Marshall McLuhan’s best-known studies of media are likely *Gutenberg Galaxy* (1962) and *Understanding Media* (1965). Yet by far his most successful media text commercially was *The Medium is the Massage*, for which he is listed as co-author (with Quentin Fiore), with Jerome Agel listed as the book’s “producer.” By virtue of its status as an “electric information age book” it represented a radical departure from McLuhan’s writings. It belonged to a genre of publications from the late 1960s to the mid 1970s (spearheaded by Agel) taking the form of cheap, diminutive paperbacks that conveyed the thought of important contemporary thinkers to a mass audience using innovative graphic and montage techniques. My presentation explores what McLuhan meant by his claim that a paperback of this kind should be seen as a *tactile* rather than a *visual* package. To this end, it examines the implications of the book for our understanding of the interplay between media and the senses. Particular attention is given to its complicated provenance and how it fit into a broader campaign in which McLuhan largely became a branded celebrity rather than a ground-breaking thinker and author.

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