

author: **Jim-Bob Burgess**

subject: **Spies are loosed**

This quasi-szine is produced by:

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A quasi-szine is differentiated from a szine mostly in that it is free for the asking. If you want to continue to see this then just tell me, otherwise I may drop you on whim. My USOS publication *Yes, Virginia, there is a Santa Claus* is available by subscription for \$.25/issue or I'm willing to negotiate all-for-all trades. My standby list consists of Brad Wilson and Kathy Byrne. More help is needed. Standbys for Spy Dip, when they are called, will receive a complete packet of the information provided to the player of that country since the beginning of the game. Once a player has been called, he or she will, of course, only be eligible to take over that country (if the original player returns).

Concert and Party Review Section

Unfortunately, it doesn't look like I'll be able to scrounge up enough money to see the Cure (and I don't in any way mean to refer to Sylvester Stallone), but I have seen some decent concerts. First off, I caught Green on Red again at Lupo's, our rowdy bar's bar. I last saw them in September, on the night before Hurricane Gloria hit us. They had to stop early because the Mayor closed the city, but they did a great version of a Van Morrison song on the way out the door...three guesses on which one, first two don't count. This time they were even better. Dan Stuart's stage personality is becoming more confident and the songs are even getting better. They have been labelled as everything from LA Hard Core to Psychedelic, but they play good old straight rock and roll with lyrics that count. They're one of the only bands I've seen recently in a club where the sound mix is so crystal clear that I could make out every word. I was going to say more, but I'm running out of room. I do this section last to fill out the page count.

I also have two other concerts to mention. The first is the Amnesty International concert. I watched some of this on TV. I understand that Peter Gabriel is garnering a great deal of long deserved attention as a result of his association. To me, that was the highlight of what I saw of it. Poor Bryan Ferry or whomever it was that followed him sounded stale and boring in comparison. Peter did his new hit single

"Sledgehammer" and I may be forced to change my mind. Even though I can't seem to turn the radio on without hearing it, the song is beginning to grow on me. It's heavily layered like the best of his other work and his voice has never sounded better (though Charlotte says it sounds like he's imitating Phil Collins...how's that for irony?). Then again, maybe it just sounds good in comparison to the rest of what's on the radio. How's that for wishy-washy. Anyway, Peter clearly blew the crowd in Philly away with "Biko". The emotional power of that song still overwhelms me after all these years. Let's all pray that by the time the 10 year anniversary of Biko's murder next September comes around a peaceful solution is found to the South African situation. If not, my sad prediction is that the remembrances will be the spark to revolution.

On a happier note, I caught Tangerine Dream at the tail end of their first US concert tour in 9 years. The two record live album of their last North American tour, *Encore*, remains an all-time favorite. The Dream are pioneers of the electronic movement and arguably the best current practitioners in the world. These days, they make money doing movie soundtracks that they then use to make ethereal evocative music that attempts to pick out the essences of nature. They even used bird calls and jungle sound effects as warm up music. I love letting them carry me away, and they didn't disappoint. Two negative aspects though...the crowd felt like an arena crowd. They overpraised the loud and heavy and made too much noise, including typical adolescent male obnoxious behavior, during quiet portions (this was worst during an classical encore, Mozart I believe). The other problem was the light show. I've seen other groups that are worse, but they committed one of my cardinal sins. They shined lights into the audience's eyes. There was also a great deal of hype from the promoter about a "state of the art laser light show". Either the state of the art has been stagnant for a long long time, or I'm getting jaded. There were no lasers in the technical sense of the term in any case and about the best you can say about it is that they didn't overdo the fog effects. Let me close, though, on a more positive note. I really did enjoy the *music* itself. They played a comfortably long two hour show and carried me off with their dreams, and that was the point, a good break from the mundane. This week...the Pogues return to town. They are on an extensive US tour, unlike their limited five date tour earlier this year. Catch them if you can. On to the letters.

Letter Column Section

Letters to this column are always welcome on almost any subject. The editor reserves the right to edit to keep the content to subjects he is interested in. My intent in focusing on music is to give light to the obscure, but you're welcome to try me on anything. We lead off with one of the Spy Dip players, Paul Gardner...

Jim

Thanks for TBR #24. Not much time for letter writing - I'm too far behind things, but I did want to send you a pref. list for the Spy Dip game: **CENSORED**

One question has been on my mind about this game that I have yet to ask you - so, is this like gunboat, where diplomacy is conducted? Or do we know who the other powers are? If not, maybe it would have been a good idea not to print names. If yes, it'll add new dimensions to the word "trust".

((Heh, heh, heh, that it will...part of the point of the variant is to add to the negotiation process. Not only do you have to negotiate on actions, you have to negotiate for information. I believe the rules create a great deal of flexibility and subtlety in how you might go about doing that, but I'll let you figure it out. I've been intentionally a bit tight-lipped so I can see what you will do without prompting from me. I'd appreciate notes with your orders documenting strategies, so I can determine how the game plays.))

Rules Questions:

6) D) If a unit is spy hunting can it still move? If it does move, which province does the capturing take place in? Is there a limit to how many spies a unit may attempt to capture (and actually capture) in any one season?

*((Answers: yes, where it ends up, and no. My goal was not to let army and fleet movement be affected by spies in a direct way. The unit movement and spy related activities (convoying and capturing) are completely separate. In your orders, you should give your unit moves, then give your spy moves (that may be made conditional on observed unit moves), and then give your assassination and capture orders (in general, you would list all your armies, fleets, and spies and specify for each one the nationalities you were searching for...this could be shortened by issuing "blanket orders" for all your units or a subset of them). Capturing takes place after movement, so you capture where you end up. Note that as the rules read, units awaiting retreat may capture spies (actually, the rules just fail to state a policy). I'd like to amend that. Dislodged armies and fleets will **not** be allowed to capture spies. As it is, dislodged units will have the advantage of the "seeing eye". You **will** be informed of your retreat options, so it would seem to be an unfair advantage to also be able to capture spies. A unit may capture as many spies as there are in a province. A spy may assassinate as many spies as there are in a province, given the rule on*

moving assassinations))

If a spy is with an army that's dislodged by another army that has orders to capture spies of that nationality is that spy captured? Could the owner of the dislodged unit have anticipated the capture and put in a conditional order that the spy flee (move) if the army it's with is dislodged? (this appears to be positive from the rules)

((Precisely. This question made me think of the problem I discussed above. If the attacking player wanted to move a spy in with his army, similarly we would not want the dislodged unit to be able to capture the spy. That now will be disallowed.))

I have a tough time visualizing how new rules affect a game, so I'm sweating this through - but I'm ready now (I hope).

Now. How about some music? Here's a couple folks whose music I find so hard to listen to that I would sooner face a firing squad (slight exaggeration; let's say that the firing squad is aiming at someone else, but I'm facing the firing squad, then...)

- 1) The Honeydrippers;
- 2) "Sky Rockets In Flight", forget the name of the band, Star Spangled Band or something;
- 3) Anything by Frank Sinatra, unless he wants to duet with Sid Vicious on "My Way" (and Sid is shall we say "indisposed");
- 4) Anything by Duran, Duran, Duran, very ran;
- 5) Orchestral Manoeuvres in the Bathroom (it's not the music as much as the name, I guess. Spandex Ballet is close...).

((I'm not going to touch that with a ten foot pole...whoops, bad joke, the only one I'd vehemently argue with you on is OMD. I'm not big for the name either and I'm highest (I have all their albums) on the range of the early material from DANCE songs like "Enola Gay" to the sweetest mellow music I've ever heard. Frank imbues every song with his inimitable personality. That makes him great, but it doesn't make you have to like him.))

Got several tape loads of stuff from San Diego this week. A bunch of Southside Johnny stuff and Little Steven, plus a tape of various Australian bands (no sign of BG's, Men at Work, Olivia, Kasha Goo Goo, ((??)) or... ((Thank your lucky stars...))) from my brother. Also got Husker Du's *Flip Your Wig* from Connie v M (thanks!) for winning a rather serendipitous contest. Unfortunately, my listening time has largely been absorbed by sleep and sleep-walking Red Sox (they haven't seen the cliff yet).

Love to see your list of things to buy - haven't bothered to even start one of my own yet, but it would be a whopper...

I believe taht I was the one who said your tastes were "poppy"ier than mine, which Dick mentioned in TBR #24. That was really an unfair comment by me in retrospect, because the worst thing about pop is

that it doesn't take risks and keeps a nice middle course. You obviously range out from the middle well to the fringes and take risks in going to see live shows and in what you will try. *((apology accepted...though I wasn't truly mad))*

Pop includes a lot of stuff I like. Still, if I listen to Top 40 at all, I need a good dose of "Can You See the Real Me" or "Modern World" or "Tripe Face Boogie" to get back to "normal" (my normal).

While I admire your attitude about zine quality, if someone called me and told me how much the last NNY sucked after I spent \$50 and 30 hours getting out the zine, I'll hang up on him, send back his sub money, and forget him. I'm in this for fun, not to pursue someone's notion of perfection.

Have fun, + don't study too hard, Paul

((We all should be pursuing only our own notions of perfection. I'll be the very last person to suggest that people start pubbing szines to please others. "Sucked", of course, does not carry the slightest hint of constructive criticism and I was hoping to imply that I meant to exclude insults. No, what I am talking about is much more deeply rooted, scarier, and more wide-spread than that. It's the same attitude that generates protectionist sentiments instead of the desire to make your product better than the other guy's. What Brian Dolton was speaking of was the British hobby too. I suspect the feuding over here has most of us thinking in different directions, but it's always easier to look at something and over-praise it. It's almost as easy to put things down indiscriminately, and it is very, very hard to observe critically and constructively. And it's really easy to be lazy when you are receiving shallow praise. That was all I was saying. I could keep going on and on, but I won't. Let's go on to a letter from Dick Martin...))

Dear Jim,

Let's go with a random draw for the Spy Dip game. That settles that. *((see the last page for the game start, Conrad von Metzke's recent discussion convinced me that we should go with all or none on the preference lists))* Second item of business is that I wouldn't mind playing in a bourse for the Spy Dip game - why not sign all the players up (or at least allow their participation). It might be an advantage, or it might not. No amount of insider information could help me, for example, as I am a terrible boursier. But at least it would allow the bourse to be run. *((I think we'll bag the bourse for this game, you're the only one who's even mentioned it so far. After I see how this variant plays, I'm going to open another Spy Dip game that won't start until I have a dozen or so boursiers. By that time, Langley's bourse will be winding down...maybe some of you will be more interested in a new one then.))*

Glad you asked who really cares about Boston. I do. Not so much for the music, though I liked it at the time. No, I'm more interested in the motivations of a group that would walk away from a near-certain million selling album. Given the critical position that their music was essentially talentless and unoriginal

(and very popular), it should have been a snap to churn out another 40 minutes of it. With most bands willing to kill for the mere opportunity to record an EP, why would Boston walk away from a sure platinum album? *((near-certain to sure in two quick easy sentences...))* And it's not like the band broke up to do other things (though they may have), because only one member of the band has been heard from since. Can you think of any other bands or performers from recent memory that just walked away from a brighter career? Cat Stevens, maybe, but I think his career was already on the slide.... *((I should say so...have you ever heard Izitso? I think that was Cat's last one, and it's ghodawful. I won it in a radio station contest...))* (Funny. As I write this a car drives by outside blasting "Long Time". Welcome...to the Twilight Zone)

*((Let me address your point for a minute. First off, the scuttlebutt, as I recall it, was that the band was crushed by the nature of the bad reviews. They wanted to make "meaningful" music, whatever that is, and got caught in a terminal case of writer's block. If you've ever been around artists much (my wife Charlotte is one, and I know lots of others) you wouldn't say "it should have been a snap". Some artists can use money for motivation and some can't, depends on the personality. My favorite example of walking away from a pop career is Lol Creme and Kevin Godley; who walked out on 10CC just as 10CC was about to go to the top, and they knew it... Instead they made **Consequences**, one of the grandest flops of the seventies. It's a highly recommended three record set that can be found in cutout bins for \$3.99 (I cheat here and read ahead in Dick's letter...). Godley and Creme are now hot producers and they still make reasonably good albums. 10CC is long gone. Who walked away from whom, do you think? Most examples I can think of do involve breakups of bands though. There are also the suicides. How could a "rock star" commit suicide? Any more thoughts on this?))*

Right you are, my computing privileges have expired at UM for the summer. By the time they're renewed, you'll be elsewhere. Zbreaks. *((yes, but still on BITNET...I'll keep you informed...))*

Unfortunately for the Del Fuegos, I've declared a moratorium on album purchases for the time being. *((what a coincidence))* With \$6.99 as the sale price, I've decided to wait another year or so, buy a CD player that works with both my stereo and computer (I'm sure they'll be invented by then), and go with CDs. *((They were supposed to debut at the recent Consumer Electronics Show in Chicago, but didn't. You're probably right.))* In the meantime, I'll save my pennies and make a nice long list. Really, the price of albums has gotten outrageous lately. Last year \$4.99 wasn't rare for a sale price, this year I'm lucky to find \$5.99. Oh, for the good ole days of \$3.99 for any album. Sigh.

Really, though, I ought to pare down my collection a bit. Out of these five crates of records, I

probably only listen to eighty percent of them. How does one get rid of about a hundred albums that don't get listened to, without just tossing them in the street.

*((There are used record stores around that will pay you something for them...better than taking the time to try to sell them on your own. Those "good ole days" have been long gone for quite some time now. Actually, unless there have been recent price jumps, the prices seem to me to have been stable since about 1981. Eighty percent is pretty good though, I suspect my percentage lies around 50, but I take lots of chances when I go record buying and some of them just don't pan out. It's also a rotating 50%. I'll dig out a record I haven't played in years, really enjoy it, put it in regular rotation for awhile, then consign it to the bottom row of the shelves again. As long as I brought it up, why not describe my record filing system. Charlotte and I have built a large number of bookcases to hold our books and records (three walls of our "far room", our apartment is designed like a railroad car, long and very skinny). I have a whole shelf, about six feet, at waist level that has jazz records and synthesizer music in alphabetic order, and classical music by composer in chronological order. I think I have some comedy records stuck in there too. Above that, there are two feet at about eye level of "current rotation" rock records. These groups of records are what usually get listened to. On the bottom level there are two sections of "other records". One is Charlotte's (mostly 60's rock), about three feet worth, and the other is mine, about the same length. Some of Charlotte's "current rotation" records are in between my jazz and classical records, and the rest (mostly Bob Dylan and country records) are on the eye level shelf. We almost never listen to the records on the "shin level" shelf, but I trade records from there to the top shelf occasionally. Of course, this implies that the system is a little more organized than it actually is. The Three O'Clock's **Arrive Without Travelling**, for example, has been on the top shelf since I bought it, and I can't stand it, while the record of theirs that I like and play (I think it's called **Sixteen Tambourines**) is on the bottom shelf. So much for order.))*

Just heard Richman's "Double Chocolate Malted" on the radio. He's much better live, playing *without* the drummer. Can't say I've heard his version of "Roadrunner", maybe someday I'll get lucky.

Take care, Dick

((I hope so too. You might know the song as "Radio" or "Radio On"...it's about rolling down the highway a thousand miles an hour with the radio on, great song, one of my all-time faves. Last, but not least, is Fred Hyatt, who types this one...))

Dear Jim,

I'm sorry you had trouble with my handwriting, but then, almost everyone else does too. You transcribed my last note correctly, with one glaring exception. *((I knew it was wrong...))* That "current version of FATHER" should read "concert version of

FOLLIES"!!!

The MISSA LUBA was "created" in the mid-50's. About mid-1957, certainly no later than early 1958. This is about as close to an actual date as one can get; there are records of it being performed in Belgium, West Germany and the Netherlands in 1958. I use the term "created" because it has never been committed to writing. The MISSA LUBA is pure Congolese. There are no discernable influences from western musical traditions. Each section of the Mass is hinged on a particular form of Congolese vocal tradition (several sections share the same form, the "kasala"). Within these frameworks, there are permissible variations in rhythms and harmonies.

My first encounter with the MISSA LUBA was in 1964, when I heard the "Kyrie" broadcast over WQXR. I began a search for the recording! The only copy of the recording I could find belonged to a young lady I met at a 1964 Christmas party. I promptly married her. (She still thinks I married her for her "beef stroganoff" and "sourbroten". Actually, marrying her was the ONLY way I could get my hands on that recording!) It worked out pretty well; next November we celebrate our 20th. *((Congratulations, music can be a wonderful melding force...and all records worth searching for generate some of their worth in the pursuit. The MISSA LUBA sounds quite interesting. I have a very very small collection of African music, but that looks like it could be a worthy addition.))*

For those of you who care: keep your eyes (and ears) open for Susan Dunn, the next "world class" American soprano. She made her debut at La Scala in April of this year. So far, no invitation from the Met. Those S.O.B.'s will probably do to her what they did to Beverly Sills: wait until the twilight of her career to decide that even though she is an American, she's good enough to sing at the "house of fossils". (If you get the impression that I have no love for the Met, you are right!! The only alive and innovative opera house in New York today is the New York City Opera. The Managing Director of NYCO just happens to be Beverly Sills.)

((I agree with you wholeheartedly. The Met's biggest problem in my book is the overreliance on the 19th century classic, but ponderous, repetoire. I love Mozart's operas, I'm slowly acquiring a taste for modern works, and I'm eagerly watching the unearthing of the baroque masterpieces, started by the attention to Handel's 350th birthday. The NYCO is, of course, far more involved in that effort than the Met, though you may bet your sweet bippy that the Met will sweep in and claim credit with a "first".))

Since baseball is "personna grata", a comment or two: Are you aware that the Mets have the best record in the National League over the past two years???!! *((yawn...of course, who isn't? They sure keep trumpeting about it...what I want to know is where are they come CRUNCH TIME? The Giants will have something to say about this in October. The Expos may*

have equalled the feat recently, but what team has the best record in Shea Stadium this season? That's right, the Giants)) My wife has coined what I think should be the Mets' 1986 slogan: WE WILL NOT BE DENIED. ((We'll see...)) (Aside to Kathy Byrne: Carol and I are ready for Shea Stadium whenever you and John are. We made it opening day 1985, but had to skip '86. We've made it out there only once so far this year, but we're willing)

((I don't mean to jump all over you too much, but since no one else in DIPDOM will stand up to Kathy about the Mets, I have elected myself to this vital post. It's making it infinitely easier that my favorite team, the hapless Giants, have avoided their traditional June swoon and are now sure to sweep to victory under ex-Mets pitcher Roger Craig. I actually like the Mets...well at least the best pitcher on the staff, Bobby Ojeda. As much as I like Ojeda, the Red Sox made the right trade. Ojeda couldn't make the mental adjustment to pitch in Fenway (like Tudor before him) and Laschelle Tarver is going to be a brilliant center fielder and leadoff hitter for the Red Sox once they ditch Steve Lyons and Tony Armas. Tarver's eating up the International League and that doesn't even mention the other three guys Boston got for Ojeda. Anyway, I'm afraid you'll have to read some more Met bashing around here as the summer goes on, though my hardest volleys lie in the press in other szines.))

One last comment: Of the current crop of tenors, I like Pavarotti best, but for my money, THE tenor of the 20th Century is BJOERLING. Yeah, I know all about Caruso. ((I didn't know John could sing? Sorry, irresistible...)) I STILL prefer Bjoerling! Back to the MISSA LUBA for a moment. To my knowledge, the Mass has been recorded only once. It is on the Philips label (does it still exist?). Incidentally, the "notes" on the record jacket are by Studs Terkel.

Till later, Cheers, Fred Hyatt

((What? The Philips label? The Philips label probably is the largest classical label in the world. If you're asking if they still have it in print, that I wouldn't know. The way to tell is to look it up in Schwann's record guide, available in most record stores for free browsing. Pavarotti doesn't move me at all, though I recognize his fantastic technical skill...and Bjoerling certainly has very vocal supporters. Thanks for your letter. One last thing that both you and Fred Davis mention in your latest issues...the origin of the name "Gunboat" for Dip without negotiation. My understanding always was that Mark Luedi dubbed it so. In any case, it was one of the Midwesterners. Mark's address is P.O. Box 2424, Bloomington, IN 47402-2424 if you wish to confirm that. Oh yes, one more last thing. Did I name my Spy Dip game correctly? Please assign me a Miller Number in the proper manner. Thank you. Now we've got a couple of games to get to:))

THE SPY DIPLOMACY GAME: 1986 Ard16??

headlines of the day:

SPIES ARE ON THE MOVE

Winter 1900

AUSTRIA(Oaklyn):	has a VIE, f TRI, a BUD, s VIE, s TRI, s BUD.
ENGLAND(Ozog):	has a LVP, f LON, f EDI, s LVP, s LON, s EDI.
FRANCE(Ellis):	has f BRE, a PAR, a MAR, s BRE, s PAR, s MAR.
GERMANY(Fleming):	has f KIE, a BER, a MUN, s KIE, s BER, s MUN.
ITALY(Hise):	has f NAP, a VEN, a ROM, s NAP, s VEN, s ROM.
RUSSIA(Martin):	has a WAR, f SEV, a MOS, f STP(SC), s WAR, s SEV, s MOS, s STP.
TURKEY(Gardner):	has f ANK, a CON, a SMY, s ANK, s CON, s SMY.

THE DUE DATE FOR SPRING 1901 IS AUGUST 21ST, 1986

Addresses of the Participants

AUSTRIA:	Bernie Oaklyn, 13412 Brackley Terrace, Silver Spring, MD 20904-3225, (301) 384-3557
ENGLAND:	Eric Ozog, 1526 N. Lawler Avenue, Chicago, IL 60651, (312) 237-4650
FRANCE:	Randy Ellis, 11128 West 76th Terrace #28, Shawnee, KS 66214
GERMANY:	Matt Fleming, 445 W. Gilman #401, Madison, WI 53703 (608) 256-3226
ITALY:	Tom Hise, 3121 E. Park Row #165, Arlington, TX 76010, (817) 633-3208
RUSSIA:	Dick Martin, 26 Orchard Way North, Rockville, MD 20854 (301) 762-1761
TURKEY:	Paul Gardner, Rt. 1, Box 2338, Newfane, VT 05345 (802) 365-7635
GM:	Jim Burgess, 100 Holden Street, Providence, RI 02908 (401) 351-0287

Game Notes:

1) Note that Randy Ellis has a new address. When he gets a phone, we'll let you know. I hope no one minds if I print phone numbers. Most of you are pubbers with "public domain" numbers anyway. It also helps me to have them around when I'm making NMR insurance calls. Eric, Bernie, and Paul have paid the \$5 NMR insurance fee. The fee will pay for phone calls when moves are not received; the balance will be returned at the end of the game. I'd appreciate getting the fee from the rest of you with Spring orders without having to make it a requirement. While I'm on the subject of phones I should mention my feelings on phoned-in orders. Please try not to call late at night. Charlotte and I frequently go to bed by 10 ET. I am not home on much of a schedule other than that...except when Doctor Who is on TV, when no one is allowed to call without permission (that's 7:00-7:30 M-F and 7:30-10:00 on Sat. nights). Charlotte and I are slightly hooked, I'm afraid...very traumatic week as K-9, Romana, and Sarah have all bid adieu to the Doctor through the luck of the draw (during the week it's on Channel 2 in Boston, Saturdays show different segments of the very long running British series on our local PBS station). My, that put me a bit off track... Anyway, Charlotte has been known to take orders over the phone, but if I were you I wouldn't trust someone who's "never played the game", especially with spy orders.

2) The letter column brought up the issue of the spy capturing ability of dislodged units. No such capability exists. If you are dislodged in Spring, for example, from Munich you may not capture an enemy spy in Munich in the Spring. If you retreat to Burgundy, you could capture a spy there in the Summer. Thus, units awaiting retreat are presumed beaten and not likely to be in the mood for hunting spies.

3) I expect everyone to be pleased with the game reports. I'm going to keep a running list for each country of all their orders, so I can go back and check them easily for mistakes. Mistakes in a game like this can be disastrous, so I'm going to take extra-careful precautions. You will be receiving a map each season with notes on what you can see. I'll be

including back orders with the results, so that in Spring 1903 you would get a sheet of paper that includes results from the last three seasons (say) for easy checking. We'll see how that part goes. My notation will use the same standard as the regular game. Italicized orders fail of execution. Final resting places are in caps.

4) Press is black, unless someone vetoes that, in which case we will revert to the dingy grey default. By dingy grey, I only would disallow press coming from another player's home supply centers or country designation. Use of another's nicknames, home cities, etc. as part of a deception are allowed under dingy grey press. Note again that black press, only censored under extreme flouting of common decency, is in force unless someone objects. Press is encouraged. If you write a great deal of it, I would prefer it get here as far in advance of the deadline as possible.

5) We will be on the same deadline schedule as THE FREE LUNCH GAME with 7 weeks to negotiate for Spring 1901. That works out to be two weeks for Summer and Winter deadlines and three weeks for Fall and Spring. The result in terms of the time it takes to play the game is like having five week deadlines with no separations).

6) My general feelings on house rules are that the above notes, in concert with the rule book and the rules for Spy Diplomacy, are sufficient. I have been known to accept phone orders (and make NMR insurance calls) after the deadline, given my preference for having all units ordered if at all possible. Consider yourself warned on that and I'd be happy to answer any hypothetical questions you may have. Enough of the boring stuff. I'm excited, let the game begin. Good luck to all, I hope the rules don't prove to be too complicated.

7) Due on August 21st, in this order, is:
 Winter 1900 spy movement
 Winter 1900 spy assassination and unit capture
 Spring 1901 unit movement
 Spring 1901 spy observations (automatic)
 Spring 1901 spy movement (can be made conditional)
 Spring 1901 spy assassination and unit capture

Personal Note to You:

THE FREE LUNCH GAME: 1984HL

headlines of the day:

RUSSIANS TAKE EXPECTED ADVANTAGE OF THE HOLE IN THE BRITISH LINES, SURROUNDING THE ENTRENCHED ENGLISH ARMY IN MOSCOW

HOT OFF THE WIRES...FRENCH TAKE ADVANTAGE OF SUPERIOR POSITION TO TAKE VACATION FROM ACTIVE ASSAULTS, SEND TROOPS IN FOR TRAINING...TURKS DENY SENDING THE BEST OF THEIR MOST IMPORTANT CROP TO CALM THE TROUBLED AUSTRIANS...THE O'S HAVE IT

Summer 1908

RUSSIA(Oaklyn): R a mos-SEV, a pru-LVN, has a WAR, a SEV, a LVN.
FRANCE(Henry): has f NAP, a MUN, f ADR, f TYN, a PRU,
a SIL, a ROM, f APU, f TUN, a VEN, a PIE.
AUSTRIA(Ozog): has a VIE, a TRI, a TYO.
ENGLAND(Olsen): has f BOT, a NWY, f BAR, f BAL,
a STP, f NTH, a FIN, a MOS, a BEL, a DEN.
TURKEY(Gaughan): has f ION, f AEG, a GAL, a ALB,
f GRE, f EAS, a SER.

THE DUE DATE FOR FALL 1908 IS JULY 17TH, 1986*Addresses of the Participants*

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AUSTRIA: Eric Ozog, 1526 N. Lawler Avenue, Chicago, IL 60651, (312) 237-4650
ENGLAND: Bob Olsen, 6818 Winterberry Circle, Wichita, KS 67226, (316) 686-7935
TURKEY: Peter J. Gaughan IV, 3121 E. Park Row #165, Arlington, TX 76010, (817) 633-3208
GM: Jim Burgess, 100 Holden Street, Providence, RI 02908 (401) 351-0287

Game Notes:

1) The map is again on a separate sheet for no particularly good reason.

2) The much feared ENGLISH-FRENCH draw has been proposed. Please vote with your next set of orders. Votes will not be announced and if you don't vote it will go down as a nay.

Press:

(FRENCH SIGH): Press for Summer Season, if you insist...

(PARIS to WORLD): I'll be out making the world safe for democracy until the end of July, so y'all can sleep easier (but perhaps not easily, eh?). But don't expect me to answer any letters after Independence Day...

(AUSTRIAN MUSICAL RAVINGS): RE: Cocteau Twins. We picked up the album called **VICTORIALAND** the music is VERY soft, but pleasant to listen to. The album of all their singles is more rock oriented. As for Translator, I have two of their albums and one is about half good, the other earlier one a dog - only two of the songs I like.

Evening of the Harvest I would take a chance on if you thought the album was more of a departure from their other dreary stuff. ((Well...I've never listened to a whole *Translator* album, just singles on the radio. Again with *Evening of the Harvest* I've just heard the first single. I suspect the filler never makes it to the radio and if they've been guilty of that before there's no reason to think they won't be again. Still, I don't have any *Translator* albums and will probably give *Evening of the Harvest* a spin in the fall. How about if I give you a full-blown review then?)) The new Let's Active album is excellent, MORE OF THAT rock with a southern twang, beautifully crafted songs, there's only three songs I don't care for. It's hard for me to find an album these days that I like all the way through. ((I know exactly what you mean. I spend a fair amount of time putting together tapes of singles and plan to do more of it in the fall. The new Let's Active has me tempted to break my self-imposed ban on purchases, but it wouldn't be very fair of me to blow Charlotte's money...she and I listen to classical together, but she's a child of the 60's and hasn't much use for much of my rock music, except for the Talking Heads, of course...)) Cathy thinks Marillion's latest release, **MISPLACED CHILDHOOD**, is their best, while I think the first side of *Fugazi* really kicks ass. ((I plan to pick up the other Marillion albums in the fall too. Since the general

public here seems to have an interest, I think I'll attempt a general review of their work. In case anybody hasn't noticed, this quasi-szine is on auto-pilot this summer. I have lots of plans to be bigger and better in the fall, though I may take a month or so off and just do "SPY" results as I regroup. I'd be happy to take suggestions for new features. I've been thinking about music trivia contests and a more formal record review section with invited contributions.))

(RUSSIA to FRANCE): Ah! The unordered army and the miswritten convoy order. Did I not tell you? That is a ploy used by the best, and now by the worst. Comes the stab. Let's see, now: Finland to Berlin; Denmark to Kiel; Belgium to Picardy; North Sea to English Channel. Trustful is as trustful does: notice he stabbed Russia.

(ENG-GM): OK, OK, that was supposed to be "F Bot C", not "F Bot S". But if you think about it (unlikely) you will soon realize ((*watch this masterpiece of Berchian logic coming up here...hold onto your hats, it's a doozy*)) that in order to convoy an army, as fleet *must* at the same time support it. Otherwise, the army will drop like a stone to the bottom of the sea never to be seen again. In fact the concept of convoying contains within it the concept (implicitly) of supporting, so far from being a misorder, F Bot S was in fact a pretty darn brilliant piece of work if I do say so myself.

(GM-SLUDGE): You almost had me believing that I should have called the North Sea convoy to Denmark the misorder, sending that army straight to Flipperland for lack of support...you're lucky that I can read the rulebook...I think...

(RUSSIA to CONFUCIUS): Never, but never, insult seven men when all you are packing is a six-gun!

(RUSSIA to TURKEY): Fear not, the southern armada, since, after the Ionian, that body of wood chunks can go no further unless, of course, through Russia.

(ENG-RUS): If I were going to force the Ionian I think I'd muster a whole big bunch of fleets all around it and push my way in through sheer brute force. Enough of subtlety!

(TURKISH QUERIES): Bob? "Man" enough? What has Cousin Elf been smoking?

(BOB-BERNIE): 1979-IV (the last time I stabbed an ally, in that game you GM'd) is now long in the past and I want you to know that I have reformed. No, I'm not going to stab France. The very idea sickens me. And as for you Eric, you should know better by now. I'm still the wimpy do-gooder you

knew so many years ago!

(BOOB-BOB): Oh, come on now. You're on a roll. You just obtained your first victory by stabbing a host of former friends...Mazzer, Daf, and all the other Leviathans. Denying it will do not a single bit of good. We can't wait to see the continuation of the transformation of SLUDGE into SLIME. Wimpy do-gooder indeed!

(FUDGE to SLUDGE): ...which would be the byline if Brux was issuing press to Olsen. Frankly, aren't both the same color? (Just kidding, Bob! After all, I would not want to lose another toady and reduce the numbers to zero, now, would I?)

(WICHITA-GM): Did you ever consider that this game contains a remarkable number of players whose last names begin with "O"? If you really think about it profoundly, ((*I have, I have...*)) in fact, it's unanimous. Irish Eyes Gaughan's name is probably shortened from O'Gaughan, and Ed's famous for his short stories. (Think about it...may take you a few hours but you'll get it...)

(GM-WICHITA): Whom do you think you're speaking to? I'm the Gaughan Literary Quiz Champeen of the World...

(BOB-BOOB): I always wondered why they called economics "the dismal science". What did they call it before you got in?

(BOB-BOOB AGAIN): "Dismal mumbo-jumbo" would be more accurate, eh?

(BOOB-BOB): You won't get an argument from me today...let's talk baseball...

(FRENCH MUSINGS): Don't have many good musings. ((*The pall continues...*)) The Mariners just had their only four-game winning streak of the season snapped: yawn. Congratulations and good wishes to you both upon the occasion of your marriage--yes, you did sneak that one in. A request: suppose you write a page-long explication of why you feel music is important. I just might learn something... ((*hmmm, I just might do that, but I don't think I know all that much yet, so I wouldn't expect to learn much...*)) That's it. I'll leave you with my dragon: no more funny business. Thanks. ((*Until you bring back that spice, you may continue to be preempted in the exalted final position...*))

(SEVASTOPOL MUSINGS): The girl scouts of this fair province hung their panties on the line as a salute and tribute to the English for their offer of alliance and instant rebuild after the army Moscow is beamed back to the port of Liverpool to don the disguise of a fleet. Nice trick there Sludge.