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A clarification - or, rather, amplification - needs to be made. In the last issue I did some writing on a variety of topics, and hoped to get some response from the readers so we could get some real interchange going. Unfortunately, I neglected to make it clear that this was my intent, and with all the notes about cutting back and printing only what I had time for, etc., I'll betcha some people just assumed their contributions weren't needed. Wrong! If your Muse kicks you in the gluteus because of something you read here, listen to it and write a comment. Now, I'm quite happy having nice cheery letters that tell me how wonderful my opinions are, but what I'd really enjoy for a change is a strong opposition voice. "You know, Conrad, for a nice guy you sure are dumb! You honestly think that horse's patootie Gore is Vice-Presidential material? We'd be better off with Fred Flintstone, and here's why...." Okay, now do we all understand our assignments?

**NEW GAME:** Last issue I announced a game opening. As I type this - but it's only May 26 - I have five: Palmer, Anderson, Cline, Denny, Gorham. For various reasons this will be Regular Dip. It will also be the last game COSTA will ever run, if my latest scheme finds any support - and I think it will, from me at least, which is all I care about....

Let me begin by quoting from two letters:

**DOUG BEYERLEIN:**

After reading your request for players for a new game and the threat of closing down COSTA if there is no demand for new games I thought that I had better write. No, I am not volunteering to join a new game (or an old game, for that matter). I can see that you are missing the entire point of COSTA's popularity.

I am sure that you are the first one to admit that people don't subscribe to COSTA for your gamesmastering. People read COSTA to read what you have to say -- about your family, your work, your ideas, you. Most of us readers could care less about the games. In fact, they (the games) just take up space that could be better used for more of your writing. So forget the games and make COSTA a discussion zine. Mark Berch doesn't need games to make Diplomacy Digest interesting; nor do you need games (or even Diplomacy) to make Costaguana interesting.

Without Diplomacy games in COSTA you won't be stuck with deadlines or waste time with adjudications. You can do what you do best, which is write. And you will still get plenty of people willing to subscribe to a Diplomacy-less COSTA. Limit COSTA to your one oz format and charge enough to make a few dollars after printing and postage. Both you and your readers will be happy with the finished product. Put the idea in the next COSTA and see what the reader response is to it. You can decide then.

Just some ideas from a friend.

MARK BERCH:

"I've perused the recent COSTA where you announce future plans to keep the GMing and cut the writing. I've written to you about this several times in the past, but I'll take another shot: You've got it backwards.

"Your writing is unsurpassed in the hobby. Along with Rod and Richard Sharp, you're the most gifted writers we've been blessed with - even Bob Lipton was not quite up to your standards. I would get COSTA just for your colophon musings. As for your GMing, well, the best that can be said for it is that it's better than I would do.

"I realize that such indignities as finishing 44th in the RP for GMs will never prevent you from being able to fill your games. There will always be people who will get the 'zine for its contents, and would then prefer to play in a 'zine they are already paying for. And indeed, that's part of the problem.

"The hobby has nearly always more supply of game openings than demand for (them). It is players, not GMs, who are at a premium. When you fill games, in effect, you are depriving other GMs of games, for it is the supply of players, not the supply of GMs, which limits the number of games. In a very real sense, these GMs, collectively, on the average, deserve the games more than you do. Your 'zine does not need games, certainly not so many games, to prosper. But other 'zines do. For many 'zines, it is the games which will allow the pubber to get the kind of circulation he is looking for. When you draw off game openings you are, in effect, making it more difficult for them and their 'zines - with no offsetting benefit for your 'zine, since COSTA simply doesn't need games to prosper and never will. I realize that you are extraordinarily generous in plugging other 'zines, but you can do that without taking away their game openings. And secondly, the law of averages is, another pubber will probably GM the game a little better than you will - so it's not as if they will have to settle on an inferior GM when COSTA's game openings are non-existent. In a perfect market, players would be drawn to the best GMs, but in Dippy, they are drawn to the best 'zine - and others need the games in a way that COSTA does not.

"And surely the gameload harms the 'zine. It takes time from your writing. And surely it must sap your enthusiasm to get the next issue out...."

CONRAD: Yes, well, as Mark says, I've heard this before - from him, from Doug and Marie, from Jean, from Rod, from Simon, from Michael....

It's an interesting idea - it always has been - and I'm willing to play with it. There are a few qualms which I've not yet surmounted, but I think the answer is to stop worrying about them and let them sort themselves out. E.g.:

1. If, as Doug suggests, I drop Diplomacy altogether, I am left without a base of subscribers from which to draw. This journal has no roots (tentacles?) anywhere than in the postal Dip hobby. Where would the 'new blood' come from?

2. There are other all-talk 'zines out there: DIPLOMACY DIGEST, HOUSE OF LORDS, BENZENE and we really ought to include DIPLOMACY WORLD. I'm not interested in going into competition with any of them. If I eschew the Diplomacy content entirely, that takes care of three of them - but then we're right back to no base of subbers.

3. Well, One and Two are really the big public ones; I have a few personal reservations as well, but those are mine to treat with.

So that's what inclines me to balk, but I also recognize that there is no permanent damage done by experimenting; if it doesn't work, I can just shift gears and try another approach. So I think I'll give it a go, and see what happens. I have no idea under what conditions this will be done; as much as anything, you'll determine that by your contributions and reactions. I figure that by the time the last of the games has flown off to Statistics-land, we will have experimented out some of the wrinkles, and then we can talk about what's happening.

Meanwhile, the last of the games now has six, and I can still do colophons for Mark while I flounder around. Specifically:

This is COSTAGUANA, a journal of something (if you don't know what, you've skipped the preceding pages) and abscquatulous abstemiousness, a very impressive condition until you realize that both those words are improperly used, published by Conrad von Metzke, a wholly-owned subsidiary of Berch & Beyerlein Literary Criticisms Inc., 4374 Donald Ave., San Diego, CA 92117. Let's talk 'phones later. Trades will be considered depending on the literary quality as reviewed by our principals. Subs three for a clam. Overseas, the same by surface; 90c by air per copy (Australia \$1.20). Canada is not overseas. In all foreign cases, I much prefer payment by uncanceled postage stamps (yours), as I always need a few. And speaking of 'phones, it's (619) 276-2937, but please do not count on it as I keep exotic hours.

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I've recently seen a very charming stamp coming through the mail, and if ever you have a chance to get ahold of one, do so as a souvenir. It's not worth any money, but it is...well, it's just plain CUTE! That stamp is precisely why they invented that word, 'cute.'

It was issued by Israel to commemorate the bicentennial of Australia, and the design is of two kangaroos holding up a birthday cake, and postured in a caricature of the Australian Coat of Arms. It's a joy to have a thing like that, and it's made doubly joyful because it comes from a country so deeply troubled and so incessantly serious about things. As I say, if you find one, keep it; if you find two, send one to me, I'd love to have it.



envelope, and that's the way I've been doing it for years. (Some of the Brits use actual newspaper-type wrappers, but I've no idea where to get them; I suppose I could make my own, but I'm dreadfully lazy - besides, I am incapable of cutting on a straight line.)

Now the rub: All by itself, last issue weighed in at just under one ounce. But, add the envelope and it goes over the ounce, and becomes subject to the 2-oz. rate - which costs 42c more than the one-ounce letter rate. (It's worse to Australia.)

So that's why no envelope this time, guys.

And since I have heard repeatedly that it is like pulling teeth to get accurate information on foreign rates from post office clerks, I offer this basic chart of current rates; some of you publishers may wish to see if you're getting the best rates, since your 'zines do qualify as printed matter.

#### LETTERS (to any country):

Surface: 40c first ounce, 23c each add'l. ounce

Air: 45c per half-ounce, up to 2 oz.; 42c per half-ounce thereafter

#### PRINTED MATTER:

Surface: 40c first ounce; 20c each add'l. oz. to 4 oz.; 28c each add'l. 2 ounces thereafter

#### Air:

To Europe, Central and South America: 83c first ounce; 49c each additional ounce to 4 oz.; 64c each add'l. 2 oz. after

To Asia, Africa and Australia: 90c first ounce; 64c each add'l. ounce to 4 oz.; 91c per 2 oz. thereafter

Note that whenever a statement like "first ounce" or "additional 2 ounces" is made, it always means "first ounce or fraction." In other words, always round up on weights.

Russia and Turkey are considered part of Asia. Any U.S. possession (including the semi-autonomous islands in the Pacific) is charged at the domestic rate; thus, one ounce to American Samoa is 25c, but to Samoa the republic is 90c. There are separate schedules altogether for Mexico and Canada; if you want those, just ask and I'll look them up for you.

And finally. In order to take advantage of the printed matter rates, you must (a) confine the contents to printed matter - not even stick-on notes allowed, (b) use a wrapper as previously noted, and leave it unsealed (clasp or a couple of staples o.k., glue or tape no), and (c) endorse the wrapper as follows: AIR MAIL - Printed Matter - A.O. (Obviously for surface rates, don't write Air Mail.)

The weight limit for printed matter to most countries is two pounds; a few allow four. If it's over two, check on this individually. And there are a few countries, mostly those that aren't speaking to us (like Vietnam and Albania) that don't permit printed matter at all.

I realize this essay has been of immense interest and benefit to the vast majority of all readers, but you never know who will look this over and suddenly discover how they too can save seven cents a month.

Okay, now I'm on stage. I guess I'm expected to perform, right?

Just as well, because I have the inclination to make some comments about music - my kind of music, the obscure variety of classical.

I'm a 'binge' listener some of the time. Every once in a while I will get it into my head that I must do an aural survey of some brace of work that I dearly love but haven't focused on for a while, and I do just that, digging out the records and playing them without another musical break of any kind.

Sometimes these binges can take forever, as with the Haydn symphonies. Other times they are rather short, as when I decide to do the Complete Symphonies of César Franck - there's only one, and it lasts 35 minutes. Some binge. Most, however, are more normal: The nine Beethoven symphonies, Schubert's six masses, the Brahms string quartets....

A couple of weeks ago it was the Mahler symphonies, and that one takes maybe fifteen hours. I always do them in ascending order, which leads to the little game I play as I ascend: Will I bother this time with the Eighth, which I utterly detest, or will I do what I always threaten to do, skip it and sell the old record. So far I've always given in and played the thing, but I tell you, I sure get a lot of petty chores done during that period.

Well, this week I went really flippe - the binge took me to that well-known body of virtuoso display pieces, the French horn concerti of Rosetti. I may well be the only person west of the Mississippi who is capable of indulging in this particular freak-out, in that I own a copy of the double horn concerto recorded in the early 'fifties by the Haydn Society of Boston; anybody can have the other three known works, but this one is really tricky, and I have been fending off requests for tapes of my prized possession for many years. (I gave in a few years ago and started supplying the tapes, and have been financing COSTA ever since with the proceeds.)

If you go to a symphony concert by other than a chamber orchestra, you will normally be confined to one of three solo instruments: Violin, piano or 'cello. In chamber arenas, a few others crop up, with the flute probably the most popular. But in spite of its being a mainstay of the standard orchestra itself, the French horn is one of the scarcer contenders in the solo instrument sweepstakes. I'd venture the comment that it may well be the scarcest of all the standard instruments, save only the contrabass. Well - maybe it's a tossup with the bassoon, but you get my point.

Yet there are surprisingly many solo compositions of real quality for the instrument, and not all of them are by obscure people. Mozart wrote three concerti, and a fourth has been fashioned from bits and pieces. Richard Strauss wrote two, one at each end of his long career, and the comparison is quite amazing - how much he grew, and yet how little he really changed. Schumann gave us two works for four of the beasties; they are not really very good, but they do have a big name attached. There is a pair of double concerti by Vivaldi, two by Haydn plus a double concerto that we shall be back to presently, a couple of wonderful Cherubini concertini...and when we get into obscure people, well, I just don't have that kind of time!

And then there is Rosetti. Well-thought-of in his day as a writer of music in almost any form, he is, believe it or not, best known today for the concerti for French horn that he gave us. There is a good reason for this: Apart from the Mozart works, Rosetti's are the finest concerti written for the horn prior to the advent of Strauss and the Twentieth Century.



Francesco Antonio Rosetti was born in Bohemia - originally his name was Franz Anton Rössler, but he changed it in the fashion of the day (just as Josef Haydn went through life signing himself Giuseppe) - on October 26. Curious that the day should be agreed to, because the year is still in dispute; it was either 1746 or 1750. His career was extremely typical and in no way unusual for the period, and he was one of the most respected composers of his day by the time of his death in 1792. If I were writing a serious, scholarly essay on this man, this would have been the dull part.

Late in the 1770s, Rosetti seems to have come in contact with the world's first professional French horn virtuoso, by all accounts an astonishingly brilliant player, one Giovanni Punto - another expatriate Bohemian who had Italianized his name from the original Johann Stich. Whether specifically for Punto, or merely because of his inspiration, is not known; but in about 1779 Rosetti composed the first of his five (actually six, read on) concerti for the horn. Three of the five, plus the disputed sixth one, have been recorded; the others await their day. In keeping with contemporary fashion, where touring performers often brought their star pupils with them (to serve, among other things, as personal servants), two of the works are for two horns each.

And now a brief word about French horn players. The aforementioned Punto was apparently the first of the great ones, but he has not had all that many successors. Mozart's masterpieces were written for one Ignaz Leitzgeb, who was apparently a nice enough man but not a great player; Mozart has immortalized his recognition of these facts by scrawling insults and obscenities in the margins of the scores; "This is for that complete ass Leitzgeb" is about as mild as they get. Richard Strauss' first concerto was written for his father, apparently a fine albeit provincial player. And there are a few more. But it is not until the 1930s that the modern (= available on recordings) line of horn players arises in the person of a Briton, Aubrey Brain, who not only established the standard by which players live today, but sired the greatest horn virtuoso of the modern era. Dennis Brain (1918-1957) brought the French horn into prominence as a major concert solo instrument, and his records of the Mozart (with Karajan) and Strauss (with Sawallisch) concerti remain definitive even though monaural only. Dennis also recorded a few other pieces, one being a single movement of a Leopold Mozart concerto in which the solo was played on a horn mouthpiece stuck into the end of six feet of garden hose. Brain was not all that stuffy....

Tragically, Dennis Brain made one severe misjudgment of the essentially adversary relationship between the grillework of his Lamborghini and the bole of a tree at 70 mph, and so he was not available when major interest in the secondary composers of Rosetti's era - e.g. Rosetti - came into fashion. But the Brains, pere et fils, had given the instrument its full measure of standing, and their successors (every one of whom inevitably acknowledges the Brains as their artistic progenitors) were able to take up music of people like Rosetti with the sure knowledge that interest in the French horn would sell enough records to compensate for the obscurity of the music.

Brain's best-known British successors, representing a direct line, are Barry Tuckwell (who studied with one of the Brains, I don't know which) and Alan Civil (who studied with Tuckwell). America's finest virtuoso is Mason Jones, former (?) Principal with the New York Phil., who has unfortunately spent very little time pursuing a solo presence.

France offers the spectacularly gifted Georges Barboteau, whose virtues include tremendous versatility: He can play baroque as stylishly as contemporary atonal, and he is even well-known in Paris for jazz. But since the French play the horn in a very different manner from everyone else, with a constant heavy vibrato and exceptionally sharp attacks, Barboteau really must be put in a class by himself. Certainly there are others worth mentioning; but whatever their merits, it is only honest to say that they pale - as do Barboteau, Jones, Civil and even Tuckwell - against the unsurpassed master of present-day horn playing, of whom it has been suggested recently that he may have surpassed the standards established by the legendary Dennis Brain. This artist is a German, and his name is Hermann Baumann. Still relatively young (under 50), he has in the last fifteen years performed and recorded most of the standard works and has ventured into some very unusual areas of the less-known repertory. And in the process he has apparently encountered a certain hostility from his peers, for reasons unknown to me; in an otherwise superb interview/article on his career and horn playing in general, Barry Tuckwell (The New Yorker, 6.1978) heaped the obligatory adulation on the Brains and had some very positive words for quite a few of his contemporaries, including Civil and Jones, but did not once even mention Baumann's name.

All of which brings us to the four Rosetti concerti known on discs. The old Haydn Society, in its series on the contemporaries of its namesake (an effort to put Haydn into proper perspective), recorded two of them in the early 'fifties; when the Society went bankrupt in 1957, however, these records disappeared. One of them, of the E-Flat double concerto, is the very rare record mentioned earlier. The work is the least attractive of the ones we have to deal with, and it is probably appropriate that the foursquare music is given a very careful, even cautious reading by Danish forces under Newell Jenkins, with competent if slightly fearful efforts by horn-playing brothers Hans and Knud Sorensen. The other Haydn Society effort also involved Mr. Jenkins, this time working in Italy with the Angelicum Orchestra of Milano, and the solo E-Flat concerto - the best of the four - is given a wholly inadequate reading, with soloist Pasqualino Rossi trying bravely but far too often wandering from pitch or giving us a raucous bleat instead of a clean attack. The gentle slow movement, which approaches Mozart in intensity and inspiration, is rather well done, but it cannot save the whole. Fortunately, Baumann chose this as one of the items on his second disc, and the difference is as night and day. This is the kind of playing that we came to expect from Brain; Making the tortuous seem effortless, providing a musical line instead of a struggle to hit the notes. Excellently assisted by the conductorless Concerto Amsterdam, Baumann achieves what every solo performer hopes to achieve: The hearer is allowed to take in every nuance of the music without wondering what the soloist will trip over next.

The d-minor concerto, a problematical work with some great beauties and some real structural oddities, is nevertheless probably the most popular of the known works, if nothing else for the sweeping first movement alone. First recorded in the late 'sixties (?) by another fine German (whom Tuckwell mentions in preference to Baumann!), Erich Penzel, it has since been done by Baumann; and while the choice is again automatic, the differences are much narrower than with the E-Flat. Penzel

is really quite a fine artist, and to select between these discs is a matter of discussing Baumann's brighter tone, cleaner staccato, more effortless leaps - all the technical stuff. Baumann also benefits from better sound engineering, and in this day that has become a Major Factor. But neither man can escape the inherent awkwardness of the Finale, with its on-again, off-again segmentation; that is Rosetti's problem.

And then there is the other E-Flat double concerto, the 'disputed work' mentioned before. It is a fine piece of composing, so good in fact that when it was first rediscovered in the mid-'fifties, it was offered up as a lost composition by Haydn. And it has now been recorded at least three times, always billing it as a Haydn work. There is only one small problem: It is no more by Haydn than this essay is by Shakespeare.

In brief, the facts are these: The rediscovered score dates from the 1780s and was discovered in the archive of the Prince Oettingen-Wallerstein; on the top, some unknown archivist had written the name 'Heiden' (sic), and a later archivist had added 'Michael.' Joseph Haydn did in fact write a two-horn concerto in E-Flat, with a theme somewhat similar to that of the present work; the Haydn original has been lost. On the basis of these data, the new discovery was billed as Haydn's lost opus.

Working against these facts: The appended name in another hand means nothing, there are scores all over Europe with Haydn's name on them that have nothing to do with him. (More symphonies are falsely attributed to Haydn in this way than there are authentic symphonies.) The themes have some points in common, but the similarity is little more than generalized. Haydn wrote all his known concerti (except for keyboard and his very late trumpet piece) in the early 1760s, long before this work was composed. Rosetti was the court composer to the Prince Oettingen-Wallerstein in the 1770s and 1780s; Haydn never came near the place. And finally, internal evidence in the music itself bears little resemblance to Haydn's fingerprints at any time in his life, but parallels with Rosetti are practically endless.

So as far as I'm concerned, we're dealing with a Rosetti work. Of the two recordings known to me, neither towers above the other; they take such different approaches that it is hard to compare at all. More readily available is the disc released in the U.S. through the membership-only Musical Heritage Society, with Georges Barboteau and Gilbert Courcier wobbling their way excitedly through this new adventure (in this case the term 'wobbling' is not a negative; that's the way the French play the things) staunchly accompanied by the Pailliard Chamber Orch. A second version, with Erich Penzel and Walter Lexutt working with the K ln Chamber Orch., takes a far more traditional - and much less aggressive - approach, probably closer to 'authentic' but not quite as much fun - and the finale at least has got to be fun! I have no specific preference.

A word of warning to anyone reading this who may not be steeped in the musical period referred to: Do not dash out and buy a bunch of discs without first finding out if this sort of music attracts you at all. It would be ideal if you had at least some appreciation of early and middle period Haydn and Mozart; this is easy, just turn on the radio. If having come to that level you're still interested, a discography - and the "famous" cassette of the hard-to-find E-Flat Double - can be had from me. Just ask.

But in any event, join me in asking the Eternal Question, for which I still await an answer: Will Tuckwell ever speak to Baumann?

**AAAAUUGHH!!** Somebody has been watching over me as I wrote the preceding essay, just waiting to teach me a lesson.

After finishing the typing, I got in the car to go run some errands, and I turned on the radio to discover that we were about thirty seconds into the Mozart Third Horn Concerto. So I listened carefully, just so I could pontificate about the quality of the horn playing. Excellent work in some areas, adequate in some others, a bit weak in one or two - just exactly the sorts of things that distinguish all the 'ordinary' horn players we've discussed from Dennis Brain and Hermann Baumann. Overall tone: A little throttled, like Tuckwell. Bottom tones: Inclined to burble, like Jones. Staccato: Uneven, like Barboteau. All of which goes to prove my point....

The only problem is, the radio was playing a new recording by Hermann Baumann....

Well, if that's the kind of work he's doing nowadays, I vote we flock back to Dennis Brain. Unless...UNLESS...that is a natural horn he's using; hardly seems likely since the notes were absolutely right on the mark every time, but perhaps....

I'll let you know.

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**MELINDA HOLLEY:**

All things considered, you & I could have a lively correspondence going over topics such as corporal punishment/capital punishment.

Your two examples of armed robbery, for instance. The main difference between Thief A and Thief B is that Thief A committed murder. For whatever reason, Thief B did not succeed. That's why there is a charge of "attempted murder" on the books. It merely makes the distinction that the perpetrator simply didn't succeed. Convicting Thief A for murder and executing him is discrimination based on good/poor eyesight...it's an acknowledgement that Thief A committed murder while Thief B did not (for whatever reason) succeed in committing murder.

As for your "obscure" drivers, I agree that Driver A would get charged with the death penalty (premeditated murder). I disagree that Driver B would be charged with manslaughter. Consider the recent case in Carrollton, KY where a drunk driver slammed head-on into a schoolbus killing 27 people in the process. He's been charged with 27 counts of murder. Driver C would probably be charged with either manslaughter or vehicular homicide. My personal opinion, though, is he should be charged with murder if it can be proven he knew the tires were in bad shape. Driver D should be charged with murder also...but he'd probably be considered crazy & committed to an institution.

My own opinion (and I can't stress that part enough) is that people who are so totally negligent (such as Drivers C & D) simply don't have a high regard for life...especially other people's lives. Either their own ego is too large for them to consider anybody else or they simply don't give a damn. Such people (especially the latter) are very dangerous.

West Virginia has a mandatory jail sentence for first-time DUI offenders. To some people that sounds harsh. However, the jail time is usually 60-90 days and includes counseling and a couple of shifts at one of the local hospital emergency rooms. For the second offense (and there's no statute of limitations...these records are kept for life), the jail term is 12 months including counseling and rehabilitation plus a mandatory lifting of your license for 6 months after you're released from jail. For third-time offenders, the jail term could be as high as 5 years plus you lose your license forever.

Granted, the loss of a driver's license won't stop someone from driving while under the influence. Either someone will loan such a person a car or said person will steal a car if necessary. Again, my opinion is that such a person is a deadly menace to everybody else. And I fail to see why such a dangerous person should be given a break.

Going back to the crash in Carrollton, KY last Saturday, there have already been several public comments (both on TV and in the newspapers) that the intoxicated driver should not have been charged with murder. One woman said (on TV) that this man would have enough to live with the rest of his life. I can agree with that statement but I can't feel sorry for him. What are the families of those 27 dead people going to have to live with for the rest of their lives? The overwhelming majority of those 27 people were 13 and 14 years old.

Justice has always had a measure of revenge included in it. Laws, however, try to temper that desire for revenge by attempting to make the penalties uniform and giving everybody a fair trial in the process. But we're human beings with innate prejudices and favoritisms. Naturally, someone will be punished more severely. Naturally, someone will be "let off with a slap on the wrist". Naturally, someone will be wrongly convicted. (If not for that ploy, how many television and movie plots would never have seen the light of day?)

But I do not and cannot subscribe to the philosophy that it's better to let 100 guilty men go free than to allow 1 innocent man to be wrongfully incarcerated.

((Well, it seems worthwhile to me to try a dialogue here; maybe with luck some other interested parties will jump in?

((Okay. First off, keep in mind that at no time in what I wrote did I suggest I was supporting or opposing capital punishment. You know how I feel, of course, but I didn't say that, and in fact what I wrote is an absolutely rotten argument in opposition. It may make a good argument in favor; more than that, it may very well make a good argument for expanding the crimes covered under capital statutes.

((Twist my words around for a moment. Suppose I walk out my door right this minute - never mind that COSTA won't get typed - with a gun and an intention to go kill my neighbor Bruce down the block. If I make an attempt, does it really make any difference whether I succeed

or not? It does to Bruce, of course, but does it in terms of the criminal nature of my acts, or in terms of the willful disregard I've shown of human rights and the sanctity of life?

((I tossed out an example of a robber who tries to kill but fails because his vision is poor and skews his aim. Then I asked if perhaps we aren't discriminating against people with good vision. Let's turn it around. From society's point of view, aren't we discriminating in favor of people with bad vision? We sentence the killer to death, but allow the guy with the weak eyes to live - maybe to gain parole or escape, go get his glasses adjusted, take lessons in shooting, and try it again. If on the other hand we redefine the law to prescribe capital punishment for anyone who attempts a potentially fatal crime, don't we then solve the problem?

((Similarly with the fatal drivers, by which means I tried to expand my drift into the realm of gross negligence instead of intent. You mention that horrendous bus crash in Kentucky. That drunken driver did not, it appears, start out with the slightest intention of harming anyone; as is typical of drunk drivers, he "thought he was okay." I suspect you hit it when you say his "ego was too large for him to consider anybody else." But still, whether the guy is just stupidly drunk or is an alcoholic or whatever, if it were possible to have told him in advance exactly what would happen if he drove, he would have stayed home - unlike the killer in my hypothetical robbery, who would have gone right ahead.

((But some states have laws that specify that such gross negligence as that driver showed, which results in a crime of that magnitude, can be prosecuted under the capital statutes by a process of legal fiction which equates negligence with intent when it occurs on this scale. California has a similar, though very little-used, statute. So, I suspect, do most states.

((But is it in any legal way more gross if a drunk careens out of control at the moment when a school bus with a defective gas tank is going by, or merely one little old lady on her way to the market? The whole reason that drunken driving is unsafe is that the driver can neither predict nor control his car's reactions. And I'd be willing to bet that every human being in America, no matter how provincial, stupid or undereducated, knows this. So if someone, despite this knowledge, chooses to start out in a car while under the influence, and kills someone, why does it make any difference how many they kill, or how poignant the results, or how old the victim(s)? We had one in San Diego a while back; it wasn't much publicised even here, because it happened to occur the same day as the McDonald's massacre, but it involved a teen who was flipped out on crack and driving through residential areas at high speeds. The police saw him and tried to stop him, and he sped away and began a one-mile chase up to 90 m.p.h., ending when he broadsided a van, killing a young couple and injuring (and orphaning) their two small boys. Within a few weeks of this, a drunken driver in my in-laws' neighborhood went up over the sidewalk and killed two of the senior citizens residing in my in-laws' complex. Guess which driver was faced with the heavier charges, the greater media hype, and ultimately the stiffer penalty?

((The actual distinctions are just not there. They exist in our perceptions of what ought to be: The life of a 14-year-old with sixty years left is worth more than that of a seventy-year-old who could go at any moment anyway. To suggest otherwise is almost to suggest that

a drunk behind the wheel sets out on a process of studying every car, truck and bus he passes, waiting until just the right moment when he can do the most damage or cause the most grief.

((What I am attempting to suggest is that the laws punish actual damages, whereas they really should be looking at intent or disregard of potential consequences. Every drunk driver who has ever driven has had the potential to do what the guy in Kentucky did; in that sense he was just horrendously unlucky. But he is no better, and no worse, than the drunks who only kill one or two people, or for that matter who don't kill anyone at all but merely ignore the chance that they could. The real crime here is that these drivers just don't care.

((So to me, one of the greatest issues facing us as we try to improve the crime statistics in this country is a resurgence of the valuation of human life. You can write your own essay on the reasons we have seen this valuation decline over the years; I'm sure we'd have many of the same reasons. Depersonalization of society; threat of nuclear holocaust; incessant cold media statistics; materialism in the society; add a few of your own. And I do not see a positive contribution being made by those (sometimes) well-meaning types who tout capital punishment as a major step. The message I get, and I suspect most of us get whether we realize it or not, is, "You kill him, we'll kill you." Death = death. Quite an affirmation of life there, eh?

((Well, let's hold it here for now to allow more contributions, if any care to join us. I realize that Melinda had a lot more to say, and I assume you can guess that I haven't run dry either; but if we do everything now, nobody else will want to jump in. So join us, won't you please?))

////////////////////////////////////  
 A NEW 'ZINE has recently come my way, called 'The Scribblerist.' It's produced by Mark Lilleleht, PO Box 3166, Charlottesville, VA 22903. In a private note, Mark describes this as "...a fairly dry issue because I haven't quite settled on a final form and I'm banking on reader response." Uh-oh; sounds like Mark isn't going to be himself, doesn't it? God, you don't suppose he's going to go through all of COSTA's agony when it tried to be all things to all people? I hope he simply means he's looking for contributions to hone some of the fine points, or steer the letter column in a healthy direction. In any event, the tentative format is extremely attractive; it's organized but not stuffy, and Mark writes well on quite a variety of topics. (He fails to mention the Oak Ridge Boys in his music commentary, however, a sure sign that he doesn't know beans.) My guess is that he's thrown out a series of ideas, and wants us to pick up on them. If you follow the lead, why not twit him a little on his Reagan/Noriega comments; Mark still seems to be taking Reagan seriously!

Anyway - two regular games open, fee \$5 (presumably plus sub, which goes for 10/\$4.50, or \$5 in Canada). Nice to see he's setting his GMing sights on 'modest' to start....

I like the look of this one. Mark claims to have started out trying to emulate the style of Excitement City Unlimited, and there can't be a better model these days. He also mentions Praxis and Vertigo as among his favorites. Well, I've never seen Vertigo, but if he likes the other two that well, I guarantee we'll get along.

GAME 1987HL - The Lopsided Lion - Fall 1903

After Spring, the Austrian retreat was (natch) to Budapest.

AUSTRIA (Melinda Holley): a gal-war. a ser s bud-rum. a sil s gal-war.  
 a bud-rum. a vie-gal. f gre s ITA bul.  
 ENGLAND (David Pierce): a wal-yor. f eng-nth. f lon s eng-nth.  
 FRANCE (Michael Pustilnik): a bel h. a por s mid-spa. a bur-mar.  
 f mid-spa sc.  
 GERMANY (Ran Ben-Israel): a den-yor. a mun h. a kie-hol. f nth c  
 den-yor. f nwg-edi.  
 ITALY (Robert Acheson): a bul-con. a pie-tyo. f tyn-lyo. f ion-eas.  
 f con-ank. f wes-mid.  
 RUSSIA (Doug Baker): a ukr s war. a rum-bud. a war h. f sev-bla.  
 f nwy s GER nth. f swe s nwy.  
 TURKEY (Dan Gorham): a smy h. f smy h.

Retreat: RUSSIAN a rum-bul or o.t.b.; builds not only may be con-  
 ditional, they have to be.

Now's a good time to remark that Doug Baker has moved - well, I  
 think it's time we printed the whole address list anyway, so look below.

## Centres:

A: 6: vie, bud, tri, rum, ser, gre. Even.  
 E: 2: lon, lvp. Remove one.  
 F: 6: par, bre, mar, spa, por, bel. Build two.  
 G: 6: mun, kie, ber, den, hol, edi. Build one.  
 I: 6/7: rom, nap, ven, tun, con, ank, (bul). Even or build one.  
 R: 6/7: war, stp, mos, sev, nwy, swe, (bul). Build one.  
 T: 1: smy. Remove one.

Awkward this time on deadline, let's set it at FRIDAY, JULY 1.

No press. (Tch....)

Melinda Holley, PO Box 2793, Huntington, WV 25727  
 David Pierce, 13521 Pleasant Lane, Burnsville, MN 55337  
 Michael Pustilnik, 140 Cadman Plaza West, #13-J, Brooklyn, NY 11201  
 Ran Ben-Israel, R.R. 2, 571 Sunnidale Road, Barrie, Ontario, Canada L4M 4S4  
 Robert Acheson, PO Box 4622, Sta. S.E., Edmonton, Alberta, Canada T6E 2A0  
 Doug Baker, Rt. 2, Box 2-A, Tiskilwa, IL 61368  
 Dan Gorham, 800 S. Euclid, Fullerton, CA 92632

Gee, do you realize I did that entirely from memory - except of  
 course Doug's? (But I do know his old address....)

// ; // ; // ; // ; // ; // ; // ; // ; // ; // ; // ; // ; // ; // ; //

GAME 1985Mrb32 - 'Davy Crockett' - Fall 1910

Germany, of course, retreated to Ruhr, and all draws were vetoed.

I would like to express my very deep appreciation to four different  
 people who sent standby orders for our two shaky positions; not only  
 the people I asked, but a couple I didn't, came through very nicely.  
 It being Gunboat, I can't list names, but you know who you are, and I  
 want it clearly understood that it is precisely for reasons like this  
 that I'm very glad you've stayed with the 'zine through its trials. Thanks.

Uh-oh- time for more paper....





"We were both in agreement that our present society is abandoning the work ethic. He was disturbed that (1) people can continually get away with non-productive hours at work, and (2) people have no conscience regarding the working of an honest day for their wages. I noticed the same disregard for productivity when I started at Marathon. ((Dave works for Marathon Oil in Denver.)) Employees diligently attend their 15-minute breaks twice a day, spending half an hour at each, take an hour for their half-hour lunch break, and still complain when asked to stay late to complete a task. Sometimes I find it hard to get work done that requires the interaction with others because they are always at break or lunch. In fact, I have had to consciously alter my work schedule, or at least check the time, before attempting to contact some people at work. That bothers me. Perhaps a poll of your subbers will initiate an active discussion on this subject - unless, of course, they are one of 'them.'"

((I doubt there's very much to discuss. I'd be willing to bet that every single reader who has ever worked a day in his/her life has a story to match yours or mine, and I think it's pretty generally agreed that the work ethic is rapidly going to hell in a hand-basket. And I would bet you anything that our foreign subbers would report the same things in their countries.

((We could, I suppose, discuss the 'why' of this situation, but even if we do I rather doubt there's much we can do about it. I am inclined to favor a theory along the lines of the amount of work which the society needs to have done in order to continue functioning, and how as long as that work gets done, nobody will do more than bitch about the inequities of how it got done...but maybe you favor the theory that it's all Henry Ford's fault for developing the production line, and thus the boring one-function job that took the pride of craftsmanship out of the picture. Whatever the reason, it has happened, and is getting worse except maybe among those whose jobs are technically or artistically creative.

((When it comes to minorities - and by the way, I am typing this on June 6, "Filipino-American Friendship Day" - the problem is compounded by what appears to me to be an inability to read English. Have you ever had the wrong mail delivered? Well, if it's for the guy next door, okay, it stuck to the carrier's hand, no big deal. But when I get mail for Tom Thumb (really!), 4374 Willamette Ave., then the only thing that is being 'read' is the four numbers. Would you care to guess where my carrier, Romulo de los Reyes, was born?

((And as you point out, Dave, once you're stuck with 'em, just try to get rid of 'em for anything short of theft or assault. I gather it isn't really any easier in private industry, though perhaps the appeals are less incessant....

((And yet it's very hard - no, it's impossible - for me to come out and say let's get rid of minorities, because (a) how else are they going to earn their keep than by having jobs?, (b) quite a few are truly fine employees, and I do not mean a tiny minority either - lots of them, and (c) there are a hell of a lot of utterly worthless white male 'Americans' in the ranks too. But I think it's about time we set some meaningful standards of competence, including basic English literacy, and then stuck to them.))

HEY, GUESS WHAT? I JUST RAN OUT OF SPACE! See ya next issue....

THE DUKAKIS VICTORY PLAN  
(Conrad's version)

In a letter to a recent EXCITEMENT CITY UNLTD., Mark Lew questions whether Dukakis can possibly put together a winning campaign in terms of the Electoral College. Well, without regard for the veep, here's my prediction of States he'll win:

New England: Everything.  
Mid-Atlantic: New York, Penna., New Jersey,  
W. Virginia, Maryland and D.C.  
Eastern South: N. Carolina, Florida  
Great Lakes: Illinois  
South: Texas  
Midwest: Minnesota, Wisconsin, Michigan  
West: California, Oregon, Hawaii

Repeat: Those are the States I say he will win. Some others are possible; for example, if Jesse Jackson actively works for the ticket, it is entirely possible that a few other Southern States may come in (Alabama, Mississippi, Georgia and Louisiana are most likely). A couple of stops in New Mexico with his fluent Spanish, and that one might come in. And so on.

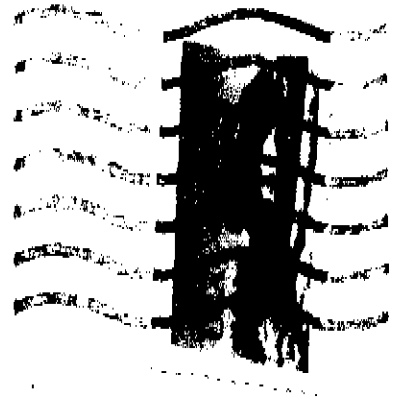
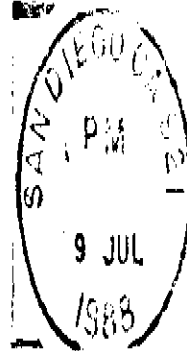
Now, this isn't going to be a sweep. Bush will have some shoo-in States, as Mark rightly points out: The remainder of the South, the Farm Belt, the Mountain States, the rest of the West (except maybe Washington), and Ohio and Indiana.

But one quick perusal of my list will show that I'm giving Dukakis every single one of the so-called 'big States' except Ohio. That's over 200 of the needed 267 right there.

Give it up, George. Why don't you just retire to your home in...er, what State is it you live in now?

THIS MONTH'S RETURN ADDRESS

C.F. von Metzke  
4374 Donald Avenue  
San Diego CA 92117  
U.S.A.



GAMEFINDER:

Crockett - inside  
Lion - ditto

THIS WEEK'S SPECIAL

MJB Instant Rice  
5 lb. box, 39c.

(Please include shipping cost,  
six bucks oughta do it....)

SORRY. OWING TO OUR RECENT RATE  
CHANGE, WE HAVE TO MAKE DO WITHOUT  
NIFTY STAMPS. THE ONLY ONES I  
COULD GET LACK NIFT.

FIRST CLASS

TO / Larry Reery

PO Box 8416

San Diego CA 92102