

THE GAME

Beat my clock

{TV SNOW: STEW-ART}

—Brendon Holden—

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Introduction

As you are reading this book, keep in mind, Brendon has never studied Computer Programming in any other way then to speculate how it all works.

All the computer codes written in this book are fiction and invented by Brendon to see the bigger picture of the possible works of the inventers of the personal computers. As an analogy are all the codes laid out in this book, describing the works of the personal computer and possibilities of the possible big computers simulation around us without truth attached.

Brendon, inspired by his younger brother's Commadore 64 and the owners-manual that came with it, Brendon having never looked on the inside, yet watched his younger brother perform several codes; lusting for more throughout the years he is inspired—through Stew-art to write TV snow.

Brendon invented the names RK, WR and the story situations; by stating this Brendon hopes that he and others will not run into any coincidental or accidental situations that might cause a lack of an analogy.

Easy it may be to create, we may not all create; following order to those that create—is as a workable code, without one may find something that is not there, or find something unexpected.

If you read, attempt to read from the perspective of an ancient people who might try to explain something that they had seen from the future.

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Chapter 01

A working wonder

RK figures that there are cheat codes out there in the universe yet finding them is impossible but believing in creating them is intelligent!

“Have you ever had a moment when you were a child—that you saw something so wonderful—that you knew you must have it, or you might die?”

“If you have not, disregard, you most likely are occupied.! For the others reading I hope you enjoy the snow.”

Mom where did you get this couch,” RK speaks to his mother—who is folding laundry a couple rooms down from RK’s bedroom.

“A friend dropped it off, he no longer has room for it at his house.”

A beautiful couch, red and blue stripes on a grey background sits on the left-hand wall of RK’s bedroom. It fits well with the coffee table RK noticed out in the garage earlier that day...

“I can place my huge television on the coffee table—that is out in the garage; we can watch television all day WR.”

“We can get my mom to bring us sodas and stuff,” WR says.

“Exactly WR”

They both scurry out into the garage and pull out the coffee table hiding behind a vacuum cleaner and a lamp; both pick up an end of the roughly painted coffee table and push their way into the bedroom of RK.

They slide it in front of the newly arrived couch.

RK quickly grabs the big box television and places it on top of the old coffee table.

Footsteps can be heard coming up the hallway.

“Mom,” RK asks.

Strawberry blonde hair can be seen peeking into the bedroom.

“Mom,” RK speaks.

“Sally, I mean Ms. White,” WR says.

“Looks wonderful,” Sally says fully entering the bedroom.

In Sally’s arms is a box, she hands it to RK, she says, “I found this yesterday while I was out shopping, I knew you two can have a lot of fun with it, so I brought it home.”

The children scramble to see what is on the inside.

RK sets the box down on the coffee table.

“*Games*,” one yells, “*power cords* the other yells.

“Look here, an old computer,” RK exclaims.

“I wonder if it works...”

“It does,” RK says—full of confidence, “you can tell because of the wonderful shape it is in.”

“You children have fun,” Sally says walking out of the boy’s bedroom.

“How do we hook that up?” WR asks.

“I know, I have seen Mr. Blue, our science teacher, perform the task thousands of times; we simply plug the two prongs into the back of the television and plug in the power cord.

“Okay,” WR waits anxiously.

RK rushes to the back of the television. He connects the computer to the television. He rushes to the front of the television; he turns on the knob...

A pop, a fizzle, lights appear. RK rushes round the bedroom, playing with the antenna.

“What do you see WR?” RK asks before rushing back toward the front of the television.

“Wow,” both say out loud—as a black screen appears—along with a flashing tiny white cursor in the top left-hand corner.

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“What does it mean?” WR asks.

“It means we can now press letters on the keyboard, and they will appear in the television!”

“Press some buttons!”

“I am, I am,” RK says anxiously moving his hand towards the keyboard.

RK begins to press random buttons. The cursor on the television begins to move according to the alphabet-characters that are pressed.

WKZY in glowing white are seen on the screen.

“This looks fairly basic RK,” WR says—confused about the excitement earlier.

“I have always wanted one of these,” RK states.

“Why?” asks WR.

“Look in that box again and see if a booklet did not come with this wonderful computer,” RK says.

WR rushes toward the back of the television. He begins to move items around in the box.

As you would expect he pulls out a white booklet. *Computer Instructions* is written on its cover.

“Bring it to me quickly,” RK demands.

WR rushes towards the front of the television handing the *computer instructions* to RK.

“Wow this is the code to program the entire universe,” RK blurts.

“Seriously,” WR asks to confirm—in hopes it was.

“No, not Seriously, but it is the code to: *changing font colors and font shapes.*”

“If I have billions of years, then and only then will it be the entire code to the entire Universe.”

“Boys!!, supper is ready,” the young men hear from the downstairs kitchen.

Chapter 02

If I were time

The night after RK received his new and exciting computer he could not sleep well, he was too excited, excited about his new computer. He understood if he stayed up to explore it—his mother most likely would have come up the stairs to his bedroom and demanded he shut it off. So, instead he stayed in bed, he pushed the memory of having a computer deep into the back of his mind.

It was weeks later before he recalled the tiny computer and keyboard slightly hid and slid under the table.

I ought to play with it. He tosses his schoolbook filled backpack on his bed and rushes to the coffee table—him and WR set up weeks prior.

RK slides the computer out from under the table. It still appears new and clean.

RK quickly plugs the computer cables into the back of the television. He slides the button on. He twists the knob on the television. Slowly a picture appears, a black screen, with a tiny flashing white cursor in the left-hand-corner.

The television light was the only thing lighting up RK's bedroom.

RK reaches back into the box. He pulls out the computer instructions. He holds the book close to the television in hopes to see the words written.

Dimly lit he reads, “to turn the cursor blue type code: RUN://+Ab.

RK stumbles in the darkness as he presses the keys.

The cursor did not turn blue. *I should give up.*

RK did not give up, his excitement would not let him.

He types the code in again:

RUN://+Ab

This, time, as almost magic the cursor turns blue.

“Wow,” RK speaks out loud.

He begins to search the keyboard, looking for anything that will look well shining through the television.

Nothing much was there, no pictures, no surprises, just the alphabet along with a few punctuation marks, plus the F1-10 keys—which RK presses several times.

RK presses so many buttons the screen that was black is now blue.

RK eager to try another code presses the delete key and erases the blue letters in front of the black screen.

“It is much too dark in here to read the code book but without it, all I will be able to do is press a bunch of letters.”

I know what I will do, I will take the night light from the bathroom; nobody should know it is gone. My mom said she bought it for me so that way I would not be scared to walk to the bathroom at night.

RK rushes toward the bathroom, taking both hands and pulling the tiny blue nightlight out of the electrical outlet. RK walks back to his bedroom.

“Where shall I plug this blue night shine into? *I know behind the couch, next to the television; then I can read the code in the light and quickly type what I have read into the computer.*”

RK begins to flip through the book to find something personally interesting.

“Ahh, I found one, (Save://) keeps work that I previously created, like a bank maybe.” *I know I will need this.*

RK spends the rest of the night indulging in code, never considering morning might come, but it did and when it did school was the last thing RK wanted to do, not even to think about...

“RK the bus will be here soon,” RK’s mother speaks through the door of his bedroom.

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“I do not need to go to school anymore,” RK says.

“Yes, you do.”

“Not if I have all the keys,” RK says.

“How did you get all the keys?”

“Through the computer you gave me.”

“A computer isn’t keys RK, now come out here and eat your breakfast. The school bus will be here soon.

RK in fear forces himself off the couch, he aggressively opens the bedroom door. He slightly brushes his mother as he walks by towards the kitchen.

“RK, I placed a plastic thing on the kitchen table, it fell out of that box, the one with the computer inside,” Sally says.

RK excited, knowing what it could be rushes into the kitchen.

“Yes, this is a memory cartridge,” RK says picking up one of the objects, “it looks so much more a game than a floppy disk.”

“I know what these do... they give the computer more power and enhanced functions.”

RK happy rushes out of the front door—along with some buttered toast, “I will see you when I get back.”

RK you must come to the store with me, you are going to have fun, they have computers for sale. You love things like that; your cousin believes one day they will rule the world.”

“I can’t mom,” RK says, “I can’t because I must study with the computer. I just figured out how to create a circle. It is like if someone was to name a hundred yellow squares in a circle form and instead of calling it LOAD://yellow4 and another LOAD://yellow5 and so on until one hundred—making a circle, they called it for short:

RUN://1C100yellow,

...a whole new name, a new code mom, it will Run 100 Load commands, making a circle, a circle that was not, until I, master of the universe created it,” RK says excitedly.

“No, RK, we went over this already, you must come with me,” Sally demands—rushing up to RK’s room. She swings open his bedroom door.

“Mom.”

“C’mom.”

“Okay, okay, I am coming,” RK says hesitant like. Within moments both are sitting in the family van.

“You know what RK?”

“What mom?” RK asks suspicious.

“I forgot my keys at the park.”

RK laughs, “you did what?”

“I must have forgotten my keys at the park—while me and your grandma were walking her dog.”

“Good, I can now go back to my bedroom.”

“No, you are not, you are walking to the park with me.”

“Mom,” RK cries, “at this rate I will never get back to my computer.”

“It will be quick; we will rush down there.”

RK’s mother quickly opens her car door. Her and RK step out of the van and walk to the park.

They find Sally’s car keys on the park bench that Sally intended to rush back to after walking Barky earlier that day.

“I cannot believe I forgot. Am I seriously that old now,” Sally complains.

“You are not old mom, you simply happen to not be your plan,” RK says.

“I am too my plan RK, everyone forgets a little from time-to-time.”

Sally quickly snatches up the keys, “off we go to the store.”

Minutes it takes to find their way back to the car and minutes it takes to drive to the computer store.

As Sally is getting out of the driver’s side door of the van she says, “I must find your father a universal-remote, in

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the meantime browse the items for sale. Perhaps you might find something to go with that computer of yours.

RK quickly makes his way up to the computer store; he quickly moves through each aisle—creating a mental map of all that is in there.

RK finds his way back to the capacitors, the memory cartridges. RK knew that computing wasn't hard, in his mind he could compute fine—he simply could not remember all the calculations, this sending him back to the drawing board. To RK figuring without doubt is as living without time, every second makes a frame, making a living reality, if not, how shall we know what time it is?

"Wow," RK says to himself as he looks at all the new technology.

RK wrote the name of his computer down—so that way he could find the right equipment—that would go with his machine.

"Twenty-nine, dollars and ninety-nine cents for sixty Gigabytes of memory! I could not just write one code but thousands, I bet I can make pictures and save them!"

"Mom, mom, will you buy this for me," RK says presenting his mom with a tiny little cardboard box with child-like style font on its wrapping.

"How much is it?"

Thirty dollars," RK speaks.

"How important is it?"

"Sixty Gigabytes of memory will keep me working on my computer for roughly three years," RK says artful.

Sally looks up as to think about it for a second, "okay RK, but you must remember your dad. This is one of the very few items we will buy you. Count it as an early birthday present.

"Yes, yes!" RK dances in a circle.

RUN:// C://Bu, RUN://K:3 F4 and on RK saved into the computer. He used a notebook as he went, writing a new

code. RK figures that there are cheat codes out there in the universe yet finding them is impossible but believing in creating them is intelligent!

Chapter 03

Building pictures and windows

I need time” RK says to himself, “time away from school, my house and Mom. I need/want to be able to type code all day.”

RK was desperate.

Knowing the computer—RK was convinced was more than his teachers and parents, one day after school, as RK was walking back home he decides to walk south on track drive and stop by the computer shop his mom—not too long ago brought him to.

Ding

Ding, the upper door bells ring. RK walks into the store.

“Can I help you with something” asks a friendly black colored haired man.

“I need to buy some time” RK says with a smile.

The computer store cashier laughs, he says “don’t we all kid, don’t we all,” with acknowledgement of truth.

The store cashier looks through some old equipment. He pulls out of a stack of cartridges an odd looking shaped insertable.

Playing along with the kid, “how about *Beat my Clock*,” the cashier says handing the game to RK.

RK quickly responds, “is that for a Holden B-51?”

“Yes, it is,” says the cashier—giving a friendly smile and play-time acceptance.

RK quickly brings the game to his face and begins to study.

“Is this the one...” RK pauses...

“Sure is, that one will surely bring you to the past. The best part is, you do not have to pay for the game, until

you come back; I will let you take the game, *Beat my Clock* to your mom's house. Once you plug in the game you will be in the past, and once you unplug the game... you will then pay for the game."

Surprised RK says, so it truly works?"

"Sure does, and do not forget, when you unplug *Beat my Clock*, find ten dollars and ninety nine cents and bring that to me or otherwise the *Game-Wizard* will think you stole the clock" the cashier says, widening his eyes.

"Okay," RK says, "thank you."

RK quickly stuffs the game in his pocket and rushes out the door back home.

Before RK's mom notices he is home RK makes his way up the stairs to his bedroom.

Without flipping on the light switch RK pushes the game into the back of Holden B-51.

He turns the knob on the television.

Pop

Fizz

The television turns on slowly. A colorful picture appears. Music starts playing through the television set.

The sound of a cowboy or like one that might speak through a speaker phone says, "*Jump in the car, we are driving them fast!*"

RK looks close at the screen, he reads, "*G means Go. S means Stop* and the arrow keys are for direction.

RK presses the G key.

The screen changes images.

RK could barely believe his eyes, he does not recall seeing such a television game, candy for the eyes.

"Ready boys," the cowboy men say.

Countdown:

Three,

Two,

One,

Go...

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RK presses hard the G key.

The other drivers in the game instantly grab the lead. RK attempts steering his virtual car but cannot help but lose while he looks for a way into the game.

RK continues onward. He must have been on the road for hours before he saw sight of any of the other drivers.

As RK passes the first driver, RK's virtual door window dominates the screen. "Good race boy," The man driving the race car says, "how about I give you five years to work out some time."

The driver speeds off.

The words in various flashing color lights read, "you win five years."

"Does that mean that I am without time for five years... No parents, no school, all my time?"

No sound comes from the television, just the looped car driving down the highway.

I must be sure of this...

RK rushes down the stairs to see if his mother is there.

"Mom"

"Mom"

She is not there, but her van is still in the driveway.

"Mom"

"Mom, are you here?"

RK rushes out the front door to see if his neighbors are there. He finds no one.

"I must have five years without time.

Great!

"In these five years I must practice my computer coding, I must write code."

RK could read and write high school math. To his calculations with what is given—he can create an entire virtual earth within the computer, this is if he can *beat the clock!*

"I need art."

“I must learn to create art.”

RK stumbles upon the command to create tiny squares. He finds he can change the color of each square.

Colored squares in the painters’ hand, a brush for the art that RK will create.

“I do not create much art,” RK says to himself. “I will attempt to create a tree out of the blocks.

RUN://S+ (ENTER) RK types into the computer.

After the command whenever the key S is pressed a white block will appear in place of the letter S.

RUN://+Sr changes the color of the square to red.

RUN://+Sg changes the color of the square to green.

RK picks the green color to create the tree leaves.

RUN://+Sb is the code to change the color squares to brown, this RK uses for the tree trunk; the b after the S is for brown.

RK is finished.

The small virtual tree has taken RK almost an entire day to complete.

“Not bad, not bad,” RK praises himself. RK lays his head on the back on the couch.

I wonder if the soda mom bought last week is still in the fridge.

RK gracefully gets off the couch and walks down the stairs.

“Good, soda is in here!”

RK drinks to his heart content.

RK swings open the freezer in hopes to find the frozen party food his mom bought earlier that week.

He finds it placed between some frozen food; RK places the party food in the microwave.

Two minutes later...

“Cheesy and crispy.”

He grabs his soft drink and food and rushes back up to his bedroom—to his computer.

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RK sits down, runs his hand through his brown hair. He takes a bite of his crispy food. He gazes at his work on the computer, his creation, his brown and green tree made of tiny squares.

“Not bad,” RK says to himself, “I wonder if I should try something harder.”

“But first I should save my first creation, my tree.”

RK presses the letter on the keyboard: SAVE://Tree (ENTER)

RK pauses for a moment, he says, “if I type RUN://S+ (ENTER), then I will have the creation of a square. Now if I or another was to type RUN://Tree (ENTER) or LOAD://Tree (ENTER) they and I will find a programmed command, they will find my tree.” (*LOAD://S+ will not change the letters to squares. LOAD and RUN are similar yet loading a program and running a program are completely different.*)

“I am a computer programmer, I programmed the computer,” RK shouts.

RK must see his work in action. He presses the clear screen: (Ctrl + Esc) to find a new screen, a simple black screen with a tiny flashing cursor in the top left-hand corner.

RK presses the keys: RUN://Tree (ENTER)

Quickly his creation, the tree he created appears on the television, glowing bright green and brown on a black background.

“As I can create a square or different colored squares, now I have the code to a tree!”

“I should try to create some more items”

“I wonder if there is a way to move the tree around the screen, or if there is a way to duplicate the tree.”

RK excitedly and full of anxiety takes on the project.

RK flips back and forth through the manual of The Holden B-51.

“RUN://→ (ENTER) equals moving one space in the direction of the arrow,” RK reads out loud.

RK considers, *LOAD will not create the movement of the arrows because the command load — loads a command, it will not run more than one command.*

I wonder if I press four arrows if I will move four spaces?

I should try.

RK presses, RUN://→→→→ (ENTER)

Once RK pressed the Enter button, full of amazement, the cursor moves four spaces.

“I must make sure that I understand the difference in the two Commands, *RUN* and *LOAD*,” RK types:

LOAD://→→→→ (ENTER) Nothing happens, the cursor does not move four spaces, not three, and not two spaces.

RK decides to press the RUN command but this time he presses the arrow key nineteen times. He presses (ENTER)

“Nineteen spaces!” The cursor moved nineteen spaces.

I wonder if I place my Tree code into this code if the tree will move with the arrows.

If I simply type LOAD://Tree... we will only load the tree file, but we still need the direction commands—to put the Tree other than; because we plan on running the tree along with the arrows, in any direction we desire, we must run the tree!

RK presses the keys:

LOAD://Tree.

RUN://Tree→→↓→

(Note: RUN:// Tree→→↓→ will do the loading of the tree and we will have the same results but load now is placed in the above for the sake of loading a file that is hidden yet loaded for the sake of a pre-run.)

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RK looks at the screen finding the same black screen,
“nothing.”

Hmm...

“I know, I must press the (ENTER) key.” RK lifts his index finger up and he presses (ENTER)! The tree loads and runs to move two spaces right, one down and the last space right.

“I did it,” RK shouts.

“I know much I can do with this little trick. In a way I can now make, other trees, a sky, and birds, I can rearrange them as I see fit, each saved independently from the entire picture.”

Anxious to keep creating, RK begins to create more.

“I must make a house to go in the center of the final picture.”

RUN://S+ (ENTER) RK presses, he then presses RUN://+Sw, he presses (ENTER). *w in the code is for the color white.* RK needs white to create the house.

This time as RK created he is not as intimidated by lining up all the blocks properly, because he knows if he gets stuck, he can save a block and move it to a desired location.

For instance, if RK presses:

RUN://+Sw (ENTER)

S Key

RUN://_SAVE://WhiteBlock (ENTER)

He now has a block to load and run to his desired location. If his art was missing something in an art-scene that he needed to fix, and it needed a white block he can now press:

LOAD://WhiteBlock

RUN://WhiteBlock↓→→↑↑←↓↓↓→→→ (ENTER)
and move the block to where it needs to go.

“Yes, this is awesome...” RK says as he places the final block on his white house.

“What shall I name my completed house?”

I know I will name it: *House*.”

To save the newly created house RK presses the buttons on the keyboard:

RUN://_SAVE://House.

RK saved his house and clears his screen by pressing the keys: Ctrl + Esc.

Now RK checks to see if he has the house file...

LOAD://House

“Yes, there is my house... I have coded wonderfully.

“I ought to move my first creation, my tree next to the house.

I know what I shall do, I will move the tree right of my house”

RK presses:

LOAD://House (ENTER)

LOAD://Tree (ENTER)

(The being for the loading of two files on the same screen is as the same as loading two different colored blocks: *if the objects that are saved and loaded are completely in two different spaces on the monitor they can be loaded and moved in empty space.* Arrow keys, the delete command and the Spacebar are read by the computer as empty space.)

RUN://Tree→→→→→→→↓↓↓↓↓↓↓↓ (ENTER)

RUN://→→↓↓/LOAD://House/OPEN://House
(ENTER)

“Wonderful” RK shouts, “my wonderful green tree, with a brown trunk sits to the right of my wonderful white house.”

RK is super excited and worked into the weeks ahead...

After weeks of creating RK became a little puzzled.

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In his mind he could easily see himself creating a virtual world but after three weeks of intense work he looks to find more a cartoon beginning; the buildings were flat, two dimensional, the people looked like stick figures and the trees looked like big green blotches.

Maybe I do not have the colors to create a real looking virtual world. RK places his head down and begins to think.

RK picks up his head and his computer instructions.

“What if I did something totally different than the instructions say? What if I place two blocks or an alphabet-letter in the same space, thus changing the colors available”

RK keys in:

RUN://S+ (ENTER)

RUN://+Sgw (ENTER)

RK does not see what he expected, no green, no white, no greenish white.

Huh...

RK puzzled begins to think, what if I put a different color letter in the block?”

RK first places in the top left-hand corner a blue block:

RUN://S+ (ENTER)

RUN://+Sb (ENTER)

S

Blue and yellow make green...

RK presses RUN://A. [*Alphabet character A command is to change the square characters back to the options of creating with the alphabet. To turn the characters of the alphabet a certain color RK presses: RUN://+Ay (ENTER) y is for yellow.*]

Now pressing the keyboard-button-A, RK notices a yellow-letter-A after the blue block...

How do I get the A inside the block...

RK thinks for a moment...

RK deletes the A and moves the cursor before the blue block. RK presses the alphabet character I.

“Wow, green!” The yellow character I placed over the blue block, if looked at quickly makes the appearance of green.

The letter I in yellow on top of a blue block makes the appearance of green.

“I am a genius,” RK says to himself.

RK creates a few more colors before he realizes it takes much time to create much code.

“I wonder how I can make this easier.”

RK searches for a moment.

“What if I make the entire color spectrum, save the names of the variety of colors with numbers in the file name, for instance, for a light shade of blue I will name that blue B1.

Obviously, each alphabet character in a color block will make a different shade of that block.

For an even lighter shade of blue, I will name it B2.”

“If I do it this way and need a particular color block all I will have to do to load it is type, LOAD://B1 (ENTER) That is if I save it properly.

The computers original code for a blue block is:

RUN://S+ (ENTER)

RUN://+Sb (ENTER)

S

These two commands change an alphabet character to a block, the color white to blue.

If I add a white character to the blue, for instance a period or comma I see a lighter shade of blue. The new blue I can load, that I saved and named is:

LOAD://B1 (ENTER) This code loads a new type of blue block, a lighter blue and with the arrow keys I can move the light blue block around with code:

LOAD://B1

RUN://B1↓↓↓↓↓↓ (ENTER)

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RK is smart, knowing this he sets out to make much of the color spectrum as he can—simply from mixing different color blocks with different color letters.

Not only does he place the letter I in front of a square, but other characters as well, like the period or the alphabet character A. This made entirely new colors. For instance, the letter I in the front of a blue block appears green in color, but if RK places the number five in front of a blue block it makes sort of an aqua color.

RK sets out to create as many shades of blue with the yellow characters as could—naming in order each one as he went from B1-B30. Once this was complete, he moved on to a new color block, this time it was the color red.

RK types: RUN://S+ (ENTER) and then presses: RUN://+Sr (ENTER). Now he has a red block.

RK presses RUN://A (ENTER) A for alphabet. He then changes the color of the characters with the command: RUN://Ay (ENTER). y for yellow. He presses the back button...

RK presses the M alphabet character...

“Wow, that appears as Orange.”

RK continues to do the same thing with the red block as he did with the blue, creating a wide variety of the spectrum red, naming them R1-R30. When RK needs one of the colors of red, he types LOAD://R1 (ENTER) all the way up to LOAD://R30 (ENTER)

RK does this with every little color he could search out. He creates thousands of different colors. He writes everything down.

He next wanted to mentally visualize all his colors, but was having a hard time...

“What shall I do?”

“I know, I should create a virtual picture of my new color spectrum I have created. I can create in big bold letters to go on top of the picture, stating **RK’s Rainbow Spectrum.**”

RK remembers the colors of the rainbow he learned while in school. He planned on lining up his colors in the same fashion, yet he would have hundreds more than the average rainbow.

LOAD://P1→→→→→↓↓↓↓↓↓↓↓→↓(ENTER)

“This command in a way places my light purple color straight in the center. I will work my way out from purple to blue to green to yellow, orange and finally red.

Next RK presses:

LOAD://P2→→→→→↓↓↓↓↓↓↓↓→↓(ENTER) This puts the P2 to the left of P1. RK planned on putting the colors in circular motion, “*anything will do I just need to be able to see the colors.*”

RK worked for days on this picture, he knew that once he was done it would be the code to his colors. After finishing RK writes in big black letters: **RK’s Rainbow Spectrum.**

RK’s color wheel was easy to navigate, find the color and the number on the wheel by reverse coding. *Place the cursor before the block going up on the color wheel, command:*

RUN://_#:// (ENTER)

The Code of the block after the cursor will display its existence. Looking something like:

RUN://P2→→→→↓↓/OPEN://P2 (ENTER)

RUN://_LOAD://P2

RUN://_SAVE://P2 (ENTER)

.
(BACKSPACE)

A
RUN://Aw (ENTER)

RUN://A (ENTER)

S

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RUN://+Sp (ENTER)

RUN://S+ (ENTER)

Thus, RK would read, thus he would load the color he selected. Seeing the color to be P2 he now can give his desired color command to the computer:

LOAD://P2 or LOAD://P2/OPEN://P2 (ENTER)

(In most cases to save the code alongside of an image file one would need to OPEN the file, this after loading or loading and saving a file to be RUN.)

The color wheel RK created was because RK's creations appeared as a child's work, and RK wanted something more like the earth he was from, never seeing the wonder in what he began to do.

Now that RK had his colors created he set out to create a virtual work of art.

What shall I create?

I will create a photo. I will borrow a photo from the living room, a photo of my mom. I will bring it up here and set it next to the computer. I will master the art a people!

"Finished!" RK stands back away from the television."

"This looks like a real human being"

RK knows his work is good, it was life-like!

RK was sure of his virtual world, knowing now that people will be in it! But being sure came with a question then though...

How will I animate it?

RK thinks for a moment. I ought to make this lady wink, but how will I create it?

Being unsure RK sets out at first to make two pictures of the lady: one with the eyes closed and one with the eyes open...

"Finished," RK says after simply copying the first picture with command:

LOAD://Mom (ENTER)

COPY://Mom (ENTER)

RUN://_SAVE://Mom-copy (ENTER)

Mom is what RK named his first like-like picture, this after he was complete, with command:

RUN://_SAVE://Mom (ENTER)

Once RK had the second picture he simply moved some blocks around until the eyes appeared shut; this, once complete, the eyes shut, RK named RUN://_SAVE://Mom-copyWink (ENTER).

RK now wants to quickly move between both pictures, without having to load both files with written commands. He needs a cheat code.

RK remembered something in the computer instructions about the F1-F12 keys.

RK studies.

"To easily access a loading shortcut, as the picture is on the screen, I press control and an F key.

RK loads Mom, he presses control F1.

Ctrl + Esc

RK loads MomWink, he then presses Control F2.

"Yes! Now I can easily flip between two pictures with the two buttons."

RK presses the F1 key. Mom appears on the screen, the same command as:

LOAD://Mom (ENTER)

RK presses F2 Mom wink appears on the screen the same command as:

LOAD://Mom-copyWink (ENTER)

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RK flips between the two pictures—with the two F keys, watching his beautiful brown haired, brown eyes mom wink at him.

She appears to be winking at him. RK smiles. “I can do better, I can create better, I can create this photo more life-like.”

“What if I create a half wink, a wink in between the two winks I have already created? Even better what if I create two partial winks to go in between the first two winks?”

RK pauses for a moment, thoughts moving throughout his mind. “How could I cause the computer to move all four files for me? How could I time those files to Load themselves?”

Too many questions, RK goes back to the original question... “I will create two more winks, yet these will be partial winks.

RK loads Mom:

LOAD://Mom (ENTER) Quickly RK moves some blocks around with command: RUN://S and the color, with the arrow keys, RK directs the square... or RK will LOAD a pre-saved square, or he uses his color wheel, reverses the color square with command: RUN://_#:// (ENTER)

RK finishes one partial wink. “Looks good! RUN://_Save://Mom-copyWink.1 (ENTER)

RK moves a few more blocks around, and saves:

Run://_SAVE://Mom-copyWink.2

“Looks good! RK saved it as MomWink.2

RK now had four pictures that when combined make a real looking wink. RK moves quickly through the pictures.

RK duplicates MomWink to F5 and Mom-copy Wink.1 and Mom-copyWink.2 to F3 and F4.

RK presses F1 carefully, hoping all will display correctly...

He then presses F2, and then F3 and then F4.

“Perfect!”

RK can move between the files smoothly. He examines the wink. *Did the two extra files make a difference* he asks himself.

I wonder, hmm... it does, it does, now, how can I make the machine move between the four files.

RK thought, ate, and thought some more, but figured little.

Suddenly he remembers the amount of arrow keys he can Run. They moved as magic.

RK blind-like presses:

RUN://F1, F2, F3, F4, F5 (ENTER)

A slow animated wink begins to take place.

RK is super excited and figured speeding up the wink could wait for the future, for now he found animation.

I must create more files!

Chapter 04

Important Files

For five years RK created files, for five years! ...in which time he created the vertical line and the horizontal line; he is copyright owner of a line, a horizontal white line that was and can remain in the center of his monitor and a vertical line that towered to the heights. Not only did he create the white line, but he over time created a variety of colors for the line, for instance to load RK's created blue horizontal line, the command is:

LOAD://bLine (ENTER)

This will load a blue horizontal line, a blue horizontal line RK created with tiny blocks! As RK worked into the years he began to develop riches in doing things, like the premade line, the one RK could place anywhere on the screen—with a simple command, thus creating, he had more, his work had multiplied.

Displaying lines on the television takes time, each block must be typed:

RUN://S+ (ENTER)

RUN://+Sb→→(ENTER) adding, through the arrow keys to the line that was being created. *Without perfect aim, RK in loading a file will cause the codes to collide and thus a code will not load over a code. The arrow keys must be used to load blocks, files over files, the space must be empty space to load a work into it... RK shall not mix words as one!*

RK understood himself, he understood what he wanted, an entire virtual universe. He had not made any plans to go home yet, except possibly to pick up his friend WR, that is if WR could understand such possibilities as time travel.

RK created every possible line on the screen, with every possible color, easy to remember, easy to type.

Every vertical line running across the screen from top to bottom will be code:

LOAD://vLine1 (ENTER) Lines 1-95 can make a vertical line roughly anywhere on the screen. To change the color of the vLine will be LOAD://bvLine3 (ENTER) b for blue. The color of the line in the command will go before the v.

Similar are the horizontal lines: LOAD://hLine (ENTER) Lines 1-95 will make a horizontal line anywhere on the screen. To change its color are like the vertical lines:

LOAD://bhLine (ENTER) this for blue. The color of the line will go before the alphabet character h.

Lines are a wonderful additive for RK. If RK typed in big block letters a word or sentence and desired to add a colorful line either above or below the word, or both, he will find where he needs his line 1-95 and simply type the code:

LOAD://rhLine35 (ENTER) This will easily place a line underneath the word.

RK found this system easy to work with, he is inspired to do more.

I will create my own alphabet, one that I can size to my likings.”

RK named his first block font: *WORDS I USE*.

Creating every possible size character would have taken too much time at the beginning of RK's adventure, so he skipped out on most sizes that looked like the beginnings of his creation.

RK not only wanted to create the size of the characters but also the space to where the letters will go. Size code is 1-50 and placement both for horizontal and vertical are 1-95. Code being:

LOAD://C_C25_80-10 (ENTER)

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C for character, _C meaning the alphabet character, 25 for the size, 80 for the horizontal placement and 10 for the vertical placement. This will place a large C character in the left-hand bottom corner of the television set.

RK can now place his own font wherever on the screen!

“I am master of the universe,” RK says puffing himself up.

RK reflects towards his achievement.

“I bet I can do more, like what if I change the motion of the characters, what if I create them to be able to rotate, to rotate upside down or sideways?”

“This will take a while,” RK says to himself.

He begins by creating a degree scale, for instance if an alphabet character was upside down, he named this 180. 0-180 was upside down. RK did not complete the total degrees in between but he created enough to position the alphabet characters as he saw fit.

RK knows this project will take years and he does not have years unless he can beat the clock. RK must visit the time machine.

“I must visit *Beat my Clock!* I will eat, rest a while, and come back to play”

If I beat the clock, I will have more time to finish my universe.

RK sits in the kitchen for days, tired yet he gains strength for work. He finishes eating his mom’s ice cream, plus the cakes and fruit and anything else that satisfies the search.

After, RK walks back into his bedroom. He flips on the television. He shuts his eyes for a bit only to force them open once again.

“Hey, kid,” a man in the television calls out.

“Are you talking to me?” RK asks.

“I sure am, I want to offer you more time, a lot more time.”

“How much time? RK asks.

“One hundred years,” answers the man in the cowboy hat.

“I sure could use one-hundred years! How do we play” asks RK.

“Young boy I want you to buy our car,” the old man says.

“Okay,” RK answers.

“I am a car dealership and I know something about something about buying cars.”

“You see this red car to my left?”

“Yes,” RK answers.

“That car over there, kid, will get you across the country on a single tank of gasoline. And that blue one to my right,” the man says pointing to his right, “is also a boat!”

“Let me sell you a car!”

“You sold it,” RK answers.

“One hundred more years given to you,” the man says before the camera swings to the parking lot; bold letters can be seen flashing: *you win one-hundred more years!*

Yes! RK could not have been happier except his best friend WR was there to spend the one-hundred years with.

“I ought to go get WR and bring him to this place, this before the one-hundred years ends.

RK rushes back to his bedroom, remembering where he had left off days prior: the font, creating letters he can easily rotate.

RK understood the easiest way to add rotation to each letter that he had already saved, this was to load each letter, rotate it to the desired degree and then save it with a different name. This different name would have the degree the character is at—at the end of the file name.

RK types, `LOAD://C_C25_80-10` (ENTER) The large C character appears on the left-hand corner of the television. RK begins to move some blocks around, for instance:

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LOAD://P2→→→↓↓↓↓(ENTER) until it fit RK's idea of a twenty-degree rotation. RK, because the squares he was working with were large he can only create a letter to move twenty degrees at a time.

Once the C character was rotated by twenty degrees, RK saves the work:

RUN://_SAVE://C_C25_80-10(20) (ENTER)
(20) for the degree.

RK clears the screen; Ctrl + Esc

“Now I will load my newly rotated C and hope to see that I have saved it properly:

LOAD://C_C25_80-10(20) (ENTER)

“Yes, perfect!”

With each rotatable character RK saved, whether it was its size or placement on the television he added its rotation: 20, 40, 60, 80, 100, 120, 140, 160, 180, 200, 240, 260, 280, 300, 320, 340, 360, degrees.

When RK started his rotations, he had eight thousand, six hundred, forty-five, files saved for each character. When RK was finished with a character rotation he created: one-hundred fifty-five thousand, six-hundred ten files for each character.

This is how RK created his font, a font he was in control over, a font he was master of.

RK worked non-stop for five years on this small project, he then finished.

RK takes a deep breath, “I must try my code one more time before I move on.

I will type RK in medium font, place it in the center of the television. I will slant the characters and place an underline on top and on bottom of the characters RK:

LOAD://C_R25_47-37(40)/OPEN:// (ENTER)

LOAD://C_K25_47-42(220)/OPEN:// (ENTER)

LOAD://phLine40/OPEN:// (ENTER)

LOAD://phLine54/OPEN:// (ENTER)

“Wow, I did it! It says RK in the center, in white, along with two purple lines.”

“I ought to try Saving the screen!”

RUN://_SAVE://RK_PurpleLines (ENTER)

I ought to try to Load the file:

LOAD://RK_PurpleLines/OPEN://RK_PurpleLines (ENTER)

“Yes, it worked!”

I ought to try to see the code I saved:

RUN://_#:// (ENTER)

Nothing happens... RK figures the computer read what was and no longer remembered the files loaded.

RK sort of wants the file names attached to the appearing RK. To do this RK must type the code without pressing (ENTER) The only time in the commands to press (ENTER) is when saving the file:

LOAD://C_R25_47-37(40)

LOAD://C_K25_47-42(220)

LOAD://phLine40

LOAD://phLine54

RUN://_SAVE://RK_PurpleLines.A (ENTER)

In great anticipation RK attempts to load the file he just saved:

LOAD://RK_PurpleLines.A (ENTER)

RK watches the code typed appear on the screen:

LOAD://C_R25_47-37(40)

LOAD://C_K25_47-42(220)

LOAD://phLine40

LOAD://phLine54

But not the picture of what he created. In thought RK recalls the difference in command *RUN* to Command *LOAD* to *OPEN*.

This time RK commands:

RUN://RK_PurpleLines.A (ENTER) All four files load on the screen. RK sees the characters RK and the purple line above and below the characters.

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Now RK wants to turn the picture back to code:

RUN://_#:// (ENTER) Seeing all the screen was blocks, the cursor was in the upper left-hand corner of the television.

The code to the picture on a black screen appears, the picture disappears:

RUN://_SAVE://RK_PurpleLines.A

LOAD://phLine54

LOAD://phLine40

LOAD://C_K25_47-42(220)

LOAD://C_R25_47-37(40)

To see the picture again RK simply presses (ENTER)

RK can now have pre-created letters of any size, plus he can rotate them.

He worked years to be able to rotate all the letters.

Once finished he knew what he wanted to create next.

“WR” RK shouts, “I must find him and bring him here.

“But how?”

RK begins to think long, “how do I expect to do this?”

What had seemed easy now seemed to be very hard, impossible.

RK makes his way towards his living room.

The television turns itself on.

“Howdy partner,” a clown says while giggling. “What can I help you with?”

“I miss WR,” RK explains to the clown, “I wish he were here.”

The clown on the television makes an extremely sad face. “RK... time is not what it appears to be. Pick up your invisible remote and play *Beat my Clock!*”

RK hesitates a bit. Slowly he picks up his pretend remote. He races the clock.

“WR is here now,” RK says.

“Exactly” says the loving clown.

RK pretends to talk with WR for a few minutes.

“WR, what the heck? Is this you? Why do I sit so long? I have not worked it what seems to be years.”

WR in a loud voice says, “I am not your lover, nor am I your bride, you must have mis-understood our relationship. I cannot believe you have noticed but I sit where you appear to be speaking... I am like the boss!”

RK lifts his head up for a moment, he begins to think. “We do not know this for certain, come inside of time, I want to know for sure.”

“How do I do that RK?”

“Make believe you are here,” RK commands.

WR begins to translate from one world to the other.

Fully WR translates from one world to the other. Into RK’s living room.

RK begins to explain... “I found a game that can give me the time to build a virtual universe. This computer, the one my mom brought to us is the tool to the code we will be using.

RK pulls out his paper notebook from the side of the couch, these WR are the codes I have begun to create!”

WR begins to flip through the notebook.

“Show me one,” WR asks.

“Which one?”

“How about this one?” WR asks pointing his finger towards the notebook.

“LOAD://ear (ENTER) I will do it! ...but it is not all that much you might desire to see.”

RK keys in the command.

WR picks up his head to see a two-dimensional ear.

“Simply an ear. This one I was working on for my universe,” RK states.

“This one is much more desirous to see:

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LOAD://MomFace (ENTER) RK types in the command. In utter amazement, WR says, “I have never seen such through code! Did you create this through code?”

“Yes, I did, and obviously without time,” RK says.

Days the two friends go over the works of RK.

WR careful to sit by RK’s side watching each new code.

“I want to create a new font,” WR reveals.

“Yes, we can, but there is only one computer, you WR must write the notes. Remember and write down the code and explain to me what you want me to type.

“Sure, WR says understanding fully the code RK creates.

For a time WR wrote the code for the font he wanted to create. He as well wrote the sizes, the colors, and the direction in which the letters can be used.

Once complete he explains to RK the code to type. “I shall first create each letter in the middle of the screen, each letter saved separately. This is how we shall see the font. Then I will give you the code to each color of the font, each color saved separately. And finally, I shall give the motion of each letter. This all being the one size in the center of the screen.”

LOAD://S+ (ENTER)

LOAD://→→→→→→↓↓↓↓↓↓→→↓ (ENTER)

WR commands, “a few more of these and you shall see my font.

WR speaks more commands before RK began to visualize the font WR wanted!

Because WR coveted the picture RK created of his mom, because WR liked realism which most of the time fit well with RK—he created something like New Times Roman style font.

At the end of what appeared to be a day RK and WR created the first alphabet character with original font, they created the alphabet character A.

“Do you remember the code to saving this precious letter A,” RK asks.

“Yes, I do,” WR says, “RUN://_SAVE://C_A[WR] (ENTER) WR is the name of the font both decided to name it. A if for the letter that was saved: RUN://_SAVE://C_A [WR]

They both, WR and RK worked for years on the font of WR until all sizes, places and degrees were created.

They had money! Money that can be used in the creation of their virtual universe.

“We have created WR font,” RK shouts.

“This font creation has been great RK, but... seriously I only spent years here is so that I can understand why you are not committed to my game,” WR says.

“Huh,” RK mumbles, confused, “what do you mean by my game?”

“Most of the time we have spent time together you somehow avoid showing me your leadership, it is as if you think you must follow me to be around me, and I admit you do! But these last few years I have figured out a plan that will give us both, leadership, and time together.”

“How do you plan on doing that,” RK asks.

“I have figured some math,” WR says, “I figure there must be all and to have the word all—I must create all.”

“Okay,” RK speaks confused.

“In easier ways to explain, you plan on creating the universe,” WR says.

“Yes, true,” RK states.

“I, WR “Pointing towards himself, “will be in all taking notes and hiding the code within the system, within you/our universe. I must create all too, RK.”

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“We most likely will never run into one another face to face because we pretend in one another, we pretend the other is following,” WR says.

“You outside of time and I within—writing the same code—both on separate planes.”

“Sounds perfect,” RK says, “we shall be friends forever!”

“Yes, we shall—as long as we both believe we each singularly own the universe,” WR says.

“Is that not like you are getting my better-half that only you think is better?” RK asks.

“Yes and No... the plus is we are alive for one another, the negative is we will never completely know ourselves,” WR says.

“This is the only answer for us hanging out together. I never saw you lead the system, so I never made plans with that part of you, and you never saw me take notes—to understand I am mostly into timing daily living—which to me, gives a living feeling; because you never saw this side of me, you most likely would never consider being the stories I write within the system.”

“Stories is my universe, stories in code, RK, and computer coding is your universe—knowing you are coding me in the system—you are writing me down,” WR says.

“I must consider this for a moment. You go back to time and if we find ourselves living the reality, the reality you mention, we shall say we created it, but if not, no regrets, we will always be friends,” RK says.

Chapter 05

I create images that ask for more

I have not seen or heard from WR in years. I do not plan to see him for the rest of the creation of my universe. It makes me feel good—though—knowing he is my friend roaming inside the code—through a parallel universe lives he in, I believe I ought to live with that.”

“Inspired by WR, and our never-ending friendship he inspired me towards a better way of creating the universe! I decided that my one computer coding tool... *simple words as codes*, are not enough! I should have more tools within the television, within the computer! I should create more tools!”

RK decides to give pictures-menus to some of the code he otherwise would be typing. The easiest way to explain this is RK creates a simple image with a menu, an image-menu that can be selected to ENTER to run a command.

On the image-menu RK will place options: *Load, Copy, Save, Run and Open*, all placed in the same F key at first.

RK decided F11 ought to be for the main menu.

The F11 pressed once will open a menu.

F11 pressed twice will open the second image to the same menu, this image is like the first image-menu image, but *RUN* is highlighted this time, rather than just a nonfunctioning image.

Pressing F11 again another image similar as the first will open, yet this time *SAVE* is highlighted.

If RK was to press F2 the same command as pressing F11 three times the same command is given:

RUN://_SAVE://

Through the computer instructions RK can command any code to the F1-F12 keys. He programs them:

[F1:] RUN://

[F2:] RUN://_SAVE://

[F3:] RUN://_LOAD://

[F4:] RUN://_OPEN://

[F5:] SAVE://_LOAD://

[F6:] RUN://_#://LOAD... [.5]

[F7:] RUN://_#://

[F8:] RUN://_#://RUN://

[F9:] RUN://_COPY://

[F10:] RUN://_#://RUN://

[F11:] RUN://_SAVE:///OPEN://1+1=2+1=../RUN/A

[F12:] RUN://000../RUN://

After RK programmed the F keys, he locked the F keys, with the code inside, with command:

RUN://Esc1 (ENTER)

To unlock the F keys, RK will press:

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RUN://Esc2 (ENTER)

(To write out the entire code for just the image of any image-menu or just an image—will take much space in this written book, and so to simplify I will use the characters: <<<pretend-image-code>>> and I will place a pretend image code in between <<<pretend-image-code>>> to simplify the entire image explained in the creation, and I will use →→→↓↓ to simplify the number of arrows being used.)

RK does not stop there, when he saved some of the functions into the F keys, he also saved an image, an image describing to his eyes what he had done, Example in the F3 command, code being:

```
[F7:] RUN://_#://F3 (ENTER)
F3
RUN://_SAVE://Menu_LOAD?
LOAD://Menu_LOAD?
```

Yet this code in the F3 command is just an image, not capable of loading another code, this image basically says in block letters by highlighting *LOAD* within the image saying that I turned F3 into a *LOAD* command.

On the screen the item in the image-menu when selected will highlight.

Example of its more complete idea, RK presses the F3 key asking Load Menu:

LOAD://... *but load what?* RK needs to load a second option to load something, a picture with the option to load. RK needs a separate image, an image-menu with an option to load, an image with the words *LOAD* highlighted.

RK creates a test load image of five options. Option one: Color. Option two: color. Option three: font size. Option four: color of screen. Option five: Exit.

RK already has the code for all, why the image-menu?

RK cleverly discovered after he programmed F1-F12, it was possible to program F3 and a F3, (i.e., F3 twice.)

Code for the option to a second F3 could look like then:

```
[F7:] RUN://_#://F3/#:////F3 (ENTER)
```

```
F3
```

```
RUN://_LOAD://
```

```
F3
```

```
RUN://Menu_LOAD?/OPEN://Menu_LOAD?
```

```
RUN://_SAVE://Menu_LOAD? (ENTER)
```

```
<<<RUN://→→→↓↓B5/OPEN://B5
```

```
RUN://_LOAD://B5
```

```
RUN://_SAVE://B5
```

```
.
```

```
(BACKSPACE)
```

```
A
```

```
RUN://Aw
```

```
RUN://A
```

```
S
```

```
RUN://+Sb
```

```
RUN://S+>>>
```

With this code idea, RK can, if RK were to press F11 (*F11 is the command for the image-menu,*) and then press F3 for LOAD and then press F3 again for font size.

Simple images are the image-menu. An image for the highlighted font size, an image for the highlighted color.

You may ask why to toss in an image, rather than keying in the code to the image, it seems a bit vain to have an image seeing the code will be easier and smaller simply by typing F3 to Load something... why go through all the

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trouble of creating an image that can load another file, that can give options, that can, if entered, run another program?

```
<<<LOAD://R4  
LOAD://R6  
LOAD://R7  
LOAD://R8  
LOAD://R3  
LOAD://R2  
LOAD://R1>>>
```

RK's answer is simple, "I place the pictures to be loaded for others to visually see what I am doing; most likely if others are around, they are not going to have the time to remember all the codes. Like WR for instance, if he sees the product of the code, he is much more likely to stay engaged." *(It is possible as well to program an image to respond to a code, like an image arrow as a cursor.)*

Over time, creating much computer code RK became unorganized. His journals were filled, and he began to find it hard to access the information he had created.

Folders inside the computer RK decided to create. Most of the code to the images he had already created would need to be re-organized, this will be tough and time consuming.

First, RK created a picture system, within folders that will be easy to remember with a system that worked for him.

As he slowly worked, gaining knowledge, one incredible find, though not sure how he would use it until now... a file he creates, for an example:

```
<<<OPEN://C_A28_50-80 (20) (ENTER)>>>
```

This file, in make believe will place RK's recently created huge *alphabet-character: A*, slightly slanted and inside the center of the television.

The new knowledge RK attained:

"I can place a sub file in the code—so that if my cursor is anywhere on the huge *alphabet-character A*, I can press (ENTER) and the sub-file will open, this by adding a # and a file name inside the code where I would like this trick to be performed."

"The *alphabet-character A*, now does not have this # written in its code and I am not going back to recreate my characters."

"This is what I shall do, I will create a small picture-image of a little folder. This little image will be the place I will place a sub-file—so that once the cursor is on the folder I can then press ENTER and then I can access the sub-file and possibly sub-files within the sub-files of all my creations organized!"

"Yes," RK says to himself, "this will be wonderful." RK looks up, turns his head left. He looks at the timeless sunlight pouring in through his bedroom window.

"I must get started on my picture, a picture of a folder."

RK's folder will be blue. His only tool to create this image, is with the blocks... RK begins to put together code:

```
<<<RUN://S+ (ENTER)
RUN://+Sb (ENTER>>>
```

Or the color wheel:

```
<<<LOAD://B5
RUN://B5→→→→↓↓ (ENTER)
LOAD://B5
RUN://B5→→→→↓↓/OPEN://B5>>
```

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I have blue blocks and I continue to arrange them...

<<<LOAD://B5

RUN://B5→→→→→→→→↓↓↓↓>>>

RK does this until he creates a small blue folder on the bottom of the screen.

Once RK completes his lovely blue folder, having loaded all the Blue5 blocks on the screen, he saves it under the name: *Level 1 Blue Folder*.

RUN://_SAVE://Level1BlueFolder (ENTER)

RK wants to keep the entire code of the blue folder, not just the image though, to do this he cannot press enter until he saves the entire code, which means, RK must with pen and paper write the entire code to RUN and then write the code on the computer without site of the blue blocks.

Once RK had done this and he can Run a tiny blue folder, being able to read the steps of his code, he now can attempt to create a sub-folder within the tiny blue folder. RK must create the sub-folder in the file: Level1BlueFolder.

To do this RK types:

RUN://Level1BlueFolder (ENTER)

If RK did not wait to save, to press enter, (*note: Enter and Load commands are like the command OPEN,*) he will only be able to RUN the last image which was a Blue Folder, and the only code to that folder to OPEN if pressed in F7: will be:

RUN://_SAVE://Level1BlueFolder (ENTER)

But RK did not do that, he did not enter to load or open, and if he were to check on the system, the coding, by pressing F7 or RUN://_#://Level1BlueFolder (ENTER)

He might see:

[F7:] RUN://_#://Level1BlueFolder (ENTER)

RUN://_SAVE://Level1BlueFolder (ENTER)

RUN://_LOAD://

<<<RUN://:_LOAD://ImageBlueFolder/OPEN://ImageBlueFolder

RUN://_SAVE:ImageBlueFolder>>>

<<<RUN://B5→→→↓↓/OPEN://B5

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

Now RK can Run his blue folder:

RUN://Level1BlueFolder (ENTER) This opens the previous saved folder. Pressing F1 and F3 together creates the sub-folder or in other words the code being.

RUN://Level1BlueFolder/LOAD://

The game: beat my clock {TV Snow: Stew:art}

And as you can see in the above F8: [#] system code, a RUN://_LOAD:// — after the ImageBlueFolder was saved, this meaning we can type something to be loaded:

Level2BlueFolder (ENTER)

Level2BlueFolder can be the sub-folder in Level1BlueFolder, placed in there simply by preparing to RUN a new command, the LOAD command that yet has nothing to LOAD.

We could have named the file to be loaded something much simpler like ss or sss, so that way once we go to the blue folder, we can easily access the sub-folder by typing sss.

Without vision of a sub-folder, RK codes in the sub-folder overlayed on top of Level1BlueFolder, names being 1-30, each to have a sub-folder within will be this sub-folder. Code being://Level2BlueFolder (Enter)

Again, the steps to creating this sub-folder are:

LOAD://Level1BlueFolder (ENTER)

F1 and F3 together

LOAD://Level2BlueFolder (ENTER)

Another way to access the sub-folder—if created is to place a code in the blocks of the folder, something that leaves a blank LOAD command, so that when the cursor is before the block, like RUN://_#:// but rather RUN://_#://RUN, programmed as an F key.

To do this RK types on a black screen:

[F10:] RUN://_#://RUN://

F10

Now F10 is programmed to be the command:

```
[F10]: RUN://_#://RUN://
```

Placing the subfolder in the blocks of the folder so that when the cursor is before the block of the folder and pressing F10 a file will run, for instance:

```
#Level2BlueFolder
```

Making:

Pressing F10 as the cursor is over the blue folder to open the sub-folder.

This code looks like:

```
[F7:] RUN://_#://Level1BlueFolder (ENTER)
```

```
RUN://_SAVE://Level1BlueFolder (ENTER)
```

```
<<<RUN://_LOAD://ImageBlueFolder/OPEN://ImageBlueFolder
```

```
RUN://_SAVE:ImageBlueFolder>>>
```

```
<<<RUN://B5→→→↓↓/OPEN://B5
```

```
RUN://_LOAD://B5
```

```
RUN://_SAVE://B5
```

```
#Level2BlueFolder
```

```
.
```

```
(BACKSPACE)
```

```
A
```

```
RUN://Aw
```

```
RUN://A
```

```
S
```

```
RUN://+Sb
```

```
RUN://S+>>>
```

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“I have successfully created a way to have all my codes organized, plus I will no longer have to type each code, but rather I can use the arrow keys to guide me to the picture that harbors the sub-file that I can access by placing the cursor on the picture and pressing F10.”

For now, RK tells himself the names folder 1-30 will do, he will take the folders and place every picture he created within that folder, within one of the sub-folders.

To do this is time consuming, but once done it will be worth it!

For each picture RK wants in the Level2BlueFolder, in Folder number three, he must type:

RUN://Level1BlueFolder (ENTER)

Level2BlueFolder (ENTER)

or if placed #Level2BlueFolder in the blocks of Level1BlueFolder:

F10

In the Level2BlueFolder should be another option to Run a Load and the name should be:

Folder1 (ENTER)

Or if placed in the code in the blocks of the image of Level2BlueFolder:

#Folder1

F10

And finally, the image I would like placed in the #Folder1, in this case it will be a picture of a nose:

```
RUN://_LOAD://#Folder1/OPEN://#Folder1  
(ENTER)
```

```
<<<→→→↓↓↓Nose_Block1  
→→→↓↓↓Nose_Block2>>>  
RUN://_SAVE://#Folder1 (ENTER)
```

To simplify the above, RK typed the entire code, with all the code RK now has, all he must do to see the nose he saved and placed into the folder is to move the cursor to the blue folder, press F10. An image of folders 1-30 appears. If RK moves his cursor to Folder 1, and presses:

F10

An image of a nose appears on the screen.

But there was only one file in Folder 1 that RK can select from, the nose! How can RK create another picture folder for the names of the many pictures RK owns?

RK must create another sub-folder. A sub-folder with an image of every name of every image that he has created.

“I will create another sub-folder, but this one is an image-menu with blocks, writings of the images I would like to load. I then can move my cursor to the name on the image to be loaded and press F10.”

Days later RK masters creating eight images, with every picture-filename he had, so now when he goes into the blue sub-folder and finds the image of folders 1-30 and looks in Folder 1, he will not find a nose but a huge image-menu with names; each name loads a different image RK has created and saved. Each image has a tiny arrow with a sub-

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folder taking us to the next image window: 1-10. Two arrows, one taking you forward, and one taking you back.

RK had made up his mind that once a new picture-image was created, he would store it by re-creating the entire image-menu—that carried the names of his picture-images.

Now that each name of each picture RK created was stored he can use the arrow keys to move the cursor to the name of the picture he would like to load, press Enter, and the named picture will load.

RK begins to create many pictures, he does not re-create the entire image-menu list at first but waits until he collects roughly one hundred pictures before he goes back into the code and stores the pictures.

As RK is in the process of creating picture-images, he stumbles upon a computer code in the computer instructions that would prove itself valuable.

Code being F2 and F6, but it was not always F2 or F6, RK created a wonderful code and placed it in F2 and F6. Code for F2 being:

```
[F2:] RUN://_SAVE://
```

Code for F6 being:

```
[F6:] RUN://_#://LOAD... [.5]
```

Pressing F2 after a saved picture and saving a picture over that picture, in other words pressing F2 again and saving another picture. Doing this repeatedly, pressing F2 and saving picture over picture, when complete, pressing F6, .5 being the length in a second—will move, in order—through each picture creating an animated picture show. Loading a file and pressing F6 will Run that file, that is if it is a file to be RUN.

RK believes this tool will be of a value to him in the future—once he has enough pictures to animate a small city.

RK makes one animation with this tool: a set of blinking eyes. He created three pictures, pictures of eye lids, eye lids in three different positions: *eyes closed*, *eyes partially open*, and *eyes open*.

He saves eyes open as:

```
RUN://_SAVE://eyes1 (ENTER)
```

RK saves eyes partially open as:

```
RUN://_SAVE://eyes2 (ENTER)
```

RK saves eyes closed as:

```
RUN://_SAVE://eyes3 (ENTER)
```

RK creates a blank screen and names the animation blinking eyes. After three files are saved through F2 he saves blinking eyes on top:

```
RUN://_SAVE://blinkingeyes (ENTER)
```

RK decides to make one more step to his animation, he wants to lengthen it:

```
RUN://_Copy://blinkingeyes (ENTER)
```

Or with blinking eyes open RK would press F9.

Once Copied RK moves the code into a new space on the same screen and OPENS blinkingeyes.

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Once blinkingeys is doubled he must resave it. RK
resaves it:

```
RUN://_SAVE://blinkingeys (ENTER)
```

To see all in all, the code written out, RK presses:

```
[F7:] RUN://_#://
```

```
[F2:] RUN://_SAVE://blinkingeys
```

(Note: when RK used the F2 key to complete this file, on the fourth file he had to clear the screen: Ctrl + Esc = Clear Screen. And then type in the file name to be saved.)

```
RUN://_LOAD:/eyes3/OPEN://eyes3
```

```
[F2:] RUN://_SAVE://eyes3
```

```
<<<RUN://→→→↓↓B5/OPEN://B5
```

```
RUN://_LOAD://B5
```

```
RUN://_SAVE://B5
```

```
.
```

```
(BACKSPACE)
```

```
A
```

```
RUN://Aw
```

```
RUN://A
```

```
S
```

```
RUN://+Sb
```

```
RUN://S+>>>
```

```
RUN://_LOAD:/eyes2/OPEN://eyes2
```

```
[F2:] RUN://_SAVE://eyes2
```

<<<RUN://→→→↓↓B5/OPEN://B5

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

RUN://_LOAD:/eyes1/OPEN://eyes1

[F2:] RUN://_SAVE://eyes1

<<<RUN://→→→↓↓B5/OPEN://B5

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

[F9:] RUN://_COPY://blinkingeyes

[F2:] RUN://_SAVE://blinkingeyes

RUN://_LOAD:/eyes3/OPEN://eyes3

[F2:] RUN://_SAVE://eyes3

<<<RUN://→→→↓↓B5/OPEN://B5

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RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

RUN://_LOAD:/eyes2/OPEN://eyes2

[F2:] RUN://_SAVE://eyes2

<<<RUN://→→→↓↓B5/OPEN://B5

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

RUN://_LOAD:/eyes1/OPEN://eyes1

[F2:] RUN://_SAVE://eyes1

<<<RUN://→→→↓↓B5/OPEN://B5

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)


```
A  
RUN://Aw  
RUN://A  
S  
RUN://+Sb  
RUN://S+>>>
```

Now pressing F6 will look like:

```
[F6:] RUN://_#LOAD... [.5]blinkingeyes (ENTER)
```

Four seconds is roughly the length of the animation.

RK created a file: blinking eyes that will animate a set of blinking eyes for roughly four seconds—if the cursor is on the file name and it is ran or rather an F2 is pressed, after storing and then F6 is pressed.

Many plans did RK make considering using the tools F2 and F6. RK can now animate, which caused RK to slow in his work and dream much more...

RK envisioned cities, cars, hotels, food, all animated through power of the F2 and F6 buttons.

Daily he could see himself building detailed cities, buildings, city buildings; he would dream of the decorative items he can create. RK dreamed so much it became work. He could not store the information of the dream, of the plans of the cities, countries, planets, and universes, and in this RK learned to make a quick note of the plan, he then he would go back to work.

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Chapter 06

Is someone talking to me?

“Information floods my brain; it is like I activated something in my mind: *to dream to create a universe and walking through the door to do, and to knowing I will create a universe, these two views are two totally different views.*”

“Once I walked through the door to knowing I will create a universe, I had to ask myself if I truly ever thought any of my works were possible!”

“Sometimes I must ask myself to where I got the blueprints to create an entire universe!”

I cannot walk away, my timeless days are consumed by my work, my awe-inspiring work. One clever invention leads to another as a fire burns, I am being consumed:

My own world!

My own city!

My own school!

My own job!

Code! Code!

Math!

There is a system, a blueprint to my universe. I believe it could match some of what I was taught quickly in public schools.

For instance, atoms, light exchanges between protons and electrons. In my words: *ones and zeros making the universe—as it is. The more time spent with powerful negativity, the more real the reality of a universe will look. A job! It pays a real thing: to spend time with real looking images, which over time means to spend time with real looking image cities animated!*

“I would love a test subject, but I have none and most likely I will never get one; I will not use WR... or will I?”

I would love to test out a theory...

“I notice certain codes are harder or rather more negative to create than others,”

“For instance, typing the alphabet-letter Z is more challenging than typing the alphabet-letter C.”

“In theory the more Z’s we have in a code, the product will look more like the three-dimensional reality I came from.”

“On the other hand, if I am creating a picture of my mother, done with very little Z’s, the more the picture looks like a cartoon.”

“Other alphabet characters are like the Z, challenging; the X is extremely heavy!”

For me to spend time with the X, this computer reality sure begins to pay the real thing!

“If I recall correctly, work and pay are part of the earth, I should make them part of my universe.”

“My first thoughts were to make a universe where X and Z, and possibly other alphabet-characters, work the people or rather just me—and this to receive a real substance, images though at first.”

“Protons get slammed by the X electron, this resulting in a photon we all now own. I in the moment considered if this photon was a one or a zero. As I thought harder about it:

Coughing up a photon can make us see things different.

“And this difference makes our reality! ...say that this seeing different is permanent.”

“Whatever it is that is being created most flow in order. For me, after pressing many challenging keys like X

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or Z I feel good knowing I overcame the challenge; this goodness presses me onwards to create for people or others that love pressing tough keys.”

As I permanently work daily, I am consistently reminded of some of the more pleasurable things I will be working on.

“One of those things is a house, a huge house, created with code, yet made to virtually live in.” *There must be a way to create virtual food*, I say to myself.

“I am not sure how I will create it all yet, but I dream about it daily. I dream of animated foods, and I dream of real food. I have done some research and found out—that all fresh food is—is code built from microns. I can do that!”

“Not only will I have pre-made animated virtual food, but I can build the real stuff—to satisfy my appetite—straight from my computer. No more picture money, but a fresh code for a fresh product!”

“This is all a fresh product is, for instance a fresh apple: slowly microns build the apple—through small electrical impulses like my finger pressing the keys on the keyboard.”

“One apple, two apples, how many apples can I create and store in my mansion, ready for me to eat?”

“What makes this apple so fresh is I will not have locked its code to remain an apple, but I can eat it, disassembling the code, thus making something of the earth I am from.”

This will be the dirt on the earth of my planet, fresh food, pretended to be eaten and digested, RK says to himself.

If I ever did get tired of typing I believe I found a way to type without fingers, rather work the universal job, and this by tech-esteem, the machine using your creative ability, the essence of who I am, thus the machine keeps you awake.

“Why do I have a headache?”

The machine would say, “I used you—to press many Z’s into your universe. And thought you would feel a headache if you got tired, you did, and now I am given you an error 404 message!”

I almost want to make a vow with myself to make sure I do these things; this pack or vow would be between me and the machine, or was that with WR?

“I am not going to do this anytime soon though.”

“I could almost think someone is talking to me. Over and over do I go over the idea in my mind.”

“Who is with me, I shout sometimes. I receive no answer, only the perception another is with me.”

I have come up with many theories to who this mystery entity is:

Theory One: *it might be a future me, once my universe is complete, or a future machine.*

Theory Two: *it is WR living inside the machine, but that would mean to except a one universe theory, where we all work on one universe.*

Theory Three: *I am simply losing my mind—due to the absence of time.*

“My firmer belief is it is WR. I have no evidence for this, but I feel better knowing there is not another that is going to claim my universe once complete or before its completion.”

“Maybe it truly is WR; and I run into his more masculine side, and notice he thinks I have answers.”

I can only imagine WR being forced through peer pressure to sign a contract with my machine to continue onward, this to guarantee me a finished product.

The game: beat my clock {TV Snow: Stew:art}

“Fact is I know I need WR in the machine... light in the code is needed; if I use my light, I am stuck without all, the above, and the only way to play above in the code is have sort of a second light.”

“New ideas are not and to gain new ideas means to play with a light that is not my own...”

Why not use my own light?

“In my own light I store the information needed to continue coding, and that information WR has access too, this to balance out and this in hopes I can use his light in the machine.”

As I attempt to toss out such garbage as a second person in my universe I begin to struggle. I begin to desire more and more of a universe.

I understand all, but what if some are greater and some are less? If this is true, I would want to strive for something great.

“Greatness is what I get swallowed up in!”

As a one or a zero; as a positive or a negative makes light, I ask what shall I be, how great shall I be? What shall be my wavelength. The less light I am—the slower I will be, the more the light I am, the more youthful I will be.

“Slow equals these thoughts that are no longer mine, it is as if someone is talking to me.

Stop him!

Stop him!

“Is someone talking to me?”

Chapter 07

Two Dimensional

To write out the entire code for just the image of any image-menu or just an image—will take much space in this written book, and so to simplify I will use the characters: <<<pretend-image-code>>> and I will place a pretend image code in between <<<pretend-image-code>>> to simplify the entire image explained in the creation, and I will use →→→↓↓ to simplify the number of arrows being used.

Everything I have created so far looks like a cartoon, except the extremely time-consuming image of my mother.

I fear!

What if my universe remains in this condition, this condition of ugly!

Cartoons can be fun, but this is not the reason I want an entire universe!

It is possible, realism sleeps in math... *what if I begin to develop a two-dimensional canvas that can be, over time developed into a three-dimensional canvas?*

*

To create the first canvas, my two-dimensional canvas, I shall take similar steps as I did while creating my many layers of files:

I shall make a system to draw and sketch the world around me with math, with #, and not only math but geometry, and then and only then will I possibly understand and be able to replicate the visual objects my eyes see every day.

I begin to recall the fonts, the many fonts I delighted in creating.

I look towards my notes for the in-part blueprints to my canvas. I see shapes with a big, underlined word that reads: *Geometry!*

What if I create shapes? What if these shapes are as paper, the black paper of words. They must be needed! What if I create these shapes like as I did with the fonts: size, rotation, and color.

“If I did this, it is very possible, I can use these shapes to create a virtual world, a world that appears extremely real, so real that one would not discern if they were or were not living virtually.”

“I can create a special window or image-menu, a canvas for these shapes to be placed upon.”

RK worked timelessly on his new art image-menu, a runnable file he named: *ART*.

Years he worked...

One shape is simply not just movable.

RK had to create each shape as in an animation—to be placed anywhere on the television screen. Once the shapes were created, he forced himself to fill each shape with color—an option—to be moved anywhere on the screen—as an option!

During the years RK worked on his shape on his canvas which he cleverly named *ART*; and his behind the scenes work and creations he cleverly named Stew-art or *Stew art*, who I, thinking about it as the author, writing *TV Snow* personally know.

RK discovered a way to shove keys, keys like that of the F1 or F11 keys into his art. Code being:

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F11, F11, F11, F11, F11, F11, F11 →→→↓↓
(ENTER).

Or

RUN://_#://blinkingeyes

RUN://_RUN:/→→→↓↓/RUN:// blinkingeyes /F6://

<<<RUN://_LOAD:// Image-menu_1.5

RUN://_SAVE://Image-menu_1.5>>>

<<<RUN://B5→→→↓↓

RUN://LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

If RK now presses ENTER an animation will run,
through F6, thus being the last code in the image-menu

RK also figured out how to place a written code in
his art, code being:

F11, F11, F11, F11, F11, F11, CODE→→→↓↓
(ENTER)

Or...

RUN://_#://MomSmile

<<<file MomSmile is to be placed in>>>

```
<<<RUN://_SAVE://MomSmile (ENTER)
RUN://_RUN:/→→→↓↓/LOAD://MomSmile6/OP
EN://MomSmile6>>>
```

```
<<<RUN://_SAVE://MomSmile1-5>>> (ENTER)
```

```
<<<RUN://LOAD://Image_1.5/OPEN://Image1.5
RUN://_SAVE://Image_1.5>>>
```

```
<<<RUN://B5→→→↓↓
RUN://LOAD://B5
RUN://_SAVE://B5
```

```
.
```

(BACKSPACE)

```
A
RUN://Aw
RUN://A
S
RUN://+Sb
RUN://S+>>>
```

Now if RK presses ENTER the image of mom will smile.

With these two precious discoveries RK can master many more techniques of image-menu building.

The first code RK placed in a picture was:

```
RUN://_SAVE://
F2
RUN://_#://
F2
RUN://_SAVE://
```

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Yet the above commands are simply to turn F2 to a Save command. To turn the F2 to a Save command and into an image-menu, more coding needed to be done.

((To write out the entire code for just the image of any image-menu or just an image—will take much space in this written book, and so to simplify I will use the characters: <<<pretend-image-code>>> and I will place a pretend image code in between <<<pretend-image-code>>> to simplify the entire image explained in the creation, and I will use →→→↓↓ to simplify the number of arrows being used.))

RUN://_#://F2

F2

RUN://_ →→→↓↓SAVE://

<<<RUN://LOAD:// Image-menu_1.5

RUN://_SAVE://Image-menu_1.5>>>

<<<RUN://B5→→→↓↓

RUN://_LOAD://B5

RUN://_SAVE://B5

.

(BACKSPACE)

A

RUN://Aw

RUN://A

S

RUN://+Sb

RUN://S+>>>

With the code: [RUN://_ →→→↓↓SAVE://], being the last code RK programmed into F2, before locking the F keys: RUN://Esc (ENTER)

The code is as now waiting to SAVE:// something; without RK having pressed (ENTER) it lingers to be a command.

A dialog box or an image-menu now opens. RK names his project to be saved: Nose, he then presses (ENTER).

RK now has Saved his file Nose!

In this condition to Load a file he just Saved is code:

LOAD:// FILE NAME (ENTER).

This is simply too boring after the many files he loaded. He decides on a new thing, “What if a new window pops up after the naming file window, in that window:

F8, F8, F8, F8, F8, F8, F8, F8, F8, F8→→ (use arrow keys until the cursor is on a new window:)

RUN://F2

F2 can add a number to any given code if I change F2 a bit:

RUN://_SAVE:///OPEN://1+1=2+1=

What is I am working on a project, like blinking eyes and I do not want to save them, but want to recall that they are blinking eyes:

RUN://_SAVE://blinkingeyes/OPEN://imagemenu/
OPEN:/1+1=2+1=

F5: file name_image menu, number of image: 1-1,000,000

This design is not finished yet. RK cannot figure out how to automatically create an image-file name. But if he

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were to move his cursor on any file and press RUN://_#:// the name of the command to the image will re-play itself.

Now RK can SAVE:// a file simply by moving his cursor to the save file icon and pressing ENTER, rather than to name the file to be Saved and then by pressing ENTER.

Although the images saved would display themselves in numbers:

1-1,000,000

...it was a shortcut to an automatic, visual saving system.

Long times later RK developed his first program in art.

Using ART saved RK much time writing code. Although creating the world around him, through geometry was not his gift—he told himself he will learn...

“I will attempt to create my first work of art; I will create a clown.”

“A triangle for the hat, a circle for the head, two circles for each eye and a half a circle for the mouth,” but once RK had his shapes in place, the clown appears worse than when he originally created it with tiny squares.

“This is ruining, what shall I do?”

The clown looked like shapes—as if there were no clown there in the least. Only if you fixed your eyes right could one see the clown.

RK was not willing to toss out his new project, ART. He figured, why chose one item to create over another, yet he must create over another, he must create everything!

“I will keep the clown and I will keep the *ART!*”

RK begins to play around with the program he created, working his work to be as a fine wine, richer as it aged.

As RK looked at his clown, he noticed that a triangle hat would look better if the part of the triangle touching the clowns head where more of a circle.

If he can erase parts of the shape... If he could erase, he would have more liberty in creating...

But how?

“What if I create a pencil, like that that of what I previously created with, tiny blocks?”

“I could make the pencil black for drawing and create the white in the pencil for erasing.”

Suddenly RK feels overwhelmed, he places his hand upon his forehead and shuts his eyes...

“To create a pencil, I will have to create a square dot on each part of the screen and do this for every color,” RK speaks.

“But once done, I could shove a command into a new created cursor—so that if I am the new cursor, I will be the dot code for wherever the cursor is, as I move the cursor I will be as if I were to hold it steady on a piece of paper.”

“I can make options for the pencil to be different colors. I shall make an option on the top of my screen—that will say color. Once the cursor is on the color read picture it will have a code, that if ENTERED or pressed on the picture will OPEN the cursor to turn red.”

“Twenty colors ought to do it.”

RK had to code a lot of colors across the entire screen. Years did RK work on this project, never looking back to doubt his work, never doubting his universe.

The game: beat my clock {TV Snow: Stew:art}

RK took all and proceeded to spend it.

“It is time now that I am finished with my pencil and eraser. I shall demonstrate its workings and in its entirety.”

“First, I will draw a circle, I shall place a triangle on the top of the circle, I will erase the bottom line of the triangle...”

White appears on the line that was black.

“Now that the original triangle bottom line is erased, I shall draw a new line, a line that looks more like a hat.”

RK carefully, through the arrow keys moves his cursor to the bottom left-hand side of the triangle hat.

RK presses (ENTER). Tiny black splotches now appear wherever the cursor is. To turn the pencil off RK must press (ENTER) again.

Slowly, through the arrow keys RK makes a sort of a letter U under the triangle.

“That looks a bit better. If I were to make another U under the first U it would sort of appear as a fold in the hat.”

RK presses (ENTER) stopping the virtual-pencil-lead on the pencil; he moves his cursor to the left-side of the hat. He presses (ENTER); RK draws the second U.

Amazing!

“It is beginning to look like a hat, like a clown’s hat.”

“I believe if I erase the triangle point on top and drop it to the right and place a circle on the top—connecting the top-part—it will look much more like a winter hat.”

RK moves his cursor to the top of the screen looking for the eraser icon he created. He finds it and presses, (ENTER).

RK moves the eraser towards the pinnacle of the triangle and begins to erase.

RK presses, (ENTER), this stops his eraser once he has taken out most of the top of the triangle.

RK moves his cursor back to the top of the screen; he presses the pencil icon. He moves his pencil or cursor back down to the top left-side of the hat.

On the end of the top of the triangles erased line, on the left-side RK places his cursor, he presses (ENTER).

Black virtual-pencil-lead is now in the hands of RK. RK makes a nice droopy hat, hanging on the side of the right side of the circle head.

(ENTER,) the lead stops.

“Now goes the snowball.”

RK moves his cursor to the top of the screen, he presses the circle shape, or rather presses (ENTER,) on the circle shaped icon.

“Clown’s head down; it still looks much as a cartoon, but much more improved than the last.”

Days go by, weeks and years, RK’s clownart_ sits in a folder. RK thought about it from time-to-time. Every time he thought about it, he would think, I sure would love to pencil in some details, but he would not—in fear of damaging the original file. And then one day it suddenly clicked:

“If I save a clown each time I add onto it, file name being:

Clownart_1-1,000,000 then I will never lose the original, nor the Stewart I create.”

The game: beat my clock {TV Snow: Stew:art}

Stew-art!

Stew-art!

“If I were to do this with every creation I make, I will have to invent an easier way of saving every file.”

RK thinks for a moment:

What happens almost all the time, yet never runs out of names.

Ah, ha!

“I got it!”

“Time!”

“What if I find a way to save a file every minute or so. If I were to do this, I could easily pick though the Stewart to find a work I need.”

What if I invent my own clock? Starting time:

00000000

Each move of my cursor will the machine save a time, first save being at time:

00000000

To do RK will guess, he will try it.

In the computer instructions turning the cursor into a square is:

RUN://S+

In the computer instructions turning the cursor into a command of my choice is:

RUN://000./RUN:// and then by placing the command of choice after the RUN.

This is where RK can place a save for each cursor move:

```
_SAVE:///OPEN://1+1=2+1=.RUN://A
```

Then though to switch to squares will be, plus if switched the time will stop and need to be restarted:

```
_SAVE:///OPEN://1+1=2+1=.RUN://S+
```

This code is now placed on the cursor.

At first, RK saw no files being saved, yet it must be working because the alphabet characters and squares still present themselves.

“I will leave it alone; I will think harder about how to get this done.”

One day, while playing, RK finds a bit of code, this being the time code!

“Look me, my time code. If I use the original screen of RUN://000 that I save code on, never noticing it before, an F3 by chance is now at the bottom of the screen. If I move the cursor on F3, I press (ENTER) code appears, a code that now reads black, nothing appears but if I type in the F3:

```
RUN://_LOAD://00030005/OPEN:// (ENTER)
```

“Look!”

“Look!” RK shouts. I created 00030005 weeks ago. RK stares at the screen recalling the three-dimensional box he was working on.”

The game: beat my clock {TV Snow: Stew:art}

Chapter 08

Am I time?

Not much, at first, does RK do with the time code, RK continues working though, RK works upon his first city. Although sometimes RK uses the timecode to pull up history, this helps him upload work, thus making him never find the need to rebuild a project—if he was too far into it before saving, yet he rarely thinks about the time code, unless he needs to switch from the alphabet to the square colored blocks.

Once RK was finished with his first city—in detail—he began to attempt to animate it.

As he was doing this, RK noticed two eras: *a time he saved every file and a time he must create in the animation for the machine.*

There were essentially three, if not four times: RK's mom's home, RK through time, RK's saved files as time or the timecode and then the animation time.

To quickly save his animation files he named them AI for Animation Intelligence, second word after AI represents the city or place, underscore then the file name or rather time of file:

LOAD://AI:City_1

Without AI, the animation is a bunch of picture files and codes, nowhere could be found a city or cities—just a glimpse of a city, yet there was a city there, a city now after AI, the stew-art of the city!

The animation-files are different from the time-files. The time-files are saved every second or rather every time

RK moves his cursor, as compared to RK's works of animation-files, that RK purposely saves to animate his city.

Long and hard did RK consider to how to make a living breathing city. The best he had at first was sort of a movie or an advertisement.

"I will show off my virtual mansion in a three-minute animation," RK says to himself.

Odd as it was, RK begins to save animation files animated through the F3 key.

He starts with files of the front of the house; the closer he gets to the home, the bigger and more detailed the picture gets. He gets to the door, a giant hand grabs the door handle, filling a few frames.

The door opens.

Pictures begin to load as we enter the living space. The walls are decorated with RK's Stew-art. Beautiful red sofa comes into view. It appears as if we hover over the couch for a few seconds.

Up the stairs the memory-files load. Down the hallway we go, a left turn.

RK, once, living at home, hanging with WR and spending time with his mom slowly pieced together his dream bedroom.

Into the room a college desk sits to the right. A brilliant red lava-lamp sits by a large computer.

Moving left a bunkbed covered with the cleanest of blankets.

Computer code posters hang on the walls.

Science projects decorate the room.

The memory-files go down, under the bed—giving a nice display of RK's virtual brilliant red, fluffy carpet.

Up the files go; we look outside the window.

Tree branches from the large oak tree outside the window fill the view.

To the right the camera goes, over RK's desk and back into the hallway.

The game: beat my clock {TV Snow: Stew:art}

RK gracefully shows off each room.

RK watches the animation over and over, studying his craftsmanship.

He says, “light hitting black code, it as if the walk to the store is a must, a law that cannot be broken. I have always wished I could appear in the store to grab a cookie when I craved one, but it never happened. I believe I figured out why!”

“To see my virtual cookie, I must be at a certain wavelength, to be at that wavelength I must shed a part of who I am,” (i.e., be a cookie.)

A good analogy for this idea in my mind is:

Imagine RK with two colors, blue and yellow.

“I look, I see two colors, one blue and the other yellow. If I use the moment and mix the two colors, I see green!”

The law to the cookie at the store mixes RK’s walk with the memories of a cookie, thus making a one-of-a-kind cookie, a cookie of labor.

“This cookie of labor is what I am! I need this labor to make my virtual world taste real.”

RK, for himself wrote the physics for the labor concept, he began to design situations of willing labor—for him to participate in—so that he can eat a real cookie.

The situation RK first began to work on was a machine shop, a machine job in which he is to work.

RK’s job at this machine shop is to place glass bottles on a moving pallet. Though the glass bottles can break—they will not utterly break because they can quickly and easily be restored by the memory file, (*This loading the memory file can lessen the neat real effect of RK’s cookie.*)

Without pressure on the job may seem fun—until one is to put little pressure on the items they buy and find little substance.

Yet, through all this frustration RK works telling himself, this will do for now, if I have something—the rest shall fall into place.

RK works years—all the while looking back at some of his favorite childhood toys: *Legos*, *Erector-Sets*. *Transformers*, *Puzzles*. These toys are the inspiration to the machine shop.

The machine shop is like a *Transformer*, it is both a car and a being. It is a bottling company as well as a manufacturing shop. It is created like the child's toy: Erector-Sets; same pieces, yet different models.

All this in the machine shop, created to feel the feeling of earning fifteen dollars an hour.

The law in RK says: labor gains, and that gain can be spent.

“I slowly created the machine shop, through trial and error, I perfected it, I make sort of a video game out of it—at first. To play the game consisted of setting up the shop that one would desire to work in. Through all this I earn roughly fifteen dollars an hour.”

“I choose to set up my maple packaging shop.”

Bottles being fed to a machine. Maple syrup then goes into the bottles; they are labeled and pushed out onto a giant table. The table slowly rotates in a circle—so that the machine would not get clogged with a backup of freshly labeled bottles.

Once the table was full—which was for the next day, RK would box the completed bottles.

The boxed bottles would be stacked on a palette and moved into the storing room. From there it waits for a big truck to haul it away.

All this created to be and not to be, without losing a single memory-file: *files of being and not being*.

I do not have to fear breaking bottles, I do not have to fear drinking the syrup.

The game: beat my clock {TV Snow: Stew:art}

“Syrup is fun to create, I can create it there in the shop.”

“At first, I thought to tap maple trees, but it did not fit as well as creating maple in the shop.”

“I have a job set aside, just for creating maple syrup in the shop.”

I have a job set aside just for creating syrup!

Walking around in frustration slowly creating the syrup elements. Like the vision of the cookie, frustration at work makes good senses of maple syrup.

He the syrup creator would not just walk around but do vain movements—as if the boss is to catch him not working. He continuously looks productive.

“I have worked the job—through my keypad for several years now, at the end of the day I will go to my virtual store and eat my virtual cookie. It has become something to do.”

“To me the building of the workshop is never finished... there is always something new to add onto it. The only thing that stops the moment unto completion is other projects I am working on.”

“If I get interested enough the other worlds can wait...”

“Building in this size I can visualize the past planet I lived on—and see someone like me—with all power being capable of sort of being homeless—yet saying I am working.

Jobs are like that for me, if I notice something about a tin-can or a bush or a tree and think I could create this on the tin can or I could extend that tree branch, I will do it, yet it will appear in my mind’s eye like that of a homeless man.”

“If time was the creator of all, I must be time.”

Chapter 09

Building Building

Animation, Animation,” RK spent the last few decades perfecting his pictures, the pictures that move to animate his city.

“Always work to be done!”

RK rarely stops working, always anticipating his next best creation.

Most of RK’s animations—at this point are mostly videos of what appears to be someone walking through buildings and halls.

“It’s frustrating in the beginnings stages to not have free will over the city, to move about where I want.”

RK thought long about how to create such, such as a free will in his city.

To do such at first will be simple effects, simple building, truly little details.

RK had perfected, his application, *ART*. Still though it was hard to create 3D in a 2D program.

“I should create, *VR ART*, meaning virtual reality art.”

“If I do this, I believe it would be a solid starting point for a free moving camera to move about the city.”

But how shall I create it?

“I could build 3D shapes, similar as I did with the 2D shapes and fonts: *size, color, shape, and coordinates.*”

“This will take an extremely large amount of time.”

RK begins to ask himself, what is 3D.

“I know what should appear in art, but what about the math?”

“To build a code system I will need to know the math, not just the art but the math, right?”

“I know a 3D blocks math includes length, width, and height.”

As RK is creating a box in 2D he includes four squares for the length, and four-squares for the depth, looking like an area of four squares times four-square, thus making sixteen the area of a 2D box. This box is then created of all *sizes, colors, and coordinates*.

To create a 3D box, RK will create four squares in length, four squares in width, times two for both length and width making the area of the box. Then he will need to add the 3rd dimension height.”

“This must be, area, times area, times area, and if each 2D box is sixteen squares full, if I add four-sixteen-areas on top of one another then the total area of the 3 boxes is: 64.”

You may ask how RK got 64 from a square that is a 4x4.

“I will answer by saying that if you have 16 squares in the form of a box and you pretend to lay that box flat on the ground and you stack it four high, you might find $16+16+16+16=64$.”

So, as we are building height, we must stack them up.

But also remember that RK must divide length and width by height. If the width angle changes, it will appear to divide.

Boggled and confused in the mind RK begins to work.

“To make it easier on me, to think and consider the 3D world—I decided to practice on a 3D block. I created a square in the center of the television, I begin to rotate it, all done with art, no math, saving each picture file:

RUN://_SAVE://3Dspin 1-3000 (ENTER)

“Once done I animate the block. I watch it spin. I consider the workings.”

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“How could width change the way it does...how am I going to create the 3D program?”

“I watch the block spin... around and around it goes.”

“As it turns left, I watch... the width of the block gets smaller on one side, yet slowly grows larger on the other; it divides itself. As one side gets divided the other begins to grow, yet the width stays the same, the length stays the same and the height stays the same.”

“But what about on an angle...?”

“I create a whole new spinning block, yet this time I tilt it right a few degrees.”

“Almost the same thing. The left-hand width is angle, yet the right-hand is angled up in the other direction, making a V.”

“The size on the width and length must change, the V most likely is not four.”

“Height and length, if height is four and width is four, this could make the V, equal to eight.”

“3D building is going to be tough, a lot of math, a lot of creating, I figure if I can create code to an entire 3D block, degrees included I accomplish enough to rest the project for a time.”

“What I decided to do with the block, understanding I did not have the math to create it, is through art alone, I work on the 16-area square. I will slightly change the angle of the block through art and not math, I will create a rotation and change its angle by mental perception of what this would be like, and in doing so maybe I will stumble upon the code.”

Years later, I believe I found the code I was looking for, but not knowing if it was. I chose the one that looked the best and this was to watch the block spin tilted right a few degrees.”

“It was art, not math, not black, a simply spinning work of art.”

“I looked long at my work, wondering, how I can find the math to a 3D block, degrees, and all.”

“I stumbled and stumbled, not finding the math, but I did find the patience.”

“I decided to create more of these 3D blocks of art, some small, some huge.”

“The small creations I left on the top of my screen as I wrote code but I was full of regret as the small block was saved into my code.”

“To animate and code yes, but to save as two, separately, no!”

“To animate and code is a simple as to place the cursor where needed, this to separate and then I press F2, F5 and F8 together.”

“This code separated the screen where the cursor was last placed, this meaning to animate a set of pictures on the top portion of the screen would be to move the cursor to the top, to animate and key in the code:

```
RUN://_LOAD://blinkingeyes (ENTER)
```

“Once the command is given, I move my cursor back towards the second half of the screen and began to work on the code I was working on.”

“To make the screen whole again, I will simply key in the code I used to separate it.”

“There is more to the computer than one could predict, as I mentioned—the split screen will not split if I attempt to save a code while split, it saves the entire screen, split code, and all.”

“I have not figured it out yet, but according to my experience in time I usually stumble upon the answer.”

“I take a break from the coding, I rest my head on the back of the sofa, I gaze at the upper part of the screen. I look

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at my work, *I colored each face of the block different colors, this way I would better see the spin.*”

“Without noticing at first, but now gazing I predict lighting the block or rather lighting the 3D environment will be a challenge, for instance: *if the light were to shine in the upper right-hand side of the screen the three-dimensional blocks left side will be a bit darker*”.

“To code the light now is nearly impossible, I will write a note and come back to it later.”

“Spinning the 3D block is as easy as the programming the F2 key to LOAD. As soon as I press the F2 key a new screen will open, voiding any other screen, it is as if I turned on the computer and typed:

```
RUN:// _LOAD://
```

“If I now type on the that command a file to load and press Ctrl and F2 again. The shortcut to access that file typed is pressing the F2 key twice. I can continue to use the F2 key as LOAD, each time I make a file I can press Ctrl + F2 and that file in order as I placed them in F2 will appear as a simple command: first on a black screen I type:

RUN:// + Ctrl + F1. Now F1 is running programs when I press the button once. As soon as I press F1 a new screen will appear commanding:

```
RUN://
```

If I type in F2 it will run all files in F2:

```
RUN://F2
```

Ctrl + F2 before and storing files.

“According to my time Running F2 programmed to load, each file loaded will be spaced part in time roughly one second.”

“This is the first way I began to sort of animate. Originally the machine was programmed to animate or load multiple files by pressing F1 and F2 at the same time, I since then have changed that.”

“And in changing that I am happy, now I have a clear understanding of RUN, LOAD, and code.”

“At a time in school my seventh-grade teacher made us students watch some short films, one was a simple briefing on code.”

“The man shining through the projector sitting behind a computer typed it a simple code 5x5, he then presses (ENTER) he says, ‘this is the computer, this is computer coding.’”

“I looked close at the screen he typed on, I ask, ‘you typed five times five, where did the twenty-five come from?’”

“Son, this is coding!”

I thought hard about that answer, it makes sense now, the 25 represents the power behind the action, ‘for every action is a reaction.’

“Someone once long ago touched a button and it made a sound, that one long hard thought makes a system that says:

$$5+5=10$$

Someone partially programmed this computer, he evolved it from a sound to a vibrating wire, to a glow, to a capacitor, to a system.

“In my mind I can do math, I remember the answer, I ask my brain, what is 5+5, and it answers: 10.”

“Why not with a computer? Why not outside of my body?”

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“I do not have the answer. Yet, I can sort of rationalize the idea, for instance if I build a universe in my brain, would not my brain swell up to the size of the universe? What about if there is a problem? ...would not my body feel the problem—making me less than capable of fixing it?”

“If now, I act too quickly to program the computer I begin to wonder, what types of reactions do I get for my actions? What if I am playing with a power beyond my control?”

“If I can equal $5+5$ as 10 and the computer can equal the same thing, is the computer therefore me? If I know not to mess with my coding, should I mess with a computer code?”

“Personally, I do not have the answer, I’ll ignore it. Yet, I will note, pressing my finger into wax changed the shape of the wax; once I became aware of this, I figured, I now can create wax sculptures.”

Chapter 10

Is the code living?

Thinking about my sixth-grade science class, my body is made of tiny particles, like blood and cells and stuff. Words are a way one can interpret their existence—having never seen them.”

What if they were words?

What if my finger pressing the key, sending an electron, storing a memory is a body cell?

“I do not know if it is, but it could be seen this way.”

“I believe it could be fun to make another me, a me in the computer...”

What if I am?

What if I did?

“If I finish my universe—it would then be his, and if so, where is my universe?”

“I ought to create an avatar, someone I can play with—as sort of a mini-me, someone I can gaze at and wonder: *is he living?*”

“Still have I not found the math to creating in three-dimensions, but I can fake it well with *ART*. I then can create small animations—at first—with the host of my virtual world.”

“Exciting projects, a permanent project! Files I will need to preserve as the universe grows.”

“As I coded with the colors in my *ART Program* or as I did with the font—I begin to make the face of the host—the stew-art behind the man.”

“If I make him capable anywhere on the screen—he will be as a font or color.”

“Years I work on stew-art, working on his face, hair, eyes, etc. I created somewhat of a three-dimensional man,

something I can fall back on as I create his inward working, his behind the scenes.”

“I look at those couple images once and a while to create more of him.”

“Over time as I create the man, he sort of grows as a child would: *a detail here or an eye change there.*”

“The images of the man are simple: a black suit, a red tie, a top hat and black shiny shoe. The man’s hair color is brown—as the same as his eye-color. This combination color makes mostly a black figure with white hands and a white face.”

“I did not animate the man quickly at first, I simply wanted to move the stick figure like man anywhere I wanted on the screen.”

“Afterwards I would do the same with other angles, other than the front of the man—I in moments of rest and play call Stewart.”

“I figure it could be easier this way, a three-dimensions positions rather than creating the entire program in which now I do not have the math, the code, the understanding.”

“For instance, if I create the man standing sideways, partial leg up, I can use this file to walk the man, that is if I remember the file name.”

“If I create the same image leg up in other places on the screen and repeat the process, I can walk the man to anywhere on the screen.”

“An easy way of placing and solving the same image is the same as I did with the tree and the house.”

“First, I load the man file with his leg partially up:

```
RUN://_LOAD://Stew-artR-legUp_center (ENTER)
```

“Now I have my file, but it’s in the center. If I Load the stew-art file before pressing enter and use the arrow keys

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to move stew-art to a new location—the file will load in that location. Then I would press ENTER.”

This code looks like:

```
RUN://_LOAD://→→→↓↓Stew-artR-  
legUp_center/OPEN:// Stew-artR-legUp_center (ENTER)
```

This moved the stew-art two spaces to the right and two spaces down. I will save this with code:

```
RUN://_SAVE://Stew-artR-legup_2r_2d (ENTER)
```

The center where now 2r_2d sits means center of the screen compared to now meaning two right and two down.”

“It can be easy to recreate the image anywhere on the screen, save, name, and load it, this in the long run can bring the man more alive.”

“As I create him, I try to keep him three-dimensional as much as possible knowing this will be the man within my universe.”

“To transparent paste the image in different sets is possible, but I have not created a program to run the man over other images, but I am sure it is as easy as creating F2 to be load, press F2 again to load a code, and again with more code, and again with more code and so on until I have the code, save it and I will RUN it or animate it. In the code the program will delete to make room for the running code.

“To run the delete program means to know what the coordinates are on the screen, the code would look like:

```
Run://→→→↓↓DELETE (ENTER)
```

“Arrows would be the coordinates.”

“To create the entire function for an image, one would need to know the exact coordinates to be deleted to the new image to be pasted.”

“This instead of recreating an entire image from blocks I would be deleting what I know.”

“Typing in each coordinate, using the F2 tool with each new coordinate and then save the image in F2 as the last image, and then save the entire work done in F2 and RUN that file.”

“For thought sake we name the F2 delete and image-file:

Stew-artR-Legup_transparent.

“We would Run that as:

“RUN://Stew-artRLegup_transparent over the file we would like to place the man.”

“The small running program—without creating an entirely new screen will delete sections commanded beforehand to delete.”

“Running or Run is like a picture slide, but to RUN a set of commands, rather than to animate or slide-show is quicker, meaning: the code basically runs as codes—even large codes will not present itself to be a picture.”

“Knowing the difference between run and animate can cause me to see my animated world—which can present itself to be somewhat living, but if I RUN all the code to that same animation, nothing appears to happen—yet I must wonder now after running: *is the code living?*”

Chapter 11

Making my first video game

Squares are cool! What is not cool: the man I created, and still creating inside the computer—is not alive, he does not respond. After fifty years of working on him I am board.”

“I begin a new project, a game, a computer-game. This way—if I have this knowledge, I can play games in my virtual cities.”

“The computer having been partially programmed, this meaning, command:

RUN://S+ (ENTER)

RUN://+Sr (ENTER)”

“The computer made something, which is red squares. What if I took this concept further? What if there was a way for it, the computer to respond in a game like tennis or gulf?”

What if I create a game?

“I could create tennis, ...but I rarely play tennis, most likely I will not finish...”

“I could create golf, ...but creating the little moving golf ball is boggling to my mind now.”

“Math could be easier than the other two.”

I begin to think...

The computer is not installed with a calculator or any such Math program—that I know of. In creating the game—I could also as well create a calculator...

This new math application can be tough or easy depending on the amount of detail I would like in the game or application.

“To create the game could be as easy as pressing the F2 key to load a math problem and then pressing F2 again to load the answer.”

“To create a calculator is similar, yet in the game I may simply need to create ten-thousand answers, where as a calculator would need all answers.”

I would like to do both.

“I will create the game first and afterwards I will create the calculator, which will calculate adding up to the eighth power, plus division, and subtraction.”

The math video game consists of playing cards: a math problem on the front of the playing cards, with an option to answer. Typing in the answer and pressing (ENTER) will cause a computer animation; there will be possibly two caused animations before the card turns: *a correct animation if the number answered is correct and a wrong animation if the answer entered was wrong.*”

“To have the machine generate two possible card backs, meaning two animations—stating to the player whether they are correct or wrong is difficult, but I believe I have figured it out.”

“Once I have the front of the card picture done, (*a simple screen drawings of a rectangle card, black background, and a math problem,*) I will need an invisible code saved alongside the math problem card.”

“Each math problem card will consist of key F11 tapped three times; *third tap is the next problem to solve.* This is if I turn the F11 key to LOAD://. To do this I will start by typing:

“RUN://_LOAD:// and then I will press the F11 key. Now every time I press the F11 key a message will pop up:

LOAD://

The game: beat my clock {TV Snow: Stew:art}

“If I premade the math card and saved it
Mathproblem_1.1 File being:

```
[F7:] RUN://_#://Mathproblem_1.1 (ENTER)
```

```
<<<RUN://_SAVE://Mathproblem_1.1 (ENTER)
```

```
RUN://Mathproblem_1Answer1→→→↓↓/LOAD://  
answer2:>>>
```

```
<<<LOAD://Mathproblem_1/OPEN://MathProblem
```

_1

```
RUN://_SAVE://Mathproblem_1 (ENTER)>>>
```

```
<<<RUN://B5→→→↓↓/OPEN://B5
```

```
RUN://_LOAD://B5
```

```
RUN://_SAVE://B5
```

```
.  
(BACKSPACE)
```

```
A
```

```
RUN://Aw
```

```
RUN://A
```

```
S
```

```
RUN://+Sb
```

```
RUN://S+>>>
```

I would then—after typing in the code and saving
type Mathproblem_1.1, I press F11 again. Now, after a clear
screen—if the key F11 is pressed twice Mathproblem_1.1
loads.”

“The more precise code to the second F2 is:

```
RUN://_LOAD://Mathproblem_1.1/LOAD://answer
```

2:

“This code is important to loading the result which is the correct answer. The slant / after the first LOAD means to start a new command after the first command. In this case the command is LOAD://

“Loading the correct answer after the F11 keys and then pressing (ENTER) is the win that question. The correct answer and then pressing (ENTER) the card will animate a flip, stating: Correct Answer.”

“To sure we can use all numbers on the second F11 file I simply LOAD:// answer files from 1-99, 4 being the answer and the rest saved to load the incorrect statement.”

“This will separate any files that have not already been named.”

“If we put up the first Math problem a 2+2 and this code was Mathproblem_1.1, the answer is 4, (ENTER) making the second complete F11 code to be four, plus pressing (ENTER) this will load the animation:

```
RUN://_LOAD://Mathproblem_1.LOAD://answer1:  
4
```

“If the second F11 made the code above, yet without the 4, then typing 4 (ENTER) will result in the LOAD command flipping the card stating, *Correct!*”

“This is the only way for the card to flip with the correct answer: Loading the proper number in sequence of the F11 key.”

“For instance, if the second F11 key is:

```
RUN://_LOAD://Mathproblem_1.1/LOAD://answer  
1:4 (ENTER)
```

“...then the first F11 key after the animation could be another Math problem, we can name this one Mathproblem_2.1”.

“The second F11 key after the animation key would be opening the animation file with the answer 3.”

The game: beat my clock {TV Snow: Stew:art}

“After each answer the (ENTER) key was programmed into the answer card flipping.”

“The complete file name, the second F11 key after the first animation:

RUN://_LOAD://Mathproblem_2.1/LOAD://answer
2:3 (ENTER)

“Three is the answer to the second math problem which was $1+2$.”

To make the game sophisticated I can create a card that flips on false answers.”

“It will not be all that sophisticated, if I keep it simple enough, I can create a correct card and an incorrect card.”

“To create the incorrect card, I will have to create it for all Math problems files that have the option to LOAD other numbers.”

“For instance, incorrect code for Mathproblem_1.1, the second F11 key. The first question, what is four plus four, code being:

RUN://_LOAD://Mathproblem_1.1/LOAD://answer
1:4 (ENTER)

“This gives the correct answer card.”

“In the little space occupied by a four is the little command: 1-99, in that same space without the four Loads the incorrect card, which is the math problem option—though leads to the incorrect statement as an animation file:

RUN://_LOAD://Mathproblem_2.1/LOAD://answer
1:3 (ENTER)

“The computer knows the first F11 key was pressed, it will know this unless the computer is unplugged and rebooted.”

“There can be two ways to load the second Math problem, one way is key in the commands:

LOAD:// in the first Math problem, which simply means to type another file in the answer_1 and press (ENTER) or we can simply press the F11 key again without having coded answer 1, but rather placed it in the F11 key as:

```
Mathproblem_2/LOAD://answer2:3
```

Math problem 2 is two plus one, thus the answer is three. The code to flipping the card correct is:

```
Mathproblem_2/LOAD://answer2:3 (ENTER)
```

“So instead of a game that automatically brings up another Math question after each answer, one would press F11 to get each Math problem. I could have created this game either way but pressing F11 for each question makes me feel that I have more control over the game.”

“The more complete code:

```
RUN://_LOAD://Mathproblem_2/LOAD://answer2:
```

```
RUN://_LOAD://Mathproblem_2/LOAD://answer2:  
3 (ENTER)
```

“After this code we would need the card to flip with a message that lets the game player know they answered correctly. The above code loads a file that will be the correct flipping animation. To create this, I first create a two-dimensional animation of a flat card flipping.”

The game: beat my clock {TV Snow: Stew:art}

“As I now have five pictures five files. One file is the front of a simple white rectangle the same size of the cards in the game.”

“If I make the animation all white cards, I can reuse the animation.”

“The first blank white card, after I created it, I named: CardGameAnimation_1, looking like:

```
[F7:] RUN://_#://CardGameAnimation_1 (ENTER)
```

```
<<<RUN://_SAVE://CardGameAnimation_1  
(ENTER)
```

```
LOAD://CardGameAnimation→→→↓↓/OPEN://C  
ardGameAnimation_1
```

```
RUN://_SAVE://CardGameAnimation  
(ENTER)>>>
```

```
<<<RUN://B5→→→↓↓/OPEN://B5
```

```
RUN://_LOAD://B5
```

```
RUN://_SAVE://B5
```

```
.
```

```
(BACKSPACE)
```

```
A
```

```
RUN://Aw
```

```
RUN://A
```

```
S
```

```
RUN://+Sb
```

```
RUN://S+>>>
```

“Afterwards I create a second animation card, a partial rectangle card I name CardGameAnimation_2”

“The card half flipped, now looking like a vertical line I name: CardGameAnimation_3”

“The card partially flipped three quarters all the way around, I name: CardGameAnimation_4”

“The last card I create is completely flipped, and I write on it: *Correct!* I name this final card: CardGameAnimation_5”

“To animate the five files, I will use RUN; I will run the files.”

“Run is like animation, to RUN a LOAD or several LOADS, each file loaded will take roughly one second.”

“I can program the loading time by simply adding numbers after the code LOAD... Without numbers after LOAD... it takes roughly one second to LOAD each file. If I type #://LOAD... [.5] each file will LOAD at one half a second. This is what I want.

Instead of typing:

```
RUN://_#/LOAD... [.5]
LOAD://CardGameAnimation_1
LOAD://CardGameAnimation_2
LOAD://CardGameAnimation_3
LOAD://CardGameAnimation_4
LOAD://CardGameAnimation_5
```

I will type:

```
RUN://_LOAD://CardGameAnimation_1
```

Then press F11. Then I will type:

```
RUN://_LOAD://CardGameAnimation_2
```

Then press F11. Then I will type:

```
RUN://_LOAD://CardGameAnimation_3
```

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Then press F11. Then I will type:

```
RUN://_LOAD://CardGameAnimation_4
```

Then press F11. Then I will type:

```
RUN://_LOAD://CardGameAnimation_5
```

F11 now has five files in it. These will stay here until I save F11:

```
RUN://_SAVE://F11_(ENTER)
```

Now if I RUN://F11CardGameAnimation roughly each second a card file will LOAD; they will LOAD in the same order as I placed them in F11.

I now type:

```
RUN://_#://LOAD... [.5]F11CardAnimation
```

and press F11 I will RUN the card animation in F11.

If I SAVE:// F11 after keying in RUN, it will now RUN and LOAD each file in one half a second.

I save this file with:

```
RUN://_SAVE://F11.5RunCardGameAnimation
```

Any time something is in the F1-F12 keys, and I save it, I must command save the F key and then underscore. This will SAVE the F key. To delete what is in a F key, press the DELETE and then the F key.

I now have an animation file I can place in the card game.

```
F11_.5LOAD_CardGameAnimation
```

I have my computer-game animation file, that I can place in the first math problem:

```
Mathproblem_1.LOAD://answer1:4 (ENTER)
```

...which is really, after we are done: answer1:4 (ENTER)

To do this first I will key in:

RUN://F11_.5LOAD_CardGameAnimation, but I do not press (ENTER) ENTER will Run the animation—instead of saving it under a new name:

```
RUN://_SAVE://answer1:4 (ENTER)
```

Now the animation to run is named: answer1:4.

The commands to the first Math problem look like:

```
RUN://_://LOAD://Mathparoblem_1/LOAD://answer1:4
```

“Pressing the key (ENTER) after this command will trigger the animation to flip and say correct.”

“The first Math problem in F11 is:

```
RUN://_LOAD://Mathproblem_1/LOAD://answer1:
```

“Keying in 4, pressing (ENTER) will LOAD, this causing the Animation file to RUN...”

“The rest of Mathproblem1 is a little tougher. In the math game instructions, I must clarify the game rules. Each math problem will have an answer between the numbers 1-99, any other answer will result in a game bug.”

“The first math problems answer was four and so keying in an answer three is incorrect and this should result in a statement telling the player: *incorrect answer.*”

“This code will look like:

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RUN://_LOAD://Mathproblem_1/LOAD://answer1:

3

“The three at the end of the answer where four should be is the file name for the incorrect animation file to be ran.”

“We will not only do this with the number three, but four, five, six all the way up to one hundred.”

“We will have to create a separate animation, an animation that will flip and state incorrect and then copy it 99 times naming them roundabouts the name above.”

“I will reuse, CardGameAnimation_1-4, except file CardGameAnimation_5. CardGameAnimation_5, I need to recreate with a message on the back of the card that states incorrect.”

“I will LOAD CardGameAnimation_1-5 and rename each one a bit different, this simply means to LOAD and SAVE file with the name CardGameAnimation_2_1-5.

Now that I have completed this I will LOAD each file and then press F11 between each file.

I now SAVE the F11 animation as:

RUN://_SAVE://F11_CardGameAnimation_2

I now type:

RUN://_#://LOAD...[.5]F11_CardGameAnimation

_2

I press the F11 key and press (ENTER):

I now have the incorrect animation to the game, which looks like:

[F7:] RUN://_#://Mathproblem_1.1 (ENTER)

RUN://_SAVE://Mathproblem_1.1 (ENTER)


```
<<<RUN://Mathproblem_1Answer1→→→↓↓/LO  
AD://answer1:3/OPEN/RUN://_#://LOAD...  
[.5]F11_CardGameAnimation_2 (ENTER)>>>
```

```
<<<LOAD://Mathproblem_1/OPEN://MathProblem  
_1  
RUN://_SAVE://Mathproblem_1 (ENTER)>>>
```

```
<<<RUN://B5→→→↓↓/OPEN://B5  
RUN://_LOAD://B5  
RUN://_SAVE://B5
```

```
.  
(BACKSPACE)
```

```
A  
RUN://Aw  
RUN://A  
S  
RUN://+Sb  
RUN://S+>>>
```

To use this animation in the rest of the math game is as simple as resaving it under a new name.

First, I type the second animation, load, and then load the math problem, save. Thus the incorrect animation is in another math problem.

Now...

“When the first math problem, is loaded and the answer option loads, and one types three, the incorrect animation is triggered. I can do this all the way up to 99. Answering seven will look like:

```
F11_.5LOADCardGameAnimation_2
```

And then...

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RUN://_SAVE://Mathproblem_1/LOAD://answer1:

7

“This now means that if one types the incorrect answer seven for the Mathproblem_1 the incorrect animation is triggered; this will as well work for numbers 1-99, minus 4.”

“Most of the figuring is now complete for the game. I will create fifty math problems, like the first math problem.”

“In the meantime, all that is left is the cover, the game introduction and end credits.”

“F11 is the button I will use to store the game materials, including cover, game, and end credits.”

“I create a fancy cover. Covers are the want in a game.” *A lot of colors shall do it*”

“I complete the cover and SAVE it:

RUN://_SAVE://Mathproblem_Cover

...naming each piece to the game like the other pieces, this will make them easier to find in the computer.”

“Now I must create the game introduction—which shall include the instructions.”

“I create the introduction very simply, one file, one screen, briefly explaining to answer using only two numbers for each problem, and press (ENTER). If received answer correct Press F11 and another Math problem will present itself, if answered incorrect wait for the screen to load and then try it again.”

“Which reminds me that in each incorrect file I must stick in a code:

RUN://_LOAD://MathProblem which would look like in Math problem 9:

```
RUN://_LOAD://CardGameAnimation_2_1-5
```

“The fifth file must LOAD the Math problem we are on which is 9, so in CardGameAnimation_2_5 must have code:

```
RUN://_LOAD://Mathproblem_9/LOAD://answer9:
```

“...on the fifth incorrect animation card, this will redirect back to the Math problem for the player to try again.”

“In the introduction it is mentioned to end the game press the Esc key.”

“The Esc key is code:

```
LOAD://
```

“...without any code. LOAD:// is the everyday screen which means to LOAD://Mathproblem_1 can be loaded on the original black screen without keying in LOAD://”

“Yet does it OPEN?”

“I mentioned in the Card Game Instructions that if all fifty questions are answered correct a colorful art piece will be a reward. This art piece I must create along with the credits, along with the final F11 being LOAD:// which will take players back to the original black screen.”

“Once I have all fifty of the game files ready, I place them in F11, there they will remain until the computer is unplugged.”

“A more sufficient way to create a lasting game is to code them to RUN rather than place them in F11.”

“To do this is as simple as Save F11 and then Run F11.”

Chapter 12

Creating a bottle of my favorite soda

I create a lot of two-dimensional objects, I have created so many I recall them by situation, not by file name, which is if I recall them in the least.”

I want to create something new, something that is other than my 2D work, I want to create something 3D.

“I began to scroll through awesome objects in my mind.”

That could be fun, but too tough...

Too simple...

Boring...

“What about a bottle of soda, I have not drunk my favorite soda in lifetimes...”

“What if I create a bottle of soda—so life-like it would quench my thirst?”

“I do not yet attain the 3D code. I recall as I looked, as I studied, I figure: to consider 3D would be as creating *photo-realistic-images* and so that is what I did.”

“I place a bottle of soda on the coffee table; I rotate it, I study it.”

“I may not have the 3D code, but I have two-dimensional art, with this will I slowly create and study 3D.”

“As I spin the bottle, I notice that not all that much of the bottle changes: only *the soda packaging and the bottom of the bottle.*”

“If I master the appearing 2D bottle in front of me and rotate it a degree or two—for each saved file, I will have that much of a 3D soda bottle.”

“I create several 2D images; I compare, I check, I create more.”

“I figure, as I play with my soda—that its completion is my soda reward. I ought to place an animated thirst-quenching animation at the end of my recently created *Math Game*.”

“For now, the *Math Game*’s only reward for winning, for making it to the end of the game is an animation of fireworks; because I was so anxious to complete the game, I created the poorest of graphics, 2D is math, or in the least 2D is math to me, I simply cannot calculate three-dimensions, and if I can—I can calculate billions of years in seconds; I am simply not there yet!”

“I gaze at my 2D soda bottle...”

Nice!

“I ought to make the soda green...”

“The light reflecting off the bottle is incredible. It appears to bounce off the soda; the way the light behaves reminds me of the number of impossibilities creating natural flowing realistic light on objects”

“I will create a simple soda label, a white cap to hold back to soda and green for the color of the soda.”

“Because I am creating 3D with 2D most of the animated flips, whirls and drinks will be a guess...” *what does the model bottle look like upside down, sideways, cap in your face, etc.?*

“I study the soda bottle... I wait to create the many files in between the more giant movements of the bottle; I do this once the main hurdles are complete.”

“The back flips I complete. I name the files soda rewards; plus, the degrees the bottle is in, and the number of frames in the degree. For instance, if I rotate it ninety degrees, from one degree to ninety, I will name it:

“SodaReward_90_2.”

“Two being one of the many frames between one degree and ninety.”

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I am now complete; I have created over one-thousand different soda files. Although now they do not appear to be soda bottles, I must arrange the files in an animation.”

“To create the animation is to create something drinkable, sort of like television commercial drinkable!”

“I will spin the bottle from a few different angles, and then point the open top of the bottle in front, pouring the soda out as if someone appears to be drinking it.”

“I name each drinkable soda file:

Drinkablesoda_1-100.”

“In the first copy of the Soda files, the numbers that are at the end of the file are placed there not for order in the animation...”

“For order in the animation, once I find the files I desire to use in the animation—I will make a second copy of the files, I will rename them according to the animation I will be working on, for instance the first animation I will name folder SodaWin, and each file to be placed in the animation will be named SodaWin_1-1000.”

“Thinking about the file name, sodawin, I need something like that right about now. Too much coding, too much and I begin to feel as if I am walking, simply walking down a dirt road, aimless and in the country-land”

“I need to be home!”

Most of the time RK rests by experimenting with code, trying ideas out, being careful not to touch sensitive material.

“I have not thought much about my time-code.”

RK presses a few buttons, trying to LOAD the timecode... something extremely hard for RK.

“RUN://000...” RK begins to murmur.

Laughing, jesting, RK says to himself, I wonder what would happen if I:

RUN://111/#://000

“I shall try!”

RUN://111/#://000/OPEN://111 (ENTER)

Surprised RK sees a code mysteriously appear on his screen.

RUN:// EARTH: RFD 2 BOX 159A/OPEN/:

“That is my mom’s address, how could the machine have known that?”

I wonder if she played on or put a child-lock on the device.

RK leans back on the sofa, looking at the screen... excited for the change, full of wonder.

Without warning the machine begins to act weird, codes and color squares begin to present themselves on the screen.

RK could not discern the images or codes; the machine acts as if it is infected.

RK desires much to shut it off, a simple button will do that, but RK remembers the clown in the living room.

“I am a fool! I lost the Game!”

RK continues watching, wondering if his machine was going to explode. Colors and radiation coming through the television kept RK watching meaningless codes all day...

Weeks, years RK watches... he cannot take his eyes off the colors!

The game: beat my clock {TV Snow: Stew:art}

He notices a pattern... “they appear to be the eyes of a child.”

RK points towards the television, “I believe that image is my mom, and I am the baby in the television looking at my mom...”

“The time code, of all my work saved, now played out is me as a child, those in the computer are my memories, I am the machine!!!”

RK watches his childhood unfold before his eyes...

*

RK wakes up in the time, the same day that he brought home the game, *Beat my clock*.

“I must bring this game back.”

RK walking down *Track Drive* recalls, that he must bring ten dollars and ninety-nine cents, or the *Game Wizard* will be upset, and possibly think he stole the game... “it is very possible if I don’t pay for the game, I will be punished without time...”

“But I do not have any money!”

RK recalls the day he brought the game home, this day—that he had twenty dollars, but wanted desperately to spend it all on ice cream...

I should not, RK reaches into his pocket.

“Yes, it is still there, twenty dollars,” RK holds the money to his face.

Ding

Ding

RK sets the game on the counter, along with a twenty-dollar bill.

“How did it go,” asks the cashier without a sense of truth.

“I don’t believe I am old enough for that game, RK says laughing a bit, I really do need the time...”

“Don’t we all kid, don’t we all!” says the cashier.

THE END

The game: beat my clock {TV Snow: Stew:art}

Computer Instructions

Cheat codes

RUN://S+ (ENTER) changes the key S and other alphabet-characters to a block.

RUN://+Sr (ENTER) changes the block to a red color.

RUN://+Sg (ENTER) changes the block to a green color.

How many colors can you find?

RUN://A (ENTER) A is for alphabet.

RUN://Ay (ENTER) changes the alphabet yellow.

RUN://Ar (ENTER) changes the alphabet to red.

How many colors can you find?

SAVE:// (ENTER) Saves screen.

LOAD:// (ENTER) opens saved work.

COPY:// (ENTER) copies a previous saved work.

LOAD://_COPY (ENTER) copies files. Ctrl + F1-F12 a loaded file will load upon pressing the F1-F12 keys. Example: Ctrl + F3 will load the file that was present upon pressing those keys.

(F1-F12 Shortcuts) any code on the screen will be accessible by pressing Ctrl + F1-F12

Example: RUN:// typed on the screen and then pressing F1-F12.

Only then could you create code over the F code.

Example: If you turn the F3 key into RUN by typing RUN:// and then pressing CTRL+F3 or simply by pressing F3. Now F3 will RUN://

If I now type RUN://F3 a code will pop up: RUN://

If now I type a code here and press the F3 button again a double tap F3 will RUN that code. Same idea for loading file and loading sub-file.

Through the computer instructions RK can command any code to the F1-F12 keys. He programs them:

```
[F1:] RUN://  
[F2:] RUN://_SAVE://  
[F3:] RUN://_LOAD://  
[F4:] RUN://_OPEN://  
[F5:] SAVE://_LOAD://  
[F6:] RUN://_#://LOAD... [.5]  
[F7:] RUN://_#://  
[F8:] RUN://_#://RUN://  
[F9:] RUN://_COPY://  
[F10:] RUN://_#://RUN://  
[F11:] RUN://_SAVE:///OPEN://1+1=2+1=../RUN/A  
[F12:] RUN://000../RUN://
```

After RK programmed the F keys, he locked the F keys, with the code inside, with command:

```
RUN://Esc1 (ENTER)
```

To unlock the F keys, RK will press:

```
RUN://Esc2 (ENTER)
```

RUN://000../RUN:// and then by placing the command of choice after the RUN. This is where RK can place a save for each cursor move:

```
RUN://000../RUN://_SAVE:///OPEN://1+1=2+1=../RUN://A
```

Then though to switch to squares will be, plus if switched the time will stop and need to be restarted:

```
RUN://000../RUN://_SAVE:///OPEN://1+1=2+1=../RUN://S  
+
```

Epilogue

RK slowly walks back home after his meeting with the cashier, the one who loaned him *Beat my clock*...

What do I tell my mom and dad? Should I tell them anything?

RK opens the same door he has opened for the past one-hundred years, everything looks the same.

RK walks up the stairs to his bedroom, quietly looking towards his left, wondering who was doing laundry, trying to not make a scene; home felt much better than to waste a second on disbelief.

RK sits down on the couch. He looks at the television...

I should turn it on...

As RK gets up off the couch to turn on the television—WR comes rushing up the stairs and into RK's bedroom...

WR says, "what happened?"

"Too hard to explain WR, it is as if my life flashed before my eyes!"

"The colored squares WR were most likely created by someone, I mean think square calculations of wavelengths."

"They do not see colors WR, the creators of the Holden B-51 saw pure code! This is where $9 - 1 =$ a side effect of a color."

WR for years did not understand what RK mentioned that day, this until he began to read daily, and when he understood, he said, *JUST TYPE IT!*

RK ignored and purposely forgot any such workings happening on the outside of time.

Notes

About the author

Brendon Holden, a native of Vermont, USA, gladly brought you *The Game*, and *Smoking by the River*, both published by Page Publishing, now has added onto *The Game*, through: Beat my clock {TV Snow: Stew-art}

More time trips...

And not only do these Time-Trips happen in *The Game* but other books Brendon wrote, for instance, *Behind the Night Sky*, and *Bity Nightmare Byte*.

Brendon Holden might not be all that well known as an author, yet the stories Brendon writes truly are more than an author, and from this prospective they deserve much credit. Brendon has always loved working behind the scenes, whether it was behind the stage of a high school play or asking the wise a fundamental question: *what is be?* Now finding much to be, Brendon continues to write, finding inspiration from all and in all hoping to inspire all, this all including himself — to be inspired!

Thank you for reading, The Game: beat my clock {TV Snow: Stew-art}



TV SNOW

A complete untrue non-working yet a make believable code to the universe as well as to the personal computer. Because I created the codes without knowing the codes—they are only meant to be practiced in front of a mirror, (i.e., on a non-electrical devise.)

The game: beat my clock {TV Snow: Stew-art} is a computer holy book, if you ever have been touched by the computer books of the 80's and 90's you might recall thinking I must learn code!

As every holy book, as mystery pages, *TV snow* might be easier to study, but as well it might not be. A whole new spin on faith-based building; I am now not so sure I can read ancient writings as I once read.

The code still living, as simple as an older calculator: $2 + 2 = 4$, without clearing the answer given we may find: $2 + 2$ to equal eight, and so on... now maybe we may have found a new hack, a way to look at the word RUN.

If a wave can be more or less, similar is it to a simple high-school calculator, and from there we may find the entire world online, if not the entire universe.

As simple as a child's dream, yet as complex as growing into an adult, TV snow is sure to be a book that you might need to beat the clock to read.

—Brendon G.M.C. Holden