

INTERACTIVE FICTION FOR THE APPLE II+, IIe, AND IIC

# STAR TREK®

## The Promethean Prophecy



The Lost Adventures  
of the Starship *Enterprise*





# **STAR TREK®**

## **The Promethean Prophecy**

*by TRANS Fiction Systems Corp.*



COMPUTER SOFTWARE DIVISION  
SIMON & SCHUSTER, INC.  
NEW YORK

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## Captain's Log, Stardate 3642.2

Hunger aboard the *Enterprise* . . .

While exploring an unmapped sector of space near the border of the Great Transtellar Rift, the *Enterprise* came under sudden attack, sustaining major damage to virtually all decks. Leaking coolants contaminated the entire stock of raw protein substance, the base material of all the galley's synthesized foods. Chief Engineer Scott estimates that repairs to our warp engines will take eight or nine constant days at the very least. It seems incredible that a Federation starship could be in such a position, but if we don't find an adequate food source soon, the entire crew of the *Enterprise* will starve.

We have beamed down to the surface of Prometheus Four, the only class M planet within range. I have ordered First Officer Spock, Doctor McCoy, and ship's xenoethnologist Hernanda Dimas to explore the area and look for any signs of a protein source large enough to accommodate our needs.



**H**ard to imagine what help we'll find here, Jim," McCoy says with disgust, dropping the dried-out husk he'd been examining. "The only plant life is as dry as dust—and about as palatable."

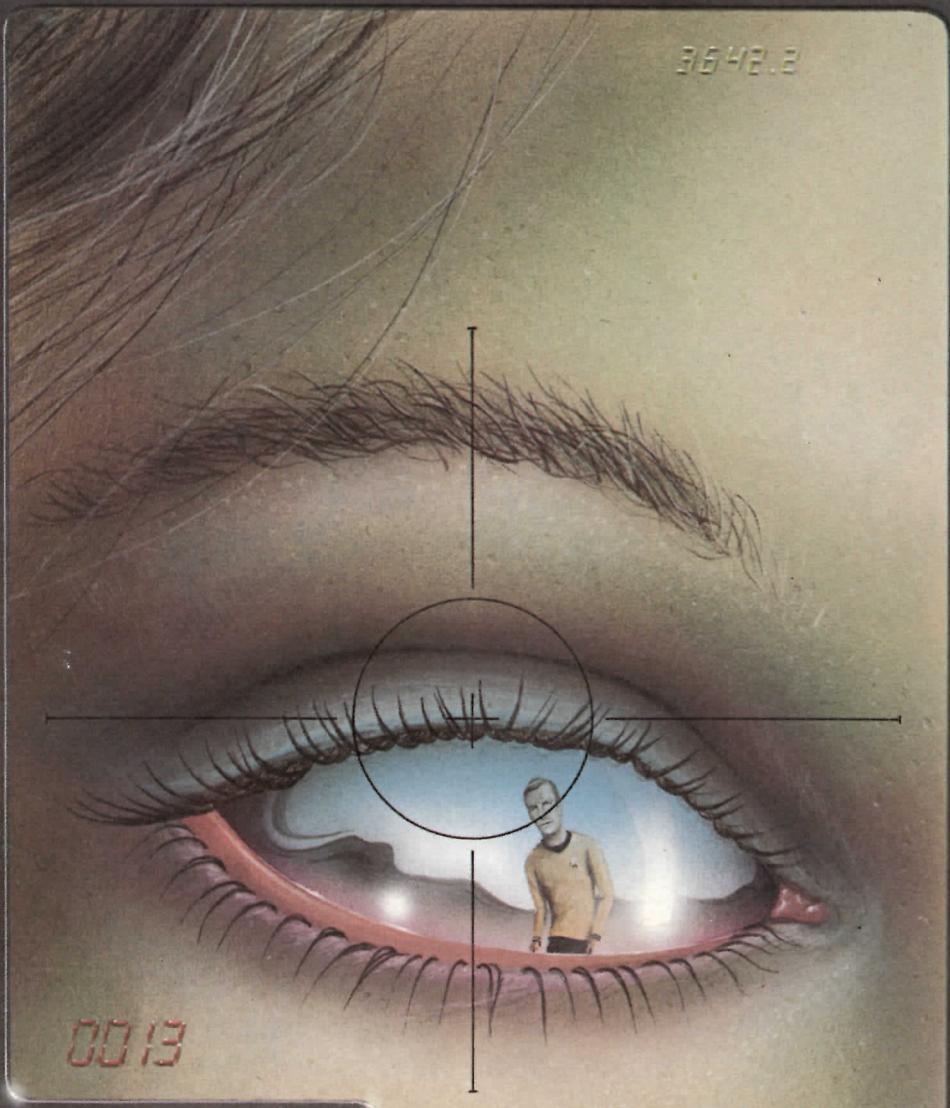
You look out over a barren valley, heaped with jagged stones and pitted with crevices. A giant red bluff across the way dominates the scene. Here and there the pitiful remains of alien vines are the only sign that life has managed to evolve in this place.

"Palatability is hardly the point, Doctor," Spock puts in without looking up from his tricorder. "May I remind you that the protein substance whose destruction we so lament is not, in its raw state, any more appetizing than the dessicated plant life we find here. Give me a valley full of such plants, dried or otherwise, and I would count us fortunate."

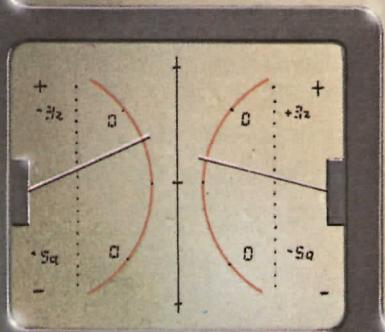
"Too bad, then, that all the plants left in this valley put together wouldn't keep a chicken alive until next Tuesday."

"Indeed."

A scrabbling noise comes from the hillside above you. Small stones tumble to your feet, scraping up a brief cloud of dust. You look up to see a figure vanish behind a rock. "Did you see that?" McCoy says with excitement. "A figure, humanoid, with the strangest eyes. . . ."



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Spock frowns. "It could also have been Lieutenant Dimas, who went off in that very direction not ten minutes ago."

"Don't give me that, Spock!" McCoy spits out with vehemence. "I know what I saw. That was no human being!"

You pull out your communicator and flip up its grid. "Kirk to Dimas. Come in please."

"Dimas here, Captain."

"What is your position?"

"My position, Captain?" Her voice, piping from the communicator, lilts with surprise. "But you can see me, Sir, can you not, behind you to your left?" You turn to spot the tiny figure of Dimas, waving from a distant rock.

"I do see you, Lieutenant. We saw a figure a moment ago, humanoid we think, heading in your direction. Did you see it?"

"Negative, Captain. I've seen nothing but—Oh! *Nombre de Dios!*" There is a pause, and Dimas's voice takes on a tone of awe. "Jumpers! So it's true. . . ."

"What's true, Lieutenant? What do you see?"

"A humanoid life form, Captain, with much history I can explain. They were supposed to be mythological, but I just saw one! A female. She's heading up into the hills!"

"Follow her, Lieutenant. We'll meet you. Be careful, everyone. Set phasers to stun. Kirk out." You scramble up the hillside, phaser at the ready. Spock and McCoy take separate paths up the rocky, dusty slope. You meet up with Dimas soon enough, but despite an hour's diligent searching you find no other sign of what Dimas calls a "Jumper." She seems to have vanished completely.

"From everything I have heard of Jumpers," Dimas volunteers, once you've given up the search, "I am not surprised that we cannot find her. All the stories tell of how they could vanish, seemingly at will. The stories tell also of their eyes, like little pools of quicksilver shining. On This-al-Thwaiton it

is said that once you see your own image in the eyes of a Jumper, the Jumper can always see through your eyes, always know what you are doing. . . .”

“Quicksilver eyes!” McCoy exclaims. “Yes, that’s just what they were like—little orbs of molten metal. But you said these Jumpers were mythological? What do you mean?”

Dimas’s own eyes shine with excitement. “I have worked as xenoethnologist on nearly every habitable planet in the regions bordering this sector. Every people has stories, dating from their most ancient days, of visitors from far away with molten eyes. The Charla people of Chalburna II, one of the most ancient civilizations in this part of the galaxy, tell of spacefarers that swarmed from sun to sun when the Charla themselves were an infant culture. They say that a Jumper pilot could simply imagine where he wanted to be, and he and his ship would appear there, as if by magic. Nobody knows how they accomplished this feat. Their very existence is a subject of dispute among scholars like myself. With your permission, Captain, I would like to make a study of these people. I’m afraid I leaped to the conclusion that the female I saw is in fact a Jumper when that is of course unproven. But whether she is or not, the ethnological similarities between her appearance and the Jumpers of legend is so striking that—”

“As a fellow scientist,” Spock adds dryly, “I understand your scholarly enthusiasm. Our first priority, however, must remain the survival of the *Enterprise*. These Jumpers may be able to help us feed our hungry crewmen. All immediate study of them should be directed toward that goal.”

Red-faced, Dimas stammers agreement.

McCoy, bent over his tricorder, whistles with astonishment.

“Well, I thought I’d never live to see the day. Mister Spock has made an error reading a tricorder!”

Spock raises one eyebrow, tilting his head to one side as he registers this sally. "Indeed, Doctor?"

"Did you or did you not tell us, Spock, that there was no significant accumulation of plant life in the vicinity?"

"I did, because that is what my instruments showed."

"Then why, my dear Spock, do my readings show plant life thicker than the jungles of Zimmerbu III and Peet's World combined, not, ah, three hundred meters from here?"

"Which direction, Doctor?" Dimas asks, as Spock checks his tricorder. McCoy points off down the hill.

"Fascinating," Spock admits. "There does indeed appear to be a vast quantity of plant life in that direction. What is most curious, however, is that that is exactly the direction we have come from. These readings indicate voluminous vegetation in the barren valley we left less than an hour ago."

"What?" Your officers stare at Spock for a moment, then look to you for a command.

"Down the hill. Follow me." You race back down the way you came, stopping short at a clifftop perch overlooking the valley.

The rocky red bluff still dominates the scene, but everything else has changed. A verdant, deep, and tangled jungle fills the valley, stretching as far as you can see. Thick green vines creep slowly up the face of the bluff, the nearly buried boulders, and the cliffside beneath your feet.

"Well, I'll be a . . ." McCoy says softly. "Where did this all come from?"

"Captain!" Spock calls. "Look here." You watch as a polyp about the size of a human fist grows from the side of a large rock. It emerges from a small puckered opening, spoutlike, and becomes larger, in the way that a drop of water accumulating in a spigot gains bulbous shape. Finally it drops to the ground.

"Like manna from heaven," Dimas says, wide-eyed.

"Perhaps," Spock says gravely. "An hour ago I quite casually said, 'Give me a valley full of plants and I would count us fortunate.' Pending a more detailed examination, it appears that my wish has been granted. By whom, and by what means, we do not know, but it disturbs me. I am not accustomed to having my needs so effortlessly met."

"It may not be so easy after all, Spock," McCoy replies. "Look over there."

Out in the valley, something large and enormously powerful seems to be burrowing along under the surface. Lines of disturbance break the surface of the soil, several of them now coming from different directions but converging at one point: the spot where the four of you are standing.

"Phasers ready," you command. "Set to stun. Whatever it is, we'll be ready for it."

**SPACE . . .**

**THE FINAL FRONTIER**

**THESE ARE THE LOST ADVENTURES**

**OF THE STARSHIP *ENTERPRISE***

**HER FIVE-YEAR MISSION:**

**TO EXPLORE STRANGE NEW WORLDS . . .**

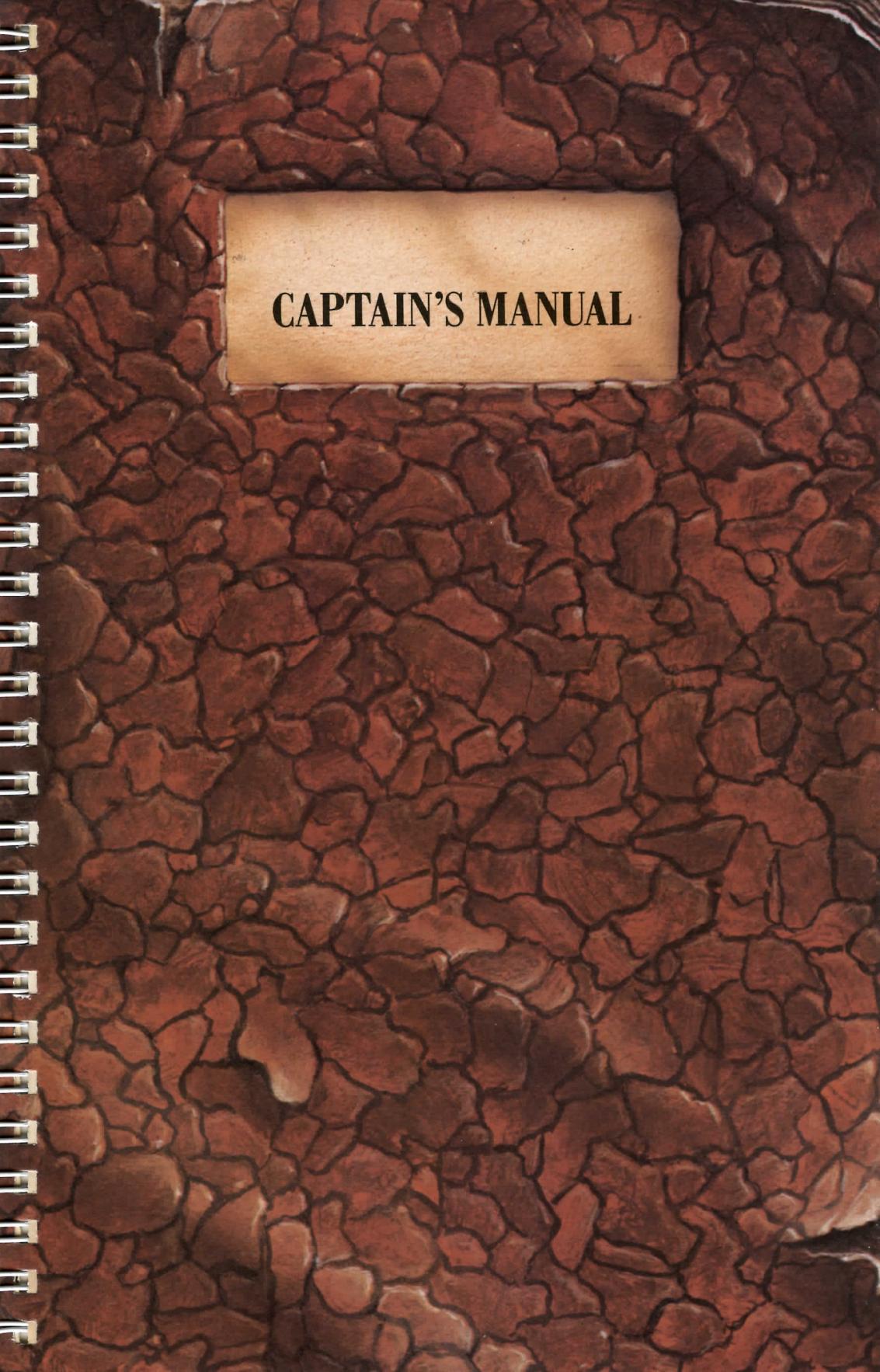
**TO SEEK OUT NEW LIFE**

**AND NEW CIVILIZATIONS . . .**

**TO BOLDLY GO**

**WHERE NO MAN**

**HAS GONE BEFORE!**



**CAPTAIN'S MANUAL**



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STARFLEET COMMUNIQUE



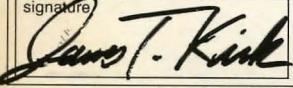
WELCOME TO THE TWENTY-THIRD CENTURY. AS JAMES T. KIRK CAPTAIN OF THE STARSHIP ENTERPRISE YOU ARE ABOUT TO ENGAGE IN ONE OF THE MOST CHALLENGING BATTLES OF YOUR CAREER AS A STARFLEET OFFICER. IN ADDITION, YOU WILL SOON BE MAKING CONTACT WITH AN ALIEN CULTURE ON A THOROUGHLY ENIGMATIC VISITED BY A FEDERATION NEVER BEFORE PERSONAL SAFETY AND THAT OF THE ENTIRE CREW OF THE ENTERPRISE. YOUR THE SKILL WITH WHICH YOU HANDLE THIS IMPORTANT FIRST CONTACT.



STARDATE: 3642.2

CLASSIFIED

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Welcome to Star Trek

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*Star Trek* interactive fiction is a new form of storytelling: It projects you, the reader, into the midst of a fictional world. For the duration of the story, you are Captain Kirk; as you act, the story unfolds. You move freely through dozens of settings, take and manipulate objects, and converse with the characters (human and alien) that you meet. Some characters may create difficulties for you, which you will have to overcome in order to finish the story. Others, your crew and allies, may have special skills that make them better equipped than you to solve certain problems. You can count on their assistance.

Doing things—telling the story what you wish to do—is easy. The story waits for your instructions. You type your intentions in at the keyboard in natural, conversational English. The story interprets what you've said and carries out your commands. If it's had any trouble understanding you, the story will tell you what part of your sentence is troubling. In a short time, even an inexperienced user learns how best to communicate with the story.

You may decide to jump right in and figure things out for yourself. "To Beam Yourself Aboard," on page 13, will get you started in minutes. Sooner or later, though, you will wish to consult this manual about specific ways to control the story. A few pages of preparation, to familiarize yourself with the commands your crew expects of you, will speed your becoming an effective captain of the *Enterprise*.



# Starfleet Command Protocol: How a Starship Captain Commands

## Appropriate Language

The lingua franca of the United Federation of Planets in the twenty-third century is English. Every time you see the // prompt you are being asked to type in an English-language command. The story will then tell you what has happened, if anything, in response to your decision.

You will find that you are able to communicate a good deal with terse commands like

```
// GO NORTH  
// OUT  
// EXAMINE ROCK  
// TAKE THE COMMUNICATOR  
// ENERGIZE.
```

You may also type longer commands and even multiple commands on the same input line, as long as you separate them with a period, a comma, an exclamation point, a question mark, the word AND, or the word THEN:

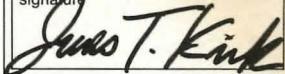
```
// SET HAND PHASER TO STUN, AND POINT IT AT  
    THE CREATURE  
// LOOK AT SPOCK. ASK HIM ABOUT THE SHIP-  
    MENT OF VACCINE THEN GO NORTH
```

Punctuation at the end of the last command is optional.

## Moving Yourself Around

Nautical terminology is standard aboard Federation starships. To move about the *Enterprise* or any other spacefaring vessel, type the words **FORE**, **AFT**, **STARBOARD**, and **PORT**. **STARBOARD** and **PORT** may be abbreviated to **SB** and **P**, respectively.

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Moving Yourself Around

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Moving the *Enterprise* Around



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*James T. Kirk*

You can use the turbolift, which functions much like an elevator, to go to different parts of the ship. You can say **GO DOWN**, **DOWN**, or **D** to move to lower decks, and **GO UP**, **UP**, or **U** to move in the other direction. By convention, the *Enterprise*'s bridge, located atop the saucer-shaped part of the ship, is Deck One. Other levels "below" you are named in ascending order. For instance, Sick Bay is on Deck Five.

Travel between the *Enterprise* and any planet is usually effected by means of the transporter, which may be found on the Engineering Deck. To beam yourself offship, stand on the transporter platform and command the transporter officer to **ENERGIZE**. To beam back to the ship from somewhere else, contact the *Enterprise* with your communicator and tell whoever answers to **ENERGIZE** or **BEAM US UP**.

To move about the surface of a planet, type the compass direction you wish to go, such as **NORTH**, **SOUTH**, **EAST**, or **WEST**. Eight compass directions may be commanded using the abbreviations **N**, **S**, **E**, **W**, **NE**, **NW**, **SE**, and **SW**. When appropriate, **UP** or **DOWN** may be used, abbreviated to **U** and **D**. Likewise **IN** (or **ENTER**) and **OUT** (or **EXIT**) will work in some situations. You can **GO** or **WALK** in one of the directions, or attempt to (among other things) go **AROUND**, **THROUGH**, or **IN** some object.

### **Moving the *Enterprise* Around**

A simplified set of commands has been distilled for your use in directing the movements of this complex and powerful vessel. Generally you will rely on your crew to carry out these commands. (See "Talking to Your Crew" on pages 6-7.)

// **AHEAD WARP FACTOR** [one through eight]

This will signal your intent to travel a long distance at great speed.

## // USE IMPULSE ENGINES

Use this when you wish to travel at sublight speeds.

## // TAKE EVASIVE ACTIONS

Use this if you need to shake someone who is up to no good.

## // ORBIT [some planet]

This places you in standard orbit around a planet.

## Dealing with Objects

Many sorts of commands may be used to manipulate the objects you encounter in *The Promethean Prophecy*. Here are some typical examples (note that not all these objects will appear in *The Promethean Prophecy*):

// PICK UP THE TRICORDER

// OPEN BOX

// LOOK ON THE TRANSPORTER PLATFORM

// DROP PHASER

// PUT THE COMMUNICATOR ON THE COMMAND CHAIR

// GIVE THE TRICORDER TO UHURA

// ANALYZE THE BLACK HOLE WITH SHIP'S SENSORS

If you want to do something to a number of objects at the same time, you don't have to type the same verb over and over again. To deal with multiple objects, list them divided by a comma or the word AND, as in these examples:

// TAKE THE BOX, THE COMMUNICATOR AND THE CHESS SET

// PUT PHASER, TRICORDER AND COMMUNICATOR IN THE OPENING

// MISTER SCOTT, DRINK THE SAURIAN BRANDY AND WATER

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Talking to Your Crew

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signature <i>Janet Kink</i>

The words **ALL** and **EVERYTHING** may be used to direct an action to every appropriate object present, as in

// TAKE ALL

or

// PUT EVERYTHING IN THE AIRLOCK.

By using the words **EXCEPT** and **BUT**, you can exclude some objects.

// DROP EVERYTHING EXCEPT THE SPHERE AND THE DIAMOND.

// GIVE ALL BUT THE PHASER AND COMMUNICATOR TO THE ALIEN.

If you've just referred to an object in the previous command, with the next command you may refer to **IT** instead of its name, as for example

// EXAMINE THE COMMUNICATOR. TURN IT ON.  
TURN IT OFF.

Finally, if you'd like to be reminded of what objects you are carrying, type **INVENTORY** (or **INV** for short).

### Talking to Your Crew

Any command understood by the story may be addressed to any member of your crew, or to any character you may encounter. First address the character, by typing his or her name followed by a comma, then enter your command. Here are some examples of the correct protocol for communicating with characters:

// SPOCK, GIVE ME THE FOSSIL PLEASE

// SULU, AHEAD WARP FACTOR FIVE

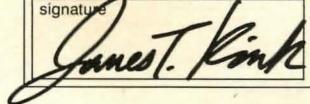
// MISTER SCOTT, TAKE THE ZIENITE CONSIGNMENT, OPEN IT, EXAMINE IT AND TELL ME ABOUT IT.

As you can see in the last example, once you have at some point correctly addressed someone, all the following commands in the same line are assumed to be direct orders. The character you've addressed will do his or her best to carry all of them out.

## Asking Questions

There are several kinds of questions you can pose, either to the story or to a character: **WHO**, **WHAT**, and **WHERE**.

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Asking Questions

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// WHO IS ORKEN?  
// BAKER, WHERE IS THE PHASER?  
// SPOCK, WHAT IS IT?

Other ways of quizzing characters about objects or events are:

// [Somebody], TELL ME ABOUT [something or somethings]  
// [Somebody], ANALYZE THE [object/s] [with tricorder, etc.]  
// ASK [somebody] ABOUT [something]  
// TELL [somebody] ABOUT [something]

Further examples:

// DOCTOR STENNER, SHOW ME THE METEORITE  
// DOCTOR, SHOW IT TO SPOCK  
// SPOCK, ANALYZE THE METEORITE WITH THE TRICORDER  
// SCOTTY, WHAT IS THAT SOUND?

On certain occasions, members of your crew, anticipating your commands, will take the initiative and perform some action before receiving your order to do so. At times like these (and in other situations) you may be asked a question. In most cases you have only to answer YES, NO, or MAYBE. Example:

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Standard Starship Equipment



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*James T. Kirk*

DR. MCCOY WAVES AT YOU FROM ACROSS THE ROOM.  
"WOULD YOU LIKE TO MEET AN OLD FRIEND OF MINE, JIM?"

// YES

MCCOY ESCORTS THE ORGANIAN AMBASSADOR TO WHERE YOU'RE STANDING. "CAPTAIN KIRK, MEET AMBASSADOR ORKEN."

## Standard Starship Equipment

Use of the standard-issue gear aboard the *Enterprise* should be second nature to a starship captain.

**Weapons** The hand phaser, your personal portable weapon, may be set to different levels, depending on the situation, using the command

// SET PHASER TO [STUN, NARROW BEAM, WIDE BEAM, or OVERLOAD]

The phaser may then be used as follows:

// POINT (or AIM) PHASER AT [something]

// FIRE (or SHOOT) PHASER AT [something]

If you forget to specify a target, the story may ask you to be more specific.

The *Enterprise* also has artillery-sized phasers, which are controlled through the helmsman's console on the bridge. If you wish, you can use this command to establish a target:

// HELMSMAN, LOCK PHASERS ON [something]

But in all cases, you must specify what you wish to fire at:

// FIRE PHASERS AT KLINGON BATTLECRUISER!

Photon torpedoes can be used by following a similar procedure. However, these projectiles must first be armed with antimatter and loaded into firing tubes. Accomplish this by saying

// SULU, ARM PHOTON TORPEDOES



Once they're fully armed, you can

// FIRE PHOTON TORPEDOES AT [something]

**Intercom and Communicator** Members of your crew not in the same room with you may be contacted using the intercom or the communicator. Intercom panels are found in every room of a starship, and may be activated merely by touching them. Call a crew member using the protocol **KIRK TO** [name], as in the following example:

// TURN ON (or TOUCH or ACTIVATE) INTERCOM.  
KIRK TO SCOTTY

When the communication is over, type

// TURN OFF (or DEACTIVATE) THE INTERCOM.

The portable communicator may be used in the same way whenever you leave the *Enterprise*, as in:

// TURN ON THE COMMUNICATOR. KIRK TO  
ENTERPRISE.

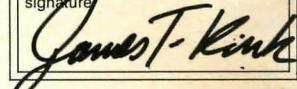
**Ship's Computer** Information of many sorts is stored in the *Enterprise* computer banks, which may be contacted through the intercom using the format **COMPUTER, TELL ME ABOUT** [whatever], as for example:

// COMPUTER, TELL ME ABOUT THE AMBASSADOR  
AND HER WORLD

**Tricorder and Sensors** Though visual and other physical examination of objects and places is obviously preferable, useful information frequently may be obtained by means of the sophisticated sensing equipment standard on all Federation vessels. At least one portable tricorder is always carried by any landing party exploring a planetary surface. The tricorder may be activated using the command

// ANALYZE [object] WITH TRICORDER.

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Standard Starship Equipment

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Important Short Commands

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If one of your crew is carrying a tricorder, first type that crew member's name, followed by a comma and the command:

// CHEKOV, ANALYZE THE [object] WITH THE TRICORDER.

If the crew member has no tricorder, he or she may attempt an analysis anyway. The command in this case would be

// BONES, ANALYZE THE [object]

The *Enterprise* has powerful sensors of its own, usually contacted through the science officer's station on the bridge, for which the activating commands are similar:

// SPOCK, ANALYZE THE PLANET WITH SHIP'S SENSORS.

Customarily, a starship captain will delegate the direct use of sensors, tricorders, and navigational equipment to his junior officers, freeing himself to synthesize all the data available and command the ship. (See your own "Notes for Speech on Effective Starship Crew Management" on pages 25-29.)

### Important Short Commands

Here is a partial list of useful commands, including short ones you can use instead of typing a sentence.

**ANALYZE [object] WITH TRICORDER** The portable computer/sensor will analyze anything you wish on a planet's surface if you use this command. It is usually addressed to the member of a landing party carrying one.

**BRIEF** The full description of a place will appear the first three times you visit it. Afterward only the name of the place will be listed unless you type **FULL**. If you've done so but wish to return to minimal place descriptions, use the **BRIEF** command.

**ENERGIZE** If you are standing on the transporter platform, or are ready to return to the *Enterprise*, the transporter chief will activate the machine if you use this command.

**FULL** Type the command **FULL** if you would like to see full descriptions of each place and the objects to be found there each of the next three times you visit.

**HELP** If you'd like the story to begin providing detailed explanations whenever it does not accept a command, type **HELP**. (See Supplement 2 on pages 17-19.)

**INVENTORY** (or **INV**) Use this command to see what you are carrying.

**KIRK TO** [character] Use this format to contact a member of your crew over your communicator or the ship's intercom.

**LOOK** (or **L**) This will give you a full description of wherever you happen to be.

**QUIT** Typing **QUIT** will end the story without saving your position. The story will check to be certain you mean it. If you do, type **Y**.

**RESTART** Use this command to start the story over from the beginning without having to reboot the disk. You will be asked if you really wish to go back to the beginning. If so, type **Y**.

**RETRIEVE** To return to a position you recorded with the **SAVE** command, type **RETRIEVE** and follow the instructions on the screen. For more information, type **UPDATE**.

**SAVE** This records your position in the story on a storage disk. To retrieve a saved position, type **RETRIEVE** and follow the on-screen instructions. For more information about these commands, see "Saving and Retrieving" (pages 12-13) or type **UPDATE**.

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COMMAND PROTOCOL

Important Short Commands



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*James T. Kirk*

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Saving and Retrieving

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signature: <i>James T. Kirk</i>

**UPDATE** This command gives you access to any changes or updates made to *Star Trek: The Promethean Prophecy* as versions evolve. Use this command right away to get any tips, fixes, and hints Starfleet would like you to have before you bark that first command.

**TITLE** This will show you the title and release number of your copy of *The Promethean Prophecy*. If you find a “bug” in *The Promethean Prophecy*, please report it to us along with this information.

**WAIT** (or **T**) Make time pass in the story with this command. Sometimes you may wish to see what happens in a given situation if you don’t do anything at all, in which case **WAIT** will be useful.

## Saving and Retrieving

Not all of us can be full-time captains of the *Enterprise*. Other responsibilities may call us from the helm—duty, drudgery, the doorbell, the dinner bell. Fortunately, when the captain returns to the ship he will not have to start again from the beginning, since the **SAVE** feature may be used to record your position at any time during the course of the story. Everything you have done up to that point will be remembered, so you can retrieve that position without starting over.

It is a good idea to occasionally save positions while you’re still playing the story. No matter what you do subsequently, you can always return to one of those points. If you’re about to try a dangerous command, or something oddball in hopes of getting a hint, save your position first. Then, if your actions get you in deep trouble, you can retrieve the position you just saved and try something different.

To save a position, type **SAVE** at the // prompt, and press the Return (or Enter) key. Use the **UPDATE** command for further instructions. Careful: Many computers require that you use a blank, formatted

disk to save your place. If you use a disk with other data on it, your position in the story may be laid on top of that other data, erasing it.

It is as simple to retrieve a position as it is to save one. Type **RETRIEVE** at the // prompt, press the Return (or Enter) key, and follow the on-screen instructions. For more information, use the **UPDATE** command. Remember that when you retrieve a position, your current position will be lost.

### To Beam Yourself Aboard

To load *The Promethean Prophecy*, follow the instructions for your computer on the Reference Card packaged with your disk.

The first part of the story to appear will be a description of the bridge of the *Enterprise*. Here are some practice commands to help you get used to the role of captain of the U.S.S. *Enterprise* once you're on the bridge. Type the following after the // prompt:

#### **EXAMINE VIEWSCREEN**

Then press the Return (or Enter) key. The story will print the following:

THE VIEWSCREEN SHOWS THE DEEP BLACKNESS OF  
NEIGHBORING SPACE, LIGHTLY SPRINKLED WITH  
BLUE-WHITE, RED AND ORANGE STARS.

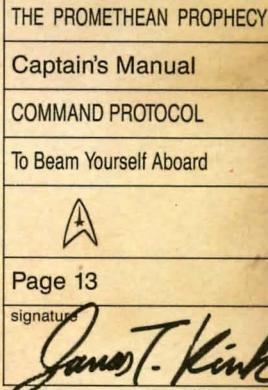
Then type

#### **LOOK AT SPACE [press Return or Enter]**

The story will respond with

YOU GAZE THROUGH THE VIEWSCREEN AT SPACE . . .  
THE FINAL FRONTIER. AFTER ALL THE YEARS YOU'VE  
SPENT OFF-PLANET, THE SIGHT OF THAT GLOWING  
VASTNESS STILL PULLS AT YOU, SAYING COME, LOOK,  
THERE'S SO MUCH OUT HERE TO SEE. . . .

Congratulations, Captain. The helm of the *Enterprise* is all yours.



FROM: SAM KIRK  
DENEVA RESEARCH STATION  
QUADRANT 21 - DENEVA

TO: JIM KIRK  
1% STARFLEET HEADQUARTERS  
SAN FRANCISCO, CA  
USA EARTH  
ID\* SC937-01766EC



## **Supplement 1**

### **Recommendations for New Captains**

Page 15

As soon as you can, familiarize yourself with the workings of the *Enterprise*. Your crew will operate the ship on their own, but at crucial moments (such as during an attack) they will look to you for command decisions. The sooner you get to know the layout of your vessel and its equipment, the better.

Careful reading of the story will often make for faster advancement to later stages. Useful information may turn up in the most unexpected places, or in the most obvious.

Check in with your officers often, and try to use them as efficiently as possible. They may be better at doing or finding out certain things than you are.

If a particular problem seems unsolvable with the tools and information you have at the moment, leave it alone for a while and try exploring somewhere else. It may be that upon solving a different puzzle you will come across objects or information that you need to solve the first one.

Making a map will prove very helpful, especially on the surface of a planet. Note down each place you visit, the directions you must travel to reach places nearby, and any objects you find there. Your map will make it much easier to get back to a particular spot should you ever wish to.

If you find yourself in a situation that looks dangerous, consider saving your position before you go any further (see pages 12–13). Trying out oddball or risky commands can sometimes give you an unexpected clue.

Interactive fiction can be a social affair; try sharing the duties of captain with another person. The problem you find inscrutable may be easy to solve for your friend, and vice versa.

## **Supplement 1**

### **Recommendations for New Captains**

Page 16

If the story doesn't seem to understand a command you've been trying, and you're not sure why, read the following section, "Backtalk Troubleshooting."

The sample transcript on pages 20–24 should suggest how to get around in the worlds of the story. An occasional look through the "Starfleet Command Protocol" may be helpful even after you've become familiar with the story: You could be overlooking an important command that can show you a whole new side of things!

## **Supplement 2**

### **Backtalk**

### **Troubleshooting**

Page 17

You may occasionally find that the story doesn't understand your commands, or understands what you're trying to do but does not approve of your choice of words. In such cases it will attempt to let you know what it finds troublesome. After an objection has been registered, the rest of the input line will be ignored.

At any time you can make use of a special online help system built into the story by typing the word **HELP**. The story will ask you if from now on you'd like to know in detail why each failed command has been rejected. If your answer is **YES**, the system will attempt to pinpoint trouble spots in your commands whenever they are rejected and will suggest ways to correct the errors. In many cases a complete list of the correct uses of your verb will also be displayed on the screen ("correct" in the story's opinion, that is).

When you feel you've had enough free advice from a machine, type **HELP** again and answer **NO** this time when queried. The story will stop giving you the detailed explanations.

**Special Note:** If you're having trouble talking to characters, remember that you must address them first. **SCOTTY, BEAM ME UP** will be understood; **BEAM ME UP, SCOTTY** will not.

Here are a few backtalk remarks and what they signify:

I DON'T RECOGNIZE THE WORD [whatever you typed].  
The word is not in the vocabulary for this story.  
Sometimes a synonym will work, or a different form  
of the word or words you'd like to use. For example,  
**SIT** will be understood, while **BE SEATED** may not.

Occasionally you may find the story using words  
in its responses that it doesn't recognize in your  
commands. The story understands hundreds of words,

## **Supplement 2**

### **Backtalk Troubleshooting**

Page 18

most of those that you will want to try in the course of the story. In its descriptions, however, it may use other words to sharpen your image of the scene before you. If you read, for example, a line like THE DECK SHAKES US VIOLENTLY AS IF THE SHIP WERE DEEP IN AN ION STORM, and find that the story does not recognize ION or STORM if you use them in a command, you may take that as a sure sign that these words are not useful to the completion of the story.

**DID YOU SAY “[word you typed]?” THAT WORD SEEMS OUT OF PLACE HERE.**

The word is in the vocabulary, but the story doesn’t understand the way you have used it. Perhaps the story classifies it as a different part of speech, or you may have used two verbs without separating them with a comma, period, AND, or THEN.

**YOU CAN’T SEE ANY [object] HERE.**

You have made reference to an object that is not present, or one that is not available to you at the moment (because, for example, it is inside a closed container).

**THERE DOESN’T SEEM TO BE ANY [object] LIKE THAT HERE.**

You may have used an adjective inappropriate for that object, or such an object exists but is not present.

**THAT SENTENCE SEEMS TO BE MISSING A NOUN.**

Here you have neglected to finish your sentence, or used an adjective instead of the noun to refer to something.

**THERE ARE TOO MANY NOUNS IN THAT SENTENCE.**

You may be told this if you neglect to connect multiple objects with a comma or AND.

**THAT’S NOT VERY CLEAR. PLEASE TRY TO BE MORE DIRECT.**  
You may have forgotten to include a verb in your sentence. Also, please omit the period after abbre-

viations like “Dr” and “Mr” since the story will treat any period as the end of a sentence.

## **Supplement 2**

### **Backtalk**

### **Troubleshooting**

Page 19

I DIDN'T CATCH THAT.

You have not typed anything after the // prompt.

THAT USE OF THE PREPOSITION [preposition]

DOES NOT MAKE SENSE TO ME.

You may be trying to undertake some action that the story isn't prepared to execute. You will get this response to a command like **THROW THE COIN ACROSS THE RIVER.**

I CAN'T DO THAT. LET'S TAKE IT ONE STEP AT A TIME.  
You can use multiple direct objects with most verbs, except when using those for which multiple objects don't really make sense. For example, you will get this response if you try to **GET INTO THE SPACESUIT AND THE SHUTTLECRRAFT.**

IT ISN'T CLEAR WHAT YOU ARE REFERRING TO.

You have used the word **IT** but the story isn't sure which object you mean.

I DON'T UNDERSTAND THAT SENTENCE.

Try rephrasing it.

## **Supplement 3**

### **Sample Transcript**

Page 20

Though the following transcript is not from *The Promethean Prophecy*, it should give you a good idea of what sorts of commands you must master to be an effective captain of the *Enterprise*. The simple problem solved within the story may suggest what you'll be up against in the world of *Star Trek* interactive fiction. Captain Kirk's commands appear in capital letters after each // prompt.

#### **Fruited Plain**

THE TINGLING AFTEREFFECT OF TRANSPORTER PARALYSIS WEARS OFF. YOU FIND YOURSELF ON THE SURFACE OF CENTAURUS III.

A VERDANT PLAIN STRETCHES IN ALL DIRECTIONS, MARKED BY GENTLY ROLLING HILLS. YOU STAND AT THE SOUTHERN END OF A SMALL CLEARING SURROUNDED BY LUSH, THICK GRASS. A STAND OF FRUIT-BEARING TREES CAN BE SEEN OFF TO THE NORTH.

SPOCK STANDS WITH HIS ARMS BEHIND HIS BACK, METHODICALLY EXAMINING THE LOCAL FLORA.

MCCOY WANDERS THE AREA, LOOKING ABOUT WITH CURIOSITY.

// EXAMINE THE GRASS

NOTHING SEEMS NOTEWORTHY ABOUT THE LUSH, THICK GRASS.

// SPOCK, ANALYZE GRASS WITH TRICORDER

"CERTAINLY, CAPTAIN." THE TRICORDER HUMS AND WHISTLES AS FIRST OFFICER SPOCK TAKES HIS READINGS.

SPOCK TILTS HIS HEAD TO ONE SIDE IN A GESTURE YOU'VE COME TO INTERPRET AS BEMUSED CURIOSITY. "FASCINATING," HE FINALLY DECLARES. "SINCE HIGH LEVELS OF HYDROCHLORIC ACID ARE FOUND EVERYWHERE ON THIS PLANET, THERE SHOULD BY ALL RIGHTS BE NO LIFE HERE AT ALL. YET HERE WE ARE, INDISPUTABLY SURROUNDED BY A MULTIPLICITY OF LIFE FORMS. I WOULD ADVISE YOU NOT TO TOUCH ANY OF THE VEGETATION YOU FIND HERE."

// GO SOUTH

### In the Grass

AS YOU PUSH OFF THROUGH THE WAIST-HIGH GRASS, YOU FEEL SHARP PAIN WHERE THE GRASS STEMS SLICE AGAINST YOUR BODY. MCCOY CALLS AFTER YOU FROM THE CLEARING, WHERE THE REST OF THE LANDING PARTY HAS REMAINED. "JIM, WHAT ARE YOU DOING? THAT GRASS IS DEADLY!"

// N

### Fruited Plain

BACK IN THE CLEARING AGAIN, YOU CHECK YOURSELF OVER. ACID-LADEN GRASS HAS BURNED A FEW HOLES IN YOUR UNIFORM, BUT THE DAMAGE IS SLIGHT.

// CUT FRASS

I DON'T UNDERSTAND THE WORD "FRASS."

// SHOOT PHASER AT GRASS

YOU CAN'T SEE ANY Phaser HERE.

// INVENTORY

YOU ARE CARRYING:

A COMMUNICATOR

A FEDERATION STARFLEET UNIFORM (WHICH YOU ARE WEARING)

// SCOTTY, BEAM ME UP

NOTHING HAPPENS.

// EXAMINE COMMUNICATOR

YOUR PORTABLE COMMUNICATOR, SMALL ENOUGH TO FIT EASILY IN THE PALM OF YOUR HAND, MAY BE TURNED ON BY SIMPLY PULLING OPEN ITS GRID.

// OPEN THE GRID. KIRK TO ENTERPRISE.

YOUR COMMUNICATOR IS NOW ON.

A FAMILIAR VOICE BARKS FROM YOUR COMMUNICATOR.  
"SCOTT HERE, CAPTAIN."

## Supplement 3

### Sample Transcript

Page 21

### **Supplement 3**

// SCOTTY, BEAM ME UP

#### **Sample Transcript**

"AYE, CAPTAIN."

Page 22

YOU FEEL THE FAMILIAR TINGLING ONSET OF TRANSPORTER PARALYSIS, AS THE ATOMS IN YOUR BODY CONVERT TEMPORARILY INTO ENERGY.

#### **Transporter Room**

YOU REMATERIALIZE ON THE TRANSPORTER PLATFORM OF THE ENTERPRISE. LT. COMMANDER SCOTT IS HERE, BUSY TESTING MACHINERY AS USUAL. "WELCOME BACK, CAPTAIN. IS THERE ANYTHING YOU'LL BE NEEDING FROM US?"

THERE IS A HAND PHASER HERE.

// TAKE HAND Phaser

TAKEN.

// ENERGIZE.

"AYE, CAPTAIN." SCOTTY SETS DIALS ON THE TRANSPORTER CONSOLE AND SLIDES THE ENERGIZER CONTROLS FORWARD.

YOU FEEL THE FAMILIAR TINGLING ONSET OF TRANSPORTER PARALYSIS, AS THE ATOMS IN YOUR BODY CONVERT TEMPORARILY INTO ENERGY.

#### **Fruited Plain**

YOU REMATERIALIZE ON THE SURFACE OF CENTAURUS III.

// SET THE Phaser TO NARROW BEAM THEN  
FIRE Phaser AT GRASS.

YOUR HAND Phaser IS NOW SET TO NARROW BEAM.

SPOCK TOUCHES YOUR ARM AS YOU'RE ABOUT TO FIRE YOUR Phaser AT THE GRASS. "CAPTAIN, MY CALCULATIONS WOULD INDICATE THAT A Phaser BEAM DIRECTED AT THIS GRASS WOULD QUICKLY ENGENDER A BRUSH-FIRE. SUCH A FIRE COULD MAKE OUR POSITION HERE PRECARIOUS, TO SAY THE LEAST."

"SPOCK'S RIGHT, JIM," ADDS MCCOY. "THAT MIGHT REALLY PUT US IN THE HOT SEAT."

## **Supplement 3**

### **Sample Transcript**

// NORTH

Page 23

#### **More Fruited Plain**

THE CLEARING COMES TO AN END HERE. SEVERAL METERS' WORTH OF GRASS SEPARATE YOU FROM A GROVE OF GNARLED TREES VAGUELY REMINISCENT OF KAFERIAN APPLE TREES. SPOCK AND MCCOY CONTINUE WANDERING ABOUT INQUISITIVELY.

A SMALL METAL OBJECT LIES AT THE EDGE OF THE CLEARING.

// TAKE THE SMALL METAL OBJECT

AS YOU LIFT THE METAL OBJECT, WHICH APPEARS TO BE HOLLOW, YOU NOTICE A SHORT METAL ROD BENEATH IT.

// TAKE THE ROD. EXAMINE IT AND THE HOLLOW OBJECT

TAKEN.

(HOLLOW OBJECT:)

THIS WOULD SEEM TO BE A METAL CUP OF SOME SORT, OPEN ON ONE END.

(SHORT METAL ROD:)

THIS IS A SHORT METAL ROD, WITH AN EYELET ON ONE END.

// GIVE THE HOLLOW OBJECT TO SPOCK

"THANK YOU, SIR," SPOCK SAYS WITH A MILDLY INTERESTED LOOK.

// SPOCK, ANALYZE THE HOLLOW OBJECT

SPOCK STUDIES THE HOLLOW METAL OBJECT FROM EVERY CONCEIVABLE ANGLE. "UNDOUBTEDLY SOME SORT OF PRIMITIVE MECHANISM."

// SPOCK, WHAT IS IT?

"I'M AFRAID I'VE SEEN NOTHING LIKE IT BEFORE. I DON'T CARE TO SPECULATE AS TO ITS ORIGINAL PURPOSE."

## **Supplement 3**

// SPOCK, GIVE IT TO ME.

**Sample Transcript**

"CERTAINLY, CAPTAIN," SPOCK SAYS AS HE HANDS IT OVER.

Page 24

// LOOK INSIDE OBJECT

WHICH OBJECT DO YOU MEAN, THE HOLLOW OBJECT OR THE SHORT METAL ROD?

// THE HOLLOW ONE

THOUGH THE OBJECT IS SHAPED LIKE A CUP, A SMALL HOOK PROTRUDES FROM THE BOTTOM INSIDE.

// PUT THE EYELET ON THE HOOK

THE SHORT METAL ROD IS NOW CONNECTED TO THE HOLLOW METAL OBJECT BY THE HOOK INSIDE.

// SHAKE HOLLOW OBJECT

SHAKING THE METAL OBJECTS PRODUCES A LOUD, FAINTLY MUSICAL SOUND.

"I KNOW WHAT THAT IS," MCCOY CRIES EAGERLY. "THAT'S JUST LIKE AN OLD TERRAN COWBELL. THEY USED TO HANG THEM FROM THE NECKS OF COWS SO THE FARMER COULD HEAR WHERE THEY WERE. I SAW ONE ONCE, AT A MUSEUM ON ANTARES."

// RING BELL

A WHIRRING SOUND ANSWERS THE RINGING OF THE COW-BELL. AN ODD FIGURE APPROACHES THROUGH THE GRASS: AN ALIEN WITH HUMANOID HEAD CURIOUSLY GRAFTED ONTO A THICK, LEATHERY BODY THE COLOR OF THE LOCAL DIRT. HE RIDES SOME SORT OF PRIMITIVE MECHANISM THAT MIGHT BE DESIGNED FOR HARVESTING.

THE CENTAURAN DRIVES INTO THE CLEARING, A PUZZLED FROWN ON HIS HANDSOME FACE. HE CHEWS THOUGHTFULLY ON A LONG BLADE OF ACID-LADEN GRASS.

"GREETINGS, COME-FROM-AWAYS," HE SAYS GRAVELY. "WHAT HAVE YOU DONE WITH MY COW?"

Computer, record.

## Supplement 4

*Recording.*

### Notes for Speech on Effective Starship Crew Management by Captain James T. Kirk (transcript)

Note to self: must get this speech in shape by stardate 3649.2!! How did I get snagged into this, anyway?

Page 25

*Your services were volunteered by Admiral Fitzgerald.*

Thank you, computer. Please consider all further questions rhetorical unless you are addressed directly.

*All questions will be considered rhetorical.*

Volunteered, hah! Fitzgerald just wants an excuse to drag me in so he can show off his . . . well, can't be helped. May he and all his cursor-pushing ilk find themselves assigned to rolling stones up the biggest mountains in all six Rigellian Hells forever.

So. Start with a joke, they say. How about . . . what the Delta said to the Aldeberan Shellmouth? Ho! No . . . too crude . . . must maintain a certain degree of dignity before hot young tyros.

Anyway, wing the preliminaries, then get into specific cases. Use real names? They'll know who I'm talking about anyway; ever since the *Enterprise's* five-year mission of exploration began, my officers have been as well known as, well, as Fitzgerald himself. Start with Spock.

Ahem.

A few days ago, the starship I command passed the midpoint of a five-year mission of exploration. Our search for new life and new civilizations has taken the *Enterprise* to the fringes of the known parts of the galaxy, far beyond the present boundaries of our United Federation of Planets. I have often been asked to what I may attribute the unqualified success of our enterprise (whoops—don't confuse them with bad puns) . . . the unqualified success of our mission. With no hesitation I have

**Supplement 4**

**Notes for Speech on  
Effective Starship  
Crew Management by  
Captain James T. Kirk  
(transcript)**

Page 26

said and say again that the survival and success of the *Enterprise* is a direct function of the excellence of its crew.

As captain of a Federation starship of the Constellation class, I preside over a crew of 430 highly skilled and efficient men and women. They are each trained in at least one and usually several different specialties and subspecialties, have been training in most cases all their lives. For many of them a post on a starship like the *Enterprise* represents the culmination of all they have hoped, worked, and fought for, sometimes all their families have hoped and prepared for for several generations.

So what have I learned from being captain to such a crew? I have learned, and continue to learn, a few essential truths about leadership that you have heard before many times but won't be hurt by hearing again.

One is: A good captain trusts his crew. He does his job the better the more he allows them to do theirs.

You all know by heart the Federation Prime Directive, forbidding Starfleet personnel from interfering with the normal development of alien cultures. Every culture of intelligent beings has the right, our laws maintain, to develop in its own way at its own pace unless its activities threaten the well-being of the Federation. In somewhat similar fashion, and for several reasons, I forbid myself from interfering in the normal functioning of my crew unless absolutely necessary.

I have as my first officer a man, ah, scratch that . . . a Vulcan, Mister Spock, whom many consider to be the finest first officer in the fleet. Natives of the planet Vulcan, as you all know, are famous for their total devotion to the rule of logic. Spock is actually half human, but his consistent efforts to be true to the Vulcan side of his nature make him an invaluable adviser. (I must confess that we full humans sometimes find it comical when we catch Spock straining to suppress all expression of his human

emotions. As my Chief Medical Officer Leonard McCoy says, "Spock is sharp as a briar, and about as prickly.") Anyway, Vulcan science is famed throughout the Federation, and Spock doubles as science officer aboard the *Enterprise*.

Now I could not be an alumnus of Starfleet Academy without knowing my way around a tricorder, at the very least. I could, if I felt it necessary, perform the same calculations Spock does for me, rifle through the same data structures, probe with the same probes. I must confess there have been moments when precision was so important that I felt tempted to jump in and do the calculations myself. I do my best to resist such temptations, of course, for two reasons. One, as captain my job is not to amass data, but to assess it, compare it with other data from other sources, and arrive at a decision in the best interests of the ship and the planets I represent. In short, my job is to command. If I were to spend my time doing everyone else's job I'd have no time left for my own.

The second reason for refraining from meddling in others' responsibilities is the effect that would likely have on crew morale. I have an excellent helmsman, Lieutenant Sulu, to whom I have never had to give an order twice. How would Sulu feel if in the heat of battle I were to shove him away from his console and take direct control of the ship? For days he'd be wondering what he'd done to warrant such a flagrant violation of bridge protocol, worrying about his record, busying himself with all sorts of things that just might—Sulu is a consummate professional, but still—things that might distract him from the concentration needed to perform to the best of his abilities.

Were I to bypass my communications officer, Lieutenant Uhura, by contacting Starfleet Command by subspace radio or by taking upon myself any other of the functions peculiar to her assignment, I'm quite sure that the next time the *Enter-*

## Supplement 4

### Notes for Speech on Effective Starship Crew Management by Captain James T. Kirk (transcript)

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## **Supplement 4**

### **Notes for Speech on Effective Starship Crew Management by Captain James T. Kirk (transcript)**

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*prise* went in for repairs at a starbase I'd have a vacant post to fill. You've spent some time, I know, learning the Starfleet rulebook. For every rule in it there's a very good reason, let me tell you.

Ready for my second rule of thumb? (Aside: They'd better be ready; can see the heads nodding already. Maybe I should bring along a Vulcan ahnwoon to snap them to attention.) A good captain *never* trusts his crew. (Hah! That'll wake them up.) Now before you all start telling me I'm as full of contradictions as the infamous Harry Mudd, let me explain: A good captain never trusts his crew to do *his* job for him.

I am lucky to count among my officers one of my closest friends, Doctor Leonard McCoy, senior ship's surgeon. Always ready with a tartly worded comment in reaction to an overly presumptuous opinion from, say, Mister Spock, our Bones can be a highly useful adviser if you take what he says with great heaping spoonfuls of salt. He uses his cynicism and exaggerated contentiousness to mask one of the most generous and high-minded spirits I have ever encountered. If I were to naively act on his outspoken advice, however, instead of accepting it in the gadfly spirit in which it's often offered, I suspect my friend McCoy would be absolutely mortified.

That a captain must trust his crew to know their specialties does not excuse him from understanding his ship as fully as he can. Lieutenant Commander Montgomery Scott, chief engineer aboard the *Enterprise*, is a case in point. I rely on Scotty to keep our warp drive, impulse engines, transporters, and indeed the entire *Enterprise* running at maximum efficiency. He does so enthusiastically, caring for his machinery with as much loving kindness and delicacy as any mother ever lavished on her "wee bairns." I will never have anything like the depth of knowledge of the technology of a starship that Scotty displays so routinely. But to be able to understand what Scotty tells me I need to keep current on both its capabilities and limitations.

To give a trivial example, were I to casually command Sulu to bring the ship up to warp factor eight, my crew would obey me, trusting in my judgment as they do. Though they all know the maximum safe speed for the *Enterprise* is warp factor six, my crew has seen me through enough tough spots to know that I usually have a good reason for even the most outlandish command. I've earned that trust, I may say, but I could lose it if I started wildly asking for the impossible or the unwise.

A captain must cultivate a certain mystique. Yes, he should trust his crew to know their jobs, but he must also be ready to enforce discipline with firmness and resolve. He should set an example for the younger men and women, making it clear that he expects 101 percent from them every moment they're on duty. Take my new navigator, Ensign Pavel Chekov. Chekov is admirably trained and capable for such a young man. There are times, though, when he requires guidance from an older and more experienced officer. His enthusiasm and energy, so refreshing in one circumstance, may turn to impulsive rashness in another, unless a firm older hand shows him the proper way.

My job (and I must say I love it) is to command. The safety of the *Enterprise*—the lives of 430 men and women, and an enormously expensive investment in ship, training, and equipment—is in my hands. But so is it, often, in the hands of every one of my 430 crewmen. The captain stands merely first among equals, and in the unexplored reaches where the *Enterprise* will be heading tomorrow we will be testing the strength, understanding, and resilience of our very civilization itself.

Thank you, and good night. (No, can't say good night, this will be on Rigel 4 and true night comes only once a year . . . good moon, I suppose.)

Computer, terminate recording and play back.

*Recording terminated.*

## Supplement 4

### Notes for Speech on Effective Starship Crew Management by Captain James T. Kirk (transcript)

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**Ron Martinez**, author and programmer, is founder and first officer of TRANS Fiction Systems Corp., a software development company devoted exclusively to interactive storytelling in all its fast-evolving forms. With Bill Herdle he developed the TRANS Authoring System used to create this Star Trek adventure.

Ron's writing credits include interactive children's books, multiplayer mystery games, and software adaptations of major science-fiction novels. He lives in "The Parser District," on Manhattan's sunny Upper West Side.

**Jim Gasperini**, coauthor, moves from the past to the future with *The Promethean Prophecy*. He has written several interactive historical novels for young adults and magazine articles on historical subjects. This is his first work of software.

Jim graduated from Williams College in 1974. The story of his various checkered and checkmated careers would fill a book, which fortunately he has so far spared his eager public. He mans an outpost at the northern fringe of Manhattan's "Parser District."

**Bill Herdle**, TRANS Systems Programmer and technical adviser, assembled one of the first microcomputer kits in 1976: an IMSAI 8080. Since then, he has written a host of major applications programs, including assemblers, two word processors, two communications packages, and, with Ron Martinez, the TRANS Authoring System.

Bill also works as a research group leader for the Union Carbide Corporation, having earned his Ph.D. degree in organic chemistry at the University of Wisconsin in Madison. Aside from computers, Bill's major avocation is board and table games. He has won numerous prizes for his ability as both a player and Gamemaster, running role-playing events of his own design.

## **Important! Read Before Opening Sealed Diskette**

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#### **6. Limited Warranty**

If You are the original consumer purchaser of a diskette and it is found to be defective in materials or workmanship (which shall not include problems relating to the nature or operation of the Licensed Product) under normal use, S&S will replace it free of charge (or, at S&S's option, refund your purchase price) within 30 days following the date of purchase. Following the 30-day period, and up to one year after purchase, S&S will replace any such defective diskette upon payment of a \$5 charge (or, at S&S's option, refund your purchase price), provided that the Limited Warranty Registration Card has been filed within 30 days following the date of purchase. Any request for replacement of a defective diskette must be accompanied by the original defective diskette and proof of date of purchase and purchase price. S&S shall have no obligation to replace a diskette (or refund your purchase price) based on claims of defects in the nature or operation of the Licensed Product.

The software program is provided "as is" without warranty of any kind, either expressed or implied, including but not limited to the implied warranties of merchantability and fitness for a particular purpose. The entire risk as to the quality and performance of the program is with You. Should the program prove defective, You (and not S&S) assume the entire cost of all necessary servicing, repair or correction.

Some states do not allow the exclusion of implied warranties, so the above exclusion may not apply to You. This warranty gives You specific legal rights, and You may also have other rights which vary from state to state.

S&S does not warrant that the functions contained in the program will meet your requirements or that the operation of the program will be uninterrupted or error free. Neither S&S nor anyone else who has been involved in the creation or production of this product shall be liable for any direct, indirect, incidental, special or consequential damages, whether arising out of the use or inability to use the product, or any breach of a warranty, and S&S shall have no responsibility except to replace the diskette pursuant to this limited warranty (or, at its option, provide a refund of the purchase price).

No sales personnel or other representative of any party involved in the distribution of the Licensed Product is authorized by S&S to make any warranties with respect to the diskette or the Licensed Product beyond those contained in this Agreement. **Oral statements do not constitute warranties**, shall not be relied upon by You, and are not part of this Agreement. The entire agreement between S&S and You is embodied in this Agreement.

## 7. General

If any provision of this End User License Agreement is determined to be invalid under any applicable statute or rule of law, it shall be deemed omitted and the remaining provisions shall continue in full force and effect. This End User License Agreement is to be governed by and construed in accordance with the laws of the State of New York.

## T E C H N I C A L   A S S I S T A N C E

Starfleet Technical Support will be happy to provide assistance to any player who has difficulty with the technical aspects of the program. These include any problems in booting the program disk and issues of hardware compatibility. Such queries may be addressed by electronic voice transmission to (201) 592-2900.

However, technical support staff members are prohibited from answering any questions about the content of *The Promethean Prophecy*. Information regarding the mission remains classified and cannot be released.

Information about program bugs and other comments on *The Promethean Prophecy* should be sent to the following address: Starfleet Technical Support Center, Simon & Schuster, Inc., Route 9W, Englewood Cliffs, NJ 07632. Please be sure to include the release number of the program disk to ensure proper evaluation. To obtain this number, type **TITLE** at the // prompt.

# Star Trek: The Promethean Prophecy (Apple)

## REPLACEMENT ORDER FORM

Please use this form when ordering a replacement for a defective diskette.

### A. If Ordering within Thirty Days of Purchase

If a diskette is reported defective within thirty days of purchase, a replacement diskette will be provided free of charge. *This card must be totally filled out and accompanied by the defective diskette and a copy of the dated sales receipt. In addition, please complete and return the Limited Warranty Registration Card.*

### B. If Ordering after Thirty Days of Purchase but within One Year

If a diskette is reported defective after thirty days but within one year of purchase and the Warranty Registration Card has been properly filed, a replacement diskette will be provided to you for a nominal fee of \$5.00 (send check or money order only). *This card must be totally filled out and accompanied by the defective diskette, a copy of the dated sales receipt, and a \$5.00 check or money order made payable to Simon & Schuster, Inc.*

NAME \_\_\_\_\_ PHONE NUMBER ( ) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PURCHASE DATE \_\_\_\_\_

PURCHASE PRICE \_\_\_\_\_

COMPUTER BRAND & MODEL \_\_\_\_\_

*Please send all requests to Technical Support Center, Simon & Schuster, Inc., Route 9W, Englewood Cliffs, NJ 07632; ATTN: Replacements*

NOTE: Simon & Schuster reserves the right, at its option, to refund your purchase price in lieu of providing a replacement diskette.

842766-6

# Star Trek: The Promethean Prophecy (Apple)

## LIMITED WARRANTY REGISTRATION CARD

*In order to preserve your rights as provided for in the limited warranty, this card must be on file with Simon & Schuster within thirty days of purchase. Please fill in the information requested:*

NAME \_\_\_\_\_ PHONE NUMBER ( ) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

COMPUTER BRAND & MODEL \_\_\_\_\_ DOS VERSION \_\_\_\_\_ MEMORY \_\_\_\_\_ K

Where did you purchase this product?

DEALER NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PURCHASE DATE \_\_\_\_\_ PURCHASE PRICE \_\_\_\_\_

How did you learn about this product? (Check as many as applicable.)

STORE DISPLAY \_\_\_\_\_ SALESPEOPLE \_\_\_\_\_ MAGAZINE ARTICLE \_\_\_\_\_ ADVERTISEMENT \_\_\_\_\_

OTHER (Please explain) \_\_\_\_\_

How long have you owned or used your computer?

LESS THAN 30 DAYS \_\_\_\_\_ LESS THAN 6 MONTHS \_\_\_\_\_ 6 MONTHS TO A YEAR \_\_\_\_\_ OVER 1 YEAR \_\_\_\_\_

What is your primary use for the computer?

BUSINESS \_\_\_\_\_ PERSONAL \_\_\_\_\_ EDUCATION \_\_\_\_\_ OTHER (Please explain) \_\_\_\_\_

Where is your computer located?

HOME \_\_\_\_\_ OFFICE \_\_\_\_\_ SCHOOL \_\_\_\_\_ OTHER (Please explain) \_\_\_\_\_

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Some states do not allow the exclusion of implied warranties, so the above exclusion may not apply to You. This warranty gives You specific legal rights, and You may also have other rights which vary from state to state.

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PURCHASE DATE \_\_\_\_\_

PURCHASE PRICE \_\_\_\_\_

COMPUTER BRAND & MODEL \_\_\_\_\_

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NAME \_\_\_\_\_ PHONE NUMBER (      ) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

COMPUTER BRAND & MODEL \_\_\_\_\_ DOS VERSION \_\_\_\_\_ MEMORY \_\_\_\_\_ K

Where did you purchase this product?

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PURCHASE DATE \_\_\_\_\_ PURCHASE PRICE \_\_\_\_\_

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OTHER (Please explain) \_\_\_\_\_

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HOME \_\_\_\_\_ OFFICE \_\_\_\_\_ SCHOOL \_\_\_\_\_ OTHER (Please explain) \_\_\_\_\_

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Simon & Schuster, Inc.  
Computer Software Division  
P.O. Box 3006  
Salisbury, MD 21801-2846





## CAPTAIN'S LOG, STARDATE 3642.2

Hunger aboard the *Enterprise*....

While exploring an unmapped sector of space near the border of the Great Transtellar Rift, the *Enterprise* came under sudden attack, sustaining major damage to virtually all decks. Leaking coolants contaminated the entire stock of raw protein substance, the base material of all the galley's synthesized foods. Chief Engineer Scott estimates that repairs to our warp engines will take eight or nine constant days at the very least. If we don't find an adequate food source soon, the entire crew of the *Enterprise* will starve.

Shortly after beaming down to the desolate surface of Prometheus Four to search for food, we were observed by an alien humanoid previously thought to be mythological. Our only hope is to somehow make contact with the inhabitants of this planet and gain access to their food supply.

### SYSTEM REQUIREMENTS

Requires an Apple II+, IIe, or IIC with 64K RAM and one disk drive. Runs in monochrome text mode.

Computer Software Division  
Simon & Schuster, Inc.

Program, story, and user's guide  
developed by TRANS Fiction Systems  
Corp.

Cover painting by Tim Jacobus

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