xxxxxxxx

FANTICS

17-18 JULY
3:10 AM

1

GENERAL RESIDENT DISPATCHER FOR SCOPE

ROLLOUT FOR PRINT/PUNCH

DATE OF THIS ROLLOUT: ~~FRIDAY-SATURDAY~~ THURSDAY-FRIDAY 17-18 JULY 1969, 3:10 AM

NAME OF CONTENTS: FANTICS, A BOOK DRAFT.

DATA SET, PRINT DATA SET: TED, TEDPRT2

DESCRIPTION OF WORK: ADDITIONS AT THE ADDITION AREA, REARRANGEMENTS.

WORK SYSTEMS: OUTLINE PARTS BEING PUT BETWEEN SLASHES. PARAGRAPHS CONTAINING NEW WRITING DIRECT INTO DRAFT BEING PUT BEHIND AMPERSANDS, WHICH WILL LATER BE DELETED. A NEW ZONE, CALLED HOLDS, HAS BEEN CREATED.

REMARKS: WHAT THE HELL, LET'S WRITE A BOOK.

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2

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SYSTEMS NOTE. THIS IS THE COPY BUFFER. EVERYTHING HERE HAS BEEN COPIED FROM AREA "LIVNPT". NOTE THAT THERE ARE NO "CHAPTERS." WHEN SECTIONS GET COMBINED INTO CHAPTERS IS THE LAST THING ON MY MIND.

_____ _____ _____ _____ _____

_____ _____ _____ _____ _____ INCOME-TAX HELP SYSTEM (ALTERNATIVES) _____ EXAMPLE: FLIPTYCH _____ ((1:48 AM 10 JULY)) _____ ((8:20 PM FRI 11 JULY)) ((CLOSED 10:48 PM)) _____ ((1:15 AM 11-12 JULY))

_____ _____ _____ _____ _____

CREATIVITY SYSTEMS TABLE OF MEDIA & THEIR CORRESPONDING CREATIVITY SYSTEMS ((3:10 AM 11-12 JULY))

_____ _____ _____ _____ _____

((INSERTIONS THURSDAY-FRIDAY 17-18 JULY 1969, STARTING 12:30 AM)) ) ((12:45 AM 17-18 JULY))

_____ _____ _____ _____ _____

3

((MANUSCRIPT IS SUPPOSED TO BEGIN HERE))

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4

/INTRODUCTION XXX DERIVATION OF TERM "FANTICS": TWO USEFUL ROOTS,
"FANEIN," TO SHOW, AND "FANTASTEIN," TO PRESENT TO THE MIND OR EYE.  THE
LATTER  WOULD CLEARLY, FROM ITS MEANING, BE THE PREFERABLE ROOT.  HOWEVER,
THEN THE WORD WOULD BE "FANTASTICS," WHICH WOULD HAVE RATHER  THE  WRONG
MEANING.   IT  WOULD  ALSO  TAKE  AWAY  THE SENSE:  HERE I CAN SPEAK OF "A
FANTIC SYSTEM" AND MAKE IT MEAN SOMETHING, WHEREAS TO CALL IT A "FANTASTIC
SYSTEM," THOUGH PROBABLY TRUE, WOULD CLOUD THE ISSUE AS WELL AS RAISE  THE
PITCH OF DISCUSSION UNCOMFORTABLY/

5

WE ARE CONFRONTED TODAY WITH A SUPPOSED EXPLOSION OF INFORMATION,
INFORMATION SYSTEMS AND NEW MEDIA. WHAT THEY ARE, AND WHERE THEY ARE
GOING, IS A MATTER OF CONSIDERABLE EXCITEMENT AND SPECULATION. THIS BOOK
OFFERS A RATHER DIFFERENT POINT OF VIEW.

/"THE INFORMATION EXPLOSION" "THE KNOWLEDGE INDUSTRY" SYNNOETICS CYBER-
CULTURE MEDIA BARRAGES MEDIA MASSAGES./

/SOOPER PREDICTION WHOPPEROO (SHORT & SUMMARY) MEDIA, ENVIRONMENTS,
IDEAS, COMMUNICATION, FEEL./

THIS BOOK SEEKS TO MAKE SEVERAL POINTS. THE BASIC POINT IS THAT THERE
EXISTS A NEW ART AND SCIENCE, FANTICS, AND THAT ATTEMPTS TO UNDERSTAND IT
FROM MORE SPECIALIZED POINTS OF VIEW HAVE FAILED SO FAR. THIS FIELD OF
FANTICS EMBRACES THE COMMUNICATION OF IDEAS, AND THE NECESSARY STRUCTURING
OF MEDIA, ENVIRONMENTS AND FEEL. THIS TOPIC IS UNIFIED, RATHER THAN
DIVERSE. THE DIFFERENT KINDS OF MEDIA AND ENVIRONMENTS POSSIBLE ARE MANY:
BUT THE CONSIDERATIONS UPON WHICH THEY MUST BE BASED ARE UNIVERSAL, AND DO
NOT APPROPRIATELY FIT ANY TECHNICAL DISCIPLINE. WHAT IS MORE, THIS BOOK
SEEKS TO MAKE CERTAIN PREDICTIONS ABOUT THE FUTURE. WE ARE ENTERING WHAT
I WOULD CALL A FANTIC WORLD, IN WHICH OUR MEDIA CAN BE AS GRACIOUS,
BEAUTIFUL AND EXCITING AS ANY PREVIOUSLY KNOWN TO HUMAN CULTURE, OR THEY
CAN BE CRUDE, UNSATISFYING AND SUBTLY AWFUL. I ADVOCATE THE FORMER.
MOREOVER, I THINK THE FORMER WILL COME TRUE. I THINK THAT WHEN IT IS
GENERALLY REALIZED WHAT IS POSSIBLE, THE WORLD WILL CHANGE DRAMATICALLY IN
CERTAIN SPECIFIC AND IMPORTANT WAYS. THIS WILL INVOLVE UPHEAVALS IN
EDUCATION, ENTERTAINMENT, AND HOME AND BUSINESS LIFE, AS WILL PRESENTLY BE
DESCRIBED.

THE GENERAL PREDICTION IS APPROXIMATELY THIS, AND I WISH TO STATE IT AS
BALDLY AS POSSIBLE TO AVOID MISUNDERSTANDING. WITHIN A FEW YEARS--
CERTAINLY LESS THAN TWENTY--THE WRITTEN WORD WILL NO LONGER BE GENERALLY
PRINTED, BUT WILL BE STORED IN COMPUTERS AND READ FROM COMPUTER DISPLAYS
IN OUR HOMES, OFFICES AND EVERYWHERE.

THE WRITTEN MEDIA OF OUR FORMER CULTURE WILL BE REPLACED, ENLARGED AND
IMPROVED BY A NEW MEDIUM, WHICH I CALL HYPERTEXT. HYPERTEXT WILL BE TO
ORDINARY WRITING AS FLYING IS TO WALKING.

THE ILLUSTRATIONS OF HYPERTEXTS WILL BE HYPERGRAMS, PICTURES WHICH THE
USER CAN MAKE TO REACT OR PERFORM. THE OTHER ARTIFACTS OF OUR CULTURE,
INCLUDING SUCH THINGS AS PAINTING, SCULPTURE AND ARCHITECTURE, WILL COME
ALSO TO BE STORED IN COMPUTERS FOR OUR ENJOYMENT.

MOTION PICTURES AND MUSIC WILL ALSO BE CREATED BY COMPOSERS AND
ANIMATORS, AND THEIR BASIC PLANS STORED IN COMPUTER LIBRARIES WHERE THEY
MAY BE GOTTEN AT AND RE-PERFORMED READILY. FOR ALL CREATIVE PURPOSES,

6

COMPUTER-BASED "CREATIVITY SYSTEMS" WILL BE THE WORKING CONSOLES AT WHICH
THE ARTIST AND WRITER MAY WORK MORE EFFECTIVELY THAN EVER BEFORE.

/ CL: DIGITAL CONTROL, COMP DISP., DIG. LIBRARIES THE THREE BASICS
COMPUTERS CAN DO FOR SHOWING: STORAGE, PERFORMANCE, CONTROL (DFT ORDER?)
INFO FACILITIES SUPPLEMENTING CREATIVE ENVTS/

THESE DEVELOPMENTS WILL COME ABOUT FOR SEVERAL REASONS. THE FIRST IS
THAT COMPUTERS NATURALLY FORM THE BEST DEVICES FOR CONTROLLING OTHER
MACHINES, AND MAKING THEM MORE RESPONSIVE AND FLEXIBLE THAN THEY EVER
COULD BE OTHERWISE.

THE SECOND IS THAT COMPUTERS CAN DIRECTLY PERFORM VARIOUS PRESENTATIONS
FOR US: CAUSING WORDS TO APPEAR ON SCREENS, MAKING DIAGRAMS ON SCREENS,
EVEN MAKING MUSIC AND MOTION PICTURES IN FULL COLOR.

THE THIRD IS THAT THE STRUCTURED INFORMATION FOR THESE ACTIVITIES MAY
BE STORED WITH GREAT SAFETY AND ACCESSIBILITY ON COMPUTER EQUIPMENT, AND
AUTOMATICALLY FORWARDED TO PEOPLE WHO WANT TO USE IT.

A FOURTH REASON IS THAT COMPUTERS, THROUGH VARIOUS HELPFUL CAPACITIES,
CAN STAND BY AND ANSWER CERTAIN KINDS OF QUESTIONS AND WORK OUT CERTAIN
KINDS OF CALCULATIONS FOR US.

A FIFTH REASON IS THAT COMPUTER STORAGE MAKES POSSIBLE A RICHNESS,
SUBTLETY AND COMPLEXITY OF STORED INFORMATION AND IDEAS WHICH IS BEYOND
ANYTHING THE WORLD HAS PREVIOUSLY KNOWN.

ON THE FACE OF IT MANY PEOPLE WILL NOT FIND THIS AN ATTRACTIVE IDEA.
FOR VARIOUS REASONS, INCLUDING STUPIDITY, COMPUTER MANUFACTURERS AND
ENTHUSIASTS HAVE STIRRED UP THE BROADEST POSSIBLE MISUNDERSTANDING OF WHAT
COMPUTERS ARE AND DO, STIRRING UP FEELINGS OF DISTASTE AND APPREHENSION
APPROACHING REVULSION ON THE PART OF MANY. IN THIS BOOK, THEN, I WILL
ATTEMPT TO EXPLAIN WHY COMPUTERS CAN BE OF THE GREATEST POSSIBLE HELP IN
MAN'S SOFTEST AND WARMEST OCCUPATIONS, AND WHY THEY SHOULD AND WILL BE
WELCOMED BY THE WRITER, THE ARTIST AND THE PUBLIC INTO HOME AND STUDY.

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WHAT COMPUTERS ARE (BRIEF EARLY REMARKS) THE MYTH AND TRADITION OF
NARROW COMPUTER USAGE, RIGID INPUT STRUCTURES (HARDLY SOPHISTICATED)

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/SECTION: THE FABULOUS WORLD OF COMPUTER DISPLAY. OR, "TOYS AND
JEWELS"/

/MACHINES MUST NOT MAKE DECISIONS FAKE SCIENTIFIC VOTING-DISTRICTS WE
MUST JOLLY WELL UNDERSTAND THE DECISIONS WITH WHICH MACHINES ARE
ENTRUSTED/

/REVIEW OF HISTORY TOWARD THIS POINT, REWRITTEN IN MY TERMS.   SECTION:
THE  FANTIC MEDIA TO 1900 SECTION:  THE FANTIC MEDIA TO 1950 SECTION:  THE
FANTIC MEDIA TO 1965 OR 1970 FRITZ MACHLUP "TEACHING TECHNOLOGY" NELSON'S
TIMETABLE  CHART  OF  FALLING  PRICES  PLAIN  HALFTONE  SYSTEMS STATIONERY
SYSTEMS THE CREATIVITY SYSTEMS OF THE PAST THE RECORD-KEEPING  SYSTEMS  OF
THE  PAST  NOT  GL.   COMPUTERS  BUT  SPECIAL THE SCATTERED CONSUMPTION OF
SYSTEMS  IN  HOMES--  NOW  TO  BE  UNIFIED  CASSETTE-CAMERA  TIMETABLE FOR
INTRODUCTION OF COMPUTER DISPLAYS IN HOMES/

     /SECTION:   HORIZONS  FOR  SALE  SECTION:   THE  NEW-MEDIA WHIZBANG XXX
EMPEROR'S CLOTHES SECTION:  THE MYTH OF TECHNICALITY GENERAL  DEBUNK-LIST:
IR,  HIM.FACT.,  CAT, 'TOP MAN' IR 'MANAGERIAL INFORMATION RETRIEVAL' AS A
HOTCHA THING ONLY FOR THE TOP GUYS DEBUNK ALSO:  DIAGNOSIS  BY  COMPUTER,
AUTOMATIC DICTATION, ARTIFICIAL INTELLIGENCE I DO NOT WANT TO TALK ABOUT A
WORLD  IN  WHICH  MACHINES  ENTER  THE  BODY,  AT LEAST PROSTHETICALLY OR
PHYSIOLOGICALLY  OR  INNERVATIVELY  PATIENT  RECORDS  ONLINE  CLERICAL  IR
(ANOTHER NARROW VISION)/

     /SECTION:   NEW  MEDIA  COMPONENTS  HOLOGRAPHY "BRANCHING" AS A WHIZBANG
ASPECT OF NEW MEDIA COMPONENTS COUPLED  EVERY  WHICH  WAY  NOW  ELECTRICAL
COUPLING OF COMPONENTS CONCRETE PHYSICAL COUPLING OF COMPONENTS/

     / WHAT'S COMING IS STRUCTURED MEDIA, NOT A HODGEPODGE WHAT IS A MEDIUM?
VIABILITY  OF MEDIUM IN SOCIETY CONCEPTUAL UNITY OF MEDIUM NOBODY FORESEES
MEDIA IMPACT, AS  A  RULE  XXX  MOVIE  ANALOGY  TV  ANALOGY  BOOK  ANALOGY
MCLUHAN'S  ONTO  IT,  EVEN  IF  HE  DOESN'T UNDERSTAND THE TECHNICALITIES.
BASIC DISAGREEMENT WITH MCLUHAN:  THE GREAT DIFFERENCES _AMONG  ELECTRONIC
MEDIA,  AND  THE  STUPENDOUS  DIFFERENCE  IT MAKES MEDIA THAT HAVE FLOPPED
PROBLEMS OF A MEDIUM CATCHING ON:   MARKETING,  COHERENCE,  SIMPLICITY  &
CONVENIENCE/

     /CONVERGENT MEDIA VS.  MERE ENGINEERING OPPORTUNITIES/

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8

HEREAFTER THERE ARE NOT SLASHES, BECAUSE EVERYTHING IS OUTLINE MATERIAL.

9

SECTION:  POSSIBLE WORLDS OF VISION AND RESPONSE

IGNORE CLUMSINESS OF EARLY SYSTEMS.  THESE WILL BE AS EASY TO USE AS TV
SETS.

GOOD OLD SKETCHPAD I SKETCHPAD 3 SUTHERLAND'S STEREO SYSTEM 3-D 'TANK'

'TRUE STRUCTURE' SYSTEMS SECTION:  THE MEANING OF STRUCTURED DATA

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10

SECTION:   "COMPUTER-ASSISTED INSTRUCTION" XXX TUT-TUTORIAL SYSTEMS THE
BADS OF CAI BRICK-WALL ILLUSTRATION THE NATURE  OF  INTELLIGENCE  AND   ITS
GROWTH  THE  OPPOSITE  AIMS OF TOP AND BOTTOM EDUCATION THE CRITICS OF THE
SCHOOLS TODAY THE INSIDE STORY ON PROG.  ED.:  WE HATE TO DO IT,  HATE  TO
STUDY IT

SECTION:  WHAT  EDUCATION  IS ABOUT ANYWAY XXX SECTION:  SLAMMED MINDS
XXX THE BIG SECRET:  FREE  ACCESS  TO  INTERESTING  MATERIALS,  CONVERGENT
MOTIVATIONAL ENVIRONMENT IS THE KEY

SECTION:   "INFORMATION RETRIEVAL" BOOLEAN SYSTEMS:  JUST THE BEGINNING
OF WHAT THE MIND NEEDS

"HUMAN FACTORS"  XXX  NARROW  CRITERIA  OF  "HUMAN  FACTORS" GENERALLY
IRRELEVANT  NICELY  UNIFIED  CONTROLS  CONTROLS  OF  SONY TC-50 CONTROL OF
ALL-TERRAIN VEHICLE HELICOPTER HANDLE AIRPLANE "STICK" XXX A CHURCH CAN BE
THOUGHT OF AS  HUMAN-FACTORS  DESIGNED,  ANYHOW,  IF  YOU  LET  IN  ENOUGH
VARIABLES

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COMPUTER-CONTROLLED MEDIA SECTION:  THE COMPUTER AS MEDIA CONTROLLER

"MULTI-MEDIA"

    SWELL  NEW PRESENTATIONAL MEDIA, ESPECIALLY ALL-AROUND-YOU SOUND, BEAU-
TIFUL PROJECTION SYSTEM AMUSEMENT PARKS  AWESOME  ARCHITECTURE  MUSEUMS  &
FAIRS  SECTION:   THE  UNIFICATION  OF  SONIC AND VISUAL ARTS TODAY'S ROCK
MUSIC LIGHT SHOWS

    EXAMPLE:  MOVING-SCREEN LORD OF RINGS

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12

SECTION:  HYPER-FANTIC MEDIA OF VARIOUS SORTS

HYPER-COMICS

HYPER-POETRY

EXAMPLE:  HYPERFILM OF WWII

COMPUTER-CONTROLLED MEDIA SECTION:  THE COMPUTER AS MEDIA CONTROLLER

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FAIRS  SECTION:   THE  UNIFICATION  OF  SONIC AND VISUAL ARTS TODAY'S ROCK
MUSIC LIGHT SHOWS

    EXAMPLE:  MOVING-SCREEN LORD OF RINGS

SECTION:  THE COMPUTER AS PERFORMER SUPER-AUDIO  MACHINE  THREE-
DIMENSIONAL SCENE STRUCTURES SHIPLOFTING, AIRFRAME, AUTO DESIGN SYSTEMS

MUSIC LIBRARY TO FEED THROUGH MUSIC PERFORMANCE MACHINE

SECTION:  STRUCTURED PICTURES

FSM  SECTION:   FANTASM-TYPE SYSTEMS DESCRIPTION OF GE FSM SYSTEM, UTAH
FSM SYSTEM,  DENVER FSM SYSTEM, NELSON'S FSM SYSTEM LIBRARY OF FSM
'PERFORMANCES' LIBRARY OF FANTASM CHARACTERS

SECTION:  HYPERGRAMS XXX BRAIN PROJECT

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14

TEXT  SYSTEMS  XXX  THE  TEXT FACILITY:  QUEEN OF THEM ALL XXX THE HOME
TEXT CONSOLE UNIVERSAL HIGH-PERFORMANCE TEXT CONSOLES

TEXT EDITING

SECTION:  CONTEXT JUMPS

SECTION:  AUTHOR'S SYSTEMS

SECTION:  HYPERTEXT NEWS HYPERTEXT  STRATEGIC  INTELLIGENCE  HYPERTEXT
NON-FICTION HYPERTEXT  SPHERE OF INTERCONNECTEDNESS IN  A  LARGE-SCALE
HYPERTEXT WORK

SECTION:  STRETCHTEXT

SECTION:  SYSTEMS FOR THINKING WITH DATA

SECTION:  TEXT CONTROL SYSTEMS CINENYM

SPATIAL HYPERTEXT ENVIRONMENTS:  CHECKERBOARD,  CLOUDS  (HANGING  IN
3-SPACE), SWINGING PAGES IN 3-SPACE

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THE GENERAL-PURPOSE SYSTEM TOWARD WHICH WE ARE MOVING (LINE-DRAWING,
MOVING-TEXT)

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16

THE VIRTUAL SPACE OF A CONCEPTUAL AND DISPLAY ENVIRONMENT

DASHBOARD ENVIRONMENTS XXX THE MECHANICS OF SPRINGS, LIGHTING & HUSH

FEELING-SPACES (INCL. MULTIDIMENSIONAL) MORE DIMENSIONS THROUGH COLOR,
SMELL AND SOUND MORE DIMENSIONS THROUGH SPRING-LOADING SWOOP MULTI-DIM
'FEEL' CLUES:  AUDITORY, PROPRIO, KINESTH, PUSH-PULL, BREEZE, COLOR,
VIBRATION, STEREOPHONY, VISUAL STEREO

CAN WE CONCEPTUALIZE MULTIPLE DIMENSIONS?  THE HYPERCUBE THE 4-D
HYPERCUBE CAN WE VISUALIZE 4-D CUBE? CAN WE VISUALIZE CALHAMER BOARD?
ADDITIONAL DIMENSIONS FEEL XXX RESPONSE QUALITIES

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LIBRARY ARRANGEMENTS FOR ALL DIGITAL MEDIA SECTION: THE ONLY PERMANENT
FORM OF STORAGE DIGITAL STORAGE IS PERFECT DIGITAL STORAGE MAY BE
SAFEGUARDED DIGITAL STORAGE OF PAINTINGS

ACCOUNTING STRUCTURES THE NATURE OF ACCOUNTING

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18

SECTION: THE EASE OF USE

SECTION: THE NATURE OF CATEGORIES

SECTION: THE NATURE OF THE CREATIVE PROCESS XXX INDUCTIVE & AXIOMATIC
CREATION

SECTION: SYSTEMS FOR ALL THESE

SECTION: THE NATURE OF IDEAS XXX MICKEY MOUSE SECTION: SOME BASIC
QUESTIONS IN THE PSYCHOLOGY OF THOUGHT AND FEELING SECTION: UNITY,
STRUCTURE AND FEEL

THE NATURE OF WRITING THE NATURE OF IDEAS EXPOSITORY STRUCTURES IDEAS
AS ANNOTATED CONNECTIONS XXX BREAKING EXPOSITORY STRUCTURES

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20

SECTION: ART & THE ARTS

SECTION: SCHOLARSHIP EXAMPLE: 4-D DATA STRUCTURE PERMITTING ROMAN SNAPSHOTS

SECTION: THE DANGERS OF LOSS

SECTION: ON THE PROBLEM OF KEEPING TOO MUCH THE SOUVENIRS OF OUR WORLD THE US NATIONAL ARCHIVE: 2 BILLION DOX

SECTION: REVIEW OF MY VISION: GRAND LIBRARIES, SWOOPING SYSTEMS, TRUE EDUCATION, THE PRESERVABILITY OF THE HERITAGE A LIBERAL'S HOPES XXX OUR MEDIA OF THIS CENTURY: THEIR MISERABLE CONTENT AND YET THEIR COMMON IMAGERY TO US ALL PROFESSIONALISM, BUREAUCRACY, THE NARROW INITIATIVE- PATHS TO SUCCESS IN OUR WORLD XXX WHERE THESE PROPHECIES STOP FREEDOM OF INFORMATION FOR THE CITIZEN FREEDOM FROM CONCRETE POSSESSION OF BOOKS FREEDOM OF EDUCATION HYPERSYSTEMS FOR EDUCATION IN THE UNDERDEVELOPED COUNTRIES NOTE THE NUMBER OF ROLES IN OUR SOCIETY BUILT AROUND THE HOARDING OF INFORMATION TRUE ACCESS TO NEWS THROUGH HYPERTEXT SYSTEMS LIEBLING ON THE PRESS NATURE OF THE PRESS: OWNERSHIP VIEWPOINT, PRESS SUBCULTURE, DOMINATION OF THE AGREED-ON, THE ANGLE, AND THE SILLY THE DANGER OF SUDDEN ELECTRICAL DESTRUCTION I AM ASSUMING PEACE, OF COURSE

[[APPENDICES]]_____ _____ _____ _____ _____

SECTION:  TERMINOLOGY

SECTION:  HOW COMPUTER DISPLAYS WORK HOW COMP.  DISPLAYS WORK

SECTION:  HOW COMPUTERS WORK

SECTION:  THE MEANING OF DATA STRUCTURE

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22

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_____ _____ _____ _____ _____
THIS IS THE AREA FOR HOLDS.

_____ _____ _____ _____ _____

SECTION:  TERMINOLOGY

SECTION:  HOW COMPUTER DISPLAYS WORK HOW COMP.  DISPLAYS WORK

SECTION:  HOW COMPUTERS WORK

SECTION:  THE MEANING OF DATA STRUCTURE

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24

THIS AREA IS FOR LIVE INPUT, IN A PROTOCOL FASHION.  THE BOOK GETS  PUT
TOGETHER  IN  THE  AREA  "FCS", AT LEAST FOR TONIGHT.  (3 JULY 1969, 10:30
P.M.)

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THESE ARE RANDOM INSERTIONS TOWARD THE BOOK __FANTICS.   2  JULY  1969.
XXXXX  REVIEW  OF HISTORY TOWARD THIS POINT, REWRITTEN IN MY TERMS.  XXXXX
THE GENERAL-PURPOSE SYSTEM  TOWARD  WHICH  WE  ARE  MOVING  (LINE-DRAWING,
MOVING-TEXT)  XXXXX THE BIG SECRET:  FREE ACCESS TO INTERESTING MATERIALS,
CONVERGENT MOTIVATIONAL ENVIRONMENT IS THE KEY XXXXX  SUTHERLAND'S  STEREO
SYSTEM XXXXX AMUSEMENT PARKS XXXXX

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SECTION:  TERMINOLOGY  SECTION:   HOW  COMPUTER DISPLAYS WORK SECTION:
HOW  COMPUTERS  WORK  INTRODUCTION  SECTION:   THE  MYTH  OF  TECHNICALITY
SECTION:   THE  FABULOUS WORLD OF COMPUTER DISPLAY.  OR, "TOYS AND JEWELS"
SECTION:  SOME BASIC QUESTIONS IN THE PSYCHOLOGY  OF  THOUGHT  AND  FEELING
SECTION:    "COMPUTER-ASSISTED   INSTRUCTION"   SECTION:   "INFORMATION
RETRIEVAL"

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SECTION:  POSSIBLE  WORLDS  OF  VISION  AND  RESPONSE  SECTION:   WHAT
EDUCATION  IS  ABOUT  ANYWAY  SECTION:  HYPERTEXT  SECTION:   STRETCHTEXT
SECTION: HYPERGRAMS SECTION:  CONTEXT JUMPS  SECTION:   AUTHOR'S  SYSTEMS
SECTION:  THE EASE OF USE SECTION:  THE NATURE OF CATEGORIES SECTION:  THE
NATURE  OF  IDEAS  SECTION:   THE  NATURE OF THE CREATIVE PROCESS SECTION:
SYSTEMS FOR ALL THESE SECTION:  SYSTEMS FOR THINKING  WITH  DATA  SECTION:
THE  DANGERS OF LOSS SECTION:  ON THE PROBLEM OF KEEPING TOO MUCH SECTION:
A LIBERAL'S HOPES

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SECTION:  SLAMMED MINDS SECTION:  THE UNIFICATION OF SONIC  AND  VISUAL
ARTS  SECTION:   UNITY,  STRUCTURE AND FEEL NELSON'S TIMETABLE WHERE THESE
PROPHECIES STOP MOVIE ANALOGY EMPEROR'S CLOTHES BOOLEAN SYSTEMS:  JUST THE
BEGINNING OF WHAT THE MIND NEEDS TUT-TUTORIAL  SYSTEMS  THE  BADS  OF  CAI
BRICK-WALL ILLUSTRATION

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"THE  INFORMATION EXPLOSION" "THE KNOWLEDGE INDUSTRY" SYNNOETICS CYBER-
CULTURE  MEDIA BARRAGES MEDIA BARRAGES MCLUHAN'S ONTO  IT,  EVEN  IF  HE
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FERENCE  IT  MAKES FRITZ MACHLUP "TEACHING TECHNOLOGY" THE INSIDE STORY ON
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"FANTICS":  TWO  USEFUL  ROOTS,  "FANEIN,"  TO  SHOW, AND "FANTASTEIN," TO

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(((((I GOT THIS FAR BY 12 P.M.: ONE AND A HALF HOURS ON THE MACHINE.)))))

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SPATIAL HYPERTEXT ENVIRONMENTS: CHECKERBOARD, CLOUDS (HANGING IN 3-SPACE), SWINGING PAGES IN 3-SPACE IGNORE CLUMSINESS OF EARLY SYSTEMS. THESE WILL BE AS EASY TO USE AS TV SETS THE TEXT FACILITY: QUEEN OF THEM ALL PROFESSIONALISM, BUREAUCRACY, THE NARROW INITIATIVE-PATHS TO SUCCESS IN OUR WORLD MICKEY MOUSE BRAIN PROJECT SUPER-AUDIO MACHINE CINENYM "HUMAN FACTORS" XXX NARROW CRITERIA OF "HUMAN FACTORS" GENERALLY IRRELEVANT XXX A CHURCH CAN BE THOUGHT OF AS HUMAN-FACTORS DESIGNED, ANYHOW, IF YOU LET IN ENOUGH VARIABLES AWESOME ARCHITECTURE SWELL NEW PRESENTATIONAL MEDIA, ESPECIALLY ALL-AROUND-YOU SOUND XXSOUND, BEAUTIFUL PROJECTION SYSTEMS HOLOGRAPHY SECTION: THE NEW-MEDIA WHIZBANG XXX "BRANCHING" AS A WHIZBANG ASPECT OF NEW MEDIA

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SECTION: HORIZONS FOR SALE EXAMPLE: FLIPTYCH EXAMPLE: MOVING-SCREEN LORD OF RINGS EXAMPLE: HYPERFILM OF WWII SECTION: ART & THE ARTS SECTION: SCHOLARSHIP EXAMPLE: 4-D DATA STRUCTURE PERMITTING ROMAN SNAPSHOTS SECTION: NEW MEDIA COMPONENTS SECTION: THE FANTIC MEDIA TO 1900 SECTION: THE FANTIC MEDIA TO 1950 SECTION: THE FANTIC MEDIA TO 1969 OR 1970 SECTION: THE MEANING OF DATA STRUCTURE SECTION: TEXT CONTROL SYSTEMS

SECTION: THE COMPUTER AS MEDIA CONTROLLER NOBODY FORESEES MEDIA IMPACT, AS A RULE SECTION: HYPER-FANTIC MEDIA OF VARIOUS SORTS SECTION: COMPUTER-CONTROLLED MEDIA NICELY UNIFIED CONTROLS CONTROLS OF SONY TC-50 CONTROL OF ALL-TERRAIN VEHICLE HELICOPTER HANDLE AIRPLANE "STICK" SECTION: THE COMPUTER AS PERFORMER SECTION: THE ONLY PERMANENT FORM OF STORAGE SECTION: FANTASM-TYPE SYSTEMS SECTION: STRUCTURED PICTURES DIGITAL STORAGE IS PERFECT DIGITAL STORAGE MAY BE SAFEGUARDED DIGITAL STORAGE OF PAINTINGS

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((INPUT OF 10 JULY 1969. JUST STARTING PRODUCTIVE WORK AT MIDNIGHT, AND I'M EXHAUSTED.))

26

HOW COMP. DISPLAYS WORK AIR CONTROLLER ENVT HANDSHAKE STRUCTURES ACCOUNTING STRUCTURES THE NATURE OF ACCOUNTING THE VIRTUAL SPACE OF A CONCEPTUAL AND DISPLAY ENVIRONMENT 'MANAGERIAL INFORMATION RETRIEVAL' AS A HOTCHA THING ONLY FOR THE TOP GUYS PATIENT RECORDS ONLINE CLERICAL IR (ANOTHER NARROW VISION) FREEDOM OF INFORMATION FOR THE CITIZEN FREEDOM FROM CONCRETE POSSESSION OF BOOKS FREEDOM OF EDUCATION NOTE THE NUMBER OF ROLES IN OUR SOCIETY BUILT AROUND THE HOARDING OF INFORMATION LIEBLING ON THE PRESS NATURE OF THE PRESS: OWNERSHIP VIEWPOINT, PRESS SUBCULTURE, DOMINATION OF THE AGREED-ON, THE ANGLE, AND THE SILLY THE NATURE OF INTELLIGENCE AND ITS GROWTH THE OPPOSITE AIMS OF TOP AND BOTTOM EDUCATION THE CRITICS OF THE SCHOOLS TODAY OUR MEDIA OF THIS CENTURY: THEIR MISERABLE CONTENT AND YET THEIR COMMON IMAGERY TO US ALL PLAIN HALFTONE SYSTEMS THREE-DIMENSIONAL SCENE STRUCTURES SHIPLOFTING, AIRFRAME, AUTO DESIGN SYSTEMS STATIONERY SYSTEMS THE CREATIVITY SYSTEMS OF THE PAST THE RECORD-KEEPING SYSTEMS OF THE PAST THE SOUVENIRS OF OUR WORLD THE US NATIONAL ARCHIVE: 2 BILLION DOX

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((1:40 AM 10 JULY))

INFO FACILITIES SUPPLEMENTING CREATIVE ENVTS THE MECHANICS OF SPRINGS, LIGHTING & HUSH SWOOP FEEL CAN WE VISUALIZE 4-D CUBE? CAN WE VISUALIZE CALHAMER BOARD? ADDITIONAL DIMENSIONS MORE DIMENSIONS THROUGH COLOR, SMELL AND SOUND MORE DIMENSIONS THROUGH SPRING-LOADING REVIEW OF MY VISION: GRAND LIBRARIES, SWOOPING SYSTEMS, TRUE EDUCATION, THE PRESERVA- BILITY OF THE HERITAGE INCOME-TAX HELP SYSTEM (ALTERNATIVES) CONVERGENT MEDIA VS. MERE ENGINEERING OPPORTUNITIES

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((1:48 AM 10 JULY))

HYPER-COMICS HYPER-POETRY THE DANGER OF SUDDEN ELECTRICAL DESTRUCTION I AM ASSUMING PEACE, OF COURSE HYPERSYSTEMS FOR EDUCATION IN THE UNDERDEVE- LOPED COUNTRIES THE SCATTERED CONSUMPTION OF SYSTEMS IN HOMES-- NOW TO BE UNIFIED CASSETTE-CAMERA TIMETABLE FOR INTRODUCTION OF COMPUTER DISPLAYS IN HOMES TRUE ACCESS TO NEWS THROUGH HYPERTEXT SYSTEMS TODAY'S ROCK MUSIC LIGHT SHOWS "MULTI-MEDIA"

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((8:20 PM FRI 11 JULY))

OL: DIGITAL CONTROL, COMP DISP., DIG. LIBRARIES 3-D 'TANK' RESPONSE
QUALITIES MACHINES MUST NOT MAKE DECISIONS FAKE SCIENTIFIC VOTING-
DISTRICTS WE MUST JOLLY WELL UNDERSTAND THE DECISIONS WITH WHICH MACHINES
ARE ENTRUSTED WHAT IS A MEDIUM? VIABILITY OF MEDIUM IN SOCIETY WHAT IS A
MEDIUM? VIABILITY OF MEDIUM IN SOCIETY CONCEPTUAL UNITY OF MEDIUM
COMPONENTS COUPLED EVERY WHICH WAY NOW ELECTRICAL COUPLING OF COMPONENTS
CONCRETE PHYSICAL COUPLING OF COMPONENTS MUSEUMS & FAIRS NOT GL. COMPU-
TERS BUT SPECIAL INDUCTIVE & AXIOMATIC CREATION EXPOSITORY STRUCTURES
BREAKING EXPOSITORY STRUCTURES THE NATURE OF WRITING THE NATURE OF IDEAS
IDEAS AS ANNOTATED CONNECTIONS

((CLOSED 10:48 PM))

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GOOD OLD SKETCHPAD I SKETCHPAD 3 TIME DISSECTOR FOR AUDIO, FSM 'TRUE
STRUCTURE' SYSTEMS SECTION: THE MEANING OF STRUCTURED DATA SOOPER
PREDICTION WHOPPEROO (SHORT & SUMMARY) WHAT'S COMING IS STRUCTURED MEDIA,
NOT A HODGEPODGE TV ANALOGY BOOK ANALOGY ((1:15 AM 11-12 JULY))

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CREATIVITY SYSTEMS TABLE OF MEDIA & THEIR CORRESPONDING CREATIVITY
SYSTEMS MEDIA THAT HAVE FLOPPED PROBLEMS OF A MEDIUM CATCHING ON:
MARKETING, COHERENCE, SIMPLICITY & CONVENIENCE MEDIA, ENVIRONMENTS, IDEAS,
COMMUNICATION, FEEL. ((3:10 AM 11-12 JULY))

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((INSERTIONS THURSDAY-FRIDAY 17-18 JULY 1969, STARTING 12:30 AM))
FEELING-SPACES (INCL. MULTIDIMENSIONAL) CAN WE CONCEPTUALIZE MULTIPLE
DIMENSIONS? THE HYPERCUBE DASHBOARD ENVIRONMENTS MULTI-DIM 'FEEL' CLUES:
AUDITORY, PROPRIO, KINESTH, PUSH-PULL, BREEZE, COLOR, VIBRATION, STEREO-
PHONY, VISUAL STEREO THE 4-D HYPERCUBE THE HOME TEXT CONSOLE UNIVERSAL
HIGH-PERFORMANCE TEXT CONSOLES NEWS HYPERTEXT STRATEGIC INTELLIGENCE
HYPERTEXT TEXT EDITING NON-FICTION HYPERTEXT SPHERE OF INTERCONNECTEDNESS
IN A LARGE-SCALE HYPERTEXT WORK THE MYTH AND TRADITION OF NARROW COMPUTER
USAGE, RIGID INPUT STRUCTURES (HARDLY SOPHISTICATED) WHAT COMPUTERS ARE
(BRIEF EARLY REMARKS) TEXT SYSTEMS ((12:45 AM 17-18 JULY))

28

COMPLIMENTS OF THE

HYPERTEXT EDITING SYSTEM

CENTER FOR

COMPUTER & INFORMATION SCIENCES

BROWN UNIVERSITY

PROVIDENCE, RHODE ISLAND

18 JULY, 1969