



Reconnaissance!
(Photo by Keith Smith)

(Tee, Pip, Gail, Marie and Andrew)

Issue XLVI - Mar/Apr 2015

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Musings from Under the Mountain

We were late....

Yes, the Smiths were late arriving in Rotorua for Reconnaissance, and it wasn't entirely our fault. We'd left home at midday, and all was fine until we pulled onto the Southern Motorway, to be confronted by the traffic. Lots of it. As we approached Manurewa, our GPS advised us that there was trouble ahead and we should get off the motorway. This we did, only to come upon another diversion due to what must have been a nasty accident judging by the number of emergency vehicles, on the Great South Road. The GPS then proceeded to send us onto State Highway 2 and through Matamata, avoiding the mess on State Highway 1. Even so, the journey which should have taken 2 1/2 hours ended up taking 3 3/4.

Of course, the truth is that most traffic incidents are not actually accidents, but are the result of human error, impatience and a simple lack of courtesy. One person's misjudgement can ruin not only their own lives, their companions and those of complete strangers; but make it a bad day for thousands of people, making all of them arrive late. All because one person was in too much of a hurry.

I could go on to make the case for driverless cars. Progress is being made in this direction—and I can see how it might work. Machines are patient, obedient, do not take foolish risks, and always follow the rules. The great fear for many seems to have to do with a lack of control. For some reason we find easier to trust roads full of fallible humans, some of whom choose to deliberately impair their judgement with drugs and alcohol, than to give over control to computers.

But that is another discussion. What struck me was that my problems were most likely due to someone else's poor judgement, or lack of courtesy. Are people becoming ruder? Or is it that being behind the wheel, separated from other people by metal and glass, we create a social distance that permits us to be bad-mannered when we wouldn't otherwise?

It's the same with the Internet. People feel they can get away with bad manners, rudeness, even bullying other people they hardly know from behind their keyboards. Most of us find such behaviour reprehensible, but there is a significant minority that believe that it is their right to pass judgement on others, and to do so in the most aggressive fashion. I do not envy celebrities, who must only make a small mistake to find themselves vilified by ill-mannered people from all corners of the planet.

We arrived at the convention to find ourselves shortly in a discussion about the rights of cos-

players to choose whether or not they should be photographed, by whom, and what should be done with the images thereafter. Again, this comes down to simple courtesy and respect for others. Or, at least, in my opinion it should. One should not take someone's photograph without permission, and one should certainly not post someone else's likeness on social media without asking (within reason—people in the background or in a crowd cannot always be consulted for obvious reasons).

But, there are times when it seems that what I consider to be bad manners or even harassment is quite acceptable in other social groups. I'm sticking with the dictionary definition of harassment here: "Persistent attacks and criticism causing worry and distress. Deliberate pestering or annoying." I did find it odd when I learned that people who consider "harassment policies" for conventions to be of overwhelming importance chose to promote their cause using tactics that by that definition amounted to serious harassment of convention organisers. Frankly, I think a solid security policy with a clause relating to harassment would be more than adequate, especially given the rarity of reported incidents at New Zealand conventions.

It can be difficult enough to establish what counts as courtesy among human beings. Different cultures impose different social rules—as becomes apparent when one looks at ancient works like the Odyssey (my son is studying year 12 Classical Studies). One has to wonder what might count as good manners should we ever encounter alien cultures. It's an area worth exploring, I think. I'd like to believe that some principles, like treating others the way you'd want to be treated, are universal, but who knows? It's an awfully big cosmos.

Jacqui Smith,
Editor and President, Stella Nova.

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RECONNAISSANCE



Top left:
Guests of Honour
Tee Morris and
Philippa Ballantine

Top right:
Guest of Honour
Gail Carriger

Below:
Pictures from the
masquerade,
including Matthew in his
winning "Steam Punk"
costume above right.
Congratulations, Matthew!

Photos by
Keith
Smith



Sir Julius Vogel Awards

Award winners (with Norman)



Closing Ceremony: Tee Morris and Philippa Ballantine say "Goodbye."



Rotorua in the morning

Sir Julius Vogel Award Results 2015

Professional Awards

Best Novel:

Engines of Empathy
by Paul Mannering

Best Youth Novel:

The Caller: Shadowfell
by Juliet Marillier

Best Novella/Novelette:

Peach and Araxi by Celine Murray

Best Short Story:

Inside Ferndale by Lee Murray

Best Collected Work:

Lost In The Museum by the Phoenix Writers Group

Best Professional Artwork:

Cover for *Lost In The Museum* by Geoff Popham

Best Dramatic Presentation:

What We Do In The Shadows
Directed by Jemaine Clement and Taika Waititi

Best Professional Production/Publication:

Weta Digital: 20 Years of Imagination On Screen
by Clare Burgess with Brian Sibley

Fan Awards

Fan Publication:

Phoenixine

Fan Writing:

Rebecca Fisher

Fan Artwork:

Keith Smith

Special Awards

Best New Talent:

A.J. Fitzwater

Services To Science Fiction, Fantasy And Horror:

Hugh Cook

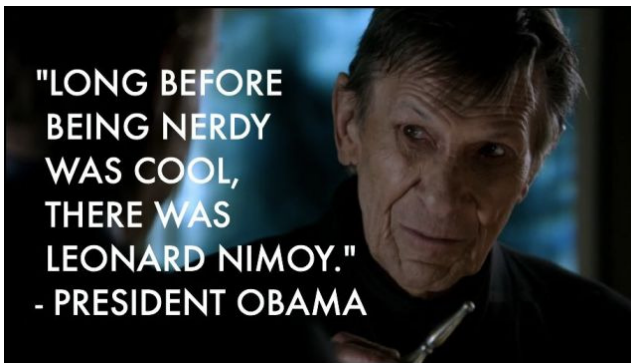
Further details may be found here:

www.sffanz.org.nz/sjv/sjvResults-2014.html

Photos by
Keith
Smith

I can't say that I ever met Leonard Nimoy, or heard him speak in person. As far as I am aware, he never came to New Zealand, and he was not a guest at any of the overseas conventions I have attended. But that does not mean that he has not influenced my life, because there is no doubt that in the persona of Spock, he has had a huge and profound influence on not just the Star Trek franchise, but on the development of science fiction television as a whole. He took the logical, emotionless scientist character type and made it his own.

He also exemplified a positive attitude towards science as both character and actor, something which was certainly more prevalent back in the sixties than it is now. More is the pity. We are sad to see him leave us. Life long and prosper, wherever you are now, Leonard Nimoy!



And here is my quiz in honour of Leonard Nimoy:

1. Leonard Nimoy was born on March 26, 1931 in the West End of which city?

- A. Boston
- B. London
- C. New Orleans
- D. Washington, D.C.

2. He first appeared as an alien in a 1952 movie serial called *Zombies of the Stratosphere*. What did he play?

- A. Ganymedan
- B. Martian
- C. Titanian
- D. Venusian

3. Nimoy first played opposite Shatner in 1964 in a TV episode called "The Project Strigas Affair". Of which series?

- A. Get Smart
- B. Spy Game
- C. The Man from U.N.C.L.E.
- D. Voyage to the Bottom of the Sea

4. Nimoy took on the role of Spock in the failed first Star Trek pilot. What was it called?

- A. The Cage
- B. The Enemy Within
- C. The Man Trap
- D. The Naked Time

5. It was Nimoy who "invented" the "Vulcan salute" for Spock. He copied it from a sign used by priests in a blessing of which religion?

- A. Catholicism

- B. Islam
- C. Hinduism
- D. Judaism

6. Nimoy also acted on the stage. His favourite role was that of Teyve the dairyman in which play?

- A. Annie
- B. Fiddler on the Roof
- C. Man of La Mancha
- D. My Fair Lady

7. After Star Trek was cancelled in 1969, Nimoy went on to play the character of Paris in which TV series?

- A. The A-Team
- B. MacGyver
- C. The Man who Never Was
- D. Mission: Impossible

8. Which of these Star Trek movies was also directed by Leonard Nimoy?

- A. The Wrath of Khan
- B. The Voyage Home
- C. The Undiscovered Country
- D. Nemesis

9. Nimoy didn't just direct Star Trek movies. He also directed the highest grossing film of 1987. What was it called?

- A. Three Amigos
- B. Three Days of the Condor
- C. Three Men and a Baby
- D. Three Sisters

10. Leonard Nimoy's first biography, published in 1975, was entitled "I am not Spock". What was the title of his second (1995) biography?

- A. I am Kirk
- B. I am Nimoy
- C. I am Really not Spock
- D. I am Spock

American astronaut Terry Virts (@AstroTerry) – orbiting 400 km above Earth on the International Space Station – paid this fitting tribute to Leonard Nimoy. The late actor's home state of Massachusetts can be seen just to the right of Virts' Vulcan salute.



TERRY PRATCHETT

by
Jacqui
Smith

We did get to meet Terry Pratchett though. I loved his books (still do), and back in the late eighties, when he wasn't nearly as famous, conceived a plan to get him to New Zealand, hopefully for a National SF&F Convention. Sadly, Discontinuity didn't get to be the Natcon, but we went ahead and did it anyway. Terry proved to be one of the best Guests of Honour we've ever had at a New Zealand convention, and he helped make Discontinuity a truly memorable event. He's been back since, but it's Terry at Discon that I'll remember—and I suspect he remembered me, as “the girl with a voice like a corkscrew” in *Only You Can Save Mankind*, though he neither confirmed nor denied it when I asked him. His was one of the great creative literary minds of our time, and he will be truly missed.

And now, my quiz in honour of Sir Terry Pratchett...

- Terry was born in 1948 in Beaconsfield in Buckinghamshire, but which English county was his home when Death came for him?
 - Cornwall
 - Kent
 - Oxfordshire
 - Wiltshire
- What was the title of Terry Pratchett's first novel?
 - The Business Rivals
 - The Carpet People
 - The Dark Side of the Sun
 - Strata
- In 2001 Terry won the Carnegie Medal from the British librarians, recognising which work as the year's best children's book published in the U.K?
 - Only You Can Save Mankind
 - The Amazing Maurice and His Educated Rodents
 - The Unadulterated Cat
 - Truckers
- The Discworld rides upon the back of four elephants which stand on the back of a gigantic turtle. What is the name of the turtle?
 - A'Tuin
 - Donatello
 - Maturin
 - Yertle
- Complete this quotation from *Lords and Ladies* : “In the beginning there was...”
 - “... an elephant, which expectorated..”
 - “... a wizard, who experimented.”
 - “... luggage, which expanded.”
 - “... nothing, which exploded.”
- "Nunc Id Vides, Nunc Ne Vides" is the Latin motto of the Unseen University. Which English phrase does this translate closest to?
 - “Never disturb a dragon. Not ever.”
 - “No entrance fee, no entrance.”
 - “None of the Above.”
 - “Now you see it, now you don't.”
- What is the real name of the notorious inventor Bloody Stupid Johnson?
 - Bergholt Stuttley Johnson
 - Bertha Suttner Johnson
 - Berthold Schwarz Johnson
 - Bryan Stanley Johnson

By Maree Pavletich.

RIP Terry, great work, gone too soon.

Death comes to us all.

When he came to Terry, he offered him a job.

Terry blinked; he was standing at the top of some steps which lead down into what appeared to be a large room.

On one side there was a long bar which stretched off into the far distance. Terry sensed a presence next to him.

EVIDENTLY THE UNIVERSE DOES HAVE A SENSE OF HUMOUR

“You're exactly as I described but then you would be, wouldn't you? Well that was interesting. I've always said that what you expect to happen, ahem, after, will happen, so...?”

YES. SORT OF.

“Sort of?”

I'D LIKE YOU TO DO SOMETHING FOR ME

“I don't imagine I'm in a position to refuse. What, exactly?”

WHEN YOU WROTE ABOUT HOW IDEAS SLEET THROUGH THE UNIVERSE AND...?

“Yes, Inspiration particles. 'Particles of raw inspiration sleet through the universe all the time. Every once in a while one of them hits a receptive mind, which then invents DNA or the flute sonata form or a way of making light bulbs wear out in half the time.' I remember.”

THESE PARTICLES NEED TO COME FROM SOMEWHERE. WRITERS, FOR INSTANCE.

“But I'm dead.”

Death gestured **SO ARE THEY**

Terry looked at the bar. Andre and Arthur waved at him to come over. Bob was sharing a drink with Earnest as Isaac ordered another round.

“So ideas come from...here?”

Death shrugged **WHAT YOU ARE ABOUT DOESN'T DIE; IT KEEPS ON GOING.**

“Wow, I like that idea. But hang on; aren't you supposed to see friends and family?”

Death pointed and suddenly Terry recognized the crowds of people in the rest of the room

“Hey that's...”

YES. YOUR FANS, YOU MIGHT SAY

“Do I have to start now?”

NO, THOUGH IN A WAY YOU ALREADY HAVE.

Death winked **I DON'T DO LINEAR.**

“Fine,” said Terry absently, as he waved to a group “I'll see you later...”

And Death, with what could only be described as a twinkle in his eye socket, let him go.

8. Which of these is NOT a recent title by Terry Pratchett and Stephen Baxter?

- The Long Arm
- The Long Earth
- The Long Mars
- The Long War

9. What is the title of Terry's last Discworld novel, to be published posthumously in September 2015?

- The King's Sceptre
- The Shepherd's Crown
- The Witch's Hat
- The Wizard's Staff

The Sky at Night June 2015

I've talked about eclipses before, but that was a while ago and since this year has a few occurring, both lunar and solar, it must be time to revisit the subject. The only one visible from New Zealand was the total lunar eclipse seen during on April the 4th/5th. Both of the solar eclipses are only total near the poles and the other lunar eclipse is visible on the other side of the world from us.

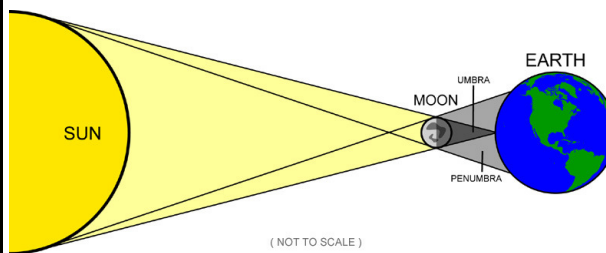
Basically there are two types of eclipse. When the moon gets between the sun and the earth, we have a solar eclipse. If the earth is between the sun and the moon, we have a lunar eclipse. (If the sun ever gets between the earth and the moon, I suppose we have an apoc-eclipse).

A total solar eclipse, when the moon completely covers the sun, can only be seen in a narrow band where the moon's shadow falls on the earth's surface. This is because that, from the earth, the sun and moon are roughly the same relative size. Since the earth's surface is three quarters water, and many areas of the earth are relatively inhospitable, it may involve a lot of travelling and quite a bit of logistics in order to be in the right place at the right time – and pray it's not overcast then – as what happened to us at Cairns. The last one only hit land in two places: Iceland and the Faeroe Islands, north of Scotland.

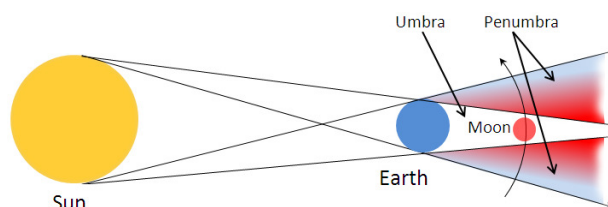
On the other hand, a total lunar eclipse, when the moon goes into the earth's shadow, can be seen in any place on the earth that faces the moon at that time – assuming of course it's not cloudy there as well as what happened in Auckland during a previous one (October 2014). I was waiting for breaks in the cloud to cross over in the right place so I could image the moon. Fortunately I managed to get a few which were placed in an earlier Novazine. The latest lunar eclipse occurred on the Saturday night/Sunday morning of the NZ Natcon – Reconnaissance. This particular eclipse was peculiar is that totality was really short, only seven minutes, as the moon skimmed the edge of the shadow.

Partial eclipses of both the sun and the moon also exist, when the observer is outside the area of totality in which a 'bite' is taken out of the sun (as what occurred in England during the Iceland eclipse) or the moon doesn't pass fully into the earth's shadow. In addition, because both the moon's orbit around the earth and the earth's orbit around the sun aren't exactly circular, the moon's apparent size can turn out to be slightly smaller than the sun, in which case, the sun/moon lineup results in an 'annulus' or a ring of light around the dark moon.

Eclipses and occultations also occur among the Jovian moons. Through telescopes, the shadows of Jupiter's moons can be seen crossing the planet and moons can be seen to 'disappear' into Jupiter's own shadow or 'appear' from it, depending where Jupiter is in relation to us. When the orbital plane of the moons line up with the Earth, observers can even see them eclipsing each other.



Total Solar Eclipse Svalbard March 2015



Total Lunar Eclipse Rotorua Easter 2015



by
Keith
Smith

Orion is very low in the western horizon in the evenings and this basically marks the end of summer. Later in the evening, as Orion sets, Scorpio is rising along with Sagittarius, which contains the Milky Way 'bulge', marking the galactic core. It makes a really spectacular sight as it rises in a dark sky and is a favourite target for many astrophotographers. The start of the Maori New Year, when Matariki is first seen in the dawn sky is around late May, early June and Stardome has its dawn celebration on the morning of the 26th of May.

As mentioned in the last issue, the evening sky to the north is dominated by Leo and Virgo which is where many galaxies can be found while, to the south, the Southern Cross is passing its highest point making this time of the year a good time to observe the objects in it such as the Coal Sack. This is also still a good month for observing objects like Omega Centauri, Eta Carina, Centaurus A, and the Jewel Box.

As far as the planets are concerned, Mercury and Mars are too close to the sun to be observed although Mercury starts to appear in the morning sky around mid-June. Venus and Jupiter are shining to the west during the evening but it is Saturn that will be visible for most of the night. Saturn reaches opposition on the 23rd of May. However, Venus and Jupiter will be performing a double act during June as they appear to move closer together, looking like a pair of cat's eyes in car headlights. This reaches its climax on the 30th when they are less than the width of the full moon apart.

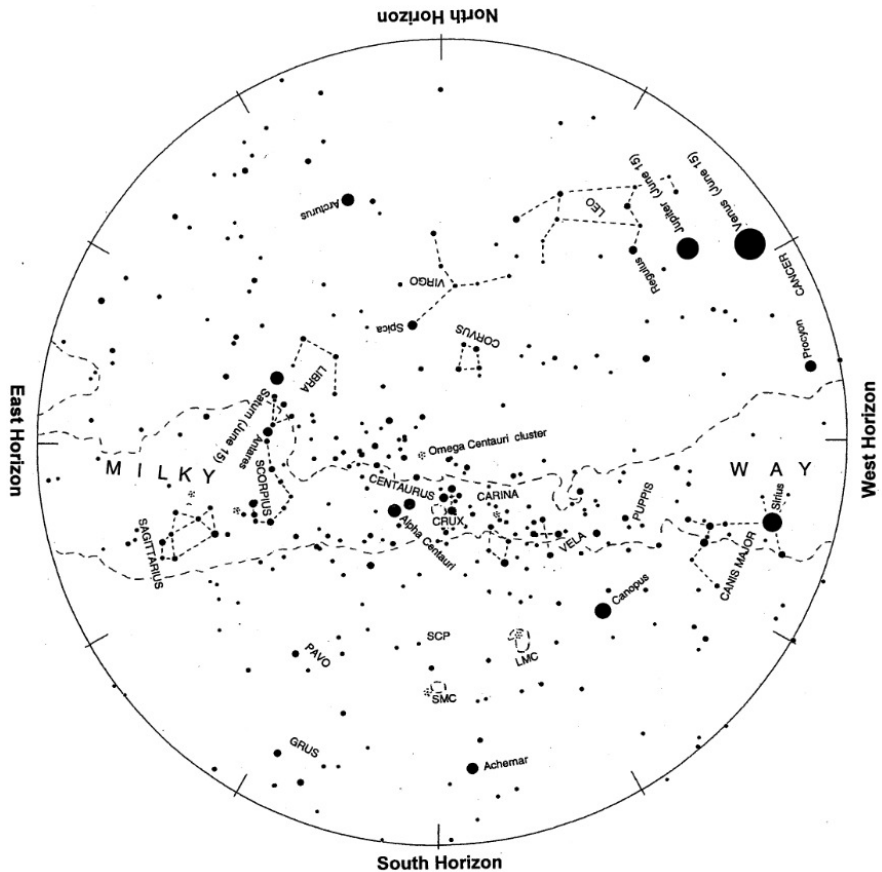
The Moon in May 2015:

- Full Moon—4th May
- Last Quarter—11th May
- New Moon—18th May
- First Quarter—24th May

The Moon in June 2015:

- Full Moon—5th June
- Last Quarter—12th June
- New Moon—19th June
- First Quarter—26th June

The Coalsack Nebula, a dark nebula in the Southern Cross



Next issue, we look at the Winter Sky in more detail especially around the area on Scorpio and Sagittarius, where several clusters and nebula can be seen.



Leonard Nimoy Quiz Answers:

1. A Boston
2. B Martian
3. C The Man from U.N.C.L.E.
4. A The Cage
5. D Judaism
6. B Fiddler on the Roof
7. D Mission: Impossible
8. A The Voyage Home
9. C Three Men and a Baby
10. D I am Spock

Terry Pratchett Quiz Answers:

1. D Wiltshire
2. D Strata
3. B The Amazing Maurice and His Educated Rodents
4. A A'Tuin
5. D "... nothing, which exploded."
6. D "Now you see it, now you don't."
7. A Bergholt Stuttley Johnson
8. A The Long Arm
9. B The Shepherd's Crown

Obituaries

February 5

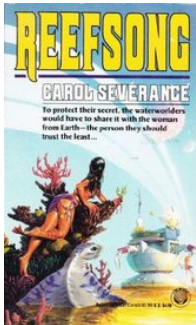
Val Logsdon Fitch, (aged 91), American nuclear physicist who, with co-researcher James Watson Cronin, was awarded the 1980 Nobel Prize in Physics for a 1964 experiment using the Alternating Gradient Synchrotron at Brookhaven National Laboratory that proved that certain subatomic reactions do not adhere to fundamental symmetry principles.

February 9

Melanie Tem, (aged 65), American horror and dark fantasy author; winner of the Bram Stoker Award for First Novel for *Prodigal*, and several awards including the World Fantasy Award for Best Novella for *The Man on the Ceiling*.

February 16

Brett Ewins, (aged 59), British comic book artist best known for his work on Judge Dredd and Rogue Trooper in the weekly anthology comic 2000 AD. He did the cover art for the Judgement Day (1986) supplement for Games Workshop's Judge Dredd: The Role-Playing Game.



February 19

Carol Severance, (aged 71), American fantasy author who lived in Hawaii. Much of her writing includes references to Pacific Island lore and lifestyle. She won the Compton Crook Award for her debut novel, *Reefsong*, in 1991.

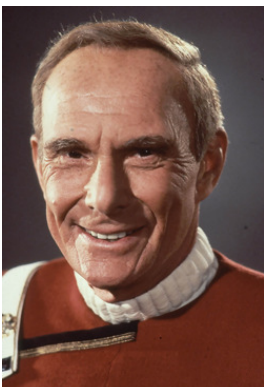


February 21

Aleksei Gubarev, (aged 83), Soviet cosmonaut who flew on two space flights, Soyuz 17 and Soyuz 28.

February 24

Maurice Hurley, (aged 75), American screenwriter and producer known best for his work on *Star Trek: The Next Generation*.



February 25

Harve Bennett, (aged 84), American producer and screenwriter, who served as producer for four Star Trek films: *Wrath of Khan*, *The Search for Spock*, *The Voyage Home*, and *The Final Frontier*. Before this he produced a lot of genre TV including, *The Six Million Dollar Man* (1973–78), *The Bionic Woman* (1976–78),

The Invisible Man (1975) and *Gemini Man* (1976).

February 27

Leonard Nimoy, (aged 83), American actor, film director, photographer, author, poet, singer and songwriter. He was notable for his role as Mr. Spock in the Star Trek franchise, a character he portrayed in television and film from a pilot episode shot in late 1964 to his final film performance released in 2013.



March 1

John Clegg, (aged 80), Australian archaeologist, who pioneered the study of rock art in Australia.

March 10

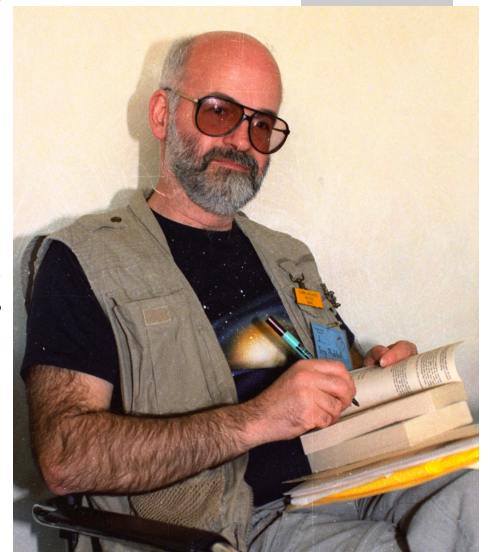
Fred Fredericks, (aged 85), American cartoonist, who drew the *Mandrake the Magician* comic strip from June 1965, taking over for the late Phil Davis. He continued until the final (187th) story, "Shadows on Devil Road", ending December 29, 2002.

March 12

Eddie Hice, (aged 85), American stuntman and actor best known for his contributions to the Star Trek franchise.

Sir Terry Pratchett, (aged 66),

English author of humorous fantasy novels, especially comical works. He is best known for his Discworld series, consisting of over 40 volumes. Pratchett's first novel, *The Carpet People*, was published in 1971, and since his first Discworld novel, *The Colour of Magic*, was published in 1983, he wrote two books a year on average. His 2011 Discworld novel *Snuff* was at the time of its release the third-fastest-selling hardback adult-audience novel since records began in the UK, selling 55,000 copies in the first three days. With more than 85 million books sold worldwide in 37 languages, he was the UK's best-selling author of the 1990s. Pratchett was appointed Officer of the Order of the British Empire (OBE) in 1998 and was knighted for services to literature in the 2009 New Year Honours. In 2001 he won the annual Carnegie Medal for *The Amazing Maurice and his Educated Rodents*, the first Discworld book aimed at children. He received the World Fantasy Award for Life Achievement in 2010.



March 14
Ib Melchior, (aged 97),
 Danish-born American novelist, short-story writer, film producer, film director, and screenwriter of low-budget American science fiction movies, most of them released by American International Pictures. Melchior's short story *The Racer* was adapted as Paul Bartel's cult film favourite, *Death Race 2000*. He claimed to be the creator of the original idea upon which Irwin Allen based his television series *Lost in Space*, although he never received onscreen credit for this. (In 1960, Melchior had created an outline for a series he called *Space Family Robinson*, which later became a Gold Key comic book).

March 18
Bernice Steadman, (aged 89),
 American aviator, member of the Mercury 13 team (thirteen women chosen to train as astronauts during the early 1960s, but later denied the opportunity). She became co-founder of the International Women's Air & Space Museum in the 1980's.

March 20
Walter Grauman, (aged 93),
 American director of stage shows, films and television shows. His most famous work was the WWII movie, *633 Squadron*. George Lucas commented that he patterned the "trench run" sequence in *Star Wars* on a scene from this film. Grauman also directed numerous television shows including *Murder, She Wrote* and *V*.

Gregory Walcott, (aged 87),
 American actor best known for playing Jeff Trent in *Plan 9 from Outer Space*. He long regretted having anything to do with Plan 9, but in an interview in September 2000, he said, "It's better to be remembered for something than for nothing, don't you think?"

March 23
Gary Dahl, (aged 78),
 American copywriter, creative director, advertising agency owner, entrepreneur and the creator of the Pet Rock. He had the idea of selling rocks to people as pets, complete with instructions. The instruction book was the real product, which was full of gags and puns. The 1975 fad only lasted about half a year, but that was enough to make Dahl a millionaire.

March 28
Richard L. Bare, (aged 101),
 American director, producer, and screenwriter of television shows and short films. On television, he directed the famous *Twilight Zone* episode "To Serve Man" and virtually every episode of *Green Acres*.



PC Game Reviews

by Brett Peacock

With 2014 being such a... well, grotty year for PC gamers, I had not purchased any full price games until 2015, and even then I waited until the only two 2014 titles that had most intrigued me, came up on bargain sales. I picked up *Dragon Age: Inquisition* from Mighty Ape on a one day, 60% off sale, and on the day the parcel hit my door, Steam had a 75% sale on *Middle Earth: Shadow of Mordor*. I bought it as well, then discovered that the download was about 33 Gigabyte or about 90% of my monthly data allowance! Yikes!

As it turns out, I'm glad I waited (four months for *Inquisition* and almost a year for *Mordor*) because the result was a much better experience than the "Hot off the Press" buyers had. A myriad of patches and bug-fixes had already been made and the games both ran much better now than they did on release (*DA-Inquisition* had 1.2 Gb of patches! And *Mordor* had progressed from 1.1 to 1.55 in 6 patches, all happily provided by Steam, who keep your games up to date automatically – so the download was already the latest patched version. (Thanks be!!) *Inquisition* in particular copped a LOT of flak for very bad PC controls and lack of key remapping. – Both issues were fixed almost 100% in the patches.

So here are my review of the current versions of the two games, both picked for several Game of the Year Awards for 2014 – *Shadow of Mordor* released in April/May of 2014, and *Inquisition* in November. Not having to deal with the bugs and other issues which plagued them on released, I can offer a more balanced view (I hope.)

Dragon Age: Inquisition

Electronic Arts/Bioware
 Note: Requires EA Games
 Host - Origin

My hesitance to buy *Inquisition* came from the studied mediocrity that was *Dragon Age II*. It wasn't a BAD game, and don't let anyone tell you it was. But it wasn't a patch on *Dragon Age: Origins* (or *Awakening*) and wound up being simply average in comparison. First bugbear put to rest – *Inquisition* is very good, at least as good as *Origins*. Not that it doesn't have a few problems, it does – but they are not "game-breakers". I would say most of the issues devolve to two things – my own preferences and minor annoyances... some of which overlap.

Things I love about *Inquisition*:

1. **The Story**. This is a return to Bioware at their best. If you have played the previous two games all the way through, you can use the *Dragon Age Website* to transfer BOTH endgame worldstates onto "The Dragon Age Keep" and upload that into your game to set *Inquisition's* default world state to match! What this means is that EVERY decision made in the first two games will have a bearing on the story here, good, bad or just plain weird! This single feature makes every game count.

DRAGON AGE INQUISITION



(Plus, *Inquisition* has a “default” world state for those players who have never played a *Dragon Age* game. And you can manually set up a world state on the Keep!) On top of that, the story is engaging and the characters mark a high point after the rather bland *DA-II* characters. Some reviewers have said that, after the opening, the story drops away for a while, slowing the pace and making the next step a bit obscure. This is not what I found: after the opening you need a breathing space, specifically to try out the widened world and to level up a bit, because the first real “Boss” (Dragon) will prove impossible to defeat until you are at least level 10. Wander around and talk to people, do a bunch of side quests first, then tackle the main quest once you are level 6 or 7. Try before that point and you WILL regret it quickly.

2. The Characters. *Inquisition* marks the return of a number of specifically chosen characters from earlier *Dragon Age* games, all voiced by the original actors so they are seamlessly integral. Leliana from *Origins* returns, as does the seeker, Cassandra, and her ‘nemesis’, the sarcastic and witty (think... Tyrion) dwarf Varric Tethras from *DA 2*. Depending on the worldstate you have, so do some others, such as Alistair & The Champion of Kirkwall. A number of old favourite characters from the first two games (depending on your starting world-state). Morrigan (Claudia Black) and Flemeth (Kate Mulgrew) are the two best known and distinctively voiced. Indeed, if you chose one VERY specific outcome in *DA-Origins*, Morrigan will have a 10-year old son in tow, a fact that will make any meeting with a certain *DA-O* character...well, somewhat tense.

3. The Game Engine: Called the Frostbite Engine, it has seen extensive use over the last couple of years for the Battlefield Multiplayer games since *Bad Company* in 2008. The version used for *Inquisition* is Frostbite 3 and the next *Mass Effect* game will also use it. Battlefield *Hardline* currently uses the Frostbite 3 engine. One Minor niggle – it is a pain for users to mod. But, boy, is it pretty! While “*Inquisition*” is not a truly Open World game, you surely will not get the claustrophobic feeling that *DA II* had, with multiple re-uses of the same game areas. Some of the “Open” areas are HUGE, and fully explorable, within reason. But, there shall be no swimming or rock climbing. Boo! Hiss!

4. Art Design: As in all *Dragon Age* games, it is simply wonderful. At times it seems almost Art Deco, and in other places it reminds of many famous Fantasy artists. I appreciate it more each time I start up the game. (That’s saying something - all too often the art is so much better than the game it adorns, that you wish that the game looked better for it. This game doesn’t have to...)

5. Combat. It’s *Dragon Age* and *Dragon Age II* mixed up. Some things are done much better, some are not. Aficionados of the Tactical View will appreciate its return (albeit with some cuts to the options). For those of us who just like to pile in with a great big Man-B*ggering Sword or Axe, you can do that too. And there are lots of “Ooo, Pretty!” effects to look at when you do. (Maybe a bit TOO many, and TOO bright and shiny). And, if you are a sanguinophobe, you can just switch off the gore... You may have noticed I left out spell effects – there’s a reason for that, and we’ll get to it in the annoyances tab.

6. Crafting. Here I have to confess something - prior to this game I have never enjoyed crafting anything in

almost all the RPG games I have played (*Skyrim* being the sole exception). But here the Crafting absolutely ROCKS! Not only does it work easily and seamlessly, but you can craft weapons that are better than any vanilla ones you can buy or find. Then, on top of that, you can NAME them! You can also Craft Armour, add-ons for armour, and Runes to grant magic to weapons. Sadly, at this point you cannot imbue armour or accessories. And the weapons and armour you can make are colourable!

7. Skyhold. This is a player fortress you will acquire in the course of the game and it is pretty darned useful - Especially as the Big Bad Guy and his armies just destroyed your initial base...

8. Depth and immersion. It’s a Bioware game. If you have played any of the earlier titles you’ll be able to take my word for it. It has both in spades! (Plus I’m trying not to include too many spoilers!)

9. Variety. You have a choice of two genders & four races – Human, Elf, Dwarf and Qunari, For skills you choose between Warrior (Sword & Shield or 2-hand), Rogue (Bow or Knives) and Mage (specialities by choice of spell and style) The character generation is very good, but you cannot modify the body, only the head and facial features. And each race has a choice of two player voices. Usually, in previous RPGs, this actually means very little, but *Inquisition* has an almost 100% voiced main character. (Sound of applause, please!)

So, that’s all the very good and entertaining bits. What is not on this list? What did I find was less endearing? What annoyed me?

1. The Slog. One of the most IRRITATING and immersion breaking things in any RPG game, for myself and some others, is their stubborn insistence on “rolling the dice”. I find that combat, based on random rolls against armour with weapons makes ALL combat... repetitive and not reflective of actual combat. In short combat become a bit of a slog. And *Inquisition* has this in spades. Any combat devolves down to you and your party slogging it out with the opponent or opponents for a varying amount of time – and the worst offender is the Magic! I played a mage character up to Level 21, and she could still only do a maximum 150 points of damage to any opponent (including weaknesses!). The warrior with me could shell out 500 to 600+ points at that level! But the standard opponent will have at that level approximately 10 to 20 times the number of hit-points that you have! (And dragons and other bosses will have up to 1000 times your hit-points (the Level 12 Dragon you first encounter has in excess of 30,000HP!). So everything becomes a long, hard (and boring) slog. A fight with a dragon can take up to 45 minutes or more, uninterrupted! It can take twice that if you keep exiting the immediate area to rest up and heal (something you MUST do).



And here's the kicker – critical hits – aren't. You do double damage. That's all. You can't get a 'lucky shot' fatality, or a crippling blow. Worse still, even if your opponent is several levels below you so you get no experience from doing battle, you still have to slog away for five minutes or so in order to kill them! (Their level might be below yours, but they still have many more hit-points than you do. Who thought that was a good idea?)

2. **The Story Cues.** This is one of those things that some will find very hard, others will look sideways and snark "How'd you miss that?" Some of the story cues are a little bit easy to miss, especially on the first playthrough. I totally missed the cue to recruit Iron Bull (who is by far one of the best NPC's in the game). Some other cues are mentioned, almost "en passant" so are similarly easy to overlook if you are concentrating on other issues. Pay attention at ALL times! Take nothing for granted.

3. **Modding** – As mentioned, it's not an easy game engine to mod, and good mods always make a game better. It can be modded, but you have to study the modding method closely and follow all instruction to the letter. Especially as you will be modifying basic game files, not adding new ones to a specific location to be picked up and utilized. You are modifying base game files. I strongly recommend extensive backups, clearly labelled before you even consider Mods. If you have any doubts about your skill, do NOT mod.

4. **Occasional railroads.** On a few occasions I have found the game reduces you to an straight choice between option a or option b, with no other choice you can try out. And once or twice it will push you to the only choice via a cut-scene. Unlike most other options in the game where a minimum of four choices apply.

Thankfully many of the cut-scenes do not bear on the story directly, being there to serve the characters and immersion. I realize that there is an overall story to be served, but it smacks of last minute planning to do it this way. "We HAVE to get the Player into situation X" and there are now only two ways to do that – make the player choose one of them. Better planning could have you send a particular NPC or accompany them to a nearby location then later plan either a rendezvous, rescue or arrest. That is, More choices with other, varying consequences.

Conclusions: Don't let the short list of the less well done stuff put you off this game – it's a keeper, and the variety of worlds you are able to begin from and the large number of races and skills you can start with mean that there is a lot of "replay" in this game, not to mention that the average "Fast Play-through" (Follow the main quest ASAP at every stage) has an average duration of 75 plus hours, it's a BIG game, with an awful lot of everything in it. I have been playing for over 200 hours and I still discover new stuff in areas I thought I'd "finished" with.

Years ago when I reviewed the first *Dragon Age* game I believe I gave *Origins* a 9/10, so *Dragon Age: Inquisition* was for me, clearly going to do a little better at 9.2 or 9.3 (Despite the small list of "not so great" features.) This is a game that anyone who loves RPGs should own and play often. (if they have the PC able to run it!) Also DA-I is available on the PS 3 & 4, and the Xbox 360 & Xbone. (I have seen the game on console- it is not nearly as fully featured, or pretty to look at, and uses the (for lack of a better term) controller well.

Middle Earth: Shadow of Mordor

Warner Bros Games/
Monolith

Note: Requires Steam on PC
A Middle-Earth game without *The Hobbit*, or *The Lord of the Rings*? Can that be even possible?

The short answer is, "Yes, it is not only possible, but it may well be the best Middle-Earth based game ever." So, I hear the cry: "What's it all about, Elfie?" It's about someone doing some serious research into the whole of the literature that Tolkien wrote regarding the history of Middle Earth, not just LOTR and *The Hobbit*, but also going into the *Silmarillion* and other stories and notes.

Shadow of Mordor is set sometime (not specifically mentioned) around the years between the Fall of Smaug and the discovery of the One Ring in the shire by Gandalf. Sauron has fled Dol Guldur and re-occupied the remnants of the Dark Tower in Mordor. Gondor's guardianship of the Black Gate has failed and the garrison has been destroyed. Now the growing shadow in Mordor is threatening the few free people who still live there and orcs are multiplying and enslaving the remnants. One man, a Ranger of Gondor named Talion fell in the capture of the Gate, but he is not dead. The spirit of a mighty Elf Lord has brought him back to Middle Earth, denying Death's dominion. By working together they will try to overcome Sauron and his Orc legions. (Spoiler for Tolkien fans: the Elf Lord (who says he can no longer recall his own name) is actually Celebrimbor – that same Celebrimbor who forged all the Rings save the One Ring). So, Celebrimbor's motive seems pretty clear...or does it?

Other reviewers have described *Shadow of Mordor* as a cross between *Assassin's Creed* and *Batman- Arkham Asylum*, but that simplistic approach does this game a grave disservice. In my opinion it is a quantum leap up from those games, while the combat IS similar, it has multiple enhancements over those other titles. The real distinguishing feature is the "Nemesis System" which is a difficult to describe without making it sound like a gimmick. The "Nemesis System" works like this. Obviously, every orc you overcome, either by killing or dominating them, gives you more power and experience. And that helps you to level up and get more skills. But every time you lose to an orc, they get the experience and power, level up, and are promoted in the orc hierarchy. Moreover they remember you and gloat about having killed you, if they encounter you again! (Worse, they really can get under your skin about your having lost to them before!) "Back Again? Want some more of my Club, Do Yer? Come and get it, Puny human!" So far that's easy to understand.

But the orc hierarchy already has its incumbents, and the way up is to assassinate your (or someone else's) boss. The result is that the hierarchy shifts constantly as orcs fight each other for a job. If you kill an orc Captain or Warchief and his job falls vacant and the whole hierarchy shifts as applicants try to kill each other off.



So the whole thing is fluid at all times. Kill enough Orc Soldiery and there aren't enough chiefs for the jobs. Note that each and every orc has a name and back story, with strengths and weaknesses that you are advised to discover. But, there's more. You can capture and interrogate Orcs and either have them inform on specific Chiefs and Captains (weaknesses, Fears, Strengths etc) or you can dominate them and send to do your bidding, even getting one orc captain to try to assassinate another! That's just the basics, there is more than that to the system, and it works! (really well - for example you can send an orc to make a false report of your location and draw enemies away from your next quest goal!)

If the Nemesis System was not enough, the combat system, even on PC, works extremely well. It is fast and fluid and very intuitive. There is a learning curve for it, and one or two key press defaults are a little non-standard, but the keys can easily be remapped to your preference. Once you master it you can be a death-dealing wraith at will, or a nearly invisible elven sniper with wraith arrows. Played with a mouse, the primary controls are the left and right mouse buttons. You also have keys to Sprint, Jump, Drain (suck the life from), Execute (as in Kill), Interact, Harvest (herbs) and Grab. To dominate an enemy you have to Grab an Orc, and hold him, then press the spacebar while doing so. You then get a choice between getting intelligence from him or making him to carry out your commands. (If you get the data, you then kill him, so doing both is not an option) If you are very strong you can also do this to Orc Chiefs and Captains, and send them to try to assassinate a very powerful Captain and sow chaos in their ranks!

This is where the combo of the Combat and Nemesis System really shines! I began to find that the more powerful you became, the less combat you really need to engage in, in order to progress – you can get the Orcs to literally destroy their own organization and then deal with the higher-ups yourself. (Your objective is a Black Numenorean Captain of Sauron, known as the “Black Hand of Sauron”, who murdered your wife and son in front of you, then “killed” you as well - until the Elf Lord interfered.) Mention of the Black Hand brings me to the quests. Yes there is a primary quest, the hero cannot die until he avenges the murder of his family, but there are many side quests, which will bear on gaining strength for the struggle. Some are about finding lore items, better weapons, runes etc, but others help free people from slavery, or assist a community of humans to flee Mordor, which do not bear on the main quest, but will bring some aid for Gondor in the long term. In other words the quests are broadly compatible with Tolkien's works, and are not just ‘make work’ for EXP points, even though EXP is gained, along with useful intelligence, and weapons.

I have gone into some detail (trying not to give away too many spoilers) to show just what a difference this makes to the game. The world is very dynamic, and has changed subtly every time you load up to play, then continues to change as you play. This is what sets the game apart from and above previous such games, and it is a “Wow” factor. Enough of that. Let's talk about technical stuff instead.

Graphics: The game engine delivers an average of 42 FPS (@ 1920x1090, 32 Bitcolour) on my now 5 year old PC with a Nvidia 1 Gb GTX 550 running on 8GB Ram with a 2.6 Ghz Quadcore AMD processor. While the



general game (so far) has been fairly gloomy as you'd expect in Mordor! There is a later subplot which takes place in the agricultural district around Lake Nurnen in the South eastern region of Mordor which is quite beautiful to look at. Each playfield is huge with seamless borders to the next making the whole a virtual open world experience. Character models and landscape are also extremely nice and well-animated, Running, jumping, combat are all very realistic to watch. Art design is deliberately based on the look of the movies, all worn and used, with characteristic flourishes to match the race. Oh, and the weather is also dynamic and changes with the passing of time.

Audio: Aside from the occasional glitch (which may originate in my older PC and onboard sound) the audio has all the expected options and the overall sound and dialog has also been tuned to the milieu of the Movies. (Smeagol himself makes a guest appearance at some points, voiced by Andy Serkis!)

I feel that, at this point I should at least mention Steam. I know there are some people out there who refuse point blank to have anything to do with Steam, largely because of the fuss about their EULA (End User License Agreement) contract that arose between 2001 and 2005. This is the point where they generally stop reading and let their prejudice about it take over. Please keep reading, people.

Truth: Steam almost completely rewrote their User Contracts in late 2005 and they have made a number of minor adjustments since. The new contracts are far more “friendly” than the draconian and technically illegal contract that caused the fuss. Put simply, if you sign up with Steam they retain copyright on their own software, i.e. the Steam Client software and Game Service server software.

R E V I E W S



Copyright of games remains with the publishers except Steam gets copyright of any additional software which is needed to make the game run on Steam. (If the game is written to conform to Steam by the developers, then they retain copyright).

When you buy a game on Steam you are signing up for: (a) the Games Publisher Copyright, and (b) agreeing to Steam's terms of service for that game. That's it. Steam no longer claims copyright on any and everything to do with their software on your system, including any other, non-Steam games installed, nor do they claim any copyright over things like save games, screen shots etc.

In almost every way the Steam Agreement as it is written now, is very little different from any other online gaming host EULA agreement. EA, U-Play, Game Ranger for example have End User License Agreements that differ very little from Steam's current version. Yet there are still people who vilify Steam as the epitome of the "Evil" corporation, when EA actually has, by far, the worst reputation among gamers (closely followed by Ubisoft!) In truth when Steam was launched it was as a platform for Steam's own games, like the Unreal games – and they wanted to be sure not to lose control of their own product and failed to recognize that when they began to sell other another company's games on their platform that said other company had to retain their own copyright, inviolate. It took a lawsuit to get them to change that, one bought by one of those "other software" companies, and not one by aggrieved gamers.

My message is: Use Steam and buy with confidence after you thoroughly read the agreement and understand exactly what you will agree to! Do not just say... "Oh, Steam? No, thanks." Why? Because I think that you would be doing yourself a disservice not to fairly and carefully consider it. I did that and I have been a Steam user since 2011, and I have never had any cause to regret joining. Even their Help Desk responds, a bit slowly, but usually within a day. Currently I have some 56 Steam games of which 32 are currently installed on my HDD.

Enough blathering about Steam: What do I conclude about *Middle Earth: Shadow of Mordor*?

It's a Hobbit's Breakfast, Second Breakfast, Elevesens, Luncheon, Afternoon Tea, High Tea, Dinner & Supper ALL in one game! (and the Nemesis System makes for a huge Midnight Snack!!!) In fact it's as close to a perfect game as I have played. Easily 9.9/10!!



Paddington

Directed by Paul King
 Produced by David Heyman
 Screenplay by Paul King, Hamish McColl
 Based on Paddington Bear by Michael Bond
 Starring Hugh Bonneville, Sally Hawkins
 Julie Walters, Jim Broadbent
 Peter Capaldi, Nicole Kidman
 Ben Whishaw

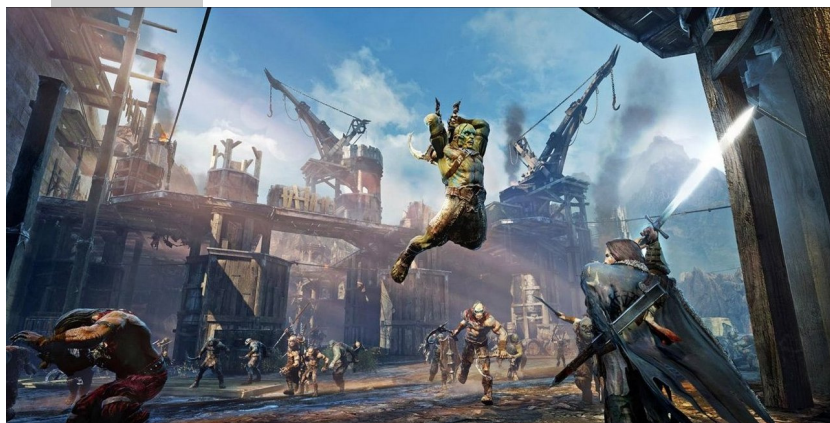
Reviewed by Jacqui Smith

I was wondering if it would be worthwhile purchasing a DVD of the *Paddington* movie, when I saw a Facebook post from Norman, headed *Reviews on a Plane*. He described the movies as follows: "*Paddington* - delightful and whimsical. Some wonderful performances and great film making.". Now, Norman is in the movie-making business. If he describes something as "great film-making", it is likely to be worth a look. Especially if he'd been watching it on a plane—not the best of viewing conditions in my experience.

Paddington is based on a long-running series of children's books, and is very, very British—although Paddington himself is said to be from deepest darkest Peru (it was originally going to be darkest Africa, but the author was advised that bears are not native to Africa and that the spectacled bear comes from Peru). The story follows Paddington from Peru to Paddington Station where he adopts the Brown family—and causes chaos. The villain of the piece is a taxidermist named Millicent, who reminded a great deal of Cruella de Vil. She plans to stuff Paddington, and not with marmalade...

This is one of those children's movies that has a quirky sense of humour that makes it appealing to adults, without losing its intended audience. For example, as we watched a scene involving a bathtub, a lot of water, and a closed door, Paul commented, "How come the water doesn't get through the cracks in the door?" To which I replied, "Well.... I guess it's kinda Wallace and Grommity." And it is. *Paddington* has that peculiarly British cartoon humour where the laws of physics are stretched and stretched to ridiculous lengths (although this is not a cartoon, but live action plus a lot of CGI). Which is why I chose to view this in company with my inner child, who enjoyed it immensely. As would yours...

(Oh, and I came upon a peculiar piece of trivia as I researched this review. It seems that the first Paddington Bear stuffed toy to be manufactured was created in 1972 by Gabrielle Designs, a small business run by Shirley and Eddie Clarkson, with the prototype made as a Christmas present for their children Joanna and Jeremy Clarkson—yes, that Jeremy Clarkson. Who knew?)



Shards of Hope: Psy-Changeling #14

by Nalini Singh

Published by Gollancz

Supplied by Hachette New Zealand

Reviewed by Jan Butterworth

Aden and Zaira wake up in a dark cell, with their psychic abilities gone and, in Zaira's case, serious wounds. Breaking free from the prison where their gaolers are both human and psy, they find themselves at the mercy of the elements and far from civilisation. To survive they must make it to the hidden lair of a predatory changeling pack that doesn't welcome outsiders.

A target has been put on the back of the Arrow squad and the leader, Aden, abducted to give up information, while Zaira was taken to show the world the squad isn't invincible. Aden will cross any line to keep his people safe for this new future, where even an assassin might have hope of a life beyond blood and death and pain. Zaira has no such hope as she's too damaged to return from the abyss. Her driving goal is to protect Aden, protect the only person who has ever come back for her no matter what. But this time, even Aden's passionate determination may not be enough – because the emotionless chill of Silence existed for a reason. For the violent, and the insane, and the irreparably broken . . . like Zaira.

The plot was very complex, full of twists and turns and kept me enthralled till the very end. It set the scene for upcoming challenges in the post-Silence world. I really liked seeing seeing so many of the characters from the previous books and finding out more about them, like Miane and the water changelings, as well as totally new characters, like Remy and the RainFire pack.

It was so cute when Aden is figuring out how to alpha and watching clueless Arrows trying to figure out kids – changeling and psy – is sweet. The Arrows finally have a chance at life and Aden is determined they will become a family. Can't wait for #15!

Steelheart

by Brandon Sanderson

Published by Delacorte

Supplied by Auckland Public

Libraries

Reviewed by Jacqui Smith

Wow! Brandon Sanderson takes the superpower meme and makes it epic! Literally, because "Epic" is what Sanderson calls super-powered individuals, and metaphorically because this novel reads like an epic fantasy.

Urban fantasy, because like most stories featuring superpowers, this is set in the immediate future. But not any future you'd recognise. You'll notice that I've avoided the term "superhero" in this review and there is a reason for that. Sanderson has chosen to take Lord Acton's adage that "Power tends to corrupt, and absolute power corrupts absolutely" and apply it to superpowers. So the use of Epic powers turns an individual to an insane



megalomaniac? Pretty much.

An Epic named Steelheart rules Newcago with a steel fist, with a coterie of other Epics, among them Nightwielder, Conflux, and Firefight. Our youthful hero lives with the knowledge that as a child he saw his father wound Steelheart and then be killed by him.

Consequently, he hates Epics with a passion. But Steelheart, like many Epics, is invulnerable to almost all attacks. Somehow, David's father had found his weakness. And so he seeks out the Reckoners, an underground group fighting the Epics, and finds them in the process of taking down an Epic named Fortuity.

I have no intention of giving away any more of the plot – suffice it to say that there is no lack of action, a dose of mystery, plenty of wit, and a great twist at the end. Sanderson has a refreshing take on the science of super powers: "Too much about them breaks what science says should happen. I sometimes wonder if they came along because we thought we could explain everything." In fact, there are a lot of great lines in this novel. Very quotable. And very cinematic. Not surprising, since Sanderson is clearly angling for a movie with this one.

I requested this volume from the library after the local publishers kindly sent a review copy of the second book in the series, "Firefight", and a cursory look round the internet convinced me that for once it really would be worth my while to read the first book before embarking on the second. I was not disappointed. And, now I suspect I might have to go and purchase a copy of this book!

Fireflight

by Brandon Sanderson

Published by Gollancz

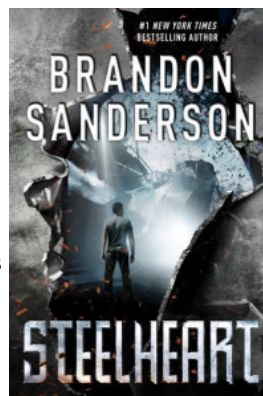
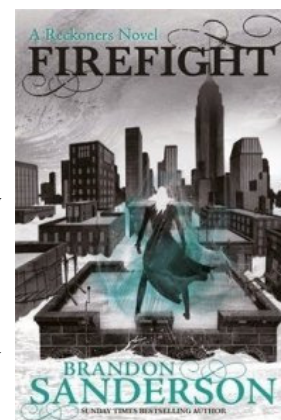
Supplied by Hachette NZ

Reviewed by Jacqui Smith

The middle volume of a trilogy is often the tricky one, for writers, readers and reviewers. Sanderson pulls it off neatly, with a story that has a clear beginning, a middle and a truly spectacular ending.

But that isn't the striking thing about this book. What I found truly memorable was not the characters, although they continue to develop in interesting ways, nor the plot, although it was well-structured. No, what remains in my mind is the setting. This is Sanderson's Babilar, Babylon Restored, the city of New York reinvented through Epic power, and it's quite astonishing. Weird, beautiful, and truly imaginative. Yes, I know that this is background, but it is what grabbed me.

Not that there's a problem with the story, it's action-packed and lots and lots of fun. We learn a great deal more about Epics, their weaknesses and the source of their powers – but not so much that I'm not really looking forward to the next book!





Where: Wellington
 When : Queens Birthday Weekend
 3-5th June, 2016
 Venue: CQ Hotel in Cuba Street

Guests of Honour:

AJ Fitzwater

AJ Fitzwater is a human-suit wearing dragon from Christchurch, New Zealand. Winner of the Sir Julius Vogel Awards 2015 for Best New Talent, this writer attended the six week Clarion Science Fiction and Fantasy Writers Workshop at University of California San Diego in 2014.



The writer's work has appeared in venues such as Beneath Ceaseless Skies, Expanded Horizons, The Future Fire, and Andromeda Spaceways Inflight Magazine. Also contributed to anthologies such as Lethe Press' "Heiresses of Russ 2014" and "Daughters of Frankenstein", Crossed Genres "Fat Girl in a Strange Land", "Oomph: A Little Super Goes a Long Way" and "Menial: Skilled Labour in SF", Pink Narcissus Press "Daughters of Icarus", and New Zealand anthologies "Tales for Canterbury" and "Regeneration: New Zealand Speculative Fiction 2".

Charity:

To be Announced

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This Month:

SPACE

Friday 5th June, 7:30pm at Coen's

Next Quarterly Meeting:

Wednesday 17th June 2015, 7:30 pm
 Auckland Horticultural Centre,
 990 Great North Road,
 Western Springs



Upcoming Events:

October 23-26th 2015

Armageddon Auckland 2015

ASB Showgrounds

June 3-5th 2016

AU CONTRAIRE 2016

37th New Zealand National SF Convention

<http://ac2016.cons.nz/index.php>