

An Afternoon with “afternoon” Live Chat Transcript

09:44:45 Stuart Moulthrop: Hello chat!

09:45:08 John McDaid: so good to see y'all!

09:45:47 Heather Malin: Hi all! So sorry I was a few minutes late.

09:48:38 Holly Slocum: I believe Kathleen and I are muted.

09:49:24 Heather Malin: I'm muting myself to see if I am the source of the problem.

09:49:35 Nicholas Schiller: John (McDaid), can you mute for a second? I think we're picking up this sound from your mic.

09:49:47 Nicholas Schiller: Thank you, that appears to be it.

09:51:29 Stuart Moulthrop: Imagine a b'way show where you can't seat the audience till the curtain is up...

09:53:10 Stuart Moulthrop: They're from Scooby Doo

09:53:34 Stuart Moulthrop: Yay!

09:53:55 Nicholas Schiller: Conifer!

09:57:36 Charlie Hargood: Hi!

09:57:38 Jessica Pressman: Hi, all!

09:57:59 Terry Harpold: Hi everyone – this is Terry H.

09:58:17 Mariusz Pisarski: Hello and welcome! Thanks for coming!

09:58:29 Terry Harpold: My honor and pleasure. Colleagues are awesome.

09:58:37 Holly Slocum: Hello everyone!

09:59:06 Kirill Azernyi: Hello everyone!

09:59:12 Terry Harpold: Fresh blood.

09:59:15 Andrew Klobucar: Only seven more to go. I'll ask a few friends

09:59:23 Stuart Moulthrop: Brainz!

09:59:29 Joel Clapp: Hello!

09:59:32 David Kolb: hi,

09:59:37 David Kolb: i

09:59:47 Holly Slocum: Be sure your chat is going to "all panelists and attendees" if you want everyone to see it!

10:00:03 Terry Harpold: Hi Bill!

10:00:05 Kathy McTavish: so glad you are doing that work with Turbulence!

10:00:08 Terry Harpold: Hi David!

10:00:15 Bill Bly: Hi, Dene & everyone!!

10:00:28 Kathleen Zoller: Hello!

10:00:30 Bill Bly: Si Si!

10:00:30 Heather Malin: to Noah Pivnick and all panelists Hey Noah!

10:00:51 Terry Harpold: I'm woozy with déjà vu and nostalgia.

10:01:12 Kathleen Zoller: Come check out the exhibition website for "An Afternoon with afternoon": <https://dtc-wsuv.org/afternoon-with-afternoon/index.html>

10:01:27 Terry Harpold: Hi David! Hi Bill!

10:01:33 Astrid Ensslin: Hello everyone, and welcome to the Lore Chat!

10:01:34 Kathleen Zoller: Artists' bios: <https://dtc-wsuv.org/afternoon-with-afternoon/event.html>

10:01:48 Kathleen Zoller: About Michael Joyce: <https://dtc-wsuv.org/afternoon-with-afternoon/about-the-author.html>

10:02:03 Astrid Ensslin: Please share your memories and experiences with and about afternoon here in this Chat channel.

10:02:03 Stuart Moulthrop: Sometimes terrifying reviews also

10:02:20 Stuart Moulthrop: Wait, those were mine.

10:02:27 Kathleen Zoller: Terry Harpold: <https://english.ufl.edu/terry-harpold/>

10:02:30 Astrid Ensslin: This is a research project, and you're all part of it.-)

10:03:07 Astrid Ensslin: Which edition(s) of afternoon did you read?

10:03:28 Jane Yellowlees Douglas: The beta of a beta

10:03:49 Astrid Ensslin: How did/do you teach afternoon, and what were your experiences with students?

10:04:07 Astrid Ensslin: What were your thoughts when you first read it?

10:04:09 Stuart Moulthrop: I think I had a copy in early? 1986. Late '85?

10:04:41 Astrid Ensslin: Did your copy come on a wooden flash drive?

10:04:41 Jane Yellowlees Douglas: I had my copy in 1986.

10:04:58 Astrid Ensslin: Did you pick "Yes" or "No" on the first lexia on your first reading?

10:05:02 Stuart Moulthrop: Wood wasn't developed till the 90s

10:05:39 Jane Yellowlees Douglas: I called all the Michael Joyces in the Jackson, MI phone book until he replied and said, "Who the hell are you?"

10:06:03 Terry Harpold: Beta fish, flush with the rainbow of rage, desire, and hope, slamming their alarmed faces against the glass.

10:06:05 Kathleen Zoller: Information about the Electronic Literature Lab team: <http://dct-wsuv.org/wp/ell/people/>

10:06:12 Jennifer Dellner: Happy to be here, and wow, Jane, what a story!

10:06:26 Stuart Moulthrop: I stayed in the Michael Joyce Room in Milwaukee when I interviewed at UWM. Wrong Joyce, but true story.

10:06:30 jeremy hight: greg is awesome

10:06:35 jeremy hight: holly too

10:06:50 Greg Philbrook: You're awesome too, Jeremy!D

10:06:55 Matt Kirschenbaum: I stated in the MJ room too visiting UWM!

10:07:11 Kathleen Zoller: Check out Rebooting Electronic Literature, volume 3: <https://scalar.usc.edu/works/rebooting-electronic-literature-volume-3/index>

10:07:14 Stuart Moulthrop: Actually I think we drank in the MJ room. Revision.

10:07:33 Matt Kirschenbaum: It was a B&B of some sort near the campus.

10:07:35 Astrid Ensslin: What did you drink, Stuart?

10:07:40 Kathleen Zoller: Explore John Barber's SoundCloud: <https://soundcloud.com/dene-grigar/sets/the-sounds-of-electronic>

10:08:01 Stuart Moulthrop: Local beer of course. Milwaukee.

10:08:04 Kathleen Zoller: Photos and information regarding the 13 editions: <https://scalar.usc.edu/works/rebooting-electronic-literature-volume-3/michael-joyces-afternoon-a-story>

10:08:09 Kirill Azernyi: Thank you, Mrs. Grigar! Glad to see you, and be here

10:08:14 Clare Hooper: It was 2005 and I was an undergraduate student intrigued by this thing called "hypertext fiction". Mark Weal pointed me at afternoon and it opened my eyes to a whole new way of thinking about literature.

10:08:40 Melinda White: The Scalar links require sign-in

10:09:02 Astrid Ensslin: Clare prompted me to ask who first introduced afternoon to you, and in what context?

10:09:06 Kathleen Zoller: Melinda White, thank you for letting us know! I will see if it is possible to fix that

10:09:50 Melinda White: Thank you and thank you all for doing this!)

10:10:29 Kathleen Zoller: Our pleasure! Thank you for coming!

10:10:37 Astrid Ensslin: To those of you who joined a little later: we're collecting the Lore of afternoon, so please share your stories of afternoon - how you first came across it, what you felt or thought when you first read it, how you experienced it in the classroom, etc..

10:10:52 Kathleen Zoller: Perhaps this link to Rebooting Electronic Literature, Volume 3 will work? <https://scalar.usc.edu/works/rebooting-electronic-literature-volume-3/index>

10:11:12 Astrid Ensslin: Just put your lore in the chat - no grammar checks needed, this is conceptually oral information.

10:11:31 Melinda White: Yes, thank you!

10:11:37 Kathleen Zoller: Excellent!

10:13:02 jeremy hight: such and important bit of history and writing and a joy to hear such an amazing group read

10:13:06 Nicholas Schiller: Thank you, Jane.

10:13:09 jeremy hight: an not and

10:13:42 Astrid Ensslin: Hello all, please share your experiences and memories of reading afternoon, or teaching it, or talking about it...

10:13:52 Astrid Ensslin: We're collecting the Lore of afternoon.

10:13:58 Astrid Ensslin: The more information, the merrier.

10:14:16 Astrid Ensslin: What were you thinking or feeling when you first read afternoon?

10:14:22 Jeff Morris: Try Enter, instead of Return.

10:14:27 Clare Hooper: correction to my afternoon memory: it was 2004)

10:14:35 Mark Marino: I remember first seeing this work in George Landow's Hypertext Theory course at Brown in '93 (disk on Mac) and have a memory of Michael coming to talk, I believe at Coover's Unspeakable Acts, Unnatural Practices, that same year. He talked abt developing the software. I believe Bobby Arellano and Mary Kim Arnold and Shelley Jackson were there. We have talked about Jane as well. And read Stuart and Judy's work.

10:14:45 Astrid Ensslin: Did you choose "Y" or "N" when you first read it?

10:14:58 Astrid Ensslin: What did you students say when they first saw it?

10:15:21 Astrid Ensslin: Did the name "Joyce" signal to you that this was going to be big?

10:15:37 Yohanna Waliya: Astrid Ensslin, good you are here! I never heard of Afternoon!

10:15:39 Leo Flores: Hey Stuart, your reading is very nice, but can you make it more like Jane's?

10:15:43 Astrid Ensslin: Who introduced afternoon to you?

10:15:47 Leo Flores: ;-)

10:16:02 jeremy hight: I read it in grad school at CalArts when I was falling in love with hypertext in 1997. Felt it was both a novel in all the qualities I adored as a reader and writer and something new. I felt like something of the future had fallen into my computer in a lab. Found out on my own. Lucky.

10:16:06 Terry Harpold: I thought, though I doubt I had the vocabulary for that thought then, that the unchaining of serial possibilities the Y/N moment represented a terrible and beautiful insight into the page, the line, the word, the potential of the next...

10:16:50 Terry Harpold: "... serial possibilities in the Y/N moment..."

10:17:07 Andrew Klobucar: For me, it represents the first time I saw a publishing and writing tool for hypertext. I cannot disassociate an afternoon from my awe of Storyspace.

10:17:30 Mark Marino: I am a little uncomfortable with hearing the N-word read aloud after Safiya's talk. or at least now in America.

10:18:01 Astrid Ensslin: So true, Mark.

10:19:10 Astrid Ensslin: We have David Kolb here, the author of Socrates in the Labyrinth. David, we'd love to hear from you.-)

10:19:17 Stuart Moulthrop: Words once said.

10:19:39 Vinícius Pereira: In 2015, when I started studying e-lit, getting in touch with Eastgate hypertexts involved buying a work in a USB stick and shipping it to Brazil

10:19:52 Astrid Ensslin: Bill Bly, how does afternoon relate to you hypertext work?

10:19:54 Vinícius Pereira: it was a different sense of materiality, circulation and access

10:20:50 Astrid Ensslin: Jessica Pressman, how does afternoon relate to your work on digital modernism and bookishness?

10:21:14 Kathleen Zoller: Thank you, Kate!

10:21:39 Melinda White: As it was for many, afternoon was my first work of hypertext fiction. I was introduced by Cheryl Ball, who eventually became my thesis advisor. I had been studying technical writing but also postmodern literature and I was enthralled... the possibilities of nonlinear text and multiple perspectives and reader/author relationships. I was lost in it for hours the first time. My postmodern and e-lit students usually spend less time (also love Jane's essay on closure!). I loved seeing my students discuss their different narratives, how each one could have such a unique experience, and where they decided to "end." These readings are beautiful.

10:21:42 Astrid Ensslin: Leo Flores, what's your story of afternoon?

10:21:58 Deena Larsen: Bill, can you re-collect our long discussions about guard fields and how you were thinking about them in We Descend and then decided not to? We Descend
<http://www.wedescend.net/>

10:22:05 Stuart Moulthrop: What's happening is I am recognizing how much of my dream content over the last 35 years has come from these words.

10:22:17 alan bigelow: Unrelated to Afternoon, I was in a bar in Buffalo New York a few years ago and fell into conversation with the bartender. I mentioned I was into elit, expecting the usual baffled look, but in this case the bartender said, "My uncle is Michael Joyce. Do you know who he is?" At least, I think she said uncle. In any case, I said, "Of course I knows his work!" We talked some more about it, and although it was a small world for that sort of coincidence, we made it our home for a while.

10:22:36 Astrid Ensslin: Thanks so much, Melinda!-)

10:22:43 Terry Harpold: Exuberance. The node that Kate just read, on the air full of sex, spermy light, and the scent of pollen: it was the *exuberance* of even the melancholy and fear of Joyce's text, that drew me on. Exuberance of the forest and the clonal colony and the mycelium. The living excess of language revealed by the revelation – just, now as John read – of connection.

10:22:48 Julia Polyck-O'Neill: Whoa, so cool, Alan!

10:22:56 Stuart Moulthrop: John, Michael, Nancy and I once drove up Mt St Whatever.

10:23:04 David Millard: I first came across it at HT'99 when Jill Walker (as she was then) presented her critical reading: <http://jilltxt.net/txt/afternoon.html> - it took a few months to pluck up the courage to look at it myself, I think I had to learn to read all over again.

10:23:08 Melinda White: I love that, Alan!

10:23:19 Bill Bly: Sorry, Astrid: hypnotized by the reading. When I first heard of hypertext, afternoon had just been dubbed the Granddaddy of all Hypertext Fictions (Coover, I think). It was the first hypertext I read.

10:23:20 Astrid Ensslin: Thanks, Alan, great story.

10:23:38 ROSEMARY JOYCE: Our niece, yes

10:23:51 Astrid Ensslin: Thanks, Bill, do you remember when that was?

10:24:09 Matthew Hannah: Loving the way different readers read the same text differently and how the threads are somehow familiar yet different

10:24:22 Deena Larsen: I have to confess. When I did my thesis on hypertext and hyperpossibilities, I was SO CAREFUL to never save my readings of afternoon... and thus I never pssed the guard fields--until Kathryn Cramer set me straight in ACM HT 93 and showed me the innards of SToryspace.

10:24:25 Jessica Pressman: Joyce was my first edit love— Afternoon and Twelve Blue. The writing. The writing. Showed me that new media could be new but also not so new— moving, gorgeous, life-changing. Maybe that is the connection to Digital Modernism— not all new is new; the quality of

great literature continues with Joyce's digital work. ... Very grateful to see/hear my e-lit idols (Hi, Kate!!!) reading this work today.

10:24:56 Stuart Moulthrop: Passages (get) read better the second time.

10:25:01 Astrid Ensslin: Great comment, thanks, David.

10:25:01 Mark Marino: this reading is giving me All the feels!

10:25:07 Jessica Pressman: Damn spell check— I meant “e-lit” love!

10:25:08 Bill Bly: I know I felt at the time that I didn't know what I was doing, until I just let go and stand in the stream of images...

10:25:23 jeremy hight: Kate was the first person to write about my work. Forever deeply indebted. Thank you.

10:25:55 Leo Flores: I first read afternoon in 2000, while a graduate student at University of Maryland. Recently bitten by the elit bug, I had purchased copies of Afternoon, Patchwork Girl, and Samplers and devoured them avidly.

10:25:59 Deena Larsen: I agree, I am forever indebted to Kate for her readings of Disappearing Rain, Marble Springs, etc. Thank you.

10:26:09 Astrid Ensslin: Not all new is new! Thanks so much, Jessica.

10:26:25 Andrew Klobucar: Jessica, I like the idea of an “edit love,” too.

10:26:32 Astrid Ensslin: Hi Deena, great to see you. Would you like to share some of your afternoon lore?

10:27:57 Jane Yellowlees Douglas: I miss the cognitive map! I wrote “I Have Said Nothing” around its cognitive map because I leant so heavily on the cognitive map in virtually all my years-long exploration of afty.

10:28:05 Yohanna Waliya: I did not know that I have been citing most of you here in chat room!

10:28:14 Yohanna Waliya: Pressman

10:28:20 Deena Larsen: I still remember when Michael Joyce, CArolyn Guertin, STEphanie Strickland, and Marjorie Luesebrink: (MD Coverley) read our works together at Marjorie's college. We were walking through the Alamo and we talked through the pros and cons of guard fields--and silent hidden texts.

10:28:20 Yohanna Waliya: Astrid

10:28:32 Astrid Ensslin: Rosemary, lovely to have you here. Is there anything you'd like to share about your memories of afternoon?

10:28:40 Stuart Moulthrop: Wow! I so love I Have Said Nothing. Knowing that is amazing.

10:28:46 Deena Larsen: ALso, hidden vs. obvious navigation, and the ethics of pressing OPTION to see all the links available.

10:28:50 Bill Bly: I think I took courage from that feeling; and then, of course, wanted to do what that did to me...

10:28:56 Julia Polyck-O'Neill: Deena, that sounds fantastic.

10:29:03 Astrid Ensslin: Hi Yohanna, great to have you.-)

10:29:06 Deena Larsen: I note that this reading isn't showing those connections.

10:29:19 Kathleen Zoller: Hello, Deena!

10:29:39 Cynde Moya My friend Prof. Howard S. Becker first turned me on to Storyspace and Afternoon: A Story. I purchased the 1994 version on 3.5 inch disks in 1998. I never opened it until last year, when at Living Computers: Museum + Labs I digitized the disks and had a look at it in an emulated Windows 98 in Emulation-as-a-Service.

10:29:40 Mark Bernstein: Deena: afternoon has no text links. So ☞-☞ has no effect

10:29:40 Astrid Ensslin: Julia, welcome! What's your lore of afternoon?

10:29:41 Efa Llwyd: It's pretty amazing, isn't it, Yohanna? I'm in the same boat.

10:29:56 Yohanna Waliya: hahaha

10:30:02 Andrew Klobucar: I remember how "an afternoon" reminded me of electronic sampling, and I thought we were witnessing something of a massive change in how content could be presented as transient parts in larger whole - how the parts were more valuable than the whole in some way.

10:30:26 Stuart Moulthrop: I have been to the (modern) Tama. The Yomiuri Giants train there.

10:30:30 Deena Larsen: Then I think I hacked it, because I figured out ways to get to the links, and I think that was what Micheal and I were arguing about--I had read afternoon the "wrong" way..

10:30:41 Jane Yellowlees Douglas: Stuart, I was invited to Imperial College-London, thinking we'd just shoot the shit in their department of software engineering. Instead, before I got on the Tube, I discovered I was the lone invited speaker. Fortunately, I had a floppy of "Nada" on me, and I just talked about the cognitive map. Of course, everyone at Imperial had read Lynch's *The Image of the City* so they got the hour glass shape with its intersection at two moments of death.

10:31:05 Astrid Ensslin: That sounds amazing, Cynde. What did you feel when you saw the work in emulation?

10:31:07 ROSEMARY JOYCE: I was living in Jackson while Michael imagined the possibility of hypertext and reaching out to find a program to curate his multiple texts. I understood what he was talking about by reference to traversing museums, where you circle around the same points as the story changes

10:31:27 Stuart Moulthrop: Hey, hey. *Someone* needs to put IHSN into Twine.

10:31:42 Astrid Ensslin: Rosemary: he was actually using the word "traversing"?

10:32:05 Bill Bly: Michael was one of the first readers of my first whack at We Descend. He said, 'I love it — but maybe it's just a little... um... apparatus-y?'

10:32:16 Astrid Ensslin: I love the museum metaphor.

10:32:45 Astrid Ensslin: @Bill: what did he mean by "apparatus-y"?

10:33:11 Deena Larsen: you could open afternoon and other storyspace works by holding down the option key while opening--and then you could see the innards of the works.

10:33:34 Leo Flores: Efe, Waliya: even a hardened elit veteran such as myself get a bit star-struck when I'm at ELO conferences.

10:33:55 Mark Bernstein: Open it in Storyspace or the Storyspace demo.
<https://www.eastgate.com/storyspace/>

10:34:07 ROSEMARY JOYCE: Traversing is my capture of my understanding of what Michael was proposing should be possible. This was in the days of the Apple II, pre-Macintosh; in 1983 in fact

10:34:09 Astrid Ensslin: @Deena: there's a wrong way to read afternoon?

10:34:33 Astrid Ensslin: @Rosemary: wow, in 1983 already?

10:34:48 Jane Yellowlees Douglas: I saw the guts—including the guard fields and tunnels. And I also saw what I had been looking for ever since I first read Coover's "The Babysitter"

10:34:58 Deena Larsen: Yes. Wrong way 1. Do not save your readings. Wrong way 2. Open up with options. and click through the box nodes.

10:35:05 Stuart Moulthrop: What Jane just said.

10:35:17 Astrid Ensslin: @Jane: I love the comparison to the Babysitter. Very cool.

10:36:09 Astrid Ensslin: @Deena: so you would need to re-open the saved readings upon revisiting afternoon?

10:36:12 Jane Yellowlees Douglas: I used StorySpace to map Coover's short story and make it all a hypertext. Inspired by Jay's version of *The Iliad* as a hypertext when he demoed a beta of StorySpace to John McDaid: and me at NYU in 1986.

10:36:41 Bill Bly: I took it to mean I was too worried about structure — ie, building the hypertext & —should concentrate on telling the story, let the structure emerge.

10:36:53 Astrid Ensslin: @Jane: do you still have a copy of these mappings?

10:36:55 Jane Yellowlees Douglas: A week later, I dropped out of the Institute for Film and TV and started shopping departments that would let me just study hypertext fiction for my dissertation.

10:36:55 Stuart Moulthrop: Did something similar with Garden of Forking Paths. Of course.

10:36:57 Kathleen Zoller: Thank you, Mariusz!

10:37:22 Julia Polyck-O'Neill: Hi Astrid, I believe was introduced to afternoon by Dene in one of her DHSI courses on e-lit and again in my own research of hypertext media. This is my first time witnessing a live performance of the work, and am completely delighted at how the different voices/choices highlight elements I didn't perceive when reading on my own. This is so beautiful. I'm very moved to hear so many members of the community reading (and chatting) together, especially during these strange, lonely times. Thank you, all. I love your stories; they add a layer of astonishment to the experience of the text.)

10:37:23 John McDaid: I had met Jay at the Media Ecology conference in the -- fall of 86? -- he showed StorySpace and talked about afternoon

10:37:25 Astrid Ensslin: @Stuart. Of course.-) Do you still have your mappings somewhere?

10:37:35 Deena Larsen: @Jane, now you must tell the story of the janespace!

10:37:37 Jane Yellowlees Douglas: I backed up everything from 1984 onward, only to have four Western Digital drives all crash and destroy my data from 2014 and earlier

10:37:46 Terry Harpold: "Traversing" is the right word: not passing through, as though a window into depths of meaning or inner structures of plot – traversing is surface-work, crossing over a surface, confronting in its seeming horizon, once distance, now close the reality that the text is non-orientable. Reading is like walking the edge of the Moebius strip or into the opening of the Klein bottle.

10:38:12 Stuart Moulthrop: @Astrid: It's an appendix to the New Media Reader.

10:38:17 Terry Harpold: Thanks, Arnaud. My favorite moment in the text.

10:38:18 Astrid Ensslin: @Terry, that's beautiful. Love it.

10:38:41 Astrid Ensslin: Thanks, Stuart.-)

10:39:00 Deena Larsen: @Jane, I think there *MIGHT* be a copy of that work buried in the floppy disks at MITH, but it would take some digging.

10:39:01 John McDaid: and he came by NYU and Jane and I sat in room 219 of the Expository Writing Program office

10:39:03 Astrid Ensslin: @ Jane: that sucks!

10:39:03 Jane Yellowlees Douglas: @Deena I had dinner with Michael in Ann Arbor and asked him about this space inside a space that had no links to anything—no hot links, no conditional links, no default.

10:39:10 Stuart Moulthrop: It's taken a few decades, but I now get the contours of this story.

10:39:35 Astrid Ensslin: @ Michael: was afternoon meant to be a performative work?

10:40:02 Bill Bly: I first heard of hypertext in Coover's first NYTimes Book Report, 1992

10:40:07 Stuart Moulthrop: Love Terry's gloss on "traversing!"

10:40:25 Astrid Ensslin: @ John: Room 219?

10:40:36 Bill Bly: Yes, Deena, guard fields galore!

10:40:48 Jane Yellowlees Douglas: @Deena, I forgot about my diary of my readings that became an Appendix in the New Media Reader. Willful forgetting.

10:41:05 Astrid Ensslin: Please, folks, tell us a bit about guard fields and tunnels.

10:41:17 Deena Larsen: Cheever/cover as anchoring devices. had not made that connection before

10:41:19 Astrid Ensslin: I don't think many of our newer members will be familiar with that technique.

10:41:21 Stuart Moulthrop: Ooh we've found the alphabet!

10:41:42 John McDaid: Yep, it was a tiny office in the EWP bullpen

10:42:22 Jane Yellowlees Douglas: @John McDaid: That meeting changed my life.

10:42:31 John McDaid: I recall sitting there with Jane and just being struck by the visceral sense of seeing the future on a tiny Mac 512 screen

10:42:32 Walter Vannini: I believe I discovered Michael Joyce, Afternoon and Storyspace all together in 1989, or possibly 1991. It took minutes before I *knew* I had to resell both the software and Eastgate's titles, and of course attempt the translation of Storyspace into Italian. Using Storyspace of course did not make anyone a Joyce, but it was the most disruptive whack to one's writing one could hope for --including those working like me in hypertext research. And Afternoon --that was like what must have been taking LSD, I guess. The sheer explosion of possibilities and the cunning togetherness of all of them, the way your mind invariably found coherence in whichever convoluted path __or loop-- you ended up on

10:42:35 Noah Wardrip-Fruin: I suspect some folks are writing chat to "all panelists" and others to "all panelists and attendees." It's an interesting experience to overhear only parts of the conversation, but it might be even better if we were all on the "all panelists and attendees" setting

10:42:36 Stuart Moulthrop: Octopi! Just do it.

10:43:01 Astrid Ensslin: Thanks, Noah, yes, please!

10:43:09 Stuart Moulthrop: I have Zoom fatigue now.

10:43:21 Stuart Moulthrop: Sorry for the inadvertent exclusion.

10:43:32 Bill Bly: Guard field = a kind of gate across a writing space that kept you out until you'd read something else first. You could use it to craft a kind of path along which you could guide a reader, without absolutely decreeing it.

10:43:35 Astrid Ensslin: Fun fact: "octopi" was a key word in our rehearsal. What do you associate with it?

10:43:55 Holly Slocum: Yes, Noah. You are correct-- be sure to chat to "All panelists and attendees". The public chat will be published so all these stories are lore will be available for later reading, as well.

10:44:04 Stuart Moulthrop: I associate octopi with a bunch of undergrads at Cornell.

10:44:14 Julia Polyck-O'Neill: Oh, Noah, you're right. I was addressing only the panelists./

10:44:14 Astrid Ensslin: Hahaha!-)

10:44:27 Matthew Hannah: These Zoom chat fragments I have shored against my ruins...

10:44:34 jeremy hight: octopi: many tendrils....gentle wise....adrift yet not in without autonomy

10:44:51 Astrid Ensslin: Poetry?

10:44:53 Stuart Moulthrop: Shantih, etc.

10:45:02 Jane Yellowlees Douglas: @John McDaid. Jay offered us a beta in their very unassuming way of his, and you and I immediately made copies, then backup copies of backups. I started storing my dissertation research on StorySpace. In 1.0 beta. Not the best of ideas. That's why I looked Michael up in the phone book and then got hold of *afty*

10:45:36 David Millard: Oops - me too-/ This is what I posted earlier: I first came across it at HT'99 when Jill Walker (as she was then) presented her critical reading:
<http://jilltxt.net/txt/afternoon.html> - it took a few months to pluck up the courage to look at it myself, I think I had to learn to read all over again.

10:45:39 Mark Bernstein: @Astrid: it might be worth taking a look at Greco's "Why are we still talking like this?" In Reading Hypertext. A good _afternoon_ story.

10:45:51 Deena Larsen: Actually, octopi are a good metaphor. What I loved about afternoon was that you could come across the same lexia (most famously I think I may have seen my son die today) from various angles. If you see an octopus with the brain as the main node and the arms as different traversals to that brain, you can see how each time you see the main body from a different leg, the body seems different.

10:45:53 Astrid Ensslin: Oh, Mark, welcome!!!!-)

10:46:09 John McDaid: just the launch screen of that version of story space was compelling: "along the riverrun"

10:46:11 Astrid Ensslin: Mark, we want to hear from you!

10:46:12 Deena Larsen: And yes, Hi Mark!! So good to see you.

10:46:19 Astrid Ensslin: What's your story of afternoon?

10:46:23 Stuart Moulthrop: @Deena: Can't eat sushi now.

10:46:29 John McDaid: hooked me from the git-go, it did)

10:46:51 Jane Yellowlees Douglas: Michael told me that, to get to one end of *afty* you had to go through therapy with Lolly, like the narrator

10:47:02 Terry Harpold: Octopuses: brambles that tie and untie themselves in knots

10:47:21 jeremy hight: eating raw salmon now lol

10:47:32 Deena Larsen: Mark and Jane, who did that paper on the color thematics of afternoon-- when they read through and showed the color themes? I don't think it was in Jill's paper, but I can't remember?

10:47:43 Leo Flores Efe, Waliya: even a hardened elit veteran such as myself get a bit star-struck when I'm at ELO conferences.

10:47:58 Astrid Ensslin: @ Mark, do you want to tell us a bit about the versioning process of afternoon? It's come out on three different data carriers. Tell us about that work.

10:48:20 Astrid Ensslin: Tell us about trading and marketing afternoon.

10:48:38 Mark Bernstein: "I first read afternoon on the final afternoon of the first ACM Hypertext Conference. The central atrium of the University of North Carolina's brand-new computer science building had been filled with improvised demo tables, giving many of us our first chance to see and use hypertext systems of which we'd read for years: Brown's Intermedia, Nelson's XANADU, Shneiderman's TIES. I was demonstrating Eastgate's Hypergate and my early hypertext, The Election of 1912, sharing a table with Bell Lab's Superbook and Ntgergaid's Black Magic. Next to us was Apple and their brand-new HyperCard, and next to Apple was a demonstration of a new hypertext novel.

I hated it.

It changed my life, anyway. But that first afternoon, afternoon seemed incoherent and over-written. I read it standing up, squinting at the tiny screen, surrounded by dozens of influential and brilliant people" — "Into The Weeds"

10:48:57 Mark Bernstein: Data carriers?

10:49:30 Astrid Ensslin: "I hated it" - the beginning of many a love story...

10:49:44 Jane Yellowlees Douglas: @Bill Bly—great definition of guard fields!

10:50:14 Deena Larsen: Mark, could you go on with the story? How did afternoon become the proof for storyspace?

10:50:22 Astrid Ensslin: Yes, 3.5" floppy - CD - (wooden?) flash drive

10:50:25 Stuart Moulthrop: 'Guard fields' Jay said came from an image of Greek sentries. Jay being a classicist.

10:50:31 Mark Bernstein: "Guard fields stand athwart a link, shouting 'Stop!'"

10:50:35 Kathleen Zoller: Thank you, Matt!

10:51:23 Stuart Moulthrop: Actually the gf's glower at you and demand your papers. Which they have already, somehow.

10:51:28 Astrid Ensslin: Yes, please go on with the story. This is the moment, folks!

10:51:38 Deena Larsen: we have an appalling inattention to the history, so please go on with the story, Mark. Thanks

10:51:45 Astrid Ensslin: We're writing literary history here - on multiple levels.

10:51:56 Astrid Ensslin: Plus media history, plus plus plus

10:51:58 Stuart Moulthrop: Yep, here it is.

10:52:08 Kirill Azernyi: When I was reading Afternoon, the pauses between fragments stunned me. Like in the cinema (Antonioni is a good example, btw!) - when visual objects disrupt narrative and establish their own domains of silence. Before hypertext, I don't think silence in literature was possible

10:52:31 Stuart Moulthrop: Lady/Tiger. See Funhouse.

10:52:41 Deena Larsen: Oh I had not even noted the LAdy and the Tiger allusion to the short story and to John's work... Thanks Stuart

10:52:46 Astrid Ensslin: Wow, that's amazing, Kirill. Love the idea of silence in literature not being there before hypertext. Tell us more.

10:53:00 Stuart Moulthrop: @Deena - oh that too of course.

10:53:43 Walter Vannini: to Mark Bernstein: and all panelists @Mark Hello! Happy you're here

10:53:44 ROSEMARY JOYCE: Kirill's comment about silence imposed by hypertext makes me think of Michael introducing me to the concept of artist's books— books as objects with their own demands

10:53:46 Stuart Moulthrop: Weirdly, "erudite" comes from "rude." I just learned that.

10:54:02 Deena Larsen: Mark, please, also I never heard how afternoon was introduced in the ACM hypertext conferences--so being rude here, could you tell us that story as well?

10:54:20 jeremy hight: my mfa thesis in 98 was in 3 parts one sits as files on a zip disk in my closet..one lost to a floppy from a mac plus the other an analog installation e lit that changed by motors in a false painting....also lost now but photos..this was a main inspiration

10:54:27 Astrid Ensslin: @ Rosemary: can you tell us more about the links between artist's book and afternoon?

10:54:54 Astrid Ensslin: Great, Jeremy. Everyone: where are you keeping your copies of afternoon?

10:55:05 Deena Larsen: I loved secret trees, secr't;rees.

10:55:11 Yohanna Waliya: I am just spectator here

10:55:26 Stuart Moulthrop: Absurd was the idea of a 'little computer,' then, no?

10:55:44 Astrid Ensslin: My CDs are in a beautiful CD box from Crabtree and Evelyn's and on a book shelf (the folios).

10:55:49 Julia Polyck-O'Neill: Fangirling Michael Joyce!D

10:55:59 Aidan Walker: I'm curious what you all think about the relationship between hardware and hypertext — and what writing a hypertext for a desktop computer (as ones in the 90s would be written) versus a smartphone might mean. Is it the same difference as writing print to be published in a coffee table book versus a paperback novel?

10:56:02 Yohanna Waliya: I just discovered that I cited Deena, skimmed through Astri

10:56:05 Deena Larsen: ooh lost in the funhouse--so I need the story now of the funhouse and John McDaid.

10:56:05 Yohanna Waliya: d

10:56:11 Holly Slocum: This has been an incredible reading, both of afternoon, and everything in this chat. Thank you all.

10:56:15 jeremy hight: wonderful astrid

10:56:18 Yohanna Waliya: Cited Dene Grigar

10:56:24 Astrid Ensslin: Yes, lost in the funhouse indeed! in Uncle Buddy's?

10:56:37 Yohanna Waliya: Read Pressman

10:56:40 Aidan Walker: Oops — accidentally asked only panelists — I'm curious what you all think about the relationship between hardware and hypertext — and what writing a hypertext for a desktop computer (as ones in the 90s would be written) versus a smartphone might mean. Is it the same difference as writing print to be published in a coffee table book versus a paperback novel?

10:57:04 Yohanna Waliya: Hight is already a good friend

10:57:07 Mariusz Pisarski: I first heard of afternoon in John Barth's jeremiad / response to Robert Coover's "End of books" which I first read in 1997 . Since then I dreamed about owning a Mac to be able to read it in its original environment of text view only. [SEP]

A Mac computer in 1998 in my town in Poland was an equivalent of 5 salaries. So, as a fresh graduate, I had to rely on emulators and my first reading of the Mac diskette version was on Basilisk for Windows. Then my girlfriend's dad who worked in ad agency – and some of them in town did owned Macs! – gave us an old Performa. Reading afternoon and playing around with Storyspace was a revelation and stayed as such till today.

10:57:46 Deena Larsen: @Mark, it would be very interesting to hear about King of Space as the test for hypergate and afternoon as the test for SToryspace. Did you see Richard's talk on King of Space?

10:57:54 Bill Bly: Have to go — blessings on all!

10:58:00 Matthew Hannah: Aidan great question...I find myself attracted to these texts as both literature and material objects

10:58:08 Astrid Ensslin: Thanks so much for being here, Bill.

10:58:18 jeremy hight: it is interesting working both on novels and ai infused e lit now and wishing as others are to see the sense of rich narrative beyond interactivity. a move to rich narratives such as this....and memories of working on hypertext back then

10:58:27 Deena Larsen: I always like the switchboard analogy to linking.

10:58:56 Mark Bernstein: @Deena I read the paper, missed the talk. I'm at HT. King Of Space came later in Hypergate than afternoon in Storyspace.

10:59:26 Astrid Ensslin: @ Mark: the materials can be downloaded - they're asynchronous.

10:59:35 jeremy hight: me too ..weather nerd here....fun meteorology fact: the way weather systems can affect each other across thousands of miles is called "teleconnections" like a switchboard

10:59:52 Astrid Ensslin: I'd warmly recommend everyone to look at Dene's and Richard's talks and accompanying materials on the conference website.

10:59:56 Matthew Hannah: It's wild that we've been looping around until we get to Michael reading when we get entirely new content...wonderful coincidence

11:00:12 Stuart Moulthrop: Coincidence. Yeah.

11:00:21 Deena Larsen: Guard field coincidence, I think.

11:00:50 Astrid Ensslin: Still not sure whether the boy lived ...

11:00:52 Stuart Moulthrop: "Interesting Enmities." There's a title for your bio.

11:00:53 Efa Llwyd: I think that's an accurate equivalency, Aidan. It's about size of the hardware more than anything else. Arguably, though, you could write for both sizes using responsive design if it's HTML based?

11:01:01 Stuart Moulthrop: No, do it again.

11:01:02 Kirill Azernyi: I remember Russian futurists' artbooks and they are explicitly mute - form and design valued much more than the content - but as a matter of fact they are silent because they are things done rather than things said. It was important of Russian avant-garde, and I think it is very important for all avant-garde.
I have a feeling that book has always been trying to justify its existence by "saying" something, but an artifact as a thing has its own silent dignity. IF explicitly explores this feature, I think, and Afternoon does it brilliantly, for sure

11:01:26 alan bigelow: That was great. Thank you everyone!

11:01:33 Scott Rettberg: Lovely reading. Good to hear your voices.

11:01:36 jeremy hight: that was wonderful

11:01:48 Dene Grigar: Mark, KOS was published after afternoon, but it was started in 1987.

11:02:41 Jennifer Dellner: Terrific reading [Fanswoon]

11:02:42 Dene Grigar: Sarah Smith started KOS in 1987 and it was developed in Hypergate

11:02:51 Deena Larsen: Shout out to Nancy and Jay and Mark and all--you guys do need to have a talk sometime (recorded) about these times!

11:03:02 Dene Grigar: Thank you, Rolf!

11:03:08 Jay Bolter: Thanks, Michael! My collaboration with you has been life changing in so many ways.

11:03:10 Mark Bernstein: @dene I meant that KOS came later in the development of Hypergate.

11:03:18 Astrid Ensslin: @ Deena, I agree. I think the Lore of Hypertext is a new research area, with evolving methods.

11:03:23 Matthew Hannah: Great event...It was wonderful to hear all your memories and stories all afternoon

11:03:35 Terry Harpold: Cherished friends, cherished voices, cherished sensations of ecstatic, unbound memories.

11:03:39 Stuart Moulthrop: Carolyn -- the official non-member without (with?) whom no TINAC.

11:03:45 Charlie Hargood: A wonderful reading - thank you to all the organisers.

11:03:47 Deena Larsen: Mark has been amazing at having to reformat works and works and keeping these alive.

11:03:50 Astrid Ensslin: Yes, thanks so much for sharing your stories of afternoon, everyone

11:04:02 Walter Vannini: to Jay Bolter: and all panelists hello Jay! nice to zoommeet you again

11:04:10 Astrid Ensslin: It's been a pleasure to see and chat with you here.

11:04:13 John McDaid: the prokaryote of the field, even

11:04:21 Serge Bouchardon: Thank you so much to everyone...

11:04:22 Stuart Moulthrop: 'spawned,' maybe?

11:04:44 Stuart Moulthrop: Jay's here??????

11:04:48 Melinda White: Beautiful. Thank you, Dene and everyone!

11:04:56 Deena Larsen: would the prokaryote be analogous to the node, and then would the chat be the links?

11:05:11 Jane Yellowlees Douglas: Just remembered that Michael described *afty* as a "test file for StorySpace."

11:05:13 Nicholas Schiller: Thanks everyone for being here, sharing your experiences, and for making this lovely tribute to the work.

11:05:26 Julia Polyck-O'Neill: Thank you *so much* to everyone who performed, organized, and participated in the chat. Such a beautiful event!

11:05:42 Kathy McTavish: beautiful reading. thank you everyone. and thank you for the memories shared in the chat ... so moving

11:05:47 Deena Larsen: Yes, @Mark, I thought that afternoon was the proof for SToryspace and KOS was the proof for hypergate, but I could be completely wrong?

11:05:48 Astrid Ensslin: From test file to canon - bit like Inanimate Alice, right?

11:06:17 Dene Grigar: The Election of 1912 was the proof of concept for hypergate?

11:06:21 Stuart Moulthrop: @Jane: I didn't now the term Proof of Concept the, though Michael maybe did. But a test file is something different, and that's what afty was.

11:06:42 Marjorie Luesebrink: Thanks so much for a wonderful trip back to that afternoon!

11:06:44 Mark Bernstein: @Deena: not really. Followed Hypertext 87 Reader and The Election of 1912,

11:06:46 Terry Harpold: Links = words that yield.

11:07:12 Deena Larsen: gestural kinetics of traversals

11:07:14 Marharyta Maletska: Thank you, organizers and performers for such an opportunity! Also a thought-provoking chat, everyone!

11:07:21 Astrid Ensslin: Hello Marjie, good to have you. Would you like to share some of your memories of engaging with afternoon?

11:07:23 Dene Grigar: Then A Sucker in Spades (1988)

11:07:32 John McDaid: hard to remember now, but when first showing it to students in 1987, we had to explain, "you CLICK on words and it goes somewhere"

11:07:55 Stuart Moulthrop: See my quilting co-author... and Carolyn... and Deena...

11:08:23 Deena Larsen: links as stitches, but as gestures within the speech.

11:08:36 Astrid Ensslin: Yes, the "going somewhere" is what's puzzled people.

11:09:00 Stuart Moulthrop: I thnk that's to Barth. No Funhouse yet then?

11:09:11 John McDaid: nope

11:09:22 Deena Larsen: finegans wake riverrun

11:09:27 Dene Grigar: yes

11:09:55 Jane Yellowlees Douglas: My ultimate reading had the narrator realizing that he might have seen his wife driving with Wert and inadvertently caused the accident that might have killed his wife and son.

11:10:01 Stuart Moulthrop: Foolish hypertext.

11:10:09 Stuart Moulthrop: I had to say it.

11:10:26 Astrid Ensslin: Do we have a hypertext lore channel on Discord yet?

11:10:34 Astrid Ensslin: @ Lyle?

11:11:01 Anastasia Salter: Astrid, we don't,, but can certainly add one if you'd like.

11:11:16 Terry Harpold: Carnivale = exuberance – I mean no disrespect to Mark's marketing savvy, but I've always thought of HT's generative principle as deeply and truly, in a Rabelaisian mode, UNserious...

11:11:39 Stuart Moulthrop: What Terry just said.

11:11:45 jeremy hight: yes

11:11:46 Lyle Skains: Be glad to create a channel

11:11:52 Andrew Klobucar: Good idea

11:12:05 Kirill Azernyi: I have a question)

11:12:28 Astrid Ensslin: Thanks, Ana and Lyle.

11:12:35 Aidan Walker: Thank you for that question, Astrid

11:12:56 Matt Griffin: <http://www.eastgate.com/catalog/Afternoon.html>

11:13:01 Matt Griffin: oops

11:13:03 Astrid Ensslin: @ Kiri, you can put your question in the Q&A

11:13:08 Matt Griffin: <http://www.eastgate.com/catalog/Afternoon.html>

11:13:18 Kirill Azernyi: Oh, thank you!

11:13:26 jeremy hight: what led to the hybrid work? a need to explore beyond what was possible? the text first in your mind or exploring the tech and concept?

11:13:46 Stuart Moulthrop: And who knew about the colors? Sheeeet,

11:13:57 Marharyta Maletska: a note from a newcomer: got the afternoon CD from the library, the Win 10 wasn't compatible, I tried it all, so I had to get an ancient laptop with Win 98)

11:14:05 Stuart Moulthrop: Sad Sargasso Sea.

11:14:53 Stuart Moulthrop: As Nancy's students always asked, 'how do we know when we've done the reading?'

11:15:01 Lyle Skains: I'll also say the copies of Victory Garden and Patchwork Girl I got last year are already failing to function with new Mac updates.

11:15:44 Mark Bernstein: New editions for Catalina and Big Sur are on the way; our Big Sur test machine arrived yesterday.

11:15:46 Stuart Moulthrop: I have said nothing.

11:16:12 Scott Rettberg: At UIB, we have a virtual machine set up so students can get to Afternoon, Patchwork Girl, Victory Garden in the lab.

11:16:31 Stuart Moulthrop: You can't flow this thing, there's no flow chart.

11:16:40 Stuart Moulthrop: Michael said that in 1989.

11:17:18 Scott Rettberg: A magic server where it's always OS8

11:17:32 Matthew Hannah: whoa

11:17:35 Stuart Moulthrop: "There is no cause for alarm." -- old Beyond the Fringe shtick.

11:17:48 Deena Larsen: Penelope between a rock and a hard place. There is no simple way to say this.

11:18:16 Stuart Moulthrop: Funny name of that Center.

11:18:19 Walter Vannini: @stuart exactly. Our co-publisher in 1993 insisted we print "the work" in the accompanying booklet, and we refused --published an Inter(net)view with Michael

11:18:31 Kathleen Zoller: Hello, all! Here is a link to the online exhibit for afternoon, a story: <https://dtc-wsuv.org/afternoon-with-afternoon/index.html>

11:18:39 Deena Larsen: Maybe we should talk about all the car crashes in the early hypertext genre.

11:18:46 Astrid Ensslin: Yes, Scott, we're using VirtualBox too for the emulations. Not the same thing, of course, but you get a sense of the text.

11:18:57 Jane Yellowlees Douglas: @Deena Guilty as charged

11:19:00 Stuart Moulthrop: @Walter: thx

11:19:04 Deena Larsen: Car crashes were an easier plot device to show an abrupt plot change... we were moving right along... and then...

11:19:12 Terry Harpold: I made a little-big deal in my book out of Matt's observation of the coffee stain.

11:19:24 John McDaid: and, as jane has said, a reflection of the crash OF the text

11:19:29 Jane Yellowlees Douglas: @Deena, my car crashes were based on what really happened to my brother

11:19:37 Terry Harpold: And then, 'natch, Matt mentioned it!

11:19:40 Stuart Moulthrop: Car crashes - I wrote a preface to I Have Said Nothing all about that.

11:19:48 Kathleen Zoller: More information on the versions of afternoon can also be found in Rebooting Electronic Literature, Volume 3: <https://scalar.usc.edu/works/rebooting-electronic-literature-volume-3/photos-of-michael-joyces-afternoon-a-story?path=michael-joyces-afternoon-a-story>

11:19:56 Astrid Ensslin: Yes, Stuart, in the EQ, right?

11:20:07 Holly Slocum: <https://dtc-wsuv.org/afternoon-with-afternoon/resources.html>

11:20:11 Deena Larsen: Yes, I think all the hypertexts had a node of reality within them. My Century Cross haunting really did happen the first time I illegally spent the night in the Denver Federal Center

11:20:18 Jane Yellowlees Douglas: Stuart, you also caught my intentional reference to Herr's *Dispatches*

11:20:24 Dene Grigar: <nods to Deena>

11:20:31 Astrid Ensslin: Tell us more, Deena!-)

11:20:32 Deena Larsen: And John McDaid: really does live in the Funhouse... I have toured it!

11:20:34 Terry Harpold: Balzac's manuscripts were famously stained with coffee.

11:20:36 Stuart Moulthrop: @Astrid: yep.

11:21:00 Kirill Azernyi: Thank you!

11:21:14 Stuart Moulthrop: @Kirill: welcome!

11:21:42 Deena Larsen: Games are the key to Uncle Buddy's funhouse /upside down manor, and games are the basis for most hypertexts... but there can be serious games.

11:22:22 Astrid Ensslin: I have a book coming out on the Eastgate Quarterly and the Lore of Pre-Web E-lit. If anyone would like to contribute as an informant, please let me know.

11:22:32 Scott Rettberg: It's all fun and games, hypertext.

11:22:36 Kirill Azernyi: I personally take games very seriously)

11:23:05 Mark Bernstein: A book?!

11:23:21 ROSEMARY JOYCE: I remember in fall 1983 being introduced to text-based games on Michael's Apple II computer— Prisoner— so while that isn't the genesis of Afternoon it was there

11:23:26 Astrid Ensslin: Yep, C.U.P. Elements series

11:23:27 Stuart Moulthrop: On elit and games, see of course Astrid's book

11:23:57 Stuart Moulthrop: @Rosemary: OOOOH! Thanks for that!

11:23:58 Astrid Ensslin: Thanks for the shout-out, Stuart.

11:24:43 Deena Larsen: I remember cutting and pasting paper for my theses--so I actually cut the typewritten pages and taped them in order. Oh yeah.

11:25:03 jeremy hight: ha I cut and pasted too

11:25:05 Terry Harpold: Hah! Deena, I did that, too!

11:25:10 Stuart Moulthrop: Mixed Up Holland daze. Been there.

11:25:16 Deena Larsen: But do see Ted NElson's pdf talk from trAce conference in 2003 for the real cut and paste stories and rants!

11:25:24 Astrid Ensslin: Storyboarding for pre-web hypertext was obviously done very differently by different authors.

11:25:39 Astrid Ensslin: Not surprisingly, but still fascinating.

11:25:48 Stuart Moulthrop: And that's how Michael and I lived for about two years about 10 miles apart and never met.

11:26:09 Deena Larsen: I did print out disappearing rain and had it on my living room wall for years. My mother came over (having just seen that movie about the psychotic math prof) and tried to have me psychoanalyzed for that.

11:26:30 Deena Larsen: Stuart, I missed the beginning of the 10 mile apart story.

11:26:44 Stuart Moulthrop: @Deena: At least she didn't say 'committed.'

11:26:59 Deena Larsen: @stuart--actually, it was a close call on the committed.

11:27:17 Anastasia Salter: Thank you for organizing such an amazing event!)

11:27:19 Efa Llwyd: thanks so much everyone!

11:27:22 Stuart Moulthrop: @Deena: Michael lived outside New Haven and worked at Schank's lab. I was a grad student, living the other side of town.

11:27:23 Deena Larsen: But thank you all so much for doing this and for recording this!!! Thank you Dene and Mark and all for keeping this alive!

11:27:34 Efa Llwyd: it was a great introduction to 'afternoon'

11:27:44 Mark Marino: Great job all!!!! Wonderful!!

11:27:52 jeremy hight: thank you

11:28:07 Lyle Skains: there is now a channel on Discord to continue the convo!

11:28:11 Terry Harpold: Laughter in place of tears, in addition to tears. Tearful laughter.

11:28:11 Melinda White: Thank you!

11:28:12 Matthew Hannah: Thanks organizers and readers!

11:28:15 Kathleen Zoller: Virtual exhibit: <https://dtc-wsuv.org/afternoon-with-afternoon/index.html>

11:28:24 Scott Rettberg: Clapping noises

11:28:45 Élika Ortega: Thank you all! This was wonderful. <3 to all

11:29:01 Perla Sasson-Henry: Thank you to all for this wonderful presentation which takes us to the beginnings of E-Lit. It is amazing !!

11:29:03 Heather Malin: So long - thank you for including me in this amazing event!

11:29:03 Stuart Moulthrop: Stepping away to write a big check to a plumber but I will be back shortly.

11:29:17 Matt Kirschenbaum: Deena Larsen can speak to the desktop question, with the whole setup she evolved for Marble Springs—

11:29:27 Astrid Ensslin: Beautiful Minds?

11:30:44 Deena Larsen: @Astrid, yes, Beautiful Minds showed connections as paranoid psychosis, while we are showing connections as meaning in and of themselves.

11:31:13 Astrid Ensslin: Yes, I never made that connection.

11:31:19 Kathy McTavish: to write for multiple platforms ... cling to standards ... that communal dream of a common language ...

11:31:34 Mark Marino: I remembwr when you like Michael Jordan (or Sherlock Holmes) "retired." Are you planning to come back to e-lit? Please?

11:32:01 Deena Larsen: Dene, yes. I never understood Jim Rosenbergs work until I heard him read at the ACM hypertext readings.

11:32:02 Kathy McTavish: & participate in creating those common, accessible spaces

11:32:24 Mark Marino: or "left" digital literature...

11:32:29 Terry Harpold: Deena: Jim is one of the underappreciated true geniuses of our field.

11:32:33 Deena Larsen: AND I do have to tell a story on Mark--he heard me read Devil's Claw and then came up and said, you know, I never realized that one was supposed to be funny.

11:32:38 Astrid Ensslin: @ Deena: can I talk to you about Rosenberg's works?

11:33:18 Deena Larsen: @Astrid, sure we will get together. We can also reach out to Jim. He and his wife are wonderful.

11:34:04 Deena Larsen: But @Dene, it is SO important to hear these words read. And PAtHways and the emulations WSU is doing are so important!

11:34:16 Astrid Ensslin: to Deena Larsen: and all panelists That would be awesome, Deena. I've been trying to get hold of him for an interview, but no luck.

11:34:16 Dene Grigar: Thanks, Deena

11:34:20 Scott Rettberg: Good to see everyone. Stay safe and happy.

11:34:31 Stuart Moulthrop: Purge those zoom toxins.

11:34:40 Astrid Ensslin: Bye, Scott!

11:34:40 Maria Engberg: Thanks, Scott!

11:34:51 jeremy hight: bye scott

11:35:22 Deena Larsen: Print pages and table of contents, footnotes and references, we are thick within links.

11:35:23 jeremy hight: thank you

11:35:51 Serge Bouchardon: And thank you Dene !

11:35:57 Cynde Moya: Thanks!!

11:36:01 Kirill Azernyi: Wonderful meeting!