



May, 1994

Volume Two, Number Four

CyberArtist

As a technologist, I spend my life designing electronic devices that artists (mainly musicians) use as tools. Traditionally, an engineer like myself works for a manufacturing company employing professionals specializing in marketing, manufacturing, sales, and so on. The marketing people determine what products customers are willing to pay for, engineers design the products, the manufacturing department builds them, the sales crew sells them, and so on. This is your basic vanilla western business paradigm.

As a technologist, my desire is not to *design products that return profits*. My desire is to create things that people can use to improve their lives. A lot of technology does the opposite — I'm sure you can think of examples. In my line of work, the devices I create (or help other people create) are intended for artists. Working with artists is especially fulfilling, because I believe art is what keeps us human. Without art, I know I would be a socially inept geek. Art brings different thoughts, feelings, cultures, and experiences into my life. Art enriches us all.

In today's world, the happening thing is *information technologies*. The people who harness the power of information will be tomorrow's leaders in business, technology, and art. Already, our culture is transforming itself based on information technologies. Consider the rapid proliferation of information technologies such as: personal computers, software, fax machines, cellular telephones, cable TV, the internet, and so on. Welcome to the information age, everyone.

First Monday...
The Art Institute of Seattle
Room 717/718
2323 Elliot Avenue
7:30pm

This Month...
Bob Moses shows the
MIDItools kit from
Digital Projects for
Musicians

Coming Soon...
June: Electronic Cafe Night
July: Trimpin

Information technologies were introduced into the world of art over a decade ago when the music industry created the *Musical Instrument Digital Interface* (MIDI). MIDI is a specification (what's a "specification"—basically a block of information!) that allows two or more musical instruments, recording devices, and practically every other device remotely related to music or audio, to communicate over a common link. MIDI allows these devices to share information and work together as a team. This "interoperability" has transformed music systems from barbaric collections of ego-centric equipment to systems with built-in social structures — philosophers go crazy over this stuff. The information age promises to bring everyone and everything closer together. We'll see...

Unfortunately, many artists seem to struggle with mass-produced MIDI gear that was designed to make a maximum profit for a company, not to help the artists express themselves. I've heard artists express a feeling that technology is becoming oppressive, and is growing out of touch from those who are supposed to benefit by it. But, information technologies such as MIDI are promising to liberate artists and help them create better, faster, cheaper, art. Indeed, nearly every aspect of a musician's life has been transformed by MIDI, but the promises have not been fully realized, because artists are often limited to constraints designed into their tools by out-of-touch marketing executives and engineers. MIDI is a sophisticated technology — to gain complete control over it requires special knowledge of digital electronics, software engineering, etc. My goal as a technologist is to help artists gain this knowledge, so they can do things with MIDI that previously they could only dream of.

p. 2

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Digital Projects...

Such a goal led me to write a book called "Digital Projects for Musicians" ("DPFM") with three other friends: Craig Anderton, Greg Bartlett, and Steve Macatee. DPFM contains over 350 pages of theory, practical construction tips, 20 example projects, and so on that will hopefully demystify this powerful technology and empower artists to take control over their work. After three years of hell writing it (there's a reason why every book starts with apologies to families, friends, and long lists of acknowledgments!), it just hit the bookstores in April. Herbie Hancock wrote in the book's forward:

"From what I've seen, Digital Projects for Musicians is the first of its kind. Take it from me, it's very hot. Everything's in here. Everybody should have this on their shelves, whether they read it from cover to cover or keep it only as a reference for when they have questions. This is the perfect reference book for any beginner or intermediate student. Even the seasoned pro might want to check it out and say, 'These things I've been using all this time—so this is how they work!' I've never found anything else like it. This is the most complete electronics course that I've seen, and yet it's geared toward musicians. It makes everything so simple."

We're very excited to share DPFM with the group at the May Northwest CyberArtists meeting. We'll have a bunch of the books to distribute at the meeting (of course, we can't get them for free, but we will get a substantial discount, so bring your checkbook if you want one). We'll demonstrate some custom devices created especially for artists — not for profit! And we'll talk about how everyone can take control over this technology. See you there! 🐾

Tabla Recital: State of the Art

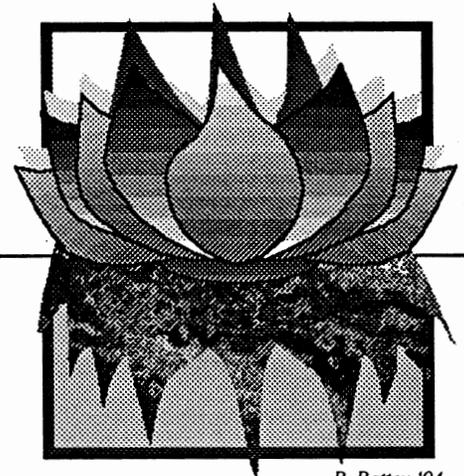
by Tor Midtskog

At Steve's behest, I am contributing this article on an aspect of North Indian music in the hope that it will serve both to educate and pique some interest.

On May 1, Seattle-area residents will have the opportunity to witness the furthest development, the state-of-the-art, of percussion performance, as three of India's foremost tabla players come to Meany Theater for a concert.

Alla Rakha, for years Ravi Shankar's tabla accompanist (*Monterey Pop Festival and Concert for Bangladesh* are two well known performances) is the doyen, the elder exponent, of the Punjabi Bhaj (school style) of tabla playing. Two of his sons, Zakir Hussain and Faizal Qureshi, are joining him for this upcoming tabla recital. Many of you are probably familiar with Zakir Hussain from his collaborative work with Mickey Hart, John McLaughlin, Jan Garbarek, violinist L. Shankar, Peter Gabriel, and his accompaniment of scores of Indian vocalists and instrumentalists. Anyone who has

seen him perform (as, for example in recent performances with the Epidemics and Kathak dance master Birju Maharaj) can attest to the sheer power and excitement he generates, the stunning mastery and skill he displays on stage. Less well-known, but fast establishing himself in the world of Indian classical music, is Zakir's half-brother Faizal Qureshi. Faizal is a drummer of great finesse and artistry. This concert marks his first Seattle appearance; you should be seeing his name cropping up with great frequency in the next few years.



B. Battey '94

Tabla...

The reason I am mentioning this upcoming show (and the art of the tabla in general) in this month's *CyberArtist*: a great many of our readers are electronic musicians who've worked with drum machines and sequences of drum/percussion samples, and I frequently hear comments on how great these devices are for making real the performance of intricate and fast drum patterns, and how accurate they are. Indeed, drum machines are a godsend — time and time again I have made, with drum machines, percussion tracks of parts which were in complexity far beyond my manual abilities — I almost wish electronic musicians would quantize their parts for accuracy *more* often.

Anyway, quite a few times I've heard the phrase "humanly impossible" being applied to many a drum part which has been farmed out to a drum machine of a sequencer due the high level of intricacy involved. Half of the time, when I hear these "humanly impossible" parts, I find myself thinking "Ah yes, this *is* complex — like 4th year tabla playing!" So, my pitch to electronic musicians is: go see this tabla concert and hear the "humanly impossible" done live by three very special humans.

The tabla is, in the history of Indian music, a relatively recent instrument. First appearing in the late 1700's and undergoing modifications throughout the 19th century, the modern tabla set is no more than 90 years old. The higher, fixed-pitch *dahina* (right-hand drum) was originally the Punjabi *tabla*, a cylindrical wooden drum, which it still is, though nowadays it tapers slightly upwards to the head. The *Bayan* was originally the Delhi-area *duggi*, a variable pitch hemispherical kettle drum made of clay or metal; these days, one sees only those made of German silver, an alloy of copper, zinc and nickel. The playing of these two drums, the one high-toned with the right hand, the other low-toned and played with the left hand, stems from the long-established methods of playing two-headed drums such as the *pakhawaj*, *mridangam*, *khol*, *naal*, and *dholak*, however because of the great variety of sounds obtained from the tabla, a greatly expanded vocabulary of drumming has been developed specifically for the tabla.

p. 7 

PUBLISHER'S CORNER

by Steve Turnidge

Whoa! This has been the most active month for the CyberArtists yet!

Huge news on the Electronic Cafe front! Some of you will ask, "Just what is an electronic cafe?" Well, we're in luck. Due to a lot of hard work by several local arts groups, our June meeting will answer that question. We are setting up our own version of the Electronic Cafe, as a demonstration to artists of the potential for this technology. As of this writing, we are "in" at the **Belltown Pub** at 2322 1st Avenue, almost exactly two blocks east of our regular meeting space at 2323 Elliot. The Belltown is a non-smoking restaurant that has some of the greatest food in Seattle and fine beers (including root beer) on tap. Special thanks to **Craig Kolbitz**, the proprietor of this fine establishment! There will be more on this in the June newsletter, but this is a real turning point in the Northwest arts scene.

In other news, **Edward Galore** (along with our new net czar, **John Beezer**) set up our Listserver! With this net jewel, we can join a list (cyberartists@u.washington.edu) and anything sent to that address is reflected to all the addresses on the list. Now is the time for all good CyberArtists to get wired! We have many specialists in our group who scan much on-line matter—the cream of which, the really good stuff, can be forwarded to our listserv. It really is casting a very wide net for fresh information — and that's just the live daily stuff! For semi-permanent reference materials (detailed membership list, Adobe Acrobat Reader access, past newsletters...) John Beezer has set up our own FTP (File Transfer Protocol) site. If you have full internet access, just FTP to eskimo.com, CD to the [cyberartists](http://cyberartists.com) directory, and voilà! our own little treasure chest—a shared chunk o'disk space that's no farther than your modem! (Starting to get the picture that the time has come to invest in a modem?)

On the **Beyond Fast Forward** front, there were 51 entries, all very good, that were winnowed down to the 12 or so most fitting. This show promises to maintain the quality we had at our Synesthetics show last October. The work is just beginning, and if anyone would like to volunteer their services, I'm sure there is enough work to get around...

This month I am finally taking my own advice. This issue of the newsletter is the result of a new collaborative effort between **Karen Claxton**, **Bret Battey**, **John Beezer** and myself.

The ramifications of this: deadlines are closer, I can focus on a smaller part of the whole (and hopefully do my part better than I could doing the whole), and I get to work with competent people.

This gives me a chance to relate my collaboration metaphor:

"Collaboration is like a lever—to move yourself takes great effort; to move another is simplified. Positive reinforcement and the support of your collaborator's ideas lead to a synergistic success." Sound's sort of like a long fortune cookie...

May's meeting with **Bob Moses** is a boon for the do-it-yourself, roll-your-own-equipment artist community! Don't miss it! See you there...

Closing the Loop.

by John Beezer

With this issue, Northwest CyberArtists expands into the world of electronic publishing. We're able to do this pretty easily by using two new on-line resources which are now available to the group.

First, there is a listproc service based at the University of Washington which automatically maintains an on-line mailing list for group discussions (don't confuse this with the on-line membership list, which is something different...). Any e-mail you send to the on-line mailing list is automatically forwarded to all other members on the list.

To subscribe to the Northwest CyberArtists list:

1. Address e-mail to:
listproc@u.washington.edu
2. Leave the subject line blank
3. Enter the message:
**subscribe cyberartists [your first name]
[your last name]**
4. You'll receive confirmation from the listproc within a few hours.

To send a message to everyone on the mailing list:

Address mail to:
cyberartists@u.washington.edu

To get more info:

1. Address e-mail to:
listproc@u.washington.edu
2. Leave the subject line blank
3. Enter the message:
help
4. You'll receive documentation from the listproc within a few hours.

If you've never subscribed to a mailing list before, it's easy to get confused about the two addresses. The "listproc" address is the address for the machine that administers the mailing list. The "cyberartists" address is the address for the list itself. So, to be clear about this: if you want to sign on, or get more information about the list, you need to send messages to the "listproc" address.

Otherwise, when you want to post a message to the group, send it to the "cyberartists" address.

Our other on-line resource is a public ftp directory at eskimo.com. The ftp directory is where large files can be stored, accessed and downloaded. Here's the process for doing that:

1. Navigate to the Unix prompt on your terminal.
2. Enter the command:
ftp eskimo.com
3. At the log-in prompt, enter:
anonymous
4. At the password prompt, enter your e-mail address. (This can be automatically entered by just hitting return.)
5. To change to the cyberartists directory, at the next prompt, enter:
"cd cyberartists"
6. To see a list of available files, at the next prompt, enter:
"ls"
7. To transfer a file to your home directory, enter:
get [file name]
8. To transfer several files to your home directory, enter:
mget [file name] [file name] [file name]...
9. When the transfer is complete, close the ftp connection with eskimo.com by entering the command:
"bye"
10. To download files using the Z-modem protocol, enter:
sz [file name]
and be ready to receive the file using your communications software. (To do an X-modem transfer, type "sx", etc.)
11. Files that end in .Z are compressed and will need to be uncompressed at your end by

using the command:

uncompress [file name]

After a file is uncompressed, the ".Z" goes away.

Edward Galore volunteered to set up the listproc service at the UW. He's the one who has the ability to make changes to the service and delete names if this ever becomes necessary. Informally, Edward, myself and Steve Turnidge have agreed to form a committee to establish policy for the list. At this point, we all favor the rational anarchy approach, but if problems develop with excessive commercialization or serious breaches of etiquette, we may need to set up some guidelines. As Steve puts it: "Don't say anything to the list that you wouldn't say in a crowded room."

I established the ftp directory through my account at eskimo.com. If you want to upload anything to it, you'll need to contact me by e-mail (bisquik@eskimo.com) and I'll tell you how to go about doing it. I'll be charged a small amount of money when the size of the directory exceeds my quota, so I don't want to add files to it indiscriminately. The charges however are pretty small, so we should be able to put most files of interest to the group on there.

Among the things you'll find in the public ftp directory are copies of Adobe's Acrobat Reader software for Mac, DOS and Windows. This software is necessary if you want to read Acrobat files. You will need instructions and an access code in order to load the Acrobat software on your machine. These are also available at the ftp directory in a text file called "acrobatinfo."

There are a lot of cool things you can do with Acrobat files: 1) They're platform independent, so when you read them it doesn't matter what kind of computer you have — you just need to have a copy of the Acrobat Reader software. 2) Acrobat files support hyper links, which make it possible to create documents that can be easily customized and explored by each reader according to their own. 3) Acrobat files also allow keyword searches so you can quickly scan documents for specific information you're interested in. 4) Since Acrobat files can be distributed electronically, publishing them becomes a much quicker process and it saves money over traditional methods.

This issue of the newsletter is the first to be available as an Adobe Acrobat file — you'll find it stored at our public ftp directory along with the reader software.

At first, reading the newsletter in the Acrobat format probably won't be a whole lot different from reading it on paper. But each month we expect to try new things. For example, we'll have greater freedom to work with color. We'll have more room to include artwork and writing that couldn't be squeezed in before. Most importantly, we'll have the opportunity to experiment — to create and distribute art in new ways that have never

been tried before.

With the on-line mailing list, we close the loop between publisher and subscriber. We now have instant access to a forum in which we can discuss the content of the newsletter and work towards improving and contributing to the next issue. We're a small enough community that everyone who wants to can have a voice and make a contribution.

Also on the public ftp directory, you'll find the on-line membership list (file name: "memberlist"). This list contains the names and interests of our members and is intended to promote collaboration between group members. To be included on the list, e-mail the following information to me (bisquik@eskimo.com) or turn in a handwritten or typed form at any meeting:

Name:
Phone (H):
Phone (W):
E-Mail:
Snail Mail:
Occupation:
Employer:
Professional Skills:
Projects:
Collaborators Wanted:

If you send e-mail, please include the word "cyberartists" in the subject line and try to remain true to the printed form (i.e. put the word "Name:" before your name, etc.).

Every item is optional, so don't feel obligated to fill in all the blanks. Under the heading "Professional Skills," list only those skills which you generally get paid for. Under "Projects," list any project you're working on or would like to work on — whether it's artistic, professional, experimental, or whatever. Under "Collaborators Wanted," list specific skills that would be useful to you in your projects.

Together, these resources will allow us to do a number of new things. Those of us who give regular performances, (or especially those of us who have performances that come up on short notice...) will be able to announce our schedules to the group. It'll be easier to plan activities outside of our monthly meetings such as seminars, recording sessions, or plain old drunken debauchery. Those of us who design soft-

Loop...

ware will have easy access to an informed group of alpha testers. The Internet is independent of geography, so I see no reason why we can't use our on-line resources to connect with talented people all over the world. (In fact, I hope we'll actively pursue this course.) There may be speakers from other places who would be interested in participating in on-line chat seminars, which could be co-ordinated through the mailing list.

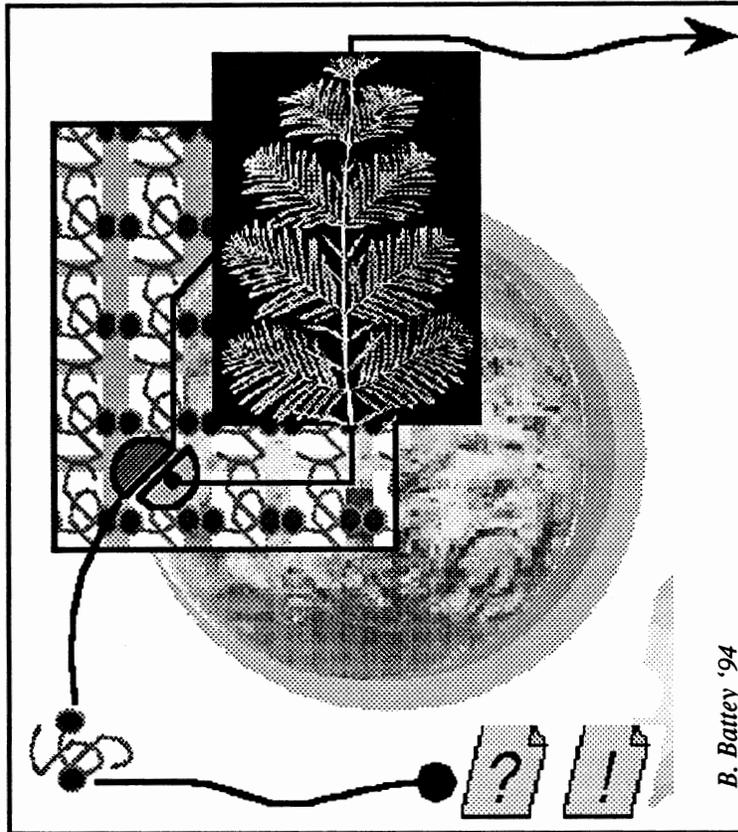
The fact that we're merging two disciplines as diverse as art and technology means that nobody knows everything there is to know — we now have an excellent opportunity to educate and be educated. If you have a question, ask it on the list and you'll get several answers in a matter of hours. We will discourage crass commercialization of these resources, but that doesn't mean you can put up a notice to sell some old gear that someone else might want to use, or let people know about a product you've developed and are proud of.

When we took a poll at the last meeting, it looked like about 50% of the group has access to the Internet. If you don't have access, it's a relatively simple matter to sign on, especially if you already have a computer. New modems sell in a price range from \$100 to \$350 and I'm sure you can get a used 2400 baud modem for much less. For basic e-mail communication, you can easily get by with 2400 baud. Connect charges are in the range of \$10/mo. to \$20/mo. Some local services which offer dial-up Internet access are listed below.

You can get free Internet access if you're a student at most local universities. And many companies, especially high tech companies, offer free access to their employees. Many major commercial services such as Compuserve, America On-line, Delphi and Prodigy also offer varying degrees of Internet access — though some provide limited or excessively expensive access.

Most commercial services and Internet providers offer a free trial membership, so shop around.

Even if it's not feasible for you to get the equipment and set up Internet access, I encourage you to make more traditional connections (i.e. talk on the phone or go visit) with people who do. For example, I have a friend who's not on the net, but likes to communicate with some friends in Hungary. So whenever I get e-mail in Hungarian, I just print it out and throw it in the fax machine. So if you are connected, try to make an effort to share information with people who aren't. Whether you're a struggling artist or a wealthy entrepreneur (I suspect most of us are probably a little of both...) there is much to be gained by improved communication with others who share your interests.



I've now assumed the title On-line Czar (I've always wanted to be a czar of something...), but I'm struggling a bit with impostor syndrome — since I'm far from being an Internet expert. Steve says the motto for Northwest CyberArtists is "100 teachers, 100 students" — meaning we should all expect to play both roles in this group. I'm very happy to share what I know with those who want to learn and I'm definitely looking forward to hearing from those who know more. Either way, my address is bisquik@eskimo.com. 🐱

Internet Access

Connected, Inc.

(voice) 562-4224, (data) 562-4120

Cyberspace

(voice) 282-4919, (data) 286-1600

Eskimo North

(voice) 367-7457, (data) 367-3837

Northwest Nexus/Halcyon

(voice) 455-3505, (data) 382-6245

From the Seattle Times

by Mark Watanabe, Section Editor

On April 17, 1994, The Seattle Times is scheduled to launch a weekly section called Personal Technology. A regular feature of the section will be something we're calling the Electronic Neighborhood. A large portion of this feature will be devoted to a reader forum on a given topic, usually technology related. We will solicit response through a Usenet group called SEATIMES.PTECH. We then plan to excerpt some of the responses each week in the Electronic Neighborhood. The idea is to allow readers to more than send us "letters," but also to exchange ideas and viewpoints among themselves, just as they would in any neighborhood. We ask that responders send us E-mail, at PTECH@SEATIMES.COM, with their phone numbers for verification purposes. If responders do not have E-mail, we ask that they include their bulletin board phone number on their posting.

Three requests:

(1) How has personal technology — computers, cellular phones, home office equipment, entertainment equipment — changed your life, in big ways and small? Please limit your responses to 500 words or less.

(2) We are also seeking computer-generated art from readers. We will select from those received to run on the Electronic Neighborhood page. The art should be sent to us by mail (Electronic Neighborhood, The Seattle Times, P.O. Box 70, Seattle, WA 98111) on 3.5-inch floppy disk. Mac-compatible TIFF or EPS files are preferred.

(3) We are also seeking questions for a Q&A column to run in the section. The column will deal with how to use your computer and other personal tech equipment. Send your questions to our E-mail address, ptech@seentimes.seatimes.com. 🐉

Tabla Recital...

Tabla music consists of set metered rhythm patterns known as *tal*. Each *tal* is a specific sequence of drum strokes containing a set number of *matra* (beats), and is divided into sections known as *vibhag* (limbs). Some common *tal* are: *Teental* (16 beats); *Keharva* (8 beats); *Ektal* (6 or 12 beats); *Roopak* (7 beats); *Jhaptal* (10 beats); *Jhoomra* (14 beats). For every *tal*, there is an arrangement of sound syllables representing the drum strokes (and reflecting the structural features of the given *tal*) known as the *theka* (framework, support). The sound syllables are known as *bol* (word(s)) and are in themselves an essential aspect of tabla playing. Every drum stroke, riff and figure has a *bol* naming it. The *tabliya* (tabla-player) recites long strings of *bol*, in tempo, as the verbal equivalent of pre-composed figures or phrases. A phrase is *recited* immediately before it is played on the tabla. This rhythmic recitation, known as *bol bant* (word play), is quite amazing to hear — it's something like what an expert livestock-auctioneer does, only more precise, more complex, and yes, faster. Expect some breathtaking *bol bant* from the three drummers on May 1st.

In solo tabla recitals, a chosen *tal* is developed and embellished to the point where the original *theka* is nowhere to be heard, except in the sense of a few faintly-drawn guidelines, as the *tabliya* moves through sections — some improvised, some pre-composed — quickly breaking

away from the articulation of beats, and soaring into wildly complex phrases. Patterns within patterns are played until culminating each section with a *tihai* (three-time), a thrice-played pattern or figure which dramatically ends on beat one of the rhythmic cycle, wrapping up the particular "idea," after virtually exhausting its possibilities. As such, solo tabla music represents an extreme form of theme and variation.

In the same concert, performing both as soloist and accompanist, is *Sarangi* maestro, Sultan Khan. A longtime cohort of Zakir Hussain, Sultan Khan is probably the one *Sarangiya* (*Sarangi* player) most seen by American audiences. He has a large and varied recording/performing portfolio covering the last 23 years. The *Sarangi*, a bowed lute which predates the tabla by some 800 years, is a wonder of complexity — two melody string, two drone strings, 16 to 34 sympathetic resonating strings — and produces a marvelous, eerie sound, very nasal and vocal. The haunting tone of the *Sarangi* is achieved partly by all those resonating sympathetic strings functioning as a kind of organic reverb chamber. When it comes to music, those Indians thought of everything first.

The tradition of *Sarangiya*s accompanying solo percussionists goes back centuries. The beats of the pattern (*tal*) are laid down by a melodic pattern (usually delineating a *raga*) played on the *Sarangi* known as a *lehra* (garland, necklace). The *Sarangiya* plays this over and over, like a vamped bass

line, while the *tabliya* goes crazy on top of it. This mega-repetition playing of the *lehra* requires great sensitivity and aptitude, a good sense of time, and of course, great patience; a *Sarangiya* may play the one *lehra*-pattern as many as 300 times in one piece.

I should mention Zakir Hussain is no stranger to Seattle: he taught at the UW in 1970-1971. He has lived most of every year since 1972 in or around Los Angeles. He serves as an excellent teacher and emcee at solo tabla concerts which are part lecture-demonstration, part recital. Because of his experience playing with jazz-rock-world-fusion etc. groups, Hussain is knowledgeable of PA systems and miking techniques, which makes his concerts loud and kicking like rock shows, not a faint pitter-patter so many folks expect from Indian music performances.

So, go see the show and witness the state-of-the-art in percussion, and marvel at how computer-like people can be while still being the most human of musical exponents. 🐉

Tickets at:

HUB Ticket office (206) 543-2277

Bite of India (206) 643-4263

Wall of Sound (206) 441-9880

John's Music (206) 548-0916

R & M Video (206) 526-1793

\$12 general, \$8 students/seniors

For more information:

(206) 525-7728; (206) 522-4404;

(206) 543-0949



Mr. Einar's Neighborhood



by Einar Ask

First off, thanks to John for getting us onto the Internet. I'm impressed. I knew things were getting pretty global when I started getting E-mail from all over the planet in response to my wild comments in this column. Seeing Steve's name and a plug for the Northwest CyberArtist in the CompuServe magazine sort of opened up the borders as well.

Going electronic is great for a guy like me who has more free time during the wee hours than during the day. I can't wait to see what you are all up to by checking our database. I really need to learn more about graphics and animation, myself. I also need to learn more about the Internet!

All this national and international expansion is great for a lot of us — who knows where it will lead! I know of several artists at the meetings who are by all means "world class" and I hope this gets them deserved recognition.

And this brings up some interesting topics: Would any of you artists, musicians, and such like to talk about putting together a compilation CD? Sort of a "Cyber Sampler"? It would be worth my time to try to get something of my own onto CD, but the cost factor looms high overhead. If costs are split a few ways maybe several of us could benefit. What do you think?

Or how about this — what if some of us pooled our talents and put out our own interactive multimedia CD? What if ALL of us participated? Do you think there are any programmers in our midst?

Since our borders are widening and since our numbers are growing, these dreams could easily become realities. What better way to show off your talents than in a nice permanent, portable and mailable format?

Here's another thought: would anybody be interested in seeing a "What's Happening" section in the newsletter? I want a place

a need to keep us local Seattle folks in touch with what we all are doing. For example, we might look at it to see when Steve Hawks is bringing his show to the Re-Bar again. It wouldn't have to be wordy, just a listing. It would, however, require you folks to give someone the information.

Since these are my suggestions, I guess I have volunteered to manage them! (Right, John?) If you are interested in having your upcoming engagements or releases listed, please contact me at the address below. If you want to talk about a CD release, you can call or E-mail, or if you wait for the next meeting maybe a group of us can hash out a time to meet. If you want to be in charge of the two projects, that's okay too. But in the meantime I'm happy to do it!

See ya,
Einar Ask
(206) 481-3483
CompuServe: 71774,640



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Mukilteo, WA 98275-5098



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