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# NORTHERN FLAME

VOLUME 2

NUMBER 56

EDITED BY:



## THE MODERN BOB

THE LAST WORD IN ADOLESCENCE

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DEADLINE: FRIDAY JULY 7<sup>th</sup> 1995

## WITH MY FOOT ON THE RAIL NEXT TO YOURS (EDITORIAL)

Welcome to issue #56. This issue marks the return of Doug Acheson to GMing. I'll let him introduce himself below and I will handle how I came to meet King Doug here. Before I actually joined the hobby I had made two unsuccessful attempts. I found Dave Carter's address in a back issue of the General and wrote to him just as he was folding. I actually got an issue of Praxis from Alan Stewart, and an interesting one it was, but then it, too, folded. The degree of feuding and nastiness gave me cause to wonder if pbm-Diplomacy was really the thing for me. I didn't know it would be a short-lived phase. Anyways, when I spotted the CDO's pbm flyer at the Worldhouse in Toronto I took a chance. Then, in May of 1989, there was Doug Acheson at my front door. I must have been a sight. I had just come in from jogging. I probably didn't smell too great either. And that's how the whole thing started.

Carl attended his first baseball game last week. At just under 3½ months he beats Richard's mark by two months. He actually seemed interested for a while before falling back into his feed/sleep pattern. It seems that the nursing room at Skydome is quite nice but there is no TV to follow the game on. They have sets in the lounges (for locals, we were on level 2) and what goes on there is nowhere near as important (or non-optional) as what my wife were doing. She missed 3 runs in a 3-0 ballgame. Here is where I insert my joke about my sons, like their father, preferring draught over bottled. I have attended 3 Blue Jays' games this year—all on someone else's dime. I don't know if I am in the mood to pay to see baseball yet. I still love baseball, I just don't like baseball people.

I don't know how many 'zines are published without the aid of a computer but I just had another run-in with technology that insures that NF will remain computer-free for some time yet. I am kicking for another job so when an opening was announced at the College (which is actually the regulatory body) I decided to try for it. I overheard Mary Kay at the pub laughing about a covering letter she had received hand-written, on lined paper and it occurred to me that there is no conformity quite so suffocating as that proscribed by the Haight-Ashbury do-your-own-thing generation. Being of the "fake it till you make it" school of thought, off I went to visit my brother and we made up a resume and covering letter. When it was done, I realized that while I had had lots of fun doing it, the whole thing took much longer than it would have had I typed it up at home. The typewriter has NEVER been improved upon. What's more, I can do the tricky things (12 P, 6, 0, 6, g, M61, Bel, etc.) without consulting a manual...oh yes, and my typewriter cost me \$40, second-hand. My brother says I'm a retro-grouch.

Then there's the internet. I am on record elsewhere calling it a gigantic turnip-truck but Gary Chapman, who directs the 21st-century Project at the University of Texas in Austin, one-ups me by referring to it as "a teeming mass of wrassling rubes". Recommended reading includes Cliff Stoll's Silicon Snake Oil: Second Thoughts on the Information Highway. I have read the analogy to the laser in the 1950's: it's great but what do we do with it? but I like Chapman's comparison to television in that it, too, had the potential to elevate us but instead we get "Oprah...Uma!...Uma...Oprah!" because it's what we want (apparently). The internet could use a BNC (index) and some feud/flame-free zones. I'll close this paragraph as the author begins: Q-How many internet contributors does it take to change a lightbulb? A-What are you trying to say you worthless, scumbag jerk?

Well, let's let Doug have his say:

### COULDA SHOULDA WOULDVA

You know, I wanted to slip back into the hobby scene sort of unobtrusively but the best intentions tend to be wildly incorrect when it comes to my life experiences. My naturally quiet demeanour is always overrun with a prepotent propensity for any proposed project presented principally to pronounce and proclaim my primogeniture (phew!) within this hobby and to put Robert S. Acheson in his proper place as a puffed-up, poultry plebian who publishes nothing but preposterous prattle. AND—that's enough for now. Thank you.

Oh, by the way, Glenn McMaster just so happened to drop a line-  
"Doug: It's my theory that most GM's are secretly control freaks and it's my experience that you are no exception. I've always thought that you like to dominate, dictate and manipulate. You are not happy unless you are interfering in others' affairs and acting rashly..."

and so on and so on and so on. I guess that's the last we'll hear from Glenn. Gee, while I'm on a roll, have you noticed that what's-his-name(?) Lesco! is very uncontroversial. Well, I'll fix that too.

((Thank you, Doug. Your brother said much the same thing to me a couple of months ago. It's a shame that you can't see what was axed to fit this bit in. Scandalous, scurrilous, scathing stuff! Oh well, maybe next time.))

# Dances with Wolfgang

by Robert S. Chopin-Liszt

Time now for a couple of quick reviews. Musick Fyne is a five-member, Toronto-based period instruments ensemble who specialize in the Baroque era. They record on the German ebs label. I first came across them via the disc "Musick Fyne-Baroque Music From England and Scotland". In 1993 they released another disc entitled "Musick Fyne Plays Music from the Italian Baroque". There are some familiar names here-Vivaldi, Corelli, D'India-as well as some less recognized composers. Fans of this era, particularly those who are partial to recorders will find much to be pleased with. For me, the centre of gravity of the whole disc is Barbara Strozzi's 13½ minute "Hor che Apollo". Strozzi (1619-64) was the adopted daughter of librettist and poet Giulio Strozzi and a highly regarded singer. She deserves more attention than she receives. My favourite obscure label, Saydisc/Amon Ra, recently released a disc devoted to her which is on my must buy list. She is perhaps the finest of the regrettably few known female composers (though Abess Hildegard of Bingen, 1098-1179, has received attention lately with 2 new discs out; still, I can't imagine Hyperion's "A Feather On The Breath Of God" by Gothic Voices being improved upon). I'll leave it to Fritz Spiegl to fill you in further on Barbara Strozzi: "She must have been quite a girl: her portrait in Dresden (fortunately spared by Bomber Harris) shows her half-dressed, with one breast carelessly exposed like a pin-up's. She stares out at us with the defiant, slightly dead-eyed look of a Penthouse pet. But she wrote some marvellous cantatas". In all, it is a generously long disc which I find myself returning to frequently.

There is no greater musical legacy than that of the Bach family. 14 Bachs over 6 generations are listed in Grove's Dictionary of Music and Musicians. In 1991, Franz Haselböck recorded a disc on the German Hänssler label (98.986) which has proven well worth the efforts it took to find a copy. Played on the organ of the Gothic Church of St. Wolfgang, it features pieces



from Heinrich Bach (1615-1692; he doesn't even get a write-up in Grove's) through to Wilhelm Friedrich Ernst Bach (1759-1845). I always enjoy a provocative statement and the liner notes provide one with the assertion that J. S. Bach's eldest son, Wilhelm Friedemann (1710-1784) is his "most talented son". As fine as his contribution to the disc is, Carl Phillip Emanuel (1714-88)'s remarkable Sonata in F confirms my admittedly preconceived notion that his is the brightest talent in the generation after the great J. S. Bach. (Incidentally, I pressed for the same middle names for young Carl but my wife caught on.) Also of note is the previously mentioned W. F. E.'s Toccata in C. Nothing the least bit innovative yet, somehow, it

feels like the perfect summation of his legacy. This is a truly fascinating tribute to a glorious musical dynasty. (Another aside: Of 88 family members listed in the family tree, 57 have Johann or a slight variation in their names.) Oh, yes, the title of the disc: Orgelwerke der Familie Bach, which not surprisingly translates as Organworks of the Bach family.

The issue before last I filled in a blank spot with a contest about what the (switch to deeeep voice) Y-95 Top 10 Classic Rock Songs Of All Time might be. Last time, in my unseemly eagerness to save space I completely forgot to run the answers and the results so here we go: they were

- 10) Lynyrd Skynyrd-Sweet Home Alabama
- 9) Doors-Light My Fire
- 8) Pink Floyd-Comfortably Numb
- 7) Rolling Stones-(I Can't Get No) Satisfaction
- 6) Beatles-Hey Jude
- 5) The Who-Won't Get Fooled Again
- 4) Queen-Bohemian Rhapsody
- 3) Eagles-Hotel California
- 2) Derek & The Dominoes-Layla
- 1) Led Zeppelin-Stairmaster To Heaven

The winner of the contest and recipient of one free issue of Northern Flame Volume 2 is JOHN MCLAURIN who scored 8 of 10 right

Had a tie-breaker been necessary, it would have gone to John on the strength of an even better corruption of #1: "Stairway To Heavin' as in puke"

Confessions and comments: I own #'s 9, 8, 6, & 2. I have Devo's outstanding cover of #7, and I do like Stairway To Gilligan's Island, but then I never did get over Mary Ann. Surprises: #'s 8 & 5 I would say. I must also confess that I lost touch with Pink Floyd after Roger Waters left so they may have done worse than The Wall. Next time you hear #4, after the line "Did you think you could love me and leave me to die?" be sure and shout, "Someone did, Freddie, someone did!" It's sure to offend.

HOBBYSTUFF

CanCon'95 looks like it will be a good one. It will be held a place in Cambridge on the weekend of June 16th to 18th. Give Je 519-623-7344 for more information. A map was printed last issue you've misplaced it Jerry or I can provide you with another. attendance on the Friday evening only. The Sunday is Carl's b wife has an enormous extended family so I will be helping out before as well as the day in question. Be sure and introduce if you come. I printed a drawing of myself back when I had a to make things easier I'll let you know that my favourite sale thinks I'm a Ned Flanders look-alike, for ease of identificati

The California Crowd will be interested to know that Peericon held on the weekend of July 28-30. Directions, details, costs from Larry Peery, 6103 Malcolm Dr., San Diego, CA 92115 (619-5 I have Larry's flyer in front of me and it sounds pretty good. a line if you're interested.

GM SURVEY:

Once again, I would like to call on my wealth of traders, plus players to answer a specific problem, which hasn't come up yet might. Suppose you have a situation where a player has NMR'd has been called. Are other players allowed to submit orders c upon which individual's orders are used in the upcoming turn? your responses next issue, or at least some of them.

To follow up on something from this column last time, Bob Aches let me know that an award in Fred Hyatt's memory for excellence is in the works.

I came across a copy of the 1990 Runestone Poll ballot and it is interesting comparison to the ballot 5 years later. In 1990 th 109 zines listed compared to 71 in 1995, and only 28 zines in c for the sub-zines there were 35 on the 1990 ballot and 37 on th model, with no sub-zines in common after 5 years.

After a long delay Diplomacy World #74 is out, with Douglas Ken It features an outstanding article by Allan Calhmer which Nort readers would have read several months ago, entitled The Coast Doug has incorporated his 'Foolhardy' publication into DW to gi added dimension of a letter column. (It also ends another of m Jack McHugh has taken some criticism for his stewardship of DW has been pointed out elsewhere, DW is the sort of publication t heavily on outside contributions and you can't print what you d The increased emphasis on variants is sure to please many, thou have liked to have seen just a few more strategy and tactics ar the original game. Nonetheless, under Douglas Kent, DW appears way to becoming a "something for everybody" type of 'zine.

I find it odd that there was so much concern over DW's lateness word about the fact that it's been over a year since the last Z appeared. Perhaps the change in editors made people nervous. I can expect excellence from Pete Gaughan but the wait is more tha to. Pete has said that this will be his last Zine Register and passing the torch to Mike Lowrey. This concerns me somewhat—no zine but for Mike. Recent issues of CCC give the impression th employment situation is far from predictable and most Zine Regis in recent memory have made mention of the high cost of putting c huge project. The Zine Register has left a lot of burned out in in its wake, most notably Tom Nash and Garret Schenk. I hope t kind to Mike because I believe he can do a fine job if circumsta for it. I have a feeling that this is going to cost me what lit cred I possess but in flipping through my collection of Zine Reg can't help noticing what an outstanding job the much-maligned Ga did. I particularly liked the sidebars explaining just what Uni what Railroad Rivals is. I also thought that the games' cost ca for each zine was well-conceived. If not for his inability to r the odd personal attack (one particularly egregious example spri his efforts were almost perfect. Aside from that, the worst thi Zine Registers was that several publishers asked that they not b Garret acquiesced. Can you imagine Gene Siskel overlooking a Ma film just because Marty demanded that he not review it? Garret b reviews from the viewpoint of the player (if that of a particula player...) rather than that of a fellow publisher and I feel tha never given his due. To be sure, part of the blame lies with Mr himself. He did get out of line a couple of times but much of t to his Zine Registers was less than reasonable itself.

Je f Robert

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THE DELTA GAME: 1994 CD Another one for Andrew York, BNC.

IT'S OVER! The 4-way F/G/R/T passes owing to equal parts support and apathy (2 Yes, 2 NVR on an NVR-mandated re-proposal)

Zine: CounterMeasures-folded after F'05, It's Only Fun Until Somebody Loses An Eye (Then It's A Sport)-flyer W'05/S'06, Northern Flame-Summer'09

GM: Bill Lafosse-dropped after F'05, Robert Lesco-Summer '09

Players: Austria-Doug Acheson(Drop W'01), Fred Hyatt(Res F'02),  
Bob Acheson(Out F'04)  
England-Patrick Fleming(Drop Summer'04), Brent McKee(Out F'04)  
France-Jack McHugh(Drop S'07), Brad Wilson(DRAW Summer'09)  
Germany-Winston Sorfleet(DRAW Summer'09)  
Italy-Ray Vervynk(Drop F'01), Kathy Caruso(Drop F'05),  
John McLaurin(Out W'08)  
Russia-Fred Wiedemeyer(DRAW Summer'09)  
Turkey-Frank Easton(DRAW Summer'09)

Date started: 9 March 1991; Date Completed: 12 May 1995;

SUPPLY CENTRES:

	01	02	03	04	05	06	07	08
A:	5	5	1	0	-	-	-	-
E:	4	3	3	0	-	-	-	-
F:	4	6	6	8	8	8	9	9
G:	5	7	7	8	8	9	8	9
I:	4	4	5	4	4	2	1	0
R:	5	5	7	8	8	8	8	8
T:	4	4	5	6	6	7	8	8

This game obtained a BN in 1994 as an orphan—it never did receive one in CounterMeasures.

After 1901, Spain, Belgium & Sweden were neutral.

Delta was my second game as GM and my first orphan. It is most noteworthy to me for the fact that two big Hobby Personalities NMR'd out on me: One-time (and I do mean ONE TIME) Diplomacy World publisher Jack McHugh and the renowned (but only by male hobbyists beyond a certain age, oddly enough) Kathy Caruso.

My congratulations go out to Brad, Winston, Fred and Frank for a well-played and a well-deserved draw.

If anyone would like to send in a game-end statement I will be happy to print it/them next issue

ANDREW YORK, please take note: we have a GAMESTART!

This one will be called Edina Monsoon and will feature the talents of:  
Roy Rempel as AUSTRIA  
Mike Gonsalves as ENGLAND  
Vance Copeland as FRANCE  
Jerry Falkiner as GERMANY  
Gerry Paulson as ITALY  
Richard Renner as RUSSIA  
Bob Sorfleet as TURKEY

Addresses are on the back page and the S'01 deadline is on the front cover. Best of luck to all!

Errata: On the gamestart notice sent out earlier I made a goof—it's EDINA Monsoon, no 'w' in there. I apologise for not proof-reading. I must have been overcome with excitement (or relief) at finally filling a game.

The companion game to this one, Patsy Stone, has two players signed up with five openings still available.

I expect the Press to be sprinkled liberally with the words "sweetie" and "darling".

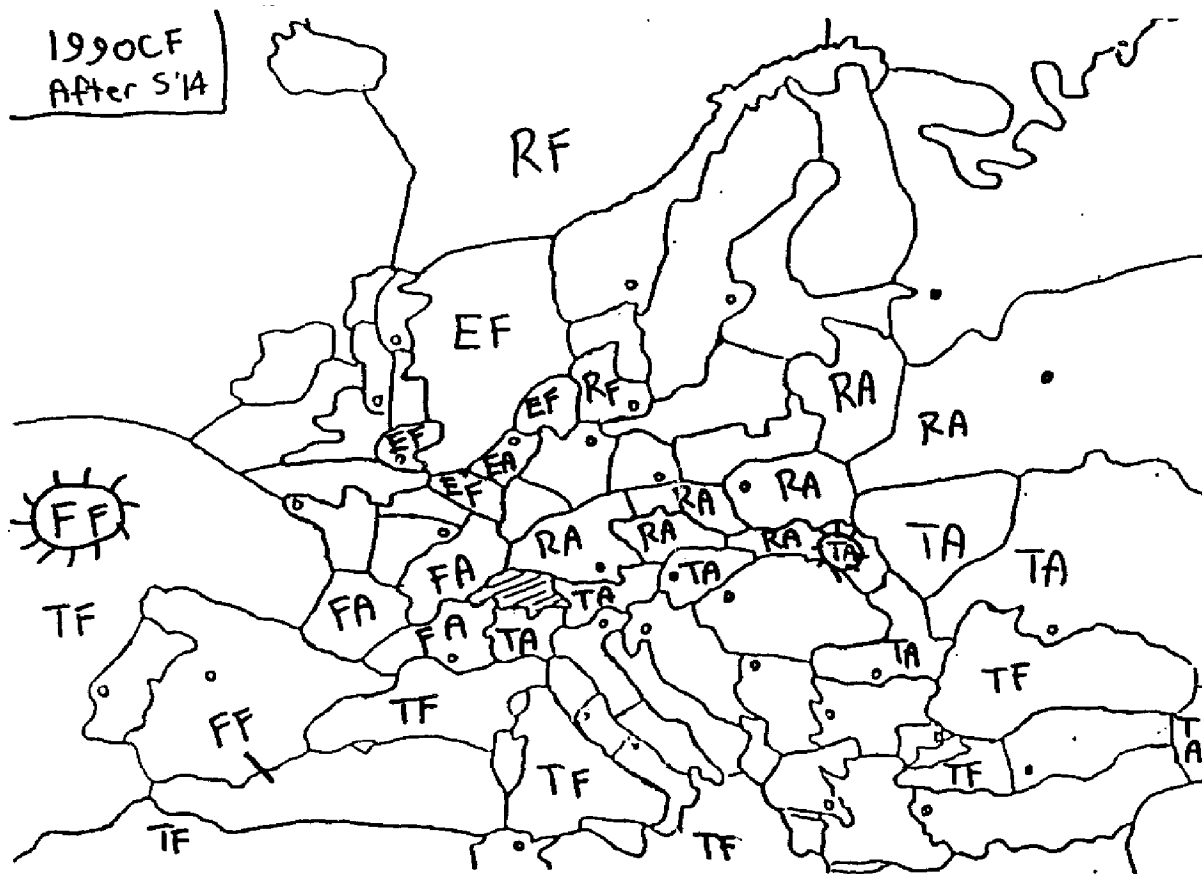
"If Yeltsin had played EUROPA he would have known that an armoured brigade attacking a dot city (defended by an anti-tank force) is a -4 attack."  
-Winston Hamilton on the Russian debacle in Grozny quoted in EUROPA magazine

Last year's Hall of Fame ballot featured Jim Rice for the first year of his eligibility. Dropped after 15 years was Orlando Cepeda. It now falls to the Veterans' Committee to put him in the Hall. Rice has been labeled a sure-thing for the Hall. Let's compare the numbers:

	Cepeda	Rice
Games	2124	2089
Hits	2351	2452
Batting Average	.297	.298
Home Runs	379	382
RBI's	1365	1451
Stolen Bases	142	58

On statistics alone, Orlando belongs in the Hall of Fame but there's one number I left out: 160 pounds of marijuana in his car trunk in 1975.

THE STEVE EARLE GAME: Winter 1913 + Spring 1914



Winter 1913: England builds A EDI  
Russia removes A Yor  
Turkey builds A CON, A ANK

ENGLAND(Fred Wiedemeyer): A Edi-HOL; F BEL S A Edi-Hol; F Hol-HEL;  
 F NTS C A Edi-Hol; F LON S F Nts;

FRANCE(Andrew York): F SPA(sc)-Wes; F Mac-Wes(disl/ret Por,Nao,Iri,Eng, Bre,otb); A MAR-Pie; A BUR S A Gas-Mar; A GAS-Mar;

RUSSIA(Bob Acheson): A Boh-GAL; A SIL S A Boh-Gal; A Ukr-WAR; A MOS-Ukr;  
 A StP-LVN; F Nwy-NWG; F DEN H; A Mun-BOH; A Ruh-MUN;

TURKEY(David Anderson): A Sev-UKR; A RUM S A Sev-Ukr; A Ank-ARM;  
A Gal S A Sev-Ukr(disl/ret Bud, otb); A TYO S A Vie; A VIE S A Tyo;  
A Con-SEV; F BLA C A Con-Sev; A PIE S A Tyo; F Aeg-ION; F Wes-MAO;  
F LYO-Spa(sc); F TYN-Wes; F Bul(ec)-CON; F NAF S F Wes-Mac;

We have a CONCESSION PROPOSAL. Please vote on a concession to Turkey with your next set of orders.

In addition we have a DRAW PROPOSAL. Please vote on a 4-way E/F/R/T draw also.

All right, kids, let's play Name That Quote: identify the speaker—"Bigness, loss of community, organizations and society grown far past the human scale—these are the besetting sins of the twentieth century which threaten to paralyze our very capacity to act, or our ability to preserve the traditions and values of our past..."

Got it? OK on to the next one—

"We...have tended to look toward Washington for solutions to our perplexities ...But now it is our responsibility as believers in the human spirit to afford our citizens the opportunity for personal participation and achievement on the great stage of public affairs: with levers of power and decision in places citizens can reach—in their state house, their city hall, indeed in their own neighbourhood community."

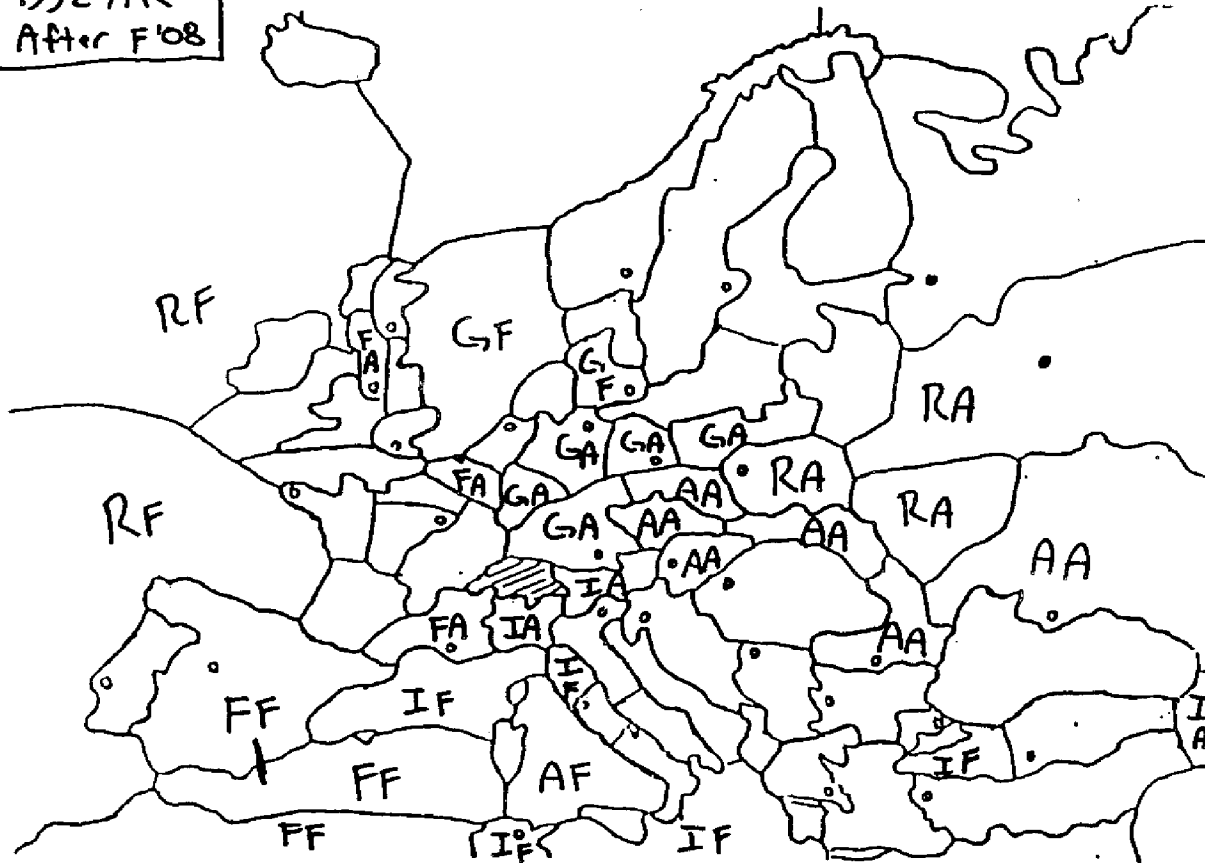
Here's a special bonus question. It's tough but I'll bet Mr. McKee gets it—"...in times of crisis Canada will give you all aid short of help"

If I remember (it's about 50:50) I will print the answers elsewhere in this issue. [see p 12]

7

THE GARTH BROOKS GAME: Fall 1908

1992 AR  
After F'08



Summer retreat: Germany retreats former A Sil to BER

AUSTRIA(Fred Wiedemeyer): A VIE-Gal; A BOH S ITA A Tyo-Mun; A GAL-Ukr;  
A SIL S ITA A Tyo-Mun; A SEV S A Gal-Ukr; A RUM S A Gal-Ukr;  
F TYN-Wes;

FRANCE(Don Gill): A Edi-LPL; A Bur-BEL; A MAR H; F SPA(sc) S F Wes;  
F WES H; F NAF S F Wes;

GERMANY(Pierre Touchette): F NTS S FRE A Edi(otm); F DEN S F Nts;  
A RUH S A Mun; A KIE S A Mun; A BER-SIL; A PRU S GER A War;  
A MUN S A Ber-Sil;

ITALY(Bob Sorfleest): A TYO-Mun; A Ven-PIE; F TUS S A Ven-Pie;  
F LYO S AUS F Tyn-Wes; F TUN S AUS F Tyn-Wes; F ION S F Tun;  
A ARM S AUS A Sev; F CON uno(H);

RUSSIA(John McLaurin): F Nao-MAO; F Nwg-NAO; A MOS S A Ukr;  
A WAR S A Urk; A UKR S A War;

Notes: A big tip of the hat goes out to Mike Gonsalves for un-used stand-by orders. Thanks, Mike.

Both draw proposals failed to pass.

Supply Centres After 1908:

- |  |                |
|--|----------------|
| A: Home, Ser, Smy, Sev, Rum            | (7) Even       |
| F: Home, Spa, Por, Lpl, Edi, BEL, 1a   | (8) Build two  |
| G: Home, Den, Hol, <del>BY</del> , Lon | (6) Remove one |
| I: Home, Gre, Tun, Con, Ank, Bul       | (8) Even       |
| R: StP, Mos, War, Swe, Nwy             | (5) Even       |

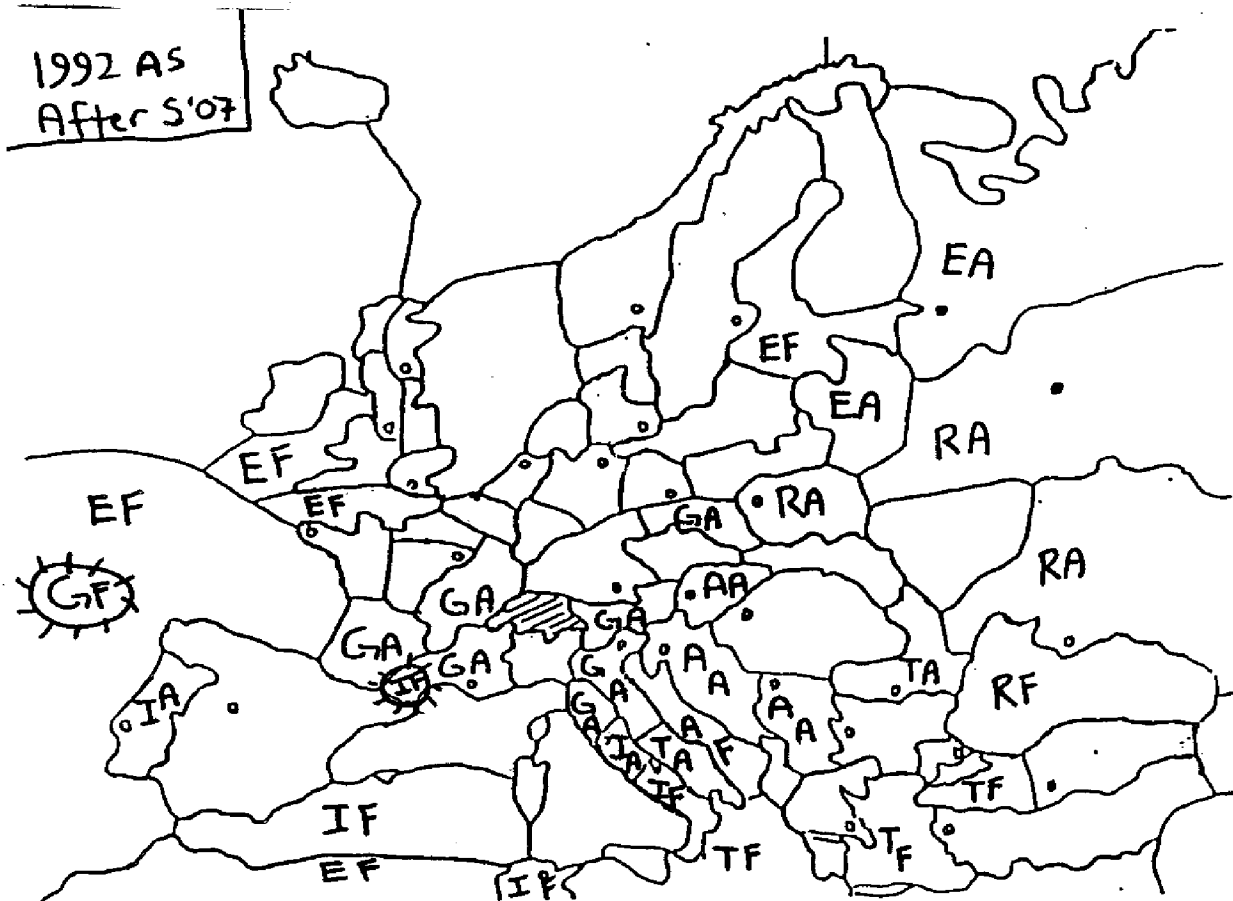
As always, two requests are needed to separate the seasons.

THIS IS YOUR BRAIN ON DRUGS

"was the original backlash in any way connected to the Green Acres gender role reversal episode?"-puffery for Where The Girls Are: Growing Up Female With The Mass Media by Susan J. Douglas



THE DOLLY PARTON GAME: Winter 1906 + Spring 1907



Winter 1906: Germany removes A Gal  
Italy builds F NAP

AUSTRIA(Vance Copeland): A SER-Tri; A TRI-Apu; F ADR C A Tri-Apu;  
A VIE S A Ser-Tri;

ENGLAND(Bob Sorfleet): F NAF-Wes; F Nao-MAO; F IRI S F Nao-Mao; F Nts-ENG;  
A Nwy-STP; F StP(sc)-BOT; A LVN S A Nwy-StP;

GERMANY(Martyn Phillips): A SIL-War; F Mao-Spa(sc)(disl/ret Bre, otb);  
A Gas-MAR; A BUR S A Gas-Mar; A Par-GAS; A Pie-TUS; A VEN-Apu;  
A TYO-Ven;

ITALY(Nelson Heintzman): A ROM-Ven; F NAP S TUR A Gre-Apu; F Tyn-TUN;  
F Mar-Spa(sc)(disl/ret Pie, Lyo, otb); F WES S F Mar-Spa(sc); A Spa-POR;

RUSSIA(Gale Wetmore): A MOS S A War; A WAR S A Mos; F Rum-BLA;  
A SEV S A Mos;

TURKEY(Bob Acheson): A Bul-RUM; A Gre-APU; F ION C A Gre-Apu; F CON H;  
F AEG S F Ion;

The E/G two-way failed to pass.

PRESS:

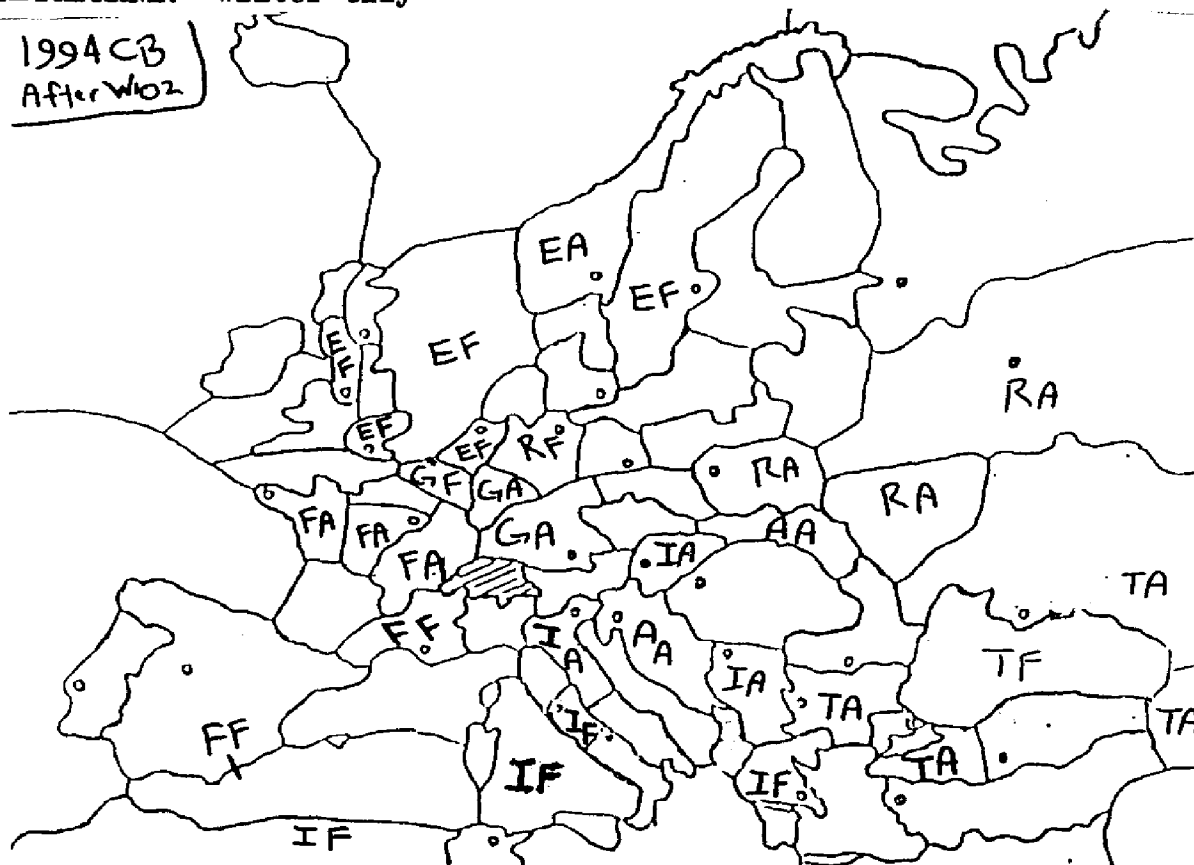
Ger-Aus: Sorry I didn't get back to you. I will try before the end of the next turn.

It is possible that the Romans may have made (accidental) voyages to the New World long before the famed European explorers or even the Vikings. In 1982, Robert Marx, author of The Search for Sunken Treasure: Exploring the World's Great Shipwrecks, located what's left of what he believes to be an ancient Roman ship in Brazilian waters. He claims that his excavations had to be abandoned after the governments of Spain and Portugal complained to Brazil that this might unsettle Pedro Alvares Cabral as the discoverer of Brazil and Columbus of the Americas.

((Editor's note: while I don't like to interrupt one of my staff I feel obligated to note that when I bounced this one off Brian behind the bar at Tracks Brewpub, who is a professional student of sorts counting archeology as one of his areas of expertise, he responded, "That's what HE says." It seems Mr. B. would like to see some evidence.))

ZAPPAFRANK: Winter Only

1994CB  
After W02



- AUSTRIA(Mike Gonsalves): Removes F Alb; has A TRI, A GAL;  
ENGLAND(Conrad von Metzke): Builds F LON, F LPL; also has F NTS, F HOL,  
F SWE, A NWY;  
FRANCE(Bob Sorfleet): Builds F MAR; also has A BRE, A PAR, A BUR, F SPA(sc);  
GERMANY(see below): No adjustments; has F BEL, A RUH, A MUN;  
ITALY(Nelson Heintzman): Builds A VEN, F ROM; also has F NAF, F TYN, F GRE,  
A SER, A VIE;  
RUSSIA(Martyn Phillips): No adjustments; has A MOS, A WAR, A UKR, F KIE;  
TURKEY(Fred Wiedemeyer): Builds A CON; also has A BUL, F BLA, A SEV, A ARM;

NOTES: I received the two requests I require to separate the seasons and one implied request (adjustments only; no S'O3 orders—VERY dangerous). Also, something odd happened. I heard from neither the original player for Germany, Brad Wilson, nor the standby called last turn, Jerry Falkiner. ((Surely some mistake)) It makes no difference right now since the seasons were separated so here's how it's going to be handled: if Brad submits S'O3 orders he keeps Germany; if I hear from Jerry and not Brad it goes to Jerry; if I hear from noone I'll be very upset and call another standby. Normally, the position would go to the standby but the situation allows me to give Brad one more chance.

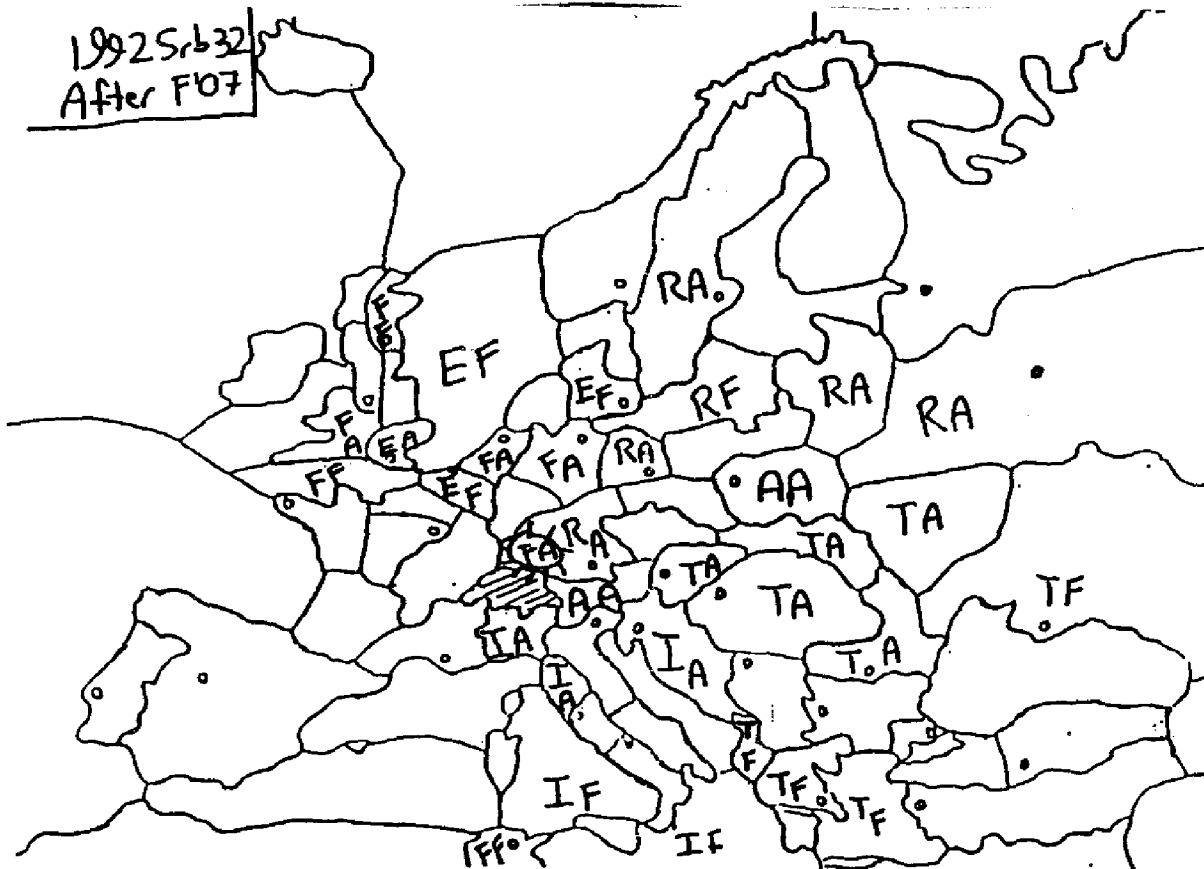
PRESS:

Lon-Par: Presuming F MAR on your part, I'm shipping some help south (Via Mid). Looks to be just barely in time. Let me know what specific orders you want.

Gonzo-Hobby God: I refute the use of the word 'player' in reference to Martyn.

"Think Globally/Drink Locally"-advertisement for the Bow & Arrow Pub

That Great Canadian™, Red Green once said, "No one finds it funny when you pretend to be a doctor." Well, lack of humour seems to go hand in hand with other health sciences as well. Even though I find it frightfully funny, I have given up saying to nurses when I'm visiting the hospital, "You're nothing like the nurses on the Benny Hill Show!" No one appreciates a really good joke anymore. I know, I know, "Why don't you try it some time and see?"



Retreats from last time: Austria retreats former A Vie to TYO  
France retreats former F Nts to NWG

**AUSTRIA:** A TYO-Ven; A WAR S TUR A Ukr-Mos;  
**ENGLAND:** A Wal-LON; F Hel-DEN; F NTS S F Hel-Den; F BEL S F Nts;  
**FRANCE:** F Wes-TUN; F ENG C A Bre-Wal; F Nwg-EDI; A Ruh-KIE; A Bre-WAL;  
A HOL S A Ruh-Kie; A Mun S A Ruh-Kie(disl/ret Sil, Boh, Ruh, Brr, otb);  
**ITALY:** A PIE-Ven; A TUS-Ven; A TRI H; F ION H; F TYN S F Ion;  
**RUSSIA:** A Kie-MUN; A BER S A Kie-Mun; F BAL-Den; A LVN-War;  
A MOS S A Lvn-War; A Nwy-SWE;  
**TURKEY:** A Bud-GAL; A VIE S A Bud-Gal; A UKR-Mos; F SEV H; A Ser-BUD;  
A Bul-RUM; F AEG S ITA F Ion; F GRE S F Alb; F ALB S ITA A Tri;

SUPPLY CENTRES AFTER 1907:

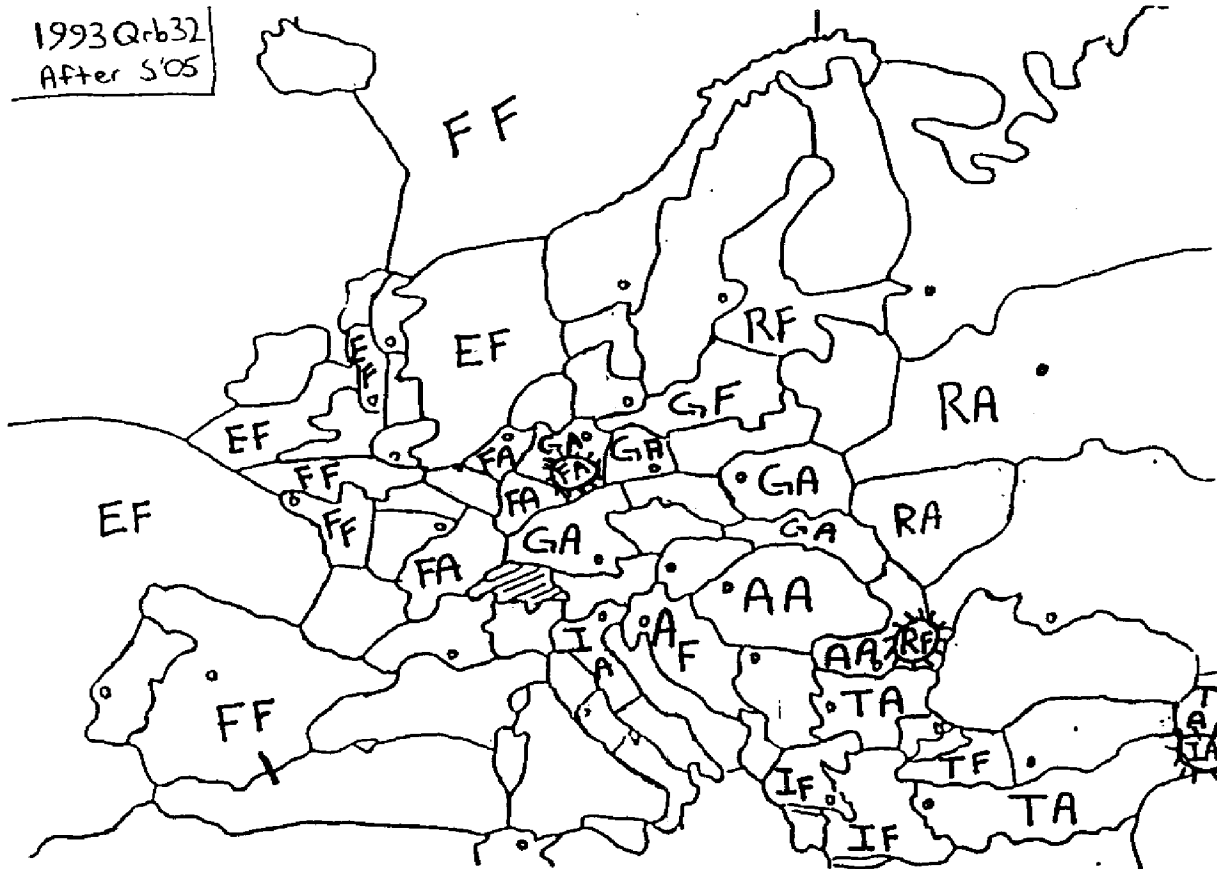
A: <del>Vie</del> , War	(1) Remove one
E: Lon, Lpl, <del>Bel</del> , DEN, <del>Kie</del> , 1a	(4) Even
F: Home, Por, Spa, Hol, <del>Mun</del> , EDI, KIE, TUN	(9) Build two, or three dor
I: Home, <del>Tri</del> , Tri	(4) Remove one
R: StP, Mos, Ber, Swe, Nwy, <del>Mun</del> , MUN	(6) Even
T: Home, Rum, Bul, Sev, Ser, Gre, Bud, VIE	(10) Build one

Two requests required to separate the seasons

I know it's old but it was just reprinted in EUROPA #40 and it's still pretty funny so, courtesy of Late Night With David Letterman it's SADDAM HUSSEIN'S TOP 10 HELPFUL INVASION TIPS

10. DON'T phone ahead.
9. Start with something easy—like France.
8. Make sure everybody uses the rest room BEFORE your armoured columns rumble across international borders.
7. Don't feed the raccoons at KOA campsites.
6. Nerve gas: Don't leave home without it.
5. If "Nightline" calls for an interview, make sure Ted Koppel is doing the show—not Forrest Sawyer.
4. Take along a gift for your host—for example, a puppet regime.
3. Point out that people liked the British invasion of the '60s.
2. Plenty of change for tollbooths.
1. Don't just race through a country. Take some time to smell the goats.

1993 Qrb32  
After S'05



- AUSTRIA: F TRI S GER A Tyo-Ven(nso); A Ser-RUM; A BUD S A Ser-Rum;  
 ENGLAND: F Wal-LPL; F Eng-MAO; F IRI S F Eng-Mao; F NTS-Hol;  
 FRANCE: F Mar-SPA(sc); A Par-BUR; F Nao-NWG; F BRE-Mao; F Bel-ENG;  
 A Bur-RUH; A HOL S A Kie; A Kie S AUS A Bud-Vie(imp/nso/disl/annih);  
 GERMANY: A Tyo-MUN; A Sil-BER; A Den-KIE; F BAL S A Den-Kie;  
 A GAL S A War; A WAR S ITA A Arm-Sev(imp);  
 ITALY: A VEN S AUS F Tri; F Ion-GRE; F AEG S F Ion-Gre; A Arm-Sev(disl/ret Syr,otb);  
 RUSSIA: A MOS H; A UKR-Sev; F StP(sc)-BOT; F Rum-Sev(disl/ret Bla,otb);  
 TURKEY: A BUL S ITA F Wes-Spa(imp); F CON-Aeg; A SMY S A Ank-Arm;  
 A Ank-ARM;

NOTE: I neglected to mention in W'04 that Turkey attempted to build a dirigible over the Bosphorus but I didn't allow it.

And now, the answers to who said that?

The first quotation is Robert F Kennedy in 1966.

The second is RFK in 1967. The first "..." should read "as Democrats".

The third is RFK, I don't remember the year.

I arrived in between the Boomers and Generation X (which is also the name of Billy Idol's first band. Remember "Trying to forget your generation"? No?

All right then...) so I can slam either. One of my earlier memories is of

Robert Kennedy's death and funeral so it seemed natural to me to try and

learn more about him. What the first 2 quotations seem to show is that he

thought very differently than his brothers whose answer to any problem

tended to be more government. By most accounts RFK would have been a very

authoritarian president, more so than any other in my lifetime, who would

find the limits of presidential power very frustrating.

As for the third quotation, it shows how little some things change. Kuwait

was a good example. Canada made the most nebulous of commitments then

launched an offensive to rival Iraq's when there was a dollar to be made

capping oil wells.

Another fun game is to read aloud quotations by JFK and Ronald Reagan and

guess which one. Heresy, yes, but you would be surprised...

NOW IT CAN BE REVEALED! PIE FIGHT AT TOBRUK! WHIPPED CREAM IN ROMMEL'S BOOTS!  
 "The Dessert War 1940-42: Outstanding history from Imperial War Museum"-  
 advertisement for Edwards Book & Art Store

# On the Rack

with Robert

This month's trip to the old magazine rack finds the Annals of Improbable Research #3 on top. Ever since the "Who Framed Roger Rabbit?" laser-disc incident I have believed that one of the greatest threats to society is certain people with too much leisure time on their hands. Another good example is the Laser Cheese Raclette paper by 3 members of the Swiss Federal Institute of Technology. If you ever make it to Switzerland—and I hope all of you do—you MUST try Raclette. Simply put, it is made by applying heat to a block of cheese and scraping the melted part onto a plate of potatoes. Here, a 1.5kW continuous-wave CO<sub>2</sub> laser melts the cheese and the pepper is infused via a blown-powder technique using Argon as a carrier gas. Fascinating stuff. I might also boast that once again I am months ahead of a major publication: the AIRhead Research Review cites "Could Mannequins Menstruate?" which was mentioned in NF54 (British Medical Journal, Dec 19-26, 1992, vol 305 pp1575-6). To quote: "A woman with the shape of a modern mannequin would probably not menstruate"—lack of body fat.

Last time, issue #2 of AIR was mentioned only in passing but it is also noteworthy for papers such as "Effectiveness of Chinese Fortune Cookies" and "The Dental Micro-Luger. Jon Marks of Yale's Department of Anthropology submits a study of Bijan Fragrances recently released "DNA" cologne. One thing the author remarks on is that the bottle is not shaped in the accepted form of the Watson-Crick double helix but rather after Pauling and Corey's three-stranded model. Linus Pauling is the subject of a rather widely believed bit of mis-information. Yes, he did spend the last 20-odd years of his life touting Vitamin C and, yes, he did win two Nobel Prizes but he did NOT win a Nobel Prize for his work with Vitamin C as many believe. The two are not connected. Indeed, the claims made for Vitamin C are greater than the facts warrant, to date. Pauling won his first Nobel Prize for his research into chemical bonds and the second was a Peace prize in 1962 for spreading awareness of the fact that nuclear fallout might not be such a good thing (I think the traditional corollary of "so let's save the trouble and turn socialist now" came somewhat later). One reason I'm not as eager as some to accept the Ascorbic Acid bit is that while Pauling did some pretty amazing things early on—including his work with hemoglobin—he was also dead wrong about a number of things. His mechanism of action for anaesthetics is laughable and then there's the afore-mentioned DNA theory though, to be fair, his research did lay the groundwork for Watson & Crick's breakthrough.

The ASL Winter '95 annual is finally out. It is more expensive than even most magazine-with-games but it does deliver a lot. There are 9 map overlays on heavy paper and 24 new scenarios. I miss the usual humour but not the usual Bob Medrow number-crunching article. There's a very useful article on routing and 6 pages of Q & A/errata. Almost as interesting as the text is the promise of Solitaire ASL which will soon have me pestering my favourite gamestore people. ASL sort of bugs me, though. It is a great game and almost anything is possible but I have lots of games and still everyone wants to play nothing but ASL. (And my bad luck with the dice in ASL is legendary. My best game ever is owed in large part to the game-assist program my partner had, which rolls the dice for you.)

Classic CD#61 features film music. It's a bit dull, if truth be told, but the giveaway CD isn't all that bad, especially the taste of Brunetti's Symphony #26. I expect him to become better known in short order. Good article on Vaughan Williams' Sea Symphony and Beethoven's Missa Solemnis leads into an exploration of whether or not an atheist can write religious music. All together it isn't a waste of money, it's just that I wouldn't use this issue to convince someone to subscribe. (Not that I do—I buy it monthly.)

## DIARY OF A CDO MEMBER

17MAY1995—Silicon Valley, California

I am surfing the internet, cruising along the information super-highway, trying to reach my old school-chum the Duchess of York. I am hoping to sway her from her scandalous behaviour of late. She is correct to reason that to contract AIDS is a surefire way to achieve another visit from her erstwhile buddy, Princess Diana, but I mean to urge her to more fully consider the implications.

Instead I log onto a discussion speculating on what NDP-leader Audrey McLaughlin will do now that she is stepping down. One particular so-called humour magazine suggests that she can finish high school now.

I am enraged. As a strong, proud supporter of Canada's social programs I plan to lodge an emphatic complaint once I return to Toronto. Finally, the neo-Conservative injuries and insults to those who most value our social network have become too much. Satirical or not, to suggest that Audrey McLaughlin could pass the sixth grade is too great an affront to bear in silence!

# Dances with Wolfgang

by Robert S. Chopin-Liszt

Time now for a couple of quick reviews. Musick Fyne is a five-member, Toronto-based period instruments ensemble who specialize in the Baroque era. They record on the German ebs label. I first came across them via the disc "Musick Fyne-Baroque Music From England and Scotland". In 1993 they released another disc entitled "Musick Fyne Plays Music from the Italian Baroque". There are some familiar names here-Vivaldi, Corelli, D'India-as well as some less recognized composers. Fans of this era, particularly those who are partial to recorders will find much to be pleased with. For me, the centre of gravity of the whole disc is Barbara Strozzi's 13½ minute "Hor che Apollo". Strozzi (1619-64) was the adopted daughter of librettist and poet Giulio Strozzi and a highly regarded singer. She deserves more attention than she receives. My favourite obscure label, Saydisc/Amon Ra, recently released a disc devoted to her which is on my must buy list. She is perhaps the finest of the regrettably few known female composers (though Abess Hildegard of Bingen, 1098-1179, has received attention lately with 2 new discs out; still, I can't imagine Hyperion's "A Feather On The Breath Of God" by Gothic Voices being improved upon). I'll leave it to Fritz Spiegl to fill you in further on Barbara Strozzi: "She must have been quite a girl: her portrait in Dresden (fortunately spared by Bomber Harris) shows her half-dressed, with one breast carelessly exposed like a pin-up's. She stares out at us with the defiant, slightly dead-eyed look of a Penthouse pet. But she wrote some marvellous cantatas". In all, it is a generously long disc which I find myself returning to frequently.

There is no greater musical legacy than that of the Bach family. 14 Bachs over 6 generations are listed in Grove's Dictionary of Music and Musicians. In 1991, Franz Haselböck recorded a disc on the German Hänssler label (98.986) which has proven well worth the efforts it took to find a copy. Played on the organ of the Gothic Church of St. Wolfgang, it features pieces



from Heinrich Bach (1615-1692; he doesn't even get a write-up in Grove's) through to Wilhelm Friedrich Ernst Bach (1759-1845). I always enjoy a provocative statement and the liner notes provide one with the assertion that J. S. Bach's eldest son, Wilhelm Friedemann (1710-1784) is his "most talented son". As fine as his contribution to the disc is, Carl Phillip Emanuel (1714-88)'s remarkable Sonata in F confirms my admittedly preconceived notion that his is the brightest talent in the generation after the great J. S. Bach. (Incidentally, I pressed for the same middle names for young Carl but my wife caught on.) Also of note is the previously mentioned W. F. E.'s Toccata in C. Nothing the least bit innovative yet, somehow, it

feels like the perfect summation of his legacy. This is a truly fascinating tribute to a glorious musical dynasty. (Another aside: Of 88 family members listed in the family tree, 57 have Johann or a slight variation in their names.) Oh, yes, the title of the disc: Orgelwerke der Familie Bach, which not surprisingly translates as Organworks of the Bach family.

The issue before last I filled in a blank spot with a contest about what the (switch to deeeep voice) Y-95 Top 10 Classic Rock Songs Of All Time might be. Last time, in my unseemly eagerness to save space I completely forgot to run the answers and the results so here we go: they were

- 10) Lynyrd Skynyrd-Sweet Home Alabama
- 9) Doors-Light My Fire
- 8) Pink Floyd-Comfortably Numb
- 7) Rolling Stones-(I Can't Get No) Satisfaction
- 6) Beatles-Hey Jude
- 5) The Who-Won't Get Fooled Again
- 4) Queen-Bohemian Rhapsody
- 3) Eagles-Hotel California
- 2) Derek & The Dominoes-Layla
- 1) Led Zeppelin-Stairmaster To Heaven

The winner of the contest and recipient of one free issue of Northern Flame Volume 2 is JOHN MCLAURIN who scored 8 of 10 right

Hada tie-breaker been necessary, it would have gone to John on the strength of an even better corruption of #1: "Stairway To Heavin' as in puke"

Confessions and comments: I own #'s 9, 8, 6, & 2. I have Devo's outstanding cover of #7, and I do like Stairway To Gilligan's Island, but then I never did get over Mary Ann. Surprises: #'s 8 & 5 I would say. I must also confess that I lost touch with Pink Floyd after Roger Waters left so they may have done worse than The Wall. Next time you hear #4, after the line "Did you think you could love me and leave me to die?" be sure and shout, "Someone did, Freddie, someone did!" It's sure to offend.

I am reminded of an advert in a 1977 issue of the British Journal the New Musical Express for an album by, I'm not sure, maybe Crash Kills Five, or the Viletones, or the Vibrators, or Stiff Little Fingers...one of those bands that made life worth living in the late 70's that featured the quotation, "You've been duped. You thought you were getting Rock & Roll but they were just giving you cabaret." (I was the guy who wore the black armband to high school when Sid Vicious died.)

Here we return to correspondence from CONRAD VON METZKE who WRITES: "The most common practice (except among fanatics like Pinnock) has been to employ a harpsichord fully in the first forty or so works and then gradually diminish its participation from then to the end. In Haydn's day a 'conductor' often presided from a harpsichord, but as time went on that instrument was actually played less and less, and by the time of Haydn's London trips it was probably not played at all, or if so in an extremely discreet manner. In the early works the instrument is absolutely essential because Haydn's harmonies are quite bare and must be filled out to sound even halfway reasonable; well into the symphonies numbered in the 40's and 50's, Haydn's string texture is really just three-part—Violin I, Violin II and Bass. The violas were instructed to play 'col basso' (one octave higher) and the contrabasses did the same (one octave lower). In such a case, the harpsichord fills in chords as needed for appropriate harmonies. No 40 is a traditional 'break point' partly for stylistic reasons, partly because it is with No. 41 that we start to have our first separate viola lines, and partly because No. 40 itself is a very early work grossly out of place in the list. But, though logical, it is an arbitrary division, so there is nothing wrong with including a harpsichord much later, or even all the way—as long as it is not so forward that it detracts.

No. 98 does in fact contain an interesting pointer toward this issue. In the finale of this symphony, Haydn has written himself a little bravura solo—a series of arpeggiated figures in the right hand, with simple chords on the beat in the left. The scholarly opinion of this is that it demonstrates that the normal use (if any) of the harpsichord by this late date (1792) would be extremely simple and reserved (left hand), whereas if any embellishment were expected (right hand) it would be necessary to give some indication. There are no other such examples in Haydn's symphonies. There are, however a very few figured bass notations (harpsichord pointers) in a few of the early works—quite uncommon, but they do turn up here and there. Apart from the wildly mis-numbered No. 72, the last symphony to show any of this is No. 36.

((Christopher Hogwood in Classic CD #46: "Haydn's first symphonies are essentially chamber music. His position was chamber composer to the Morzin court and these pieces were written for a group that was essentially an extension of the string quartet...the first 50 Haydn symphonies were written for a very small band. The string quartet origins are important for the continuo question...A string quartet doesn't need a continuo and in for example the slow movements where you hear just the strings I would find a harpsichord positively embarrassing—and I'm a harpsichordist!" Well put, but I just don't buy it. Hogwood is a follower of musicologist James Webster on this matter but Griesinger wrote that Haydn had so many responsibilities that he had to "even tune his own keyboard instrument in the orchestra." Besides, I simply like how it sounds and its absence is a liability to me.))

MORE FROM CONRAD: "Fischer's ((Adam Fischer, on Nimbus)) harpsichord is so utterly in the background that it may as well not be there— ((Here, Conrad is speaking of a disc of # 27 & 98)) which in fact, it isn't (except for the little solo in 98/IV). So what Fischer really shows is how empty a work like 27 (especially the slow movement) is when done this way. A disc that does clearly illustrate the contrast—correctly is White Label (yes, that's a name!) ((a division of Hungaroton, right? I have the Bartók quartet doing some late Beethoven string quartets.)) 141—Sym 39, 47 & 54, Hungarian Ch. /cond. Vilmos Tatrai. (Re-issues of LP's from the early 70's). Very nice series that guy did; too bad he only recorded about 20 symphonies. Anyway, remember my 'cutoff' for the harpsichord at Sym 40? Well, Tatrai has one—very prominent but not obtrusive—in 39, but not in 47 or 54. It's an almost perfect choice—39 benefits greatly with, 54 in my view benefits hugely without. 47 is kind of an awkward work for this; the slow movement really could stand a continuo, but the stark horn calls in the first movement, and the slashing gypsy figures in the finale would lose a lot of punch with even minimal harpsichord. So there is no 'perfect' answer here. (Pinnock's 47 of course has the harpsichord throughout, and the finale in particular is much weaker for it.)

I'm sure there are other discs which give a similar view, but this is the one I just happened to grab first...probably because all three works are among my great favourites—and all 3 are among Haydn's toughest nuts to crack."((Thank you, Conrad. I would like to point out that I have blended 2 letters into one here as Conrad wrote a second time to clarify something he had written the first time around. Any awkwardness in the prose is due to my cutting and pasting and not to Conrad's writing.))

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Keep your stick on the ice.

Thanks for the article  
I still haven't read every thing you sent -  
what a huge package!