



Costaguana

Volume 10, Number 13



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Hark! The herald angels sing,
COSTAGUANA's here to bring
Peace on earth and mercy mild,
Game reports, and humor wild....

And as we usher in the season of good cheer and capitalistic hawking of wares that few really want and fewer ever use, tempered with just enough joy and warmth and family unity to make it worth it, you have your very last chance in 1985 to experience the ecstasy of COSTAGUANA, a journal of postal Diplomacy and omnipresent oddments, brought your way from the captive Xerox machine of Conrad F. von Metzke, 4374 Donald Avenue, San Diego, CA 92117-3813, USA. By telephone, you may reach me at home at (619) 276-2937. At work, you may dial (619) 273-4830 or 273-1208.

Game fees: This journal does not charge any. Subscriptions: 22c per copy, payable in units of ten. Trades: All-for-all, gladly.

HAPPY HANUKAH, MERRY CHRISTMAS, HAPPY NEW YEAR, and PLEASE DON'T GET KILLED IN TRAFFIC: Partly because the postal service gets a wee bit bogged down in December, and mainly because I work for the Postal Service and have my own time constraints to worry about, COSTAGUANA traditionally does not appear in December. Last year we ran into a bit of difficulty with this policy, but this year no repetition will occur. The next issue will appear, and if it doesn't you may string me up to a light standard and use me as a pillar box for your complaints, just after the dawn of The Year of Halley's Comet, on January 4. I have every intention of being here; do you?

From me, and from my family, to you and yours: May this holiday season be your best ever, to be exceeded only by the one I will wish for you next year. May the star on your Christmas tree warm you with the spirit of giving and sharing. May the lighting of the Menorah candles bring a glow to your home. And, if neither of these applies, may the basic humanity of the world around you imprint itself with new strength, and bring you to concourse with it.

But you must promise me one little thing (raise your right hands, now): Liquor has its uses, but it is not an aid to good driving. When you get behind the steering column, please see that you are being influenced by caution and a commitment to the preservation of life, not by too many egg noggs.

Thank you.

IN RE: THE NEW FORMAT, AND THE NEW RATES: We've now got two issues in the new reduced 'booklet' format under our belts, and I've learned some things. Foremost among them is that I will not be able to bring you twenty pages per issue without running over the one-ounce weight limit. On that basis, I have elected to keep it down to sixteen (actually, fifteen, as one page must be reserved for the mailing cover). This

will limit costs and thus allow me to hold the price at 22c per. If ever I have sufficient material to warrant more pages, I'll foot the bill, but frankly I foresee problems in filling fifteen pages, let alone nineteen. I just ain't got that much stuff to print!

IMPERFECTIONS in last issue's mailing list have caused me to reprint the thing here. Sorry to waste precious space, it's just that I omitted two very nice gentlemen, misprinted two addresses, and left off a batch of ZIP + 4 add-ons. The list this issue clarifies all. Please discard the prior.

GAME OPENINGS: At this juncture there are two games available:

'REGULAR' DIPLOMACY: To begin as soon as filled. The only fee required is the maintenance of a subscription throughout, at 22c per issue. Two players signed (Michael Pustilnik and Fred Davis), five wanted. Please include country preference list.

'CLINE 9-MAN VARIANT' DIPLOMACY: See description last issue; map and rules to appear next issue. Same fee. Two signed (Robert Acheson and David Anderson), seven wanted. I'll need preference lists here too, but I suggest you hold off submitting them until you see the map.

THE NEW ORPHAN: Rod Walker's castoff game from EREHWON (Ghod, could I have phrased it any more offensively?) has been suffering fairly typical pains owing to a four-month hiatus and the trauma of relocation, but at last stability has set in, and we are ready to resume. Former player Scott Hanson was forced to resign, and was replaced by Keith Sherwood; former player Terry Tallman never had the courtesy to respond, and has been booted in favor of Lu Henry; all others have agreed to continue.

To allow assimilation of the two new guys, the next deadline has been put back to December 14. That move will be disseminated by carbon copy, and reprinted in the January issue.

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THE HAYDN SYMPHONY QUIZ

Two issues ago, I created a batch of linear separators made up of the nicknames of various Haydn symphonies, and challenged you readers to identify them; I even offered a \$25 prize for a complete list. I expected, of course, total silence, but lo! Michael Keller responded with a list that successfully identified 26 of the 30! Thinking this phenomenal, I awarded the gentleman \$20 and a 20-issue subscription, and my admiration for a well-researched effort.

The chances that anybody will care are slim, but it's my magazine, I print what I want. I am thus listing the nicknames, the Mandyczewski numbers, and the reason for the appellation:

LE SOIR ('Evening') - 8 in G. The third of a trilogy, named by Haydn himself to illustrate the times of day.

MIRACLE - 96 in D. So-called because, supposedly during the first performance, a chandelier in the hall crashed down; 'miraculously,' the performance had just ended, everyone had rushed forward to congratulate Haydn, and nobody was hurt. (In fact, the chandelier incident did occur, but it was during a performance of Symphony #102. How the event was transposed to #96 is unknown.)

- PHILOSOPHER - 22 in E-Flat. The name aptly describes the introspective, cogitative first movement, which is a slow and lengthy dialogue between English horns and French horns - an amazing thing.
- SCHOOLMASTER - 55 in E-Flat. Whoever named the thing obviously felt that the piece sounded particularly didactic. They were right. In this context, 'didactic' is a pretty fair synonym for 'boring.'
- LA ROXOLANE - 63 in C. Based on a French folk tune of that name.
- SURPRISE - 94 in G. Haydn's best-known symphony takes its nickname from the sudden loud 'explosion' in the slow movement, which tradition claims was written intentionally to 'wake up the audience.' That's nonsense, but to a first-time listener (are there any?) the sudden fortissimo is indeed a 'surprise.'
- HORN SIGNAL - 31 in D. The orchestra includes four horns, and the first chair sounds repeated Austrian hunting calls.
- FAREWELL - 45 in f-sharp minor. In the finale, the instruments drop out one by one until only two violins remain. Supposedly, Haydn was giving his patron, Prince Esterhazy, a 'subtle' hint that summer vacation had gone on long enough, and it was time to return home. Unlike most of the cutesy anecdotes about Haydn symphonies, this one is probably true.
- LE MIDI - 7 in C. Haydn's own name for the second ('midday') of the trilogy illustrating the times of day.
- TRAUER ('Mourning') - 44 in e minor. One hearing of the dolorous music will explain all.
- LA PASSIONE - 49 in f minor. An emotional essay based on a traditional Gregorian theme associated with the 'passion' of Christ on the cross.
- LAUDON - 69 in C. This one is a bombastic effort nicknamed in honor of Austrian Field Marshal Laudon, who had won some important victories in the wars against Prussia.
- THE BEAR - 82 in C. The finale has a ground bass that reminds one of the hurdy-gurdy sounds used in those days by street organ-grinders, who often used trained bears to solicit money.
- LA REINE DE FRANCE - 85 in B-Flat. One of a set of six symphonies written on commission for concerts in Paris; this was supposedly the favorite from the set of Marie Antoinette, thus the cognomen.
- DRUMROLL - 103 in E-Flat. The symphony begins with a roll on the timpani.
- LONDON - 104 in D. A stupid name. All twelve of Haydn's last symphonies were written for performance in London; why only the very last of all should achieve the sobriquet is an open question.
- LA POULE ('The Hen') - 83 in G Minor/Major - The secondary theme of the first movement sounds for all the world like the clucking of a chicken.
- OXFORD - 92 in G. On his first of two trips to London (1791-1792), Haydn was made an honorary Doctor of Music by Oxford University. One of the requirements for the degree was that he had to present the Regents with a new composition written for the occasion. Haydn cheated; he gave them a work unknown to them, but which had been written the previous year on commission from a French count.
- MERCURY - 43 in E-Flat. So designated by the recurrent and incessant violin figure of the first movement, which hurries 'on wingéd feet' throughout.
- IL DISTRATTO ('The Absent-Minded') - 60 in C. In the sixth movement, Haydn plays a joke; he instructs the violins to mis-tune their strings, and then after a time to 'notice' their forgetfulness and re-tune right in the middle of things.
- LE MATIN ('Morning') - The first, and the best, of the 'times of day' trilogy that Haydn wrote and named early in his career.

- MILITARY - 100 in G. The second movement, which Haydn has simply arranged from one of his concertos for hurdy-gurdy of 1785, brings in a warlike trumpet-call and a batch of 'military' percussion instruments.
- CLOCK - 101 in D. The slow moment has an incessant 'ticking' figure in the low strings that is a perfect aural illustration of a clock.
- IMPERIAL - 53 in D. Supposedly written for a royal occasion, but more likely just randomly nicknamed by someone trying to popularize the piece, this second-rate work is distinguished mainly by having four different finales associated with it - one of which is a blatant forgery.
- FIRE - 59 in A. Called thus because of the 'fiery, flaming' violin figure that underlines the first movement.
- LA CHASSE ('The Hunt') - 73 in D. The fourth movement is based on a horn theme which is a traditional Austrian deer-hunt call.

These are the ones that Michael got right. The four he missed:

- JUPITER - 13 in D. The principal theme of the finale is identical to that of the finale of Mozart's 'Jupiter' symphony, K.551 in C. Haydn's work was named for Mozart's.
- DON OTTAVIO - 78 in C Minor/Major. Origin of name wholly unknown.
- FIST - 39 in g minor. Think of a clenched fist, being raised and shaken against tyranny and oppression. That's the picture that critic Cornelius Burke had of this work, and the name stuck. It is, by the bye, my own favorite of the 108 symphonies.
- LETTER 'V' - 88 in G. Prior to the Second World War, this symphony was so nicknamed because of the similarity of its first theme to the Morse code dot-dash indication for 'v'. When the war broke out, Beethoven's Fifth - a work with a similar rhythmic association - took over the designation, and 'Letter V' as applied to Haydn has not been heard since.

It might be fun to list a few that I didn't mention at all:

- MARIA THERESIA - 48 in C. Written for a visit of that monarch.
- PALINDROME - 47 in G. So-called because the third movement consists in a musical section which the orchestra is instructed to play first forward, then backward.
- LAMENTATION - 26 in d minor. Based on a Gregorian lament from the 13th Century.
- ALLELUIA - 30 in C. Again, named after - and based on - a Gregorian 'Hallelujah' theme.
- TEMPORA MUTANTUR - 64 in A. Hell, I don't even know what this Latin term means, let alone why it's applied to this strident, awkward symphony.
- JANUS - 97 in C. Cornelius Burke, the critic who also named the thirtieth ('The Fist'), thought this work was "two-faced" - bombastic yet intense, outgoing on the one hand and introspective on the other.
- CASSANDRA - 87 in A. God only knows why this symphony is so named. I suspect it's because somebody was being cute, trying to popularize the weakest and least interesting of Haydn's late symphonies.
- THE JOKE - 93 in D. Sir Thomas Beecham used to call this 'the one with the bassoon joke.' Just as the slow movement seems to be winding down, the bassoon punctuates an otherwise placid moment with a raucous bleat; it is the funniest moment in all Haydn.

It might be of interest to anyone who has bothered to read this far, to explain what a Mandyczewski (or Hoboken) Number is, and why Haydn wrote 108 symphonies when Mandyczewski Numbers only go to 104.

Eusebius Mandyczewski was a Polish musicologist who, in 1905, issued a chronological listing of all the Haydn symphonies; his numbers have been standard since then. Antony van Hoboken was a Dutch musicologist who developed a three-volume catalogue of all the compositions of Haydn; for the symphonies, he simply adopted Mandyczewski's numbering (in spite of many known flaws) principally because Mandyczewski's numbers had become so widely accepted. To the 104 symphonies that Mandyczewski identified, Hoboken added four: The Sinfonia Concertante of 1791 (Hoboken 108), and the three works which had been identified as legitimate symphonies in the half-century that separated the two efforts. Of the other three, Hob. 105 is also known as the string quartet Op. I/5: The quartet simply has the wind parts removed; Hob. 106 is the similar Quartet Op. II/2; and Hob. 107 is a Symphony in D which was listed by theme in Haydn-era catalogues of the Viennese music publisher Artaria, but which has otherwise never been found.



KUDZU

Doug Marlette



GAME 1983CA - END-GAME

This game, which ended last issue in a three-way draw, is summarized by the surviving players as follows:

JOHN WALKER (Austria): "Congratulations to Dale Bakken, John Caruso and Dan Gorham!" ((I'm not sure John could have said much more; he was a very late replacement who kept a weak position alive for a season or two, more as a favor to me than anything else. But I'm quite certain he's sincere in his good wishes to the winners.))

JOHN CARUSO (Italy): "This was one of the more interesting games I ever joined. My main reason for joining was not to win, but to attack Jim Makuc for the heck of it. (We were having a non-serious feud prior to the game.) But alas, Jim couldn't continue, so I had to find something else to occupy my time, and I did. I decided that I'd stab everyone at least once before the game ended. So for me, the game was a success, as I stabbed everyone at least once.

"My thanks first to Doug Beyerlein for taking this game, and then to Conrad. They both did a fine job; it's just that they picked up a game

that the thrill was gone in, due to the lateness of our first GM (which wasn't his fault either).

"I know I didn't veto the draw. I probably should have, but as I said, I fulfilled what I wanted in this game - I attacked everyone.

"Thanks for finishing out the game, Dale and Ed, and thank you to all the standbys who helped keep the game going."

DAN GORHAM (Russia): "This game was a pick-up for me, in that I was asked to be a stand-in after the original Russian player dropped from the game. I'm glad that I was asked in...it was a most interesting game and I enjoyed every one of the players, who were all true gentlemen from the old school!

"Russia had been deeply invaded, but with help from the original Austrian player, the Turkish units were driven from Russian soil, and a new and stronger Russia was the result. The twists and turns of the game finally achieved an alliance between Russia and Turkey, and it was one of the big disappointments of the game that I was not able to free up some units to keep Turkey alive to the end of the game; Turkey was finally overrun by both Italy and Austria.

"Austria blinked first on the peaceful border of our two countries and tried to pull a surprise attack, but it was totally stopped, and after that Austria was only a poor trapped country between Russia and Italy. As a result, the original Austrian player dropped out of the game, and a new player came in. This new player unwisely NEVER ONCE talked to Russia or tried to reach any kind of an understanding with me, but attempted to work with Italy. This only resulted in more losses for that country.

"Germany under Ed did a good job of holding off France, and he must be given a lot of credit for his good game.

"The end section of the game was for Russia, with its superior land forces, to establish a stalemate line and to convince the others that a three-way draw was best for all. As a result I pulled back on some fronts and pushed out on others, and supported Germany in his fight with France.

"If the game had gone on it would only have resulted in a stalemate, so I'm glad everyone voted for the three-way draw now.

"Thanks to the GM and all the players for a great game!"

ED MENDERS (Germany): "A most enjoyable, hard-fought game. The best part of the game was not in the plot line, but with the mature talent of the players to stick it out.

"I feel good in playing with those of us that stayed with the game. We lasted longer than the GMs!"

"And to my good friend John, whom I met through this game - best of luck!"

CONRAD VON METZKE (surviving Gamesmaster): I, too, have had a lot of fun with my fairly brief involvement here. The big moment was, of course, the Ombudsman business, from which I learned a bit, and because of which I gained a great deal of respect for all concerned; sometimes these policy disagreements end in acrimony, even maybe feuds, but this was a mature and friendly dissent all the way.

As to the play of the game, I don't have any brilliant analyses to offer; I've been a newcomer, after all. I will say this: Had you not decided to end it, I'd have been very interested to see where it would have gone. Tactically, it could have been a lot of fun.

At press time, no comments had been received from Dale Bakken. If he cares to send any for next issue, I'll gladly print them and send you all copies. A statistical summary of this game has been stuffed into this issue on Page 13.

With this issue, the subs to COSTA of Dale and Ed have run out. I sincerely hope we cross paths again soon; if ever you're looking for a new game, please contact me; I'll create one for you if I have to.

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THE NEW GAME - "The Delirious Dik-Dik" - Update

No Boardman number yet, but never fear, Bill Quinn will come through; he always does.

The deadline for Spring 1901 Moves remains set for December 7. If a check appears here _____, yours are on file. If a check doesn't appear, either your moves aren't on file or I forgot the check mark.

One thing you guys might wish to keep in mind: In COSTAGUANA, there is no such thing as a missed move in 1901. Should you miss a move, you will immediately be replaced in the game (no second chance in 1901) and, for the one season, your units will make predetermined 'basic' moves. The point of this system is to prevent the game from going wholly out of tilt right away; plenty of time for that later.

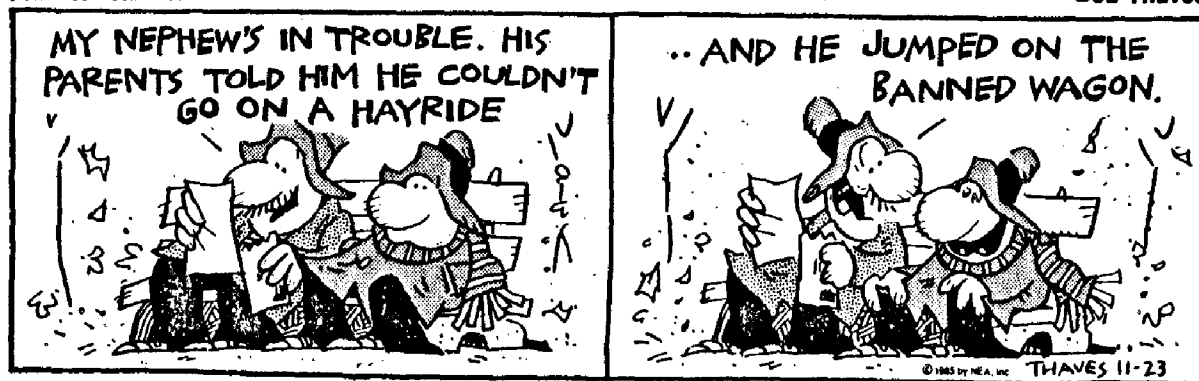
The Spring 1901 'basic' moves are:

- A: f tri-alb; a bud-ser; a vie-tri.
- E: a lvp-yor; f edi-nwg; f lon-nth.
- F: a par (h); f bre-mid; a mar-spa.
- G: f kie-den; a ber-kie; a mun (h).
- I: a ven (h); a rom (h); f nap-ion.
- R: f stp-bot; f sev-rum; a mos-ukr; a war (h).
- T: a smy (h); f ank-con; a con-bul.

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FRANK AND ERNEST

Bob Thaves



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Watch this space....

TIMES CHANGE - AND SO DO TOY GUNS

By Robert Cullen (Los Angeles "Times")

A shock awaited me at the toy store when I went shopping for a toy gun to complete my Hallowe'en costume. I expected to buy a cap-gun revolver, or maybe a mean-looking water pistol, similar to ones I carried as a child twenty years ago. Sure, I expected to find some changes among toy guns. But I was not prepared for the awesome arsenal that I discovered between the teddy bears and toy trains.

First to catch my eye was a full-size, battery-powered M-16 that blasts a stream of water thirty feet. Staccato machine-gun sound effects intensify the weapon's awe-inspiring performance. I carried an M-16 during my term in the Army, and when I hefted the toy-store model I felt eerie, deja-vu feelings tickling my neck hairs. The clerk indicated that the M-16 was a popular seller among toy guns. I can see why. Armed with this \$25 weapon, a budding Rambo could waste six kids armed with the puny water pistols that I used as a child.

I asked to see cap guns. The clerk produced an authentic-looking replica of a 9 mm. semi-automatic handgun. I asked where the caps were loaded. The clerk expertly unsnapped the clip at the base of the grip and handed me a package of ammunition. Forget the paper-roll caps of my childhood; caps now come packaged in rigid plastic holders that slide slickly into snazzy gun clips.

I felt like Rip Van Winkle. To combat the melancholy that I could feel setting upon my soul, I forced myself to be a comparison shopper and went back to the battery-powered water guns. The \$22 Uzi Repeater fires a stream 25 feet, which makes it five feet less attractive than the M-16. The SS-28 Water Laser, for \$25, also shoots only 25 feet, but what it lacks in range it makes up for with a massive supply of ammunition. While other water pistols may carry a pint, the SS-28 packs two quarts. In the jargon of the day, the M-16 will give you first-strike capability, but the SS-28 provides overwhelming retaliatory firepower.

But all these weapons lost their appeal when I laid eyes on the Uzi Air Gun. Looking dangerously similar to the concealed weapons that President Reagan's bodyguards produced during John Hinkley's assassination attempt, the Uzi Air Gun shoots rubber bullets. Advised for children eight and older, this Uzi features a six-shot clip that can be fired as fast as the owner can pump the mechanism. A second clip stores in the gun grip, making reloading a cinch.

Forget cap guns and water pistols. Real projectiles are more fun. Sneak up on someone and nail him in the back. No question about direct hits when a rubber bullet whacks you in the side of the head. Rubber bullets have the unchallengeable aura of real life.

I found it all very dismaying. Though I was raised on a farm where we were introduced to real guns at an early age - I started hunting with .22 rifles when I was 12 - I had somewhere developed the notion that guns for kids had become passé. I remember the hue and cry against war toys when opposition to the Vietnam War was at its fiercest. I remember how the demonstrations against G.I. Joe and other fantasy figures influenced many stores to remove military toys from their shelves. I thought that society in general - like me - had decided that it was not good to fuel the violent instincts of people by providing mock weapons for children. However, as I discovered in the toy store, times change, and so do public attitudes.

I left the store empty-handed, pondering the day's discoveries alongside memories of my childhood. I realized that the cowboys and Indians I

rode with, though not as well-equipped as today's play-warriors, were just as violent as any mock Rambo. I remembered a spell during the fifth grade when I read every war account I could find in the school library. I was fascinated with war and weapons of destruction. Despite these influences, I did not grow up to be a violent person. Other factors of my childhood - a loving family environment, strong parental disapproval of physical violence, heavy emphasis on ethical behavior - outweighed the violent elements. I'm sure that the majority of children playing with today's ferocious war toys will also become respectable adults, despite the tenor of their playthings.

What disturbs me is the thought of kids playing with replicas of weapons used by terrorists, drug dealers, and mass murderers.

((This little article touched a nerve. I have the same childhood recollections that Mr. Cullen has, the only difference being that for me they are thirty, not twenty, years removed.

((I have not investigated contemporary gun toys in any way. I have no use for toys for my sons that mirror or imply death and devastation; Ross and Eric are not permitted to play with guns or any other toy of violence. This restriction is not a total success, inasmuch as not all of their friends' parents mirror our attitudes. Nevertheless, I will maintain the proscription to whatever extent I am able. I categorically assert that the sole real purpose of guns these days is to kill people; I see no merit in glorifying that fact.))

ABJECT FEAR DEPT.: Today is the 27th. After today's mail, and with two deliveries left before deadline, five people have not yet sent moves. That seems a lot to me...but then, I warned you not to forget!....

"THE MAILBOX FILLETH" used to be the title of the letter column in Diplomacy World for the issues I edited. I'm not sure COSTAGUANA is about to have a regular, every-issue letter column, though that might be nice; but when we do have one, we'll steal the old title, wot?

From John Walker ((one of his famous back-of-the-envelope letters, for which I trust he has obtained a patent)): "I enjoy COSTA's reading material. The musical history is engrossing when I'm in the right mood. The children's activities are rewarding and humorous. The Dracula story was informative and entertaining (he's my favorite monster, although, to my knowledge, Peter Cushing never played a vamp). And the Ed Meese quote is pitiful - absolutely pitiful. Didn't the Senate ask him any questions? (Ref.: Advise and Consent.)

((Sure...some Senators asked; Ted Kennedy was particularly inquisitive, and the nomination went hanging for a year before Meese was finally confirmed.

((The trouble was that none of the many questions asked during the proceedings led to anything concrete. Meese may be an ideological idiot, but he is by no means a complete dolt; he has covered his tracks very well. Quite a few matters of financial irregularity in Meese's past were unveiled, and many ethical questions were left hanging; but no

'smoking gun' was ever revealed. As to his views on issues, it is only reasonable to expect that Reagan would not nominate a person out of step with the conservative bent of the Administration. This is especially so for the Attorney General's position when one reflects on the emphasis Reagan has placed on 'reforming' the judiciary.

((Moreover, Reagan wanted, not just any conservative; he wanted Edwin Meese, his old California crony. And Reagan made this a personal crusade, twisting arms and calling in all kinds of debts. Given the current makeup of the Senate, and Reagan's popularity and persuasive talents, it is rather amazing to me that - short of the smoking gun - Ted Kennedy and his allies stalled it off as long as they did.

((Sad to say, it is entirely possible that Ed Meese will become a real disaster in his current position. The very best we can hope for, I fear, is that in the long run he will prove to be insignificant.))

From Bill Quinn (Boardman Number Custodian): "I hope that my interest in your Contingency Orders house rule ((Bill recently requested a full explanation of how the system worked)) has not caused you any lost sleep. Not even a second thought!! Anyway, a player had whispered in my mailbox that he felt the rule was irregular or a variant. However, he did not want to make a complaint. Much later on, when I saw it in action, I felt it was unusual and I had seen nothing else like it. I read it and pondered it, and sent copies to several other prominent hobby members. Their opinion is that it is a borderline case, but regular. Arguments could be made both ways. Personally, I don't care much for it and would be hesitant to play under it."

((There is, and always has been, a certain 'grey area' into which fall any number of quixotic house rules in force in the hobby. My own 'no missed moves in 1901' (see Page 7 this issue) is another. Rules of this sort are intended to enhance the quality of a postal game, or make allowances for the special quirks of postal play, without actually making a change in the rulebook. My 1901 rule is intended to prevent fatally unbalancing the game at the outset, thus (in my opinion) ruining it for the others; I note that quite a few other GMs use the rule too, which makes me rather proud since I still think it's the best thing I ever invented. Contingency Orders, which I did not invent - I got the idea from Rod Walker, who got it from someone else, he's forgotten who - are designed as a fail-safe measure for people for whom the collect 'phone call system is not appropriate; college students whose dorms won't take collect calls, people without 'phones, overseas players, etc.

((Whether one personally likes the idea is, of course, a matter of preference, but I think it's really a question of style rather than substance. I dislike house rules that disallow moves which omit to specify Army or Fleet, and I would hesitate to play under such a dictum, but again it is not a substantive alteration in the printed rules.

((I'm awfully glad you didn't invest my games with the 'irregular' stigma, Bill. Ex-post-facto 'irregularization' except in the most extreme cases, bothers me a whole bunch, principally because it is the players who are harmed the most, and yet they are usually the least culpable.))

From Lu Henry: "Well, we got rear-ended at 65 mph (the other guy) as we were braking for traffic on an expressway. Eighty copies of 'zine still in what is left of cargo area. You better believe wear seat belts! Want an ex-station wagon cheap?"

((Don't worry, I'm sure the other fellow's insurance company will take you up on your offer to sell. You didn't say; were you hurt at all? Outside of abject terror, of course, which is plenty all by itself....

((I guarantee, I do wear seat belts; I won't even back out of the driveway without one. But it was only about three years ago that I got into the habit, and - if you'll forgive my lapsing into an anecdote - here's how it came about:

((Three years ago, I attended a training session for newly-promoted postal managers; the event lasted three weeks, and covered a wide variety of subjects. One of the elements was on-the-job safety, and how to present it effectively to one's subordinates. To this end, each of us in the group was presented a safety-related topic and asked to prepare and deliver a five-minute speech to the group; each speech was to be video-taped, played back, and critiqued.

((My topic was seat belts. At the time, I refused to use them, hated them even, and had no interest in convincing others. I struggled with that speech assignment valiantly, and got nowhere; it began to look as if I'd be reduced to a recitation of clichés and statistics, delivered without enthusiasm and with a bald lack of commitment.

((And then, on the morning I was to deliver the speech, I went out for breakfast, bought the newspaper, and started to read. And there, headlined on the front page, was a startling article: "Mail carrier killed in traffic accident." The story explained that the mailman was driving through an intersection when a car, coming from the perpendicular, ran a red light and broadsided the Jeep. The mail carrier was not using his seat belt; as a result, the force of impact ejected him through the open Jeep window, whereupon the Jeep tipped over on him and crushed him. The story also mentioned that he was survived by a wife and small son....

((The speech was a huge success, and from that moment I have never failed to fasten the seat belt.))

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AS I TYPE THIS, it is Thanksgiving morning and Ross is watching the Macy's parade on television. And as I eavesdrop from time to time, I am left with one suggestion for improvement of future broadcasts:

GET A COMPETENT ANNOUNCER!

What the network has done, of course, is hire the "bright young" stars of its various popular series, and ask them to read badly-written lines from a teleprompter through perpetually smiling teeth. Not one of these people has the slightest idea how to narrate such an event; several of them are having serious trouble reading the lines at all! The result is that what could be a bit of fun is instead a crashing bore.

Admittedly my idea wouldn't drag more viewers to 'Dallas' or 'Cagney and Lacey,' but I would far rather listen to running comment from someone whose personality is not confined to glowing dental work. Imagine what Tony Randall could do...or Dick Cavett...or Steve Allen... or - there must be lots of good possibilities.

My own first choice for such an assignment would be Vin Scully. He isn't a household name to all, but he is easily the finest broadcast commentator known to me. His forte is baseball games (the Los Angeles Dodgers), but he stands as if on a scaffold far above others in this field. He is intelligent, articulate, grammatically impeccable, and obviously well-educated. He can reel off statistics and make them sound like adventures, not facts. He has, in fact, done parades for TV; the proof of his ability is already on file.

Happy Thanksgiving, network execs, and - wise up!

Yet Another
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I have an idea; just for tradition's sake, let's do this every issue!

GAME 1983HK - The Ambidextrous Aardvark - Fall 1909

Russia, as you might have guessed, retreated a mar-bur.

ENGLAND (R.Anderson): a lon-bel. a gas (s) wal-bre. a wal-bre. a bel-ruh.
f nat (s) iri-mid. f iri-mid. f nth (c) lon-bel. f hel (s) RUS hol-
kie. f eng (c) wal-bre.

GERMANY (Keller): a ber-kie.

ITALY (D.Anderson): a tri-tyo. a vie-gal. a gal-ukr. a tyo-boh. a mar (h).
a ven (s) tri-tyo. f tyn-wes. f spa sc (s) mar. f mid (h). f lyo
(s) mar. f gre (h).

RUSSIA (Egli): abur-mun. a pru (s) mun-ber. a pie-tyo. a mun-ber. a mos-
war. a stp-lvn. f hol-kie.

TURKEY (Touchette): a rum (s) ITA gal-ukr. a bul (s) rum. a con-sev.
f eas (s) aeg. f bla (c) con-sev. f aeg (s) bul.

Retreats: Ita f mid to por, naf or off the board; Ger a ber to sil,
but why waste the energy?

CENTRES:

E: 9: lon, lvp, edi, nwy, swe, den, bel, bre, par. Even.

G: 0: OUT.

I: 12: rom, ven, nap, tun, tri, vie, bud, ser, gre, por, spa, mar. Build one.

R: 7: stp, mos, war, kie, mun, ber, hol. Even.

T: 6: con, amy, ank, sev, rum, bul. Even.

A large 'thank you' to Michael Keller for following through faithfully
with a depressing position.

From approx. 7 Dec. - 7 Jan., Rob Anderson will be home from college,
and should be addressed: 320 Oceana, Oscoda, MI 48750.

Let's speed this up a bit, since the Winter is so simple. The Italian
retreat and build, and Spring 1910 moves - all at once - are due Saturday,
January 4, 1986. Moves may, of course, be conditional on the retreat and/or
build.

Please watch out! A deadline such as this, coming right after the
holiday season, is fairly easy to forget. Please don't. May I suggest
that you send preliminary moves right this minute, and change them later
if you need to?

ITALY TO TURKEY: Well, either England or Russia is going to go for the
win, but neither can do it without fighting the other.

ITALY TO JAMUL: I draw stick-men pretty good, but that's about it.

JAMUL TO ITALY: Well, that's better than I can do. When I draw a stick-man,
people think there's a flaw in the paper.

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1983CA - End-Game, contd.

Doug Beyerlein has kindly provided the information I needed to close
this game out for the record. Dale: If you have a statement you wish
printed, it is welcome for next issue. Otherwise, this wraps it up:

JOURNAL: Raging Main (to F.07); Efgiart (to S.08); Costaguana.

GAMESMASTERS: James Woodson (to F.07); Doug Beyerlein (to S.08); Conrad
von Metzke.

AUSTRIA: Bob Howerton (dro F.08); Bill Quinn (res S.09); John C. Walker.
 ENGLAND: Jim Makuc (out F.07).
 FRANCE: Dale Bakken (DRAW W.09).
 GERMANY: Ed Menders.
 ITALY: John Caruso (DRAW W.09).
 RUSSIA: Robert Acheson (dro S.02); Daniel Gorham (DRAW W.09).
 TURKEY: Michael Quirk (OUT F.07).

	01	02	03	04	05	06	07	08	09
A:	4	6++	6	6	7+	6	6	4	3
E:	4	3	4	4	4	2	-		
F:	4	5	5	5	5	6	8	9	10
G:	5	6	6	6	6	6	5	4	3
I:	6	5	5	5	4	5	6	7	9
R:	4	4	4	5	5	7	9	10	9
T:	5	5	4	3	3	2	-		

SLUT!

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('Slut,' in case anybody cares, is Danish for 'The End.')

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GAME 1985AJ - The Tergiversatory Tapir - Winter 1904

The retreats: Aus a tri-ser; Rus a rum-ser; Rus f nwy-stp nc. As a consequence of having tried to retreat to the same space, the two units that aimed for Serbia are annihilated. Note that this is another example of the policy I adopted two issues ago, and announced last time, of not giving away too much information; I did not mention the possibility of a retreat conflict, and (heh heh) you guys walked right into it....

AUSTRIA (Walters): Builds a bud. Has: a's bul, gre, vie, rum, bud (5 - one short).
 ENGLAND (Fleming): Has: a boh; f's nth, nwg, den, wes (5).
 FRANCE (J.Walker): Builds a par, a mar. Has: a's hol, nwy, tus, par, mar; f's spa sc, mid, tyn (8).
 GERMANY (Caruso): Removes a sil. Has: a pru; f bal (2).
 ITALY (Pustilnik): Builds f rom. Has: a's ven, tri; f's rom, adr, ion (5).
 RUSSIA (D.Brown): Removes a smy. Has: a's gal, lvn, swe, war; f's stp nc, con, aeg, bot (8).

Spring 1905 moves (on file if this space _____ is checked) are due Saturday, January 4, 1986. Please don't let the holidays make you forget!

OH YES: I have a proposal to concede the game to France and Germany. Votes with moves pleeze; one 'nay' squelches it, but votes not cast are treated as yes.

MOSCOW TO EASTERN BLOC: Let's face it, France and England have been coöperating and coördinating well. They've got the German homeland for the taking, and Italy is in deep water. Let's hope a cold winter will slow them up!

JAMUL: It might indeed, but you must remember that one of them lives in the Sun Belt and the other lives in the Mississippi swamps....

GAME 1983AC - The Wistful Wombat - Spring 1911AUSTRIA (Rauterberg): a rom-nap. a ven-rom.ENGLAND (Pustilnik): a stp (h). a mar (h). a bur-mun. a ber (s) bur-mun.
a pic-bur. a par-gas. a hol-kie. a lon (h). f lvp-iri. f edi-cly.
f por (h). f eng-mid. f bal-pru. f bel-eng. f mid-spa sc. f nth-nwy.

FRANCE (Henry): f tyn (s) tun-ion. f tun-ion.

TURKEY (Walters): a tyo (s) tri-ven. a war-pru. a vie-boh. a mos-lvn.
a sil (s) war-pru. a tri-ven. a smy (h). a ukr-mos. a ank-arm.
f ion-tyn. f aeg-ion. f nap (s) ion-tyn. f con-aeg. f adr (s) tri-ven.

Retreats: AUS a ven to pie, tus, apu, or o.t.b.; TUR f ion to apu, alb, gre, eas or o.t.b. Fall moves may be conditional on these.

PLEASE NOTE Paul Rauterberg's new address, listed in this issue's mailing list.

SPRING - whoopsie, make that - FALL 1911 MOVES are due Saturday, January 4, 1986. Be of good cheer this holiday season, but kindly do not let the cheer fuddle your mind and cause the forgetfulness of Lethe.

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GAME 1984HI - The Extroverted Emu - Fall 1906AUSTRIA (Pierce): a smy (h). a bud-gal. a con-bul. a tri-ven. a apu-alb.
a sev-rum. a rum-ukr. a vie-tyo. f ion (c) apu-alb. f gre-bul sc.

ENGLAND (c.d.): f yor (h).

FRANCE (Fleming): a ven (h). a tyo-mun. a wal-lvp. a tus (s) ven. f lyo-
tyn. f tun-ion. f aeg (s) tun-ion. f tyn-rom. f eng-bel.GERMANY (J.Walker): a bel (h). a ukr-sev. a war-gal. a mos (s) ukr-sev.
a gal-rum. a boh (s) war-gal. a mun (s) boh. f nth (h). f nwg-nat.
f cly (h). f stp nc - nwy.

ITALY (c.d.): f nap (h).

TURKEY (Sherwood): No units on board.

Retreats: AUS a sev to arm or o.t.b.; AUS f ion to alb, adr, eas or o.t.b. Builds may be conditional.

CENTRES:

A: 10: vie, bud, tri, ser, rum, bul, gre, con, smy, ank. Even.

E: 0: OUT (at last!).

F: 10: par, bre, mar, spa, por, tun, ven, rom, lon, lvp. Build one.

G: 13: ber, mun, kie, hol, bel, edi, den, nwy, swe, stp, mos, war, sev.
Build two.

I: 1: nap. Even.

T: 0: OUT.

Because of the fact that only one of the retreats has any real complexity and all of the builds are behind the lines, I am suggesting a speed-up here and calling for retreats, builds, and Spring 1907 moves all at once. The moves may, of course, be conditional on the preceding actions. The deadline for all this is Saturday, January 4, 1986. This would be one whale of a lot of action to miss out on, so please do not let the holidays distract you.

And with your retreats/builds/moves, I'll need some votes. Despite the fact that the concession proposed last issue was vetoed, I have no fewer than three - count them, three - proposals to end this game which I must put to a vote. They are as follows:

THE ELECTRONIC PLATYPUS

The duck-billed platypus, one of the animal kingdom's most unconventional specimens, might be even stranger than zoölogists had thought. Australian scientists say a series of experiments has shown that the egg-laying, web-footed mammal detects electric signals to catch its fast-moving prey, mainly shrimp and frogs, in streams along Australia's east coast.

When flashlight batteries and dead shrimp were thrown into laboratory tanks, platypuses ignored the shrimp and headed for the batteries.

The platypus, which can stay under water for up to five minutes, swims with its eyes and ears closed, and scientists had long puzzled over how it found its food. A clue to a "sixth sense" came when analysis of a pickled platypus head under an electron microscope at West Germany's Darmstadt University revealed what seemed to be receptors for electric signals.

Chris Tidemann, curator of the Australian National University's Zoölogy Museum, said the discovery was confirmed in the experiments at his Canberra laboratory. "It's unique, certainly in the mammals," said Tidemann. "The only other animals with electro-reception are fish and a few amphibian larvae." Describing the experiments, which are to be published in the British magazine Nature, Tidemann said, "If you throw a battery in the water the platypus will chase it and find it. It will take the battery before the dead shrimp every time." He added that researchers also tried lowering the battery voltages, and thus learned that the platypus' electric detection sense was acute.

Tidemann said the animal's ability to pick up signals was entirely receptive and unrelated to the echo-locating abilities of whales and bats, which send and receive. The platypus uses its sensors to detect the electricity given off by muscle movements. The mammal may also navigate with the sensors, picking up electrical impulses from rotting vegetation and some rocks.

The platypus and the Australian spiny anteater make up a primitive animal subgroup called monotremes - the egg-laying mammals. They are the closest living mammals to reptiles. The monotremes are the only venomous mammals, with small poisonous barbs on their rear limbs. They have mammary glands but no nipples. The platypus also has retractable webs on its feet that help it swim and burrow.

When stuffed platypuses were sent to Europe in the late 18th Century, scientists dismissed them as a joke perpetrated by a skilled Chinese artist who had pieced together the parts of various animals. Eventually scientists took the platypus seriously and discovered it laid eggs. But it was not until the 1920s that researchers began to watch its feeding habits.

Platypus authority H.J. Burrell wrote of the animal having a sixth sense in his 1927 work, 'The Platypus.' "And indeed there is a sixth sense," said curator Tidemann. "Instead of blundering about the bottom doing it all by touch, they have got this special 'sense' which makes them more successful."

The curator of mammals at Sydney's Taronga Park Zoo, Deedee Woodside, said that the discovery of the sensors showed that the platypus - a creature possibly dating back 22 million years - was still adapting and evolving,

and not stuck in an evolutionary blind alley. "If you can imagine how we would feel if we discovered what touch is, it gives you an idea of how significant this is," she said. "It opens up endless possibilities for studying mammals."

((From a Reuters news story))

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THE COSTAGUANA ANIMALS

Some of you keep asking me about all these strange animal names I use for the games. It would almost seem that you like obscure animals! Well, my best suggestion is that you come to San Diego, and while you're here I'll let you take Eric to the zoo. Then you'll learn, believe me!

Failing that, here's a quick rundown:

The WOMBAT is an Australian marsupial that in size and habits resembles a badger. In appearance, it is a dirty brown and might, if the viewer had cataracts, pass for an Airedale.

The EMU is also Australian; it's a large flightless bird, a close relative of the ostrich but less colorful and slightly smaller.

The DINGO is the Australian wild dog. Apparently they come in several sizes, but the ones in our zoo are about the size and build of a German shepherd. They are mottled yellow and dark brown.

The TAPIR comes in two distinct types. The South American tapir is found in the jungles of Brazil and Venezuela; it's a warm brown and looks like a wild pig, which is essentially what it is. The much larger Malayan version, native to the peninsula and Borneo, is black and white and about twice the size of its Latin cousin. Tapirs have the curious habit of always being asleep when Eric wants to see them.

The OKAPI (oh-CAH-pee) is the closest living relative of the giraffe, but at first glance it more resembles a zebra. The neck is slightly elongated, but not excessively. The okapi comes from the forested areas of Lake Nyasa, is so shy that the species wasn't even discovered until early in this century, and is one of the more beautiful animals known. Brown, white and black all combine - with zebra-like striping on the flanks - to a stunning appearance.

The AARDVARK, from South Africa, is a burrowing mammal about the size of an anteater. They look like the alien in 'Alien.'

The DIK-DIK, smallest member of the antelope family, comes from the scrub plains of South Africa. It has a rounded head, but otherwise looks exactly like an antelope - reduced to the size of a rabbit. Fully grown, they weigh about ten pounds.

.

And with that, another issue slinks sleepily off into the shadows. Hope you had a good time here today; I did.

SEE YOU ON JANUARY FOURTH!

FROM:

COSTAGUANA
C. VON METZKE
4374 DONALD AVE.
SAN DIEGO CA
92117-3813



FIRST CLASS

TO:

GAMEFINDER

Don't want to read all the crud?
No problem; just turn straight to your game:

<u>Game</u>	<u>Page</u>
AARDVARK	13
DIK-DIK	7
DINGO	2
EMU	15
OKAPI	5
TAPIR	14
WOMBAT	15

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