

# Community Memory Project

For more information:  
Karen Paulsell (415) 841-1114  
Mimi Montgomery (415) 486-8344

## Community Memory and the Electronic Cafe

The opening of the Electronic Cafe marks the first appearance of the Community Memory system outside the San Francisco Bay Area. Simultaneously, the first permanent Community Memory network is being installed in Berkeley, culminating several years of experimentation and software development.

Anyone who can read can use a Community Memory terminal to add a message to the Community Memory, or to look at other people's messages. Users can select messages either by scanning a list of titles, or by typing index words so that the computer displays only the messages on a specific topic.

The Community Memory systems at the Electronic Cafe and in Berkeley were developed and installed by the Community Memory Project, a non-profit organization exploring the social impacts of computers and communications technology.

The Community Memory system is designed to demonstrate the potential of high technology to facilitate person-to-person communication, in contrast to the highly centralized information delivery traditionally offered by the mass communications media. It's a computer technology with people's needs, rather than their pocketbooks, as its main focus.

Like traditional bulletin boards and microcomputer bulletin boards, Community Memory can be used as a tool for linking people, an open forum for exchange of ideas and opinions, and an index to people's needs, interests, and the resources they are willing to share with the community.

Unlike other bulletin boards, Community Memory has unlimited categories, lets people search for several categories at once, has public terminals so everyone can use it, and contains only information which comes from the people who use it.

The first Community Memory terminals to be part of a permanent Community Memory system are in Berkeley, California. Terminals are located at the Whole Earth Access

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\*Community Memory is a service mark of the Community Memory Project, a California corporation.

store; La Pena, a Latino community center and restaurant; and the Telegraph Avenue Co-op grocery store. Other sites are planned as funding is obtained.

People are using Community Memory to sell and buy cars, to look for housing, to advertise their projects, to publish their poetry, and to make political statements.

The Community Memory system that is part of the Electronic Cafe will probably be used for many of the same things. In addition, it will play the role of the scribe for the Electronic Cafe, providing an archive of the events and people who have used the rest of Electronic Cafe's communications panoply. A special link is being designed between the Electronic Cafe videodisc and Community Memory so that people who have stored their video images can use Community Memory to describe and index their sets of images.

Unfortunately, the Electronic Cafe will last only a few short weeks. For that period, people in Los Angeles will have access to the kind of advanced technology that is rarely seen outside corporate offices. Of all the technology in the Electronic Cafe smorgasbord, only Community Memory is designed to be permanently used in a community setting. With sufficient support and funding from communities in Los Angeles, Community Memory could remain, and grow into a system serving many Los Angeles neighborhoods. It could eventually be linked into a network including the Berkeley Community Memory system, and systems in other cities.

The Community Memory Project hopes that the Electronic Cafe will draw attention to the communication and information needs of neighborhoods, community organizations, and individual people. Using communications tools like those in the Electronic Cafe, community groups and local governments can implement communications and information systems that would allow people to meet each others' needs.

Community Memory would like to express its gratitude to Plexus Computer for its longstanding support, and particularly for making a Plexus computer available for the duration of the Electronic Cafe. Community Memory also thanks Goleemics, a Plexus OEM, for its coordination of the details in the arrangement.

# Community Memory Project

June 6, 1984

Kit Galloway and  
Sherrie Rabinowitz  
Mobife Image  
740 Cedar Street  
Santa Monica, CA 90405

Dear Kit and Sherrie,

I've been trying to get together some more details here regarding Community Memory and your project. Here's a bunch of bits and pieces of information.

1. Getting Community Memory to run on "your" Plexus: Carl and Phil said it would be "trivial", i.e. 1-3 hours as long as you have a P-35 or P-60. On other Plexus models it would be difficult to nearly impossible. So hopefully, you'll be getting one of those models.

2. Is it REALLY happening? When you know that you're actually getting a computer, let us know. We'll get a lot more excited about it all when it's a sure thing, and more of the odds and ends will come together faster.

3. Phil's trip. Phil is leaving Wednesday, 6/6 and will return on 6/20.

4. Tying Community Memory messages to the optical-disk database. We had discussed two ways of doing it, one involving adding an extra question/descriptor for the messages to hold the optical-disk frame number. Phil says to add that option, it would take 60-80 hours of work to re-program and completely debug. And he didn't sound excited about doing the work, either.

The other option was time-stamping all the messages, so someone at the "node" could detect disk-frames and CM messages that were put on more-or-less simultaneously. Well, Community Memory, as I suspected, does indeed time stamp the messages.

So I guess the choice is yours: if you want the extra field, and want to pay Phil to do the programming work, he could probably convinced him to do it.

5. Terminals. Phil and Carl would like to know as soon as you know about the terminal makes, in case it can't exactly emulate a Q30c. Basically, if the machine has an emulator package that lets it do highlights, and the other things CM needs, then we're in good shape. If the emulator package doesn't quite make it, that'll take some work. If there's no emulator package, it could take quite a bit of work.

While we agree in principle that it would be nice to be able to work with PC compatibles, doing that work right now for us would represent a change in priorities.

6. Phil in LA. Phil and Carl are increasingly confident that bugs are being caught and removed. The latest ones are indeed quite esoteric from what I understand. Phil seems to feel that aside from making you all feel more confident, he wouldn't have a lot to do there. If you get the computer, I assume that you'd be running it during your seeding/training period before July 18th, right? Phil doesn't want to really spend more than a couple of weeks there; would expect to be paid for the hours he's actually working/on site. I think he's generally agreeable to the idea of flying to LA on short notice if something goes seriously wrong enough to need his presence.

You'd have to decide when you wanted him there. Maybe a week when you're first setting up and training, then the week you actually start, or whatever.

7. Training/Public Relations. Phil would probably be able to handle training the people who'd be at the node, and the people who'd be at the sites. He's not too excited about doing PR and large group-type presentations. So if there's this kind of requirement, perhaps someone else from Community Memory should come down. We should keep in touch on this.

Another possibility for training is that someone from LA could come to Berkeley for lessons on UNIX and the intricacies of CM files, etc.

8. Written materials. Once you know you're getting the computer, you should let us know what kind of written materials you need from us to include in what kind of packet. Since everything goes through group edits up here, we're not real fast at getting things written, but definitely want the opportunity to say our own words about Community Memory. I'm sure you'll have printing deadlines; let us know what they are.

9. Using CM from LA. So where are you guys? I expected you to be online before now!

10. License agreement. I've started working on the outline of an agreement. It'll say things like "you get to use the object code for the period of July 1-September 1" (or whatever the dates are) describe what you have to do to call it "Community Memory", i.e. public access, no censorship, etc. and a few things like that. Our business people insist on a signed agreement before we give you any code; this is of course for our copyright protection.

11. Costs. As we discussed, Community Memory needs to have certain costs reimbursed, mainly Phid's travel and Phil's wages; I assume that this will be at our usual extravagant wage of \$18/hour. If other people spend time here doing training, or travel to LA for training, their time and expenses would also have to be reimbursed.

12. Reimbursement for my trip. Oh, finally, here's my receipts. Please my \$133.

I hope all aspects of the project are moving forward more-or-less as planned. I spoke to Martin Elton recently; he said that you two and Eliot Gold got together and that he thought Eliot might be able to help you out. Good, good.

As soon as the telephone company quits &\*\$#!-ing up, we'll have a Community Memory system running here. I hope they treat you better than they've treated us!

I can't think of anything else, except to wish you great success!

Sincerely,

Karen Paulsell

Philip Kohn  
Electronic Cafe Expenses & Hours

Hours

Date	Time	Charges
7/13	configure Plexus, bring up CM & test, 15 hours	
7/13	1st draft of video disk code, 6 hours	n/c
7/14	set up, 8 hours	60.00
7/15	7 hours	80.00
7/16	7 hours	70.00
7/17	7 hours	70.00
7/18	4 hours	70.00
7/19	4 hours	40.00
7/20	4 hours	40.00
7/21	3 hours	40.00
8/8	1 hour	30.00
8/9	3 hours	10.00
8/24	1 hour	30.00
8/27	3 hours	10.00
8/29	2 hours	30.00
		20.00
	TOTAL HOURS	----- \$600.00

EXPENSES

7/13	Telephone Calls	15.00
7/13	Plane to LA	59.00
7/21	Plane from LA	69.00
	TOTAL EXPENSES	----- \$143.00

TOTAL DUE TO PHILIP KOHN \$743.00

As per previous agreement,  
please send 3 modems  
@ \$150 each (PLEASE  
BE SURE THEY WORK!!!!)

\$450.00

BALANCE DUE

-----  
\$293.00

TO: Electronic Cafe

RE: Reimbursement of Telephone Calls to Community Memory

DATE: October 8, 1984

I have enclosed copies of the detail portions of our telephone bills which include calls made to the Electronic Cafe. We would appreciate prompt reimbursement for these expenses.

Date of Bill	Phone Line	Amount Due
Aug 17	data line, 540-6486	24.22
Sep 17	data line, 540-6486	72.29
Aug 23	voice line, 841-1114	9.66
Sep 23	voice line, 841-1114	.42
TOTAL		<u>-----</u> \$106.59

415 540-6486\*268\*N

AUG 17 1984

CUSTOMER COPY



FOR AT&T COMMUNICATIONS BILLING QUESTIONS CALL . . . . . (800) 325-0138  
 FOR CHANGES TO YOUR AT&T COMMUNICATIONS SERVICES CALL . . . (800) 222-0400

LONG DISTANCE CALLS -SEE PAGE 3 . . . . . 20.94  
 BILLING SURCHARGES - - 8.55 PERCENT . . . . . 1.79  
 STATE REGULATORY FEE . . . . . .02  
 TAX: FEDERAL: .68 911: .11 LOCAL: .68 . . . . . 1.47

AT&T COMMUNICATIONS CHARGES SUBTOTAL . . . . . 24.22

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415 540-6486-268-N

AUG 17 1984

PAGE 3 OF 3



AT&T COMMUNICATIONS LONG DISTANCE CALLS

DATE	TIME	MIN	*	PLACE AND NUMBER CALLED	CHARGE
AUG 8	959P	3	DE	LOSANGELES CA 213 621 2422	.93
AUG 8	1002P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 8	1003P	3	DE	LOSANGELES CA 213 621 2422	.93
AUG 8	1009P	8	DE	LOSANGELES CA 213 621 2422	2.21
AUG 8	1029P	18	DE	LOSANGELES CA 213 621 2422	4.76
AUG 9	509P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	510P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	510P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	514P	3	DE	LOSANGELES CA 213 621 2422	.93
AUG 9	517P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	528P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	529P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 9	530P	20	DE	LOSANGELES CA 213 621 2422	5.27
AUG 9	550P	11	DE	LOSANGELES CA 213 621 2422	2.97

LONG DISTANCE TOTAL \$20.94

\* KEY DE-DIAL EVENING





AT&T COMMUNICATIONS LONG DISTANCE CALLS

DATE	TIME	MIN	*	PLACE AND NUMBER CALLED	CHARGE
AUG 26	508P	20	DE	LOSANGELES CA 213 621 2422	5.27
AUG 27	508P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 27	508P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 27	510P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 27	515P	4	DE	LOSANGELES CA 213 621 2422	1.19
AUG 27	519P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 27	520P	7	DE	LOSANGELES CA 213 621 2422	1.95
AUG 27	527P	3	DE	LOSANGELES CA 213 621 2422	.93
AUG 27	531P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 27	534P	6	DE	LOSANGELES CA 213 621 2422	1.70
AUG 27	600P	54	DE	LOSANGELES CA 213 621 2422	13.94
AUG 27	654P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 29	437P	57	D1	LOSANGELES CA 213 621 2422	16.72
AUG 29	534P	66	DE	LOSANGELES CA 213 621 2422	17.00
AUG 29	701P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 29	702P	1	DE	LOSANGELES CA 213 621 2422	.42
AUG 29	703P	1	DE	LOSANGELES CA 213 621 2422	.42



FOR AT&T COMMUNICATIONS BILLING QUESTIONS CALL . . . . . (800) 325-0138  
 FOR CHANGES TO YOUR AT&T COMMUNICATIONS SERVICES CALL . . . . . (800) 222-0400

LONG DISTANCE CALLS-SEE PAGE 3 . . . . . 62.48  
 BILLING SURCHARGES -- 8.55 PERCENT . . . . . 5.34  
 STATE REGULATORY FEE . . . . . .07  
 TAX: FEDERAL: 2.03 911: .34 LOCAL: 2.03 . . . . . 4.40

AT&T COMMUNICATIONS CHARGES SUBTOTAL . . . . . 72.29

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415 841-1114-426-N

SEP 23 1984

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AT&T COMMUNICATIONS LONG DISTANCE CALLS

DATE	TIME	MIN	*	PLACE AND NUMBER CALLED	CHARGE
AUG 24	523P	1	DE	SAN MONICA CA 213 390 8587	.42

LONG DISTANCE TOTAL \$ .42

\* KEY DE-DIAL EVENING

DIRECTORY ASSISTANCE CALL SUMMARY - OUTSIDE SERVICE AREA

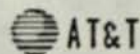
CALLS PLACED 1

CHARGE FOR 1 CALLS AT \$.35 EACH \$ .35

415 841-1114-426-N

AUG 23 1984

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AT&T COMMUNICATIONS LONG DISTANCE CALLS

DATE	TIME	MIN	*	PLACE AND NUMBER CALLED	CHARGE
AUG 1	316P	4	DD	LOSANGELES CA 213 621 2539	1.59 EC
AUG 6	313P	12	DD	SAN MONICA CA 213 390 8587	4.31 EC
AUG 7	207P	14	DD	CANOGAPARK CA 818 998 8844	4.99
AUG 9	517P	10	DE	LOSANGELES CA 213 621 2537	2.72 EC
AUG 9	548P	1	DE	LOSANGELES CA 213 621 2537	.42 EC
AUG 10	511P	1	DE	GLENDALE CA 818 241 7521	.42
AUG 10	514P	13	DE	GLENDALE CA 818 241 7521	3.48
AUG 12	450P	3	DN	SAN MONICA CA 213 454 8185	.62 EC
AUG 12	453P	16	DN	REDONDO CA 213 379 9400	2.83
AUG 17	632P	14	DE	ARLINGTON MA 617 646 7816	4.00

LONG DISTANCE TOTAL \$25.38

\* KEY DD-DIAL DAY  
DN-DIAL NIGHT

DE-DIAL EVENING

EC total  
\$ 9.66

*Claim your calls*

The Museum of Contemporary Art  
Los Angeles

Karen-

Quick note to say  
thanks - more later, but  
wanted to get this to you  
fast - you impressed  
many people down here -  
as did CM - looking  
forward to continuing  
Our best  
kit is Shemie

May 21, 1984

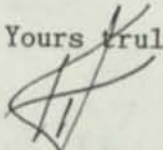
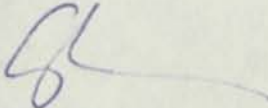
KAREN PAULSELL  
Community Memory  
916 Parker St.  
Berkeley, CA  
94710

Dear Karen:

Thank you so much for your help in making the reception on May 20th such a success. You definitely made Community Memory and the system "come alive" for our guests. Many of them made a point to tell us what a wonderful teacher you are.

It was a pleasure working with you and we look forward to our continuing relationship with Community Memory.

Yours truly,

  
  
KIT GALLOWAY and SHERRIE RABINOWITZ  
Project Directors

KG&SR/sv





ALAN CRANSTON  
CALIFORNIA

United States Senate

WASHINGTON, D.C. 20510

May 9, 1984

Mr. Kit Galloway  
Ms. Sherrie Rabinowitz  
Mobile Image  
700 Cedar Street  
Santa Monica, California 90405

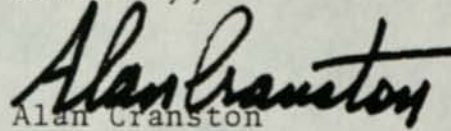
Dear Mr. Galloway and Mrs. Rabinowitz,

My best wishes for the success of "Electronic Cafe" for the 1984 Olympic Arts Festival. Your project in conjunction with the Contemporary Museum of Art in Los Angeles will be an exciting addition to the cultural programs of the Summer Olympics.

Ideas such as the "Electronic Cafe" will demonstrate that the new technologies can be humanized and used by all the people. I congratulate you for the innovative concepts in this project, and look forward to seeing the Cafe this summer.

Again, best wishes,

Sincerely,

  
Alan Cranston

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Darlene Koldenhoven.  
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pace the conversation  
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FM (91.5) and KCPB-  
Oaks. Call the MOCA  
(13) 382-MOCA for  
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ued from Page 1

indoor and outdoor  
Day Weekend, Sept.

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Company, official

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VGR-4000

c Recorder, Model

, Telewriter II

35 mini computer

200

QVT 108



## JOE MORGENSTERN

### A light plug for electronic cafes

**T**he phrase leaped up from the press release as if limned by a laser: Electronic Cafe. Someone in Los Angeles was building an electronic cafe as part of the 1984 Summer Olympics Arts Festival. But what was it? And did we need it?

I knew about non-electronic, or acoustic, cafes. I lived in Paris once, and tried, like every other American, to play Hemingway at the Deux Magots, sipping Pernod at a table near the zinc and pretending to be writing a short story which was, in fact, a long letter to my Aunt Lee in New York.

Cafes are wonderfully human institutions where groups of humans can sit around doing nothing but drinking, talking and watching, if they're like me, or writing literature, like Hemingway, or doodling priceless doves on doilies, like Picasso.

My first vision of an electronic cafe involved a robot dispensing the Pernod, and authors at Lucite tables tapping out their tales of romance and self-improvement on little Radio Shack computers. Then I met the people who are building the real Electronic Cafe, and learned what vision is all about.

Their names are Kit Galloway and Sherrie Rabinowitz. They are partners, both in life and in a venture called Mobile Image. They met as video artists in the 1970s. She had traveled from San Francisco to Paris to lecture on her work, but couldn't find the right playback equipment until he came along and raided the Sony showroom on the Champs Elysees, where he worked; talk about dreams of compatibility.

Kit and Sherrie are on intimate terms with computers, slow-scan cameras, optical disks and satellites. It's not easy to be intimate with a satellite, but they used one for something they did in 1980 called Hole In Space. This created a life-size video (and audio) connection between people who happened to be strolling past Lincoln Center in New York City, and the Broadway department store in Century City: no advance publicity, just a chance for some folks on both coasts to connect spontaneously, and wave at each other, make faces, chit-chat, tell jokes, play charades or flirt. They also did a satellite arts project in 1977 that connected dancers, or at least their images, in Maryland and California.

LOS ANGELES  
**HERALD**  
EXAMINER

Friday, March 9, 1984

Connections are their great passion. In a world increasingly isolated by technology, Sherrie and Kit want technology to bring us together. "We keep trying to create healthy models of how all this new stuff can be used," Kit said. "And our objective is the lowest level of technological intimidation."

The Electronic Cafe is yet another scheme to connect the disconnected. During July and August, when gridlock will presumably make non-spiritual connections impossible, people at half a dozen or more cafes and restaurants around the city, plus an installation at the Temporary Contemporary Museum, will be able to communicate with each other through a network of computer-video installations tied together by telephone lines.

Instead of free phone service, however, the Electronic Cafe, which was commissioned by the Museum of Contemporary Art, will provide free image transmission, reception and retrieval. This means our local Hemingway drinkalikes, as well as foreign visitors to the Olympics, will be able to send and receive still pictures of themselves or other subjects they see fit to photograph with slow-scan video cameras, plus handwritten messages, drawings, scribbles, graffiti and anything else the human mind can produce when linked up with an innovative but quite unintimidating electronic scratch pad.

These devices will also be connected to computers and optical disk recorders to create a central image bank. Not only will someone in Pasadena, say (the actual cafes and restaurants where this equipment will be installed have not yet been chosen), be able to collaborate with someone in Culver City on a cartoon of a bipartisan creature with Gary Hart's hair and Ronald Reagan's piety, but someone in Sherman Oaks will be able to call up the sketch from the data base by searching the category labeled Bipartisanship.

"The hope is that human networks will be made here," Kit said. He talked in terms of an old-fashioned party line, and Sherrie talked of people not just meeting in cafes, but "hanging out in electronic space."

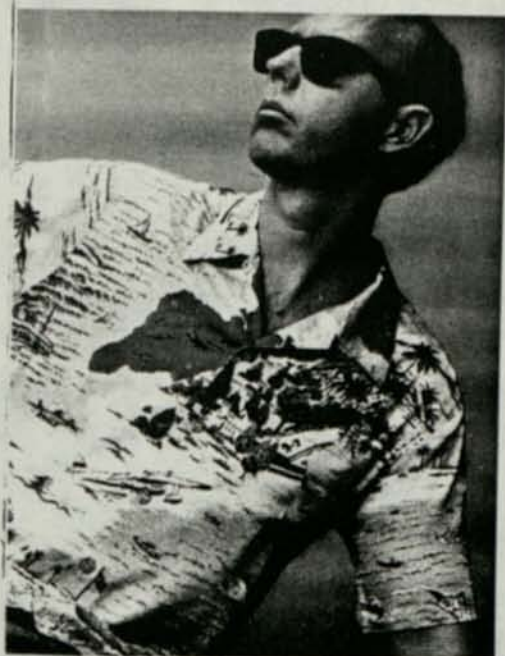
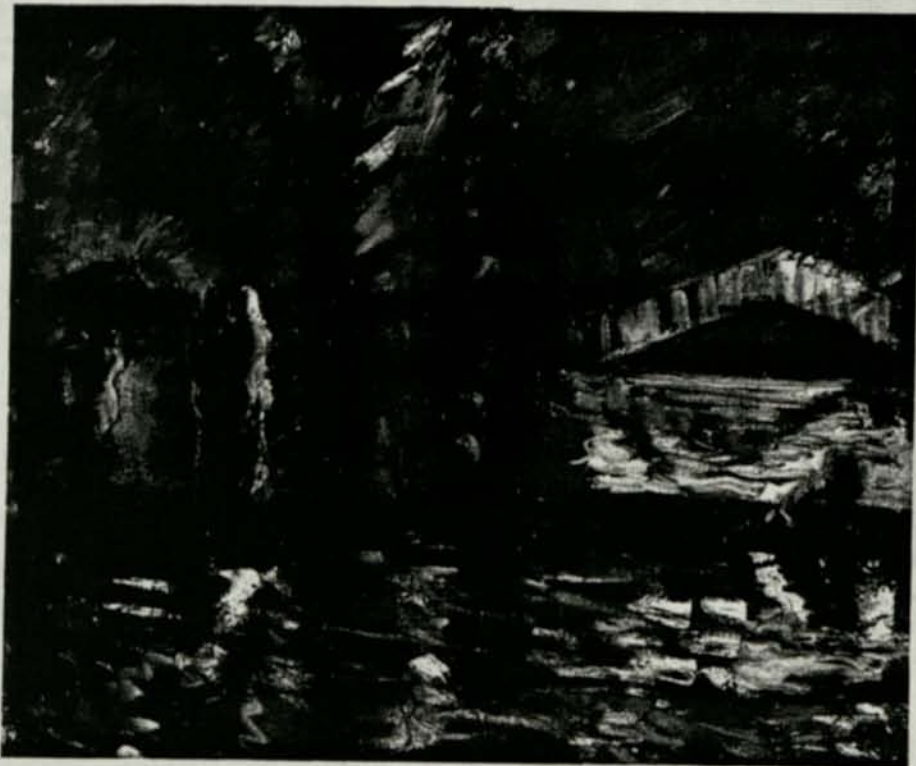
They have high hopes for the fruits of this new labor: electronic bulletin boards, community archives, a new sense of fellowship in otherwise isolated communities. Some of their talk is high tech verging on abstraction, but behind it all is a strong, simple impulse to bring people together in new ways, if old ways and old cafes are outmoded. "It's not about nostalgia," Sherrie said, "but about human continuity in a whole new time and culture that's operating at a whole new velocity."

The Electronic Cafe sounds like something we need, then. But how do you transmit a glass of Pernod to a new-found friend on the other side of town? ■

The Los Angeles Times, April 15, 1984

# Festival

An Olympic Celebration of the Arts



Guest curated by Walter Hopps, one-time director of the defunct Pasadena Museum of Modern Art, it will include real autos, from Ford's Model A to the Lamborghini, as well as all varieties of art, from Futurist depictions of motion to Roy Lichtenstein's Pop paintings.

The rest of the art exhibitions generally will be divided into two categories: showcases for contemporary art—partic-

ularly West Coast art—and historical presentations of paintings or objects that highlight the festival's international aura.

Of the first group, two surveys and a show of works by local painter Carlos Almaraz will lie within the Los Angeles city limits. "The California Sculpture Show" (June 2-Aug. 12), at the Fisher Gallery of USC, will include / *Continued*

*Among the works appearing at Olympic art exhibits are, clockwise from top left, James Rosenquist's "While the Earth Revolves at Night," at the Santa Barbara Museum of Art; "Vertical Lake," from a survey of Carlos Almaraz's work at Barnsdall Park; Mobile Image's video display for the "In Context" exhibit at MOCA; an example of palm tree art at the Arco Center; and a stamp from the philatelic exhibition at the Pasadena Center.*

Photograph by Bob Chamberlin



## THE MUSEUM OF CONTEMPORARY ART

The Museum of Contemporary Art is a new institution dedicated exclusively to the art and culture of the last forty years. It is the only major museum of this type to be formed in the United States in recent decades.

The birth of this Museum was the result of a unique partnership involving the City of Los Angeles, which has donated the land; the private developers of the billion-dollar Bunker Hill Redevelopment Project, which have committed the construction funds; and a new community-based constituency, which thus far has pledged over \$14.4 million toward a founding endowment, the income of which will be used to support a substantial portion of the Museum's operating budget.

William F. Kieschnick, President of Atlantic Richfield Company, serves as President of MOCA's Board of Trustees, which includes Carl E. Hartnack, Chairman of the International Board of Security Pacific National Bank; Dominique de Menil of Houston; Count Giuseppe Panza di Biumo of Milan; and Seiji Tsutsumi, Chairman of the Seibu Group of Retail Enterprises in Tokyo.

MOCA's staff of 32 is headed by Director Richard Koshalek, formerly Director of The Hudson River Museum, Director of the Fort Worth Art Museum, and Curator at Walker Art Center.

## BUNKER HILL

Groundbreaking for the Museum's permanent facility on Bunker Hill in downtown Los Angeles took place on October 12, 1983, and construction is now in progress.

Located on Grand Avenue at Third Street, The Museum of Contemporary Art will be the cultural focus of California Plaza, the first phase of the Bunker Hill project, which will include office, commercial, and residential complexes, as well as a performing arts center.

The financing package for the first phase of California Plaza includes Metropolitan Structures, an associate of Metropolitan Life Insurance Company, as a partner in Bunker Hill Associates.

MOCA's internationally acclaimed architect, Arata Isozaki of Japan, has received unanimous critical acclaim for his design for the building, and completion is scheduled for late 1985 or early 1986.

Isozaki has designed a 100,000 square foot building utilizing basic architectural forms -- the pyramid, the cube, and the barrel vault. All gallery space, totaling 50,000 square feet, will be arranged on one floor, around a simple circulation path for visitors to the Museum to follow. Each gallery will have a unique character, manifested in variations of height, light quality, and size. Wall space for the exhibition of art works will be equal to the Whitney and Guggenheim Museums combined.

The building will include staff offices, lower level art loading areas, security storage, a board room, library, cafe, and book shop, as well as an information booth greeting visitors at the front entrance on the upper level sculpture court.

## THE TEMPORARY CONTEMPORARY

Before moving to its permanent facility on Bunker Hill, The Museum of Contemporary Art is presenting a two-year series of exhibitions and related activities, collectively entitled The Temporary Contemporary.

The Temporary Contemporary is located in renovated warehouses in Little Tokyo, which have been designed by prominent California architect Frank O. Gehry. "The First Show: Painting and Sculpture from Eight Collections 1940-1980" was the premiere exhibition in this 50,000 square foot space. Currently, five one-person shows are on view as part of the "In Context" series. Artists currently featured include Michael Asher, Michael Heizer, Maria Nordman, Bruce D. Schwartz, and Robert Therrien.

The Temporary Contemporary has met with unanimous critical acclaim throughout the United States and Europe. MOCA's popular success is evident in the ever-increasing attendance figures and in the incredible results of our first membership drive, which to date has attracted over 13,000 members.

Thus far, nearly 100,000 people have visited MOCA in just four months of operation. This number will skyrocket during this summer's Olympics, when millions will visit Los Angeles.

The Temporary Contemporary has received strong support from civic and other government officials, as well as from corporations, individuals, and private foundations. Mayor Tom Bradley has announced, "We are pleased that the opening of The Temporary Contemporary takes us to the next step in the continuing development of Los Angeles' own outstanding contemporary art museum, and we are especially pleased that the City was able to play a supportive role in providing this space to the Museum for its interim use."

Councilman Joel Wachs has stated that the adaptive re-use of existing structures for a new museum "is a living example of what the arts can do" to vitalize a city.

The first public programs of the Museum thus far have included "Available Light," a unique interdisciplinary dance presentation combining the talents of choreographer Lucinda Childs, architect Frank O. Gehry, and composer John Adams; and "The First Show: Painting and Sculpture from Eight Collections 1940-1980," an exhibition of nearly 150 prime accomplishments in contemporary art from eight of the world's most distinguished collections.

Two projects in The Temporary Contemporary will be part of the Olympic Arts Festival this summer. "Automobile and Culture," an exhaustive survey of the car and its influence on contemporary art and culture, will open just prior to the Olympic Games in July; and the next "In Context" series of individual artist exhibitions, will open in the summer and run throughout 1984. Both have received funding from the Los Angeles Olympic Organizing Committee.

Funding for The Temporary Contemporary, was initiated by a grant for research and development from Citibank/Citicorp, and to date firm commitments to programs in The Temporary Contemporary total over \$2 million.

It will be an important and exciting examination of contemporary art in many different forms and media, and will present to a broad audience the varied aspects and issues currently being explored.

## "IN CONTEXT"

A major project of The Temporary Contemporary and part of the Olympics Arts Festival, "In Context" will be a series of commissions and one-person shows by 13 living American artists, most of whom have never had previous exposure by a major museum.

Each artist will be commissioned by the Museum to create a new work specifically for this show, and the new piece will be viewed in the context of the artist's previous work through an individual exhibition.

This will be the initial presentation in an ongoing program of projects and exhibitions devoted to the individual. This series of exhibitions and commissioned works for various interior spaces and exterior locations will be a program of direct involvement with artists and their work, and will be continued in different forms throughout the life of this institution.

"In Context" will demonstrate MOCA's dedication to the living artist, with particular emphasis on artists working in Southern California.

The 13 artists involved range from more established artists, such as Dan Flavin, who will exhibit the entire body of work known as "monuments for V. Tatlin," to younger, emerging artists, such as Robert Therrien, a Los Angeles artist whose work has never before been explored by a major museum.

It will be an important and exciting examination of contemporary art in many different forms and media, and will present to a broad audience the varied aspects and issues currently being explored.

# The New York Times

NEW YORK, MONDAY, NOVEMBER 21, 1983

## Art: Coast Gets Home For Works Since 1945

By JOHN RUSSELL

Special to The New York Times

LOS ANGELES, Nov. 20 — The opening of the "Temporary Contemporary" Museum in the section of this city called Little Tokyo is on more than one count a most remarkable achievement.

The inaugural exhibition fills an area of 55,000 square feet. It consists of paintings and sculptures produced either in the United States or in Europe since World War II. Representative of many though by no means all of the major artists of the period, they have been drawn from eight private collections, three of them from California and the others from Texas, New York, Britain, Italy and Germany. In size, in quality and in the lucidity of its presentation, it is at least equal to anything of the kind that has been attempted elsewhere.

It could have been the kind of event that comes and goes, like the circus, but in point of fact the opening of the Temporary Contemporary has aroused a quite exceptional commitment on the part of the local community. That enthusiasts should dream of a museum dedicated to contemporary art is nothing unusual. But actually to get it under way, to raise millions of dollars in no time at all and to persuade the charismatic former director of the Pompidou Center in Paris to give shape and substance to its initial operations — all these were the marks of a community in which anything is possible.

But how to maintain the level of energy while the Permanent Museum of Contemporary Art was going up on Bunker Hill? What if people got to think of other things? And drifted away? After Pontus Hulten, "the man from the Pompidou," decided to step down, it fell to his deputy and successor, Richard Koshalek, to cope with these dismal possibilities.

"Put the city to work" was the answer to his problems. He and his trustees obtained a lease on two former warehouses for \$1 a year. They got Frank Gehry, a Los Angeles architect well known for his prestidigitatory way with industrial spaces, to transform those warehouses into an exemplary modern museum. Mr. Koshalek and his chief curator, Julia Brown, carried out Pontus Hulten's idea that the inaugural show should be, in effect, a concise history of contemporary collecting.

Mr. Koshalek also kept up the pressure in other ways — by planning the publication of a 38-page newspaper to be called "The Contemporary," by obtaining a major grant for a 16-part radio series on "The Territory of Art" and by persuading Bullock's Department Store to be the host for a dinner for more than 1,500 guests from all over the world that was held in the street outside the museum on Friday evening.

The museum, at 152 North Central Avenue, has as its most conspicuous neighbor a former Buddhist temple in which many people of Japanese origin were interned after Pearl Harbor. In a neighborhood with strong ethnic affiliations, it seemed only right that a Shinto purification ceremony should be performed at the temporary museum shortly before its opening and that the labels in the exhibition should be in Japanese and Spanish as well as in English.

For the seasoned visitor, the fascination of the Temporary Contemporary lies in the fact that although the rehabilitated building is a model of offhand sophistication, it is set in an area that is completely disassociated from high culture. Ad hoc parking lots and warehouses that offer "wholesale flowers and candy to go" are in total contrast to the surroundings of the Los Angeles County Museum, let alone the Getty Museum.

Not all of the artists represented might care for this. Both Mark Rothko and Clyfford Still had, for instance, a sacramental attitude toward their work. But as a matter of fact the painting that Rothko intended as an alternative element for the Rothko Chapel in Houston looks perfectly at home in the Temporary Contemporary except for the white security rail that protects it at shin-height.

Los Angeles does, of course, have a light all its own. Count Panza, on whose holdings in Varese, Italy, the exhibition draws heavily, has much to say about that in the catalogue, a 293-page book that has a lot to tell us about collectors and collecting.

"Light," he says, "is the primary thing that makes a space exist." And one of the most memorable items in the show is the environmental piece by the Los Angeles artist Doug Wheeler that challenges our ideas about perception and reality by producing a space that is both ambiguous and phantasmal.

But unlike last winter's Zeitgeist exhibition in Berlin, this is not a show in which local artists predominate. Its intention is to present the best from all over and to show it when possible in the largest available format.

The fulfillment of this ambition was made easier by the fact that several of the collectors represented have bought on an almost industrial scale.

Jean de Menil, who has since died, set the style for this quite some years ago when he and his wife, Dominique, went to an exhibition of sculptures by Jean Tinguely in the Museum of Fine Arts in Houston. Where another collector would have bought one or perhaps two, he said, "Let's buy them all." And they did, thereby manifesting a largesse of commitment such as characterizes the Ludwig, Panza and Saatchi collections, all of which are heavily represented in the present show.

What the show offers, initially to Little Tokyo but in intention to the widest possible audience, is a concise history of art since 1945. As such, it has many strengths. Not the least of them is a certain consensus as to who should be included. If there are disagreements among the collectors as to who should be included, they are not made evident. There are no dark forces, no outsiders, no sleepers among the artists who are on view. There are almost no women either, but that is another story.

Visitors who know little at first hand of Abstract Expressionism, color field painting, Pop Art, conceptual art and the new figuration may be assured that they are seeing these movements under optimum conditions. The works in question have been chosen out of love and admiration, and in many cases they were bought before they had aroused general approval. The collectors may not have gone as far as the great Russian collector Sergei Schukin, who when asked for his criteria said simply, "I buy what nobody else buys." But they created a climate of commitment that was very pleasant indeed for the artists who felt its warmth.

So there has been much to celebrate in Los Angeles this weekend — and not least the vision and the pertinacity of Eli Broad, the museum's chairman since its inception, and of everyone else who has been concerned, not excluding the museum's radiant and tireless junior staff.

# LOS ANGELES HERALD

EXAMINER

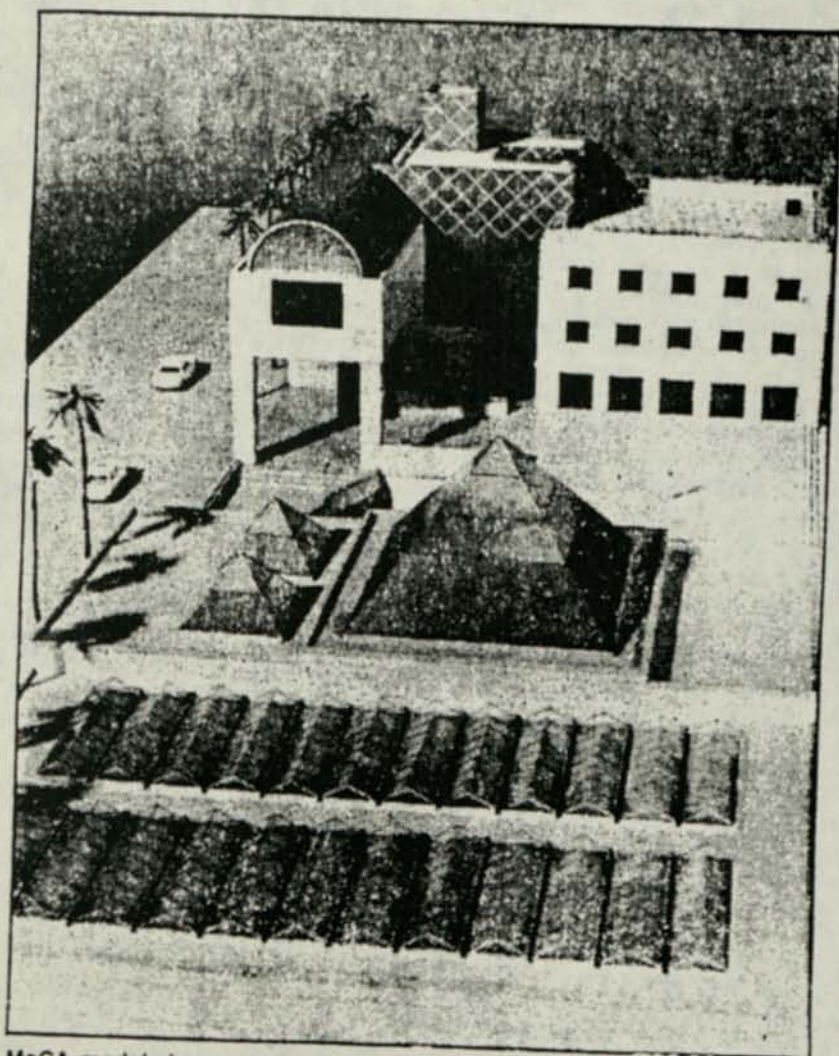
Vol. CXII No. 284

# STYLE

## MoCA unveils latest design for Bunker Hill museum

*Architect's original plans restored;  
groundbreaking is expected July 1*

By Christopher Knight  
Herald art critic



MoCA model shows sawtooth and pyramidal skylights, barrel-vault portal and offices (rear) and California Plaza (right). Grand Avenue is on the left.

**A** good deal of what was taken out of Arata Isozaki's initial, tentative designs a year ago for the building to house the new Museum of Contemporary Art has been put back in — and it's a better building for it.

At a news conference held yesterday morning on the 37th floor of ARCO Plaza, the latest design refinements for the Bunker Hill building were unveiled to members of the media. Perhaps the clearest indication of the changes, aside from the obvious modifications evident in the building model itself, could be found in Isozaki's tone of voice as he discussed the plan: Last March, he sounded as restrained as the building-design for which he had little enthusiasm; yesterday, he was obviously pleased, and as buoyant and energetic as the strongly articulated and highly decorative exterior of the architectural model at which he gestured.

It appears that the decisive steps taken late last spring by MoCA to clarify and facilitate the relationship between the museum and the architect — a relationship that had become strained and untenable, and that had resulted in the extraordinary situation in which Isozaki's design was compromised to such a degree that he himself was disappointed with it — have achieved their goal. Unlike the March proposal, and even more than last July's modification, this seems to be very much an "Isozaki building."

The museum's floor plan remains the same, with major modifications to be found on the building's exterior. The rough Indian-sandstone in which most of the building will be clad (it is deep pink in color) has been striated with bands of the same material, though highly polished. Portions of the building which will house museum offices are sheathed in aluminum panels painted gray and overlaid with a pink, diagonal grid. One wall is further punctuated by a large square of glass-brick. And finally, both the barrel-vault which caps the museum entry-portal and the base of the large pyramidal skylight that tops one gallery are clad in copper, a material which will eventually assume a natural, greenish patina.

The distribution of this exterior decoration serves to further accentuate the building's strong, geometric forms, most of which perch atop the architectural boxes that contain galleries and offices: 11 pyramid-shaped skylights, one vast sawtooth skylight covering 7,300 square feet of gallery space, the barrel vault, and a cube atop the office-structure (another cube below the entry-portal will house a ticket office.) These forms yield a sense of volume and, most important, a sense of presence.

As in the original scheme, the museum is entered through a sunken court, itself clearly marked by the barrel-vaulted portal that will front on Grand Avenue; it forms an almost ceremonial entrance. Visitors will descend into the courtyard, enter the indoor-outdoor museum lobby and then proceed to a gallery whose ceiling opens upward into a pyramid skylight that will reach 45 feet in height. The strong vertical axis of this room should provide a grand culmination to the processional entry.

While the building clearly addresses the street on which it faces, viewed from the rear it is, unfortunately, less articulate. The rear of the building opens onto California Plaza (the fate of the three condominium structures originally planned for the site is currently in doubt), but no architectural device commensurate to the barrel-vaulted portal focuses the entrance for pedestrians. In what seems to be a gesture toward this problem, two "show-windows," like those fronting a department store, have been added.

All of the interior gallery-spaces

conform to the standard "white cube" of contemporary museums and commercial galleries — expanses of drywall painted white, wood floors, doorways consisting of clean rectangles cut from the wall — without any decoration in the form of moldings, doorway trim and the like. Interior lighting will be achieved through artificial means, through skylights (some with a single layer of translucent material to diffuse the light, some with a double layer), and through a combination of the two.

"I think the galleries should be as neutral as possible," replied Isozaki in response to a question concerning the decision to refrain from using moldings, trim or other subtle decoration. "I was only concerned with their proportions and the distribution of light." An insistence on a "neutral" setting in which to view works of art, a desire voiced by some MoCA trustees and advisors, was the cause for the friction between the architect and the client last year. It appears that a compromise has been successfully reached: complete "neutrality" inside, complete Isozaki-style articulation outside.

The flow of traffic through the 42,000 square feet of galleries, all of which are on a single level, is essentially along a coherent, linear path. The method has the advantage of providing a clear and rational sense of place and movement for museum visitors, without the confusion of possible backtracking through rooms. But it also poses a potential problem: Certain galleries cannot be easily closed off (for installation of works of art, repainting of walls and the like) without completely severing the linear path.

The complication of building codes has apparently been dealt with well; fire-exits to stairwells, for example, are placed with minimum disturbance to exhibition walls and resulting in maximum wall space. Alas, the employee entrance to the two levels of office space at the north end of the building can be entered independent of the galleries; there is something to be said for museum employees, of whatever rank, having to pass through the galleries on the way to and from work.

At a news conference last December to announce a major change in the financing for the Bunker Hill redevelopment project, Mayor Tom Bradley joked about the much-delayed museum:

"They tell me groundbreaking will take place in the spring. . . . I know what 'spring' means, and I'll be out there looking for a structure growing out of the ground!"

"We believe," announced MoCA board chairman Eli Broad at yesterday's conference, "that 'spring' now means July 1."

The new financial arrangement, which divided the California Plaza into separate phases — the first of which incorporates MoCA and will be jointly funded by the original developer (Cadillac Fairview) and a new partner (Metropolitan Life Insurance Co.) — was expected to have been approved in December by the CRA. However, Broad said yesterday that approval "is expected rather shortly," while CRA chief Ed Helfeld remarked, "That's still in process."

Whatever the status of the financing, Isozaki's refinements to the museum design are substantial improvements. "This is a very practical and beautiful building, one with great simplicity," observed Pontus Hulten, who will step down from the MoCA directorship next month. "We are very happy."



# **STYLE**

**MoCA to publish  
quarterly designed  
by guest artists**

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## **ART NEWS**

Hunter Drohojowska

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Now, here's another reason to join the Museum of Contemporary Art: an innovative newsletter created on a quarterly basis, each by a different contemporary artist. (Incidentally, membership is more than 11,000 after five months, the highest by far of any contemporary art museum in the country.)

L.A. artist Alexis Smith provides the premier issue, using the format and actual front page of Daily Variety. Inside, the museum news is in typical Variety style, with headlines in their unique patois: "No Winter Chill for MOCA (B.O.)" The newsletter folds open to reveal a quintessential Hollywood image — Carmen Miranda in a headdress of giant bananas, marching along a corridor of huge strawberries. A slogan defines Variety as "the spice of life."

The text hypes more than MoCA, including shopping guides and restaurant advice for those uninitiated in the geography of the downtown district. Next artist to bat will be Pierre Picot.

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# THE WALL STREET JOURNAL

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★★★ WESTERN EDITION

FRIDAY, OCTOBER 14, 1983

RIVERSIDE, CALIFORNIA

## LEISURE & ARTS

### Performance Piece for a New Museum

By IRENE BORGER

Los Angeles

A 55,000-square-foot warehouse in the downtown Little Tokyo section of this city was the unlikely site for the still-unfinished Museum of Contemporary Art's first show. It was a multimedia performance that was itself an unlikely program to inaugurate a museum. This first public event involved no ribbon cutting, no champagne-bottle breaking. It was an encounter with a collaborative piece of live art called "Available Light" in a fresh raw space, the Temporary Contemporary, which will be MOCA's interim home until its permanent building is completed in 1986.

MOCA is the first museum in town to open with the spirit of the laboratory, not

arately, hoping nonetheless for a piece whose elements would mesh, not simply coexist. Mr. Adams and Ms. Childs decided that the piece would last roughly an hour, and then Mr. Adams took off for a remote Northern California coastal town to write the score. He sent passages of the music on tape to Ms. Childs in New York as soon as he finished them. Mr. Gehry, in turn, reviewed Ms. Childs' map-like drawings of the dances' spatial patterns and met with the choreographer several times but never saw the completed work performed until a few weeks before the premiere. Mr. Gehry and Ms. Childs were each concerned with "activating the space" and with the act of perception itself. Mr. Gehry enjoyed the collaborative process but now says he would have liked to work even more closely with the others so that the elements could have had "more of a fit."

"When I saw the rehearsals," he says, "I recognized there were even more opportunities to refine and coordinate our work. I wanted to start over." Mr. Adams, too, would have enjoyed a "true collaboration," which he describes as "people sitting together day after day, week after week, hammering things out, going apart, coming back together."

Instead, communion by letter had its own effect on the work. In L.A. fashion, Mr. Gehry played the music on the tape machine in his car as he drove around the city, while the dancers listened to the 55-minute score in a loft across the continent. A break was inserted in the initially seamless score because the dancers grew accustomed to taking time out from their vigorous rehearsals when the cassette had to be turned over.

Frank Gehry, at home in Los Angeles, was hired by MOCA to renovate the city-owned warehouse and, in his inimitable way, left the pipes and columns exposed and had the original beamed ceiling steam-cleaned. When Mr. Gehry realized that the performance would be the first, and probably the last time, that anyone would be able to see the overall structure of the building, he decided to use the entire space as a backdrop for the dance and, in doing so, created an absolutely site-specific work. Mr. Gehry set two raised stages within existing columns and hung a massive chain link fence to one side.

All the elements came together for the first time during the performances, and the work is both discordant and rich.

Two-thirds of the audience sat on bleachers atop a great bunker, looked through columns onto the performing arena below and could see the layered space and geometric permutations of the dance. The rest of the viewers sat "inside"

the rugged environment and saw a radically different intimate dance where the precision of gesture could be read more clearly. Mr. Gehry had hoped the audience would switch sides during the pause but this was not logistically possible. John Adams' music for synthesizer began ecstatically, filling the space. It shifted to lyrical, fluttering sounds, then flowed into a slow pastorella, which was influenced, he says, "by looking out on the Pacific every day" and ended heroically with a large brass choir.

Ms. Childs and her dancers moved elegantly through the Cartesian space, altering it with the quick, light, directness of their stripped-down ballet vocabulary and line. There was a moment when the dancers hurtled across the stage looking like Giacometti's tiny sculptures in a vast plain and another moment when Beverly Emmons's lighting gleamed on the chain link fence like a high intensity street light.

Partly because the Museum's own debut took place the same night as "Available Light," local critics had a hard time seeing the work for itself and responded apologetically. Certainly any performance or event may be judged as an end product but, particularly if it is a collaborative work where the elements have combined for the first time, it needs to be considered as a moment of pure possibility from which further, deeper, issues and richer works may arise. "Available Light" will have a chance to evolve beyond the process phase when it travels to New York and Paris this fall.

Ms. Borger is a writer based in Los Angeles.



#### Dance

#### "Available Light"

the temple. Director Richard Koshalek, recognized for his innovative programming at both the Fort Worth Art Museum and the Hudson River Museum in New York, has assembled a staff as committed as he is to a multi-disciplined approach. Two years ago, curator Julie Lazar began planning the Temporary Contemporary's Stages of Performance series—five commissioned collaborations between artists and architects—and invited New York choreographer Lucinda Childs to create the first work.

Ms. Childs told MOCA she would like to work with the maverick Los Angeles architect Frank Gehry. The match was easily made, as Mr. Gehry, known in part for his sculptural approach to buildings, was intrigued by the problem of dancers moving through space.

Next, a musician friend of Ms. Childs' recommended the work of composer John Adams. Mr. Adams, currently composer-in-residence with the San Francisco Symphony, says: "I had never seen her perform and she showed me an earlier solo work in her studio. We had no idea if we could work together. It was a shot in the dark."

It was not an obvious marriage of talents. Mr. Adams uses tonality and repetition combined in a wide, expressive Mahleresque range. Ms. Childs' work is more formal and austere, while Mr. Gehry combines the bluntness of an anatomist's vision with a witty eye for industrial materials.

Having agreed to collaborate, the three artists paradoxically began their work sep-

# LOS ANGELES HERALD

EXAMINER

September 29, 1983

## MoCA sheds 'Light' on its future

By Christopher Knight  
Herald art critic

**F**or 55 minutes tonight, the Museum of Contemporary Art will introduce a number of things to its Los Angeles audience — a performance featuring a woman who is highly respected in dance circles, new music by a well-known composer from San Francisco, the interior of the warehouse in Little Tokyo that will serve as the museum's temporary home for the next several years, and more. But all of these things will play second fiddle to something else of greater import to those who have watched MoCA slowly and circuitously come into being over the course of the last 4½ years.

Simply put, the museum will unveil the first example of the

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*"Available Light" is the title of the event, and a simple outline of its parts suggests the path the Museum of Contemporary Art has been charting.*

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*modus operandi* by which it intends to define itself.

"Available Light" is the title of the event, and a simple outline of its parts suggests the path the museum has been charting. The performance is a collaboration among three principals: minimalist composer John Adams, dancer and choreographer Lucinda Childs and architect Frank O. Gehry, the man

responsible for the renovation of the building providing MoCA's temporary quarters and designer of the production's stage set. In addition, lighting designer Beverly Emmons (responsible for such acclaimed productions as the Robert Wilson/Philip Glass opera, "Einstein on the Beach," performed at the Metropolitan Opera House, as well as the Broadway production of "The Elephant Man") and fashion and costume designer Ronaldus Shamask (winner of a 1981 Coty Fashion Award for his couture collection) will contribute to the performance.

Finally, the production will come together in November in a different form, that of a catalog which will include images by noted photographers Grant Mudford and



John Adams, Lucinda Childs and Frank Gehry collaborated on MoCA's debut event "Available Light," at the museum tonight through Sunday.

# MoCA

Continued from page C-1

Garry Winogrand; texts by writer and filmmaker Susan Sontag, painter and critic Jeremy Gilbert-Rolfe and composer Ingram Marshall; layout design by John Coy; and a record album of Adams' music.

According to MoCA curator Julie Lazar, who conceived of the collaboration several months ago, few if any of the participants had worked with one another before and many had not even met prior to the commissioning of the piece. Long before MoCA had signed with the city for the five-year lease of the former hardware building at 152 N. Central Ave. in downtown Los Angeles, the museum staff had begun to discuss the possibility of a series of commissioned works in which artists would be invited to collaborate with architects in the production of performances at various locations around town. Gehry was among those architects approached for participation in the series, to be called "The Stages of Performance," and his later hiring for the renovation of the warehouse-museum led to the present effort. Gehry's stage design for Childs and her troupe of 10 dancers is described in advance press materials as "an asymmetrical stage with two levels rising at different heights (and) constructed on standard builders' scaffolding in the center of what will become the (museum's) large exhibition area." Its placement, design and materials suggest that the interior of the 55,000 square-foot building — still in the process of being renovated for the museum's opening exhibition in late November — itself has been conceived as an integral part of the performance.

Childs had been approached, Lazar said, both for her recognized stature as a dancer and choreographer and for her extensive background in collaborative productions (among other things, she was an original member of the seminal Judson Dance Theater in New York in 1963). Unfamiliar with composer John Adams' particular brand of minimalist music, Childs reportedly responded with enthusiasm upon hearing a 15-minute segment of what was to become the score for "Available Light."

The production is not, however, the result of a skillful marriage of like-minded artists from a variety of fields, except insofar as their apparent willingness to take advantage of one another's ideas is concerned. Gehry, for instance, has described among his concerns as an architect the values of "cheapness, destruction, distortion, illusion, layering and surrealism." Childs, on the other hand, has been known for an almost mathematical precision and repetition in her work, a "complex simplicity" that is perhaps most apparent in her work's affinity to that of composer Philip Glass and artist Sol LeWitt, with whom she collaborated in the highly acclaimed 1979-80 production "Dance." The intriguing possibilities of a Gehry/Childs collaboration

are suggested in Lazar's simple observation that "he works away from a grid, she works within a grid."

Collaborations among artists of different disciplines, of course, are far from rare in this century. (Coincidentally, a sizable and handsome exhibition of a variety of sketches, videotapes, maquettes, scores and choreographic notes for a number of such efforts in recent years — including the Childs/LeWitt/Glass production "Dance" — is currently on view at Paula Cooper Gallery in New York.) Nor is the commissioning of new works by a museum an activity without abundant precedent. What is rather unusual, however, is MoCA's very conscious decision to make such a production its first, highly visible, public offering. The museum, it appears, is sending a very clear signal.

Art institutions may choose to function in any of a variety of ways — as historian, as collector, as guardian, as critic, as taste-maker and more. For its part, MoCA has chosen to place, front and center, another notion — that of the museum as patron. In the past, museum director Richard Koshalek has spoken many times of his desire to shape the museum as an institution that would actively use its financial and influential resources to sponsor and support artists and the activity of art-making. The inauguration of MoCA's public programs with the presentation of "Available Light" makes concrete the pledge.

Among the obvious and fundamental differences between the presentation of an already existing work of art and the commissioning of a new one is the quality of the unknown: "Available Light" could turn out to be masterpiece, mediocrity or a disaster as a work of art. Then, too, the performance will change inexorably when mounted under very different circumstances in late October at the Brooklyn Academy of Music, then at the Festival d'Automne in Paris and finally on a tour through the Midwest in the spring. That quality of the unknown, of course, adds a certain charge of anticipation and excitement to the presentation. But it is a mistake, I think, to view the production simply in terms of whether it will end up in the win or loss column. Art is not a contestant in an aesthetic America's Cup.

Rather, the *modus operandi* advanced by MoCA makes clear what is often and easily lost in the institutionalized arena of museum presentations: The meanings advanced in a work of art — whether failure or success — must be recognized as provisional in status. In the place of a hierarchy of received wisdom accumulated by and passed on from the museum to the audience, we are given instead a well-considered confluence of ideas that are set forth for the time being. And that, it seems to me, is a laudable position to be taken as the inaugural statement by a museum of contemporary art.

"Available Light" will be performed tonight through Sunday at 8 p.m. Since all 2,000 tickets for these performances have quickly sold out, an additional performance has been scheduled for Sunday at 5 p.m.; for information call MoCA at 621-2766.

## MoCA's Board of Trustees: A guide to the players

It's been said that art museums don't elect new trustees, they clone them. Profiles of different museum boards are often very much alike, in part because most museums have similar needs they wish trustees to fill: Art for their collections, money for their operations and social or practical leverage within the community to accomplish their aims. While the particulars may be unique, these are the very same needs the new Museum of Contemporary Art has been facing as it comes into being. It should come as no surprise, then, that the makeup of its board is not significantly different from other art institutions. Similarly, most are board members of other civic organizations in Los Angeles, and in some cases spouses sit on the board of the County Museum of Art. MoCA's board does boast

two artists among its ranks, an atypical if not unprecedented situation. (Rarely do museums select trustees solely on the basis of intellectual distinction; in more than 100 years of existence, for example, the Metropolitan Museum has made room for only one distinguished writer.) Finally, three ex-officio members are included: Mayor Tom Bradley, City Council President Pat Russell and the museum's director, Richard Koshalek. Since the museum's inception, four trustees have tendered resignations for various reasons: artist Robert Irwin, German industrialist and art collector Peter Ludwig and businessmen Gary Familian and Max Palevsky. Who are the members of the board as MoCA opens its temporary quarters?

**DR. LEON BANKS, 58**, is a pediatrician who collects black American art. He was a founding member of the Inner City Cultural Center and is on the board at LACMA and also at the Municipal Art Gallery. Banks says he was invited to join the MoCA board "because of the shared belief that we should involve more people than just the downtown business community. I think it important for us to reach out to the barrios and black pockets. They aren't going to come to us."

**DAISY BELIN, 45**, is married to Daniel Belin, chairman of the acquisitions committee at LACMA. She calls herself a "philanthropist" and an advocate of contemporary art and is on the board's development and membership committee. Belin says, "A lot of trustees think they should give guidance regarding exhibitions; I personally think the decisions that have to be made about programs and art should be up to the director and the curators."

**ELI BROAD, 50**, chairman of the board's executive committee, is an art collector,

entrepreneur and chairman of the board and chief executive officer at Kaufman and Broad, Inc. Of his trusteeship he says, "The trustee's concern is more financial than aesthetic. Trustees don't get involved in aesthetic issues."

Broad was MoCA's first backer. When approached in 1979, he pledged \$1 million toward the effort. In exchange Broad became chairman of the board. He has been a driving force at MoCA, active in raising funds and recruiting corporate trustees.



Eli Broad

**BETYE BURTON**, is a trustee on the executive committee and chairman of the community and volunteer affairs committee. She says she sees "the museum as an educational tool rather than just as a repository for art. People learn to see by going to a museum. They learn aesthetic values."

Burton says she has been involved with MoCA from the beginning because "I worked for the Pasadena Art Museum. I never felt I needed to be vindicated because I worked hard to keep the Pasadena museum afloat and the circumstances that caused its demise were beyond my control."



Douglas Cramer

**DOUGLAS CRAMER, 50**, is executive vice president of Aaron Spelling Productions and was on the board at Otis Art Institute of Parsons School of Design. He says, "I'll do anything to help get the museum promoted, to raise public consciousness and to organize shows."

**DOMINIQUE DE MENIL, 75**, is a French-born art collector with a passion for modern art and a collection of 20th-century works that has been called one of the most significant in this country. During the 1940s de Menil was ignored when she tried to get the only public art institution in Houston to acknowledge the existence of modern art. Today she is planning to build her own museum in Houston.

De Menil's generosity with money has been called "astonishing," but she also has a long reputation for wanting control over the art objects she has given away.

**SAM FRANCIS**, the widely acclaimed painter and printmaker, has been involved with the evolution of the museum almost since its inception. A California native (he now lives in Santa Monica), his work was the subject of exhibitions at LACMA in 1970 and 1980, and is represented in most major museums internationally.

Francis is generally regarded as having been instrumental in bringing Pontus Hulten to MoCA as its founding director.

**BEATRICE GERSH** is a collector and "art activist" who has been a founding member of a number of arts institutions, including the County Museum of Art and the Music Center. Gersh lives in Beverly Hills and is married to Philip Gersh, president of the Phil Gersh (talent) Agency. Gersh is a founding member of the Music Center's Amazing Blue Ribbon and also of the LACMA President's Circle and its Modern and Contemporary Arts Council.

**LENORE GREENBERG** is an art collector and, as a MoCA trustee, is chairman of the committee on programs and exhibitions. Greenberg is the daughter of Rita and the late Taft Schreiber, whose collection of contemporary art, the Schreiber Collection, is represented in the first MoCA exhibition.

Greenberg says, "I feel a trustee needs to give an offer of support rather than an imposition of support. Trustees should not be a hindrance."

**JAMES C. GREENE, 68**, is a partner with the law firm of O'Melveny & Myers. Greene says he was invited to become a trustee because "they wanted someone to represent the downtown business community." As Greene sees it, "the role of a trustee is to select the operating director, determine overall museum policy and to raise funds." His interest in contemporary art is "mild," he says. He describes his major contribution to the collective effort as "fiscal."

**GORDON HAMPTON** is a corporate litigation attorney with Sheppard, Muller, Richter & Hampton. He calls himself a "fairly substantial collector." In June Hampton hosted the first party for the newly formed group of MoCA Investors, "about 25 guests from all sides of town and walks of life."

"I was successful in bringing in a substantial amount of money," he says. Of his role as a new trustee Hampton says, "I'm a realist. There is no question that you need substantial amounts of money to fund a museum like this."

**CARL E. HARTNACK**, chairman of the board at Security Pacific National Bank, is on the executive committee at MoCA. He established the Security Pacific arts program in 1971. In the years since its inception, the bank has acquired a permanent collection of thousands of works.

Says Hartnack of his trusteeship at MoCA. "My primary motivation was that MoCA was to be built on Bunker Hill which is where our world headquarters building is. It's good for our employees to have those kinds of things available within walking distance. I think you will find more and more that corporations take a real interest in the community and feel a real responsibility for its health."

**WILLIAM F. KIESCHNICK**, president and chief executive officer of the Atlantic Richfield Corp., is on the executive committee at MoCA. Kieschnick says he seeks in his work as a trustee is

"to find solutions to complex circumstances. And that's my job at ARCO so I can do it. I have a very strong interest in creative processes in my life about how you organize people for results," he says. "I have been sort of taken for a long time by creative expression in modern art." The trustees, he says, "form an allegiance. You are in the trenches together."

**MARTIN LIPTON**, a partner in the New York law firm Wachtell, Lipton, Rosen & Katz, was invited to join the board because of what chairman Eli Broad called, "his professional expertise in dealing with the corporate sector."

**IGNACIO E. LOZANO JR.**, 56, is publisher and editor of La Opinion, a Spanish-language newspaper. Lozano was American ambassador to El Salvador in 1976 and is currently an executive board member of the Boy Scouts of America, Los Angeles.

**FREDERICK M. NICHOLAS**, an attorney, developer and arts enthusiast, is on the board's executive committee and played a major role in the development of the permanent building. "Basically, I try not to have my aesthetic feelings interfere with the director and the staff. That's what they're there for. I'm the person who is doing all the work to get the museum built."

**WILLIAM A. NORRIS**, a judge in the federal court of appeals, is founding president of MoCA as well as a trustee. Norris is credited with having acted as the initial liaison between the Community Redevelopment Agency, the developers and the mayor's office to make the museum a reality. (He resigned the presidency in 1982 because he was appointed to the bench.)



William Kieschnick

Norris says he got involved with the museum's organization, "because of my wife Merry's passion for contemporary art and the vision that L.A. was ready for a museum of contemporary art." He supports the "trustees' general policy to be bold and innovative."

"We are going to do more than exhibit art," he says, "we are going to be patrons of artists."

**COUNT GIUSEPPE PANZA DI BIUMO** is among the most highly respected collectors of contemporary art in the world. Portions of his collection — which numbers more than 600 works by European and, especially, American artists — are housed in the family villa in Varese, just north of Milan, Italy, and in the villa's 18th-century stables which have been refurbished as galleries.

One of the unique aspects of Panza's collection is its inclusion of seemingly "uncollectable" art — room-size installations, often made on commission and often by California artists. Sound, video and light installations by Bruce Nauman, Robert Irwin, James Turrell and Maria Nordman are among the latter. Much of Panza's collection is destined for the city of Turin, where two palaces are currently being renovated as museums.

**ROBERT A. ROWAN**, 73, is an art collector who for seven years was president of the board

of trustees at the Pasadena Museum of Modern Art. Rowan says he sees little difference between his role as a trustee at the now-defunct Pasadena museum and at MoCA. And he does not, he says, feel tainted by having been a trustee of a failed arts institution. "In MoCA we have a second chance to provide Los Angeles with a first-class museum. We were just ahead of our time in Pasadena."



Robert Rowan

**ROCCO CARMINE SICILIANO**, 60, is chairman of the board and chief executive officer of TICOR, a financial services company. A member of the board at the Getty Museum, Siciliano says he became a trustee at MoCA two years ago "because my wife Marion is a modern artist." He says his role as a trustee is "to infuse the community with an interest in modern art. There is a lot of educating of people to be done."

**SELJI TSUTSUMI**, 52, is an international businessman, poet, and novelist. He is director of the Japan PEN Club and has published several novels, including "In The Roaming Season," under the pen name Takashi Tsujuu. Tsutsumi makes his home in Tokyo where he serves as chairman of the Seibu Group, a chain of department stores.

**DEWAIN-VALENTINE**, 47, is a well-known Los Angeles artist whose work is in the collections of LACMA and the Whitney Museum of American Art. Valentine has served on the boards or advisory councils of the Los Angeles Institute of Contemporary Art, ARCO Center for Visual Art, the Music Center and the Children's Museum.

Valentine served as chairman of an Artists Advisory Council to MoCA and later assisted in fund-raising. When artist Robert Irwin stepped down from MoCA's board, Valentine was selected to fill the vacancy.

**JOEL WACHS**, L.A. city councilman, is perhaps the most outspoken civic supporter of the arts in Los Angeles. He first became a member of the board because he was president of the City Council and the president automatically becomes an ex-officio member. Now that he is serving on the financial planning committee and the development and membership committee, Wachs views his role as a trustee from two different perspectives. "As a public official, I used my position to make sure the city gave the building for the Temporary Contemporary. While in a public capacity I support a lot of efforts in a small way, this is perhaps my biggest commitment to an institution in terms of a personal involvement. I am also someone who loves contemporary art and it is very important that MoCA succeed. I intend to be sure the museum succeeds."

**MARCIA WEISMAN**, a well-known collector, is the sister of Norton Simon who took over the Pasadena Art Museum. After the Pasadena museum became the Norton Simon, Weisman tried to create something in its place for the exhibition of contemporary art.

"My role as a trustee is like everyone else's: We all have something to give. My contribution was in originating the idea and getting it approved by the mayor. Others are great fund-raisers. I remain involved, only now my emphasis is on the visual arts."

**MORTON WINSTON**, 52, is an English teacher turned lawyer, and chairman of the board at the Tosco Corp., a large independent refining company and the principal company in development of new hydrocarbon resources. He is also chairman of the board of trustees at the Craft and Folk Art Museum. Winston says, "Trustees are directors." He sees his primary role as "being sure the money is spent in the public interest."

**LEOPOLD S. WYLER JR.**, 44, is chairman of the Board of TRE Corp. (formerly Tool Research and Engineering Corp.). Wyler has been active in numerous political and energy-related groups. Board chairman Eli Broad says, "Leo has long been interested in the revitalization of downtown. As a leading business figure, he will play a vital role in developing additional support for the museum from the private sector."



Morton Winston

The Museum of Contemporary Art  
Los Angeles

THE BOARD OF TRUSTEES

Eli Broad Chairman	Chairman, Kaufman & Broad Chairman, Sun Life Group of America, Inc.
William F. Kieschnick President	President and Chief Executive Officer Atlantic Richfield Company
Frederick M. Nicholas Vice Chairman	Attorney at Law President, The Hapsmith Company
Dr. Leon O. Banks	Chairman, J.W. Ross Medical Center
Daisy Belin	Civic and cultural leader
Tom Bradley	Mayor, City of Los Angeles
Betye Monell Burton	Cultural and community leader
Douglas S. Cramer	Television producer Art collector
Dominique de Menil	Art historian Chairman, Georges Pompidou Art and Cultural Center
Sam Francis	Artist
Beatrice Gersh	Collector and art patron
Lenore S. Greenberg	Collector and community leader
James C. Greene	Attorney at Law Partner, O'Melveny & Myers
Gordon Hampton	Attorney at Law Senior Partner, Sheppard, Mullin, Richter & Hampton
Carl E. Hartnack	Chairman, International Board, Security Pacific Bank Chairman, Board of Trustees, University of Southern California
Richard Koshalek	Director, The Museum of Contemporary Art
Martin Lipton	Attorney at Law Senior Partner, Wachtell, Lipton, Rosen & Katz
Ignacio E. Lozano	Publisher and Editor, La Opinion Hispanic/American civic leader
William A. Norris	Judge, United States Court of Appeals, Ninth Circuit

(continued)

Count Guiseppe Panza di Biumo	Collector of contemporary art, particularly California art
Robert A. Rowan	Director, R.A. Rowan & Company Collector, contemporary American art
Pat Russell	Los Angeles City Councilwoman President, Los Angeles City Council
Rocco Siciliano	Chairman and Chief Executive Officer, TICOR
Seiji Tsutsumi	Chairman, Seibu Group of Retail Enterprises Novelist, poet
DeWain Valentine	Artist
Joel Wachs	Los Angeles City Councilman
Marcia Weisman	Art lecturer and collector Member, California Arts Council
Morton M. Winston	Chairman, Tosco Corporation
Leopold S. Wyler	Chairman, TRE Corporation

9/15/83



MAY 20, 1984  
YOU ARE INVITED  
TO A  
RECEPTION FOR

# Electronic Cafe

- 6:00-6:30      Arrival of Guests
- 6:30-7:00      Introduction of ELECTRONIC CAFE - A historical telecommunications experiment linking six Los Angeles communities. Created and produced by Mobile Image, commissioned by the Museum of Contemporary Art for the Los Angeles Olympic Arts Festival.
- 7:00-7:30      "Hole In Space"  
Video tape of live, 2-way, interactive, satellite connection of outdoor environments in New York and Los Angeles.
- 7:30-8:15      "Tadumi"  
Live performance by Hye Sook Park and Phyllis Chang portraying the ritualistic and traditional choreof washing clothes using stones (Tadumi) and sticks to symbolize the Korean woman's suffering from war and her desire for peace.  
  
"Separated Families"  
The emotional reunion of families on public television who were separated during the Korean Civil War. A powerful use of the medium to bring people together.
- 8:15-11:00      Reception

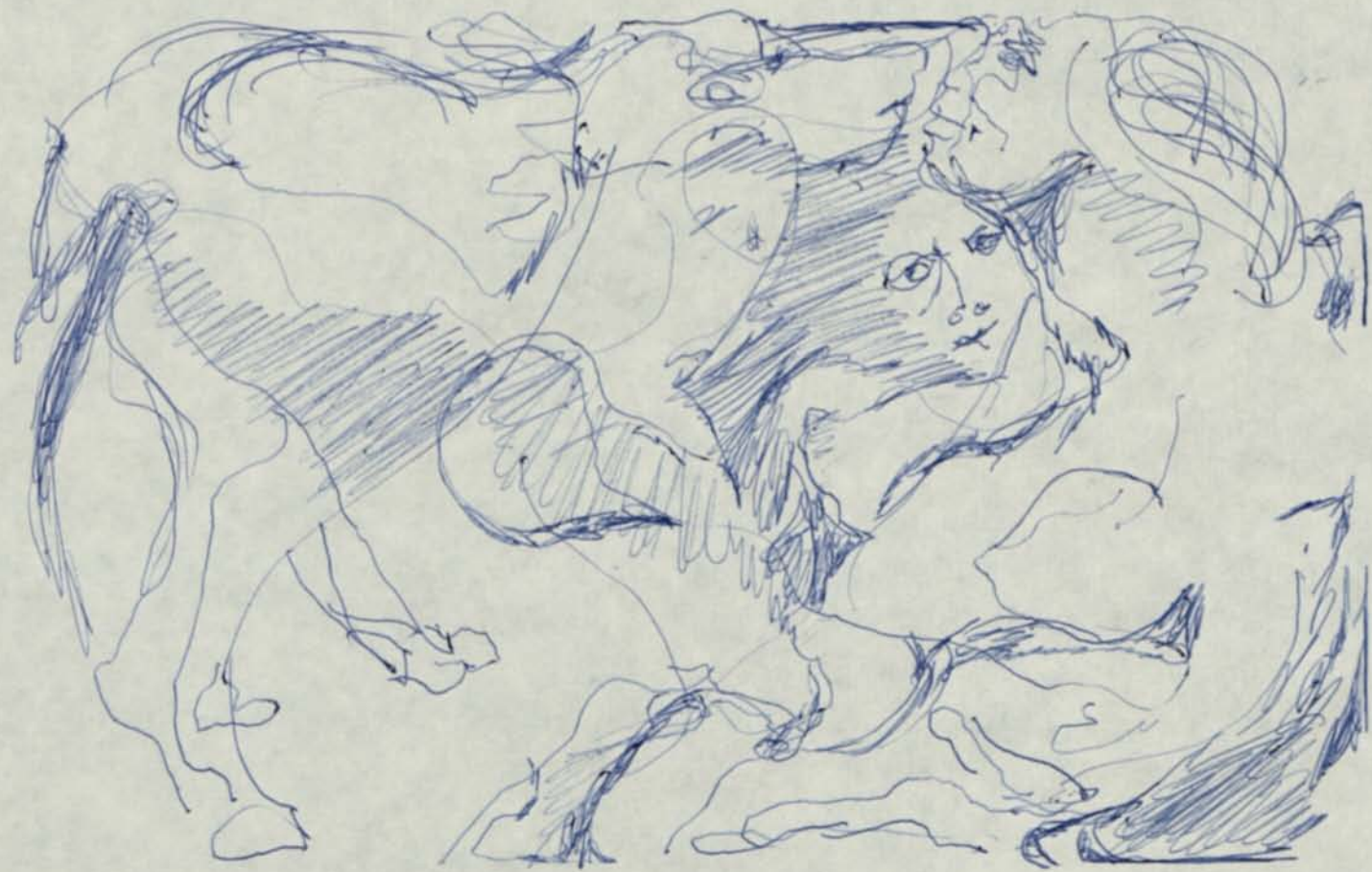
R S V P    390-8587

OTHER VISIONS  
2512 South Vermont Ave.  
Corner of Adams above the Louisiana Fish House  
732-1301



MOBILE IMAGE 700 CEDAR STREET, SANTA MONICA, CA. 90405 (213) 399-1051

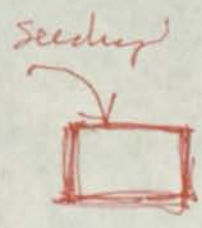
Welcome  
to  
Electronic  
Cafe



INDIVIDUAL (community) into Community P

Seeding (this is part of it)

Keep it simple projects local between communities



Defining the possibilities

out reach

INSTILLATION

first week

Bill Boards

→ models

Regulating the system

Scheduled groups broadcasts

- Learning to use the system
- drop in see soe
- training end of June 1st week of July

LIST SYSTEM OPERATORS

OUT REACH

Meeting for Community Resources

discussion

ELECTRONIC CAFE  
CONTACT SHEET: Please fill out as completely as possible.

NAME: \_\_\_\_\_

BUSINESS ADDRESS \_\_\_\_\_  
\_\_\_\_\_

BUSINESS TELEPHONE: \_\_\_\_\_

RESIDENTIAL ADDRESS: \_\_\_\_\_  
\_\_\_\_\_

RESIDENTIAL TELEPHONE: \_\_\_\_\_

YOUR SPECIALITY & INTERESTS: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

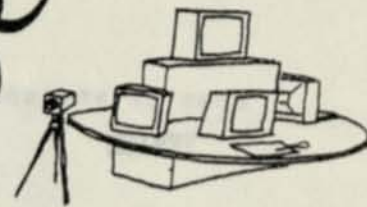
BEFORE LEAVING MEETING PLEASE GIVE THIS COMPLETED SHEET TO LYNNE.  
THANKS.

**MOBILE IMAGE**

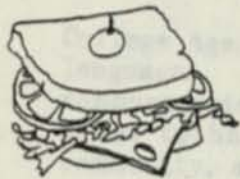
700 CEDAR STREET, SANTA MONICA, CA. 90405 (213) 399-1051



# Welcome To Electronic Cafe



Here are the addresses of four of the five ELECTRONIC CAFES. If you visit the cafes to check them out, feel free to introduce yourself!



On the west side serving the Venice/Santa Monica Community:

**GUNTER'S**  
1009 W. Washington Blvd.  
Venice, CA.  
396-7055

Owner: Gunter Hiller  
Specializes in Cheesecake  
Anna Coria introduced ELECTRONIC CAFE to GUNTERS



In the Leimert/Crenshaw area serving the South Central Community:

**THE GUMBO HOUSE**  
4339 Leimert Blvd.  
Los Angeles, Ca. 90008  
291-3060

Owners: John Honore, Angela Honore  
Specializes in Creole Cuisine, Southern Specialties,  
and Seafood  
Beverly Robinson, Lorraine Heisser, and  
Marva Anderson introduced ELECTRONIC CAFE  
to THE GUMBO HOUSE



In Koreatown serving the Olympic corridor community:

**8TH ST. RESTAURANT**  
Corner of 8th St and Irolo St.  
(Irolo changes to Normandie)  
384-6606

Owner: Mr. Won Park  
Speacializes in Korean/Chinese/Japanese  
Hye Sook Park introduced ELECTRONIC CAFE to  
8TH ST. RESTAURANT

Serving the Downtown Community as well as the International Olympic Arts Festival Vistors is the:

**TEMPORARY CONTEMPORARY  
MUSEUM OF CONTEMPORARY ART**  
152 N. Central Ave.  
Los Angeles, 90012  
621-2766



As of this writing we are still looking for a cafe in the Hispanic Community. If you have any places to suggest or know of someone who you think is a good contact, please call Sue at 399-1051 or 390-8587.



# Updates



VENICE	Artist-in-residence Community Facilitator	Harry Drinkwater Ana Coria
CRENSHAW	Artist-in-residence Community Facilitators	Ulysses Jenkins Dr. Beverly Robinson Lorraine Heisser Marva Johnson
KOREATOWN	Artist-in-residence Community Facilitator	Hye Sook Park Hye Sook Park
DOWNTOWN	Artist-in-residence	Skip Arnold
AIRPORT STUDIO	Project Manager Administrative Asst.	Sue Villegas Susie Johnson

NEW STUDIO LOCATION: At the Santa Monica Airport 399-1051/390-8587

This is where we will be training people on the system...plus carry on the day to day to day to day operations.

CATALOGUE: The ELECTRONIC CAFE Catalogue/Book will be published by the Museum Of Contemporary Art at the end of the Network's six week run. The catalogue will be a document of some of the most interesting work, conversations, ideas and interactions that transpired over the network, including black & white and color photographs, written reflections, and an introductory essay by Gene Youngblood, author of "Expanded Cinema".

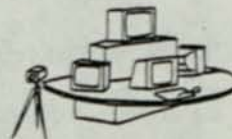
A Museum PHOTOGRAPHER is documenting our cafe sites for a full-page article in the Museum newspaper, "Contemporary" and for our poster.

THE NETWORK CENTRAL SWITCHING AREA will be located at the museum in an air conditioned room with windows making it visually accessible to museum visitors.

We are now on-line with the COMPUSERVE Information Network.

VERY SPECIAL THANKS to the following people for making the reception on May 20th a success - Ulysses Jenkins, Othervisions; Lorraine Heisser, Gypsy Kitchen of Robinson & Assoc.; Hastings Coffee Co., Chris' Bakery; Karen Paulsell, Community Memory; Skip Arnold and Robert Rhoden.

# Equipment Updates



The ROBOT 1200 SSTV CONVERTER has arrived. We received the third unit off the production line.

# Opportunities

**J O B S** - We have openings for the following positions:

**SYSTEMS OPERATORS** - These are paid positions for someone in each community. We will provide training.

## Job Description

Keep the system running smoothly and help people to use it. Be the "on-site" manager and interface with the community, the public, and the press.

## Requirements

College age. Bi-lingual - English/Spanish or Korean and/or any other languages. Mature, organized, able to initiate & follow-up work, good communication skills - verbal & written, familiar with computer and video technology, work easily with people, sensitivity to the community, and above all a sense of humor.

**ASSISTANT SYSTEMS OPERATORS** - The Catholic Archdiocese will subsidize the hiring of eligible youth through their Youth Employment Program. These are part-time positions for young people ages 14-21. If you know of someone who might be eligible please call Sue for more information.

**V O L U N T E E R S** - We have been fortunate to have volunteers working with us from the Olympic Organizing Committee and the Santa Monica Retired Senior Citizens. We still need help. If you or someone you know have the following skills and can give us few hours of your time, please call Sue.

Word Processor - WORDSTAR and/or LOGI-CALC  
General Office - typing/filing/xeroxing/phones  
Video or computer skills  
Graphics  
Writing  
Research Articles to Abstract  
Clip Newspaper Articles  
Editor for ELECTRONIC CAFE NETWORK NEWS

We do have a flyer asking for volunteers, please let us know if you need some for posting.

**LETTERS OF SUPPORT** - From you and members of your community supporting ELECTRONIC CAFE.

Please send to:

MOBILE IMAGE  
700 Cedar St.  
Santa Monica, CA 90405

or call us if you need more information.

Thank you  
for joining  
us at

Electronic  
Cafe





## JOE MORGENSTERN

### A light plug for electronic cafes

**T**he phrase leaped up from the press release as if limned by a laser: Electronic Cafe. Someone in Los Angeles was building an electronic cafe as part of the 1984 Summer Olympics Arts Festival. But what was it? And did we need it?

I knew about non-electronic, or acoustic, cafes. I lived in Paris once, and tried, like every other American, to play Hemingway at the Deux Magots, sipping Pernod at a table near the zinc and pretending to be writing a short story which was, in fact, a long letter to my Aunt Lee in New York.

Cafes are wonderfully human institutions where groups of humans can sit around doing nothing but drinking, talking and watching, if they're like me, or writing literature, like Hemingway, or doodling priceless doves on doilies, like Picasso.

My first vision of an electronic cafe involved a robot dispensing the Pernod, and authors at Lucite tables tapping out their tales of romance and self-improvement on little Radio Shack computers. Then I met the people who are building the real Electronic Cafe, and learned what vision is all about.

Their names are Kit Galloway and Sherrie Rabinowitz. They are partners, both in life and in a venture called Mobile Image. They met as video artists in the 1970s. She had traveled from San Francisco to Paris to lecture on her work, but couldn't find the right playback equipment until he came along and raided the Sony showroom on the Champs Elysees, where he worked; talk about dreams of compatibility.

Kit and Sherrie are on intimate terms with computers, slow-scan cameras, optical disks and satellites. It's not easy to be intimate with a satellite, but they used one for something they did in 1980 called Hole In Space. This created a life-size video (and audio) connection between people who happened to be strolling past Lincoln Center in New York City, and the Broadway department store in Century City: no advance publicity, just a chance for some folks on both coasts to connect spontaneously, and wave at each other, make faces, chitchat, tell jokes, play charades or flirt. They also did a satellite arts project in 1977 that connected dancers, or at least their images, in Maryland and California.

LOS ANGELES  
**HERALD**  
EXAMINER

Friday, March 9, 1984

Connections are their great passion. In a world increasingly isolated by technology, Sherrie and Kit want technology to bring us together. "We keep trying to create healthy models of how all this new stuff can be used," Kit said. "And our objective is the lowest level of technological intimidation."

The Electronic Cafe is yet another scheme to connect the disconnected. During July and August, when gridlock will presumably make non-spiritual connections impossible, people at half a dozen or more cafes and restaurants around the city, plus an installation at the Temporary Contemporary Museum, will be able to communicate with each other through a network of computer-video installations tied together by telephone lines.

Instead of free phone service, however, the Electronic Cafe, which was commissioned by the Museum of Contemporary Art, will provide free image transmission, reception and retrieval. This means our local Hemingway drinkalikes, as well as foreign visitors to the Olympics, will be able to send and receive still pictures of themselves or other subjects they see fit to photograph with slow-scan video cameras, plus handwritten messages, drawings, scribbles, graffiti and anything else the human mind can produce when linked up with an innovative but quite unimposing electronic scratch pad.

These devices will also be connected to computers and optical disk recorders to create a central image bank. Not only will someone in Pasadena, say (the actual cafes and restaurants where this equipment will be installed have not yet been chosen), be able to collaborate with someone in Culver City on a cartoon of a bipartisan creature with Gary Hart's hair and Ronald Reagan's piety, but someone in Sherman Oaks will be able to call up the sketch from the data base by searching the category labeled Bipartisanship.

"The hope is that human networks will be made here," Kit said. He talked in terms of an old-fashioned party line, and Sherrie talked of people not just meeting in cafes, but "hanging out in electronic space."

They have high hopes for the fruits of this new labor: electronic bulletin boards, community archives, a new sense of fellowship in otherwise isolated communities. Some of their talk is high tech verging on abstraction, but behind it all is a strong, simple impulse to bring people together in new ways, if old ways and old cafes are outmoded. "It's not about nostalgia," Sherrie said, "but about human continuity in a whole new time and culture that's operating at a whole new velocity."

The Electronic Cafe sounds like something we need, then. But how do you transmit a glass of Pernod to a new-found friend on the other side of town? ■

# Community Memory News

A publication of The Community Memory Project

Number One

This is the inaugural issue of *Community Memory News*, the print-medium companion to the Community Memory computer system. Its publication marks the approach of the first public demonstration of the Community Memory system since 1975.

By producing this newsletter, we hope to enlarge our circle of friends and allies; to ask for your feedback; and to keep you in touch with our progress, our debates, and our

excitement. We'll be publishing *Community Memory News* irregularly for a while, and more frequently as the pilot system begins operation.

In this issue, we include a brief section about the Community Memory vision and a description of its intended physical incarnation for those of you who aren't already familiar with it. Most of the rest of the newsletter is devoted to the state of the project: our current thinking about the hardware we'll use, the

design of our software, the location and nature of the pilot system, the social and political meaning of the system, and the immediate and longer-range problems to be resolved.

The success of the Community Memory system depends as much on its social design as on the hardware we choose or the details of its user interface. In all these areas, we invite your comments. As we proceed, we'll also be asking for your participation.

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**Community Memory can be used as a community filing cabinet, a continuously available conversation on any topic whatsoever, a place for people with common interests to find each other.**

---

Community Memory is designed as a powerful and public system for communications and information exchange. Its medium will be computer technology: a network of relatively small and cheap computers, each connected to a dozen or more terminals located mostly in public places such as neighborhood centers, cafes, bookstores, and libraries.

The Community Memory system will provide simple yet powerful ways to store and label information, which can then be browsed, selected, sorted, and fished out. All the facilities of the system are available to all its users: anyone can post messages, read messages, and add comments or suggestions to them.

Community Memory can be used as a community filing cabinet, a continuously available conversation on any topic whatsoever, a place for people with common interests to find each other, a tool for collective thinking, planning, organizing, and fantasizing.

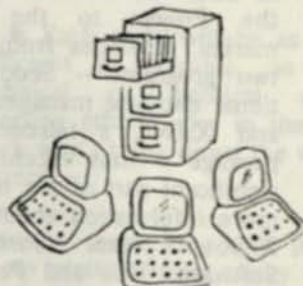
Messages on the Community Memory system might include:

- announcements and comments on current events, entertainment, restaurants
- debates about community and political activities
- listings of community resources
- information about bartering, buying, selling, and renting
- notices about groups being formed
- graffiti, poems, dialogues, and "multilogues."

Since the users themselves are the source of information in the Community Memory, the system is not subject to the various kinds of constraints imposed by commercial "information providers."

Each set of Community Memory terminals around a computer is called a "node." The first

Community Memory node is now scheduled to begin operation in the San Francisco Bay Area in late 1983. It will serve as a pilot test and demonstration of the system. This pilot project and some of the issues it raises are discussed in "Coming Soon to a Terminal Near You" in this issue.



## History and Funding

The 1983 demonstration of the Community Memory system has been a long time coming. The Project began nearly a decade ago with a 14-month field test using terminals in two Berkeley stores and a branch of the San Francisco public library. The system received enthusiastic response and heavy use, but was discontinued in 1975 because it was based on expensive, obsolete computers and programs which would not allow expansion or replication.

A few years later, the Community Memory Project was revitalized, and began work to create appropriate software for the current generation of smaller, cheaper, more powerful computers. This effort absorbed most of the Project's resources until recently.

Now, the core of the Community Memory database software is complete, and we're collecting feedback on the "first draft" of the user interface, which we demonstrated at the West Coast Computer Faire in San Francisco in March. The next issue of *Community Memory News* will include a description of the user interface and the considerations we're keeping in mind as we design and revise it.

We've also been scoping out the hardware the system will run on. Our thoughts on hardware are discussed in more detail later in this issue.

The early development of the Community Memory software was supported by private donations, mostly from the Project's founders, and by huge amounts of volunteer work. In 1979, we made the rounds of the foundation world. We got a few nibbles, but nary a bite.

Our search for funds soon led us to offer the software developed by the Project to the commercial market. Royalties from the sale of two programs -- Sequitur, a relational database management system, and X.Dot, a telecommunications package -- have recently become a significant part of our income. (For more information about Sequitur or X.Dot, please contact Pacific Software, 10th and Parker Streets, Berkeley, CA 94710, 415-540-5000.)



economy and prove that we need not yet awaken from the American dream.

As we introduce Community Memory, we'll stress that its focus is *communications*, not data processing. At the same time, we hope the system will demonstrate the liberatory potentials of computer technology. But we doubt that many of these potentials can be realized within the status quo.

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**In the Year of the Computer, we must cope with "computerphilia:" the notion that pushing a few keys on a terminal will liberate people, make their jobs more interesting, and give them unlimited powers.**

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We also enjoy continuing financial support from Lee Felsenstein, one of Community Memory's founders and more recently the designer of the Osborne I.

As we move from development to operation, our plan is that upkeep and maintenance of the pilot and subsequent nodes will be funded by small user fees.

## The Dangers of Computerphilia

The world into which we are introducing the Community Memory system has changed greatly since its first field test in 1974. Then, computers themselves were a novelty and "computerphobia" ran wild.

In the present Year of the Computer, we're vying for attention with video games and loud promises of a personal computer in every home. Now we must cope with "computerphilia:" the notion that pushing a few keys on a terminal will liberate people, make their jobs more interesting, expand their information horizons, and give them unlimited powers. Not only that, but computers are also supposed to rescue the

In our society, computers tend to concentrate power where too much already accrues. Most often, the technology is used to keep track of people, to put them out of work,



*Community Memory News* is a publication of The Community Memory Project. Issue number one was produced by Sue Bloch, Marcy Darnovsky, Sandra Emerson, and Michael Rossman.

to control them, and, in the case of military uses, to threaten them. The last thing we want is for the existence of Community Memory somehow to obscure these facts.

## An Alternative Information Utility

Computer communications networks that bear some technical resemblance to Community Memory are fast being developed under sponsorship of several governments. Field testing by corporate conglomerates in the United States, Canada, and Europe is underway. These Videotex networks and other information utilities will soon provide teleshopping, telebanking, and telestudying -- but not much in the way of interactive communications.

For example, the Canadian Videotex system, Telidon, boasts fancy graphics capabilities that advertisers love. But so far, public Telidon terminals provide users only a keypad with which to make menu selections from pre-packaged databases, rather than with a full keyboard to enter their own messages.

Community Memory differs from these commercial systems by virtue of its public nature -- its openness and its dependence on the users of the system. The contents of the Community Memory database will come directly from the public rather than from information providers with commercial interests. Each user will have full interactive access to the database, including the ability to contribute to it on an equal basis and to attach commentary to any item in it. The Community Memory terminals will be located primarily in public places rather than in the living room. And the owners of the Community Memory network will be community or nonprofit groups, who will jointly determine how the system develops, how it's run, and how it's supported.

Community Memory is an alternative information utility that seeks to establish a different relationship with the public it serves. In addition, we hope that Community

Memory will be a forceful enough example of the potentials of the technology to provoke demands for similar interactive services from users of private information utilities.

The freely available "electronic bulletin boards" that computer hobbyists have developed are more compatible with our viewpoint and system. Community Memory may

- The concept of "keywords" -- labels provided for each message by its author -- will be stressed, and user-generated categories will be encouraged. Conventional menus, which force information into pre-defined categories, will be available as organization aids. But their use will be optional.

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**In our society, computers tend to concentrate power where too much already accrues. Most often, the technology is used to keep track of people, to put them out of work, to control them, and, in the case of military uses, to threaten them.**

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develop to provide access to electronic bulletin boards and to public portions of other databanks. Currently, you need a personal computer of your own to use the electronic bulletin boards, and they usually have limited capabilities.

As the Community Memory network grows, it will evolve in response both to technical developments and to the desires of its users. For example, if personal computers really become as common as personal cars, Community Memory may support dial-in access. But the features of the system that correspond with our desire to build a liberatory communications tool are unlikely to change.

### Design Principles

Both the social and technical design of the Community Memory system reflect our political understanding of communications technology. Here are some of our design principles and features:

- The system will be easy enough to learn that it does not intimidate the first-time or casual user. More complex functions will be available to experienced and sophisticated users, but these will be nearly invisible at first glance.

- There will be no private files. Any user can read any message and attach comments of unlimited length and number to it. However, a message can be edited only by its author.

- Since commenting and indexing facilities will be an integral part of the system, any user can help organize a customized "view" of the database.

- There will be no censorship beyond what is necessary for legal and housekeeping purposes.

- Use of the system will be cheap enough to be in reach of almost everyone.

- The hardware necessary to run a node will be relatively inexpensive, so that many groups can "buy into" a node.

- Each node will be as self-sufficient as possible, so that technical or political crises affecting other nodes in the network won't bring down the whole system.

Putting these long-held principles into practice raises sticky questions that we're still discussing.

# Coming Soon to a Terminal Near You

We expect that the pilot system will begin as a network of about 20 terminals. The terminals will be sited in such public places as libraries, grocery stores, coffee shops and community centers. This pilot test is designed to expose the system to a wide variety of users and to a fully general information-traffic, but to concentrate its resources in a small enough locale for it to be meaningful as a community utility.

To make the system immediately useful, we'll "seed" the database with information likely to be interesting to its users. We'll also be recruiting local "gatekeepers" to help organize and tend the database as it grows. A gatekeeper is not a terminal-sitter; Community Memory terminals are meant to function without on-site assistance. Modest coin-box fees will probably be charged to explore the possibility of direct user support.

We'll monitor the pilot intensively, both on site and remotely. The pilot is part of the design process of the Community Memory system, during which we'll be asking its users to participate in its social and technical evolution. We'll be testing different versions of how the system appears to users and encouraging discussion of the Community Memory concept.

We hope the pilot will stimulate the formation of groups -- based either on geographic proximity or common interest -- that will own and operate other nodes. We envision a wide diversity in the character of Community Memory nodes, though

we want to maintain a unity of concept and image. The agreements we work out with node hosts will vary according to their needs and natures, but every node will be recognizable as part of the Community Memory network.

The imminence of putting our long-held principles into practice has stirred some debates among us. One of the most controversial issues is the propriety of developing -- or

- a super-utility for micro-computer users and users' groups, organizing their knowledge and resources

- a utility focused on skills exchange, barter, and other ways to further a person-to-person economy.

Any of these functions might develop as subsystems of a fully

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**We hope the Community Memory pilot will stimulate the formation of groups -- based either on geographic proximity or common interest -- that will own and operate other nodes.**

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encouraging others to develop -- "dedicated" or special interest Community Memory nodes, in contrast to fully public ones. Proposals have included dedicated systems for:

- a grassroots activist network, most likely in the antinuclear or environmental movements

- a network of health care agencies and sites, to collect information about health care providers and quality, about shared problems and practices, and about available resources

public Community Memory node. But they are also proposals for emplacements of Community Memory that seem feasible in their own right, inviting our attention after the pilot system is in place. Which of them, if any, we choose to explore will depend strongly on the interest and resources we find in the proposed "target" communities to help us and spur us on.

Another controversial issue for us concerns dial-in access to the system. Our current discussion holds against it not only the privileged access it would give to owners of



personal computers, but also the problems of geographical dispersion, privatization, and lack of face-to-face interaction.

Yet we have a sense that Community Memory's democratization of information goes on more through the system itself than through the environment of its access. We also feel that the personal computer info-sphere needs some example of user-provided, user-driven information systems -- before commercial developments foreclose the chance for them to grow.

Other issues include the ultimate cost of Community Memory to users and to node hosts (how cheap is cheap enough?); the agreement we'll strike with node hosts (what policies must a group agree to follow in order to call itself Community Memory: for example, will continuous public access to the terminals be required?); the part that the node hosts will play in planning and carrying out publicity, education, and policy formation for the system; and the degree of control we may need to exercise over databases or provider identities (we stand strong for no content control, but face libel and copyright issues).

There are many more issues. It's a full agenda. Again, we invite your comments. We'll try to keep you posted on developments through future issues of *Community Memory News*.

### Community Memory and Computer Services

While we've been slaving away over the hot terminals, other groups interested in community uses of computers have also been hard at work. Though their ideas and projects are sometimes quite different from ours, they often overlap or are complementary.

(The most complete recent listing of such projects is in Steve Johnson's "Information and Communications Technologies for the Community," available for \$6.00 from Center for Urban Education, 0245 SW Bancroft, Portland, OR 97201. But as in the rest of the computer field, developments in community computing are so rapid that any "complete works" is soon obsolete.)

The primary focus of most of these groups is to provide computer services -- word processing, accounting, mailing lists -- to community, nonprofit, and grassroots political organizations. While we appreciate the importance of this task, it's not what Community Memory itself is

fund both of these functions. They will present their plan to private investors who have expressed interest in their project. PICA is trying to put together a cooperative of community groups and small businesses to purchase the necessary equipment and resources.



**The personal computer info-sphere needs some example of user-provided, user-driven information systems -- before commercial developments foreclose the chance for them to grow.**

meant to be about. However, recent talks with several groups on the West Coast suggest that people who are developing community-oriented computer services might well be interested in hosting Community Memory nodes. The possible configurations are numerous.

For example, both the Computer Services Collective in San Diego and the Public Interest Communications Association in Seattle plan to combine computer services for progressive groups with Community Memory-like communications facilities. CSC is drawing up a plan for a business-oriented computer services operation in San Diego that they hope will be able to

(The Computer Services Collective may be contacted c/o Willard Russell and Joel Schwarzbart, Applied Sciences Building, UC Santa Cruz, Santa Cruz, CA 95064. The address of the Public Interest Communications Association is 318 17th Avenue, Seattle, WA 98122, 206-329-1804.)

We don't mean to suggest that a Community Memory host group must already be well-versed in computer technology. As the scenarios mentioned elsewhere in this newsletter indicate, we hope that neighborhood groups, activist groups, and groups based on other affinities will work with us to proliferate Community Memory.



Illustration courtesy IDOC

# Hardware Components of the Pilot System

What hardware -- computer, disk storage, terminals, modems -- will a Community Memory system require?

Its average node should be able to connect 16 to 20 terminals at one time. Computer and disk storage should operate with enough speed and efficiency to give users good service. The terminals should be easy and comfortable to use, and might have a joystick, mouse, or touch pad, as well as a keyboard, for fast or fancy message maneuvering.

The recipe for these hardware elements is currently being refined by our Hardware Committee, whose members will order the equipment for the pilot system. A local engineering research and development firm, Golemic Inc., is custom-tailoring designs for a terminal and an input device which will be available for future Community Memory systems. However, we plan to keep the Community Memory database and inter-node communications software portable enough to run with a variety of terminals and computers.

Here's a diagram of the types of equipment needed for a typical Community Memory node, with some definitions of terms:

**Central computer:** the machine that carries out information and retrieval requests on behalf of the users. (Also called "cpu" or central processing unit.)

**RAM (Random Access Memory):** the computer's internal memory storage for current tasks.

**Disk storage:** bulk storage for users' messages and comments. Disk storage can be much larger than the cpu's internal storage.

**Terminal:** a keyboard and screen for typing and displaying messages.

**Modem:** a device to connect the computer to the terminal through a telephone line.

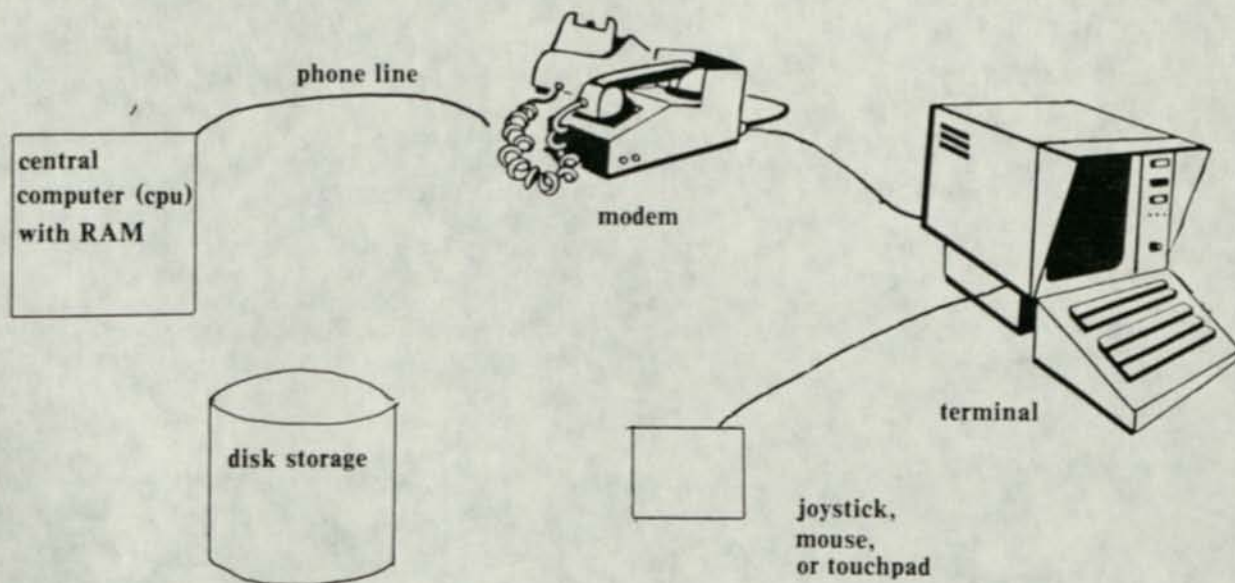
**Joystick, mouse, or touchpad:** device for pointing to items or commands on the screen (alternative to typing commands or pressing the arrow keys on the keyboard).

## Choosing the Hardware

Over the years, the Community Memory software has been developed on many different computers, beginning with one of the first of the inexpensive minicomputers, a hand-built DEC LSI 11/23 affectionately nicknamed "Stupid." Although we have always dreamed of being able to run the system on a \$1000 home computer, we're not there yet.

Fortunately, as the Community Memory software has expanded, the amount of computing power that can be packed into a microcomputer has kept pace. Most home computers are based on 8-bit computer chips such as the Z80 or the 6502. In recent years, faster and more powerful 16-bit chips are being used for desktop microcomputer systems that have all the capabilities of a mini-computer.

The Community Memory software currently performs best on mid-range 16-bit microcomputer systems such as those based on the Motorola MC68000 processor chip.



In dollars, that means that the central computer and disk storage to support each set of 16-20 terminals will cost between \$10,000 and \$25,000. These prices can be expected to decline by 20-30% over the next couple of years, but the price of a Community Memory central computer will still be roughly equivalent to that of a new small car.

That's the bad news. The good news is that Community Memory

can be installed on a wide range of 16-bit computers: the choice of an 8086, Z8000, or 68000 system will influence only the speed and efficiency of the system's operation. And one of our development goals -- getting the software off the Unix operating system -- is intended to increase its efficiency, and therefore lower the cost of the cpu needed to support a given number of terminals.

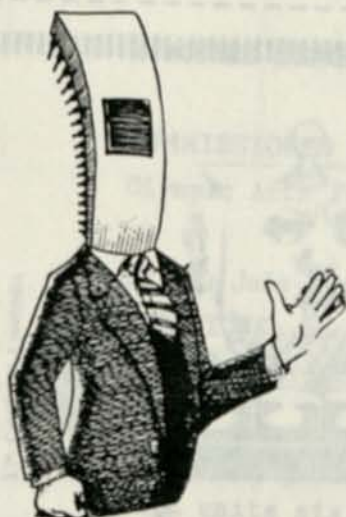
The pilot system, and probably

## Information Stations

Choosing the central computer is the smallest and perhaps simplest part of the task of building a Community Memory node. Friendly software needs to be housed in a friendly environment, and we are currently developing designs for Community Memory's public terminals.

Each Community Memory "information station" will feature a keyboard and a screen in a video-game style cabinet. The terminals for the pilot system won't have special cabinets, but we will experiment with several types of terminal stands for both stand-up and sit-down use.

**Although we have always dreamed of being able to run the system on a \$1000 home computer, we're not there yet.**



the next couple of nodes, will be installed on 68000-based computers in order to show Community Memory to its best advantage. The Community Memory Project will subsidize the initial cost of these machines.

In addition to a 16-bit cpu with 16 to 20 serial ports to connect as many terminals, a Community Memory node will need:

- 1/2 to 1-Megabyte RAM
- 10- to 20-Megabyte Winchester disk (but up to 150 Mb for very large databases)
- backup and data transfer media (tape, floppies, or removable Winchester).

## Feedback Invited

We invite comments on our proposed hardware shopping list for the Community Memory system. In particular, we are open to advice on the best design for the public terminals and the set-up of information stations. We will be actively soliciting feedback during the trial of the pilot system, and we would like to hear about what equipment is being used to support electronic bulletin board systems, and systems involving public use of computers.



## Attention All Programmers

The Community Memory Project is looking for a few good programmers. If you're interested in doing something socially beneficial with your skills, send a letter and resume to us at 916 Parker Street, Berkeley, CA 94710.



# The Journal of Community Communications

"One of the best (and maybe the only) sources of information on experimental community communication and information systems. . . The *Journal* has good in-depth articles that explore political, social and technical aspects of communications."

-- Steve Johnson, *Rain Magazine*

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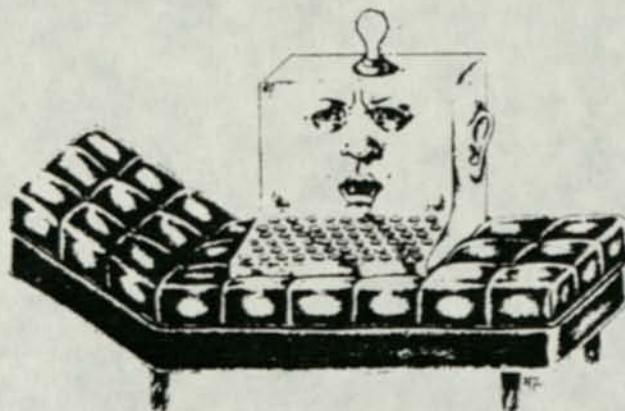
Subscription rates: \$14 for 4 issues; \$20 for institutions and foreign; \$25 air mail.

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## Keep in touch . . . .

We'd like to hear your ideas about sites and scenarios for Community Memory. The "communities" we have in mind might be based on various kinds of affinities -- on geographical proximity, on shared interests, and so on.

If you or your group, or other groups you know of, might be interested in hosting a Community Memory node, let us know.



The Computer Computer

- \_\_\_\_\_ Please add me to your mailing list and send me the next issue of *Community Memory News*.
- \_\_\_\_\_ Please send me *The Community Memory Project: An Introduction* (14 pages). Enclosed is \$1.00.
- \_\_\_\_\_ Enclosed is a donation in support of your work.
- \_\_\_\_\_ Enclosed are my suggestions.

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to: The Community Memory Project  
916 Parker Street  
Berkeley, CA 94710



**ELECTRONIC CAFE**

**A MOBILE IMAGE PROJECT BY: Kit Galloway and Sherrie Rabinowitz**

**COMMISSIONED BY: The Museum Of Contemporary Art in Los Angeles for the 1984 Olympic Arts Festival.**

**DATES: July-August, 1984**

**LOCATIONS: Six Culturally Distinct Communities of Los Angeles**

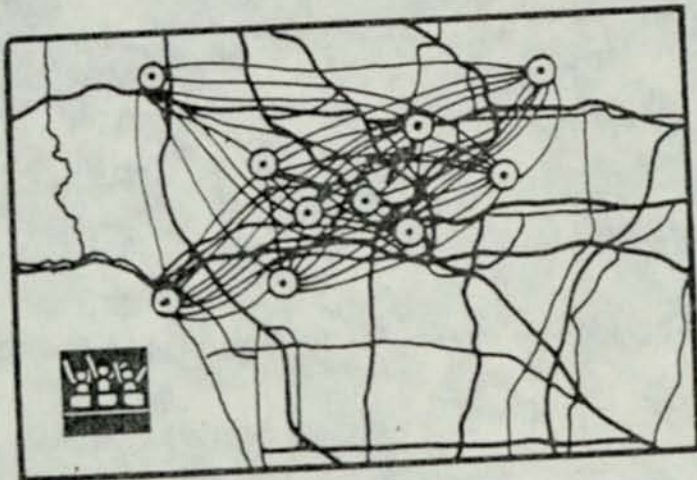
**SITES: A neighborhood cafe/restaurant in each community.**

**PROJECT DESCRIPTION** During the 1984 summer Olympic Games **ELECTRONIC CAFE** will unite six diverse communities within Los Angeles in a dynamic telecommunications image bank and data base network.

**ELECTRONIC CAFE** is a public tele-communications network of individual **computer-video installations linked together via ordinary telephone lines.** The equipment installed in each cafe includes: a computer; a slow-scan still image video system; a digital writing tablet; and a hard copy printer. Customers in the six different cafes will be able to enter a common electronic meeting place where communication and dialogue transpire in the universal language of camera images, line drawings and hand or type written words.

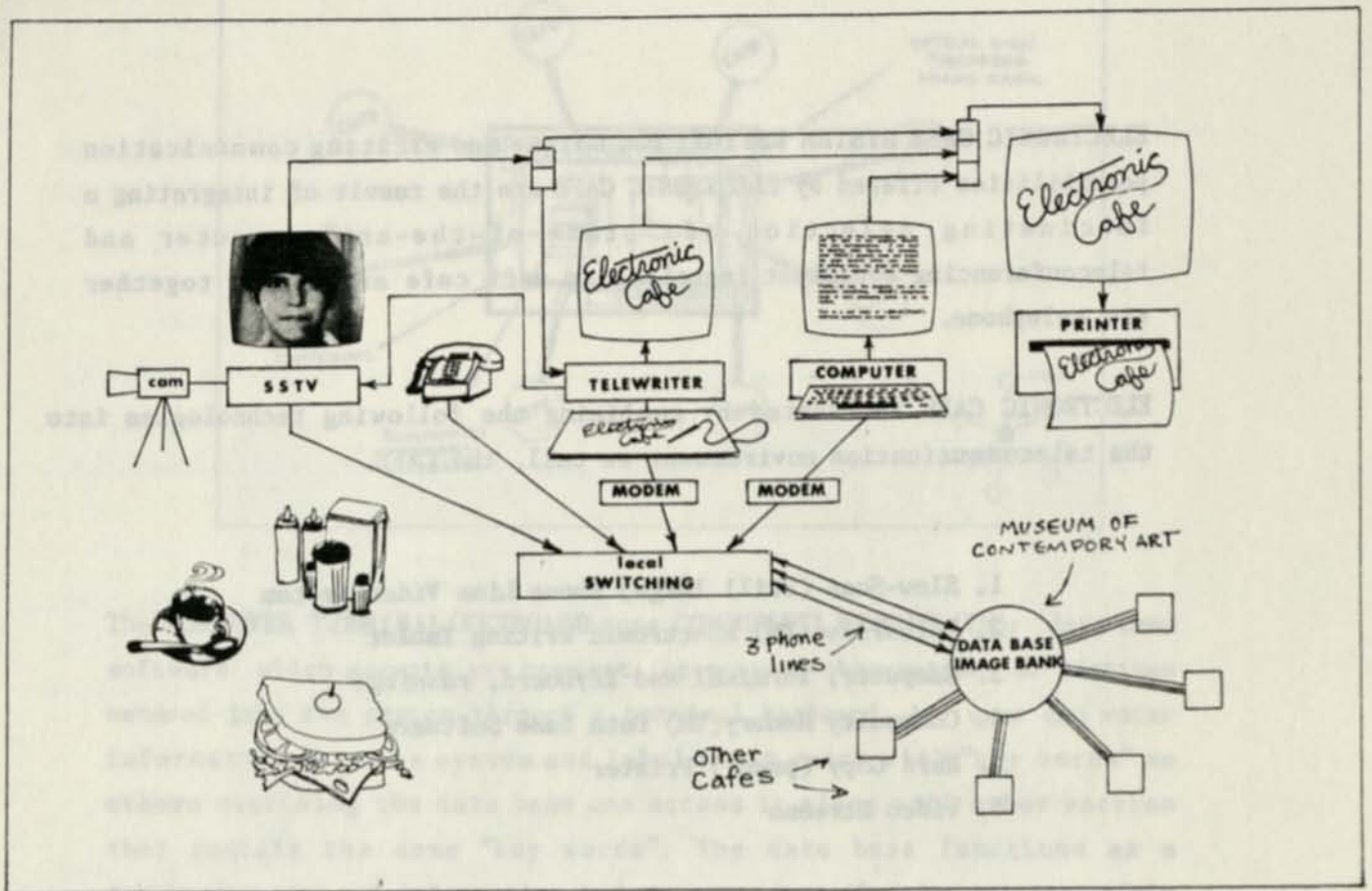
**MOBILE IMAGE** 700 CEDAR STREET, SANTA MONICA, CA. 90405 (213) 399-1051

# Electronic Cafe



Placed in the familiar and public setting of a neighborhood cafe, ELECTRONIC CAFE is a public meeting place where strangers and friends come together--where discussion, debate, jokes, and flirtation go on while drawing and poetry are left to be discovered. Surrounded by the smells of food and drink, ELECTRONIC CAFE becomes part of the feeling and ambiance of its host cafe--extending that ambiance and feeling across town so that each of the six cafes becomes a part of the other, and together they are the ELECTRONIC CAFE.

ELECTRONIC CAFE is designed as a network for "creative conversation"--a forum for shared ideas and exchanges of art, cultural concerns and artifacts. It is a place where those who live in communities miles apart can meet without leaving their own neighborhoods, to collaborate and create--to explore solutions to common problems and generate projects of common purpose. It is a vehicle for expressing and sharing the diverse cultural influences and images that make up Los Angeles.



Like any real cafe, ELECTRONIC CAFE is also a resource.

It is a community created information storage and image bank--where guests at any CAFE can choose to save the images and words they create, transmit, or receive--and so collectively participate in compiling an ever growing pool of information, opinions and images which can be recalled from the ELECTRONIC CAFE memory at anytime, by anyone from any of the six cafes.

ELECTRONIC CAFE is a human scale application of emerging technology --A cross cultural model in multi-ethnic Los Angeles; in the international arena of the Olympic Games; in 1984.

**ELECTRONIC CAFE SYSTEM DESIGN:** The unique and exciting communication possibilities offered by ELECTRONIC CAFE are the result of integrating a fascinating selection of "state-of-the-art" computer and teleconferencing equipment installed in each cafe and linked together via telephone.

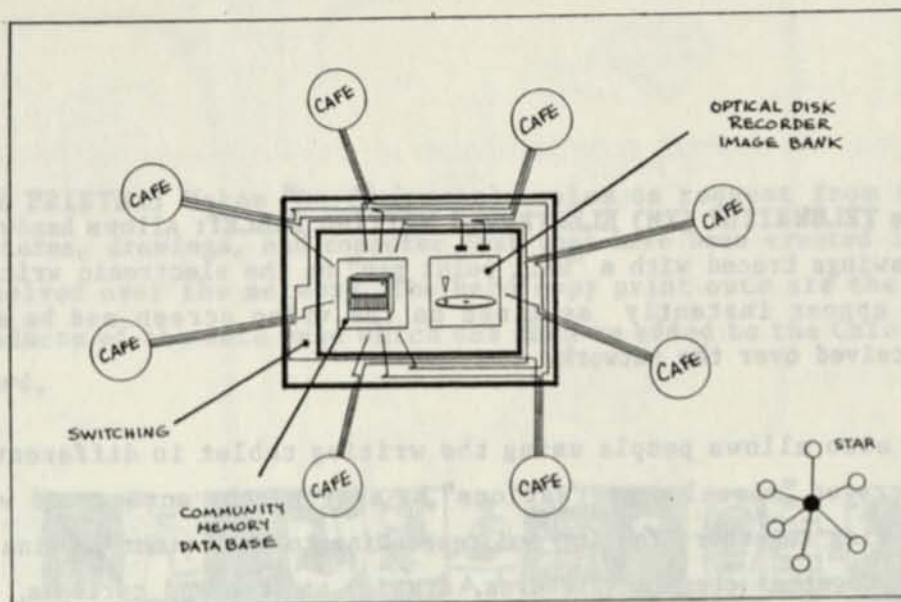
ELECTRONIC CAFE is created by combining the following technologies into the telecommunication environment we call, the CAFE.

1. Slow-Scan (Still Image) Phone Line Video System
2. Telewriter(TM) Electronic Writing Tablet
3. Computer, Terminal and Keyboard, running:
4. Community Memory(TM) Data base Software
5. Hard Copy (paper) Printer
6. Video Screens

**The SLOW SCAN (STILL IMAGE) PHONE-LINE VIDEO SYSTEM AND VIDEO CAMERA:**  
The central function of the slow scan system is to freeze a video image, convert it to audio tones for transmission over the phone lines and convert the tones back to video for display at the receiving locations.

Anything that the video camera will focus on can be sent out over the CAFE network and stored in the Image Bank as a still video picture. People can exchange images of themselves, of other people in the cafe , or of any object in the environment.

With the ability to "see" each other through ordinary telephone lines and to communicate visually through gestures, facial expressions, signs and symbols, it is possible, for example, for people to do "still-image performances"-- a series of poses displayed one after the other like a "video flip book".



The **COMPUTER TERMINAL/KEYBOARD** runs **COMMUNITY MEMORY (TM)**: data base software which accepts any comment, responses, observation, or listings entered into the system through a terminal keyboard. Any user can enter information into the system and label their entry with "key words" so others searching the data base can access it along with other entries that contain the same "key words". The data base functions as a catalogued pool of information and resource compiled by and accessible to the **ELECTRONIC CAFE** community.

The "key word" search feature of Community Memory makes it possible to hold on-going community conferences and dialogues about a particular subject or topic. Any one can add information, become involved in the conferences, or open new topics of discussion. Users can choose to enter their name with their input or remain anonymous.

A user who is searching for information relating to a particular subject, for example "art" can enter a search for the key word "art" and see a listing of all entries designated with the keyword "art".

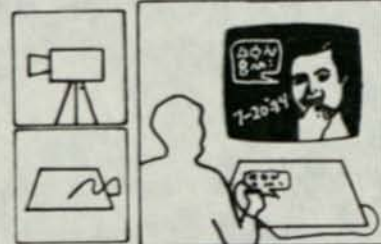
**IMAGE BANK:** Line drawings and handwritten text from the digital tablet, and the still video images are stored on the Optical Disk Recorder/Image Bank and cross-referenced in the Community Memory data base. Images for storage are phoned in to the image bank, also at a central location, and requested images are phoned back to the cafe(s).

The **TELEWRITER (TM) ELECTRONIC WRITING TABLET**: Allows handwriting and drawings traced with a "ball point pen" on the electronic writing tablet to appear instantly as lines on the video screen and be sent and received over the network.

It also allows people using the writing tablet in different cafes to carry on "visual conversations" by sharing the screen and writing or drawing together—talking and responding to each other in line drawings, and together creating pictures, drawing stories and cartoons.

The electronic writing tablet compliments the computer keyboard by allowing people without typing skills or, people who's language uses an alphabet other than the keyboard alphabet, to participate in the network dialogue by adding opinions and comments in handwriting.

The **COMBINATION**, of the **SLOW SCAN VIDEO/CAMERA** and **TELEWRITER** lets people draw or write comments over the video picture. For example you can embellish and explain a video picture; or trace the outline of a video still portrait, then drop the video background away to reveal the line tracing portrait by itself; or draw in a comic book balloon, add words to give the video picture a "voice".



**THE PRINTER:** Makes "hard" (paper) copies on request from the video pictures, drawings, and computer text that have been created locally or received over the network. The hard copy print outs are the tangible products of the data base which can then be added to the Cafe Bulletin Board.



**THE CAFE BULLETIN BOARD:** At each CAFE there will be a large BULLETIN BOARD. Hard copy print-outs of things received and sent over the network, portraits of other communities, conference schedules, comments and suggestions from the local patrons will all fill the board.

The Bulletin Board will become the Cafe Mural—the private discourse and stylized profile of the local community—a physical manifestation of of the data base. The Bulletin Board Mural will inform and introduce the uninitiated patrons to ELECTRONIC CAFE in ways that would be too complex for the resident enthusiasts to describe. From the Bulletin Board will come suggestions and ideas about what has and can be done. It will stimulate responses, ideas, and more specific feedback—encouraging observers to become active participants and architects of the information base.



**USING THE SYSTEM:** ELECTRONIC CAFE will be introduced to the community by a local project team--a core group of artists and people from the community who can demonstrate the capabilities, potentials and implications of the system. Their demonstrations and interactions will be a model for using the system,--their excitement and involvement will set the tone.

**OPERATING THE SYSTEM:** ELECTRONIC CAFE is designed to be approachable and easy to use. To participate in the network, to add an opinion or create an image a person needs no skill other than the ability to write with a pen.

Introduction to the system and instructions on how to use it will be presented in easy to understand graphic form.

**SYSTEMS OPERATOR:**, a friendly, helpful, knowledgeable person will always be on hand at each cafe to facilitate the public's use of the system, to demonstrate possibilities, and keep the system running smoothly.

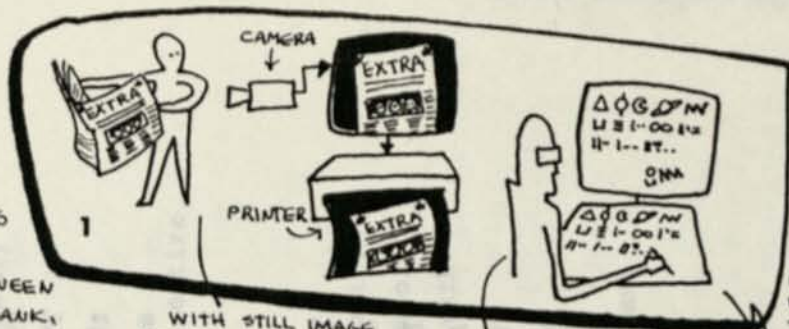
**SETTING ELECTRONIC CAFE IN MOTION:** In collaboration with the project team, we will initially structure or "seed" the system so that it opens "in-progress" with a list or "menu", of ways in which people can immediately participate and get involved with the network. The fact that anyone can add or start activities will be emphasized by the graphic instructions, the on site Systems Operators, and reinforced by the on site Cafe Bulletin Board which will be the interface between the ELECTRONIC CAFE and the real cafe.

**PUBLICITY:** ELECTRONIC CAFE will be promoted through the Museum Of Contemporary Art, through the general media, through community groups and local newspapers, and the international press on hand to cover the cultural, life style and human side of the Olympics. Most importantly it will be promoted through word of mouth in the community.

# Electronic Cafe

LOCAL GROUP PRODUCES A SHORT PHOTO DRAMA, USING WRITING TABLET TO ADD DIALOGUE BALLOONS OVER VIDEO STILLS.

CAN BE EXCHANGED BETWEEN CAFES, STORED IN IMAGE BANK, OR PRINTED FOR DISPLAY ON LOCAL BULLETIN BOARD.

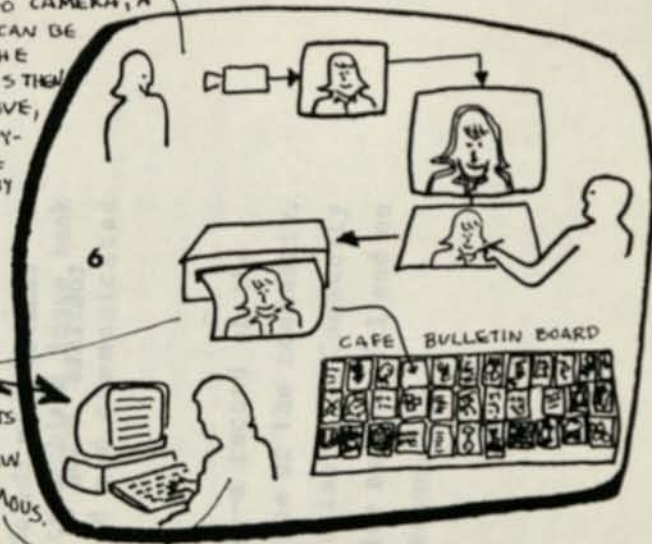


WITH STILL IMAGE VIDEO CAMERA, ANY ARTIFACT CAN BE ENTERED INTO THE SYSTEM.

WITH THE WRITING/DRAWING TABLET ANY WRITTEN LANGUAGE CAN BE ENTERED.

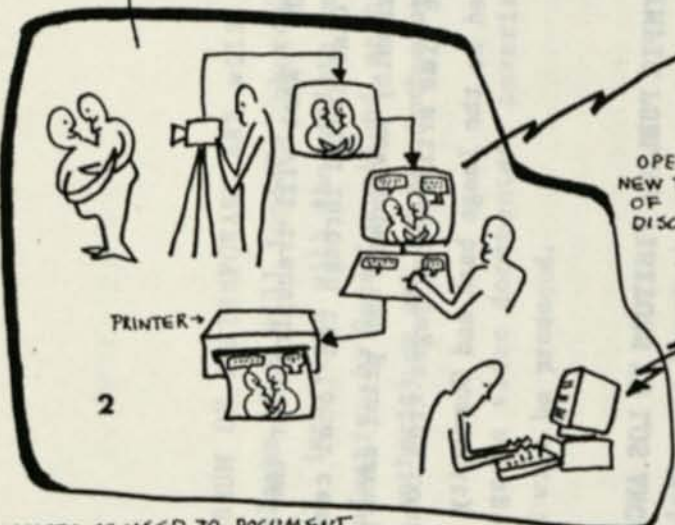
BY USING THE STILL VIDEO CAMERA, A PORTRAIT CAN BE TAKEN, THE SUBJECT IS THEN FREE TO MOVE,

THEN ANYONE CAN BE AN ARTIST BY USING THE WRITING TABLET TO TRACE THE PORTRAIT, PRINTING ONLY THE TRACING.

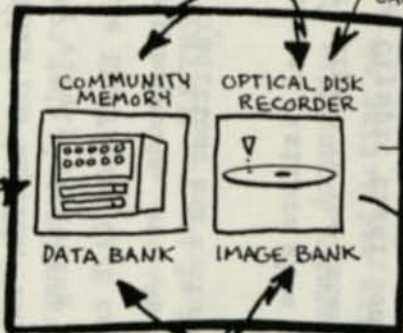


PARTICIPANTS CAN CHOOSE TO REMAIN ANONYMOUS.

THE COMMUNITY MEMORY COMPUTER/DATA BASE, AND THE OPTICAL DISK RECORDER/IMAGE BANK, WILL BE LOCATED IN A CENTRAL LOCATION.

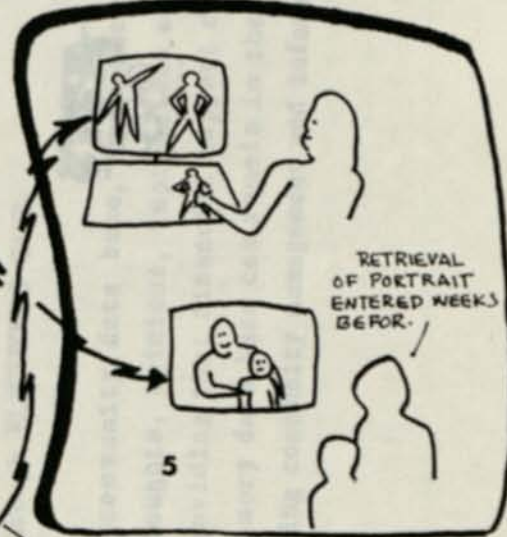


OPENING NEW TOPIC OF DISCUSSION.



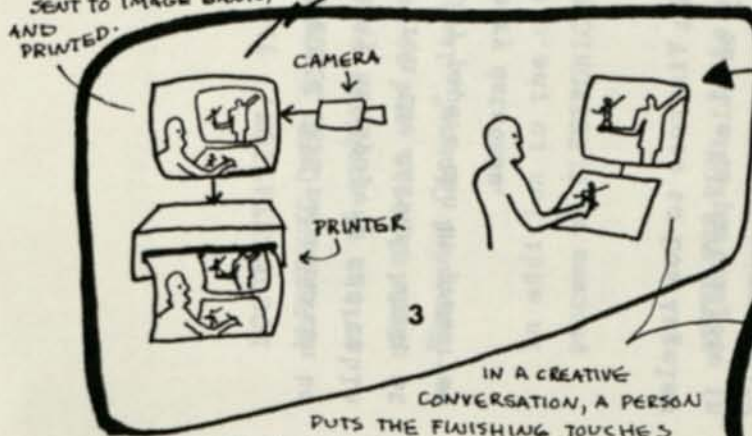
CAMERA IS USED TO DOCUMENT EVENT AS STILL VIDEO, SENT TO IMAGE BANK, AND PRINTED.

SEARCHING THE COMMUNITY MEMORY DATA BASE, KEY WORDS: CHILDREN, AGES 6-10, DRAWINGS.

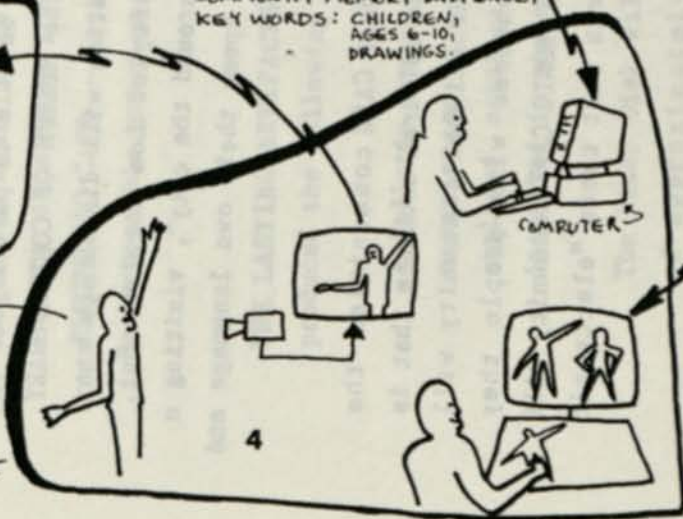


RETRIEVAL OF PORTRAIT ENTERED WEEKS BEFORE.

SIMULTANEOUS DRAWING OR WRITING BETWEEN TWO CAFES, COMPOSITE IS SEEN BY BOTH AT SAME TIME.



IN A CREATIVE CONVERSATION, A PERSON PUTS THE FINISHING TOUCHES ON THE STILL VIDEO IMAGE RECEIVED FROM THE CO-AUTHOR - WHO WILL BE SENT A COPY OF THE FINISHED WORK.



**OUTREACH:** What will transpire over the ELECTRONIC CAFE network can be further distributed through the local community newspapers and cable TV. Community newspapers can print excerpts from the network while at the same time articles and pages from community papers can be preserved and added to the Image bank and Community Memory database.

**THE OLYMPIC PUBLIC/ VISITORS TO LOS ANGELES:** Visitors to Los Angeles during the Olympic Arts Festival will easily be able to participate in ELECTRONIC CAFE through the CAFE located at the MUSEUM OF CONTEMPORARY ART, in downtown Los Angeles. Traffic congestion will discourage many visitors from widely exploring the diversity of Los Angeles. But, visitors to the ELECTRONIC CAFE can "travel around the city", visiting a variety of neighborhoods, meeting people who speak their own language and share their traditions and culture.

The international visitors give the ELECTRONIC CAFE communities the chance to participate in the international and cultural exchange that is a part of the Olympic tradition. The international community will benefit from the chance to meet and converse with people they ordinarily would not encounter. And, the ELECTRONIC CAFE community will benefit from the observations and perspectives that these "electronic tourists" bring to the community dialogue.



**DOCUMENTATION:** The MUSEUM OF CONTEMPORARY ART will publish the ELECTRONIC CAFE book/catalogue that will include photographs, prints of archived material, interviews with the artists and community participants, and an introduction by Gene Youngblood, author of "Expanded Cinema", leading authority on art and new technology.

In addition to the catalogue a video documentary covering the entire process of ELECTRONIC CAFE will be produced.

**AFTER THE RUN:** It is our desire to leave the computers and Community Memory data base installed in the communities after the run of ELECTRONIC CAFE — not necessarily or desirably in the cafes, but with a responsible group or umbrella organization/s that could inherit it.

**THE LASTING ARTIFACTS:** At the end of its run ELECTRONIC CAFE will have produced the following artifacts:

A Bulletin Board in each community documenting the process as experienced by each community and acting as a recorded and stylized artifact of the community in dialogue. To be permanently installed in the host cafe.

The Video Disk will be a permanent community archived image bank of approximately 20,000 images produced and communicated through ELECTRONIC CAFE.

A community data base, Community Memory--a record of the thoughts, opinions, impressions and dialogue of the community. Providing that financial support can be obtained, the Community Memory data base can remain in the community as a useful and ongoing community management and information resource.

GALLOWAY/RABINOWITZ SUMMARY RESUME

GALLOWAY/RABINOWITZ JOINT RESUME: DIRECTORS: MOBILE IMAGE.  
WORK INCLUDES: In-Progress: "Light Transition", A live satellite transmission connecting the Atlantic and Pacific Oceans in a composite television image. Distributed as a series of live 30-second spots appearing every half-hour in a single broadcast day over a satellite-TV network. Transmission begins when the light is even over both coasts and concludes with a simultaneous sunset into the Pacific Ocean and moonrise over the Atlantic Ocean. Target date: Sept. 15, 1984.; In-Progress: "Creative Solutions"(working title) For Museum Of Contemporary Art, Los Angeles. Networking project utilizing slow-scan video, facsimile transmission, and computers. An interactive communications network connecting separate communities in L.A. in a visual dialogue/network. Project date: June-August, 1984, Los Angeles.; "Aesthetic Research in Tele-Communications", Loyola Marymount University. Sept-Dec, 1982. Designed and taught multidisciplinary laboratory examining the effects, potentials and future of 2-way tele-communications through the creation of a 2-way interactive video performance involving students from the Arts, Sciences, and Humanities. Performed publicly at end of semester.; "Hole-In-Space: A Public Communication Sculpture", A live, life-sized, unannounced satellite link connecting the outdoor environments of Lincoln Center For The Performing Arts, New York and The Broadway, Century City, Los Angeles. Nov. 1980.; "Satellite Arts Project", An interactive satellite performance between performers at NASA's Goddard Space Flight Center, Maryland, and the Educational TV Center, Menlo Park, CA. Research/Development exploring the creative possibilities and limitations of the satellite composite video image as a "performance space with no geographical boundaries", July & Nov. 1977. GRANTS AND SUPPORT INCLUDE: National Endowment For The Arts, 1977, 1979, 1980, 1981; American Film Institute Independent Filmmakers Award; Western States Regional Media Arts Fellowship; Sony Corporation; National Aeronautics and Space Administration(NASA); Corporation For Public Broadcasting; The Broadway; Lincoln Center For The Performing Arts; Western Union; General Electric; Robert Wold Co.; Long Beach Museum Of Art.  
EXHIBITIONS & LECTURES INCLUDE: Museum Of Modern Art, New York; San Francisco Museum of Modern Art; Long Beach Museum of Art; Los Angeles Institute of Contemporary Art; The Kitchen, New York; National Video Festival, American Film Institute; Tokyo Video Festival (winner); American Center, Paris France; MIP-TV, Cannes, France; UNESCO Art/Culture conference; NASA users conference; Annenberg School of Communications, USC; Stanford University; Western States Media Arts Fellowships, Panelist; Festival of Festivals, Toronto, Canada; California Cable Television-California Arts Council conference; Avignon International Arts Festival, France; "Ten Best Of The West" European traveling show; Yellowsprings Institute of the Arts, Penn.; CIRCUM, Italy.  
REVIEWS INCLUDE: Art Week; After Image; New York Magazine, Los Angeles Herald Tribune; The Village Voice; Washington Post; Los Angeles Times; Videography; Fuse; LA Weekly; International Herald Tribune, Paris; Video Info, Paris; Practical Computing, England; WABC-TV, New York; CBS-TV, L.A.; CPTR-Radio, Canada; "Fast Forward", PBS -TV National; Video Magazine.

KIT GALLOWAY, Born: June 15, 1948. Education: University of Paris, France. Theatre/Film. WORK INCLUDES: Munich Olympic Games, Germany. Multi-media theatre presentation; Sony Showroom Champs Elysees, Paris, France. Twelve video installations; Theatre National De L'Opera, Paris France. In collaboration with dancer Carolyn Carlson intergrated large screen video projections in real-time dance environment; In collaboration with Salvador Dali produced 3-D video system, Paris, France. EXHIBITIONS & LECTURES INCLUDE: Bienale de Paris; Musee d'Art Moderne, Paris, France; Palais de Beaux Arts, Brussels, Belgium; Serpentine Gallery, Great Britain; American Cultural Center, Paris, France; National Museum of Modern Art, France; Experimental 5, Cinematique Royale de Belgique, Belgium; Cultural Center of Orleans, Orleans, Fr.

SHERRIE RABINOWITZ, Born: January 6, 1950. Education: University of California, Berkeley. B.A. Environmental Design/Architecture, honors. WORK INCLUDES: Founding member Optic Nerve, one of the pioneering experimental video production companies. As part of Optic Nerve produced and directed: "Fifty Wonderful Years: The Miss California Pageant"; "Conversations With Anais Nin"; "Project One: An Artist Community"; "Number 9"; individual video works.; Invited to France by French Ministry of Foreign Affairs to lecture about and exhibit American experimental video work. EXHIBITIONS & LECTURES INCLUDE: National Video Festival, Kennedy Center, Wash. D.C.; American Cultural Center, Paris France; New York Avant Garde Festival; Berlin Film Festival, Germany; Origins of Video Art, Brussels; University Art Museum, Berkeley; KQED-PBS, TV, S.F.

PREFACE

**ELECTRONIC CAFE**

**BUDGET OUTLINE**

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PERSONNEL	\$15,675.00
SERVICES	29,500.00
EQUIPMENT	91,445.00
TELCO	7,323.00
SUPPLIES/MATERIALS	9,718.00
TRAVEL	2,090.00
PER DIEM	1,200.00
DOCUMENTATION	13,000.00
OFFICE	5,500.00
CONTINGENCY	10,000.00
<b>TOTAL</b>	<b>\$185,451.00</b>

The action between those who can manage and conceive of how the new technologies might, could, will be used, and those who caught in widening.

The issue in 1964 remains even more clearly than posed in 1960--is freedom, security and survival best protect by controlled communication and restricted access to information; or is it served best through a democracy of imagination and a network of conversation.

December, 1963

Kit Calhoun/Sherry Saltzstein, Mobile Image

## PREFACE

The key dimension of the future will be the scale that separates technological possibilities from human imagination and understanding.

The challenge. For the artist. For us all.-- is to reconcile the dialectical relationship between the quantitative capacity of technology and the qualitative desires of humanity.

In shaping and controlling our destinies, we as individuals and we as communities must begin to see, to judge, and to imagine in a new "scaled perspective".

We must begin to create at the same scale as we can destroy or else Art, and more dangerously human spirit and imagination will be rendered decorative and impotent.

Perhaps the most valuable role of the artist in a technological society is that of architect --creating bridges and vehicles that span and expose the structure and potentials of interlocking technologies. Profoundly powerful in themselves, these new technologies linked together form an an interlocking process that is restructuring the way we communicate, see, travel and even think. Reconstructing what we know as reality. —

The schism between those who can manage and conceive of how the new technologies might, could, will be used, and those who cannot is widening.

The issue in 1984 remains even more clearly that posed in 1948--Is freedom, security and survival best protect by controlled communication and restricted access to information; or is it served best through a democracy of imagination and a network of conversation.

December, 1983

Kit Galloway/Sherrie Rabinowitz, Mobile Image



ELECTRONIC CAFE

"SEEDING" THE NETWORK

ELECTRONIC CAFE will be introduced to the communities by local project teams -- a core of artists and other community members who will develop the capabilities, potentials, and implications of the system -- in a series of planning meetings now in progress. Their demonstrations and interactions will be a model for using the system.

The seeding process is developed through and is an outgrowth of the planning meetings. The local project teams will initially structure or "seed" the system so that it opens "in progress" with a list or "menu" of ways in which people can immediately participate and get involved with the network.

The issues and concerns that arise from each community's unique cultural experience during our preparatory meetings will be the focus for "seeding" the network. Our primary focus will be on art, history, and language (verbal and visual) as impacted by the new technology.

ELECTRONIC CAFE is designed as a network for "creative conversation" and gives each community the opportunity to discover which issues, concerns, and visual representations are most pertinent to them and others on the system.



-WORDS-

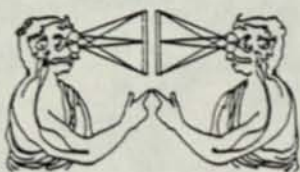
CONTINUES, RITUAL-formal practice, TRADITION, COMMUNICATIONS  
CUSTOM - HABIT, PRACTICE  
TRADITION - HANDING DOWN, DELIVER INFORMATION, INSTRUCTION, TRANSFER  
GENERATION TO GENERATION  
TRANSMITTING or HANDING DOWN STATEMENT OF BELIEFS, PRACTICE - ORALLY,  
WORD-OF-MOUTH  
CAFE - SHOP, COFFEE HOUSE, RESTAURANT, EATING PLACE, EATING HOUSE,  
FRENCH 1816  
RESTAURANT, FOOD, INN, HOTEL, TAVERN, CABARET, CANTEEN, SALOON, CLUB  
USE TECHNOLOGY TO CREATE AS WELL AS DESTROY  
EMPOWER, CONTROL OVER ONE'S OWN LIFE  
BREAKDOWN CONDITIONED BEHAVIOR, DESIGN OR DEFINE OWN COMMUNICATIONS  
COMMUNITY EVALUATE, ENCOUNTER  
INTERNATIONAL CULTURAL EXCHANGE OLYMPIC TRADITION  
COMMUNITY BENEFIT  
CENTRAL PLACE TO GATHER - FOCUS  
BRING PEOPLE TOGETHER IN NEW WAY  
MEET PEOPLE WHO SPEAK THEIR OWN LANGUAGE  
VISIT VARIOUS NEIGHBORHOODS  
SHARE INFORMATION, IDEAS, CULTURE TRADITIONS, RITUALS  
END ISOLATION OF L.A.  
"SEE" EACH OTHER THRU ORDINARY PHONE LINES  
VISUAL CONVERSATIONS BY SHARING SCREEN, WRITING, DRAWING TOGETHER'  
TALKING & RESPONDING TO EACH OTHER IN LINE DRAWING, TOGETHER CREATING  
PICTURES, DRAWING STORIES, CARTOONS  
PEOPLE WITH NO TYPING SKILLS OR WHOSE LANGUAGE USES DIFFERENT ALPHABET  
CONVERSE IN HANDWRITING  
PUT YOUR OPINIONS, COMMENTS ON SYSTEM  
COMBINE - DRAW OR WRITE OVER VIDEO PICTURE, ELECTRONIC COMIC BOOK  
MERGE- BRING TOGETHER, FUSE, JOIN , UNITE  
COMBINES NEW TECHNOLOGY WITH OLD CONCEPTS-TRADITIONAL CONCEPTS -TRAVEL,  
COMIC BOOKS, CAFE, OLD FASHIONED PARTY LINE, CONVERSATION, WRITING,  
DRAWING,SEE, TALK, SPEAK, PERFORMANCE ART, EXCHANGE, COMMUNITY  
CONFERENCES, DIALOGUES , ADD INFORMATION, OPEN NEW TOPICS FOR  
DISCUSSION, DEMONSTRATIONS, INTERACTIONS

EXPANDS, TRANSLATES, INFUSES, A NEW TOOL TO EXPRESS OLD CONCEPTS  
VISUAL DIALOGUE/NETWORK  
COMPOSITES, INTERACTIVE COMMUNICATIONS NETWORK,  
2-WAY INTERACTIVE  
CONNECTING, EXPLORING POSSIBILITIES, COME TOGETHER, HUMAN NETWORKS,  
HUMAN CONTINUITY IN WHOLE NEW TIME AND CULTURE  
UNION, SYNTHESIS, CONNECT, RELATE, LINK, BOND  
LINK, JOIN, UNION, CONNECT, COMMUNICATE, MEET, UNITE, ENTWINE  
PROTOTYPE-ORIGINAL, MODEL, PATTERN, PRECEDENT, STANDARD, TYPE,  
ARCHETYPE, EXAMPLE  
NEED- COMPULSION, WANT, NECESSITY, REQUISITE, ESSENTIAL  
EXPERIMENT-VENTURE, TRIAL, REHEARSE, PROVE  
BALANCE-PILOT, INFORMATION SOCIETY, EXCHANGE, BREAKTHROUGH  
PARTICIPATE, HUMAN SCALE, SOCIALIZE, ENCOUNTER, EQUALIZE, GLOBAL MODEL  
ALWAYS USED TOOLS OF THE TIMES

... a number of artists who are concerned with  
an invisible, web of concepts  
on the cutting edge, and unfortunately  
and context of previous art forms  
the new description of this type of work is by  
"Beyond Modern Sculpture". In it he eloquently  
articulates the problems and problems of the modern artist:

... The cultural relationship with the art object is slowly dis-  
appearing... (There) is a shift from the direct shaping of matter  
to a system of organizing quantities of energy and information.  
Systems created... will deal less with artifacts constructed  
for their formal value, and increasingly with man surrounded with  
and giving (through) meaningful responsive systems...  
been another way, it is a reawakening of aesthetic awareness.  
These new systems prompt us not to look at the 'skin' of objects,  
but at those meaningful relationships within and beyond their  
visible boundaries."

We are concerned with the lack of human control and subsequent de-  
humanization that occurs when routine takes the place of imagination.  
Increasingly in this technological society, the public is led to believe  
that an application of a technology is an inherent and inevitable char-  
acteristic of that technology. Software is mistaken for hardware--  
our public imagination and bank of apparent options is severely limited  
and those with most access to the tools have the unchallenged power to  
shape our image of the future.



## ABOUT OUR WORK

As artists we work with the tools of our time-- with communication technology and electronic image making. We are interested in the 'live' aspects of television, for this we believe is what truly distinguishes television from all other audio-visual media and makes it a tool of such profound consequence. We work with the system of television -- with its live inter-connectedness -- with its ability, when combined with satellite technology, to connect people separated by great distance in a sharing audio and visual environment.

Though few, there is a growing number of artists who are concerned with animating the complex-intricately woven, yet invisible, web of communication threads. This work is new -- on the cutting edge, and unfortunately very difficult to describe in the language and context of previous art forms and art concepts. Perhaps the best description of this type of work is by Jack Burnham in his book, "Beyond Modern Sculpture". In it he eloquently articulates the concerns and problems of the modern artist:

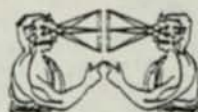
"...The cultural obsession with the art object is slowly disappearing... (There) is a shift from the direct shaping of matter to a concern for organizing quantities of energy and information. Systems oriented art... will deal less with artifacts contrived for their formal value, and increasingly with men enmeshed with and within (authors emphasis) purposeful responsive systems... Seen another way, it is a refocusing of aesthetic awareness. These new systems prompt us not to look at the 'skin' of objects, but at those meaningful relationships within and beyond their visible boundaries."

We are concerned with the lack of human control and subsequent de-humanization that occurs when routine takes the place of imagination. Increasingly in this technological society, the public is let to believe that an application of a technology is an inherent and immutable characteristic of that technology. Software is mistaken for hardware-- our public imagination and bank of apparent options is severely limited and those with most access to the tools have the unchallenged power to shape our image of the future.

We believe that art plays an important role in keeping a society healthy and aware of itself--not only by reflecting what exists, but by offering new models and examples which may broaden our collective thinking about what is possible and desirable for the future. For at this point in history, the need to have our 'apparent options' expanded and our imaginations awakened is critical.

Our work is designed to generate questions and demonstrate possibilities. We hope it stimulates the thoughts and captures the imaginations of those who experience it and those who hear of it.

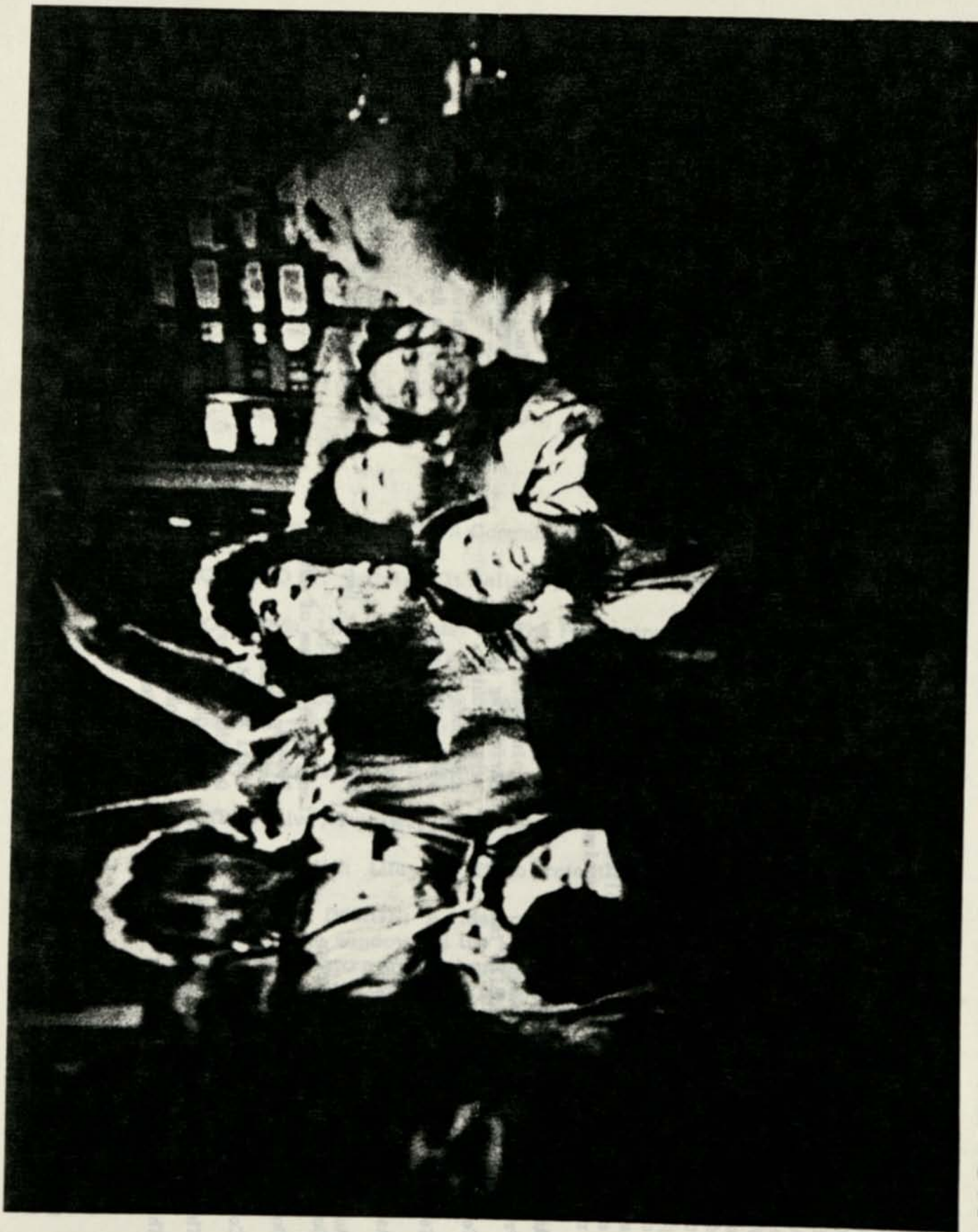
K.G./S.R.  
1980



**NY**

**HOLE IN SPACE: A PUBLIC COMMUNICATION SCULPTURE**

**LA**



**HOLE IN SPACE: A PUBLIC COMMUNICATION SCULPTURE**

MOBILE IMAGE SCULPTURE

## KIT GALLOWAY

## SHERRIE RABINOWITZ

On November 11, 13 and 14, 1980, a two-way live satellite connection took place between The Lincoln Center for the Performing Arts, New York and The Broadway Century City, Los Angeles. "Hole in Space", produced by artists Kit Galloway and Sherrie Rabinowitz is the first public communication project of its kind: unannounced, allowing spontaneous interaction between the public on two coasts. For two hours on each of the transmission evenings, passers-by drawn to the window sites discovered an open channel, a live, two way link through which they could see, hear and talk with people 3000 miles away. The resulting interaction evolved from naive playfulness to sophisticated and skillfull communication. The curiosity and excitement generated led to a collective intimacy rarely experienced in public situations.

### ACKNOWLEDGEMENTS

Produced by: Kit Galloway & Sherrie Rabinowitz/Mobile Image  
Technical Director: Charlie Brouyette  
Technical Director: NY: Mark Schubin  
Associate Producer: Karl Hartig  
Audio NY: Bob Aldridge  
Documentation LA: Lynn Adler & Jules Backus  
Documentation NY: Bill & Este Marpet  
Consultant: Richard Byrne

The National Endowment for the Arts

The Broadway Century City  
J. Janvier Wetzel  
Lenore Hatch  
Debbie Williams  
Suzy Lewis  
Mark Kleinerman  
Ed Rhodes

Lincoln Center for the Performing Arts:  
Mark Schubin  
Mary Duffy  
Albert Irizarry  
Karen McLaughlin  
Bob Turner  
John Goberman  
Media Development Dept.

Long Beach Museum of Art:  
Russell Moore  
Kathy Huffman  
Patti Podesta  
Dorothy Lintner  
Susan Golden  
Joe Leonardi  
Stewart Bender  
Robert Wold, Inc.:  
Robert Wold  
Tom Rasmussen  
Kimothy Vaughn

A combination of invisible infra red lighting and low light sensitive video cameras sent images via microwave facilities ordered for the project. The satellite Westar I delivered the video and audio to the Lincoln Center in New York; Westar III delivered audio and video to The Broadway in Los Angeles.

At each receiving end, video projectors enlarged the images to fill 9'x12' rear projection screens. These black projection screens were constructed specifically for "Hole in Space" to absorb ambient light and at the same time restore contrast to the life size image.

The processes, communications and relationships that make up this network are truly the armature of the work, integral in its integrity and success.

Cohu, Inc.:  
Wayne Kennedy

Western Union Telegraph Co:  
Georjean Frank  
Joe Farrar

General Electric Incorp.:  
Video Display Equipment Operation

Don Stern Productions

Scharff Communications:  
Peter Scharff

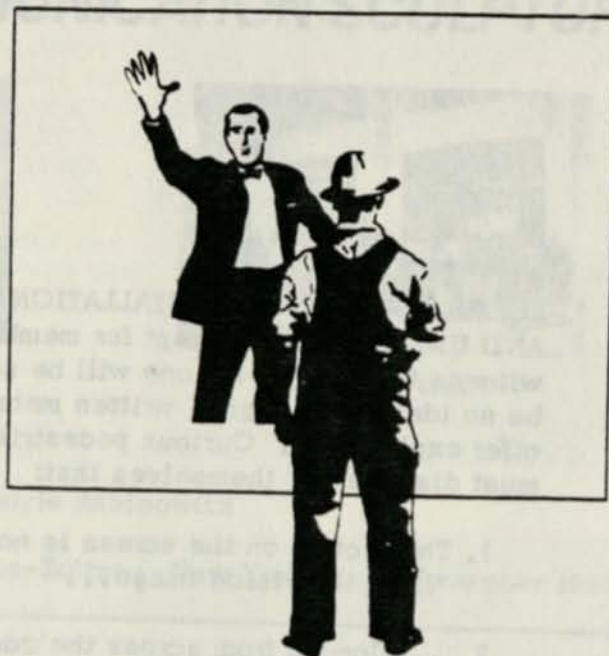
Camera Mart

Rayburn Electronics

Pichel Industries, Inc.

M.B. Productions, Inc.





**TITLE:** HOLE-IN-SPACE: A Communication Sculpture

**PRODUCED BY:** artists, Kit Galloway and Sherrie Rabinowitz/Mobile Image

**LOCATIONS:** Lincoln Center For The Performing Arts, New York  
The Broadway Century City, Century Square, Los Angeles

**TYPE OF PROJECT:** A public, unannounced, interactive, satellite sculpture connecting the outdoor environments of New York City and Los Angeles.

**TYPE OF EXHIBITION:** Public Participation

**SYSTEM:** Live, Two-way, Interactive Satellite Connection

**DISPLAY FORMAT:** Life-size Video Projection

**INSTALLATION DESIGN:** A video camera and large screen projector will be installed in the windows of the Lincoln Center in New York and The Century City Broadway store in Los Angeles. Both camera and projection screen will face out toward the sidewalk/plaza. The video projection will fill the entire window space. An audio system will be installed with microphones and speakers facing the street/mall.

**THE INTERACTIVE CONNECTION:** The two window installations will be connected via satellite so that a life-size 'picture-phone' situation is created through which people at both sites can see, hear, and talk with those at the other site.



**SCORE/ACTION:** THE INSTALLATION WILL BE TOTALLY UNANNOUNCED AND UNEXPECTED. Except for members of the press who are invited to witness the event --No one will be notified of its happening. There will be no identifying signs, written material or aids at the window site to offer explanation. Curious pedestrians who are drawn to the windows must discover for themselves that:

1. The picture on the screen is not a film or video tape, but a 'live' television image...
2. ...Coming from across the country.
3. That the people they see on the projection screen, are also looking at a projection screen in a window.
4. That the people they are seeing and hearing are seeing and hearing them.
5. That in fact what they have stumbled upon is an open channel, a live two-way television link, through which they can see, hear, and talk with people 3000 miles away almost as if they were standing on the same street corner.

**SCHEDULING:** Three evenings in November. An announced test evening and November 13th and 14th. 8:00-10:00, New York time 5:00-7:00, Los Angeles time.

**PARTICIPANTS:** Anyone who happens to be walking by either window at the time of the event.

**PROGRAM:** The spontaneous actions, reactions, and interactions among and between people as they discover the properties of the electronic HOLE-IN-SPACE.

**DOCUMENTATION:** The 30 min., B&W videotape of HOLE-IN-SPACE cuts from the actual video on the two screens and video shot at each location, providing a sense of the genuine excitement generated by this unique public environment. The resulting encounter between the two publics evolves from naive playfulness to sophisticated and skillfull communication, leading to a collective intimacy rarely experienced in public situations.

# HOLE IN SPACE: A PUBLIC COMMUNICATION SCULPTURE



The Broadway in LA.



Lincoln Center in NY.

Produced by: Kit Galloway & Sherrie Rabinowitz

PROGRAM NOTES By Pamela Lifton-Zoline. New York City, November 1980.

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The constituents of this artwork are time, space and human communication. The materials are evanescent life-sized video images flickering on a screen in L.A. and a screen in New York, connected by satellite. We see and hear them, they see and hear us. The image is in black and white, of medium grade resolution, but fairly constant. The sound ranges from periods of clarity to periods of high distortion when the high-tech banshees wail and holler down through the ether. They were in a shopping mall in front of The Broadway, Century City, we were in front of Lincoln Center, in Manhattan. The "public", unannounced, interactive satellite sculpture connecting the outdoor environments of New York City and Los Angeles happened on three nights in November, 1980.

Each of the three nights was quite different. They might be seen as describing a curve beginning with the surprised and somewhat scattered (unpatterned) texture of the interchange on Tuesday; then the highly structured, highly coherent games and conversation on Thursday (The Night They Played Charades). Later, on Thursday night, the event was reported by ABC network television, and Friday saw the rough democratization of the medium a loud, homogenous, non-cooperative texture of familial display. Perhaps the purest laboratory for paradigm exchange were the situations in which people with no fore-knowledge of the event met by accident, coast-to-coast, and talked to each other.

First, as the video image bloomed into visibility, people waved. As soon as bodies could be discerned in silhouette, before the faces, everybody waved and waved. There were greetings and introductions. At very frequent intervals, questions and answers were exchanged as to location and weather, with variations, elaborations and jokes on these themes. Sometimes this was simply the most obvious orientation query for someone newly come to the screen, but context indicated that these questions had more than that simple effect. They sharpened the central contradiction at the core of the piece, "we're here and you're there, but we're together, face-to-face.



On every night, through the variable tropes, a constant was the joyousness and high playfulness of the crowd. The absence of advance publicity and explanatory material at the site required that the crowd be self-regulating, informing itself and teaching newcomers as they came along. "What's happening?" "Uh--they're in L.A., it's happening by satellite." Occasionally someone would pose a rhetorical question on the nature of the enterprise "Do you realize you're making history?" asked a man, and "Do you realize we're standing here talking to a pane of glass?" asked a woman. All the basic human business was there. Introducing new family members, showing off babies, eat your vegetables, matchmaking, the birth and death trope.

From the artists statement: "We are concerned with the lack of human control and subsequent dehumanization that occurs when the routine takes the place of imagination. Increasingly in this technological society, the public is led to believe that an application of a technology is an inherent and immutable characteristic of that technology. Software is mistaken for hardware--our public imagination and bank of apparent options is severely limited and those with the most access to the tools have the unchallenged power to shape our image of the future. "Hole in Space" is a separation of the technology from the habituation of its context."

The vitality and joyousness that characterized the participation in the enterprise was the energy of private persons, unaligned with government and business, speaking to each other through a looking glass. Someone called out "Do you watch television?" and everybody laughed because everybody watches television, loves it indeed, or almost everybody the exceptions being religious about not, and we love it and adore the fountain of images and despise it for its stupidity and its greed and its grip on power and its dumb service of the status quo. These images of others and ourselves, this re-embodiment of ourselves, this magical annihilation of distance in the service of private discourse is a moment of freedom full of radical possibilities. "Hole in Space" was, above all, a radical act, a radical work in what it achieved and in what it illuminated.

#### MAJOR SUPPORT FOR "HOLE-IN-SPACE":

The Broadway, National Endowment For The Arts, The American Film Institute

MAJOR CONTRIBUTIONS: Lincoln Center For The Performing Arts, Long Beach Museum Of Art, Robert Wold Inc., Cohu Inc, General Electric Incorp-Video Display Equipment Operation, Western Union Telegraph Co., Don Stern Productions, Scharff Communications, Camera Mart, Rayburn Electronics, Pichel Industries.

CREDITS: Technical Director-Charlie Brouyette; Technical Director, N.Y.-Mark Schubin; Associate Producer-Karl Hartig; Audio NY-Bob Aldridge; Documentation- Lynn Adler, Jules Backus, Bill & Este Marpet.



## CROSS-COUNTRY COMMUNICATION

Long Beach / Louise Lewis

The high rate of "computer illiteracy" in the United States — over ninety percent — attests both to the public's reluctance to understand the basics of technology and to its lack of preparation for the challenges of the electronic age. The public's disenfranchisement from twentieth century art has only recently been lessened due to such extravaganzas as the corporate-sponsored Picasso retrospective and the continuing trend among contemporary artists to increase their involvement and communication with a larger audience. Nevertheless, art, like technology, remains the domain of a relatively small segment of the population.

With those factors in mind, it could easily be assumed that artists Kit Galloway and Sherrie Rabinowitz would have encountered little interest in or response to their *Hole-in-Space* event, a communication sculpture between Los Angeles and New York, documented in a current exhibit at Long Beach Museum of Art. In three, two-hour segments, passersby at Lincoln Center and at the Broadway department store in Century City engaged in live, spontaneous, cross-country conversations. At each locale, a large storefront window was used as a screen on which was telecast a larger-than-life image of the crowd on the opposite coast. A video camera installed beneath each window focused on passersby and sent an image across the country to the other locale. Each group saw only the opposite group, and because neither crowd could see itself, there was little inhibition restraining participation. Without really thinking about it, the numerous participants were utilizing telecommunication via satellite and were defining an art work.



Kit Galloway and Sherrie Rabinowitz, "Hole in Space," video still, at Long Beach Museum of Art. Photo: K. Nevarson.

an unanticipated context. The participants were unabashedly delighted with the discovery of the humor and warmth coming from the other side of the country. The impediment of geographical distance had been replaced by visual immediacy, creating a "hole in space."

While the concept of telecommunication is not new to video art, Rabinowitz and Galloway believe that its potential is largely untapped, specifically by artists, who could offer an alternative to the cultural homogenization of current communications media. Gene Youngblood's call to restructure mass communication on a global scale and Douglas Davis' ambition to expand satellite television broadcasting to include cultural networks are based on the same concerns as the work of Rabinowitz and Galloway.

On the one hand, air-wave communication is currently controlled with a tyrannical hold by the relatively small media industry. Yet, on the other hand, the potential for more diverse, cross-cultural and humanist communication could be realized right now. It is only a matter of determination and perseverance, but the challenge is awesome. Artists, as resilient individuals, are among the least likely to shirk creative responsibility in periods of crisis when human priorities are rearranged. The telecommunications crisis — very definitely one of power and ideology — is already being approached and defined by artists and critics who have clear vision. Every effort helps — *Hole-in-Space* makes a good contribution to the humanist viewpoint. □

## The World Through A Window

What may have been the ultimate video teleconference—certainly the ultimate public teleconference—took place on three evenings last November.

New York City: The thermometer on the corner of 63rd Street and Broadway said it was 30 degrees outside. Nevertheless, one block north, a small crowd was gathering to stare at a large, plate glass window in Lincoln Center's Avery Fisher Hall.

Los Angeles: In balmy, 70-degree weather, shoppers in T-shirts wandering through Century City paused to stare into a plate glass window at The Broadway department store.

The people in New York were curious about those people wearing T-shirts. Those in Los Angeles didn't understand the people in winter coats, jumping up

and down to keep warm. Both sets of images were life size, so someone figured it was a film, and said so. Someone on the opposite coast said, "Hey, look, they talk, too."

The first coast asked, "Hey, can you hear me?"

The second replied, "Yeah!" Communication was born.

It was called *Hole In Space: A Public Communication Sculpture*, and the sculptors were video artists Kit Galloway and Sherrie Rabinowitz, together known as Mobile Image. The space part of *Hole in Space* was provided by one of Western Union's communications satellites, 22,300 miles above the equator. At that height, even radio signals traveling at the speed of light take about a quarter of a second for a round trip. Mobile Image had utilized that delay in earlier artworks, in one combining it with video feedback to enable a single dancer to perform like an entire chorus line (if her

first image lifted an arm, her second would lift it a quarter of a second later, her third a quarter second after that and so on).



The author jokes with LA.

With grants from the Broadway Department Stores and the National Endowment for the Arts, Mobile Image booked satellite time on three evenings when there would be not only a climatic



Lincoln Center in NY.

difference between the coasts, but also a luminous one, the sun setting much later in Los Angeles than in New York. Lincoln Center provided the New York window and some recording support, the Robert Wold Company helped book the satellite time, Cohu provided some extremely sensitive cameras (and some midnight engineering support when one of the cameras fell off a ladder), and Scharff Communications provided some sound equipment and technical help.

Then everybody got into the act. In New York, designer Karl Hartig came up with a light baffle for the video projector, shaped just like a grand piano, but 20 feet long. Charlie Brouette in Los Angeles and Bob Aldridge in New York fought to keep the sound intelligible, using every known audio gizmo and then some. The idea was for pedestrians to come upon the windows by accident. The microphones and speakers, therefore, had to be relatively hidden. Thus, the people communicating might end up as much as 20 feet from a microphone; on the other hand, some people would spy the mike, run up to it and shout into it.

General Electric provided a video projector for the LA side, while Michael Brooks Productions supplied the New York side. Camera Mart in New York helped out with the masking, and Pichel Industries provided infrared spotlights to unobtrusively boost the light level.

And?

It was a hit! According to some participants, it could have played forever. According to others, it *should* have.

On the first night, shy crowds on either coast gradually felt each other out. The LA crowd seemed very young. The New York crowd seemed very cold. A few tentative jokes were tried.

NY: Hey, what's the difference between LA and yogurt?

LA: What?

NY: Yogurt has culture!

LA: Boooo! Hey, you in the middle!

NY: Me?

LA: Yeah. Hey, somebody's picking your pocket!

A New York actor recognized someone from the LA company of *Evita*. She promised to deliver a message from him

to another actor. An LA participant asked if someone in New York had a dime. When he found someone, he told him to call a friend of his and tell him to come over the next night. The New Yorker did it.

"Uh, hello, uh, you don't know me, but I just saw a friend of yours on Broadway and 64th Street. Uh, no, he's not in New York, but, you see, he asked me to call you. No, I don't know him, but..." The friend *did* come.

As time went on, the audiences grew bolder. Songs from LA. Songs from New York. Both coasts singing "Row, Row, Row Your Boat," in rounds, together, trying to compensate for the satellite delay. Dates were made. A reporter from the *Village Voice* promised to share tear sheets with a reporter from the *San Francisco Chronicle*.

The New York Philharmonic's concert inside Avery Fisher Hall ended and the crowd grew. "What's going on here?" LA wanted to know who all the women in fur coats were. The frozen New Yorkers who'd been around from the beginning introduced the newcomers. A New Yorker demanded of the LA folks, "Take your clothes off!" Obliging, seconds before the satellite channel was cut off, an Angelino provided New York with a perfectly focused moon.

The second night the crowd was larger and the communication more intimate. Names were asked of people as they appeared on screen. A New Yorker admitted to being lonely, so an Angelino picked out another suitable looking New Yorker from the crowd—"Hey, you on the left. No, you. Yeah, you. What's your name?"—and introduced them—"Hey, Sheila, have you met Harvey? That's him next to you. Harvey, meet Sheila."

Local news shows decided to cover the action that night, too. LA's camera-mounted spotlight glaring into New York's. Communications, at times, became more difficult. The New York reporter told the LA crowd that they were boring. LA shouted back, in unison, "What?"

"YOU GUYS ARE BORING!!!"

"What'd he say?"

Occasionally, on the second night, there were moments of silence. The communications channel was working fine, but no one had an agenda to be followed. Into one such gap, a tuxedo clad waiter in New York injected an operatic interlude, to thunderous bicoastal applause. LA, not to be outdone, pushed a singing flower vendor into the picture. New York applauded appreciatively. This time, when the channel was broken, Harvey and Sheila seemed to walk off together.

Television does have an audience,

and the late news, announcing the final night, was heard by many. Obviously, a great deal of telephone traffic crossed the country the next day, because, when night fell and the windows began to glow, it was clear that both coasts were mobbed with people who knew each other.

Communications often broke down, but not because of any electronic difficulties.

"Jimmy! JIMMY! (That's my boy Jimmy there in the middle) JIMMY!!

"Sam! don't you see me? I'm in the back of the crowd here!"

One woman in Los Angeles carried on a conversation with her New York family for about half an hour, as other conversations filtered around her. A New York woman demanded to see the video artist (Kit was in New York, Sherrie in Los Angeles), and when she found him, kissed him and praised him for bringing videoconferencing to the masses. Then she added, "You know, if you did this in a theater, you could charge admission!"

"Wouldn't it be great if we could leave this thing up for a month?" Gallo-way was quoted in the *Village Voice*. "Imagine linking Chinatown in San Francisco with Chinatown, New York, or hooking up Cuba and Florida."

Mobile Image does plan more works like this one, but they'd like to lick the audio problem first. One idea seems to be a comb filter, to prevent the frequencies emanating at one source from ever being picked up by the other source's microphones. If the technique works, it could have broad applications in all forms of teleconferencing.

Feedback didn't seem to be the only communications problem, however. During one 3,000 mile-long game of charades, LA seemed to stump New York. Finally, they revealed the answer.

LA: "Earthquake!"

NY: "You idiots! That's not two words!"



The Broadway in LA.



Mark Schubin is Videography's technical editor.



## 'Hi there, Lincoln Center' 'Hi there, Century City'

*In 'art' happening, street crowds meet on TV*

By Elaine Warren  
Herald Examiner staff writer

This was the scene Tuesday at 5 p.m. on the not-so-quiet, tree-lined streets of a typical, unsuspecting, bustling city: As pedestrians traversed the busy causeways of the Century City shopping center, a southwest window of The Broadway department store suddenly came alive with the images and sounds of New Yorkers at the Lincoln Center for the Performing Arts. Sirens blaring. Leafless trees. Puffs of white vapor rising from mouths as people spoke in the chill evening air. You could almost smell the city. Likewise, at Lincoln Center a similar

window simultaneously conveyed the images of the Californians. The event occurred without explanation.

Imagine the surprise. As the huge corner window in Century City lit up, shoppers stopped dead in their tracks while the theater crowd in New York, bundled up in parkas and overcoats, did the same, and the two startled crowds stared at each other in amazement. The first bit of communication could have been the script from an anthropologist's journal: "Where are you?" someone in Los Angeles asked, and the conversation was off and running.

Something out of "Candide Camera"? The television monster fi-

nally run amok? Big Brother warming up for 1984? Well, not exactly.

Titled "Hole in Space," it was a transcontinental art experience conducted by live, two-way satellite hookup. It is the brainchild of Los Angeles artists Sherrie Rabinowitz and Kit Galloway, whose work in the field of video technology led them over the past few years to wonder, "Is the electronic culture stronger than the human culture?"

The project is based on the recognition that ours is an age in which communication technology has blurred the boundaries of imagination and reality, when images from television become symbolic members of the family, and life, eventually, begins to mirror what passes as art.

Rabinowitz and Galloway extended their thinking and designed "Hole in Space" on a visionary premise: What if the lines between imagination and reality were blurred almost to extinction, if the set of prescribed parameters be-

tween television and real life were removed entirely, and suddenly the only thing separating people on the streets of California and New York was a mere window?

During the display of "communication sculpture" Tuesday, Galloway, 32, was in Manhattan, while Rabinowitz, 30, stayed inconspicuously on the sidelines in Century City.

"This is not art that's hanging on the wall," Rabinowitz explained. "This is taking risks. The politics of this piece is separating the hardware from the software. Technically, this is not an innovative piece, because live television via satellite occurs every day. But what's different is the scale, which is life-size, the context and the intent — an open channel for two-way communication. What we wanted was people walking down the street, seeing someone suddenly on the other coast and being able to say, 'Hi, how are you?'"

'Hi there.' /D-5, Col. 1

## 'Hi there,'

Continued from page D-1

Part of the problem in setting up the sculpture, Rabinowitz said, was searching in Los Angeles for "the perfect window" in an area with a lot of pedestrian traffic, a task that took six weeks of driving around the city to accomplish. Once the right window at the Broadway was found, executives at the store became intrigued by the idea and the chain became a major contributor to the project, which is costing approximately \$200,000.

The project involves what Rabinowitz calls the demystifying of sophisticated technology such as a communications satellite. "Part of the myth of modern technology is that the average person doesn't

posed to have roller skates on or something?"

**Los Angeles:** Anybody here from the Bronx?

**New York:** Here's a joke I'm going to tell you: Jesus was minding the pearly gates and this guy comes up to him...

**Los Angeles:** Hey, will someone go phone my friend Willoughby and tell him to get down there so I can see him?

**Los Angeles:** Here's your chance for a screen test in L.A.

**New York:** What time is it? Los Angeles and New York, struggling to be heard against the squealing of Manhattan sirens: Row, row, row your boat, gently down the stream...

**Los Angeles:** Hey, Isn't that Father Guido Sarducci?

have access to it," she says. "But all you have to do is phone up Western Union Satellite and say, 'I'd like two hours of satellite time, please,' then send in your check."

Few of those participating in the project Tuesday night understood that they were art-in-the-making, but revealed, nevertheless, in the experience. The communication flowed for two solid hours, and will be repeated again tonight and Friday. Some snippets of conversation:

**Los Angeles:** How cold is it there?

**New York:** It's freezing. Why do you think we're all wearing coats? How warm is it there?

**Los Angeles:** Hey you. Yeah, you. I know you. We met two years ago at a conference in San Diego.

**New York:** Aren't you guys sup-

# Projecting A Hole-In-Space

By Tom Sherman



I want to tell you about a couple of artists who are deeply involved in the complicated process of delivering people to other people via satellite. I guess it is sort of like 'fixing up' strangers. Kit Galloway and Sherrie Rabinowitz of North Hollywood, California work collaboratively under the title of MOBILE IMAGE. At the time of this writing, they are putting the finishing touches on their most recent endeavour, a project called "Hole-in-Space", which can best be described as a public, unannounced, interactive satellite sculpture, connecting outdoor environments in New York City and Los Angeles. A video camera and large screen projector will be installed in the windows of the Lincoln Center for Performing Arts in New York (64th and Broadway) and the Broadway Store, a department store in the Century City Square shopping plaza in L.A. In both installations, a projected video image will fill the entire window space. The projectors used will be a General Electric JP-500 and a new projector called an Aquastar. At each window site a video camera will be pointing out and microphones and speakers will allow the transportation of audio. These two window installations will be connected via satellite, creating a life-size 'picture-phone' hookup through which people at both sites can see, hear and talk with those at the other site.

This coast to coast system will be functioning on November 11th, 13th and 14th from 8-10 pm EST. If you happen to read this before the date of realization, please do not monopolize this unique communications channel on the first evening. Galloway and Rabinowitz would like to document how the people on either coast react to and utilize this exceptional opportunity as they stumble upon the situation themselves as un-

suspecting pedestrians. One of the major problems is setting up the window station on the West Coast was finding a place where people were actually 'on foot', walking around, window shopping in late afternoon L.A. There will be some obvious differences between the people and the environments of these two metropolitan areas. First, it will be dark and cold in New York. It will be daytime in L.A. And second, dress will be different, according to seasonal conditions.

Now some of you might wonder how a piece of custom communications work like this comes together and how much a project like this costs. MOBILE IMAGE will be buying time on Western Union's satellite WESTAR. Galloway and Rabinowitz purchased 12 hours of prime time (two hours per night for three nights/doubled because the message goes two ways). They picked up this satellite time indirectly through the service of Robert Wold of New York City. Wold buys satellite time himself and in bulk and sold the 12 hours to MOBILE IMAGE for \$3,900. U.S. That works out to approximately \$5.40 per minute. If you think about the amount of information transferred, both picture and voice, and the distance involved, 3,000 miles, this is obviously a real bargain. Nevertheless, the satellite time costs little compared to the phone bills, the equipment rentals, the transportation and everything else. No amount of hard work can carry a project like this unless there is substantial sponsorship. Galloway and Rabinowitz were able to find support from the Department of Media Development of the Lincoln Centre, the National Endowment for the Arts, the Long Beach Museum of Art and the Broadway Store. The Broadway Store (a department store chain) The Broadway Store donated \$32,000. to the Long Beach Museum of Art for the completion of this specific satellite communication sculpture by MO-

BILE IMAGE. The store gets a tax break, an art work, international publicity, and "Hole-in-Space" becomes more than an idea.

From the ambitious nature of this project, it should be clear that MOBILE IMAGE has been working with communications media for some time now. In November and July of 1977, they were able to use NASA's CTS satellite (Audio/Video Interactive Duplex), making possible an interactive, live satellite performance between dancers located in San Francisco, California and the Goddard/NASA Space Flight Center in Maryland. As a result of the distance the signal travels, there is a delay factor of 1/8th of a second for each leg of the journey from ground to satellite, and from satellite to ground. From site to site, that's 1/4 second. Signal round trip, 1/2 second. For the performer, this makes movement co-ordination very tricky. Controlled performance in this condition of visual and audio echo can only be learned through direct experience with such a communications system.

For more information on the activities of MOBILE IMAGE, contact Kit Galloway and Sherrie Rabinowitz directly at 12255 Morrison Street, North Hollywood, CA 91607. MOBILE IMAGE, just as all other artists working in communications media, would be very pleased to receive information as well as to provide it. Their "Hole-in-Space" project will be documented with video and photography at both ends of the system. This visual material, as well as a complete set of written documents (from business letters to the actual cheques) will be exhibited at the Long Beach Museum of Art on December 6th, 1980. Presently, there are two museums that have expressed an interest in exhibiting the detailed information on this project. They are the Whitney Museum of American Art, NYC and The Museum of Broadcasting, 1 E. 53rd St., New York, NY 10022. □

## Cityscapes

By Sherie Stark

**S**omebody said later that he felt as if the whole sidewalk and the hundred or so people gathered on it those three evenings, were traveling through space at a high velocity. Others said they felt a sense of achievement at having been a part of such an experiment.

We were gathered in front of a picture window at the Broadway in the Century City Shopping Centre a couple of weeks ago, watching a larger-than-life-size projection of a similar group at Lincoln Center in New York, live.

"If you stay behind the red line, they'll see ya, if not, you're just wastin' your time," we were directed. Still, the crowd inched toward the projection, as if some of us hoped there would be an opening in the window and we could step through.

I guess one of the most exciting aspects of the situation, the "Hole in Space," as it was called, was the lack of any moderator or order. People noticed the gathering, came up and made of it what they would. Some didn't believe it.

"I've seen these things before, Martha, the people are just looking at themselves."

Or, "There must be another camera at the other end of the store."

Others immediately grasped the situation and eased their way up to camera range, waving and hooting at the New York crowd. Some ran in front with signs. Some tried to start long-distance romances, saying, "Hey, beautiful, what's your area code?" Thursday night a game of charades broke out.

"I haven't seen my brother in 16 years," one rather choked-up participant swooned. "Now I'm in heaven." A father saw his new baby for the first time, and childhood friends reconnected.

"Is Bowie still on Broadway?" somebody asked, but wasn't noticed over the commotion. He tried again, then somebody next to him handed him a copy of Village Voice. "I already know, I just wanted to ask something," the guy said. "I never talked to a whole city before."

"The thing I was the most pleased about was how much effort strangers put into communicating with each other," says Sherrie Rabinowitz, one of the artists who planned the event.

"A visual language developed, instinctively, with people using larger body gestures."

"There were people who related to it just like TV, in sort of a trance, but it was amaz-

ing how many people took action," says Kit Galloway, the other coordinating video artist on the project.

The idea behind the project was to liberate people's ideas of how technology can be used, the artists told me, offering an alternative fantasy to the packaged, labeled fantasy corporations present us with to buy.

"There are a lot of misconceptions about technology that keep certain people using it, and close it off to others. The actual system we used in the project is used between executive board meetings daily, but the general public doesn't get a chance to experience it or dream up ways that it could apply to their lives," Rabinowitz says.

"We look at art as a way of humanizing technology, and also as a way to make people think more critically about how it's going to evolve. The people have put in their money for the space exploration and advanced technology that have made this possible, so they should have some control over how the public dividends will go," Galloway adds.

They both emphasize that another important aspect of this kind of art is establishing networks of people, from art patrons like the Broadway, to technical people like Western Union satellite and photographers, who may go on to work together again. This art gets off the ground, or rather, on the air, because a collective fantasy is found that people want, they say.

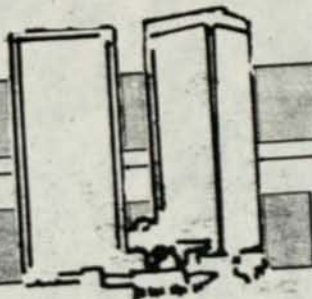
Past projects organized by Mobile West, as Galloway and Rabinowitz call themselves, have included a dance choreographed between the coasts, with dancers keyed into each other's sites, reacting to each other by watching a monitor, and even keyed into a football game, somewhere else, joining the huddles and kicking field goals.

They hope to orchestrate international cultural events, and observations of nature, such as the shadows of the coastlines in the future.

"I don't know if it's art or not, but I'm glad I'm around to see it," one very old woman, with very bright eyes, said to me, as the transmission blinked off and the crowd dispersed. "Things are getting stranger every day."

I agreed with her and waved goodbye to three evenings of the future. The videotape of the event will be on display at the Long Beach Museum of Art Dec. 6 through Jan. 11 with the artists speaking there Dec. 11.

CENTURY  
CITY NEWS  
DEC. 3, 1980  
(L.A.)



# VideoGram

News & Information from the World of Video

## You Are Now Entering Another Dimension

Sherrie Rabinowitz and Kit Galloway, two artists who call themselves Mobile Image, are exploring "the aesthetics of the new technology" while working to liberate people's fantasies. According to Galloway, one way to do this was to set up Hole In Space, a live satellite hookup the artists called a "public communications sculpture" but which, much more than resembling an artwork, was an auspiciously exciting peek into the future. For three nights, people in New York who stood outside Avery Fisher Hall at Lincoln Center, could look at a screen and see, hear, and talk to people in Los Angeles. Those in Los Angeles similarly communicated with the people at Lincoln Center.

Since the exhibit of the "sculpture," so called because the images were projected live on two screens, was unannounced, the first night went slowly. "Some people couldn't believe what was

happening," says Galloway. "They were sure the people were not only in the same city but standing behind the screen."

But as news leaked out, relatives and friends contacted each other on the opposite coasts and showed up at the appointed time at each location to display newborn children and reunite friends who hadn't seen each other in years. Unfortunately, the sound was so bad for a while that folks had to resort to sign language.

Galloway says that people must be alerted to the alternatives to linear programming, and maintains that the greatest challenge of the new technology is to establish relationships between people. "While we are colonizing space," says Galloway, "families will be held together by the technology. But," he adds humbly, "what happened is not as important as when people start making love through the airwaves. And they've already started to work on that."



New Yorkers stand outside Lincoln Center, communing with transcontinental loved ones.

## You Have a Friend At . . .

"User friendliness" are the catchwords most often used in the marketing of computers, and what could be friendlier than a computer which will whip up a romantic dinner for two, keep the kids busy with their homework, announce the sports scores, and above all, sell for \$100 less than any other color computer?

Commodore Business Machines'

new VIC 20, available in March for \$299.50, a full service sound and color computer which can be attached to any TV set, is equipped with a full typewriter keyboard with editing keys, upper and lower case letters, graphics (for more video games), and color designations. The VIC 20 (Video Interface Display) has the folks at Commodore crooning over its potential for bursting the home computer market wide open.

"The two reasons home computers haven't been completely accepted are pricing and application," said Mike Tomczyk, product marketing manager for Commodore. "We've broken the price barrier and as far as application goes, the VIC 20 is accessible to the first-time user and expands as he becomes more proficient. At first he can



The VIC 20: But it doesn't do windows.

use it to teach himself about computers, and perform simple functions like creating a meal by taking an inventory of the refrigerator and feeding it into the computer. As he learns how to use the computer better, he can join a telecomputing service and access news and reference information from almost anywhere in the world."

Also available are low cost peripherals such as single disc drive, tape cassette units, and plug-in program cartridges.

The VIC 20 was first marketed in Japan late last year.

"We wanted to try it out in the toughest consumer market," said Tomczyk. "On the first day we sold a thousand from Tokyo's department store, Seibu. And we understand that some Japanese companies which had originally planned to market similar computers at that time went back to the drawing board as a result of this success."

Commodore, a multinational company, has had success in other markets as well. It holds the largest market share of any computer business in the United Kingdom, Canada, and Germany. Now we'll see how they fare in their own backyard.

## Your Bill This Month Is \$36,889.46

Imagine having one million telephone directory white pages at your fingertips. Do you know how many telephone books you'd have for junior to sit on at the dinner table? Stop thinking telephone books and start thinking computer access terminals, because Ameri-

## 'Hole-in-space'

Satellite surprise puts passers-by 3,000 miles apart in face-to-face, life-size conversations

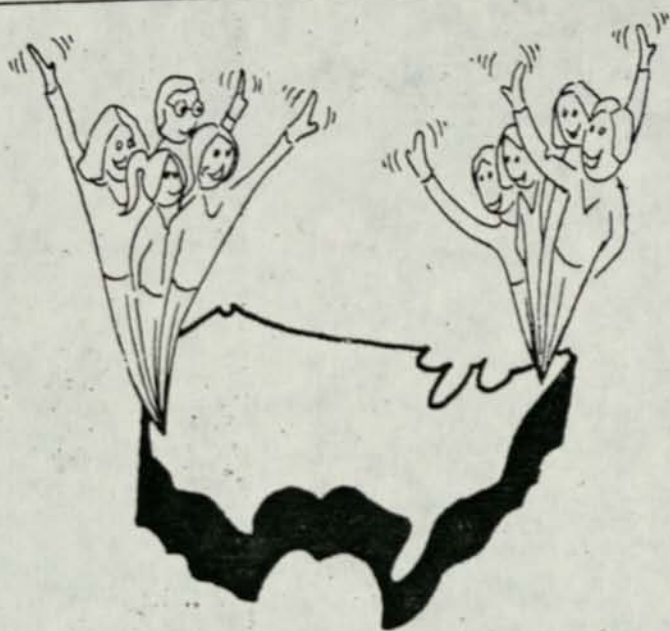
By Tamara Jones  
of The Associated Press

CENTURY CITY, Calif. (AP) — The greeting was far from tactful, but after all, etiquette books don't offer social guidelines for space age introductions.

"Hey, are those people real?"  
Indeed they were, but the dismayed question was often repeated Thursday during a bizarre "live art" experiment offering California shoppers and New York theatre goers a chance to see, hear and talk with each other via satellite.

In Century City, a 10 foot by 12 foot department store window served as the lifesize video screen, while Manhattanites viewed the Southern Californians on a window in the Lincoln Center for the Performing Arts.

Startled passersby had stared and tentatively questioned each other ("Where



are you? Do you see me?") when the screen first flickered into life Tuesday night, but word had caught on by the second broadcast Thursday and a flurry of space age reunions ensued.

"Barney, Barney, where are you?" a New York matron hollered over the piercing violin of an East Coast youngster who saw a captive audience and decided to debut.

"Hey! Whaddya doing with my sweater on?" demanded a Los Angeles man of his New York brother, who wanted to know how warm the California evening was.

"Let's clap for the kid with the violin and maybe he'll quit," suggested a Californian.

□ Surprise 6A

## SURPRISE From 1A

Both sides applauded hopefully, but the conspiracy backfired and the budding artist screeched into an encore.

"Barney, how many girlfriends you got now?" the mother grilled.

Despite the initial cacophony, there were brief lapses of silence during the two-hour transmission, when both groups shuffled self-consciously and, as one Californian put it, "We gaped at each other like monkeys in a cage."

But the faces in each crowd continually changed with the curiosity of new passersby and the encounter gradually took on the shape of an improvisational showcase or lively cocktail party.

New York: "What's the difference between yogurt and Los Angeles? One's cultured and the other's not. Ha ha."

Los Angeles: "The guy next to you just picked your pocket."

One upmanship was alive and well throughout the night. When New York pushed forward a tuxedoed tenor who began singing opera, California countered with the shopping mall's singing vendor, "Joe the Flower Man."

The "communications sculpture" was the \$200,000 project of artists Sherrie Rabinowitz and Kit Galloway, who re-

corded the two-hour sidewalk parties on videotape for a documentary being distributed to various art museums.

Imagination and inspiration were in good supply, with New York initiating a game of satellite charades and California hurling the first — and last — spitball.

The only conflict came when it was California's turn at charades and the group hotly debated whether "Earthquake" was one word or two.

Strangers exchanged telephone numbers and old friends renewed relationships.

"Who's the blonde in the first row? Are you a surfer?"

"Hector, how are rehearsals going? I've got a toast for your show." The latter Californian sprayed champagne at his brother on the screen.

"Barney, how's your cold, dear?"

"Do we get residuals for this? I'm a member of SAG, you know."

And, in a fitting final word from the West Coast as the New York images began to fade, the query from the blue-haired woman who asked:

"Can we change channels to Pittsburgh?"



TITLE: OTHER "HOLES"

PROJECT DESCRIPTION: Repeat communication sculpture, "Hole-In-Space" connecting different places and different kinds of situations either by design, commission or in response to current events.

EXAMPLES OF OTHER "HOLE" CONNECTIONS:

Harlem - Watts

Two China Towns

Small Town - Big City

Two Small Towns

London - Atlanta

Alaska - Florida

Ethnic Communities - Mother Country

Connecting events and rituals

# PERFORMANCE

VOLUME 3, NUMBER 2





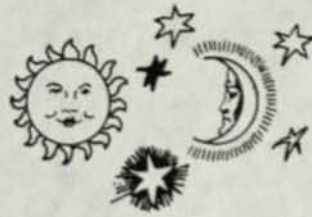


**LIGHT TRANSITION**

**MOBILE IMAGE**

**KIT GALLOWAY  
SHERRIE RABINOWITZ**

700 Cedar St. Santa Monica, CA 90405 (213) 399-1051



## PREFACE

Ancient man resides in the unconscious of contemporary man. In the constant struggle to escape from each other there are moments when, like old friends, they share a common experience. Such are the feelings that flow from the soul as we stand at the edge of a great ocean, as we gaze at the moon, or become devastated by the beauty of a sunset. The value of the shared experiences between the psyche of the ancient and the present cannot be overstated -- They are the threads of continuity, connecting the past, present and future of human experience.

Ancient rites, rituals, and celebrations are the inheritance of mankind, and will, for as long as we are human, seek to be reborn again and again in contemporary form.



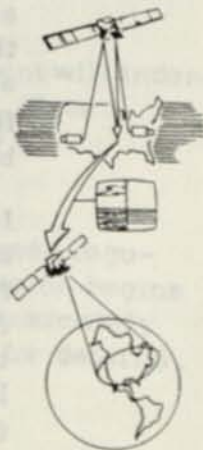
**INTRODUCTION :** Satellite technology allows us to observe and appreciate the grand scale of our planet's cycles and rhythms in ways never before possible. In LIGHT TRANSITION we employ this remote imaging technology to observe our most familiar natural cycle -- the transition of light to dark -- from the vantage point of two different places on earth simultaneously -- the Atlantic and Pacific Oceans and coastlines. In content and technique LIGHT TRANSITION is simple and minimal, the functions of the natural system and the technical system speak for themselves and thereby reflect each other's elegance.

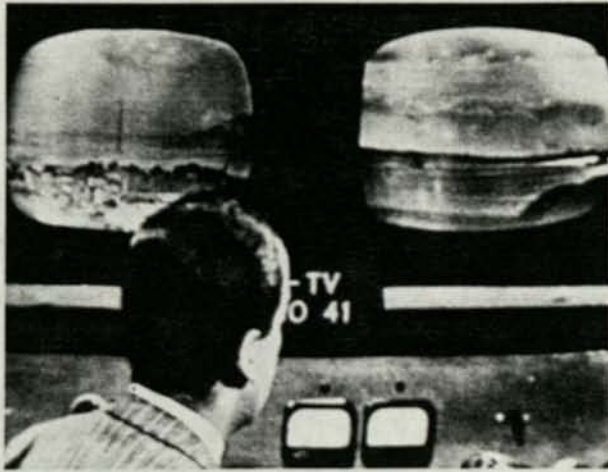
**TYPE OF EXHIBITION :** Live, transmission on satellite - television.

**LOCATIONS / ORIGINATION POINTS :** Pacific Coast/Morro Bay, California. Atlantic Coast/Kitty Hawk, North Carolina. (see Sites and Astronomy)

**DATE :** September 15, 1984. (see Sites and Astronomy)

**PROGRAM FORMAT :** Live, satellite relayed audio-video feeds from Morro Bay, Ca. and Kitty Hawk, N.C. -- mixed into a composite Atlantic/Pacific television image and stereo sound mix, and -- distributed as a series of live 30-second spots appearing every half-hour throughout a single broadcasting day.





In November, 1951, Edward R. Murrow began a new television program, *See It Now*, by using the new coast-to-coast coaxial cable to telecast pictures of the Brooklyn Bridge and the Golden Gate Bridge at the same time to the same audience. "We are impressed," Murrow said.



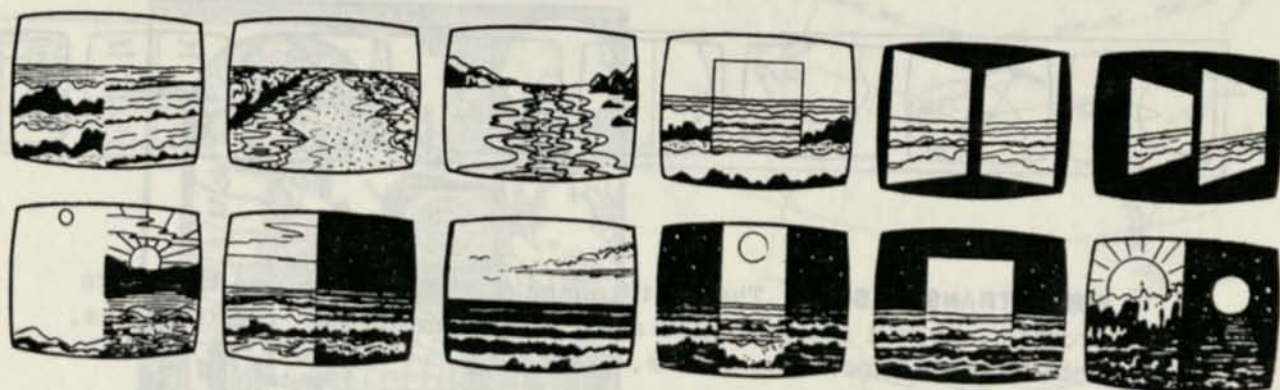
## LIGHT TRANSITION

**PROJECT DESCRIPTION :** LIGHT TRANSITION is an observation of natural rhythms and transitions as they occur simultaneously over the Atlantic and Pacific Oceans and coastlines. It begins when the light is even over both coasts and concludes with a simultaneous moonrise over the Atlantic Ocean and sunset into the Pacific Ocean.

**PROGRAM DESCRIPTION :** For 30-seconds every half-hour LIGHT TRANSITION turns the television sets in millions of homes across the United States into an observation post, to observe, as we did with Edward R. Murrow in 1951 -- the Atlantic and Pacific Oceans together, live, on our TV screens. However, in LIGHT TRANSITION the periodic live observations of both coastlines continue over a period of 8-hours, coming and going throughout the day similar to the way news up-dates keep an audience informed and connected to events as they unfold.

Each live composite-image of LIGHT TRANSITION reveals a new visual aspect and beauty of the combined coastal environments. As the project title implies, the quality of light between the two time zones is seen to change gradually and then dramatically as the day progresses. Eventually the sun sets and night falls on the east while the west remains bright. LIGHT TRANSITION continues by contrasting an ocean of light with an ocean of darkness.

In conclusion, LIGHT TRANSITION departs from the 30-second format to capture the dramatic coincidence of the sun setting into the Pacific Ocean as the moon simultaneously rises over the Atlantic Ocean. This final transmission of the simultaneous sunset/moonrise reveals that the entire project has been coordinated and synchronized to celestial clockwork. Like the ancient monolithic observatories, LIGHT TRANSITION has a rendezvous with the celestial gods to celebrate what is still part of the grand mystery that sustains us.



**THE SHOTS:** Each appearance of LIGHT TRANSITION will offer a new visual composition of the combined ocean environments, for example:

- The horizons matched with the surf coming in straight.
- A close up of the waves coming upon each shore with the surf mixing in the middle.
- A long shot looking up each coast with the oceans washing in from each side, and the land seemingly joined in the middle.

The complete series of live transmission will be scripted and storyboarded. The two cameras will always have matching shots and corresponding angles.

**AUDIO:** The audio will be a live mix of the natural sounds coming from both locations. The miking will change slightly to isolate and emphasize different sounds and to correspond to the broadcast image. For example: A close up of the surf might isolate the bubbling sound of the surf. There will be no pre-recorded sound or commentary. Program sound will be available as mono or in stereo: Pacific on the left channel -- Atlantic on the right channel.

**IDENTIFICATION:** A few seconds of sub-titles on each installment will identify the location of each site, and identify the transmission as, "Live". Credits and titles appear on the first and last transmission only.

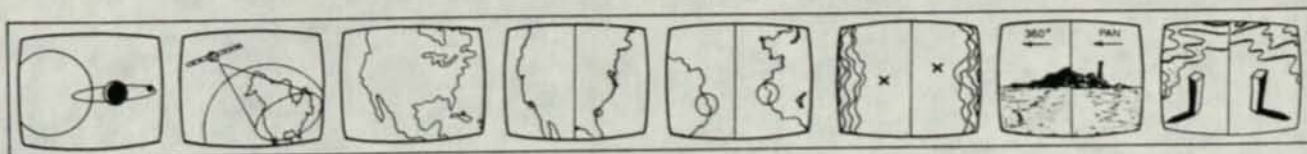
**SCHEDULING:** LIGHT TRANSITION will appear as the segue between regular scheduled programming and commercial break. First transmission begins approximately 1:30pm EST, and final transmission concludes approximately 9:30pm EST. ( See FIRST TRANSMISSION and THE CONCLUSION for details).

August 17, 1964

Morro Bay, California -- Cape Cod, Massachusetts

October 16, 1964

Morro Bay, California -- Long Bay, South Carolina



**FIRST TRANSMISSION:** The first transmission will introduce the entire program. It will include titles and visual orientation to the locations. Total running time: One minute.



Transmission begins when the sun is midway between the two sites, approximately 1:30pm EST, so that the sunlight falls evenly over both coasts, but casts shadows in opposite directions. Opening the live broadcast, to isolate and identify the exact locations is a composite "cosmic zoom" made up of aerial photographs; images from earth satellites; and weather maps of the areas. The "cosmic zoom" dissolves into shots of each location, and the two cameras make a 360 pan of their location moving along the horizon at a synchronized rate. Transmission ends with a synchronized zoom into the surf and shoreline where stakes driven into the sand cast shadows in opposite directions.



**THE CONCLUSION:** LIGHT TRANSITION is conceived, designed and precisely calculated to capture in its last transmission the celestial coincidence of a simultaneous moonrise over the Atlantic Ocean and sunset into the Pacific. (see SITES & ASTRONOMY). This final transmission, appearing approximately 9:00 pm EST, breaks the 30-second format and lasts approximately 5-8 minutes so that we might capture the entire movement of the sun setting and the moon rising. Full program credits run after the sun has set, while the western sky continues to change color, and the moon continues to rise.





**SITE SELECTION, ASTRONOMY AND THE COMPUTER:** Approximately once a month the sun touches the western horizon somewhere along the Pacific coastline at the same moment the moon breaks the eastern horizon somewhere along the Atlantic coastline. Because the precise coordinates of this coincidence change from month to month, the specific site locations for LIGHT TRANSITION were determined by a computer program. The computer program told us exactly where to put our cameras in order to capture the simultaneous moonrise over the Atlantic Ocean and sunset into the Pacific Ocean. We could not say for example, that we wanted to be in San Diego and Boston because the sunset-moonrise coincidence between those two points might not line up (within our time frame) with the precision required for the final transmission. It is simple to calculate the procession of the stars and the planets across the horizon of any given point, but to coordinate the data necessary to predict the coincidence of two different celestial bodies simultaneously touching two different horizons was a novel challenge. For this reason we collaborated with scientists at the Jet Propulsion Laboratory in Pasadena, California who are specialists in the areas of astronomy, computer science, and celestial mechanics. Their final computer program gave us the exact dates and corresponding longitude and latitude points along each coast for the one day each month when it is possible to capture the sunset/moonrise image which brings LIGHT TRANSITION to its dramatic conclusion.

**TARGET DATE/LOCATIONS:**

September 15, 1984 Morro Bay, California -- Kitty Hawk, North Carolina

**BACK-UP DATES/LOCATIONS:**

August 17, 1984 Morro Bay, California -- Cape Cod, Massachusetts  
October 14, 1984 Morro Bay, California -- Long Bay, South Carolina



**THE HOST STATION :** Beyond airing the live segments of LIGHT TRANSITION, the extent of the involvement of the host station is obviously up to the station management. However, following are ways the station can extend its participation and enhance the experience for the home viewer:

It would be ideal if the station adopted a "theme day". This would include stories related to science, astronomy, NASA, art, art & technology, etc... that would be presented within the context of the station's regular news and information format.

The station weatherman could keep the project and the home viewers up-to-date on the weather conditions at both locations as they change throughout the day. This would be particularly important as we draw closer to the dramatic sunset/moonrise conclusion. Tie-in weather segments might include looks at satellite weather pictures, local area reporting, live feeds from the two locations, or even a review of the previous segment of the composite LIGHT TRANSITION image.

After the concluding sunset/moonrise transmission, it is reasonable to consider a follow-up program which might include: An interview with the artists who will be at the station control studio. The artists could detail the project, review some of the videotape that appeared live earlier in the day, explain the work and collaboration with the station, industry, etc., answer phone questions, and perhaps there could be a live connection between the station and the crew and locals at each site.

Other possibilities, depending on the station's involvement, might include short tape "profiles" of the areas and communities that are being brought together; or a short news/doc piece documenting some of the set-up and preparation that went into making LIGHT TRANSITION. In short, the extent to which the station builds upon the project is wide open. We of course, would work closely and cooperatively with the station in developing adjunct programming.

After the project is completed, it is feasible that the final sunset/moonrise transmission, or a short edit or time lapse version of LIGHT TRANSITION would be appropriate as the host station's I.D., logo, or promo. This is a possibility to be discussed.





**NETWORK:** Both East and West Coasts will have identical equipment, except for:

**East Coast:** Because night falls on the East Coast, lighting equipment and a second camera with higher sensitivity will be required when the light level becomes too low for conventional TV cameras.

**West Coast:** The West Coast camera will have an additional filtering system to protect it from image tube burn which can result from focusing directly on the sun.

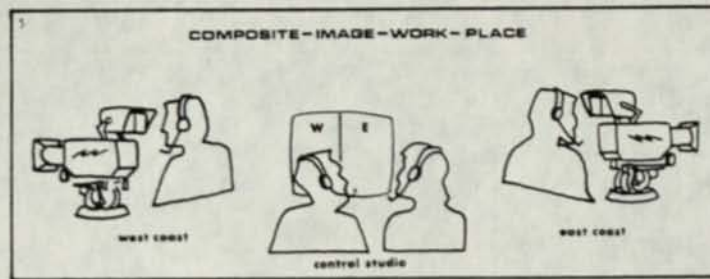
**FIGURE 1** West Coast diagram represents the basic video requirements for both coasts. Behind the camera (A) is a video monitor, the (W) represents the full picture generated by the West Coast camera.

- (A) Is the Camera.
- (B) A Mobile video/sound studio which records the locally produced image and sound, checks the quality of both, and distributes the live signal to
- (C) The portable satellite up-link which beams the live video/sound up to a communications satellite.

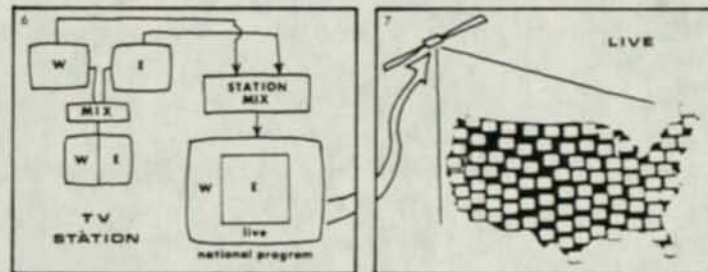
Both coasts will also require:

- ① A satellite receiver which receives the live image from the opposite coast.
- ② The received image and the local image are mixed together in the mobile studio to produce a live East/West composite image which is
- ③ The composite "work-image" the local crew uses for fine tuning and compositional adjustment. (Detail **FIGURE 3&4** )

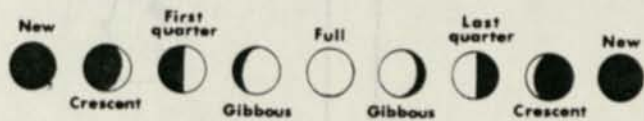
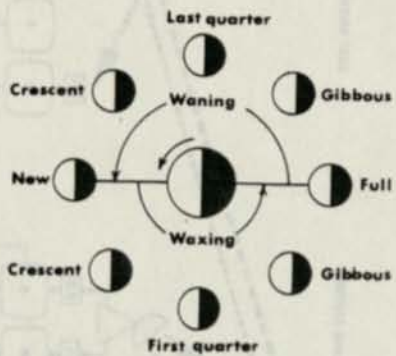
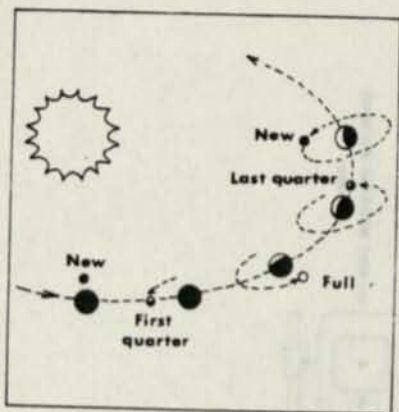
**FIGURE 2** Both coasts beam their image up to the satellite (or satellites as depicted) to be received by the host TV station. However, given the beam pattern of a domestic satellite, anyone with a satellite receiving dish within the continental U.S. can receive one or both of the live transmissions. This same principle allows both coastal sites to receive the image relayed by the other.



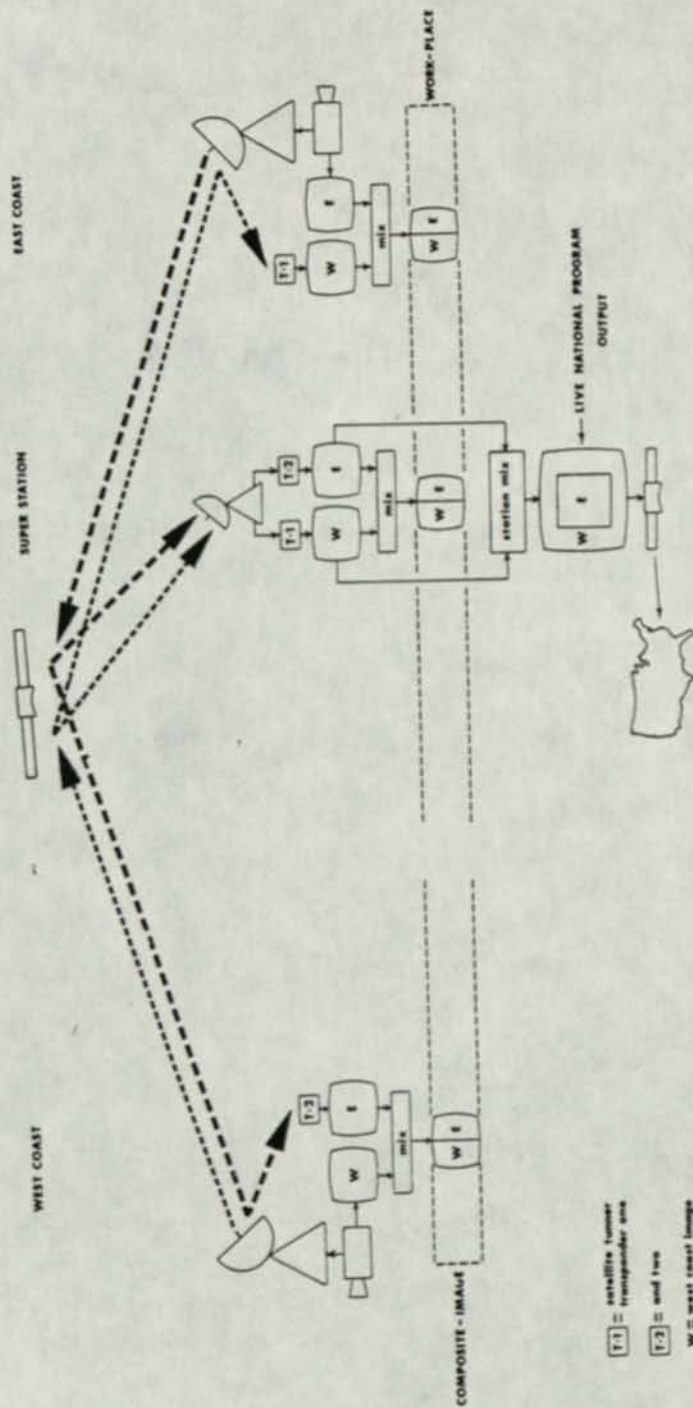
**FIGURE 5** On the East and West Coast the locally produced composite image will be displayed in the camera operators viewfinder and also on a screen next to the directors at the superstation control studio. This allows the directors and the camera operators to share the same composite "work-image", enabling all to clearly understand and see exactly what is necessary in the process of fine-tuning, balancing and adjusting for the variety of compositional shots specified for the series of live broadcasts.

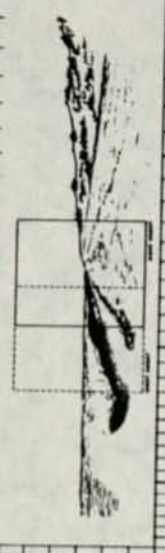


**FIGURE 6** The final composite image will be composed at the TV station control studio and sent out live across the country (**FIGURE 7**) -- it will often be quite different from the split-screen work-image used for set-up and tuning each shot. Throughout the day a variety of compositional effects will be employed for the live broadcast transmission. These final compositions will only be composed at the control studio and only viewed during the live transmission.



————— IN DETAIL —————>

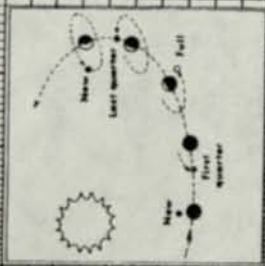
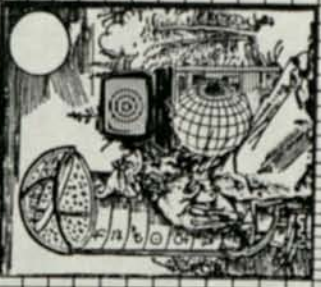
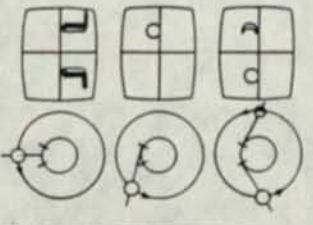
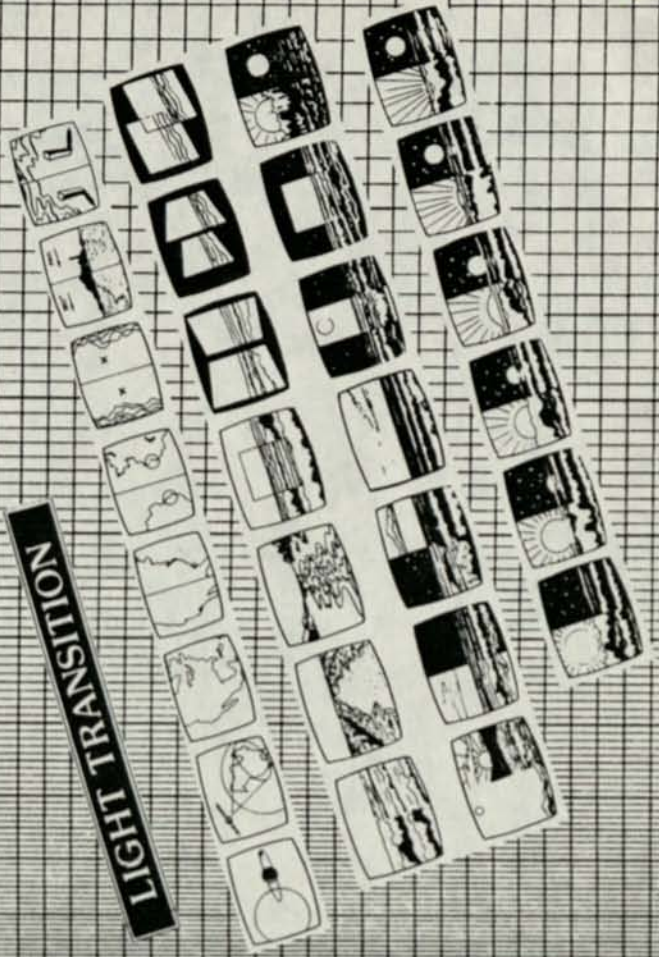




LIGHT TRANSITION



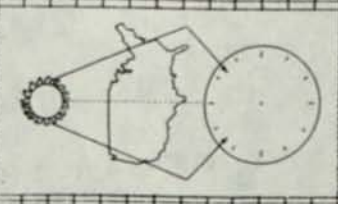
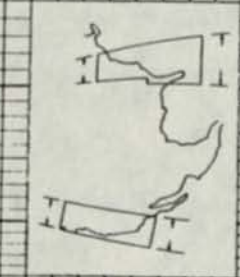
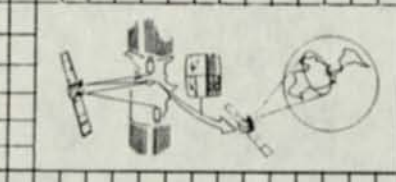
LIGHT TRANSITION



LIGHT TRANSITION



LIGHT TRANSITION



4-30-85

Dear Karen:

What's next is, did you send a copy of the United Way Proposal to Len Dolton (that guy that is under Dave Reily) and has there been any contact with San Ramon? Has there been any response from United Way at all? If not call that girl (Sydney?) in I & R and ask her what the timetable is and remind her that she is to come over to see Community Memory.

If you ever hear from Sam Sternberg would you please ask him if there is a way to track down the cases against United Way that he said lead them to change their chain of decision making-remember he referred to this in our meeting at the cafe triste. Sandy said she saw him at the Pritchard thing, but she did not know anything about this.

Sandy also said that Leslie Wozinak is Steve's sister and that she was going to call Claude Witmeyer (sp?) and ask him what he knows about the funding process at Vanguard and ask him if he knows Paul Haible who is with Vanguard and was at the Pritchard thing. She was also going to call Paul Haible and if she does this PLEASE be sure to ask her to tell Paul Haible that Community Memory applied for this funding under the advise of John Harrington.

As far as I am concerned the next thing up is applying to the National Endowment for funding for Carl. Find out how he feels about this.

I hope to call you today.

Judith

Terminals (Inc. Installation)

Sl. 4/24/85 at Children's  
Museum, see at Children's  
Hospital  
-fell back, Children's  
Museum & Dr. Plais office.)

Dear Karen,

You must send me the budget you put into the Vanguard proposal. Please. Also I have no idea what would be the lower limit to run two terminals for a week or so in L.A. in August that would be hooked up to the Plexus in Berkeley. Is this enclosed budget at all reasonable?

Other questions. Do the minutes reflect the offer to donate the central (Plexus) computer that both Miller & you indicated was o.k. for the Hiroshima Day Festival in August. It looks now like it might be for a week instead of a day-the question of permanence is up in the air still.

Is the memo I sent you on February 20th re: The Hollywood Women's Coalition in the record?

Do you keep a book of the minutes of meetings?

What are PTA's-I forgot.

Calrification-What we are trying to do is hook up C.M. to the Children's Museum in L.A. using the relevant portions of the data base in Berkeley for the Peace activities in L.A. According to Kit Calloway ( a difficult name to pass by, I know) this could be done.

Call me as soon as possible.

Yours,

*Judith*

Budget sketches for Hollywood Women's coalition

Hi-	50,000	30,000 donated	20,000 needed
M-	40,000	30,000 donated	10,000 needed
Lo-	32,600	30,000 donated	2,600 needed

Low Budget (benefits to HWC, relevant existing data base in Berkeley that could be utilized.-Headings Peace, Anti-Nuke etc.)

Travel \$400. (2people round trips from North)

Consultantships \$500 (2 people at \$250 each  
\$10. per hour, 25 hrs. each)

Terminals (Inc. Installation	\$1,000	(one at Children's Muse., one at Children's hospital)
Misc.	\$100	-fall back, Children's Muse. & Dr. Fleiss office.)
Lease of Lines	\$500	
Insurance	\$100	

\$3000



August 4<sup>th</sup>

10%  
\$ 3,500

Sam Sternberg - Judith has mentioned  
film software to people

What does it run it?  
Info sheet?

Call Sydney Pucik



# Community Memory Project


## Hollywood Women's Coalition

Wants to do something w. CM for

Hiroshima/Nagasaki day in August

Pres. = Julia Phillips

V. P. = Alex Rose

  
Kenji Ono

Get copy of Lee's letter to the Nation  
note from Lee to Joe

## Advisory Board

- money, power, connections
- on some grant proposals
- demonstrates outreach into community

Don't: tell us how to run our organization

# Community Memory Project

February 20, 1985

To: THE HOLLYWOOD WOMEN'S COALITION

From: The Community Memory Project and The Children's Committee

To commemorate Hiroshima Day, the children's committee of the Hollywood Women's Coalition is planning a festival at the Children's Museum in Los Angeles and a series of programs in Los Angeles schools and hospitals that will build towards the festival.

The Community Memory Project can provide electronic linkage between the targeted schools and the Children's Museum and between the Children's Museum and selected hospitals.

This linkage will enable people to converse with each other by typing essays, statements and messages on to a keyboard and reading them from a monitor. There will be one central computer for every 16 terminals.

The purpose of this computerized system for the Hollywood Women's Coalition will be to foster expression between participants concerning the problem of nuclear war for it is through expression that change is achieved.

The Community Memory Project is a non-profit entity. Individual, institutional and corporate support for this project is tax-deductible. Contributions would be made payable to Village Design, (501-c3) IRS #23-730999.

Judith Adell  
(213-384-1295)

EQUIPMENT AND SOFTWARE

Community Memory is using a Plexus P-35 super-microcomputer. It is a Motorola 68000 based machine, with 2 megabytes of random access memory and a 72 megabyte hard disk. The machine is capable of handling up to 16 terminals.

The computer has a UNIX operating system, and the software for Community Memory is written in the C language.

The terminals which are being used are Soroc IQ-120s. The keyboards have been altered, and other modifications have been made to provide video highlighting.

The terminals are connected to the computer via leased metallic data circuits. These circuits are more economical than ordinary dial-telephone lines, and allow the use of relatively inexpensive "line-drivers" rather than acoustic modems. The MICOM line drivers also allow the Community Memory System to transmit data at higher speeds--currently 2400 baud-- than is the case on regular telephone lines.

# HOLLYWOOD

## Women's Coalition

### Board of Directors

Julia Phillips  
*President*  
Paula Weinstein  
*Vice-President*  
Christine Cuddy  
*Secretary*  
Susan Landau  
*Treasurer*  
Marilyn Bergman  
Barbara Corday  
Karen Daneher  
Susan Grode  
Roslyn Heller  
Pat Tourk Lee  
Emily Levine  
Eileen Peterson  
Marian Rees  
Alex Rose

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Susan J. Berman  
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Susan Bowling  
Ilene Chaiken  
Sharon K. Christie  
Cyd Clark  
Andrea Davis  
Lorraine Despres  
Ann Dollard  
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Janet Greek  
Abby Haight  
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Sandra Harmon  
Holly Harp  
Tracey Jacobs  
Linda Lichter  
Kiki Morris  
Barbara Turner Sachs  
Joan Scott  
Harriet Selwyn  
Marcia Selwyn  
Esther Shapiro  
Anthea Sylbert  
Allyn Stewart  
Cynthia Weil  
Lori Weintraub

### COMMEMORATION OF HIROSHIMA/NAGASAKI (1945-1985) ARTS FESTIVAL

#### GENERAL MEETING

February 12, 1985

#### AGENDA

Chair: Alex Rose  
Hollywood Women's Coalition

- I. Introductory remarks - Julia Phillips, President, Hollywood Women's Coalition
- II. Hollywood Women's Coalition Structure - Alex Rose
- III. Arts Festival - Emily Levine, Hollywood Women's Coalition
  1. Festival Title
  2. Introductions - participating organizations
  3. Festival working structure and process
  4. Introductions - Committee Chairs
- IV. Reports from Committee Chairs (Marilyn Bergman/Rose Bowl; Susan Grode/Theater; Susan B. Landau - for Christine Cuddy - Fundraising; Marian Rees/Symposium; Alex Rose/Film Festival; Eileen Peterson/Publicity; Joan Baeder - for Susan Landau - Visual Arts; Annette Welles/Marketing; Joan Hyler/Celebrity Emily Levine/Writers)
- V. Questions and Discussion
- VI. BEYOND WAR - a short presentation of this group's workshop technique.

Proposal:

Scenario

Some figure -- explain for what

Request \$ for more research; detailed proposal

Figure of  
some data?

Exclusion

They represent as in Europe

to develop theory

intended as original

UNDO - Undo the effects of the last service invoked.

- multiple UNDOs?

### 2.5 Invoking Services

Specific services are detailed in the subsequent sections of this document. This section contains information applicable to all services.

history mechanism, see sec. 2.3 for state info. Doesn't affect scratchpads or undo adds (but may pass through edit mode)

A service consists of four phases.

1. The user selects a service to invoke.
2. CM queries the user for information needed to perform the service.
3. CM performs the service.
4. CM returns to browsing or editing.

Services are invoked by selecting a button or pressing a special function key. The "Browse Menu" dialog box ← displayed by pressing MENU contains buttons for all the services supported while browsing. Common services can also be invoked by special function keys, if available. The mapping of services to special function keys is permanently assigned for a particular keyboard, and is designated by labels on the keys. Particular key assignments are discussed later, in the Keyboard Mapping section.

picture of Browse Menu?

If CM needs information from the user to provide the requested service, it asks for that information in dialog boxes. Any required interaction may take place within a dialog box, but two particular interactions have general utility: field editing and menu selection (described below). Depending on what information CM needs to provide a service, CM may present a single dialog box, a series of several dialog boxes, or no dialog boxes at all.

Pressing HELP while in a dialog box will display a help message explaining the purpose of the dialog box and what is required of the user. Pressing UNDO while in a dialog box will return to the previous dialog box, if any, or else cancel the service and return to the state from which the service was invoked.

After CM has gathered all the necessary information, it performs the requested service (which may, for example, change the content of the browse list) and then returns to

~~browsing or editing~~  
browsing or editing

Funded by Geology/Construction firm

Jacomo - Paolo's partner, architect, brother of Geosonde president

↳ Geosonde approached him -- they want to expand into environmental planning -- wanted ideas, new image

Jacomo involved Paolo -- both wanted to move towards something bigger -- "GSI": ~~data~~ new company -- databank of all info on environment + economy

↓ operate database, install equipment, gather information

Long-term prospects? Who knows? Paolo's ideas:

- better info on managing environment

- jobs

- more direct social involvement by non-profits/cooperatives

↳ "spend \$ not as investment in business, but to get a better society"

2 yr. program -- 3 parts

- CM component

- Int'l contest to rebuild fountains

- Find out about + distribute important ideas

Geosonde will excavate  
GSI will organize  
other companies will build

Geosonde's return is publicity

GSI must support itself -- sell services to pay employees.

League will get access to ~~env econ~~ environmental/economic data

Exclusivity:

- prestige

- resale (secondary consideration)

- possible to manage growth + integration

working on getting sponsorships  
won't happen right away.

Paolo wants long-term relationship.

- They "represent us" in Europe

- We develop things together

- "Low-budget" -- not poor, but doing things in manageable ways at reasonable price.

moves the highlight to the next line of the current message which contains a button. If that line contains more than one button, the highlight moves to the one nearest to its ~~current column~~.

*previous position*

2. If no visible line of the current message contains a button to move to under Rule 1, and a portion of the next message is visible, that next message becomes the current message, and the first visible button in that message (if any) becomes highlighted.

*to Appendix?*

3. If neither Rule 1 or Rule 2 apply, the screen is scrolled by one line. If that line contains buttons, one of them is selected and highlighted according to Rule 1.

*how to do fast scroll? scroll bar? "msg x of y"?*

Some of the services discussed below may select a new message as the current message. Invoking these services will scroll the browse list placing the first line of the new current message 1/3 of the way down from the top of the screen. If the new current message is sufficiently near the beginning of the browse list that this would result in unused space at the top of the screen, the beginning of the browse list is placed at the top of the screen instead.

While scrolling and moving the highlight, every effort will be made to visually reinforce the concept of the browse list as a rigid strip of text moving up and down behind the screen. This may include smooth scrolling, simulating a fast scroll rather than a discrete jump when moving over a large piece of the list, and visually opening and closing gaps in the list when inserting or removing messages.

*← Strongly supported*

2.4.2 Fixed function keys In addition to scrolling and moving the highlight, the user may press any of the fixed function keys while browsing. The effects of the fixed function keys are:

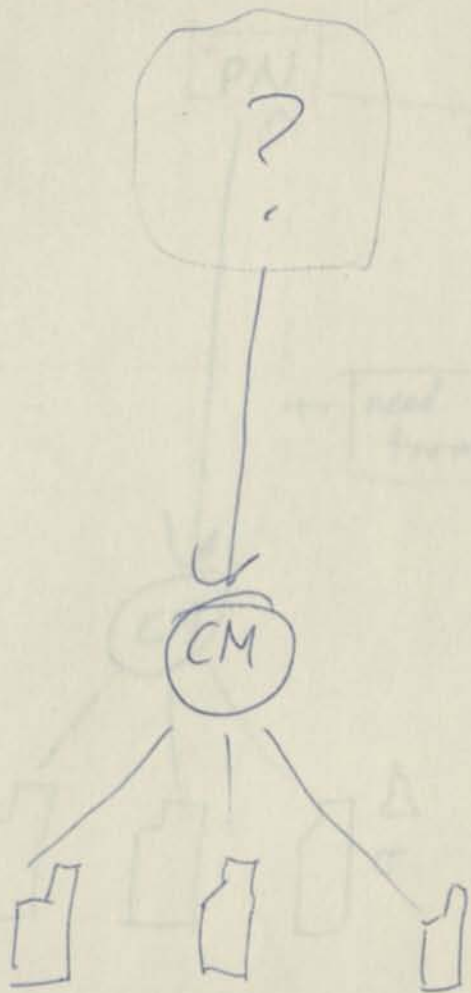
HELP - Insert the Browsing Help Message in the browse list above the current message, scroll the screen if necessary to place the entire help message on the screen, and select the help message as the current message.

MENU - Display the "Browse Menu" dialog box, and allow the user to select one of its buttons.

SELECT - Execute the service that corresponds to the currently highlighted button.



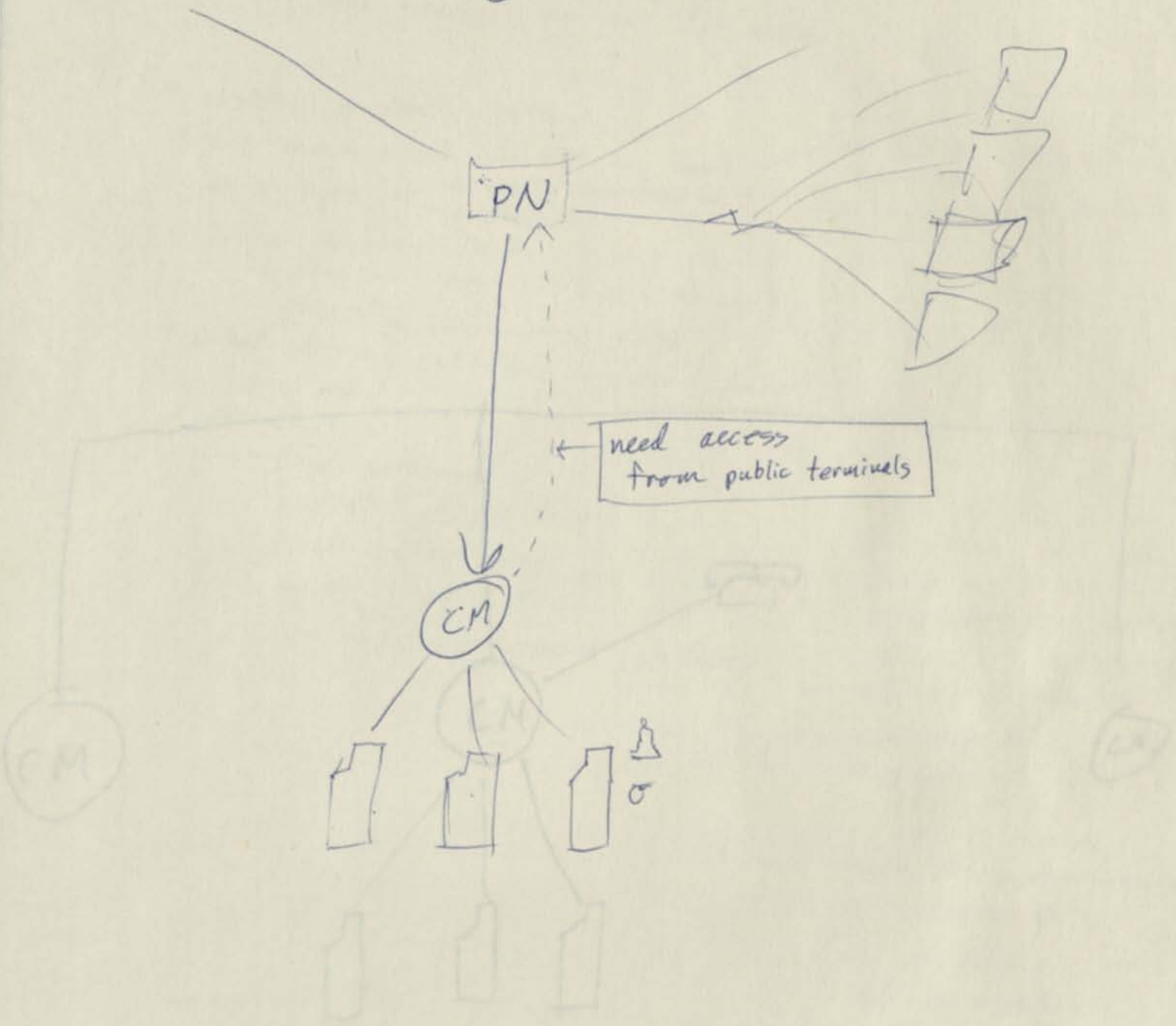
World-Wide IGC



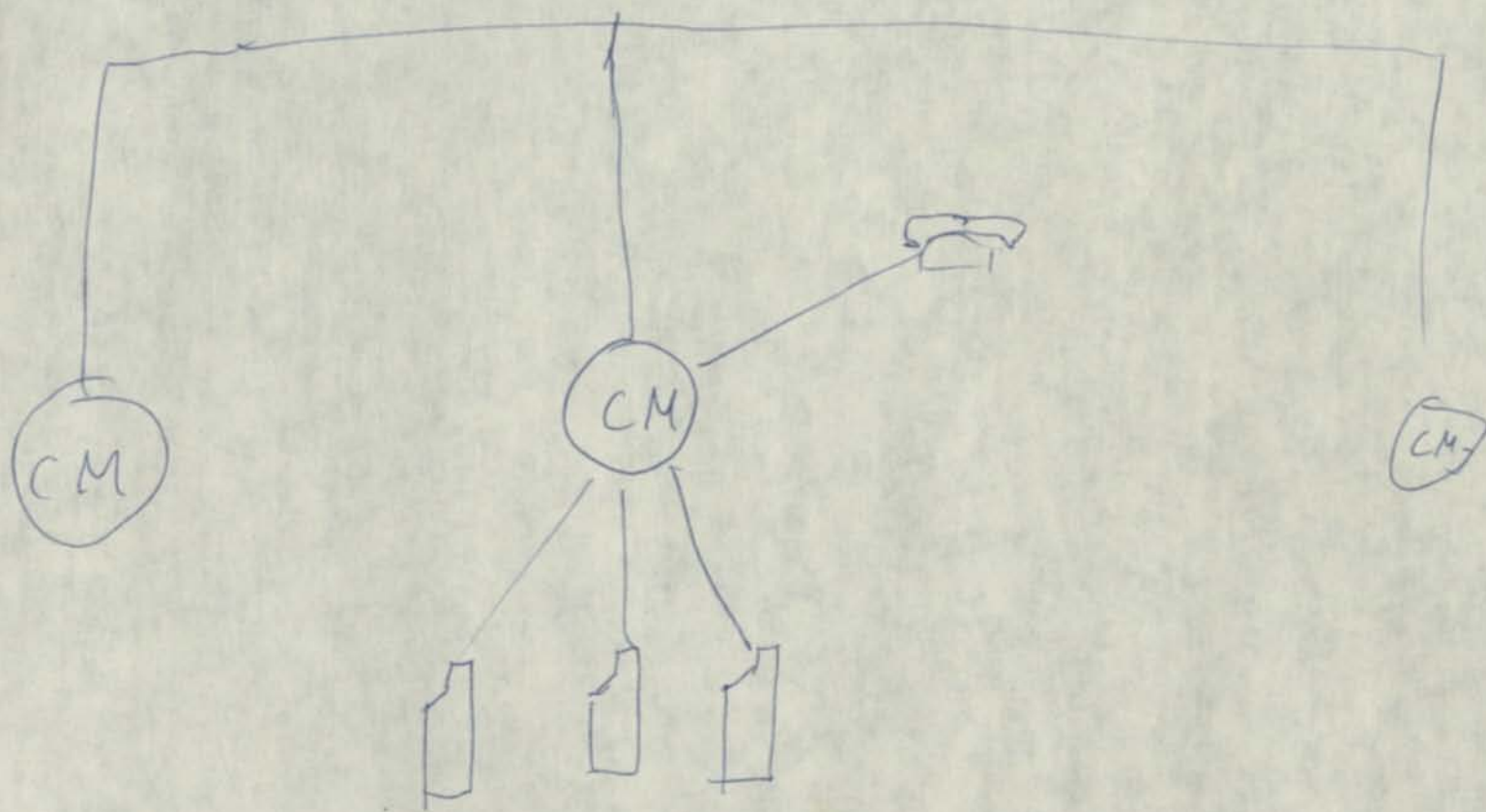
need access from public terminals



# World-Wide IGC



for "etc"  
maybe not  
also CM could be  
customers & database



No "chat"  
Maybe mail  
Use CM model for  
conferences + database

① Add features to CM code

- we get \$\$
- we get code that might be useful to us

② Talk them into something we can do already

③ Put together a joint venture

- how much work is this for us?
- advantages?
  - access to code/features?
  - contacts?
- what we contribute:
  - efficient architecture (low cost)
  - powerful information model
- what do we get that we don't have?
  - e-mail
  - chat
  - trad. database
  - full-text keywording
  - trad. conferencing
  - accounting
  - dial-in/dumb terminal interface

extent of integration required?

This is the key question. If we don't need much integration, outside software is attractive. If we do need it, and especially if the feature is:

- easy to do, +
- worth owning

then it's better to do it ourselves.

(All of this presumes \$\$ is available)

# Single node

## License fees:

Single node binary	\$1000
" " source	\$5000 - single node ref. + mod. purposes only -- no binary redistribution.
Support (phone)	\$50/hr.
" contract	\$50/mo. tech tips, updates, 6 hrs./yr. free phone support
" (on-site)	\$500/day + distance

Multi-node binary \$500 each additional node

Redistribution (binary) includes source for ref + mod + right to distribute derived binaries (w/ single site licenses)

\$50,000 + \$100/node (up to 10 terminals)

200/node (" " 50 " )

300/node (" " 200 " )

400/node (larger)

source redistribution \$5000/site

\$20,000? now; \$40,000 w/ multithread \$30,000?

\$100,000/yr per unit

## Regional Exclusivity

~~10,000,000~~  $\frac{1}{10,000,000}$  of region or 1,000,000 w/ royalties

~~1,000,000,000,000~~

Special Features done as ~~separate~~

\$100 - 10 terminals - 5000 people

100,000,000 CDP

## Redistribution

Base price

Per node

Per node buy-out

Exclusivity surcharge



# Chat

- integrate w/ mail as much as possible?

OR

- have a list of active chat acceptors:

- author may ask explicitly to go on list (special BE REQ), or author def may specify entry into list at any activity.

- user may ask to see list, & may choose any entry.

- Corresponding FE is notified -- author may enter password to accept, may deny, or may ignore -- ignore causes removal from list. List entries may also time out, or FE might explicitly remove on DONE or by BE on HANGUP?

- actual mechanism could maybe route REQ's directly between participants & use split-screen popup

- multi-way, <sup>chat</sup> or multiple ~~parallel~~ <sup>simultaneous</sup> chat sessions?

## Core improvements:

• expanded editing of msg header: show common fields as now, have a button like ABOUTMSG that pops up list of less common fields for editing

• classes of msgs identified by tag: <sup>bits</sup> public, private --- any others?

• have explicit BE mechanisms for dealing w/ dial connect/hangup? Mostly needed for chat registration & charging.

• dumb vs. smart dial-in -- glass tty interface?

• multi-threaded BE

• signature file overflows:

- eliminate WHOLE DATABASE searches

- for less-used forums, keep (keyword, taglist) records on disk. Use 1 KLID per forum? or combine forum name/keyword as key in single KLID?

• Support long records:

- in BE

- in FE (transmission time) limit max msg size. Have a facility for long messages -- FIND req fails w/ TOO LONG error; FE does GET SIZE Req, warns user about xfer time, gets destination file name.

FE does LONG READ req in background & writes to file. Confirm Box on error or completion. (Maybe have separate FTEXT & F-FILE fields -- F-FILE is stripped by FIND, remainder of msg is limited in length. Or have FILES that are stored separately from msgs altogether...)

Maybe even have a separate FILE SERVER CID. Minimizes recovery problems on BEID restarts...



Dial in:

Smart: SIP monitors time waiting for login ~~packet~~ packet (REQ format?), ~~Does~~ Passes to BE for validation

3 SIP states: WAITING, <sup>LOGIN,</sup> + CONNECTED.

WAITING: ~~if~~ login packet rcvd from FE, pass to BE, remember invokeId, → LOGIN  
all other FE pkts, and ALL BE pkts are discarded (maybe fake responses to resets + cancels)

LOGIN: ~~ALL~~ ALL FE packets + all BE packets not matching saved invokeId are discarded.

Bad BE RSP is passed to FE, → WAITING

Good " " " " " " " " → CONNECTED

CONNECTED: as now; SIGHUP → WAITING

(other things → WAITING?)

Have a console REQ to enable/disable login in WAITING state?  
SIP can write records for connect-time accounting.

Dumb: Standard UNIX login; <sup>rsn;</sup> ignore signals; start up FE after negotiating somehow for a CID (base on tty). on CID based on tty.

\* ↑ could use for smart as well -- start SIP instead of FE, have SIP do CA-Close + die on any signal.

Is special features development unrelated business income?

- Probably not if we retain ownership -- combination of support + licensing.

## Core System licenses

- single node
  - binary
  - source
- redistribution
  - base
  - per node
  - buy-out

includes source + right to redistribute binaries to single nodes.  
- source redistribution to single node + multi-node binary packages negotiable

No exclusivity

## Feature packages

- as above

exclusivity, if available, is in place of redistribution buy-out + is based on GNP of region

- we will provide descriptions, <sup>delivery dates,</sup> + quotes on standard feature packages
- we will develop quotes, <sup>+ delivery dates</sup> to match descriptions of optional feature packages based on our estimates of work + markets.

Lump Sum - total cost?

# of different data banks

on-line service?

codes for reserved access? (accessible only within closed groups)

accounting

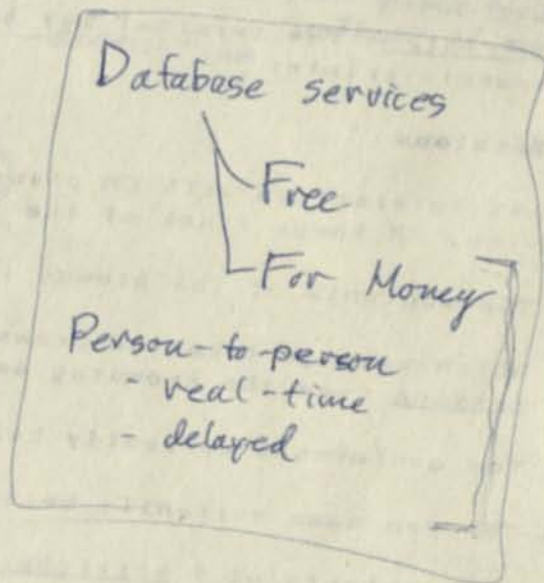
e-mail?  
conferences on specific topics  
access to databanks

Already connected w/ ITAPAC

BDT X 4173 + 343808

All Italian hardware { Olivetti  
Unix?

6  
Public terminals  
Site info  
Non-profit newsletters  
1



System might be...  
the kind of...  
software

- optionally, special function keys for quickly requesting common services.

2.2.2 Display The display of a CM terminal must be capable of generating an alphanumeric display of 80 columns in width and several lines (typically 25) in height. Bit-mapped displays, if available, may be used to provide enhanced cues to the user as to the state of his or her interaction with CM. This may include such things as increasing differentiation between different screen areas, smooth scrolling, etc.

2.2.3 Coinbox The public terminal will have an attached coinbox which can detect, hold, accept, or return U.S. quarters under program control.

2.2.4 Printer The terminal may have an attached alphanumeric printer.

← explain how user directs it

### 2.3 Sessions

All user interaction with CM occurs during sessions. During a session, CM keeps track of the following information:

- The contents of the browse list.
- Which message from the browse list is the current message (see the Browsing section below).
- The conference currently being searched or added to.
- The pen name currently being used for adding.
- The contents of 9 scratchpads for temporarily holding text (see the Line Editing section below).
- Which of the 9 scratchpads is the current scratchpad.

← whether current message is in edit mode

(Initially, the browse list is set to contain the Browse Help Message and the Conference Menu. The Browse Help Message is selected as the current message.

← which messages have been paid for during this session

The conference currently being searched or added to is set to "Chaos". The scratchpads are all empty, and scratchpad 1 is selected as the current scratchpad. The current pen name is left unset. At this point, the user begins browsing.

## Network of terminals

- ~~public~~ tourist attractions, monuments, museum, parks,
- non-profit organization centers
- 40 terminals

## Capabilities

- electronic billboard/journal
  - lots of information on the sites -- different for each site
  - updating information on ecological issues
  - ~~on-line conferencing~~
  - supported by subscribers -- "on-line conferencing"
    - conferences
    - chat?
    - mail?
- ↳ not available from public terminals without id code.  
↳ accounting

(different systems starting now in Italy)  
OPUS (Dutch technology) Purchased in (U.S.)?

Consortium - non-profit; self-sufficient

The "Authors" conference contains a message for each pen name being used in the node. These messages are called author descriptions. At a minimum, "Authors" will contain an author description for the pen name SYSOP, which is reserved for the operators of the node. SYSOP is designated as the author of all the messages described in this subsection.

The "Conferences" conference contains a message for each conference in the node. These messages are called conference descriptions. At a minimum, "Conferences" will contain conference descriptions for the conferences "Authors", "Conferences", "Help", "Chaos", and "Audit". Additional conference descriptions are added when new conferences are created.

The "Help" conference contains messages explaining various procedures and conventions used in the node. At a minimum, "Help" will contain an index menu for each conference, a Browse Help Message, and a Conference Menu. Each index menu describes conventions for the use of index words within a conference. The Browse Help Message contains basic information required by the user in order to operate CM successfully. The Conference Menu lists selected conferences available on the node.

The "Chaos" conference is used to hold messages added by users who do not select a specific conference to add to.

*or start in Help conference but don't allow adding*

The "Audit" conference is used to hold messages generated by CM itself to track important operations.

## 2.2 Hardware

The user interacts with the system through a public terminal or a private microcomputer programmed to emulate a public terminal to the node. The user interface described here is for public terminals, but private microcomputers should emulate this interface as closely as possible.

*PC or Mac Alternative access method for dumb terminals? Lay out.*

2.2.1 Keyboard The keyboard of a CM terminal must provide

- typewriter keys for entering text
- arrow keys for moving the cursor
- the editing keys DELETE, INSERT, BACKSPACE, and CLEAR
- the fixed function keys HELP, SELECT, UNDO, and MENU

Memo To:

From: KAREN —

MON \*  
9/12

JUDITH

213/384 1295

Left a

message. said if

you "WANT TO DEAL

IN BEVERLY HILL " CALL

HER.

---

---

September 14, 1988

Ms. Billie Heller  
the WEB  
520 North Camden Drive  
Beverly Hills, CA 90210

Dear Ms. Heller,

My letter dangles on a long list of referrals; Los Angeles Women's Foundation . Lee Ann King . you. →

I know only one thing about your organization. I understand your group is interested in local dialogue over an alternative medium <sup>TO</sup> ~~besides~~ the telephone. It is an area in which our group, Community Memory, has considerable interest, expertise, and involvement.

Community Memory is rooted in the belief that a disproportionate <sup>LIFE</sup> amount of information that reaches us, comes from centralized sources that are too remote from our lives: newspapers, magazines, radio, TV, computer services all 'pre-digest' information for our consumption. Life in large cities also limits our ability to meet and speak with like-minded people who are part of our information circle. Communication over the most convivial telecommunications technology to date, the telephone is increasingly difficult among busy individuals.

<sup>LITTLE</sup> No wonder the computer is emerging as the most able and flexible telecommunications device to date. We view the computer as a perfect tool for dialogue among people sharing common interests within a community, whether that community is one of geographic proximity or a community of interest. In keeping with this belief we are in our fourth year of operating a free, publicly accessible, unmediated computer network in the city of Berkeley.

The system, called Community Memory, is comprised of five terminals located in public locations <sup>TO</sup> generates thousands of messages each month on dozens of subjects, from politics to housing to science fiction. It functions like an electronic agora; a place to air a gripe, solicit opinion or expertise, tell a joke, or sell a car. There is a contingent of frequent users who carry on lively debates which can be engrossing to a mere browser. It is indeed a fascinating 'place.' With all its capability, the system remains convivial so even a first-time user can feel comfortable using it.

It is a very exciting time at CM as we are preparing to go "on line" in October with a new system which takes advantages of developments in the world of computer



hardware, and more importantly, implements more powerful and elegant software and interface that we have been working on for some time now. The system possesses a very 'smart' indexing system which allows handy ways to group messages. Individual messages that refer to one another, create 'branches' of information which can be followed "to the far end of the limb," or "to the root of the issue."

We are interested in engendering community based information and have shared our experiences with many groups in this country as well as from Japan, Sweden, Germany and Australia. I am currently speaking with the Smithsonian Institution about inclusion in their "Connected" exhibit slated for 1990 where a CM-style system would be use as an interactive visitors book. I am anxious to learn more about your group and will be more than happy to share ideas, know-how, and provide you with more specific information regarding the workings and costs of a system such as Community Memory. Please don't hesitate to call me.

Sincerely,

Thomas Nemcik  
Director of Community Relations

LEEANN  
~~ANN~~

LA W F Referred to

→ LEE ANN KING Referred to

→ BILLIE HELLER of THE WEST

BILLIE  
BILLY

213 / 271 8087 ~~1111~~

520 N. CAMDEN  
BEV. HILLS CA 900

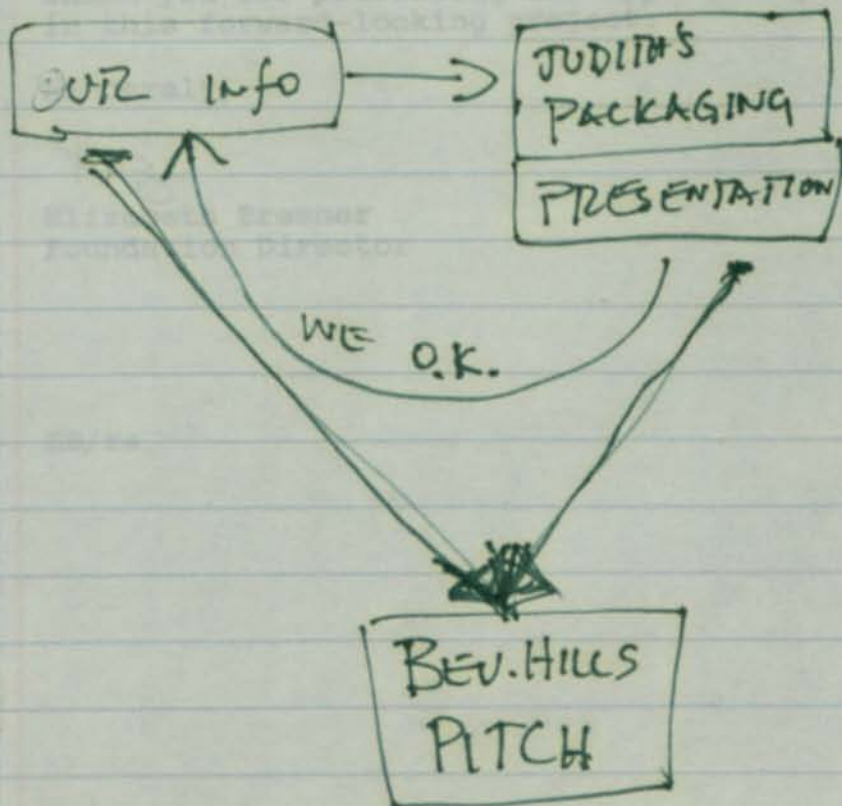
LADIES IN BEV. HILLS.

OTHER THAN THE TELEPHONE

THEIR  
ATTITUDE

IF IT DOESN'T COST A LOT — HOW CAN  
IT BE GOOD?

IF YOU WANT TO CONTACT THE BEV. HILLS  
'GIRLS' DIRECT" — OK BY JUDITH.





Los Angeles  
**WOMEN'S**  
Foundation

March 12, 1987

Judith Adell  
545 South Norton Avenue  
Los Angeles, CA 90020

Dear Judith:

At our meeting Tuesday night, the board expressed a strong interest in a Los Angeles-based community memory system to network nonprofit organizations benefiting women and girls. The board recommended LAWf assess the feasibility of the project, taking into account LAWf's mission/goals, resources and organizational priorities.

Arlene Donowa will be conducting this feasibility study and will contact you within the next two weeks. The board will consider her findings in making a final decision on LAWf's involvement in the project.

In any case, LAWf will not be ready for hands on involvement in the project until the spring of 1988.

Thank you for presenting the opportunity for involvement in this forward-looking project.

Sincerely,

Elizabeth Bremner  
Foundation Director

EB/rs

ADVISORY COUNCIL

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Latham & Watkins

FOUNDATION DIRECTOR

Elizabeth Bremner

6030 Wilshire Blvd.  
Suite 303  
Los Angeles, CA 90036

(213) 938-9828

CALL  
9-10-87

rec'd from  
J. Adell  
9/5/87

# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

August 26, 1987

Overall system redesign: We are redesigning the system to take advantage of newer, cheaper machines and of our experience with the Berkeley pilot system. We expect to have a single-user version ready for in-house testing by early October and a tested, multi-user version ready to install early next year. For further specifics on the redesign, please refer to the page 1 article in Community Memory News, Summer 1987. (You should have already received a copy in the mail; I'm enclosing an extra for your convenience.)

Coinbox development: The CM system software now supports a coinbox to be used when adding messages to the database. A successful prototype of the coinbox hardware has been installed on the terminal at our office, and we have had no problems with it in the first four weeks of testing. We believe that only minor re-engineering work remains to be done prior to mass-production of the coinbox. Finished coinboxes will be available by the time that the current software/hardware redesign is complete.

A quarter can be inserted at any time before the user makes a final choice to add a message and it will be refunded if the user decides against adding a message. The Board has decided to require a coin deposit only when adding messages in order to keep the system as free to the public as possible while still covering some portion of its operating costs. The coinbox design is flexible enough to implement other charging schemes as well.

Estimated costs of an LA system: A review of the figures presented in "A Brief Description of the Community Memory System in Los Angeles" shows them still to be accurate. We believe that installation would cost approximately \$21,000 for a five-terminal network, with additional terminals running about \$1900 each to install. Monthly non-personnel expenses would be \$750 for 5 terminals, and a full-time worker in system administration and community organizing would add about \$2000 per month.

A system with more terminals would greatly increase its use and value but only minimally affect operating expenses. Over five years, a five-terminal system would depreciate at a straight-line rate of \$350 per month. Five additional terminals would mean an additional \$9,500 in capital outlay, which equals \$160 in added monthly depreciation. Additional monthly operating expenses would be less than \$350.

We are working on a more detailed financial analysis of the proposed system and will of course keep you informed on its progress. Obviously the largest operating expense is for personnel, which brings us to your final question.

Need for onsite personnel to guide users: The Community Memory system is based on the belief that computers can be taught how humans work.

"Edited, sent to <sup>PAATHEA Donowa</sup> F mkg presentatn to Bd. Will be checking w/ her to see if site has all nec. mat'ls.

9/8 TAM  
Contact by phone,  
then Hr.  
- if to go any further,  
we must reach  
agreement as to  
this relationship.  
She's not  
ably. to dissem.  
mater w/ par  
Hr head  
f edited by her  
not then ap-  
proved by us.  
FACTFUL,  
DIPLOMATIC

but need  
more communit-  
cation w/ her,  
closer relationship

modern?

5 trunks @ 200 msgs ea./month

= 1000 msgs added  
= \$250

60121000

daily costs

1.25	phone
1.25	term
.75	equip (cont. 1)
<hr/>	
3.25	

3000  
12000

3100

60	<u>21000</u>
	180
	<hr/>
	300

60	<u>9500</u>
	158
	<hr/>
	350
	500

8750	
4	
<hr/>	
11000	

Judith Adell

Julene has to make a presentation to the board of directors of LAWF.

Could I have some comments for # 2

please answer her questions with

project.  
board of Fedn.

Ave.  
A 90020

Thosd Cals 91362

Community  
pared to  
e in Los  
submitted

to answer  
to start-  
s of the  
e possible  
in how to

337 ERG 1954

# Notes on Bud:

Grt Majority of monthly costs  
= ~~per~~ staff

• ~~#~~ tools ~~#~~  
•• w/ net  $\Rightarrow$  equally > monthly

Coinbox  
SW

support ✓  
hdw

successfully w/ exp  
only fig left < miss prod  
is minor reeng. neerg  
= 6 wks. lead time  
wd be avail  
at same  
time as  
SW



*"Tech Expert" (initials) w/ LAWF on this project.  
Net staff or board of Edn.*

August 12, 1987

Arlene Donowa  
2340 Otono Circle  
Thousand Oaks, CA 91360

Judith Adell  
545 S. Norton Ave.  
Los Angeles, CA 90020

*(h) 805-523-1077*

*(w) 805-372-7400  
GTel of CA  
1 GTE Pl.*

Dear Arlene:

*RC 1925-500 Thousand Oaks 91362*

Enclosed is a copy of "A Brief Description of the Community Memory System in Los Angeles". This document was prepared to explain how the Community Memory system could operate in Los Angeles. It was part of the concept papers that were submitted to LAWF February, 1987.

I am contacting the members of the project in Berkeley to answer your other questions regarding a current price estimate to start-up and maintain the system in Los Angeles, the status of the development of the coin-box, and your concern about the possible need for someone at the site of the terminals to explain how to use the system.

Sincerely,

Judith Adell

cc: Joaquin Miller  
X-Dot Corp.

*337 ER 1954*

*CM file copy*

# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

August 26, 1987

213/3841295

Ms. Judith Adell  
545 S. Norton Avenue  
Los Angeles, CA 90020

Dear Judith:

Thank you for sending Joaquin Miller a copy of your recent letter to Arlene Donowa regarding development of a Community Memory system in Los Angeles. As The Community Memory Project's new Administrator and Community Organizer, I am responding to the LAWF's questions.

Overall system redesign: We are redesigning the system to take advantage of newer, cheaper machines and of our experience with the Berkeley pilot system. We expect to have a single-user version ready for in-house testing by early October and a tested, multi-user version ready to install early next year. For further specifics on the redesign, please refer to the page 1 article in Community Memory News, Summer 1987. (You should have already received a copy in the mail; I'm enclosing an extra for your convenience.)

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Judith Adell  
August 26, 1987  
Page 2

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We are working on a more detailed financial analysis of the proposed system and will of course keep you informed on its progress. Obviously the largest operating expense is for personnel, which brings us to your final question.

Need for onsite personnel to guide users: The Community Memory system is based on the belief that computers can be taught how humans work, rather than the other way around. Consequently, C.M. was designed to be self-explanatory and includes on-screen "Help" messages. Each terminal also has a very brief user's guide. These tools currently do a good job of making it easy for interested neophytes to use C.M. As users progress in proficiency, they begin asking questions on the system about its use. A staffer enters answers and explanations which are then available to all. These measures provide quite sufficient technical support.

A human presence *is* crucial in community organizing: gaining people's willingness to use the system, especially for sharing information and opinions and doing coalition work. This is a unique and quite wonderful form of communication, but it is new. When telephones were first publicized, no one imagined the role they would come to serve in the private as well as the commercial worlds. Likewise with Community Memory, it is important to provide people with examples of the ways such a medium can serve them. Here, the LAWF has an advantage over the C.M. Project, since the Foundation already has a base of supporters with common interests in community issues. Also, I'm sure that the founding organizations already have organizers within their individual groups.

This letter and the accompanying materials should provide you with the information the Foundation requested. Please feel free to contact me whenever needed. I work Monday through Thursday in our office and make every effort to return calls within a day of receiving them. While we do, of course, receive correspondence addressed to Joaquin Miller at X.Dot, you may write me directly. I will do my best to see that we are responsive and helpful to you, and I wish you the best in your negotiations with the L.A. Women's Foundation.

Sincerely,

Catherine M. Dunford  
Community Organizer/Administrator

Encl.: Community Memory News, Summer 1987  
Community Memory User's Manual (Design Spec), July 1987

# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

February 23, 1987

Elizabeth Bremner  
Foundation Director  
Los Angeles Women's Foundation  
6030 Wilshire Blvd. Ste 303  
L.A., CA 90036

Judith Adell  
545 S. Norton Ave.  
L.A., CA 90020

Dear Liz:

At your suggestion, I have prepared the enclosed informal concept paper. The President of the Community Memory Project, Karen Paulsell, has reviewed the concept paper, and she has assured us of their assistance in the next steps. Please let me know if any additions or clarifications are needed.

Also, it is my hope that we can proceed with, at first, a response to the concept, and if that is favorable, address next the considerations involved implementing it.

I am looking forward to hearing from you.

Cordially,

Judith Adell

cc: Joaquin Miller  
X-Dot Corp.

# The Community Memory Project

Preliminary Budget

## A Brief Description of the Community Memory System in Los Angeles

The intention of the Community Memory Project has been to adapt modern technology to function in the public interest. For over a decade, through research, development and testing a computerized system that provides public access to community information has been realized. Currently, this system is in operation in Northern California.

It is proposed that, in association with the LAWF, a replica of the archetype be effected in Los Angeles that would, initially, focus to network Los Angeles women's organizations. This system would consist of a central computer and four or five terminals that would be located in public at the sites of various Los Angeles women's organizations such as the Y.W.C.A., the Junior League, the Downtown Women's Center, the U.S.C. Women's Studies Center and the Feminist Women's Health Center. The network thus brought about between these organizations would enable them to share information and resources among themselves and with the public.

As the system hosts information from the public as well as for it, its scope is broad. Specifically, the computer is programmed to store communications that people type in at the terminals. It cross-indexes the communications by subject matter, and will display all of the communications on a given subject on request. Therefore, those Los Angeles women's organizations that would constitute the founding members for the Los Angeles system would provide, and benefit by, such information as listings of available services, notices to match volunteers to organizations, calendars of events, newsletters, and catalogues. Members of the public, using the terminals at the sites of the women's organizations, would provide information, and benefit from it.

Replicating the system here, then, would enhance notification of women's resources for the public of Los Angeles.

\*A software license fee would be required to cover the costs involved to provide printed materials, tape, telephone support, technical personnel, and consultant services from the Community Memory Project for the Los Angeles system. While there is no projection for these costs available at this time, the estimated range for the total costs for the Los Angeles system is \$20,000 to \$25,000.

# The Community Memory Project

## Preliminary Budget

Installation Costs			Extension
Node	computer	10,000	
	printer	500	
Total		10,500	10,500
Terminal	Computer	500	
	Modem (pair)	350	
	Stands	200	
	Coinboxes	250	
	Signs	100	
Phone installation		500	
Cost per site		1900	9,500
Spares	Terminal	500	
	Modem	175	
	Coinbox	250	
Total		875	875
Total installation cost			20,925

Monthly Costs		
Personnel	2,000	Wages and benefits
Phone lines	200	5 at \$40 apiece
Rent & utilities	200	Space for the computer, phone lines, and workers
Maintenance & Repair	100	
Insurance	50	Slip and fall insurance
Miscellaneous	200	Phone, supplies, postage
Total	2,750	

\*A software license fee would be required to cover the costs involved to provide printed materials, tape, telephone support, technical personnel, and consultant services from the Community Memory Project for the Los Angeles system. While there is no projection for these costs available at this time, the estimated range for the total costs for the Los Angeles system is \$20,000 to \$25,000.

# The Community Memory Project

## Possible Funding Sources

At the suggestion of Adam Osborne  
Gordon Getty  
Dan Jackson Foundation (Susan Jackson)

Contributors to the Community Memory Project  
Steve Wozniak  
David Bunnell

Foundations suggested by John Harrington  
Capp St. Foundation  
CS Fund  
Evelyn & Walter Haas Jr. Fund  
Rosenberg Foundation  
Stern Fund  
S.F. Foundation  
Zellerbach Family Fund

Misc. suggestions  
William Hearst III  
MS Foundation  
California Council for the Humanities

If a Community Memory system is to be established in Los Angeles in association with the LAWF, it is anticipated that each of the founding members (the organizations at the sites that host the terminals) would be asked for a nominal financial commitment to assist in meeting the start-up costs for the system. The additional monies that would be necessary would be raised from corporate contributions and sources such as those mentioned above.

Currently, being planned and developed by the Community Memory Project is a mechanism similar to a coinbox that would be attached to each terminal. This mechanism would make the system self supporting so that the on-going costs would not require additional funding.

# The Community Memory Project

## The Need for the LAWF

As an organization serving the needs of women & girls in the Los Angeles area, the LAWF exists through its relationships to numerous groups specializing in various areas of concern regarding women. The Community Memory Project provides a forum for communication and is enthusiastic about the possibility of its application to benefit women and girls. The nature of the LAWF could allow the opportunity to develop an association with the Community Memory Project that could practically and effectively network the Los Angeles women's community.



JUDITH ADELL  
545 South Norton Avenue  
Los Angeles, California 90020

COMMUNITY MEMORY PROJECT

What is Community Memory?

January 7, 1987

Community Memory is a computerized system for public access to information. The computer is programmed to store messages that people type in at terminals. It cross-indexes the messages, and will display all of the messages that contain a particular word or phrase.

Belinda Walker  
L.A. Women's Foundation  
6030 Wilshire Boulevard  
Suite 303  
Los Angeles, California 90036

Community Memory can help people get in touch with one another. Dear Belinda, you can use it to find someone to buy your car, or to find people to play softball with. It is also a forum for people to express their views on various topics.

Enclosed is a statement about the Community Memory Project that was basically designed to be placed at the side of newly installed terminals in Berkeley to explain Community Memory to the public.

Also attached is the explanatory pamphlet on how to operate the Community Memory that we spoke about.

I hope this information is sufficient for the present. I will look forward to arranging a meeting at which we could further pursue this project and its possible relationship to the L.A. Women's Foundation.

The highly centralized information delivery by the mass communications media that can give people a chance to transfer information amongst themselves.

Sincerely,

Distinct from other public information systems that are being planned and developed and are designed to sell goods and services, the Community Memory system encourages communication, and does not confuse advertising.

Judith Adell

JA/ys  
Encls. Money and money have been donated to create this demonstration centralized, community-based communications system.

What happens now?

Over the next few months, we'll be evaluating and improving the system and forming a local organization to operate and maintain it. We'll also be contacting interested groups in other cities and providing them with technical and organizational assistance.

## COMMUNITY MEMORY PROJECT

What is Community Memory?

Community Memory is a computerized system for public access to information. The computer is programmed to store messages that people type in at terminals. It cross-indexes the messages by subject matter, and will display all of the messages on a given subject on request.

What is it good for?

Community Memory can help people get in touch with one another. For example, you can use it to find someone to buy your car, or to find people to play softball with. It is also a forum for expressing your views, and for acquainting yourself with the views of others. We hope that Community Memory will become an important archive of community history and a constantly updated directory to local resources.

How did it get here?

The system was developed and installed by the Community Memory Project, a group of people conscious of the social impact of computers and communications technology. We believe that people can use computer technology to create an alternative to the highly centralized information delivery by the mass communications media that can give people a chance to transfer information amongst themselves.

Distinct from other public information systems that are being planned and developed and are designed to sell goods and services, the Community Memory system encourages communication, and does not confuse advertising with information.

Time and money have been donated to create this demonstration of a decentralized, community-based communications system.

What happens now?

Over the next few months, we'll be evaluating and improving the system and forming a local organization to operate and maintain it. We'll also be contacting interested groups in other cities and providing them with technical and organizational assistance.

## COMMUNITY MEMORY PROJECT

Who pays for it?

The Community Memory Project is a non-profit organization. It is now seeking donations to support this pilot system for the first few months. Coin boxes will be attached to the terminals in order to test various ways of charging for system use. We will seek sponsors in the community in order to raise the funds for further expansion.

When we have more terminals operating, the Community Memory will be self-supporting. But we need funds to get it started and pay for its development.

How can you help?

We need many volunteers to help on the Project. If you would like to work with us, give us a call at (415) 841-1114. In any event, please try the Community Memory and let us know what you think about it. Tell your friends.

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# Community Memory Project

## COMMUNITY MEMORY PROJECT

### EQUIPMENT AND SOFTWARE

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The terminals which are being used are Sanyo 10-120s. The keyboards have been altered, and other modifications have been made to provide video highlighting. The four terminals were donated through the Apple Computer Community Affairs Program.

The terminals are connected to the computer via leased metallic cat. circuits. These circuits are cheaper to operate than ordinary dial-telephone lines, and allow the use of relatively inexpensive "line-drivers" rather than acoustic modems. The HICOM line drivers allow the Community Memory System to transmit data at higher speeds -- currently 2400 baud -- than we would be able to use on regular telephone lines.

# Community Memory Project

## EQUIPMENT and SOFTWARE

Community Memory is using a Plexus P-35 super-microcomputer. It is a Motorola 68000 based machine, with 2 megabytes of random access memory, and a 72 megabyte hard disk. The machine is currently capable of handling up to 8 terminals, and can be expanded to handle 16. Three of these terminals are located in public locations, and a fourth terminal is available for public use at Community Memory's offices.

The computer has a UNIX operating system, and the software for Community Memory is written in the C language.

The terminals which are being used are Soroc IQ-120s. The keyboards have been altered, and other modifications have been made to provide video highlighting. The four terminals were donated through the Apple Computer Community Affairs Program.

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Sample Messages

\*\*\*\*\*

Title: methadone detox centers available

Comment On: Comment By:

Message:

methodone detox center opens local branch, goto 1040 Geary St., SF 94109 or call 982-7800

Author: the mystery-user Site Entered:

Date entered: Date Expries:

\*\*\*\*\*

Title: methadone detox center, part II

Comment On: Comment By:

Message:

there is another methadone detox clinic at 75 Townsend St., SF call 543-2656

Author: The mystery-user Site entered:

Date Entered: Date Expries:

\*\*\*\*\*

Title: Flu vaccines

Comment On: Comment By:

The flu season is just around the corner. If you are 55 years or older, you run a risk of coming down with a case of flu which could lead to serious complication. But the flu can be p[revented with only one shot.

Doctors also recommend flu vaccines for people over 13 who have chronic medical problems such as heart, lung, kidney disease, anemia or diabetes.

You can get a flku shot for only \$1 on Sept. 27 & 29 from 9-11 a.m. at the SF Helath Center at 3859 17th St. (call 558-3905 for info)

Author: the mystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: Job Opening, Bilingual

Comment On: Comment By: 683127

Message:

The SF election board needs bilingual (Spanish/English) speaking people to work on November 8, 1983, municipal election. Pay is \$43-\$52. You must live in San Frnacisco, and be a registered voter. Apply at City Hall, Room 155, or call 558-3417 and ask for Angie Alarcon

Author: the m,ystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: Personas Bilingues

Comment On: Comment By:

Message:

Se Necesitan Personas Bilingues Para Trabajar en Las Urnas Electorals  
Hi Registro de electorales de S.F. necesitan personas que hablan

espanol y ingles para trabajar in el 8 de noviembre 1983, dia de electionbes municiplase

El page sea de \$43 a \$52.

Se require que los aspirantes residan en S.F. y que estan registrador para votar. City Hall, #115, o llame 558-3417 y pregunte por Angie Alarcon

Author the mystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: Where can I work on pottery/ use a potter's wheel?

Comment On: Comment Bu: 665837

Message:

Does anyone know of a place hwere I might use a potter's wheel:

Carol 648-7425

Auhtor: the mystery-user Site Entered:

Date Ebntered: Date Expires:

\*\*\*\*\*

Title: Randall Junior Museum

Comment On: 665736 Comment By:

Message

Try the Randall Junior Museum. I think they may have potters' wheels.

Author" the mystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: WANTED ONE BEDROOM CLOSE TO SF TRANSPORTATION WILL PAY \$250

Comment On: Comment By:

Message

WANTED ONE BEDROOM CLOSE TO SF TRANSPORTATION WILL PAY \$250 TO \$300 rent utilities enclueded if interested call 397-3333 X 4255 OR 861-1896 ASK FOR LETRCIAN THANK YOU.

Author Anonymous Site Entered: 1668247408

Date Entered: Nov. 7, 1984 Date Expries Jan 1, 1985

\*\*\*\*\*

Title: child care center

Comment On: Comment By:

Message:

there is a child care center called Little Poeples Cooperative, call 648-3989

Author: the mystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: Bernal Heights Libreary

Comment On: Comment by: 67784587

Message:

The Bernal Heights Library provides a variety of services and is open Monday throguth Friday from 1 to 6 p.m. It is also open Tuesday 10-12 noon and Wednesday 6-9 p.m.

the library has programs for preschool children and also sponsors lectures of interest to all ages.

Afduthro: the mystery-user Site Entered:

Date Entered: Date Expires:

\*\*\*\*\*

Title: prospective parents



Comment On:            Comment By:

Message

Prospective parents interested in sharing ideas, information, services please contact Chris Caitlin 863-0646.

Author: the mystery-user            Site Entered:

Date Entered:            Date Expires:

\*\*\*\*\*  
Title: RESPONSE TO DRUMMER WANTED

Comment On: 51024245            Comment By:

Message:

I PLAY DRUMS; EMPHASIS ON CONGAS,,, ALSO SET. WILL CONTACT YOU. LEAVE MESSAGE HERE ANYWAY.. JOSEPH...

Author: Anonymous            Site Entered: 1885695585

Date Entered: NOV 6, 1984            Date Expires: Jan 1, 1985

\*\*\*\*\*  
Title: hispanic youth organizations: organizing, job training

Comment On:            Comment By: 683762

Message:

Latin American Youth Center in Washington D.C. is looking for assistance in the areas of computerizing job training for youth, networking among Hispanic Youth organizations nationally, bilingual software (especially in ovrdr processing) and any other idea that may be useful. Please contact: Steve Sanazaro, Latin American Youth Center, Wislon Center, Washington, D.C., 20010 or Steve Sanazaro, 1650 Harvard Street NW, #218, Washington, D.C. 20009 (202) 462-5902.

Author: the mystery-user            Site Entered:

Date Entered:            Date Expires: JUN 1, 1985

\*\*\*\*\*  
Title: HEALTH HAZARDS OF VDTs-CAUSES & CURE

Comment On:            Comment By:

Message:

Computer burn-out is a fact of modern office life. Eye strain, headaches, fatigue are common symptoms of "Video Operators Distress Syndrome" (VODS). If you suffer from VODS, there is a new answer to the problem. Much of VODS is caused by a severely depleted negative ion field in front of the terminal screen. The highly positive ion field around your face is known physiological stressor. This ion imbalance is caused by the electro-static field set up across the face of the tube/ this static field is also what causes all that dirt to accumulate on the tube face. You can get rid of this by using a grounded shield over the face of the tube. This grounded shield is a patented product from SUN-FLEX CO. of Navato called the VOLTFREE screen. It is a fantastic glare screen and also protects against ion depletion and also the Very Low Frequency (VLF) electro-magnetic radiation that is implicated in so many health studies as a leading cause of miscarriage, stillbirth and other reproductive problems of VDT workers or their mates. Men are not immune to these problems: radiation affects sperm and ovum alike.

Call Sun-Flex at (415) 883-1221 for more information. The odds are that your boss won't tell you and neither will the terminal makers association. (this screen has become a standard for the County of Alameda and the University of California.)

Author: Anonymous Site Entered: 782437  
Date Entered: MAR 2, 1985 Date Expires: MAY 1, 1985  
\*\*\*\*\*

Title: NATIONAL WRITERS UNION, S.F. Bay Area Local 3

Comment On: Comment By:

Message:

San Francisco Bay Area Local 3 of the NATIONAL WRITERS UNION represents journalists, poets, commercial writers, book authors, publicists, technical writers and novelists in the five Bay Area counties.

We enforce the Union's historic agreement with =Mother Jones=, service members grievances and initiate campaigns to protect writers. We host educational events featuring distinguished Local 3 members and representatives of the publishing industry. And we throw great parties.

Whether the issue is multiple submission, book shredding or freedom of information, writers are beginning to work together, sharing information and supporting on another in our efforts to earn a living at our chosen profession.

Join us.

NATIONAL WRITERS UNION  
SAN FRANCISCO BAY AREA LOCAL 3  
2940 16th Street, B4  
San Francisco, CA 94103

TEL: (415) 431-7997

Author: Anonymous Site Entered: 1668247408  
Date Entered: OCT 3, 1984 Date Expires: JAN 1, 1985  
\*\*\*\*\*

Usage statistics for Community Memory

Date	Hours/day of use				Percent of time in use (Hours per day of use/time available)			
	Coop	WEA	La P	Total	Coop	WEA	La P	Total
11.14	4.23	0.92	1.47	6.62	30%	11%	24%	24%
11.15	2.28	2.08	0.55	4.92	33%	26%	9%	23%
11.16	5.27	1.80	1.48	8.55	38%	23%	19%	29%
11.17	5.83	4.07	3.07	12.97	42%	51%	38%	43%
11.18	5.58	3.82	2.07	11.47	47%	64%	34%	48%
11.19	5.90	1.35	closed	7.25	44%	18%	--	35%
11.20	6.38	1.85	1.22	9.45	46%	23%	20%	34%
11.21	2.92	1.65	0.98	5.55	32%	37%	22%	31%
11.22	closed	closed	1.35	1.35	--	--	23%	23%
11.23	3.87	3.47	2.10	9.43	28%	43%	26%	31%
11.24	5.28	5.32	3.48	14.08	38%	66%	44%	47%
11.25	4.70	2.00	1.05	7.75	39%	33%	18%	32%
11.26	2.92	2.00	closed	4.92	42%	25%	--	33%
11.27	4.70	2.05	0.78	7.53	35%	26%	15%	28%
11.28	5.82	2.10	1.60	9.52	42%	26%	27%	34%
11.29	5.98	2.13	2.37	10.48	43%	27%	39%	37%
11.30	3.75	2.02	1.48	7.25	44%	34%	27%	36%
12.01	6.02	4.43	0.73	11.18	43%	55%	9%	37%
12.02	2.08	2.27	0.72	5.07	52%	65%	12%	38%
12.03	3.60	1.30	closed	4.90	42%	37%	--	41%
12.04	6.30	2.45	0.68	9.43	47%	33%	11%	35%
12.05	5.30	2.40	0.63	8.33	38%	30%	11%	30%
12.06	5.70	3.00	1.22	9.92	41%	38%	20%	35%
12.07	3.60	1.47	1.53	6.60	26%	18%	19%	22%
Totals	108.02	55.93	30.57	194.52	39%	34%	23%	34%

4.7 average

Coop = Co-op Supermarket, Telegraph and Ashby  
 WEA = Whole Earth Access, 7th and Ashby  
 La P = La Pena, 3105 Shattuck

Note: during the time that these statistics were gathered, the terminal at the Co-op was sometimes disconnected due to a leaky roof near the terminal. These times were deducted from the time available upon which the percentages are based.

2.25 4 no model has used

1984

Community Memory -- Messages Added

September, 1986

*at least better fed w/ brown brown*

wkday	date	pena	wea	coop	shat	total
Mon	1	3	7	0	16	26
Tue	2	14	8	5	19	46
Wed	3	6	5	1	9	21
Thu	4	24	2	2	3	31
Fri	5	17	2	11	26	56
Sat	6	8	7	7	14	36
Sun	7	0	4	5	12	21
Mon	8	0	3	3	14	20
Tue	9	0	6	4	20	30
Wed	10	0	1	3	19	23
Thu	11	1	3	2	5	11
Fri	12	6	1	10	8	25
Sat	13	22	9	14	24	69
Sun	14	15	6	18	18	57
Mon	15	0	6	2	46	54
Tue	16	5	2	5	10	22
Wed	17	1	1	4	27	33
Thu	18	3	12	13	7	35
Fri	19	107	4	6	4	121
Sat	20	17	6	9	16	48
Sun	21	19	15	19	10	63
Mon	22	0	2	15	19	36
Tue	23	12	2	1	6	21
Wed	24	11	0	10	11	32
Thu	25	8	4	6	18	36
Fri	26	7	14	1	2	24
Sat	27	16	17	6	7	46
Sun	28	5	15	12	15	47
Mon	29	0	3	10	20	33
Tue	30	7	9	9	9	34
Grand Totals		334	176	213	434	1157

## Community Memory -- Minutes of Use

September, 1986

wkday	date	pena	wea	coop	shat	total
Mon	1	21.73	177.01	0	207.48	406.22
Tue	2	96.16	131.36	76.25	251.58	555.35
Wed	3	183.16	127.64	73.26	156.71	540.77
Thu	4	164.89	88.51	52.68	122.61	428.69
Fri	5	238.51	83.93	152.18	183.75	658.37
Sat	6	74.26	231.83	137.48	400.89	844.46
Sun	7	0	229.21	128.84	294.51	652.56
Mon	8	0	122.71	82.54	339.13	544.38
Tue	9	0	158.25	118.91	325.23	602.39
Wed	10	0	171.28	78.04	329.66	578.98
Thu	11	56.13	71.04	46.18	150.91	324.26
Fri	12	179.19	79.38	203.14	349.93	811.64
Sat	13	186.53	222.23	151.94	338.39	899.09
Sun	14	175.84	206.44	200.69	364.58	947.55
Mon	15	4.54	245.5	54.06	344.83	648.93
Tue	16	178.89	192.86	74.26	255.33	701.34
Wed	17	76.33	296.19	91.01	326.41	789.94
Thu	18	70.03	323.06	184.50	193.71	771.3
Fri	19	297.48	282.59	108.03	164.76	852.86
Sat	20	214.63	291.78	146.43	281.5	934.34
Sun	21	237.36	280.29	173.86	171.91	863.42
Mon	22	6.76	197.11	62.00	247.41	513.28
Tue	23	124.44	151.03	5.03	212.96	493.46
Wed	24	121.11	75.21	244.78	226.39	667.49
Thu	25	171	191.68	89.93	385.98	838.59
Fri	26	213.5	317.36	33.06	212.09	776.01
Sat	27	216.5	307.38	83.83	232.86	840.57
Sun	28	156.34	286.76	193.61	197.5	834.21
Mon	29	1.25	263.53	65.46	349.51	679.75
Tue	30	85.69	301.51	42.25	269.56	699.01
Grand Totals		3552.25	6104.66	3154.23	7888.07	20699.2

Community Memory -- Messages Read

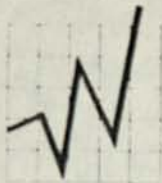
September, 1986

wkday	date	pena	wea	coop	shat	total
		4	75	0	109	188
Mon	1				314	476
Tue	2	49	48	65	113	452
Wed	3	211	83	45	96	335
Thu	4	146	64	29	65	343
Fri	5	145	65	68	356	605
Sat	6	44	113	92	220	392
Sun	7	0	94	78	244	346
Mon	8	0	85	17	356	592
Tue	9	0	119	117	239	337
Wed	10	0	27	71	128	224
Thu	11	26	43	27	128	224
Fri	12	181	22	232	293	728
Sat	13	89	55	107	162	413
Sun	14	92	208	162	269	731
Mon	15	2	26	19	466	513
Tue	16	62	97	12	223	394
Wed	17	69	57	86	216	428
Thu	18	57	59	83	114	313
Fri	19	93	256	93	131	573
Sat	20	180	136	105	170	591
Sun	21	83	74	125	157	439
Mon	22	0	20	27	202	249
Tue	23	83	33	4	183	303
Wed	24	61	93	223	226	603
Thu	25	101	63	66	231	461
Fri	26	146	122	30	246	544
Sat	27	192	177	65	180	614
Sun	28	80	70	149	85	384
Mon	29	1	20	24	289	334
Tue	30	170	47	17	173	407
Grand Totals		2367	2451	2238	6256	13312

Community Memory -- Number of Sessions

September, 1986

wkday	date	pena	wea	coop	shat	total
Mon	1	1	28	0	22	51
Tue	2	11	19	15	15	60
Wed	3	9	15	12	19	55
Thu	4	13	14	11	15	53
Fri	5	18	12	14	19	63
Sat	6	3	28	15	21	67
Sun	7	0	17	14	20	51
Mon	8	0	14	5	22	41
Tue	9	0	17	11	21	49
Wed	10	0	23	5	23	51
Thu	11	6	8	8	17	39
Fri	12	12	14	16	32	74
Sat	13	25	26	13	27	91
Sun	14	19	18	18	12	67
Mon	15	1	15	7	18	41
Tue	16	12	16	12	20	60
Wed	17	5	10	10	22	47
Thu	18	8	9	20	18	55
Fri	19	22	16	12	15	65
Sat	20	16	24	20	24	84
Sun	21	20	20	24	19	83
Mon	22	1	15	11	25	52
Tue	23	10	18	3	23	54
Wed	24	13	17	15	20	65
Thu	25	7	20	10	27	64
Fri	26	14	15	5	18	52
Sat	27	16	24	14	29	83
Sun	28	15	18	14	21	68
Mon	29	1	17	7	20	45
Tue	30	7	13	6	21	47
Grand Totals		285	520	347	625	1777



Los Angeles  
**WOMEN'S**  
Foundation

September 13, 1988

Judith Adell  
545 S. Norton Avenue  
Los Angeles, CA 90020

Dear Judith:

Here are all the originals for the Community Memory project from our files. Please excuse my yellow underlines and occasional notes.

Lea Ann King's address is: 49 Strawberry Lane  
Rolling Hills, CA 90274

Thank you for your patience.

Sincerely,

Elizabeth Bremner  
Foundation Director

Enclosures

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Latham & Watkins

FOUNDATION DIRECTOR

Elizabeth Bremner

6030 Wilshire Blvd.  
Suite 303  
Los Angeles, CA 90036

(213) 938-9828



# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

*John 9/2/87*

## The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

August 26, 1987

Overall system redesign: We are redesigning the system to take advantage of newer, cheaper machines and of our experience with the Berkeley pilot system. We expect to have a single-user version ready for in-house testing by early October and a tested, multi-user version ready to install early next year. For further specifics on the redesign, please refer to the page 1 article in Community Memory News, Summer 1987. (You should have already received a copy in the mail; I'm enclosing an extra for your convenience.)

Coinbox development: The CM system software now supports a coinbox to be used when adding messages to the database. A successful prototype of the coinbox hardware has been installed on the terminal at our office, and we have had no problems with it in the first four weeks of testing. We believe that only minor re-engineering work remains to be done prior to mass-production of the coinbox. Finished coinboxes will be available by the time that the current software/hardware redesign is complete.

A quarter can be inserted at any time before the user makes a final choice to add a message, and it will be refunded if the user decides against adding a message. The Board has decided to require a coin deposit only when adding messages in order to keep the system as free to the public as possible while still covering some portion of its operating costs. The coinbox design is flexible enough to implement other charging schemes as well.

Estimated costs of an LA system: A review of the figures presented in "A Brief Description of the Community Memory System in Los Angeles" shows them still to be accurate. We believe that installation would cost approximately \$21,000 for a five-terminal network, with additional terminals running about \$1900 each to install. Monthly non-personnel expenses would be \$750 for 5 terminals, and a full-time worker in system administration and community organizing would add about \$2000 per month.

A system with more terminals would greatly increase its use and value but only minimally affect operating expenses. Over five years, a five-terminal system would depreciate at a straight-line rate of \$350 per month. Five additional terminals would mean an additional \$9,500 in capital outlay, which equals \$160 in added monthly depreciation. Additional monthly operating expenses would be less than \$350.

We are working on a more detailed financial analysis of the proposed system and will of course keep you informed on its progress. Obviously the largest operating expense is for personnel, which brings us to your final question.

Need for onsite personnel to guide users: The Community Memory system is based on the belief that computers can be taught how humans work.

*cc Karen Paul u lf*

*cc Catherine Dugford Community Organizer / Administrator*

*9/88*

*Tom This is what she got mad about.*

# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

Arlene Donowa  
2340 Otono Circle  
Thousand Oaks, CA 91360

Judith Adell  
545 So. Norton Ave.  
Los Angeles, CA 90020  
(213) 384-1295

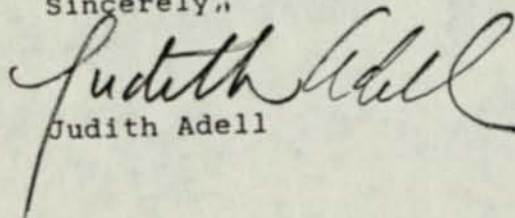
June 4, 1987

Dear Arlene:

Since our last conversation, the Community Memory Project has produced the enclosed document.

I am still looking forward to our meeting. My schedule after June 29th 1987 is fairly flexible at this time, and I could set an appointment with you at your convenience following that date.

Sincerely,,

  
Judith Adell

enc.: CM Design Document  
copy: Joaquin Miller, X-Dot Corp.

JUDITH ADELL  
545 South Norton Avenue  
Los Angeles, California 90020

*Initial Contact  
letter*

January 7, 1987

Belinda Walker  
L.A. Women's Foundation  
6030 Wilshire Boulevard  
Suite 303  
Los Angeles, California 90036

Dear Belinda,

Enclosed is a statement about the Community Memory Project that was basically designed to be placed at the side of newly installed terminals in Berkeley to explain Community Memory to the public.

Also attached is the explanatory pamphlet on how to operate the Community Memory that we spoke about.

I hope this information is sufficient for the present. I will look forward to arranging a meeting at which we could further pursue this project and its possible relationship to the L.A. Women's Foundation.

Sincerely,

*Judith*  
Judith Adell

JA/ys  
Encls.



Los Angeles  
**WOMEN'S**  
Foundation

TO : Founding Board  
FROM: E. Bremner  
Date: March 4, 1987

RE: COMMUNITY MEMORY PROJECT

Please review the attached concept paper. At the Board Meeting, we will address whether or not we want to approved the concept and begin to flush out preliminary steps to implementation.

- Board Decision*
- o (1) Interest in Project
  - o (2) Volunteer Conduct Feasi Study  
mission, goals & resources  
of camp
  - o (3) Bring results to Board  
(Report)
  - o (4) Board Decides on Handson
- not to start  
until 1988  
spring,*

# The Community Memory Project

2617 San Pablo Avenue, Berkeley, California 94702 (415) 841-1114

February 23, 1987

Elizabeth Bremner  
Foundation Director  
Los Angeles Women's Foundation  
6030 Wilshire Blvd. Ste 303  
L.A., CA 90036

Judith Adell  
545 S. Norton Ave.  
L.A., CA 90020

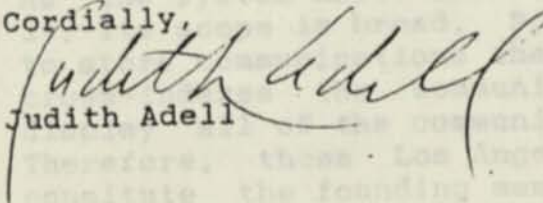
Dear Liz:

At your suggestion, I have prepared the enclosed informal concept paper. The President of the Community Memory Project, Karen Paulsell, has reviewed the concept paper, and she has assured us of their assistance in the next steps. Please let me know if any additions or clarifications are needed.

Also, it is my hope that we can proceed with, at first, a response to the concept, and if that is favorable, address next the considerations involved implementing it.

I am looking forward to hearing from you.

Cordially,

  
Judith Adell

cc: Joaquin Miller  
X-Dot Corp.

# The Community Memory Project

## A Brief Description of the Community Memory System in Los Angeles

The intention of the Community Memory Project has been to adapt modern technology to function in the public interest. For over a decade, through research, development and testing a computerized system that provides public access to community information has been realized. Currently, this system is in operation in Northern California.

It is proposed that, in association with the LAWF, a replica of the archetype be effected in Los Angeles that would, initially, focus to network Los Angeles women's organizations. This system would consist of a central computer and four or five terminals that would be located in public at the sites of various Los Angeles women's organizations such as the Y.W.C.A., the Junior League, the Downtown Women's Center, the U.S.C. Women's Studies Center and the Feminist Women's Health Center. The network thus brought about between these organizations would enable them to share information and resources among themselves and with the public.

As the system hosts information from the public as well as for it, its scope is broad. Specifically, the computer is programmed to store communications that people type in at the terminals. It cross-indexes the communications by subject matter, and will display all of the communications on a given subject on request. Therefore, those Los Angeles women's organizations that would constitute the founding members for the Los Angeles system would provide, and benefit by, such information as listings of available services, notices to match volunteers to organizations, calendars of events, newsletters, and catalogues. Members of the public, using the terminals at the sites of the women's organizations, would provide information, and benefit from it.

Replicating the system here, then, would enhance notification of women's resources for the public of Los Angeles.

# The Community Memory Project

## Preliminary Budget

Installation Costs			Extension
Node	computer	10,000	
	printer	500	
Total		10,500	10,500
Terminal	Computer	500	
	Modem (pair)	350	
	Stands	200	
	Coinboxes	250	
	Signs	100	
Phone installation		500	
Cost per site		1900	9,500
Spares	Terminal	500	
	Modem	175	
	Coinbox	250	
Total		875	875
Total installation cost			20,925

Monthly Costs		
Personnel	2,000	Wages and benefits
Phone lines	200	5 at \$40 apiece
Rent & utilities	200	Space for the computer, phone lines, and workers
Maintenance & Repair	100	
Insurance	50	Slip and fall insurance
Miscellaneous	200	Phone, supplies, postage
Total	2,750	

\*A software license fee would be required to cover the costs involved to provide printed materials, tape, telephone support, technical personnel, and consultant services from the Community Memory Project for the Los Angeles system. While there is no projection for these costs available at this time, the estimated range for the total costs for the Los Angeles system is \$20,000 to \$25,000.

# The Community Memory Project

## The Need for the LAWF

As an organization serving the needs of women & girls in the Los Angeles area, the LAWF exists through its relationships to numerous groups specializing in various areas of concern regarding women. The Community Memory Project provides a forum for communication and is enthusiastic about the possibility of its application to benefit women and girls. The nature of the LAWF could allow the opportunity to develop an association with the Community Memory Project that could practically and effectively network the Los Angeles women's community.



# The Community Memory Project

## Possible Funding Sources

At the suggestion of Adam Osborne  
Gordon Getty  
Dan Jackson Foundation (Susan Jackson)

Contributors to the Community Memory Project  
Steve Wozniak  
David Bunnell

Foundations suggested by John Harrington  
Capp St. Foundation  
CS Fund  
Evelyn & Walter Haas Jr. Fund  
Rosenberg Foundation  
Stern Fund  
S.F. Foundation  
Zellerbach Family Fund

Misc. suggestions  
William Hearst  
MS Foundation  
California Council for the Humanities

If a Community Memory system is to be established in Los Angeles in association with the LAWF, it is anticipated that each of the founding members (the organizations at the sites that host the terminals) would be asked for a nominal financial commitment to assist in meeting the start-up costs for the system. The additional monies that would be necessary would be raised from corporate contributions and sources such as those mentioned above.

Currently, being planned and developed by the Community Memory Project is a mechanism similar to a coinbox that would be attached to each terminal. This mechanism would make the system self supporting so that the on-going costs would not require additional funding.

## The Community Memory Project

Greetings!

We'd like to thank you folks for taking the time and the energy to meet with us about expanding community networking; a goal that's important to all of us. We've taken the last couple of months to review your franchise agreement, and develop our own impressions on the state of the art in community networking. And we regret that we cannot enter into such a franchise agreement with you at this time.

There are various reasons why we don't wish to proceed with a franchise agreement. We've summarized these reasons in the following report. Our observations are fairly direct. But we wish to re-emphasize our common goals in networking the community. We offer our opinions with the expressed hope of furthering these goals.

We have also included a vita of each person who was involved with preparing our report. We believe this will give you a better perspective as to our expertise in state of the art software and networking.

We salute you for your efforts over this past decade; and we would like very much to see public networking widely expanded. As a modest token of our esteem, please find enclosed a donation of \$45.00.

Finally we would like to encourage you to continue your efforts. We believe that the goals we share are within reach, and will eventually be reached on even a global scale. We also believe that networking among those people vitally interested in these goals is the best way to attain them. In this light, we suggest that our report be used to encourage discussion about community networking, its feasibility, and its future.

Please feel free to contact us about this or any of the points we've raised in our observations.

Sincerely,

Dwight Leu      Robin Madsen  
August Mohr     Mary Myers  
Chris Neklason   Dean Thomas

Dean Thomas is a senior engineer at SCO. One of the first SCO employees (joined in March of '80), he built and led the Xenix group from it's inception, and led the team that produced SCO's Xenix on the IBM PC product. Currently he is assigned as technical staff to the VP of Engineering.

Robin Madsen currently works with the technical support staff of the Santa Cruz Operation (SCO). Robin created the SCO Training Department and has developed and taught classes in Xenix and the Lyrix Word Processing System. She currently provides technical support and conducts all in-house education classes.

August Mohr is busy on a new venture, "August Mohr, Consulting and Publishing." He has worked on many community projects, including a community directory for Santa Cruz, and is also well known in the UNIX industry.

Mary N. Myers is currently working with August Mohr as "August Mohr, Consulting and Publishing." This represents a career change for her. She relocated to Santa Cruz in September of 1984 from Fresno, where she spent the last five years as Supervisor of the quality control lab for the procurement division of Foster Farms.

Dwight Leu is currently working on a programmer's blue book of tricks for the C programming language which will be published soon. He is a software engineer and former employee of the Santa Cruz Operation.

Chris Neklason is a computer operator at the Santa Cruz Operation. He enjoys staying up all night programming esoteric occult functions into computer simulations and is active in the peace movement.

- B. The software is relatively quick for a 3 node system, but will bog down tremendously as more nodes are added.
- C. The menu system of interaction, along with the special arrow and function keys is excellent. However, our experience with movement using the menu indicates that sometimes it is not clear or intuitive how to get from point a to point b.
- D. Messages and responses are maintained in a bulletin board fashion. Because of the tree structure, it is almost impossible to follow a coherent "conference" on a particular subject.
- E. The "powers of configuration" are left to the user community instead of you the sys ops. There is no system constraints placed upon users

This evaluation is the opinion of our group, and not a reflection of the views of any outside group or association. The evaluation will be broken into four parts, Technical, Administration, Franchise and Social.

## TECHNICAL

### 1. What we know.

- A. The system consists of a Plexus P35 (68k cpu) with a 72 megabyte hard disk. There is 2 megabytes of memory, of which approximately 310 kilobytes is used by the front end database/user interface program. Most of the data in the database resides in memory and swapping is not used. The system uses split ID.
- B. There are three nodes in the system, one of which is in the Community Memory offices. The nodes consist of terminals in public access areas connected to the system via phone modem over telco data transfer lines.
- C. The terminals at the nodes are specially modified to conform to interact with the system, i.e. special arrow and function keys.
- D. The system automatically monitors administrative data, such as time between keystrokes in certain areas, what areas of the database are accessed, etc., but the system as yet has no automatic reporting of this data.
- E. There are plans to acquire an 8 port card, and to eventually add 8 more nodes.
- F. The system currently does not communicate with outside systems.

### 2. What we think.

- A. There are certain portability problems with the system. Due to the memory requirements of the program, it is not capable of working on a 16 bit data space system, which immediately rules out micros, super micros and some mini computers.
- B. The software is relatively quick for a 3 node system, but will bog down tremendously as more nodes are added.
- C. The menu system of interaction, along with the special arrow and function keys is excellent. However, our experience with movement using the menu indicates that sometimes it is not clear or intuitive how to get from point a to point b.
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- E. The "powers of configuration" are left to the user community instead of you the sys ops. There is no system constraints placed upon form

or content of the information being transmitted.

F. The system does not currently communicate with other systems.

3. What we suggest.

A. It would be good if the system could exist on a wider range of computers and terminals, including smaller and lower priced kinds. This would make for a larger base of Community Memory Project franchisees and would foster a more rapid growth of CMP systems across the country.

B. The system should have the ability to talk to other systems, if only to put your system administrators in contact with others for passing of useful information.

C. True conferencing would be useful for discussing community issues. i.e: a linear conference, with a stated conference theme at the "top" and appended comments and info moving down.

D. Some conferences could be monitored by a conference mediator, whose job it will be to delete anything irrelevant to the conference. (as opposed to censorship. example: a conference on housing shortages in Berkeley is no place for comments on Laurie Anderson. However, the words shit or fuck in relevant comments are not deleted.)

E. The raw data the system provides on performance and user actions would be more valuable if it were collated and formatted into reports, which would be useful for assessment by yourself and others (\$\$).

4. What we would like to know more about

A. We would like to observe your system more to access how the "user powers of configuration" are being used. i.e., what kinds of information are transmitted most, what problems are solved, what topics are most frequently brought up etc.

ADMINISTRATION

1. What we know.

A. Very little other than the fact that you are a non-profit corporation set up to grant franchise licenses. Your funding at this time seems to stem from donations and sales of the X.OUT software. You also plan to attach coin boxes onto your terminals to help pay for the system costs.

2. What we think.

A. We perceive the system has not been able to pay for itself.

B. A closer relationship with the computer industry would prove valuable in financial and material support, as well as a source of system skill and knowledge.

We think your part in the recent computer faire and the acquisition of the 8 port card are a real coup, demonstrating the value of working with the industry.

C. We would like to review any information on the implementation of the coin boxes and their impact on system usage and financial

support.

D. The medium of monthly meetings are a valuable asset and forum for both the Berkeley community and the Network Network.

3. What we suggest.

A. Reach out more to the computer industry for ideas and comments on your system. Send out blurbs for info and announcements of CMP local meetings to as many industry contacts and systems as possible.

B. Reach out for more community awareness and support.

C. We encourage your exploration into self sufficiency for the system.

## FRANCHISE

-----

1. What we know

A. The sample agreement you sent us was a draft copy, not legally binding and will change in the future as it is finalized.

2. What we think

A. The draft agreement was unclear on several points. i.e, source code, the rights of the franchisee to modify the software, rights of the franchisee to modify documentation, proprietary rights in regard to such modification, etc.

We are in general disagreement with the lack of the right to pass CMP database files to other non-CMP systems.

3. What we suggest

A. Get very precise in the franchise agreement language and list of can's and can not's.

B. We believe the right to pass CMP database files should be granted under the final agreement.

## SOCIAL

-----

1. What we know

A. Almost every group in the Network Network knows of your existence. You were the first to provide public access to a computer as a means of creating better communication within the community. The Community Memory Project has had an enormous social impact in determining and creating the use of computers as public tools, as a means of solving public problems, engaging in public forums, and providing the community a way of seeing itself.

B. You have taken the stand of providing a non-censored and unedited communication exchange with your system.

2. What we think

A. We think we'd like to see you hold monthly or bi-monthly meetings at your site for other networkers, to provide a forum for discussions on technical, legal and social issues of networking with computers. To a certain extent, your meeting which some of us attended did just that. Your reputation as one of the first computer aided community networks, as well as your location, makes you the perfect hosts

of a sort of network "homebrew" gathering, where valuable information could be passed around and discussed.

Your reputation and longevity are valuable assets to the Network Network, as a common ground and model of that which we all believe in.

B. We applaud your stand on censorship and editing.

3. What we suggest

A. Start holding those meetings.

I would like to offer the following services.

We have a Plexus P-35 running System III here. We also have a PDP 11/44 with a 9 track tape drive. I notice you have a lot of 9 tracks, but I don't see a 9 track drive. If you have any conversation you would like done, I personally would be happy to volunteer my help.

Also, we have an Insign 8/200 laser printer here, on which the letters, reports et. al. were done. If you would like to get camera ready typeset quality proofs for your news letter etc., you could send a platen cartridge, and I could port it through the laser printer, and send back the proofs and cartridge.

Finally, I personally believe you would benefit tremendously by having uscp capabilities. We have copies of sources etc. and the ability to set you up. With uscp, you could mail your roff files over the net, and they could be printed on the laser printer. You could also mail an on line version of your newsletter over the net. There are one hell of a lot of CHIX folk on the net into what you folks are doing.

This is also an invitation for you to visit if you would like. Our hot tub was turned off, so we would have to give you a nickle tour, pick up a six-pack and hit one of the hot tub places in town.

schrie n@flaam

Howdy.

I am sending this with all the other stuff as a sort of "balancing feature." I need to stress that not only does this not reflect any position on the part of the Santa Cruz Operation, but also does not reflect any position on the part of the members of my networking group, whom we have named "cd..".

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Finally, I personally believe you would benefit tremendously by having uucp capabilities. We have oodles of source etc. and the ability to set you up. With uucp, you could mail your roff files over the net, and they could be printed on the laser printer. You could also mail an on line version of your newsletter over the net. There are one hell of a lot of UNIX folk on the net into what you folks are doing.

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-chris neklason-



Haight-Ashbury Switchboard - Don French

telephone referral service - 10,000/yr

Survival Manual - folds up 10sq.ft - 20,000 over several months

- revival of interest -- new staff people
- no funding except small donations
- no paid staff
- \$400/mo budget -- rent

computer background, <sup>Appropriate Tech. Resource ctr.</sup>  
 wants skills exchange / free university  
 10,000 pieces of information

resource exchange  
 skills education things meeting } sale barter free  
 designed on paper  
 keyboard oriented  
 closed subsystems

Steps to nodes:

- Reaction to concept
- Long range consideration of impact
- Possible sites
- Budget

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## WHO WE ARE

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- D. The medium of monthly meetings are a valuable asset and forum for both the Berkeley community and the Network Network.
3. What we suggest.
- A. Reach out more to the computer industry for ideas and comments on your system. Send out blurbs for info and announcements of CMP local meetings to as many industry contacts and systems as possible.
  - B. Reach out for more community awareness and support.
  - C. We encourage your exploration into self sufficiency for the system.

#### FRANCHISE

- 
- 1. What we know
    - A. The sample agreement you sent us was a draft copy, not legally binding and will change in the future as it is finalized.
  - 2. What we think
    - A. The draft agreement was unclear on several points. i.e, source code, the rights of the franchisee to modify the software, rights of the franchisee to modify documentation, proprietary rights in regard to such modification, etc.  
We are in general disagreement with the lack of the right to pass CMP database files to other non-CMP systems.
  - 3. What we suggest
    - A. Get very precise in the franchise agreement language and list of can's and can not's.
    - B. We believe the right to pass CMP database files should be granted under the final agreement.

#### SOCIAL

- 
- 1. What we know
    - A. Almost every group in the Network Network knows of your existence. You were the first to provide public access to a computer as a means of creating better communication within the community. The Community Memory Project has had an enormous social impact in determining and creating the use of computers as public tools, as a means of solving public problems, engaging in public forums, and providing the community a way of seeing itself.
    - B. You have taken the stand of providing a non-censored and unedited communication exchange with your system.
  - 2. What we think
    - A. We think we'd like to see you hold monthly or bi-monthly meetings at your site for other networkers, to provide a forum for discussions on technical, legal and social issues of networking with computers. To a certain extent, your meeting which some of us attended did just that. Your reputation as one of the first computer aided community networks, as well as your location, makes you the perfect hosts

of a sort of network "homebrew" gathering, where valuable information could be passed around and discussed. Your reputation and longevity are valuable assets to the Network, as a common ground and model of that which we all believe in.

B. We applaud your stand on censorship and editing.

3. What we suggest

A. Start holding those meetings.

I would like to offer the following services:  
We have a Plessey P-35 running System III here. We also have a PSE 11/44 with a 3 track tape drive. I would like to have a lot of 3 tracks, but didn't see a 3 track drive. If you have any conversation you would like here, I personally would be happy to volunteer my help.

Also, we have an Imagen 2100 laser printer here, on which the letters reports et. al. were done. If you would like to get letters ready, I could quality proof for your news before you could send a please cartridge, and I could print it through the laser printer, and send back the proofs and cartridge.

Finally, I personally would like to help, primarily by having help capabilities. We have a lot of money etc. and the ability to get you up. With us, we have a lot of money over the rest, and they could be printed on the laser printer. This could also mail an on line version of your news to the rest of the world. There are one hell of a lot of UNIX folk on the net, and we are doing.

This is also an offer to you, and if you would like, we can pick up a cartridge, and we can give you a nickel tour, pick up a cartridge, and we can give you a nickel tour.

- Dick Robinson

Howdy.

I am sending this with all the other stuff as a sort of "balancing feature." I need to stress that not only does this not reflect any position on the part of the Santa Cruz Operation, but also does not reflect any position on the part of the members of my networking group, whom we have named "cd..".

I would like to offer the following services. We have a Plexus P-35 running System III here. We also have a PDP 11/44 with a 9 track tape drive. I notice you have a lot of 9 tracks, but didn't see a 9 track drive. If you have any conversion you would like done, I personally would be happy to volunteer my help.

Also, we have an Imagen 8/300 laser printer here, on which the letters, reports et. al. were done. If you would like to get camera ready typeset quality proofs for your news letter etc., you could send a plexus cartridge, and I could port it through the laser printer, and send back the proofs and cartridge.

Finally, I personally believe you would benefit tremendously by having uucp capabilities. We have oodles of source etc. and the ability to set you up. With uucp, you could mail your roff files over the net, and they could be printed on the laser printer. You could also mail an on line version of your newsletter over the net. There are one hell of a lot of UNIX folk on the net into what you folks are doing.

This is also an invitation for you to visit if you would like. Our hot tub was turned off, so we would have to give you a nickle tour, pick up a six-pack and hit one of the hot tub places in town.

-chris neklason-



# TELETRON

Weekly update on  
Technology & you

## Teleconferencing is like a back-fence chat

By J.E. Ferrell  
OF THE EXAMINER STAFF

**W**HEN WORD spread that Wilbur and Orville Wright were soaring in a flying machine over North Carolina, people generally reacted by asking: What use is there for such a contraption?

When the telephone was invented, people couldn't understand why anyone in Chicago would want to call someone in Detroit. What could you possibly have to say, after you inquired about the weather?

So it is these days with teleconferencing networks, electronic back-fences where people meet and chat with each other via their computers. What possible reason would one expect to correspond with another per-

son over a computer, when all you have to do is pick up a telephone, or chat face-to-face at the next PTA meeting?

Stewart Brand, that bellweather of society, founder of the "Whole Earth Catalog," the "Whole Earth Review" (the continuation of "CoEvolution Quarterly") and the "Whole Earth Software Catalog," knows the answer. And the answer — not to get too cute here — is in the WELL, or Whole Earth Electronic Link.

The WELL is the "kind of thing coffee shops were supposed to be about, but are pretty hard to find these days," says Brand, 46, as he leans back in a stuffed chair at his desk in a small second-story office in Sausalito. His computer is at the center of his desk; the telephone is to the right. Bookshelves and pictures of ships and

the ocean surround him.

With the WELL, people can find that coffee-shop atmosphere "on-line with enormous convenience," says Brand. "People have very little time to get at each other. This medium has made that time getting at each other irrelevant."

The WELL, so far, is 350 people in the Bay Area and growing. They include some well-known computer wizards such as Lee Felsenstein, designer of the Osborne Computer, and John Draper, a.k.a. Captain Crunch, the phone phreak who designed the blue box used to make illegal and free long-distance telephone calls and more recently author of the popular EasyWriter word processing program.

The group also includes avid auto mechanics, musicians, attorneys, health care professionals, writers ... people from nearly any profession or lifestyle imaginable.

They gather electronically to share information and ideas. The "garage conference" (conference is much too formal a word to describe this), for example, lists cars for sale by WELL subscribers, where to get used cars and parts, where to get appraisals and recommendations on repair shops. A "garage conference host" — not a member of the WELL staff — monitors the contributions and helps direct people to sources of information.

In fact, only three people on the WELL staff, headed by system operator Matthew McClure, oversee the 32 conferences, which cover such topics as medicine, politics, science fiction, law, and, of course, computers. Their job is mainly to keep the computer running with a minimum of glitches.

"The WELL is a utility," says Brand. "Not a publisher. The participants are responsible for their own words."

Those words have been humming along on the WELL for the last couple of months now. This is how it works.

By using a personal computer and a modem to hook into the WELL's



HARRY GOODMAN  
415-332-5945

**The WELL**  
Whole Earth Electronic Link  
27 Gate Five Road, Sausalito, CA 94965  
415/332-6106 (modem);

### Stewart Brand

computer by telephone, you drop in on a conference to see what people have been adding to a particular topic. You can type in your own comments, or just lurk about silently. On the medical conference the other night, for example, one subscriber dropped a question in the consumer advice sub-conference: where can I get information about contact lenses, and does anybody know an inexpensive place to get them?

In the next couple of days, he received a passel of responses, including personal experiences with contact lenses, a name of a good consumer's guide to contact lenses, the name of a consumer health organization which provides information, and a couple recommendations on where to find

reasonably priced lenses.

Going to the WELL is similar to fishing: throw out your comment or question and you come back with an answer — or two or three — hooked to your electronic line. You can add your comments to any conference, or send personal messages to other WELL subscribers' mailboxes any time of the day or night. It costs \$2 an hour and \$8 a month, charged to your MasterCard or VISA. Any normal charges for telephone use also apply, and are duly noted by Pacific Bell.

The WELL is a rudimentary, still cranky (it wouldn't let me sign off last week) computer network. "You readers should be warned that the system is still taking shape," says Brand. "The fun is getting to be a planner and

taking part in its shape."

But it is the seed of things to come. The WELL is to future computer networks what Omnibus or Playhouse 90 were to television: early forms that look quaint and old-fashioned now.

So what will the future "Miami Vice" of computer networks look like? I'm not really sure, but I'm certain they'll be as invisible and as integral to our daily lives as the telephone is now.

Imagine how computer networks might fit into education: When your daughter enters third grade, you and she will also enter the third grade network, where parents and teachers can "chat" daily about homework and school activities, and students can work electronically together on projects.

When you move into a new neighborhood, you'll automatically join the neighborhood network to find schools, dry cleaners, libraries and be able to participate immediately in local concerns without having to search out groups or attend scores of draw-out meetings.

More immediately, Brand and McClure are looking into expanding the WELL into home banking; putting the Whole Earth Access Company's catalog on and letting people shop electronically; putting the Whole Earth Software Catalog on line; adding regional databases; and maybe even getting Ticketron on-line. "It's a thought," Brand mused. "We haven't talked to them yet."

"The number of opportunities exceed the resources to pursue those opportunities," he said with his winsome smile. As he did with the "Whole Earth Catalog," Brand is providing the table and is letting others bring the vittles.

"This is a place for entrepreneurs. We're putting out a medium where people can try all sorts of stuff. It's likely to grow at a pace that makes sense that way. Besides," he boasts proudly, "planning is a dirty word in my vocabulary."

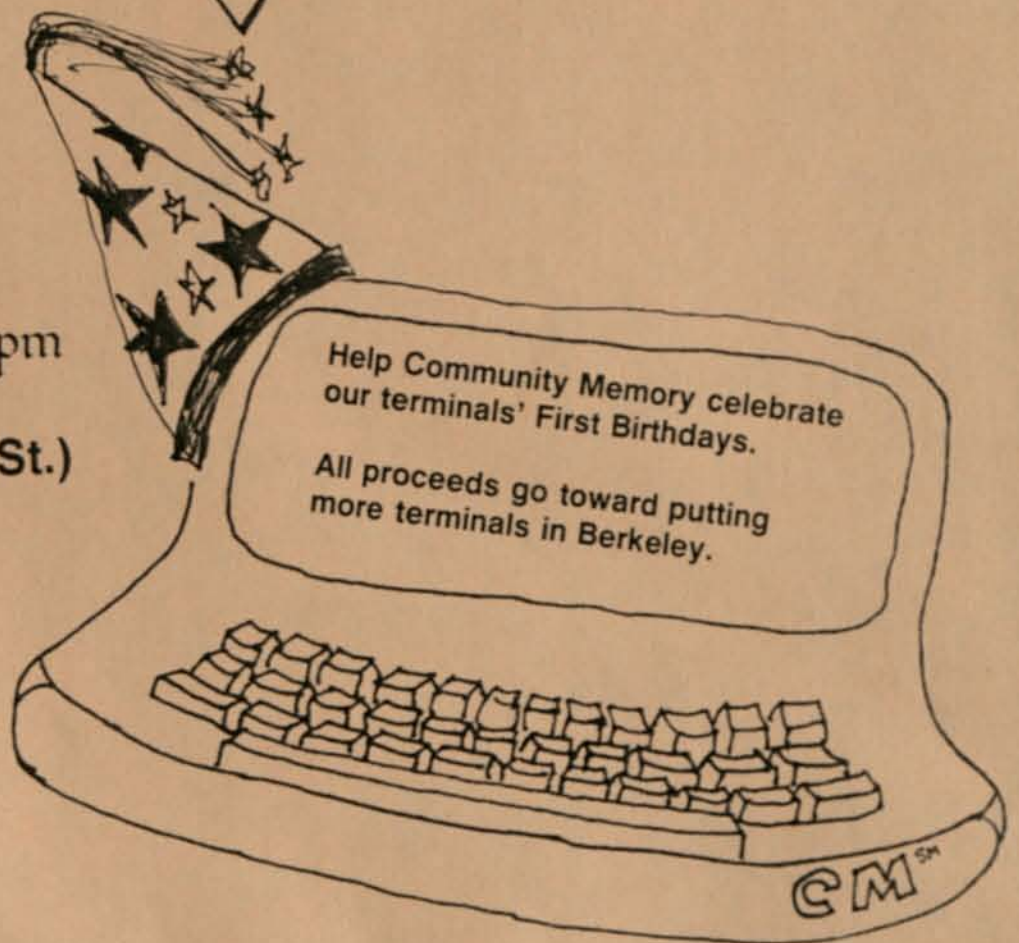
# The Terminal Party

LIVE MUSIC BY  
Behold Wyoming

Hot dancing music,  
big dance floor

Friday, July 26, 9 pm

916 Parker (at 7th St.)  
Berkeley



\$5.00 donation, cash bar

Community Memory terminals are located at La Pena,  
Whole Earth Access, and the Telegraph Avenue Co-op.

Sorry, I can't come, but I want to see more Community Memory terminals in Berkeley.

Here's my donation of \$\_\_\_\_\_

(If you want your donation to be tax-deductible, please make your check payable to Village Design.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Mailing address: Community Memory, 916 Parker, Berkeley CA 94710

# San Francisco Chronicle

The Largest Daily Circulation in Northern California

★★★★

WEDNESDAY, AUGUST 29, 1984

777-1111



By Mike Maloney

Karen Paulsell showed how to get information out of the electronic bulletin board

## Future vs. Past

# Bulletin Board Battle

By Charles Burress

The future fought an epic duel with the present in a Berkeley Co-op supermarket yesterday, and the future vowed it would be back for a rematch.

It was a modern version of John Henry's hammer against the steam drill, this time pitting a bulletin board against a computer.

The scene was a test run of what is billed as the nation's first walk-in computerized information bank. The new "electronic bulletin board" is a free, public-access computer terminal that lets anybody list anything, ranging from cars for sale to gripes against local restaurants and uncensored sex jokes.

The terminal yesterday sat poised next to its competition — the Telegraph Avenue Co-op's old-fashioned bulletin board that has been stapled and taped with thousands of 3-x-5-inch index cards over the years.

The high-tech wizards of Berkeley's non-profit Computer Memory Project, co-founded by Osborne Computer designer Lee Felsenstein, were putting their machine through its paces.

Suddenly, the showdown began.

"Can it find me a 13-inch color television for \$100?" asked a gray-haired gentleman attracted by the commotion around the terminal.

"Just punch in the word 'television,'" answered Karen Paulsell, the model for the cartoon woman featured in the computer's instruction booklet.

The man punched, and the screen showed three listings. They were all political messages, such as "sell peace in prime time" and "women in focus on community access." There were no TVs for sale.

"I think I'll go back to the bulletin board," the man said, as he turned around and found about a half-dozen cards for used TVs on the wall.

"One thing to keep in mind," said systems designer Phil Kohn, "is that the data base is very, very young."

The system, scheduled to be formally presented at a press conference today, has been operating experimentally for three weeks with two terminals, one at the Co-op and the other at La

Pena Cultural Center on Shattuck Avenue.

"It is the wave of the future," Co-op consultant Richard Pearlman said, claiming that the machine will win admirers soon enough.

"It is the first publicly accessible computer where you can put information into the system," Paulsell said, noting that other available-to-the-public computers merely present information such as airline flights and entertainment schedules.

"Our idea is to have a set of these in Berkeley, a set in San Francisco, and in other cities too, that will all talk to each other," she said. "This is the grand vision that's out there — coming soon, to a terminal near you."

The Berkeley system, its defenders hastened to add, already has more than 1400 "ads" and offers several advantages over a conventional wall.

For one thing, a person's message can't be removed from the computer by other users, said Pearlman. "If you put a card up about housing (on the bulletin board), some people are so desperate, they'll take the card down just for themselves."

# THE DAILY CALIFORNIAN

SERVING THE CAMPUS COMMUNITY SINCE 1871

VOLUME XVI, NO. 7

THURSDAY, AUGUST 30, 1984

BERKELEY, CALIFORNIA

## Two-way public computers link up info seekers

By PAUL LECKY

The radical political messages, the singles looking for company, and the traditional rental and help wanted listings are familiar. But they are not pinned up on cork.

Instead, the listings are being stored in a walk-in computer bulletin board that may make push pins and 3-by-5 cards obsolete.

A Berkeley-based group of computer experts, calling themselves Community Memory Project, has set up terminals at the Co-Op and also at La Peña Cultural Center on Shattuck Avenue in what is billed as the first public-access, two-way information bank in the country. The installation culminates 11 years of work by the non-profit Community Memory Project.

"Our eventual goal is to provide technical expertise and fund-raising support to groups around the country who want to have community memory systems," said Karen Paulsell, a member of the project collective.

Most of the work put into Community Memory has been done by volunteers with some financial support coming from the sale of software developed for the project.

In attempting to raise funds, members of Community Memory often had difficulty explaining the project and decided to get out the terminals with minimal funding in the hope of gathering support through demonstration.

"The important point about this system," according to project co-founder and hardware designer for the Osborne 1 computer, Lee Felsenstein, "is that it gives people the power to make their information public."

Most of the Community Memory users Wednesday morning were spending more time enjoying reading other people's listings on such subjects as restaurants, sex, and politics than in placing traditional bulletin board advertisements.

The system, which has been getting about 50 entries a day, encourages response to previous listings and lively interchanges have already developed in such areas as Dungeons and Dragons, Nicaragua, advertising, and the system itself.

"It's really fun to put in messages and read others' responses," said Aaron Roberts, a second-time user re-

turning to see replies to his message on Nicaragua.

The Berkeley Co-Op is enthusiastic about Community Memory as a new service for its customers, and organizers see expanding it to provide consumer and nutritional information in more detail than currently possible with store displays.

"Community Memory provides services we're already providing, such as the bulletin board and other information services, but does it better," Lisa Van Dusen, director of Co-Op Member Services and Marketing, said.

Each of the computer terminals — there is also one at the Community Memory offices and a third public terminal will be installed at Whole Earth Access at Ashby Avenue and Seventh Street within two weeks — is connected to the Community Memory office Plexus computer, which has a memory capacity of approximately 50 million characters.

The memory capacity of the electronic bulletin board is equivalent to eight football fields covered with the 3-by-5 cards used on the conventional bulletin board, according to Felsenstein.

Although Community Memory is currently free, there are plans to install a coin box similar to video arcade games to pay for the system and upkeep.

Felsenstein estimated it will cost approximately 5 cents a minute for the system to pay its way.

A system of 16 terminals would cost around \$50,000 and Community Memory staff hopes the system will be user-owned and supported to give community members the chance to create an electronic resources directory they individually might not be able to afford.

The system will offer access to all and is entirely uncensored, controlled by nothing except what users choose to enter into the data base.

"It's even more democratic than bathroom walls, because it's not even segregated by sex," Paulsell said about Community Memory.

The installation culminates 11 years of spare-time work on the computer system for Felsenstein and co-founder and president of the project Ken Colstad.

# The Community Memory Project

## History

Community Memory ran for about 14 months in 1973-74, on some rather ragged old hardware. The group that ran CM then decided to take it down before it fell apart, and redesign the system to be more portable and affordable.

Our current organization, the Community Memory Project, is a non-profit organization incorporated in 1977. We're a membership group: a volunteer or staff person must put in 6 months of work, and be voted in by the membership. Current membership is (about) 12.

## Current system

It's almost our anniversary. On July 17th, 1984 we installed the terminal at La Penna; the other 2 terminals at the Telegraph Co-op and Whole Earth Access were installed in the following 2 months (technical problems with them.) We're planning to install a couple more terminals soon.

We're also considering major changes in the front end based on what we've learned from watching the usage of the database. Carl and Phil especially have been talking about different models and ideas.

## Goals

Concrete, short term:

We want to develop the CM software into a licensable product and foster the development of a network of Community Memory systems. The technical steps we need to take are:

- Optimizing the code for faster operation, & more users
- Front-end work for easier user interaction
- Develop the hardware & software for a smart coinbox
- Various administrative, maintenance, & statistical utilities

The goal is that a Community Memory system can be a self-supporting service: the quarters collected from the coinbox should pay back the start-up costs and ongoing costs within a 4-6 year time frame.

Political, social:

- \* promote empowerment & political change
- \* promote face-to-face human contact
- \* foster new institutions (an information commons)
- \* encourage people to form opinions and debate issues
- \* create a demand for community control and equality of input

access' among videotex users

- \* create resistance to the idea that information is a commodity
- \* create a feeling that Community Memory is needed
- \* gain credibility for our stance on computers & information issues
- \* establish the definitive repository of information in a community

Note: this list is the result of a consensus exercise, and is "prioritized."

Problems

Lack of money certainly slows us down. We had been earning money mainly from our royalties on software; that was almost totally discontinued for a time, and now the cash flow is slow and sporadic. We currently have 2 one-quarter time paid people; the rest of the effort is all volunteer and also sporadic.

Our 3-terminal system is barely adequate as a test of Community Memory's potential. While we're learning a lot about how the system is used, we don't feel it adequately reflects how a 16 or 20 terminal system might be used.

Many users who approach it have no idea what it's there for; we feel that this results in a high rate of garbage, graffiti, and just plain goofy messages. (There is also a good base of serious usage: selling things, housing, political discussion, announcements, etc.) More attention of publicity & community organizing could help -- as Lee says, creating the "myth".

Since we aren't able to do "field research" and interview users (due to lack of time), we can't really differentiate between users who are having difficulty with the technical aspects and those who don't understand the social meaning of the system.

We've also had a problem building a broader base of community support and volunteers, probably because we've been a small software development group for so many years. We need to learn to be community organizers as well; it's just hard to change working patterns.

Active members and volunteers (to widely varying degrees):

- |                |                 |                 |
|----------------|-----------------|-----------------|
| Tom Athansiou  | Terre Reynart   | Marcy Darnovsky |
| Sandy Emerson  | Carl Farrington | Lee Felsenstein |
| Jack Hurlbut   | Phil Kohn       | Mimi Montgomery |
| Karen Paulsell | Harlan Shays    | Henriquez       |

Community Directory  
Post Office Box 7013  
Santa Cruz, CA 95061

Community Directory was formed in October, 1984 by a group of people active in community networking and the UNIX industry. The group was formed with the purpose of providing computer communications tools for public use to foster better community ties.

Our goals are as follows:

1. We wish to provide an environment for free dialog.  
We explicitly direct this to mean no censorship except in cases of illegal uses of the system.
2. The system will exist to serve the information needs of the public as a community service, and as such, will be a not for profit system.
3. The system will provide centralized community information.
4. There must be decentralized access to the system.
5. The system will be free to the reading public.
6. The system will be beginner friendly.
7. The system will be self supporting.
8. The system will be operated and maintained legally.
9. The system will be collectively unbreakable.  
A. The hardware will be immune to vandalism and sabatoge.  
B. The software will be immune to abuses of priveledged levels.
10. There will be a high signal to noise ratio on the system.

While our group is firmly based in the computer industry, our system will not exist to serve other computer professionals. It is our intention to use computers as tools to reverse what we perceive as a current trend in fragmentation and alienation in communities due to the lack of access of vital information. To this end, our system will focus on 4 areas of community interest.

1. Community Calendar: provide a by-date or by-topic means of checking on community events or oportunities.
2. Community Forum: provide an environment for discussions on current vital issues to be explored by participants without the constraints of meeting at the same time or same place.
3. Community Directory: a directory of community groups, service organizations and facilities.
4. Community Market: current oportunities in trade, barter, commerce, housing, rides, services and aid of every kind.

## WHO WE ARE

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Dean Thomas is a senior engineer at SCO. One of the first SCO employees (joined in March of '80), he built and led the Xenix group from its inception, and led the team that produced SCO's Xenix on the IBM PC product. Currently he is assigned as technical staff to the VP of Engineering.

Robin Madsen currently works with the technical support staff of the Santa Cruz Operation. Robin created the SCO Training Department and has developed and taught classes in Xenix and the Lyrix Word Processing System. She currently provides technical support and conducts all in-house education classes.

August Mohr has been involved with community networking for many years. He was on the staff of the Santa Cruz Community Switchboard from 1976 to its closing in 1979. In 1980 he self-published a directory of Santa Cruz community services. He was founding editor/publisher of a major UNIX magazine and published three editions of a non-profit catalog of UNIX software. He is currently working as an independent consultant in electronic publishing.

Mary N. Myers is currently working with August Mohr in his venture, "August Mohr, Consulting and Publishing." This represents a career change for her. She relocated to Santa Cruz in September of 1984 from Fresno, where she spent the last five years as supervisor of the quality control of the quality control lab for the procurement division of Foster Farms.

Dwight Leu is currently working on a blue book of tricks for the UNIX operating system which will be published soon. He is a software engineer and former employee of the Santa Cruz Operation.

Chris Neklason is a technician attached to the Engineering Department at the Santa Cruz Operation. He enjoys staying up all night programming esoteric models into computer simulations and is active in biological and electronic networking and politics.



CdP: Goals/Activities: 7/12/85

We are dedicated to helping progressive social-change organizations improve their effectiveness through the use of computer resources. Progressive organizations are those working to achieve a just, humane and egalitarian society, through work on issues such as peace, feminism, "workplace democracy" (i.e. providing workers with a say in the operation and direction of their workplace), anti-discrimination and environmental improvement. Social-change refers to an emphasis on changing the structure of political, social and economic institutions to eliminate the causes of social problems, rather than (or in addition to) providing needed social services to alleviate personal pain. Social-change organizations often work to help people organize themselves to define and work for their rights, or work to educate people about progressive alternatives to the present social order. In short, we are community activists who want to make sophisticated data processing technology available to the organizations we support.

In order to help progressive social-change organizations, we support ourselves economically by also marketing our services to Midpeninsula non-profits that are not necessarily focused on social-change but are instead providing needed social services; progressive social change organizations with low budgets will receive preferred rates. We tap the talent and enthusiasm of computer-skilled individuals who would like to use their talents to improve society, rather than for example merely help the military build weapons or help large corporations generate profit. We will also help establish organizations similar to ourselves.

Internally, we have organized ourselves along democratic principles using consensus process. We strive for gender parity in our membership.

We are engaged in four main activities. We provide consulting services to non-profits and local governments, especially helping organizations buy/acquire and use microcomputers, or converting databases; our consulting rates are \$50/hour, or else twice the hourly rate of the organizations highest paid staff member. We provide membership list services to non-profits, with very cheap rates, custom services, and the alternative of bartering instead of paying for the service; organizations that do their own data entry can qualify for discounts. We help develop telecommunications services, through our support of a local project of social service agencies (ICNet), and through our design and (hopefully) implementation of a nationwide telecommunications system for peace and (ultimately) other social change groups (PeaceNet). And, finally, we develop our hardware and software base: we customize public domain and donated software, and acquire main memory and disk memory and serial ports at 1/20 the normal cost.

# The WELL

## Whole Earth Lectronic Link

27 Gate Five Road, Sausalito, CA 94965

415/332-6106 (modem)

### Whole Earth Lectronic Link: The WELL

The WELL is a low-cost computerized conferencing system for the Bay Area. The system runs on a VAX minicomputer with 40 phone ports at the offices of the \*Whole Earth Catalog\* and \*Whole Earth Review\* in Sausalito. The service is co-developed with NETI (Network Technologies, International) of Ann Arbor, Michigan.

\*What does the WELL offer?\* The initial service for the WELL includes private electronic mail, computerized conferencing, and online "chat." With electronic mail, users can instantly transmit information to one another without fear of a busy signal or the other frustrations of "telephone tag." Conferences cover a rapidly growing variety of subjects--online computer user groups, local politics, national politics, science fiction, stock market, local gardening, etc. "Chat" lets anyone online talk to anyone else online at the same time.

Additional services are planned, including event calendars, an online updated version of the \*Whole Earth Software Catalog\* and electronic shopping from mail-order suppliers. Special services for businesses in the region will also be available.

\*How much does the WELL cost?\* \$8 per month, \$2 per hour (By comparison CompuServe costs \$6-15/hour; the Source costs \$7.76-25/hour.)

\*How will billing be handled?\* Online charges (the \$8/month, \$2/hour) are billed to the user's credit card--Master or Visa. Pacific Telephone's access charges will appear on your regular phone bill.

\*How far along is the project?\* The WELL is a brand-new complex system, so users for the first several months should consider themselves pioneers--with the frustrations, frequent changes, and occasional excitement that go with that role. You'll be helping refine the system as you use it.

\*Can I have a private conference?\* Groups can establish private conferences to which only group members and authorized guests have access. There's no extra charge for the service.

\*How do I sign up?\* Have your computer call (415) 332-6106; respond to \*login:\* with "newuser" (without the quotation marks) and the computer will sign you up.

\*\*For more information, call Harry Goodman at (415) 332-5945.\*\*

Community Directory  
P.O. 7013  
Santa Cruz, CA 95061

July 8, 1985

Greetings!

We're looking forward to your coming to the first Community Network Gathering this Saturday, July 13, in Santa Cruz. The Community Directory of Santa Cruz is sponsoring this event in association with the The Community Memory Project of Berkeley. We're expecting this to be both informative and exciting. And in order to make your (and our) life easier, we've included information about logistics, schedules and location.

The Gathering is being held in downtown Santa Cruz. We start Friday night with a casual get-together for the early arrivers. We're providing beer, munchies, and a congenial atmosphere to get to know one another before the conference. We are also providing sleeping space (bring your sleeping bag) for those who want to stay over Friday and/or Saturday night. Saturday will be the main focus of the event, and will be capped off by a barbeque and bonfire on the beach (be sure and bring a piece of wood for the bonfire!). If there is sufficient interest, we will gather once more Sunday morning before heading off.

And now, money. We are producing this Gathering on an incredibly low budget, and we are expecting everyone to help share expenses. We will provide facilities, refreshments, and supplies for the event. If you want to help out by bringing something along (beer, soft drinks, pate', chips and salsa, etc.) DO IT! We are expecting costs to run around \$8 per person, and we will be hitting you up for money first thing Saturday morning.

Every organization is expected to bring a brief description of themselves and what they are doing. We will distribute copies to all who attend. A demonstration of your system is encouraged! Space and phone lines are available, however we need to know your equipment requirements in advance. Some computer equipment may be available by special arrangement; please call.

Please let us know what your plans are! RSVP's are important in order for us to make this a successful conference.

If you have any questions, or are unclear about any of this, please give us a call. The phone numbers are on the information sheet inclosed.

Thank you and see you there!

Community Directory

# Information for the Community Networking Gathering

Santa Cruz, California, July 13, 1985

Please RSVP no later than Thursday, July 11, so we can better plan facilities and sleeping arrangements!

If you want to invite additional guests please clear it through Community Directory. We have only limited facilities and we want a group of doers, not observers.

We need to have a one or two page description of your organization to hand out on the day of the conference. We hope this will help bypass some background discussions. Please have this to us by Friday evening, July 12, so we can reproduce it for Saturday morning.

What to bring:

- Description of your organization (by Friday night)
- Equipment for your system demonstration on Saturday (please call!)
- Sleeping bag, towel, pillow, etc. if you intend to sleep over Friday or Saturday nights - floor space is provided...a list of motels is available on request
- Warm clothing for bonfire Sat night, at the beach
- One piece of wood for the Sat night bonfire
- BYOB for Friday night (beer and chips provided)
- Bring something to barbeque, something to share, and drinks for the barbeque on Saturday night (a list of local grocery stores will be provided if you want to pick things up in Santa Cruz on Saturday)
- Bring money for Saturday breakfast and lunch, and money to pitch in for conference expenses (\$8.00 per person)

Community Directory Phone Numbers:

Dean Thomas (408) 438-1459  
Robin Madsen (408) 423-1044  
Chris Nekleson (408) 476-9709  
August Mohr and Mary Myers (408) 475-9711  
Dwight Leu (408) 427-1316

# Community Network Gathering Schedule of Events

Time	Location	Activity
<u>Friday, 7/12/85</u>		
7pm-11pm	Robin's house	Drinks, talk and check in  Notes: We will collect all group descriptions and collate them for distribution on Saturday morning.
<u>Saturday, 7/13/85</u>		
9am-9:30	Louden Nelson Center*†	Check in
9:30-9:45		Introduction - Welcome to Santa Cruz
9:45-10:30		Group and individual intros, (10 min. per group)
10:30-12:30		Mediated discussion: political/social discussion building on the previous group and individual intros
12:30-2pm	Local Eateries	LUNCH
2pm-3:30	Robin's House†	Demonstrations of community networking systems
3:30-4pm		Break
4pm-6pm	Louden Nelson Center*†	Small Groups - discuss demos, technology, systems based on demos, and continue previous discussions
6pm-8pm(?)	August and Mary's‡	Barbeque dinner (Bring something to grill and something to share!)
8pm-?	At the beach	Bonfire, discuss what's next

\* Morning activities in Room 3 at Loudon Nelson Center, afternoon in Room 7.

† See map for locations.

‡ Map available at conference.

## The Suggested Path To Robin's House at:

112 Elm Street, #2 in Santa Cruz

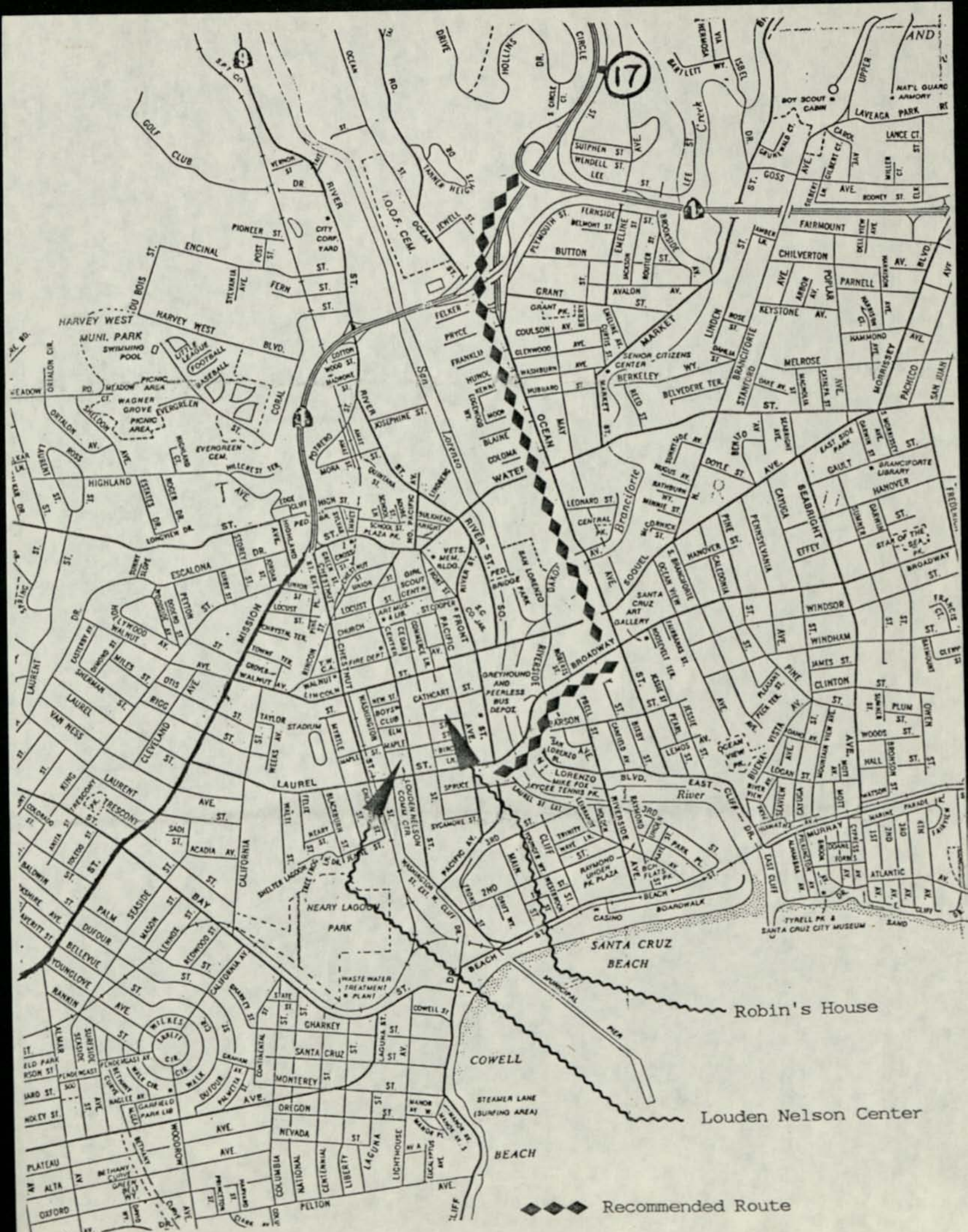
Lost: Call (408)-423-1044

1. We recommend **Highway 17** for directness and speed, but since **Highway 17** is also a death trap, please be careful.
2. At the approach to Santa Cruz, follow the route marked by the sign which says "Central District." This will put you on **Ocean Street**.
3. Follow **Ocean Street** to **Broadway**. Turn right on **Broadway**.
4. Follow **Broadway** over the raging San Lorenzo River. Once over the river, **Broadway** turns magickally into **Laurel Street**.
5. Follow **Laurel Street** to **Pacific Avenue**. Turn right on **Pacific Avenue**.
6. Follow **Pacific Avenue** to **Elm Street**. Turn left on **Elm Street**. Keep your eyes peeled for Robin's house, which is **112 Elm Street, #2**. It is between a wonderful hot tub establishment called "Well Within" and a parking lot.

## The Suggested Path To Louden Nelson Center

- If you are coming from out of town:  
Follow steps 1-4 above. Instead of turning right on **Pacific**, turn right on **Center Street**, which is two blocks past **Pacific**. The **Louden Nelson Center** is on the corner of **Center Street** and **Laurel**.
- If you are coming from where you spent the night in town: Follow your host, or use the map.

*Have A Safe Trip!*



◆◆◆ Recommended Route

Robin's House

Louden Nelson Center

The Community Memory Project  
2617 San Pablo Ave.  
Berkeley, CA 94702

March 6, 1986

Steven Hahn Sierra Club 6014 College Ave. Oakland, CA 94618

Dear Steven,

This is in response to your request to upload information into Community Memory. First, let me get a few disclaimers out of the way. An important part of what we are doing is the idea that everyone has equal access to the system. Up to this time we have avoided putting things on CM except through the public terminals. If you are willing to work with us, we would like to try accepting items from your organization over the phone. Please be aware, however, that we are doing this on an experimental basis, and cannot guarantee the results, or the continued availability of this service.

Enclosed you will find a document describing the structure of CM messages and the upload format we have defined for those messages. If this format looks workable to you, please send me a letter stating that you accept the terms set forth in the preceding paragraph, and that you will keep the details of how to contact our system confidential, including phone numbers and passwords. I will then send you the phone number, login name, and password needed to leave files on our system.

As you're probably aware, we're an organization with very limited resources. Any support you can give us, financial or otherwise, will be greatly appreciated.

Sincerely,

Carl Farrington  
The Community Memory Project

Northstar  
Horizon  
(multi-user?)  
(has programming staff?)



## CM Upload Procedure

### 1. Introduction

The procedure for uploading messages to Community Memory (CM) is to create a file containing all of the messages to be uploaded, and then to transfer that file to the CM system using the XMODEM protocol. This document describes both the format of the file to be transferred and the procedure for invoking XMODEM on the CM system.

### 2. File Format

#### 2.1 Data Structure Considerations

Messages in CM have some special properties that must be understood in formatting them for uploading. First, the text of the message is stored within CM divided by paragraph rather than by line. Paragraphs are only restructured into lines at the point of display. This means that information on the paragraph boundaries must be included in the message. Secondly, messages contain several parts, or f\_i\_e\_l\_d\_s. The most important of these is the field which contains the actual text of the message, but there are several others which must also be specified.

2.1.1 Paragraph Boundaries. Paragraph boundaries are indicated in message text by a \_n\_e\_w\_l\_i\_n\_e character (on UNIX systems, an ASCII LF). The message text contains no other indication of line boundaries. This means that a "line" of message text as recorded in the file may actually be several lines-worth of characters. Since many text editors may have trouble with such files, the upload file format (described below) allows text to be broken into shorter lines. A \_c\_o\_n\_t\_i\_n\_u\_a\_t\_i\_o\_n\_c\_h\_a\_r\_a\_c\_t\_e\_r at the beginning of each line d whether that line indicates the start of a new paragraph or is separate from the previous line simply for convenience.

Although it makes the file format somewhat more complex, the division of data into paragraphs rather than lines allows us more flexibility in displaying the text. Currently, we display text in a 58-character-wide window on the screen, but we have used different sizes in the past and may change again in the future. Material pre-formatted for 80-character screens would not display well on the present CM system. Of course, insertion of newlines to create short lines for lists, addresses, etc. is handled reasonably.

immediately after the comma on the next. If a continuation line begins with a percent sign, the line boundary is replaced with a newline (paragraph divider) when the file is loaded into CM.

- Following the last line of message text is a line that begins with the word "Title", followed by a colon, followed by the title text.
- Following the Title line is a line that begins with the word "Index", followed by a colon, followed by a list of blank-separated index words. This line may be continued with comma continuation lines as described above.
- Following the last Index line is a line that begins with the word "Expires", followed by a colon, followed by the expiration date in MM-DD-YY format.

A sample upload file follows

```
NewCMMsg:The 17th Annual Davis Whole Earth Festival
, will take place May 9-11 at U.C. Davis. Featuring
, live music, speakers, and performers, the festival
, is also a showcase for craftspeople and groups
, promoting peace, human rights, environmentalism,
, health, spiritual wholeness, and appropriate
, technology.
%
%The festival is a non-profit event, and
, expects over 20,000 attendees. Be one of them!
, Hours are noon to sunset on the 9th, and
, sunrise to sunset the 10th and 11th.
Title:Whole Earth Festival
Index:Davis Event Peace environment environmental
, whole earth health appropriate technology may 9 10 11
, education music crafts
Expires:05-12-86
```

```
---
NewCMMsg:The Community Memory Project is holding
, workshops for groups interested in using
, Community Memory to promote their events and
, services, and to generally keep in touch with
, the community. For more information, call
, 841-1114.
Title:COMMUNITY MEMORY WORKSHOPS
Index:community memory workshop classes groups
, publicity services
Expires:01-01-87
```

### 3 Invoking XMODEM

(NOTE: the phone number, login name, and password described below will be provided separately.)

- Dial the phone number from either a 300 or 1200 baud modem.
- Wait for a "login:" prompt. If you don't see one, or if you see garbage, send a BREAK (you may have to do this two or three times)
- Type your login name and hit RETURN
- When the system prompts "Password:", type your password and hit RETURN. It will not be echoed
- After a short pause, you will see the message "This is transaction number x". After another short pause, you will see the message "XMODEM: Ready to RECEIVE File". At this point you should transmit your file using the XMODEM protocol.
- After the transmission is complete, you will see another "login:" prompt. Hang up at this point.