

Oh, no, no, no!
Not again...



...Quick; pass me
the Grecian 2000!

"How could an English person want to live abroad? Foreigners can't help living abroad because they were born there, but for an English person to go is ridiculous, especially that sun-tan lamps are so readily available."

- The Growing Pains Of Adrian Mole

Bohemian Rhapsody Vol III, No IV

Malcolm Smith:
Grandliveien 11
1036 Oslo 10
Norway

Waiting Lists

| | | |
|-----------|-----------|---|
| Diplomacy | Game 86N2 | 7 wanted (No game fee) |
| Diplomacy | Standbys | lots (2 free issues on application and a further three when called up). |

Games In Progress

| | | |
|----------------|-----------|---------------------|
| Aquire | Game 1 | GM: Martin le Fevre |
| Diplomacy | Game 86N1 | GM: Male Smith |
| Dragon Pass | Game 1 | GM: Male Smith |
| Railway Rivals | Game 374X | GM: Rip Gooch |

Cost

This issue costs 50 pence, one dollar or 10 Nkr (or the equivalent). I am willing to trade with any English written magazine in the world. I pay well (i.e. tons of free issues) for contributions whether they be articles, variants, short stories or anything upon any subject under the sun.

Deadline

Since all **Bohemian Rhapsody** games are run to independant deadlines to ensure the required efficiency for the games players there will be no actual fixed deadlines for the magazine. All game reports (which will go out the following day to the players, I hope) will have priority over the production of the magazine. This means that the games player will get a better service with **Bohemian Rhapsody**. Try it and see. Any contributions, letters, etc., will be published in the next appropriate issue.

For those with an eye for the finer details:
BOHEMIAN RHAPSODY IS PRINTED AND DISTRIBUTED BY:
MARTIN LE FEVRE, 1 WELLESBY NAUTICAL SCHOOL, BLYTH, NORTHUMBERLAND.

MAY 1896

Hopefully hot on the heels of the third issue comes yet another **Bohemian Rhapsody**. I said "hopefully" because something yet again could quite easily go wrong somewhere along the line. By the time that you received the last issue it would have been even more late, later than I hoped. This is because of the delays within the postal services between Oslo and Newcastle. I sent Martin the front cover a good week before the text so that he could have the photograph converted to half tones at his leisure before the bulk of the magazine arrived. For some reason the manuscripts decided to arrive a week in advance of the cover, which meant that there was yet another delay before you were able to read the magazine.

Actually, as I write this (it's May the 1st, incidentally) Martin should be posting the third issue out today so I'm writing this without even seeing the final result and I'm hoping that the front cover has turned out to your satisfaction.

I'm now sitting here with a great stack of material to my left which is about five inches deep and only two days of the weekend to get it all done in. Unfortunately, I've got to take some time off for getting some provisions in (i.e. bread, milk and beer) and calling on the current owners of a flat to make the final agreements on buying their flat. Yessir, ol' Smiffy is back on the move again and on the 1st of July I will have a brand new address. But there won't be as much confusion as the last move which I made from Antwerp to Oslo as this flit is only a matter of miles to a cozy little spot on some rocky high ground with the woods surrounding the flat. The woods that occur here in Norway are nothing like the Belgian woods which exist in patches of about 20 square yards and then fizzle out in a bout of apathy; these woods are the real thing. The woods that surround Oslo start about 100 yards from the to-be flat's door and extend to the Arctic Circle and beyond.

So it looks like I've decided to settle down here for once and for all. I don't think that I'll be in a great hurry, if at all ever, to return back to the United Kingdom as I don't think that there is much there to entice me back home. The difference between Norway and the UK is incredible as Norway is a clean country (okay, so it's a little radioactive at the moment, but a little Strontium 90 has never hurt anyone) and isn't overcrowded like the UK. But who knows, one day I may start pining for the sludge of the Tees and for the sulphur dioxide odours of ICI Billingham, but for the present I'll force myself to make do with the fresh waters of the lakes and fjords and the refreshing pine fragrant air in and around the woods. Pray have sympathy for me.

THE UNITED KINGDOM VARIANT BANK

The UKVB has over the past few months been in the Hobby news quite a bit concerning both Geoff Kemp and, more recently, the Proposed Variant Bank code. I haven't mentioned either in the last issue of **Bohemian Rhapsody** because I wished to get that particular issue out as fast as possible before folk forgot that I actually do produce a magazine.

Possibly the best way to cover the whole news is to split this section into two parts, the current state of the UKVB and the future prospects of the Variant Bank Code. So settle down comfortably folks and fasten your seat belts, here we go...

United Kingdom Variant Bank

The UKVB now has a new custodian, Peter Sullivan. I am reliably informed by Roberto Della-Sala that on the 3rd of May Peter and Roberto will be travelling to Tamworth to collect the Variant Bank. It seems that the whole affair concerning the failure of Geoff Kemp may have arisen from the fact that his address was wrongly given throughout the Hobby, but why the non-appearance of **Quartz** for over a year, I don't know.

I gather that from the various Hobby publications it seems that the UKVB was working well but unfortunately I wasn't to know of this for some reason. I was taken to task in a letter from Steve Doubleday for not sending Geoff copies of **Bohemian Rhapsody** in which I mentioned the failure to receive my variants. In actual fact, Steve, I did send quite a few issues to the address I beleived Geoff was at and I received nothing back in return. It would have been obvious that Geoff would have realised that I have been attempting to contact him as he reads other magazines throughout the Hobby which do appear to reach him and yet he still hasn't replied to me concerning the non-delivery of my variants.

I have it from more than one reliable source that Geoff had never received my initial letter and therefore didn't receive my cheque for 10 pounds. But this raises another problem: who did cash my cheque?

Steve wrote me the following:

"Of course the most serious aspect of this is the encashment of your cheque. If you can do the following, we can at least establish a few truths:

1. Provide the account number, the cheque number, the account name, the amount, the date sent, the date encashed and some proof (i.e. write to your bank manager and find out what account it was paid into).

2. You may or may not realise this, but all anyone has to do with your cheque was sign "G Kemp" across the back and bay it into a different account or encash it."

Two valid points from Steve. The first I will do as soon as I finish the magazine. I don't know how long the letter will take to get from Norway to my branch in Darkest Wales and back after searching through their records. But when it does, I'll let you know. The second point ought to serve as a warning to the Hobby as a whole. I believe that one can cross a cheque in two ways. The normal way is to put two lines across the cheque (this is the same as writing "& co." between the lines) which, I believe, as Steve pointed out, can be redirected to another account with a suitable signature on the back. The second method of crossing cheques is to, again, cross the cheque with two lines and writing the words "account payee only" between them. This means that the cheque has to go through the payee's (i.e. the person whom the cheque was intended) account and cannot be redirected into a third person's account.

But the whole matter does need resolving one way or another. I don't know how I can furnish satisfactory proof that I wrote Geoff a certain cheque as a photocopy of the cheque stub doesn't prove anything at all, especially not within this Hobby as photocopies of altered letters is all a part of the Hobby anyway. The best thing for me to do is to try to get the bank to send me a photocopy of the cheque and the name and account number of the payee's account through which it was finally cashed.

Now that I have Geoff's address I will send him a copy of the magazine and hope that he will write back to me and throw some light upon the whole subject. How I see it now is that my cheque was intercepted by some ne'er-do-well and was spent by someone else at the same time that Geoff moved house. The fact that the Hobby thought he lived elsewhere at the time just added to the mystery which was made even more so by the non-appearance of **Quartz**. If I've offended Geoff in any way then I'd like to extend my apologies to him here and now.

I'd also be interested if Geoff popped next door to number 75 (Mrs. Dinah Roberts) and to try to rescue what mail he may have there and to discuss why she threw his mail in the bin as I reported in **BR Vol II, Number VIII**. For the record Geoff Kemp lives at 73 Caledonian, Glascoate Heath, Tamworth, Staffs and not at any other address. Perhaps we can all get this misunderstanding sorted out once and for all.

Peter Sullivan, the new custodian, lives at 36 Bushey Hall Road, Bushey, Watford, Herts., WD2 2ED. Peter also produces the magazine **C'est Magnifique**. Who will produce the new variant magazine, Peter?

The UKVB Code Proposal

What we have here is a very large can of obtuse worms. I printed the Proposal back in **BR Vol III, No II**. I've recieved one or two comments from Andrew Poole, Eoghan Barry and Steve Doubleday. There have also been a few interesting remarks in a number of issues of **C'est Magnifique** and **Gallimaufry**. I will try to set down, like I did for the Zine Poll and suchlike in the last issue, the ins and outs of the situation.

As far as I can make out the story begins way back in the mists of time when Andrew Poole (who was looking after the interests of the UKVB at the time even though Geoff Kemp was in charge; no, don't ask me about it - the thought of it makes my head ache!) in November 1985 wrote to Steve Doubleday asking for some copies of the variants that the UKVB didn't have. This, in my opinion, demonstrates how good a custodian Andrew was/is; as he's on an eternal quest to get all the known variants together under the one roof which means months of searching through old magazines and chasing up obscure references. I hope that Peter Sullivan realises what he's letting himself in for.

Steve responds in **Gallimaufry 54** with the following:

"When I ran the variant bank, back in 1976, I provided copies of variants to whomever wanted them. However, when sending them to zine editors, I did point out that, if the variant was reproduced, they should **at the least** (Steve's emphasis) send a copy of the issue which contained the reprint to the variant's designer. I also said that they should **first** ask permission before reprinting the variant.

"This practice has now died out entirely and, if correspondence with John Marsden, earlier this year, is anything to go by, editors now feel that they have a right to reproduce anything derived from the UKVB without any recourse or reference to the original designer. The variant/game designer gets little enough out of his creative effort.

"Incidentally, I do have the **right**, under current UK copyright laws to ask precisely what I have stated. However, provided that in future editors are asked to at least send a copy to the original designer, then I will have no objection to you maintaining the variants in the variant bank..."

What Steve has written is 100% valid. Not an iota less. The problem seems to have arisen from the lack of definition of the UKVB. I admit that as an editor that until I read Steve's comment I believed that I had the right to publish anything I could get my paws on from the UKVB.

But, on the other hand, what is the UKVB for if not for the centralised collection and distribution of the variants. But there is always the problem of copyright as Steve and I have discovered in our own ways concerning Lew Pulsipher's commercially produced booklet **Diplomacy Games and Variants** which had such horrible copyright conditions slapped on it that one needed permission just to run a game postally! I managed to find the UK copyright holder in the Games Centre of Oxford Street who gave me permission to run the awful variant **Hegemony in Europe** in my magazine, then **The Diplomat**. Steve, it turns out, tried to locate Pulsipher at three different addresses so that he could obtain permission to reprint the rules of his variant, '1938'. After receiving no answer Steve printed the rules in **Callimachy 7** and then out of the blue he was asked to withdraw all copies of the variant. Incidentally, I would guess that the UK copyright would be held by Virgin Games since they've subsequently bought out the Games Centre.

Even though I expect Steve not to hold Pulsipher in a good light (an understatement perhaps?) he must agree with the principles of the matter. For instance, Steve has produced a superb variant "Fall of Empire" which comes in a 28 page booklet (plus map) of its own. It is obvious that Steve has put in an enormous amount of work into that variant and he's going to more than a trifle miffed if he wakes up one morning and sees the variant published in its entirety in someone's magazine.

Anyway, back to the discussion between Steve and Andrew; Andrew replies to Steve's comments with the following:

"To the business of reprinting variants....my own policy on these things is outlined in the Diplomacy Variant Handbook (page 12 in the "All about Diplomacy Variants" booklet) - a booklet which many editors and gamers might profit by buying and reading. Anyhow it comments:

"'...reprinting a variant without permission is a breach of copyright (!), but if taken to court, damages will be calculated on the basis of the amount of earnings you have prevented the copyright holder from collecting; in most cases nothing (though see about professional publications).'

"'It has always been good manners to tell a designer that you are going to use his design - but only good manners." (quoting Hartley Patterson, ex NCC Variant Custodian).'

"Most variant designers are only too glad to see their creations continuing to attract some interest. Many original designers cannot be contacted having departed the postal gaming hobby long ago. Generally speaking, you are free to reprint what you please and permission taken as granted, though it may be a good idea to send the designer a copy of your reprint, if you have his address."

"However, before going ahead and reprinting a variant, it is worth contacting the UKVB to see if there are any copyright problems, and especially to see if there are any newer, improved versions of the variant, and whether there are any better or different alternatives."

Perhaps this was the source of the problem, the UKVB giving editors a free rein in publishing the variants, who knows? But before casting blame onto the UKVB for inviting illicit reproduction, we ought to examine what Andrew has to say why the UKVB did print the above guidelines.

"I agree that it is not ideal. My policy on these things was derived from Steve Agar and Hartley Patterson (as quoted). I was also wary of being any more demanding for two reasons. First, after various past criticisms of my being bureaucratic and trying to throw my weight around over various matters from a few significant figures in the hobby (self-appointed or otherwise), I adopted a lower and quieter profile.

"The other, connected, reason is my experience with zine editors. It has long seemed difficult enough to make some admit and make clear on publishing a variant, whether they have made any modifications to it and/or who the original designer of the variant was. To get many to send a copy of what they had published (especially if new or different) to the UKVB was even harder.

"...many variants bypass the variant bank altogether, being picked up from one zine and reproduced in another.

"The UKVB is as good or bad (in part) as the zine editors in the Hobby make it in supplying copies, keeping in touch or ordering/asking things from it. It operates on the same open access principle as the public library, what people make of what they get is up to them."

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I think that Andrew has put his finger right on the button. The fault does lie with the editors (I plead guilty here) with liberal copying of variants from one magazine to another without one of them sending the UKVB a copy of the variant in the first place. In such an environment it would be impossible for the UKVB to try to enforce anything, so I think that Andrew did the right thing and let everyone have unlimited access to the variants.

This is where the Code was proposed and was printed in **Gallinaufry 56** and I also received a copy for my comments which were printed in **Bohemian Rhapsody Vol III, No II**. I, for one, didn't like the code as it stood then but in retrospect I'm warming to the idea more and more.

The nub of the Code is to ensure two things, first that designers have their rights returned to them and, secondly, that the UKVB keeps a track of all the variants and updates.

But before I venture forth with my comments let's have a look at what other comments were made in and around the Hobby.

An interesting letter from John Piggott (he of the Zine Poll) was printed in **C'est Magnifique 18**:

"What a lot of nonsense is being talked about the Variant Code of Practice! Take the proposed 6-week rule. If someone asks me for permission to reprint something of mine, and if I don't reply then I haven't given permission - period. That I may have exceeded some arbitrary and irrelevant time limit cannot alter this essential fact; and in my case it had better not!

"This sort of muddle is a typical example - by no means the only one in this context - of what happens when people attempt to codify matters in which are best dealt with by the conventions of politeness and common-sense. What is it all for? If I publish a variant without permission, the worst that the variant bank can do to me is to burst into tears. (Don't even mention cutting off future supplies to me; that argument is based on the patently false notion that the variant bank is not only a major source of variants, which it isn't, but the only one there is. All worthwhile variants are widely available "in the public domain", as it were). The whole code strikes me as an useless irrelevance!"

If one ignores John's contradiction ("you can't publish my variants without permission" and "you can't stop me printing anything I like") the point I think that John is trying to make is that the Proposal ought to be run on the "conventions of politeness and common-sense".

In **Gallimaufry 57** I think that part of the problem may have been solved when Andrew Poole suggested that work such as Steve's "Fall of Empire" be treated by the UKVB as an official or commercial item such as Pulsipher's book and Battleline's "Machiavelli" which is to say to include it in the UKVB catalogue as such and mention that copies are only available from Steve. That way variants which border onto the classification of 'games in their own right' will be dealt with differently than variants which the designers don't want publishing elsewhere.

It was also mentioned in the same discussion that there ought to be a 'Rules Bank' to maintain copies of all postal rules. But whether or not one would put the like of "Fall of Empire" in or not is another matter, and what about withdrawing copies? The concept of a Rules Bank ought to be looked at another time else it will be seen as a loophole to get hold of games in an unauthorised manner. As it is, we've got enough on our plate with this Proposal.

There's been a few other comments here and there in the Hobby press, either for or against the Proposal. After going through all the facts and reading all the comments a good half dozen times (I needed to to get this 'article' into some kind of shape) I have decided to throw my oar in again. The following points are those I'd like to see discussed or incorporated into the Code. I'm assuming that the editors will act in a gentlemanly manner in this aspect, if not then....who knows?

1. Whenever a variant is printed a copy ought to be sent to the UKVB so that the records, if required, can be updated. (This is simply so that the UKVB can have an up-to-date picture of the variant world).

2. The UKVB catalogue will be constantly updated and will have beside each variant one of four notes on reproduction, (examples):

OPEN The variant may be printed by anyone, anytime.

CLOSED The variant may never be printed and copies will have to be sought from the designer as the UKVB will not release copies in any way. (For example, this is the current status of Iew Pulsipher's book and of Steve's "Fall of Empire").

PRIVATE The variant may be bought from the UKVB but may not be reproduced in any publication. (For example, Steve may wish to have the UKVB as an outlet for sales of "Fall of Empire" at some later date).

ASK Simply what it says; ask the designer for permission before printing the variant but the variant is available for 'private' use.

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3. Have a section listing the names and addresses of the designers in the UKVB catalogue. It will be the responsibility of the designer to ensure that his, or her, address is kept up to date.

4. The UKVB catalogue will be produced every 3 months at least.

5. Editors who publish a variant will mention the name of the designer and as much printing history as possible of the variant. Perhaps one of the roles of the UKVB will be to research the printing history of a variant.

6. Whenever a variant is published, the publisher will send a copy of the publication containing the variant to the designer given that the designer has bothered to give his name and address to the UKVB catalogue.

7. If the designer's address ^{is unobtainable from the catalogue} (either for asking permission and/or for giving him a courtesy copy) then the relevant section(s) of the Code can be ignored.

Points that need to be discussed are:

1. What happens when a designer leaves the Hobby?

2. If a second person modifies a variant to a great extent, who maintains the rights to the new version?

3. Is it correct to assume permission is given when a designer doesn't reply to a printing request? If this occurs should the category in the catalogue be changed to "OPEN" after a reasonable period of time?

4. What, short of a court case, should a designer do when he discovers that his variant is published without permission? Could the Association of Diplomacy editors do something about it?

These thoughts of mine are designed to provoke discussion and to try to maintain an air of gentlemanly conduct to the whole proceedings. It is the inalienable right of a designer to expect a copy of a publication with his, or her, variant when it is printed and to be approached for permission for printing. After all, receiving a magazine out of the blue with one's variant printed (if applicable) isn't asking too much from other editor's is it? Besides, many editors give free issues for articles that others have written for them, so the variants can be seen in the same light with the UKVB seen as a centralised house for articles in the shape of variants.

How about a Diplomacy Article Bank? I'd love to hear your comments upon what I've written in the last eight pages.

XYNS SYN

A regular catalogue of magazines deposited in my mailbox. I will not, despite the wishes of Pigpott and Sharp, mention telephone directories, company reports or gardening catalogues. I will, however, mention every magazine that I see which is primarily concerned with the hobby of playing games by post.

Each magazine will have three dates; the first (if known) will be deadline for the publication of this issue, the second is the date the magazine was seen and the third is the date of the next deadline. The price will be mentioned, if known.

Mad Policy 117 (26 Mar/18 Apr/30 Apr). A short games only issue which shows Richard's ability to produce an excellent product even under the strain of preparations to move house and other hassles. No waiting lists. Richard Walkerdine, 144 Stoughton Road, Guildford, Surrey GU2 6PG. 10p + postage (normally 25p + postage).

C'est Magnifique 20 (18 Apr/24 Apr/9 May). Still perhaps one of the best Diplomacy magazines in the Hobby. Peter produces the perfect small scale magazine that concentrates on getting the game results out on time. But what makes this magazine unique is Peter's coverage of the news within the Hobby. Peter too has his views but, thankfully, doesn't try to ram them down your throat like some other editors I could mention. If you want to play in a reliable 3 week magazine, then I suggest that you do so within this one. This issue has a new layout that conveys the feeling that one has rolled up one's sleeves and is getting well and truly involved in the Hobby. I once compared this magazine to **Perspiring Dreams** but now I think that **CMag** has surpassed **PD**. Regular Diplomacy (5), Superbourse (lots), Standbys (lots), Variant to be announced (lots). Peter Sullivan, 36 Bushey Hall Road, Bushey, Watford, Herts., WD2 2ED. 10p + postage.

Gallimaufry 58 (17 Apr/24 Apr/19 Mar). The reason why I haven't mentioned this magazine before in this section is that Steve lost my address and so didn't know where to send my trade copies, until now, that is, when I received about half a ream of well produced magazines on my door step. Issue 58 (the rest I'll treat as history) is a 24 page magazine lithographically printed by MLF (aren't they all these days?) and is produced by word processor; not an Amstrad, thank God, as it seems that only Rip Gooch can use them satisfactory, but some other machine (what, Steve?). This issue continues the discussion of the variant bank code that I produced in BR some issues ago followed by an impressive science fiction review. Gallimaufry is to some extent similar to BR, but I don't know whether Steve will agree with me. But I would like to think of our magazines as 'cousins' in terms of layout and content. If you subscribe to BR then there'll be every reason that you'll enjoy Gallimaufry. Diplomacy (4), Millenium (10), Dark Tower (5), Scrabble (lots wanted, 5 pound prize). Steve Doubleday, 147 Howlands, Welwyn Garden City, Herts., AL7 4RL. 50p to mainland UK only.

The Postal Gamesplayers Yearbook 1986 (??/24 Apr/30 Jan 1987). This 22 page little wonder is a compilation done by Steve Doubleday (see above for contact address) of all the postal gamesplayers who wished to be placed in a directory. The idea of the Yearbook is that if one required to find the address of a particular player or simply wished to find out who played what in your locality then this directory ought to be consulted. There is only one fault I can find with this book, and that is none of Steve's doing, that is too many players have totally disregarded this Yearbook and so the compilation isn't as full as it ought to be. But it's better than last year's Yearbook and it ought to get better year after year. If you play any games whether by post or not then why haven't you filled in the questionnaire? There shouldn't be any excuse for not being listed next year. This year the cost was 50 pence which is a good bargain but I don't know what it's liable to be next year. Watch this space.

It's A Trap 9 & 10 (15 Mar/25 Apr/19 Apr). Steve seems to be one of these editors who seems to find it impossible to send me one issue at a time, instead I get seven or eight in one lump after I'd thought he'd forgotten me and then months later I receive the last two. I don't mind if editors do this to me but it means that their efforts won't get plugged in 'Xyns Syn' and also I won't be able to write a letter for inclusion in their magazine. In this case this is a shame because Steve has a fantastic letter column and the current debate is one of censorship, or the lack of, of rock music and of movies and I've got a few points of my own to put forward. For me this magazine revolves around an excellent letter column. Steve seems to be ashamed that he doesn't have the skills to edit the column better; I hope that he doesn't develop them, the column is excellent as it is. Perhaps the successor to Europa Express? United (lots) and Sopwith (lots) and Diplomacy standbys are also requested. Steve Knight, 2732 Grand Ave S #302, Minneapolis MN 55408, USA. 50 cents + postage.

THE MYSTERY OF THE PYRAMIDS 2 (??/27 Apr/1 May). This magazine is still a bit of a mystery as I still don't know who the driving force is behind this magazine although I am now trading with Eoghan. This magazine is still trying to get over the initial throes of publication. The magazine shows a lot of promise and could well be unique in the Hobby if its potential is realised. I don't know whether there's something in the water in Eire that makes the publishers there produce something special or not, but there must be a reason for all the 'different' magazines that come from the Emerald Isle. This issue is slightly let down by the fact that the album reviews come in the same section as the magazine reviews and that the album, "Wish You Were Here", isn't discussed in a proper manner.

But don't let that put the editors off, I suggest that they see a few issues of **Gallimaufry** and **Morrigan** (unfortunately I don't) and then borrow a few ideas about presentation and then they'll have a winner on their hands. Press Writers Downfall (4), Song of the Night (5), Marillion Diplomacy (7), U-Boat Diplomacy (4), Gutter Press (4), Cleudo (5). Eoghan Barry, 9 Grove Lawn Ext., Grove Ave, Blackrock, Dublin, Eire. No price visible, but the first issue was worth it at a mere 20p.

BRUCE 60 (19 Apr/30 Apr/24 May). Yawn. This magazine must surely be suffering from a character crisis as when this magazine is opened and perused one must surely wonder what had just been read. Paul introduced a subzine (**Fellow Traveller**) to try to improve the magazine's position in the Zine Poll. Frankly, I believe that what is needed is some colour in Paul's writing. I don't want to hear how clever he thinks he is because he keeps winning at Trivial Pursuit. Paul deserves a better critic than this and I hope he does something about it soon. Diplomacy (4), Mexico '86 (lots), Middleman (?). Paul Simpkins, 27 West Park Street, Dewsbury WF13 4LE. 35p.

Stop Press.....

Life, The Universe and an Army in Paris has folded in name only. After disagreements between Paul Dunning and Matthew Wright, the two co-editors, Paul has left the team and is running the games in a subzine, **Alternative Moves** in **C'est Magnifique**, whilst Matthew starts afresh. The name of Matthew's magazine isn't decided upon yet, although **SPQR** (or whatever the Romans have on the end of their spears) has been mentioned.

CONVENTIONS

May 30 - June 1, 1986

DipCon XIX at MaryCon '86. This is the premier event on t'other side of the pond which is the American version of MidCon as everyone (including Yours Truly) will be there including a certain Allan Calhamer who has a lot to answer for having invented the game of Diplomacy. The main event is the Diplomacy tournament which takes place over two rounds over the three days so that means that one can pick and choose what times one will play; which will be handy for me if I have to go to hospital again! The location is Mary Washington College, Fredericksburg, Virginia, USA. Since time is running short I'd advise you to give my old chum Ken Peel a ring on (301)-495-2799 for all the details. See you there?

July 11 - July 13, 1986

ManorCon. But I still don't know where, will someone enlighten me? Anyway it costs five pounds, or four if you're in a team, and bed and breakfast will cost ten pounds and fifty a night for both nights. It's supposed to be the second event after MidCon, but I think it could do with better publicity. Perhaps it's in the Birmingham area, hell, I don't know I'm only guessing.

7 November - 9 November, 1986

MidCon 86. The Daddy of them all being the British Diplomacy Championship and I hope to attend again this year. It's at the usual excellent location of the Royal Angus Hotel in the centre of Birmingham. The registration fee is five pounds, or six pounds after the end of July. Single rooms will cost 21.95 and twin rooms 17.50; both per person, per night. Cheques and things to Brian Williams made payable to 'National Diplomacy Tournament' of 30 Rydding Lane, Millfields Estate, West Bromwich, West Midlands B71 2HA.

Easter Week 1987

Dangling Troll V/LinerCon '87. This is a mixture of a week long convention starting with two days on a ferry, three days at my house-con here in Oslo finishing back on the ferry again. The ferry starts at H rwich and ends in Oslo, and vice versa. More details from myself and Martin le Fevre over the coming months. Editors, please advertise - all welcome.

September 1987

GeordieCon III. Still under consideration, but will only go ahead if sufficient interest is shown. If more than 75 people write to Rip Gooch and either express an interest, or, better still, write saying that they will definitely come enclosing a cheque for 5 pounds by June 1st 1986 then it is assumed that there is 100% support for such an occasion. It will be held in the Castle Leazes Halls of Residence of the University of Newcastle where there are some excellent facilities. The first two GeordieCons, apparently, were successful and I hope that sufficient support is shown for this venture. If the convention falls flat through lack of interest then all initial subscriptions will be returned. The cost of the convention will be 34 pounds including the 5 pound deposit which includes bed and breakfast. Rip Gooch, 49 Lightwood Avenue, Newcastle Upon Tyne, NE15 6EE. Editors - please advertise.

The CLUB DES JOUEURS DE DIPLOMACY DU QUEBEC in Montreal is looking for international players to compete on an international level (allow four weeks between deadlines).

Membership fees: \$5.00 CAD (\$3.70 US) (£2.50)

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WE WANT YOU FOR DIPLOMACY!!

BOHEMIAN RHAPSODY DIPLOMACY HOUSE RULES

1. The 1971 rulebook will be used, except where amended below. The 1976 rulebook is identical to the '71 edition and the 1985 is 'supposed' to be easier to understand but is unchanged in meaning. If this isn't so, please let me know the differences and what rulebook you've got!

2. Applications to play (i.e. to be placed upon the Waiting list) ought to be made to the editor. If a player wishes to submit a preference list of what country he/she wishes to play, then so much the better.

3. All paying players must maintain a healthy positive credit balance with the magazine else your orders may not be accepted.

4. A deadline will be set for each season and orders ought to reach the respective GM (Gamesmaster) before this date. Telephone orders will be accepted - provided I have a working 'phone. If you can find me at work then you can ring in your orders there (I will not accept them over any computer link nor via the Telex) but I will not take the responsibility for transcribing them correctly.

5. Written orders should be signed and dated with the game identity clearly marked (I hope to be running more than one game). Each set of orders such also have the season marked clearly, the name of the country and your name. A player may send in more than one set of orders, but only the set with the latest set received by the deadline will be used.

6. Joint orders between two players are allowed but they must have both the player's autographs on the sheet of paper.

7. A player may hand over all, or some, of his units to another party to play providing the GM is notified first. The GM will not inform the other players of this, after all this game's all about wheelin' an' dealin'. But if the original player wishes his/her units back then all he/she has to do is to send in a set of orders which will override any other set of orders, providing, of course, that he/she doesn't sign them away again.

8. In game reports (what the GM mistypes) names will be abbreviated to their first three letters or initials. Land provinces in lower case and sea spaces in UPPER case. Exceptions: Liverpool - lpl, North Africa - NAF, North Sea - NTH, Norwegian Sea - NWG, St Petersburg - StP, Tyrrhenian Sea - TYS.

9. Players need not observe these conventions when submitting orders, but I'd advise that they do else my pea sized brain will only get muddled up. In any case orders will be unambiguous.

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10. The following symbols will be used in adjudication:

| | |
|---------------------|----------------------------|
| '-' moves | e.g. F(Nor) - Swe |
| 's' support | e.g. F(SKA) s F(Nor) - Swe |
| 'c' convoy | e.g. F(NTH) c A(Yor) - Nor |
| underscore - failed | e.g. <u>F(Den) - NTH</u> |

11. Unordered or illegally ordered units will stand in a bewildered state, but may receive support. A player who fails to get his orders in the GM in time for the deadline will have all his units stand unordered and have the letters NMR! (No Moves Received) by his name in the report. Such a player is naughty and deserves to have his hand smacked severely. If a player NMR!s twice in succession, or three times in one game then he will be ejected from the game, his credit (if any) will be happily spent by the editor and he/she (the player, not the editor) will not be allowed to play in any **Bohemian Rhapsody** games again or until the editor, or GM, sees fit.

12. When one NMR! is discovered in a game the GM will call for players to act as stanbys to take over the positin if the player drops, or gets thrown, out of the game. The standby will continue as that country for the remainder of the game and will get a pile of goodies for doing so.

13. Provisional retreats should be included whenever necessary. As a rule the editor advises that each and every unit that is bordered by two other potentially hostile units have orders submitted for them. These retreats may be made provisional on any moves that have just been or on anything else (indeed, I once had a retreat order made conditional on the result of a Man Utd football game once. Pity the game was postponed, but I have great joy in disbanding it anyway. I suppose the moral of this little space waster is not to be a bloody smartarse; there's only room for one in this magazine!) the player wishes. All retreats will be announced at the bottom of the game report somewhere. If there aren't any valid retreats available that were ordered then the unit gets zapped by the GM. If two units order their retreats to the same space/province then they will rush headlong into each other, bang their collective heads together and fall in an untidy heap back into the Diplomacy box again. A player has the option of disbanding a unit in any retreat situation.

14. After the autumn (for those unfortunate enough to have Yankee rulebooks this season is described as 'Fall', but think yourself lucky as I've a Belgian set and I can't read those rules at all) retreats have been settled the 'winter' adjudications are settled. Players ought to enclose the adjustments with their autumn orders. These adjustments are calculated in the normal manner as per the rulebook. The player may make his/her adjustments conditional on any moves or retreats that may have happened that season. A player will not receive any unordered builds even if it 'obvious' that only type of build can take place, e.g. France with one build due in Autumn '01 with only Paris free and does not submit build orders ought not to expect that the GM will build him/her an A(Par). Players who are due to have units removed (sadly, it can happen) in a winter season and do not submit adjustment orders will incur the GM's wrath and will have the GM do the necessary disbandments to the following rules: The units furthest from a home supply centre will be disbanded first and if there is a tie then the following pecking order takes place: the first to go will be a Fleet at sea, followed by a Fleet on land but not on a supply centre, then an Army not on a supply centre then a Fleet on a supply centre and lastly by an Army on a supply centre. If this doesn't settle the problem then the GM will get really annoyed and is liable to disband anything that makes the board look untidy.

15. If anyone finds (Heaven forbid!) a GMing error then they ought to contact the GM right away. The GM will notify the players of any corrections and, if need be, the deadline will be delayed a while. If a fault is discovered many seasons later it will have to stand regardless of whether the GM or the players think that it can be rectified easily.

16. A player may propose to end the game at any time. The proposal will include the positioning of all surviving players. For the proposal to go succeed there will be a vote held by all the surviving players. All NMR's count as 'against' and all abstentions on the matter will count 'for', but the GM would prefer votes. The proposal needs to be unanimous for it to succeed.

17. There are no holds barred between players, but deception and/or attempted deception of the GM is not allowed. The GM cannot participate in the deception of any player. If any player is thinking of attempting something unusual then please inform the GM and keep him in touch. Imaginative plans, such as The Great Train Robbery Part II, may have its advantages but may be hazardous to one's liberty. Be careful. Any orders received by the GM will be deemed sacred.

18. The GM's decision at all times is final and he may waive or amend these rules from time to time.

may 30 thru june 1
DIPCON XIX - MARYCON IV

FOR IMMEDIATE RELEASE number 2

This is for Immediate Release,
the official newsletter of the Dipcon
Administrative Committee for Dipcon XIX, the
1986 version of the National Diplomacy Tournament.

This year's committee has finally settled down to include:
Chairman Pete Gaughan (3121 East Park Row #165, Arlington TX 76010;
817-633-3208); Ken Peel (8708 First Avenue #T-2, Silver Spring MD 20910;
301-495-2799); Greg Ellis (700 Rio Grande, Austin TX 78701; 512-343-8202).
All Dipcon-related material should be sent first to the Chairman, who publishes this.

I realize we haven't come your way for a couple of months. In the interim, Ed Wrobel has resigned, and Greg Ellis is back on the Committee. By default, I (Pete) wind up as Chair again (Ken's job is too hectic, and Greg is facing both work and school). Let me drag out the most pertinent facts first:

Dipcon XIX will be held at Washington-Monroe College in Fredericksburg, Virginia, which is more than an hour south of Washington's ~~Reagan~~ National Airport. PLAN TO ARRIVE AS EARLY AS POSSIBLE FRIDAY, MAY 30; the con will conclude about 6pm Sunday, June 1. There will be a shuttle available from National to the college, and complete dorm and dining facilities at the school.

Prices: There are two packages, 2-nights or 1-night. The 1-night package includes lunch and dinner Saturday, room Saturday, pub events that night, and two meals Sunday; this costs \$50. The 2-night package adds dinner Friday, pub events that evening also, room Friday, and breakfast Saturday, for a total of \$75. Don't send money to the Committee; Dick Warner at Washington-Monroe College Dept. of History and American Studies has all this info and more (the college address is 1101 College Avenue, Fredericksburg, VA 22401-5358). In addition to the above fees, there will be a \$1 or \$2 surcharge for Dipcon Committee expenses.

As part of the Dipcon-MaryCon agreement, MaryCon will provide all trophies. Consideration will be given to starting a rotating, annual Dipcon fund.

The tournament itself: A scoring system has not yet been discussed. Available from the Chairman is a comparison of four types of systems, including two used at Dipcons XVII & XVIII and one from MaryCon.

NOTE: THERE WILL BE MORE THAN TWO ROUNDS OF DIPLOMACY PLAYED!!!!!!!!!!!!!!

Many Dipsters have expressed concern that the old two-round pattern was insufficient. Last year at Seattle, due to exceptional circumstances, we were able to offer seven rounds, with three being the required minimum for scoring. This year, again, you will be required to play three games to qualify (two plus Sunday's final round), but we will limit the tournament to four or five time slots; tentatively, games will start at 5pm Friday, 9am and 5pm Saturday, and 9am Sunday. The Dipcon Society Meeting will convene Saturday afternoon between rounds, and there will be open gaming and etc. in the pub both nights. This would give us seven-hour rounds. Also note: there will be no seeding or power-matching on Sunday.

In an effort to get this to you ASAP, it's being kept short. For any Dipcon questions or comments, please write to Pete. If you can pass this information on to other Dipsters please do so, since, despite the delays, this is shaping up as a whale of a con. Keep in mind that it's coming up quick--less than four months by the time you see this.

One final, nearly-forgotten note: for airfare information, write to Greg. He's trying to work up group discounts.

may 30 thru june 1
DIPCON XIX - MARYCON IV

FOR IMMEDIATE RELEASE number 3

This is For Immediate Release, the official newsletter of the Dipcon Administrative Committee for Dipcon XIX, the 1986 version of the National Diplomacy Tournament. The Committee includes:

Chairman Pete Gaughan / 3121 East Park Row #165 / Arlington TX 76010 / 817-633-3208; Ken Peel / 8708 First Avenue #T-2 / Silver Spring MD 20910 / 301-495-2799; and Greg Ellis / 700 Rio Grande / Austin TX 78701 / 512-343-8202.

Although this is being typed on time, it stands a good chance of being held up due to lack of funds on my part. The Committee has no forwarding balance from last year, so I (Pete) have to pick up the tab and hope to get reimbursed at MaryCon. (A note theret: I will not be at Dipcon personally. I made this clear a year ago, but a few Dipsters apparently are expecting to see me there. Sorry, folks.)

Among the people who will attend are Russ Rusnak, Greg Ellis, Ron Spitzer, and Don Scheifler, so most of the country will be represented. In addition, Malcolm Smith (from Belgium by way of Norway) will be in the States for the convention again this year.

AIR WARS: There will be a group-discount airfare available IF we can assemble 20 people from either L.A., Houston, or Chicago. Greg Ellis (address above) is your contact for this. There should be a description of the times and prices enclosed.

There will be a prize to anybody who signs up the most bodies in their city: a free ticket! (This is providing that city gets the 25-person free-ticket minimum.) For instance, if Ron in L.A. gets 18 people to pay, and Jay gets 8, Ron gets his seat free. Call Greg ASAP, and start rounding up Dipsters.

CORRECTIONS: to last issue. There will be only a two-round minimum for the Dip Tournament, but there will be four rounds available. Also, the college is still named Mary Washington College; the name change to Washington-Monroe isn't yet in effect. Finally, I have been duly reprimanded by Ed Wrobel for confusing National Airport and Dulles International. The Fredericksburg shuttle runs to/from National; the group air plan runs out of Dulles, but there is another shuttle between the airports.

MORE MERRY PEOPLE: In addition to the well-known players and publishers from all over the United States and Canada (though I'm not sure which Canadians, I've heard that some are coming), Allan Calhmer, inventor of Diplomacy, and Rex Martin, editor of The General, will both be on hand.

NEW SITES: In addition to Madison, WI, we now have a bid from the New York Game Board to run Dipcon XX, either at Origins (which may be in Baltimore) or at NYClone 2 (apparently a N.Y.-local con which I haven't heard of). The Houston contingent is ALREADY making plans for a 1988/Dipcon XXI bid.

I have received NO interested comments on Charter amendments, so I've decided not to spend my money and yours on printing proposals. These include specifying methods of succession (?) for the Committee, providing for an ongoing Dipcon monetary fund, and (again) rotation. Now, somebody is sure to write and say, "You have to open public discussion on these amendments." But I have and nobody has discussed, so I'll leave it to the convention attendees.

I do want your input!

Some last-minute news--Ken Peel will be printing and distributing this, so we can get it to you sooner.

Believe me (as I beat a dead horse) we'd love to hear from you. We have to go to the Dipcon Society with recommendations on how to amend the Charter and how to spend the tourney fees, but we'd rather not have to decide all by ourselves. That's our job but your help would enable us to do it better.

Respectfully, Pete Gaughan

LETTERS

After a considerable period of time without having a letter column I find myself swamped with literature all requiring consideration for publication. So for the first letter column of 1986 (okay, I know we're nearly half way through the year, but...) let's kick off with a mate of mine. Are you there, Roberto?

Roberto Della-Sala, Watford, UK (20/1/86):

Many thanks for Volume III, Number I of **Bohemian Rhapsody** ((I did tell you that I was far behind with these letters)). The last issue with all the photographs was particularly impressive; obviously a 'vote' winning policy for future zine polls!

Just a comment about your new 'deadline' policy; I think it is a good idea and **BR** is more of a chat-based zine rather than a games zine if you really think about it.

(**MKS**: Unfortunately I still don't know whether the pictures are a good vote catching policy as I haven't heard from Piggot yet about whether **Bohemian Rhapsody** ought to be eligible for the Zine Poll. Again, unfortunately, **Bohemian Rhapsody** isn't much of a games magazine because I can't get enough names to fill a Diplomacy waiting list and even though I did so recently many haven't send me their Spring 1901 orders. So, I'm having to stick to being a 'chat' magazine until my games content takes off.)

Matthew Wright, Bushey, UK(20/1/86):

I'm afraid I don't like your idea of not having a deadline, people I find like to save some idea as to when and how often they will receive a zine. If you wish to be flexible I suggest you give a rough approximation of the deadline, e.g. the 1st of February to the 14th.

On the whole a goos zine, but needs to run more games and be more consistent in its regularity if it is to gain the recognition it deserves.

(MKS: I can't have a deadline because I'm subject to the whims of the international postal service which is erratic to say the least. Letters tend to get through on schedule, but when I send the ms to Martin for printing it weighs somewhat more (i.e. anything up to 40 sheets of ms, the covering letter with the printing instructions and finally the address labels) and it can take anything between two days and two months to get across the North Sea. Don't ask me why, but it does. The reason for not having a deadline follows on from this; if the ms is delayed getting to Blyth then I will hold back the next issue in case the absurdity of getting a magazine published before its predecessor happens, which it nearly did last year in Belgium. The idea of not having the deadline is that I can try to 'force' some regularity in the magazine in an artificial manner to compensate for the postal services. If I can guarantee delivery to Martin in 'n' days then, perhaps, I'll go back to deadlines. As I say the reason I stopped with deadlines was the magazine was getting to Blyth only the day before the deadline - Sodd's law!

As for having not enough games, how about playing in one of the games?)

Richard Walkerdine, Guildford, UK (3/2/86):

You asked for any comments I might have about your proposal for a Zine Poll for mainland Europe. I don't really have very much to say, but for what it's worth....

1. Of course there should be a Poll for mainland Europe if Euro-editors are generally in favour.

2. Restricting it to non-UK zines would do no harm but I disagree with you that the inclusion of UK zines would swamp it. I think the general low level of contact across the Channel would result in only a few UK voters voting for UK zines (more or less the reverse of what used to happen with Euro-zines in my Poll). So on balance I doubt it would make much difference either way.

3. Ideally the organiser should not be included in the Poll but should have fairly wide contacts within the Hobby. An impossible criterion! How about an ex-editor, such as Michel Liesnard?

4. On the method of calculation I offer no suggestions as I always get criticised on this one. Mind you, my personal preference is the good old preference matrix....

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(MKS: Thanks, Richard, for your comments about the possibility of a European Magazine Poll, but after having sent out the issue of **Bohemian Rhapsody** with my comments to all the European editors and not receiving one single reply upon the matter I've decided that this apathetic bunch don't deserve a Poll or anything. I don't think that it was beyond the manners of the editors in question to drop me a line, do you? Incidentally, your second paragraph made interesting reading especially since that you seem to prefer the exclusion of non-UK (including **BR** for some wierd reason that's beyond me) for the same reason as you've stated here!).

Andrew Fisher, Dalherrick, UK (11/2/86):

I got another **Quartz** recently.

(MKS: Why didn't I? Geoff?).

Chris Tringham, London, UK (15/2/86):

Thanks for sending me your report on MidCon, but I must correct a couple of your errors: MidCon may have been announced late in our terms, but I would have thought that June was early enough for most people. I can only assume that you somehow missed out on the first mentions of the event and only picked it up later on. Secondly, the darts tournament was mentioned both in the Progress Report and the Programme Booklet - or do mean we changed the organisers at the last minute? That's true, but John (Dodds - ed) and I were actually the organisers, with considerable help from Nick (Kinzett - ed).

On a minor point, the con that David Watts and his wife attended (where David was trying to interest a wedding reception in playing Railway Rivals) was ConQuest in Hastings.

Anyway, this year's MidCon has now been fixed. All publicity welcome!

(MKS: Thanks for the letter, Chris, but I must correct your 'correction'. MidCon '85 wasn't advertised as far as we were concerned on the mainland of Europe. The problem seems to stem from other UK editors with whom I'm trading and/or subscribing in that they weren't sending out flyers with their magazines advertising MidCon, presumably, to save postage charges. I knew there was a MidCon but I and others in Europe didn't know when! In all of these magazines the editors would constantly say "see enclosed flyer for MidCon details" and then not include them! I even wrote to Richard Walkerdine asking for details (as I didn't have your address) but he instead chose to ignore me.

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The net result was that at the linerCon/**Mach Die Spul** bash last year there were a considerable number of interested people in MidCon but realised that, when I told them of the details, it was less than two weeks hence and, therefore, couldn't afford to go because they couldn't get APEX airplane tickets which are far cheaper than normal they didn't go. In short, Chris, the MidCon committee may have told the UK Hobby about the convention, but we weren't told of it ourselves. However, I do have the details and there will be suitable plugs and fliers from now on, until the event, in **Bohemian Rhapsody**. For future events please send me details right away, thanks).

Eoghan Barry, Blackrock, Eire (18/2/86):

I liked the articles this issue (possibly **BR** Vol III, No I - ed) especially the statistics. Look my zine is in the top 100%, yeah. The fiction ("Head Start" - ed) was well written though not my kind of story. There are many people who would jump at the chance of reading a story about people dying after a nuclear holocaust, but I'm not one of them. Still, 'twas well written. The Dragon Pass report was fairly entertainingly written, somewhat like the Cluedo reports in **Vienna**. Something was nagging me all through reading it until I discovered that one of the sides was 'Sartar' as opposed 'Sathar' (the baddies in Star Frontiers). Silly me. I was confused by the absence of Railway Rivals and Aquire reports. I suppose there's a reason for it.

(**MKS**: "Head Start" started life as an article for **Diplomacy World**, believe it or not, and after many false starts with the article/story I decided to sleep on it. What resulted, as a matter of fact, was me having a nightmare. "Head Start" was based, loosely, upon that nightmare. The **Diplomacy World** article? Well, that's still to be written and I may give it to Kathy when I see her at DipCon XIX later this month.

Unfortunately, there is no Dragon Pass report this issue because one of the players hasn't submitted his orders for the melee in and about the river. I hope he does so soon as I love writing about this game. The other reports? Well, even though I'm playing in **RR** I still haven't seen the first adjudication).

Roberto Della-Sala, Watford, UK (8/3/86):

1. The UKVB: Contingency plans for a raid were put into operation the minute it was required, however after several telephone calls to Geoff Kemp it became apparent that Geoff was unaware that there were any problems. This was further confirmed when Peter Sullivan and Steve Doubleday went up to Tamworth for the weekend for a 'games weekend'.

The UK Variant Bank and Custodian (then Geoff Kemp - ed) are both living and thriving. As far as your cheque is concerned, as far as I know, it was cashed and Geoff sent off the variants to you.

2. Kathy Byrne's letter: Apparently Peter Sullivan bought the last set (Junta - ed) in the whole country and I don't jest! A couple of days after Peter got his game of Junta, Matthew Wright and I went up to London to get Matthew a set. Virgin Games, Hmleys and Games Workshop were all sold out.

Apparently, the UK stockist has run out because the American producer has put his prices up - and I do mean up! The set started at eight pounds and went to over twenty-one pounds overnight! Therefore, shops have been reluctant to renew orders as in their opinion the game "isn't worth it", they obviously haven't played it.

(MKS: Geoff's 'answer' here seems to be a trifle different to the one that he gave Steve. If the UKVB and Geoff was working okay then why didn't he get in touch with me if as he must have realised that I was having problems, why was the UKVB taken from him and, finally, what has happened to the rest of my UKVB credit? Ten pounds was far and above the cost of the goods that I ordered and I asked Geoff to keep the remainder as my credit for future requests for UKVB variants. Perhaps Peter Sullivan, the new UKVB wallah can look through the UKVB accounts and determine the status of my account there. Geoff will be reading this issue and I would like to hear from him to clear this little misunderstanding up, as that's all I feel that it is - a misunderstanding.

I bought my copy of Junta from a company called "Second Chance Games", or something similar, of Merseyside. I saw their advert in **White Dwarf** saying that they sold second hand games. My copy cost eleven pounds. Junta is now newly packaged and released by West End Games and it does cost just over twenty pounds. If anyone does have problems getting this wonderful game then I can purchase a copy here in Oslo and send it through the post for cost.)

Andrew Fisher, Hitchin, UK (11/3/86):

Junta is available from Games Workshop for about 22 quid. Ghod knows how you'd order from the USA (for Kathy Byrne's benefit - ed), but the address is: Chewton Street, Hilltop, Eastwood, Notts., UK.

Nomad Gods? Rings a bell. Can't think where though.

(MKS: Well, the Junta problem seems to be solved now, especially since I recieved a letter from Woody (Steve Annawoodian) today informing me that Kathy does have the game now as Steve bought it for her. So, I'm looking forward to playing it when I meet her at DipCon. You'd better bring it, Kathy!

Now, can anyone, in any continent, locate me one, or two, copies of "Nomad Gods"? If so, I'm willing to pay a good price for them. The other copy will end up in the possession of Henk Langeveld.)

Mark Winkleman, Dublin, Eire (25/3/86):

I've got a copy of Junta, no cards unfortunately, though I hope for them soon. If Kathy Byrne is interested....

Henk Langeveld, Zwynrecht, Holland (2/4/86):

I'm very busy these days, as I've accepted the 'honourable' task of being the secretary of Ducosim (a Dutch wargaming group - ed). As secretary of Ducosim it is an honour to announce the second Dutch Simulation Games Eurocon, to be held in November. Exact date and place to be determined. I'll fill you in later this month by means of an official mailing.

Also, there's the long awaited Fantasy and Role Playing convention. It's definitely going to be held and to be precise: on the 31st of May (saturday). This will co-incide with the celebration of my 25th birthday. So, if you're planning to be in the neighbourhood, drop me a line.

(MKS: If you could give me the details of the Eurocon before the next issue then I'll insert it into my Conventions file on my computer and I'll keep printing out the information until the date. Unfortunately, I have already printed that section out (this issue is a little disorganised, I ought to do the letter column first as there's lots of little gems in these letters I could use elsewhere. Perhaps next time.) so I can't include it with this issue. Similarly with the FRP con this month. I'd like to have gone to this one but unfortunately, I can't. If you're interested give Henk a ring on Holland (078)-129099 and give him my regards and tell him that I'll write to him soon).

Henk Langeveld, Zwyndrecht, Holland (6/4/86):

Glad to know that you're kind of settled in Oslo. Have you recovered from the shock resulting from your confrontation with the prices of booze? You probably did so before you decided to move to Troll country. I'm curious to know what your Troll-bits column in **BR** is going to be like. Is there going to be a last Belgie-Bits concerning your departure from the land of red tape?

I would like to come to Oslo in '87, if my finances would allow it. As I've more or less engaged myself with the Holland 1990 campaign to get the SF World-con to Hague, next year's conspiracy (WorldCon '87) in Brighton will get my priority when selecting places to visit, especially because I'm going to be drafted into the Shadow Committee of '87 as a rehearsal for 1990.

(MKS: No Troll-bits for a few months until I get to know the country a little better. Bear in mind that my first Belgie Bits didn't start appearing in **BR** until I had lived in Belgium for a year. I think that if I start the column too early, I'll only be forcing it which is something one shouldn't do for such a column.

I'm intrigued that for the SF conventions you actually have rehearsals for the committees! When you participate in such an activity make sure you write an article for **Bohemian Rhapsody** as I'm sure that the my readers will be as interested as I am).

Eoghan Barry, Blackrock, Eire (22/4/86):

So far you don't seem to have mentioned anything about trade prospects, but I'm sending you issue 2 (of **The Mystery of the Pyramids** - ed) anyway. On the subject of the Variant Bank Proposal I am somewhat in favour of the side expressed by you. Actually, the problem is that I print the variant and then send the person an issue. Not really the best way of doing things.

Something I'd like to see is a Bourse run alongside the game of Diplomacy. If you're willing to run one then I'll play.

I'd like to see **BR** back into the same form as it used to be when I first received it. Particularly, I was disappointed with the non-photographic cover, which is something that makes **BR** a more original zine. Please get **BR** back to its usual form, as personal zines (or so it seems) go, I find **BR** one of the best there is, possibly because there's so much of it. By the way I hope that you'll be able to find some equivalent to the utterly hilarious Belgie Bits whilst in Norway. I laughed till I cried at your usual bouts of criticism of the Belgian drivers.

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(MKS: I'm sorry for the confusion caused about whether we're trading or not. I assume that we are, even though this confusion arose from the fact that I wasn't too sure who the editor was of your magazine for a while.

I wouldn't stand much stock against what I said in BR Vol III No II about the UKVB Proposal as I've changed my mind about a few fundamental items. In case I haven't made myself clear in the umpteen pages of splurge I would only support the Proposal 100% if the UKVB catalogue was produced regularly with a list of all the designer's names and addresses for use by the other editors. After all every editor doesn't know where every variant designer lives. Until something gets sorted out with the UKVB and its prospects perhaps it's a little premature to discuss the Proposal in depth. Besides, your actions of, at least, sending the designer a copy of his variant in your magazine is more honourable than 99% of the other editors, and I'd put myself in that majority.

I hope that you like **Bohemian Rhapsody** now that I've moved to Oslo and didn't have to worry about the rush and hassle of leaving that horrid little country, Belgium).

SOAPBOX

A facility for editors who wish to have their magazines advertised within their pages of **Bohemian Rhapsody**. This section contains a description of the magazine by the editors themselves. If any editor wishes me to include their magazine all they have to do is to send me details of the magazine and I'll print it if I've got space.

Dragons In The Dark

DitD is a Fantasy and Role-playing zine, published by Henk Langeveld, with Dutch and English contributions, with priority given to anything concerning RuneQuest. It is available in return for interesting articles, artwork, etc., or NF1 2.50 (more if you want air-mail, US readers take note!) or the equivalent in pound sterling sent to Henk Langeveld, Uranusstr 68, 3331 SV ZWYNDRECHT, Holland. For those fortunate people in possession of a GiroBank account: Remit your money to H Langeveld, Zwyndrecht, Holland, a/c # NL-3840065.

JUKE BOX JIVE

After too long a period excluded from this publication I've actually found time and the space to include the music column back into **Bohemian Rhapsody**. The date today is the 3rd (almost the 4th) of May which is the day of the Eurovision Song Contest, indeed, I've got it on the box at the moment, and what better time to reintroduce an old friend of mine you, Per Rannug...

The Norwegian Song Contest Final

By Per Rannug.

Who are Bobbysocks? Perhaps you all know Hanne Krogh and Elisabeth Andreasson who won the Eurovision Song Contest last year in Gothenburg in Sweden. So this year the same event will take place in Norway in a town named Bergen. But which song will represent Norway this year? Saturday the 22nd of March gave us the answer, when we had our final going on in Stavanger. The songs performed were:

| <u>Title</u> | <u>Artist</u> |
|---------------------|---------------------|
| Hollywood | Susanne Fuhr |
| Romeo | Ketil Stokkan |
| Ny Tid | Creation |
| Stille for Stormen | Frank Aleksandersen |
| Tilbake | Anne-Marie Giørtz |
| Inkululeko | Jorn Hoel |
| Rock 'n' Roll Band | Claudia Scott |
| Fri | Alex |
| Jeg Vet Hva Jeg Vil | Mia Gundersen |
| Boulevard | Nina Askeland |

Okay, let's go back to the first one on the list. "Hollywood" with Susanne Fuhr was some kind of soft ballad and didn't make it all. It ended up amongst the 'lasts' in the final result. The second, "Romeo", performed by Ketil Stokkan did well. Every jury liked it and this was the winner. The music and the words are written by Stokkan. He has a dancing group called "The Great Garlic Girls" backing him up with a typical Romeo and Juliet show dance. I'll tell you a little more about this group later.

The third entry was Creation with their song "Ny Tid" (New Time). This was supposed to be one of the favourites amongst the Norwegians, but unfortunately, it did not get to the top. The song was a regular chart buster with a good melody, one of the best.

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Number four, "Stille for stormen", (Silence before the Storm) was a rocker. I don't like this singer Frank Aleksandersen, and he also ended up amongst the losers like "Hollywood".

"Tilbake" (Go Back) was softly shit, and also ended up among the shit ones (thank God!). (Hey, who's been teaching you this language, Rannug? It certainly ain't me! - ed). The sixth one has an interesting melody which was written by David Chocron and the title, "Inkululeko", means something like 'freedom' in some African language. The words were Norwegian, of course, but Jorn Hoel and the rest of the band sang this particular word in several languages. A brilliant song which was one of my favorites, and it gave "Romeo" competition right until the end, but ended second.

"Rock 'n' Roll Band" was a heavy-metal inspired song performed by Claudia Scott. With her on stage she had the Heavy-Metal group Stage Dolls backing her. Gee, what would the old men say? (Dunno, have to ask my Dad - ed). Well, the jury of Oslo gave it the minimum of points, but the others gave it a lot. This Heavy-Metal song came third or fourth. Would you believe it? I liked it, I did...

Number eight, "Fri", (Free) was disco shit from Alex. It was just like hearing Depeche Mode, Soft Cell and other stuff that I don't like! The Oslo jury gave it top score (don't blame me), but the rest gave her the absolute minimum so she was in good company with Aleksandersen & co.. Yippiiiiiee!!!

The last two entries were both from the city of Stavanger (you may call them local heroes, but they aren't...). These two averages ended up in the middle of the list.

So, eventually, Ketil Stokkan won with his own "Romeo" supported by the Great Garlic Girls. How about defending the position of Bobbysocks? With the Garlics? Oh no, I will tell ya about this group...

I performed along with the Great Garlic Girls on a Manequin Show (don't ask me, I don't know either - ed) in the centre of Oslo somewhere in February. Along with the exhibition (ah, the penny's dropped, it was some kind of fashion show thing with music - ed), we (we are "Madox" - today's commercial) played for three or four minutes, then the girls took over for the same period, then us again and so on. Do you know who they are? They are a bunch of guys dressed like women. Cute little fellows which keep an eye on your ass. (Keep an eye out for these guys, you might end up with a sore ass and a dime in your pocket).

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I watched their rehearsal. One of them complained that he couldn't hear the music from the 'speakers loud enough although they were almost walking around the hall on their mounts such was the volume. Hell, why doesn't give him a Walkman?

(let's hear it - do you want the Great Garlic Girls? No, I'd rather prefer a pizza with mushrooms, please...)

During the show, something happened with our bass guitar (he was sober? - ed) and he had to fix the guitar which, of course, needed testing. What he forgot was that all our instruments were 'steered' through the mixing desk for distribution to every loudspeaker in the hall. The "Girls" were performing at the time and listening to a bass guitar being tuned up via the P.A. was simply too much for them. One of the ugly Garlies faced us in the back (sounds risky - ed) and threatened us (I told you so - ed) with his fist (oh, you were lucky then - ed).

We've always played Rock 'n' Roll since then...

(c) Per Rannug, Skedsmokorset 1986

MKS: Time for me to throw in my tuppenny worth. I can only remember a few of the numbers from that evening in Stavanger. I wanted "Rock 'n' Roll Band" to win, not because I liked it the most (I disliked it the least) but it was such a poke in the eye for the Eurovision Song Contest. Unfortunately the song didn't win because it was too HM orientated. If the band skipped over a few of the HM 'poses', for example, the bloodygoddamnawful guitar run in the middle then they would have done a lot better. But I loved the finale of their number; not every band could claim to have smashed their instruments in such a contest. I'm not sure how they got to the Final but I'm wondering if they were serious or not about winning. If not it was a bloody good piss-take of the whole proceedings.

Creation I was warned about before the show. They are the current (not that I follow the situation that closely, you understand) Norwegian teenage girl idols, all make up and hype. I don't know how Per liked this lot at all, they stick in my mind for the sole fact that they made me sick. Just a 'this-week's-fashionable-group', nothing more, nothing less.

"Romeo", I didn't like at all. I knew it was going to qualify as it played along to all the Eurovision rules; bouncy number with a colourful backing group and complete with an audience participation chorus, i.e. they clap. A winner easily. Yawn.

The European Song Contest, or Grand Prix, is taken quite seriously here in Norway. One of the lads at work bought a video just for tonight! Does anyone wish to make any comments about the Bergen final?

AC/DC + support, Brussels, 25 January 1986

Ever since attending this concert my brain has been ticking over, "A-Choom-a-Mama, A-Choom-a-Mamma, A-Choom...". Although I've never seen AC/DC before I've always thought highly of them as a good no-holds barred rock 'n' roll band; a sort of a rocker's Status Quo, and I wasn't disappointed in the least tonight.

But first the support, Fastway. This was one band I did have my doubts about, especially when tucked away into the support slot. Fastway, named from the alliance of 'Fast' Eddie Clark from Motorhead and Pete Way from UFO. Perhaps one could see why I had doubts about this band, even though Pete Way didn't do anything with it except to turn his nose up at the concept (after the name had stuck) and formed his own band, Waysted, instead.

But I was in for a pleasant surprise; this band were good, no, this band were RED HOT. I expected about half an hour of molten metal to be poured out of the P.A. (I was also expecting to spend half an hour in the bar out of earshot) but instead I was rooted to the spot (okay, I was jiggin' up 'n' down a little...) by this band.

'Fast' Eddie Clark had put away his hammer and tongs style and, even though, he was supposed to be the main-man of the outfit he was quite happy to let the other guitarist, Shane Carroll, grab the spotlight. Not to forget, though, that Clarke did play a really mean guitar from time to time. But what about Dave King? This little man has got some really great tubes. This guy is going to be one of the more successful singers in Rock in the next few years. This guy can really sing, sing so well as to put him in the Coverdale and Dio list of immortals. He may not be famous now, but just wait and see, and remember, you saw it here first.

Fastway played for the best part of an hour, and then were called back for an encore. What did they play? Well, it's hard to describe except to say excellent rock 'n' roll. This band passed my acid test of playing well live and I'd recommend Fastway to anyone who is interested in good quality Rock music. Forget Eddie Clarke's past, this is a different man. Forget about Pete Way, he's gone onto lesser things now. Just remember the name, Fastway, and catch them live on their next tour, even if they're playing support to Depeche Mode.

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But I haven't forgotten the main line band, AC/DC. Oh no. The lights dimmed, something crashed inside my head, perhaps it was my brain switching off for two long, glorious, hours of boogie. The band were onstage mashing their way into the title track of their latest album, "Fly on the Wall".

What can one say about a band that have got to the top through hard work and complete dedication to the job? One can't say much about how good a Stones or a Quo gig is because bands like these, which don't get to a temporary pinnacle because of record companies' hype, but by sheer hard work over the years, are almost guaranteed to put on a great show. AC/DC fall neatly into that category and began to shake us all night long.

However, I must express my surprise at Angus Young's guitar playing. I always thought that he just churned out a few chords whilst relying on his 'stage performance' to carry him through the show. But how wrong I was; I was witnessing a man, who may be a demon onstage, but a bloody good 12 bar blues guitarist to boot. Twelve bar blues may look and sound easy to play in a front room with a practice amp, but to make an audience work for you? That's a different matter. In short, Young was brilliant. He may never be able to hold a torch to Blackmore, but by God he's brilliant at what he does!

Being a bit of a snob when it comes to music I was interested to see that AC/DC brought along their new drummer, Simon Philips, with them. He's amongst the best drummers in the country and is always in demand for session work wherever he goes, he turns up on Jon Lord's album, in fact any real quality 'professional' studio work, so it was a great pleasure to see him play live again. I did see him before a couple of times, with the dreadful band AIIZ (pronounced 'A to Z') which were supporting Whitesnake as I was supporting the Hammersmith bar back in 1980.

The old classics were played "Hells Bells" (what an encore), "The Jack", "Highway to Hell", "Whole lotta Rosie" amongst many, many more of the old evergreen AC/DC numbers. Most of the new album was played too, and I don't think that they played a duff track all night long. Apart from the strip-tease in the middle of "The Jack", that is. What possibly started off as a joke many years ago, frankly is a little dull. Besides, I've no great desire to see Young's spotty bum (I've got enough problems with my own), I just wanna let my brain slip into a comfortable "A-Choom-a-Mamma, A-Choom-a-Mama, A-Choom...".

So when's the next tour then, lads?

Supertramp, Brussels, 18 February 1986

No support here tonight. Not suprising really as even a blind, deaf and dumb man with a comb and HM Govt. toilet paper (you know, the hard stuff) would have blown this lot off stage.

Supertramp have changed their personnel over the last couple of years and their latest album, "Brother Where You Bound?", was a totally different kettle of fish to the previous classics such as "Breakfast in America" and "Crime of the Century".

What we got was two dull little men at the front of the stage showing us how wonderful they were and letting the rest of the band know lucky they were to play for (not 'with', but 'for') them.

I've always thought of Supertramp as America's answer to Pink Floyd, but from now on I won't think of them at all. Why? They were dull, dull, dull, dull and bloody tedious. Apart from playing "Crime of the Century" as an encore (no, I can't understand the Belgians either, asking them back for more) they only played one of their other older numbers, "Asylum", the rest was dirge filled out from their last album. Contractual hassles, maybe, but a band who have put their name to such great songs such as "Breakfast in America", "The Logical Song", "Dreamer" and "Bloody Well Right" should at least play them or change their name.

How good were they? Well, may I put it to you that the bar, the one the furthest away from the hall, was doing a roaring trade. However, the little film show on the backdrop was good. Which made me wonder, whatever happened to Liquid Ien and the lensmen? Who? I hear you ask. Oh, never mind.

Whatever you do, don't ever, for whatever reason you may have, don't ever buy me a Supertramp ticket again. Never ever. If you've got an urge to do so (don't that I didn't warn you) take along a Walkman with you with their "Paris" live album inside. It's much better.

Twisted Sister + support, Drammen, 31 March 1986

This was my first concert in Norway and I was desperately keen to see a show here, and I couldn't wait for another two or three weeks for Ronnie James Dio, so I twisted (ouch!) my mate's arm to go with me to this show. I didn't know what to expect, having only seen them perform one number once on the box years and years ago.

The support band was UFO. And how the mighty have fallen. UFO used to be one of the best rocking bands around in the late seventies. Nothing clever, but good honest hard hitting rock 'n' roll that everyone understood. They had their fair share of unforgettable numbers, "Lights Out", "Doctor Doctor" and "Love to Love" to name a few. Hell, even in those days I would travel anything up to 100 miles to see this lot in their hey-day. Their demise was well documented throughout the music press, particularly **Sounds**, the only decent rag its day, as the band dissolved through individual cases of alcoholism. A crying shame, as on a good night, they were unstoppable.

But now they're back and they're struggling to make a name for themselves. Phil Mogg is the vocalist (would there be a UFO without him?) again and Paul Raymond, looking more and more feminine, is the only other 'old sweat' on keyboards and second guitar. I honestly thought that they had Pete Way back on bass for the first half hour, as I was sure that there couldn't be two bean poles that couldn't play in this world.

But what was once a good rock band are now in the mire which belong to the Heavy Metal merchants. In my book they're dragged down by their new guitarist (no, I don't know his name, and I don't think he'll be around long enough for me to warrant learning it) who would constantly add HM touches to everything. "Doctor, Doctor" is a simple song, and is easily spoilt by any brat who thinks it's clever it add 'touches' of squeals to every alternate phrase. Uh uh, no way.

Remember the bad days of NWoBHM (New Wave of British Heavy Metal) when these support bands in shiny, spary-on, pants and permed hair would prance around the stage whilst the punters down below were wondering what were going on? UFO took me right back to those days when they were above such crud, but now they're floundering really badly.

Mogg; get yourself a decent guitarist, you deserve it, especially now that you're singing even better these days than I've ever known you to. In fact you look a lot fitter ever since you've given up the bottle. Get Raymond to clean himself up and into a pair of denims, roll up your sleeves and get a hard working band around you. Then you'll be back where you belong.

Oh, last thing, the concert was in Drammen, not in Oslo. Sayin' "How are you, Oslo?" tends to upset the local punters. Buy a map, mate.

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Another guy who needs to get himself a map is Dee Snider. But since Twisted Sister put on a good show, I'll forgive him this time.

Sister, for some unknown reason, have always escaped my attention, perhaps I've always thought of them living too close to the world of Heavy Metal with which I will have nothing to do with. Perhaps, I don't know.

The set was quite unlike anything I've ever seen before. Instead of the usual racks of black Marshall amps that adorn today's stage, there was in their place a huge backdrop, you know, the sort of thing you get down at the Old Vic, of an American back street. The vista of graffiti and piles of rotting rubbish were an interesting contrast to the colours of Dee's gang as they hit the stage.

They tore into the opening number "Come out and Play" and then I noticed something odd about the bassist's style. This style ain't in any of my tuition books as instead of bowing to the convention of sing his right hand to pluck the strings it would be shaped into a fist to smash the luckless object all over the body. The result was that the bass lines tended to be a little messy. It looked good, and I dare say that the middle class, white teenage American kids would love it. Me? Nah, gimme a good solid bass line any day...

The net result was that the bass was mixed right down so that you could hardly make make it out unless you listened real hard. So the onus was left to the drummer to forge out the required rythm section which was perhaps too much for him. Someone like Cozy Powell or Simon Philips may have got away with it.

But apart from this bit of visuals, I'd like to say that they were good. Snider's got a great voice, apparantly he used to be a choirboy or something, 'cos he can't half sing well.

The show was good, especially since they didn't dish out drum solos or guitar runs or anything. Just, BANG, onstage and rock 'n' roll. Ah, but only a 55 minute show? There must be something wrong here. Why was the set so short, lads, especially since the punters were loving every last minute of it. The next tour, Sister, try to make up for it with a two hour extravaganza, eh? But, having done that, you've done the right thing to keep out the long tedious solos. I wish that other bands would follow suit.

Anyway, suffice it to say, I'm now hooked on the band and I had to rush out and get their latest album the following day. I'll mention that in a little while.

Dio + support, Drammen, 16 April 1986

Ronnie doesn't have any problem getting Oslo and Drammen all mixed up, indeed, I don't think that he's ever heard of either, perhaps he's taking no chances by just sticking to "Hiya Norway". At least he's got the country right. Good on yer, mate.

The support band, Keel, I can't work out at all as to whether I like them or not. The singer, Ron Keel, sounds okay, but looks very ill, perhaps he's already dead or something? The Californian guitarist was pretty good; now he's the type of chap that Moggie ought to have in UFO. I don't know about this lot, I may have to invest in one of their albums and give them another chance. Perhaps the problem was that they were supporting Dio and that isn't exactly an easy task at the best of times, is it? (What did you think, Per?)

Everytime that I see Ronnie James Dio, whether it be with Rainbow (God, am I that old?), Sabbath or by himself the stage set has always been impressive to say the least. It's either a massive rainbow over the stage, a monastery or a portable cavern thing, but nothing on tonight's techno-wonder. Again, a cavern but packed full of electronic wizardry, that made the Bat Cave look like a clockwork toy. Ronnie does seem to like his effects.

But what was the music like? Well, Ronnie's got one of the best voices in the business, I'd put him a close second to 'Dot' Coverdale, though my mate, Per, puts him slightly higher. Well, whatever, this guy is really good. He sings right down from the bottom of his soul; he may only be a little chap but he's got one of the biggest voices around.

The rest of the band played solidly with a new body on guitar replacing the dismissed Viv Campbell. I don't know who this new lad is, but he looks a bit like Tommy Bolin and from the way that he moved about the stage I reckon that they'd just dug the poor bugger up. Dunno what to say except that Dio were utterly brilliant not doing one thing wrong, except to indulge in the long winded solos. Ghod, I thought that after 20 minutes of, admittedly good, guitar solo that I'd never see the band together on stage again for the rest of the night.

Some old classics were played "Long Live Rock and Roll", "Man on the Silver Mountain" from his Rainbow days, "Heaven and Hell" from the Sabs era and stuff like "Rainbow in the Dark" from his present days. Wonderful stuff. If it wasn't for the fifteen hours of solos it would have been my best ever concert, and I've seen one or two in my time.

Did I forget to mention the lasers? Apart from the usual 'zip-zip' across the vocalist we were treated to a thirty foot hydraulic dragon with laser beam eyes and laser driven light-sabres. Luke Skywalker would have been impressed. Can I have eyes back now please, Ronnie?

Albums

Okay, I've got a little game for you; think of the most improbable line up of muscians you can get. Okay? Sounds dead easy doesn't it? We've already had Pink Floyd and Stephan Grappelli, so that doesn't count. Have you made your choice now? Does it beat the following: Alice Cooper, Billy Joel, Clarence Clemons and Twisted Sister? No? I'm not suprised. This unlikely combination can be found on **Twisted Sister's** latest album **Come Out and Play**. This little album is full of nice little supprises, apart from the line-up on the excellent "Be Chrool to your Scuel" track there's a superb version of the **Shangri La's** "leader of the Pack". Instead of singing from the aspect of the hapless, but misguided, young girl Snider sings from the point of view of the pack's leader, which means, of course, the lyrics are suitably changed slightly:

"Hey, is he really going out with her?"

"There he is. let's ask him."

"Hey man, is that youe ring she's wearin'?"

"Uh huh."

Frankly, I'm more than impressed with this album and wasn't like the thrash that I expected. And the bassist does actually play pretty well; just when I wondered if he was able.

After seeing **Fastway** I just had to go out buy their latest album, **Waiting for the Roar**. I've had it for about three months now and I reckon that in that time I must have played about sixty times, not counting the number of times that I had to make 'back-up' copies for my rock 'n' roll hungry mates. After seeng how capable they were on the stage I wasn't suprised to find that they had put out such a polished product. Who would have thought that Eddie Clark would have written such a harmonic album a few years ago whilst he was in Motorhead? Not me. I don't know what words to say about this album that would do it justice except to advise you to send me a C90 and I'll bung it on for you. I bet Peter Sullivan is interested, eh?

Rainbow under the direction of Blackmore have just released **Finyl Vinyl**, a double album. I've bought this on vinyl as the CD version is one track shorter so that 'they' can get it all on one disc. Bloody cheek, 'they' ought to gather more material to fill up two, or twenty, such discs. This album is essential Rainbow material for those interested in the history of the band. The album consists of previously unreleased live tracks from the very beginning of the band (no, this doesn't include Blackmore's solo era with Elf) to the very end with two rare studio tracks. All in all worth getting especially for the suprise on the track "Difficult to Cure". You haven't got it? I'm stunned...

Talking of Blackmore, **Deep Purple** have a new album out in September.

SUNDAY OUTINGITUS

By 'Ad Sum'

S0004

or NOT SPORT FOR ALL

Bored on a Sunday afternoon? Is it raining? Nothing worthwhile on TV? No sports or local events worth patronising? Fed up to the teeth with culture which entails trailing around stately homes? Then take part in a modern British institution - and it will only cost the price of a few 'phone calls, plus a gallon or two of petrol. I will guarantee that you will meet a fantastic variety of people, plus visiting interesting houses - no two the same. Is your curiosity aroused for it will provide you with enough talking points for a whole week, when you can do it all over again? So what am I talking about?

It is the sport of house-viewing or pesting the pool souls who unfortunately have to move house for one reason or another. For the knack is to think of a type of house, or bungalow, that you rather fancy, (buying it is quite another matter that doesn't affect you) and then rummage through the local papers - not forgetting the local 'free' press issues which should never be overlooked. Pick out four or five suitable premises that tickles your fancy from the 'house for sale' columns, taking care that they're reasonably close to one another. Then 'phone for appointments to view, making sure that you never state the actual time you will be there by just being vague and saying, "I've several properties to view, and being unfamiliar with the area, I can't be specific about the actual time I will reach you. Nevertheless I will arrive some time in the late afternoon, if not sooner." Which leaves the unfortunate property owner on tenter-hooks and somewhat hopeful that he/she has at last landed a potential buyer, and feels that perhaps after all it was worth not going with one's other half on the golfing week-end or foregoing the traditional Sunday afternoon doze.

It is a strange phenomenon of the Sunday Outingitus people that their sporting instincts seem to make them ignore the details of your house. For example, if you state that you have a double garage plus workshop, someone will tell you - a non-car owner naturally - that it is a sheer waste of space and should be converted into a proper studio. The very next viewer to be escorted around will declare that it is utterly useless for a family with four cars - as if it's your fault! When you advertise (or your estate agent does) that your 'desirable residence' has a large bathroom plus shower-room downstairs, you can bet your last penny that some joker will ask why there isn't yet another bathroom on the third floor!

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An automatic washing machine with its plumbing is dismissed by some sufferer from Sunday Outingitis as "Wasted space that could be better used as cupboards", or "Should be relegated to the garage". The snug study is either envied with "Wish I had a room like this myself, but how can I with four teen-ages mad on 'pop' music," or else the usual comment, "Waste of a lovely room and with that nice French window overlooking the garden", and as they eventually leave they can be heard to mutter "Barbarians, Philistines, etc."

The garden is always a bone of contention and the owner's prize and lovingly kept greenhouse has no admirers - "Too small", "Waste of good garden area" or "Only like lawns myself, plants are too much bother." Then comes the usual flattery, "Wish I could grow Rosemary like this lovely bush, how do you do it? Could you possibly spare me a cutting?" Which proves that the Sunday Non-Sporting types don't have green fingers - just old fashioned itching ones!

The catalogue of defects goes marching on. "You've advertised six bedrooms, pity really, for I could do with a couple more." The cherished stained glass windows fare no better; "Pity they're aren't at the back of the house". The double glazing comes in for its fair share of comment, "My double glazing's far better than this type - wouldn't entertain this sort at all. Pity I didn't know you then, for I could have advised you what sort to get as my brother-in-law's in that line of business. He never does any slipshod work."

Nothing appeals to the Sunday Outingitis folks until the bewildered and much-pitied house-owner begins to think that all he/she has struggled to pay off in mortgages for more years than he/she cares to remember, is nothing more than a heap of rubble. For these so-called viewers are time wasters "par excellence".

By seven o'clock in the evening the house-owner looks like a wet rag, feels decidedly suicidal, reaches for a pick-me-up while frantically sorting out in what's left in his/her brain, the pros and cons as to whether after all he/she can stay put and to blazes with the fault-finding, non-buying, Sunday Outingitis crowd. With a week to go before the next on-slaught and the horror of not knowing how many weeks or even months it will drag on for, he/she tries to marshall his/her nerves, energy and temper, knowing that it is merely a charade. Shadow boxing at its zenith, with sport for the majority and misery for the house-bound. A national pastime that is overrated, overindulged and overtaxing to the house-owner. For I am unable to recall even one instance when a sale from a Sunday Outingitis viewer clinched a deal - at least not a sale of a house!

What is my advice? Well, I'm the sporting type - but I'm sticking to outdoor pursuits!

(c) 1985, 'Ad Sum'

THE PACIFIST'S TALE

By Martin Le Fevre

S0003

- Many of you will remember Will (The Gaffer) Haughan, playboy of the Workington Riviera, wit, raconteur and piss-artist "par excellence".

General Woundwort gathered his shattered comrades together in the sanctuary of the Whitley Burrow.

"Courage my children. One pellet is not the end of the world. I know the Gaffer has spoken long and often about the iniquity of the Jackie Charlton clones who derive pleasure from shooting warm, furry, defenceless animals; but it seems even he is not immune from the sickness."

The old rabbit moved compassionately over to young Cellandine and examined the cut on her hindquarters. "It will heal, my dear, in time. You have borne your injury with great fortitude but I fear that for the good of the warren you will have to be even braver, for in these desperate times only you can avert the Gaffer's wrath."

Cellandine merely whimpered and tried to press her body further into the ground as if this would distance her from the stinging pain.

"Buttercup! Pipkin! Groundsel!" the General commanded. "Stop that quivering and come with me now. There's more work to be done before this night is out."

Reluctantly the appointed platoon fell in behind the leader fearing a swipe from his paws even more than the accuracy of the Gaffer's borrowed Diana. Even so they realised that trusting to their tormentor's ineptitude was not the best defence they could muster and resolved to place their faith entirely in the experience four long summers of brassica raiding had given General Woundwort.

Slowly raising themselves up, ears spread wide and forward, whiskers and noses twitching in sympathy to the agitation the foursome peered over the top of the compost heap at the forbidding figure of the Gaffer. Although it was a mild night he'd only put on a thin shirt and sat squashed into a corner of the shed with the air-rifle across his knees with his arms wrapped tightly around his skinny frame. Unknown to the watchers the furrowed brow revealed not concentration but concern. "Did I hit the little bastard or not?" he mused. "God. I hope there's not a messy carcass to clear up in the morning. I don't think I could face finishing it off if it's hurt."

The scowl these thoughts aroused gave no comfort to the General. He directed his troops to the borders of the allotment. "Stay well behind the fencing for protection but move up and down each edge moving the grass as violently as you can. Remember he's very slow so lots of noise and if he fires your way or comes across, then skedaddle to me at the back of the hut."

For the next two hours the Gaffer chased twitching shadows, loosing pellets more likely to kill his neighbour of lead poisoning as they lodged in his cauli's than hit a nimble rabbit halfway to the sanctuary behind the shed. At each shot the General let out his most piercing shriek which always appeared to the Gaffer to come from behind him. Finally by 4:00 a.m. the Gaffer had enough and trudged off home in the brightening dawn fearfully searching his pockets to see if he had remembered his key. This allowed the warren an hour's uninterrupted repast before the first pigeon fancier returned from the third shift to exercise his birds.

The next day was a Saturday and as usual the Gaffer was accompanied by the missus and the kids. He'd often thought that they caused more damage than the rabbits but even he demurred at using the air-gun to keep them off his shallots. The General had spent all day bolstering Callandine's tiny store of courage. He'd coached her in her part as far as he was able but knew that in the final analysis only she could determine if she had the nerve to go through with her part or not.

Allowing Elaine and the children just enough time to stretch the Gaffer's sleep-deprived patience to breaking point (about ninety seconds) the General pushed forward his star performer to play her part.

Eleanor spotted her at once and called her mother to explain the red score across one leg. The gushing of sympathetic noises emanating from the missus were too much for Cellandine and she bolted for safety through the bewildered Gaffer's legs. He dashed for the shed and end emerged carrying the cause of Cellandine's disfigurement to be met by three pairs of reproachful eyes. No words were spoken for none were needed. The steady, unblinking stare of his wife and daughters were enough for the Gaffer to know the game was up. He returned the air-gun to the shed for returning to its owner later in the week. Half-heartedly he tried to visualise some suitable gung-ho huntsman banter or a diatribe about the evil of shooting defenceless bunnies but neither felt right in his mind. He resigned himself accepting a few teeth marks around the edges of the produce hoping that they might at least eat some weeds as well. But he wasn't going to give in. No, not the Gaffer. Bloody rabbits I'm stuck with, he thought, but I'm not feeding slugs as well. Returning doggedly from the hut he sprinkled a treble dose of Malathion around the young lettuce. "That'll show the buggers!"

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The General lounged contentedly beneath this activity. The Gaffer's thin almost tuneless whistle penetrated through four feet of brick strewn clay effortlessly. "Listen harder, Cellandine, and you'll recognise it soon."

Cellandine came alert and concentrated for a while to interpret the strange noises from the Gaffer's lips. Slowly comprehension crossed her face as the words to the Gaffer's song came to mind...

"BRIGHT EYES....."

(c) Martin I Fevre, 1985

MKS: This tale is based upon the teachings of the wise guru of Saint James Park, Will Haughan, who used to constantly criticise Jackie Charlton for his hunting activities. Until the day that Will experienced problems with rabbits in his allotment...

How much of this tale is true, sadly, we cannot say.

DIPLOMACY

Game 86N1

Spring 1901.

On Happy Days! It's been fifteen months since I started **Bohemian Rhapsody** and for the first time I can include this section in the magazine.

Unfortunately, there's a cloud to every silver lining; this cloud being one of non-adjudication. The reason being that a number of players have written to me asking for an extended deadline. Being as though this is Spring 1901, one of the most important seasons in the game, I have agreed to this.

Therefore the new deadline for Spring 1901 orders is the **23rd of May 1986**. This is a Friday. That evening I will be sending the adjudications out to you. The adjudication will be performed that evening as I'm off to DipCon XIX straight after. So be warned!

Please try to avoid Telegrams as I'm not in the flat to collect them when they get delivered, so I have to ring them up and tell them to post them to me, so a normal letter is about as quick and a far sight less expensive!

Finally, a request; when you receive the adjudication please send me a first set of orders by return post so that you will be ensured that you will have at least one set in my hands by the deadline. Remember, any set of orders sent can always be updated providing the later set arrives before the deadline. Please follow this good advice as three of you would have NMRd if I followed this deadline strictly this season. Please be assured that I will do so for all future deadlines.

Indeed, one player has already sent me a provisional set of Autumn orders already with his/her Spring orders. If you can force yourself to do this in future then I would appreciate it.

If this is your first time at playing Diplomacy by post, why not get the Novice Package from Martin le Fevre, 1 Wellesby Nautical School, Blyth, Northumberland for only one pound?

GETTIN' THERE

Even though this magazine was, perhaps, the easiest one to produce so far I've found it really hard to finish off the last four or five pages. I'm just whacked. Anyway, you may be pleased to know that my computer system is now working properly and there isn't any problem with it at all now that I've got a replacement 512K RAM card for the other dodgy card which caused one or two (ahem) problems with the last issue, but now everything seems to be going okay now. Touch silicon.

Now that I've got the machine up and running I'm going to make a start on some of the projects that I need to do. Two of which are hobby based, another is to maintain an address labelling system for the magazine although I haven't really come up with the best method for that yet, so I may start a primitive system until I come up with a groovy idea. The last project, which is priority two of these four, is to start a database to catalogue my photographic slide collection. My collection grows at the rate of over 36 slides a week, except when I go away for a day or on holiday when I take anything upto 100 slides in a day. Now, I need some method of maintaining some kind of retrieval data-base. The longer that I leave this, the worse the problem is going to get.

Having a fully working Q1 with about 600K of free RAM means that I've got better control over the production of the magazine. Now, when I start **Bohemian Rhapsody**, I make umpteen little files and at the end of the day I can merge and edit each one to produce the finished article. With my disk drives access times to the files is fantastically quick. I can save over 10,000 words in less than a minute and load them in only a few seconds. This is the major reason why this issue was a pleasure to produce; nothing major went wrong with the production this time.

Please note:

After the first of July I will not be living at this address anymore. I have bought a place in another part of Oslo. Because the flat is one of a dozen in a block and all the mail boxes are downstairs with the owner's names any mail sent to me early will simply not reach me as the postie will not know which box into which to dump my letters, I will not inform you of my new address until the date that I move. I will instruct the Postal Authorities to redirect all my mail after I move so that there will be no lost mail or anything.

So just keep sending the letters and magazines to this address as normal as they will reach me with only, perhaps, a day's delay.

Bohemian Rhapsody Vol III, No IV

In the next issue I hope to catch up on my backlog of book reviews and perhaps one or two album reviews. There's no concerts lined up for me in the next two months. Talking of which; Julian Lennon was cancelled here in Oslo after hardly any tickets were sold. I'm hardly suprised, as the guy's got very little talent to speak of. Neil Young is playing here about now, but, somehow, I don't think so.

In the future, Eric Clapton and Phil 'the fat bore' Collins are playing an open air festival on an island in the fjord in the summer sometime. I remember going to see Clapton with Rip Gooch once many years ago, and I still can recall how brilliant that man was. He's still, perhaps, one of the best guitarists around these days. I'd put him in the same bracket as Blackmore and Sykes.

I've also discovered through a friend of a friend who is connected to the 'Eiz' that Status Quo are playing here on October the 9th. I don't know if you've heard of a Quo tour in the UK yet, but if you're interested then it means that they may put on an autumn tour. I was tempted to think about going to their Wembley bash alongside Queen in July, but I can't afford it. Besides, what would the concert be like with umpteen thousand Quo fans, which tend towards the fanatical at least, seeing Quo play support to Queen. Perhaps it'll make Queen work all the more harder. If anyone's going to the show at Wembley, please write and tell me about it, or better still write me an article. Are you going, Mikk?

I've recently got my hands on a few interesting videos. Apart from the commercially available jobs, I was given a video of a few concerts broadcasted over the Scandinavian TV network. One of the concerts is The Who's last concert, which I believe was in Toronto. I saw them back in 1980 at Wembley and they were bloody awful then, except for "Free Me" - song for which I subsidised a million juke boxes and for a few of their older classics. On this video they were terrible. So bad, I was thinking that if they approached a record comapny today with the standard of material that they played, they would be shown the door. Even so, that's still going to be preserved for my archives for twenty years time when I can say "I saw this lot once" before nipping off to the Post Office for my pension.

I've also picked up a few snippets of ZZ Top and Whitesnake. These two were recorded at shows in Las Vegas and it's just like the awful Vegas programs on the tele. The band play on a low stage in some posh cabaret bar where the punters where dinner jackets and long dresses (depending upon your taste) at candlelit tables. Seeing both ZZ Top and Whitesnake play Vegas is incredible. Incidentally, the 'Snake line-up for this show was Powell (drums), Coverdale (voice), Lord (keyboards), Murray (bass) and Sykes (guitar), which dates it just before the 'Rock in Rio' festival last year when Whitesnake played as a four-piece, which they are now, after Jon Lord left to reform Deep Purple.

HOUSE-KEEPING

New Subscribers

Hazel Ashurst, 5 Springfield Gardens, Chinnor, Oxfordshire.
John Keilloh, 6 Swannay Square, Aberdeen. AB2 6NJ
Roland Prevot, 70 Rue du Chateau-des-Rentiers, Boite 45, Paris, FRANCE
(Trade - **Voltigern**)
Mark Winkleman, 39 Eglinton, Road, Donnybrook, Dublin 4, EIRE
(Trade - **ZOPAH**)

Renewals Needed

| | |
|--------------------|---------------|
| Roberto Della-Sala | David Kotula |
| Richard Downes | Daniel Brooks |
| Neil Mason | Ken Lussey |
| Don Swartz | |

Last Issue (unless I get a renewal quickly)

| | |
|---------------|--------------|
| Peter Moody | Kathy Byrne |
| Larry Edgar | Mick Haytack |
| Kathy George | Pete Fayers |
| Chris Charles | |

Renewals

Louis Bezodis

Change of Status

Eoghan Barry (from subscriber to trader)
Kathy Byrne (from trader to subscriber)

Traders??? (These men haven't sent me a copy of their magazines for ages. Unless I get either a magazine or a letter by the time I come back from DipCon I will presume that we've stopped trading).

| | |
|--------------|----------------|
| Peter Groome | Jaap Jacobs |
| Luc Dodinval | Bruce McIntyre |