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MUSEE D'ART MODERNE DE LA VILLE DE PARIS  
 COMPUTER NETWORKING PROJECT <ELECTRA>

This planetary storytelling project was conceived by Roy Ascott and co-ordinated by Robert Adrian. It took place from Dec. 8-21, 1983, as part of the Electra exhibition, held at the Musee d'Art Moderne de la Ville de Paris.

The documentation was compiled by Eric Gidney as an addendum to his M.A. thesis on "Artists' Use of Interactive Telephone-based Communication Systems from 1977-1984" (City Art Institute, Sydney, 1986)

MEGA  
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 MEGA M M MEGA BYTEBYTEBYTEBYTEBYTE  
 MEGA W W MEGABYTEBYTEBYTEBYTEBYTEXT  
 MEGA MEGABYTEBYTEBYTEBYTEBYTE  
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 MEGA A A MEGABYTEBYTEBYTEBYTEBYTE OU  
 MEGA W W MEGABYTEBYTEBYTEBYTEBYTE EUE  
 MEGAMEGAMEGABYTEBYTEBYTEBYTE TALE  
 MEGAMEGA PATTE PATTE  
 MEGA PAT PAT  
 ME TAT TAT  
 TI TA

PROJECT DOCUMENTATION

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MUSEE D'ART MODERNE DE LA VILLE DE PARIS  
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ACCEPT (Y/N) ? : Y  
MSC ACCEPTED : BOB 3

MESSAGE ID : ASCOT 76  
MSG TITLE : PARIS PROJECT  
DATED : JULY 15, 1983

MUSEE D'ART MODERNE, DECEMBER 1983. FRANK POPPER IS ARRANGING A MAJOR EXHIBITION "ELECTRA 83". HAS ASKED ME TO PUT TOGETHER A PROJECT. I AM INVITING YOU TO PARTICIPATE IN IT. FUNDS FROM THE MUSEUM AND GOTTFRIED BACH'S GOOD OFFICES WILL MEAN THERE WILL BE NO IPSA COSTS. THE PROJECT INVOLVES "DISTRIBUTED AUTHORSHIP" OF A FAIRY TALE IN WHICH ARTISTS LOCATED AROUND THE WORLD WILL GENERATE THE TEXT VIA COMPUTER CONFERENCING NETWORK (IPSA ARTBOX) EXHIBITION VISITORS HOPEFULLY WILL ALSO BE ABLE TO INTERACT AS THE STORY TEXT IS DEVELOPED IT WILL BE DISPLAYED ON VIDEO AND HARD COPY WILL BE POSTED UP AT THE MUSEUM. GIVEN THE DIVERSITY OF PARTICIPANTS, WE CAN EXPECT A TEXT WHICH WILL BE BIZARRE, WITTY, WISE, SCATOLOGICAL, POLEMICAL, POETIC, ACADEMIC, VISIONARY OR JUST PLAIN STREETSMART AND ENTERTAINING. WE SHALL BE TESTING THE MORPHOLOGY OF DISTRIBUTED AUTHORSHIP CROSSED WITH MYTHOLOGICAL FORM. ALSO ITS A KIND OF HOMMAGE TO ROLANDE BARTHES. A KIND OF "CONTE DE ROLANDE". TITLE\* "LA PLISSURE DU TEXTE". MORE THAN A PUN ON BARTHES LA PLAISIR DU TEXTE. THE PLEATING OR LAYERING OF TEXT MAY PROVE SEMANTICALLY PRODUCTIVE IN UNEXPECTED WAYS. FUN ANYWAY.

ACCEPT (Y/N) ? : Y  
MSC ACCEPTED : ASCOT 76

MESSAGE ID : ASCOT 77  
MSG TITLE : LA PLISSURE DU TEXTE  
DATED : JULY 15, 1983

A COLLABORATIVE STORYTELLING PROJECT INVOLVING A COMPUTER CONFERENCING NETWORK OF ARTISTS DISTRIBUTED AROUND THE PLANET.

OBJECTIVE: TO CREATE A TEXT OF A FAIRY TALE GENERATED BY ARTISTS LOCATED IN AUSTRIA, AUSTRALIA, CANADA, HOLLAND, FRANCE, HAWAI, ENGLAND, WALES AND THE USA.

# Once upon a time... a computer gets into the fairy-tale

By GERALDINE O'BRIEN  
A PLANETARY Project?  
global story-telling Project?

It begins in Paris on Thursday night, our time, when the words "Once upon a time..." will be punched into a computer. But this is a story, this time, it is all in the name of art. The global fairy-tale will be composed by participants in 11

cities, linked on to a computer network, each city being assigned the part of a particular mythic figure: for instance Paris, from whence they banded out the Paris, got to be the magician; Sydney got to be the witch.

To explain this rather bizarre exercise as simply as possible, the aim is to create, between December 21, a collage of words, ideas and statements, roughly linked to the traditional fairy-tale characterisations, written in both French and English, and transmitted to Paris where the print-outs will be collated at the Museum of Modern Art.

The exercise has been designed and co-ordinated by a British electronic artist, Roy Ascott, looking to create a story-line such as literary (book) culture had developed. Rather, it is like the old parlour game of Consequences, where a sentence is written, the

paper folded over and passed to the next person who continues the "story" without having read the preceding sentence.

The completed "story", says Ascott, will be "Full of branching plots, statements, asides, speculations, dreams, inventions. More of a mosaic than a strict narrative, more Borges than La Fontaine, more Andersen than Hans Christian Andersen."

An ambitious pronouncement which the Sydney contingent, led by Eric Gidney, a lecturer in electronic media at the City Art Institute, will begin to fulfill at the NSW Art Gallery from midday tomorrow.

Mr Gidney sees La Plissure du Texte (which he translates as "pleating of text") as a way of creating interaction between artists with the interaction itself, rather than "object art" being the aim and result.

S. M. H. 7.12.83

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LA PLISSURE DU TEXTE is a computer networking art project designed by ROY ASCOTT for the major exhibition devoted to the historical and contemporary review of Electricity in Art organised by FRANK POPPER for the Musee d'Art Moderne de la Ville de Paris. The exhibition is called "ELECTRA 1983" and will open at the beginning of December 1983 and run for three months.

La Plissure du Texte is a collaborative story telling project using a computer timesharing network of artists located in Europe, North America and Australia. Artists using terminals in their own studios or at publicly accessible locations will be involved in a process of "distributed authorship". They will employ the ARTBOX network of I.P.Sharp's APL system (who have donated free network time to the project).

The video display and print-out of this collaborative project in the form of a "planetary fairy tale" will constitute the contribution to ELECTRA.

The text will be in French and English and will be generated as the result of each artist (or group of artists) at each terminal location adopting a role or identity (a sphere of action) drawn from the repertoire of fairy tales, such as villain, hero, helper, princess etc. Given the diversity of input, it is expected that the text will be witty, wise, bizarre, polemical, poetic and entertaining, creating "plaisir" out of the "plissure" as Roland Barthes might have hoped.

Collaborating with ROY ASCOTT in this project and coordinating the collective input of other artists in their local area are: ROBERT ADRIAN X (Vienna and Vancouver), BRUCE BRELAND (Pittsburgh), ERIC GIDNEY (Sydney), NORMAN WHITE (Toronto), HELMUT J. MARK (Vienna) GREGORY MCKENNA and TOM KLINKOWSTEIN (San Francisco), DAVID GARCIA and ANNIE WRIGHT (Amsterdam), JOHN SOUTHWORTH (Honolulu).

How will the text get generated ?

We are attempting to create the text of a fairy tale by means of distributed authorship. Each terminal around the world has been designated a role which is an architypal character in fairy tales. Each terminal will contribute to the unfolding story from the point of view of the assigned role. The list of roles is attached. The story is expected to be developed rather in the way that a story line is generated in the old English game of "consequences" where each participant makes an entry which is folded and then passed on to the next player who adds a piece of text and so on. In that game each entry is of course hidden from the subsequent player and all is not revealed until the end. That will not be so in this project, where all the entries can be seen at all time. However the idea of each participant in turn adding a piece of text which follows on from previous entries and develops their line or opens up a new line and the story growing in unpredictable (and hopefully unorthodox) ways, is what we are trying to achieve.

Each terminal will put in entries which reflect the interests of its group which may be witty, wise, bizarre, entertaining, political, poetic, propositional and so on. The fairy tale which emerges will also probably reflect the various cultural, national, regional attitudes of the groups involved with all manner of urban, rural, industrial, post industrial, high art, low art and anti art themes. In short, carte blanche.

The language input can be in either English or French and may switch between the two languages even within a paragraph or text entry. Some participants may wish to play language games between the two languages; the enjoyment (Barthe's "bliss") of both languages will be sought, with puns, jokes and "false friends" inserted in the text perhaps... a kind of "content cordiale" .

All entries into the story will be printed out and displayed at MAM in Paris and at other public locations in other countries. Each participant is held to be personally responsible for each text he/she has personally generated. No texts will be edited or amended. Thus, you are individually responsible for any publicly displayed texts.

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DISTRIBUTED AUTHORSHIP STRUCTURE

ROY ASCOTT will co-Ordinate the development of the text as a whole from a terminal in the Musee d'Art Moderne de la Ville de Paris.

<u>Fairy Tale Role</u>	<u>Terminal Location</u>	<u>Local Coordinator</u>	<u>Participating Group</u>
BEAST	Alma, Quebec	Alayn Ouellet Agnes Tremblay	Langage Plus
VILLAIN	Amsterdam	Annie Wright David Garcia	
TRICKSTER	Bristol	Michael Punt Kieran Lyons	
WISE OLD MAN	Honolulu	John Southworth	University of Hawaii students; Church of the Crossroads Computer Communications Cadre.
MAGICIAN	Paris	Roy Ascott	Centre Culturel Canadien
PRINCE	Pittsburg	Bruce Breland	Collette Wilkins; Randa Shannon; Frank Correnti; Philip Europe; Allyson Hunter; Herb Koshak; Henry Pisciotta; James Kocher; Michelle Willingham; Bob Wenzel.
FOOL	San Francisco	Greg McKenna Tom Klinkowstein	Carl Loeffler; Steve Wilson; Marsha Vdovin
WITCH	Sydney	Eric Gidney	City Art Institute students; Alliance Francaise.
FAIRY	Toronto	Norman White	Sandor Ajzenstat; Anita Alksnis; David Brunning; Cynthia Colbourne; Keith Halden; Carl Hamfelt; Oliver Kellhammer; Laura Kikauka; James Tamblin.
PRINCESS	Vancouver	Robert Adrian	Kate Craig; Bill Bartlett; Henry Bull; Dermot Foley; Juppiter Larsen.
SORCERER'S APPRENTICE	Vienna	Helmut J. Mark	Christina Backenstrass; Zelyko Grignic; Thomas Unseld.



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KEY TO COMPUTER CODES AND ROLES:

<u>CALL SIGN</u>	<u>ROLE</u>	<u>LOCATION</u>
PLUS	BEAST	ALMA, QUEBEC
DGA	VILLAIN	AMSTERDAM
ASCOT	TRICKSTER	BRISTOL* (Alter Egos of
ASCOT	MAGICIAN	PARIS* the Project
ALOHA	WISE OLD MAN	HONOLULU Co-ordinator)
BRUCE	PRINCE	PITTSBURGH
TOMK	FOOL	SAN FRANCISCO
[CAISY]	WITCH	SYDNEY
NORM	FAIRY GODMOTHER	TORONTO
FRONT	PRINCESS	VANCOUVER
BLIX	SORCERER'S	VIENNA
	APPRENTICE	

MUSEE D'ART MODERNE DELAVILLE DE PARIS  
COMPUTER NETWORKING PROJECT <ELECTRA>

THE STORY...



NO.247  
FROM BLIX TO NEXUS SENT 18.11 08/12/1983  
VISIT UNE PIROGUE EN MOTS POUR FUIR L'OEIL CACODYLATE DU MAGICIEN.

?:Y

NO.248  
FROM TOMK TO NEXUS SENT 18.09 08/12/1983  
THE FOOL LOOKED DEEP INTO THE EYE OF CACODYLATE --HA HA HA HA HA HO HO HO HO --  
FOR MEANING  
DURT

?:Y

NO.249  
FROM BLIX TO NEXUS SENT 18.13 08/12/1983  
SORRY, WE MADE A MISTAKE  
THE TEXT SHOULD BE AS FOLLOWS:  
IL ETAIT UNE FOIS UN APPRENTIS SORCIER QUI SE CONSTRUISIT UNE PIROGUE EN MOTS PO  
UR ECHAPER A L'OEUIL CACODYLATE DU MAGICIEN.

?:Y

NO.250  
FROM PLUS TO NEXUS SENT 18.20 08/12/1983  
ET LA BETE BIFIDE DE CHITAGAMA MANGEAIT DES HABITANTS. ELLE SUCAIT AUSSI DES  
BOTTES DE CHLOROPHYLLE  
POUR AMELIORER SON HALEINE. ELLE EXHALAIT PARFOIS UNE LEGERE ODEUR DE PETROLE.  
SES ECAILLES TOMBAIENT, SES YEUX ROUGISSAIENT, ELLE FAISAIT PEUR: ON LA CRUT LEP  
REUSE.  
ALLERGIQUE AU MERCURE, ELLE S'EMPOISSONNAIT...

?:Y

NO.251  
FROM BLIX TO NEXUS SENT 18.19 08/12/1983  
GGGGSEND  
LA PIROGUE LUI ETAIT VOLEE PAR L  
'ESCROC. LE SAGE DORT ENCORE ET MEIME PAS L'ESAM  
OTEUR PEUT LE REVEILLER.

?:Y

NO.252  
FROM TOMK TO NEXUS SENT 18.39 08/12/1983  
AMIDST THE FLIGHT OF FROGS A BEAST LANDS ASTRAY, REVEALING THE MONITOR LYING BEN  
EATH A LAYER OF SAND. ~00  
SWEEPING AWAY THE SAND,  
WITH HIS CHAPEAU  
THE FOOL SEES THE MESSAGE

0 U A K 0 0 U A A K 0 0 U A K (QUAK)

?:Y

NO.253  
FROM TOMK TO NEXUS SENT 18.52 08/12/1983

```

      X
    X
  X   X
X     X
X     X
  F  O
  O
  LLLLLLLL\
  HJ
  A
  H
  A
  H
  A

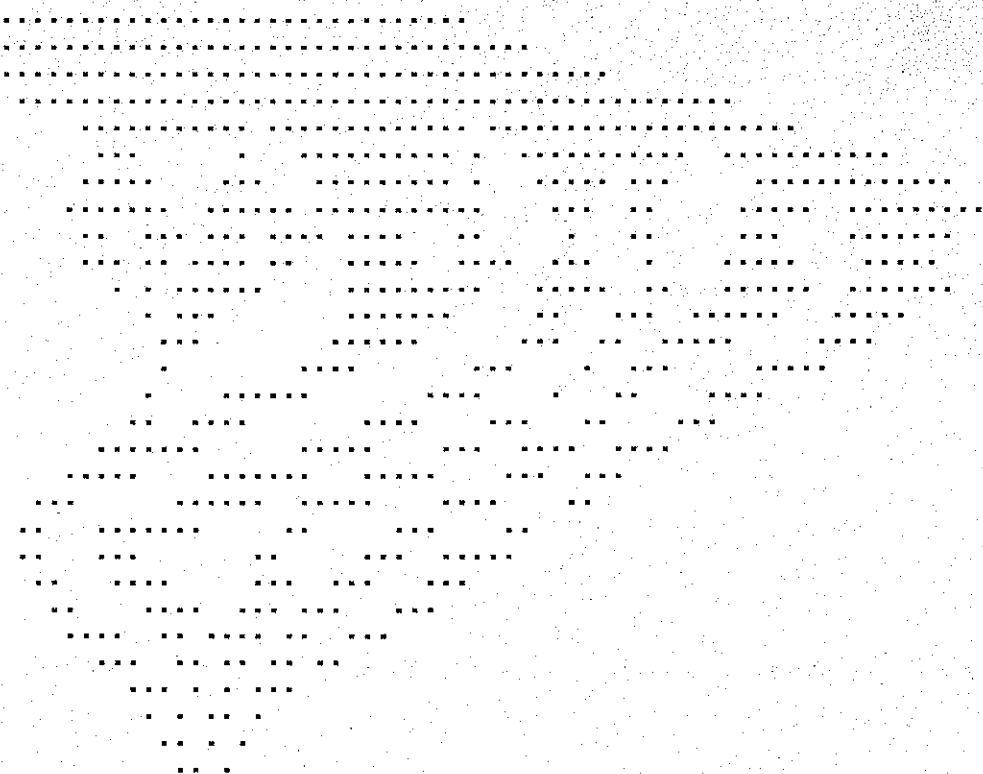
```

?:Y

NO.257  
FROM NORM TO NEXUS SENT 19.09 08/12/1983

.....  
.....  
.....  
.....  
.....

NO.257  
FROM NORM TO NEXUS SENT 19.09 08/12/1983



POOF

?:Y

NO.258  
FROM PLUS TO NEXUS SENT 20.00 08/12/1983

LA BÊTE S'ISOLA DERRIÈRE LES MONTAGNES, DANS UNE VALLÉE GLACIALE,  
PARSEMÉE DE LACS. ELLE NE VOYAIT PERSONNE, NI RIEN. SEULE, ELLE RETROUVA SES FORCES,  
REPRIT UNE ÉNERGIE DISPARUE. C'EST ALORS QU'ELLE DECIDA DE RETROUVER L'UNIVERS,  
LE MONDE  
L'Océan.

QUITTANT SA RETRAITE, ELLE FIT ROUTE VERS UNE GRANDE FORTERESSE, LIEU HABITUEL DE  
RASSEMBLEMENT DES FÉES, NAINS, SORCIÈRES ET SORCIERS, DEVINS, MAGICIENS, FUNAMBULIS-  
LES,  
TROUBADOURS, ALCHEMISTES ET AUTRES SAGES. BIEN ACCUEILLIE, ELLE QU'ON N'AVAIT PAS VUE  
DEPUIS LONGTEMPS. ON PRIT DE SES NOUVELLES. ON L'HABILLA DE NEUF, ON LA FÊTA, L'EN-  
TOURA.  
ELLE FUT CHOISIE LA BÊTE DE L'ANNÉE.

.... B Ê T E   D E E   L   L '   A N N É E .....  
S'ÉTANT APERÇU QUE LA DISCORDE SURVENAIT PARFOIS ENTRE LES HABITANTS DE LA FORTÉ-  
RESSE,

ELLE PRIT SUR ELLE DE FAIRE À CHACUN UNE VISITE. HABILÉE POUR LA CIRCONSTANCE, ELLE  
AVAIT POLI SES GRANDES DENTS, ALLONGÉ SOIGNEUSEMENT SES OREILLES DÉMESURÉES ET LISSÉES  
UN FRONT VERT ET RIDÉ.

ELLE AVAIT SORTI POUR LA CIRCONSTANCE UN SOURIRE BÉNIN ET ACCROCHEUR, C'EST ALORS  
QU'ELLE PRIT SON ENVOL ET ARRIVA CHEZ...

?:Y

NO.259  
FROM ASCOT TO NEXUS SENT 19.40 08/12/1983  
THE TRICKSTER.

SEND  
SEND  
D)  
D)  
>3493141:YOR  
~D)  
>3493141:YOR  
D)  
D)  
>3439131:YOR  
READ  
READ  
>LOAD 667 ARTEX  
READ

NO.260  
 FROM TOMK TO NEXUS SENT 20.11 08/12/1983  
 SAN FRANCISCO GROUP  
 THREADS OF TWINE TRACE THE PATH FROM THE DESERT TO THE OUTBACK OUT, AND BACK  
 AGAIN. THE EYE, THE FRDG, THE PIROQUE  
 PIROGUE, L'OEIL CACODYLATE FOLLOW THE  
 THREADS, SEARCHING, SEARCHING. "FOR WHAT?" ASKS THE FOOL. "QU'EST-CE QUE VOUS  
 CHERCHEZ?" DERRIERE CHAQUE PORTE, IL Y A UN MYSTERE, COMPOSE DE FILS, COMPLEX  
 ET SUPERFICIEL, MAIS TOUJOURS FACILER  
 (CORRECTION) MAIS TOUJOURS FACILE. "UN MYSTERE FACILE," DIT LE FOOL, "N'EST  
 QUE LA SURFACE ONDULANTE D'UN RISEAU, QUI COULE COMME UN BAL DE FIL A TRAVERS  
 LE PAYSAGE.

?:Y

NO.261  
 FROM DGA TO NEXUS SENT 20.20 08/12/1983  
 \$\$\$MY NAME IS KALIGULA, SOME CALL ME A VILLAIN. I SPEAK TO YOU FROM DEEP IN THE  
 LIVING BOWELS OF AMSTERDAM.  
 I AM BREWING A VILE PLANIF THEREKS ANYONE WHO THINKS THERE GOOD, THEN THIS FAIRY  
 STORY ISN'T BIG ENOUGH FOR BOTH OF US.  
 NONE OF YOU KNOW MY MOTIVES BECAUSE THERE ARE NONE ...JUST THE PLEASURE OF SENSE  
 LESS EVIL.....

?:Y

NO.262  
 FROM ASCOT TO NEXUS SENT 20.46 08/12/1983  
 ICI UNE MAGICIENNE QUI VISITE L'HISTOIRE:  
 Y ES A LA HORA DE LA LUZ TENUE QUE SE PERCIBE EL PODER.

?:Y

NO.264  
 FROM ASCOT TO NEXUS SENT 20.55 08/12/1983  
 CES PAROLES FURENT SUIVIES D'UN LONG SILENCE INTERROMPU SEULEMENT DE TE  
 TEMPS A AUTRE PAR CETTE EXCLAMATION DU GRIFFON: "HLCKRRH!"  
 CA VEUT DIRE, EN ANGLAIS "HLCKRRH". LE MAGICIEN A RENCONTRE ALICE...  
 ENFIN!

?:Y

NO.265  
 FROM BRUCE TO NEXUS SENT 21.02 08/12/1983  
 "THE PRINCE OF THIRTEEN"  
 SEND  
 SEND

-----IF THIS CHALICE MAY BE  
 TAKEN FROM MY LIPS,  
 THEN LET IT BE SO,  
 ELSE ALLOW ME TO DRINK DEEPLY  
 FROM WITHIN-----

SEND

?:Y

NO.268  
 FROM NORM TO NEXUS SENT 21.41 08/12/1983  
 JE VOLE LE MOT 'TROU' DU CANOE,  
 ET J'EMPRUNTE L'OEIL CACODYLATE DU MAGICIEN.  
 JE TRANSFORME CET OEIL EN TROIS NOUVEAUX YEUX. LE PREMIER EST L'ORIGINAL.  
 LE SECOND A BESOIN DE PILES. LE TROISIEME EST UN FAUX.  
 J'AI DE LA PITIE POUR LE DRAGON, ET DECIDE D'ALLER RAVIVER SA FLAMME.

?:Y

NO.270  
 FROM BRUCE TO NEXUS SENT 21.45 08/12/1983  
 THERE ARE RUMBLINGS IN THE SOUTH. PERHAPS IT IS THUNDER. I WILL CONSULT  
 THE WISE OLD MAN AND SEEK THE CAUSE OF THIS DISTURBANCE.  
 IN THE DISTANCE THE PRINCE COULD SEE A GLOW IN THE SKY. THIS IS NOT  
 GOOD. I NEED ADVICE, BUT I CANNOT LET THE PEOPLE KNOW I AM TOO CON-  
 CERNED ...I'LL PASS IT OFF AS A SMALL THING, ONLY THE FOOL WOULD REACT.  
 WITH THAT THE DUDE WALKED ON DOWN THE STEPS AND MOUNTED HIS HORSE.  
 HIS WIFE SAT WAITING IN THE SADDLE...PERHAPS TEA BENEATH EUCALYPTUS,  
 IT'S EARLY, WE HAVE THE TIME. TIME IS ON OUR SIDE.

?:Y

NO.271  
 FROM BRUCE TO NEXUS SENT 21.59 08/12/1983  
 THE PRINCE: NARRATIVE IN DREAMSTATE  
 AS THE BUSINESS ONE SETS...

NO.271  
FROM BRUCE TO NEXUS SENT 21.59 08/12/1983

THE PRINCE: NARRATIVE IN DREAMSTATE  
AS THE DARKNESS AND AFTERLIFE OF RAIN  
BLENDS INTO SQUALID SHOWING SNOWS  
SHOWERING  
THE HOWL OF THE STORM DRAWS NEAR  
SETTLING SLEEP INTO THE SILENT SEAS  
"THE MOON IS A (VACANT) GALLEON"  
GLAZED IN GOLDEN LIGHT  
(BELOW, FOUR PINNACLES A SIGHT  
REFLECTED

THE SOURCE: "YOU SEE IT AS  
AN OBJECT. THAT'S YOUR PROBLEM."  
SHE APPEARS

THE LEVEL

OF MY DREAM AND RISING  
FROM THE MIST  
IMPEDIMENT AND REAL.

?:Y

NO.272  
FROM BRUCE TO NEXUS SENT 22.07 08/12/1983

ONCE A UPON A TIME THERE WAS A PRINCE WHO WAS INVISIBLE AND WHO LIVED IN AN IB  
INVISIBLE CASTLE. THE TIME THE PRINCE APPEARS IS WHE  
N TRUE LOVE IS FOUND. THE INVISIBLE CASTLE IS TIMELESS. IT HAS THE THOUGH  
TS OF ALL MANKIND WITHIN ITS WALLS. THE UNNECESSARY  
NEW BATTLES THAT ARE WAGED WITHIN HIS KINGDOM ARE A RESULT OF NOT BEING AB  
LE TO BALANCE THE DIFFERENT POINTS OF VIEW. THE PRI  
NCE HAS TO SURVIVE WITHIN THIS DUALISTIC WORLD UNTIL TRUE HARMONY IS FOUN  
D AND THEN THE XCASTLE OF HARMONY AND PEACE WILL AP  
PEAR FOR ALL TO SEE. THE PRINCE HAS BEEN TRYING TRYING FOR MANY MONTHS TO  
SOLVE THEIR MAJOR PROBLEM WITHIN HIS KINGDOM. THE K  
ING AND THE QUEEN HAVE LEFT THE CASTLE AND ARE JOURNEYING IN THE SOU  
TH. ONE DAY THE PRINCE DECIDES TO LEAVE THE CASTLE W  
ITH ALL THE FEUDING FACTION WITHIN THE WALLS, AND GO INTO THE ADJACIN  
G FOREST TO SEE THE MAGICIAN. STOP  
SEND

?:Y

NO.273  
FROM BRUCE TO NEXUS SENT 22.33 08/12/1983  
ONCE A

?:Y

NO.274  
FROM BRUCE TO NEXUS SENT 22.36 08/12/1983  
SEND  
?

?:Y

NO.275  
FROM BRUCE TO NEXUS SENT 22.49 08/12/1983  
THE PRINCE IS RUNNING AROUND IN ELECTRONIC CIRCLES AND A BIT OUT OF  
SORTS WITH THE KINGDOM...TOMORROW, HE SAID, "TOMORROW" IN QUARKS TO .OH HERE  
AND THERE YOU GO AGAIN...LIKE AN OLD ECHO. DID I HEAR YOU SAY: "THERE YOU  
GO AF...AGAIN. STOP

?:Y

NO.276  
FROM BLIX TO NEXUS SENT 23.07 08/12/1983

66666

?:Y

NO.277  
FROM BLIX TO NEXUS SENT 23.14 08/12/1983  
B L I X  
AND TEARS AND ROCK AND ROLL

?:Y

MSG NO.210 214 215 217 219 224 225 231 236 237 238 240 241 242 243 244 245 246 2  
47 248 249 250 251 252 253 257 258 259 260 261 262 2  
64 265 268 270 271 272 273 274 275 276 277 ACCEPTED