



```
472 (gc!set-boo-into-to-repl-and-enter))
473
474 (defun gc/scheme-use-local-bindings ()
475   "Useful behavior for Scheme buffers."
476   (local-set-key id "M-'" 'paredit-wrap-curly)
477   (local-set-key id "M-'" 'paredit-close-curly-and-newline)
478   (local-set-key id "M-'" 'paredit-wrap-square)
479   (local-set-key id "M-'" 'paredit-close-square-and-newline)
480   (local-set-key id "C-'" 'gc/scheme-eval-buffer))
481
482 (add-hook 'scheme-use-hook 'gc/scheme-mode-load-bindings)
483
484 ;; SM
485 ;; https://en.wikibooks.org/wiki/Standard_ML
486
487 ;; https://www.sml.it.org/doc/Emacs/sml-mode.html
488 (require 'sml-mode)
489
490 (autoload 'sml-mode 'sml-mode "Major mode for editing SML." t)
491 (autoload 'run-sml 'sml-mode "Run an inferior SML process." t)
492
493 (setc-programme "sml")
494
495 (defun gc/sml-out-buffer ())
496   "Intelligently equate a SML buffer."
497   ...
498   .emacs.el 78 (495,6) Git-master (EmacsLisp E10c (DWA-4-))
```

WHAT'S THIS MACHINERY NOW?



TWO
PERSON
FORMS?

```
472 (gcl:ser-mode-ctrl-to-repl-and-enter)
473
474 (defun gcr/scheme-locale-bindings ()
475   "Helpful behavior for Scheme buffers."
476   (local-set-key (kbd "M-}") 'paredit-wrap-curly)
477   (local-set-key (kbd "M-}") 'paredit-wrap-curly)
478   (local-set-key (kbd "M-}") 'paredit-wrap-curly)
479   (local-set-key (kbd "M-") 'paredit-wrap-square)
480   (local-set-key (kbd "M-") 'paredit-wrap-square)
481   (local-set-key (kbd "M-") 'paredit-wrap-square)
482   (add-hook 'scheme-mode-hook 'gcr/scheme-eval-if-ir))
483
484 ;; SML
485 ;; https://en.wikisource.org/wiki/Standard_ML
486
487 ;; http://www.sml.org/doc/Emacs/sml-mode.html
488 (require 'sml-mode)
489
490 (autoload 'sml-mode 'sml-mode "Major mode for editing SML." t)
491 (autoload 'run-sml 'sml-mode "Run an inferior SML process." t)
492
493 (setf sml-programme 'sml)
494
495 (defun gcr/sml-eval-buffer ()
496   "Intelligently evaluate a SML buffer."
497   (interactive)
498   (gcl:master (EmacsLisp EDoc (DYNM)=>
```




CAN YOU
MAKE SENSE OF
THIS?

LET'S SEE
IF I CAN.

A woman with a shaved head is shown from the chest up, typing on a keyboard in a futuristic, industrial environment. She is looking down at the keyboard with a focused expression. The background features various mechanical components, pipes, and a large yellow structure on the left. Two speech bubbles are positioned near the keyboard, containing text.


THIS'LL
TAKE A FEW
MOMENTS.

LET'S HAVE
A CHAT.



DO YOU RECALL
ANYTHING ABOUT HOW
YOU GOT HERE?
WHAT THIS PLACE IS?

OR, MORE
IMPORTANTLY,
WHO YOU ARE?

A woman with short, dark hair and a serious expression is shown from the chest up. She is in a futuristic, industrial environment with grey metallic walls and panels. Two speech bubbles are overlaid on the image, containing text. The background features various panels, some with red accents and others with black and white hazard stripes. A panel on the right has the word "DECK" and a blue square with the letter "A".

**NOTHING.
ALL I CAN THINK OF IS
SOME FLASHES OF GREEN
LIGHT, BUT NOTHING BEYOND
THAT OR ANYTHING
SPECIFIC.**

**I RECALL NOT WHO I
AM, OR HOW I GOT HERE.
ALL I REMEMBER IS BEING
CHAINED UP, USING MY MUSCLE
TO BREAK MY RESTRAINS, AND
RUNNING INTO YOU MOMENTS
LATER.**



HOW ABOUT YOU?
DO YOU RECALL
ANYTHING?



NOT REALLY, NO.
I GET A VAGUE SENSE OF
SOMETHING THAT'S GOING
ON SOMETIMES.
BUT NOTHING I CAN PUT
MY FINGER ON
REALLY.




HUH?

BLASTED SHIT!

A woman with a short, spiky green mohawk hairstyle is shown from the chest up. She is shirtless and has a serious, slightly frustrated expression. She is standing in a futuristic, industrial control room or server room. The room is filled with grey metal racks, pipes, and various pieces of equipment. In the foreground, there is a control console with a keyboard and several buttons. A speech bubble is positioned above her head, containing the text: "THERE'S NOTHING I CAN GET FROM THIS GARBAGE MACHINE." The lighting is dim, with some blue and orange highlights from the equipment.

THERE'S NOTHING I
CAN GET FROM THIS
GARBAGE MACHINE.



JUST A BUNCH OF
GARBLD NUMBERS
THAT MEAN NOTHING
TO ME.



WHAT ABOUT THOSE
TERMINALS, THEN?
THEY SEEM ACTIVE WITH
SOMETHING.

SURE.
LET'S HAVE A LOOK.



IS THIS
SEALED
COMPARMENTS?



**LOOKS LIKE IT.
SOMETHING SEEMS TO BE INSIDE.
LET ME SEE IF I CAN UNLOCK IT.**



TRY IT NOW.



WHAT
THE...?



YIKES!

HOLY SHIT!

WHAT IS
THAT FOR A
CREATURE?





LET'S NOT OPEN ANY MORE OF THESE, IN CASE THERE'S A LIVING THING IN THERE.

I DON'T KNOW. SAYS HERE IT'S DEAD. AND THERE'S A NUMBER, 41.

CLEARLY, IT'S NOT HUMAN.



GOOD CALL,
YEAH.

THAT DOES LEAVE
US OUT OF OPTIONS
WHAT TO DO IN HERE,
THOUGH.

OUTSIDE OF THAT
CENTRAL THING, AND
THESE COMPARTMENTS,
THERE SEEMS TO BE
NOTHING IN HERE.



THERE'S
ONE MORE
THING WE CAN
TRY.

OH REALLY?
WHAT DO YOU
HAVE IN MIND?



WINDOWS.
A HUGE FRONT OF
THEM, TO BE
PRECICE.

BET YOU
THERE'S THE
OUTSIDE WORLD
BEHIND THESE.

RT    



THAT'S A
STRONG
POSSIBILITY.
IS THERE A
MECHANISM TO
OPEN THEM?





NO...



BUT THAT'S NOT
GONNA STOP ME.

YOU CAN'T
SERIOUSLY SAY YOU
WANT TO PUNCH IT.





I DO.

RT



CRASH!

LET ME OUT
OF HERE!

SHATTER



DANG, I
CAN'T BELIEVE
THAT WORKED.

WHAT'S
OUT
THERE?

A muscular man is shown from the back, looking out from a dark, metallic structure. He is looking towards a landscape with a bright sun in a hazy sky and a dark, rocky terrain with glowing green alien-like structures. A speech bubble is positioned near his head.

FREEDOM.

to be continued