The Networked Planet
Traveling the Information Highway

Millions of people use computer networks to communicate, collaborate, and perform a wide range of transactions, from taking money out of a bank at any hour to sending electronic mail around the world. Vice President Al Gore has called this "information highway" formed by the converging television, telephone, and computer technologies the "most important marketplace of the 21st century." Yet most people can't figure out what it is, or when it touches them.

Visitors who elect to share information can touch an interactive map to see where other visitors are.

The Networked Planet: Traveling the Information Highway (working title), a $1.5 million exhibit opening November 12, brings this invisible infrastructure into view. It will let visitors "test-drive" the information highway by logging into real and simulated networks, such as a data feed showing up-to-the-minute locations of all planes in the sky.

Electronic "Network Guides" will lead visitors from one station to another. The guides—four characters on video with varied backgrounds—will offer different opinions about each networking application and its implications for privacy, security, censorship, and access. As visitors "log in" and select a guide, they may choose if their guide's speech will be subtitled in English or Spanish. They also decide if they want to share information about themselves with other visitors—which allows them to "peek" at others—or keep it private. If they elect to share, they can touch an interactive map to see where other visitors are. Each person will get a print-out of the record of their interactions throughout the exhibit, and will confront living in a society where networks facilitate data collection but may compromise individual privacy.

The role of the telecommunications infrastructure in computer networking is highlighted in a simulated telephone control center. At four networked stations, visitors can see what actually happens when they make a phone call—how their voice is digitized and travels over a network, going through a series of switching stations to connect within seconds to a receiver on the other end. They will also see how networks facilitate voice recognition and caller ID and will manipulate different media (copper, twisted pair, fiber optic) to see how "bandwidth" impacts the quality of data flow.

In the retail and finance area, an ILX system provides up-to-the-second purchases and sales of over a hundred stocks via a live feed from the New York Stock Exchange. As green and red lights flash on the screen signaling price fluctuations, visitors will be caught up in the frenetic pace. They can experiment with buying or selling stock in a simulated stock market, using $100,000 given them when they log in. As they buy or sell, an animation will show how the electronic transaction occurred.

Our Human "Network" Grows

It gives me great pleasure to announce the addition of two highly energetic and qualified people to the Museum staff. Marilyn Gardner, our new Director of Education, joins us from the Boston Public Schools where, as Director of Technology for over ten years, she became a nationally recognized force behind the introduction and exploitation of technology to support K-12 education. Marilyn is no stranger to the Museum, having served on our Education Committee for the past five years. Her experience fits perfectly with the Museum's expanded educational initiatives to serve children, including those from underserved communities, with innovative programs that inspire them to develop an interest in and a sense of empowerment with computing.

John Marchiony, who fills our Director of Marketing position, comes to the Museum from Liberty Science Center in New Jersey, where he marketed and directed operations of the world's largest OMNIMAX theater. His experience in partnerships and promotions

Photograph: Keith Quenzel/FAYFOTO

Director of Education Marilyn Gardner and Director of Marketing John Marchiony plan the Museum's new summer camp program, which begins August 8 (see story, page 6).

is already being applied to our goal of expanding the number of people and constituencies served by the Museum locally, nationally, and abroad.

In response to the growing interest in the Museum from Silicon Valley, I'm also delighted to announce the opening of a West Coast office in Menlo Park. The California office will manage The Computer Bowl® and the Internet Auction (see stories, page 3), and will provide a local interface to the many Silicon Valley corporations and individuals who support the Museum. Directing the West Coast office is none other than our extremely able former Director of Marketing, Carol Welsh. You can reach Carol at (415)323-1909 or by e-mail at *"welsh@tcm.org"*.

(signature)

Oliver Strimpel
Executive Director
strimpel@tcm.org

To Reach Us

General Information	(617)423-6758
Group Visits	1-800-370-CHIP
West Coast Office	(415)323-1909
The Computer Bowl	(415)323-1909
Museum Offices	(617)426-2800
Collections	x342
The Computer Clubhouse	x347
Functions	x340
Membership	x376
Museum Store	x306
Public Relations	x341
Volunteer Program	x411
Fax	(617)426-2943

For Museum staff, e-mail: *lastname@tcm.org*
For general Museum information, e-mail: *computer_info@tcm.org* with *request* in subject line and *send help instructions* as the body of the message.

Summer Hours: Open daily, 10am-6pm through Labor Day.

Winter: Open Tuesday-Sunday, 10am-5pm. Closed Mondays, except Boston school holidays and vacations. Closed Thankgiving, Christmas, and New Year's Day.

Admission: Adults $7.00, students, children five and up, and seniors $5.00. Half price Sunday 3-5pm. Free to Museum members and children four and under.

The Networked Planet *(continued from P.1)*

To illustrate large-scale distributed networks, the Museum is recreating an air traffic control station with FAA screens projecting up-to-the-minute air traffic for the entire United States. Thousands of black dots will show where all the commercial flights in the sky are at that moment. Visitors can zero in on an airport anywhere in the US. If, for example, a blizzard occurred over Colorado, they could see the resulting relocation of activity.

Other stations will offer first-hand experiences with telecommuting and long-distance collaboration. In one example, visitors play the role of medical specialist and general practitioner, using a video conferencing link to examine and diagnose a patient with an unusual illness.

In the "hub of the network," a Stratus fault-tolerant computer will provide the Museum's link out to the world's largest computer

network, the Internet. An Internet "Sampler" will offer a taste of the information and services, such as Gopher, the World Wide Web, and the huge community of users, through samples of select Usenet groups. A variety of commercial on-line services, such as America Online, Compuserve, and Ziffnet, will be available for people to explore.

More than $800,000 in cash and in-kind support for the exhibit has been raised from Cisco Systems, Inc., The Fannie Cox Foundation, Harvard Community Health Plan Foundation, Hewlett-Packard Company, Macromedia, Inc., The Morgridge Family Foundation, National Endowment for the Humanities, Network General, Novell Inc., NYNEX, Sun Microsystems, Paul and Kathleen Severino, Stratus Computer Inc., S.W.I.F.T., and Wellfleet Communications, Inc.

The winning East Coast Team from the left: Neil J. Colvin, Bob Frankston, Mitchell Kapor, Pamela McCorduck, David L. Nelson.

East Coast Wins!
Computer Bowl All-Star Game

East Coast high-tech leaders defeated their West Coast rivals in The Computer Bowl® All-Star Game, April 29, at the San Jose (California) Civic Auditorium. The score was 190 to 150. This year's contest pitted the Most Valuable Players of past Bowls against each other.

"With the East Coast's greater power and connectivity, the West never had a chance," said East Coast Captain Mitchell Kapor, chairman, Electronic Frontier Foundation. "The harsh winter must have given them a lot of time to study!" said West Coast Captain Bill Joy, founder and chief technical officer, Sun Microsystems, Inc.

"I look forward to 1995, when a new generation of players matches wits to benefit the Museum," said Kapor. The Museum will kick off The Computer Bowl 2.0 April 28, 1995.

The All-Star Game was the last in a series of contests created by the Museum and presented by the Association for Computing Machinery (ACM). East Coast Player David Nelson, senior software engineering consultant, Novell Multimedia, and David Liddle, president and CEO, Interval Research Corporation, from the West won the Computerworld "All-Star MVP Awards."

Joining Kapor and Nelson on the East: Neil Colvin, president, Foundation Technologies Ltd.; Bob Frankston, Microsoft Corporation; and Pamela McCorduck, computer historian and author. Joining Joy and Liddle from the West: Bill Gates, chairman and CEO, Microsoft Corporation; Jeff Kalb, semi-conductor and computer systems consultant; and Harry Saal, president and CEO, Smart Valley, Inc.

"Computer Chronicles" Executive Producer Stewart Cheifet hosted the event, while Andrew S. Grove, president and CEO, Intel Corporation, posed the questions. All-Star Referees were Charles Bachman, chairman, Bachman Information Systems, Inc.; John Doerr, general partner, Kleiner Perkins Caufield & Byers; Patrick J. McGovern, chairman, International Data Group; Heidi Roizen, president, T/Maker Company; and John Shoch, partner, Asset Management Company.

At half-time, a Celebrity Auction raised $80,000. A highlight was a bidding duel between Gates and computer engineer Gordon Bell to be "Computerworld Publisher for a Week," which Bell won for $28,000. Later, McGovern and Computerworld publisher Gary Beach offered the same package to Gates, if he matched Bell's bid; he did. The Bowl has raised over $4 million in donations and in-kind support since 1988.

Videotapes of the 1994 Bowl are on sale in The Computer Museum Store for $49.95. To order, call (617)426-2800 x306.
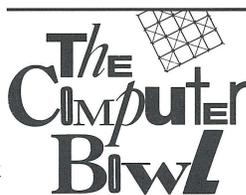
Going Once...
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to williams@aol.com

In the last week of April, that's the way it was on computer terminals around the world as over 400 people participated in The First Internet Auction created by The Computer Museum in association with Enterprise Integration Technologies of Palo Alto, California.

The Auction, conducted entirely through e-mail, brought together bidders from Australia, Belgium, Canada, Fiji, Finland, Sweden, Switzerland, the Netherlands, the UK and the US. Over 320 bids were placed during the 24-hour, seven-day event with 20 percent logging off as winners.

One of the more high-profile items was the "desert island package" Microsoft Chairman Bill Gates wanted with him if stranded *with* electricity. Sold to a doctor from New York's Upper East Side for $550, this "getaway" collection included the video games *Lord of The Rings* and *The Two Towers*, *Star Wars-Rebel Assault*, *Dracula Unleashed* and, naturally, Microsoft's *Arcade* and *Golf*. Mr. Gates' literary and culinary choices were *Catcher in The Rye* and *Breaks of The Game* accompanied by popcorn, pistachios and chocolate. And what video? "The Man Who Would Be King," of course.

The Auction inspired many educators who enjoy collecting to help them in teaching. Dr. Susan Conger, a professor and active bidder from Dallas, cherished winning the video of a Computer Museum talk by Grace Hopper. She also won the classic 1950s guide, *Arithmetic Operations*, and a Mark I book with a tour of the giant computer.

"What computers do today has not changed fundamentally. It is important for students to see that," Dr. Conger explained. For light reading, she survived aggressive bidding to secure a copy of *CPU Wars: The HEC vs. IPM Comic Book*.

For those planning seasonal closet cleaning—which may mean relocating computer memorabilia—you can support the Museum by donating your souvenirs from a bygone age for auction. (For example, an original Gortex jacket given to the Lisa Development Team sold for $260.) The next Internet Auction is October 1994. For more information or to discuss an auction donation, please e-mail Carol Welsh: "*welsh@tcm.org*".
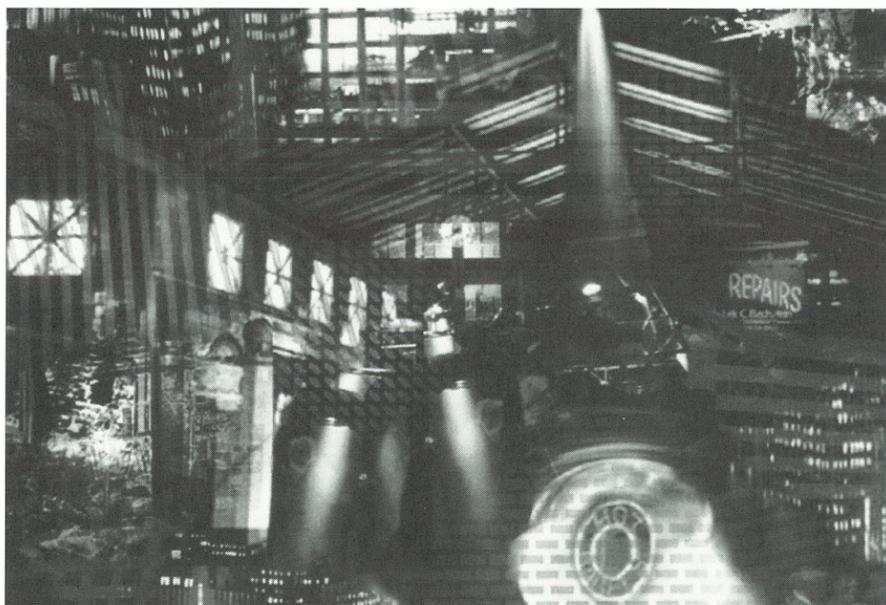
Departure. © 1994. Annette Weintraub (one of the artworks in From Drawing to Montage).
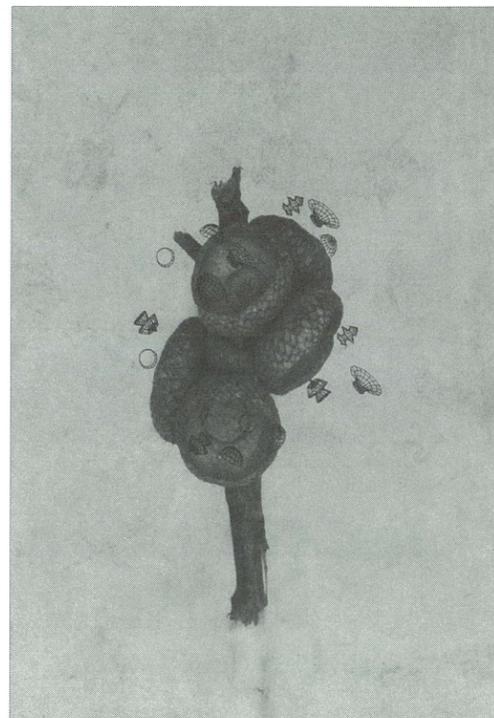
Broadcast A. © 1994. Kathleen Ruiz (featured in From Drawing to Montage).

TAXI. © 1994. Susan LeVan, LeVan/Barbee studio (one of the artworks in The Computer in the Studio exhibit at the DeCordova Museum and Sculpture Park and The Computer Museum).

1993EC001. © 1993. Emily Cheng (featured in The Computer in the Studio).

Contemporary Art and Computers

Digital technology has spread to virtually every area of contemporary life. Computer-aided design dominates the production and marketing of consumer goods. Scientists rely on data gleaned from computers running simulated experiments. Newspapers bring us digitized photographs of events across the globe hours after they happen. Computers enable the fast editing and photo-realistic special effects that define television and the movies. Teachers, entertainers, stock brokers—even criminals—use computers and communications networks to join them to their far-flung colleagues.

If you have ever wondered how this proliferation of computer-mediated imagery and connectivity affects your imagination, you are not alone. Increasingly, visual artists are exploring the computer as a creative tool, its effect on the imagination, and its impact on the

world. The Museum created the Media Arts Program in 1993 to present outstanding examples of artists' interpretations and experiments with the computer through short-and long-term exhibits, weekend festivals, seminars and discussions.

From July 16-September 5, *From Drawing to Montage: Computers in Art* will be on display in the Museum's Skyline Room. Organized by Michael Dashkin of New York's Parsons School of Design, the exhibit's 25 pieces range from computer prints on tree bark to backlit steel and glass wall sculptures. All nine artists began using the computer as an art tool after working for years in more traditional media, such as painting, drawing, sculpture, photography, or video. Through their work, these artists echo the 19th-century writer Charles Baudelaire's fears about photography by questioning whether computers will "steal the soul of art."

Annette Weintraub's *Departure* is a montage built from vintage and contemporary photographs of buildings, street scenes, and the city at night. Weintraub says, "Architectural imagery has become a means of creating a continuum between the past and present. Software enables me to selectively pick up parts of a photographic image, to dissolve, process, or manipulate that image, changing brightness, contrast, resolution, and sharpness."

Kathleen Ruiz's *Broadcast A* depicts computer-generated yet organic-looking images reminiscent of plant cuttings, over-ripe fruit, or cellular division, all printed onto pieces of bark. She says, "What is secret and invisible or visually insignificant is often more powerful than what is evident."

The show's other artists are Leah Siegel, Kevin Crawford, Kenneth Sean Golden, Kathryn Greene, Kent Rollins, Mechthild Schmidt, and Madeline Schwartzman.

From September 24-November 27, *The Computer in the Studio* will show how New England artists use computers in concert with traditional media, such as painting, collage, drawing, and sculpture, and how they increasingly integrate digital technology with photography, installation, and animation. The exhibition will also explore how artists use computers to usher in a new age of interactivity and virtual reality, transforming viewers into active participants. The culmination of a collaboration with the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, *The Computer in the Studio* will be shown simultaneously at both museums. This partnership, the first of its kind for either museum, will feature cooperative admissions, shared educational programs, and members' events at both museums.

One of the artworks, *The Automated Confession Machine*, by Greg Garvey, is a computer-based interactive that "acts"

as an electronic confessional. The viewer/confessor goes inside a kiosk, where they enter the frequency and severity of their sins into a humorous, irreverent Macintosh computer program created by the artist. After calculating the magnitude of the sins, the confession machine prints the viewer/confessor's absolution onto a paper receipt. *The Automated Confession Machine* was featured recently in Wired magazine.

Boston painter Ron Rizzi has used the computer as a creative partner for over five years. Rizzi scans textile patterns and images from contemporary life and art history into the computer, prints them out, and arranges and rearranges groups of the prints together on his studio walls. He uses these collages as his inspiration to create large paintings. His *Tibet*, for example, includes an interpretation of a traditional Tibetan decorative pattern juxtaposed with dark images of the

Chinese persecution of Tibetan monks. The *Buddha's Tooth* shows images of the Dalai Lama crossing into exile in India against a brilliant blood-red sunset.

Other artists to be shown at The Computer Museum include Emily Cheng, Steve Gildea, Tom Krepcio, Frank Ladd, Susan LeVan, Richard Rosenblum, Deanne Sokolin, and Janet Zweig.

The artworks in *The Computer in the Studio* address contemporary topics such as politics, race, gender, perception, and aesthetics. When looking at—and interacting with—artistic interpretations of computer technology, we may be inspired to reconsider the cultural roots and social implications of the computer.

Brian Wallace
Media Arts Exhibit Developer
wallace@tcm.org

History repeats itself?

Hype. Networks. On-line chat forums. Home shopping and banking. Electronic mail. Ten-fold annual growth. Concerns about privacy, universal access, and excessive—and expensive—teenage usage. Legislation, political deal-making, and cut-throat corporate competition. Is it the coming Information Highway? No; rather, the 1980s French telecommunications phenomenon known as Teletel.

Launched in 1981 as a basic electronic telephone directory, the basic Teletel service soon grew to include commercial entertainment and information services like the enormously popular Dialog on-line conversation service. The initial government subsidy of the Teletel system—through the regulated monopoly of the French postal and telecommunications office—was augmented by the fees paid by the commercial services for the opportunity to market products to individual Teletel subscribers.

While subscribers could log on to Teletel with a modem-equipped personal computer, Minitel terminals like the one in the photograph were loaned free-of-charge to all subscribers—who were billed 15 cents for each minute they connected to Teletel, and a surcharge for use of some of the commercial services. Despite the high cost of participation, the Minitel craze that swept Paris in 1985 created such demands that the Teletel system crashed several times during the summer. By the following year, however, with a more powerful system in place, the number of subscribers had grown ten-fold to over three million.

Le Minitel terminal (1981) was loaned free-of-charge to all subscribers of Teletel, an early example of the power of computers to bring people together.

Tour the Museum on Audiotape

This July, you can experience the Museum in a new way! In response to the needs of a growing and increasingly diverse visitorship, the Museum has created an engaging 45-minute audiotaped tour to complement its major galleries: *The Walk-Through Computer*, *Robots & Other Smart Machines*, *Tools & Toys: The Amazing Personal Computer*, and *People and Computers: Milestones of a Revolution*.

The tour will increase the range of information available to visitors. The collection and exhibitions will be dramatically brought to life with insights that provide meaning to each environment.

"Our audiotaped tour enhances the Museum," said Director of Education Marilyn Gardner. "We simply explain the whys and hows of what you see, and that makes the educational experience much richer."

The headset is available at the front desk for a nominal charge. A Spanish version will be available in August. For more information, call (617)426-2800 x310.

A visitor learns about the workings of the Tinker-Toy computer, built with 10,000 wooden parts, fishing lines, sinkers and brass pins to play Tic-Tac-Toe.

Summer Camp at The Computer Museum

Beginning August 8, the Museum will offer a day camp experience. Using the exhibit galleries and The Computer Clubhouse, The Computer Museum Camp will offer a unique educational playground and play a vital role in inspiring and educating young people about technology. With more than 125 dynamic, hands-on exhibits, learning will be an active adventure, and campers will become comfortable with a broad range of technologies.

Campers will choose from numerous activities and become users, designers and creators of technology. The Computer Museum Camp will provide the resources, materials, and tools to develop projects in such areas as graphics and animation, robotics, electronic publishing, CAD, and interactive multimedia.

Kids can explore computers as "tools" and "toys" at The Computer Museum Camp.

One week sessions for kids, ages 8-15, start Mondays: August 8, 15, 22, and 29.
  Camp activities: 9:00am-4:30pm. Tuition: $250.
  Extended activities: 8:00am-5:30pm. $100 additional.
  Members get a $25 (10%) discount off the regular tuition.
  To enroll, please call us at 1-800-370-CHIP or ask for an application at the front desk on your next visit.

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   Number of family members____

☐ I would also like to make a tax-deductible charitable contribution

My check, payable to The Computer Museum, is enclosed in the amount of $ _____

Or, charge to my: ☐ Mastercard, ☐ Visa, ☐ American Express.

Card # _____ Expiration Date _____

Signature _____

Name _____

Street _____

City/State/Zip _____

Telephone (   ) _____

Encouraged by (Referring Member): _____

July 16–September 5
From Drawing to Montage: Computers in Art

Members may reserve space for curator's talk July 16 by calling (617)426-2800 x376. See pages 4–5.

M *July 22*
Members-Only Overnight I

Watch for separate mailing.
For reservations, call 426-2800 x376.

August 8
The Computer Museum Camp

Session 1 starts for kids, ages 8–15.
To enroll, call 1-800-370-CHIP.
See page 6.

August 15–25 (excluding August 18, 21, 24)
The Silicon Graphics World Checkers Championship

Watch a powerful computer challenge the reigning human World Champion in a 30-game match.

August 15, 22, 29
The Computer Museum Camp

Sessions 2, 3, & 4 start.

September 24–November 27
The Computer in the Studio: New England Artists and the Computer

See pages 4–5.

October 1–2
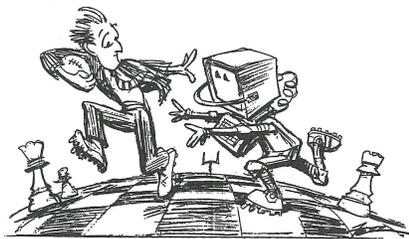
The 5th Annual Harvard Cup Human vs. Computer Chess Challenge

Watch the grandmasters compete against a team of computers for the Harvard Cup.

M *October 8*
Members-Only Overnight II

For reservations, call 426-2800 x376.

M *November 9–11: 1–5 pm*
The Networked Planet: Traveling the Information Highway

Members-Only Previews. See page 1.

November 12
The Networked Planet

Public opening.
See page 1.

M — Members-Only Events

One week sessions begin August 8, 15, 22, and 29.

Sessions limited to 15 campers.

See story, page 6.
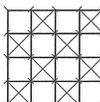
The Computer Museum
300 Congress Street
Boston, MA 02210
(617) 426-2800
computer_info@tcm.org

Address Correction Requested