

Yes, believe it or don't, this IS Northern Flame. I have been experiencing some major computer problems over the last couple of weeks which have made it impossible to do a "regular" issue of NF. I suppose I could have waited a week or two until all my software was up and running, but I'd rather do a barebones issue and get the games out (with a few features) than be that late. I also didn't want anybody out there thinking that my breakup with Lorie had caused a burnout. Admittedly, my enthusiasm for **anything** is much lessened these days, but I ain't burnt yet...

For the computer freaks out there, all my problems were caused by a compression program called Stacker. This program is "supposed" to compress all the non-active software on a hard disk, thus freeing up space. Suffice it to say that it did not act thusly for me. What it did do was compress all my software (WordStar, PageMaker, CorelDraw, etc) and then refuse to uncompress it, thereby making it all totally useless. A week of screwing around left me in total frustration, so I called in a friend of mine who's a programmer and he traced the problem to the way Stacker had configured itself (the CONFIG.SYS file). He managed to straighten it out, but then, while the software would boot, they tended to act in very strange ways (ie WordStar treated every file as a "protected" file - if I didn't print what I was writing immediately, I wouldn't be able to access the file again. That "protected" status, of course applied to all my previous files, like mailing lists, game stats, etc).

Anyway, I finally solved the problem by reformatting my C drive, a solution analogous to burning down your house to get rid of the mice. I did have a backup of the hard drive made from before I'd installed Stacker. I simply have to reconfigure to its previous status and we'll be rolling again. Needless to say, I have been badmouthing Stacker to everyone who will listen. Beware!!!

BASS NOTES

1- I have been reading over the last few issues of NF and I think I owe many of you an apology. As most of you know by now, Lorie moved out in the middle of August and I've had a hard time dealing with that. I think that it led to some anger being vented in the zine against some undeserving people, Andy Lischett especially. For those of you who were either offended or surprised by the overall tone of last issue, I do apologize.

2- By the way, I'd like to thank those of you who either phoned or wrote to express sympathy on the breakup of the marriage. I'm not ever likely going to talk about what happened, at least certainly not in the zine, but the support really made me feel better. Ta.

3- 1993 CANADIAN DIPLOMACY ORGANIZATION ELECTIONS!!!!

Yes, it's that time of year again, time to get off our collective duffs and vote for the CDO Council. This year the office of Executive Committeeman currently held by Claude Gautron is up for grabs. Since Pierre Touchette has been busy with his recent move, I'm going to ask that this year's nominations for the post be sent to me instead. If you have someone you wish to nominate, send me his/her name and they will be asked if they wish to run. I should point out that this position requires the holder to maintain a list of Canadian game openings and to publish them in the orgzine "KANUCK GAME OPENINGS". THE DEADLINE FOR NOMINATIONS IS NOVEMBER 25, 1992. I'd appreciate it if any publishers reading this would please publicize this. Remember that anybody who gets a Canadian zine is a member of CDO with full voting privileges regardless of country of origin.

4- I'm changing print shops for this issue. I was extremely pissed off by the quality and attitude I've been getting from my old copy shop and having them cut off the top half inch from each page in #39 was the last straw. From now on, the whole zine from lasering to printing to stapling will be done by the friendly staff at Campus Copy. Previous to this issue, I'd been doing the lasering at Campus Copy and going to another print shop for the copying. The reason? The old print shop would fold and staple the digest for 25 cents while CC wouldn't do that at all. Now with NF back to open-face form, the old shop is S.O.L. for my business.

5- I neglected to point out that, with the *NEW* NF come a price change. No, not up for a change, but down. From now on, NF will cost North Americans \$2 an issue with overseas subs going for \$2.50. This actually represents a tiny increase for Canadians, a marginal reduction for USans and a fairly large price drop for overseas readers. Why the price drop? Well, despite Conrad's mutterings in the last Costaguana, I am actually saving money by going back to open-face. Yeah, I know most pubbers got to digest to save money, but it isn't working that way for me. The main reason for a drop in price for digest vis-a-vis open-face is usually because the pubber can then use photo-reduction and get two pages on the side. Since NF is (usually) done on PageMaker, I can keep the font size the exact same as in digest, so no difference there. MY main savings comes from not having to pay that 25 cents to have each copy folded and stapled. That's about \$20 an issue. Capisce?

6- In case anybody didn't know it, Garret Schenk has announced that Pete Gaughan will take over Zine Register after issue #21. Personally, I think this is unfortunate and is a colossal error in judgment on Pete's part. I suppose you could say it's an error in judgment on Garret's part too, but I don't blame him for wanting out at all. Please note that I'm not implying that Pete can't do the job. He's certainly capable of it and I'm sure he'll do a good job as long as he lasts. I just think that, with Perelandra, DipCon AND Zine Register all resting on his shoul-

ders, Pete probably won't last much past next Labour Day. Please prove me wrong, Pete buddy, okay?

7- Speaking of Zine Registers, John Caruso has started up a new zine called Grass Roots. John envisions GR to be an actual registry of zines as opposed to the listing of zine reviews which appears in ZR. Therefore, all you get in GR is the basics: zine name, pubber, sub and gamefee info, game openings, etc. In other words, all the stuff that is listed in ZR **before** the reviews. So why get GR? Simple: Price. Each issue costs one Yankee buck, that's all. John's address is 636 Astor St, Norristown, PA 19401

8- Brent McKee has put together an encyclopaedia of Canadian zines, using material from Jim Meinel's Encyclopaedia of Postal Diplomacy Zines and he's offering copies to any interested parties. In the mess that is my office, I can't find the copy he sent me, so I don't know if he's charging for this (I doubt it), but if you're interested write to Brent at 901 Ave T North, Saskatoon, Sask S7L 3B9.

9- **NEW GAME STARTS!!!**

The Dolly Parton Game

Austria:

Vance Copeland 52 Steeles Ave E, Hornby, Ontario L0P 1E0

England:

Bob Sorfleet 3420 Albion Rd, Ottawa, Ontario K1V 8W3

France:

Fred Wiedemeyer 7632 92nd Av, Edmonton, Alberta T6C 1R4

Germany:

Martin Phillips 31 Fearn Cr, Ajax, Ontario L1S 5L4

Italy:

Nelson Heintzman Box 603 East Amherst, New York 14051 USA

Russia:

Grant Current 2135 Lynhaven Rd, Peterborough, Ontario K9K 1Y6

Turkey: (appropriately enough...)

Bob Acheson #1510, 10883 Saskatchewan Dr, Edmonton, Alta T6E 4S6

10- Speaking of games, the game openings list looks like this:

RegDip: Fred Wiedemeyer, Alan Stewart (pd). Two, need five.

1885: Dave Anderson (pd), Rick Stuart (pd). Two, need seven.

Flintlock II: Young, Reynolds, B Wilson, R Stuart (pd). Four, need two. Rules available on request.

Facts In Five: Two games filled this issue (to be GMed (FMed?) by Uncle Connie). I'm going to wait until the game currently going ends before opening any more FiF games.

11- Dispatch to Northern Flame (from Ron Newmaster)

"AvalonCon is come and gone ... three more games of FTF Dip in the experience data bank ... that makes 7 total ... more self-knowledge gained ... I CAN stab in FTF! ... well, it was only a small stab ... and it was only a Spring turn."

"Alas, I play tournament Dip as though it is to be a game to completion ... such is the PBM conditioning ... I lose track of the clock and get stabbed a year or two earlier than 'expected' ... Not yet realizing that game's end is when the bell tolls, not the magic 18."

"Must practice greater detachment ... play the game as though 'advising' another and not as one caught up in his own plans ... less talk, more listen ... less tactics, more timing."

"Next year, Mr Reiff ... just you wait until next year."

12- ATTENTION PLAYERS IN FACTS IN FIVE GAME 1992fA (the new game). Due to space considerations, I'm going to save Turn 1 of this game until next issue. If any of you would care to submit answers for any you might have missed and thought of later, it's okay by me. I'm also delaying the game because I don't have Mike Carrick's answers - he had them ready for me and was going to give them to me a week before the deadline, but I forgot them over at his house... The new deadline is November 18, 1992.

13- I now have EIGHT players signed up for the next Facts in Five game as well as an offer from Conrad von Metzke to GM a section. Well, I think what I'll do is let dear ol' Uncle Connie run BOTH of these games (I've never been above imposing upon a kindly old soul, heh, heh...). Anyway, here's the lineups:

1992fB - Mario Cauz, James Nelson, Andy York, Doug Kent.

1992fC - Brent McKee, Andy York, Dave Anderson, Cal White

Yup, Ye Olde Editor is going to try his luck (actually, that was one of the conditions for Conrad GMing a game, so I can make a fool of MYSELF...)

I'll have the list of categories from Conrad for next issue so we can start then. Typically, the deadline for these two games will be a day or two before the NF FiF games, which are themselves a week before the Dip game deadlines. This will allow the results to get to me from San Diego.

I've made a small change in the Facts In Five numbering system - typing out 1992(FiF)A was too alphabet-soupy for me, so now a FiF number will simply consist of a lower case "F" with the game designator following, ie 1992fC.

14- It's now about 11:AM on Saturday, Oct 17 and the start of the World Serious is about 9 hours away. As most of you know, my beloved Blue Jays are involved and, when they win, I plan to become insufferable about it. Be warned Brad, Jack, etc... ((Jays in six, by the way...))

ASTERION 11

This is Asterion 11 (*October 1992*), an irregular subzine to the Canadian zine *Northern Flame* which is also available to non-*Northern Flame* readers¹ for the usual.

Consumer Choice and TV

It has become an axiom of western, consumer-driven, civilization that more is better. That the wider the choice, the greater the benefit for the consumer. Or at least we are led to believe that not only *is* 'more is better' but that it is also a fundamental tenet of our way of living.

But to the 'big bad capitalist' consumer choice and market forces are unnecessary evils; wouldn't you rather prefer to be a monopoly?

The 'more is better' creed is currently being applied to British television. Here, in the UK, the consumer is suffering unimaginable hardship as we only have four TV stations. At any given time we have the choice of only four different programmes, how can we manage to put-up with such an intolerable lack of choice? Indeed during a quiet two-week holiday in mid-August there was less than four hours of TV worth watching! How did I manage to survive on less than two hours of TV a week, how did I cope?

Things are slowly changing, changing for the better (or at least so we are so told). Satellite is becoming more popular, with the main attractions being Sports Coverage (which, of course, we already have plenty of) and the Film Channel. And as I look out of the window I can see the pavement being dug up and cable lines being installed. Soon, all too soon, the TV revolution will have hit us and the oppressed masses will have been released from the drudgery of four stations to a mecca where they will be stations almost uncountable in their number.

Here I digress, for some may not be aware of how British TV is currently set up. For the price of a TV licence, which for a colour TV I believe is in the order of eighty pounds a year, you have unlimited opportunity to watch four channels. Two of these, the BBC, are funded by a combination of your licence fee and a Government grant. BBC1 is more 'populist' in outlook and BBC2 more 'highbrow'. The other two channels are funded by advertisers, based on viewing-figures. 'ITV' is a collection of regional stations, what you see depends on where you live. 'Channel Four' caters for more minority-based interests.

It is commonly suggested that the coming of the 'multi-station' era will be synonymous with an age where the consumer will rule. Where stations will cater for minority interests in an attempt to attract your money. Where if you don't like what they're offering you will change your allegiance to a station which does offer what you want.

This sounds fine, but like so many fine, fine, economic theories it tends to break down when it encounters reality. After all, why does an special interest attract the minority-interest label?

It's because, in the TV genre, there are insufficient viewers to attract advertisers. There may be sufficient interest to attract advertisers for, say, one Jazz programme a week, but not for two or three or four. Currently stations feel under some obligation to attempt providing a 'balanced' stream of programmes, a little of something for almost anyone (because anyone who owns a TV is a potential viewer with the turn of a switch). Where is the attraction for stations that are subscriber-only to broadcast material that is orientated at specific minority-interest groups? After all if there aren't sufficient viewers to justify a regular folk series under the present system how can there be under a 'free-market'?

¹If not, why not? Cal White, 1 Turnberry Avenue, Toronto, Ontario, CANADA. M6N 1P6 is the man to write.

Viewers will soon be free to pick and choose between a multitude of channels. And what will be the result of applying the proverbial 'cut-and-thrust' of market forces to TV? Which programmes are guaranteed to attract mass viewing audiences? Which will be the programmes that will keep sponsors happy? You guessed it, an endless rerun of sitcoms and chat-shows. Of course some 'minority' interests will prove to be so popular that they will survive and grow in the new market place. But can the inevitable 'sports channel', 'music channel' and 'film channel' be said to be minority interests?

No, the era of multi-channel TV will bring us, on the whole, more of the same. Or rather less of the same in the 'interesting' programme department and more of the same, rather too much more of the same, in the way of mindless dribble. Instead of spending two weeks finding nothing to watch on four channels I will be able to spend two listless weeks finding nothing to watch over countless channels. Or rather I'll be able to watch any number of repeats of my favourite sitcoms, but is that really an improvement?

If we are to debase our TV and lower our standards to those prevalent in North America then we should first find out what those standards are. Here's an article that appeared in *Home of the Brave* 52 (October 1985), which admittedly is some years old but provides an interesting European perspective on North American TV and radio (and if British TV is destined to go down the tubes and lower itself to the American bench-mark what hope for British radio?).

If This Is The Medium, What The Hell Is The Message?

By *Geoff Challinger*

US television starts early in the morning, with its best offering — breakfast TV. Of the three networks efforts, the best is NBC's Today on which our very own BBC Breakfast Time is allegedly based. Today is in fact a vehicle for a very talented man, Bryant Gumball, in much the same way as Breakfast Time is dominated by Frank Bough's smooth professionalism. You often hear Bryant on the news over here when he gets to interview prominent people on the show about subjects that are of European interest.

The show is competent by British standards, but is a staggering piece of logistics, given that as a Breakfast TV programme it cuts across four separate time-zones. What is a low-key item suitable for bleary-eyed 6am viewing in California must also double as a 9am cheerio-type thing in New York. Not that the show isn't without its surprises. To have a presenter appearing in weird adverts for dogfood (and when I say weird, I mean chaotic live adverts, complete with live dogs), does have a profound sense of unreality.

Of course all this assumes it is not a Sunday morning. The first morning I saw Sunday morning TV I thought I'd got tied into some peculiar cable network which was blasting out the Bible-belt message. It's really crass stuff, "Ah have seen dem wi' ma own aahs". Surely they're joking? But no. It's all for real, and it's usually followed by a toll-free number for you to call the Right Reverend Tubthumper and ask him to save your should next time he's talking to God. Contributions welcomed so that the Rev can carry on his divine missions. The Cadillacs are kept well hidden.

The news media in the States is a real disappointment to a news junkie like me. Apart from lacking in production standards (sloppy editing, videotape not being cued up right, etc), the coverage is very shallow and parochial. National news seems to consist of what happened in the state. International news is what happened on the other coast. Certainly the only British stories to feature on US television while we were there were the Manchester aeroplane fire and a folksy piece on the 500th anniversary of the Battle of Bosworth Field which I believe was hardly covered at all in Britain.

The whole approach to news is on people and not on events. A British bulletin is likely to cover 5-7 items as headlines as well as about 10 other stories of less import. Each story is usually treated with some depth.

In the States, no more than 4 stories make the news at any one time. These are rotated, with a new story coming in at the top and pushing out the old ones as and when something new happens. In this fashion news headlines just update you on familiar stories, hence they are often little more than 30-second fillers, sometimes short enough to fit into a commercial break with the adverts. Like a soap opera you are assumed to have a good acquaintance with all the characters.

Certainly blandness helps when it comes to neutrality and here I was impressed by the attention to the detached viewpoint. But the lengths to which they are prepared to go to preserve this can reach the heights of absurdity. Watching a piece on films, the story reported that 'Rambo' gum was soon to be available in dinky shrapnel-shaped pieces. After the skin and bone of the story, the reported turned to another camera, and flashing a sign declaimed 'Commentary' while she justifiably slagged the idea off. Surely the audience isn't that far gone?

Meanwhile, out on Route 128, we got the FM radio on. Californian radio is unreal to a regular Radio 4 listener. For a start it is hard to actually find an FM station which has spoken-word type news bulletins, let alone current affairs. What you get is a solid diet of Rock Music, so lacking in variety as to make it completely impossible to tell which station you are listening to.

This is the land of the playlist gone mad. There were fewer records being played on FM then there were radio stations. I reckon that around a dozen records formed the playlist and were repeated ad nauseum. Certainly that dozen covered a good 80% of the records played. Thus it's perfectly possible to track up and down the FM dial and hear the same record playing on 4 or 5 different stations.

The music of course is all MOR stuff. However I must make one exception, namely a station called KLOS based in LA. As well as the usual daytime stuff, in the evenings they played Compact Disc recordings of rock albums, in stereo, and take great care to not include adverts, station breaks or anything which might impede your getting a really good recording of them. This included everything from Pink Floyd to Simple Minds to Steely Dan. Not exactly eclectic, but not bad.

If you want variety, try the AM stations, where you will find the news channels, and music stations to satisfy every taste (country, classical, reggae, latin) except new wave (maybe I just couldn't find it). Mind you, reception can be pretty rough.

I'm left to wonder at why Americans tolerate such a pausity. Partly I guess it's because they don't know any better, but mainly because the media are less all-pervading than they are in Britain. TV is used as a means of conveying information and every once in a while as an entertainment medium. If you don't have an audience applying the necessary exacting standards, how the hell are you going to get TV companies to come up to those standards? And if radio is seen as travelling wallpaper, then it's no wonder the stations convert that into a bland reality.

Joe Matt's PEEP SHOW

Joe Matt's PEEP SHOW is an independant comic, a quasi fanzine, written and drawn by Joe Matt (23 Albany Ave., Toronto, Ont. M5R 3C2 CANADA) and distributed by Drawn and Quarterly (4550 Boyer Street, Montreal, Que, HZJ-3E4 CANADA). You can have a four-issue sub (from Drawn & Quarterly) for just \$ 7.95 and it's worth every penny!

So, what is there to rave about? Superheroes? Daring action? No and no. It's personal stuff. Issue One covers what happened when Joe got a crush on one of his girlfriend's friends and doesn't present the writer in a good light. Issue Two continues with Joe no longer living from Trish, his girlfriend, and details their deteriorating relationship.

This does not sound like earth-shattering material, but then neither does life itself. Although this is serious material, it's a joy to read and, at times, very comical. And because it is everyday, down-to-earth, material it's easy to relate to, no suspension of belief required except to ask yourself if Joe Matt could really be *that* uncaring, *that* selfish, does he *really* piss into the sink (urgh!) and *that* much of jerk? And then you're wondering why on earth he's putting such material into his comic. And then you're waiting for the next issue to arrive.

The artwork is solid black-and-white, good stuff. But the story, that's something else. Go get!

The Letter Column

Mark Firth, 121 Ramshead Crescent, Beechwood, LEEDS. LS14 1PF. ENGLAND. (29th June 1992) " 'The Beachcombers' was a mid-70's half-hour story jobbie along the lines of 'Young Ramsey', 'Skippy' and 'Catch Candy'. Notable for the proliferation of lumberjack fashionware and the curious 'Relic' character — a cross between Vila (Blakes 7) and Raggety (Adventure of Rupert the Bear)."

" 'DeGrassi High' (pre-pubescent in high school) is your typical moralising tea-time kids' show. Pity that most of its intended audience is out pushing crack and toting Kalashnikows; 'Nighthead', I am reliably informed, is yet more post-midnight PI/cop stuff (cf. Sledgehammer, Hardball, Vegas, Scarecrow & Mrs. King, Jake & the Fat Man, Streets of San Fran., Cannon, Rockford Files, et bloody cetera); as opposed to 'Midnight Caller', which which I confused it, which contains a radio-call in show (Shoestring ??) and is therefore better (we're talking comparatively here)."

" 'Bizarre' was one of C4's early gems; come 10pm Friday we'd be served a medley of comedy sketches ranging from quirkily funny through hideous failure to plain bizarre. Historically significant for :— (a) the debut (I assume) of Dave The Cardboard Box; (b) the weekly appearance of suicidal Super Dave Osborne (cd. Paul Hogan's 'Leo Wanker'); (c) breaking down the conservative barriers of North America TV by showing breasts. Very avant-garde, I'm sure, and absolutely nothing to do with improving the ratings."

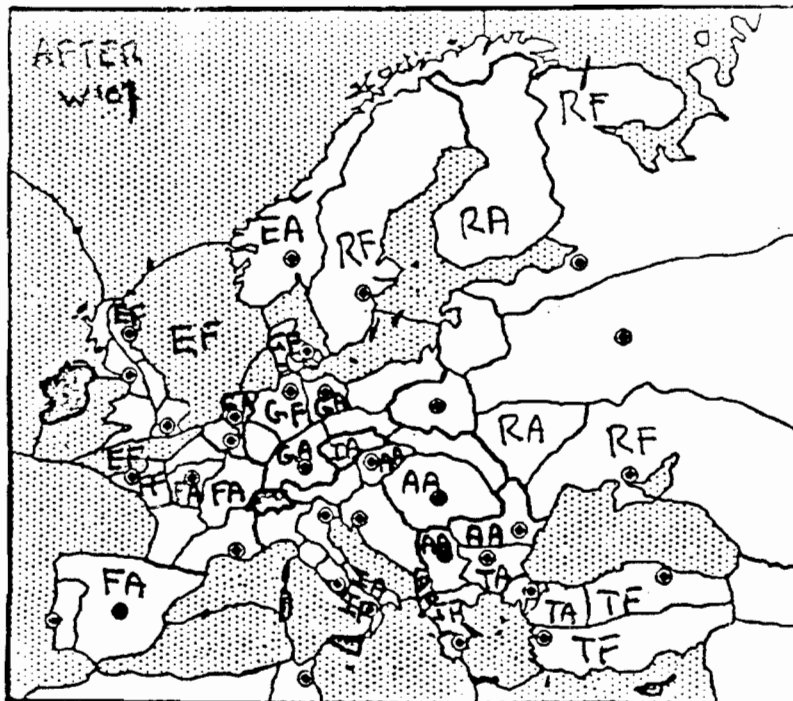
" 'Road to Avonlea' I've only discovered recently. It's on about 9.30am on ITV and caught my eye precisely because it was set on Prince Edward Island (but then I didn't know that 'Anne of Green Gables' was also set there). Reminiscent of 'Little House on the Prairie', with perhaps a flavour of 'Children of Fire Mountain', the episode I watched had a witch and a spelling competition — so 8 out of 10 for this one! (Oh, and 'Hogan's Heroes' was a 60's/70's sitcom set in a WWII POW camp, with humour along the lines of 'Happy Days'.)"

"There, that should keep Northern Flame readers happy but just to be controversial I'll claim that the Czech version of 'Tom Sawyer' wasn't a patch on the US 'Huck Finn': a classic of children's TV to rival 'Noggin The Nog'."

("OK, OK, I *used* to watch TV lots as a whipsnap; but that's precisely why I don't waste time on it now.")

¶ The first rule of fanzine production is to put your name and address at the top. It was only after reading through this, after formatting it, after ensuring that the ends of pages were ends of paragraphs that I discovered I had forgotten to include this vital information. Sigh.

Asterion is produced by Mark 'Crazy Markie' Nelson, Department of Mathematics, The University, LEEDS. LS2 9JT. ENGLAND. INTERNET amt5man@sun.leeds.ac.uk This is WEST RIDING PRESS PUBLICATIONS 216.



THE GARTH BROOKS GAME 1992??

(Still waiting for a Boardman number)

GM: Robert Lesco
49 Parkside Dr.
Brampton, Ontario
L6Y 2H1

S'02 Deadline: Friday November 13th

Since there seems to be some difficulty in achieving my week-earlier-than-Cal's deadline I am changing my deadlines to the Friday before Cal's games are due.

I had a couple of requests to separate the seasons so I have bowed to tradition. I have S'02 orders on file for Russia. You are, of course, free to revise your moves if you choose to.

INSERT HEADLINES HERE!!!CAPITOL LETTERS!!!FOLLOWED BY LOTS OF EXCLAMATION MARK

AUSTRIA(Fred Wiedemeyer 7632 92nd Ave., Edmonton, Alberta T6C 1R4)
Builds A BUD, A VIE

ENGLAND(Bill Lafosse 65 Barbara St., Trenton, Ontario K8V 1Z6)
Builds F EDI

FRANCE(Don Gill 40 Goldpine Ave., Courtice, Ontario L1E 1P2)
Builds A PAR

GERMANY(Pierre Touchette 400 Rue Nadon, Buckingham, Quebec J8L 3X5)
*****This is a change of address, kindly provided by Cal*****
NBR! Anonymous Neutral Builds F KIE, A BER

Would Mark Figge 1035 Buchanon Blvd., Winnipeg, Manitoba R2Y 1N7 please standby for Germany? If Pierre provides S'02 orders he will remain the player of record. Otherwise Mark will replace him. A tip of the hat to Cal for finding me a stand-by.

ITALY(Bob Sorfleet 3420 Albion Rd., Ottawa, Ontario K1V 8W3)
Builds F NAP

RUSSIA(John McLaurin RR#3 Huntsville, Ontario POA 1K0)
Builds F STP(nc)

TURKEY(Jeff Hubbell 5 Cambrai Dr., Toronto, Ontario M4C 2P7)
Builds F SMY

PRESS: Lon-Mos: First Mr. Anonymous Neutral, now you. Is there some "extra game" plot about?

GM-ALL: Please note that my deadlines have to be earlier than Cal's in order to give me time to get the game results to him for inclusion in Northern Flame.

And a Youth said, Speak to us of Friendship.
And he answered, saying:
Your friends is your needs answered.
He is your field which you sow with love
and reap with thanksgiving.
And he is your board and your fireside.
For you come to him with your hunger,
and you seek him for your peace.

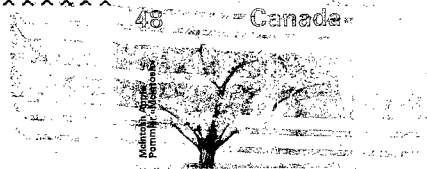
When your friends speaks his mind you
fear not the "nay" in your own mind, nor do you
withhold the "ay".
And when he is silent, your heart ceases
not to listen to his heart;
For without words, in friendship, all
thoughts, all desires, all expectations are born
and shared, with joy that is unclaimed.
When you part from your friends, you grieve not;
For that which you love most in him may
be clearer in his absence, as the mountain
to the climber is clearer from the plain.

And let there be no purpose in friendship
save the deepening of the spirit.
For love that seeks aught but the disclosure
of its own mystery is not love but
a net cast forth: and only the unprofitable is caught.

And let your best be for your friend.
If he must know the ebb of your tide,
let him know its flood also.
For what is your friend that you should
seek him with hours to kill?
Seek him always with hours to live.
For it is his to fill your need, but not your emptiness.
And in the sweetness of friendship let
there be laughter, and sharing of pleasures.
For in the dew of little things the heart
finds its morning and is refreshed.

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NORTHERN FLAME #40
o/o Cal White
1 Turnberry Avenue
Toronto, Ontario
CANADA
M6N 1P6



SUB TO _____
TRADE _____
COMP _____

STANDBY REQUEST PAGE _____