Index

50 Cent, 55
2001: A Space Odyssey (film), 105, 173

Adaptations of Shakespeare (Fischlin and Fortier), 40–41
adaptation theory, 7–8, 10, 35, 40–46, 57–58, 201–2
Addams Family (TV show), 50, 167
advertising, 50, 88–89, 99, 190, 201
Afro-Futurist music. See music
AI. See artificial intelligence
Alberta tar sands industry, 10, 175–80, 184–85, 188; depicted in Avatar, 186, 187
Aldini, Giovanni, 81
Aldiss, Brian, 36
Aliens (film), 185
Amusing Ourselves to Death (Postman), 192
Another Piece of Presumption (Peake), 81
Appadurai, Arjun, 33
Apple (corporation), 19
ArchAndroid, The (Monáe), 47
architecture, 26, 196
Arctic issues, 178–79, 188
Arthur, W. Brian, 11; The Nature of Technology, 14
articulation (definition), 46–47
artificial intelligence, 105, 125, 189, 200, 204
art installations, 97, 99
artists, role in technology, 89, 91–92.
See also art installations
Astronauts of Inner-Space, 99
Atwood, Margaret, 26; The Handmaid’s Tale, 142; MaddAddam, 142–43; Oryx and Crake, 142–46; poetry, 140–41;
Speeches for Doctor Frankenstein, 140–41; Survival, 141; The Year of the Flood, 142–43, 146–47
Auslander, Philip, 158
Automaton Biographies (Lai), 138–40
Autonomous Technology (Winner), 10, 21, 190
Avatar (film), 83, 176, 185–87
Bakan, Joel, 146, 150
Baldick, Christopher, 39, 64, 69; In Frankenstein’s Shadow, 37–38
Barney, Darin, 64
Barthe, Roland, 88
Battlestar Galactica (TV series), 68
Baudrillard, Jean, 10, 193–94
Beard, William, 113
Beckmann, Johann, 15, 61, 62
Behemoth (Watts), 148
Bell, Alexander Graham, 191
Beller, Jonathan, 33
Benedetti, Paul: On McLuhan, 130
Benjamin, Walter, 63, 70, 159
Bentham, Jeremy, 64–65, 72;
Rationale of Judicial Evidence, 71
Béraud, Antony: Le monstre et le magicien, 80
Bhabha, Homi, 31

doi: 10.15215/aupress/9781771992244.01
Bigelow, Jacob, 71; *Elements of Technology*, 62, 73–74
Black Cat, The (film), 49, 50
Blackenstein (film), 50
Black Sabbath (band), 53
Blade Runner (film), 68, 125, 139
Blake, William, 92
Blindsight (Watts), 148, 151–53
Blu, Sydney, 169
Bodroghkozy, Aniko, 29, 31
Botting, Fred, 82
Boyd-Barrett, Oliver, 28
Bradbury, Ray, 168–69
Brainbug (band): “Nightmare”, 165
Branagh, Kenneth: *Frankenstein*, 41
Brand, Dionne, vii
*Bride of Frankenstein* (film), 49, 89
Brown, James: “Funky Drummer,” 56
Brown Girl in the Ring (Hopkinson), 136–37
Brydon, Diana, 31
Burtyensky, Edward, 179, 181, 186; *Oil*, 180
Butler, Samuel: *Erewhon*, 90
Byronic hero, 89
Byron Lee and the Dragonaires (band): “Frankenstein Ska,” 47, 52

*Caleb Williams* (Godwin), 92
Cameron, James: *Aliens*, 185; *Avatar*, 83, 176, 185–87; *Terminator*, 6, 105, 125, 185; *The Titanic*, 185
Canadian Film Development Corporation. See Telefilm Canada
Čapek, Karel: *R. U. R.*, 105
Carlyle, Thomas, 69, 71, 87, 95; *Sartor Resartus*, 91
Cavell, Richard, 42, 98, 116, 141
CGI, 16
“Champ, The” (song), 54
Charland, Maurice, 26, 197
Charles, Ray, 54
Cherniawsky, Todd, 186
Chiang, Cliff: *Neil Young’s Greendale*, 43
Christenson, Jonathan: *Frankenstein*, 182–85
*Cinematic Rebirths of Frankenstein, The* (Picart), 37
Clayton, Jay, 35
climate change, 7, 16, 176, 177, 178, 184, 188
Clinton, George, 47, 51, 52, 158
Clones of Dr. Funkenstein, The (album), 48, 52, 168
Cohen, Leonard, 43
communications terminology, 44, 46
Company of Us, The, 97, 99
“Complications” (song), 168
corporations, 33, 88, 135, 194, 197–99, 201; in film and other media, 103, 104, 108, 109, 110–12, 116, 118,
124–25, 137–38, 142–43, 147, 150, 152. See also Enbridge
costume, in performances, 159–61, 164, 167
Counterblast (periodical), 99
Crane, Jonathan, 122
Crazy Horse (band), 43
Cronenberg, David, 18, 110; Dead
Ringers, 172; Eastern Promises,
125; eXistenZ, 113, 122, 123,
125, 126; The Fly, 122; History
of Violence, 125; Stereo, 122;
Videodrome, 9, 17, 22, 103, 106,
107–9, 111, 112–15, 116–17, 120–23,
124, 128, 136, 154, 172
Crotchet Castle (Peacock), 74
“Cthulhu Sleeps” (song), 168
cybernetics, 17, 63, 125, 195
cyberpunk science fiction, 104
cyberspace, 103, 104, 110–11, 129, 154

Daft Punk (band), 166
Daily Show, The (TV program), 4–6,
16, 31
Darwinism, 150, 151, 152, 171–72
Davy, Humphry, 76, 77
Dawkins, Richard, 39
Dawson, Mitchell, 33, 198
Deadmau5, 9, 17, 155; “Cthulhu
Sleeps,” 168; Disney dispute,
167–68; “Dr. Funkenstein,” 52,
168; “Ghosts ‘n’ Stuff,” 168; “Moar
Ghosts ‘n’ Stuff,” 168; performance
practices, 166, 168–71; “The
Veldt,” 168–69
Dead Ringers (film), 172
DeHart, Nancy: On McLuhan, 130
de Kerckhove, Derrick, 115
derrida, Jacques, 22, 159
Devadas, Vijay, 25
Dewdney, Christopher: Last Flesh,
134–35; A Paleozoic Geology of
London, Ontario, 178; The Secular
Grail, 133–34
De Wilde, Samuel, 76
Dick, Philip K.: Do Androids Dream
of Electric Sheep?, 139
Dickens, Charles, 71
disco dance culture, 17, 156–157
Disney. See Walt Disney Company
DJ culture, 23, 156, 158–59, 163, 169
Do Androids Dream of Electric Sheep?
(Dick), 139
Doctorow, Cory, 115
Douthwaite, Julia, 70
Down and Out in the Magic Kingdom
(Doctorow), 115
Dracula (films), 49, 53
“Draining Faces” (song), 127
Drake, Paul, 128
Dr. Dre, 55
“Dr. Frankenstein” (song), 55
“Dr. Funkenstein” (song), 52, 168
Dr. Jekyll and Mr. Hyde (film), 50
Dr. Octagon. See Kool Keith
Dr. Phibes (films), 53
drug culture, 101, 157–58
Dubois, W. E. B., 51
Duchamp, Marcel, 89
Dysart, Joshua: Neil Young’s
Greendale, 43

Eastern Promises (film), 125
Echopraxia (Watts), 148
Eco, Umberto, 99
Edgar Winter Group (band), 53
Edutrends (Thornburg), 22
Electric Lady, The (album), 47
electronic dance music (EDM). See
music
Elements of Technology (Bigelow),
62, 73
Eliot, T. S., 88, 92
Ellul, Jacques, 11, 14, 63, 190; *La technique*, 12
Emerson, Ralph Waldo, 71, 91
Eminem, 55
Enbridge, 177
*Endurance of Frankenstein, The* (Levine and Knoepflmacher), 36
Energy Tomorrow oil lobby, 177
Erewhon (Butler), 90
Eshun, Kodwo, 47, 51, 57
Eurythmics: “Sexcrime (1984),” 43
*eXistenZ* (film), 113, 122, 123, 125, 126
*Extraction* (play), 182

Feenberg, Andrew, 6: *Transforming Technology*, 13
Fekete, John, 95
film, 49–50, 113, 114, 117. See also titles of individual films
Fiore, Quentin, 130–31
Fischlin, Daniel, 41
*Flesh and Gold* (Gotlieb), 133
Foremost Poets: “Moon–Raker,” 165
Forry, Steven: *Hideous Progenies*, 37, 48
Fortier, Mark, 41
Fort McMurray, Alberta, 175, 183, 184
fossil fuels, 178, 188. See also Alberta tar sands industry
Foster, Derek, 110
Foucault, Michel, 59, 195, 199
“Frankenfood,” 38, 40
Frankenpheme (definition), 8, 35, 38–39, 40, 45–46
*Frankenstein* (film, 1931), 49, 53, 136
*Frankenstein* (film, 1994), 41
*Frankenstein* (play), 182–85
*Frankenstein* (Shelley): adaptations, 3–4, 35–40, 45–46, 48–49, 51–53, 81–82, 155, 201 (see also titles of individual works); Canadian adaptations, 4, 6–7, 8–10, 25, 32, 67, 103–4, 133, 175–76, 198–99, 201, 203; and contagion, 66–68, 70, 140; as founding symbol of technology, 7, 18, 33, 36, 39, 60, 66, 68, 70, 105, 122, 200; and global technologies, 32–33, 176–77, 197–98; Marxist view, 17–18, 64; and meaning of technology, 3, 8, 15, 21, 37, 59–60, 64, 70–74; music adaptations (see music and individual band names); as modern myth, 36, 37–39, 55, 57; as moral tale, 79, 198; plot (skeleton story) in adaptations, 37, 40, 46, 105, 108, 122, 123, 143, 153, 171, 183, 186; in poetry (see Atwood, Margaret; Gotlieb, Phyllis; Lai, Larissa); print version, scarcity of in nineteenth century, 36, 75, 79; revolution, images of, 66–67, 69; shock, affect of, 68; social climate during writing of, 18, 66, 69, 77, 188; stage adaptations, 8, 36, 75–77, 79–82 (see also titles of individual plays); and technology discourse, 7, 17, 59–60, 70–71, 83, 176–77, 200–1, 204; textual analysis, 64–70, 109
*Frankenstein: A Cultural History* (Hitchcock), 37
Frankenstein barrier (narrative device), 36–37, 107, 153, 186
*Frankenstein Meets the Wolf Man* (film), 49
“Frankenstein Ska” (song), 47, 52
Frankfurt School, 88
Frank-in-Steamp (play), 77
Franklin, Benjamin, 66
Franklin, Ursula: *The Real World of Technology*, 14
*From Cliché to Archetype* (Watson and McLuhan), 95
Front 242 (band): “Masterhit,” 127
Frye, Northrop, 141
“Funky Drummer” (song), 56
*Future Shock* (Toffler), 6, 100

Galvani, Luigi, 76, 77
Gaming, 41, 43, 44, 123, 126, 163
Gangsta rap, 55
García, Pedro Javier Pardo, 37, 41
*Gattaca* (film), 125
Gehlen, Arnold, 12
“Gettin’ Down on the Mountain” (song), 180, 182
“Ghosts ‘n’ Stuff” (song), 168
Gibson, William, 45, 131, 151;
  *Idoru*, 103, 126–127; McLuhan’s influence on, 101, 111–12, 122;
  *Neuromancer*, 9, 103, 104–107, 110–11, 115–16, 118–20, 125, 128–30; *Virtual Light*, 126
Gilbert, Jeremy, 16
Gilroy, Paul, 51
Globalization, 15, 20, 24–26, 27, 31, 32–33, 142, 197–99, 204. See also Canada—globalization
“global village,” 98, 110–11, 116–17. See also McLuhan, Marshall—and global village
Godwin, William: *Caleb Williams*, 92
Golem (Jewish legend), 55, 152, 196
*Good Fences* (play), 182
Gordon, Alastair, 97
Gospel music, 53, 54
Gotlieb, Phyllis: *Flesh and Gold*, 133;
  “ms and mr frankenstein”, 133–34;
  *O Master Caliban*, 133
Gould, Glenn, 115, 169–70
Grace, Dominick, 126, 153–54
*Gramophone, Film, Typewriter* (Kittler), 136, 195–96
Grant, George, 12, 26
Grant, Peter, 29
*Grundrisse* (Marx), 63

Guillory, John, 4
*Gutenberg Galaxy, The* (McLuhan), 111

Habermas, Jürgen, 66
*Handmaid’s Tale, The* (Atwood), 142
Handsome Boy Modeling School (band), 48; “Once Again (Here to Kick for You)”, 55–56
Haraway, Donna, 13, 63, 139
Hawthorne, Nathaniel, 71
Hazlitt, William, 64, 72
Heidegger, Martin, 12, 63, 194
*Her* (film), 105
*Hideous Progenies* (Forry), 37, 48
History, as series of technological advances, 23, 95, 152
*History of Violence* (film), 125
Hitchcock, Susan Tyler, 75;
  *Frankenstein: A Cultural History*, 37
Hoeveler, Diane, 76
Hoggart, Richard, 88
Hollywood, 29, 48–49, 118, 124
Holmes, Richard, 79
Holocaust Memorial, Berlin, 196
Hopkinson, Nalo: *Brown Girl in the Ring*, 136–37
Hughes, Walter, 158
Hutcheon, Linda, 38, 39, 41–43, 44, 45, 183; *A Theory of Adaptation*, 41–44

Ice Cube: “Dr. Frankenstein,” 55
“iconflation” (definition), 49
ICTs. See information and communication technologies (ICTs)
*iDisorder* (Rosen), 19–20
*Idoru* (Gibson), 103, 126–27
Iggy Pop, 101, 158
information and communication technologies (ICTs), 14
*In Frankenstein’s Shadow* (Baldick), 37–38
Innis, Harold, 22, 26
innovation, hostility against, 22, 23
internet, anticipated in fiction, 104, 110, 129–30
Internet meme, 43. *See also* meme (definition)
intertexuality, 36, 38–40, 41, 70, 89, 173
*Island, The* (film), 125

Jackson, Michael: “Thriller,” 48, 52–53
Jaroli, Len, 9, 155, 159–66
Jefferson Airplane (band), 98
Jenkins, Philip, 157
Johnson, Robert, 54
Jonker, Julian, 54
Jonze, Spike: *Her*, 105
Joyce, James, 88, 92

Karloff, Boris, 37, 49, 50, 53, 79
Kellner, Douglas, 193
Kelly, Kevin, 11, 61–62, 86; *What Technology Wants*, 14
Kingwell, Mark, 204
Kittler, Friedrich, 10, 22, 86: *Gramophone, Film, Typewriter*, 136, 195–96
Klein, Naomi, 176
Kool Keith, 48, 158; “Wild and Crazy,” 51
Kranzler, Laura, 64, 68
Kroker, Arthur, 123, 141; on McLuhan 27; *Technology and the Canadian Mind*, vii, 26
Kubrick, Stanley: *2001: A Space Odyssey*, 105, 173
Kurzweil, Ray, 46

Lai, Larissa: *Automaton Biographies*, 138–40; *Salt Fish Girl*, 137–38
*Last Flesh* (Dewdney), 134–35
*Last Man, The* (Shelley), 67, 144
Leavis, F. R., 87, 91
Lee, Byron, 51, 52
Lee, Christopher, 49
“Let Your Backbone Slide” (song), 54–55, 56
Lewis, Wyndham, 87, 91
*Living Dead* (films), 53
logocentrism, 21–22
Loudon, Jane Webb, 71
Lovitt, William, 12
Lucas, George: *Star Wars*, 45, 124
Luddite protests, 18, 69, 77, 152
Lugosi, Bela, 49, 50, 79
Luna C (band): “Mind of a Lunatic,” 128

MacFadzean, Matthew: *richardthesecond*, 9, 155, 171–74
*MaddAddam* (Atwood), 142–43
Madness (band), 52
maelstrom, image of in fiction, 151–52
*Maelstrom* (Watts), 148–49, 151, 197
Maestro Fresh-Wes, 48, 57; “Let Your Backbone Slide,” 54–55, 56
*Man and the Monster, The* (Milner), 79, 80
Marks, Laura, 31
Marx, Karl, 17–18, 62, 64, 69, 71, 161; *Grundrisse*, vii, 63, 152
Mary Shelley’s *Frankenstein*: A Sourcebook (Morton), 37
“Masterhit” (song), 127
*Matrix, The* (film), 105, 125, 161, 193–94

doi: 10.15215/aupress/9781771992244.01
Max Headroom (TV series), 115, 136, 173
McKitterick, David, 23–24
McLuhan, Marshall, 42; 1990s revival, 130–31, 156; adaptations, 3–4, 118 (see also Neuromancer (Gibson); Videodrome (film)); cars, views on, 177; and consumerism, 88; From Cliché to Archetype, 95; corporate culture, views on, 197–198; counterculture, influence on (1960s), 8–9, 96–100, 156, 163; discourse of technology, influence on, 8, 9, 14, 26, 85, 90, 95, 100–1, 103, 189–90, 199–200; and global village, 27, 95, 98, 111, 152 (see also "global village"); global influence, 8, 10, 96, 189–96, 197–99; The Gutenberg Galaxy, 111; and internet, development of, 130–31; The Mechanical Bride, 88, 89, 141, 142; media theory, 4, 8, 24, 69, 87, 91, 95, 98, 101, 110–11, 112–13, 115–17, 130, 154, 191, 203–4; The Medium Is the Massage, 96, 99; and nuclear weaponry, 87; Playboy interview, 94, 95, 99, 100; Poe, Edgar Allan, influence of, 92–93; and popular culture, 3–4, 9–10, 86, 88–90, 96, 103–4, 131–33, 155, 163, 165–66, 197; and the press, 8–9; Romanticism, influence of, 8, 87–89, 91–93; and sound, 44; technological change, hostility to, 87, 91–92, 93–95, 131, 189, 204; technological humanism, 27, 66, 89–91, 112, 116, 123–24, 177, 190, 193; and television, 100, 111, 115; technology, theory of, 12, 33, 63, 70, 89–95, 111–12, 131, 135, 152, 189–90; transferable subjectivity, 115, 117, 136; and underground press, 98–99; Understanding Media, 90–91, 95, 97, 123, 177, 191; War and Peace in the Global Village, 94; World War II, influence of, 86–87; writing style, 92–3, 96–97
McNally, David, 18, 51, 176
McQuire, Scott, 60, 63, 65
McRobbie, Angela, 57
Mechanical Bride, The (McLuhan), 88, 89, 141, 142
media, new, 22–24, 86, 96–97, 112, 131, 199–200
Medium Is the Massage, The (McLuhan), 96, 99
Mellor, Anne K., 79
meme (definition), 39. See also Internet meme
Merle, Jean-Toussaint: Le monstre et le magicien, 80
Messiah (band), 127; “Prince of Darkness,” 128; “You’re Going Insane,” 128
Metropolis (film), 89
Mighton, John: Possible Worlds, 136
Milner, Henry: The Man and the Monster, 79, 80
“Mind of a Lunatic” (song), 128
Mitcham, Carl, 12, 14
“Moar Ghosts ‘n’ Stuff” (song), 168
Mohawks, The (band), 55: The Champ, 54
Monáe, Janelle, 43; The ArchAndroid, 47
Monk, Thelonious, 51–52, 54
“Monster Mash” (song), 50
monstre et le magicien, Le (Merle and Béraud), 80
Moody, Jane, 75–76
Moon (film), 125
“Moon-Raker” (song), 165
Moravec, Hans, 135, 136
Morton, Timothy, 38, 39, 40, 66; *Mary Shelley’s Frankenstein: A Sourcebook*, 37
“ms and mr frankenstein” (poem), 133–34
multiculturalism, in Canada. See Canada—multiculturalism, official
multimedia shows, 75, 97, 99, 101, 174. See also special effects, in stage productions
Mumford, Lewis, 91
*Munsters, The* (TV show), 50
music: Afro-Futurist music, 8, 47–48, 50, 51, 53–54, 56, 57, 128, 158; electronic dance music (EDM), 9, 17, 52, 127–29, 155–63, 168, 169–71; hip-hop, 51, 54, 55; jazz, 51; organ music, 47–48, 49–54, 57, 168; popular music, 17, 22–23, 42–45, 53, 57, 101, 156–57; rap, 8, 18–19, 54, 55, 56, 57; reggae, 52; ska, 47, 52. See also individual band names

National Wildlife Federation, 177
*Nature of Technology, The* (Arthur), 14
*Neil Young’s Greendale* (Dysart and Chiang), 43
*Neuromancer* (Gibson), 9, 103, 104–7, 110–11, 115–16, 118–20, 125, 128–30
*New Keywords* (Ross), 62
*New York Dolls* (band), 53
“Nightmare” (song), 165
*Nightmare Abbey* (Peacock), 74
Nye, David, 10, 17, 73–74

*OED*. See *Oxford English Dictionary*

*OIL* (Burtynsky and Roth), 180

oil industry. See Alberta tar sands industry
*O Master Caliban* (Gotlieb), 133
“One Again (Here to Kick for You)” (song), 55–56
“One Step Beyond” (song), 52
*On McLuhan* (Benedetti and DeHart), 130
organ music. See music
Orwell, George, 43, 152
*Oryx and Crake* (Atwood), 142–46
*Oxford English Dictionary*, 60–62, 71

Pachter, Charles, 140
*Paladin Project, The*, 9, 155, 159–61; performance practices, 162–66
*Paleozoic Geology of London, Ontario, A* (Dewdney), 178
Parliament (band): “The Clones of Dr. Funkenstein,” 48, 52, 168
Parsons, Alan, 43
Peacock, Thomas Love, 71, 87; *Crotchet Castle, 74; Nightmare Abbey, 74*
Peake, Richard Brinsley: *Another Piece of Presumption, 81; Presumption, 48, 77, 78, 79–80, 81, 83*
Pearson, Ewan, 16
Penne, Donna, 30–31
Perry, Lee “Scratch,” 47, 54
*Phaedrus* (Plato), 22
*Phantom of the Opera, The* (film, 1925), 50
Picart, Caroline: *The Cinematic Rebirths of Frankenstein*, 37
Pickett, Bobby: “Monster Mash,” 50
Plato: *Phaedrus*, 22
plays, 8, 9, 75–77, 79–83, 155, 171–74, 192–95. See also *Frankenstein—stage adaptations; special effects,*
in stage productions; and titles of individual plays
Poe, Edgar Allan, 43, 49, 50, 71, 92, 152; influence of Frankenstein, 93
poetry. See Atwood, Margaret; Brand, Dionne; Dewdney, Christopher;
Gotlieb, Phyllis; Lai, Larissa
Polidori, John, 48; The Vampyre, 76
popular culture. See Canada—
popular culture; McLuhan,
Marshall—and popular culture
popular music. See music
Possible Worlds (Mighton), 136
postcolonialism, 24–28, 30–32, 188
Postman, Neil, 16, 193; Amusing
Ourselves to Death, 192;
Technopoly, 192
Prentice, Chris, 25–26
press, alternative, 98–99
Presumption (Peake), 48, 77–80, 81, 83
Price, Vincent, 53
Prince Buster: “One Step Beyond,” 52
“Prince of Darkness” (song), 128
Pygmalion (Shaw), 55, 56

Randel, Fred, 69
Rationale of Judicial Evidence
(Bentham), 71
rave culture, 128, 157–63; suppression
of, 156, 164–65
Raven, The (film), 50
Real World of Technology, The
(Franklin), 14
Rees, Terence, 76, 82
Return of the Vampire (film), 50
Reynolds, Simon, 9, 55, 156–58
Rich, Nathaniel, 130
-richardthesecond (MacFadzean), 9,
155, 171–74
Robins, Kevin, 24; Times of the
Technoculture, 13–14, 199
Robocop (film), 125
robot (origin of word), 105
Rockwell (musician): “Somebody’s
Watching Me,” 48, 53
Rocky Horror Picture Show, The
(film), 50
Rohmer, Richard: Ultimatum, 178–79
Romero, George: Living Dead, 53
Ronell, Avital: Telephone Book, 10,
190, 191–92
Rooke, Constance, 203
Rosen, Larry: iDisorder, 19–20
Ross, Andrew, 60; New Keywords, 62
Roth, Paul: OIL, 180
“Roughest Neck Around, The” (song),
182
R.U.R. (play), 105
Rush (band), 26
Ryall, Emily, 40
Rycroft, Simon, 97–99, 163, 190

Salt Fish Girl (Lai), 137–38
sampling, 22, 42, 44, 52, 55, 158
Sartor Resartus (Carlyle), 91
Satanism, 81–82
Scanners (film), 113, 122–24, 126
science, 62, 71–72, 77, 79, 81
science fiction literature, 9, 36–37,
46–47, 103–5, 112, 129, 133,
153–54. See also individual titles
“Search and Destroy” (song), 101
Secular Grail, The (Dewdney), 133–34
Seltzer, Mark, 66, 146
“Sexcrime (1984)” (song), 43
Shakespeare, William, 171, 173, 174
Shaw, George Bernard: Pygmalion,
55, 56
Shelley, Mary, 48, 55, 59, 63, 64–68,
73, 79, 184; compositional
technique, 92; Frankenstein (see
Frankenstein [Shelley]); influence
of German writers, 72; The Last
Man, 67, 144
Shelley, Percy, 92
Simpson, David, 73
Sinclair, Upton, 176
Skinny Puppy (band): “Draining faces,” 127
Skin of Culture, The (de Kerckhove), 115
Slusser, George, 36–37, 107
Smith, Christian, 128
Smith, Don, 93
social media, 19, 22, 43, 200
Social Sciences and Humanities Research Council (Canada), 30
“Somebody’s Watching Me” (song), 48, 53
Space Is the Place (film), 52
Spark (radio program), 199–201
special effects, in stage productions, 8, 46, 75–77, 80–83, 159–63, 165–66, 173
Spectres of McLuhan, 193
Speeches for Doctor Frankenstein (Atwood), 140–41
Splice (film), 125
SSHRC. See Social Sciences and Humanities Research Council (Canada)
staging technology. See special effects, in stage productions
Starfish (Watts), 148
Star Wars (films), 45, 124
St. Clair, William, 36, 75, 79
Stein, Atara, 89
STEM disciplines, 15, 197
Stooges, The (band): “Search and Destroy,” 101
Sun Ra, 47, 51; Space Is the Place, 52
Survival (Atwood), 141
Szeman, Imre, 176

Tales of Mystery and Imagination (Alan Parsons Project), 43

technique (concept), 11, 12, 60–62, 71, 190

technique, La (Ellul), 12
“technological singularity,” 46

Technological Society, The (Ellul). See technique, La (Ellul)
technology: as an adversary, 20, 204; American response (nineteenth century), 71–73; definitions, 3, 11–13, 14–16, 21, 59–65, 71–72, 73–74, 90–91, 190; determinist theory, 6, 11, 63, 69, 81–82; English view (nineteenth century), 8, 17, 71–73, 74; fetishization, 8, 15, 20–21, 23, 69, 70, 157, 163; and gender, 204; German contribution to meaning, 12, 61, 72, 73–74, 194; and humanity, 14, 20, 21, 65–66, 68, 135–36; “index of visibility,” 16–17; instrumentalist theory, 6, 11, 13, 69–70, 81, 82; Marxist view, 17, 18, 62–64, 69, 71, 74, 152; military purposes, development for, 86, 94, 195, 196; as revolutionary, 23–24, 69–70; social constructivist theory, 63; steam power, as icon of, 74, 77; substantivist theory, 6, 11, 12, 13, 14, 190; translations of word, 12, 193, 194–95; usage, colloquial, 4–6, 16, 59, 62, 86–87, 129; Western view of, 23, 127

Technology and the Canadian Mind (Kroker), vii, 26
technology discourse, 7, 15, 16–17, 20, 42, 59, 63–65, 70, 74, 155, 164, 193, 200–1

Technopoly (Postman), 192
techno-Romanticism (definition), 9, 101, 158
“technoscape,” 13, 33
Telefilm Canada, 123
Telephone Book (Ronell), 10, 190, 191–92
television, 22, 97, 100, 115, 123
Tenner, Edward, 35, 42; Why Things Bite Back, 21
Terminator (films), 6, 105, 125, 185
Testa, Bart, 122, 123
tHEME parks, 41, 44
Theory of Adaptation, A (Hutcheon), 41–44
Thornburg, David: Edutrends, 22
Thorton, Sarah, 22–23, 159
“Thriller” (song), 48, 52–53
Tie-Dyed Cave (art installation), 97
Times of the Technoculture (Robins and Webster), 13–14, 199
Tipping Point, The (film), 186
Titanic, The (film), 185
Toffler, Alvin, 11, 70; Future Shock, 6, 100
Transcendence (film), 125
Transforming Technology (Feenberg), 13
Turing, Alan, 105

Ultimatum (Rohmer), 178–79
Understanding Media (McLuhan), 90–91, 95, 97, 123, 177, 191
United States, 27, 28–32, 50, 56, 71, 88, 97, 190
universities, 15
USCO. See Company of Us, The
Utilitarianism, 64–65, 67

vampire: counterpart to
Frankenstein's monster, 48–49, 100; in literature and other media, 50, 57, 90, 149–50, 153, 179
Vampyre, The (Polidori), 76
Van Helden, Armand, 52, 168
Van Helsing (film), 49

“Veldt, The” (song), 168–69
Verne, Jules, 129
Videodrome (film), 9, 17, 22, 111, 112–15, 116–17, 124, 136; adaptation of Frankenstein, 103, 107–9, 120–23; influence on other cultural forms, 128, 154, 172
video games. See gaming
Virilio, Paul, 63
Virtual Light (Gibson), 126, 127
virtual reality, 113, 115, 123, 128, 130

Walking Dead, The (film), 50
Walt Disney Company, 167–68
War and Peace in the Global Village (McLuhan), 94
Wargames (film), 105
Watson, Wilfred: From Cliché to Archetype, 95
Watts, Peter, 149–50, 197: behemoth, 148; Blindsight, 148, 151–53; Echopraxia, 148; Maelstrom, 148–49, 151, 197; Starfish, 148
Weber, Samuel, 12
Webster, Frank, 24: Times of the Technoculture, 13–14, 199
Weiner, Norbert, 63
Wells, H. G., 129
Westworld (film), 124
Whale, James, 6: Frankenstein, 49, 53, 136
What Technology Wants (Kelly), 14
White Zombie (band), 53
Why Things Bite Back (Tenner), 21
“Wild and Crazy” (song), 51
Williams, Mary Lou, 51
Williams, Raymond, 60, 62
Winner, Langdon, 11, 12, 14:
Autonomous Technology, 10, 21, 190
Wired (magazine), 130, 131
“Witch Doktor” (song), 52, 168
Wolf, Gary, 130
Womack, Jack, 129
Wood, Chris, 29
World War II, 86
World Wide Web, 43, 110, 128, 129–31

*Year of the Flood, The* (Atwood),
142–43, 146–47
Yeats, W. B., 92
Yippies, 98

Young, Neil, 43, 179
Young, Nora, 199–200
“*You’re Going Insane*” (song), 128

Zimmerman, Joel. *See* Deadmau5
“*zombie music,*” 51, 52
zombies, in film, literature, and
music, 50, 51, 53, 57, 149–50, 152,
153
Athabasca University Press
upress.ca

*The Medium Is the Monster: Canadian Adaptations of Frankenstein and the Discourse of Technology*
Mark A. McCutcheon
978-1-77199-236-7 (cl)
978-1-77199-224-4 (pb)

*Public Deliberation on Climate Change: Lessons from Alberta Climate Dialogue*
Edited by Lorelei L. Hanson
978-1-77199-215-2 (pb)

*Visiting With the Ancestors: Blackfoot Shirts in Museum Spaces*
Laura Peers and Alison K. Brown
978-1-77199-037-0 (pb)

*Alberta Oil and the Decline of Democracy in Canada*
Edited by Meenal Shrivastava and Lorna Stefanick
978-1-77199-029-5 (pb)

University of Alberta Press
uap.ualberta.ca

*Keetsahnak / Our Missing and Murdered Indigenous Sisters*
Kim Anderson, Maria Campbell and Christi Belcourt, Editors
978-1-77212-367-8 (pb)

Darryl Raymaker
978-1-77212-265-7 (pb)

University of Calgary Press
ucalgary.ca/ucpress

*Seeking Order in Anarchy: Multilateralism as State Strategy*
Edited by Robert W. Murray
978-1-77212-139-1 (pbk)

*Upgrading Oilsands Bitumen and Heavy Oil*
Murray R. Gray
978-1-77212-035-6 (hc)

*Water Rites: Reimagining Water in the West*
Jim Ellis, Editor
978-1-55238-997-3 (pb)

*Writing Alberta: Building on a Literary Identity*
Edited by George Melnyk and Donna Coates
978-1-55238-890-7 (pb)

*The Frontier of Patriotism: Alberta and the First World War*
Edited by Adriana A. Davies and Jeff Keshen
978-1-55238-834-1 (pb)

*So Far and Yet So Close: Frontier Cattle Ranching in Western Prairie Canada and the Northern Territory of Australia*
Warren M. Elofson
978-1-55238-794-8 (pb)