

The Camel Support Network Newsletter

It's 10 am, Earl's Court Tube station, you were up at 6:30 to lug 219 fanzines weighing about three kilos over 200 miles to London spending two and half hours crammed on a coach. There is a sign at the entrance advertising the "Erotica Convention" and you are wondering where the hell it all went wrong because you are not here to indulge in the guilt-free sexual liberation of the new Millennium there past the elegant swoop of the iron and glass roof down to Earl's Court. Your destination is the small pillbox that is the elevator to the Piccadilly Line. Your station is Holborn and you are heading to Dragonmeet 2000, the revival of a memory – someone else's memory.

Hanging around Holborn station waiting for the stragglers it is surprisingly easy to spot the convention attendees even before the stagger onto the street and start trying to relate their print out maps to the actual streets. It seems that most people here are going to conform to one stereotype or another.

Joining the herd shuffling through the rain under the slate sky leads to the kind of hall building that seems to have died out in the Thirties. It is a strangely appropriate Victorian style building with disabled unfriendly spiral staircases, towers and anonymous concrete fire escapes that have been pressed into service as corridors. The main hall is actually a theatre that is loud and crowded. It is not so much that the convention is heaving as that the organisers seem to have made the sound strategical decision to make the hall as small as possible so event looks fabulously well-attended.

The late arrival blows any chance of catching Marcus Rowland's demonstration game of *Forgotten Futures*. Instead it is a case of

scowling round the venue looking for something to do or someone to talk to. Phil Masters looks for all the world like a geography teacher going over catchment areas for rivers, he is in fact running *GURPS Discworld*. He at least is one of the "personalities" you may have heard of. Most of those wearing a personality badge require a simple shot in the dark technique. What would someone who looks like **that** be famous for? After insulting the great and the good it is back to main hall – which empties fast.

James Wallis; tall, portly, hair whipped back into an indecisive quiff struts the stage with his t-shirt tucked into his jeans. His air is that of the brittle self-confidence of the public schoolboy who has just pranged his wheels but is sure that everything is going to be all right. The applause may not be for him directly, the crowd may not be calling his name but the light gleaming from his eyes indicates that for today the reflected glory is enough.

Lots are duly sold, the gamers are admirable in their determination to cooperate and not go overboard with the bids. Or maybe they are poor and cannot afford to put in a more robust offer – the result is the same. The auctioneer gamely tries to hype up his rather meagre wares: "I can get this signed for you!"

Then it is time for a rather sparsely attended talk, even the speaker seems slightly embarrassed to be there but he soon knuckles down to the task and even manages to finish five minutes before we have to move on. We sulk back to the hall – no mates. Instead we mingle with the Vampire LRP crowd and head off to the pub with them. It is a good pub, the City of York, with little wooden booths perfect for a quiet bitch. But it is a long way to go to put an entry in your good pub guide.

Synchronicity

The first tentative stab by the pronged trident of fate came in the form of a free copy of *Shadowrun Quick Rules* handed out to every attendee of the convention, slightly unsettling because I had obviously put the boot into it in **camel** #15. The concern is that the review might seem churlish and aggressively unfair – something I feel is inevitable if you have not just paid seven or eight pounds for it.

Show me the money

Dragonmeet was admirably served by at least three or four traders including the ubiquitous *Leisure Games*.

Despite this cornucopia of RPG wares I did not feel particularly compelled to buy anything – except the new *Star Wars* RPG which was quickly rejected as too expensive as near enough £25.

I have been trying to apply a rule of “if you are not going to use it – then do not buy it”. Even allowing for that it was not so much a case of a wanting to buy anything as a complete lack of interest in anything that was available for sale.

For some of course this is heresy indicating as it does that I have lost all interest in roleplaying. More realistically I am wondering why when volume was in such obvious display was there so little to excite the imagination.

It felt as though there was a need for a kind of lunatic fringe. While there were books on games of all types it felt that a lot of it was essentially the same beneath the skin. A few ideas from the leftfield would have been welcome.

Let's do something different.

Constructive Criticism for Dragonmeet

The only real point for going to conventions for me is to try out new games as I think it is always easier to learn a new system and background as a player in a good GM's game. I would have particularly liked to have tried 7th *Sea* and *Traveller* because the former has received such mixed reviews and my stabs at the latter always seem slightly lacklustre. As it was we instead had to play a pretty terrible *Ars Magica* game that was stricken by both a poor GM and players – of which I shall say no more; if I start the rain forests will suffer.

The problem lay in the fact that there was no-one even attempting to co-ordinate the games that were going on. Some groups grabbed free tables without issuing sign-up sheets, some who had announced a time and a place could not find tables. Some people joined a game without signing up forcing those who had signed out. Noise was a problem, I did not find it too bad personally but it was mentioned more than a few times so it probably more than “soft lads” whining. Space was also a consideration when you were trying to ram six people and their assorted RP paraphernalia around a table that more comfortably sits four. Oddly the wargames tables were just about the right size - but more often than not actually had wargames on them.

What I suggest could have improved matters would be the appointing of one person (clearly labelled) to co-ordinate the games and assign people resources such as tables and quiet rooms where needed. Then the co-ordinator could have sent gophers to see where there were tables free, remove people who had bagged a table without asking and so on.

Incidentally by gophers in that last paragraph I meant runners. Although the idea of sending a rodent to do a man's job does amuse me greatly.

The Bigger Questions

The most interesting conversation I had at the Con was not with any roleplayer but with an American called "Sky" who was there to look at the possibility of tying RPG's and on-line "multimedia" computing into a new venture. He managed to skewer the current roleplaying scene with two very deft and apt questions: firstly, why do so few women roleplay? Secondly, why is combat so central to the games? I have found myself musing on these questions over and over.

Sky did mention that several other attendees had mentioned to him that women played male characters in games (and when we denied this he stated that he had been told that they near universally select male characters). Now this surprised me because it is not something I have noticed happening personally. To be honest my anecdotal account is that given a free choice, men will plump for male characters and women female.

The only trend I could identify in the experience I have is that if women do play male characters then those characters do often seem to be idealised, often roguish, romantic heroes that might represent some personal idealisation or fantasy figure. On the other hand I might be feeling the influence of too much Charlotte Brontë here who seemed to be infatuated with her "bad boy" anti-hero.

It would be interesting from a personal perspective if a woman could write an article on the issue of gender of characters – far too much on the issue having already been produced by male

writers. I would be interested to find out if women playing male characters really are expressing some frustration with their gender or enjoy acting "how men behave". I know some male gamers who have played female characters who are extremely desirable and even slutty too an extreme. I often wanted to ask whether they were projecting their ideas of how women seemed to behave towards them. I.e. that women were erotic, exotic, suspicious characters filled with confidence and malice.

On the combat side, well what can you say? Has there ever been a time (outside of hack and slash) where a group has felt there has not been enough combat in a session? I have complaints of there not being enough "action" but never combat alone.

Combat is a curious thing in RPG's; like a prehensile tail it often occupies a disproportionate amount of time and energy. The only reason I can think of is that like the tail it is one of things left over from an earlier era, in this case the time of skirmish wargaming. Some might argue that combat is important in RPG's because the "adventures" tend to involve it and it is true that most published scenarios involve a certain amount of "inevitable" combat. However I think that this rather puts the cart before the horse. I think it is because RPG systems have large combat systems that such combat is expected and even mandated in scenarios.

As anecdotal evidence we have noticed in our "modern" genre games that if a player is given a gun they will almost certainly use it – where as if the same game is played but without access to weaponry a more peaceful resolution is usually discovered. Having a weapon seems to short-circuit something in the average gamer's mind. It seems that having taken possession of a gun or

sword inevitably leads to it being thrust into the face of some NPC either as a threat or in deadly earnest. This is often true where the NPC's in a game are seen as "sub-human" or not as real as the PC's. Too often a character with a gun will threaten an unhelpful NPC rather than trying to talk them round. This usually happens against all logic, if we take "real life" situations would the same individuals really point a gun at an obstructive Chief Constable?

For the moment enforcing a lack of weapons and adding serious and believable game world consequences to irresponsible use of them is the only thing that I find helpful in reducing the amount of combat in games.

That said though I enjoy a swashbuckling sword fight or a piece of John Woo style gunplay as much as the next man. I just do not want it to be the heart of the game with some "roleplaying" elements tacked around the fighting.

Characterisation and Narrative

The one talk I attended at Dragonmeet was about the importance of characterisation. There was more than a slight feeling of déjà vu when hearing it. Of course I thoroughly subscribe to the idea that a game can be significantly improved if players take some time to consider what kind of character they are going to play. I also think it is a good idea if they flesh out the "background story" of their character so it is easier to integrate them into the game world. As the speaker pointed out though characterisation is not just acting or mannerisms but a more holistic approach to playing characters. He also made the important point that from time to time the initial concept can become subtly and fundamentally out of place due to the way the game and the character is played out. The idea is

meant to be a template not an inflexible mould.

So given that I completely agree with it all, what could be wrong? It is the fact that so many years after roleplaying was created we are still having to bandy these ideas around. None of these ideas are new and yet they seem to be constantly lost and re-discovered.

The only reason I can think of is that each gaming generation that enters the hobby starts out with the essentially hack and slash model and then progresses through the familiar path of "sophistication": creating plausible game worlds being more common than plausible characters in the first instance.

Even this explanation fails to really satisfy me. Are RPG rulebooks still so poorly written that the nature of the game (or rather the nature of what the game could be like) is occluded? It seems that a lot of rulebooks now have sensible advice for generating characters; such as think about what kind of character you want to play before you start rolling dice or consulting rules.

I think that until we sort out a lot of the basics of roleplaying - such as the idea that the character is more than a collections of stats - we seem to be stuck in a horrible karmic cycle where the past is re-invented every three years. Surely a concept like characterisation should be too basic to present to a dedicated roleplaying convention?

It also implies that the Narrative idea of gaming is still the dominant paradigm. Characterisation is something that brings something special to a game rather than being the game itself. I understand this is not for everyone but surely the character driven game is not as obscure as it is being made out to be here.

Quotable Quotes

“Witch Hunters are they called, most commonly by those that fear them and those that hate them, and by themselves too, for they take pride in their persecution of heretics.”

“Slim understood Wingate’s enthusiasm for deep penetration.”

“I’m not a roleplayer, I am an XP collation machine.”

“This [adventure] could all be over in one extremely complicated dice roll.”

The first quote is from the *Mordheim* rulebook and shows *GW* having an interesting attack of the Thogs. The second is from a book on the British Army in WWII not the porn novel you might have expected. It is actually referring to the idea of “deep penetration” behind enemy lines not the enduring legacy of British public schools on the officer class.

The last two were from Dragonmeet, the first is the sort of depressing comment you get when you hand out your fanzine at cons. The final one was from the *Ars Magica* game I insisted on inflicting on our group at Dragonmeet. The GM clearly thought that any player input into the situation would be minimal.

Gossip

2001 seems set to be the year of the self-publishers as both Paul Mason (editor of *Imazine*) and Tim Eccles (columnist for *Warpstone*) enter the lists. Paul has had the electronically published gamebook *Heart of Ice* available since early last year but is now going all kosher by putting out some “real” books. Paul wrote in his zine for American APA *Alarums and Excursions* that the *Heart of Ice* proofs

have been finished so we can expect a release sometime this year. Paul also mentioned that he might be producing a run of a set of memoirs produced by one of his distant ancestors who sailed the seas in the early 1800’s. Both sound interesting and Paul’s website is probably the best place to find out more info: <http://www.tcp-ip.or.jp/~panurge>.

Tim meanwhile is taking an Empire supplement he wrote and that *Hogshead* turned down and is putting it out himself. Good luck to him, I for one would not like to take on the tricky task of trying to put out a *proper* book. Still if you read Tim’s column *The Correspondent* in *Warpstone* you will know that he has really developed as a writer. Even if you do not agree with all his ideas about *WFRP*’s Empire you will know that you cannot afford to miss out on what promises to be the most intelligent take on *WFRP* released this year.

Pokémania!

For me the most interesting thing to come out of the Pokémon craze is the fact that it seems to have provided a scapegoat for just about everything that seems to have gone wrong in 2000. In fact I am surprised not to hear about how it did for the Dome.

In addition to the moral and intellectual corruption of the youth *GW* blamed its declining stock price on the card collecting craze. A typically interesting *GW* excuse: “The kids are bored with our products!”. Not only this but *Wizards of the Coast* also managed to blame *Pokémon* for its large staff layoffs – not bad going considering *WotC* actually produce *Pokémon*. According to *WotC* poor sales are to blame for their problems.

It seems that the Pocket Monsters really can be all things to all men.

Music

Musically a few acts have been tickling my fancy recently on the ambient electronica front Norwegian act *Biosphere* released a new album this year *Cirque*. Since *Biosphere*'s last release *Substrata* is one of my all time favourites (and is generally accepted as an apex in ambient music) and *Cirque* has taken years to complete the cliché "eagerly anticipated" seems appropriate. Of course with such anticipation disappointment is inevitable. After I had listened to it for a while I realised that what I really wanted was *Substrata II* and not a new album. That realisation out of the way I was left with a very a good album that I have been listening to a great deal.

I have avoided *Boards of Canada* for a while despite they fact that they are highly rated by fans, critics and unusually musicians themselves. Perhaps I was feeling a bit stung by *Autchere* whose music, for me, failed to live up to the critical acclaim. Since they have a new EP out *in a beautiful place out in the country* I decided it was time to take the plunge. Having borrowed a friend's copy of both the album *Music has the right to children* and the EP I struggled to return them and immediately asked my brother to buy me them as a Christmas present. The music is more chilled out electronica than ambient but none the worse for that. Both are great releases and highly recommended by me.

In the mainstream music world mention has to be made of Wyclef Jean (ex of the *Fugees*) who with two releases *It doesn't matter* and *911* proved that pop music in the age of *Steps* and *Westlife* does not have to be boring regurgitated hits from the Sixties and Seventies. Pop music can be fun and enjoyable if only the artists are willing to make an effort with the tracks rather than just the marketing.

Finally venerable act *Banco de Gaia* who have got into web marketing of their records like quite a few dance and ambient acts also put out a new album last year. *Ignezh* has a lot of the trademark *Banco* wierdness including the Spinal Tappish recording of a few tracks in the Great Pyramid of Giza (*Killing Joke* amongst others have done this as well). The result though is a solid album that mixes dance music with a touch of ambient and ethereal otherness and is definitely one of the best *Banco* albums. As a slight retro reference I would also recommend picking up the groups *Last Train to Lhasa* which also blends dance music with ambient to produce an interesting concept album based around the Chinese occupation of Tibet. By all reckoning the blend should not work but it does and for this reason alone I think *Last Train* is cruelly underated and neglected.

Another good re-release is *Ambient* by *Moby*. I had heard it all the way back in 1994 but the *Moby* back catalogue is obviously seeing a lot of rummaging at the moment due to the success of *Play*. The atmosphere of the album is suggested by its title but the music is entirely electronically generated and hence can be a bit cold. Definitely a good album to buy but you should not really expect *Play II* as some people seem to have.

Finally *P. J. Harvey* is back (again) with a new direction that manages to remember why she was so good in the first place. *Stories from the city, stories from the sea* has been having a lot of attention for the *Thom Yorke* contributions it contains but is in fact much better than your standard *Radiohead* fair. It also manages to the early rockin' *Harvey* with the later mature songwriter. The lyrics have also been re-vitalised the vitriol may be gone but the melancholy is no longer over-powering everything. Hurrah for proper careers in music!

Man & His Moose

Webzines this time around – the Internet should have been a boon to fanzine readers, writers and editors. Instead the idea of a periodical collection of articles on a given theme or topic seems to have been shot at dawn. With newsgroups replacing letter columns, webpages replacing vanity publishing and e-mail lists offering a more spontaneous discussion experience we see how fanzines might look in the C. 21st.

Places to Go, People to Be

A Moose begins:

The hardest review to write is the one for the zine that is neither bad nor good. When I first read *PTGPTB* I thought it was quite funny and lively, disagreeing with the Man's opinion that there wasn't a great deal here.

When I came back to write a review on the basis of refuting this point of view I realised that perhaps I had been wrong. *PTGPTB* is not bad in the conventional sense; it is quite readable and has some funny contributors but unfortunately it has no sense of "layout" in the sense that the good stuff is mingled with the bad and the mundane and the result is a boring blancmange of a zine.

A Man takes up:

I think the Moose's first impression that this was a good zine was entirely based on the "Dr. Rotwang" column, which takes a funny, if off-the-wall view at Vampire style LRP's. However one article does not make a good issue and when you get down to the nitty gritty then *PTGPTB* breaks down quite a bit.

I started with the news and interesting links sections. Individual items are very good; I would certainly recommend the excellent official Gloranth site (www.glorantha.com) for example. The problem is that the material is not really organised in any real format, it seems to be jotted down as it occurs to the writer. The news section also reproduces too much press release with not enough additional material or comment for my liking. Since rpg.net seems to be in the business of producing vast lists of actual press releases I think this aspect of "news" is something that is not really needed.

With this out the way I found myself flicking through some very esoteric material, interviews with cartoonists, pages of nostalgia, some extremely sketchy reader's letters that seem to suffer from the "write before you think" syndrome of e-mail. I soon flicked all the way through this zine and have no particular desire to go back and re-read it. Vigorous editing and a more cohesive structure might improve the zine. As it is it seems it can only appeal to those with time to waste and forgiving standards.

A Moose wonders:

I cannot remember having such a different experience on re-reading a zine since we started this column. *PTGPTB* seems to be more surface than content. I did enjoy an article on the art of creating riddles on the first read but upon returning to it I realised that the whole article – while being a good one about riddles was irrelevant to gaming because it failed to address the separation between the player and the character. It blindly assumes that the player should do all the thinking for the character regardless

of whether they actually possess the capabilities that their characters are meant to. A classic problem and one totally ducked by the article.

The scenario is also more interesting to read than it would be to play, a tale of characters who have been cloned. It is written in an explicit authorial style “The players, at this point, will be desperate for answers.” Probably the answers as to why their GM has viciously railroaded them to this point. Uninspiring use of the English language combines with a badly linear plot to ruin an interesting premise.

Everything about PTGPTB disappoints once you scratch the surface.

<http://ptgptb.humbug.org.au/>

Annwn #1

A Man debates:

This zine refers to itself as both “Annuin” and “Annwn” but we’ve settled for *Annwn* for this review. While the zine purports to be dedicated to a serious treatment of FRPG’s based on historical research there is a lot of historical whittering and not much of the fantasy.

Not only that but the zine’s cluttered layout seems intent on making the reading experience as painful and as confusing as possible. We initially had three “entry” screens – two practically identical. Then when you are within the zine proper there is navigation solely by icon; except where the icon is missing of course.

Content seems to be made up of a reprinted *Imagine* article, a scenario about a mini-Stonehenge and a rather good article about horses. To be honest nothing really struck me about this zine (and the Moose is going to talk about the horse article) and the best I can think to say is that if revamped with better navigation and a focus on historical RPG’s then *Annwn* might become an enjoyable read.

The Moose talks about horses:

Annwn promises a lot but is in fact shockingly light on actual content. We decided to ignore the reprinted article, we agreed that the scenario seemed far too confusing as if its wider context had somehow been removed. That left an article about horses, some notes on a project to construct a fictional medieval town called “Cantorbridge” and a review of one of the Michael Moorcock collections. My first interest was Cantorbridge, except that the link does not go to an article but rather another page of links. I might have followed these links if “interface rage” had not set in. Everything is hard to find in *Annwn* and it is far from clear what you click on to actually read an article. Why is a page of links listed as an article? If it is not an article what is it doing in the zine’s list of contents. Why is everything here so bloody slow?!

After taking a moment to calm down I weighed up the choices, I didn’t really need to read another review of the Eternal Champion series so I decided to read about the horses. Fortunately clicking on that link brought up a proper article by Roz Barnes that actually made sense and was an enjoyable read. Although perhaps my view was coloured by the fact that once I finished it I didn’t have to read anymore of this dreadful zine.

The article discusses the behaviour of horses from the point of view of an equestrian rather than a roleplayer. Some points for modelling the behaviour of horses via

modifiers are given but in general this is an article about horses by someone who likes them and tends to lack the brutal, functional approach of the average roleplayer.

There are certainly some interesting anecdotes here and it always an idea for a GM to know a bit about the miscellanea of their period but apart from adding some colour I cannot see myself applying these behavioural patterns too strictly.

It is also well written and there is the feeling that if there had been more articles written to the same standard on a few other topics this could have been a very good issue indeed.

As it is I think there is no real need to seek out *Annwn* but that the editor should heed the Man's advice and focus on real world articles written to the standard of "My Lovely Horse".

<http://www.ereborn.freemove.co.uk/Annwn/annwn.htm>

Time In

A Moose states:

If any of the on-line zines we review here indicate what the future will be like for RPG zines then I personally hope it looks a lot like *Time In* (*TI*, a pun on London listings magazine *Time Out*). Although only in its second issue and despite the fact that neither the Man nor myself actually do any live roleplaying it was a relief to read. It has a nice clean layout with articles that are neither too small nor too large, are carefully pitched so that they are not overwhelmingly technical for the novice yet are not ponderous or patronising either. The reviews concentrate on the games rather than the reviewer's friends, the GM's or the reviewer's character.

I am very suspicious of the interviews with the people running the games themselves but fortunately, while favourable they are not sycophantic. Too many on-line RPG sites tend to offer interviews along the lines of "anything you wish to tell a grateful gaming community, CEO?" While no Jeremy Paxman *TI* at least concentrates on ideas such as what the company members are trying to do with their games and where they are drawing their ideas from rather than simply producing fawning pieces of fluff. Did someone just say "Gaming Outpost"? What a scandalous suggestion.

A Man quickly changes the topic:

As the Moose said *TI* does have a lovely, easy to read layout that invites investigation rather forcing the reader to leap through hoops just to get at the content.

I rather liked the way the photos (which all seemed to be very good quality) were evenly spaced throughout the articles and seemed to avoid repeating the same image constantly.

I cannot really say that I fully appreciated all the articles as I am not a LARP'er myself. However compared to previous coverage in roleplaying publications I must say that *TI* creates a compelling case that LARP'ing may be quite good fun actually.

A webzine therefore that I can recommend for the enthusiast and the more general reader alike – which is what I like to see in this Column.

<http://www.lrp-index.org.uk/zine>

Camel #3

Magazines

For those with money to burn here are two magazines that while not directly connected to roleplaying are well worth considering for their potential intersections of interest. *Flagship* (#87, £3.50, quarterly) and *Wargames Illustrated* (#161, £3, monthly, henceforth **WI**) are noted in their individual fields as being good publications, the former in the world of PBM and the latter in wargames.

At the heart of *Flagship* are the very complete listings of PBM games available in the UK. Without a doubt *Flagship* is the first port of call for anyone seeking to enter the often confusing world of PBM.

For roleplayers though there is another angle of interest. For the relief of frazzled GM's there are the excellent player diaries for hand-moderated RPG PBM's. In addition to providing a good idea of what a game is about, how it is run and what the moderating GM is like the diaries are full of interesting ideas to plunder and play around with.

In Issue 87 I was particularly taken with the description of a game called "Intrigue in Sumer" which is set in a fantasised version of the Sumerian Empire. The game seems well-researched and the setting vividly described. I found it extremely interesting to consider how their descriptions of the desert capital (and its trappings – including a zoo) could be applied to the *Dark Sun* world.

Of course actually running a game set in a background originally intended for PBM'ing might soon be a possibility as many PBM companies are now realising that the detailed backgrounds for their games might be a valuable commodity for roleplayers. That is a topic for another time though. Until then, if your imagination is flagging think about picking up a copy of *Flagship* to recharge the mental batteries.

At one point in time the UK was able to support three monthly wargaming magazines, **WI** is essentially the only high street survivor. Still glossy with full colour plates it is strange how the high quality of production is not matched by an interest in proof-reading or layout design. Essentially **WI** has not really changed that much since I last bought it a few years ago. There is something to be said for finding a style and then sticking with it. After all what we are interested in is the content not the presentation.

Wargames and roleplaying have rarely sat easily together. The wargaming world often seems stuffy and conservative but it is nice to see new "official" periods being added to the traditional wargames canon of Napoleonics and Ancients. With the magazine branching out into the new Pirates and Colonial periods this issue also brings a home-brewed version of *GW's Mordheim* and a "character based skirmish game set in the Roman period" (Roman historical RPG – go on, say it!). This new experimentation means that the magazine's material is really intersecting into the edges of RPG for the first time in too long.

If you are interested in historical RPG or like to blend real world elements with fantasy then you should take a look at this issue because it had solid articles on Jamaica during the height of British piracy, simulating Roman centurions on campaign and on the Plains Indian Wars. It might also be worth a look if you do not fancy paying £40 for *Mordheim*.

Flagship, 14 The Hollows, Exmouth, Devon, EX8 1QT

Wargames Illustrated, Stratagem, 18 Lovers Lane, Newark, Notts., NG24 1HZ