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"Science fiction is held in low regard as a branch of literature, and perhaps it deserves this critical contempt. But if we view it as a kind of sociology of the future, rather than as literature, science fiction has immense value as a mind-stretching force for the creation of the habit of anticipation. Our children should be studying Arthur C. Clarke, William Tenn, Robert Heinlein, Ray Bradbury and Robert Sheckley, not because these writers can tell them about rocket ships and time machines but, more important, because they can lead young minds through an imaginative exploration of the jungle of political, social, psychological, and ethical issues that will confront these children as adults." – Alvin Toffler [1]

Toffler Radar: Toffler's argument has become the futurist theme, to wit:

- ✓ "Science fiction is the bridge between what we envision for the far future and what we see in practice today. By showing us the possible dream worlds or living hells, such works of art touch upon the most relevant moral, ethical, social or political issues linked to technological progress. One of the most pressing questions of mankind has been for millennia what the future is about to bring upon us. What will it look like? How can we prepare for it? Before the industrial revolution and the age of Enlightenment, the Gods and Goddesses and their mouthpieces such as prophets and oracles had all the answers. In the latest centuries of rapid technological progress, instead of the Gods, technology is interrogated constantly about the future – for example in the form of science fiction.

  Science fiction is a form of conversation between technology and society about the future. It is a vivid conversation. It makes us think, debate and learn. And it's not a one-way street, but rather a strong interaction – while science fiction feeds on the ground that technology offers, it also gives ideas about how to build a better world for our children. Science and science fiction walk forward hand in hand." – The Medical Futurist (authorship unattributed), "Science Fiction Prepares You For Dream Worlds And Ethical Apocalypses," September 24, 2016.

➤ Futurology: The origin of Isaac Asimov's psychohistory in the Foundation novels, is an area of study called "futurology" as it was defined at the time the novels were being written.

- ✓ "Foresight was the original term and was first used in this sense by H.G. Wells in 1932. 'Futurology' is a term common in encyclopedias, though it is used almost exclusively by non-practitioners today, at least in the English-speaking world. 'Futurology' is defined as the 'study of the future.' The term was coined by German professor Ossip K. Flechtheim in the mid-1940s, who proposed it as a new branch of knowledge that would include a new ***science of probability***. This term has fallen from favor in recent decades because modern practitioners stress the importance of alternative and plural futures, rather than one monolithic future, and the limitations of prediction and probability, versus the creation of possible and preferable futures." – from Wikipedia article, "Future Studies," captured August 24, 2019 (emphasis added).

That is, psychohistory is dressed up futurology; the fictional inventor is Hari Seldon, a mathematician and professor, the result of Hari Seldon's analysis is *a set of probabilities* that suggest inevitably that the Galactic Empire is doomed (i.e. a future prediction), that a Long Night (i.e. dark ages) will follow, after which, a new galactic empire will arise. Asimov's psychohistory is Flechtheim's futurology, with prediction power.

- Toffler dealt in probabilities and trends, not predictions, e.g., "No serious futurist deals in prediction. These are left for television oracles and newspaper astrologers." – Alvin Toffler as quoted in BBC article by Courtney Subramanian, "Alvin Toffler: What he got right – and wrong," (July 1, 2016) following his passing in June 2016. *Prediction is the 'psychohistory' difference.*

The Future is Coming: With the advent of CGI sufficient to be entertaining, 3D realistic (not obviously animated drawings) and convincing, the question was asked whether in the future there would be any need for actors to make movies? That question is still hovering quietly in the background, no one really wants to discuss it, but from there, I heard a follow-up question asked*: If child pornography could be produced in CGI, without any actual children exploited, would it be illegal or immoral?*[2] The subject is such that you cannot read this without having a visceral reaction and I don't propose to even address the issue here. The point is that the future is coming and changes have forced us to reevaluate – usually uncomfortably – what was moral, ethical, and taboo in the past. Only science-fiction authors might have (and I don't know if it did) imagined or anticipated a time when non-cartoon movies could be made without human actors (even voice actors) – if science-fiction-dom did so imagine (before Max Headroom (1987) which wasn't CGI), it was probably with human androids (a remake of Blade Runner with Replicant actors?) rather than CGI. Movie making has carefully tread in that direction, for example, the motion-capture used in Beowulf (2007).[3] Even Retroscoping requires live actors.

➢ Good Vibrations: Are adult pornographic performers prostitutes (quite aside from the fact that many of them were adult sex entertainment workers before film) or are they actors? Up to the 1980s, pandering laws designed to prosecute pimps and madams were used famously to prosecute agents who recruited performers for pornographic films, though it is improbable that there would currently be support for such prosecution legally, in the media, or by public juries. *Prostitution and pandering, of course existed long before film, and thus, film performances were not included in the development of the terminology.* But there is no doubt that pornographic performers are paid for intimate sex acts with other performers (with a lot of hyperacting and faking), and there must be some individual gratification involved to complete the scene. So are they actors?

  ✓ "I'm always gonna pull myself apart and dissect [the work]. I mean, there's no such thing as perfection in what [actors] do. Pornos are more perfect than we are, because they're actually fucking." – Heath Ledger interview by David Lipsky, "Heath Ledger's Lonesome Trail: The Rolling Stone Interview," Rolling Stone, March 23, 2006 (available free online).

    - See continued discussion, Reproductive Consciousness and What Is, Is, 5 Taxation & Census, pp. 335, 338, *infra*. Note also that there is a long-running debate on Wikipedia whether porn performers meet the notability guidelines for biographical articles on Wikipedia, all the while, Wikipedia has articles on every mass-murderer jagoff who makes the evening news.[4]

Even before technology, the definitions were being stretched somewhat by nude models who posed for paintings (e.g., Sandro Botticelli's early Renaissance paintings "The Birth of Venus" and "Primavera" or Raphael's painting of his mistress titled, "La Fornarina"), and of course, by exotic dancers and other similar performers (e.g., the Banquet of Chestnuts, 1501); nudity in paintings is a feature of humanism, which was the driving force of the Renaissance. And there were religious protestations, later, during the Counter-Reformations and religious wars, many of the nude paintings of humanist artists were banned, stored away, effaced, or covered over but the trend resurfaced in the later Baroque period (e.g., François Boucher, noting that noble or respectable women sat nude for his paintings, for example, the nude, very suggestive "Portrait of Marie-Louise O'Murphy" who was King Louis XV's mistress). Do you think the artist didn't take some gratification from painting his subjects nude?

At the bottom of this then is a change in worldviews of a population, of which technology is just the latest challenge. Change of worldview is always a threat to the current *status quo* (e.g., the Church) and the inheritance of our children; it is truly what they inherit.

✓ In the Forever Knight episode, "Dead Issue" (1992), a nude model in the Renaissance is raped by the master artist who is painting her. She believes that her beauty caused him to rape her (her sinfulness in her view) and felt so guilty that she committed suicide. Nick Knight (a vampire), the master's pupil at the art studio, then killed the artist (the old 'an eye for an eye.'.. in literary style).

"'I don't believe in inheriting money,' he said. 'I think it's an initiative sucker, I think it's a curse. Who's inherited a lot of money that has gone on to do things in their life? From the time I was growing up, if I felt like there was some pot of gold waiting for me, I don't know if I would have been so motivated.'"

– Anderson Cooper quoted by Antoinette Bueno, "Why Gloria Vanderbilt Did Not Leave an Inheritance for Son Anderson Cooper," Entertainment Tonight, June 18, 2019

Must be Funny in the Rich Man's World: Hmmm...that's an interesting question. I am sure he is overstating the case a bit, I am sure there are many who inherited a lot of money and went on to do things (whatever he means exactly by that) in life. But the general idea does exist that multi-generational money corrupts and degrades, this idea perhaps traces to the increasing prideful 'uselessness' of European nobility, who possessed a sense of entitlement, in the 18th and 19th Centuries as opposed to inventors, explorers, and business entrepreneurs who were lionized as innovators.

The Inheritance: The Inheritance represents the sum of what a civilization brings to the game from its pregame ancestry. After completing all of the previous setup steps, each position receives a one-time only 'inheritance,' in the form of Inheritance Points ('IPs'), which are spent to obtain starting technologies, populations, ships, and industry and other items.

The amount of each position's inheritance is determined by the number of Fundamental Reality Cards the position kept. For each Type 1 and Type 3 Major Fundamental Reality, 100 Inheritance Points are received and for each Minor Type 1 and Type 3 Fundamental Reality, 50 Inheritance Points are received. Type 4 Fundamental Realities receive 75 Inheritance Points, Type 2 Fundamental Realities *receive no Inheritance Points*, and Type 5 Fundamental Realities receive 75 Inheritance Points per 'Ripple,' so they receive either 75, 150 or 225 Inheritance Points.

✓ The questions that must be asked regarding a proposed Type 2 Fundamental Reality are: 1) Do we have enough Inheritance Points, 2) What is gained by the Type 2 in lieu of the Inheritance Points, and 3) does it look fun to play?

The Inheritance Points must first be used to satisfy the requirements of the chosen Primal State, then second must be spent to satisfy the legitimacy requirements, if possible, of the Government Titles chosen by the position. It is not required that all Government Titles pass all Conflict Checks before the game, but if the Primal State cannot be satisfied by the Inheritance, the Concierge will choose a suitable new Primal State and/or new Fundamental Realities for the position.

✓ "'That name Vanderbilt has such baggage with it, such history, and I'm very glad I don't have that name, and my mom never felt much connection to the Vanderbilt family and I certainly didn't,' [Anderson] Cooper said, noting that he always identified more with his late father, writer Wyatt Emory Cooper's, more down-to-earth roots in Mississippi. 'One of the happiest days for my mom, she called me and said, 'Somebody just referred to me as Anderson Cooper's mom.' Very happy that she's reached that stage of life.'" *Id.*

▪ There doesn't seem to be a cardinal rule here; I have personally known people who had an important family name, made a lot of money and then inherited more, and they were still miserable beings.

➢ Inheritance Table: Inheritance Points (IPs) are spent to purchase the items listed on the Inheritance & Primal States Tables prior to the start of the game. The prices listed on the Tables are only used for purposes of setting up the game and once the game is in progress, these Tables are not used for any purpose; you cannot 'buy' things from the Inheritance Table during the game. Inheritance Points cannot be 'created' or used during the game.

✓ No pressure here... The Inheritance Point purchases are critical to the early game, not only in terms of material items in the short term, but also in savings in Acts, Scenes, and Power Activations, which will become much clearer later. Choose wisely.

➢ Primal Inheritance: The minimum possible inheritance is 350 Inheritance Points (3 Major and 1 Minor Fundamental Reality). The minimum requirements of the Homeworld, Lost Colony, and Outposter Primal States (home positions) can all be met with the minimum inheritance. The minimum requirements of the Expedition Leader, Nomadic Warfleet and Truly Alien Primal States (invader positions) require more than the minimum inheritance.

➢ Nothing New Under the Sun Today: Players may not introduce anything new to the game during the set up process; there is no mechanic for the introduction of new Patents, Writs, Doctrinal Templates, or foundation of Colleges during the set up process; positions are limited to 'purchasing' only the items listed on the Inheritance & Primal States Tables.

➢ Purchasing Populations: The setup process is the only time when a position may 'buy' populations, which is a mechanic designed solely to give positions flexibility in their starting positions; all subsequent populations must be 'grown' from the original starting populations of that position's unique Native Population Type. Positions may only purchase populations of their own Native Population Type during set up.

➢ Patents for Sale: All Existential Patents may be 'purchased' during set up at a flat rate, but a position is only required to purchase those listed in its Primal State Requirements. For each Existential Patent purchased during set up costing 60 IPs or less, the position's choice of one Application listed in the Theory of the Patent is placed on the 1st Era Matrix, for Existential Patents costing more than 60 IPs, two Applications are received (as above), placed adjacent on the 1st Era Matrix and are connected automatically. The Applications are placed on the 1st Era Matrix wherever designated by the position, but must have been adjacent on the Theory of the Existential Patent.

    ✓ See generally 1 Patents, 2 Technology, and 1 Eras sections, *infra*.

Obtaining Existential Patents is easier during set up then after the game begins. If it comes to a choice of extra Existential Patents, positions are advised to obtain Industry, Stardrive, Ship Systems, and/or Orbital Shipyard Existential Patents first, followed closely by Scout Ship and Colony Transport Existential Patents if possible.

➢ Star-Driven: Prior to purchasing any starship Existential Patents, a position must first purchase the Generic Stardrive Existential Patent (GSD) *and* the Ship Systems Existential Patent (not required for Scouts). The GSD Patent is available for a flat rate of 100 RPs, the Inheritance Points from a Major Fundamental Reality while Ship Systems costs 45 IPs. *All* positions should try to begin with GSD, right after satisfying their Primal State requirements.

➢ Shipyard Blues: Positions which begin with the Homeworld, Lost Colony or Outposter Primal States *may not begin the game with ships*, except Scout Ships, unless the position has obtained the Orbital Shipyard Existential Patent and bought at least one Orbital Shipyard.

Invader positions (Expedition Leader, Nomadic Warfleet and Truly Alien) must begin the game with the required ships and may buy any ships they can legally obtain, but will need to *first* find a place to colonize and *then* build an Orbital Shipyard (if they have the Existential Patent) to build more ships in the game. They will be unable to build new ships until then.

➢ Social Fiction: Only during the set up may 'Home' positions 'purchase' Cultural Traits Pieces (Proficiencies and Aspects) and Research Pieces, which must be legally placed in the Public Space. Research is not required to be initially placed to form Research Groups.[5]

Invader positions are at a disadvantage in this respect, because Cultural Traits Pieces and Research Pieces are keyed to colonies on the Public Space, which the Invaders do not have to begin the game, but the Home positions do. The attraction of Invaders is early freedom.

    ✓ The terms used in the inheritance/setup sections are explained throughout the remainder of the rules. However, as the game is set on the premise that each position is a mature, starfaring technologically-advanced species, before the game begins, these items must be addressed during the setup. It is advisable then to have read and understood the entirety of the rules, then re-read the set up rules prior to trying to setup a position in the game for the first time.

➢ Launch Pad: All ships purchased during the set up must begin in an initial starsystem drawn as the starting position for the ship's owner; ships purchased during the set up may not simply be placed anywhere in the Galactic Space. All population 'purchased' during the set up must either be on a planet or Colony Transport as required by the Primal State. All Industry, orbital platforms, and colony defenses purchased must be on/at a colony before the game.

➢ <u>Lift Off</u>: Acts and Scenes may be purchased by Inheritance Points (IPs) and placed on the Public Space and Powerstrip to start the game. A position isn't doing anything on the first turn without Acts at least, and possibly a Scene; it is highly recommended that positions start with Acts and possibly a Scene on a starting world or star, or the first turn will be a sit and spin. See 2 and 3 The Sidereal Stage, generally, *infra*. It might even be advisable as a strategy to 'load-up' with Acts at least for early game action after all Primal State requirements have been met. Get up and get out there! And don't forget the Tang!

"What they [critics of Lessing's switch to science fiction] didn't realize was that in science fiction is some of the best social fiction of our time."
– Doris Lessing, as quoted from an interview by Harvey Blume, Boston Book Review, February 1998

Endnotes.

[1] <u>Commentary</u>: I am one who takes science fiction seriously as a genre for technological and social commentary. Conversely, I believe that anything that associates itself with the WWE is degraded by the association; e.g., Cindi Lauper had great potential as a both a serious and pop artist, but I feel she ruined her career by associating herself with the WWE. It was thus the ultimate insult when I turned on Sci-Fi (or was it SyFy by that time?) Channel and saw WWE. I was already dismayed by the 'reality-television' rubbish that had come to dominate the channel.

[2] <u>Commentary</u>: What about family incest sex simulation 'games' online that potentially might feature slightly underage (depending on your interpretation) – if cartoonish – characters? They already exist. Are you outraged? Scandalized, incensed, shocked?

[3] <u>Commentary & Citation</u>: The increasing quality of photocopiers provided a technical challenge to paper money and I recall a fellow who was arrested at the FedEx on Grant Street in Pittsburgh for photocopying Port Authority bus passes. On the other end of the spectrum, the Traveller RPG imagined that the leader of the Vargr race (a Major Race descended from genetically-manipulated Earth dogs) was a completely artificial computer personality designed to inspire loyalty and a personality cult based on clinically-analyzed Vargr psychology.

[4] <u>Commentary</u>: For anyone who might think of creating Wikipedia articles related to GGDM, see Wikipedia's notability guidelines. A mass murderer jagoff who checks out of Hotel Earth or a summer movie that few will watch after it is not in the theatres is notable for Wikipedia articles because they are instantly famous or famous for 15 minutes due to the celebrities involved; GGDM is not until it reaches the status of <u>The Prince</u> (1532), <u>The Wealth of Nations</u> (1776), <u>War and Peace</u> (1869), or <u>Sophie's Choice</u> (1979). No one will make a movie out of GGDM.

✓ The notability guidelines on Wikipedia are not without controversy and are not evenly applied. There are arguments, for example, on whether porn actresses (i.e. 'adult performers') are 'notable' enough to have Wikipedia pages as opposed to mainstream actresses, and whether they are even actresses or should be classed instead as adult entertainers; e.g., see the Talk page for "Aja (actress)" article on Wikipedia where some want to remove the 'actress' claiming in part that it is confusing (among other arguments). The outlines of this sort of 'notability' argument cross over into *redeeming social value* and subjective *moral worth* of the person or work in question and their contributions; it is hard to see, if that is the argument or an argument for notability, why every mass murderer or serial killer (or even St. Cyril of Alexandria) is notable for the purposes of Wikipedia articles? Yet, we cannot pretend they didn't exist and we cannot make them non-persons in the tradition of the late Soviet Union (b. December 20, 1922, d. December 26, 1991), or even Orwell's most famous book, <u>1984</u> (1948).

▪ The U.S. Copyright Office, for example, avoids these issues; *a copyright is not certification or judgment of redeeming social, intellectual, or moral value*, or literary value, of a work, it is simply a registration of claim of original authorship. This is necessary as part of the separation of church and state. It is true that the U.S. Copyright office serves a very different function from Wikipedia, but many people confuse the issue, they think the copyright means something that it does not.

[5] <u>Commentary</u>: Aspect pieces will 'age-out' in the first couple of Regular Turns, so it is not entirely advisable to purchase them during setup unless required by a Fundamental Reality or Government Title.

7 Beginnings – The Inheritance