

The Summer Issue

Warps Illustrated

A man in black shorts is performing a hula hoop trick on a trampoline. He is standing on a small white platform, and several white hula hoops are suspended in the air around him, creating a circular pattern. The background shows a wooden fence and trees. The scene is set outdoors near a swimming pool.

Fun in the sun

Trekking to Toronto

And so much more!

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Treasurer

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Bernard Reischl

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Wayne Glover & Steven Toy

Newsletter Editor
Cathy Palmer-Lister

Board of Advisors (BoA)
All members in good standing

On the Cover:

Dom & Lynda at Wayne's pool
party in August,
photographed by Charles Mohapel..

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MonSFFA CALENDAR OF EVENTS

Except where noted, all MonSFFA meetings are held
Sundays at 1:00 PM to 5:00 PM
at the Days Inn, St-François Room
1005 Guy Street, corner René Lévesque

Programming is subject to change.

September 19, 2004

Back to School with SF & F!
Harry Potter / Starfleet Academy / Enders Game
&

Fundraising
Auction – Raffle – Garage Sale!
Donations are being accepted NOW.



October 17, 2004

Field Trip to the Cosmodome!
<http://www.cosmodome.org/>



November 21, 2004

Chewing up the scenery
Name that backdrop scene from your favourite TV show / movie
Creating background paintings for the movies
&

Con*Cept 2004 Feedback panel
Hosted by Cathy Palmer-Lister

December 4, 2004

Christmas Party!!

The Real Fine Print: WARP is published quarterly by the Montreal Science Fiction and Fantasy Association (MonSFFA), a non-profit organization of fans interested in sharing their love of science fiction and fantasy. The opinions expressed in WARP are those of the individual writers and do not necessarily reflect those of MonSFFA or the editor. To reprint any article, please contact the writer, or ask the editor to pass on your request. The use of copyrighted material is generally discouraged, but it's hard to talk about Star Wars without stepping on toes; our apologies to the copyright holders, no serious infringement is intended. This is an amateur production, your tolerance is appreciated by your fans.

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Fay Wray, 1907 - 2004



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MONSFANDOM

Will return next issue, get well soon, Keith!
(What an excuse for missing a deadline!)



You've Got Mail!

June 30, 2004

Dear MonSFFen, and Cathy:

I have Warp 57 here...it is just a couple of days before Toronto Trek 18 starts, but I thought I'd take the time to whip up a quick loc, and get it to you.

It's a shame about the death of Richard Biggs. I only met him once at PriMedia 1997 when it was the CanVention that year. Very pleasant, and interested in all the activities there. At his funeral, nearly the entire cast and crew, past and present, were in attendance, which indicates how close they all were.

I have heard about the lack of organization this past Ad Astra...I gather that the chairman this year was inexperienced, and has already resigned from the committee. I have no intentions of rejoining the committee, so I have no idea what their plans for the future are.

Excellent article on anthropomorphics by Sylvain. Too many of us like to look down on the furies, but too few of us understand or have any experience with the fandom or furry cartoons and artwork. Some of the creations

or artworks of furry artists are human-anatomically correct or even exaggerated, which gets into what they call spooze, but the majority is for overall consumption, and can be some fun. I am not a furry, and I know some of the local furies in Toronto, but I admit I check out some of the comic strips on the Supermegatopia site, like Misty the Mouse and A Domain of our Own.

I still remember seeing articles about making "chainmail" out of popcan pulltabs, way back when you could pull the tab off the top instead of pushing it in today. I also remember seeing "chainmail" knitted out of gray wool.

My own activities...I mentioned a couple of years ago that I was involved with a horror CD called **F e a r s F o r E a r s** (www.fearsforears.com). Now, I may be involved with a 12-part SF drama called Sectarian Wave. I will be going to a callback audition tonight, and if I am successful, we'll be working on this through July and August, and with luck will be issued on CDs, and they will attempt to sell it to the CBC. Check out their website www.virtuallyamerican.com for information on Sectarian Wave and other audio programmes they've produced over the years.

Well, Toronto Trek has come and gone...a very good time. I did no panels for the first time in many years, so I had the time to enjoy myself, and I did. I helped with the Q Continuum parties, and I hope you enjoyed them. I took the time to get into the hotel pool, I saw the masquerade for the first time in about 15 years (and it may be another 15, I'm afraid), and I took in the dealers' room, and found it's been the same stuff there for a long time. The con suite was a bit of a letdown because of what it didn't

have (space and food), yet one thing it didn't have was the never-ending reruns on television, and its absence was appreciated. Nevertheless, I go to Toronto Trek for the people and the friends I might not see anywhere else, so I had a very good time.

Time to go...great to see Cathy and Berny and Tamu and all you crazy MonSFFAns at the con. We shall see if we can afford to go to Con*Cept so we can see you all again.

Yours,

Lloyd Penney.

Hi, Lloyd!

Always a pleasure to hear from you!

I also took a break from volunteering or staffing tables at Toronto Trek, so enjoyed the con immensely. The new hotel is very pleasant, though you could tell they didn't know what to expect from fans of science fiction. However, a representative of the hotel appeared at the bitch panel and was seen taking notes, which bodes well for the future.

Best of luck on your new projects! MonSFFA produced three radio plays a few years ago, but I don't think we will be selling them to the CBC anytime soon. ;-)

Yours in Fandom,

Cathy

We welcome your comments!

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APOPHIS AND HERU'UR

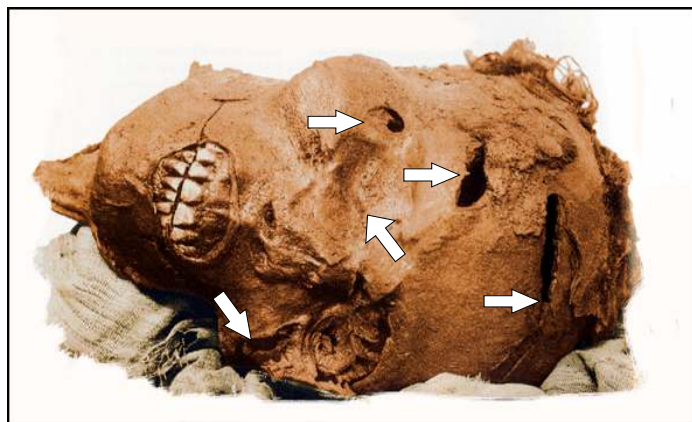
by Barbara Silverman

Apophis, the Hyksos King

In the Great temple of Amun at Karnak stand two stela, pages from Egypt's long ago past. Erected by King Kamose of the Thebans, they commemorate his victories over the Hyksos ruler Apophis. Apophis, also known as Apopis I, or Apopi, was the last great Hyksos king, 1585 to 1542 BC.

The Hyksos, whose name is a loose translation of an Egyptian word meaning '*rulers of foreign lands*', were Semitic invaders from across the Sinai in Asia. During the 18th Century BC., they seized control of Northern, or Lower Egypt. Setting up their capital in Avaris, they ruled from 1710 to 1550 BC.

At first the Hyksos and the Thebans of southern or Upper Egypt co-existed. As the Hyksos slowly cut off the source of gold, the situation began to change. Then Apophis, for some unknown reason, purposely antagonized the Thebans. Through it is questionable if he could hear them, Apophis complained about the noise which the royal hippopotamuses were making. Seqenenre-Tao II, the Theban king from the city of Thebes, declared war.



The mummified head of Seqenenre Tao II. His skull was pierced in several places by an ax, a mace, and a spear.

During the fighting, in 1576 BC, Seqenenre-Taa II was killed. Kamose, his son, took over as the Theban leader. Apophis tried to appeal to an ally in the south. He wanted the Cushite prince to attack the Thebans from the rear. However the messenger was intercepted, thereby giving Kamose the opportunity to thwart the plan.

When Kamose was killed in battle, his younger brother Ahmose the First, assumed command of the army. Under Ahmose I, Apophis was driven back to his capital of Avaris, in the vicinity of Memphis, or modern day Cairo.

It was shortly after this that Apophis died. When he had come to power, he had controlled all of Lower Egypt, but when he died, he was almost powerless, having authority only around the immediate area surrounding Avaris. A few years later, the last of the Hyksos were driven out of Egypt, ushering in the era of the New Kingdom.

Avaris, also Per Ramessu, or Pi Ramesse, or the biblical - Raames, or modern - Quanir, Khanta'Na, Ad-Dab'a, is situated 62 miles/100 km northeast of Cairo. It became the Hyksos capital in 1530 BC, remaining so until sacked by the victorious Thebans. It was well known for its beautiful layout of gardens, orchards, pleasant water ways. The city was unique, in that it was divided into four quarters, each dedicated to a deity.

The Egyptian gods, Amon - west, (Wadjit, the royal cobra goddess) - north.

The Asiatic gods, Seth - south, Astarte (Syrian goddess) - east.

In the centre, the cult of whichever king was in power, dominated.

Apophis the Serpent

Through Apophis, the Hyksos king, played a role in Egyptian history, he was not the main or the most important Apophis. Also called Apepi, Apep, or Rerek, Apophis was the god of chaos., the serpent god of underworld. The Egyptians viewed him as a great serpent with tightly compressed, spring-like coils.

First mentioned during the Middle Kingdom, he was the product of the trouble times which occurred just after the pyramid age. The mythology grew and developed during the New Kingdom in funerary texts. A serpent spent eternity dwelling in the depth of darkness, in the abyss beyond the created world waiting for sinners who were not saved. Egyptians believed in an afterlife, where those with a good heart would forever dwell. The darkness in which Apophis lived represented non-existence, which terrified the Egyptians. They believed that those he swallowed, disappeared into this non-existence.

Apophis represented all that was evil, the forces of chaos, which stood for the elemental forces so greatly feared by the people of that time. On the walls of tombs and in funerary papyri he was shown as the arch-enemy of Re, one who could bring apocalypse to the Egyptian population. He was considered to be completely out of the natural world, requiring no food or drink other than to 'breathe' his own shouts.

Every night Apophis would lurk in the Duat or underworld, (also spelled Tuat), waiting to ambush the barque of the sun-god . By using his coils as 'sandbanks', Apophis would try to prevent the sun from rising over the horizon, plunging the world into everlasting darkness. Each time he was defeated, condemned to return to the world of non-existence.

As in a 1250 BC papyrus, Re was often pictured in cat form doing battle with his foe. Every night the sun-god had to fight and defeat Apophis. When the boat carrying Re approached Apophis' hiding place, the serpent's voice betrayed him. The god would use spells and magic to overcome Apophis. Re named Seth, Isis' brother and god of evil and thunder, as the main defender against the serpent. In some accounts, Seth rode in front as Re's guardian, and it is he who attacks, and kills Apophis with daggers. Another deity important in Apophis's destruction was the goddess Isis who uses her talents as a magician. She bewitches the snake with magic tricks, causing Apophis to lose all senses. While he is confused and unsure of himself, Re and Seth defeat him.



The serpent was indestructible, victory never final. It was believed that if Apophis was destroyed, the world would end. In fact, it was the belief that if either achieved true and complete victory, the balance between good and evil would be upset, plummeting the world into the chaos from which it came.

During eclipses it was feared that Re had been swallowed whole during the previous night. If the weather was bad, it meant that Apophis had achieved momentary victory. Priests conducted rituals to assist Re. Prayers were offered, incantations uttered, magic spells were recited using the secret names of Apophis. It was believed that knowledge of these names held power over the evil serpent. They were written on new papyrus then burned. Wax images in serpent form were spat upon, mutilated and then thrown into a fire. The first glow of dawn, brought rejoicing. Re had prevailed, the prayers had been successful.

This ongoing battle between Re and Apophis represented the eternal fight between confusion and order in the established world. It was constantly mentioned in documents referring to Re, and especially in the *'Book of What was in the Duat'*.

Ancient Egyptians believed they helped guard against Apophis with their prayers. Defeating Apophis was

an important feature of the inscriptions found in most of the tombs. He was the cosmic enemy of the gods, who were given many eyes and ears to fight Apophis.

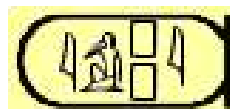
The dead were supposed to protect themselves. There are references to seventy-seven papyri-rolls given to the deceased by means of a spell. These rolls contained formulas to force Apophis to his place of execution, where he is cut up, crushed and consumed by fire. Chapter thirty-nine of the *'Book of The Dead'* is entitled *'How to Repel the Demon Apophis'*. It was one long exorcism hoping to keep the evil snake away.

One of the legends concerning the birth of Apophis, was found on the 2nd century BC. walls of an Esna (upper Egypt) temple. He supposedly existed at the beginning of time, in the chaos of the primeval waters. Neith (archer goddess of the Delta) produced Apophis by spitting into these waters. His name means, *'he or the one who was spat out'*. Former gods spurned the spittle, causing Apophis to be always in revolt.

There is a variant to this story, which represents the dual beliefs of the Egyptians. Neith was the first on the primordial mound where she gave birth to the sun. When she called to the child, he was blinded by his own brilliance. Unable to see Neith, he began to cry. These tears became humanity. Neith eventually found him but since good could not exist without evil, therefore Apophis was born, the antitheses of the sun, embodiment of chaos and evil, forever churning in Nun's ocean.



The Book of the Dead gave instructions on how to repel Apophis, the demon snake.



Apepi, in Hieroglyphs

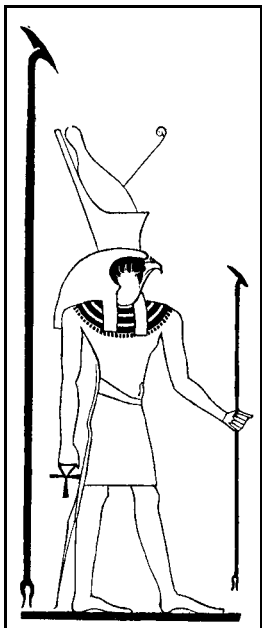
One last word before we allow the demon snake to return to its lair. In the Stargate series, Apophis takes Daniel's wife as host for his consort Amaunet. There as an Amaunet in Egyptian history. The name means *'the hidden one'*. In Hermopolis cosmogony, she joins with Amun as one of four primeval couples who preceded creation of world. In the hypostyle hall of Amenhotep the Third, on the eastern wall, there are scenes referring to Amaunet. It shows the king pouring libations and offering animal and fish to Amun-Re and Amaunet.

Heru'ur

Haroeris or Heru'ur, or Horus The Elder, or Horus The Great, is the falcon god from Kom-Ombo, fighter against the enemies of Re. In some traditions, he is related to the cosmogony of Heliopolis as *'Horus the Elder'* one of the five children of Geb the earth, Nut the sky. Brother of Osisis, Isis, Seth, and Nephtys. His principal place of worship was in Kom Ombo (Upper Egypt), where he shares the sanctuary with Sobek the crocodile god. He forms a triad along with the goddess Tasenetnofret the *'Good Sister'* and god-son Panebtawi the *'Master of the Two Countries'*.

As the legends go, Haroeris is the reigning god-king, in conflict with Seth who wants royal powers. A duel begins between the two. Haroeris loses an eye, Seth his testicles. Seth overcomes and kills his adversary. Haroeris, because of his murder, becomes Osiris or as from the Pyramid Texts *'Horus who is Osiris'*. A new Horus is born, posthumous son of Isis, Osiris. Another battle begins, this time to retrieve the throne for little Horus as living king and Osiris as dead king.

His main function was to fight against Re's enemies. Soon after creation, Re's enemies devise a plot to kill the sun-god. Re learns about the conspiracy and starts to search for the evil doers. Finding them close to Kom Ombo, he asks Thoth to send a spy. This spy returns with a report of seeing two hundred fifty-seven of the enemy on the banks of the Great Lake. There are also eight enemy commanders at their head, surrounded by a whole army. The spy heard them talking against Re.



Re knows that his advanced age prevents him from fighting. He asks Thoth for advice. Thoth suggests Haroeris, who accepts the mission. Attacking the enemy, he kills all. As a reward, Re gives him title 'god greater than all other gods'.

There is another legend in which Haroeris' eyes are the sun and moon. When both stars are invisible, he is suffering from blindness, at which time he becomes 'the one who has no eyes'.

This causes immense problems for the Egyptians. Haroeris is still able to do battle, but the outcome can often be disastrous. In his blind state he can inadvertently kill other gods, Gods who support the world. The problems which follow are always dramatic. This jeopardises the world's equilibrium, leading to terrible battles against powers of chaos. In order to prevent this, priests at Kam Ombo engraved an instructive relief on walls of his temple, made to exorcise Haroeris' troubles to ensure no more accidents.

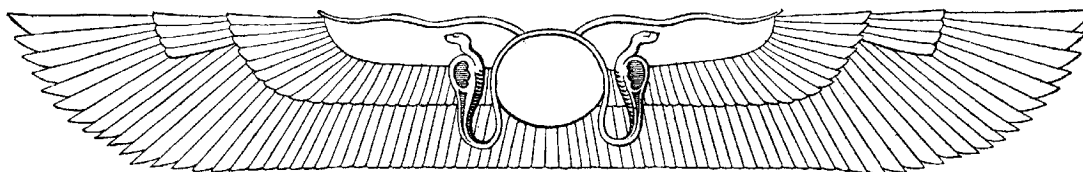
An interesting point concerning Hathor. She was supposed to be daughter of Re, wife of Horus. Her name in hieroglyphic writing reads 'Hut Hor', 'the home of Horus' or the 'cosmic dwelling of Horus'. She symbolises celestial space in which solar Horus moves.

So in ending, shall we give the Stargate SG-1 team a nice round of applause. Without them, our Egyptian friends would only be dust.

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 - The Hypostyle of Amenhotep the Third



MEMORIES OF OUR TREK TO TORONTO

Josée Bellemare, Marc Nadeau, Cathy Palmer-Lister, Theresa Penalba, Bernard Reischl



Douglas "Heru'ur" Arthurs, with Theresa Penalba and David James.



Herb "Boomer" Jefferson Jr.



Brian "Stanley Tweedle" Downey with Mark Burakoff, Maggie, and Lindsay Brown.



Christopher "Teal'c" Judge shared the stage with "Dougie" on Sunday.



Lani "Crais" John Tupu and Raelee "Sikozu Shanu" Hill delighted the Farscape fans.



Walter "Chekov, Bester" Koenig shares memories from two great shows.



Larry "Never a dull moment" Stewart, introduced the guests.



Behind the scenes: Lani and Raelee, Christopher Judge, and Stephanie Romanov attending press conferences.

Lots of Action in the hallways!



From Battlestar to Stargate: Marc meets Herb Jefferson jr. and Douglas Arthurs.



"Beavra now available on DVD..."



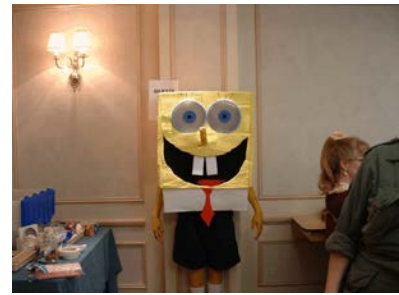
Bernie is protected from Squirrel Girl, Stephen suffers from agony, (or is it ecstasy? What an idea for Star Trek!).



And you also get..." Keith Braithwaite sells Monswares.

A TORONTO TREK SPECIALTY: The Masquerade

Behind the scenes, the participants preen, primp, ...
tape and glue!



MonSFFen take the stage!



White Spy vs Black Spy Lindsay Brown & Mark Burakoff



My Teacher is a Wizard! Josée Bellemare

Goa'uld Busters! David James & Theresa Penalba



and its Aftermasqu... A Costumer's Paradise!

Posing for photographers in the corridor





Winners were announced at the dance...

...and celebrations began!

Closing Ceremonies

Time to say goodbye to another great TTrek!



This year's edition was brought to you by a cast of hundreds – all volunteers!



Keith's big moment: the showing of Mooseman, winner of the video contest!



Andrew Gurudata, looking forward to chairing next year's Toronto Trek 19.



Mark Burakoff followed the beer to the dead dog party.



MonSFFEn gather at the Outback before heading home.



One convoy stops at the Big Apple. Hey, that's MY car!!

Summer Fun Part I

MonSFFen Invade Wayne's World!
Charles Mohapel & Cathy Palmer-Lister



The party got off to a fine start, but quickly degenerated!



While Wayne practised for the Olympics...



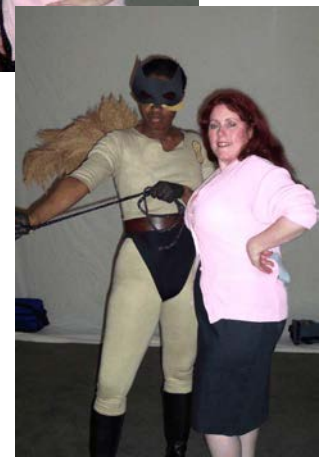
...Dom & Lynda practised something else!

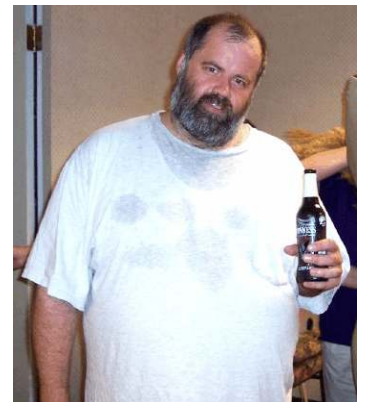
I have no idea what he's doing...

Wayne's pool party has become an annual MonsFFA event for those of us able to trek to St-Eustache. But this year, the weather just wouldn't co-operate, so Wayne had to postpone the party from a rainy weekend, to a less rainy weekend! The food was plentiful; Wayne prepared corn on the cob, his mom made a great potato salad, and everyone had burgers and hot dogs enough to share. While it rained, and in the evening, we watched *The Thunderbirds* (don't ask where it came from), the *Stargate Atlantis* premiere, and still more *Stargate*. Maybe we'll have sun next year!

The making of a winning video!

Behind the scenes: Mooseman!
Charles Mohapel, Berny Reischl





Coming soon, Mooseman on DVD!

Summer Fun, Part II

MonSFFA Barbecue at Angrignon Park



Reviews: MonSFFen speaking their minds!

D.I.Y. Quebec at Fantasia Film Festival

I am pleased to report to you that Beavra was well received at yesterday's premiere screening of D.I.Y. Quebec at Fantasia, garnering one the afternoon's more robust rounds of applause. Humour always finds a receptive audience, I believe, and Beavra and the other completely fun and silly film on the bill (about a group of campers menaced by animated, evil styrofoam cups!) provided plenty of outright laughs amongst more serious works.

People laughed at Beavra's jokes, and at our cheesy special effects, which was a relief to me as some of the other films were employing rather more sophisticated computer FX and such. In some cases, films had been made with the support of professional outfits like the NFB. Ours was probably one of the lesser budgeted films, I'm guessing, and I'm pleased that we held our own in a strong field of competition, judging by audience reaction, at least.

And by the way, competition is just what this is! I did not know this going in, but a panel of judges will select a "Best Picture" from amongst the offerings, with audience votes to be taken into account, as well, I believe. The prize is \$1000 of pro studio/post services from some provincial

film co-op that seeks to promote upand coming talent.

As for the films, the mix of styles was interesting, with several of the selections being of the student-film, art-house type. Political viewpoints were presented in allegorical style, clever ideas formed the basis on some pieces, and artsy camera work made for some cool visuals on a couple others. More than a couple pieces were without dialogue, or featured only voice-over narration. Blood and gore seemed popular with a good many of the directors. A game attempt at a sci-fi/action piece was entertaining, if overly long, featuring a mix of humour, cheesy FX (not unlike ours) in some scenes, and a lot of running around and kung-fu fighting (the Matrix, no doubt, was an influence, here). Another piece had fun channeling those old Sergio Leone westerns (The Good, the Bad, and the Ugly).

Just though you'd like to know how it all went. Some of us are back for the added screening on Monday night at 7:00. I'll be there, again; see you Monday evening.

– Keith Braithwaite



"Komikstock" at Fantasia

2004's edition of Fantasia featured "Komikstock" on the weekend of July 17-18th. The mezzanine of Concordia's Hall Building hosted comic artists signing their work, a good variety of dealers with merchandise ranging from posters, comics, collectibles, animé and a mini Archambault store with DVDs, French BD and books. Pepsi kept visitors supplied with sample drinks and chips.

Among the fan tables were the Phylactère Cola group from Quebec, André Dubois and Jean-Pierre Normand with their Godzilla collections, and Pierre Veilleux with his life-sized model of YM-2, the robot from "Lost In Space".

Concept had a booth displaying models and featuring author Anne Robillard signing her books. Many expressed interest in the upcoming convention.

– Ann Methé



Eeeeeek! It's a Zanti!



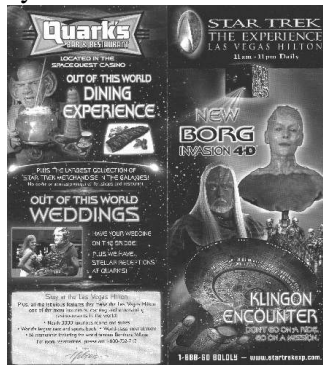
Las Vegas Star Trek Experience: Borg Invasion 4

Some years ago, at the end of the last Millennium, I wrote an enthusiastic review of the Las Vegas Star Trek Experience for WARP #45. Since then, I have been privileged to go back several times and can confirm that it is indeed a great place to visit for a fan.

Last May I went again, shortly after the opening of a second ride, Borg Invasion 4-D, and was able to compare both attractions on the same day.



Flyer, side 1



Flyer, Side 2

The giant spaceship models still greet you in the cavernous entrance, and are just as impressive as before. The Museum of the Future has been kept pretty well updated over the years, and now includes several props from the Enterprise series as well; although the portion of the backlit timeline devoted to that show is rather small at the moment. I suspect that they must be waiting for the last episode to do some really major changes.



Museum of the Future, *Enterprise* display, photo by Sylvain St-Pierre

In the Molecular Imaging Chamber, visitors are now “scanned for security reasons” along the way, so their picture is available for morphing into a Star Trek setting when they reach the Promenade. While it is an obvious marketing ploy, it’s rather well done. The blue background is framed by a very Trek-like portal and the digital camera is disguised as a stylish portable scanner.



Molecular Imaging Chamber pickup voucher.

The merchandise available in the other shops remains pretty much split in the middle: either affordable-but-somewhat-bland or wow-look-at-that-but-oh-so-expensive stuff. I am told that some months ago one person walked into the Admiral’s Collection shop, which carries the latter category, and bought one of everything on display. Considering that those ultra-fine replicas of phasers, tricorders and alien devices are priced at hundreds or even thousands of US dollars each, this must have been one heck of a shopping trip...



Admiral’s Collection, very expensive models, photo by Sylvain St-Pierre

If a Trek tape or DVD is missing in your collection and you really cannot find it anywhere, then you can buy it here, but the prices are really not attractive compared to what you’ll pay in Montreal.

Quark’s bar remains an out of this world experience, but I do not recommend having a meal in the restaurant section. For all the clever names of the dishes, the food remains quite ordinary in both taste and presentation, the “Hamborger” being really just a hamburger with a funny spelling. I suppose only the hardest fans would have liked green meat... Even the Bajoran staffs have been



replaced with humans, and there is not an earring to be seen. So, stick to the drinks if you want to really enjoy the place.

My friend the growling Klingon was still pacing around, silently creeping up behind unsuspecting visitors. I am pretty sure that this is the same guy as six years ago, as

there must not be that many seven footers willing to do this sort of thing.

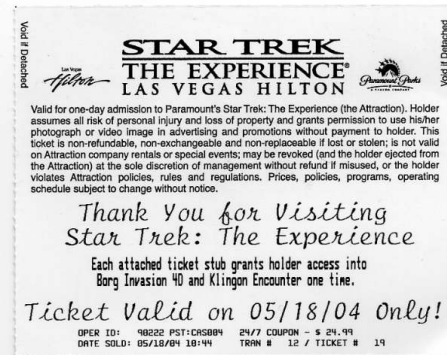


Strolling Klingon in Quark's restaurant, photo by Sylvain St-Pierre.

But the Promenade is really only the icing on the cake, and if you go all the way to Nevada, it is the rides that you'll want to enjoy.

Warning: do not read the following if you intend to try the rides and still want to be surprised.

You should first be aware that the price structure has changed since the place opened. At first, it was \$14.99 US per ride, then \$24.99 for the whole day, no matter how often you went. Entrance is now \$29.99 for a single boarding of both rides, but you can go back to the Museum as often as you want in a given day. Do keep an eye open for the discount coupons that can be found in many Las Vegas publications, you can save a few bucks that way.



Entry ticket



Cover of Las Vegas discount booklet.

The Klingon Encounter ride remains exactly the same as I described it in January 1999. Visitors are beamed to the future by a renegade Klingon bent on preventing the birth of Jean-Luc Picard, and saved in the nick of time by the crew of Enterprise "D". The teleportation effect is still mind-boggling, the bridge eerily realistic and the whole script marvellously clever.

Sure, by the third time you start noticing the somewhat anachronistic "Exit" signs, the emergency push bars on some doors and the occasional chipped corner. But the maintenance crew does a reasonably good job of replacing worn carpeting, and the scuff marks left behind by thousands of visitors do not seem to be allowed to last for too long.

I found out that I had been very lucky to get a front center seat during my first trip, for the edges of the projection screen become annoyingly visible from anywhere behind the third row. Still, Encounter is a fantastic experience, no matter where you are seated.

Judging from the positioning of the access door, I would say that the space where Borg Invasion is located was intended from the very beginning to house a second ride, even if the specifics were probably not yet known at that time.

The premise of Invasion is somewhat different than that of Encounter. In the latter, people expecting to board a simulated shuttlecraft trip are unexpectedly told that is

now the real thing, which is a very smooth way to make the transition between the real world and the fictional one.

Invasion is somewhat more abrupt, and requires a greater leap of faith. As we come in, we are greeted by a “live” transmission of Voyager’s Holographic Doctor. He welcomes us to the deep space research station we are supposed to have just boarded and thanks us for volunteering for the project he is personally heading. Apparently, all the persons present in the room have a gene making them naturally resistant to Borg nano-probes. If this condition could be duplicated in others, it would be a great defensive weapon.

Given such a setting, it is not a great surprise when the Doctor’s speech is interrupted by an alarm. The Borg have somehow learned about the project and are on their way to capture us!

We are treated with various live feeds and tactical displays, showing a menacing cube brushing aside our spread of photon torpedoes, making mincemeat of our defensive shields and slicing off part of our outer bulkheads. The experience is complete with muffled sounds coming from the outside and the room does shake in synch with the attack. There is also music playing in the background, which would be fine if we were watching a TV episode but I found it rather tacky in this situation.

Mind you, this may have been done purposely, to avoid making the experience too real. Perhaps a sensible precaution, given that Borg drones then start beaming into the station, shutting down one camera after the other. Eventually, they burst into the command room from where the Doctor is trying to reassure us. “Fear not”, he says as the transmission blinks out, “You are too important to be captured”.

Indeed, out of a side door suddenly bursts a Starfleet marine - touting an impressive phaser rifle - telling us not to panic and to follow him. An escape pod is waiting for us, but to reach it we have to go through corridors damaged by the Borg attack. The sight is quite impressive: twisted metal girders, dangling connectors, smoky air, flickering lights and the occasional shower of sparks. They certainly lavished a lot of care on those sets.

We manage to reach the hatch to the intended capsule, but a menacing Borg is waiting for us and we have to backtrack to reach another one. Somewhere along the way, a Borg reaches down from above, grab our armed escort and haul him up to



What’s On magazine, picture by Mark Fellman

a fate worse than death. A lowly ensign takes over and we finally do board a working escape pod.

Here, we are faced with another dissonance. While the Klingon Encounter ride shuttle is a quite believable vehicle, perfectly in tune with the Next Generation universe, the Invasion pod is hard to swallow. The room is quite large, the ceiling much too high, and we sit on long benches instead of individual seats. The whole styling is only vaguely reminiscent of familiar Federation technology. It looks like they blew most of the design budget on the corridors.

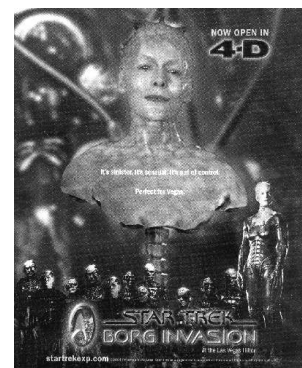
As we come in, we are handed “flare goggles” and told to put them on to “protect against radiation bursts”. They are, of course, polarised filters that will allow us to perceive the third dimension in the 3-D images projected on the large “viewport” that dominates the room.

As soon as everybody is seated, we lose no time in launching. This is where the fourth dimension in the so called 4-D experience comes into play. In this case, we are not talking about time, but motion or, rather, the illusion of same. The Encounter ride achieves this with the help of a simulator that actually pitches and roll, but Invasion uses carefully controlled vibrations and micro blasts of air spurting from the walls, ceiling and the back of the bench in front of you.

This would seem of limited effectiveness, given that we are supposed to be zooming through the vacuum of space, but the script writers did find a way around the limitations of the technology. Just as it looks that we are going to make it, a huge Borg cube blocks our escape path and reels us in with a powerful tractor beam. We are then deposited, none too gently, on a platform overlooking dark and awesome machines. Biotech tentacles then proceed to smash our viewport - the rush of air is quite nicely timed – and weird flying modules then invade our pod.

These gizmos were never seen on TV, but would not have been out of place as part of the Voyager show. The air jets are again brought into play, so you can “feel” the things buzzing around you. Insect-like, they sport a human brain inside a transparent bubble and a wicked-looking proboscis that fires nano-probes at us. The shots are actually felt, thanks to tiny water nozzles hidden in the back of the seats, and there were quite a few shrieks in the audience.

But remember, we are quite immune to Borg nano-probes! So the Borg Queen



Magazine advertisement

herself comes in to supervise our assimilation. We are treated to the full display of the insertion of her biological portion into her mechanical body, seemingly only a few metres away from us. She orders another round of more powerful probes shot at us (more shrieks) but this time we feel something more.

Namely, something is crawling under our butts! This time, the screams were deafening, but this effect – compliment of hardware imbedded in the seats – is the exact same one used by the It's Tough To Be A Bug show in Disneyworld (see WARP #53), so I was ready for it. Obviously, the vibrations, the air jets, the spurting water and the butt crawlers are the only things this 4-D technology can do, and it's up to individual customers to decide how they'll use these effects.

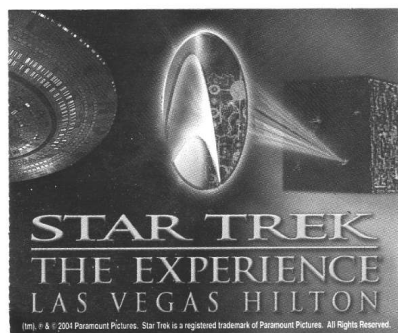
Back to Invasion: seeing that the enhanced probes are not working either, the Queen orders her drones to seize us. They advance in their typical lumbering fashion and will soon step over the frame of the broken viewport, ready to grab us with their hands and mechanical pincers. Oh dear! Are we doomed?

Of course not! The Doctor manages to beam his projection to the platform where we are held and he disables the menacing drones. "Help is on its way", he says.

It sure is: an enormous crashing noise is heard, the whole place rattles and the spaceship Voyager slowly ploughs its way inside the Borg cube towards us. Amidst the sound of crumbling hardware, the voice of Captain Janeway tells the Borg Queen that she is sorry, but today we are leaving with her.

We are indeed grabbed by a tractor beam and pulled to safety. The last thing that we hear as we leave is Janeway, advising us to speak to no one about what has just occurred... (I hope this review will not get me in trouble!).

So, to resume my impression: Borg Invasion 4-D is a good ride, but it does have a few flaws; especially noticeable if you are fussy about Trek accuracy and doubly so if you have already seen Klingon Encounter. My advice, if you are so lucky as to be able to visit Las Vegas, is to go on Invasion first and keep Encounter for dessert.



entry ticket, reverse side

– Sylvain St-Pierre

CONVENTIONS *coming soon to a city near you!*

August 25-29: FERAL! 2004, Camp Arowhon, Algonquin Povolincial Park, ON. Furry camp. Guests: Iyu, Aethan. www.campferal.org

August 27-29: SFX– Canadian National Comic Book/Sci-Fi/Animé Convention, Toronto Convention Centre, Toronto, ON. www.hobbystar.com

September 2-6: Noreascon 4, 62nd World Science Fiction Convention. Boston, Massachusetts. GoHs: Terry Pratchett, Wiliam Tenn; Fan GoHs: Jack Speer, Peter Weston. <http://www.noreascon.org/>

September 25: The Canadian Space Summit. Ontario Science Centre. Toronto, ON. Tentative GoHs: Robert J. Sawyer, SF Writer; Prof. Paul Delaney.

October 7-10: BOUCHERCON 35, Metro Toronto Convention Centre, Toronto, ON. World mystery convention, Guests: Peter Robinson, Jeremiah Healy, Lindsey Davis, and others. <http://www.bouchercon2004.com/>

October 15-17: MIGSCON XXV, Legion Branch 163, Hamilton, ON. Gaming and miniatures convention. <http://www.migskon.com/>

October 8-10: ALBACON 2004, Albany Crowne Plaza, Downtown Albany, NY. GoH: David Drake and David Kyle. <http://www.albacon.org/>

October 29-31: BORÉAL 2004/CANVENTION 24, Montréal, QC. Canadian SF, Bilingual Programming, Guests TBA <http://www.congresboreal.ca/index.htm>

November 13-14: Con*Cept 2004, Days Inn Hotel, Montreal, QC. Guests: Stargate's Peter Williams & Douglas Arthurs, authors Harry Turtledove and Ann Robillard, artists Phil Jimenez, Jean-Paul Eid, and Thierry Labrosse, and many more. www.conceptsf.ca

November 13-14: Expo-Train-Modélisme, Polyvalente Georges Vanier, Laval, QC. <http://www.model-art.com/ETM/etm.html>

Salon de la Passion Médiévale

The first weekend of May was the 3rd annual Salon de la passion Médiévale. This event gets bigger every time and this year it even got a few minutes of coverage on the Saturday six o'clock news. This suggests that interest in all things medieval is growing, gaining popularity in the general public.

And just because the Lord of the Rings trilogy is finished doesn't mean that it is forgotten. Quite the contrary, by the look of the dealers' wares. Weapons, toys and games, costumes and accessories, even glassware, all could be found among the many dealers.



This fair was not just for humans either: besides the many elves you could also see unicorns, griffins, dragons and even a gargoyle perched atop a tower. One brave knight went so far as to challenge the gargoyle but after several minutes of fierce battle found the creature to be more trouble than it was worth.



As far as entertainment was concerned the public was well served. With musicians, dancers, fighting demonstrations, jugglers and fashion shows there was something for everyone.

Clearly, the Salon de la Passion Médiévale will be coming back.

– Josée Bellemare



It Came out of the Box!

We have a variety of subjects this time, covering three series, from three sources on two continents.

Mobile Ship Argama, from Z-Gundam
by Bandai in 1/1700



This is the second in Bandai's series of ships from Mobile Suit Gundam. It is the main ship from the series Z-Gundam.

As with the Albion (reviewed in Warp 56), this is an exquisite little kit. Most of the detail is beautifully moulded. A couple of shallow depressions under the engine pods are the only area where detail is lacking. Parts fit is excellent, with very little misalignment to correct. This makes for a very straight-forward assembly. Most of the seams are hidden as panel lines, except for a couple under launch platforms, so little filling should be necessary. A blanking plate is provided for those who do not want to use the kit's very basic stand. The engines are cast in metal, but look to be less trouble than the metal parts on the previous kit. The bridge can be lowered into its combat position or left in its raised cruising position.



This model comes with quite a few little options. The first is the secondary engine pods, which can be mounted in either their retracted or extended positions. The doors to the Mobile Suit bay can be omitted to show its interior, but this is very basic. The two particle cannons can also be shown extended, or stowed with their hatches in place. The kit also comes with three small mobile suits, a Gundam Mk. II, a Z-Gundam and a Rick-Dias. They barely exceed 10mm in height.

Overall, this is a very nice kit. It is a bit small at about 20cm long, but this is still almost twice as big as the previously available kit of this ship from 15 years ago. It is somewhat expensive for its size, which is to be expected in Bandai's "EX Model" line.

T.I.E. Interceptor
by Fine Molds in 1/72 scale



This was a surprise release in their line of Star Wars ships. It was never announced, although it should have been expected. It is basically a variation on the previous fighter kit, all that was needed was new wings.

The cockpit is exactly the same as the basic T.I.E., and as such it has all the pros and cons. The moulding is exquisite with incredibly fine detail.

It will take a bit of adjusting to get everything to fit right, but little filling will then be required. Unfortunately, the cockpit sides and rear wall are no more accurate than they were before, and the rear



window is still a solid plate. The wings on the other hand are completely new. The detail on the wings is also incredible and as accurate as I can see in my references. The solar panels are again moulded separately

from the frames, but this time they are inserted into the structure instead of sandwiched between two parts. This could make it interesting to install them without visible glue stains.

A pilot figure is also included, but this time there is no Stormtrooper. There is also a set of pre-cut adhesive masks to cover the windows during painting and a set of decals, most of which are to cover the cockpit walls. The stand is once again the framework style of the T.I.E.'s support and launch structure. The kit measures 11cm long by 7cm high and 8.5cm wide.

The price of this kit can vary greatly from different sources, but if you can find it for under \$50, it is worth it. This will be an excellent addition to any set of Star Wars kits, particularly surrounded by the other Fine Molds Star wars kits.

Slave I

by Fine Molds in 1/72 scale



The latest and long delayed release of this kit was well worth it. It is the largest in the series, it's box alone can hold all four previous releases. The kit

itself is slightly larger than the old AMT kit of the same subject.

Quality is the usual for Fine Molds . The kit is moulded with very finely recessed lines and raised panels. Careful adjustment will be needed to get the joints just right, but they will then require little



filling. The detail is so far beyond AMT's offering that I can't even try to compare them. The cockpit alone shows more detail than one is used to seeing in science fiction kits. There are five seats on two levels as well as some structure between them and a few decals. Nothing between the cockpit and entry hatch is shown, though. The exterior has all the guns and missile launchers seen in the movie, which can be displayed hidden or ready for action. The main cannons can rotate. The mine

dispenser can be left closed, displayed open or with a mine extended for release. The underside and wings are highly detailed. The wings pivot ninety degrees, and will stay level with the ground as the kit is rotated from landed to flight attitude. Three figures are included, a sitting Jango and Boba as well as a standing Jango in full armor. The stand is a little basic, holding the ship up in it's flying attitude.

This time, a colour painting guide is included, which will help considerably with it's complicated scheme. Unfortunately, all the colour call-outs are in Japanese and the codes are for the hard to find Gunze Sangyo paints. The decal sheet is surprisingly limited. There was no attempt made to reproduce all the colour patterns as has been the case in past kits.

At around \$100, it is the most expensive model so far in this series. It is also a far superior kit the

previous available. I have found it to be well worth the difference and it would be a great addition to any collection.

U.S.S. Enterprise NX-01
by Polar Lights in 1/350 scale



This is an amazing kit. The box top is a square 16-inch sides, and it is four deep. The saucer occupies all but one inch of it. This is the sort of model we could only get as expensive and hard to find limited-run kits. While its size is impressive, and the shapes look right, its detail and fit don't compare. While the surface detail is quite extensive and seems quite complete, much of it is very soft and the panel lines are the size of trenches. Most of them simply end by fading away in the middle of a panel.

This is most annoying because it is not a limitation of their moulding technology, as I have thought in the past. The corrugation lines on the shuttle bay doors are thin and crisp, as all the others should have been.

Fit also look like it will be a problem. While there are good-sized pins to attach the upper and lower saucer halves, all the parts that form the edges will cause severe problems. They do not have enough curvature to follow the hull contours, and it seems some may not be long enough as well. The edges of many parts are quite rounded, so considerable gaps are left when joined. On the other hand, the pylons seem to be unusually sturdy for an Enterprise kit. It does suffer from the usual curse though, as there is an alignment problem with the nacelles so serious that Polar Lights have posted a fix on their web site. It involves cutting off an alignment pin on each pylon. There is quite an array of clear parts, from the nacelle caps and sides to every porthole, for which there are

inserts. At three inches deep and fifteen in diameter, there is plenty of space to add lighting to this model. The nacelles are a foot long and over an inch in diameter, with hollow pylons that will allow the easy passage of wiring and making that part easy as well. This model definitely deserves a good lighting job.



The painting instructions are quite extensive. The aztec pattern is well defined and there are instructions as to how one achieves it. The decal sheet is impressive. It covers most of the small markings visible on the hull. I do find that the grey used for the "NX-01" and "ENTERPRISE" lettering is too pale, though.

Although it will require a lot of work, this model is really worth getting. It is around the same price as some of the others reviewed above and much larger, so it is a much better value. This is definitely a kit to add to one's collection.

Model News

There is good news and bad news from Polar Lights. The good news is that they are working on a kit of the Motion Picture version of the Enterprise in 1/350 scale. This kit will be about a meter long and about a third of that wide and high. Its release is planned for later this year, but expect it to be delayed some months as the NX-01 was.

The bad news is that Playing Mantis, the parent company of Polar Lights and Johnny Lightning, is being bought by RC2. This company, formerly known as Racing Champions, is the same one that bought out AMT/ERTL a few years ago and gutted its plastic model production. While AMT's licenses were expiring at the time and they were apparently not well managed, it seems Polar light is doing better and its license is fresh. RC2 claims they will not change anything, but they also made similar claims with AMT. While expectations on-line are rather grim, let's wait and see what happens.

Movie & Show Reviews



My greatest fear, while waiting for this movie to come out, was that it would end up to be just another mangled version of an old favourite. Given Hollywood's record in that field, especially when British source material is involved, it was a definite possibility.

For a moment, I had thought I was right, for the opening credits are somewhat cartoonish and that did not bide well. Much to my relief, I was wrong. There are some unavoidable deviations from the classic TV series, but all in all it turned out to be quite a good adaptation. One gets the feeling that the people in charge were true fans of the original show, and the fact that Sylvia Anderson was a consultant no doubt helped a lot.

The design of the famous vehicles and various machines strikes a good balance between preserving beloved icons and acknowledging the technical advances in the real world since the '60s. Most characters, especially Lady Penelope and Parker, are very faithful to their former puppet selves, and I really liked the way the Hood's origins are covered. Brains and Tin Tin are a bit changed, but I am tempted to say that it's for the better.

The plot is not terribly complicated, but it is entertaining. While the approach is somewhat more juvenile than in the TV show – which is strange since we are talking about a move from puppets to live action – adult fans who fondly remember watching *The Thunderbirds* over thirty years ago should really enjoy this movie. I know I did.

Si la plupart de nos lecteurs francophones de Montréal ont gardé un bon souvenir de la série télévisée *Les sentinelles de l'air*, peu, par contre, savent que nos collègues anglophones regardaient avidement ce programme en même temps qu'eux il y a plus de trente ans. En effet, aucune chaîne locale ne diffusait alors la version originale anglaise! C'était bien sûr avant le câble et la télévision par satellite, mais même ces modes de transmission n'auraient pas aidé, car la série n'a été que rarement vue au petit écran aux États-Unis; et même alors, généralement en version sérieusement mutilée.

La version française, par contre, a été remarquablement bien faite et, à certains égards, est même plus «sérieuse». Principalement parce qu'on n'y retrouve pas ces accents régionaux exagérés (du Texas, de l'Australie ou des Cornouailles) qui caractérisent l'original. C'est peut-être pour cette raison qu'un critique francophone à la télévision a détesté le récent film. Ayant entendu quelques extraits de la version doublée, je dois admettre que cela sonnait assez faux. Si vous comprenez assez bien la langue de Shakespeare, je recommande donc fortement d'aller voir la version originale anglaise, vous ne le regretterez pas.

– Sylvain St-Pierre

Musical Comedy: *Evil Dead 1 & 2*.

Thanks to Tamu and her gift for obtaining passes, Mark Burakoff, Lindsay Brown, Robert Copot and myself had an opportunity to see the musical comedy, *Evil Dead 1 & 2*. Though there was a foul-up with the guest list arriving late at the box office, Henry Kaiser, the venue representative, came to the rescue, handling the problem in a very quick and efficient manner. As far as the performance, I can sum up with one word, TERRIFIC.

It is the story of five teenagers who are turned into demons. Not your everyday, common variety. You can bet, this is one horror show with a difference. The music was well chosen, easy to listen to and well performed with a lot of wise-cracking lyrics. The moose head, voiced by Tim Evans, was hilarious. Not only did he have great lines, but they achieved just the right facial expression.

The background and stage props were perfect. Even the clock on the back wall worked. And blood, lots of it. However it was not gory or revolting. Perhaps because it was obviously not the real thing, seeing it flying here, there, and everywhere just made you roll on the floor laughing. Especially when one of the girls got shot in the shoulder, the blood flew from out from the wall behind her. Get the picture?

The cast was great, their performances perfect. Ryan Ward who played Ash, the lead role, was awesome. When his hand became evil, and started

attacking his own body, Ash cuts off this villainous member with a chainsaw. What does he do afterwards? He attaches the chainsaw onto the remaining arm and with a rifle in the other hand races around the stage killing demons.

Seeing is believing, and I highly recommend this play, even to the faint-hearted. However, one word of warning: do not sit in the first few rows, you might become blood splattered!

– Barbara Silverman

Exorcist: The Beginning

Having received a free pass to the premiere of "Exorcist: The Beginning", I found it to be a total waste of two hours of my life. Director Renny Harlin stooped to going for the cheap scare tactics. If you hate maggots, that's a second reason not to go. Not for the weak of stomach, I give it *one* star out of five.

Charles Mohapel

I, Robot

Thanks to Sebastian, I had the opportunity to see the movie 'I, Robot'. Which I recommend to anyone who enjoys a good movie, and afterwards, leaving the theatre relaxed. Based on a story by Isaac Asimov, it takes place in 2035, when robots can be found everywhere and doing just about everything. It shows us how that which was made to protect and help, can turn and be our destroyers. It is a warning about the overuse of that which is supposed to be good.

While the movie has a message, it is not heavy or difficult to watch, just the opposite. In some ways it was serious, but at the same time, lighthearted, entertaining, while being suspenseful. There are several great action scenes, including a car chase with a difference. The special effects were well done and not overused.

The dialogue was well written with several humorous lines in the right places. Will Smith and Bridget Moynahan did a great job. They were both well suited to their roles and the roles were well suited to them.

Sonny the robot played his part well. There was a scene where he had to make a choice. Instead of taking the course of action logical for a robot, he

chooses the illogical human path, allowing his 'heart', instead of his programming to rule. I'm looking forward to seeing Sonny in future movies. Perhaps one day winning an Oscar!

On Assignment:

Charles Mohapel tracks down the "the bheer man", Raymond Beauchemin, at Chapters, Pointe Claire, and tells us of a new brew:

I tried a new beer (to me at least) from Les Brasseurs RJ. Named "Escousse", it is a dark lager and very tasty. Les Brasseurs RJ donates a small sum to help protect the Achikunipi, a freshwater seal threatened by a dam project from Hydro-Quebec.

– Charles Mohapel



For more information on how you can enjoy a bheer and save the environment consult: <http://www.rescousse.org>

Raymond Beauchemin, author of 'Salut' will be conducting a beer tasting at Con*Cept 2004.

SFF Sightings



And only those of a wizarding bent can pass through the wall to get to the Hogwarts train!
(With the help of some special effects, I presume).
Joe Aspler, at Kings Cross Station in London, England



Ann Methe found this beautiful iris in Vessey's Catalogue.
<http://www.veseys.com/>
Its name? Enterprise!



Original art from Marquise Bois, AKA Taelma Lumanian.

This was a birthday gift for her friend Lynn timer when she turned 54. Lynn timer is the best player in Taelma's role playing game.