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Cover by Gabi Nasemann
Illustrations by Nasemann (6, 9, 11, 13, 14, 15, 20, 51, 54), Platt (53), Haberfield (33), Sladek (34, 37 38, 39), Prigann (44, 46).

MICHAEL MOORCOCK, JAMES SALLIS and CHARLES PLATT, editors. NIGEL FRANCIS, design. DOUGLAS HILL, associate editor. Dr. CHRISTOPHER EVANS, science. DIANE LAMBERT, advertising and promotion (01-229 6599). M. JOHN HARRISON, books editor. EDUARDO PAOLOZZI, aeronautics advisor.

NEW WORLDS is ©February 1969, published monthly by New Worlds Publishing at **271 Portobello Road, London, W.11.**, with the assistance of the Arts Council of Great Britain. Distributed by Moore Harness Ltd., 11 Lever Street, London, E.C.1. Manuscripts should be typewritten, double spaced with wide margins on white, quarto paper and **will not be returned** unless accompanied by a stamped, self-addressed envelope of suitable size. No responsibility is accepted for loss or damage to manuscripts or artwork.

Subscriptions: 60/- (10 dollars) for twelve issues.

How Dr Christopher Evans Landed on the Moon
by J G Ballard

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prisoner of the Japanese. Humour in science-fiction is analysed by L. Sprague de Camp and illustrated very satisfactorily with *Proposal,* while Frank Herbert provides a neat piece of problem-solving, *Missing Link,* for readers who aren't seriously irritated by characters who unravel the secrets of the universe during their coffee-break. Poul Anderson and Mack Reynolds touch upon some of the remoter possibilities of the East-West conflict, in *The Last Of The Deliverers* and *Retaliation,* respectively. Fritz Leiber integrates fact and fiction so skilfully as to make *Myths My Great-granddaughter Taught Me* and the accompanying account of his discovery of Norse mythology seem like halves of a single narrative. Add to the above list Isaac Asimov, Frederik Pohl, James Blish/Damon Knight, Katharine MacLean and Theodore Cogswell; this collection by no means represents the cream of their output, but it does offer a glimpse, retrospectively, of the author at work.

Space allows only a mention of **Orbit 3** (Berkley, 75 cents), edited by Damon Knight and featuring nine stories, and **A Far Sunset** (Berkley, 60 cents), Edmund Cooper's thoughtful novel of a space-travelling psychiatrist marooned upon a world ruled by a god-king.

Books Also Received:

Games People Play by Eric Berne (Penguin, 5s.) concerning the psychology of human relationships, is a sequel to his book *Transactional Analysis in Psychotherapy* (1961).

The Second IF Reader of Science Fiction edited by Frederik Pohl (Doubleday, 4.95) anthologises stories by ten authors, including Brian W. Aldiss, Asimov, and J. G. Ballard.

The Plateglass Universities (Secker & Warburg, 30s.) in which Michael Beloff considers England's seven new universities: Sussex, York, East Anglia, Essex, Lancaster, Kent and Warwick.

Brother Beserker (Macdonald) is another in the 'Beserker' series by Fred Saberhagen. Reaches his usual standard.

Hanoi by Mary McCarthy (Weidenfeld & Nicolson, 25s.): a rather literary essay chiefly about Miss McCarthy's problems of sentiment in North Vietnam. Hanoi appears to be a place where American lady writers go to discover the extent of their compassion.

Mainly Academic by Professor K. R. Srinivasa Iyengar (Asia Publishing House, 45s.). Professor Iyengar is chiefly known as literary critic, but these lectures, delivered at various Indian Universities in recent years, are on more general topics, from Yoga to Agriculture, from Space Exploration, Racial Prejudice to Optics and the teaching of Law in Indian Universities.

The Bomb and the Computer by Andrew Wilson (Barrie & Rockliff, 30s.) charts the history of war games, and looks specifically at post-Bomb gam es involving computers.

Time Out (Secker & Warburg, 30s.) is a collection of stories by David Ely. In the title story, America and Russia attempt to restore to her original state a Britain accidentally destroyed by a nuclear explosion.

D.R.B.

A book's appearance in this column does not preclude its review in a later issue.

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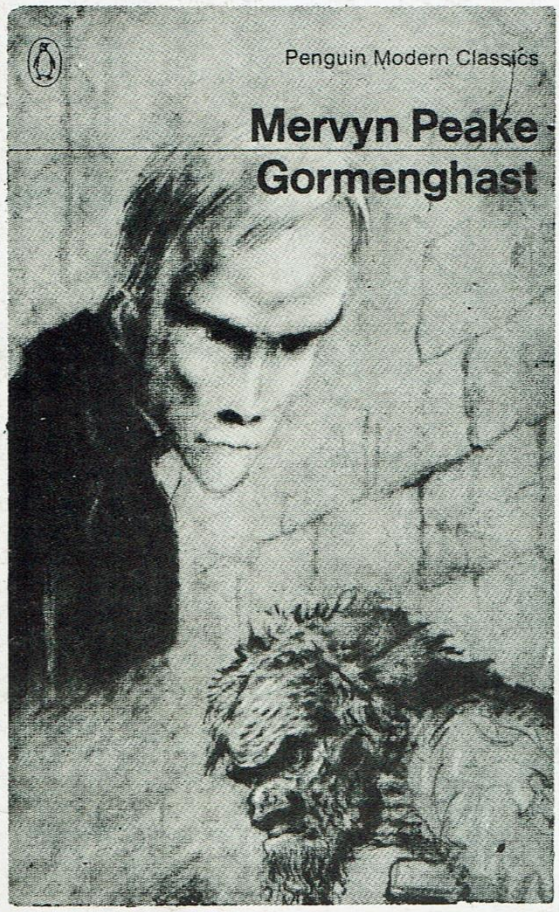

GORMENGHAST

Mervyn Peake

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NEXT MONTH

Jerry Cornelius encounters Bishop Beesley, author of *Heroin: A Cure for Cancer?* and Doktor Karen von Krupp, the beautiful but sinister German dentist, duels with a helicopter in Derry and Toms Famous Roofgarden, keeps eminent personalities prisoner in a Ladbroke Grove convent, runs a blockade of American Navy Pirate Radio ships in his Phantom VI convertible and sees Zhazda of Okharna in a flooded Paris. This latest thrill-packed adventure of our ubiquitous hero is written by Michael Moorcock and is entitled, aptly enough:

A CURE FOR CANCER

J. G. BALLARD'S latest story shows Britain in the Vietnam situation with a brave band of Britons battling the braggardly might of the Yankee Imperialists.

THE KILLING GROUND

GEORGE MACBETH'S long poem describes the Horrors of Hiroshima in

THE HIROSHIMA DREAM

KENNETH COUTTS-SMITH, eminent art critic, discusses milleniarianism in art (among other things) in his article

THE FUTURE OF ART

Other contributors will include Charles Platt, Carol Emshwiller, Ron Padgett, J. J. Mundis, Marek Obtulowicz, Alan Passes, Leo Zorin, Graham Charnock and James Sallis with the second part of his long essay on modernist fiction.

new worlds

FIVE SHILLINGS
OR ONE DOLLAR

New fiction by BRIAN W. ALDISS: HARVEY JACOBS: MICHAEL MOORCOCK and others. DR. CHRISTOPHER EVANS' new experiment in computer psychology -- THE DREAMS OF THE COMPUTER. Plus Charles Platt on Keith Albarn; New Poems by Libby Houston and new graphics and photographs by Malcolm Dean & Gabi Nasemann; R. Glynn Jones on Revolutionary Art; Bob Marsden on new ideas in psychology etc

This portrait of the artist
as a young man was taken in 1904, the year
in which he set a novel which Virginia Woolf called
'the scratching of pimples on the bootboy at Claridges'.
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wonderful book'. From 1919 to 1969 it has fought its way
past legal action and blind prejudice to something like universal
acceptance as the greatest novel of the twentieth century. It is the book
which every other novelist would like to have written and which,
in one Dublin day's compass, presents an imperishable
monument to the human condition.
It has just become a Penguin Book at 10s.
It is **Ulysses** by **James Joyce.**

new worlds

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Cover by Gabi Nasemann

Illustrations by Gabi Nasemann (5, 7, 9, 10, 18, 45, 49), Malcolm Dean (14, 27, 30, 36, 42, 42), Michael Moorcock (31).

Edited by Langdon Jones assisted by Michael Moorcock (consulting) and James Sallis (U.S.A.). Douglas Hill, associate editor. Graham Charnock, assistant. Nigel Francis, design, assisted by Jeff Marsh. Dr Christopher Evans, science editor. M. John Harrison, books editor. Eduardo Paolozzi, aeronautics advisor.

DIANE LAMBERT, advertising and promotion manager (01-229 6599).

NEW WORLDS is © **May** 1969, published monthly by New Worlds Publishing at **271 Portobello Road, London, W.11,** with the assistance of the Arts Council of Great Britain. Distributed by Moore Harness Ltd., 11 Lever Street, London, E.C.1. Manuscripts should be typewritten, double spaced with wide margins on white, quarto paper and **will not be returned** unless accompanied by a stamped, self-addressed envelope of suitable size. No responsibility is accepted for loss or damage to manuscripts or artwork.

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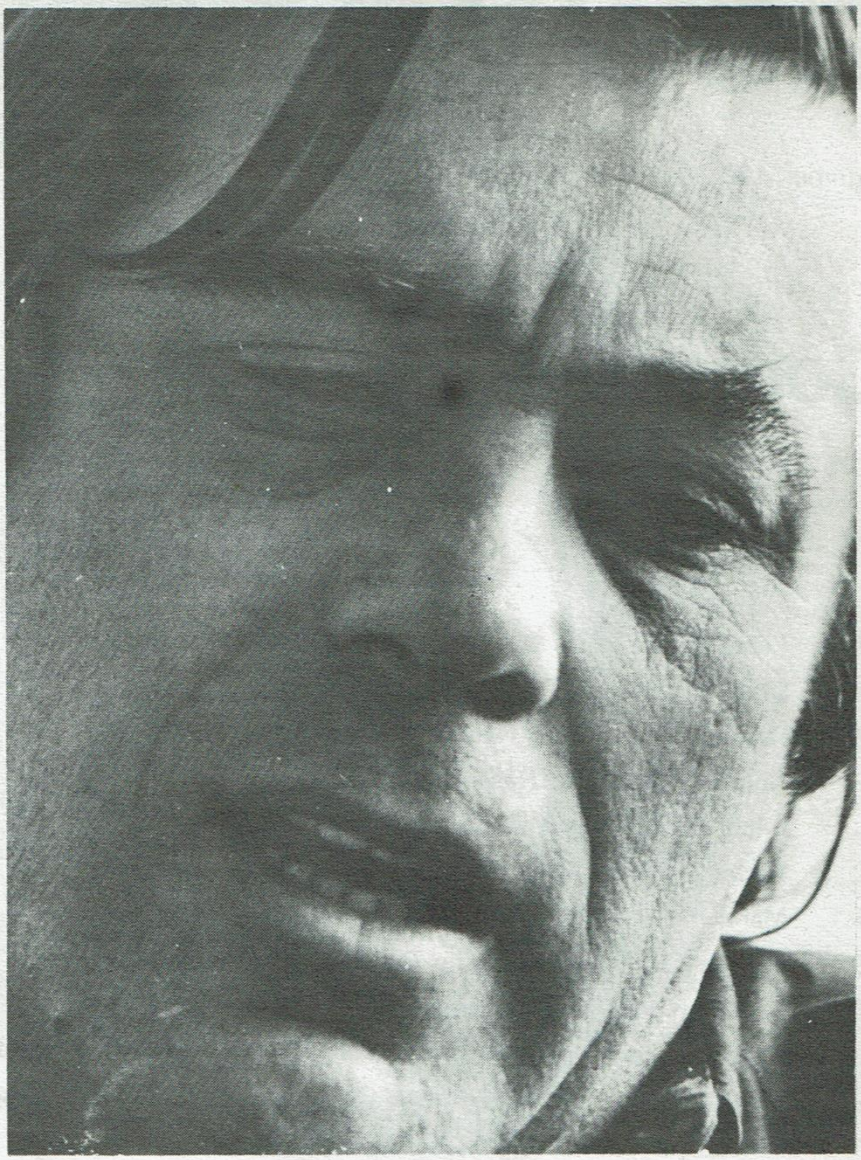


Chris Evans: 'No fudges'

HARVEY JACOBS' LATEST story, *The Negotiators,* appears in NEW WORLDS this issue and his fourth story for the magazine (others include *Disturbance of the Peace,* 183 and *Epilogue for an Office Picnic,* 186). The present story, in a somewhat altered version, appeared in a recent issue of ESQUIRE, to which **Harvey Jacobs** earlier contributeds, Death of a Bystander (which we can strongly recommend). A New Yorker working for ABC International Television, Mr Jacobs has contributed to THE REALIST, THE MAGAZINE OF FANTASY AND SCIENCE FICTION and MADAMOISELLE and is making an excellent reputation as one of America's very finest short story writers. His collection, *The Egg of the Glak,* is due to be published late this year by Harper & Row.

The inspiration for **Brian Aldiss's** latest story, *The Moment of Eclipse,* comes, he says, from Thomas Hardy's *Poem At a Lunar Eclipse* which was published in Hardy's *Poems of the Past and the Present* (1902):

Thy shadow, Earth, from Pole to Central Sea,
Now steals along upon the Moon's meek shine
In even monochrome and curving line
Of imperturbable serenity.

How shall I link such sun-cast symmetry
With the torn troubled form I know as thine,
That profile, placid as a brow divine,
With continents of moil and misery?

And can immense Mortality but throw
So small a shade, and Heaven's high human scheme
Be hemmed within the coasts yon arc implies?

Is such the stellar gauge of earthly show,
Nation at war with nation, brains that teem,
Heroes, and women fairer than the skies?

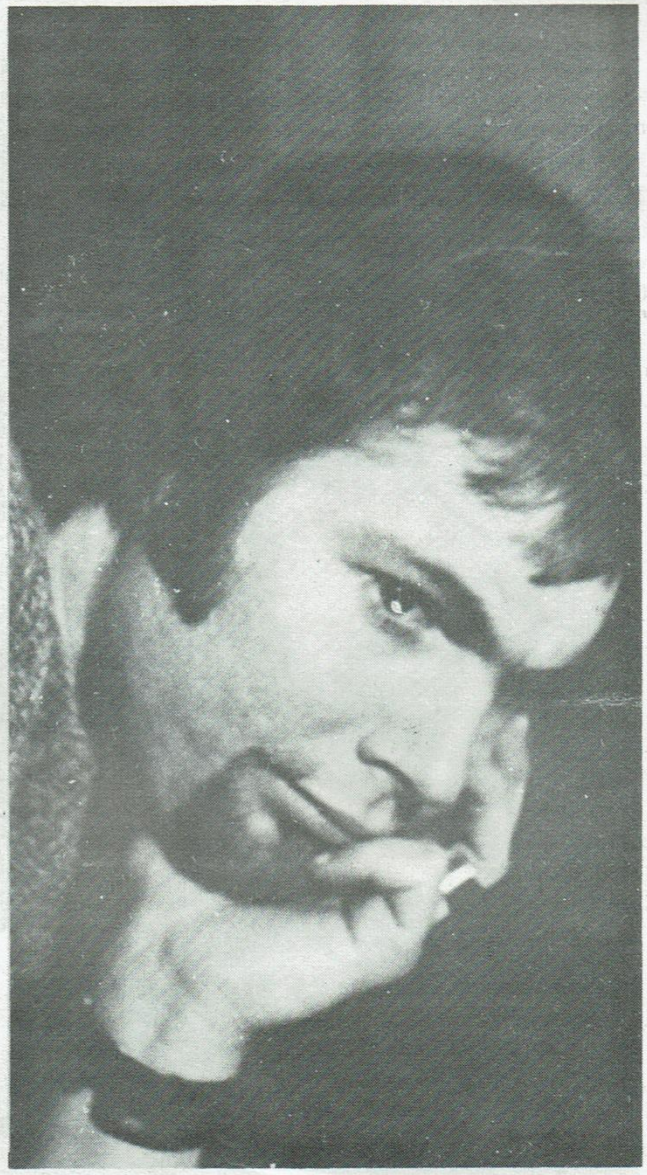
Mr Aldiss believes that Hardy's poem outshines his own story, but we find them marvellously complementary.

Libby Houston is a much admired poet who rarely seems to publish enough. Indeed, were it not that Malcolm Dean, one of our regular illustrators, is her husband, we should probably not have had the opportunity of seeing the group of poems you'll find in this issue. Born in London in 1941 she now lives in London with her husband and her son Sam. Her first book of poems, *A Stained Glass Raree Show,* was published by Allison & Busby in 1967. The same publisher will bring out a second collection (including these poems) next year. She has appeared in *Love Love Love* (Corgi 1967) and was twice on the John Peel Radio 1 show in 1968 (her first appearance was on Children's Hour 1950). She also "climbs mountains and walks indefatigably in any given direction".

Our science editor's current contribution to NEW WORLDS is best described in his own words:

"The latest computer languages are

Libby Houston: New book soon



Marek Obtulowicz: The Hurt (p. 45)

rather excitingly close to English, as the examples of the TELCOMP language in *Dreams of the Computer* illustrate. I have simply offered up a completely unedited printout from a computer terminal in my own laboratory. The peculiar circumstances of this printout however are that I have viciously set out to confuse the computer by loading programme after programme without going through the necessary clearance process which I have proposed is comparable to the dream process in human beings (NEW WORLDS 173, July 1967). The gradual deterioration of the computer's performance is striking and occasionally rather terrifying. Note the curious interjections from time to time when snatches from old programmes burst in on the on-going programme. I have called these 'dreams', but strictly speaking they are hallucinations—i.e. dreams which come into experience when the individual (man or computer) is awake. One of the last programmes loaded on is a guessing game in which the computer tried to guess what animal I was thinking of. So confused had it become that a weird outpouring of questions followed rapidly on the heels of a schizophrenic-like bundle of muddled guesses. Read the whole thing through two or three times and the deteriorating logic of the poor wretched creature becomes more obvious.

"Incidentally, there are no fudges here, no editing whatsoever. This is the exact printout that my secretary, **Jackie Wilson**, and I produced. We have some other examples, of course, but this is probably the best. Anyone wondering what happened to the computer afterwards may feel relieved to know that we put it out of its misery, typing the magic words DELETE ALL into it. It took two and three quarter minutes to clear all the junk away, which by computer standards is a really long dream."

The present piece will help clarify some of the questions asked by readers who read our earlier *How Dr Christopher Evans Landed on the Moon* by J. G. Ballard (NW 187).

Next month, among other things, the last part of Michael Moorcock's *A Cure for Cancer* and, almost certainly, a new story from **Pamela Zoline.**■

JOHN G.

CHAPMAN

Please send your new address to Charles Platt c/o NEW WORLDS where you will hear something to your advantage . . .

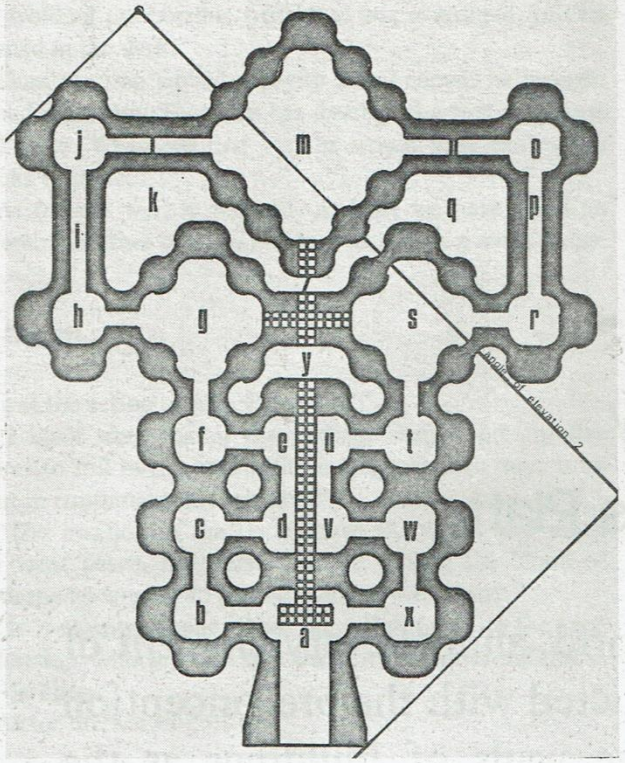
The Responsive Environment

by

Charles Platt

In our supposedly changing world, almost every element of our environment is still constructed with the preconception of permanence. We accept the walls of buildings as the limits within which we have to live, work and play, much the same way as an animal uses a cave. Even in the vast floor-space of an open-plan modern office block, its adaptation to suit the workers' requirements is usually limited to the placing of screens and partitions. The landlord who converts a house into five self-contained bed-sitting rooms is altering an environment in a manner which few people have the time or ability to carry out for themselves. System-built book cases, to which extra shelves can be added as one accumulates more books, are commonplace. But houses are still being built on the principle that if a married couple decides to have children, it will be easier for them to look for a new house than add a couple of rooms to the old one.

The traditional assumption that a house or an armchair, once made, can have only one form and one function, has persisted far longer than it need have done. McLuhan has pointed to the use of technology enabling a mass-produced



A: Entrance, turnstiles, pay desk etc.

B: Hot, metal, fire, brass sheet, red, gold, guitar strings.

C: Stroboscopic, head holes in sphere, overall green, revolving slats, mirror.

D-E: Optical diffraction grating and fibre-optics.

F: Soft push-through, foam plastic.

G: Space-grid, primary floods, variable light-show.

H: Jagged, aggressive, patterned.

I: Window onto plastic garden, tactile etc.

J: Soft, patterned, dim.

K: Plastic garden.

L: Tactile tunnel.

M: Front and back projection chamber, ever-changing light mobiles.

N: Tactile tunnel.

O: Soft and jagged.

P: Window onto garden 2.

Q: Garden 2.

R: Soft and jagged.

S: Large revolves create varying volumes with alternating light and sound.

T: Jail.

U-V: Fibre-optics, sound, light, black and white 'Op'.

W: Ultra-violet contained in sphere with head holes, revolving slats, play patterns.

X: Hanging pipes, noise, strung, silver, blue, etc.

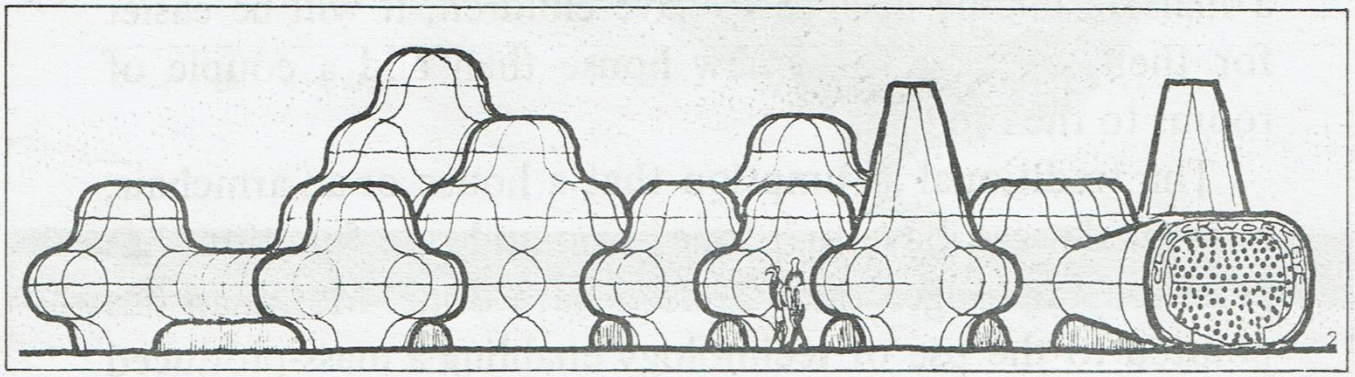
A: EXIT

Above: Girvan Fun Palace plan. Below: Girvan Fun Palace.

product to be tailored to individual customer specifications so that each example of it is 'customised'. What is even more important is that we have the ability to manufacture items which the customer can take to pieces, adapt and re-build to suit his changing moods and needs.

Keith Albarn is a great exponent of the latter philosophy, believing in the need for environment to be totally responsive to the individual. "We have a very bad relationship with our hardware," he says. "The sense of security, which until now has been strongly allied to emotional feelings toward our houses, monuments and so forth, is going to have to alter, to the far more honest situation of being allied to change. We must come to terms with a moving process rather than a series of status quos."

But Albarn, whose business is currently financed by selling glass fibre sections which can be put together by unskilled labour, without scaffolding, to build anything from a garden shed to a conference room, is not talking about change for its own sake. "Far from increasing the tempo, I am really trying to take the steam out of the great terrible pressures-of-living-in-the-twentieth-century. I don't think you can say *we don't want change*; that's fighting a terrible battle, and though you may end up not changing much, by God you're going to work very hard at standing still. Really I want a much easier relaxed relationship with hardware—get rid of the Black Box phobia and the great 'They'. I'm not in favour of obsolescence either, because psychologically that does create a frenzy. I'm not talking about just being 'different'. I'm talking about creating an environment which responds to one's needs, and which one understands, so it really is an extension of one's personality. Initially this must be limited in its permutations. Our building kit, using one range of parts, can literally be furniture one minute, a pavilion a hundred feet long, or a hut in the garden. But the structures have to be light, the materials are primitive and have to be simple to



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10 Individual units may be bought separately to increase the size and/or shape.

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12 Delivery 4-6 weeks on confirmation of order.

13 4" polyurethane foam cushions with zip-on covers in P V C - black, white, red and blue.

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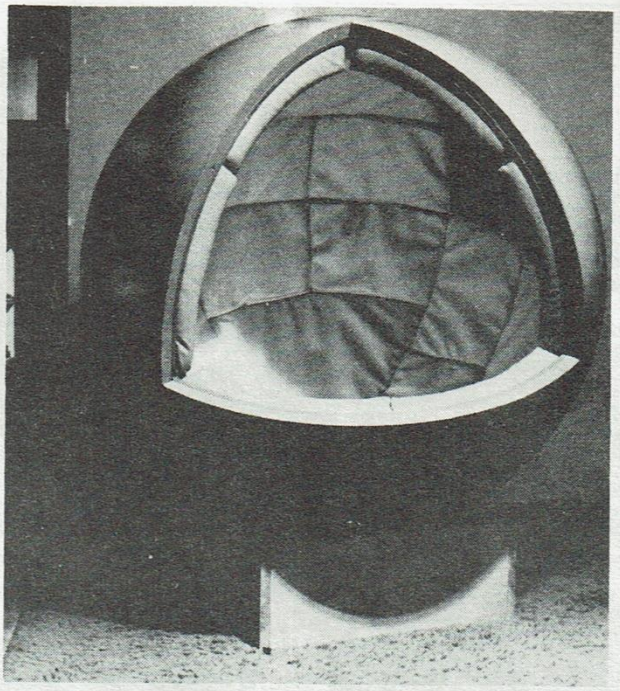
15 Ekistikode scale: 1/64 or 1½" = 8ft

produce, and I'm limited by a very tight budget. I want to get on to stage two, a more pliable and sophisticated technology at the production end. In ten years' time we'll be working toward basic building material as a service like water coming out of a tap."

The shapes of Albarn's structures are unconventional,



Furniture made from standardised Ekistikit sections.

one suspects partly because he enjoys their style, but, inevitably, also because each section has been designed to fit as many different uses and purposes as possible. His Margate fun palace, built in the Dreamland amusement park, is crude and basic in shape compared to his current project of this type, a 'play environment' on a larger scale. As play environments, his structures are obviously sound propositions. They're a nice place to visit, but would anyone really want to live there?

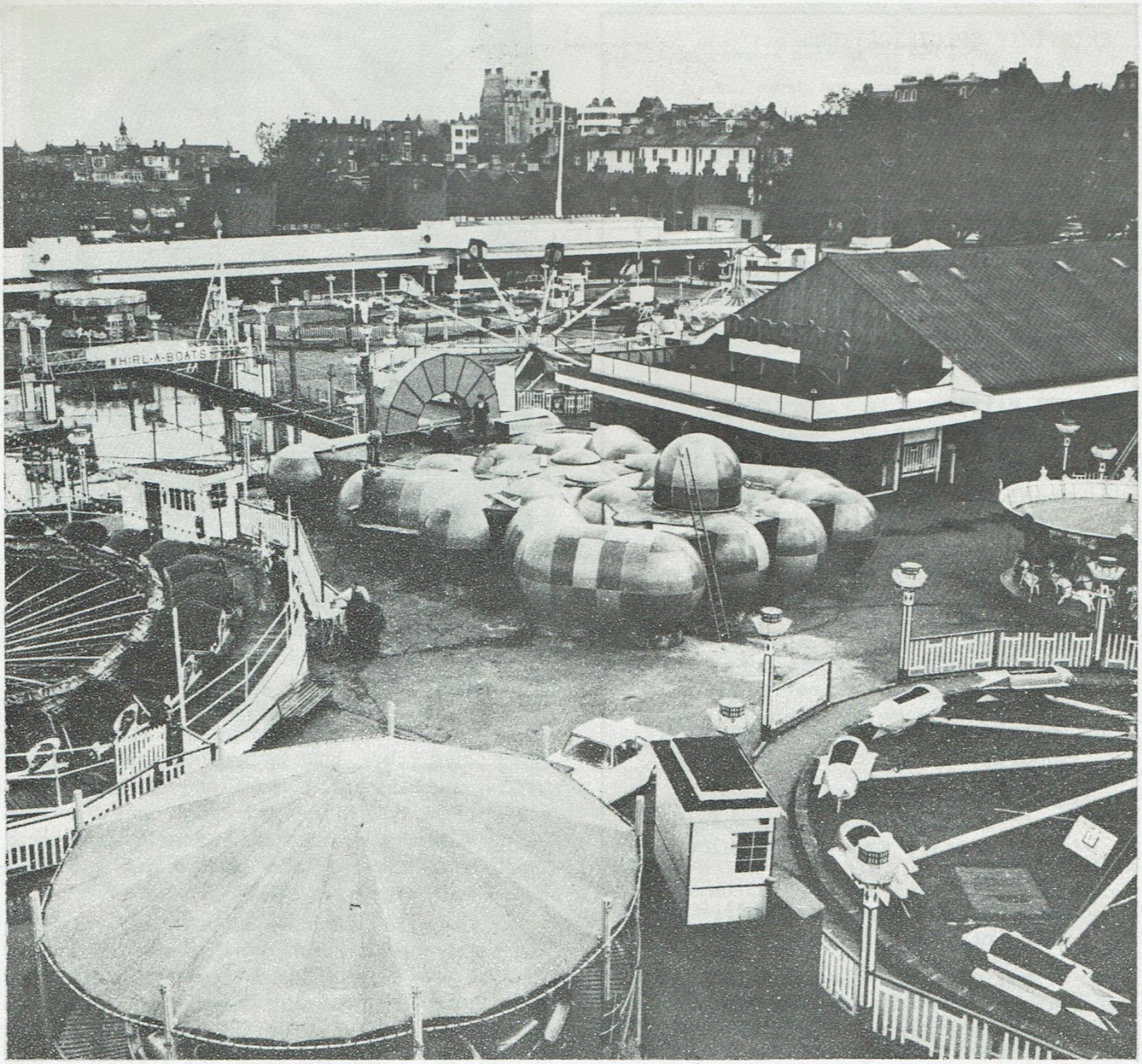
"In a way, the pressures against us are very real—people aren't ready for this. For the average person to conceive of Aunt Mabel coming for the weekend and extending the house to put her up overnight is science fiction; I think this can only be done if we start by allying the ideas to a sense of play. If we fight on, people will gradually become accustomed to the ideas involved. Our structures get publicity in building trade journals; when we answer enquiries and visit clients we make a point of explaining if he wants to change it or take it down, he *can*. Selling our garden sheds, we sometimes find some clients *will* actually change it and switch it around. This is a very naive first step, and we're working with a Meccano kit principle for people not trained to think structurally or spatially."

Turning to Keith Albarn's most recent play environment, the Margate fun palace, we wanted to know how this

```
A = 224(10) + 264(2) + 512(6) + 614(2) + 044(5) + 024(5) + X42  =  SPHERE SHELTER
    shell     shell    shell    shell    shell    shell    door

K = 312(4)  + 212(12) + 122(24)  =  SMALL PAVILLION
    shell     shell     shell

N = 212(4)  + X32(4)  + X22(6) + BASE  =  SPHERE CHAIR
    shell     cushion   cushion
```

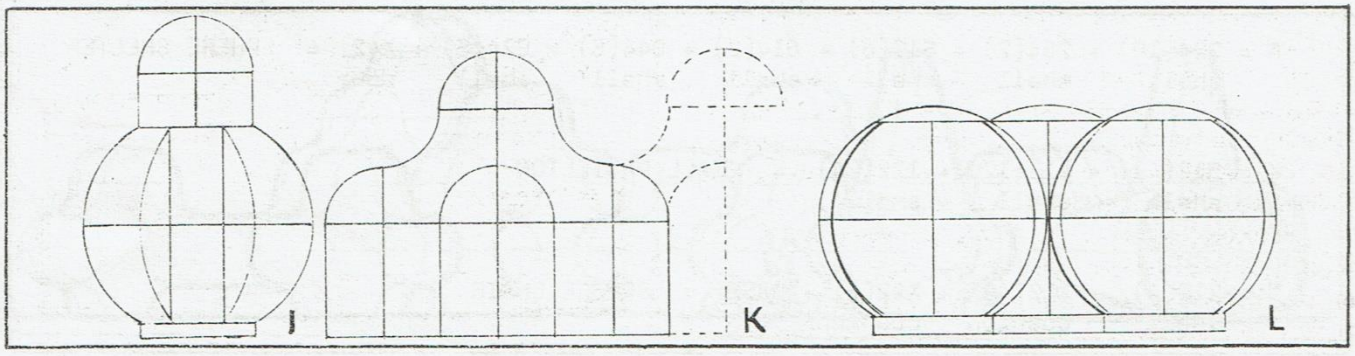


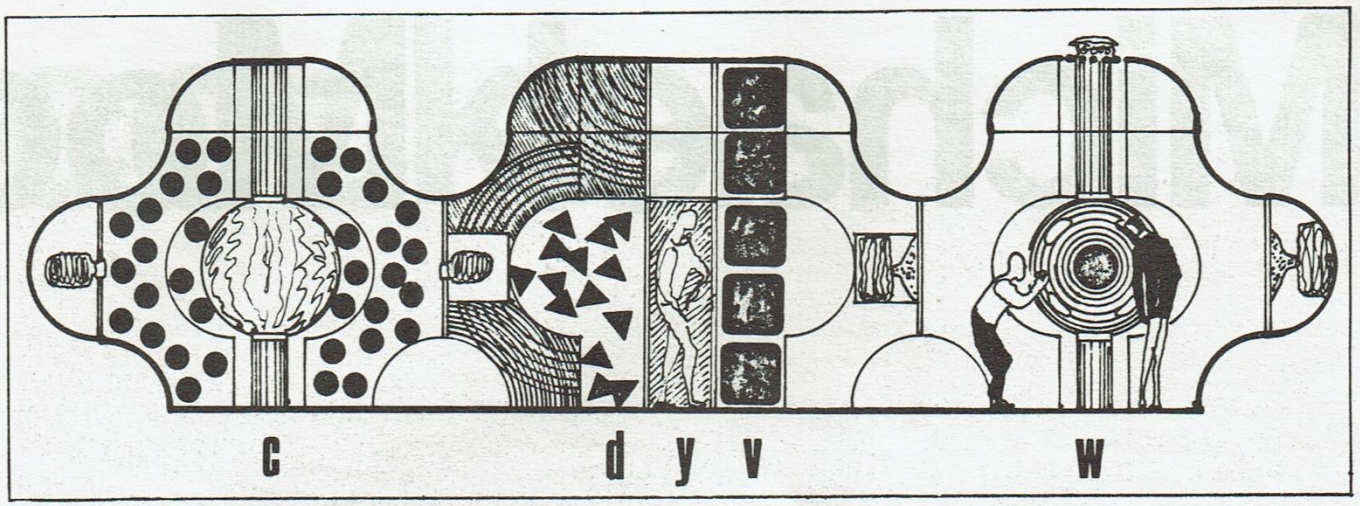
Above: Dreamland, Margate. Below: Examples of small buildings using the standardised range of sections.

had worked out in practice. A year ago, when we published a short interview with him, the Margate project was two months from completion. What had happened since then?

"I did have some fears about trying to put it in an existing fairground," he comments. "My fears proved to be very justified partly because the existing fairground, as it is run, involves a security force and is almost built to encourage aggression. At first people would hurl bricks at the thing and kick it to see what it was made of; the construction was strong enough to take most of that. But anything in a fairground is fair game for a mob intent on destruction. I was there one day when £2,000 of damage was done in three quarters of an hour. They insisted on having two security men dressed up like police, one at the door and one inside the structure. This is just setting up a challenge, a provocation."

The fun palace was a chain of glass fibre tunnels and





domes, within which were experiences of sound, light and texture which were as responsive as possible to the actions of the people inside the structure. How had these effects worked out in practice?

"We were working with tiny chambers, a restriction imposed by the clients, who didn't want large spaces where people would stop or dawdle. Because people were being pushed through like a caterpillar, the noise they made and the noise from the fairground outside had the effect of making the proximity detectors, the devices that worked in response to the sounds made by onlookers, function non-stop instead of responding properly. This meant the fun palace failed to work as originally intended. But it was successful as an attraction and financially."

Sadder and wiser, Keith Albarn has designed his next fun palace along different lines.

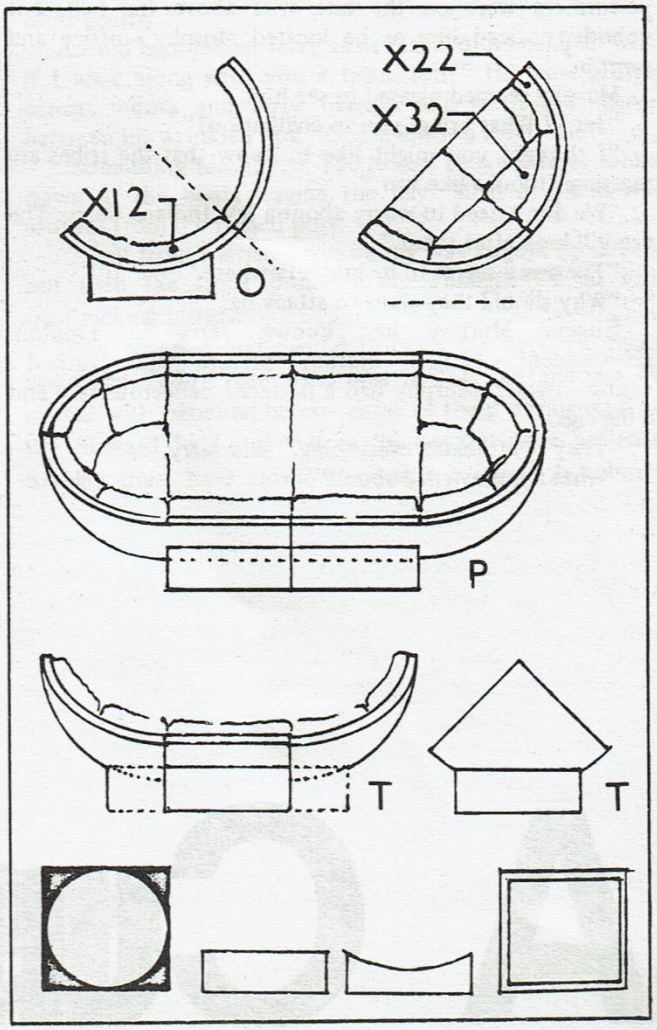
"The new one will be much more open—some areas thirty feet across. You can wander around; following a proscribed route, but you shouldn't be aware of being funnelled through. It will be a gentle experience; slow movements, soft and dreamlike. Margate had the physical, aggressive kind of amusement associated with the fairground. The new one (which is to be in Girvan, in Scotland) will have softer sensual pleasures, richer in quality. Ultimately I'd like to see these things fulfilling the same function as a church, art gallery or amusement park—three in one—and we should have that range of experiences possible."

The new fun palace opens in May. Girvan is on the west coast of Scotland, in the Galloway area. It's more a village by the sea than a seaside resort, and the town council is very concerned with providing seasonal amusements for the summer (when the indigenous 7,500 population grows to 30,000) the amusements being, at the same time, sophisticated enough for the residents to use as amenities, off-season.

Keith Albarn's other current projects include a range of packages; educational aids in the form of toys that teach counting and reading; designs for a theatre and a seaside pier; and detailed estimates for emergency housing for Middle-East refugees. Albarn's most important concern at the moment, however, is a big development he is negotiating with the Lea Valley regional park authority, for an island site where he hopes to build a big play area, therapy unit and research and development unit. The latter function would entail bringing together a lot of specialists and 'generalists' to work on environmental ideas. There would also be facilities provided for students to work there.

The Lea Valley project is his most ambitious so far, and may or may not ever come to fruition. But whether it does or not, Albarn has barely started exploiting the full range of environmental possibilities. (His business has only been in operation for about four years, and has often been hampered by lack of funrls.) There is ample time and scope for him to continue toward the goal of manufacturing truly sophisticated, responsive, adaptable personal environments, for everyday living.■

Above: Girvan Fun Palace. Below: Ekistikit.



Dr Christopher Evans & Jackie Wilson:

THE DREAMS OF THE COMPUTER

```
 12IN  03/07/69  16:43:11IN CQJBAA;JACKIE MAKING
←COMPUTER DREAM


←;I'M NOW GOING TO LOAD ON A PROGRAM
←LOAD $TUTOR1

          TIME SHARING LIMITED. TELCOMP.

 TELCOMP IS AN INTERACTIVE SYSTEM BETWEEN MAN AND MACHINE.
 IT MAY BE USED AS A HIGH-SPEED CALCULATING MACHINE OR AS A
 STORED COMPUTER.TO USE PURELY FOR CALCULATIONS,ONE NEED
 ONLY TO SPELL OUT THE DIRECT COMMAND 'TYPE' CORRECTLY.
 THE BACK ARROW MEANS THAT THE COMPUTER IS WAITING FOR YOU
 TO GIVE IT AN INSTRUCTION.

  + MEANS ADD.
  -       SUBTRACT
  *       MULTIPLY
  /       DIVIDE
  ↑       RAISE TO THE POWER (I.E.SQUARE ,CUBE ETC.)

 PLEASE TYPE OUT THE FOLLOWING,PRESS THE 'RETURN'BUTTON
 TO 'FEED' THE INSRUCTION INTO THE COMPUTER,AND WHEN THE
 'BACK ARROW' RETURNS,TYPE     'GO',AND PRESS THE
 'RETURN'BUTTON

 YOU TYPE 'TYPE 11-7,12+4+6,2*3,17/6,2↑3,4↑(5/2.37)'
 STOPPED AT STEP  1.182
←TYPE 11-7,12+4+6,2*3,17/6,2↑3,4↑(5/2.37)
        11-7=     4
      12+4+6=    22
         2*3=     6
        17/6=     2.83333333
         2↑3=     8
  4↑(5/2.37)=    18.6281085
←; THAT WAS A "CALCULATION PROGRAMME2". WITHOUT DELETING
←; THIS RPROGRAMME (WHICH I OUGHT TO DO) I'M GOING TO
←; LOAD ON ANOTHER. THE COMPUTER WILL BEGIN TO GET CONFUSED
←; BUT WILL PROBABYY CARRY ON OK. BUT THEN, WITHOUT LETTING
```

(Note: The bulk of this printout is reduced to half-size)

```
←; IT CLEAR THE OLD PROGRAMMES OUT I'M GOING TO LOAD ON
←; ANOTHER, AND THNN ANOTHER. BEFORE LONG, THUS DEPRIEED OF
←; ITS SLEEP (OR MORE ACCURATELY ITS DREAMS) IT WILL BEGIN
←; TO HALLUCIAATE AND ODD THINGS SHOULD HAPPEN.
←LOAD TRUTH\\\\\ $TRUTH
```

```
 ******************************
 * 1.THERE ARE THREE NUMBERED *
 * STATEMENTS IN THIS BOX.    *
 *                            *
 * 2. TWO OF THEM ARE FALSE.  *
 *                            *
 * 3. JULIE ANDREWS WAS A     *
 * STAR IN 'MY FAIR LADY'     *
 ******************************

HOW MANY OF THESE STATEMENTS ARE FALSE?

        NUM=ONE
ERROR AT STEP 11.43
        ONE             IS UNDEFINED
←GO
        NUM=1

WHICH?

        NUM=3


SO #2 IS TRUE?

        ANS=YES


DO YOU SEE A CONTRADICTION?

        ANS=NO

YOU CLAIM ONE FALSE, BUT #2 SAYS TWO.

HOW MANY OF THESE STATEMENTS ARE FALSE?

        NUM=1

WHICH?

        NUM=1


#1 IS CLEARLY TRUE.


HOW MANY OF THESE STATEMENTS ARE FALSE?

        NUM=1

WHICH?

        NUM=2

GOOD!

INCIDENTALLY THIS IS NOT A PARADOX.

STOPPED AT STEP 13.8
←LOAD $HSCOPE
TELCOMP IS AN INTERACTIVE SYSTEM BETWEEN MAN AND MACHINE.
IT MAY BE USED AS A HIGH-SPEED CALCULATING MACHINE OR AS A
STORED COMPUTER.TO USE PURELY FOR CALCULATIONS,ONE NEED
ONLY TO SPELL OUT THE DIRECT COMMAND 'TYPE' CORRECTLY.
THE BACK ARROW MEANS THAT THE COMPUTER IS WAITING FOR YOU
TO GIVE IT AN INSTRUCTION.

 + MEANS ADD.
 -       SUBTRACT
 *       MULTIPLY
 /       DIVIDE
 ↑       RAISE TO THE POWER (1.E.SQUARE ,CUBE ETC.)

PLEASE TYPE OUT THE FOLLOWING,PRESS THE 'RETURN'BUTTON
TO 'FEED' THE INSRUCTION INTO THE COMPUTER,AND WHEN THE
'BACK ARROW' RETURNS,TYPE     'GO',AND PRESS THE
'RETURN'BUTTON

YOU TYPE 'TYPE 11-7,12+4+6,2*3,17/6,2↑3,4↑(5/2.37)'
STOPPED AT STEP  1.182
←GO
80% OF THE DIFFICULTIES ENCOUNTERED WHEN WRITING A PROGRAM
ARE PURELY TYPOGRAPHICAL--- EITHER YOU MIS-TYPE SOMETHING
OR YOU LEAVE SOMETHING OUT.
AN EXAMPLE OF HOW TELCOMP HELPS YOU TO QUICKLY SEE THE
MISTAKE YOU HAVE MADE IS OBTAINED WHEN YOU PURPOSELY
      AND SWAYED BY #######,MODIFIED BY #######'S SPHERE.
TYPE THE  FOLLOWING:  TIPE 11-7
NOW YOU TRY IT,   DON'T FORGET TO PUSH THE 'RETURN'
 TYPE 'GO' WHEN THE '←' RETURNS.
STOPPED AT STEP  1.18996
←GO
ANOTHER USEFUL INSTRUCTION IS      'SET'
THIS IS USED TO DEFINE VARIABLES, AND STORE THEM IN THE
COMPUTER'S STORE. A SIMPLE EXAMPLE OF ITS USE IS
INTERRUPTED AT STEP  1.194
←; WHERE'S THE HOSROSCOPE PROGRAMME I TYPED ON?
←LOAD $HSCOPE

TELCOMP IS AN INTERACTI\VE SYSTEM BETWEEN MAN AND MACHINE.
INTERRUPTED AT STEP  1.13
←LOAD
RUBOUT
←; TELCOMP IS BEGINNING TO GET CONFUSED
←LOAD $EXPENS


THIS IS A PROGRAM TO CALCULATE YOUR EXPENSES FOR THE WEEK

ARE YOU RECOMPENSED FOR THE USE OF YOUR CAR FOR
BUSINESS PURPOSES (ANS. YES OR NO THEN PRESS RETURN KEY)
        ANS=YES

PLEASE ENTER RATE PER MILE IN PENCE
        RTE=20

LUCKY DEVIL !   THATS MORE THAN WE GET

NOW HOW MANY MILES ARE YOU HOPING TO GET AWAY
WITH THIS WEEK
        MIL=500
   E YOU TRAVELLED BY ANY OTHER MEANS THIS WEEK
ON BUSINESS OF COURSE)?
        ANS=YES
 LEASE ENTER TOTAL COST (YOU WILL BE ASKED FOR POUNDS,
PDS), SHILLINGS (SHI) AND PENCE (PEN) ON SEPERATE LINES.
AFTER TYPING EACH VALUE PRESS RETURN KEY
        PDS=2
        SHI=14
        PEN=2

DO YOU HAVE ANY HOTEL EXPENSES TO CLAIM? (ONE SINGLE
ROOM ONLY)                                      ======
        ANS=YES

PLEASE ENTER THE AMOUNT ON THE BILL PLUS TIPS.
        PDS=3
        SHI=15
        PEN=0
DO YOU HAVE ANY CHARGABLE ENTERTAINMENT EXPENSES
           =========

        ANS=NO

DO YOU HAVE ANY OTHER EXPENSES?
        ANS=NO


  DEAR BOSS,                                          7/ 3/69
       HERE IS MY EXPENSE ACCOUNT FOR LAST WEEK.
CAR EXPENSES  500 MILES AT 20.0 PENCE PER MILE   41 - 13 -  4
ALL OTHER TRAVELLING EXPENSES                     2 - 14 -  2
HOTEL EXPENSES (INCLUDING TIPS)                   3 - 15 -  0
ENTERTAINING EXPENSES (INCLUDING TIPS)            0 -  0 -  0
ALL OTHER EXPENSES                                0 -  0 -  0
                              TOTAL              48 -  2 -  6


                              YOURS FAITHFULLY

                            ..................
DO YOU WISH TO REPEAT THE CALCULATION
        ANS=NO
ERROR AT STEP 21.1
NOT ENOUGH VALUES FOR THAT FORM
←;

   THE COMPUTER IS GETTING VERY CONFUSED
←LOAD $HSCOPE

TELCOMP IS AN INTERACTIVE SYSTEM BETWEEN MAN AND MACHINE.X\
INTERRUPTED AT STEP  1.13
←
LOAD $DAY

ALL DATES REFER TO THE GREGORIAN CALENDAR


TELCOMP IS AN INTERACTIVE SYSTEM BETWEEN MAN AND MACHINE.

WHAT YEAR (NEGATIVE IF BC)?
        YR=L93
RUBOUT
        YR=1931
 -       SUBTRACT
 *       MULTIPLY
 /       DIVIDE
 ↑       RAISE TO THE POWER (I.E.SQUARE ,CUBE ETC.)

PLEASE TYPE OUT THE FOLLOWING,PRESS THE 'RETURN'BUTTON
TYPE A*B*C/(C-A-6)
GO
STOPPED AT STEP  1.2125
←LOAD $GAME 31

ONLY ONE FILE PER LOAD COMMAND
←LOAD $GAME31
THE GAME OF 31 USES THE ACES (VALUE OF ONE) THROUGH
SIXES OF A DECK OF CARDS.  THE OJKECT IS TO PILE
```

```
CARDS UNTIL THE SUM OF THE CARDS IS 31.  YOU GO
FIRST, AND THEN WE WILL ALTERNATE UNTIL 31 IS REACH
THE PERSON WHO REACHES 31 WINS.

ERROR AT STEP 22.01
TOO MANY VALUES FOR THAT FORM
←GO
ERROR AT STEP 22.01
TOO MANY VALUES FOR THAT FORM
←DO PART 22.1

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

DO YOU WISH TO REPEAT THE CALCULATION
       ANS=NO
←LOAD $GUESS
THIS IS A GUESSING GAME IN WHICH I TRY TO GUESS
WHAT ANIMAL YOU ARE THINKING OF

ARE YOU THINKING OF AN ANIMAL?

     ANSWER=NO
PLEASE ANSWER YES OR NO
     ANSWER=YES
FOR AN ACCURATE HOROSCOPE GIVE THE YEAR OF YOUR BIRTH
(E.G. AS 1931) OR ELSE REPLY NO
DOES IT LIVE IN WATER?
     ANSWER=NO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←GO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←DO PART 1.46
  PLEASE ANSWER YES OR NO
     ANSWER=YES



IS IT MORE THAN A FOOT LONG?
     ANSWER=YES


DOES IT SPOUT?
     ANSWER=YES



MY GUESS IS A WHALE!.  IS THAT RIGHT?
     ANSWER=YES
LET'S TRY AGAIN.
TYPE A*B*C/(C-A-6)
GO
STOPPED AT STEP  1.2125
←DO PART 1.3

ARE YOU THINKING OF AN ANIMAL?

     ANSWER=YES
FOR AN ACCURATE HOROSCOPE GIVE THE YEAR OF YOUR BIRTH
(E.G. AS 1931) OR ELSE REPLY NO
DOES IT LIVE IN WATER?
     ANSWER=NO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←LOAD $LETTER
THIS IS A GUESSING GAME IN WHICH I TRY TO GUESS
WHAT ANIMAL YOU ARE THINKING OF
TYPE YOUR LETTER NOW

(IGNORE THE BACK ARROW)
PLEASE ANSWER YES OR NO
(IGNORE THE BACK ARROW)
PLEASE ANSWER YES OR NO
(IGNORE THE BACK ARROW)
PLEASE ANSWER YES OR NO
(IGNORE THE BACK ARROW)
PLEASE ANSWER YES OR NO
P\(IGNORE THE BACK ARROW)
\PLEASE ANSWER YES OR NO
INTERRUPTED AT STEP  1.24
←DO PART 1.3
ERROR AT STEP  1.3
      LINES              IS UNDEFINED
←LINES = FOOT

       FOOT              IS UNDEFINED
←WHAT IS FOOT?

  ILLEGAL CHARACTER IN THE LINE
←DO PART 1.4
HOW MANY COPIES WOULD YOU LIKE?   DOES IT LIVE IN WATER?
     ANSWER=NO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←GO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←2
←LINES = 5
←DO PART 1.4
HOW MANY COPIES WOULD YOU LIKE?   DOES IT LIVE IN WATER?
     ANSWER=5
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←LOAD $OANDX1; PLAY NOGUHTS AND CROSSES WITH ME
RLAMISOUSTA ANSSSSSSSSSEWITHWHICH I TRY TO GUESS
WHAT ANIMAL YOU ARE THINKING OF
TYPE YOUR LETTER NOW
(IGNORE THE BACK ARROW)
       PLA=
ERROR AT STEP  1.25
THERE'S SOMETHING MISSING
←DO PART 1.3
ERROR AT STEP  1.3
       G              IS UNDEFINED
←G = 100
←GO
ERROR AT STEP  1.3
       TOT            IS UNDEFINED
←LOAD $APOLLO

  NTROL CALLING LUNAR MODULE. YOU ARE ON SCHEDULED
VERTICAL LANDING COURSE, BUT AUTO LANDING CONTROL
SYSTEM IS OUT. YOU MUST LAND ON MANUAL CONTROL. YOU
WILL HAVE ALTITUDE CHECKS EACH TEN SECONDS, AND YOU
MAY THEN RESET THE RETRO ROCKET FUEL RATE K FOR THE
NEXT INTERVAL TO 0 OR ANY VALUE BETWEEN 8 AND 200 LBS/SEC
SECOND. YOU HAVE 16000 LBS OF FUEL. YOUR ESTIMATED
FREE FALL IMPACT TIME IS 120 SECS AFTER FIRST CHECK

FIRST RADAR CHECK COMING UP


COMMENCE LANDING PROCEDURE
TIME,SECS  ALTITUDE,MILES+FEET  VELOCITY,MPH  FUEL,LBS
FUEL RATE
THE ANSWER SHOULD BE YES OR NO
SECOND. YOU HAVE 16000 LBS OF FUEL. YOUR ESTIMATED
FREE FALL IMPACT TIME IS 120 SECS AFTER FIRST CHECK

FIRST RADAR CHECK COMING UP


COMMENCE LANDING PROCEDURE
TIME,SECS  ALTITUDE,MILES+FEET  VELOCITY,MPH  FUEL,LBS
FUEL RATE
THE ANSWER SHOULD BE YES OR NO
\ SECOND. YOU HAVE 16000 LBS OF FUEL. YOUR ESTIMATED
INTERRUPTED AT STEP  1.1
←DO PART 1.6
ERROR AT STEP  1.6
       V0             IS UNDEFINED
←LOAD $GUESS
THIS IS A GUESSING GAME IN WHICH I TRY TO GUESS
WHAT ANIMAL YOU ARE THINKING OF

ARE YOU THINKING OF AN ANIMAL?

     ANSWER=YES
FOR AN ACCURATE HOROSCOPE GIVE THE YEAR OF YOUR BIRTH
(E.G. AS 1931) OR ELSE REPLY NO
DOES IT LIVE IN WATER?
     ANSWER=NO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←DO PART 1.46
  PLEASE ANSWER YES OR NO
     ANSWER=NO
ERROR AT STEP  1.45
ARGUMENTS TO LOGICAL OPERATORS MUST BE COMPARISONS
←DO PART 3
A SHEEPA DINOSAURA BATA THRUSHAN ELEPHANTA MAMMOTHAN
OSTRICHA LADYBIRD
INTERRUPTED AT STEP  3.011
←DO PART 2
IS IT EXTINCT?
DOES IT FLY?
HAS IT GOT A TRUNK?
HAS IT GOT A TRUNK?
IS IT A REPTILE?
IS IT RED?
DOES IT LAY EGGS?
DOES IT LIVE IN WATER?
DOES IT FLY?
DOES IT SWIM?
HAS IT GOT HORNS?
IS IT MORE THAN A FOOT LONG?
HAS IT GOT HARD FEET?
HAS IT GOT A CURLY TAIL?
DOES IT LIKE THE COLD?
HAS  IT GOT A TRUNK?
DOES IT SWIM?
DOES IT SWIM?
DOES IT WRIGGLE?
HAS IT GOT FUR?
HAS IT GOT TWO LEGS?
 DOES IT BARK
DOES IT FLY?
HAS IT GOT SPOTS?
 DOES IT LIKE CHEESE
 DOES IT LIVE IN A BURROW
HAS IT GOT A LONG TAIL?
HAS IT GOT A BUSHY TAIL?
DOES IT SPOUT?
DOES IT LAY EGGS?
DOES IT FLY?


NO GOOD
ERROR OBVIOUS TO THE MEANEST INTELLIGENCE
NO GOOD
ERROR OBVIOUS TO THE MEANEST INTELLIGENCE
NO GOOD
ERROR OBVIOUS TO THE MEANEST INTELLIGENCE
NO GOOD
ERROR OBVIOUS TO THE MEANEST INTELLIGENC@@@\E
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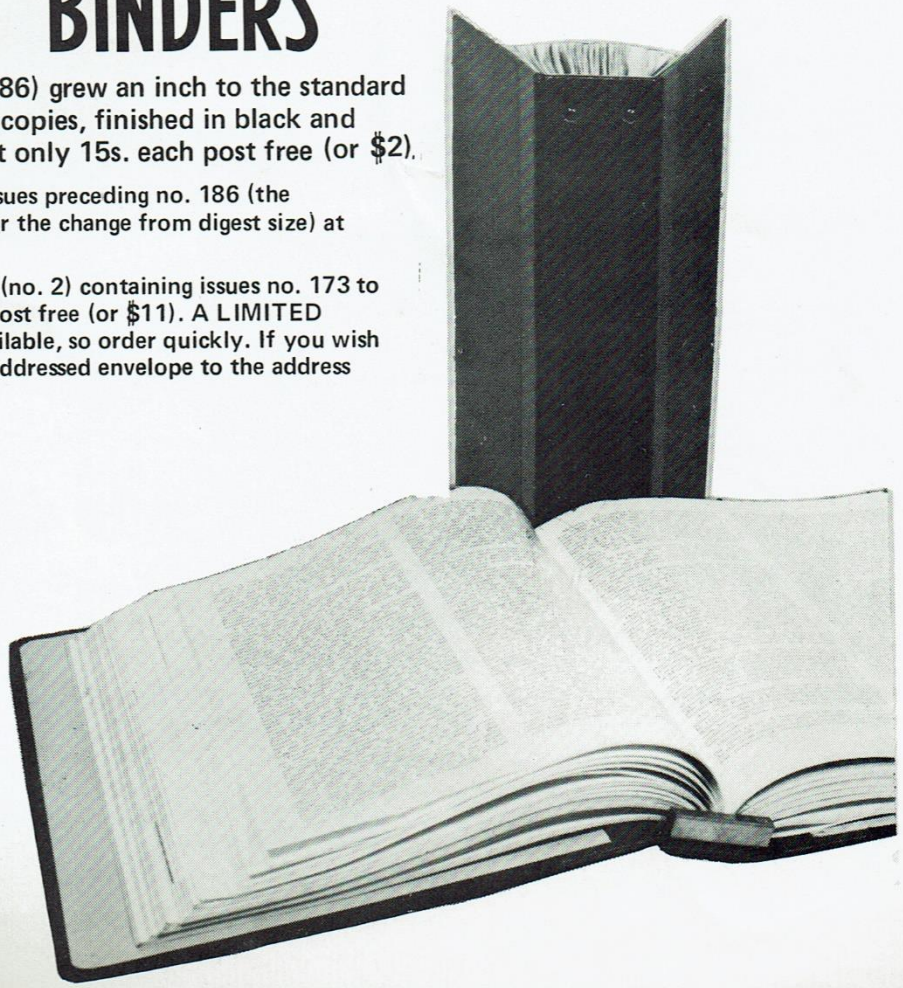

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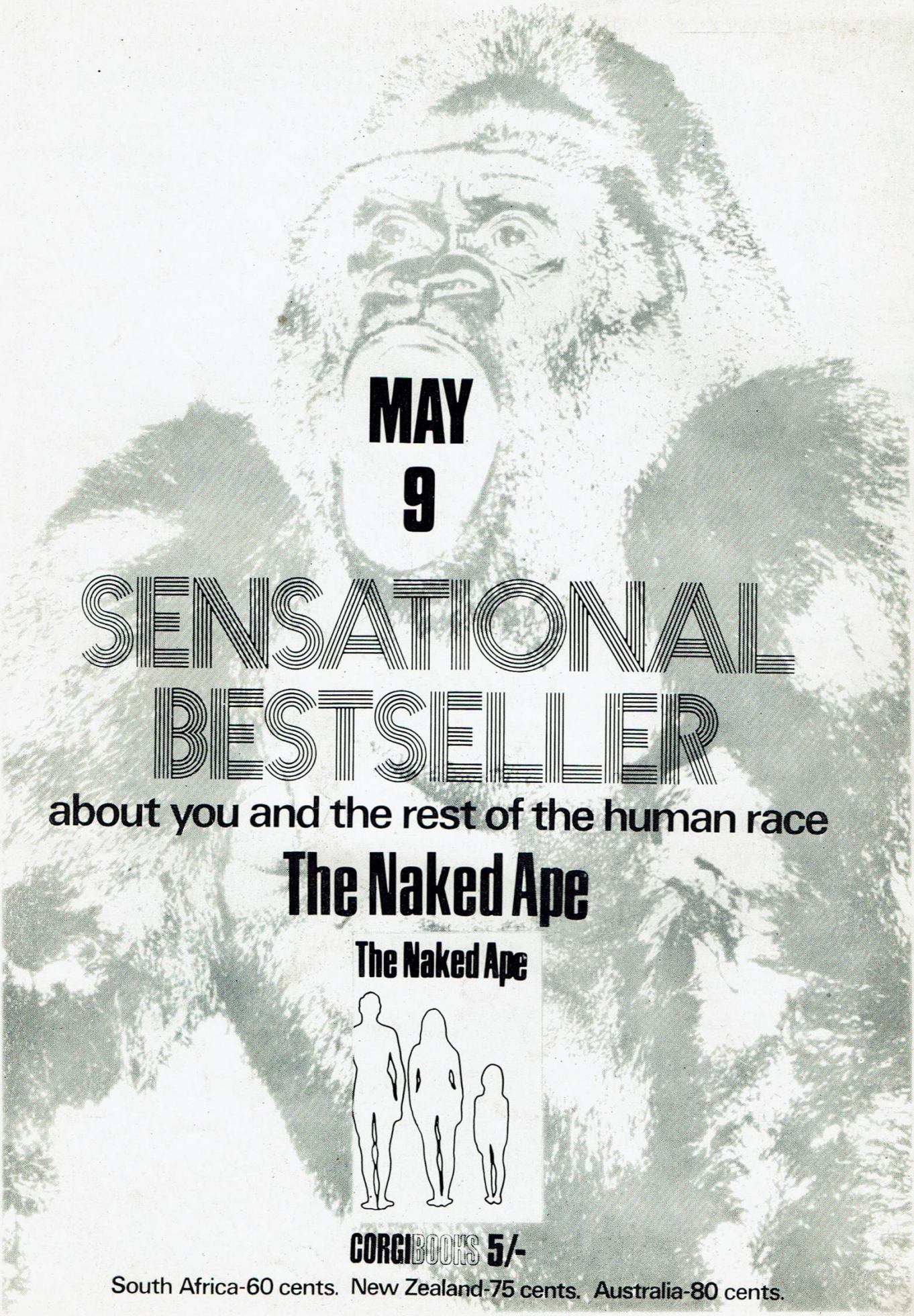

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