And then – then, when the new line was launched, they paid not one penny for advertising. Their marketing



program was entirely this Mindstorms cult – these incredible, pitiful losers got online and were the 100% of the marketing program for Mindstorms, which is the most profitable line in Lego corporate history.

And it's just because they re-imagined the relationship between the company, the institution and the users. How great is that?

KENNEALLY: Pretty great, especially if you own Lego company.

GARFIELD: Yeah.

KENNEALLY: Terrific for them. Bob Garfield, author of *The Chaos Scenario*, co-host of NPR's On the Media, editor-at-large at *Advertising Age* – thank you very much of talking about the new book.

GARFIELD: The pleasure's mine.

(Applause.)

GARFIELD. Thank you.

KENNEALLY: In the time we have left – about five to 10 minutes or so, I'd love to invite questions. If you have questions – members of Richard's book club – encourage those. Anybody want to start the conversation – make this two way here? We've been preaching at you, so we're going to stop and – yes.

M: OK, I'll start. On your new book, besides doing it on the web and obviously making it available on the Kindle, did you use any social media, or are you going to, to sell the book?

GARFIELD: Well, you know, there is the web page, which, of course, is pretty substantial enterprise. There's a Twitter feed and we have a Facebook fan page. And I'm trying to not only use social media to talk explicitly about the book, but there's other social media experiments which I'm hoping will get people thinking along the lines of the book. For instance, I've just started a web page called virtuousmob.com. And it is a – I'm trying to create a flash mob – the first one on November 18th, which I think is Wednesday – is it Wednesday?

M: Yes.

GARFIELD: The 18th?

M: Yes.



GARFIELD: Yeah. And I'm sort of leaving a trail of places to go for people to go to a certain place – as yet to be named – on November 18th, to do a do-gooder sort of exercise. And I'm parceling out the information bit at a time and getting people to use all of their social networks, they're Twitter feeds and their Facebook pages and MySpace pages and so on so that on that day – not at one time on that day, because I don't want to crash the server – but on that day, I'm hoping everybody will go to this place, which happens to be the Website of a charitable foundation, and make a small donation to demonstrate how quickly you can foment a mob online, using nothing but social media tools.

Now, this will be a mob of ruly do-gooders, but a teeming, surging mob nonetheless, and wreaking its non-violence on this charitable foundation, which happens to have a very heart-breaking and inspiring story behind it. The next virtual mob will not be asked to make a donation. It might be – it's unclear, yet, what the next mob will be forming around, but it might have to do with making an appointment to donate blood.

And around Christmastime, someone's house is going to burn down on December 15th, and the mob may be asked to send toys to the kids. Who knows exactly what the details are. But the idea is to not have just one flash mob, to have a serial – a serially – let me try this again – to have an infrastructure for serially inflicting good deeds on people all at once. And I don't know. So please, I encourage you to go to virtuoumob.com. You will see a bit of the story, as I've been able to eke it out about this foundation and why it exists and the tragedy behind it.

And then you'll sort of get a further idea of what I'm doing here. Now, is there a connection between the book? Not necessarily, but I think that if we can demonstrate that social media can have this much force, this measurable, this quickly, the rest of the world has to take notice. And to take notice is to understand – to begin to embrace the art and science of what I call listenomics.

KENNEALLY: And if I can add, Bob, that it seems to me that anyone in this audience could do pretty much the same thing. If the holiday approaches and they wanted to see whether they could get their friends to all come together to support a particular organization or take care of some shelter – do whatever they wanted, they could do that. It doesn't have to be hundreds of thousands of people – it could be a few dozen doing something together. And they don't have to all meet in the church basement any longer – they are online.

GARFIELD: That's exactly right.

KENNEALLY: Yeah. I have a question there.



M: Well, I'm curious about your 30 Days of Chaos. The organizations that you've enlisted to participate – or they've offered to participate – some of them are presiding over their own due (inaudible) – or at least, they will be the recipients of chaos. We're all sort of hard-wired to solve problems. Have they come up with – well, wait, we'll do this or we'll do that, just like the rather idealistic young journalist you spoke to the other day that anticipates this Santa Claus coming along or somebody coming along to fix things, to save media. Do these organizations – or is something already started with them or are they – how are they dealing with all this?

KENNEALLY: Well, Bob, you've described some of the various positions that these organizations have taken, like the fetal position?

GARFIELD: The fetal position is a big one. (Laughter.) Yeah, curled up, whimpering, sucking their thumbs is one. Denial is another. But most of them are sort of in a George Jetson-type situation – on the treadmill, running as fast as they can, not to be just jettisoned into space. And they get it. And they understand it is the interest of their members for them to provide whatever opportunities for people to reckon with what the immediate to intermediate future is going to bring them.

So I must say that Greg and I did a poor job on 30 Days of Chaos. It was just too big a thing to pull off, and we had a lot of participation, but not nearly the participation we had wanted. So we've had to – necessity is the mother of invention. Now, we have Chaos On Demand that we're about to launch, which enables anybody – any individual or organization to go and get the same feed of 30 straight days of tutorial and discussion stuff, and you don't necessarily have to be a part of a vast organization to subscribe.

And whatever we can do to keep the conversation going, in the first instance is good for society, I think, but also that part about selling books and me getting money – I think that could work out very tidily as well.

KENNEALLY: Well, I know we would like to keep the conversation going. I have the responsibility to have another discussion at 12:45 with Tao Lin – novelist and poet, talking about his new book, *Shoplifting from American Apparel*. I invite you to stay, because I think you'll find a connection between the two. But if you would like to continue the discussion with Bob, he will be outside by the books, selling books and happy, I'm sure, to chat with you about it.

Again, I want to thank Bob Garfield, author of *The Chaos Scenario*. I want to thank the producers of the Miami Book Fair International. Again, my name is



Chris Kenneally for Beyond the Book at Copyright Clearance Center. Thank you very much.

GARFIELD. Thank you Chris, thank you ladies and gentleman.

END OF RECORDING