

# THE MARK NELSON EXPERIENCE (November 1992)

Welcome to Volume One, Issue Nine, of **The Mark Nelson Experience**.

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**The Mark Nelson Experience** is available for the "usual" (circulation this issue is 45, 40 next issue). This zine contains Hobby discussion<sup>1</sup> and will fold with the September 1993 issue.

This is **West Riding Press Publications 221**

"No, there isn't enough news and gossip to fill a global hobby magazine." *Mike Siggins*  
**Electric Monk 31 (August 1991)**

## Which Came First?

What came first, the chicken or the egg? Or in the case of postal diplomacy: What came first, the zine or the players? Historically the answer is that the subscribers came first. John Boardman stated that diplomacy seemed a good game to run postally, five people expressed an interest in playing and **Graustark** was born. Had no-one expressed an interest in playing, then the history of postal diplomacy would be significantly different...

The situation is different today. There is already a 'market' of postal players. If you want to run a zine you don't have to worry about finding people who are interested in postal gaming, instead you have to worry about attracting them to your zine...

But why publish? It's time-consuming (if done properly), you won't make much, if any, money (you'll almost certainly lose it) and you won't be treated as if you were the King or Queen of Dipdom. Just exactly why do people want to run zines? What makes them take this step, the first step towards madness?

In an attempt to answer these questions I asked a number of editors to explain why they started pubbing. I also asked which, if any, zines had influenced the way in which they pubbed their zine. I received answers from Australia, Norway, Sweden, the United States and England. There did no appear to be any pattern to the madness that is known as pubbing...

**John Cain (Victorianna) 76 Banool Road, Balwyn, 3103 AUSTRALIA. (11th June 1992)**

"I started **Victoriana** in September 1987 and did so in response to the urging of Andrew England and Michael Gibson. Both lived in Adelaide at the time and on their way back from the June 1987 Sydney DipCon they stopped over in Melbourne. At the Sydney convention various hobby heavies had decided that we needed more dipzines in Australia and that I should be persuaded to start the 'Melbourne zine'. They were successful".

"The early issues of **Victoriana** were very amateurish, but I learned quickly. The 'golden age', in my opinion, in terms of creativity was approximately issues 5 to 25. After about #25 my performance as a publisher continued to improve, but my editing went down hill."

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<sup>1</sup>Actually it contains Crazie Markie writings about the Hobby.

"The initial influence on **Victoriana** came from the contemporary Australian zines **Beowulf** and **The Envoy**. Another Australian zine, **The Go-Between**, provided a good example of how *NOT* to do things."

"Once I branched out into the international hobby, **Northern Flame**, **Prisoners of War** and **TYG** provided alternate models which I picked up on. As I got more into the discussion style zines, **Passchendale** became a major, but short lived, influence – my editing skills and motivation were not really up to sustaining lively debate, nor was there enough demand in the Australian hobby for such a zine."

Per Westling (**Lepanto 4-Ever**), c/o Lindh, Drabantgatan 11, S-58346, Linköping, SWEDEN (12th June 1992)

"I was introduced to Diplomacy soon after I started at Linköping University; at one of the gaming nights of the local gaming group. I enjoyed the game and started to play it by e-mail on a local BBS and at cons. Eventually I obtained a copy of Rod Walker's 'Gamers Guide To Diplomacy' which mentioned zines such as **sTab** and **Diplomacy World**. I sent a letter to the address mentioned but as the Guide was written in 1978 **DW** had changed editors several times and I didn't get a reply."

"At this time I also learnt about the existence of a Dutch zine (**Oxymoron** I think) but that editor didn't reply either!"

"Towards the end of 1987 I joined a game of Warhammer FRPG run by Andreas Bjorklind. All the players and the GM had a large interest in SF and Andreas & Carina (one of the players and, at the time, his girlfriend, now wife) were active in SF-fandom. This is how I became interested in the concept of fanzines. It sure looked fun but as I'm not an artist or a good writer I didn't start one (although I thought about starting a zine called "**In Praise of Idleness**" with a friend). During 1988 Andreas, myself and some of the gamers in the group together with some other local sf-readers started a local sf-club (Linköping's SF-club, LSFF) which nowadays is one of the most active SF-clubs in Sweden; publishing a good clubzine and running two SF cons."

"In 1988 I joined a game run by flier by Borger Borgersen in Norway, who I had met at ArCon. This gave me the idea to run my own game by flier, which I started later that year. One of the players was a friend of mine who had bought a new diplomacy set which included a flyer about **DW** (it wasn't in the set I had bought). I replied to that flier and didn't think more about it until I got a response from (I think) Larry Peery. I started subscribing to **Diplomacy World** and ordered some back issues."

"During early 1989 I learnt about Jef Bryant's newly started **Dipsomania** which I started to see and when I realized that it was possible to run a gameszine I started my own! The first issue contained a report from the game I was still running (it ended in #2) and an article about draws that I had written for our semi-local game club (which runs LinCon). It was published in August 1989 in Swedish and photocopied by myself. I don't remember why I chose **Lepanto 4-ever** as the title except that it was easy to abbreviate and had a connection to Diplomacy."

"In #2 I had decided to publish in English which I have continued to do to this day. I sent this issue to several publishers around the world and gained some trades. As the zine continued to grow in size, so did the number of trades; although I have tried to cut down slightly on this during the last year(s) and I think I have now reached a suitable ratio of trades to subbers."

"I also sent freebies of issues #1 and #2 to gamers I knew of and gained some subscribers. One of them, Ulf Jiretorn, told me about the two previous Swedish zine (**Polar Knight** and **Baltic Battler**) although **L4E** was the only extant Swedish zine at this time."

"By #4 I had started to use a copy shop, which I have used to this day. Since then the zine has always used an illustration on its first page as well as a green cover but has not noticeable changed appearance or

general contents. At first I published monthly but nowadays it's nearer to 7 or 8 weekly, although sometimes I produce a games-only issue in between."

"Which zines have influenced L4E? In the beginning **Dipsomania** was the greatest source of inspiration. After that it is harder to point at any single zine, mainly because I quickly started reading twenty, or so, zines. Rather I would say that parts of several zines have had some influence on the looks and contents of L4E, e.g. the letter column (which is a major part of my zine, but not more than half each issue) has influences from Phil Renyolds first run of **Dipadeedodah!**, a separate back page was an idea I borrowed from **Electric Monk**, while the presentation of the games was influenced by a discussion in Jeff McKee's **MetaDiplomat** and the appearance of an occasional Bridge column was encouraged by Mark Nelson's **Mouth of Sauron**. Other zines which have had some influence (but harder to pin point) are **Victoriana**, **Diplomacy World** and **Hopscotch**."

"It is interesting to speculate on the influence L4E has had on other zines. When it started there were no diplomacy zines in Sweden, today there are 14. These zines have been greatly influenced by L4E and the other early Swedish zines (**Dipsosis** and **Granslandet**) so that now it's almost impossible to do anything except an A5-sized magazine containing many games and a letter column with a picture/drawing on the cover!"

"I wonder how contemporary Swedish zines would look if I had been greatly influenced by **NERTZ**..."

Paul Norris, (**DGR**), (15th June 1992)

"I decided to run a zine because I'm a masochistic idiot...seriously that's a question to which there is no real answer besides 'It seemed like a good idea at the time'. I'd been thinking about the possibility for about a year and talked it over with one or two people, who encouraged me. The dearth of new zines at that time (these discussions were just before **UBend** came out) encouraged me as well — I thought there was space for something new..."

"My main influences were **Small Furry Creature Press**, **Y Ddraig Goch** and **A Step Further Out**. You could say that I'm aiming at the efficiency of **SFCP**, the lettercolumn of **YDdG** and the general writing of **ASFO**. I've probably ended up with the efficiency of **ASFO** and the chat/letters of **SFCP**..."

Doug Kent, (**Maniacs Paradise**) 54 West Cherry Street, #211, Rahway, NJ 07065. USA (17th September 1992)

"I (honestly) starting pubbing because I wanted to get more zines, and thought starting my own zine would be a great way to save money on subs. What a mistake! It turned out that I liked pubbing, I have three zines now, so I stuck with it and now I am the true Hobby Ghod!"

"My influences were Shawn Erikson's **Victim's Wanted**, Geoffrey Richard's **The Messenger**, and Charles Fargo's **The Last Resort** — not surprisingly all American zines. I had never seen many of the 'mainstream' zines when I started publishing **MP** as I had been in the pbm hobby less than 6 months. That's why I'm so pure and innocent!"

"These influenced me in that I use full-page format and I think my first map was taken from **Last Resort**. They didn't have much other influence except that **Messenger** convinced me to run games besides **Dip** and **Gunboat**. After the first few issues I let the subbers and my own preferences decide where the zine went. I've changed it a lot since #1 — probably the worst #1 of a zine I've ever seen!"

"As for the latest crop of zines, I quite like some of them — **Rambling Way** and **Orphan Son**, for example. They're both two years old, though. **Canyon** looked like a winner, but Sean is eternally slow. **Eyewitness News** burned out after three issues — it held true promise, but got way too big way too fast.

I haven't seen enough of the other two new zines recently, **Metamorphosis** and **Aren't You the Guy**, to make a final judgement... they both look good for now. It does seem there haven't been that many new zines in the States — that last."

Eric Brosius, (**Ark**), *41 Heyward Street, MILFORD. MA 01757 USA*

"Why did I start publishing? That's a pretty broad question, and not an easy one to answer in my case. I have been playing Avalon Hill games since 1964 (for many years primarily hex games) and bought Diplomacy in 1971. There was a PBM flyer in the box but I never checked it out. I read the Diplomacy column by Rod Walker in S&T and was vaguely aware of the existence of diplomacy variants and zines all the time."

"I was drawn into the PBM hobby by my purchase of 1830 in 1987. I really liked the stock market system, but I felt that the railroad game it was attached to was not the ideal base for it. I invented a diplomacy variant that wedded an 1830-like stock market to Diplomacy (I had never heard of Bourse at the time) and I ran a game of it by email in 1987 with six local players. This variant was later named '1901—Shareholders' Diplomacy' by the NAVB."

"This got me interested in what other stock market variants had been designed, but how would I find out? I decided to look through my collection of Generals for zine plugs. I found some and sent off some checks. The \$5 I sent to Elmer Hinton was a complete waste of money, but I also sent a few bucks to Ken Peel of the NAZB and got a manila envelope stuffed with zines. I looked them over and subscribed to some, and that's how I entered the hobby."

"The variant I ran finished in 1916 with a victory by one player. I decided I liked GMing, but that the demand for new Diplomacy zines was not great enough to justify starting one. I would never be the type of publisher that would run a mega-zine, and warehouse zines have a terrible time getting players. I still like running Diplomacy, but I do so by guest GMing."

"One of the zines I particularly enjoyed was **Perelandra**. Pete Gaughan started a British Rails game which I enjoyed, and this introduced me to a number of other Empire Builder personalities—namely Bruce Linsey and Conrad von Metzke. I wound up taking the Runestone Poll over from Bruce, and I wound up taking Empire Builder game EB8801 'Fidelio' over from Conrad. This seemed like a great opportunity; my weakest point as a GM is in filling games, and here was a game already started and with a very reliable group of players. I started **ark** to run 'Fidelio', and I have since started other games. I still don't fill games very easily though — many of the ones I run are orphans taken over from people whose strong point is filling games."

(**Bohemain Rhapsody**), Malcolm Smith, Langenburgerstr. 32, D-7000 Stuttgart 40, GERMANY (22nd September 1992)

"Why I started publishing. It's my Dad's fault. From about the age of nine my father and I shared an interest in geology and we attended the Durham University extra-mural geological society meetings. My father sometimes got involved (i.e. arm twisted) with the society magazine, **Conglomerate** and I would help. This lasted a few years until I went to college, Teeside Polytechnic (now a University, they tell me!) where, bitten by the publishing bug, I, with the help of a few other drunken sots, took over and published the college magazine, **Buggerall**, for a couple of years. My chief, but brief, claim to fame was when Alan Coren mentioned it, and me, in passing somewhere within the pages of 'Punch' — how many Hobby members have had that distinction?"

"In my third year (I was on a four year sandwich course in Comp Sci) I worked in Millbank, London, for the Civil Service and I started the Civil Service Diplomacy Society (which, I understand, still runs to this day) and produced a weekly magazine/news sheet which I called **The Diplomat**. I ran this for the

duration of the year and I handed it over to Ken Lussey who passed it onto Tony Marchese, who changed the name into something like **Bombshell**; but that's another tale.

"After leaving **The Diplomact** I decided to start my own, er, mainstream Hobby magazine. I called it **Bohemian Rhapsody** after a disastrous opening I invented (**Putty Riffo**, game Ewert) which resulted in my Germany going out in 1902 or 1903. My first ever game, brilliant. As far as I know no other person has performed such an opening, except in fake games..."

"That's how, I started. Why is harder to explain. I always liked writing; and producing a Diplomacy magazine was the easiest way to write, I suppose."

**Influencing Zines.** "Gosh! There are zines I've always wanted to emulate: **Ripping Yarns**, **Putty Riffo** and **Perspiring Dreams**. I was always impressed with how **Perspiring Dreams** and **Putty Riffo** had their letter column. I always tried, but failed miserably, to keep the games reported in a similar manner to those two and wanted to have my games run in such an efficient style. As for **RY**; well, who couldn't look at Rip's work in the late 70s and early 80s and say 'Wow!, I wish my zine were like this!' So, when **RYODA** started (that superb **Ripping Yarns Offset Duplicating Agency**) I attempted to produce a superb looking magazine. Mind you, Rip was a bloody good graphical artist and knew things like layout and presentation; whereas the nearest thing I came to art was either a paint-by-numbers book or from the top shelf of the nearest newsagent. In the beginning I also wanted **BR** to be reknowned for it's Hobby News; that was it's main target — which fell by the wayside when college/work/beer etc got in the way."

"**Bohemian Rhapsody** was always noted for it's strong trans-Atlantic links. The International aspect came about when, for some reason, I started trading with Gary Coughlan's excellent **Europa Express** and we just started to swap letters and cards and things. From this letter exchange I took more of an interest in what Gary wrote and so sent off my zine to some of the editors he mentioned in **EE**. It didn't take long before I discovered that I was trading with every UK zine (this was back in the early 80s) and most of the US and European ones."

"My first zine suspended publication when I couldn't afford to keep it going any longer — hell, I couldn't afford the rent! So, it wasn't until I was working in Belgium in 1984, when I bought myself a new computer and daisy wheel printer (the famed **QL!**), that I realised that I could afford to restart **BR**. I tried to reconnect the old links, the US and Europeans were more pleased to see me return than the guys from the UK who were quite hostile!"

"Because I was working contract, I could afford to attend conventions again but after the cold shouldering (?) I received at MidCon I thought 'Bugger you lot' and decided to go to the US. The first US convention I attended was MaryCon, where I was received well; even winning the 'Longest Travel' award! The following year, I returned to the US for DipCon and won the Tournament. Shock horror!"

"I prefer US Diplomacy tournaments as I prefer their rules; the first game(s) are played until completion. After all, it is a Diplomacy tournament and not a Pit weekend! Only the last game is played to a fixed season as folk have to do some serious travelling to return back home."

"I don't know why no-one was active in the International scene when I started. Perhaps it was because I was the first UK publisher to work abroad; now it's more common for players and GMs to travel to the Continent — it's easier these days and the old farts can now afford it."

"Will there be a 3rd incarnation of **BR**? I don't know. I'd like to start writing again; but as a publisher I was hopeless with all the admin stuff. The writing I can do; I enjoy that, but the rest is a right, royal pain in the butt."

"However now I'm leaving Norway a relaunch is quite possible, postal charges killed it last time. The

postage for a 4 sheet 'zine would be 40p, if I made a 5th sheet then the post would be 70p and no-one would subscribe at those rates so I've paused. Perhaps I'll have a look at the German postal rates and then decide then..."

"Alternatively, I may try to write a column for another zine sometime. In the meantime I write the odd review for *Flagship* and *SFCP*."

"Oddly enough, *SFCP* is exactly how I envisaged, or wished, *BR* to end up back in 1982. I think that Pevans and Theo are doing a better job than I could ever have hoped to do."

Vic Hall, (*A Little Original Sin*), 49 Vartay Road, Stamford Hill, LONDON. N15

((Reprinted from *Smodnoc* 41 (July 1992).)) "As to influences on *A Little Original Sin* it would be wrong to say that I haven't been influenced by other zines, although I haven't gone out of my way to produce the zine in any way other than what I wanted except perhaps I might not have chosen to produce it by photocopier given another alternative."

"If there has been a zine with a significant influence on *Sin* it is probably *Lokasenna*, which was produced by Brian Dolton before *Bela Lugoasi's Dead*. *Lokasenna* was hugely enjoyable, slightly off-the-wall and stacked with intriguing articles, reviews and humorous well written chat, unusual games and odd bits of artwork and letraset. Now if I could produce a zine like that... alas I'm not that talented."

Jim Burgess, (*The Abyssinian Prince*) (September 1992)

"I started as a subzine of the Toadfather's zine *North Sealth, West George*, I came in to run games for Terry who was a terrible GM: I thought I would be good at it and would like it. I was and I do. The rest is all gravy."

"As to the zines which influences me... Gary Coughlan's *Europa Express* always had a little space for personal notes from the pubber and he used to write 130 of them each month! Well, at least I leave space for notes even if I don't always get around to writing them. Terry's zine gave me the attitude toward the hobby of freewheeling fun that I try to maintain in the press. The music letter column and the rest has no real influence, except the sense of niche - each pubber should have their own unique topic area - oh yeah, I guess I got that from Scott Hansen's *Irksome*. I took over the hobby's official end of the year music poll from him. My deadline policy comes from Russ Rusnak's *Who Cares?*. Oh, and I stole the format for my house rules from Melinda Holley's *Rebel* and Bruce Geryk's *Blunt Instruments*. I think Melinda is the only one still publishing."

Michele Morris, (*Arfle Barfle*), 293 Barn Mead, Harlow, Essex CM18 6SY (14th September 1992)

"I gave up my job with computers in '77 when I was expecting our first Morris Minor. I missed my computer and when home computers started to become available we bought an Acorn Atom. (That was later replaced by a Sinclair Spectrum, etc. etc.). Because I've had a touch of arthritis in my hands since a teenager I have trouble controlling a joystick in the shoot-em-up or platform style of games, so I mainly played adventure games. That led to an interest in D&D, but the people we played with were just too weird for words. Dressing up for parties is one thing, but when you come home from work and dress up as a wizard and have your house decorated to match, I start to look for the guys in white coats! We then progressed to professional PBM games, initially those based on D&D ideas and then onto others. I played *Crasimoff's World* and then *Starglobe II*. Kris played *Vorcon Wars* among others. The games were ok, but we wanted something cheaper (Kris was unemployed at this point) and with more human-human contact."

"Whilst playing D&D we read *White Dwarf* and *Imagine*, and the latter had a column by Pete Tamlyn, who ran *The Acolyte*. That sensitised us to the existence of postal Dip, but it wasn't until we read a series

of articles by Keith Pottage in Flagship (the professional PBM magazine) that we decided to give it a go. We sent off for **20 Years On** and wrote to the Zine Bank — the addresses were in Flagship. Kris reckons John Dodds was also in there somewhere, though I don't recall how.<sup>2</sup> We didn't use the CGS, though it was still around then. As I recall, we subbed in short order to **Mad Policy**, **Dib Dib Dib** and **Zeeby** but not necessarily in that order. I think Kris' first game was in **Dib**, mine was in **MP**."

"When **DDD** folded Kristian and I missed it — **Pyrrhic Victory** was *never* the same as **DDD**... though ok in its own right. We couldn't find another zine like **DDD** so we decided we had to produce one. In particular we wanted a light hearted zine with a bit of light banter (and gentle innuendo) between editors and subbers, with a good letter column and well run games. That's what **DDD** was, to me at any rate. I hope we lived up to our role model. Of course we also wanted to boost our own egos and we thought we could do a better job than some of the other zines that were around then..."

"I also wanted to get into GMing because it was getting harder to get into a decent game of Dip. Being female in a male dominated hobby naturally gave me a high profile. 'Unfortunately' I also did well in my first few games, raising it even higher and which made me a target for other players. In spite of my best efforts I was finding that my games were not going well, so that the pleasure of playing was very much lessened. I don't mind losing if I've played badly, but when everyone gangs up on you simply because you're a 'name' it gets very frustrating. Running a zine allowed me to continue in the hobby in a way that would give me pleasure, and which I could control. Otherwise, I might have had to leave the hobby altogether."

"**DDD** was the most direct influence on **ABG**. Indeed, we made a conscious decision to produce a zine as alike to **DDD** as we could manage, even down to the yellow front cover. (Though Tweedy might have something to say about how close we came to achieving this). Although we started as a subzine to **WILT?**, it wasn't an influence on us: we never tried to copy it's style or to 'fit in' with the rest of it."

Bryan Betts, (**Masters Of The Prime**), Box 18, 1-2 Denham Parade, Oxford Road, Denham,  
MIDDLESEX. UB9 4DZ (12th October 1992)

"Why I started editing — the simple answer is that it seemed like a good idea at the time... The longer answer follows:"

"In the late 1970s I was heavily involved in FRP in Bristol and found my way into a group which met regularly at the abode of one Glover Rogerson. The group included several members of the 'St Andrews Mafia', including Pete Tamlyn. Went I started at university (Warwick) I lost regular contact. However, one weekend I was back in Bristol and I paid a visit, to discover a duplicator running in one room, and a number of people walking around a table in the kitchen, collating sheets of paper..."

"The first zines I encountered were **Denver Glont** (edited by Glover Rogerson and Kim Dent) and **The Acolyte**, Pete Tamlyn's zine which was then at about its 20th issue. Pete ran a large and very popular **En Garde!** campaign and within weeks I had signed up for this, while Glover ran **Dip** and variants and I was in the second game to start in **DG**, which was **Downfall III**."

"I played both of these for a while, before deciding I fancied the idea of running **En Garde!** myself. During the summer vacations I was living and working in Birmingham, and my campaign was started among some people I knew through a wargames club there. It had about half a dozen players and ran to a couple of sides, illicitly photocopied at work while no-one was looking. It continued in this form for a few months after I returned to university, picking up more players there, and then I decided to launch it into a zine. It was a natural progression — the **En Garde!** would form the core, and I would then offer **Dip** & variants around it."

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<sup>2</sup>John Dodds ran **The Novice Package**, possible Michele bought a copy.

"Issue 1 of **Masters of the Prime**, quickly abbreviated to **Mopsy**, appeared around January 1982, as far as I can recall. The main players were others from Warwick Uni and **Mopsy** was probably the first of the multitude of Warwick zines produced around this time (some of the other names which spring to mind are **Tales from Tanelorn**, **ATU XVIII**, **White Rabbit** and **Imazine**). We had the advantage of the student union printshop, which, while it gave us a lowish priority, was pretty cheap".

"During subsequent summers and for a while after uni, I used a small repro house before acquiring an old Roneo electric duplicator. This beast used to cause no end of grief, as it would always waste/ruin a variable proportion of the paper fed through it, so 20-30% extra had to be fed through to ensure enough double-sided clean copies! Dissatisfied with the time it was taking to turn things around, I split the zine in two, running the Dip games four weekly and the En Garde! and chat eight weekly. This worked for a while, before I decided this was causing more problems than it solved."

"**Mopsy** has been six weekly (nominally, anyway) ever since, and has been photocopied since I first gained access to a copier. The duplicator stayed around for years, gathering dust — and distaste from the wife, who finally made me leave it outside the flat in the yard, from where it mysteriously vanished! I can't imagine what happened to it, it requires at least two to lift it and isn't exactly on the list of favoured thievable in Stoke Newington; for a start, it wasn't gold and it didn't play rap music. The main problem in recent years has been the usual one of time. With many other things to do, only the deadline weekends can be spared and they're not always enough to do anything beyond the games. External contributors have come and gone, some writing 'chat' and one taking over the En Garde for a few months."

"What were the main influences? Undoubtedly **Denver Glont** and **Acolyte** in the early days. Since then, nothing really — I do what I want to do. I certainly read other zines, but there's nothing that jumps out & makes me say 'I wish I were running this'."

## IAIN BOWEN: FAKE FAN WE GIVE YOU THE FACTS

It's time to break the story on one of dipdom's darkest secrets: Iain Bowen is a softie who doesn't like upsetting people he considers are above him! What a toady!

**FACT** At the last Yorkmeet we were shown a two page flame on Danny the Nanny that was going to be used as the editorial for **Y Ddriag Goch** 68 (*December 1992*). For the first time Iain was going to put in print what he has been saying in private for a long time. The daggers were out and *they had been sharpened*.

**FACT** Danny The Nanny rose an eyebrow at MidCon in the direction of Iain Bowen.

**FACT** The editorial was withdrawn because Iain, get a hold of this, *didn't want to offend the Nanny* and some namby-babmy goody twoshoes editorial was written instead!

**COMING SOON.** We give the previously unpublished facts about the great **Steve Agar** Iain Bowen non-feud. How Iain was set to rant and rave *before* MidCon but after a good hardy toady at MidCon the idea was dropped. We ask the question: Are there two Iain Bowen's in the hobby and is Iain (York) Bowen the UK's Number One Toady Fan.

We give you **THE FACTS**.

"Yorkshire people have a long-standing reputation for dourness, pig-headedness, and arrogance. Is this true of all Yorkshire folk?" *Andy Key Electric Monk* 19 (*June 1990*)