

**Trois  
Mille**

Roman Width / Weight Overview

	Thin	Extralight	Light	Regular	Medium	Bold	Black
15	Reg	Reg	Reg	Reg	Reg	Reg	Reg
16	Reg	Reg	Reg	Reg	Reg	Reg	Reg
17	Reg	Reg	Reg	Reg	Reg	Reg	Reg
18	Reg	Reg	Reg	Reg	Reg	Reg	Reg
19	Reg	Reg	Reg	Reg	Reg	Reg	Reg
20	Reg	Reg	Reg	Reg	Reg	Reg	Reg
21	Reg	Reg	Reg	Reg	Reg	Reg	Reg
22	Reg	Reg	Reg	Reg	Reg	Reg	Reg
23	Reg	Reg	Reg	Reg	Reg	Reg	Reg
24	Reg	Reg	Reg	Reg	Reg	Reg	Reg
25	Reg	Reg	Reg	Reg	Reg	Reg	Reg
26	Reg	Reg	Reg	Reg	Reg	Reg	Reg
27	Reg	Reg	Reg	Reg	Reg	Reg	Reg
28	Reg	Reg	Reg	Reg	Reg	Reg	Reg
29	Reg	Reg	Reg	Reg	Reg	Reg	Reg
30	Reg	Reg	Reg	Reg	Reg	Reg	Reg
31	Reg	Reg	Reg	Reg	Reg	Reg	Reg
32	Reg	Reg	Reg	Reg	Reg	Reg	Reg
33	Reg	Reg	Reg	Reg	Reg	Reg	Reg
34	Reg	Reg	Reg	Reg	Reg	Reg	Reg
35	Reg	Reg	Reg	Reg	Reg	Reg	Reg

Italic Width / Weight Overview

	Thin Italic	Extralight Italic	Light Italic	Regular Italic	Medium Italic	Bold Italic	Black Italic
15	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
16	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
17	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
18	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
19	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
20	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
21	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
22	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
23	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
24	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
25	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
26	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
27	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
28	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
29	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
30	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
31	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
32	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
33	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
34	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>
35	<i>Reg</i>	<i>Reg</i>	<i>Reg</i>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>	<b><i>Reg</i></b>

NITROGENE

Regular 35 - 25pt

STARCRAASH

Regular 34 - 25pt

HD 209458B

Regular 33 - 25pt

CARL SAGAN

Regular 32 - 25pt

APOCALYPSE

Regular 31 - 25pt

MANDELBROT

Regular 30 - 25pt

GEOFF RYMAN

Regular 29 - 25pt

BARYOGÉNÈSE

Regular 28 - 25pt

INTERSTELLAR

Regular 27 - 25pt

SPECTROSCOPY

Regular 26 - 25pt

REVOLUTIONARY

Regular 25 - 25pt

SUPERSYMMETRY

Regular 24 - 25pt

GUY DE TÉRAMOND

Regular 23 - 25pt

EXTRATERRESTRIAL

Regular 22 - 25pt

WERNER HEISENBERG

Regular 21 - 25pt

SPECTROPHOTOMÈTRE

Regular 20 - 25pt

QUANTUM FIELD THEORY

Regular 19 - 25pt

SKYMARSHAL OMAR ANOKÉ

Regular 18 - 25pt

CHANDRA X-RAY OBSERVATORY

Regular 17 - 25pt

WEAK ANTHROPIC PRINCIPLE 234

Regular 16 - 25pt

AVERAGE WEAK ENERGY CONDITIONS

Regular 15 - 25pt

***GALACTICA***

Regular Italic 35 – 25pt

***ESTIMATION***

Regular Italic 34 – 25pt

***CALLIRRHOE***

Regular Italic 33 – 25pt

***ARC SECOND***

Regular Italic 32 – 25pt

***POLYDEUCES***

Regular Italic 31 – 25pt

***OCCURRENCE***

Regular Italic 30 – 25pt

***ARMAGEDDON***

Regular Italic 29 – 25pt

***OBSERVATIONS***

Regular Italic 28 – 25pt

***SCHWARZCHILD***

Regular Italic 27 – 25pt

***RECOMBINATION***

Regular Italic 26 – 25pt

***STEVEN ERIKSON***

Regular Italic 25 – 25pt

***KARL SCHROEDER***

Regular Italic 24 – 25pt

***STEPHEN HAWKING***

Regular Italic 23 – 25pt

***BIG BOUNCE SYSTEM***

Regular Italic 22 – 25pt

***THE AIRY WAVE TRAIN***

Regular Italic 21 – 25pt

***RAYLEIGH SCATTERERS***

Regular Italic 20 – 25pt

***UNCERTAINTY PRINCIPLE***

Regular Italic 19 – 25pt

***QUANTUM FLUCTUATIONS***

Regular Italic 18 – 25pt

***BOSONS FERMIONS HADRONS***

Regular Italic 17 – 25pt

***67P/CHURYUMOV-GERASIMENKO***

Regular Italic 16 – 25pt

***QUASIDIMENSIONAL SPATIAL THEORY***

Regular Italic 15 – 25pt

Supervoids

Regular 35 – 25pt

Oumuamua

Regular 34 – 25pt

Hyperspace

Regular 33 – 25pt

Nanosecond

Regular 32 – 25pt

Holographics

Regular 31 – 25pt

Galaxy Quest

Regular 30 – 25pt

Pengorbitans

Regular 29 – 25pt

Aurora Borealis

Regular 28 – 25pt

Gordon Korman

Regular 27 – 25pt

Red Supergiant

Regular 26 – 25pt

Millenium Falcon

Regular 25 – 25pt

Blur Star Gamma

Regular 24 – 25pt

Eagle Transporter

Regular 23 – 25pt

Sachs-Wolfe Effect

Regular 22 – 25pt

A Ekpyrotic Scenario

Regular 21 – 25pt

Compagne de M33 X-7

Regular 20 – 25pt

Large Diffeomorphism

Regular 19 – 25pt

The Atlantis Interceptors

Regular 18 – 25pt

Bell Labs Holmdel Complex

Regular 17 – 25pt

Mobile Suit Gundam II: Soldier

Regular 16 – 25pt

La Machine à Fabriquer Des Rêves

Regular 15 – 25pt

*Death Star*

Regular Italic 35 - 25pt

*Triangulum*

Regular Italic 34 - 25pt

*Eigenvalues*

Regular Italic 33 - 25pt

*9P/Tempel 2*

Regular Italic 32 - 25pt

*Gravitational*

Regular Italic 31 - 25pt

*Prospectives*

Regular Italic 30 - 25pt

*Masterpieces*

Regular Italic 29 - 25pt

*Tesca System*

Regular Italic 28 - 25pt

*Space Rangers*

Regular Italic 27 - 25pt

*Paul Verhoeven*

Regular Italic 26 - 25pt

*Drew Karpysyn*

Regular Italic 25 - 25pt

*L'homme truqué*

Regular Italic 24 - 25pt

*Gateway Stations*

Regular Italic 23 - 25pt

*Thermodynamique*

Regular Italic 22 - 25pt

*Angular Momentum*

Regular Italic 21 - 25pt

*Chandrasekhar Limits*

Regular Italic 20 - 25pt

*Juan Martín Maldacena*

Regular Italic 19 - 25pt

*Space: Above and Beyond*

Regular Italic 18 - 25pt

*Do you want to know more?*

Regular Italic 17 - 25pt

*Quantum Mechanical Modeling*

Regular Italic 16 - 25pt

*Cosmic Extragalactic Polarizations*

Regular Italic 15 - 25pt

**Cyberpunk**

Black 15 – 120pt

**Elysium**

Black 20 – 120pt

**Ghost**

Black 25 – 120pt

**Base**

Black 30 – 120pt

**Hanti**

Black 35 – 120pt



***Endeavour***

Black Italic 15 – 120pt

***Phoenix***

Black Italic 20 – 120pt

***Icarus***

Black Italic 25 – 120pt

***Puck***

Black Italic 30 – 120pt

***Max***

Black Italic 35 – 120pt

**Zeta Puppis**

Bold 15 – 120pt

**Martian**

Bold 20 – 120pt

**Scout**

Bold 25 – 120pt

**Haas**

Bold 30 – 120pt

**Valia**

Bold 35 – 120pt

***Capricornus***

Bold Italic 15 – 120pt

***Galaxies***

Bold Italic 20 – 120pt

***Robot***

Bold Italic 25 – 120pt

***Narvi***

Bold Italic 30 – 120pt

***Lyra***

Bold Italic 35 – 120pt

**Holographic**

Medium 15 – 120pt

**Voyages**

Medium 20 – 120pt

**Ariane**

Medium 25 – 120pt

**Robo**

Medium 30 – 120pt

**Ersa**

Medium 35 – 120pt

*Imagination*

Medium Italic 15 – 120pt

*Hercules*

Medium Italic 20 – 120pt

*Mensa*

Medium Italic 25 – 120pt

*zenit*

Medium Italic 30 – 120pt

*P871*

Medium Italic 35 – 120pt

Armageddon

Regular 15 – 120pt

Exomars

Regular 20 – 120pt

Solaris

Regular 25 – 120pt

Volna

Regular 30 – 120pt

Ares

Regular 35 – 120pt

*Nanoseconds*

Regular Italic 15 – 120pt

*Searcher*

Regular Italic 20 – 120pt

*Cylons*

Regular Italic 25 – 120pt

*Delta*

Regular Italic 30 – 120pt

*Pilot*

Regular Italic 35 – 120pt

Transpondeur

Light 15 – 120pt

Adrastea

Light 20 – 120pt

Future

Light 25 – 120pt

Aniva

Light 30 – 120pt

Thor

Light 35 – 120pt



*Space Rangers*

Light Italic 15 – 120pt

*Questing*

Light Italic 20 – 120pt

*Fiction*

Light Italic 25 – 120pt

*Crash*

Light Italic 30 – 120pt

*BORG*

Light Italic 35 – 120pt

Recombinaters

ExtraLight 15 – 120pt

Anathem

ExtraLight 20 – 120pt

Epsilon

ExtraLight 25 – 120pt

Bionic

ExtraLight 30 – 120pt

wing

ExtraLight 35 – 120pt

*Piscis Austrinus*

ExtraLight Italic 15 – 120pt

*Suspense*

ExtraLight Italic 20 – 120pt

*Rocket*

ExtraLight Italic 25 – 120pt

*Orville*

ExtraLight Italic 30 – 120pt

*Libora*

ExtraLight Italic 35 – 120pt

Recombination

Thin 15 – 120pt

Extremes

Thin 20 – 120pt

Ranger

Thin 25 – 120pt

Herse

Thin 30 – 120pt

Stat

Thin 35 – 120pt

*Transformation*

Thin Italic 15 – 120pt

*Berbericia*

Thin Italic 20 – 120pt

*Dorado*

Thin Italic 25 – 120pt

*Vesta*

Thin Italic 30 – 120pt

*Ceto*

Thin Italic 35 – 120pt

AXIOM

Black 35 – 70pt

SOLAR

Bold 35 – 70pt

BENOU

Medium 35 – 70pt

GHOST

Regular 35 – 70pt

R136A7

Light 35 – 70pt

OMEGA

Extralight 35 – 70pt

WORLD

Thin 35 – 70pt

***SPACE***

Black Italic 35 – 70pt

***GENES***

Bold Italic 35 – 70pt

***ALPHA***

Medium Italic 35 – 70pt

***CARME***

Regular Italic 35 – 70pt

***EIRENE***

Light Italic 35 – 70pt

***TRITON***

Extralight Italic 35 – 70pt

***DELTAS***

Thin Italic 35 – 70pt

**Cycles**

Black 35 – 70pt

**Galaxy**

Bold 35 – 70pt

**Tarvos**

Medium 35 – 70pt

**Maglev**

Regular 35 – 70pt

**Saturn**

Light 35 – 70pt

**Europa**

Extralight 35 – 70pt

**Leucis**

Thin 35 – 70pt



***Eirene***

Black Italic 35 – 70pt

***Minimas***

Bold Italic 35 – 70pt

***Panddia***

Medium Italic 35 – 70pt

***Sauron***

Regular Italic 35 – 70pt

***Vostok***

Light Italic 35 – 70pt

***Gravity***

Extralight Italic 35 – 70pt

***Rocket***

Thin Italic 35 – 70pt

PANDIA

Black 30 – 70pt

WINGED

Bold 30 – 70pt

PHOBOS

Medium 30 – 70pt

HAUMEA

Regular 30 – 70pt

RAY GUN

Light 30 – 70pt

UTOPIAN

Extralight 30 – 70pt

ANDROID

Thin 30 – 70pt

***MATRIX***

Black Italic 30 – 70pt

***APOLLO***

Bold Italic 30 – 70pt

***VACUUM***

Medium Italic 30 – 70pt

***EXODUS***

Regular Italic 30 – 70pt

***ARRAKIS***

Light Italic 30 – 70pt

***COCKPIT***

Extralight Italic 30 – 70pt

***G-FORCE***

Thin Italic 30 – 70pt

Destiny

Black 30 – 70pt

Cthulhu

Bold 30 – 70pt

Despina

Medium 30 – 70pt

Meteors

Regular 30 – 70pt

Seteboos

Light 30 – 70pt

Minotaur

Extralight 30 – 70pt

Anchor 9

Thin 30 – 70pt

***Coriolis***

Black Italic 30 – 70pt

***Albionrix***

Bold Italic 30 – 70pt

***Sputnik***

Medium Italic 30 – 70pt

***Machine***

Regular Italic 30 – 70pt

***Dystopy***

Light Italic 30 – 70pt

***Odyssey***

Extralight Italic 30 – 70pt

***Nemesis***

Thin Italic 30 – 70pt

**TSYKLON**

Black 25 – 70pt

**MIMORGH**

Bold 25 – 70pt

**TAUB-NUT**

Medium 25 – 70pt

**JARNSAXA**

Regular 25 – 70pt

**KERBEROS**

Light 25 – 70pt

**PSAMATHE**

Extralight 25 – 70pt

**STEPHANO**

Thin 25 – 70pt

***CALLISTO***

Black Italic 25 – 70pt

***PASIPHAE***

Bold Italic 25 – 70pt

***BEBHIONN***

Medium Italic 25 – 70pt

***OMEGA 13!***

Regular Italic 25 – 70pt

***PROSPERO***

Light Italic 25 – 70pt

***ARCHEOPS***

Extralight Italic 25 – 70pt

***ARROKOTH***

Thin Italic 25 – 70pt

**Galactica**

Black 25 – 70pt

**Halimede**

Bold 25 – 70pt

**Asteroids**

Medium 25 – 70pt

**Redstone**

Regular 25 – 70pt

Humanoid

Light 25 – 70pt

Probability

Extralight 25 – 70pt

Spacetime

Thin 25 – 70pt



***BAT99-98***

Black Italic 25 – 70pt

***Themisto***

Bold Italic 25 – 70pt

***Amalthea***

Medium Italic 25 – 70pt

***Forcefield***

Regular Italic 25 – 70pt

*Red Dwarf*

Light Italic 25 – 70pt

*Wärmemethod*

Extralight Italic 25 – 70pt

*Ganymede*

Thin Italic 25 – 70pt

**ARC SECOND**

Black 20 – 70pt

**MOONRAKER**

Bold 20 – 70pt

**ΛCDM MODEL**

Medium 20 – 70pt

**PROMETHEUS**

Regular 20 – 70pt

**GEOFF RYMAN**

Light 20 – 70pt

**BELLEPHORON**

Extralight 20 – 70pt

**SUPERMASSIVE**

Thin 20 – 70pt

***THE CITADEL***

Black Italic 20 – 70pt

***KUIPER BELT***

Bold Italic 20 – 70pt

***JOHNNY RICO***

Medium Italic 20 – 70pt

***EXPLORATION***

Regular Italic 20 – 70pt

***VOOT RUNNER***

Light Italic 20 – 70pt

***DABAN URNUD***

Extralight Italic 20 – 70pt

***SYNCHRONOUS***

Thin Italic 20 – 70pt

**Probability**

Black 20 – 70pt

**Black Arrow**

Bold 20 – 70pt

**André Laurie**

Medium 20 – 70pt

**Wavelengths**

Regular 20 – 70pt

**Opisthokonta**

Light 20 – 70pt

**Michael Coney**

Extralight 20 – 70pt

**Swordbreakers**

Thin 20 – 70pt

***Missionaria***

Black Italic 20 – 70pt

***Star Fighter***

Bold Italic 20 – 70pt

***Intergalactic***

Medium Italic 20 – 70pt

***NGC 3603-A1a***

Regular Italic 20 – 70pt

***Albert Robida***

Light Italic 20 – 70pt

***Cygnus OB2-12***

Extralight Italic 20 – 70pt

***James De Mille***

Thin Italic 20 – 70pt

**F-302 MONGOOSE**

Black 15 – 70pt

**GEOSYNCHRONOUS**

Bold 15 – 70pt

**MARGARET ATWOOD**

Medium 15 – 70pt

**LA ROUE FULGURANTE**

Regular 15 – 70pt

**HARITON PUSHWAGNER**

Light 15 – 70pt

TACHYON CONDENSATION

Extralight 15 – 70pt

ALEXANDRO JODOROWSKY

Thin 15 – 70pt

***NSEA PROTECTOR***

Black Italic 15 – 70pt

***ALBERT HEINSTEIN***

Bold Italic 15 – 70pt

***CRITICAL DIMENSION***

Medium Italic 15 – 70pt

***THE AIRY WAVE TRAIN***

Regular Italic 15 – 70pt

***STAR LEAGUE GUNSTAR***

Light Italic 15 – 70pt

***L'HOMME À DEUX TÊTES***

Extralight Italic 15 – 70pt

***ANDROMEDA ASCENDANT***

Thin Italic 15 – 70pt

**Gateway Station**

Black 15 – 70pt

**Donald Kingsbury**

Bold 15 – 70pt

**C/1861 G1 (Thatcher)**

Medium 15 – 70pt

**Scalar Multiplication**

Regular 15 – 70pt

Robert Charles Wilson

Light 15 – 70pt

Quantum Field Theory

Extralight 15 – 70pt

Gravitational Collapsing

Thin 15 – 70pt



***Gauntlet Fighter***

Black Italic 15 – 70pt

***Around the Moon***

Bold Italic 15 – 70pt

***Horsehead Nebula1***

Medium Italic 15 – 70pt

***Draconian Marauder***

Regular Italic 15 – 70pt

*Andrei Dorochevitch*

Light Italic 15 – 70pt

*Juan Martín Maldacena*

Extralight Italic 15 – 70pt

*Non-Euclidian Geometry*

Thin Italic 15 – 70pt

90pt

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# ***Battlestar***

40pt

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**In the past, the Colonies had been at war with a cybernetic race of their own creation, known as the Cylons.**

30pt

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**With the help of Gaius Baltar, the Cylons launch a sudden sneak attack on the Colonies, destroying planets and devastating their populations.**

20pt

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**Of all the Colonial Fleet, the eponymous Battlestar Galactica appears to be the only military capital ship to survive the attack. Under the leadership of Colonial Fleet Commander William Adama and President Laura Roslin, the intrepid Galactica crew battle for survival.**

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18pt / 23

**The war between the Colonials and the Cylons takes many twists and turns. Despite the animosity on both sides, the humans and a faction of the Cylons eventually form an uneasy alliance, in the wake of the Cylon Civil War. The Cylon leader, a humanoid Cylon “Number One” named John Cavil, precipitated the schism in the Cylon ranks.**

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14pt / 18

**Cavil deceives the other models by obsessively hiding the identities and origins of the remaining five humanoid Cylon models, the “Final Five”, who, known only to him, are a more ancient type of Cylon, created by a previous iteration of human civilization. Other plotlines involve the mysterious destiny of Kara “Starbuck” Thrace, who is the subject of a prophecy claiming that she is the “Harbinger of Death” who will “lead them all [humanity] to its end”, as well as the redemption of Gaius Baltar through the Cylons’ monotheistic religion.**

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11pt / 14.5

**An inexplicably resurrected Kara Thrace leads the surviving humans and their Cylon allies to a new planet, which Adama names “Earth”. The first group of survivors settle in ancient Africa. The “real” Earth that the Colonials had searched for during their years in space was revealed in an earlier episode to have been originally inhabited thousands of years before by a previous form of humanoid Cylons; the “Final Five” were the last of these Cylons. Ironically, these humanoid Cylons had created their own Centurion robotic slaves, who waged a nuclear attack against their masters, devastating the planet and making it uninhabitable.**

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8pt / 12

**The new Earth is found to be inhabited by early humans, who are genetically compatible with the humans from the Galactica and the rest of the fleet, but who possess only the most rudimentary civilization. The surviving humans and humanoid Cylons settle on the new planet Earth; they discard all technology, destroying the fleet by flying it into the sun, in an attempt to break the human-Cylon cycle of conflict and begin anew with the tribal humans already present on the new Earth. The surviving Cylon Centurions are given possession of the remaining Cylon Basestar, and proceed to jump away from Earth. In the final scenes, modern-day Earth humans are shown to be descendants of the colonists and their humanoid Cylon allies.**

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6pt / 8

**An angelic Baltar and Cylon Number Six are walking down a sidewalk in modern-day New York City. They are unseen and unheard by the people around them. As the two walk, they notice technologically advanced robots, computers, and other cybernetic devices, and they talk about the technological advancements the humans have made since the Colonists and Humanoid Cylons first arrived to this Earth, over 150,000 years earlier. Cylon Number Six and Baltar have an exchange over one of the ongoing themes from the series: “All of this has happened before. But the question remains, does all of this have to happen again?” Consequently, the revelation that Battlestar Galactica takes place in our collective prehistoric past means that unlike most space opera science fiction stories, the series is a fictional tale of ancient history rather than future history and serves as a fictional tale of origin for modern humanity.**

90pt

# ***Total Recall***

40pt

**Douglas Quaid is unable to determine if his experiences on Mars are real, or the result of memory implants.**

30pt – Single story 'a'

**At Rekall, a company that provides memory implants of vacations, Quaid opts for a memory trip to Mars as a secret agent and something goes wrong.**

20pt

**As a result, construction worker Douglas Quaid starts revealing suppressed memories of actually being a secret agent. His wife Lori dismisses the dreams and discourages him from thinking about Mars, where the governor, Vilos Coahaagen, is fighting a rebellion. The Year is 2084.**

18pt / 23

**The Rekall employees send him home. On the way, Quaid is attacked by his friend Harry and other men, and is forced to kill them. He is then ambushed in his apartment by Lori, who states that she isn't his wife; their marriage is a false memory implant, and "The Agency" sent her to monitor Quaid. Quaid knocks Lori out and runs off, pursued by armed men led by Richter.**

14pt / 18

**After evading his attackers, Quaid is left a suitcase containing money, gadgets, fake IDs, and a video recording. The video is of Quaid himself, who identifies himself as Hauser and explains that he used to work for Coahaagen, but switched sides after learning about an alien artifact on Mars and underwent the memory wipe to protect himself. Hauser instructs Quaid to remove a tracking device located inside his skull before ordering him to go to Mars. On arrival, Quaid finds a note from Hauser directing him to Venusville, which is populated by mutants.**

11pt / 14.5

**On arrival, Quaid finds a note from Hauser directing him to Venusville, populated by people mutated as a result of poor radiation shielding. He meets Benny, a taxi driver, and Melina, the woman from his dreams, but she spurns him, believing that he is still working for Coahaagen. Quaid later encounters Rekall's Dr. Edgemar and Lori. Edgemar asserts Quaid suffered a "schizoid embolism" and is trapped in a fantasy from the implanted memories, and must take an offered pill to wake up, or will otherwise be lobotomized. Seeing sweat on Edgemar's face, Quaid refuses the pill and shoots him, just as Richter's men burst into the room. Melina arrives to aid Quaid, and in their escape Quaid kills Lori.**

8pt / 12

**Melina arrives to aid Quaid, recognizing Quaid to be truthful, and in their escape Quaid kills Lori. They flee to Venusville with Benny, and are ushered into a secret tunnel. Unable to locate Quaid, Coahaagen shuts down the ventilation, slowly asphyxiating its citizens. Quaid, Melina, and Benny are taken to a resistance base, and Quaid is introduced to the mutant Kuato, conjoined to his brother George. Kuato reads Quaid's mind recalling a discussion with Coahaagen and Richter about the Martian artifact and its unknown purpose. Coahaagen's forces burst in and kill most of the resistance. Quaid, George/Kuato, Melina & Benny escape to an airlock. Benny kills George and reveals that he works for Coahaagen. Kuato implores Quaid to activate the reactor before being shot by Richter.**

6pt / 8

**Quaid and Melina are taken to Coahaagen, who explains that the Quaid persona was a ploy by Hauser to infiltrate the mutants and expose Kuato, thereby wiping out the resistance. Coahaagen orders Hauser's memories to be reimplanted in Quaid and Melina re-programmed as Hauser's obedient "babe", but Quaid and Melina escape into the mines where the reactor is located. Benny attacks them in an excavation machine, but Quaid kills him. Quaid and Melina then outwit and kill Richter and his men lying in ambush for them. Quaid reaches the reactor control room, where Coahaagen is waiting with a bomb, claiming starting the reactor will destroy them all. Melina arrives and shoots Coahaagen, but he starts the bomb timer. Quaid throws the bomb down the tunnel, blowing the door open and causing an explosive decompression. Quaid pushes Coahaagen aside, and Coahaagen is blown out onto the surface, where he suffocates and dies. Quaid manages to activate the reactor before he and Melina are also blown out. The reactor rods deploy, sublimating the turbinium glacier underneath and releasing gas, which bursts from a mountain and forms a breathable planetary atmosphere, saving Quaid, Melina, Venusville, and the rest of Mars' population. As the Mars humans and mutants stand looking at the newly blue sky, Quaid pauses to wonder if he is dreaming.**

90pt

# Métal Hurlant

40pt

**Métal Hurlant est un magazine français de bande dessinée de science-fiction qui a été édité par Les Humanoïdes Associés.**

30pt – Alternate 'U'

***« Un véritable laboratoire d'où sont sortis quelques chefs-d'œuvre et un bon nombre de grands noms de la bande dessinée contemporaine. »***

20pt

**La revue de bande dessinée américaine Heavy Metal, dont le premier numéro est paru en avril 1977, est à l'origine une version américaine de Métal Hurlant, bien que l'équipe rédactionnelle française n'y ait jamais été directement impliquée.**

18pt / 23

**Heavy Metal a directement inspiré deux films : Métal Hurlant (Heavy Metal, 1981) et Heavy Metal 2000 (1999) ainsi qu'une série télévisée: Metal Hurlant Chronicles (2012). Métal Hurlant, quant à lui, a inspiré directement ou indirectement l'esthétique de nombreuses œuvres graphiques, littéraires ou cinématographiques (Mad Max, Alien, Blade Runner, Le Cinquième Élément, etc.).**

14pt / 18

**Jean-Pierre Dionnet, jeune critique et scénariste de bande dessinée passé par les fanzines et Pilote, désirait créer un magazine de bande dessinée consacré à la science-fiction. Poussé par Nikita Mandryka, dans un contexte de profond renouvellement de la presse francophone consacré à la bande dessinée, il s'associe en décembre 1974 à ses amis auteurs Philippe Druillet et Moebius et à l'homme d'affaires Bernard Farkas avec lesquels il fonde Les Humanoïdes Associés, afin de publier une revue de science-fiction trimestrielle, de rééditer Le Bandard Fou et de « préparer plein d'autres choses».**

11pt / 14.5

**La formule de Métal Hurlant, qui propose des bandes dessinées et un rédactionnel fourni, notamment côté musical, commence à être copiée par d'autres revues, comme Pilote ou l'éphémère Zoulou, fondé par Marc Voline qui avait lui-même dirigé Métal Hurlant lorsque Dionnet s'était lancé dans la télévision. L'inflation de titres en librairie rend la revue moins visible, ce qui pousse Dionnet à lancer deux revues parallèles, Rigolo ! (animé par Philippe Manœuvre), consacré à l'humour (1983-1984, treize numéros) et Métal (Hurlant) Aventure, consacré à la bande dessinée d'aventure (1983-1985), mais elles ne rencontrent pas le succès escompté. Le déclin apparaît inexorable et ni la prise de contrôle par Hachette ni l'arrivée de Claude Gendrot au poste de rédacteur en chef ne changent la donne.**

8pt / 12

**Si de bons auteurs sont encore présents en 1986, piliers (Chaland, Margerin, Clerc), souvent de passage (Masse, Jacques Ferrandez, Andreas) ou nouveaux (Juan Giménez, Miguelanxo Prado), le magazine poursuit cependant son déclin pour s'interrompre au numéro 133 en juillet 1987. La revue reparait en juillet 2002 avec le numéro 134 chez Les Humanoïdes Associés. Cette nouvelle formule est très différente de la première : au format comic book, elle est diffusée uniquement en librairie, transcontinentale (elle est pilotée par Fabrice Giger depuis Los Angeles), et a pour but la promotion de jeunes auteurs, ainsi que la promotion des parutions des « Humanos ». Elle se compose de bandes dessinées originales de quelques pages, qui ont parfois un lien avec des séries parues ou à paraître.**

6pt / 8

**Le bimestriel est édité en versions française, anglaise, espagnole et portugaise. La formule ne convainc pas et le numéro 145 de septembre 2004 est le dernier à être distribué en librairie sous cette forme. En mai 2006, un ultime numéro de cent pages est publié, annonçant la fin de Métal Hurlant. En 2005, Gilles Poussin et Christian Marmonnier publient aux Éditions Denoël, Métal Hurlant 1975-1987, La Machine à Rêver, un livre de près de 300 pages, racontant la genèse et l'histoire du journal. La formule de Métal Hurlant, qui propose des bandes dessinées et un rédactionnel fourni, notamment côté musical, commence à être copiée par d'autres revues, comme Pilote ou l'éphémère Zoulou, fondé par Marc Voline qui avait lui-même dirigé Métal Hurlant lorsque Dionnet s'était lancé dans la télévision. L'inflation de titres en librairie rend la revue moins visible, ce qui pousse Dionnet à lancer deux revues parallèles, Rigolo ! (animé par Philippe Manœuvre), consacré à l'humour (1983-1984, treize numéros) et Métal (Hurlant) Aventure (dirigé par Jean-Luc Fromental), consacré à la bande dessinée d'aventure (1983-1985, onze numéros), mais elles ne rencontrent pas le succès escompté. Le déclin apparaît inexorable et ni la prise de contrôle par Hachette ni l'arrivée de Claude Gendrot au poste de rédacteur en chef ne changent la donne.**

90pt

# *Galaxy Quest*

40pt – Alternate 'G'

The cast members of the canceled 1980s space-adventure television series *Galaxy Quest* attend fan conventions.

30pt

*At a convention, Jason is approached by a group calling themselves Thermians, led by Mathesar, who request his help. Jason is hung over when he is picked up.*

20pt

Believing he has been called on to perform, he gives half-hearted orders as captain, directing them to attack his enemy General Sarris, temporarily defeating him. When the Thermians transport him back to Earth, he realizes the experience was real. He relates his adventure to the other cast members and they agree to join.



18pt / 23

Once aboard the Protector, the group learns that the Thermians received transmissions of *Galaxy Quest* in space and, having no understanding of fiction, mistook them for historical documentaries. Inspired by the crew's adventures, they restructured their society to reflect the show's virtues, and manufactured a functioning replica of the Protector. When Sarris attacks the ship, the group flees through a field of magnetic mines.

14pt / 18

Though they escape Sarris, the ship's power source, its beryllium sphere, is damaged. They detect beryllium on a nearby planet, and the humans travel to the surface to retrieve a new sphere. After a series of mishaps, they are successful, but in their absence Sarris seizes the Protector. Jason confesses to Sarris that he is not the ship's commander. When he shows Sarris the "historical documents" of *Galaxy Quest*; Sarris realizes they are fiction and forces Jason to explain them to a heartbroken Mathesar. Sarris orders the Protector's self-destruct mechanism to be activated and returns to his ship, leaving the others to die.

11pt / 14.5

The humans formulate a plan to abort the self-destruct and defeat Sarris' men left on the ship. With the aid of a *Galaxy Quest* fan on Earth named Brandon – using a genuine Thermian communicator Jason had accidentally swapped for Brandon's prop – and his network of friends with intimate knowledge of the show, Jason and Gwen make their way to the ship's core and shut down the self-destruct sequence, while Alexander leads the Thermians in fighting back against Sarris' forces. The humans take back command of the Protector and fly to confront Sarris. With their renewed confidence in their abilities, the crew flies through the minefield again but evade the mines, causing them to drag behind the ship.

8pt / 12

They fly the Protector straight at Sarris' ship, veer away at the last moment, and trick Sarris into flying into the mines and obliterating his ship. The Protector travels to Earth to return the humans home, but Sarris, who escaped his vessel's destruction, ambushes them and fatally wounds several crew members. Jason activates the "Omega 13", a secret superweapon on the Protector that had never been used and never had its capabilities explained. It causes a 13-second time warp to the past, giving Jason and Mathesar the chance to disarm Sarris before he attacks. The Protector's bridge splits from the main vessel to fly to Earth with the humans, while the main section departs with Mathesar leading the Thermians.

6pt / 8

"I had originally not wanted to see [*Galaxy Quest*] because I heard that it was making fun of *Star Trek* and then Jonathan Frakes rang me up and said "You must not miss this movie! See it on a Saturday night in a full theatre." And I did and of course I found it was brilliant. Brilliant. No one laughed louder or longer in the cinema than I did, but the idea that the ship was saved and all of our heroes in that movie were saved simply by the fact that there were fans who did understand the scientific principles on which the ship worked was absolutely wonderful. And it was both funny and also touching in that it paid tribute to the dedication of these fans."

— Patrick Stewart (*Jean-Luc Picard on TNG*)

"I thought it was very funny, and I thought the audience that they portrayed was totally real, but the actors that they were pretending to be were totally unrecognizable. Certainly I don't know what Tim Allen was doing. He seemed to be the head of a group of actors, and for the life of me I was trying to understand who he was imitating. The only one I recognized was the girl playing Nichelle Nichols."

— William Shatner (*James T. Kirk on TOS*)

90pt

# *Fahrenheit 451*

40pt

Le film présente un avenir proche: Dans une société où la tâche des pompiers n'est plus d'éteindre des incendies mais de brûler des livres,

30pt

*Selon le gouvernement*, la lecture empêche le bonheur et inquiète les gens. En lisant, les hommes commencent à penser, analyser et questionner leur vie et leur réalité.

20pt – Straight 'j'

L'objectif du gouvernement est donc d'empêcher les citoyens d'avoir accès aux livres, dans la mesure où il garantit leur bonheur, afin qu'ils ne remettent pas en question leurs actes. Le pompier Montag rencontre une fille qui lui explique qu'elle et sa famille sont étiquetées comme antisociales parce qu'elles réfléchissent par elles-mêmes.

18pt / 23

Dans le livre de Bradbury *Match to Flame: The Fictional Paths to Fahrenheit 451* il dit dans la préface « Pendant de nombreuses années, je répétais aux gens que *Fahrenheit 451* était le résultat de mon histoire *Le Piéton* que j'ai écrit au courant de ma vie. Il s'avère que c'est un malentendu: bien avant *Le Piéton*, j'ai écrit plusieurs histoires que vous retrouverez dans ce livre ». Entre 1947 et 1948, Bradbury a écrit la nouvelle *Bright Phoenix*.

14pt / 18

Cette jeune femme, en plus d'éveiller sa curiosité pour les livres qu'il brûle (notamment *David Copperfield* de Charles Dickens), fait douter Montag de la réalité de son bonheur. Il commence dès lors à lire, ce qui implique non seulement de contredire les lois qu'il est censé respecter, mais aussi de prendre conscience de la réalité qui l'entoure. Cette situation l'entraîne dans un conflit avec sa femme, Linda, qui participe à une émission interactive dénommée « The Family » et dont elle est une fan inconditionnelle - elle refuse de sortir du monde qu'elle s'est construit grâce à l'émission de télévision. Clarisse est obligée d'entrer en clandestinité après avoir été repérée par les pompiers.

11pt / 14.5

Elle rencontre une nouvelle fois Montag et annonce son intention de s'échapper auprès des « lecteurs » qui vivent dans une forêt, à l'écart de la société, et mémorisent les livres pour qu'ils ne soient pas oubliés. Montag décide de quitter son travail mais son épouse dénonce son mari aux pompiers. La dernière mission de Montag le conduit à son domicile, où il est obligé de brûler ses livres. Il met le feu à l'ameublement, tue son capitaine au lance-flammes et s'enfuit. Montag parvient ensuite à retrouver les lecteurs de livres auprès desquels Clarisse s'est réfugiée. Tous deux commencent à mémoriser un livre pour le conserver pour la postérité. Le livre de Montag sera « *Tales of Mystery & Imagination (en)* » d'Edgar Allan Poe. Le tournage s'est déroulé du 12 janvier au 22 avril 1966 aux Studios de Pinewood et en extérieurs aux environs de Londres.

8pt / 12

Avec ce film, François Truffaut fait une infidélité à son compositeur habituel Georges Delerue, en choisissant Bernard Herrmann qui vient d'arrêter sa collaboration avec Alfred Hitchcock. Ils travailleront de nouveau ensemble l'année suivante pour *La Mariée était en noir*. Le titre du film (qui est aussi celui du livre) vient de la température du point d'auto-inflammation du papier exprimé en degrés Fahrenheit, ce qui correspond à 232,78 degrés Celsius.

6pt / 8

Le film n'a pas de générique écrit, puisque dans cette société écrire est interdit : la liste des intervenants est dite en voix off, par une voix féminine, au début du film. Les écrans de télévision y sont omniprésents. Ils sont en couleurs, interactifs et incrustés dans les murs. Parmi les nombreux livres qui figurent pour les besoins du film, un certain nombre sont visibles ou nommés, dont quelques classiques. Le tournage ayant eu lieu en Angleterre, les titres des livres sont souvent en anglais. Le tournage s'est déroulé du 12 janvier au 22 avril 1966 aux Studios de Pinewood et en extérieurs aux environs de Londres. Le monorail vu à plusieurs reprises est le prototype SAFEGE, qui a fonctionné dans les années 1960 sur la voie d'essai du métro aérien suspendu à Châteauneuf-sur-Loire (Loiret).

90pt

# *La S, AUX CHOUX*

40pt

Deux amis de longue date vivent dans un hameau campagnard. Ils sont septuagénaires et sont tout l'un pour l'autre.

30pt

Claude Ratinier est un sabotier veuf. Francis Chérasse est puisatier. Leur lieu-dit, les Gourdiflots, est totalement à l'écart de la vie moderne et ne comporte que leurs deux maisons.

20pt

Négligeant totalement leur santé, chacun consomme cinq à six litres quotidiens de pinard en plus du perniflard. À la suite d'un concours de pets auquel se sont livrés les deux compères, un extraterrestre débarque en soucoupe volante de la planète Oxo dans le jardin du Glaude. L'extraterrestre est joué par l'excellent Jacques Villeret.

18pt / 23

L'extraterrestre a entendu les flatulences et a cru qu'il s'agissait d'un ordre lui s'agissait d'un ordre lui demandant... demandant d'atterrir ici. Le Glaude, comprenant par hasard que l'être est affamé, lui donne alors à manger de la soupe aux choux et le surnomme « la Denrée ». Ce dernier, appréciant le potage, en emporte sur sa planète. Les allers-retours du visiteur créent des remous dans le voisinage mais le Glaude et la Denrée se lient d'amitié.

14pt / 18

Peu après, l'extraterrestre lui propose de venir le rejoindre sur sa planète pour qu'il fasse bénéficier tous les Oxiens des bienfaits de la soupe aux choux, mais le Glaude refuse en mettant en avant son amitié avec le Bombé. La Denrée repart avec un louis d'or du Glaude après avoir parlé de sa femme, « la Francine », morte dix ans plus tôt. Il prend l'initiative de faire ressusciter sa femme, reprenant vie âgée de seulement vingt ans. Le décalage est flagrant entre les deux générations. La nouvelle Francine, affamée de vivre, veut profiter de la vie au lieu d'avoir à trimer sans en profiter comme dans sa version précédente. Elle s'en va au village et elle est prise en stop par la jeune Catherine Lamouette.

11pt / 14.5

Elle s'en va au village et est prise en stop par la jeune Catherine Lamouette, du même âge qu'elle. Arrivées au village, elles font du shopping et la Francine s'habille à la dernière mode. De retour chez le Glaude, Francine prend un bain de soleil en petite tenue, ce qui fait exploser le Glaude qui ne la comprend pas. En colère, la Francine lui révèle qu'elle l'a trompé avec le Bombé alors qu'il était prisonnier durant la guerre à Berlin. Le Glaude s'en va faire avouer le Bombé en le menaçant avec un fusil. Ce dernier avoue, le Glaude lui pardonne. Pendant ce temps, Francine mène une vie de jeune fille de vingt ans : elle s'entiche d'un jeune homme aguicheur et quitte le Glaude profondément triste. La Denrée revient sur Terre et annonce que la soupe aux choux a été considérée comme une source de plaisir, le « plaisir » étant une notion révolutionnaire sur Oxo.

8pt / 12

La Denrée revient sur Terre et annonce que la soupe aux choux a été considérée comme une source de plaisir, le « plaisir » étant une notion révolutionnaire sur Oxo. La Denrée a pris de l'avancement et propose au Glaude de venir sur la planète Oxo pour y planter des choux, faire de la soupe, vivre jusqu'à 200 ans comme lui, le Bombé et leur vieux chat. De plus, la Denrée rapporte le louis d'or après l'avoir fait dupliquer par centaines. La Denrée repart. Durant ce temps, au village, le maire annonce la construction d'un parc d'attractions et d'un lotissement aux Gourdiflots. Il rend visite au Bombé et au Glaude pour leur exposer sa théorie sur « l'expansion économique » : parking, chaises longues, « rocher aux singes » et demander leur départ.

6pt / 8

Rattrapés par les péripéties de la vie moderne, le Glaude expose au Bombé déprimé et suicidaire les plans de la Denrée et lui révèle l'existence de ce dernier et de la planète Oxo. Ils décident d'émigrer vers Oxo. Avant de partir, le Glaude envoie à la Francine, qui est devenue serveuse, les louis d'or joints d'une lettre. La Francine se met à sangloter pensant que le Glaude va mettre fin à ses jours suite à leur séparation. Le film se termine avec la Denrée, le Glaude, le Bombé et le chat s'envolant festivement vers Oxo et un autre vaisseau emportant dans les étoiles les deux vieilles maisons des Gourdiflots.

« Les critiques de cinéma pour qui l'entrée dans les salles est gratuite, grâce à leur carte professionnelle, se voient, pour La Soupe aux choux, refuser ce droit pendant la première semaine d'exclusivité. Qu'ils en aient dit du bien ou du mal, ils n'ont jamais eu d'influence sur le succès commercial des films de Jean Girault avec Louis de Funès (la série du Gendarme, par exemple). Craindrait-on, cette fois, qu'ils ne détournent le public de ce brouet cinématographique en mettant les pieds dans la soupière ? »

— Jacques Siclier, Le Monde, 5 décembre 1981

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90pt

# *Ender's Game*

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40pt – Simplified Quotes & Commas

Andrew “Ender” Wiggin is born a “3rd”; a rare exception to Earth’s 2-child policy, allowed by the government due to the success of his siblings.

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30pt

Graff and the other leaders of the school covertly work to isolate Ender from his fellow recruits and prevent him from growing too comfortable and docile in his new environment.

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20pt

The cadets participate in competitive war simulations in zero gravity, where Ender quickly masters the game and dominates his opponents. The school continually tries to break Ender down, first promoting him to command a new army composed of raw recruits, then pitting him against multiple armies at once, but Ender’s success continues.

18pt / 23

Ender's jealous ex-commander, Bonzo Madrid, draws him into a fight outside the simulation, and Ender, once again seeking to preemptively stop all future conflicts with Bonzo, unintentionally kills him. Ender, now ten years old, is promoted to Command School on Eros after a brief respite on Earth. After some preliminary battles in the simulator, he is introduced to a former war hero, Mazer Rackham. From now on, Ender participates in simulations created and controlled by Mazer.

14pt / 18

As the skirmishes become harder, he is joined by some of his friends from the Battle School as sub-commanders. Despite this, Ender becomes depressed by the battles, his isolation, and by the way Mazer treats him. When told that he is facing his final test, Ender finds his fleet far outnumbered by the buggers surrounding their queens' homeworld. Hoping to earn himself expulsion from the school for his ruthlessness, he sacrifices his entire fleet to fire a Molecular Disruption Device at the buggers' homeworld. The Device destroys the planet and the surrounding bugger fleet. Mazer informs Ender that the "simulations" he has been fighting were real battles, and that Ender has won the war.

11pt / 14.5

Ender becomes more depressed on learning this, realizing that he has committed genocide. When he recovers, he learns that, at the end of the bugger war, Earth's powers fought among themselves. He stays on Eros as his friends return home and colonists venture to other worlds, using Eros as a way station. Among the first colonists is Valentine, who apologizes that Ender can never return to Earth, where he would be exploited by Peter and other politicians to fulfill their own purposes. Instead, Ender joins the colony program to populate one of the buggers' former worlds. There, he discovers the dormant egg of a bugger queen, who reveals that the buggers had initially assumed humans were a non-sentient race, for want of collective consciousness, but realized their mistake too late, and requests that Ender take the egg to a new planet to colonize.

8pt / 12

Ender takes the egg and, with information from the Queen, writes *The Hive Queen* under the alias "Speaker for the Dead". Peter, now the leader of Earth and seventy-seven with a failing heart, recognizes Ender as the author of *The Hive Queen*. He requests Ender to write a book about him, which Ender titles *The Hegemon*. The combined works create a new type of funeral, in which the Speaker for the Dead tells the whole and unapologetic story of the deceased, adopted by many on Earth and its colonies. In the end, Ender and Valentine board a series of near-light-speed starships and visit many worlds, looking for a safe place to establish the unborn Hive Queen.

6pt / 8

The U.S. Marine Corps Professional Reading List makes the novel recommended reading at several lower ranks, and again at Officer Candidate/Midshipman. The book was placed on the reading list by Captain John F. Schmitt, author of FMFM-1 (Fleet Marine Fighting Manual, on maneuver doctrine) for "provid[ing] useful allegories to explain why militaries do what they do in a particularly effective shorthand way." In introducing the novel for use in leadership training, Marine Corps University's Lejeune program opines that it offers "lessons in training methodology, leadership, and ethics as well ... Ender's Game has been a stalwart item on the Marine Corps Reading List since its inception." In 1991, Card made several minor changes to reflect the political climates of the time, including the decline of the Soviet Union. In the afterword of *Ender in Exile* (2008), Card stated that many of the details in chapter 15 of *Ender's Game* were modified for use in the subsequent novels and short stories. In order to more closely match the other material, Card has rewritten chapter 15 and plans to offer a revised edition of the book.





## Trois Mille OpenType Features

## SS01 – Single Story ‘a’

a → a Original **a**l → Original

## SS02 – Straight ‘j’

j → j Ejector Seat → Ejector Seat

## SS03 – Alternate ‘G’

G → G Gravity → Gravity

## SS04 – Alternate ‘U’

U → U Universe → Universe

## SS05 – Black Circled Numbers

2 → ② Porsche 911 → Porsche ⑨11

## SS06 – White Circled Numbers

3 → ③ Stardate 41153 → Stardate (41153)

## SS07 – Simplified Comma and Quotes

“ → ” “Ender” Wiggin → “Ender” Wiggin

## SS08 – Hairline Brackets

(){}[] → (){}[] 81P (Wild 2) → 81P (Wild 2)

## Trois Mille OpenType Features Continued

SS09 – Alternate ‘?’

? → ?

In the Matrix? → In the Matrix?

Automatic Fractions (FRAC)

1/2 → ½

12345/67890 → 1<sup>2</sup>3<sup>4</sup>5/67890

Case Sensitive Forms

(a) → (A)

(martians) → (MARTIANS)

@ ( ) [ ] { } &lt; &gt; ( ) [ ] { } &lt; &gt;

/ \ &lt; &gt; « » • • ¿ ¡ - - —

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Languages

**ISO 8859-1 / Latin1**

Afrikaans, Albanian, Basque, Breton, Catalan, Catalan, Corsican, Czech, Danish, Dutch, English (UK and US), Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Irish (new orthography), Italian, Latin (basic classical orthography), Leonese, Luxembourgish (basic classical orthography), Malay, Manx, Māori, Norwegian (Bokmål and Nynorsk), Occitan, Portuguese, Rhaeto-Romanic, Scottish Gaelic, Spanish, Swahili, Swedish, Turkish, Walloon, Welsh

**ISO 8859-2 / Latin2**

Bosnian, Croatian, Czech, German, Hungarian, Polish, Romanian, Serbian (when in the Latin script), Slovak, Slovene, Upper Sorbian, and Lower Sorbian

**ISO 8859-3 / Latin3**

Esperanto, Maltese, Turkish

**ISO 8859-4 / Latin4**

Estonian, Latvian, Lithuanian, Greenlandic, Sami

**ISO 8859-9 / Latin5**

Turkish

**ISO 8859-10 / Latin6**

Nordic languages

**ISO 8859-13 / Latin7**

Baltic languages

**ISO 8859-15 / Latin9**

Afrikaans, Albanian, Breton, Catalan, Danish, Dutch[b], English (US and modern British), Estonian, Faroese, Finnish, French, Galician, German, Icelandic, Irish (New orthography), Italian, Kurdish (Unified Alphabet), Latin (basic classical orthography), Luxembourgish (basic classical orthography), Malay (Rumi script), Norwegian (Bokmål and Nynorsk), Occitan, Portuguese (European and Brazilian), Rhaeto-Romanic, Scottish Gaelic, Scots, Spanish, Swahili, Swedish, Tagalog, Walloon

**ISO 8859-16 / Latin10**

Albanian, Croatian, French, German, Hungarian, Irish Gaelic (new orthography), Italian, Polish, Romanian, Serbian, Slovenian

File formats

Desktop: OTF  
Web: WOFF, TTF, EOT  
App: OTF

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About Sharp Type Co.

Sharp Type is a digital type foundry based in New York City. The foundry produces custom & retail typefaces for print, digital, and environmental design for brands, design houses, and publications. Sharp Type designs typefaces with utility and beauty for the modern era.