

COMPLETE READY TO PLAY GAME INSIDE

THE MAGAZINE OF SCIENCE FICTION AND FANTASY SIMULATION

Nr. 6,

January 1981

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Ares

VOYAGE OF THE B.S.M. PANDORA

Adventures on
Unknown Worlds



PLUS

PANDORA Tech Manual

DragonQuest Notes

plus NEW Fast Combat System

REVIEWS

SHOOTING STARS

AZHANTI HIGH LIGHTNING

ASTEROID

 SPI

John H. Butterfield



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Ares

THE MAGAZINE OF
SCIENCE FICTION
AND FANTASY
SIMULATION

SIMULATION GAME:

Voyage of the Pandora

JOHN H. BUTTERFIELD
REDMOND A. SIMONSEN

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ENCLOSURES: *Voyage of the Pandora* map and counters; Feedback card; subscription form.



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Looking Ahead to Next Time

Ares nr. 7 will feature *Rescue from the Hive*, a game in which the Space Marines breach the spaceport of an insectile species to rescue an Earth ambassador and his daughter. There will also be fiction, Science for Science Fiction, Facts for Fantasy, and our other regular features...plus some new features.

When to Expect Nr. 7

Domestic Subscribers: If you have not received your copy of *Ares* by 6 April 1981, notify our Customer Service Department. Please include your Customer Code and issue of expiration, both of which should be found on this issue's mailing label, just above your name. **Foreign Subscribers:** Add eight weeks to the above date to allow for the indolent pace of international mail.

On the Cover

John Butterfield, designer of *Voyage of the Pandora*, portrays an encounter with the Unithalo (¶ 072); based upon a concept by Redmond Simonsen.

MUSE

With this issue we mark the end of the first year of *Ares*. As regular readers can detect, the content of the magazine is orienting itself more toward the game in the issue and toward games in general. This particular issue sees the introduction of a very distinctive and novel games system. The technique of programmed paragraphs (to the best of my knowledge) has never been organized as the heart of a game to the measure and extent found in *Voyage of the Pandora*. It promises to provide an avenue of approach to many such treatments (and not only of and adventure subjects) heretofore impossible.

Because the rules paragraphs require so many pages (16), we've not given you a story to go along with the game — but we have given you some technical background on the *Pandora* itself. More than any other game I've seen, *The Voyage* literally writes its own story as you play it, so perhaps you won't feel the lack of a separate piece of fiction too acutely.

Coming up in subsequent issues of *Ares* are *Rescue from the Hive*, a science fiction

adventure game based on a hostage scenario; *Asgard*, a dear to my Scandinavian heart operational game of Ragnarok, the final battle of the gods and the frost giants; and *LaserBurst*, a pilot's eye view of ship to ship combat in space.

Later in '81, we'll have a game based upon Harry Harrison's well known *Stainless Steel Rat* series as well as, delightfully, a story by Mr. Harrison to accompany the game!

This issue also sees the start of a regular series of short articles and notes on *DragonQuest*. SPI's centerpiece fantasy role playing game. We're also asking a series of feedback questions in this issue to determine where your interest in *DragonQuest* lies.

And Now an Important Message:

I promised last issue that I'd share my secret hangover prevention routine with you all in this issue, so here goes. When I come home after indulging in an excessive amount of JP-4 or whatever, I take the following steps:

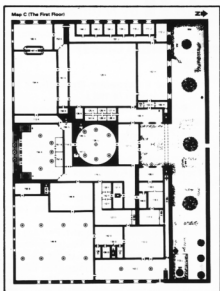
1. Drink 16 to 32 ounces of water, juice, Pepsi, or whatever non-alcoholic liquid I can bear at 2:30 a.m.
2. Take two or three aspirin.
3. Two vitamin B tablets (optional).

[continued on page 8]

From the World of **DragonQuest**

The **Palace of Ontoncle**

The *Palace of Ontoncle* is a fantasy role-playing adventure scenario that can be used in conjunction with SPI's *DragonQuest*. The gamesmaster uses this booklet to describe the missions for the players and to guide them through the palace of an evil magician and his henchmen.



MAP C: THE FIRST FLOOR

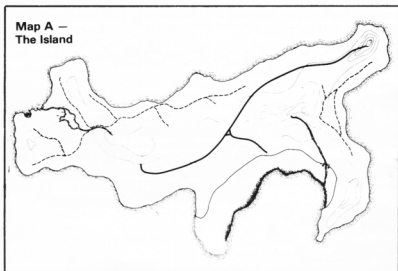
In the golden days of the palace, the first floor was a center of much activity. Guests were received in the main hall at the front entrance (151-A). There were frequently balls and feasts in the Great Hall (120-K) and troubadours entertained in the East Room (149-B). Now, however, the first floor is almost completely abandoned.

**Available in
retail stores
for \$4.95**



The *DragonQuest Gamesmaster Screen* is the perfect solution for every gamesmaster who has tired of looking through rule booklets for that one chart or table. All the important charts for the GM appear on one side, and the weapon's chart on the other side for the players. This 11" x 34" four-color screen folds down to fit inside the *DragonQuest* box.

**Now available
through retail dealers
nationwide for \$3.50**



**Available nationwide in
retail outlets for \$4.95!**

The **Blade of Allectus**

The Blade of Allectus, the second *DragonQuest* adventure, is a playing aid for the Gamesmaster. The adventure turns upon a rescue attempt by a band of adventurers, who sail to an island to save a kidnapped Duke. *The Blade of Allectus* contains a rules booklet with ten maps and complete descriptions of the island and the various structures upon it.

Pandora Tech

by Michael E. Moore

T179.776

Ares Corporation Long Range Cruiser (Titan Class) Biological Survey Mission "Pandora"

DESCRIPTION:

The Ares Corporation BSM *Pandora* is a standard long range cruiser, Titan class, specifically equipped to study new planetary systems and collect extraterrestrial lifeforms. Although the prototype BSM cruiser was originally designed in 2689 A.D., the first ship was not completed until 2753; the *Pandora's* hull was originally laid down in 2773, but it was not launched until 2784 (the third BSM cruiser to come off the line).

The *Pandora* uses the standard binary LRC design. The FTL module (70 × 28 × 26 meters) uses the module 31 FTL drive (Monopole Corp.). The STL module (46 × 27 × 26 meters) uses the model HB2 STL drive (FRG AG). The main computer is a Fuji 5500 (AMC Ltd.), with sub-system processors belonging to the Huron 7600 series (General Electric).

The *Pandora's* FTL drive gives the ship an almost limitless operational range; the standard tour of duty is ten years, thus limiting the ship to an effective operational range of 112 light years (34.35+ parsecs).

The standard BMS mission consists of two parts: first, a survey of planetary systems for potential human habitats (either G2 — 2-5 readily habitable or Geneva Treaty 2098, Section IIIA, Subsection 4 — Terraformable Class habitable), and second, the collection of extraterrestrial biological specimens for study aboard ship or later transfer to Biological Mission Control, Arestia City, Mars....

PANDORA OPERATIONAL MANUAL

(Selections: Declassified, Section 4-A)

T179.776: PMod1

POWER MODULE: Main Sequence

The Power Module (Main Sequence) contains the primary controls for FTL and STL drives. Each drive can be controlled from the secondary modules (see T179.776: PMod2/3), only if main Power Module becomes inoperative. (Note: Secondary modules gain maximum operational efficiency only when Power Module (Main Sequence) declines to 79% power efficiency or

lower; see **Emergency Operations Manual K-146/3**, Sections 74-196.)

Primary Power Module consists of sixteen separate operations (see accompanying diagram; figure 23B-22). Individual power modules are as follows:

P-1: FTL Drive Selector. Sub-system processor (Huron 7600-3AJQ) ties directly to Fuji 5500....prepares primary drive for FTL mode shift. There are 24 readouts, arranged in six rows of four outputs; each readout gives the following information:

P-1 (A): Reactor Coolant. Perhaps the most important readout, this telemetry defines coordinates between matter/anti-matter degeneration in magnetic bottles....

P-2: FTL Drive Acquisition Radar. Sub-system processor (Huron 7600-7AJR) detects and plots any matter/anti-matter lying in flight path while ship is in FTL mode.... Only the PL-6 light is of primary importance to Navigation; a flashing red PL-6 light indicates massive matter/anti-matter object in path of FTL transfer too large for ship's laser/subsoner weapons to disintegrate. When the PL-6 alarm appears, the following sequence must be followed *exactly*....

T179.776: NMod1 NAVIGATION MODULE: Main Sequence

The Navigation Module (Main Sequence) contains the primary processors for determining celestial position during FTL mode. Sub-system series Huron 7600-NA4 separates red/blue shifts to correct and visualize star field on GE-3400 CRT. (Note: Navigation system suffers from time-space warp effect of FTL mode; see "Heldigger Uncertainty Effects in FTL Mode" — **Using Sextants in Space**: Deimian University Press, 2559; Arestia, Mars. Pages 212-36.)....

T179.776: EMod1 ENVIRONMENT MODULE: Main Sequence

The Environment Module (Main Sequence) contains the primary environmental control



systems for crew stage and specimen stage. Each system has secondary controls (see T179.776: EMod2/3 [A,B,C,D,E,F and sub-systems 1-99]). EMod2 controls all crew habitable space aboard *Pandora*; EMod3 (A,B,C, etc.) controls all specimen stage areas, each of which may be controlled independently through sub-systems (and tertiary systems, as listed in T179-766: EMod3 Section, pp. 396-488).

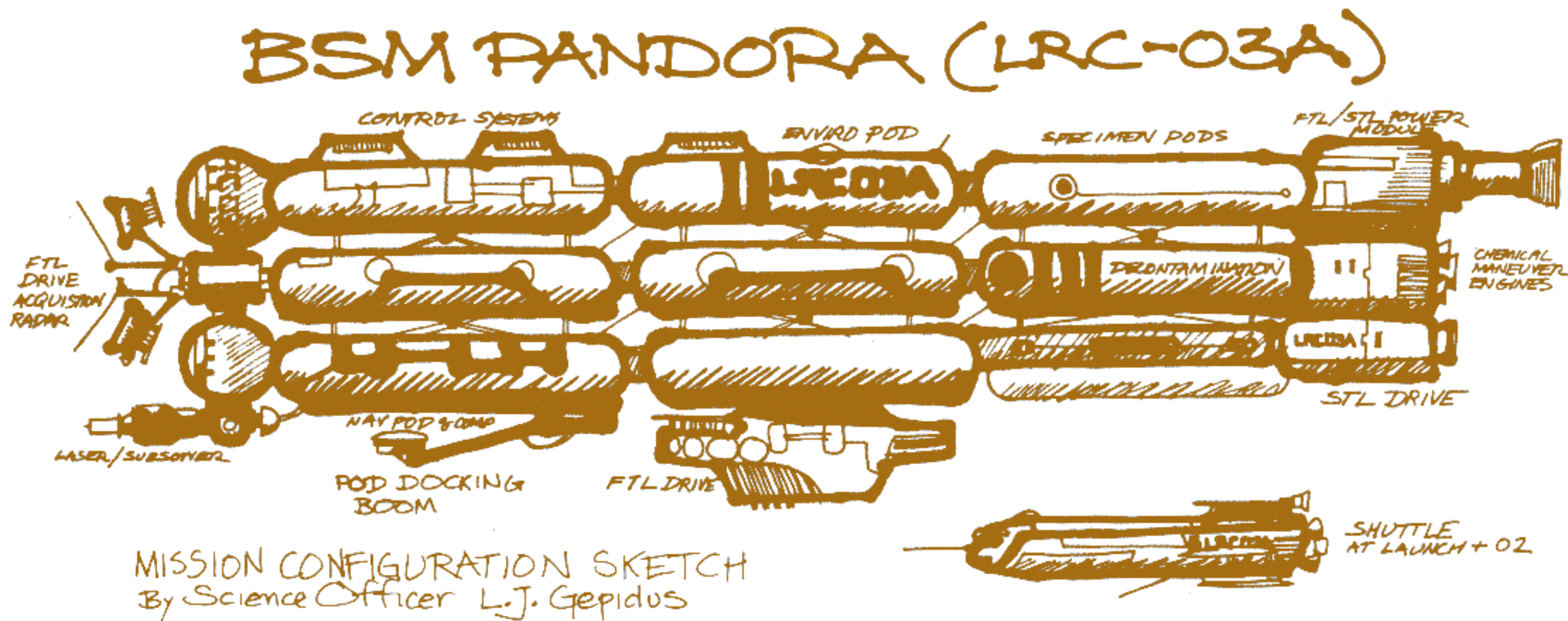
PERSONNEL CABIN REGULATIONS

Welcome. Crew member space aboard the *Pandora* for the duration of the tour of duty contains the following standard equipment:

1. Wardrobe cabinet
2. Bunk
3. Desk chair
4. Computer terminal
5. Environmental control
6. Switch controllable overhead light
7. Switch controllable desk lamp

While on tour of duty, all crew members will observe the following strictures:

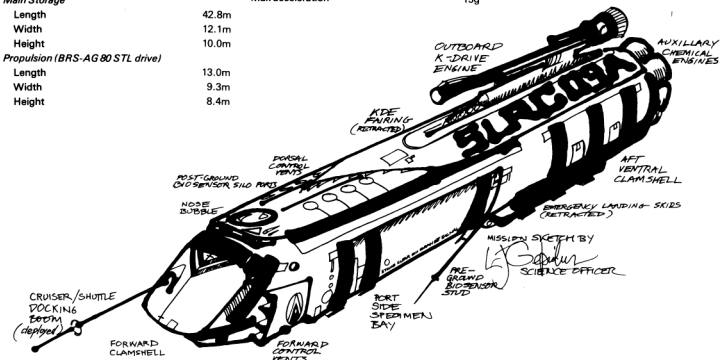
1. No crew member will bring any lifeform into cabin.
2. Individual cabins *must* be kept clean.
3. Occupancy by more than *two* crew members is expressly forbidden....



ILLUSTRATED BY REDMOND A. SIMONSEN

Planetary Shuttle (Prometheus)**SPECIFICATIONS**

Length overall	70.0m	Weight empty	312,456kg
Width overall	13.3m	Max Payload	42,659kg
Height overall	11.0m	Weight of propellant	39,000kg
<i>Cabin/Control Center</i>		Operational Temperature	-270°C to +250°C
Length	10.0m	Range max	9 x 10 ⁶ km
Width	8.0m	Speed max	1,000km/sec
Height	5.0m	Main propulsion	Trainer K-Drive
<i>Main Storage</i>		Secondary propulsion	Solid chemical
Length	42.8m	Crew	1 to 7
Width	12.1m	Max acceleration	15g
Height	10.0m		
<i>Propulsion (BRS-AG 80 STL drive)</i>			
Length	13.0m		
Width	9.3m		
Height	8.4m		

**Transcript of Transmission from Eridani 6-K Mission:**

HOOL LOOK AT THAT ONE! IT'S A BIG SUCKER ALL RIGHT! HESSY, ARE YOU COPYING?

Roger, Skraaling. Subject appears marsupial to me. Perhaps an early mammal....

LOOK AT IT JUMPI' C'MON, HESSY, YOU EVER SEE ANYTHING JUMP LIKE THAT? MUST LEAP 15 METERS AT A TIME!

Skraaling, stop looking and use your tranqs, for Christ's sake!

READING YOU, BIO. COLLECBOT IS TRYING TO STEER THE BUGGER MY WAY. SEEMS OUR FRIEND DOESN'T WANT TO BE LED....

Skraaling.... Gedipus here. Prowler at 5 o'clock. Come on, you jerks, keep awake. Where there's herbivores, there's carnivores....

GOT IT, ESS-OH. DOESN'T LOOK FRIENDLY. SORRY FOR THE SLIP. COMING INTO TRANO RANGE. DAMN, IT'S FAST....

KELLY HERE. USE YOUR TRANQ, SKRAA.... OH, MY GOD....

OH, GOD.....JESUS.....HESS, TRACK BACK TO US....SKRAALING'S IN TROUBLE....

SPECIMEN TRANSFER (SOP)

After sub-Titan shuttle safely docks with Titan-class cruiser, the following operational checklist will be adhered to in the transfer of specimens into the Stage area.

1. All crew members will evacuate Stage area.
2. ALL airlocks to Stage area will be secured.
3. Collecbot will be activated.
4. Collecbot will open specimen Store Space.
5. Collecbot will move energy cage to Store Space lock.
6. Environment differential will be adjusted to minimum between cage and Store Space.
7. Collecbot will transfer specimen from cage to Store Space.
8. Collecbot will secure Store Space.
9. Collecbot will administer anti-tranq to specimen.
10. Specimen will be allowed to waken. (Note: NO CREW MEMBER WILL BE ALLOWED TO ENTER STAGE AREA!)
11. Specimen will be allowed to test Store Space.
12. If all specification prove safe (see **Securing Specimens**), crew members will be allowed to enter Stage area.
13. If specification proves safe, collecbot will tranquilize specimen and transfer it to hibernation chamber (see **Hibernation Transfer**).



Facts for Fantasy

Edited by Susan Schwartz, Ph.D.

Dear and Glorious Physician

Greatest of doctors in the ancient world were the Egyptians. Homer and Herodotus praise them, and the earliest medical records in Egypt, preserved on papyrus, were believed to be written by the god Thoth himself.

One of the centers of medicine in early Egypt was the shrine of Anubis, god of the dead and of mummification. This association between healing and death may possibly have arisen because the doctors kept the embalmers so well supplied with patients due to their faulty knowledge of anatomy. The Egyptians' respect for the human body, which was preserved to entitle a person to an afterlife, prevented Egyptian physicians from dissecting, and hence they could not treat internal disorders. However, they were skilled in the treatment of broken bones, in performing amputations, and even in a form of brain surgery, called trephining.

Because Egyptian women frequently bore their first children at the age of twelve, these doctors were skilled gynecologists — and skilled cosmeticians as well.

Greeks, Romans, Arabs, and Persians all borrowed from Egyptian medical knowledge.

Ancient Egypt: Its Culture and History,
J.E. Manchip White, Dover Press, 1970

Runic Graffiti

During the period of Viking expansion — from the 8th to the 12th Century — adventurous Scandinavians carried their runic alphabet (called a *futhark* from its first six characters) from the Arctic to the Mediterranean and left traces of their journeys in the form of graffiti etched into rocks with knives or axblades. Most such inscriptions are naturally enough found in Sweden, but others exist in Norway, Denmark, and even in Greenland. It is thought that the Vikings expanded even further west: several "runic" inscriptions have been found in Nova Scotia and Minnesota, but scholars have declared them forgeries.

Runic inscriptions have been found on one of the marble lions which guard the port of Piraeus near Athens in Greece. Not content with seeing this statue defaced, later adventurers carried it off to Venice. A tomb has been found near the Black Sea with an inscription that tells passers-by that Grant made a grave-vault for his friend Kali.

Runes might have started out as spells, but they degenerated into boasts and scribbles. Carved into the barrow at Maes Howe, in the Orkneys, are runes dating from the twelfth century. They tell how Earl Rognvald Kali stopped here on his way to Jerusalem and record that a woman named Ingebjorg is the fairest woman in all the islands.

Runes
R.W.V. Elliott, Manchester University Press, 1963

Dying and Reviving Gods: Osiris

Though neither creator nor ruler of the universe in Egyptian mythology, Osiris is one of the most prominent members of the Egyptian pantheon. He is the victim who suffers, dies, and returns to life.

In over three thousand years of worship, Osiris has gained kinship with the other dying and reviving gods of the Near East: Tammuz, condemned by the prophets in the Old Testament; Adonis, whom later mythology made the doomed lover of Aphrodite; and Attis, a god of Phrygia. In some form or other, each of these gods is connected with fertility cults: for Osiris, that aspect of his worship is bound up with the cyclic floods of the Nile, which are all that protected Egypt from dwindling into desert. As a fertility symbol, Osiris' death and rebirth symbolizes the pouring out of the floodwaters over the earth and the simulation of the life-force in the seeds of plants. One of his particular gifts is the harvest.

But who was Osiris? He was one of the fourth generation of the Egyptian deities. First was Atum or Re, the sun god, who produced Shu, the air, and Tefnut, or moisture. This pair brought forth earth and sky who, in turn, brought for the brothers Osiris and Seth and the sisters Isis and Nephthys. Isis married Osiris, and Nephthys, Seth. As the elder brother, Osiris ruled Egypt and taught his people the arts of civilization. This Golden Age was interrupted when Seth tempted Osiris to lie in a chest, which he then threw into the Nile. Thereafter, various texts tell various stories. The theology of Memphis claims that Horus, Osiris' son, commanded his mother Isis and her sister to rescue Osiris, after which Seth, turning into an insect, poisoned his brother. Plutarch claims that Osiris' body was washed up upon the shore of Syria at Byblos. The chest containing it grew up into an enormous tree, which Isis found.

All sources agree that Seth, after murdering Osiris, cut up his body and scattered the pieces all over Egypt. Isis set out in search of them and, in reassembling her husband's body, created the first mummy.

Images of Osiris always present him as mummiform, his body swathed in wrappings. Frequently he has a black or green face, representing the life-spirit of the earth or vegetation. Succeeded on earth as Pharaoh by Horus, Osiris became a sort of god of the underworld.

Following Osiris, all Pharaohs married their closest female relatives and ruled under a "Great Horus Name" which demonstrated that they *became* divine as they ruled. After their deaths, Pharaohs were said to become Osiris, sharing in his rule and his rebirth as a spirit that protects the land.

Myth and Symbol in Ancient Egypt,
R.T. Rundle Clark, Thames and Hudson,
London, 1978

The A Bao A Qu

To reach Nirvana means to achieve release from the circles of death and rebirth on the Wheel: the human who does so is perfect and has no need to be reborn. But achieving Nirvana does not affect only that one person.

The quest for Nirvana also affects a creature of Malay mythology, the A Bao A Qu. This beast lies dormant on the stairway of the Tower of Victory. Only when a person attempts to climb that stairway to the terrace (where the most beautiful landscape in the world may be seen) does the A Bao A Qu come to consciousness. It follows the visitor and, as he climbs, it gives off a bluish light of increasing brilliance. But only if the climber is a person who has attained Nirvana will the A Bao A Qu reach the top with that person and assume its most perfect form. Otherwise, the pilgrim fails, and the A Bao A Qu moans and tumbles down the steps to wait for the next visitor.

Since only people who do not believe in this legend dare climb the Tower of Victory, and since very few people ever attain Nirvana, only once in centuries has the A Bao A Qu ever reached the terrace.

Book of Imaginary Beings,
Jorge Luis Borges, E.P. Dutton and Company, 1969

The Egyptians' Thick Heads

Herodotus reports that, coming upon a battlefield on which lay both Egyptian and Persian bodies, he noted a curious thing. The skulls of the Persian dead were so thin that a blow from a pebble might split them. The skulls of the Egyptians were hard, however; a blow from a stone did not break them. According to Herodotus's informants, Egyptians had thicker skulls than Persians because the Egyptians shaved their heads from childhood. Since their bare heads were exposed to the hot sun, their headbones hardened. (Incidentally, Herodotus claims that this constant head-shaving made baldness rarer in Egypt than anywhere else. This claim is somewhat of a paradox, since, if the Egyptians did shave their heads, they were, in fact, bald.)

The Persian skulls were thin, said Herodotus, because they always wore felt skull-caps to protect their heads from the burning sun.

The Histories, Book III,
Herodotus, Penguin Books, 1972

The Shamans of Lapland

For the Finns and Lapps, magic lay at the heart of primitive religion. During the middle ages, Norwegian kings forbade journeys to Finnmark to consult sorcerers, and Finns were considered unlucky on board ships. In the sixteenth and seventeenth centuries, Swedish authorities confiscated the *quodbas*, the drums to which Lappish sorcerers, or shamans, chanted their magical exorcisms. Even into the 20th Century such drums were being used by shamans, who were thought to have inbred and acquired power over the heavenly and demonic beings who — for Finns and Lapps — governed nature.

The shamans were the intermediaries between mankind and the spirits found in all things: forest, seas, game, and plants. Important among these spirits, and among the few gods actually given personalities among the Lapps, were Mader-Atcha and Mader-Akka. These were husband and wife. Mader-Atcha, the male, created the soul and Mader-Akka the body of each human being.

But Mader-Atcha and Mader-Akka had other aspects too. As Ukko, the sky or

thunder-god, he was the supreme deity of the Lapp pantheon, corresponding to Zeus. Shamans invoked him only after appeals to all other gods had failed. Mader-Akka was also known as Rauni. In addition to creating the human body, she also saw to the success of the harvest and to the fertility of women.

Larousse Encyclopedia of Mythology

The Wild Hunt

People in the Middle Ages peopled the great forests with wild men and women, savage and covered with hair. These wild people were often associated with the supernatural, and in particular with the Wild Hunt.

Primarily, however, the Wild Hunt was a pack of spirits or ghosts who roamed the countryside destroying things and celebrating. Its leader was sometimes male and sometimes female. The male leader of the Wild Hunt was often called Berthold, Herlechin, or Herne; the female leader was often called Holda, Holle, or Holt, especially in north Germany, where she was regarded as the wife of Wotan, or Odin. In the south, she was known as Perchta, Bertha, or Berta, "the bright one" (from Old English *beahrt* or "bright"). Because of her association with the hunt, the night, and the brightness of the moon, she was frequently associated with Diana Trivia's darkest aspect: Hecate, goddess of death and black magic who led witch processions.

The wild huntsmen and women were believed to suck blood and devour babies. Perhaps the entire idea of the Wild Hunt came from prehistoric sympathetic magic. Paleolithic cave-drawings depict stag dancers — people dressed as stags who were symbolically and ritually killed to insure plenty of game. During the Middle Ages, stag dances were held every January 1 until the Church outlawed them (and probably in secret thereafter). Like Herne, the leader of the Wild Hunt, and Cernunnos, consort of the Great Goddess and himself called the Horned God, the Stag Dances were considered diabolical.

A History of Witchcraft: Sorcerers, Heretics, and Pagans,
Jeffrey B. Russell, Thames and Hudson, 1980

The Return of the King

According to Sir Thomas Malory, the author of the great fifteenth-century *Morte D'Arthur*, "sum men say in many partys of Inglande that Kyng Arthur ys nat dede." Where these men said he went for the healing of his wounds was the island of Avalon, identified either as a sort of Celtic Never-Never-Land, like Tir n'a N'og, or as Glastonbury.

Glastonbury Abbey was one of the great Abbeys of medieval England. As early as the 10th century, it had a Saint — Dunstan — for its abbot. Its great thornbush had allegedly grown from the staff of Joseph of Arimathea, the trader in tin who removed Christ from the Cross and placed him in his own tomb. At the time when Joseph was supposed to have visited England and planted his thorn staff in the soil of Glastonbury, he was also supposed to have brought the Grail to England. So Glastonbury has been long hallowed in English mythology.

As Avalon, it assumed great importance in Arthurian legend. As early as 1170,

Giraldus Cambrensis (Gerald of Wales) reports that Glastonbury was thought to be Avalon, so called because of the number of apple trees (*aval*, in Welsh) that grew there. According to Giraldus, Morgan, Arthur's sister, carried Arthur there after his last battle at Camlann.

Giraldus also explains that the name Glastonbury itself comes from words that give Avalon its supernatural overtones. The Saxons translated the Welsh *Inis Gutrin*, or "island of glass" as Glastinge Buri, or "city of glass."

However, Giraldus, who was Henry II's chaplain, was not recording these names just because he enjoyed archeology (although he did). His royal master was making very shrewd political use of Glastonbury. In 1170, the year in which he had his son Henry the Young King crowned to ensure orderly succession, he ordered that a tomb in Glastonbury Abbey be opened. This tomb was considered to be Arthur's. Inscribed on it was the message: "Here lies buried the renowned king Arthur along with his wife Guinevere in the island of Avalon." When the tomb was opened, the bones of "Arthur" revealed that he had been an extremely tall man. Guinevere allegedly had long golden hair which fell into dust when someone touched it.

Subsequently, these bones were reburied in an impressive marble sarcophagus until Edward I had the tomb reopened in 1272. Destroyed during the dissolution of the monasteries, the site of this tomb was rediscovered in 1934.

The Road Goes Ever On And On

Greatest of the roadbuilders in the New World, the Inca people had a network of 10,000 miles of highways which stretched from Chile to Colombia and from the Pacific across the Andes to the headwaters of the Amazon. These roads are matched only by the road systems developed by the Persians and the Romans.

The Inca roads, unlike the Roman roads which fell into disrepair after the fall of Rome, lasted into the 16th Century. After the coming of the conquistadors, however, the roads deteriorated rapidly.

What made the Inca roads unique was their efficiency: in five days couriers could carry messages 1,500 miles...without benefit of wheeled vehicles, since the Incas had never heard of the wheel.

Inca roads consisted of two parallel turpikes, one along the coast, the other along the mountain ranges. The coastal road was 30 feet wide and was bordered on each side by a waist-high adobe wall which held back drifting sands. For 800 miles it ran through desert so dry that rain fell only once every twenty-five years. The mountain road was 15 feet wide and crossed territory so difficult to build in that roads along similar routes were not created until the 19th Century. Much of the mountain road ran across lakes and abysses which the Incas traversed by building pontoon roads and bridges. They tunneled through solid rock, or built steps so they would not have to deviate from the shortest overland routes.

Every four to twelve miles along the road were wayside houses stocked with

food. There are also special postinghouses for the king's messengers who were trained to travel at high speeds in the thin atmosphere of 13,000 feet above sea level. Near cities, the roads were paved with stone blocks laid without mortar and fitting together so perfectly that a knife blade could not be placed between two blocks. The Bridge of San Luis Rey, which fell in 1714, was a remnant of this road system which carried llama trains laden with golden treasure from one part of the empire to another.

"America's Oldest Roads,"
in *New World Archeology,*
Victor W. von Hagen, W.H. Freeman
and Company, 1974.

The Order of the Garter

Honi soit qui mal y pense! "Shame to him who thinks evil!" proclaimed Edward III as the motto of his Order of the Garter, one of the oldest and greatest of the British chivalric orders. According to legend, the King was dancing with Joan, Countess of Salisbury (and later, the mother of Richard II) when she lost her garter, which he then picked up. In order to restore her to calmness, the king held up the garter, proclaimed what became its motto, and the dancing went on... though the laughter stopped. Twenty-five knights were elected to the Order, and the King himself presided over it. This episode was not the only time that Edward III indulged his love of chivalry. Early in his reign he hoped to set out on a quest for the Grail. He supported crusades and tournaments. Also during his reign was constructed the great Round Table — long believed by gullible people to date from King Arthur's time — which hangs in Winchester. Edward III saw himself as a sort of Arthur.

Thera

Seventy miles north of Crete lies the island of Thera, also called Santorini. It is shaped like a crescent which encloses a bay which has two volcanic inlets called Kameni, or Burnt Ones. However, in the 15th Century B.C., an eruption of a volcano almost five thousand feet high blew the mountain apart and left in its place a huge crater, or *caldera*, thirteen hundred feet deep and almost completely filled with water. The island of Thera, as it exists today, is what is left after the eruption. For more than three thousand years, this disaster was forgotten. In the 1860's, French archeologists investigated ruins that had been uncovered by workers extracting pumice from the volcanic rock, and discovered that these ruins were more significant than might have been expected. They were found to be similar to the ruins of a highly sophisticated Bronze Age culture discovered at Knossos on Crete by Sir Arthur Evans. This culture had apparently spread from Crete to neighboring islands around 2500 B.C. and then, mysteriously, disappeared in 1500 B.C. — around the time of the Thera eruption.

In the 1920's, a Greek archeologist discovered pumice, a light stone formed by volcanic activity, in Knossos and noted as well that many huge stones in the ruins looked as if they had been knocked out of place by huge waves. This man, Spyridon Marinatos, suggested that the Thera eruption

tion devastated the Knossos, or Minoan, civilization by generating a tsunami up to two hundred feet high. In the 1960's, another Greek archeologist, Angelos Galanopoulos, theorized that Thera was a fragment of the lost continent of Atlantis, first described by Plato in the fourth century B.C. Ten thousand years ago, Plato wrote, Atlantis had been a powerful state located on an island. It has overrun all the Mediterranean lands except for Athens, and had finally been destroyed by the sea in a day and a night. This legend, Galanopoulos maintained, was a distorted picture of the Thera disaster, which he also tried to connect with the plague of darkness inflicted on Egypt in the 15th Century B.C. — recorded in the book of Exodus. Certainly, ash from such a powerful eruption could drift as far as Egypt and darken the sky, but there is no way of proving Galanopoulos' highly imaginative theories.

Disaster! When Nature Strikes Back, prepared by the Editors of Encyclopedia Britannica, Bantam Books, 1978

Witch's Cat-astrophe

In 1591, Agnes Sampson, whom people called a witch, confessed that while King James VI was in Denmark, she took a cat and christened it. Then she bound to each part of the cat the limbs of a dead man and, the very next night, she and other witches took the cat — still tied to assorted arms and legs — into the middle of the sea and left it right before the town of Leith in Scotland. The presence of this christened cat and dismembered corpse caused such a storm that a boat coming to Leith with jewels which were designed as gifts for the new queen of Scotland (Anne of Denmark) sank, and the king's own ship was driven off course by a contrary wind while the other ships in the fleet were untouched. It was thought that witches delighted in brewing storms: Mistress Sampson and her cat did not have a monopoly. Folklore considers the Finns and Laplanders as preeminent in the sale of winds; it was considered bad luck by sailors to have a Finn on board ship. Traditionally, a man buying a wind from a Finn received a handkerchief in which was tied three magical knots: the first, untied, produced a good gale, the second, a strong wind, and the third, a severe tempest.

Folklore of Shakespeare,
Rev. Thistleton Oyer, Dover Press

MUSE [continued from page 2]

4. Wash face with cold water and sit up for 20 minutes before retiring.

The above should not be considered a prescription (i.e., indulge at your own risk) and is proven effective only by personal (rather than clinical) experience. When I do this, I wake up clear-eyed, headache-free, and ready to face New York City at 8:30 a.m. See you next time.

— Redmond



Science for Science Fiction

Edited by John Boardman, Ph.D.
Quasar, Quasar

Sir Fred Hoyle is a highly respected, if somewhat unorthodox astronomer. He first came into the public ken about 25 years ago through his idea that the universe did not expand from a state of extremely high density and temperature, but has always had about the same appearance that it does now. As galaxies move further away from one another, the mean density of the universe is maintained as a constant by the continuous spontaneous appearance of new matter in empty space.

This "steady-state" theory of the universe predicted distributions of distant galaxies which did not agree with subsequent measurements, and as a result almost all astronomers have abandoned Hoyle's idea. But in addition to his expertise in astronomy, Hoyle also writes science fiction, and one of his science fiction novels, *The Inferno* (1973, not to be confused with Niven and Pournelle's *Inferno*), is now causing a little trouble by promoting a misconception about quasars.

Hoyle's *The Inferno* presumes that the nucleus of our galaxy "goes quasar" and fries the earth. Immensely distant, quasars are little understood objects that pour out huge amounts of radiant energy. There are two problems with Hoyle's supposition. Those quasars that are hundreds of millions of light years away are seen as they existed hundreds of millions of years ago. None are nearer, so presumably they are something from out of the early life of the universe, which now no longer exist. If a quasar is a phase in the existence of the center of our galaxy, it would have existed in the distant past rather than in the future.

Furthermore, even if a quasar were to come into being in the center of our galaxy, earth would be unaffected by its energy output. The astronomer A.P. Fairall has calculated that a quasar at the galactic center would appear to us on earth as a star of apparent magnitude -11. That is indeed far brighter than almost anything else in our skies — but it is but merely comparable to the full Moon.

The Observatory, Feb. 1980

Prehistoric Genetics

Not all extinct animals come to us solely in the form of bones. In the past century, several frozen mammoths have been thawed out in Siberia and Alaska, while a pickled rhinoceros has been extracted from a Polish swamp, and New Zealand swamps have yielded up specimens of the giant moas that once grazed those islands.

The presence of soft tissues has made possible the development of a science of fossil genetics, in which proteins from the extinct animals can be compared with those from living animals to determine any degree of relationship. The more closely two animal

species are related, the more strongly antibodies produced in one will react with proteins produced in another. For example, the chimpanzee qualifies by this test as humankind's closest living relative. (The chimp and the gorilla are more closely related to each other than either is to humans.)

Three years ago, a baby mammoth in Siberia was thawed out from the ice in which it had been frozen some 40,000 years ago. Albumin from this carcass was injected into rabbits, which produce antibodies that reacted strongly with a similar protein from the living elephant species of India and Africa. These same antibodies reacted weakly with albumin from manatees. You have to go back to fossils some 50 million years old to prove it, but the elephant and the manatee do have a common ancestry which had already been established by other evidence before the serological tests became possible.

New York Times, 11 July 1980

Name Your Own Star

Some stars were named in ancient times by the Greeks (Sirius), Romans (Arcturus), or Arabs (Altair, Aldebaran, and a great many more). But systematically assigned star names were first introduced in 1603 by Johann Bayer, who combined a Greek letter indicating the star's relative importance with the possessive form of the name of the constellation in which it was located. (Alpha Centauri is a good example of such a name; others are the Sun's near neighbors, Epsilon Eridani and Tau Ceti.) Nearly a century later, John Flamsteed, England's first Astronomer Royal, expanded Bayer's system and replaced letters with numbers. (The first star whose distance was measured was 61 Cygni.) Finally, in the 19th Century, the massive *Bonn Durchmusterung* and its southward extension the *Cordoba Durchmusterung* gave BD or CD numbers to every visible star and to a great many below the limits of visibility of the human eye.

Now, Name a Star Immortality Inc., of Tarzana, California, is getting into the act. For \$25 you can have a star named after yourself. Name a Star, and a comparable Toronto firm called International Star Registry, are advertising in such important scientific journals as *Cosmopolitan* and *National Enquirer*. They have brought the highly respectable Smithsonian Astrophysical Observatory into their profitable act by citing it as the authority for the existence of "some 250,000 stars that are as yet unnamed." The gullible are informed that the new name they buy for the star will be "registered in the Library of Congress" — which simply means that the sucker list will be copyrighted.

The Smithsonian has indignantly repudiated attempts to link it with this operation. Another governmental body is taking more effective action; the US Postal Service is filing mail fraud charges against Name a Star.

New York Times, 29 July 1980

Big Big Birds

In popularized science books written more than a decade ago, you may find the statement that 12 or 14 kilograms is the upper weight limit for a flying creature. As the size of a flier increases, the weight that must be lifted by the power of bone and muscle,

and sustained in the air by updrafts against the wings, increases. Geese, albatrosses, and condors are about at this upper limit. In fact, an albatross cannot take off if its craw is too full, and it must wait for the digestive process to lighten it before it can take to the air. Even then, air currents must be just right in order to give it the necessary boost.

There certainly is an upper limit to the ability of bone and muscle to lift a flying creature into the air. But fossils have been discovered which seem to indicate that this limit is well above 14 kilograms. First a pterodactyl fossil was found in the Cretaceous strata of Texas, twice the size of the biggest previously known flying reptile. The old record-holder, the Pteranodon, had the size and probably the life-style of the modern albatross. Its newly discovered relative, given the name Quetzalcoatlus, had a wingspan of 15 meters, and apparently lived on land rather than going to sea. It is presumed to have been a carrion-eater, since its long neck, like that of a modern vulture, could reach between the ribs of a carcass. But eating dead dinosaurs implies that Quetzalcoatlus hung around predatory dinosaurs, and therefore might have had to take to the air in a hurry. How it may have managed to do this is not altogether understood.

The California tar pits have given abundant evidence not only of the modern, severely endangered California condor, but of a larger relative called the Teratornis, or "Monsterbird." This youngster became extinct a mere 10,000 years ago, by comparison with the Quetzalcoatlus, which disappeared some 70,000,000 years ago. Recently, in Argentina, remains of monsterbirds larger than any previously known were found. The wingspan of the condor is about 3 meters at a maximum, and that of the California monsterbirds around 4½ meters. But the Argentine monsterbirds, dating back 5,000,000 to 8,000,000 years, had wingspans of 7½ meters. They measured over 3 meters from beak to tail, and the estimated live weight was over 70 kilograms!

Biological theories of flight are apparently going to have to be considerably revised. A less likely alternative is the Earth's atmosphere was appreciably denser then, giving the wings of these birds a larger lift. An even less likely alternative is the speculation of some German physicists, that gravity has slowly increased its strength over geological ages, and that it would have been easier for ancient flying creatures to get into the air for this reason.

New York Times, 16 September 1980

Jaws III

Of all the crocodilians, the alligator is the best adapted to prey upon land mammals. Instead of chasing fish like the gaviol, or lying in the water waiting for its prey to come drink as the crocodile does, the alligator will walk around on the land hunting something to eat. Its jaws are broader than those of the crocodile, which thus enable it to hunt better on dry land.

Furthermore, the alligator is adaptable. When white men began hunting game with dogs in the American south, the alligators learned to lie and wait when a deer came dashing through a shallow stream. They

learned that the deer would soon be followed by dogs — nice, compact animals without bothersome horns or hooves, which had their minds on other things and could therefore be grabbed and dragged off before the hunters came up.

A few years ago, hide hunters had made such great inroads upon the US Alligator population that the animal was placed under the legal protections for an "endangered species." Since then, the absolute ban on the hunting of alligators or sale of alligator-hide articles has led to a population explosion among these reptiles. They are ranging further afield, and have taken many dogs and even one or two human beings. As a result, southerners are asking that alligator hunting be allowed again. They aren't the only ones, either; recently a newspaper columnist in New York interviewed the former owner of a local shop which processed alligator hides into shoes or handbags. Nor surprisingly, the entrepreneur expressed a desire to get back into business.

But another use for the alligator has been suggested. The meat is said to be excellent eating, comparable to the white meat of a chicken. The commercial raising of alligators for the table might prove a useful way of settling the question of whether they are an endangered species or a menace. Domestic animals do not become extinct.

Alligators are combative, especially during the mating season when the males belting their message all over the swamp. But the selective breeding of a more docile alligator has been attempted by a wildlife rancher. Hopefully alligators can be developed that won't eat each other until we're ready to eat them.

Insect Artillerists

In *Aras 2* this author described a possible "extra-terrestrial" life form called the Xylophage. Xylophages were specialized into workers, fighters, and breeders, and the reader may have been fooled into believing that an intelligent life form was being described — a life form that had learned to control its own heredity and develop professions into biological specializations.

The "Xylophage" was actually the termite, described accurately if somewhat elliptically. (The word "xylophage" is scientific Greek for "wood-eater.") This extremely ancient insect is not closely related to the ant, despite a similarity in appearance and the communal life-style. As you might expect, the termites' nearest living relatives are the equally noxious cockroaches, which retained an individualistic rather than a communal way of life when the two stocks separated back in the Paleozoic.

A team of scientists at the State University of New York at Stony Brook has recently discovered another termite specialization, which would have made the "Xylophage" sound even more impressive. Some tropical species have developed a soldier caste capable of firing toxic chemicals from their heads. Most soldier termites have heavy mandibles, but these have smaller ones, and apparently rely on missile warfare rather than jaw-to-jaw combat. According to Dr. Glenn Prestwich, leader of the research team, various species use different chemicals,

manufactured from sodium acetate and other substances on which the termites feed. Like other soldier termites, these missile warriors are sterile.

New York Times, 9 September 1980

Widening Thingvellir

The current exhibit of Viking Age art which is touring the United States, and the public television lectures of the distinguished Icelandic scholar Dr. Magnus Magnusson, are causing a sort of Viking vogue. Iceland, a bleak, damp island in the north Atlantic, has two claims to fame. One is its unique geology, with numerous glaciers, fjords, and active volcanoes and geysers. The other is the epic and poetic literature composed by the Norwegian settlers between their first landing in 870 and the annexation of the island by Norway in 1262.

These two distinctions meet in one Icelandic location — the fertile valley of Thingvellir, east of Reykjavik, the capital. The Althing, the oldest legislative assembly in the world, began meeting at Thingvellir in 930. Many of the disputes which met such bloody conclusions in the sagas took place here, during the annual summer meetings of the chieftains and their dependents.

Geologically, Iceland is a part of the Mid-Atlantic Ridge, a part which extends above the surface of the ocean. This ridge marks where new material, exuding upward from the interior of the earth, spreads to the east and to the west, causing the continents of North America and Europe to move apart from one another. Down the middle of this ridge is a rift valley.

This sea-floor spreading has been going on for over 200 million years, and the process continues. Thingvellir is a part of this steadily widening rift valley. The present rate of increase is about one centimeter per year. Since the valley is about 10 kilometers wide, the assumption of a constant rate leads to the conclusion that the rift began to separate about a million years ago. Thingvellir is now about 10 meters wider than it was when the sons of the chieftain Njal went from tent to tent at the Althing, vainly trying to get support against the enemies who were to burn them alive in their own house a few months later.

Daughter of Fire: A Portrait of Iceland, Little, Brown & Co., Boston, 1976

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Film & Television

FLASH GORDON

Producer: Dino De Laurentis
Director: Michael Hodges
Screenplay: Lorenzo Sample, Jr.
Special Effects: Glen Robinson, George Gibbs

Cast

Sam Jones	Flash Gordon
Melody Anderson	Dale Arden
Max Von Sydow	Emperor Ming
Chaim Topol	Dr. Hans Zarkov
Ornella Muti	Princess Aura
Timothy Dalton	Prince Barin

Beyond a shadow of a doubt, Dino De Laurentis has done it again. Despite millions of dollars, a superb coral of behind the scenes talent, and a dazzling gallery of special effects, Dino has concocted a vile compost of cinema magic, given even the quality of the original serials, is an insult to the legend of Flash Gordon.

Hiding behind the patina of yesterday, *Flash Gordon* is supposedly a carefree excursion into the past, a return to the less complicated days of the Saturday morning serial. This is not the case. If anything, it is just another vehicle for delivering bosoms and bottoms to the American public, in the thin guise of science fiction, and thus cashing in on the only craze/fad left in town.

The screenplay was written by Lorenzo Sample, Jr. (veteran of the *Batman* T.V. show). Occasionally, the story does remain faithful to the Alex Raymond story line, but the net result is a vulgar collection of television pseudo-pornographic dialogue, blended with weak action and campy violence.

The story is quite familiar. Flash (Sam Jones) still rescues Dale (Melody Anderson) from a prop-drive aircraft which has been hit by a meteor — a rather nice scene. They meet up with Zarkov whose ship is as art-deco and anachronistic as ever. The trio blast off, only to hit a black-hole vortex which takes them to Mongo. Once again, the special effects, throughout the film, are consistently good. But one swallow does not a spring make, and special effects, no matter how good, cannot redeem a terrible film all by themselves (witness *Star Trek — The Motion Picture*).

As in the original story, Flash and his friends are captured by Ming's guard robots upon landing on Mongo. They are taken to

Mongo City, the central court of Ming the Merciless. Ming's court is a Wizard of Oz-type circus, a sort of running joke in the film (one of many) which only distracts the audience rather than enhancing their enjoyment.

Ming (Max Von Sydow) goes through his standard motions, condemning Flash to death, sending Zarkov to his laboratories, and Dale to his harem. His daughter, Princess Aura (Ornella Muti), saves Flash from death, in the hopes of seducing him. As usual, they end up retreating to the domain of Prince Barin (Timothy Dalton). Here, the jealous Barin sets trap after trap for Flash, who manages to escape them all.

Finally, Flash unites the feuding princes of Mongo, and leads them on to topple Ming's evil reign. If it seems the story has been related sketchily, it is because there is not much more worth telling. As in *Superman*, *Flash Gordon* and his friends have been brought into the 80's. In *Superman*, however, this updating was done with warmth and a great amount of respect for the character. Superman himself was made as believable as possible. The audience was shown that maybe it was possible for him to keep tricking everybody just by slouching and by wearing those dull blue suits and horn-rimmed glasses. It was right all up front, and it worked.

Unfortunately, Sam Jones, as tall, handsome and athletic as Christopher Reeve, is no actor. His sole film experience has been playing Bo Derek's non-speaking husband in "10." Jones clumsily wanders through the role of Flash Gordon, flubbing more lines than Robert Wagner did when playing *Vietnam*.

Surrounding Jones with people like Von Sydow, Chaim Topol, Timothy Dalton and Brian Blessed was a mistake. All things are large and small through comparison only. Putting Von Sydow next to Jones only makes the newcomer's lack of talent all the more obvious.

Such a clash of excellence with incompetence makes this kind of movie unbearable. Unlike such films as *Starcrash*, which have nothing to recommend them, *Flash Gordon* does have a great number of things in its favor. The sets and special effects are excellent. Much of the acting is very good. A number of the innovations and deviations from the old story are very clever. But in the end, the story is weak, the jokes are demeaning, and once again, the audience is forced to accept half a movie as a whole.

Traditionally, Hollywood has seen science fiction as a second-class citizen. For every *Them*, the sf buffs have been forced-fed a dozen *Black Tarantula's*. As long as enough people continue to see anything churned out by the cash-crazy producers, such trends will always continue. *Flash Gordon* could have been a good film, but the cheap shots, uneven acting, and too familiar story have destroyed what could have been a new classic.

Christopher John

ALTERED STATES

Producer: Howard Gottfried
Screenplay: Sidney Aaron
Novel: Paddy Chayefsky
Director: Ken Russell

Cast

William Hurt	Dr. Jessup
Blair Brown	Emily Jessup
Bob Balaban	Dr. Rosenberg
Charles Haid	Dr. Parrish

Altered States is a hard film to classify. On the surface, its plot is a thin blending of old clichés supported by dialogue not much more poignant than better-than-average soap opera. This situation is rare for anything which Paddy Chayefsky has had a hand in, but as many novelists have discovered, there are a lot of steps between the printed page and the screen. Luckily, not all of the steps taken by the creators of *Altered States* were bad ones.



The story is simple. Although it tries to present itself as a complex blending of philosophy and science, it quickly bogs into something half resembling the *Incredible Hulk* and half an unfinished Kafka piece. Professor Jessup (played by William Hurt), a fairly intact member of the 60's drug scene, is now attempting to discover the root of reality, and the roots of man. There are quick mentions that he showed psychic abilities as a child. Guided by his powers (one assumes), Hurt leaves New York for a Boston College isolation chamber and a dose of a mushroom-based drug he has obtained from Mexican Indians. The drug, working on him in the dead stillness of the isolation chamber and augmented by his psychic abilities, transforms Hurt into an Australopithecus. This change is followed by a mad spree of savage destruction. Unable to control his changes either into monster or professor, Hurt lives in continual fear of killing his loved ones, killing anybody at all, being killed, and so forth. (In a particularly gruesome scene, the professor's alter-ego shows us that there is indeed something to worry about when the regressed Hurt enters the Boston Zoo at night, driven by the scent of the animals to track down prey.)

Finally, the professor decides to attempt his experiment again, in the hopes of both finding what he originally wanted, as well as a cure for his condition. His success can only be measured by the individuals in the audience.

There is little to lift this movie above its genre, other than the reputation of its director, Ken Russell. The acting is mostly pedestrian; Charles Haid steals most of the scenes he is in; but unfortunately, he is not the star. The musical score is passable, as are the sets and the special effects. There is nothing outstanding, except, as mentioned earlier, the direction.

Altered States is a very tame, very straight film for the man who directed *The*



Devils. Russell's style shows, however. He has not changed; he has only gotten better. While most people have had a hard time taking his films seriously, they will agree that at his worst he is still an artist, a sort of "silly" genius whose talent for conflicting imagery is at times unequalled. His best playgrounds have always been those films with at least one foot in unreality. *Altered States* is Russell's Disneyworld.

At first, Chayefsky's friend, Arthur Penn, was to direct the picture for Columbia.

Media

THE FILM EMPIRE STRIKES BACK...AGAIN

Everyone knows that films become hits through the byway of box office intake — it was how *Star Wars* became the highest-grossing film of all time. And by now everyone knows that its sequel, *The Empire Strikes Back*, was the hit of this past summer and is still going strong. What may come as a surprise is that *Empire* was already a hit over a year ago, during the brief reign of 20th Century-Fox's other epic sf motion picture, *Alien*.

The film industry rule-of-thumb requiring a picture to earn two-and-a-half times its cost in order to break even is soundly rooted in things like inflation, "production overhead," padded distribution deals with hyperthyroid publicity, in addition to negative cost (the cost of actually making the movie itself, up to the point where prints are manufactured). When you consider that a single 70-millimeter print with Dolby sound costs \$8,000 to make, and multiply that by the number of prints used during release (*Alien*, for example, used over a hundred of them plus \$6 million-worth of promotion during its first week of release — bear in mind that the average "A" feature today has a price tag of about \$8 million, meaning a whole additional film or two might have been produced with the advertising tally for *Alien*), even the most lavish ad campaigns seem justified in terms of getting revenues back to a studio.

But when it comes to getting these films into the movie-houses, omnipresent industry insecurity — paranoia — raises its true head, the one with the Mr. Hyde face. Massive advances, "blind bidding," and guaranteed three-month runs, along with newer and more nefarious practices, are strangling the film industry by placing the crushing weight of financial loss on the theatres instead of the studios. Thanks to governmental meddling some years ago, the reciprocal ties between theatre-chains and owner-studios were severed, signalling the beginning of the end for both "Hollywood" and the studio system. Many of the developments bleeding further life out of an entire moviemaking/moviegoing culture are of considerably more recent vintage. When you hear rumors of film possibly being an art form confined to the 20th Century alone, there may be more truth there than you think.

1976's *King Kong* was the first film to in-

Although a more than merely competent director, Penn's harshly realistic style would have sounded the death knell for this already weak film. When the property was sold, Warner Brothers realized this fact. Penn was quickly replaced with Russell.

It was a wise move.

Truly, we have seen it all before. Just as *Star Trek — The Motion Picture* is reminiscent of several episodes of the television series strung together, *Altered States* seems to harken back to *The Outer Limits* (the

sist on a guaranteed run of ten weeks — whether the film attracted viewers, made money or not, theatres were obligated to keep it running for ten weeks. Exactly one year later, *Close Encounters of the Third Kind* became the first to demand the now-familiar twelve-week guarantee — three solid months. With a film like *Star Wars*, which no one, including the studios, predicted as a hit, there are hurried renegotiations of the original short-run contracts in order to prolong the box office life of a moneymaker (and not just in the boondocks: among the theatres that reshuffled in order to keep *Star Wars* was the Chinese Theatre, formerly Grauman's, in Hollywood). But more often the guaranteed-run policy ties the theatre-owner's hands...unless, of course, he wants to buy out of the contract.

Star Wars also heralded 1977's jump in base admissions (the price you pay for a ticket) to \$3.50 in the outbreak and up to 95 or 16 in Los Angeles or Hollywood. George Lucas was quoted as saying people were willing to pay more to see *Star Wars* because it was a "bigger film" (whatever that meant); not even Dino De Laurentiis attempted so outrageous a justification for his much-damned remake of *King Kong*, whose cost dwarfed *Star Wars* by two-and-a-half times.

One of the reasons base admissions keep spiralling upward is that theatres need to be able to cover themselves for the astronomical amounts they advance distributors via blind bidding, which works like this: simply, you must offer them an amount huge enough to shut out other theatres that also want the film, but without knowing what their offers will be, much like a sealed-bid auction. And those advances are getting bigger. The studios/distributors have their money in the bank even if the exhibitor's business peaks out at five wins on a Friday night. The forced economization that this practice has fostered in other areas is the reason more and more theatres are becoming multiple-screen crackerboxes, and why you can't get real butter on your popcorn anymore.

Which brings us to the good old snackbar. Since admissions are traditionally funneled off to the studios, the place where a theatre used to earn back its own overhead and wages is the snackbar. Expenses have issued forth the dollar Coke in most houses already; butter has been supplanted by an orange, vegetable-oil glop that comes in gallon cans and solidifies at room temperature, like candle wax. Coincidentally, this also brings us back to *The Empire Strikes Back*, a film that is taking for itself, as did *Alien* before it, an eighty-percent cut of the snackbar revenues, or "concessions."

episodes with Cliff Robertson and David McCallum spring readily to mind). It is only Russell's imagination and heavily non-realistic approach which both save the picture and make it more than merely interesting fun. It is a highly entertaining movie (though this bill of fare can never be more than entertaining), stylish and yet surreal in both mood and presentation.

Simply put, *Altered States* is very good at what it proposes to do — luckily it proposed to do very little. Christopher John

Naturally, everyone wanted *Empire* in June, but that need was contingent on giving up 80% of the candystand to get it, which means the prices have got to go up *some-where*. Don't be shocked if admissions are up again for 1980's Christmas features. Of course, if one theatre turns down the deal, another can always be found.

Proof that the temptations of *Empire* were sufficient incentive for theatre owners is the fact that, during the summer of *Alien* (1979), *The Empire Strikes Back* had already accrued \$30 million in guarantees. Since it cost \$18 million to produce and at that time still had an entire year to reap even more guarantees, *Empire* was home free before a single normal person ever saw it.

Meanwhile, the derivative dumbness of *The Empire Strikes Back* has made the *Star Wars* saga flush for the next eighteen months, the time it will take to produce the third in the series, *Revenge of the Jedi*, after which the middle trilogy (of the proposed triplet, equaling nine films) of the *Star Wars* series will be complete. *Empire* seems to have hurdled the two-and-a-half-times-cost bar with ease.

It does seem tragic that the faithfulness of the viewers who will certainly make *Revenge of the Jedi* a hit during Christmas of 1981 counts only for profits. The *Star Wars* saga takes great pains never to extend beyond the scope of the kiddie matinees of the 1930's; why Fox can't recognize this appeal and go an extra inch, making the admissions a little more old-fashioned as well, is the tragic part. At, say, \$3 a head for walk-ins, recognizing of course that many people have already been driven to discount-ticket schemes via credit unions and other special arrangements), the film would still reap a potload and repeat admissions would be staggering — but to even suggest such a plan to a studio executive would only earn back a lightly indulgent chuckle at one's idealistic naivete.

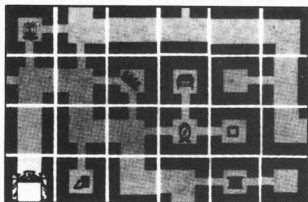
Star Trek, that killer that needs to gross back over \$110 million just to break even, might also have benefited from such an approach, but if you were the Paramount executive handed the \$42 million dollar mash-note for that film, would you think about giving the moviegoers a wallet break? It all heightens the impression that the fellowship, fair play and good will expressed in films like *Star Wars* or *Star Trek* — as far as the studios are concerned — are themselves firmly in the province of escapism and fantasy. In short, they have nothing to do with the real world, where the PR is frantic, the admissions are on their way into hyperspace...and the butter isn't real.

David J. Schow

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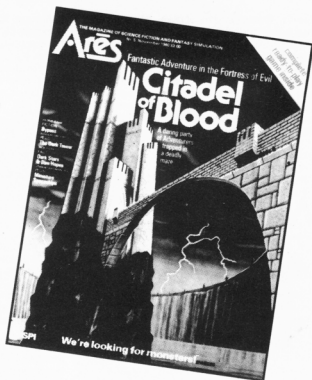
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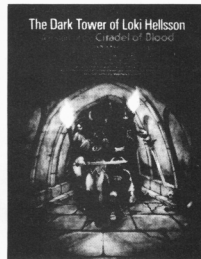
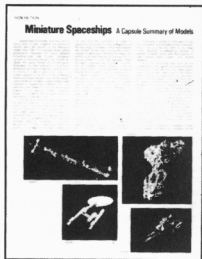
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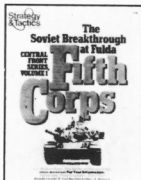
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VOYAGE OF THE B.S.M. PANDORA

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Read This First:

The rules to *Voyage of the Pandora* are organized by major topics arranged in the order in which they occur in the play of the game. Each such major topic is given a number and a name below which is given (usually) a General Rule or Description which summarizes the rules in that section. This is usually fol-

lowed by numbered paragraphs called Cases, which give the specifics of the rules. Note that the numbering of the Cases is a decimal form of the Major Section number. Players should examine the map and counters and then quickly read the rules (without trying to memorize them). Then the game should be set up to play and a "trial run" made. *Voyage of the Pandora* is designed to be played solitaire.

[1.0] Introduction

Voyage of the Pandora is a solitaire game of interstellar exploration. The player controls the *Biological Survey Mission Pandora* as it travels the starways in search of extraterrestrial life forms. The player uses the crew, robots, and equipment of the *Pandora* to collect exotic specimens while attempting to minimize the loss of human life and return home with the *Pandora* intact.

Voyage of the Pandora is played in two time scales. The length of the game (or *tour of duty*) is measured in **tour months**. When a single planet is being explored by an expedition to its surface, time is measured in **expedition hours**. The passage of hours has no effect on the passage of months.

Voyage of the Pandora does not use a repeating sequence of play, as many SPI games do. Rather, the player refers to a series of events, represented by the 232 paragraphs following these rules, to determine the occurrences and outcomes of the journey. The player goes from event to event as a result of his decisions and as a result of chance (i.e., the roll of a die or the instructions of a chart). In this way, a chain of events is formed that gives play a narrative quality not found in other games.

[2.0] Game Equipment

GENERAL RULE:

The game equipment consists of the rules, including 232 paragraphs, charts, tables, and logs; the game-map; and 100 playing pieces. Two six-sided dice (included in the boxed version only) and a pencil with a good eraser are also required in order to play the game.

CASES:

[2.1] The game-map portrays eight different environs that may be explored and other displays used during play.

Each environ is a distinct playing area, only one of which is used at any one time. A hexagonal grid is placed over the terrain features of each environ to facilitate the placement and movement of the playing pieces. Each hexagon (or **hex**) has its own identity number and represents an area one kilometer across.

The Interstellar Display is used to record the movement of the *Pandora* from planet to planet. It too is overlaid with a hex grid. Every planet the *Pandora* may explore is shown. Each planet occupies a different star system (not shown) separated from others by many light years. Also included on the map are the Time and Supply Track, Planet Attribute Track, Expedition Display, and Environ Terrain Key.

[2.2] The charts and tables are used to summarize and resolve certain game functions.

These charts and tables include the Interstellar Event Table, Planet Table, Port Capacity Chart, Terrain Effects Chart, Exploration Matrix, Encounter Strategy Table, Creature Rating Table, Combat Results Table, Pandora Crew Log, and Creature Attribute Log. Photocopies of the two logs must be made for repeated play.

[2.3] The paragraphs represent all the events that may possibly occur during the game.

The paragraphs are numbered from 001 to 232. These numbers merely identify each

REMOVING THE RULES FROM THIS ISSUE:

Open the magazine to the center; bend the staples with a penknife or screwdriver; lift out the rules and close staples.

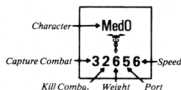
paragraph and do not affect the sequence in which they are used.

[2.4] **The playing pieces include seven characters, four bots, 21 tools, 39 creatures, five artifacts, and 24 game markers.**

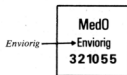
[2.5] **The characters, bots, and tools are aboard the Pandora at the start of play and are controlled by the player. These three types of counters are collectively called units.**

SAMPLE CHARACTER COUNTER

Front



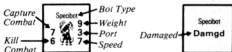
Back



Each character is named for the position he holds aboard the *Pandora*. A character's position has no direct effect on his use. However, a character filling a certain position may be more useful in a situation described in a given paragraph. In addition to the five numerical ratings listed on their counter, each character has an **Intelligence Rating** (see 3.3) and an **Endurance Rating** of 5. These are listed on the *Pandora* Crew Log. The back of each character counter is used when the character is in an environ that requires the use of an **envioring** (see 5.2), and the ratings thereon are modified to show the effects of wearing an envioring.

SAMPLE BOT COUNTER

Front



Back



Each bot (robot) has five ratings identical in type to those of the characters. Bots do not have an Intelligence or Endurance Rating. The back of each bot counter is used when the bot is **damaged**. When this side is face-up, none of the bot's ratings (except weight) are used until the bot is repaired.

SAMPLE TOOL COUNTER

Front



Back



Each tool has five ratings identical in type to those of each bot. The back of some tool counters are used when damaged. Other tools (those with blank backs) may not be damaged, only destroyed. Each tool with a Supply symbol is considered a **supply user** (see 7.1). All tools are listed in the following paragraphs, with any special attributes.

Armorig. Must be worn by a character when in a **corrosive** atmosphere. Its weight is *not* ported (carried) by the character that wears it, but is *add-*

ed to the character's weight when in the rover or shuttle. When wearing an **Armorig**, all other ratings are used *instead* of the character's corresponding ratings.

Stunbomb. May be used in combat against creatures. Its Combat Ratings replace those of the character using it. Once used, the Stunbomb is considered destroyed.

Netgun. May be used in combat against creatures. Its Combat Ratings replace those of the character using it. The Netgun may not be used underwater.

Climbkit. Reduces the time expended to enter mountain and cliff hexes in an environ when an expedition is on foot (see Terrain Effects Chart).

Neuroscan. May aid an expedition when encountering intelligent life forms, as described in certain paragraphs.

Turbolaser. May be used in combat against creatures. Its combat ratings replace those of the character using it.

Botkit. May be used to repair damaged bots during an expedition (see 6.9).

Toolkit. May be used to repair damaged tools (except itself) during an expedition (see 6.9).

Medkit. May be used to heal wounded characters during an expedition (see 6.9).

Scanner. Reduces chance of **surprise attacks** by creatures when exploring a hex (see 8.1).

Holographer. May be used to create a three-dimensional analytical image of a life form when capture is prohibited, as described in certain paragraphs.

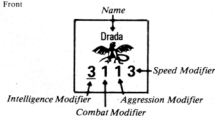
Rover. May be used to transport the expedition in an environ. Its Weight Rating is used only when in the shuttle. Its Port Rating is listed on the Port Capacity Chart.

E-cage. May be used to contain and port a captured living creature. Its weight is always one, regardless of the type of creature (if any) contained in it. One creature (only) may be contained in a given E-cage at a time.

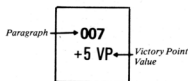
[2.6] **The creatures and artifacts are encountered in the environs during the course of play. The player may attempt to capture or acquire them for purposes of victory.**

SAMPLE CREATURE COUNTER

Front



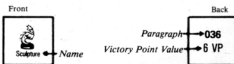
Back



The name of each creature is recorded on the Creature Attribute Log when the creature is encountered. Each modifier is used when determining a specific rating for a creature (see 8.4). Once determined, each rating is recorded on the log. If a bullet (●) appears instead of a modifier, the rating is automatically zero. The paragraph number corresponds to the paragraph describing the initial encounter with the creature. The Victory Point Value

appears on certain creatures that give the player extra VP's when they are captured and returned to the *Pandora*.

SAMPLE ARTIFACT COUNTER



Each artifact is brought into play when found (in accordance with the paragraph listed on the back of the counter). If the player succeeds in returning the artifact to the *Pandora*, he keeps the counter and receives the listed VP's. **Note:** The **Alien Weapon** possesses five ratings like those of a tool, and may be used as such once acquired.

[2.7] **The game markers are used on the game-map to show variable attributes of planets and environs, and to record the status of the Pandora and her expeditions.**

Pandora. Used to show the current position of the *Pandora* on the Interstellar Display.

Shuttle. Placed in the environ currently being explored to show the location of the expedition's landing hex.

Tour Time/Tour Time Exceeded. Used on the Time and Supply Track to record how many months have passed in the *Pandora*'s tour of duty. When the tour of duty is exceeded, the counter is flipped over (see 4.6).

Expedition Time. Used on the Time and Supply Track to record the passage of hours when an expedition is in an environ.

Expedition Supply. Used on the Time and Supply Track to record how many Supply Points an expedition has.

Shuttle Supply. Used on the Time and Supply Track to record how many Supply Points are aboard the shuttle in an environ.

Underground/Submerged. Placed atop the On Foot marker when the expedition is in a cave hex, or atop the rover or On Foot marker when the expedition is underwater (see 6.7).

Explored/Explored Underground/Submerged. Placed in each hex in an environ and on each planet on the Interstellar Display that has been explored. The back is used to denote exploration of a cave or underwater hex.

Gravity, Atmosphere, Hydro Quiet/Hydro Active, Life Support, Climate/Climate Fog. Used on the Planet Attribute Track to record the specific attributes of the planet and environ currently being explored.

[3.0] How to Start Play

GENERAL RULE:

After reading these rules and examining all the playing pieces, the game-map is spread out on a flat surface. The instructions of the following Cases are then conducted in order.

CASES:

[3.1] **The player chooses how long the Pandora's Tour of Duty will be.**

He may choose a 10-month Tour of Duty (which takes about 45 minutes for an experienced player to complete), a 20-month Tour of Duty (which takes about two hours to play), or a 30-month Tour of Duty (which takes about three hours to play).

[3.2] **The playing pieces are set up on and next to the game-map.**

The pieces are punched out and sorted according to type. All creature and artifact markers should be placed to the side, in view, so that they may be brought into play as called for. The Gravity, Atmosphere, Hydrograph, Life Support, and Climate markers are placed in the leftmost space of the Planet Attribute Track. The Tour Time marker is placed on the space of the Time and Supply Track corresponding to the chosen Tour of Duty length (see 3.1). The Expedition Time, Shuttle Supply, and Expedition Supply markers are placed in the leftmost space of the Time and Supply Track. The Explored, Shuttle, On Foot, and Underground/Submerged markers are placed aside for use during each expedition. The Pandora marker is placed in the Pandora Entry Box on the Interstellar Display. All other pieces are placed directly in front of the player; these represent the characters, bots, and tools aboard the *Pandora* that the player uses during the game.

[3.3] The Intelligence Rating of every character is determined.

The player rolls one die for each of the seven characters separately. If the die result is 1, the character has an Intelligence Rating of 6; if the result is 2 or 3, he has an Intelligence Rating of 7; if the result is 4 or 5, the Rating is 8; and if the result is 6, he has a rating of 9. As each Intelligence Rating is determined, it should be recorded in the appropriate space of the Pandora Crew Log. Once a character's Intelligence Rating is determined, it is not changed for the remainder of the game.

[3.4] Refer to paragraph 201 to begin the voyage.

This paragraph requires the player to move the *Pandora* to any planet on the Interstellar Display by interstellar movement and possibly resolve an Interstellar Event, as explained in 4.0. After the movement is completed, the Planet Table is consulted to determine the next paragraph. Each paragraph that follows will describe a situation and lead the player to another paragraph as a result of a statement or procedure in the paragraph, a result obtained from a chart or table that the paragraph instructs the player to refer to, or a procedure in these rules that the paragraph instructs the player to conduct.

The entire voyage is carried out in this way until a paragraph is reached that declares the game over (for better or worse). Often the player will find that he is directed to the same paragraph many times (paragraph 050, for example).

[3.5] Often a paragraph will instruct the player to choose a character, bot, or other item at random.

When instructed to do so, he may blindly draw one counter from among those eligible, or he may assign each counter a die result and roll to see which counter is chosen. For example, if one of three bots in an expedition must be chosen at random, the player could mix their three counters together and draw one without looking; or assign one a die result of 1 or 2, another a die result of 3 or 4, and the third a die result of 5 or 6, and roll one die to see which one is chosen.

[4.0] The Pandora and Interstellar Movement

GENERAL RULE:

The *Pandora* may be moved from one planet hex to another on the Interstellar Display by using Interstellar Movement whenever the player is at paragraph 201 or 050. The player chooses any planet on the display that has not yet been moved to or explored and conducts Interstellar Move-

ment to put the *Pandora* in orbit around the chosen planet. Interstellar Movement is also used to move the *Pandora* from or to the Pandora Entry Box. In addition, when eligible to conduct Interstellar Movement, the player may perform **On-board Actions** before moving.

PROCEDURE:

After choosing a planet to travel to, the player moves the *Pandora* hex by hex from its current position to its destination, making note of how many hexes were entered during the move. The *Pandora* may be moved through any number and type of hexes on the Display (including hexes containing other planets). After completing the move, the player moves the Tour Time marker a number of spaces to the left (toward zero) on the Time and Supply Track equal to the number of hexes entered in the move (including the destination hex but *not* the hex of origin). He then rolls two dice. If the number rolled is less than or equal to the number of hexes entered during the move (including the destination hex and the hex of origin), an **Interstellar Event** occurs. If the number rolled is greater than the number of hexes entered during the move, the Planet Table is referred to.

CASES:

[4.1] The Interstellar Display shows the size of each planet, and the relative distance of each planet from its star.

A planet may be one of four sizes: tiny, small, large, or giant. Size affects the type of gravity that a planet may be assigned. A planet's distance from its star may fall in one of four categories: close, biosphere, far, or remote. Distance affects the type of climate that an environ on a planet may be assigned. The player may use this general information when choosing which planet(s) the *Pandora* will be moved to.

[4.2] The Interstellar Event Table is used if an event occurs during interstellar movement to determine the next paragraph referred to.

[4.3] The Planet Table is used after interstellar movement to a planet hex on the Interstellar Display has been completed, to determine the next paragraph referred to.

[4.4] The game begins by moving the Pandora from the Pandora Entry Box, and ends by moving the Pandora to the Pandora Entry Box.

At no other times during play may the *Pandora* be moved to or from the Entry Box. An Interstellar Event may occur when moving to or from the Entry Box, and the Box counts as a hex when calculating the distance travelled. When the player completes interstellar movement of the *Pandora* from a hex on the Interstellar Display to the Pandora Entry Box (thus ending the game), paragraph 232 is referred to.

[4.5] Whenever the player is at paragraph 050, he may conduct any or all of the following Onboard Actions before conducting interstellar movement.

Repair Tools and/or Bots. Four damaged tools and bots aboard the *Pandora* may be repaired (flipped over from their damaged side to their operative side) by expending one month of Tour Time. If the maintenance officer is aboard, all damaged tools and bots may be repaired in one month. A slash is erased from the Pandora Crew Log for each tool or bot repaired (see 8.8).

Heal Characters. A total of four Endurance Points may be regained by characters by expen-

ding one month of Tour Time. However, no more than two Endurance Points may be regained by a single character in a month. If the medical officer is aboard (and is not being healed), a total of six Endurance Points may be regained by characters in one month (no more than three Endurance Points may be regained by a single character in a month in this case). The medkit has no effect on healing characters aboard the *Pandora*. The gain of Endurance Points by healing is indicated by erasing the appropriate marks from the Pandora Crew Log.

Study Creatures. The player may determine the ratings of any unknown attributes belonging to all creatures he has captured and placed aboard the *Pandora* (see 8.4). If the science officer is aboard, no Tour Time is expended to do this. If he is not aboard, one month of Tour Time is expended (regardless of how many ratings are determined).

All the preceding actions may be performed simultaneously. Thus, the number of months required to complete the longest action determines how many months total are spent on all the actions. For example, if one month were spent repairing, two months were spent healing, and no months were spent studying, two months total would be spent on all these actions. Time spent on these actions is in addition to time spent conducting Interstellar Travel; none of these actions may be performed while moving the *Pandora*. Time spent conducting these actions is recorded by moving the Tour Time marker the appropriate number of spaces to the left on the Time and Supply Track.

[4.6] If the Tour Time marker is moved to zero (off the Time and Supply Track) before the end of the game, it is flipped over.

The marker is then moved along the Track to the right, to show how many extra months the *Pandora* remains in space.

[5.0] Preparing an Expedition

GENERAL RULE:

Each time the *Pandora* is moved to a planet, the Planet Table will direct the player to a paragraph that states the planet's attributes and the types of environs that might possibly be explored. After perusing this information, the player must decide whether or not he will explore the planet. If the player chooses *not* to explore the planet, he refers to paragraph 050. If he does wish to explore the planet, he prepares an expedition by carrying out in order the instructions of the following cases.

CASES:

[5.1] The player places markers on the Planet and Environ Attribute Track according to the attributes listed in the planet paragraph.

The Gravity, Atmosphere, Hydrograph, and Life Support Value markers are each placed on the space of the track corresponding to the nature of that attribute on this planet. The planet's geology (quiet or active) is shown by placing the appropriate side of the Hydrograph marker face-up. The Climate marker is not placed at this time.

[5.2] The player chooses the characters, bots, and tools that will explore the planet.

He may select any units from among those aboard the *Pandora*, as long as at least one character is included. As the player chooses units, he adds together their Weight Ratings.

If the planet to be explored has **no** atmosphere or a **poisonous** atmosphere, any character that the player plans to send outside the shuttle must be equipped with an **envirom** (the character counter is flipped over). If the planet has a **corrosive** atmosphere, any character that will be sent outside the shuttle must be equipped with an **armorring** (an armorring counter is placed atop each such character).

The total Weight Rating of the units chosen may not exceed the **port capacity** of the shuttle (see 5.8). All the counters chosen are considered aboard the shuttle and ready to descend to the planet's surface.

[5.3] The player chooses how many Supply Points will be placed aboard the shuttle.

Each Supply Point has weight of 1. Anywhere from one to 30 (maximum) Supply Points may be placed in the shuttle, as long as its port capacity is not exceeded (including all the units already aboard). The number of Supply Points chosen is shown by placing the Shuttle Supply marker on the appropriate space of the Time and Supply Track.

[5.4] The player determines which envirom hex the Shuttle marker is placed in and which paragraph is next referred to, in accordance with the planet paragraph.

He rolls one die and places the Shuttle marker in the hex listed for the die result. This hex is called the **landing hex**. If the player is not pleased with the envirom the shuttle has landed in, he may roll the die and refer to the planet paragraph again. However, he must expend *one Tour Month* to do so (move the Tour Time marker one space to the left) and *must* abide by the result of the second die roll. He may inspect the next paragraph before making this decision.

[5.5] The paragraph referred to when the shuttle is placed in a landing hex describes the envirom.

The paragraph states which space of the Planet and Envirom Attribute Track the Climate marker is placed in. An envirom that may only be explored underwater has no climate. If fog is in the envirom, the Climate marker is flipped over (see the Terrain Effects Chart). In addition, the paragraph may state special changes that must be applied to the terrain in the envirom or an alteration to the Life Support Value (however, the Value may never exceed 5).

[5.6] The player chooses which characters, bots, and tools will remain aboard the shuttle, and which will be sent forth as an expedition.

The Expedition Display is used to show the deployment of all the units brought down to the planet in the shuttle. Any units that will stay aboard the shuttle are placed in the Shuttle Box.

If the rover has been brought to the planet, and will be used to transport the expedition about the envirom, units of the player's choice are placed in the **Rover Box** and the rover counter is placed in the landing hex. Any number of Supply Points (up to the amount shown by the Shuttle Supply marker) may be placed in the rover; place the **Expedition Supply** marker on the space of the Time and Supply Track matching the number chosen, and move the **Shuttle Supply** marker an equal number of spaces toward zero. The total Weight Rating of the units and Supply Points in the rover may not exceed the Port Capacity of the rover (see 5.8).

If the expedition will move about the envirom *on foot*, units of the player's choice are placed in the **On Foot Box** and the **On Foot** marker is placed

in the landing hex. Any number of Supply Points may be taken with the expedition, in the manner described above. The total Weight Rating of the tools and Supply Points in the expedition may not exceed the total port capacity of all the characters and bots in the On Foot Box (see 5.8).

[5.7] The expedition comprises all the units placed in the Rover Box or the On Foot Box of the Expedition Display.

Units may **not** be placed in both boxes; the expedition may be on foot or in the rover, not both. At least one character or bot must be in an expedition at all times. If this requirement is not met, all tools and Supply Points in the expedition are considered destroyed.

The player uses an expedition to conduct all movement and exploration in an envirom. The Rover or the On Foot marker (whichever is in the envirom) represents the expedition. An expedition's first action (as stated in the landing hex paragraph) must be to explore the landing hex (see 6.1). **Note:** Bots may port but *may not* use any tools except on P-cage.

[5.8] The Port Capacity Chart lists the port capacity of the shuttle and rover in each gravity type, and how the Port Rating of a character, bot or tool may be altered by the gravity type.

See charts and tables.

[6.0] Expedition Movement and Exploration

GENERAL RULE:

The player moves the expedition about the envirom, exploring hexes and encountering local phenomena by conducting **expedition actions**. Whenever a paragraph requires that the player choose an expedition action, he may have the expedition explore a hex, conduct **hasty movement**, or conduct one of the actions listed in 6.9. An expedition action may also be chosen after checking an **expedition encounter** paragraph or after conducting combat. An expedition action usually requires the expenditure of expedition hours.

CASES:

[6.1] The expedition may explore the hex it occupies or may move into and explore any adjacent hex in a single move.

Every type of terrain in the hex "costs" a certain number of hours to explore. If the hex is also being entered, additional costs for each terrain type must be paid. These costs are detailed on the Terrain Effects Chart. For example, *eight hours* are expended to explore a hill hex with heavy vegetation. If the same hex were being moved into and explored, a total of *twelve hours* would be expended. When a hex is explored, an **Explored** marker is placed there and the player uses the Exploration Matrix to determine the next paragraph referred to (see 6.4).

[6.2] An Explored marker is placed in a hex after expending expedition hours to explore it.

If a cave hex is being explored underground, or a liquid hex is being explored underwater, the Exploration marker is placed face-down.

A hex containing an explored marker may not be explored again. **Exceptions:** A liquid hex or a hex containing a cave may be explored above the surface and below the surface. If an alien city hex is explored, and no intelligent life or artifact is found, it may be explored a second time (only); two Explored markers are used in the hex to denote this occurrence.

The player is not limited by the number of Explored markers provided with the game. If they are exhausted, any markers of the player's devising may be used.

[6.3] The expedition may be moved from any hex in the envirom to any other hex in the envirom by hasty movement.

The player places the expedition in the destination hex and totals the number of hours expended (as shown on the Terrain Effects Chart) to traverse a route of hexes connecting the hex of origin to the destination. For example, an expedition on foot that moved from hex 0310 to 0611 using hasty movement would expend six hours. Exploration may *not* be conducted during hasty movement. However, the Exploration Matrix is used to determine the next paragraph referred to after the move is completed (see 6.4).

[6.4] The Exploration Matrix is used after exploring a hex or conducting hasty movement to determine which expedition encounter paragraph is referred to.

Instructions for use and important die roll modifiers that may be applied are listed on the matrix. See charts and tables.

[6.5] Each expedition encounter paragraph lists three or four statements that might possibly match the expedition's position or some other situation in the envirom.

If one of the statements is true, the player refers to the listed paragraph. If none of the statements are true, the player must choose another expedition action. The statements are checked in order; if one is true, those that follow are ignored.

If a hex that the expedition moved through during hasty movement applies to a statement, the expedition is moved back to that hex and only enough expedition hours to reach the hex where the interruption occurred are expended. If more than one hex entered during hasty movement applies to a single statement, the applicable hex closest to the destination hex is used. A hex containing an Explored marker that is entered during hasty movement is not considered when checking the expedition encounter paragraph.

[6.6] The Terrain Effects Chart summarizes the number of expedition hours that must be expended to enter each hex on foot or by rover, and to explore each hex.

The chart also lists the Supply Modifier for each terrain type. See charts and tables.

[6.7] Many hexes contain more than one terrain type or special terrain.

For example, hex 1620 contains flat terrain, light vegetation, and a pond. All terrain in a hex is considered when calculating the number of hours expended to enter and/or explore a hex. Terrain in a hex is in addition to terrain that satisfies a statement in an expedition encounter paragraph does not negate that statement. Thus, if a statement mentions a flat hex, 1620 fulfills the requirement.

A cave hex may be entered or exited only through a hexside crossed by the cave. The



Underground marker is placed on the expedition when in a cave hex.

A liquid hex may be entered and/or explored on the surface or submerged. The Submerged marker is placed on the expedition when underground. Vegetation in a liquid hex is considered submerged (unless specifically stated otherwise in a landing hex paragraph) and is considered in an expedition encounter statement only if that statement also mentions an underwater hex.

[6.8] The expenditure of expedition hours is recorded by moving the Expedition Time Marker to the right, along the Time and Supply Track.

The marker is never moved beyond the Supply Check space on the track for the gravity on the planet being explored. When the marker reaches this space, it is returned to the beginning of the track and its movement is continued. For example, if the gravity is heavy, the marker is on the 10 space and an expenditure of five hours is required, the marker is moved to the 3 space and a supply check is conducted before performing any other functions (see 7.0). If the gravity were earth-like in this case, the marker would be moved to the 15 space instead (and no supply check would be conducted). It is possible (especially in an oppressive gravity) that the Expedition Time marker would be moved into the supply check space twice in a single expenditure. In this case, two supply checks are conducted, one after the other.

[6.9] When a paragraph states that the player may choose an expedition action, he may conduct any of the following.

Repair a Tool or Bot. The player chooses a damaged tool or bot in the expedition that he wishes to repair and expends from one to six expenditure hours (his choice) in the attempt. He then rolls one die; if the die result is less than the number of hours expended, the tool or bot is repaired (it is flipped over from its damaged side to its operative side and a slash is erased from the appropriate box on the Pandora Crew Log). If the maintenance officer is in the expedition, two is subtracted from the die result. If the toolkit is present, and a tool (other than the toolkit) is being repaired, two is subtracted from the die result. If a bot is being repaired, and the botkit is present, two is subtracted from the die result. Each bot or tool is repaired one at a time. Regardless of whether a repair attempt is successful or not, the number of hours committed to the attempt may not be reduced.

Heal a Character. The player chooses a character in the expedition that has lost at least one Endurance Point and expends from one to twelve expenditure hours (his choice) in an attempt to regain one of the character's lost Endurance Points. He then rolls two dice. If the die result is less than the number of hours expended, the character gains an Endurance Point (erase one mark on the Pandora Crew Log). If the medical officer is in the expedition (and is not being healed) or the medkit is present, three is subtracted from the die result. If the medical officer and the medkit are present, one die is rolled (instead of two, with no subtraction). Each heal attempt is used to regain one Endurance Point for one character only. A heal attempt may be made only if at least one character (other than the one being healed) is in the expedition. Regardless of whether a heal attempt is successful or not, the number of hours committed to the attempt may not be reduced.

Abandon Equipment. Tools, bots, Expedition Supply Points, and creatures (but not characters) may be abandoned; simply remove the counter from the expedition. This may be necessary if the

total port capacity of the expedition is reduced by lost character Endurance Points or damaged bots. If the rover is abandoned, the Rover marker is replaced with the On Foot marker in the environment. If a tool or bot is abandoned, it is recorded on the Pandora Crew Log, as if destroyed (see 8.8). These actions do not require the expenditure of hours.

Reorganize the Expedition. If the expedition is in the same hex as the shuttle, the player may reposition any and all units in the Expedition Display. Units, artifacts, and creatures may be moved from the expedition to the shuttle and vice-versa. A creature placed aboard the shuttle must remain in an E-space. Supply Points may be exchanged between the expedition and the shuttle by adjusting the two Supply markers. The port restrictions must be met when the reorganization is completed. These actions do not require the expenditure of hours.

Return to the Pandora. If the expedition is in the same hex as the shuttle, exploration of this environment may be terminated. All units, creatures and artifacts that survived the expedition and are in the hex are removed from the Expedition Display. All counters in the environment are removed. All counters on the Time and Supply Track (except the Tour Time marker) are removed. An Explored marker is placed on the planet on the Interstellar Display that the expedition is leaving. The shuttle and all aboard are considered to have returned to the Pandora; go to paragraph 050.

[7.0] Expedition Supply

GENERAL RULE:

Each time the Expedition Time marker is moved into the Supply Check space of the Time and Supply Track corresponding to the gravity of the planet being explored, the player must conduct a supply check. Anywhere from zero to eight Supply Points are expended in a single supply check, depending on the supply users in the environment, the Life Support Value of the planet, and the terrain in the hex occupied by the expedition. If the Expedition Time marker is moved through the Supply Check space and back to the beginning of the track (see 6.8), the supply check occurs in the hex the expedition occupies at the end of its current expedition action (before proceeding to the next paragraph).

CASES:

[7.1] Characters, bots and certain tools are considered supply users.

Each character is a double supply user. Each bot is a single supply user. Each tool with a supply symbol is a single supply user. The rover is a double supply user. When a supply check is required (see 6.8), the player determines the Supply User Total by counting each character in the environment twice, and each bot and tool not in the shuttle once or twice (as appropriate). Tools and bots in the shuttle are not counted (but characters are). For example, if two characters, a bot, and the turbolaser are in the rover, and one character is in the shuttle, the Supply User Total is ten. A damaged tool or bot, or a captured creature is not considered a supply user.

[7.2] When a supply check is required, the result of a single die roll is applied to both of the following calculations to determine the total number of Supply Points expended.

• The Supply User Total (see 7.1) is divided by the die number to arrive at a result (rounded down). A number of Supply Points equal to this result is expended. **Exception:** No more than four Supply Points are expended in this manner.

• The Life Support Value of the planet is added to all the Terrain Supply Modifiers in the hex that the expedition occupies (see the Terrain Effects Chart). If this sum is positive, it is divided by the die number and the result is rounded down to determine the number of additional Supply Points expended. **Exception:** No more than four Supply Points are expended in this manner. If the sum is not positive, no additional Supply Points are expended.

Example: A 3 is rolled for a supply check. The Supply User Total is ten. Three Supply Points are expended. The expedition occupies hex 1705 on a planet with a Life Support Level of two. Adding the Level to all the Supply Modifiers in the hex results in a sum of two. Two divided by three is less than one, so no Supply Points (in addition to three) are expended.

[7.3] The expenditure of Supply Points is recorded by moving the Expedition and/or Shuttle Supply markers the appropriate number of spaces to the left on the Time and Supply Track.

The Shuttle Supply marker may be moved a number of spaces per Supply Check less than or equal to the number of characters in the shuttle only. All other supply expenditure must be satisfied by moving the Expedition Supply marker. When Supply Points for the expedition are exhausted, the required expenditure of Supply Points must be satisfied by expending Endurance Points belonging to characters, bots, and tools that use supply in the expedition (see 8.8). The first such Endurance Point must be taken from a character (if any), the second from a bot or tool (if any), the third from a character, the fourth from a bot or tool, and so on.

[8.0] Creatures, Combat and Damage

GENERAL RULE:

Most paragraphs that the player is directed to by an expedition encounter statement describe a creature, artifact, or intelligent alien that the expedition has encountered. Unless specifically excepted in the paragraph, each creature and artifact that is found has a corresponding counter; intelligent aliens have none. When encountered, the player finds the counter with a number on its back side matching the paragraph number and places it in the hex where the encounter occurs. The creature's name is recorded on the Creature Attribute Log. The instructions in the paragraph are then carried out.

CASES:

[8.1] If a paragraph states that the expedition may be surprised, conduct the following check.

Roll one die. If the expedition is exploring and has the scanner, they are surprised on a result of 6. If they are exploring and do not have the scanner, they are surprised on a result of 4 to 6. If the expedition is conducting hasty movement and has the scanner, they are surprised on a result of 3 to 6. If they are conducting hasty movement and do not have the scanner, they are automatically surprised. After finding whether the expedition is surprised or not, follow the appropriate instructions in the paragraph.

[8.2] When the player is directed to choose an encounter strategy, he declares that he will attempt to communicate, capture, kill, or flee and refers to the Encounter Strategy Table.

The table will direct the player to the next paragraph. The die result used may be adjusted by

the creature's attribute modifiers (see charts and tables).

[8.3] An asterisk (*) result on the Encounter Strategy Table denotes that a special instruction may be applied.

If the creature paragraph has an asterisk followed by the chosen encounter strategy, carry out the special instructions listed. For example, in paragraph 145 a special instruction is carried out if the communicate or combat strategy was chosen and a "*" was achieved on the Encounter Strategy Table. If a "*" is achieved on the Table, and the creature paragraph lists no special instruction for that strategy, the paragraph number in the result is used instead; "*" instructions in a creature paragraph are ignored unless the player is directed to them in this method.

[8.4] When a paragraph instructs the player to determine a creature rating, he uses the Creature Rating Table to calculate the rating and records it on the Creature Attribute Log.

A creature rating is determined only if a paragraph requires it, or if the creature is being studied (see 4.5). Each rating is determined according to the instructions on the table (see charts and tables).

[8.5] When a paragraph requires the player to conduct combat, he undertakes the following steps:

1. If not already declared, choose whether the expedition will attempt to capture or kill the creature.
2. Calculate the total Combat Rating of the expedition, using the Capture or Kill Combat Rating of each eligible unit in the expedition, as appropriate. Each bot contributes its Rating. Each character contributes his Rating or the Rating of any one tool in the expedition.
3. Determine the Combat Rating of the creature (see 8.4).
4. Subtract the creature Combat Rating from the expedition's total Combat Rating to determine the combat differential.
5. Use the combat differential to locate the column referred to on the Combat Results Table. If any column shifts must be applied (according to the instructions in a paragraph) move to the right or left the appropriate number of columns.
6. Roll one die and cross-reference the die result with the proper column to yield a letter result.

[8.6] The Combat Results Table is used when the player is required to conduct combat.

The lettered combat results are explained on the table. See charts and tables.

[8.7] A creature will be killed or captured or will escape, and the expedition will suffer Damage Points as a result of combat.

Each letter result has two corresponding outcomes; one is used if the player declared "kill" and the other is used if the player declared "capture." In some cases, a paragraph may alter the meanings of the letter combat results. A paragraph always takes precedence.



A killed creature is removed from the environment. A captured creature may be placed in an E-cage. If the expedition does not have an empty E-cage, the creature must be immediately released.

E-cage. Once aboard the *Pandora*, the creature need not be kept in an E-cage. A captured creature may not be encountered again (if directed to its paragraph, choose an expedition action instead).

If a creature escapes kill or capture, the player must choose an encounter strategy again (see 8.2), after applying any Damage Points to the expedition.

After resolving combat and applying any Damage Points incurred to the expedition, choose another expedition action.

[8.8] When the expedition receives Damage Points as a result of combat, the player must remove Endurance Points from units involved in the combat and/or Expedition Supply Points.

The player may use any combination of Endurance Point loss and Expedition Supply Point loss to fulfill the incurred Damage Point result. Shuttle Supply Points and Endurance Points belonging to units not involved in the combat may not be removed.

One Damage Point equals one Endurance Point or two Supply Points.

An Endurance Point is removed from a character by placing an X in one of the character's endurance boxes on the Pandora Crew Log. An Endurance Point is removed from a tool or bot by flipping its counter over (to the damaged side) and placing a slash through one box for that unit type on the Log. **Exception:** Damage to a character's enviorig is shown by flipping his counter over. Two Endurance Points are removed from a tool or bot by removing its counter from the expedition and placing an X in one box for that unit on the Log (it is considered destroyed). Expedition Supply Points are removed in accordance with 7.3.

Occasionally, the expedition will incur Damage Points as a result of an occurrence in a paragraph (not as a result of combat). Any units in the expedition may lose Endurance Points to satisfy such an event.

[8.9] A character with lost Endurance Points has a reduced Port Rating. A damaged tool or bot may not be used.

A character's Port Rating is reduced by the number of Endurance Points he has lost (even if wearing an armorig or enviorig). When all six Endurance Boxes for a character on the Pandora Crew Log are marked, that character is dead; remove him from play.

A damaged tool or bot may not be used at all (but may be repaired) until repaired (see 4.5 and 6.9). **Exception:** A damaged enviorig or armorig may be worn by a character. A character wearing a damaged enviorig in an environ with no atmosphere or a poisonous atmosphere loses two Endurance Points each Supply Check. A character wearing a damaged armorig in a corrosive atmosphere dies during the next Supply Check. A character in an environ that requires an armorig or enviorig (see 5.2) immediately dies if that rig is destroyed. A destroyed tool or bot may not be repaired.

The Pandora Crew Log shows how many of each tool and bot is aboard the *Pandora* at the start of play, depending on the length of the Tour of Duty. For example, the number of *specibots* available in a 10, 20, or 30 month tour are *three, five, and six*, respectively. Note that the countermeas does not include all the tools and bots aboard. The countermeas limits what the player may include in a single expedition. If a tool or bot is destroyed in one expedition, its counter may still be used in the next expedition. However, if all the tools or bots of a particular type are damaged or destroyed, none of that type may be included in an expedition.

[9.0] Victory Conditions

GENERAL RULE:

Victory in *Voyage of the Pandora* is determined by the number of Victory Points (VP's) the player accumulates. During the course of the game, the player records VP's he has gained and lost on the Creature Attribute Log. At the end of play, these VP's are totaled to determine how well the *Pandora* fulfilled its mission.

CASES:

[9.1] The player gains VP's for the following:

- One VP is earned for each creature attribute that is recorded on the Creature Attribute Log (regardless of whether the creature was captured or not). **Note:** Although the player always knows that a "*" attribute modifier denotes a zero attribute rating, he does not earn a VP unless he would have had an opportunity to determine the attribute normally.

- One VP is earned for each creature that is captured and returned to the *Pandora*. Certain creatures are worth additional VP's if captured and returned to the *Pandora* (as noted on the back of their counter). These VP's are recorded on the VP line for each creature.

- Artifacts that are acquired and returned to the *Pandora* are worth a number of VP's listed on the back of their counter. This is recorded on the *Additional VP's* line.

- One VP is earned for each planet that is explored, regardless of what is found there. This is recorded on the *Additional VP's* line.

- Certain paragraphs describe other methods by which the player may gain VP's. If earned, these are recorded on the *Additional VP's* line.

[9.2] The player loses VP's for the following items. All lost VP's are recorded on the VP's Last line.

- Ten Victory Points are lost for each character who is killed.

- One VP is lost for each Endurance Point that a surviving character has lost at the end of the game. Endurance Points lost during play that are subsequently regained by healing are not counted for this purpose.

- Ten Victory Points are lost for each character who is killed.
- One VP is lost for each Endurance Point that a surviving character has lost at the end of the game. Endurance Points lost during play that are subsequently regained by healing are not counted for this purpose.

- One VP is lost for each bot or rover that is damaged or destroyed at the end of the game.

- One VP is lost for each type of tool listed on the Pandora Crew Log that is totally expended (all available of that type are damaged or destroyed) at the end of the game.

- Five VP's are lost for each month beyond the chosen Tour of Duty that the *Pandora* remains on the Interstellar Display.

[9.3] The number of VP's lost is subtracted from the number of VP's gained to determine the VP total.

If the VP total is *more than twice* the number of months in the chosen Tour of Duty, the player wins. The voyage has been a financial and scientific success.

If the VP total is *twice* the number of months in the Tour of Duty or *less*, the player loses. The results of the voyage have not pleased the Galactic Survey Commission.

8 9 3 4	20 0 0 10

EXPEDITION EVENT PARAGRAPHS

These paragraphs, arranged numerically from 001 to 232, are the heart of the game. It is recommended that the player *not* read through the entire Paragraph section, and instead the element of surprise that the presenter has intended. Note that the symbol (¶) means paragraph.

Go to 1201

001. If the distance travelled in the current interstellar jump is three hexes or greater (including the hex of origin), navigational error has put the Pandora slightly off course; one extra tour month is expended. If the distance travelled is two hexes or less, no interstellar event occurs. Proceed to use of the Planet Table.

002. As the shuttle sets down, mechanical problems and unexpected terrain variation threaten to cause an accident. If the navigator is not aboard, go to 1070. If the navigator is not aboard, go to 1148.

003. The expedition discovers a herd of small, herbivorous amphibian creatures. As the startled animals scurry off, the expedition cuts one off from the group. Choose an encounter strategy.

*** Strategy:** A large predator lurking in the brush had been stalking one of the herd creatures, but now faces a member of the expedition. The amphibian escapes as the expedition confronts this creature. Go to 1064.

004. The structure is actually a gargantuan living being. Whether it is artificially created or a product of bizarre natural evolution is not known. But the construction's sudden convulsions and deadly energy emissions make it clear that it resents being disturbed. Communication with the metallic monstrosity is impossible. The expedition may attempt to flee (go to 1187) or fight (go to 1193).

005. The expedition discovers a small flying insect with reptilian-like skin — a literal dragonfly! Choose an encounter strategy.

*** Combat:** The small creature is easily captured, no combat is conducted.

If any combat is actually conducted with this creature, and any result other than A is incurred, one character is not wearing an armor. Determine at random if the armor has been bitten by the venomous insect before it dies (it may not be captured and the kill combat result is implemented). Roll one die to determine how many Endurance Points the character must immediately lose. Subtract two from the die result if the medical officer is in the expedition, and subtract two if the medkit is in the expedition. Endurance Points lost by a character as a result of the insect bite may not be regained until aboard the Pandora (the Pandora Crew Log should be specially marked to note this).

006. A three foot-long dowl-shaped metallic object is found. It appears to be a weapon of some sort. If the weapons officer is not in the expedition, go to 1175. If he is present, roll two dice and compare the result to his Intelligence Rating. After implementing the appropriate result described below, choose an encounter strategy.

* If the dice result is less than the Rating by more than one, he correctly determines that the weapon is a high-powered energy rod. The weapon may be carried and used by any character for the remainder of the expedition.

* If the dice result is one less than, one greater than, or equal to the Rating, the workings of the weapon are figured out after five expedition hours are expended. The weapon may then be used as described above.

* If the dice result is more than one greater than the Rating, the mysteries of the weapon remain unknown. It may be ported back to the Pandora (weight of 1).

007. A 30 foot-long winged lizard-like creature swoops down on the expedition. If surprised (see 8.1), conduct combat with a shift of two columns to the left on the Combat Results Table. If not surprised, choose an encounter strategy. If any damage (wounds) incurred by the expedition as a result of combat (whether surprised or not), the expenditure of four Supply Points (instead of two) equals one Damage Point (exception to 8.8).

008. If the expedition is on foot, one character or bot (determine which at random) falls to his death. Except for the gravest near-weightless character, if the affected character is wearing an armor, or the expedition has a climber, the character or bot is not destroyed. Instead, if a character, he loses a number of Endurance Points equal to the roll of one die; if a bot, it is damaged. If the expedition is in the rover, the vehicle plunges down a steep embankment and is destroyed (it may not be repaired). The

expedition immediately suffers 10 Damage Points. After applying the result, choose an Expedition Action.

009. The expedition discovers a tortoise-like creature. Choose an encounter strategy.

* **Communicate:** Determine the creature's Intelligence Rating. If the Rating is six or more and the neuroscanner is in the expedition, an intelligent, peaceful message is received from the creature. Capture is not permitted. Three Victory Points are earned. If the holographer is also in the expedition, two extra VP's are earned. If the Intelligence Rating is five or less, or the neuroscanner is not in the expedition, go to 0106.

010. Creature infuriated by communication attempts. Determine its Aggression Rating.

* If the Aggression Rating is four or less, determine the creature's Speed Rating. If this Rating is higher than the single highest Speed Rating among the members of the expedition, the creature flees; choose another expedition action.

* If the creature's Speed Rating is equal to or less than the highest Speed Rating in the expedition, conduct combat or choose an expedition action.

* If the Aggression Rating is five or more, the creature attacks the expedition. Twelve Endurance Points are lost before the creature flees. No actual combat is conducted and no time is expended.

011. The creature is easily captured. A number of hours equal to the sum of all the creature's positive attribute modifiers (only) is expended. No combat is conducted.

012. The creature shows no interest in following the expedition as they leave the encounter. Choose another expedition action.

013. Creature angered by communication attempts. Determine its Aggression Rating.

* If the Aggression Rating is five or less, determine the creature's Speed Rating. If this Rating is higher than the single highest Speed Rating among the members of the expedition, the creature flees; choose another expedition action.

* If the creature's Speed Rating is equal to or less than the highest Speed Rating in the expedition, conduct combat or choose an expedition action.

* If the Aggression Rating is six or more, conduct combat with a shift of two columns to the left on the Combat Results Table. This shift is only one column to the left if the science officer and/or specbot is in the expedition.

014. Determine the creature's Aggression Rating.

* If the Aggression Rating is five or less, determine the creature's Speed Rating. If this Rating is more than one higher than the single highest Speed Rating among the members of the expedition, the creature escapes; choose another expedition action.

* If the creature fails to escape, or its Aggression Rating is greater than five, conduct combat. If the creature's Intelligence Modifier is negative, shift to the right a number of columns equal to the modifier.

015. The creature follows the expedition warily. Determine its Speed Rating.

* If the Speed Rating is more than one greater than the slowest speed of a bot or character in the party (or of the rover, if present), combat is conducted.

* If the Speed Rating is one greater, equal to, or less than the slowest Speed in the party, the expedition eludes the creature. One hour is expended. Choose another expedition action.

016. All communication attempts fail. If the commander and/or the science officer is in the expedition, one hour is expended. If neither character is in the expedition, three hours are expended. In either case, use the Encounter Strategy Table again, choosing only **Combat** or **Flee**.

017. Determine the creature's Aggression Rating.

* If the Aggression Rating is five or less, determine the creature's Speed Rating. If this Rating is higher than the single highest Speed Rating among the members of the expedition, the creature escapes; choose another expedition action. If the creature's speed rating is equal to or less than the highest Speed Rating, conduct combat.

* If the Aggression Rating is six or higher, conduct combat shifting one column to the left if the creature's Intelligence Modifier is +2 or +3.

018. The creature trails the expedition. Determine its Speed Rating.

* If the Speed Rating is greater than the slowest speed of a bot or character in the party (or the rover, if present), combat is conducted. Shift one column to the left, no combat.

* If the Speed Rating is equal to or less than the slowest Speed in the party, the creature grows weary and the party escapes. Two hours are expended. Choose an expedition action.

019. An energy cage is set up into which the expedition attempts to lure the creature; one hour is expended. Determine the creature's Intelligence Rating.

* If the Intelligence Rating is seven or more or the

creature's Aggression modifier is -3, the creature flees. Choose an expedition action.

* If the Intelligence Rating is six or less and the creature's Aggression modifier is +2, +1, or 0, the creature is successfully captured in the energy cage (see 8.7).

* If the creature's Aggression modifier is +2 or +3 (regardless of its Intelligence Rating), conduct combat.

020. Conduct combat. Add together the creature's intelligence, aggression, and Speed modifiers. If this sum is positive, shift two columns to the left. If this sum is negative, shift two columns to the right.

021. The creature escapes the expedition. Determine its Speed Rating.

* If the Speed Rating is equal to or greater than the speed of the slowest bot or character in the expedition (or the rover, if present), combat is conducted. Shift two columns to the left; no capture is allowed.

* If the Speed Rating is less than the slowest Speed in the party, the creature cannot keep up and the expedition escapes. Three hours are expended. Choose another expedition action.

022. The creature is open to primitive communication. Determine the creature's Intelligence Rating.

* If the Intelligence Rating is eight or more, immediately determine all of the creature's other Ratings. Laws of the Galactic Survey Commission prohibit the expedition from capturing or killing sentient life; the creature wanders off. Two VP's are earned. Choose an expedition action. One hour is expended.

* If the Intelligence Rating is seven or less, conduct combat, treating kill results as capture results (ignore printed combat results).

023. Determine the creature's Aggression Rating.

* If the Aggression Rating is four or less, determine the creature's Speed Rating. If this Rating is equal to or greater than the single highest Speed Rating among the members of the expedition, the creature escapes; choose another expedition action. If the creature's Speed Rating is less than the highest Speed Rating, conduct combat.

* If the Aggression Rating is five or higher, conduct combat. Shift a number of columns to the left equal to the creature's Intelligence or Speed modifier (whichever is greater).

024. The creature hunts for the expedition tirelessly. Determine its Speed Rating.

* If the Speed Rating is one less than, equal to, or greater than the slowest Speed of a character in the expedition and the expedition is on foot, that character must conduct combat with the creature on his own. Shift one column to the left. No capture is allowed; all combat results must be taken as Endurance Point loss by the character. If the character dies as a result of this combat, the creature is unharmed; combat is then conducted between the creature and the rest of the expedition (with no capturing or killing sentient life).

* If the Speed Rating is one less than, equal to, or greater than the Speed of the rover (if present), combat is conducted. Shift two columns to the left, no capture is allowed. All combat results must be taken as Endurance Point loss.

* If the Speed Rating is more than one less than the slowest character Speed in the expedition (or the speed of the rover if present), the expedition finally succeeds in evading the creature. Four hours are expended. Choose an expedition action.

025. The creature is enthusiastic about primitive communication. Determine the creature's Intelligence Rating.

* If the Intelligence Rating is eight or more, immediately determine all of the creature's other ratings. Laws of the Galactic Survey Commission prohibit the expedition from capturing or killing sentient life. Three VP's are earned. If the holographer is in the expedition, the creature is willing to be recorded; earn two additional VP's. If the science officer is in the expedition earn two additional VP's. The creature wanders off after two hours are expended, choose an expedition action.

* If the Intelligence Rating is seven or less, conduct combat, treating kill results as capture results (ignore printed combat results).

026. Determine the creature's Aggression Rating.

* If the Aggression Rating is three or less, the creature escapes. Two hours are expended. Choose another expedition action.

* If the Aggression Rating is four or higher, conduct combat. Shift a number of columns to the left equal to the creature's Aggression modifier (whichever is greater). All combat results incurred by the expedition must be taken as Endurance loss.

027. A predatory, arboreal reptile pounces on the expedition from the dense foliage above. If surprised (see 8.1), one character (determined at random) has been temporarily stunned by the creature's initial blow and may not be used for the remainder of this expedition (except for counter strategy (except flee). If not surprised, choose an

encounter strategy.

* **Combat:** The creature has friends lurking above. Conduct combat, rolling one die to determine how many column shifts to the left will be applied to the Combat Results Table.

028. A clan of cautious, invisible and intelligent beings are watching the expedition's every move with great interest. The bots and equipment in the expedition excite the aliens' sense of greed.

* If the neuroscanner is in the expedition, the psychic waves of these voracious residents are detected and the expedition will move on, realizing that capture is impossible. Earn 4 VP's. Choose an expedition action.
* If the neuroscanner is not in the expedition, go to **1189**.

029. A large free-standing vine-like growth suddenly lunges at the expedition. It is a semi-biologic carnivorous plant. If the expedition is surprised (see B.1), conduct combat with a shift of two columns to the left on the Combat Results Table. If the expedition is not surprised, choose an encounter strategy.

030. A clear globe of a malleable substance is found embedded in a pillar. A thick liquid gobs inside the sphere. The expedition may pass it (by choosing an expedition action) or may investigate. Choose any one character in the expedition and compare his Intelligence Rating to the rating of the globe.

* If the dice result is less than the rating by more than one, the beautiful orb is successfully removed from the obelisk and placed in an energy cage. It may be taken back to the Pandora or, if the expedition does not have a cage, implement the next result instead.

* If the dice result is one less than, one greater than, or equal to the rating, the investigating character loses three Endurance Points when acidic liquid spurts out of the ruptured globe. If wearing an armor, it is damaged. If wearing armor, the break has no effect.

* If the dice result is more than one greater than the rating, the sphere explodes, killing the investigating character. **Exception:** If wearing armor, it is damaged and the character loses three Endurance Points.

After implementing the required result, choose an expedition action.

031. A large scorpion-like creature is disturbed in its underground lair by the expedition and leaps out to do something about it. If surprised (see B.1), one character in the expedition (choose at random) is attacked by the deadly, flashing tail of the creature (even if wearing armor). Choose an encounter strategy. If not surprised, choose an encounter strategy.

* **Combat:** The Combat Ratings of the netgun and the stunner may be used against the creature's sharp talons and shock-absorbing armor of the creature.

032. A seismic tremor jolts the party. Roll 2 dice to determine how many Damage Points the expedition receives. **Exception:** If all characters in the expedition are wearing armors one die is rolled. After applying the incurred result, choose an expedition action.

033. A saved, large fur-covered creature pounces on the expedition. It has a symbiotic relationship with the flower, which served as its food intake orifice until uprooted. The desperate creature attacks ferociously. Choose an encounter strategy (communication may not be chosen).

034. A delegation of 15-foot high quadrupeds materialize in front of the expedition. Each is armored with a possibly toxic exoskeleton of a translucent plastic-like substance. Through parts of the coverings not embossed with symbols and colors, the complicated, bubbling internal systems of each ominous figure is suggested. Although there is no visible means of support, each is floating a few inches above the ground. One member of the group raises an appendage holding a glowing prism toward the expedition. The expedition may attempt to communicate (go to **1195**), to fight (go to **1198**), or to flee (go to **1204**).

035. The expedition discovers a herd of mammoth, rhinoceros creatures. One creature that has wandered off from the rest of the group is approached. Choose an encounter strategy.

* **Communicate or Combat:** If all characters in the expedition are wearing environments or armors, resolve the encounter according to the paragraph indicated on the Encounter Strategy Table; otherwise, go to **1209**.
Two E-cages are required to port this creature.

036. An exquisitely detailed sculpture made of a diamond-related mineral is found. It is 18 inches high, resembles an elegant kil-breathing life form and is obviously beyond practical use. It may be portable on the Pandora (weight of 3). Choose another expedition action.

037. The expedition discovers a sloth-like creature lazily munching on tree bark. Choose an encounter strategy.

* **Combat:** The creature suddenly vanishes. If the scanner is in the expedition, the creature may be located

again. Roll two dice. If the dice result is less than the single highest Intelligence Rating in the expedition go to **1200**. If the dice result is equal to or greater than the Rating or the scanner is not in the expedition, the creature has escaped; choose an expedition action.

038. A sudden increase in volcanic activity sends magma spurting toward the party. The intense heat and fiery rain cause the expedition to lose 12 Endurance Points (even if the players see fit). If the characters are wearing armors, the expedition loses six Endurance Points only, which must be taken from bots and tools only. In either case, if the rover is present, it is damaged. After applying the incurred results, choose an expedition action.

039. The expedition encounters an amphibious swamp creature that has long-legged heads baringly at the party as they approach. Choose an encounter strategy.

* **Any Strategy:** Roll one die. On a result of 1 through 4, go to the **1** indicated on the Encounter Strategy Table. However, after resolving the encounter, go to **1197**. On a result of 5 or 6, go to **1205**.

040. The expedition is greeted by a group of friendly reptilian sentients who communicate telepathically. The aliens gladly provide the characters with a short lesson in their physiology and social history in exchange for an agreement that no hostilities will be commenced. Five hours of negotiation and a number of VP's equal to the Commander's Intelligence Rating (if in the expedition) is earned. If she is not present, 5 VP's are earned. Four extra VP's are earned if the holographer is in the expedition. No further negotiation of any city or structure hexes in this environment is allowed. Choose another expedition action. Structure hexes in this environment is allowed. Choose another expedition action.

041. The silence is shattered by the wild leap of a white fur-covered creature. Its large, long limbs propel it with great speed. If surprised (see B.1), conduct combat with a two column shift to the left on the Combat Results Table. If not surprised, choose an encounter strategy.
* **Flee:** Go to **1216**.

042. A colorfully decorated egg-like object the size of a cantelope is found. Whether it is natural or artificial cannot be ascertained. The expedition may pass it (by choosing another expedition action) or may put it back to the Pandora (weight of 1). If the latter is chosen, roll one die.

* On a result of 1 or 2, the object is easily carried. Choose an expedition action.
* On a result of 3 or 4, go to **178**.
* On a result of 5 or 6, go to **185**.

043. The expedition encounters an immense, silicon-based monstrosity. Choose an encounter strategy. If combat must be conducted, only the combat strengths of any armors, specbots, and turbolasers in the expedition may be used. If the creature is captured, two E-cages are required to contain it.

* **Any Strategy:** One bot (determined at random) is pulverized by the massive creature. After the bot is destroyed (if any are in the expedition) the encounter is resolved using the result achieved on the Encounter Strategy Table.

044. The interstellar jump puts an unexpected strain on the Pandora's FTL systems. If the maintenance officer is aboard, roll two dice. If the result is less than or equal to his Intelligence Rating, one Tour Month is expended repairing the damage. If the result is greater than his Rating, a number of Tour Months equal to the difference is expended (up to a maximum of four). If the maintenance officer is not aboard, four Tour Months are expended repairing the damage. Proceed to use of the next Table.

045. The expedition discovers a large tunneling insect. Nearby carapace, the sturbonom, recordbot and specbot ineffective in combat (each has capture and kill Combat Ratings of zero). Choose an encounter strategy.

* **Communicate or Combat:** The creature disappears into its labyrinth of tunnels. It escapes and two hours are required to locate it.

046. Star flares cause disturbances in faster-than-light travel routes; one extra Tour Month is expended for the current interstellar jump. Proceed to use of the Planet Table.

047. The Fuji 5000 Central Processor is on the blink. Before the planet that the Pandora is orbiting can be surveyed, the system must be put right. Subtract the Intelligence Rating of the science officer, the maintenance officer or the ground survey officer (whichever is higher) from nine. This represents the number of extra Tour Months expended getting the computer up again. Proceed to use of the Planet Table.

048. The expedition discovers a butterfly-like creature nibbling on foliage. Its wings have spans of only a few inches and are strengthened by a bird-like bone structure. Choose an encounter strategy.

* **Communicate or Combat:** With a snap of its wings, the creature zips away. Choose an expedition action.

049. As the Pandora comes out of FTL, it encounters an asteroid storm. Subtract the Intelligence Rating of the commander, the navigator or the maintenance officer (whichever is higher) from nine. This represents the number of extra Tour Months expended repairing damage caused by the hurling planetoids. Proceed to use of the Planet Table.

050. All surviving characters, bots, tools, captured creatures and acquired artifacts are safe aboard the Pandora. Onboard Actions may be performed (see 4.5). The conduct Interstellar Movement, checking to see if an interstellar event occurs (see 4.0, Procedure). Once completed, refer to the Planet Table.

051. An ameboid creature, about a foot in diameter, mysteriously floats by the expedition. Choose an encounter strategy.

* **Any Strategy:** Using its unknown form of propulsion, the creature dips, darts and drifts away. Choose an expedition action.

052. One creature aboard the Pandora (determined at random) has life support needs not detected by Pandora ecological analysis equipment. Despite the crew's efforts to discover the missing (or unhealthy) element in its artificial environment, the creature dies. Proceed to use of the Planet Table.

053. Expedition encounter.

* A cliff or abyss hex is being explored, or was entered during hasty movement; **1:008**.

* An alien structure hex is being explored, or was entered during hasty movement; **1:004**.

* A flat hex is being explored or was entered during hasty movement, and the climate is saharan; **1:031**.

* The gravity is oppressive, and the climate is tropical; **1:153**.

054. A feline-like predator leaps at the expedition from behind an outcrop of stone. If surprised (see B.1), conduct combat, with a shift of two columns to the left on the Combat Results Table. If not surprised, choose an encounter strategy.

055. A malfunction in the jump-sleep revival mechanism causes permanent brain damage to one crew member (determined at random). All his Ratings are reduced by one, except for his Intelligence Rating, which is reduced by a number equal to the roll of one die. If his Intelligence Rating is now two or less, 4 VP's are lost and the character is no longer considered capable of fulfilling his duties. The character may be used on any expedition, but the officer function he performed no longer exists. Proceed to use of the Planet Table.

056. Expedition encounter.

* If a hex adjacent to a flowing lava hex is being explored, or was entered during hasty movement; **1:038**.

* An alien structure hex is being explored, or was entered during hasty movement; **1:004**.

* A heavy vegetation hex is being explored or was entered during hasty movement; **1:027**.

* A flat hex is being explored or was entered during hasty movement and the hydrograph is 50% or 151.

057. The expedition discovers a creature composed entirely of energy, its presence made apparent by bright electric energy emanating from a floating, organic "nucleus." Choose an encounter strategy.

* **Communicate or Combat:** The creature zaps all bots in the expedition. Each bot is considered damaged by electrical energy emanating from the creature. Using the paragraph indicated on the Encounter Strategy Table.

058. Exposure to undetected extraterrestrial virus strains drives the science officer space crazy. If the science officer is not aboard, or no planet surface has yet been visited, ignore this event (proceed to use of the Planet Table). Otherwise, roll one die and subtract the result from the science officer's Intelligence Rating. A number of Endurance Points equal to this number must be lost by the other crew members (distributed as the Player sees fit). Roll the die again: On a result of 1, 2, 3, go to **1067**; on a result of 4 or 5, go to **073**; on a result of 6, go to **114**.

059. Expedition encounter.

* An alien structure hex is being explored, or was entered during hasty movement; **1:028**.

* A hex with a pond or marsh is being explored or was entered during hasty movement; **1:039**.

* A cave hex is being explored or was entered during hasty movement, and the hydrograph is 50% or 75%; **1:147**.

060. The expedition discovers a sleeping saurian creature. The ten foot long beast strays as the party inspects it. Choose an encounter strategy.

* **Comment:** The startled creature falls in liquid secreting clouds willy nilly as it tries to defend itself. Go to **1180**.

061. After coming out of FTL, the *Pandora* is intercepted by a small fleet of renegade free traders who insist on inspecting her cargo. If the weapons officer is on board, roll two dice.

* If the dice result is less than his Intelligence Rating, he skillfully uses the *Pandora*'s screen systems to repel the intruder's grappling beams and the *Pandora* succeeds in jumping away from the scavenger's ships. One extra month of Tour Time is expended. Proceed to use of the Planet Table.

* If the weapons officer is not on board, or the dice result is equal to or greater than his Intelligence Rating, go to **1169**.

062. Expedition encounter.

* An alien structure hex is being explored; **1 030**.

* A light vegetation hex is being explored, or was entered during hasty movement, and the gravity is heavy or oppressive; **1 179**.

* A hill hex with no vegetation is being explored or was entered during hasty movement, and the gravity is heavy; **1 169**.

063. The expedition encounters a gargantuan sea-going reptile similar to the long extinct plesiosaur. If this creature is captured, three E-Cages are required to port it. Choose an encounter strategy.

064. If the route of the current interstellar jump enters hex 14 (Opoplo) or any hex adjacent to it at any point, the *Pandora*'s sensors pick up a series of indecipherable transmissions from the planet. Galactic Survey Commission regulations require that the *Pandora* investigate. The course of the *Pandora* must be altered (if necessary) from the hex in which the transmission is received to Opoplo, and Tour Time expenditure is altered to fit the new destination. Consult **1 088** to determine the attributes of the planet, then organize an expedition to the planet's surface (see 5.0). Do not roll the die to determine which hex the expedition is placed in; instead place the party in hex 0817 and proceed to **1 076**. If the interstellar jump route does not pass within one hex of Opoplo, no interstellar event occurs, proceed on the planned course and use the Planet Table.

065. Expedition encounter.

* An alien city hex is being explored, or was entered during hasty movement; **1 030**.

* A cliff hex is being explored or was entered during hasty movement; **1 170**.

* An underwater hex with vegetation is being explored or was entered during hasty movement; **1 075**.

066. A colorful mist suddenly makes ominous gestures. It is organic and carnivorous. There is no counter to represent this creature. Its attribute modifiers are: Intelligence, +2, Combat, +1, Aggression, +3, and Speed, +3. If the expedition is surprised, the party must combat with a shift of two columns to the left on the Combat Results Table. If the expedition is not surprised, choose an encounter strategy. This creature may not be captured (whether it surprises the expedition or not). If the hologram is in the expedition, four Victory Points are earned (unless the expedition chooses to flee).

067. The science officer's madness is temporary. After the expenditure of one month additional Tour Time, the virus runs its course and all is normal. Proceed to use of the Planet Table.

068. Expedition encounter.

* An alien structure hex is being explored, or was entered during hasty movement; **1 004**.

* A heavy vegetation hex is being explored; **1 173**.

* A marsh is being explored; **1 181**.

069. The expedition discovers a long spindly humanoid creature. Its gurgling incoherence can be seen through translucent skin. Choose an encounter strategy.

* **Communicate:** Roll one die. On a result of 1 to 3, go to **1 213**; on a result of 4 to 6, go to **1 217**.

* **Combat:** Roll one die. On a result of 1 to 4, go to **1 220**; on a result of 5 or 6, go to **1 217**.

070. Roll two dice. If the dice result is...

* two or more less than the Navigator's Intelligence Rating; skillful handling of the shuttle results in a safe landing with no structural damage.

* one less than, equal to or one greater than the Navigator's Intelligence Rating; the shuttle is guided to a bumpy but safe landing. One bot (if any, determined at random) is damaged.

* two or more greater than the Navigator's Intelligence

Rating; the shuttle crash-lands. The expedition immediately suffers five Damage Points (see 8.8).

After applying the results of the accident (if any), choose an expedition action.

071. Expedition encounter.

* An alien structure hex is being explored; **1 042**.

* The environment has a near weightless gravity; **1 061**.

* The environment has a poisonous atmosphere; **1 043**.

072. The hard ground in front of the expedition suddenly erupts as if represented by an indescribable blue life form erupts from beneath the rock, its tendrils streaming in all directions.

If the expedition is surprised (see 8.1), conduct combat, with a shift of one column to the left on the Combat Results Table. If the expedition is not surprised, choose an encounter strategy. If a combat must be resolved during this encounter (either as a result of surprise or encounter strategy), use **1 206**.

* **Flash:** The character with the lowest Speed Rating is seized by the creature. The character and the creature disappear underground, never to be seen again. The remainder of the expedition escapes. Choose an expedition action.

073. Roll two dice and compare the result to the medical officer's Intelligence Rating.

* If the die result is equal to or less than the Intelligence Rating, the science officer's madness is cured. Proceed to use of the Planet Table.

* If the die result is greater than the Intelligence Rating of the science officer, he is not aboard, a cure for the science officer's affliction cannot be found; he is placed in suspended animation and may not be used for the remainder of the game. He is not considered killed but all his Endurance Points are lost. Proceed to use of the Planet Table.

074. Expedition encounter.

* An alien structure hex is being explored, or was entered during hasty movement; **1 028**.

* A flat hex is being explored, the gravity is heavy or oppressive; **1 009**.

* A cave is being explored; **1 057**.

075. An aquatic creature of humanoid form darts toward the expedition. If surprised (see 8.1), conduct combat with a shift of two columns to the left on the Combat Results Table. If not surprised, choose an encounter strategy.

* **Communicate:** The creature gives the expedition a larval life form and zips away. Go to **1 208**.

076. The shuttle has landed on a plain dotted with grass-like patches. Beneath the plain lies the source of the creature's Intelligence. An alien structure is being explored in hexes 0715 and 1016. The climate is temperate. Deploy the characters, bots, and tools in the expedition display (see 5.6). Exploration of the landing hex is not required; any expedition action may be performed. The party may not leave the environment until hex 0715 or 1016 has been explored underground.

077. The expedition discovers a large starfish-like creature played across a rock. Choose an encounter strategy.

* **Communicate:** If the neuroscanner is in the expedition, go to **1 211**. If not, go to **1 016**.

* **Combat:** Go to **1 215**.

078. Expedition encounter.

* An alien structure hex is being explored; **1 006**.

* A flat hex is being explored, and the climate is tropical; **1 009**.

* A marsh, pond, or river hex is being explored and the climate is tropical; **1 005**.

079. The expedition encounters a large bear-like creature with patches of a natural exo-skeleton. Choose an encounter strategy.

080. Immediately after coming out of FTL, one creature aboard the *Pandora* (determined at random) suddenly evolves into a highly aggressive, powerful, intelligent being. If the creature's Intelligence and Combat Ratings are greater than 6, go to **1 81**. If its Combat Rating is above 7 and its Intelligence Rating is less than 6, go to **1 82**. If its Combat Rating is 6 or 7 and its Intelligence Rating is less than 6, go to **1 84**. If no creatures are aboard the *Pandora*, proceed to use of the Planet Table.

081. The creature easily escapes from its restraint pod, neutralizes all bots, kills all characters, and takes over the *Pandora* to fulfill a destiny unknown to us. The game is over.

082. The creature goes on a rampage of destruction, reducing the *Pandora* to a hunk of twisted metal as the creature and all aboard are killed. The game is over.

083. The creature destroys the pod in which he is restrained. He, and one third of the creatures aboard the *Pandora* (determined at random) are destroyed. Proceed to use of the Planet Table.

084. The creature wanders out of its restraint pod looking for an alien life form. Roll two dice and compare the result to the specimen's combat or Intelligence Rating whichever is higher. If the dice result is equal to or greater than the rating, the specimen is destroyed without doing harm. If the dice result is less than the Rating, the difference represents the number of characters (determined at random) that are killed before the creature is destroyed. Proceed to use of the Planet Table.

085. Orbiting **Korkran**. Gravity: Light. Atmosphere: Poison. Hydrograph: 75%. Geology: Quiet. Life Support Value: 1. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1502**; 1 125; result 4, 5, hex **1721**; 1 131; result 6, hex **0306**; 1 132.

086. Orbiting **Picolo**. Gravity: Near weightless. Atmosphere: Poison. Hydrograph: 25%. Geology: Quiet. Life Support Value: 2. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0412**; 1 119; result 4, 5, hex **0806**; 1 115; result 6, hex **1404**; 1 116.

087. Orbiting **Suwatwe**. Gravity: Earth like. Atmosphere: Corrosive. Hydrograph: 75%. Geology: Quiet. Life Support Value: 2. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1803**; 1 134; result 4, 5, hex **1520**; 1 122; result 6, hex **0306**; 1 132.

088. Orbiting **Opoplo**. Gravity: Heavy. Atmosphere: Normal. Hydrograph: 50%. Geology: Quiet. Life Support Value: 0. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1721**; 1 131; result 4, 5, hex **1109**; 1 117; result 6, hex **1117**; 1 138.

089. Orbiting **Mezo**. Gravity: Earth like. Atmosphere: None. Hydrograph: 0%. Geology: Quiet. Life Support Value: 4. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1109**; 1 117; result 4, 5, hex **0806**; 1 124; result 6, hex **0806**; 1 115.

090. Orbiting **Paleo**. Gravity: Earth like. Atmosphere: Thin. Hydrograph: 0%. Geology: Active. Life Support Value: 4. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0000**; 1 135; result 4, 5, hex **0816**; 1 121; result 6, hex **1411**; 1 136.

091. Orbiting **Biras**. Gravity: Light. Atmosphere: None. Hydrograph: 0%. Geology: Active. Life Support Value: 4. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1109**; 1 117; result 4, 5, hex **0806**; 1 115; result 6, hex **1712**; 1 127.

092. Orbiting **Mephatio**. Gravity: Light. Atmosphere: Normal. Hydrograph: 25%. Geology: Active. Life Support Value: 2. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1513**; 1 118; result 4, 5, hex **1002**; 1 133; result 6, hex **0413**; 1 128.

093. Orbiting **Nen Alto**. Gravity: Light. Atmosphere: Thin. Hydrograph: 0%. Geology: Quiet. Life Support Value: 3. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0912**; 1 119; result 4, 5, hex **0806**; 1 124; result 6, hex **0909**; 1 126.

094. Orbiting **Korkran**. Gravity: Earth like. Atmosphere: Normal. Hydrograph: 50%. Geology: Quiet. Life Support Value: 0. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1803**; 1 134; result 4, 5, hex **1520**; 1 122; result 6, hex **1117**; 1 138.

095. Orbiting **Picolo**. Gravity: Near weightless. Atmosphere: None. Hydrograph: 25%. Geology: Quiet. Life Support Value: 3. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0806**; 1 124; result 4, 5, hex **0213**; 1 137; result 6, hex **1502**; 1 125.

096. Orbiting **Suwatwe**. Gravity: Heavy. Atmosphere: Poison. Hydrograph: 100%. Geology: Active. Life Support Value: 0. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0302**; 1 124; result 4, 5, hex **0306**; 1 132; result 6, hex **0604**; 1 114.

097. Orbiting **Opoplo**. Gravity: Oppressive. Atmosphere: Poison. Hydrograph: 80%. Geology: Quiet. Life Support Value: 4. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1404**; 1 116; result 4, 5, hex **1320**; 1 138; result 6, hex **1117**; 1 138.

098. Orbiting **Mezo**. Gravity: Heavy. Atmosphere: Thin. Hydrograph: 25%. Geology: Quiet. Life Support Value: 1. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1109**; 1 117; result 4, 5, hex **0806**; 1 124; result 6, hex **0412**; 1 119.

099. Orbiting **Paleo**. Gravity: Heavy. Atmosphere: Normal. Hydrograph: 25%. Geology: Active. Life Support Value: 3. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1513**; 1 118; result 4, 5, hex **1120**; 1 129; result 6, hex **0413**; 1 128.

- 100.** Expedition encounter.
* The landing hex is being explored: * 002.
* An alien structure hex is being explored: * 006.
* A vegetation hex is being explored and the gravity is heavy or oppressive: * 207.
* A heavy vegetation hex is being explored and the atmosphere is thin: * 005.
- 101.** Orbiting **Birsa**. Gravity: **Earth** like. Atmosphere: **Thin**. Hydrograph: **0%**. Geology: **Active**. Life Support Value: **2**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1109**, 1117; result 4,5 hex **1712**, 1127; result 6, hex **0908**, 1126.
- 102.** Orbiting **Mephisto**. Gravity: **Earth** like. Atmosphere: **Poison**. Hydrograph: **0%**. Geology: **Active**. Life Support Value: **4**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1002**, 1133; result 4,5 hex **1513**, 1118; result 6, hex **1411**, 1136.
- 103.** Orbiting **New Alto**. Gravity: **Earth** like. Atmosphere: **Normal**. Hydrograph: **25%**. Geology: **Active**. Life Support Value: **1**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0412**, 1119; result 4,5 hex **1106**, 1141; result 6, hex **1520**, 1121.
- 104.** Orbiting **Korkran**. Gravity: **Heavy**. Atmosphere: **Normal**. Hydrograph: **0%**. Geology: **Quiet**. Life Support Value: **0**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0306**, 1132; result 4,5 hex **0302**, 1123; result 6, hex **0604**, 1114.
- 105.** Orbiting **Picole**. Gravity: **Light**. Atmosphere: **Thin**. Hydrograph: **50%**. Geology: **Quiet**. Life Support Value: **1**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1023**, 1122; result 4,5 hex **1404**, 1116; result 6, hex **0519**, 1137.
- 106.** Orbiting **Suwathe**. Gravity: **Heavy**. Atmosphere: **Corrosive**. Hydrograph: **50%**. Geology: **Active**. Life Support Value: **3**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1502**, 1125; result 4,5 hex **1127**; result 6, hex **0410**, 1126.
- 107.** Orbiting **Oppolo**. Gravity: **Oppressive**. Atmosphere: **Corrosive**. Hydrograph: **0%**. Geology: **Quiet**. Life Support Value: **4**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0806**, 1115; result 4,5 hex **1106**, 1141; result 6, hex **0909**, 1126.
- 108.** Orbiting **Mezo**. Gravity: **Heavy**. Atmosphere: **Poison**. Hydrograph: **50%**. Geology: **Active**. Life Support Value: **3**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0412**, 1119; result 4,5 hex **1411**, 1136; result 6, hex **1200**, 1139.
- 109.** Orbiting **Paleo**. Gravity: **Heavy**. Atmosphere: **Corrosive**. Hydrograph: **0%**. Geology: **Active**. Life Support Value: **4**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **0614**, 1121; result 4,5 hex **1002**, 1123; result 6, hex **1411**, 1136.
- 110.** Expedition encounter.
* An alien city hex is being explored, or was entered during hasty movement: * 028.
* A flat or hill hex is being explored and the gravity is near weightless: * 159.
* An abyss hex is being explored: * 176.
- 111.** Orbiting **Birsa**. Gravity: **Heavy**. Atmosphere: **Poison**. Hydrograph: **0%**. Geology: **Active**. Life Support Value: **4**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1712**, 1127; result 4,5 hex **1109**, 1117; result 6, hex **0808**, 1136.
- 112.** Orbiting **Mephisto**. Gravity: **Heavy**. Atmosphere: **Poison**. Hydrograph: **25%**. Geology: **Active**. Life Support Value: **3**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1120**, 1129; result 4,5 hex **1513**, 1118; result 6, hex **1411**, 1136.
- 113.** Orbiting **New Alto**. Gravity: **Heavy**. Atmosphere: **Poison**. Hydrograph: **50%**. Geology: **Active**. Life Support Value: **3**. If the planet will be explored, see 5.0. Roll one die: Die result 1-3, hex **1404**, 1116; result 4,5 hex **1120**, 1129; result 6, hex **1200**, 1139.
- 114.** The shuttle has set down on a flat barren expanse. No land is in sight. Instruments show that below the surface there is lush vegetation and many artificial structures. All exploration must be conducted while submerged (see 6.7). Deploy the characters, bots, and tools in the expedition Display (see 5.6) and explore the landing hex.
- 115.** The shuttle has set down on a flat barren expanse with bleak hills and mountains rising to the west. The climate is arctic. Add one to the life support value. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 116.** The shuttle has set down on a grassy clearing surrounded by a forest. The sound of running water is heard to the southeast. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.

(see 5.6) and explore the landing hex.

- 117.** The shuttle has set down on hard, cold ground shielded from a glacier originating far to the east by a snowfield. The climate is considered glacial ice hexes. The climate is arctic. Add one to the life support value. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 118.** The shuttle has set down on the edge of a solidified lava flow. To the west, an active volcano spills across the landscape. The climate is saharan. Add one to the life support value. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 119.** The shuttle has landed at the foot of a massive mountain with a flat top. The alien structure in hex 0310 does not exist. Patches of low bushes can be seen around the mountain. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 120.** Expedition encounter.
* An alien structure hex is being explored: * 006.
* A cave hex is being explored and the atmosphere is thin or normal: * 161.
* A flat or hill hex is being explored, the gravity is earth-like and the climate is not arctic: * 060.
- 121.** The shuttle has set down on a perfectly flat, endless plain, disturbed only by a canyon to the east. No vegetation is in the area. The climate is saharan. Add one to the life support value. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 122.** The shuttle has set down on a dry clearing surrounded by sluggish rivers and swamps. To the west, these waters flow into a large lake. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 123.** The shuttle is floating on the surface of an ocean stretching in eight directions. Lush vegetation and some artificial structures are detected below the surface by the shuttle's instruments. All alien structures in the environment do not exist. The alien city hexes (0204 and 0304) are considered alien structure hexes. All exploration must be conducted while submerged (see 6.7). Deploy the characters, bots, and tools in the Expedition Display (see 5.6), and explore the landing hex.
- 124.** The shuttle has set down on a hard plain with barren hills and mountains rising to the west. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 125.** The shuttle has set down on a fern covered hill. Thick foliage surrounds the hill and a river is seen down steep slope. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 126.** The shuttle has landed on a barren plain at the edge of a seemingly endless ice field. Far to the east, the glint of bright metal juts from the whiteness. All alien city hexes except hex 1012 are considered glacial ice hexes. The climate is arctic. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 127.** The shuttle has landed on a granied patch of solidified lava, with molten rock on either side originating from the east and a marshroom come to the west. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 128.** The shuttle has set down on a barren plain. A huge mountain fills the view from the west. Its top is flat and hosts three constructed towers of unknown origin. No vegetation exists in the area. The climate is saharan. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 129.** The shuttle has set down on a plain dotted with patches of shrubs. A canyon with a flat bottom lies just west. The caves do not exist. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 130.** Expedition encounter.
* The gravity of the planet is near weightless or oppressive: * 173.
* Alien city hex is being explored, or was entered during hasty movement: * 042.
* An underwater hex is being explored or was entered during hasty movement: * 142.
- * A heavy vegetation hex is being explored, or was entered during hasty movement: * 029.
- 131.** The shuttle has set down next to a stream running into marshland. Further west, the muddy waters run into

- a still sea. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 132.** The shuttle is floating on the surface of an ocean surrounded by tall growths of vegetation shooting out of the water. All heavy vegetation hexes are considered heavy vegetation above the surface, as well as below the surface. The climate is saharan. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 133.** The shuttle has landed on a barren slope surrounded by mountains. An angled valley leads east toward the peaks to a bleak plain. The caves in hexes 1101, 1102 and 1103 do not exist. The climate is saharan. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 134.** The shuttle has set down atop an ivy covered slope. A heavy mist over the region prevents further visual information. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 135.** The shuttle has set down on a snow field surrounded by hills and ice patches. Conglomerations of colorful metal and stone-like structures run south and west to the horizon. They appear to converge far to the east. The climate is arctic. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 136.** The shuttle has set down on hardened lava. A steamy glow covers the area. The glow of molten rock is seen to the west. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 137.** The shuttle has set down on a plain dotted with crawling, insect-like mountain to the west is topped with an artificial dome. The climate is tropical. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 138.** The shuttle has set down on a plain, west of a canyon. Areas of grass-like vegetation break up the area's flatness. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 139.** The shuttle has landed on ice-covered ground next to a frozen river. Thick fog blankets the area. Far to the west an ocean is heard. All rivers are considered frozen and all marsh hexes are considered glacial ice. The climate is arctic. Add one to the LSV. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 140.** Expedition encounter.
* An alien city hex is being explored: * 006.
* A marsh hex is being explored and the atmosphere is normal or poisonous: * 003.
* A glacial ice hex is being explored or was entered during hasty movement and the gravity is earth-like: * 170.
- 141.** The shuttle has set down on a flat, lifeless ground. A dense fog covers the area. The climate is temperate. Deploy the characters, bots, and tools in the Expedition Display (see 5.6) and explore the landing hex.
- 142.** The expedition is started by an orange, multi-tentacled predator. If the creature achieves combat, the left column of the Combat Results Table. If the creature does not surprise the expedition, choose an encounter strategy.
- 143.** Expedition encounter.
* An alien city hex is being explored: * 006.
* A flat hex with light vegetation is being explored and the hydrograph is 50% or fewer: * 003.
* A cave hex is being explored or was entered during hasty movement, and the atmosphere is poisonous or corrosive: * 162.
- 144.** The science officer dies of his mysterious affliction, despite extensive treatment. Roll one die to determine how long the creature lives. No actions are expended in the futile attempt to save his life (treat a roll of 5 or 6 as no months expended). Furthermore, if the medical officer's Intelligence Rating is six or less or he is not aboard, the virus has infected another crew member (determined at random) in the party. Upgrade, substituting the newly infected character for the science officer. If the medical officer's Intelligence Rating is seven or greater, proceed to use of the Planet Table.
- 145.** The expedition discovers a bipedal winged insect. The three foot high creature is grazing. Choose an encounter strategy.
* Communicate or Combat: The creature attempts to flee. Determine its Speed Rating. Only those characters and bots with Speed Ratings greater than the creature's may initiate combat (even if the communication strategy was chosen).

146. Expedition encounter.

- * An alien structure hex is being explored: **1 030**.
- * A cave hex is being explored: **1 045**.

* A hill hex with light vegetation is being explored or was entered during hasty movement, and the gravity is heavy: **1 179**.

147. The expedition suddenly discovers that they are surrounded by a colony of tiny, meat-eating tunnelworms. If the expedition is surprised (see 8.1), each character not wearing an armor immediately loses a number of Endurance Points equal to the roll of one die (roll once for each such character). If the character is wearing an enviroir, subtract one from the die result (the enviroir is considered damaged if the character loses any Endurance Points). If the science officer is present, subtract two from each die result. If the ground survey officer is present, subtract two from each die result. All other characters suffer twice Damage Points.

148. Roll two dice and compare the result to the single highest Intelligence Rating of a character aboard the shuttle.

If less than the Intelligence Rating, the shuttle crashlands. The expedition immediately suffers five Damage Points.

* If equal to or greater than the intelligence Rating, the shuttle crashlands and sinks. The expedition immediately suffers twice Damage Points.

After applying the Damage Points, choose an Expedition Action.

149. The expedition is suddenly confronted by a ten-foot tall fur-covered multi-limbed humanoid. If the expedition is surprised (see 8.1), conduct combat with a shift of one column to the left on the Combat Results Table. If the expedition is not surprised, choose an encounter strategy.

150. Expedition encounter.

- * An alien structure hex is being explored: **1 030**.
- * A cave is being explored and the gravity is light or earthlike: **1 045**.

* A solid lava hex is being explored or was entered during hasty movement: **1 162**.

151. The expedition encounters a large eight-legged bear-like creature. Long shaggy fur and small eyes surprised (see 8.1), conduct combat with a shift of two columns to the left on the Combat Results Table. If not surprised, choose an encounter strategy.

152. One character in the expedition (determined at random) suffers a viral seizure as a result of organisms in the planet he dies and is sorted to the rear of the expedition. Choose an expedition action. **Exceptions:** * If the medkit and the medical officer (unless the victim) are both in the expedition, the organisms are successfully removed from the victim, who must lose two Endurance Points. Two hours are expended.

* If the medkit or the medical officer is in the expedition, the organism is controlled and the victim is sedated. The victim's Endurance Level is now 1 and may only be raised aboard the Pandora. The victim must be ported for the duration of the expedition. Four hours are expended.

153. A hideous gulf of glowing jelly, propelled by powerful tentacles rears up in front of the expedition. If the expedition is surprised (see 8.1), conduct combat with a shift of one column to the left on the Combat Results Table. If the expedition is not surprised, choose an encounter strategy. If an combat is conducted with this creature (whether surprised or not) and a D or E Combat Result is obtained, every character in the expedition is killed and consumed.

154. Expedition encounter.

- * An alien city hex is being explored: **1 040**.
- * A flat hex with no vegetation is being explored and the atmosphere is normal: **1 156**.
- * A flat hex is being explored and there is no atmosphere: **1 167**.

155. Destructive elements in the atmosphere cause the bots in the expedition to deteriorate.

* If the atmosphere is corrosive and the maintenance officer is in the expedition, one Endurance Point must be removed from any one bot during each supply check for the remainder of the expedition.

* If the atmosphere is poisonous and the maintenance officer is not in the expedition, the atmosphere is corrosive and the MntO is in the expedition, three Endurance Points must be removed from any bots during each supply check for the remainder of the expedition.

* If the atmosphere is corrosive and the MntO is not in the expedition, six Endurance Points must be removed from any bots during each supply check for the remainder of the expedition. Choose an expedition action.

156. The expedition spots a large winged mammalian creature flying lazily in circular patterns. It stays near the ground. Choose an encounter strategy.

* **Communication:** **1 030**; **Combat:** If the ambot or the turbolaser is present, the frightened creature soars away; choose an expedition action. If neither of these items are present, go to **1 223**.

157. Expedition encounter.

- * An alien city hex is being explored, or was entered during hasty movement: **1 030**.
- * A glacial ice hex is being explored, or was entered during hasty movement: **0 72**.

* A light vegetation hex is being explored, or was entered during hasty movement, and the atmosphere is normal: **1 054**.

* The geology of the planet is active: **1 032**.

158. The creature is intelligent and friendly. It telepathically relates a sad tale of a great civilization that once mastered this planet. It is the lone survivor. Five VP's are earned. Two additional VP's are earned for each of the durations in the expedition: the commander, the roverscanner and the holographer. The alien is left to his memories. Choose an expedition action. Any other intelligent alien life encountered in this enviroir is ignored.

159. The expedition discovers a large insect-like creature entirely covered with a hard, reflective carapace. Choose an encounter strategy. If combat is conducted, the creature's exterior repels the beam of the turbolaser; its Combat Ratings may not be used.

160. Expedition encounter.

- * An alien structure hex is being explored: **1 036**.
- * A flat hex is being explored, there is vegetation in the enviroir and the gravity is heavy: **1 060**.
- * The atmosphere is corrosive and the climate is saharan: **1 153**.

161. The expedition is confronted by a group of five-foot tall bipedal insects. There is no counter for these sentients and they are not recorded on the Creature Attribute Roll. Roll one die to determine how many creatures are in the enviroir (treat the die result of 1 or 2 as 1). Each individual creature has a modifier of +3 for each of its four attributes. The expedition may attempt to communicate (go to **1 222**) or to fight (go to **1 225**). Escape is impossible.

162. The expedition encounters a two-foot tall humanoid creature. Its unchangeable jaw allows its mouth to open to a size twice as large as itself. The creature is lined with rows upon rows of teeth and sprouts from its sides. If surprised (see 8.1), go to **1 226**. If not surprised, and the Ground Survey Officer is present, choose an encounter strategy. If the ground survey officer is not in the expedition, roll two dice to determine if less than the single highest Intelligence Rating of a character in the expedition, choose an encounter strategy. If the result is equal to or greater than the rating, go to **1 226**.

163. The shuttle is about to be devoured by a colony of hardy metal-winged insects. If a character were present, he could easily drive them off with magnetic repellant. Alarm systems on the shuttle send an alert to the expedition. If they are able to return to the shuttle before the next supply check, the creatures are repelled before serious damage is done; choose an expedition action. If this roll cannot be made in time, the shuttle is eaten. The characters (only) in the expedition are returned to the Pandora by rescuecraft. Go to **1 060**. No further planet expedition is possible at all.

164. One of the peaks in the mountains being explored is smooth-sided. Slight but steady expansions and contractions in its size are detected; it is alive. As the expedition inspects it, tentacles suddenly sprout from its sides. There is no counter for this creature. Its modifiers are: Intelligence, +2; Combat, +1; Aggression, +1; Speed, *. The creature may not be captured. Choose one of the following strategies.

- * **Communicate:** Roll one die. On a result of 1-4, go to **1 214**; on a result of 5 or 6, go to **1 221**.
- * **Combat:** Roll one die. On a result of 1 or 2, go to **1 218**; on a result of 3 or 4, go to **1 221**; on a result of 5 or 6, the entire creature vanishes. Choose an expedition action.
- * **File:** Go to **1 221**.

165. Expedition encounter.

- * An alien structure hex is being explored: **1 036**.
- * A light vegetation hex is being explored and the gravity is earth-like: **1 145**.
- * A flat hex is being explored or was entered during hasty movement and the hydrograph is 25%: **1 151**.

166. If the gravity is near weightless, carelessness sends members of the party tumbling near and far. If the gravity is oppressive, a deceptively gentle slope feeds members of the party. In either case, roll two dice to determine how many Damage Points the expedition incurs. If the Ground Survey Officer or the Recorder is in the expedition, only one die is rolled. If the rover is present, Damage Points

must be applied to it first; if any Damage Points remain, they are assigned as follows:

* If the characters are wearing Enviroirs, all Damage Points must be taken as character Endurance loss. The Enviroir of each character that loses Endurance in this manner is considered damaged.

* If the characters are wearing Enviroirs, all Damage Points must be taken as supply loss or bot and tool Endurance Point Loss.

After applying the incurred result, choose an expedition action.

167. The expedition discovers what appears to be a metallic sculpture of an antelope-like creature. After expending one hour to inspect the seemingly lifeless statue, it walks up. Choose an encounter strategy. The netgun and the stunbomb have no Combat Strength (capture or kill) against this creature.

168. Expedition encounter.

- * The Supply Modifier of a *pond* has been used at any point during the current expedition: **1 152**.
- * An alien city hex is being explored: **1 036**.

* A glacial ice hex is being explored or was entered during hasty movement: **1 041**.

* A flat hex with no vegetation is being explored or was entered during hasty movement, and the atmosphere is normal: **1 066**.

169. Ships from the unregistered fleet attack themselves to bargain with the pirates in the hopes that they will be satisfied with a small part of the cargo. If the commander is on board, roll two dice.

* If the dice result is less than her Intelligence Rating by more than one, the criminals are duped by a gift of useless surplus and computer printers, and go their merry way. Proceed to use of the Planet Table.

* If the dice result is equal to, or one greater than her Intelligence Rating, go to **1 203**.

* If the commander is not on board, or the dice result is more than one greater than her Intelligence Rating, go to **1 183**.

170. A large smooth rock turns out to be a shell for a huge multi-eyed tentacle terror. If surprised (see 8.1), the bot character with the highest Intelligence Rating is immediately consumed. Choose an encounter strategy (except file). If not surprised, choose an encounter strategy.

171. Expedition encounter.

- * An alien city hex is being explored: **1 036**.
- * A light vegetation hex is being explored and the gravity is light: **1 145**.
- * A mountain hex is being explored or was entered during hasty movement: **1 147**.

172. In a large hallway of the abandoned city, the expedition encounters a small, fur-covered being. The alien, dressed in rags that were once bright and handsome, does not flee at the sight of the explorers, but waits for the expedition's approach. Roll one die. On a result of 1 through 4, go to **1 158**. On a result of 5 or 6, go to **1 228**.

173. The expedition discovers a small mushroom like growth with a complex organic structure. There is no counter for this creature. If the expedition does not wish to investigate, choose an expedition action. If it will be investigated, and the science officer is in the expedition, go to **1 219**. If the science officer is not in the expedition, roll two dice to determine if less than the Intelligence Rating of a character in the expedition (of the player's choice).

* If the result is equal to or greater than the rating, go to **1 224**.

174. Expedition encounter.

- * An alien city hex is being explored: **1 161**.
- * A vegetation hex is being explored and the climate is tropical: **1 151**.
- * A flat hex is being explored and there is no vegetation in the enviroir: **1 167**.

175. Roll two dice and compare the result to the single highest Intelligence Rating among the characters in the expedition. After implementing the appropriate result choose an expedition action.

* If the dice result is less than the Rating by more than one, the weapon is studied carefully, but nothing is revealed. Roll one die to determine how many hours are expended analyzing the object. It may be ported back to the Pandora (with loss of 1).

* If the dice result is one less than, one greater than, or equal to the Rating, the plain looking object is left alone.

* If the dice result is more than one greater than the Rating, the object causes the object to be sacrificed, destroying itself and injuring the expedition. Roll two dice to determine how many Damage Points are immediately incurred.

176. The expedition discovers a massive network of tendrils and web-like strands stretching from rock face to rock face. The multi-colored crazily-organized cords form a single living entity awaiting unsuspecting prey. There is no need to retreat from this creature. The creature may not be captured, nor may it harm the expedition (as long as they don't wander into the strands). If the holographer is in the expedition, three VP's are earned. Choose an expedition action.

177. Expedition encounter.

* An alien city hex is being explored, or was entered during hasty movement: 1 042.

* A mountain hex is being explored, or was entered during hasty movement, and the gravity is near weightless or light: 1 007.

* A heavy vegetation hex is being explored, or was entered during hasty movement, and the climate is tropical: 1 149.

178. The object is an egg that breaks open soon after it is picked up, hatching a vicious little creature. Roll one die: on a result of 1 or 2, go to 1 142; on a result of 3 or 4, go to 1 159; on a result of 5 or 6, go to 1 162.

179. A huge, feathered four-legged beast charges the expedition. A foraging collection of sharp horns protrudes from its head, surprising (see 8.1), one character (determined at random) is ripped apart by the deadly horns (even if wearing the armor). Choose an encounter strategy. If not surprised, choose an encounter strategy: roll a die to 227.

180. One character (determined at random) is gored by a poison dew claw. Roll two dice to determine the number of Endurance Points the character immediately loses. If the medical officer is in the expedition, subtract three from the dice result. If the medkit is in the expedition, subtract three from the dice result. If the character is wearing an enviroir, subtract two from the dice result (the enviroir is then damaged). All these modifiers are cumulative. If the character is wearing an armor, he loses no Endurance Points. After applying the required modifiers, go to 1 017.

181. The expedition discovers a small creature that appears to be a mixture of a rodent and a wingless bird. Choose an encounter strategy.

* Communicate: if the neuroscanner is in the expedition, go to 1 230. Otherwise, go to 1 016.

182. Expedition encounter.

* The shuttle is in a hex not occupied by a functioning character: 1 153.

* An alien city hex is being explored: 1 036.

* A mountain or cliff hex is being explored or was entered during hasty movement, and the climate is arctic: 1 041.

* The atmosphere is corrosive: 1 043.

183. All-out combat with the pirates is the only choice left. Roll one die.

* On a result of 1-3 the pirates are driven off. Roll two dice to determine how many Endurance Points the characters must lose (assigned to the characters as the player sees fit). One extra Tour Month is expended repairing slight damage to the Pandora. Proceed to use of the Planet Table.

* On a result of 4 or 5, go to 1 191.

* On a result of 6, the pirates trash the Pandora and capture or kill all characters. The game is over.

184. Expedition encounter.

* The atmosphere is poisonous or corrosive, and at least one bot is in the expedition: 1 155.

* An alien structure hex is being explored: 1 042.

* A hill hex is being explored or was entered during hasty movement, and the climate is saharan: 1 031.

* A heavy vegetation hex is being explored or was entered during hasty movement: 1 029.

185. The object is an alien communication device that is activated and self-destructs when disturbed by the expedition. Roll one die: on a result of 1 to 3, go to 1 161; on a result of 4 to 6, go to 1 034.

186. Expedition encounter.

* An alien structure hex is being explored: 1 042.

* A heavy vegetation hex is being explored or was entered during hasty movement and the atmosphere is normal: 1 027.

* The expedition is not submerged or underground and the gravity is light: 1 051.

187. Roll two dice once for each character and bot in the expedition. If the dice result is greater than the character or bot's Speed Rating, that character or bot is destroyed by searing laser-like beams emitted from the structure. If the rover is in the expedition, all characters and bots are considered to have a minimum Speed Rating of 8. Two is subtracted from every dice roll if the turbolaser is in the expedition. Two is subtracted from every dice roll if the scanner is in the expedition. Two is subtracted from each

dice roll for a character that is wearing an armor. After completing all dice rolls and implementing the required results, choose an expedition action.

188. Expedition encounter.

* An unexplored alien city anywhere in the enviroir: 1 034.

* A marsh hex is being explored or was entered during hasty movement, and the atmosphere is poisonous or corrosive: 1 039.

* A mountain hex is being explored or was entered during hasty movement: 1 142.

189. After putting the characters in the expedition in amesiac hypnosis, the peaky unseen hosts use trap doors, trick walls, grappling beams and other methods of stealth to retrieve the expedition of their equipment. Roll one die to determine the number of bots or tools that are pilfered. Bots must be lost first, then tools (except the rover, armors and enviroirs) determined at random. The items are not missed by the expedition until well after leaving the hex. Choose another expedition action.

190. Expedition encounter.

* An alien city hex is being explored: 1 172.

* A heavy vegetation hex is being explored: 1 037.

* A mountain hex is being explored and there is no atmosphere: 1 164.

191. After a hard-fought battle, the pirates retreat. One die is rolled to determine how many characters (chosen at random) are killed. One of every type of tool and bot that possesses a Kill Combat Rating is lost (cross off one box for each on the Pandora Crew Log). Roll one die to determine how many extra tour months are expended repairing the Pandora. If the maintenance officer is still alive, two is subtracted from the die result. Proceed to use of the Planet Table.

192. Expedition encounter.

* An alien city hex is being explored: 1 161.

* A heavy vegetation hex is being explored and the gravity is light: 1 037.

* A mountain or cliff hex is being explored and there is no atmosphere: 1 159.

193. The dense living structure can only be neutralized by cutting into its circuit-like brain system.

* If the turbolaser is in the expedition, use the Intelligence Rating (only) of any one character in the expedition to determine the column that is referred to on the Combat Results Table (instead of a differential). Resolve combat, with only kill results possible. After applying any required results to the expedition a small piece of the structure may be ported back to the Pandora (weight of 3). Choose another expedition action.

* If the turbolaser is not present, the expedition suffers an immediate loss of ten Endurance Points and must then attempt to flee; go to 1 187.

194. Expedition encounter.

* An alien city hex is being explored: 1 172.

* A liquid hex is being explored: 1 063.

* A river hex is being explored and the climate is tropical: 1 069.

195. The aliens are obviously of a far superior intellect and quickly discern the nature of the expedition. They communicate together in high-pitched tones for a moment. Roll one die. Subtract one from the result for each of the following in the expedition: The commander, the science officer and the neuroscanner.

* If the die result is 1 or less, the aliens grant the expedition the permission to continue their explorations as long as no alien structure or city hex in the enviroir is entered (after leaving the currently occupied one). If this edict is broken while in the enviroir, the player must immediately go to 210. Seven VP's are earned. Choose an expedition action.

* If the die result is 2, 3 or 4 the glowing prism flares and all turbolasers, specibots, netguns and stumbloms in the expedition cease to exist. The edict listed above is then denied. Six VP's are earned. Choose another expedition action.

* If the die result is 5 or 6, the prism explodes. Go to 210.

196. Expedition encounter.

* An alien city hex is being explored: 1 161.

* A glacial ice hex is being explored and the gravity is light or earth-like: 1 079.

* A vegetation hex is being explored and the climate is temperate: 1 048.

197. One character in the expedition (determined at random) is covered by a parasitic fungus that formerly resided on the Allidion. The character will lose one Endurance Point during each Supply Check until the expedition returns to the Pandora (where sophisticated equipment will cure him). If the character is wearing an armor, the infection does not occur. Choose an expedition action.

198. Expedition encounter.

* An alien city hex is being explored: 1 040.

* An underwater hex is being explored: 1 077.

* A vegetation hex is being explored and the atmosphere is normal: 1 079.

199. The light from the prism increases as the expedition brings its weapons to bear on the enemy. Roll one die.

* If the die result is 1, the weapons do not function. Go to 195.

* If the die result is 2 or 3, the prism flares and all turbolasers, specibots, netguns, stumbloms and all Supply Points in the enviroir cease to exist. Five VP's are earned. Choose an expedition action.

* If the die result is 4, the prism emits a blinding flash. All bots, all equipment except armors and enviroirs, and all Supply Points in the enviroir cease to exist. Five VP's are earned. Choose an expedition action.

* If the die result is 6, the prism explodes. Go to 210.

200. Expedition encounter.

* An alien city hex is being explored: 1 028.

* An underwater hex with cliffs or an abyss is being explored: 1 077.

* A light vegetation hex is being explored and the atmosphere is thin or normal: 1 035.

201. Outfitted, checked and rechecked, the Pandora departs from the Wetmore Memorial Exploration Depot in the Green Valley. The FTL drive is activated and the mission heads for the first planet in its assigned exploration sector (the area shown in the Interstellar Display). Choose a planet on the display and conduct Interstellar Movement (see 4.0) to see an Interstellar Event occurs (see 4.0). Once completed, refer to the appropriate row of the Planet Table to determine the next paragraph.

202. Expedition encounter.

* An alien city hex is being explored: 1 034.

* A flat hex with light vegetation is being explored and the gravity is earth-like: 1 035.

* Molten lava is in the enviroir and the climate is saharan: 1 057.

203. The pirates will depart if they are given one of every type of bot and tool aboard the Pandora. If this sounds reasonable, cross off one box for each bot and tool on the Pandora Crew Log and proceed to use of the Planet Table. If this does not sound reasonable, go to 1 183.

204. The aliens show no sign of movement as the expedition begins its retreat. Roll one die.

* If the die result is 1, the aliens do not pursue. The expedition may continue its explorations. However, if any alien structure or city hex in the enviroir is subsequently entered, the expedition must immediately go to 210. Five VP's are earned. Choose an expedition action.

* If the die result is 2 or 3, the aliens easily alter their positions, blocking all routes of escape. If the rover is in the expedition, it ceases to exist. Go to 1 195.

* If the die result is 4 or 5, the expedition is imprisoned and studied by the aliens for one Tour Month. After expending this time, the aliens transport the entire expedition (and any creatures captured) to the shuttle, but all Supply Points are confiscated. Five VP's are earned. Choose an expedition action.

* If the die result is 6, the glowing prism explodes; go to 210.

205. The creature's Aggression Rating is actually +2. Using the chosen strategy, roll the die and refer to the proper column of the Encounter Strategy Table again, to determine the next I referred to. Ignore all (*)'s.

206. Combat with the Unithalo is resolved in two rounds. In the first round, the combat results are read as follows (instead of as listed on the Table):

* A: no effect; proceed to the second round of combat.

* B: one character (determined at random) loses three Endurance Points. If this causes the character to die, the creature's Combat Rating is increased by three for the second round of combat.

* C: one character (determined at random) is consumed. The creature's Combat Rating is increased by three for the second round of combat.

* D or E: two characters (determined at random) are consumed. The creature's Combat Rating is increased by five for the second round.

After the first round, recalculate the combat differential. Then conduct the second combat round using the normal combat results.

207. The expedition discovers an unusually beautiful flower resembling an orchid. Its petals are slowly opening and closing. There is no counter representing this specimen. The petals may be easily opened and taken by the expedition for one Victory Point. If this is done however, one die must be rolled. On a die result of 1-3 (or if the plant is not taken), choose an expedition action. On a die result of 4-6, go to 1 033.

206. If the science officer is in the expedition, the larval form may be taken back to the *Pandora* at no risk; two Victory Points are earned. If the science officer is not in the expedition, roll one die. If the die result is 3, the larval form dies, no VP's are earned. If the die result is 4-6, the larval form suddenly metamorphosizes into a deadly, ferocious manta-like creature. Choose an encounter strategy.

209. One character (determined at random) suddenly goes into convulsions. The creature kills him off while the expedition attempts to aid the stricken character, who has been infected by a germ indigenous to the alien herd. The character immediately loses two Endurance Points and each time a Supply Check occurs during this expedition the infected character loses an additional Endurance Point (Exception: If the medical officer is in the expedition, this loss is not assessed). Furthermore, no character in the expedition may gain Endurance Points (by being healed, see 9.0) until aboard the *Pandora* (Exception: If the medkit is in the expedition, all characters except the infected character may gain Endurance Points). Choose an expedition action.

210. All characters in the environment are instantaneously transported to the shuttle, which is ready for lift-off. All bots, tools, captured creatures and Supply Points in the environment have vanished. Five VP's are earned (unless already earned for counting the alien escape). Choose an expedition action (return to *Pandora* is strongly recommended).

211. The Garbrist contacts the expedition telepathically, requesting that the explorers move on. Four Victory Points are earned. If the hologramer is in the expedition, an additional two VP's are earned. Choose an expedition action.

212. The expedition may attempt to capture one of these pests. If the science officer is present, a worm is successfully captured. If he is not present, roll two dice. If the dice result is less than the single highest Intelligence Rating in the expedition, a worm is successfully captured. Unless it is actually captured, no VP's may be earned for learning the creature's attributes. After attempting capture (or if capture was not attempted), choose an expedition action.

213. The Glassman's attempts at communication make it obvious that it possesses a greater than primitive intelligence. The Galactic Survey Commission Code prohibits capture of the creature. If the neuroscanner is in the expedition, four Victory Points are earned. If the hologramer is in the expedition, two VP's are earned. If the science officer is in the expedition, two VP's are earned. These VP's are cumulative. The creature wanders off. Where it came from and where it goes remains a mystery. Choose an expedition action.

214. The creature slowly fades away, from the bottom up. Finally, all that remains is its apex, which glitters before it too disappears. If the hologramer is in the expedition, three VP's are earned. If the neuroscanner is in the expedition, two VP's are earned. Choose an expedition action.

215. The Garbrist emits a mental force field that damages all bots and tools in the expedition. If already damaged, a tool or bot is not affected. After implementing the required results, conduct combat.

216. The Abornid bounds quickly after the expedition. The rover is being used, or all the characters are wearing armors, conduct combat. If the expedition is on foot, the character with the lowest Speed Rating that is not wearing an Armor is leapt upon and torn apart by the beast. The creature then scrambles speedily away. Choose an expedition action.

217. The Glassman is much more hostile and intelligent than assumed. It suddenly produces a high-energy weapon and destroys one character and one bot in the expedition (determined at random). If there are no bots in the expedition, one character (only) is killed. After applying these losses, the combat with the "AI" and "E" combat is conducted. The Glassman's combat modifier is considered to be +3 (instead of +1 as printed on the counter).

218. Conduct kill combat. If the turbolaser is in the expedition, all "B", "C" and "D" combat results are treated as an "A" result with the following exception: The turbolaser is considered destroyed. All "A" and "E" combat results are treated normally. If the turbolaser is not in the expedition, shift two columns to the left on the Combat Results Table. All Damage Points incurred must be taken as character Endurance Point loss.

219. Careful study of the mushroom reveals that it is intelligent and secretes a corrosive, deadly poison when touched with. The combat with the "AI" and "E" combat is conducted. The science officer is in the expedition, three VP's are earned.

If the hologramer is in the expedition two VP's are earned. Roll one die to determine how many expedition hours are expended then choose an expedition action.

220. The Glassman attempts to escape; determine its Speed Rating. If this Rating is equal to or greater than the single highest Intelligence Rating among the members of the expedition, the creature escapes; choose another expedition action. If the creature's Speed Rating is less than the High Speed Rating, conduct combat.

221. The creature emits a powerful psionic force field that renders all characters in the expedition unconscious. Roll one die to determine how many expedition hours pass before the characters come to. The Intelligence Rating of every character in the expedition is permanently reduced to six (adjust the *Pandora* Crew Log). The creature has vanished. Choose an expedition action.

222. Determine the Aggression Rating of one of the creatures.

* If the rating is four or less, all the creatures leave in a hurry. Four VP's are earned. Go to 1 231.
* If the rating is 5-8, the creatures are open to communication. A number of VP's equal to the commander's Intelligence Rating is earned. If it is not in the expedition, four VP's are earned instead. One VP is earned if the neuroscanner is present. One VP is earned if the hologramer is present. No further exploration of alien city or structure beyond this in this environment is allowed. Choose an expedition action.

* If the rating is nine or higher, two more creatures join the hostile-looking group. Go to 1 225.

223. The aeron swoops down, grabs a bot (determined at random) and zooms away. If there are no bots in the expedition, the creature decks one character as its soars by (one character, determined at random, loses two Endurance Points). The creature disappears in the distance; choose an expedition action.

224. The character chose to investigate the mushroom is sprayed by a corrosive, deadly poison. If he is wearing an armor, it is damaged. Until returned to the *Pandora*, the character will lose three Endurance Points during each Supply Check. If the medical officer or the medkit is in the expedition, the character loses only two Endurance Points each Supply Check. If the medical officer or the medkit are in the expedition, the character loses only one Intelligence Rating if Supply Check. If the character is wearing an armor, the poison has no effect. Choose an expedition action.

225. Determine the Combat Rating of each creature in the group and add all these ratings together. Conduct kill combat (only) using this combined total as the creature Combat Rating. All Damage Points incurred as a result of combat must be taken as Endurance Point Loss. If an "E" combat result is incurred, the creatures are killed at a cost of twice Damage Points. If the expedition survives the combat, five VP's are earned. Go to 1 231.

226. The Oraldok has a taste for metal and quickly rips the rover to pieces (it is destroyed). If the rover is not present, the creature consumes one bot (determined at random). Choose an encounter strategy. The netgun has no Combat Rating (capture or kill) against this creature.

227. Conduct combat, with the following changes to the combat results:
* A, B: No change. All Damage Points incurred must be taken as character Endurance Point loss.
* C, D or E: The glossier tears one character to pieces (determined at random). The listed result is then applied. All Damage Points incurred must be taken as character or bot Endurance Point loss.

228. The creature, the imbibitor survivor of a lost civilization, is convinced that the expedition is somehow to blame for the demise of its world, and has set a suicidal trap. An unseen lever is pulled and the walls and the ceiling of the hallway collapse inward. Roll two dice for each bot and character in the expedition. If the dice result is less than the bot or character's Speed Rating, he/she/it escapes the falling structure. If the dice result is greater than a bot's Speed Rating, it is destroyed. If the dice result is greater than a character's Speed Rating, he immediately loses a number of Endurance Points equal to the difference. If the rover is present, it is destroyed to aid escape, and is automatically destroyed. If any characters survive the disaster, five VP's are earned. Choose an expedition action. Any other intelligent alien encountered in this environment is ignored.

229. As the expedition retreats, the monke follows. It cannot so easily be shot, but should absolutely be signs of hostility. The frynder critter allows itself to be easily captured, if the player wishes. One expedition hour is expended. Choose an expedition action.

230. The expedition finds that the radrod has some sort of mental powers. If further study is not desired, leave the creature and choose an expedition action. Otherwise, roll

two dice. If the result is less than the Intelligence Rating of any one character in the expedition (player's choice), three extra VP's are earned and the creature is easily captured (one expedition hour is expended). If the result is equal to or greater than the rating, the neuroscanner and the creature are destroyed by the creature's brain waves and the chosen character immediately loses two Endurance Points and is rendered unconscious. Roll two dice to determine how many expedition hours pass before the character is revived. If the science officer is chosen to study the radrod, two is subtracted from the initial dice roll. After implementing the incurred result, choose an expedition action.

231. The race to which the encountered creatures belong are now aware of the expedition and are not feeling friendly. Each time the expedition enters an alien structure or urban hex, or is required to undergo a Supply Check in this environment, one die must be rolled. If the die result is a 1 or 2, the entire expedition is ambushed and destroyed by local security forces. Choose an expedition action.

232. The *Pandora* docks at Watkins Memorial; its voyage is completed. Calculate the Victory Point total (see 9.0) to see how well the crew completed the requirements of their mission.

Inventory of Game Parts

Each game of *Voyage of the Pandora* should contain the following parts:

- One 11" x 17" mapsheet
- One sheet of die-cut counters (100 pieces)
- One rules folder (bound into *Ares* version)
- Two dice (not in *Ares* version)
- One game box (not in *Ares* version)

If any of these parts are missing or damaged, notify SPI's Customer Service Department. Note: The process used in the manufacturing of the die-cut counters used in SPI games sometimes results in colors from one counter overlapping the color of a neighboring counter, or in the slightly off-center printing of the letters and/or numbers on the counter. SPI cannot replace counters displaying these minor manufacturing inaccuracies. Only counters that are illegible can be replaced by SPI.

Rules Questions

Should you have any difficulty interpreting the rules, please write to SPI, phrasing your questions so that they can be answered by a single sentence, word, or number. You must enclose a stamped, self-addressed envelope. We cannot guarantee a proper answer should you choose to phone in your question (the right person is not always available — and since SPI has published hundreds of games, no one individual is capable of answering all questions). Write to:

SPI
Rules Questions Editor for
Voyage of the Pandora
257 Park Avenue South
New York, N.Y. 10010

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Carolyn Felder, Rosalind Fruchtman,

Kate Higgins, Ted Koller, Manfred F. Milkuhn,

Michael Moore, Bob Ryer

[4.2] Interstellar Event Table

DIE	1 NR	Each time interstellar movement is conducted, the player determines if an interstellar event occurs (see 4.0, Procedure). If one does occur, two dice are rolled and the result is applied to this table to determine the next paragraph (1) referred to.
2	080	
3	061	
4	055	
5	049	
6	046	
7	001	
8	044	
9	047	
10	052	
11	058	
12	064	

[4.3] Planet Table

PLANET	1,2	DIE 3,4	5,6
Korkran	085	094	104
Picole	086	095	105
Suwathe	087	096	106
Opoplo	088	097	107
Mezo	089	098	108
Paleo	090	099	109
Birss	091	101	111
Mephisto	092	102	112
New Alto	093	103	113

After the *Pandora* is moved to a planet by interstellar movement, the player rolls one die and cross-references the die result with the planet the *Pandora* is now orbiting to determine the paragraph next referred to.

[5.8] Port Capacity Chart

GRAVITY	SHUTTLE	ROVER	CHARACTER BOT OR TOOL
Near Weightless	120	50	P × 2
Light	100	40	P + 2
Earth-like	80	30	P
Heavy	60	20	P - 2
Oppressive	30	-	½ P

When preparing an expedition, use this chart to determine how the gravity of the planet affects the port capacity of the shuttle, the rover, and each unit with a Port Rating.

Notes: (1) **P:** The printed Port Rating of the unit. A tool with a zero Port Rating always has a zero Port Rating. (2) The rover may not be used on a planet with oppressive gravity. (3) When the expedition is submerged (see 6.7), or the rover is being used on the surface of a liquid hex, the gravity is considered to be one category lighter than listed for the planet for purposes of determining port capacity (e.g., heavy gravity would be considered earth-like). (4) When a character is wearing an envior or armor, his Port Rating is considered to be that of the rig. (5) The Port Rating of a character in a thin atmosphere is reduced by one (the character is wearing a respirator).

[6.4] Exploration Matrix

2ND DIE	FIRST DIE					
	1	2	3	4	5	6
1	053	056	059	062	065	068
2	071	074	078	120	100	110
3	130	140	143	146	150	154
4	157	160	165	168	171	174
5	177	182	184	186	188	190
6	192	194	196	198	200	202

Roll one die to determine the column used. Roll one die again to determine the row used. The column and row are cross-referenced to yield the number of the next paragraph referred to.

Die Modifiers: (1) If hasty movement has just been conducted, one is subtracted from each die result. A modified result of less than 1 is treated as 1. (2) If an alien city has been explored for the second time (see 6.2), one is added to each die result. A modified result of greater than 6 is treated as 6.

[6.6] Terrain Effects Chart

SUPPLY MODIFIER	TERRAIN TYPE	Hours Expended to:		
		ENTER ON FOOT	ENTER BY ROVER	EXPLORE
+1	Flat	1	½	2
+1	Hill	2	1	3
+2	Mountain	3 ^A	2	5
+3	Cliffs	5 ^A	P	8
-1	Light Vegetation	-	-	2
-2	Heavy Vegetation	2	2	5
0	Abbyss	-	-	2
+3	Cave	2	P	3
-1	River	-	-	2
-1	Pond	-	-	1
-1	Liquid Surface	4	1	5
+1	Liquid Submerged	4	1	6
-1	Marsh	2	P	5
+3	Glacial Ice	2	1	3
-	Flowing Lava	P	P	P
+4	Solid Lava	2	2	4
-	Alien Structure	-	-	2
+2	Alien City	1	1	10

When a hex is entered, the **on foot** or **rover** column is used to calculate the number of hours expended. When a hex is explored, the **explore** column is used. When a hex is entered and explored, the **on foot** or **rover** column and the **explore** column are used. The **supply modifier** column is used whenever a **supply check** is conducted. **P:** Entry prohibited. (-): No effect or not applicable. **A:** If the expedition has the climbkit, a mountain hex costs 2 and a cliff hex costs 3 (no effect on rover movement and exploration). If **fog** is in the environ, each hex costs 1 extra to enter and 2 extra to explore.

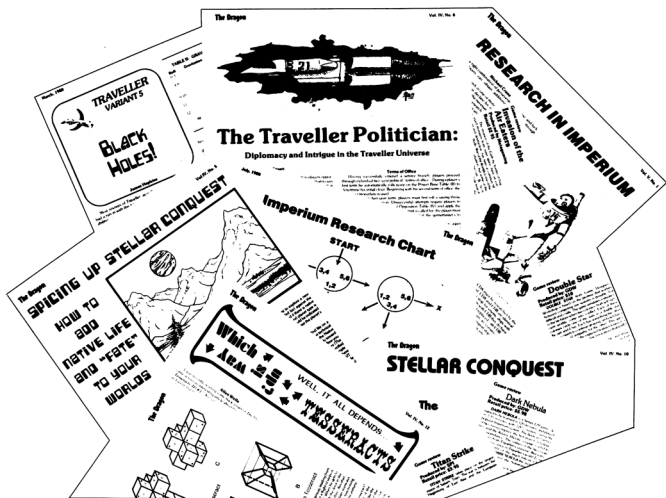
[8.2] Encounter Strategy Table

DIE	COMMUNICATE	CAPTURE OR KILL	FLEE
-1	010	011	012
0	013	014	015
1	013	014	015
2	016*	017*	018*
3	019	020	018
4	019	020	018
5	016*	017*	018*
6	016	023	021
7	022	023	021
8	025	026	024

When directed to use this table, choose one of the listed strategies and roll one die. Cross-referencing the die result with the chosen strategy will yield the next paragraph that is referred to. *See 8.3

Modifiers to Die Result: (1) If communication is chosen, add the creature's Intelligence modifier and subtract the absolute value of its Aggression modifier. (2) If capture or kill is chosen, add the creature's Intelligence and Aggression modifiers to the die result. (3) If flee is chosen, add the creature's Aggression modifier to the die result.

The name is misleading . . .



. . .but the articles aren't

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Books

The Hitchhiker's Guide to the Galaxy.

Douglas Adams, Harmony Books, \$6.95 (hardcover)

The Devil's Game, Poul Anderson,

Pocket Books, \$2.50

Leviathan's Deep, Jayge Carr,

Playboy Press, \$2.25

Star Driver, Lee Correy,

Del Rey Books, \$1.95

Malafrena, Ursula K. Le Guin,

Berkley Books, \$2.50

Beyond Rejection, Justin Leiber,

Del Rey Books, \$2.25

Antinomy, Spider Robinson,

Dell Books, \$2.25

The Mind Game, Norman Spinrad,

Jove Books, \$2.50

At Lunaco in 1974 Ron Goulart told the audience that he had found his niche as a science fiction writer, and had no ambitions to write anything but the sort of novels he had written to that date — mediocre science fiction comedies. I told myself "That man is dead as an artist." Goulart had complacently accepted that he was a successful writer of science fiction comedies, and had ceased to develop as a writer. The purchase of a few of his books after that time convinced me that he was stagnating, and I have purchased none of his work in the last few years.

A good writer, it seems to me, never stops experimenting. After the first few years, most writers develop a smooth, competent, and saleable style; many, at that point, become lazy and continue to exploit that style without exerting further effort at improvement.

Poul Anderson has so long been a feature of the science fiction community that I am surprised when reading critical works of the sixties which refer to him as a "young" writer. True, he hasn't been around as long as Asimov, Heinlein, or the old *Astounding* crew, but he seems to be respected as an old master of the field. His style has been honed to a fine steel cutting edge through years of practice at his craft, and his novels are among the best of the "hard" sf genre. But *The Devil's Game* is something startlingly different for Anderson; it is not a tale of interstellar intrigue or the angry, slow death of magic in a Christian land — the two themes for which Anderson is best known. Instead, it is an essentially mainstream psychological novel. Though it is marketed under Pocket's "Science Fantasy" imprint, and though its blurb makes it sound like a horror story, *The Devil's Game* is nothing of the kind. It is the story of seven quite different human beings, brought together by a strange old man, who participate in a no-holds-barred game with a stake of a million dollars. As the novel progresses, the civilizing veneer is stripped layer by layer from the characters as they slowly come to manipulate and even kill one another for the money. Eventually, however, their humanity wins out, quite contrary to the expectations and desires of the man who runs the game. The closest analogy to *The Devil's Game*, perhaps, is *The Lord of the Flies*.

One remarkable aspect of *The Devil's Game* is that it contains only one feature which could be considered a science fiction or fantastic element — a strange ghost-like being who sometimes manifests itself to the old man, and who has aided him in gaining wealth and power. But even this spirit can be interpreted as a manifestation of his nearsightedness. In truth, the novel belongs in the mainstream, even though written by one of our genre, and is quite powerful. Anderson certainly has not let himself stagnate; indeed, his metamorphosis is all the more striking in a writer of settled style. It is to be devoutly desired that *The Devil's Game* receives the attention it deserves from the mainstream audience.

In a strange reversal, Ursula Le Guin's *Malafrena* is purely a fantasy novel, but is published by Berkley with the sole word "novel" on its spine; either Le Guin is more concerned than Anderson about type-casting, or Berkley is better able to identify novels by members of the science fiction fraternity which can appeal to mainstream readers. Le Guin, in truth, is quite a remarkable author, and has already received some substantial attention outside the genre.

Malafrena takes place in the land of Orsinia during the age of Metternich. The only real fantasy element is the location; the conflicts and external history are real enough. Presumably Le Guin did not want to be tied too closely to historical events, nor to do too much rigorous research. The protagonist, Itale Sorde, is a country nobleman who at his university is exposed to Jacobins and similar revolutionaries. At the time of his studies, his country, though an ally of France during the Napoleonic era and at one time a hot-bed of republicanism, has subsided into comfortable Metternichian apathy. Uncomfortable upon his return to his estate, Sorde decides to go to the capital city to fight for liberty and to free his country from Austrian oppression. There is a certain charm in this period of history (or, in this case, pseudo-history) — an era in which Austria is the greatest power in the world and juggles the destinies of Europe, in which individual liberty and free-market capitalism are deemed subversive, and in which the mild Austrian tyranny is hated as ferociously as any Soviet or Nazi oppression.

Malafrena is not, however, an adventure story of patriots overthrowing an oppressor; indeed, the revolution is not successful in the course of the novel, though it seems that Metternich will not be able to stave off the inevitable in the long run. If anything, it is a story about how the status quo and the inertia of humanity destroys the visionary. Le Guin's sympathy with her revolutionary characters — and, presumably, with the less reasonable leftists of our current era — is apparent, but she holds out no hope for their salvation. *Malafrena* seems to say that visionaries are often or usually destroyed, and though tragic, this must always be the case, for humanity cannot progress without them.

Norman Spinrad's *The Mind Game* is yet another mainstream novel by an sf writer. Like *Malafrena*, the dread words "science fiction" appear nowhere on the cover; it is, instead, "Jove Fiction." If anything, the

blurb makes it sound like a horror novel ("Now they were after his soul...") which is most emphatically is not. If it is science fiction at all, it is science fiction only in that it is a story of ideas, which is supposed to be the essence of science fiction. The novel deals with a minor television director, Jack Weller, and his wife Annie. Annie becomes a Transformationalist, a member of a religious cult closely modeled on Scientology — even to making the founder of the religion a science fiction writer in the mold of L. Ron Hubbard. Annie is given a "life directive" by the cult to induct her husband into its ranks, but Jack is too much a freethinker to become a cultist. This play falling, the cult orders Annie out to its private experimental preserve, and she leaves her husband, Jack, desperately in love and desperately angry, eventually joins Transformationalism in an attempt to infiltrate its ranks and find his wife.

The idea which forms the basis for the novel concerns the concept of mental "programs" — world-views and behavior patterns — which can be changed both consciously by an individual and by an outside force. It is an exploration of the nature of consciousness, and of brainwashing — and to what extent simple persuasion can be considered brainwashing and brainwashing persuasion. This may sound pretentious; it should not, because the novel is not at all pretentious. Rather, it is a gripping, tense thriller in which these ideas form an intricate backdrop. Norman Spinrad, who has unfortunately not written much in the last few years, is a writer of considerable skill.

Jayge Carr, whose work has been featured in several issues of *Ares*, is a relatively new writer. *Leviathan's Deep* takes place on a planet of quiet humanoid aliens who have developed a matriarchal society, something along the lines of the *Arabian Nights* with sex-roles reversed. Naturally, the major conflict in the story centers on the relationship of the aliens with the generally patriarchal Terrans. Thankfully, Carr does not use her novel as a vehicle for shrill feminist rhetoric, as have too many female sf writers in similar circumstances. Indeed, although the sexual conflict is important to the novel, perhaps more important is the aliens' attempts to resist cultural assimilation by the Terrans.

The Kimassu Lady, protagonist of the novel, has been assigned the job of dealing with Terrans who have violated the customs of her home planet. As a result, she, of all her people, has the greatest experience in dealing with Terrans, and she is most concerned in finding a way to prevent either cultural assimilation or genocide for her people. The Terrans, on the other hand, are moving quickly to take control of her planet one way or another. Her problems are complicated by the fact that she falls in love with a Terran. The result is a gripping and powerful novel, portending good things to come from a remarkable novelist.

Spider Robinson is one of the *pleasantest* writers I know. His stories are inevitably full of good cheer, have happy endings, and display his humanist philosophy in an admirable light. They do all this, moreover, without becoming insipid. *Antinomy* is a collection of Robinson's short stories, songs,

and execrable puns, and makes exceedingly good reading. Those who are familiar with his excellent *Stardance* (written in collaboration with his wife Jeanne) and the Callahan's saloon stories will need no prompting to purchase his latest volume.

In many ways, Robinson writes traditional, Campbell-style science fiction. His style is clean and readable, shunning the rococo stylisms of some other recent writers. His stories are tightly plotted, exciting, and generally solidly grounded in science, notwithstanding Robinson's lack of academic experience in science. However, the stories deal primarily with human experience rather than ideas, and the characters are fully fleshed out — something not always true of traditional sf. Because of this emphasis, Robinson's stories are fully part of the new era of science fiction which can be said to have started in the late '60's; furthermore, his writing represents an improvement upon the Golden Age tradition rather than a departure from it. Anyone who likes science fiction cannot fail, I think, to enjoy Robinson's work.

There used to be a form of science fiction which—most died out when Campbell came into his own — often labeled "super-science." Super-science fiction was a fiction of gadgets; long paragraphs were devoted to detailing the wondrous interior workings of futuristic machines, and the traditional story dealt with a heroic engineer or scientist who saved the day by inventing a new gadget to defeat the aliens or whatnot. When Camp-

bell concentrated on injecting the element of good writing into sf, the sub-genre pretty much died out, because its concentration on gadgets generally precluded much characterization or plot.

One of the developments of recent science fiction which I find most interesting is the rebirth of super science. True, not many stories which fit the super science mold are published, but there are a few and they have developed something of a following. James Hogan is perhaps the best example of a writer of this kind of fiction; his recent *Thrice Upon a Time* is an examination of the theory behind a working time machine, how it functions, its effects on his main characters' lives, and its implications for the future of humanity. Whatever plot Hogan superimposes and however his characters interact are purely secondary to his explication of the wonders of the machine.

Lee Correy's *Star Driver* is another example of this sort of fiction. The gadget which Correy dwells on is the reactionless thruster, a device which converts rotary motion into forward motion without expulsion of reaction mass. Such a device is, naturally, impossible under currently accepted theories about the universe, but will be familiar to those who know something about the Dean Drive. Correy, however, derives an entirely reasonable theory to explain how such a device might work.

Although Correy's story concentrates on the theory behind, construction of, and development of his device, he does not ig-

nore the elements of good writing. His characters are quite interesting, the plot of the novel is gripping and by no means secondary, and Correy's description of how technological research works in a small industrial firm is entirely fascinating. Correy is a good storyteller, and if *Star Driver* is super science, it is *good* super science. If, in some sense, Spider Robinson represents the synthesis of "New Wave" with Campbell-era writing, Correy represents the synthesis of super science with the hard, clean writing of the Campbell era.

One of the most distressing features of Western civilization is the false, but universal, dichotomy between science and the humanities. Certainly the specialization which the complexity of our civilization demands is partly responsible for this sad state of affairs, but that complexity cannot be blamed alone. Students of the humanities, for instance, however strongly they may specialize in one area, are generally expected to know something of disciplines outside their area of specialization; conversely, a scientist is expected to know something of science outside of his specialty. But the line dividing science from the humanities is much more evident — students of the humanities rarely know much of science and indeed often hold science in contempt, while many scientists know little of art, literature or history. This is a false dichotomy; the same creative well-springs which make good artists make good scientists, for science is above all a creative activity.

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Justin Leiber's *Beyond Rejection*, among other things, is self-evidently written by a supremely educated and civilized human being. Its prose is reminiscent of nothing so much as 19th Century British fiction in its concern for and references to the art and science of our civilization. *Beyond Rejection* is an excellent novel, and all the more remarkable because it is Leiber's first.

The protagonist of *Beyond Rejection*, Ismael Forth/Sally Cadmus, has a fatal accident while vacationing on a remote planet. His mind, recorded on tape against just such an eventuality, is played into the body of a "zombie" — a person who, for one reason or another, is mindless but whose body remains functional. Unfortunately, no male bodies are available for Ismael at the time of the accident, and he awakens in Sally Cadmus' body — a rather distressing experience for him. Moreover, something is afoot; Forth has a severe fear of space travel, indeed, of aircraft as well, and he believes that his reported death on another planet is impossible. Under no circumstances would he have gone on a space journey. Naturally, he does not remember his death, since the tape of his mind was recorded considerably before his death. As a result, he and a Federation agent journey to that planet to investigate the suspicious circumstances surrounding the death.

On one level, then, *Beyond Rejection* is a fast-paced thriller; on another, it is a psychological novel detailing Forth's gradual acceptance of his new body; on still another, it is a superbly written and thoroughly civilized book. If Leiber continues to write, he cannot fail to find an important place in the science fiction genre.

The Hitchiker's Guide to the Galaxy is an extremely popular radio series in Britain (and, I understand, is soon to make an American debut). It is also one of the best-selling reference works in the galaxy, filled with myriad interesting, but not necessarily true, details about life on some millions of worlds. Now it is also a novel by Douglas Adams, telling the story of Arthur Dent, who awakens one day to discover that his world (Earth) has just been condemned by the sector government to make room for an interstellar superhighway. The human governments protest, but the authorities destroy the planet anyway; after all, the plans for the new highway have been on file at sector headquarters at Alpha Centauri for the last several years and a protest could have been filed at any time. Dent is the only human who survives the catastrophe, since he knows a person who has (unbeknownst to Dent) been collecting new material for the *Guide* on Earth, and hitches a ride with him on the destroying fleet.

The Hitchiker's Guide is written with superb English wit, far more humorous than any American sitcom. The *Guide* is even worth the \$6.95 of the hard-cover edition, a recommendation I do not often make.

Greg Costikyan

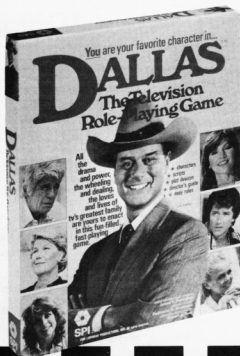


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GAME VARIANT

Quick Combat II

by Justin Leites

DAMAGE TABLES

FLEE TABLE		MANEUVER TABLE		FINAL RESULTS	
FLEEING PARTY DIE DP'S LOST	MANEUVERING PARTY DP'S LOST	DIE	DIE	DIE	SURVIVING PARTY CASUALTIES
0 None	0 None	0	None	0	Roll again, add 10%
1 2%	1 None	1	None	1	60%
2 4%	2 2%	2	2%	2	50%
3 6%	3 4%	3	4%	3	40%
4 8%	4 5%	4	5%	4	30%
5 10%	5 7%	5	7%	5	25%
6 12%	6 10%	6	10%	6	15%
7 14%	7 14%	7	14%	7	10%
8 16%	8 16%	8	16%	8	5%
9 20%	9 30%	9	30%	9	None

The *DragonQuest* combat system may well be the most realistic system on the market today, but the price of such realism is often exacted in playing time. Combat can go on for hours, even in cases where the players may want to spend minimal time on the intricacies of battle in order to complete an excursion or expedition in one sitting.

This simpler combat system is designed as a less precise, briefer alternative to the full-blown *DQ* combat system. It is published here as a field test, and we hope you, the reader, will let us know what you think of it via letter and feedback before we make it an "official" variant.

The System

Each creature has a rating for close range and short range, and two ratings (attack and defense) each for medium and long ranges. In general, combat results are determined by subtracting the defender's Defense Rating from the attacker's Attack Rating, at the appropriate range between the combatants. Once this Combat Differential is established, the General Combat Table is consulted, and a number from 0 through 9 is indicated. By using this number in the appropriate Damage Table, combat is resolved. Note that, for close and short range combat, Attack and Defense Ratings are not distinguished: the same number is used for both at each combat range.

Ratings may be found for characters by using the following formulas:

CLOSE COMBAT:
 $(2 \times PS) + EN + (2 \times APA) + (\frac{1}{2} FT) + (\frac{1}{2} MD)$

SHORT COMBAT:
 $PS + (\frac{1}{2} EN) + FT + (2 \times APA) + MD + (\frac{1}{2} AG)$

MEDIUM ATTACK:
 $FT + (3 \times APA) + MD + AG$

MEDIUM DEFENSE:
 $(2 \times FT) + AG + (2 \times APA)$

GENERAL COMBAT TABLE

COMBAT DIFF.	20-Sided Die Result																			
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
-90 or less	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	2
-80	0	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	2
-70	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	2	3
-60	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	2	3
-50	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	1	1	1	2	3
-40	0	0	0	0	0	0	0	0	0	0	1	1	1	1	1	2	2	2	3	4
-30	0	0	0	0	0	0	1	1	1	1	2	2	2	2	2	3	4	4	5	6
-20	0	0	0	0	1	1	1	2	2	3	3	3	3	4	4	4	4	5	5	6
-10	0	0	0	1	1	2	2	2	3	3	3	4	4	4	4	5	5	6	6	7
-5	0	0	0	1	1	2	2	2	3	3	3	4	4	4	4	5	5	6	6	7
-1	0	0	1	1	2	2	3	3	4	4	4	4	4	5	5	5	6	6	7	8
0	0	1	1	2	2	3	3	4	4	4	5	5	5	6	6	6	7	7	8	9
+1	0	1	2	2	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	9
+5	1	1	2	2	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	9
+10	1	2	2	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	9	9
+20	2	2	2	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	9	9
+30	3	3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9
+40	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	9
+50	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	9
+60	3	4	4	5	5	5	6	6	6	7	7	7	7	8	8	8	9	9	9	9
+70	4	4	4	5	5	6	6	6	7	7	7	7	8	8	8	9	9	9	9	9
+80	4	5	5	5	6	6	6	7	7	7	7	8	8	8	9	9	9	9	9	9
+90	4	5	5	6	6	6	7	7	7	8	8	8	8	9	9	9	9	9	9	9

Differentials are *always* rounded in favor of the defender.

LONG ATTACK:
 $(2 \times APA) + (\frac{1}{2} FT)$

LONG DEFENSE:
 $FT + (\frac{1}{2} EN)$

Note that, unless the creature has some form of ranged weapon, he may not use any medium or long range attacks. If the creature may not melee according to the *DQ* rules, he may not attack at short range.

Combat Sequence of Play

I. Maneuver Phase: The gamesmaster ascertains whether either party wishes to avoid combat (i.e., run away). If either party declines combat (unless special circumstances apply — such as one group being much faster, or one group being trapped), then the group that accepts combat is allowed one shot at the fleeing party using the Flee Table. After damage is applied, the GM should decide whether the fleeing party is out of range. If so, combat is over. If not, the procedure is repeated until they are out of range, or completely destroyed.

If neither group flees, the parties should decide whether it will **close**, **stand**, or **fall back**. A party wishing to close moves toward the second party. The second party is allowed one shot on the Maneuver Table. The GM decides how many shots should be taken at the party before they reach their desired distance from the monsters. If the party stands, move on to the second party's maneuver period. If the party decides to fall back, the same procedure should be used as in close, except the party is moving away.

The second party should then decide whether they wish to close, stand, or fall back. The procedure is the same as for the first party. Note that neither group may flee, close, or fall back and fire any shots during the maneuver phase. Thus, if the second party wanted to close during his maneuver phase, he would have to pass up any opportunity

to fire any shots during the first party maneuver phase. After both sides have maneuvered, the phase ends.

II. Spell Casting Phase: Spell-casters from both groups announce which spells they want to cast during combat. The GM determines whether each spell is successfully cast and whether it backfires. Backfire results are the same as those listed in the *DragonQuest* rules. The GM then applies the results for each spell, in the order of the time it takes to prepare them. In general, any charm, sleep, or other spell that would instantaneously remove a combatant from fighting (not such spells as wall of fire, meteor swarm, hellfire, etc.) eliminates that combatant's attack and defense points from the party. Any being affected in this way gets a free shot on the Maneuver Table before being removed. All other spells have the effect of modifying the differential on the General Combat Table when the final combat result is being determined. Note that both sides are subject to spell resistance, range limitations, and all other effects detailed in the *Magic book of DragonQuest*. After all spells have been cast, the phase ends.

III. Final Combat Phase: Each player gets a shot on the General Combat Table. Then, the differential of the two results is figured. The group with the smaller result is completely destroyed. The other group checks on the Final Results Table, using the differential of the results. If the two results are the same, roll again on the General Combat Table, adding 10% to the final casualties.

In many cases, the GM will have to make decisions as to how much of a modification should be made for spells. Also, weapons should be taken into account in the same way as spells, with good ones giving additions to the differential and bad ones subtracting from it. Once the gamesmaster has used this system for a while, he should be able to approximate values for the monsters, which should shorten the procedure considerably. ■■

DragonNotes

A regular feature for DragonQuest Players

by David Ritchie

One of the components included in each copy of our fantasy role playing game *DragonQuest* was a feedback questionnaire similar to the one in the back of this issue. One of the questions asked on that questionnaire was how *DragonQuest* owners would feel about our publishing a magazine devoted to FRP's in general and *DragonQuest* in particular. The response to that question was overwhelmingly favorable and as soon as we have a large enough base of potential subscribers we will look into the possibility of doing just that. In the interim, though, we would like to have some means of keeping in touch with *DragonQuest* players and sending and receiving information on the way the game is developing.

Accordingly, **DragonNotes** will appear in each issue of *Ares*. In **DragonNotes**, the game's designers will answer questions about *DragonQuest*, provide new material and suggestions to enhance play and announce news of interest to *DragonQuest* players. The following types of material are requested from our readers:

1. Questions regarding play of *DragonQuest*, the sources of *DragonQuest* research, and the rationale behind the design decisions incorporated into the game.
2. Announcements of tournaments, demonstrations or other convention activities related to *DragonQuest*. Note: such announcements should be received three to four months in advance of the convention where the event will occur.
3. Hot tips from GM's on special techniques they may have developed for enhancing *DragonQuest* play, manipulating the rules for better "balance," etc.

All information and inquiries should be directed to:

DragonNotes c/o David J. Ritchie
Simulations Publications Inc.
257 Park Avenue South New York, New York 10010

Update

Currently *DragonQuest* is undergoing a thorough post-publication edit to remove the typos, incorporate the existing errata into the game, and generally clean things up. Eventually, we plan to incorporate the results of this edit into a new printing of the game. In the meantime, we will publish anything that seriously affects play in **DragonNotes**.

There hasn't been much in the way of new *DragonQuest* products published in the

last four months since SPI has been straining every nerve and muscle to get *Dallas* out. However, there is now available a GM's screen which includes the Weapons Table, the Action Point Expenditure Chart, the Ranged, Melee and Close Combat Modifiers Tables, the Grievous Injury Table, Backfire Table, Special Damage Table, Magic Cast Chance Modifiers List, Magic Resistance Modifiers List, Fright Table, Reaction Table, Fatigue and Encumbrance Table, Grievous Injury Range Table, and a Permissible Actions List. Almost all of this material appeared in *DragonQuest*, but having it on a screen in front of you is certainly a help (cutting the time necessary to resolve combat by as much as a third). The screen also contains more of John Garcia's nifty artwork and is to the best of my knowledge the first such product which has been printed in four colors. It is really quite beautiful. In fact, it is so eye-catching and the use of additional color to highlight information makes it so much easier to read than the standard one-color screens common in the industry that I expect most other companies to convert their own screens to four-color process in the near future.

Another *DragonQuest* product currently available is a sheet of *Tournament Combat* rules written to satisfy the desire of some of our more active GM's for a quick means of resolving a combat they didn't want to lavish much time and attention on (like, say, a random encounter with a bunch of rats). This particular aid is being assembled in every new copy of *DragonQuest*, and we have made every effort to get it distributed (even including it as a stuffer in *Ares*); but, if you haven't managed to lay hands on a copy, drop me a card care of this column and I will send you one.

Our *Origins 80* adventure, *The Palace of Ontoncle*, has been completely reworked, increased in size, and sent off to the printer. We expect copies to be available about the time you read this. Basically, *Ontoncle* takes the characters through the brooding portals of a once great palace which in other times served as the abode of an infamous family of demon worshippers. When the family was all but wiped out as a result of one of their foul rites, the palace fell into decay and became a den of robbers and a place of nameless horror. The characters' mission is to cleanse the palace and prepare the way for the return of the last heir of Ontoncle.

Available shortly after *The Palace of Ontoncle* will be *The Blade of Allectus*. Here the setting is not a sinister pile of broken stone, but a mysterious island where dwelt a great mage and his lovely daughter. Somewhere on the island is also the rightful master of a far-off duchy, held by the mage against his will. The characters' mission is to rescue the duke and capture the mage and his daughter (who are more dangerous than they look). The adventure is constructed much like a story, however, and only the GM knows the many twists and turns it can take. Unlike most adventures currently available, *Allectus* will not reward simple "smash and bash" freebootery. There are a dozen separate puzzles built into the game, and only the serious application of some skull sweat on the part of the characters will solve them.

The beginning of the year will see the publication of the first *DragonQuest* supplement, *Arcane Wisdom*, dealing primarily with the research of new spells and rituals, the manufacture of magical items and the magical properties of the environment. Three new Colleges will be introduced in the supplement: The College of Lesser Summoning, The College of Rune Magics, and The College of Shaping Magics.

Also included in this supplement will be sections on magical gems and stones, plants with magical properties (and how to use them) and a complete index of *DragonQuest* magic by book and page number. One of the most frequently heard complaints about *DragonQuest* magic was the lack of magical items for use as treasure. *Arcane Wisdom* will redress this omission by adding a list of mythological and literary magical items (as well as some items of our invention) as a supplement to the College of Shaping Magics, which is majorly concerned with the creation of such items.

The second *DragonQuest* supplement, appearing shortly after *Arcane Wisdom*, will concern itself with providing additional monsters and NPC's which we weren't able to cover in *DragonQuest*. We are currently conducting a quest of our own for such monsters (see the *MonsterQuest* ad in *Ares* #5) and anyone who has a favorite monster from mythology or literature that didn't appear in *DragonQuest* is encouraged to let us know about it.

Finally, by early spring, we expect to have available a map for wilderness adventures containing four pages of rules and descriptions of key landmarks. Even non-*DragonQuest* players will be interested in this product since it is useable with any FRP currently on the market. More on that in the next issue.

That's about it so far as upcoming *DragonQuest* material is concerned. Farther down the road are a flock of other projects including a supplement on World Generation, a randomized dungeon kit, two more adventures, and a "boxed world," which will be the setting of future *DragonQuest* adventures. As these come closer to fruition, we will have more to say about them. ■■



Games

Shooting Stars

Design and Development: J. Stephen Peek
Mail order and retail sales
Yaquinto, \$16.00

The Yaquinto design philosophy borrows heavily from the principle behind the rifle volley: release enough games and a few are sure to succeed. Regrettably, while a country at war can afford to waste a large number of bullets, not too many gamers can weather a plague of turkeys. In most cases, a company name on a box guarantees a certain type of game; with Yaquinto, the purchaser is only sure of a flood of paper and a twisted sense of humor in the rules. Not surprisingly, the company image varies between established firm and something peculiar which crawled out of the Texas swamp.

Bad games know no one company. No talent is needed to produce such games, so it seems a waste that Steve Peek used his considerable skills to produce *Shooting Stars*. Most of the seven deadly sins of wargame design have cameo and starring roles throughout the system: there is a rationale shakier than a Presidential campaign platform, play mechanics which work ten times as effectively as Nyquid, and no coherent design structure.

Peek harkens back to the balmy days of the 1950's, when every God-fearing American knew Communist Russia as the enemy. Other nations occupied spaces on a world map, but only the big, bad Soviet Union mattered worth a damn. The scenario here projects us 20 to 75 years into the future, sweeps away the cobwebs of *detente*, and reminds us who America's true enemy is. There are also space pirates, aliens, and other nasty varmints, but they're only so much window dressing.

The reader has by now concluded that *Shooting Stars* is a science fiction game. He is correct, but only because the term science fiction is elastic enough to include any future, regardless of its plausibility. From clues scattered throughout the rules, we can deduce that the near Solar System has been colonized at least as far as the asteroid belt. The US and USSR go at each other hammer and tongs during the early part of this future history, and then are supplanted by something called the United Earth Federation. Whether this federation includes one or both of the superpowers, or whether it represents the less fortunate technologically-oriented countries, remains a mystery.

The presence of the United Earth Federation presumably indicates peace on Earth, but outside the atmosphere the condition is not so tranquil. The first villains are the Belt Pirates, who are succeeded by the Outer Satellites Confederation. What satellites? Is this a collection of squatters on Telstar? After the UEF (the UN obviously has gone the way of the League of Nations) disposes of these mundane foes, our fair planet is menaced by aliens. What else can one expect from cheap melodrama?

The ships and weaponry of this near future are very odd. The main type of fighter

used by both the US and USSR is a development of the X-15 and its primary weapon is the laser battery. There are many reasons why laser weaponry is likely to be useless in space combat, especially involving expensive pieces of hardware, but Yaquinto is hardly the first to exercise questionable judgment in predicting weaponry developments.

What is maddening is the paradox caused by the ship design and the map layout. Fighters styled after the X-15 should only be useful in near earth orbit, because their main asset is and will be their adaptability to conditions prevalent between 0 and 1 atmosphere. However, all of the equipment and debris man has placed in orbit around his planet is curiously missing (with the exception of a lone space station) from the scenarios, in which case combat takes place in deep space. The would-be detective, on the verge of making gibbering sounds, proceeds to the exotic technology.

The individual ships have on-board computers, long-range scanners and electronic cloaking devices. If a pilot needs some razzle-dazzle, he can pull out missiles and a plasma-based energy bolt. Okay, we can buy that. Some clever research scientists then invent a tractor beam, a push wave (a reverse tractor beam), a vampire field (which steals energy from its targets), and an energy web. Our strained credulity marvels at a rate of scientific progress paralleled only by the period between 1875 and 1950. Then these compactly-designed ships start tossing space and time warps around. Political entities which can easily twist the fabric of space and distort time would hardly be interested in advanced versions of the X-15 fighter. The Wehrmacht didn't bother with pikes when it had tanks and planes at its command. For that matter, if time and space have been conquered, why hasn't man gone to the stars?

There is a school of thought which argues that a fun-to-play game is good, no matter how fuzzy or outrageous its background literature. In deference to that school, this review will not arrive at its summation quite yet. *Shooting Stars* is divided into a Basic Game, an Advanced Game, a set of Optional Rules and a set of Optional Advanced Weapons. These build upon each other, though the player is not instructed as to which level of complexity is best for the various scenarios.

The Basic Game is a two-dimensional shoot-out. The mechanics are liberally borrowed from recent air warfare games. A ship can have a speed from 0 to 16 (any faster and it self-destructs). Movement is broken down into 16 phases, so a ship moves one hex a phase for as many phases as its current speed. A ship must be faced in one direction, must move in that direction, and can only turn in 60° increments.

Combat is quite simple. If an enemy ship is within a friendly ship's field of fire, the player must roll a number equal to or greater than the range in hexes between the two to hit. Each hit reduces a ship's capabilities, until it is destroyed. This system might have been interesting (though it isn't) if it hadn't been seen in so many other games before.

The Advanced Game makes full use of

the components, which provide the only possible reason for willingly purchasing this game. The map is the usual hexgrid laid over a star pattern; while space may be the final frontier, it has yet to give map-makers any reason to be excited. The counters contain several cute illustrations in a field of bright color bordered by black. Each ship type has its own data card, which gives the usual plethora of game-related data on performance characteristics.

All of the above components elicit a "nice, but who cares?" reaction by themselves. The control consoles, on the other hand, are an improvement of the graphics state-of-the-art. The look of these consoles mimics the control panels of any number of spaceships seen in sf movies, and the consoles serve as the indicators for all status indices. A player can tell, at a glance, the energy, missiles and torpedos remaining, the status of the laser batteries, computer programs, electronic gadgetry, and life support systems, plus the speed and current position of each of his ships. All this information is compactly and concisely displayed, allowing play to flow much more smoothly.

Taking leave of the one feature with redeeming social value in the package, we reluctantly return to the Advanced Game. The Advanced Game is a half-hearted adaptation of Lou Zocchi's *Alien Space* to a hexgrid, though it manages to lose some of the flavor of the earlier game. The combat system has been expanded from the Basic Game: now, a hit is targeted at one part of the ship (e.g., the life support system). If fire penetrates a shield, the angle of fire determines which part is hit. The last is vintage *Alien Space*, and any enjoyment derived from play of the Advanced Game is due to its direct ancestor.

The Optional Rules might have been useful if they had been designed to be played. The first few optional rules are extensions of the Advanced Game, at which point an attempt at three-dimensionality is made. In this day and age, it is almost unheard of not to use all three dimensions in a space tactical game, but perhaps this news has not penetrated to the heart of Texas. The utility of this rule is dubious, because the Z-axis is one-half the scale of the X- and Y-axes. Therefore, not even the Pythagorean Theorem can rescue the adventurous players who dare this rule.

The optional rules were clearly included so that the game could be as completist as possible. Some, like the computer programs, do seem to work. Others, such as a cumbersome hidden movement mechanic, show a minimum of thought. And some have no visible means of support: I defy anyone to justify the inclusion of a black hole. Black holes may be the second hottest trendy item in sf (after *Star Wars*), but we don't need Carl Sagan to tell us that none exist in the Solar System.

The jury-rigged scenarios don't really help the players get into the game. Of course, given the general slipshod state of the rules, this would be too much to expect. The designer piously hopes that "making up your own scenarios can be a lot of fun." In other words, you're on your own, folks. The only interesting facet of the scenarios is in

thoroughly bad taste: a special epilog (*sic*) to a nuclear missile interception scenario, in which the players determine which great city was hit, and how extensive was its devastation (not that this has anything to do with the play of the scenario).

Every new space tactical game suffers because of the stiff competition. The basic situation does not lend itself very well to a game, at least given the perceptions of each and every designer who has tackled the problem. Perhaps a design which concentrates on the spectacular aspects of ship-to-ship combat can succeed, but it's probably better to give this genre a rest for a while.

None of this excuses the uniformly poor quality of the *Shooting Stars* design. The rationale is as flimsy as French women's underwear, the word "organized" does not apply to the game, and it plays poorly. *Shooting Stars* shows little or no work, and is an insult to the intelligence of any purchaser. Yaquinu and Steve Peek should be ashamed that their names are associated with it. If the reader is unlucky enough to have purchased a copy sight unseen, may I suggest that he put the game out of its misery by using it as kindling on a cold winter's night?

Azhanti High Lightning

Design: Frank Chadwick and Marc Miller
Mail order and retail sales
Game Designer's Workshop, \$21.98

No, *Azhanti High Lightning* is not a game of contests between African tribal witch doctors. The marvelous title refers to the lead ship in a line of Imperial star cruisers. This lead ship thoroughly dominates the entire package, which is made up of an adjunct to the *Traveller* role-playing system and a self-contained game.

GDW has developed a knack for authentic-sounding science fiction names. They obviously draw their inspiration from the author Jack Vance, a master of the art of making the offbeat appear natural. The ships "Dolorous Hauberk" and "Loathesome Reverie" seem real, and before the reader

can really consider the possible drawbacks in those names, he has turned the page. A crew member of one of those two ships might be embarrassed when asked from what ship he hails, though they sound grander than a conventional name such as the "Enterprise".

More importantly, designers Miller and Chadwick have a sympathy for science fiction. The Imperium is a construct which has been a part of a space opera saga begun five years ago, and it is internally self-consistent. The designers care about their creation and, because their concern is evident, so does the game. The Imperium is in pleasing contrast to the typical shabbily drafted plots which fail to support the majority of science fiction games in current circulation.

The "Azhanti High Lightning" is a huge ship. The major game component is a series of deck plans, each of which is the size of a normal wargame map. These deck plans are actually only a small fraction of the whole cruiser, though each of the rest of the decks is identical to one of those included. A square grid is overlaid on each plan, which is necessary to the play of the stand-alone game. The graphic design of these plans is outstanding; they are both attractive and functional.

The counters come out of the *Traveller* series mold: silhouettes on the front, data on the back. The two booklets bear the distinctive *Traveller* logo. The first is a rules book, and the second gives far too much information on the "Azhanti High Lightning" class ships.

The game system is remarkably similar to the one I designed for *Commando*. Each character or figure has a certain number of points to expend on actions per turn. These actions include movement of all varieties, combat, and anything appropriate to the scenario being played.

The sequence of events requires that characters be committed to some actions before actually executing them. Observation is handled very cleanly and simply, and com-

bat is an extension (and simplification) of the system found in *Snapshot*.

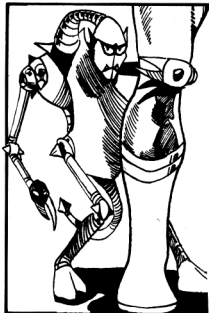
The game is interesting more for the scenarios and those gorgeous deck plans than for the rules. When a player is maneuvering his characters through the "Azhanti High Lightning," he can appreciate the enormity of the ship. The scenario conceptualization was well thought-out; each scenario presents the players with a different viewpoint on the ship and a new problem to solve.

This game is not above having problems. Miller and Chadwick have a fascination with boarding actions and, no matter how ingenious the justification for each situation, it's sometimes hard to believe. If boarding is as common as we are supposed to believe, then the Imperial Navy should have each ship better prepared to repulse boarders, but that would take all the fun out of it.

The designers are certainly ingenious in their defense of constant pitched battles in the corridors of a battle cruiser. There is a ship left with only a skeleton crew to guard it, which is assaulted by enemy marines with an eye toward gathering information on the ship design. At another time, protoplasmic "blobs" sneak onboard, and must be repulsed before the ship suffers the indignity of being captured by a first encounter. Hijackers stow away to gain a valuable shipment of wine ("take this starship to Cuba"). And, to complete this admixture of unlikely events, there is the traditional piracy ("make 'em walk the air lock, mateys!").

Play resolves itself in a massive firefight. The two opposing sides tread carefully through the ship, and then have a terrific pitched battle from which the victor emerges. The scenarios given do not seem to be very balanced, but there is ample instruction for home-brews. An ambitious player could game out a full-scale assault, taking in many decks at once.

The background information, which comprises the second booklet, is useful only to the *Traveller* aficionado. The extensive information includes the history of every ship



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GAMES RATING CHART

SCIENCE FICTION & SCIENCE FANTASY

Title	Pub	Pub Date	Price	Accep	%	Comp	Time	Soli
1. Traveller	GDW	7/77	12	7.5	39	6.2	5	5.5
2. Imperium	GDW	12/77	10	7.3	32	6.1	6	2.5
3. Creature...Sheboygan	SPI	4/79	4	7.1	83	5.0	1	6.5
4. GEV	MGC	78	3	7.1	41	5.0	2	6.5
5. Freedom in the Galaxy	SPI	6/79	20	7.1	36	7.0	7	5.5
6. Ogre	MGC	5/77	3	7.0	52	4.8	1	6.5
7. Starfleet Battles	TFG	11/79	13	7.0	23	na	na	na
8. Cosmic Encounters	EP	76	12	7.0	23	3.5	1	2.0
9. Dark Nebula	GDW	2/80	6	6.8	11	5.6	2	2.5
10. Battlefleet: Mars	SPI	4/77	15	6.8	32	6.8	6	3.0
11. John Carter of Mars	SPI	5/79	20	6.7	32	6.0	4	5.5
12. Stellar Conquest	MGC	2/75	13	6.7	22	5.8	6	3.0
13. Objective: Moscow	SPI	3/78	27	6.5	18	5.0	30	5.0
14. Triplanetary	GDW	9/73	10	6.5	12	5.7	2	4.6
15. Villains & Vigilantes	FGUI	na	6	6.5	5	na	na	na
16. Snapshot	GDW	6/79	8	6.3	19	5.3	1	4.0
17. After the Holocaust	SPI	1/77	14	6.3	22	7.5	7	7.0
18. Mayday	GDW	2/78	5	6.2	21	4.9	2	4.0
19. Starship Troopers	AH	7/76	15	6.2	53	5.0	2	3.5
20. Starweb	FB	76	10	6.2	12	5.5	na	na
21. Invasion: America	SPI	12/75	18	6.1	30	5.5	6	4.5
22. Bloodtree Rebellion	GDW	11/79	13	6.1	28	6.0	5	2.5
23. Belter	GDW	6/79	12	6.0	11	5.8	4	2.5
24. Starforce	SPI	9/74	12	6.0	45	6.0	4	4.5
25. Outreach	SPI	11/76	12	6.0	36	6.0	5	4.0
26. Dune	AH	6/79	15	6.0	25	na	na	na
27. Star Fall	YP	8/79	13	5.9	8	na	na	na
28. War in the Ice	SPI	1/79	12	5.9	26	6.8	5	4.5
29. Star Soldier	SPI	1/77	12	5.9	27	7.1	2	3.5
30. Godsfire	MGC	79	16	5.9	14	7.1	8	1.5
31. Warp War	MGC	77	3	5.9	37	4.5	1	5.0
32. Time War	YP	8/79	13	5.9	8	na	na	na
33. Starfire	TFG	6/79	4	5.7	8	na	na	na
34. StarGate	SPI	4/79	4	5.7	30	5.5	2	6.0
35. Olympica	MGC	na	3	5.6	24	5.5	1	2.0
36. Space Quest	TYR	na	na	5.6	5	na	na	na
37. Ice War	MGC	78	3	5.6	23	5.0	2	6.5
38. Lords of Middle Sea	TC	7/78	10	5.6	6	na	na	na

Title	Pub	Pub Date	Price	Accep	%	Comp	Time	Soli
39. WorldKiller	SPI	3/80	6	5.6	58	3.5	1	4.0
40. Double Star	GDW	3/78	10	5.6	15	5.5	5	5.0
41. Carberus	TFG	6/79	4	5.6	7	na	na	na
42. Alpha Omega	AH	7/77	-15	5.5	11	na	na	na
43. Chitin: 1	MGC	77	3	5.4	28	5.8	1	3.5
44. Vector 3	SPI	4/79	4	5.3	30	5.8	2	3.0
45. Titan Strike	SPI	4/79	4	5.3	29	6.0	2	5.5
46. Gamma World	TSR	78	10	5.3	21	na	na	na
47. Hot Spot	MGC	79	3	5.3	12	5.9	1	2.5
48. Starships & Spacemen	FGUI	na	7	5.3	8	na	na	na
49. Black Hole	MGC	78	3	5.2	23	5.0	2	6.5
50. Rivets	MGC	79	3	5.2	30	5.2	1	2.1
51. Invasion of Air Eaters	MGC	79	3	5.2	18	5.6	1	2.4
52. Strange New Worlds	BL	na	10	5.1	6	na	na	na
53. Asteroid Zero-Four	TFG	6/79	4	5.0	9	na	na	na
54. Metamorphosis/Alpha	TSR	76	5	5.0	23	6.0	9	1.0
55. Star Fighter	BL	na	na	4.7	5	na	na	na
56. Star Probe	TSR	na	na	4.4	12	6.0	5	2.5
57. Annihilator/One World	MGC	79	3	4.4	18	2.5	1	1.5
58. Holy War	MGC	79	3	4.3	16	5.5	1	2.5
59. Star Lord	FB	9/72	5	4.3	5	6.0	4	4.5
60. Rift Trooper	AW	7/76	7	4.3	5	na	na	na
61. Starquest	OSG	na	4	4.1	7	na	na	na
62. Colony Delta	FGUI	na	12	4.1	4	na	na	na
63. Dixie	SPI	1/76	5	3.7	32	5.5	2	6.0
64. Formahaut II	AW	na	7	3.6	6	na	na	na
65. Arms Race	DC	na	na	3.4	3	na	na	na
66. Quazar	EG	76	12	3.1	5	6.0	12	2.0
67. Stalk-1	C-C	4/76	12	3.0	2	na	na	na
68. Warriors of Dark Star	TSR	na	na	2.6	3	na	na	na
69. War of Star Slavers	AW	na	13	2.3	4	na	na	na
70. IT	DC	na	na	2.0	7	na	na	na

FANTASY

1. Runequest	TC	8/78	12	7.4	16	7.0	7	1.0
2. Melee	MGC	79	3	7.0	52	5.3	1	6.5
3. War of the Ring	SPI	11/77	18	7.0	58	6.1	6	4.5
4. Wizard	MGC	79	3	6.9	39	5.8	1	6.0
5. White Bear/Red Moon	TC	11/76	10	6.7	16	5.0	3	6.0
6. Chivalry & Sorcery	FGUI	na	10	6.7	27	7.0	6	1.0
7. Dungeons & Dragons	TSR	12/74	10	6.7	62	6.5	5	1.0
8. Death Test	MGC	79	3	6.6	35	5.8	1	1.0

Title	Pub	Pub Date	Price	Accep	%	Comp	Time	Soli
9. Divine Right	TSR	79	10	6.5	18	5.2	4	6.0
10. Swords & Sorcery	SPI	7/78	18	6.5	35	6.0	3	5.0
11. Bushido	TYR	na	10	6.5	7	6.8	5	1.0
12. Nomad Gods	TC	5/77	10	6.4	12	5.2	3	6.0
13. DeathMaze	SPI	11/79	4	6.1	40	5.1	2	5.0
14. Tunnels & Trolls	FB	75	8	6.1	18	6.6	5	1.0
15. Gondor	SPI	11/77	4	6.0	38	5.5	4	4.5
16. Empire of Petal Throne	GS	6/77	25	5.9	21	7.4	9	1.0
17. Sauron	SPI	11/77	4	5.8	39	6.8	4	5.5
18. Sticks and Stones	MGC	78	3	5.7	23	5.0	2	6.5
19. Wizard's Quest	AH	79	15	5.6	21	4.5	2	2.0
20. Demons	SPI	11/79	4	5.6	32	5.2	2	7.0
21. Elic	TC	7/77	5	5.5	9	4.5	3	3.0
22. Sorcerer	SPI	10/75	12	5.5	36	6.0	2	6.0
23. Monsters Monsters	MGC	76	4	5.5	15	6.0	9	1.0
24. Beast Lord	YP	6/79	15	5.4	8	7.0	5	4.0
25. Stomp!	TC	11/79	3	5.4	10	na	na	na
26. Lords & Wizards	FGUI	na	12	5.3	8	na	na	na
27. King Arthur's Knights	TC	7/78	10	5.1	6	na	na	na
28. Spellmaker	BL	na	na	5.0	7	na	na	na
29. Dragon Lords	FGUI	na	na	4.9	4	na	na	na
30. Magic Realm	AH	6/79	15	4.8	35	7.0	3	1.0
31. Bunnies & Burrows	FGUI	na	6	4.7	8	na	na	na
32. Lankmar	TSR	8/76	12	4.5	12	na	na	na
33. War of the Wizards	TSR	na	na	4.5	10	na	na	na
34. Battle of 5 Armies	DSR	na	na	4.4	9	na	na	na
35. Venerable Destruction	EG	na	6	4.1	4	na	na	na
36. Warlocks & Warriors	TSR	77	7	3.4	6	na	na	na
37. Atlantis	EG	7/76	4	3.3	6	3.0	1	1.0

KEY TO ABBREVIATIONS: AH = Avalon Hill; AW = Attack Wargaming; BL = Battleline; C-C = C-in-C Metalcasting; DC = Dave Casciano Co.; EG = Excalibre Games; EP = Eon Products; FB = Flying Buffalo Inc.; FGUI = Fantasy Games Unlimited Inc.; GDW = Game Designers' Workshop; GG = Grimoire Games; GS = GameScience; JG = Judges Guild; MGC = Metagaming Concepts; OSG = Operational Studies Group; SPI = Simulations Publications Inc.; TC = The Chaosium; TFG = Task Force Games; TSR = Tactical Studies Rules; TYR = Tyr Gamemakers; YP = Yaquinto Publications. *Acceptability Rating* is the game's overall popularity. *% Played* is the percentage of readers who have played the game within the last twelve months. *Complexity Rating* is the relative complexity of the game on a scale of 1 (simplest) to 9. *Solitaire* is the solitaire playability of the game on a scale of 1 (lowest) to 9.

in this class, and a detailed explanation of the uses of every deck. This booklet is no more than a curiosity for the purchaser who does not eat, sleep, and breathe the parent game.

Since *Azhanti High Lightning* has many resemblances to a design of which I am proud, I obviously believe it to be a good game. It has a unique flavor which allows the players to feel they are fighting across the decks of a gigantic spaceship. The package is also, because of the supplementary material, too expensive. Unless the reader is also interested in the *Traveller* universe, he is paying a good deal of the purchase price for something of little or no value to him. Perhaps GDW will see fit to break off the stand-alone game into a separate package.

Asteroid

Design: Marc Miller and Frank Chadwick
Mail order and retail sales
Game Designers' Workshop, \$5.98

Game designers have a tendency to be heavy-handed and sophomoric when it comes to humor. What seems funny to the playtesters is often boring or offensive to the gamer not conversant with the proper in-jokes. The team of Miller and Chadwick, who just keep doing a good job, have produced a very amusing game in *Asteroid*. They're going to give the general design community a bad reputation.

The title has absolutely nothing to do with the game, or at least the interesting part. The background is a standard B-movie plot, conveyed to us in a letter from the

brilliant professor, and a radio conversation between the ace reporter and the crusty USAF (*Air Force?*) commandant, who presumably has a heart of gold.

A mad scientist programmed the computer on an asteroid station, and then expired before anyone could determine exactly what he had done. Professor Delacroix was the first to notice that the asteroid would impact with Earth, ending life as we know it. The only ship in position to intercept the runaway asteroid (and disgorge a team to destroy the computer run amok) was that of Scoop Phillips of the World News Service.

A team is quickly assembled, including every cliched character one could ever want. There is Muscles McGhee, the strongest man in the world; Lucky McGhee, the luckiest man in the world (he kicks the most complicated piece of equipment, and it immediately works properly); the sneak thief; the professor's beautiful daughter; a psychic; the explosives expert; and Sasha the loyal mine-dog, who is, of course, the mascot of the local mine. This picture is presented quickly and deftly, and gets everyone in the proper mood.

There is, of course, a game system, but that's not important. The computer player arranges eight geomorphic research station tiles to make the area in which our heroes will perform their desperate mission. The basic rules are a stripped-down version of those found in *Azhanti High Lightning*; combat, for instance, has been reduced to a single die-roll.

The meat of *Asteroid* is the special rules. The computer, its robots, and the features of the station (such as doors) are handled in straightforward fashion. What is really interesting (and side-splitting) are the provisions for each of the expedition characters. Nicholle (the daughter) will fall in love; Carter hates Sasha, so Sasha will not go through a door opened by Carter; the robots will try to abduct Nicholle (the computer, which is programmed with the mad scientist's personality, is in lust with her), etc.

The victory conditions follow this tongue-in-cheek line. There is a World Preservation victory, in which the computer is destroyed; a romantic victory, wherein Nicholle and her lover escape alive (neither will abandon the other); an SPCA victory (Sasha survives), which is increased if Carter doesn't; and so on. If anyone truly cares whether he wins or loses this game, he is incapable of properly enjoying it.

Designers Miller and Chadwick are very sensitive to criticism about the accuracy (or lack of it) of their games. They have taken great pains to document their characterizations. The psychic is based on a local palmist, for instance. However, they erred in citing one of the role models for the Professor as Quatermass of *50 Millions Years to Earth* (it's 5 million years). What's 45 million years between friends?

There is absolutely no truth to the rumor that Roger Corman bought the movie rights to the game, and plans to release a film entitled *Project Normal*.
Eric Goldberg

Feedback

Reader Survey, Ares nr. 6

Your opinions directly affect the editorial content of *Ares Magazine*. We invite you to participate in this, our regular survey of readers.

How to use the Feedback Response Card: After you've finished reading this issue of *Ares*, please read the Feedback questions below, and give us your answers by writing the answer-numbers on the card in the response boxes which correspond to each question number. See centerfold for card. Please be sure to answer all questions (but do not write anything in the box for question-numbers labeled "no question"). Incompletely filled-out cards cannot be processed.

What the numbers mean: When answering questions, "0" always means NO OPINION or NOT APPLICABLE. When the question is a "yes or no" question, "1" means YES and "2" means NO. When the question is a rating question, "1" is the WORST rating, "3" is the BEST rating, and "4" is an AVERAGE rating, and numbers in between express various shades of approval or disapproval.

SECTION A

The following questions ask you to rate the articles in this issue on a scale of 1 (poor) through 5 (excellent); 0 = no opinion.

1-3. No question

- Voyage of the Pandora (Game)
- Pandora Tech
- Facts for Fantasy
- Science for Science Fiction
- Quick Combat II
- DragonNotes

4-10. Film and Television (Review)

- Media (Review)
- Books (Review)
- Games (Review)

11. No question

12. This issue overall

12. Is this issue better than the last one? 1 = Yes, 2 = No. 18. Assume that you don't subscribe to *Ares*. Would the quality of this issue alone motivate you to subscribe? 1 = Yes; 2 = No.

19. Your age: 1 = 13 years old or younger; 2 = 14-17; 3 = 18-21; 4 = 22-25; 5 = 26-36; 6 = 36 or older.

20. Your sex: 1 = Male; 2 = Female.

20. Education: 1 = 11 years or less; 2 = 12 years; 3 = 13-15 years; 4 = 13-15 years and still in school; 5 = 16 years; 6 = 17 years or more.

21. How long have you been playing conflict simulation games? 0 = less than a year; 1 = 1 year; 2 = 2 years; 3 = 3-8 years; 4 = 9 or more years.

22. What is the average number of hours you spend playing simulation games each month? 0 = none; 1 = 1 hour or less; 2 = 2-5 hours; 3 = 6-9 hours; 4 = 10-15 hours; 5 = 16-20 hours; 6 = 21-25; 7 = 26-30; 8 = 31-40; 9 = 40 or more hours.

23. How many simulation games (of all publishers) do you possess? 1 = 1-10; 2 = 11-20; 3 = 21-30; 4 = 31-40; 5 = 41-50; 6 = 51-60; 7 = 61-70; 8 = 71-80; 9 = 81 or more.

24. How level of complexity do you prefer in games? Rate your preference on a 1-9 scale, with higher numbers indicating increased complexity. Use the following games as guidelines: 4 = *WorldKiller*; 7 = *BattleFleet: Mars*; 9 = *Air War*.

25. Pick the one area about which you would like to see science fact articles written: 1 = I don't like to see science fact articles; 2 = Speculative (beyond the bounds of known science); 3 = "Debunking" (e.g., "No, You're Not Going to the Stars"); 4 = Historical overview of a major theory or particular science; 5 = Science fact that relates to simulation games in general; 6 = Science fact article that relates to feature games in *Ares*; 7 = Technical, "hard" science articles (to include formulas, graphs, etc.); 8 = Military articles; 9 = Other (please write in category description).

26. Pick the one area about which you would like to see non-fictional articles on fantasy: 1 = I don't like such non-fiction articles; 2 = Historical overview of a particular author and his/her writings; 3 = Overview of a particular

fantasy subject (e.g., dragons, unicorns, etc.); 4 = Economic/social/political articles as related to fantasy; 5 = Articles on mythologies (e.g., Greek, Norse, etc.); 6 = Articles on weaponry and tactics; 7 = Articles relevant to simulation games in general; 8 = Articles relevant to fantasy issue games in *Ares*; 9 = Other (please write in category description).

27. What percentage of the games you buy do you expect to use? 1 = 10%; 2 = 20%; 3 = 30%; 4 = 50%.

28. Pick the one choice which most closely matches your feelings about fiction in *Ares*: 1 = I would like all fiction removed from *Ares*; 2 = I would only like fiction that relates to the issue game; 3 = I would like to see two stories, one of which relates directly to the issue game; 4 = I would like to see two stories in each issue, neither of which relates directly to the issue game; 5 = I would like to see three stories in *Ares*, one of which is related to the issue game; 6 = I would like to see a novella or novelette-length story in each issue.

The following questions concern other magazines. Pick one statement that is most true about each magazine: 1 = I have never read the magazine for one year or less; 2 = I have subscribed to this magazine for two years or less; 3 = I have subscribed to this magazine for 3 to 5 years; 4 = I have subscribed to this magazine for over 5 years.

29. The Space Gamer

30. Sorcerer's Apprentice

31. The Dragon

32. Different Worlds

33. Gryphon

34. Journal of Traveller's Aid Society

35. Pick the one area of science fiction that you must enjoy reading: 1 = Space opera/science fantasy; 2 = "Hard" science fiction adventure; 3 = Problem-solving/hard science fiction; 4 = Extraterrestrial societies; 5 = Future societies (utopian/dystopian); 6 = Alternate history; 7 = Time-travel; 8 = Soft science fiction (a.k.a. "new wave"); 9 = Other (please write in the category description).

36. Pick the one area about which you would most like to see science fiction games done: 1 = Strategic space conflict; 2 = Tactical space conflict (ship against ship); 3 = Strategic planet-bound conflict (army against army); 4 = Tactical planet-bound conflict (man against man); 5 = Alternate history conflict; 6 = Conflict in a contemporary setting; 7 = Role-playing adventure; 8 = Economic/social/political/political conflict; 9 = Other (please write in the category description).

37. How many science fiction games do you own (including the game in this issue)? 1 = 1; 2 = 2; 3 = 4; 4 = 5; 5 = 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more.

38. Pick the one area of fantasy that you most enjoy reading: 1 = Sword and Sorcery; 2 = Mythological fantasy; 3 = Quest adventure; 4 = Classically-based fantasy (e.g., Arthurian legend); 5 = Fantasy in a contemporary setting; 6 = Superhero/heroic adventure; 7 = Anthropomorphic fantasy (e.g., *WaterShip Down*); 8 = Horror/occult; 9 = Other (please write in the category description).

39. Pick the one area about which you would most like to see fantasy games done: 1 = Strategic sword and sorcery tabletop (army against army); 2 = Tactical sword and sorcery boardgames (hero against evil); 3 = Quest/adventure boardgames; 4 = Sword-and sorcery role-playing; 5 = Quest/adventure role-playing; 6 = Classically-based fantasy; 7 = Anthropomorphic societies; 8 = Horror/occult; 9 = Other (please write in the category description).

40. How many fantasy games do you own? 1 = 1; 2 = 2; 3 = 3; 4 = 10; 6 = 11 to 15; 7 = 16 to 20; 8 = 21 to 25; 9 = 26 or more.

41. If you are a subscriber to *Ares*, indicate how you came to be one: 1 = An ad in *Strategy & Tactics*; 2 = An ad in *Analog*; 3 = An ad in *Games*; 4 = An ad in a previous issue of *Ares*; 5 = An ad in a sf/f gaming magazine; 6 = An ad in a science fiction magazine; 7 = An ad in a

science fact magazine; 8 = An ad in another kind of magazine not mentioned; 9 = Other (please specify on the Feedback card).

42. How did you purchase this copy of *Ares*: 1 = by subscription; 2 = by mail, as a single copy; 3 = in a store; 4 = it was passed along to me by a friend; 5 = other (please specify on the Feedback card).

43. Indicate on 1 to 9 fantasy-to-science-fiction spectrum where your interest lies. For example, if you're only interested in fantasy games and stories, you'd write "1"; if your interest were mainly fantasy but included some sf, you might write "2" or "3"; evenly divided interest would be "5"; and, of course, pure sf/wild interest would be "9".

44. How many persons, including yourself, will read this copy of *Ares*? 1 = 1; 2 = 2; 3 = 3; 4 = 4; 5 = 5; 6 = 6; 7 = 7; 8 = 8; 9 = 9 or more.

45. Do you own, or plan to buy, one of the following microcomputer systems? 1 = I own a Commodore PET; 2 = plan to buy a PET; 3 = own a Radio Shack TRS-80; 4 = plan to buy a TRS-80; 5 = own one other microcomputer; 6 = plan to buy some other microcomputer; 7 = have no plans to buy a microcomputer because I'm not interested; 8 = have no plans to buy a microcomputer because I already have access to a computer; 9 = have no plans to buy a microcomputer for some other reason.

46. If you own, or plan to buy, a Radio Shack TRS-80 microcomputer, which of the following configurations do you plan to have? 1 = 4K level; 2 = 16K level; 3 = 4K level II; 4 = 16K level II; 5 = 16 + 16K level II with disk; 6 = 16 + K level II with line printer; 7 = 16 + K level II with disk and line printer; 8 = some other configuration.

47. If you have played the experimental *DragonQuest* Combat System in this issue, indicate your opinion of its usefulness: 0 = did not play it; 1 = of little use and not enjoyable; 2 = marginally useful; 3 = moderately useful; 4 = definitely useful in speeding play; 5 = highly useful and enjoyable.

48. If you have played the experimental *DragonQuest* Combat System in this issue, indicate your opinion of its complexity: 0 = did not play it; 1 = too simple to be enjoyable or credible; 2 = simple and useful; 3 = great enhances play; 4 = a little too complex; 5 = still much too complex and lengthy.

Rate the following game proposals on a scale of 1 to 9, with 1 indicating very little inclination to buy the game if published up through 9 indicating a definite intention to purchase it.

49. *Riverworld*. A unique role-playing game set in the *Riverworld* where everyone who has ever lived is resurrected and cannot die. Based on Philip Jose Farmer's award-winning series by the same name, *Riverworld* would challenge each player to discover the secret of the *Riverworld* by following the great river to its end in the frozen polar regions. Players would take on the roles of any of several core characters provided (such famous, or infamous... individuals as Hermann Goering, Sir Richard Francis Burton, Samuel Clemens, Cyrano de Bergerac, or other) and generate their own adventures. Adventures (and the campaign to discover the secret of the *Riverworld*) would be plotted out by a GameMaster who would actually create a map of the area of the *Riverworld* in which an adventure would take place. Special rules would cover the effects of combining primitive and modern weapons and minds, the creation of a pernicious institution of gall slavery, resurrection of dead characters in areas of the *Riverworld* other than in which they died, and the effects of the cabal which is trying to overthrow the rulers of the world. The game would include three 32-page rules booklets in a one-inch box for convenient storage. \$10.

Across the Warp of Time. Someone in the future is disturbing the flow of time on Earth. Wehrmacht panzer columns are attacking Germanic lands; the huns herds of Tracerats are roaming through France; the Spanish Armada is seen sailing off the shores of a nuclear devastated China. A time war is in effect. Two future earths are trying to reshape time to favor their particular time lines. Both sides determine that certain turning points in history must be altered and they seek to use these points to influence the future. Time armies are sent out to secure these temporal junctions, armed with futuristic weapons to alter, if necessary, the course of history; not all the armies nor their weapons will make the time jumps successfully. Across the Warp of time will include four geographic maps of different eras, and those important battles occurred; the randomness of a time jump will influence where the time armies land — if they arrive too late, the battle will already be over and that

temporal junction last. Across the Warp of Time could be produced in one of three ways. Rate each separately.

80. With four 8" x 11" terrain maps, 8 to 12 pages of rules, and 200 counters in a one-inch box for \$8.

81. With four 11" x 17" terrain maps, 16 to 20 pages of rules, and 400 counters in a one-inch box for \$12.

82. With four 11" x 17" terrain maps, 16 to 20 pages of 400 counters, and 56 cards and 56 counters for historical events and the construction of time lines, in a one-inch box for \$15.

They Came from Outer Space. On a warm summer night outside Hoboken, a meteor plummeted earthward. Folks in the area flocked to the sight to gawk at what they mistook for a smoldering meteorite. It was the last thing they were ever to see. The space junker had just landed. Survivors of the first massacre spread panic throughout the town. As the extraterrestrials stepped forth from their crafts with their machines of destruction, it seemed nothing could stop them. First the local citizenry with baseball bats and B-B guns, then the police with their SWAT teams, then the National Guard with their armored cars, and finally the full resources of the US Armed Forces fell prey to the rampaging alien death hordes. Total subjugation of the earth is their goal. **They Came from Outer Space** would be a game for one or two players, simulating this classic extraterrestrial invasion game, showing everything from the initial landings to the growth of mass hysteria to the tough decision of the president to go nuclear against the invaders. Special rules would provide the aliens with different attributes that must be discovered each game. **They Came from Outer Space** could be done one of two ways. Rate each separately.

83. With 100 counters, 4 to 8 pages of rules, and a 22" x 17" map of the New Jersey/New York area. Would sell for \$4. A possible Ares game.

84. With 200 counters, 8 to 12 pages of rules, a 22" x 17" map, and 28 cards depicting secret alien powers and human wonder weapons. To sell for \$10.

Alien City. Expanding into the galaxy, humanity discovers the ruins of alien cities, remnants of ancient civilizations. Small teams of astro-technicians, archaeologists, biologists, and adventurers make careers out of exploring and recording these extraterrestrial habitats. **Alien City** would allow one or two players to create and explore an otherworldly cityscape in great detail. The nature of the city would change from game to game, affected by the gravity and atmosphere of the planet and by the size and location of the city (in the jungle, mountains, underground, submerged, or airborne). Success of an expedition would be measured by new technology, historical information and/or artifacts discovered, depending on the type of party organized by the player. Special rules would cover random encounters with life forms, automated devices, environmental hazards, unique building attributes and, of course, the possibility that the city is still inhabited. **Alien City** could be produced in one of three ways. Rate each separately.

85. Using the *Deathmaze* and *Citadel of Blood* game systems. Chit placement would create details and encounters in the city as it is being explored. Would include 8 to 12 pages of rules, no map, and 200 counters; a possible Ares game to sell for \$7.

86. Using a variant of the *Voyage of the Pandora* game system. 100 counters and over 200 paragraphs would be used to create different landmarks and situations on an 11" x 17" environment base map. A possible Ares game to sell for 7.

87. Using elements of the *Citadel of Blood* and the *Voyage of the Pandora* game systems. Random chit placement would be combined with over 200 situations and encounters paragraphs to create endless exploration possibilities. Would include 200 counters, no map, and would sell for \$7. A possible Ares game.

88. *Star Wanderers.* The great discovery of the 22nd Century was instantaneous teleportation. By creating a warp in the space-time continuum, a receiver could be teleported far across the galaxy; its final destination, due to the vastness of the Great Bunker and severe thousand Rumble warriors. *The Great Rumble Hunt* would simulate the climactic battle inside the Great Bunker that is the subject of the latter part of Michael de Larrabette's underground classic, *The Borribles*. The game would include an 11" x 17" map of the bunker, 100 die cut counters, and eight to 12 pages of rules, and would use a programmed adventured approach to recreate all of the tense action of the Borribles' invasion of the lair of the great rats. For one to three players. Note: This is a possible Ares game, and availability would be subject to agreement with Mr. Larrabette. If published, the game would be accompanied by an article on the folklore and history of the Borribles. \$6.

down as each species attempted to gather their more habitable worlds into one fold. *Star Wanderers* would require this rapid expansion of rival races; though transport across wide expanses of space is relatively quick, the last few light years to a star must be travelled at sub-light speed. Players must carefully balance their economies — both teleporters and space fleets are expensive. Teleport your fleet to the wrong spot and you may find yourself being conquered by your enemy. *Star Wanderers* would include a 22" x 34" map, 200 counters, and would sell for \$10.

89. *Foundation and Empire.* Based on Isaac Asimov's immortal "Foundation Trilogy," this game would simulate the collapse of the mighty Stellar Empire and the attempt by the First and Second Foundations to survive and then to limit the extent of the new Dark Ages. One player would direct the rise and fall of the empire, the mighty behemoth slowly being undermined from within and without, while trying to hold back invaders, the Empire must seek out to destroy the Foundations. The Foundation player must keep his bases secret until the Empire is no longer a threat and then halt the disintegration of civilization. All the major elements of the novels — the Mule, General Bel Riose, Hari Seldon — would be incorporated into the play of the game. *Foundation and Empire* would contain a 22" x 34" map of the Empire, 56 character/event cards, 200 counters, and extensive rules with lots of chrome. To sell for \$15. Availability subject to agreement with the Good Doctor.

90. *The Final Frontier.* When the Space Shuttle becomes operational, the real race for space will begin — the race to exploit the unlimited possibilities of outer space for political, military, economic, and scientific purposes. Solar powered satellites, laser battle stations, and orbital factories fed by lunar mining — all are discussed today, and they are only the beginning. Each player will represent the policy makers in the US, USSR, EEC, or a multinational corporation who declare which of these possibilities will be converted into reality. Each player will have his own set of goals, technical capabilities, and political restraints within which he must operate, deploying his limited resources to expand his technical abilities or fund actual operations in space. Success or achievement will tend to increase your budget, allowing further development, but the actions of others will also have an effect. Thus, a Soviet breakthrough in the development of an orbital ABM system could trigger increased funding for the US military; while a second power setting up orbital factories would cut into the profits of the first. The game will cover the period from 1982 to 2020 in three-year game turns. Military actions could be abstract, with the emphasis on political and economic conflict. Will include two 22" x 17" displays, 400 counters, and 20 pages of rules in a one-inch box. \$12.

91. *The Great Rumble Hunt.* They came from Batterssea. There were ten of them all told, the eight nameless ones, the historian, and the eccentric German, Adolf Wolfgang Amadeus Winston. The chosen representatives of their tribes, they had taken weeks to travel the treacherous streets from Batterssea Park to Parkside. Now, unlooked for, they came to Rumbledom to kill the eight rulers of their bitter enemies, steal the Rumble treasury, and earn their names for their great adventure. All that stood between them and the achievement of their mission was the fastidiousness of the Great Bunker and seven thousand Rumble warriors. *The Great Rumble Hunt* would simulate the climactic battle inside the Great Bunker that is the subject of the latter part of Michael de Larrabette's underground classic, *The Borribles*. The game would include an 11" x 17" map of the bunker, 100 die cut counters, and eight to 12 pages of rules, and would use a programmed adventured approach to recreate all of the tense action of the Borribles' invasion of the lair of the great rats. For one to three players. Note: This is a possible Ares game, and availability would be subject to agreement with Mr. Larrabette. If published, the game would be accompanied by an article on the folklore and history of the Borribles. \$6.

The Once and Future King. *King Arthur's knights had to prove their fitness of their calling. In addition to the quests that measured a knight's strength, there were also quests — the rescue of a fair lady from a foul knight, for instance — and the most famous quest of all, the search for the Holy Grail. In addition, there were also great contests of might between kingdoms. The game could be done in one of three possible ways (please rate each one separately).*

92. A full-sized game that would cover everything from the rise of Uther Pendragon to the final conflict between Arthur and his bastard nephew, Modred. Would contain

56 character cards, 400 playing pieces, and a 22" x 34" map of England. To sell for \$16.

93. A character game in which players would become knights and go out on quests. Would contain 56 cards, 100 counters, and a 22" x 34" map of the area around Camelot. To sell for \$12.

94. An army game which would center on the ebb and flow of kingdoms in the Arthurian world. No cards, 400 counters, and 22" x 34" map of England. To sell for \$10.

The following questions (65 to 83) concern SPI's fantasy role-playing game, DragonQuest. When answering these questions, 1 = Yes; 2 = No; 0 = Not applicable.

65. Do you own a copy of *DragonQuest*?

66. Have you ever played a fantasy role-playing game?

67. How often do you play fantasy role-playing games? 0 = never; 1 = at least once a year; 2 = at least once every 6 months; 3 = at least once every 3 months; 4 = at least once every month; 5 = at least once every 2 weeks; 6 = at least once a week; 7 = twice or more a week.

68. Was your first gaming experience in role playing type games (write 11 or traditional board games (write 2)).

69. Do you consider yourself primarily a role-playing gamer (write 11) or primarily a board game (write 2).

70. Do you prefer to be a gamesmaster?

71. Do you prefer to be an adventurer-player?

72. If you play fantasy games, do you also play science fiction role-playing games?

In the following questions, we would like to know if you have indicated role-playing game and whether or not you have or intend to buy DragonQuest. 0 = don't have the game and don't intend to buy it; 1 = have the game and don't intend to buy it; 2 = have the game and don't intend to buy it; 3 = have the game and don't intend to buy it; 4 = have the game and don't intend to buy it; 5 = have the game and don't intend to buy it; 6 = have the game and don't intend to buy it; 7 = have the game and don't intend to buy it; 8 = have the game and don't intend to buy it; 9 = have the game and don't intend to buy it.

73. Runequest (TC)

74. Dungeons and Dragons (TSR; Basic Set)

75. Advanced Dungeons and Dragons (TSR)

76. Tunnets and Trolls (FB)

77. Chivalry and Sorcery (FGU)

78. Arduin Grimoire (GG)

79. Bunnies and Burrows (FGU)

80. Adventures in Fantasy (EG)

81. Empire of the Petal Throne (GS)

82. In the Labyrinth (MGC)

83. Melee (MGC)

84. Wizard (MGC)

85. Knights of the Round Table (GS)

86. No question

If you have or definitely intend to buy DragonQuest, which of the following accessories and additions do you rate as highly desirable? 0 = not interested in DragonQuest; 1 = definitely don't want it; 2 = probably don't want it; 3 = marginally desirable; 4 = desirable; 5 = highly desirable.

87. *World Generation.* Handbook to cover social system, economic and political structures, religious, etc. 72 pages, \$8.

88. *Handbook of the Dimensions.* Details of other dimensions that border on DragonQuest world, plus travel between them. 48 page book, map, \$7.

89. *Creating Wasteland Adventures.* Sub-arctic and sahara locales with biota and gods, legends, and peoples. 72 pages, \$8.

90. *DragonQuest Magazine.* Bi-monthly magazine concentrating on TRP and offering an adventure in each issue. \$16 per year.

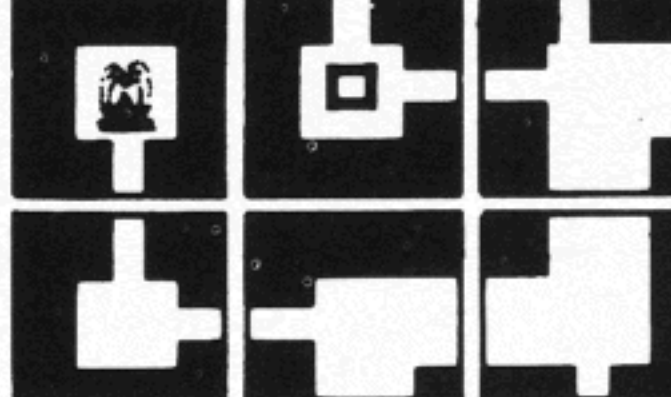
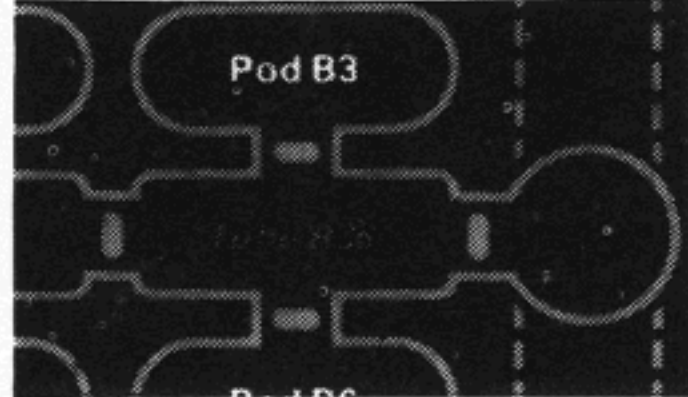
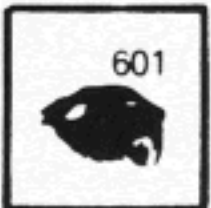
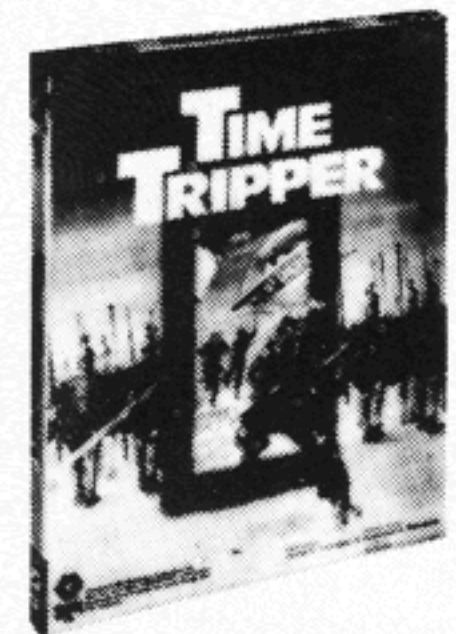
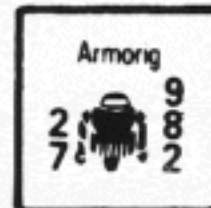
91. *DragonQuest Miniatures.* 25mm miniature figures to be used on DragonQuest Tactical Display 6 figures, \$6.

92. *DragonQuest Character Cards.* Pre-generated characters and monsters with drawing and specs on cards. \$6.75 per deck.

93. *DragonQuest Software.* Computer tapes for generating monsters, mazes, etc. on TRS 80 and Apple computers.

94-96. No question

Ask your SPI game dealer about these sf/f game titles!



DragonQuest

AN EXPERIENCE IN HEROIC ADVENTURE

The leading edge product of a complete fantasy role-playing line. Players assume the roles of characters in an adventure set inside a fantasy world created by a "gamesmaster." Discrete game systems control such functions as combat, magic use and monster generation.
2820, \$9.95

The Wreck of the B.S.M. Pandora

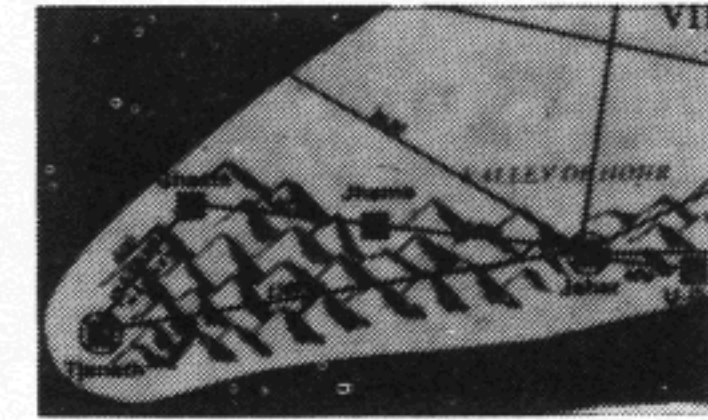
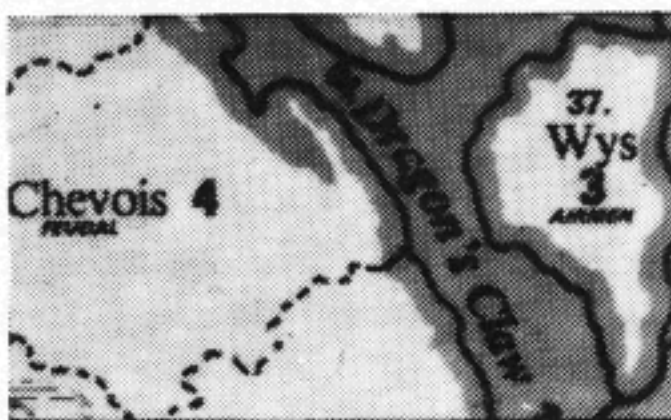
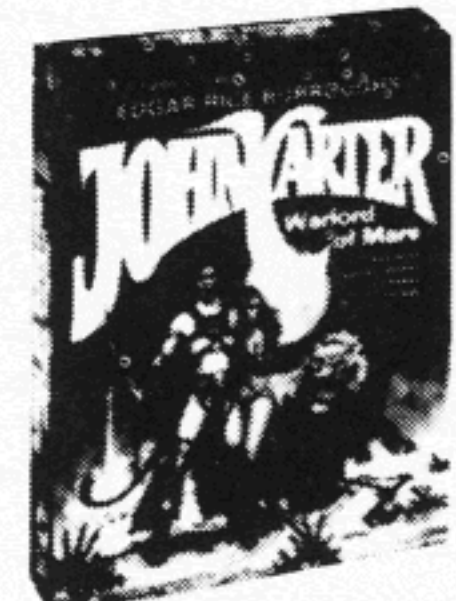
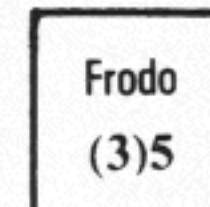
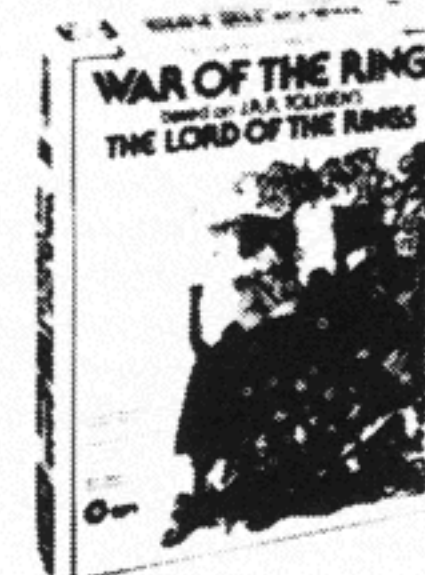
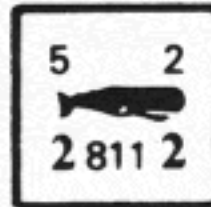
An sf adventure in deep space. From one to five players become crew members of a biological survey mission and attempt to keep their ship from entering cold shutdown. As they attempt to restart the ship's systems, they must also recapture or destroy the alien life forms now running loose in the ship's corridors.
2960, \$5.95.

Deathmaze

CORRIDORS OF DOOM
A unique fantasy adventure game for one to six players in which they create their own dungeon room by room from the playing pieces. As the party wanders through the labyrinth in search of treasure, they encounter monsters, magical potions and statues, and unexpected traps.
2800, \$5.95 boxed.

TimeTripper

A soldier in Vietnam accidentally creates a time warp that sends him back to some of the most famous battles in history and ahead to fantastic adventures in the future. From one to four players become TimeTrippers, searching to return to their present; Timemaster game also included.
2970, \$5.95.



Barbarian Kings

From two to five players become provincial kings and attempt to gain mastery of the island continent of Castafon. Armies must be raised, taxes levied, and alliances concluded. Heroes lead the armies and wizards cast potent spells in this game of economic/political conflict.
3030, \$5.95 boxed.

The Creature that Ate Sheboygan

Science fiction monsters — giant gorillas, spiders, dinosaurs and the like — attempt to ravage a typical American city before police and National Guard can react. Monsters have special abilities to choose from; human player must balance mobile and attack forces.
2330, \$5.95 boxed.

War of the Ring

BASED ON J.R.R. TOLKIN'S LORD OF THE RINGS
Two games systems in one. In character game, the Fellowship tries to elude Sauron's evil minions and destroy the One Ring in the Crack of Doom; in campaign game, the armies of Middle Earth clash in a continent wide campaign.
1790, \$18.00.

John Carter, Warlord of Mars

Character adventure game in which each player portrays a hero and a villain, who steals the hero's true love and attempts to flee across the wilds of Barsoom. Three levels of play from duel game to army campaign game. Faithful adaptation of Edgar Rice Burroughs' John Carter of Mars series.
2380, \$19.95.

Here are the rest of SPI's great science fiction & fantasy releases...

After the Holocaust (\$14.00) BattleFleet: Mars (\$15.00) Demons (\$5.95 boxed) Freedom in the Galaxy (\$19.95)

Invasion: America (\$18.00) Objective: Moscow (\$27.00) Outreach (\$12.00)

Sorcerer (\$12.00) StarForce (\$12.00) StarGate (\$3.95) StarSoldier (\$12.00) Swords & Sorcery (\$18.00)

Titan Strike! (\$3.95) Vector 3 (\$3.95) War in the Ice (\$12.00) WorldKiller (\$5.95)

Voyage of the Pandora Counter Section Nr. 1 (100 pieces): Front

Quantity of Sections of this identical type: 1. Total quantity of Sections (all types) in games: 1.

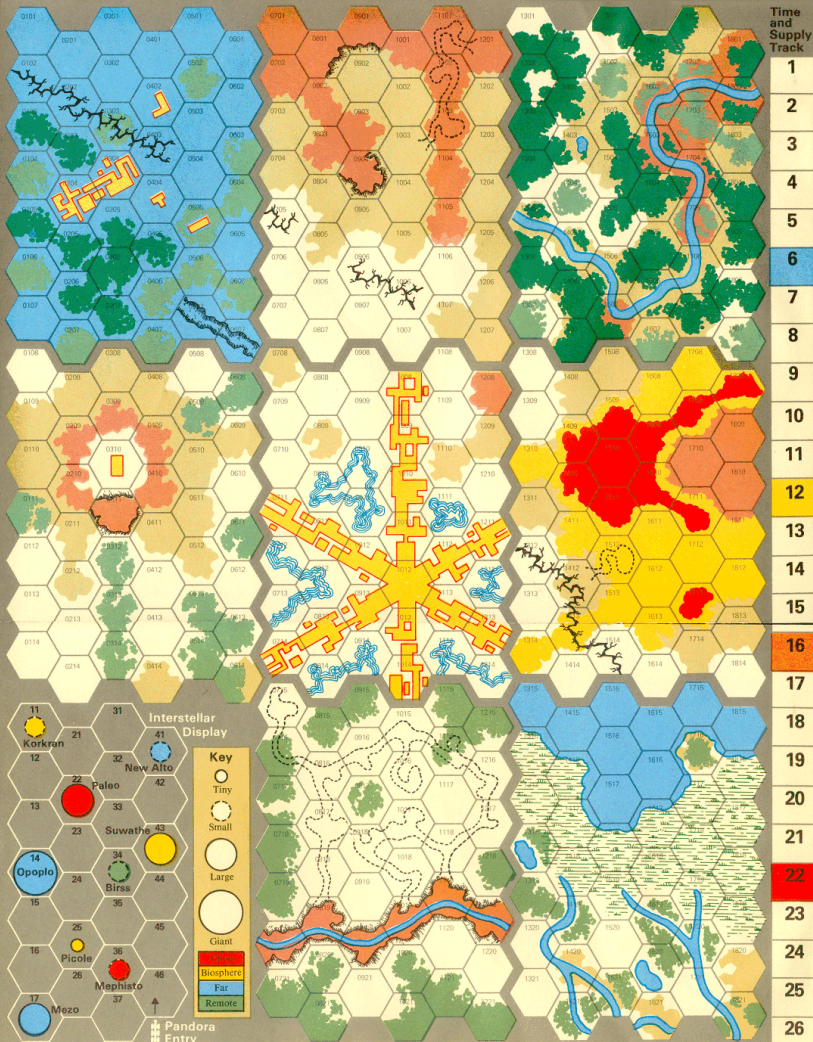
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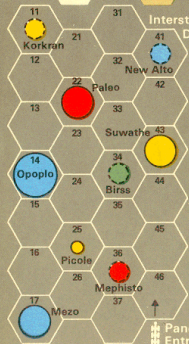
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Snoup 🦋 2 1 1 3	Ornify 🦋 2 0 2 3	Glassman 🦋 2 1 2 2	Ursamax 🦋 2 3 2 1	Bubbler 🦋 0 0 1 3	Aeron 🦋 2 2 0 3	Living Structure 🏠 9 9	Alien Weapon 🔫 1 0 0 9 9	Globe 🌍	Shuttle 🚀
Mirror Fly 🦋 2 3 0 1	Oraboid 🦋 0 3 1 1	Ironhorn 🦋 1 0 1 1	Monoke 🦋 1 1 2 1	Glossper 🦋 2 3 1 1	Radrod 🦋 2 2 2 3	Sculpture 🗿	Egg 🥚	Pandora 🦋	On Foot 🚶

Expdion Time (hours)	Shuttle Supply 🚀	Gravity ⬇	Hydrgrph Geology Quiet	Climate	Explored	Explored	Explored	Explored	Explored
Expdion Supply	Under Ground	Atmsphr ☀	Life Support	Explored	Explored	Explored	Explored	Explored	Explored



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Interstellar Display

Key

- Tiny
- Small
- Large
- Giant

Planet and Environ Attributes

- Biosphere
- Far
- Remote

Terrain Key

Planet and Environ Attribute Track

Gravity:	Near Weightless	Light	Earth-Like	Heavy	Oppressive
Atmosphere:	None	Thin	Normal	Poison	Corrosive
Hydrograph:	0	25%	50%	75%	100%
Life Support:	0	1	2	3	4
Climate:	Arctic	Temperate	Tropical	Saharan	-

Key to Time and Supply Track

Oppressive Supply Check	Light Supply Check
Heavy Supply Check	Near Weightless Supply Check
Earth-like Supply Check	

VOYAGE OF THE B.S.M. PANDORA

Expedition Display

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