

ERH 7

...incorporating LILLIPUT  
#62.....21 January 1972  
\*\*Circulation 126\*\*



This is EREHWON, a Golden West journal of postal Diplomacy\* and other things John Beshara can't buy. But you can: subscriptions are 7/\$1. Back issues are 10¢ each in lots of 2 or more. Available: 39-41, 43, 45-61; also available, at 30¢ each, are some numbers of Volume III: 5-8, 10 (issues 25-28, 30). Issues 31-38 (Volume IV, 1-8) were subgames of NUIENOR. This is Pandemonium Publication #445, edited and published by Rod Walker, 4719 Felton St., San Diego CA 92116; telephone (714) 282-1921; member, NFFFCB, NFFFCBDD, IFW, IFWDS, PDRC.

\*DIPLOMACY is a registered trademark for a game invented by Allan B. Calhaver and copyright by Games Research, Inc., 48 Wareham St., Boston MA 02118. The game, postpaid, is \$8. The new 1971 Rulebook is \$1 (or 12 for \$8).

JOHN C. FREMONT  
This issue is dedicated to John C. Fremont, explorer, military hero of the Mexican and Civil Wars, Conqueror of California, abolitionist, Presidential candidate, founder of Fremont, Ind., Fremont, Ill., and Fremont, Calif. Born 20 January 1813.

### BESHARA TRIES AGAIN

Aside from wanting to be the Pater Joster of postal Diplomacy, John Beshara has two other wishes that I know of: one is to have a Rule interpretation which will "immortalize" his name, and the other is to make everybody rue the day Allan Calhaver decided to reject all, or nearly all, of the rather inept changes he wanted to make in the new Rulebook. His first assault on the Rulebook takes the form of "The Convoy Order", an abstruse and poorly written effort in ATLANTIS 46. The kernel of this noisy screed is the following brilliant notion: Rule XII.5, in declaring that if a convoyed army attacks a fleet, and the fleet is supporting an attack on the convoying fleet, the support is not cut, is also declaring that this support can't be cut by some other attack. Oh, bull! Anybody who isn't out to find an axe to grind, anybody who isn't a half-wit more interested in power than logic, anybody who can read simple English and follow simple examples, can see that the Rulebook doesn't say what Beshara would like to pretend it says. There are some other notions in the same song-and-dance, and they are not quite so stupid. I have sent an article off to Chris Schleicher dealing with the whole mess. ATLANTIS, by the way, is 10/\$1.50, and often worth getting (some issues are just games, but others have letters and whatnot).

### ...AND TRIES, AND TRIES, AND....

And of course WAZIR 3 is out. A month late, of course, and just as dreary as the first two. There may be one more issue before you have to pony up your \$1 again. It seems to me that \$1 for 4 issues of something as nearly useless as WAZIR is not only a waste of money, but highway robbery as well.

Well, let's see...what's in this thing? There is an article on stalemate positions which is not bad. Its chief flaw would seem to be that it simply ignores the fact that the first person to discover the eastern stalemate position, a half-decade ago, was Conrad vonLetzke. Of course, for Chairman Beshara to give any credit whatsoever to someone who has told him where he can shove his "DA" fan club would be totally out of character. Still, the article isn't bad, and I will reprint it in a future issue for those who would like to see the first item of moderate worth to come out of the so-called "Diplomacy Association".

There is another of Bill Linden's historical background articles, which is interesting, if not really germane to the game. It has its faults, but only the professional historian is likely to notice (the Turks did not "recapture" a piece of Armenia after World War II; it was given them by the Soviet Government in a spasm of anti-imperialism from which they quickly recovered)(and so on).

There is also a lovely bit of vitriol, in which Beshara threatens legal action and

other signs of his disfavor and are laughable in their pathetic insistence. He has of course taken the step of telling the faithful not to subscribe to EREMON, HOOSIER ARCHIVES, XENOCODIC, and otherazines which are so much better than WAZIR, one can readily understand his determination to kill off the competition. There are the usual lies -- I have somehow experienced a "barrage of outraged players" (I have yet to find one) -- Beshara has "exhausted every avenue in searching for an applicable modus operandi with Rod Walker"...yeah.

That last is interesting, as well as a lie. Modus operandi (which, like all foreign phrases, should be in italics or underlined) is a phrase one uses in relation to administrative procedures or mechanical contrivances, not people, and its use by Beshara reveals much about his attitude toward people. One would have met the same attitude among the planter class in the antebellum south.

Anyway, has Beshara "exhausted every avenue"? In a way, yes. He has ignored every avenue to the point of exhaustion, would be a better phrase. He has ignored or refused offers of mediation. He has spurned offers of compromise (more on that next issue). He has refused to communicate. In short, he has done nothing to resolve the disputes he has begun. If he would try an avenue, he might not have to exhaust it.

Finally, after the tactical problems, which are interesting, by the way, there is a list of game openings. Four Gamesmasters (count 'em, 4) are listed as having openings. The current issue of PONTEVEDRIA (myazine for novices) lists 18. One is moved to wonder if Beshara is trying to help novices, or brainwash them. Whatever his objective, it verges on the criminal to extort money from people for this sort of minimal performance.

#### MODEL OF BESHARA

Which reminds me. In WAZIR #3, Beshara prints the resignation of Jerry Model, former member of the Board of Directors. A pretty thing it is, and you'd think that Jerry really did depart for reasons unrelated to the mismanagement of the DA.

Alas, it ain't necessarily so. I have obtained a letter written at the time of Jerry's resignation. It is dated 11 August 1971, and is from Jerry to Walt Buchanan, the Board member who was later purged by Beshara for nonconformance. I wish one thing clearly understood. This letter came into my possession accidentally. None of the parties concerned are aware I have it. In the interest of setting the record straight, I will reproduce the relevant parts of that letter below. I have no one's permission to do this. I didn't ask.

Jerry writes the letter upon reading VERITAS VINCI, the heavily documented expose by Larry Peery of the Beshara despotism. Jerry observes that he is "impressed by the carelessness and scholarliness" of VV, and that he concurs with it. He then continues:

"Now, you know what I think will happen? John will read it, go into an epileptic purple fit, scream bloody murder, gather his allies, and either 1) take his bat and ball home (i.e. quit TDA, denounce and ignore the Board, quit and cut all connections with all of us, and perhaps even stop playing Diplomacy, after having destroyed the TDA first, OR 2) do bloody battle against all critics in the most virulent plague of poison pens since the goose was invented.

"In either case, things will get worse. The reasons for this I've mentioned before: John is too old to change, too self-important, too self-righteous, and too proud to ever admit fault to any degree. FACE IT MAN - JOHN BESHARA WILL NEVER CHANGE. If you have ANY fantasies about him seeing the light, about him seeing how much damage the feud has done, of ever saying 'Gee, guys, I guess I flew off the handle there...' you had better discard them now. John is thoroughly implacable.

"Even after Walker apologized (with reservations, of course) John continued and refused to accept it; HE WANTS UNCONDITIONAL SURRENDER. He could have accepted the apology (with reservations) swallowed his pride (the apology did not demand too large

a swallow) and for the good of Diplomacy, accepted, but he did not. He damned Walker, and the war was on again.

"DO YOU SERIOUSLY THINK THAT JOHN WILL TALK TO YOU AFTER READING THAT PAMPHLET? DO YOU? REALLY? DO YOU ACTUALLY THINK JOHN CAN BE THREATENED WITH THE FACTS?"

"I do want it to succeed so much, I do want things to work out, but I am realistic. That is why I quit. John is in control, John will not change, John will not even listen.

"There is a slim probability (10 with a very negative exponent) that John will seek a reconciliation - I will not be adamant in insisting that all is lost. My remaining ostensibly detached from the pamphlet, coupled with my cordial resignation, may make me the vehicle, the go-between, for any necessary negotiations. For this reason, while I applaud your efforts, I should not take direct part in the assault (like sign my name to the report - at least, not now). John has already written me a nice letter since I resigned (the first since I started to differ with him).

"My resignation letter states simply that I am resigning for personal reasons unconnected with any differences we might have had. I wrote that because bitterness or recrimination in resignations is inherently futile. He chose to believe those reasons. The letter, actually, was made for public consumption. ...

"I've said a great deal. Basically, I'm pessimistic. The TDA will either die or, as somebody (Walker?) once put it, it will become the John Beshara Fan Club."

What else needs to be said? Since August, everything this prophetic letter predicts has come to pass.

Seven people have at one time or another served on the DA's Board of Directors. Beshara has managed to alienate 4 of them, all on this issue of his dictatorial objectives and methods. Why do the Puppet Master's strings keep breaking?

ANNOUNCEMENTS

1. THE HOOSIER ARCHIVES GAMESMASTER POLL is a poll of GMs, who rate players. The idea is to see whom the Gamesmasters see as the best players. Poll #1 was published in HA 48, last December. Column "S" is points (20 for 1st, 17 for 2nd, 15 for 3rd, 13 for 4th, 11 for 5th, 9 for 6th, 8 for 7th, and so on down to 14th), and "N" is number of ballots listing the player. Numbers in parentheses are # of 1st places.

TOP BOARD			SECOND BOARD		
	S	N		S	N
1. John Smythe (7)	170	10	8. John Beshara	61	6
2. Edi Birsan	106	8	9. Doug Beyerlein	52	5
3. Brenton Ver Ploeg	100	8	10. Larry Peery (1)	48	6
4. Hal Naus (1)	73	7	11. Lewis Fulsipher	46	4
5. Eugene Prosnitz	72	6	12. Tom Eller (1)	41	3
6. Andy Phillips	65	8	13. Randy Bytwerk	35	3
6. Rod Walker	65	9	14. *	32	*

\*With 32 points each, Rick Brooks, Len Lakofka, and John McCallum, mentioned in 2, 3, and 4 ballots, respectively. HOOSIER ARCHIVES is a weekly 'zine, by the way, featuring articles on the game, a demonstration game (1971BC, the Grudge Game, with some of the better players), and other interesting material. It is 15 issues for \$2 from Walt Buchanan, R.R. #3, Lebanon IN 46052.

2. NEW VARIANT. John Leeder's Game DALARNA, based on Fletcher Pratt's The Well of the Unicorn, was published last month in my ZOTHIQUE. A copy of that issue is 10¢; a separate copy of the map/rules is 15¢.

3. BUSHWACKER, Fred Davis, 5307 Carriage Ct., Baltimore MD 21229. A new variant 'zine, run by one of the steadiest, most mature, most dependable people I know of in the hobby. I can not recommend anything by Fred too highly. He is a conscientious

and clever game designer, an editor of much experience (KONHAUFDEUR, for A.H.I.K.S.), and a person of great refinement and intelligence. If you are "a responsible player who will stick with his games through thick and thin" (as Fred puts it), BUSHWACKER is for you. The games offered: Abstraction (a revised and much better version of Aberration I, which appeared in ZOTHIQUE), Germany vs. the World (published in ZOTHIQUE 39-10c--and described previously in ERLHON), and Atlantica (a new game, set in 1870, centered on the Atlantic; 7 powers--Canada, United States, Confederate States, England, and 3 other European power--this promises to be a great naval Diplomacy game). The game fee is \$5.00; stand-by players are desired @ \$3.00 for the length of the game in which your services are used. Four-week deadlines, so you're not rushed. Any of the games may be purchased for 50c, and a portfolio of all 3 for \$1.00. Do not send game fee until requested to do so by Fred. Join a game now; you won't regret it.

4. PARLEMENT is the great political simulation game by Charles Wells. TACTICS & VARIANTS is interested in developing the game. Anyone interested, and especially anyone with suggestions, is urged to write Kevin Zucker, c/o T&V, Box 41711, Sacramento CA 95841. Parlement rules may still be available from Dr. Wells, for \$1.00--write him at 3021 Washington Blvd., Cleveland OH 44118.

5. HOUSE RULES. A couple of minor corrections: Rule 8: the recommended paper size is 5" x 8" (inches, not feet); Jerry White took great delight in threatening to send me paper of the suggested size. Rule 10: On the Lakofka System, the first sentence of that section should read: "He may enclose a stamped self-addressed postcard..."

6. ADDRESS CODES. Next to your name on the envelope is a code. It tells you why you're getting all this: P: Player in a game. S: Subscriber (number is last issue on subscription). T: Trade. C: Your name is Allan Calhamer. H: Your name is John Root. E: Sample copy. PX: Player who was eliminated but has subscription until the end of his game(s). XXX (below code): This is the last issue you will receive unless you resubscribe or something.

7. BROODINGNAG RATING LIST is now published by Jeff Power, 121 Gauss Hall, Princeton Univ., Princeton NJ 08540. You may obtain #1 by sending an 8c stamp to Jeff. Issue #2 will be produced around easter. You may be interested in the top board at the moment:

88.9	3	+16	Randy Bytwerk (2W)
87.1	11	+49	John Beshara (6W)
85.5	6	+26	Rod Walker (2W)
84.0	3	+14	Len Lakofka (W)
82.5	10	+39	Andy Phillips (5W)
81.6	3	+13	Jeff Key (W)
81.3	4	+16	Tom Eller (3W)

The first column is the percentage score (100% would be victory in all games). The second is number of games used for rating. The third is the BROODINGNAG basic score (which ranks players in order of finish, from #1 to #7: +6, +4, +2, 0, -2, -4, -6). The fourth is the name, followed by number of wins (W is one win). In this list, some 17 games from 1965 and 1966 are still missing from computation, but Jeff received this information from me about 10 days ago and will not incorporate it, along with several recently completed games. Eventually, players no longer playing in games (such as Beshara, Hyderak?, Lebling, Lindsay, Beier, Cote, G. Jones, Shutelock, and so on down Jeff's list) will no longer appear and it will be devoted only to active players. This is a great list and a great rating system (I do well in it, after all) and no serious player should be without it. I might add that Randy Bytwerk, who heads the list, has just completed his 4th game, which he won, and should surpass 90% on the list, the first to do so since Don Miller briefly hit 90.4 years ago.

8. PLATYPUS PIE, Brenton VerPloeg, 520 Parker Ave., #202, San Francisco CA 94118, is now 8/\$1. And worth it. Its first game has Bob Ward, Walt Buchanan, Greg Warden, Eddi Birsan, Conrad vonNetzke, Randy Bytwerk, and Buddy Tretick. That should be worth watching. The Averaged Calhamer System appears therein, plus Brent's usual Platypussy humor (and good press releases, I should think, from Ward, Buchanan, Birsan, and von Netzke, and the usual illiterate stuff from Tretick). In addition, Brent is going to

run a novice game (for people whose first game is 1971A or later). The fee is \$5.50, which is a bit steep, but should ensure that those who join will take it seriously. I think this is an opportunity which should not be passed up. Brent also has one more game, open only to people who have won 1 game or less. Same fee. PLATYPUS PIE #2, by the way, has a good article on rating systems. Finally, I hope you will all heed Conrad vonMetzke's advice that platypus pie should only be baked in a Dutch oven.

9. XENOLOGIC 8.5, published by Larry Peery, 816 24th St., San Diego CA 92102, is one of the best issues of that always excellent publication. It contains several announcements and short articles (including a synopsis of Larry's perceptively psychological study of the personalities of Hitler, Stalin, and Beshara--the reading of which (it was then a secret document) prompted the cover of #59. Walt Buchanan and Brent VerPloog have copies and are now authorized to release them at their discretion. Anyway, XENOLOGIC 8.5 also has the TTT Publications annual report and a financial statement that will make your hair curl (and give the lie forever to John Beshara's slanderous statements (in and out of print) about Larry's finances). There is, finally, a long and interesting article on how to put out a Diplomacy 'zine (and how Larry puts out XENOLOGIC). Fascinating! XENOLOGIC is (I believe) 8/\$1. You can't beat it!

#### 10. OTHER GAME OPENINGS.

a. BARANDUIN and THE JASTRZAB REPORTS will each have a section of the "War of the Rings Diplomacy" prototypes (1 in each 'zine). The game fee is \$4. Rules/maps for both prototypes are 40¢ from Jeff Key, 4611 N. Pennsylvania, Apt. 1-D, Oklahoma City OK 73112 (soon to move to Dallas). He will run the BARANDUIN section. The JASTRZAB section will be run by Stan Wrobel, 7 Poland Village Blvd., Poland OH 44514.

b. MARCUS, from Mark Weidmark, 528 Park Crescent, Pickering, Ontario, Canada. Fee is \$4 (\$4.50 for the YV) and 4 games are open: 2 regular open to anyone, 1 regular open to Canadians only (discrimination!!!!), and 1 Youngstown Variant. If you enter more than one game, there is a 50¢ discount on each subsequent game. Subscriptions are 10 for \$1.50 and trades are welcome. Since Canadians usually need U.S. currency for their transactions down here, I assume that our cash will be acceptable. If you do not wish to send cash, an International Money Order should be used.

c. THIERIOPYLAE, from Payton Turpin, P.O. Box 6560, La Jolla CA 92037. This will carry a section of Imperialism IX, my Peloponnesian War variant for 9 players (Athens, Sparta, Persia, Macedonia, and so on). This game is filling rapidly, so if you are interested, send the game fee to Payton now. It is \$5. He is also, by the way, interested in space war games (like Galaxy) and has designed a rather good one of his own, called Empire.

11. BUDDY TRETICK...SIGH... Game 1970AE (Tretick's LRT-1970-BI), which he told someone was cancelled because of "player inactivity" (his usual excuse for absconding with game fees) is now restarted, in WILE 'N' WORRY, with all four original surviving players in it. Some inactivity. Game 1970BJ (Tretick's LRH-1970-BJ) is now in the first stages of seeing if it is resalvageable. Meanwhile, LA GUERRE is meandering on with at least its 1971 games (having abandoned over a dozen 1970 games) moving at a snail's pace--issues appeared in September, October, November--and nothing since.

and now, the God of Diplomacy, from a cloudless sky, will smite you with.....  
THE GAMES

1969Z -- ENGLISH GIRL FOR FINAL ASSAULT ON CONTINENT AS FRENCH RECRUITMENT PALTERS  
Winter 1913: Nothing from Bob Strayer, although he has sent letters. I will not ask for replacements, since the game appears to be almost over and I know Bob is active elsewhere. Warning to the players: there are only 32 units on the board. We are still under my old House Rules, which means that if there is a single annihilation, England wins in 1914. I'm sure you know that already, but I thought this warning would be fair and in order at this point. In lists below, builds are marked \*.

ENGLAND (Miller): A Lon<sup>F</sup>, F Hld, A Hun, A Bur, F Wes, F Hth, A Pru, A Lwn, A Het, F Bal, F Bot, A StP, A Har, F Tyn, F Lyo, F NAF (16).  
 FRANCE (Strayer): NBR. A War (1--1 short).  
 ITALY (Monahan): D A Pie, F Apu, A Rom, F Tun, A Ven (4).  
 RUSSIA (Power): No place to build. A Rum, F Ion, F Adr, A Sil, A Sev, A Mos, A Gal, A Ukr, A Tri, A Vie, A Bud (11--1 short).  
 SPRING 1914 ORDERS ARE DUE ON Thursday, 17 February 1972.

ROME (INS, 25 December 1913): In His annual Christmas message, Pope Pius XII called for the end of the war in Europe. He predicted that 1914 would be a year of peace for all. As a gesture for peace Italy has removed one of her armies and granted independence to Trieste. Meanwhile reports from Tunis confirmed that the rebel admiral was still in power and had issued the following statement: "The TRUE spirit of Italy lives with me !!! My mighty fleet will use that weapon that the Italian fleet is famous for: great speed in the face of the enemy!!!!!! (The admiral has grown fond of Is) //Is his name Reinsel?// WE SHALL OVERCOME!!!!!! Now I will be leaving soon for my annual vacation in Brazil, so I want...".

1970AT -- AAAAAAAAAIIIIIIYYYYYEEEEEEEEE!!!? COUNTRIES WALL LIKE FLIES. TURKEY PLUNGES DAGGER TO HILT IN RUSSIAN BACK. ARMAGEDDON APPROACHES!

Fall 1907: Yoccoogh...

AUSTRIA (Power): (A Sil R-Boh) A Boh S FRENCH A Hun /d/. Ows: Rum (1), but no place to build.

ENGLAND (Lokoffka): No units. Ows: 1/2 (0). OUF.

FRANCE (Lissandrello): F Har-Pel, F Lon-Hth, F Lyo-Tyn S by F Tun, F Lpl-Cly, F Tyn-Rom, A Tri S A Hun, A Ruh-Bel, A Hol-Kie S by A Hun. Ows: Bre, Har, Par, Por, Spa, Hol, Tun, Hun, Bel, Lon, Lol, Rom (12). Build 2.

ITALY (Warden): (F Ion R-Apu /amp/) F Har S FRENCH F Tyn-Rom /d/, F Apu H /nsu/. Ows: Har, Apu (0). OUF.

RUSSIA (Payne): A Swe H, F Hth H S by F Nvy, F Edi-Cly, A Gal-Boh S by A Vie, A Sil-Hun S by A Kie, A Pru-Sil, A Ukr-Rum, F Den & A Ber S A Kie. Ows: Mos, StP, Sev, War, Sro, Nvy, Ber, Edi, ~~Har~~, Don, Kie, Vie (11). Disband 1.

TURKEY (Nash): A Smy-Arn, F Adr-Tri, F Aog-Con, A Bul-Rum, F Apu-Hap S by F Ion, A Tri-Bud, A Alb-Ser. Ows: Ank, Con, Smy, Bul, Ser, Gre, Tri, Ven, Bud, Hap (10). Build 3.

WINTER 1907 ADJUSTMENTS are due on Thursday, 17 February 1972. Send them as soon as you can, and if they come in sufficiently early, I'll get them out and ask for Spring 1908 by the 17th.

ROMA: Pope Obnoxious III hopes that Rod Walker realizes that Christ was not born in December and therefore his tasteless and patently false comparison of the relative merits of Our Savior and Ludwig van Beethoven is irrelevant. If he was not, we hope his financial outlook is more promising than his spiritual, or Emper Etienne will be out four dollars very shortly.

BARAD PHANTOM: Rod Walker wishes to assure Pope Obnoxious that he meant exactly what he said. The notion that some petty Middle Eastern fakir can be considered even remotely near the heights scaled by Beethoven is ludicrous. One must admit the importance of Jesus in history, since his teachings led to such glorious consequences as the Albigensian Crusade, the fall of the Roman Empire, the Sack of Jerusalem in 1099, the Sack of Constantinople in 1204, peasant serfdom, black slavery, and so on and on. Importance like that we can do without.

1970AZ -- GERMANLY GETS READY FOR FURTHER NAVAL ADVENTURES, AND AS FOR RUSSSSSSSLA.....?

Winter 1906: Builds are marked by \*. Austria, England, France: No change.

AUSTRIA (Monahan): F Alb, A Gre, A Pie, A Ven, F Ion, F Adr, F Nap, A Rom, A Cre(9)

ENGLAND (Strayer): A Lon, F Hth, F StP(nc), F Swe, A Nvy, F Ska (6).

FRANCE (Miller): A Bur, A Pie, F Hun, F Spa(sc), A Har, F Tyn (6).

GERMANY (Reilly): F Kie\*, A Den, F Bal, A Bel, F Hol, A Ber (6).

RUSSIA (Latin): A Mos\*, A Sev\*, A Lvn, F Bot, A Smy, A Ank, F Con (7).

SPRING 1907 ORDERS are due on Thursday, 17 February 1972.

PARIS: dere diary, i ben lookin at peepuls eys to see if dady is rite abowt them. dady sez you can tel a lott from eys. mikele the fat kid has blank sortof eys an they cros a lot two. that rushin ambasdoor rippov has wered ones an he gets such a funny look wen mikele comes aroun it makes me curl. mikele came aroun here bloing on that beestly trumpit agin today an i thot rippov wuz gonna kil him. i wish i could fine ware howerd is hiding. howerd has lots of eys to look at.

GASTRITIS (25 December 1906): King Pandemonium V announced today, International Get Day, that He would accept the Austrian Award of the J. Beshara Memorial Cup (and the \$500 prize that goes with it), thus increasing the Royal Treasury to \$500.25 and a cup.

GASTRITIS (8 January 1907): No sooner had His Majesty put down his copy of IMPERIAL STANDARD than He was deluged with representatives of Poderkagg's leading newspapers, all complaining about Austrian lies that The Daily Slime of Ikipu was the only newspaper in the country. The Editor of the Gastritis Raunch and the Chief Typesetter of the Nuevo Las Vegas Peozmouth proposed a declaration of war, and no prisoners. "Oh," observed the Editor of the Novi Sodom Twit, "but we must take some prisoners, don'tcha know." "Shut up, Dickmiller Gollum," said the Editor of the Novi Zion Pentacle, who then urged King Pandemonium to declare the Austrian Ambassador persona au gratin. "No," observed His Majesty, stroking His mustache, "that's an old Borgia trick. Besides, we haven't enough cheese in the castle to dip him in--except for a nice shipment of NewYork cheddar that cost Us \$500.25 to obtain, and We are not going to waste it on something like (yech) the Austrian Ambassador." However, His Majesty did assure the assembled editors (about 37 newspapers were represented) that He would do something about the situation, sooner or later, maybe.

### 1970BK -- AUSTRIANS FREEZE TO DEATH AT LEIBURG; GERMANS SMASHED IN EAST, WEST

Fall 1906: An error last Spring: the ENGLISH A Hol was not /d/, but could (and did) retreat to Ruhr. A side note: It would have cost England nothing to order F Swe S F Don. It might have been cut (RUSSIA: F Fin-Swe), but it would not have been, as things worked out, and the loss of Denmark would have been avoided. I do not mean to criticize Pete Weber, but I do want to call everyone's attention to a cardinal rule of good play: never leave a unit unordered (or order it to hold) when it can support something. Never give up, assuming the support would be out anyway.

AUSTRIA (Power): A Gal-Bud. Ows: Y/d (0). OUT.

ENGLAND (Weber): F Nth-Hol S by F Hol, F Swe II S by F Nvy, F Den-Kie /r//Ska, Nth, d /, A Ruh-Bel S by F Eng. Ows: Edi, Lpl, Lon, Nvy, ~~Par~~, Hol, Swe, Bel (7). NC  
GERMANY (Payne): A Sil-Mun, A Mos-Lvn, F Bal-Den S by A Kie, F Lvn-Pru, F Hol S  
A Kie /d/, A Bel S F Hol /r//Pic, Bur, d /. Ows: Ber, Kie, Hun, ~~Par~~, Par, ~~Y/d~~, ~~Y/d~~,  
Den (5). Remove 1 (1 /d/).

ITALY (Buchanan): A Von-Trl, F Apu-Adr, F Ion-Gre S by F Aeg, F Mid-Bro, F es-Mid, A Vie S A Tri, A Tri S AUSTRIAN A Gal-Bud. Ows: Nap, Rom, Ven, Mar, Spa, Por, Tri, Tun, Bre, Vie (10). Build 2.

RUSSIA (Phillips): A War-Mos S by A Sev, A Bud S AUSTRIAN A Gal-Vie /nsc/, A Alb-Gre S by A Bul, A Smy-Ank, F Fin-StP(so), A Ser S A Bud. Ows: Mos, StP, Sev, War, Rum, Bud, Ser, Bul, Gre, Smy (10). Build 1 (no room for 2nd build).

TURKEY (Furcols): F Bla-Con, A Ank-Smy. Ows: Ank, Con (2). No change.

WINTER 1906 ADJUSTMENTS are due on Thursday, 17 February 1972. I would like them earlier, if possible, and will try to send them out if they all come in, and if there is time to call for a Spring deadline on the 17th.

JASSY: Professor Hermann Vladraku, Chairman of the Transylvanian Institute of Occult Studies, has put a stop to rumors that Impius III, Italian Pope and warlock, had succeeded in transforming Duke Josef, ruler of the Duchy of Vienna, into a rodent. "According to the best available sources, Josef was always a rat."

1971A -- SEAFOWER NEGLECTED IN LATEST ORGY OF MILITARY CONSCRIPTION

Winter 1905: Builds are marked \*. No changes: England, France, & Germany.

AUSTRIA (Weber): A Bud\*, A Gal, A Bul, F Cro, A Rum, A Tri, A Trl (7).

ENGLAND (Shannon): F Edi, A Yor, F Wal (3).

FRANCE (Tretick): A Par (1).

GERMANY (Strayer): A Den, F Nth, A Hun, A Bur, A Pic, F Eng (6).

ITALY (Stanton): A Rom\*, F Tyn, F Lyo, F Mid, A Gas, A Bre, A Mar (7).

RUSSIA (Reilly): A War\*, A Mos, F Swe, F Hrg, A Sev, A Smy, A Arm, F Ank (8).

TURKEY (Kochan): A Smy R-Syr, D F Ven, F Con, A Syr (2).

SPRING 1906 ORDERS are due on Thursday, 17 February 1972.

BUDAPEST (12 January 1906): Hiram B. Bardbrain, Austrian Stick Inc.'s electrifying Board Chairman, when asked about the misinterpretation of the Berlin Branch of the Austrian Brick, Inc., to read Austrian Stick, Inc., could only say, "Big deal...if the Germans get their kicks from dummy things like that, it's hard to say how they will like the new factory that is being built in Berlin...the Austrian Puck Co." Reports from Berlin are rather vague at present, so it is indeed difficult to judge the perversion enjoyed by the Germans. There will be no official reports made by the already occupied Austrian Government because the Embassy in Berlin has been closed for some two years now, and so there is nobody there to make an official report. Anyway, whatever the real joke was, it was a barrel of laughs. //Or a barrel of bricks...?//

ZURICH (INS, December 23 1905): When word of the recent moves arrived here, reporters rushed to the Turkish embassy to hear the Sultan's words on the subject. When the moves were told to the Sultan (who was dressed in black), he looked dazed for a few moments, then straightened and said, "Of course! We have liberated our capital" After that all he could say was to deny, with a green face, that he planned to return to Constantinople. For once he had no long press release prepared. //Great is the grace of Allah.//

1971G -- ITALO-TURKISH WAR RAGES UNABATED; ALLIANCE PATTERNS SWIFT IN WEST

Spring 1906:

ENGLAND (Power): A Nwy H, F Nth-Den S by F Swe.

FRANCE (Payne): A Pic-Bur, A Par-Gas, F Lon H, F Eng-Mid, F Lpl-Cly.

GERMANY (Stephanides): F Ber H S by A Hun, A Kie-Den, A Bel H, A Bur-Ruh, F Hol-Hth

ITALY (Schleicher): F Nap-Ion, A Rom-Ven, A Ven-Trl, F Spa(sc)-Por, A Mar H S by F Lyo, A Ser S A Bud, A Vic MS A Bud, F Gro-Bul(sc), F Ion-Eas.

TURKEY (Pandin): A Rum-Ank C by F Bla, A Lvn-Mos, A Sil-Gal, A Gal-Vie S by A Boh, A Fru-War, A StP H, F Bul(sc) H.

FALL 1906 ORDERS are due on Thursday, 17 February 1972.

1971F -- FRENCHMEN, FRENCHMEN EVERYWHERE, AND...

Winter 1904: Builds are marked \*. AUSTRIAN A Mos (R)-Lvn.

AUSTRIA (St.Cyr): D A Sil, A Lvn, F Aeg. A Tri, A Boh, A Trl, A Ser (4).

ENGLAND (Warden): D F Bar. A StP (1).

FRANCE (Holcombe): F Bre\*, F Mar\*, A Par\*, F Nth, A Bur, F Tun, F Hol, A Ruh, F Tyn, F Hrg, A Tus, A Rom, F Nap (13).

GERMANY (Tretick): A Hun\*, A Pru, A Nwy, A Kie, F Ber (5-1 short).

ITALY (Smythe): D F Gra. A Ven, A Alb (2).

RUSSIA (Schleicher): No change. A War (1).

TURKEY (Eiler): F Ank\*, A Con\*, F Smy, A Mos, A Ukr, A Rum, F Bul(sc) (7).

SPRING 1905 ORDERS are due on Thursday, 17 February 1971.



The work on a Diplomacy organization which will represent the members instead of a power-mad clique is zipping along. This one, hopefully, will carry out the DA's broken promise to be "run by the members for the members" (remember that? Beshara is now denying he ever made such a promise). An interim Constitution has been promulgated by the Draft Constitution Committee. A copy of this document is \$0.16 from Walt Buchanan, R.R. #3, Lebanon IN 46052. You may join the new group by sending \$2.00 to Larry Peery, 816 24th St., San Diego CA 92102. More on this in a moment.

In NEOPHYTE 5, just out, Len Lakofka levels both barrels at the whole thing and lets go. The gist of his argument is that there is something sinister in the fact that I have changed my mind about reforming the DA (this in spite of the fact that he previously had been screaming for me to do just that). This verges on the fantastic, so why bother? Len then attacks the Interim Constitution. Len was a member of the Draft ConCom, insisted on being on it, in fact, and never questioned the authority of that group to do what it has done. He, and he alone of the 8 members, voted against the new Interim Constitution (the vote was 5-1, with 2 not voting). He now proclaims that the I.C. can't be valid, because he didn't vote for it, and the entire machinery of the new group must stop until his objections are satisfied. Things like this can make one, easily and quickly, tired of the whole "organization" scene. I like Len, and he is a good friend, but this dreary insistence on personal prerogatives, as against the common good (and a clear majority vote) is so silly. I have a feeling that Len did not mean to phrase himself as strongly as he did. Anyway, since this is an Interim Constitution, I cannot see what difference it makes, since the members are obligated to adopt some new Constitution later on, and can make whatever provisions they want.

In any event, we're already two up on the so-called "Diplomacy Association". We have a constitution and we are going to have elections. In nearly a year of operation, the "DA" hasn't even so much as taken a vote. Some "organization". Yo' pays yo' money an' yo' takes yo' medicine.

That does not mean, however, that I am particularly happy with the NewOrg. I am in fact not happy. I realize that I am only one person speaking for myself, but I express my opinions so that you can examine them and see whether you might not also have such opinions.

The Interim Constitution is not a good one. I do not mean that it is bad, or that its provisions are necessarily wrong. It is, however, rather clumsily constructed and imprecisely worded. The structure it envisions seems all right, but it is not clearly defined. This does not mean the NewOrg is a bad thing; it only means that if the final Constitution is based on the Interim, a lot of work is going to be needed to make sure that the document says what its authors intend. I've had a lot of experience in this field and may offer my services as an amenuensis to those who draft the final Con, to help make it as clear as possible.

More important is the question of dues. Two dollars is too much, period. I doubt the new group is going to need that much money. I would have preferred a \$1 levy, and then an additional \$1 levy if it turned out that money was needed. As it is, I think the initial \$2 expenditure will keep a lot of people out. The NewOrg people should recall that to the majority of Dippy players--most of whom are students at college or high school--\$2 is a lot of money. I hope that this fee may be reconsidered and reduced. In case you are curious, I have not yet myself joined.

#### MUSIC IN THE TWENTIETH CENTURY

Before I complete the section on modern short symphonies, I want to turn to a concept which is widely held in this country and which is wrong. Herb Barents jumped on me, in BOAST, for allegedly downgrading jazz, rock, and so on. Not so; I merely said that what one often hears on the radio, and sometimes in the concert hall, is pure unadulterated junk. And so it is. There is such a thing as bad music--even a genius like Beethoven or Mozart wrote bad music. What we hear now of their output

is the good stuff which has survived. But some of the other is still around. Beethoven wrote some perfectly awful songs. Mozart was childishly fascinated by human excretion, and wrote several songs about it. They're dreadful. Mozart wrote 41 symphonies. Only a few are really very good, while many are simply dreary (and a few not by Mozart at all)--but they have all been recorded.

Well, then, what distinguishes good music from bad? There's a lion's den for you! Let's start by suggesting what does not distinguish them. Number of instruments is obviously not relevant. Masterpieces for solo piano, solo violin, and solo guitar exist (among others). Despite the opinion of George Gerchwin's father, who used to time all his major works, length has nothing to do with greatness--such brilliant achievements as "Abb Tide" are but a few minutes long (although most great works are quite long, just as the bulk of great literature is in novels, plays, and epic poems--more of this comparison in a moment). Nor is the performer relevant. The National Anthem is a mediocre piece of music at best (only Arturo Toscanini could ever make it sound like an exciting piece), yet when Aretha Franklin butchered it at the World Series, she did not make it worse than it already was--she just has no musical talent! At least, none for national anthems, but I'll bet she'd murder Jesus, too.

Nor is musical "language" relevant. Jazz as a musical language, and like/languages, it has various dialects and is related to other languages. The various styles of symphonic or "classical" music--baroque, classic, romantic, impressionistic, &c., are languages. Rock and blues and country-western are all languages. Some languages are more conducive to great literature, of course, just as it is easy to imagine a great novel or play in Russian or Spanish, but not in Bushman--some languages are so restricted in vocabulary that they cannot go beyond very simple expression. The "12-tone" atonal language of many modern composers is the Newspeak of music--and it is just as unsatisfactory as that fabrication of IngSoc.

Music is generally written for popular consumption. Liking it or disliking it becomes then largely a matter of taste. It is possible to like very bad music--I have always liked Beethoven's "Wellington's Victory", a piece of trash if there ever was one! It is not very offensive trash, however. Anyway, most composers and most performers, like most writers, are not all that good. They may still be quite popular--nobody claims (I hope) that the "Doc Savage" books can even pretend to be literature, but they are quite widely read (I read a couple of them once; they are deadly dull, despite the fast-moving plots--if one can call the story line a "plot" in these pot-boilers).

The seeming chasm between "classical" and "popular" music developed because people on both sides acted as if they believed it existed. Those who tried to bridge the gap usually got trapped on one side or the other (Liberace and Lawrence Welk are good examples). Thus we call "Oklahoma" a "musical" and "La Serva Padrona" an opera, whereas Oklahoma is an opera, and a much better one than La Serva Padrona, any day!

Part of the problem is understanding the language. That's what "taste" really is. To enjoy French, you have to understand it. The same is true of the languages of music.

To illustrate, I am going to talk about a language of "popular" music, jazz, and show that it, at least, has lived in both the worlds of music. There is, of course, much bad jazz. There is also a good deal of fair jazz, even good jazz, as witness the nice little tone poems of Brubeck and Kenton.

But there is also really great jazz. Jazz, by the way, is characterized by two things: irregularly syncopated rhythms and a rather brash approach to thematic material. Many modern musical idioms are related to it, descended from it, in fact. Rock, for instance, which adopts more regular rhythms and tends to ignore, if not jettison, all emphasis on thematic development. In other words, the "beat" is the thing, not the melody (although there is one since rock is for mass consumption and is therefore a very conserva\_tive idiom).

PRAY; WE'RE GOING TO EXPERIMENT WITH A 12-PAGE ISSUE, Á LA GRAUSTARK

Predictably, great jazz tended to gravitate to the "classical" forms--the opera, the concerto, the symphony, and so on. George Gershwin was of course the Beethoven of jazz. He wrote a brilliant opera, "Porgy and Bess", and two jazz concerti, the Concerto in F and the Rhapsody in Blue. They are all masterpieces. There is also a theme and variations on "I Got Rhythm" which is very good. There is also the Cuban Overture, a splendid tone poem, of the sort Mendelssohn or Dvorak used to write, & American in Paris!

Jazz spread rather quickly to Europe. There are jazz elements in Stravinsky's Rite of Spring, probably the greatest single piece of music written by any composer anywhere. The French loved jazz. Darius Milhaud's ballet, "The Creation of the World" is in the jazz style, and very good it is. In spirit and outline, it is very similar to John Lewis' marvellous ballet, "Original Sin". By the way, have you noticed that the jazz idiom is used strikingly to portray ideas of primitive society, biblical themes, and so on; the music fits this role very well. Kurt Weill's opera, "The Three-penny Opera" is a jazz opera, written in what the Germans call "cabaret style", and is also a masterpiece. The song (or aria) which introduces the character of Captain MacHeath became a popular number here, and in Germany: "Mac the Knife", an only partially adequate translation of the original, "Mac die Messer" (it's literal, but loses the lovely M sound).

One finds jazz elements in other American writers. Leonard Bernstein uses the style in "West Side Story", his great opera, and also in his ballets, Fancy Free and On the Town. The less said of Bernstein's symphonies the better (the first, "Age of Anxiety", is good only to the extent it uses jazz--which is not enough). There is some jazz in Bernstein's new "Mass". Unfortunately, it is just as bad, if not worse, as the composer's Third "Kadish" Symphony.

Morton Gould, whose composing talents are unjustly neglected, has a fine jazzy score in his ballet, "Fall River Legend" (based on the Lizzie Borden murders), and a splendid jazz concerto in his "Interplay".

And so on. I've hardly scratched the surface of jazz pieces which have entered our civilization's musical baggage. Most of the idiom has not, of course; many of these lesser pieces will survive as historical curiosities, just as the early symphonies of Mozart. The enduring power of good music transcends the language in which it is written (for example--the great music of Bach remains great even in the many jazz transcriptions of it which have been made)(if you're interested, there are the Swingle Singers, of course, and then there's Bach on electric guitar by Andre Benichou, and an interesting set of transcriptions on the Kapp label by something called the Wayland Quartet, and probably others).

So greatness transcends language. It also transcends time, and that is its chief attribute. If people will pay money to hear a piece, not once but several times, a century after it is written, it is a great piece. The rest is fad and frippery. Most of what is broadcast on the airwaves will not last a decade. Almost none of it will survive a generation! Thus history condemns bad music, and mediocre music. But if great rock pieces are written (and we will have to see about Superstar--I think it's awful, but I once thought Mahler was awful), they will survive. The form, the language of good music is irrelevant. What is relevant is the inherent quality of the work.

Side note: one of the problems with so-called "classical" music is the snobbism which is believed, and in part is, connected with it. Concerts are the stalking-ground of the rich and the well-born (often for reasons unconnected with the music). Of course, it is harder to understand the larger, more complex musical forms, and to empathize with music which in part had to cater to the whims of societies we do not live in and do not fully comprehend. If you liked Superstar, try Carmina Burana and Belshazzar's Feast. Then get a good libretto and tackle Carmen, Aida, Madame Butterfly, Boris Gudonov, Faust, or Rheingold. Opera is opera, after all, if it's good. (Um...Carmina Burana and Belshazzar's Feast are oratorios, not operas, but...)

Figs replace elephants etc  
HOW TO GIVE CARTHAGINIANS A THOROUGH TROUNCING

Chapter III (The Third Punic War). . . . . Abzydd Pedant

Carthage became prosperous again, which worried the Romans. Eventually, they told the Carthaginians that everything would be all right if they surrendered their fleet, their weapons, and 50 hostages. Carthage did so, and then the Romans declared war. They sound like some Diplomacy players we know.

The real cause of the war was Senator Marcus Cato and some figs. No matter what the Senate was talking about, Cato would jump up, wave the figs, and yell, "Ceterum censeo Carthaginem esse delendam!" He did this at dinner, at the Circus, at plays, in his bath, even in his sleep. Finally Rome declared war just to shut him up.<sup>2</sup>

After a siege of 4 years (149-146 B.C.), the Romans broke into Carthage, massacred the inhabitants, plundered the city, burned it to ashes, plowed it under, sowed salt where it used to be, and cursed the ground it stood on. This is why Carthage is not on the map any more.<sup>3</sup> That's what we call a thorough trouncing.

<sup>1</sup>"Scrow Carthage."

<sup>2</sup>Six American cities are named after Cato, in Arkansas, Kansas, Michigan, Mississippi, New York, and Wisconsin. None of them raise figs.

<sup>3</sup>Emperor Nero rebuilt Carthage in 50 C.E. It was destroyed again in 698, but of course it came back. There is today a suburb of Tunis called Carthage. We of the New World have built plenty of Carthages to make up for the lack of them in the Old World. They are in Alabama, Arkansas, Illinois, Indiana, Kansas, Kentucky, Louisiana, Maine, Minnesota, Mississippi, Missouri, New Mexico, New York, North Carolina, Ohio, South Dakota, Tennessee, Texas, Colombia, and Costa Rica. It may be comforting to note that there are Romes in Alabama, Arkansas, Georgia, Indiana, Iowa, Kansas, Kentucky, Maine, Michigan, Mississippi, Missouri, Nebraska, New York, North Carolina, Pennsylvania, South Carolina, Tennessee, Texas, West Virginia, and Wisconsin, two in Illinois, and three in Ohio. The moral: don't write to Rome OH unless you know the ZIP.

This is the end of Prof. Pedant's magnum opus on Rome and Carthage. However, the chief intellectual of Foderkagg now turns his attention to the American Civil War. In an issue to appear soon, we will begin his brilliant work, "How to Be an Expert on the Civil War Without Knowing Anything About It."

\*30\*

Red Walker  
4719 Felton St.  
San Diego CA 92116

FIRST CLASS

ADDRESS CODES EXPLAINED  
INSIDE, PAGE 4.

YOU WON'T SEE IT IN WAZIR  
What does Jerry Model  
really think of Chairman  
Bashara? See page 2.

FIRST CLASS

Remove staples carefully.

FIRST CLASS