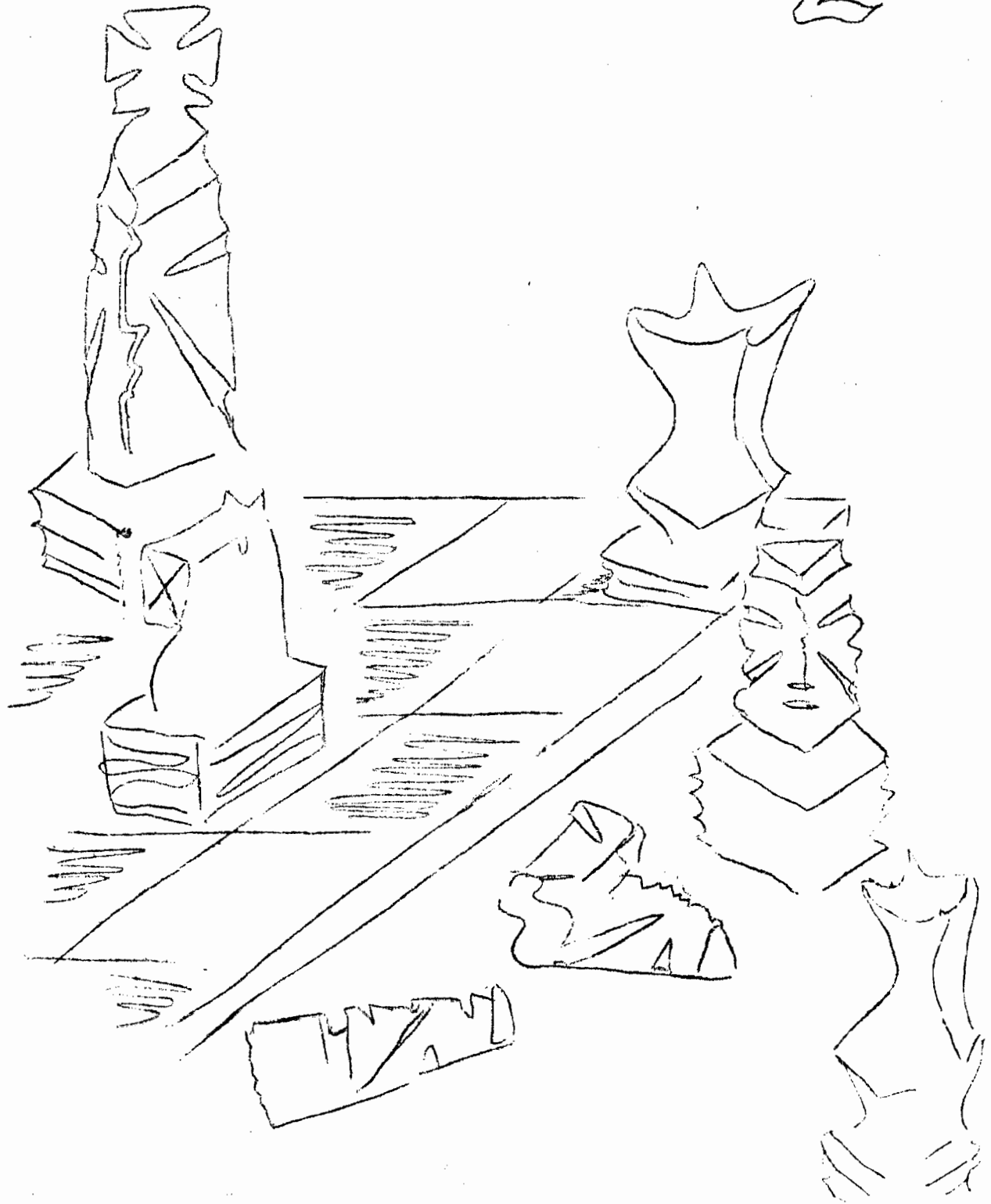


The
Gamesman #2



IMPORTANT ANNOUNCEMENT

Creath Thorne has announced that he must curtail the bulk of his publishing activities - which means he can no longer publish Games Bureau material on a regular basis. In turn, this means we must go outside of the Bureau to find a new publisher - resulting in increased cost to the Bureau.

The Bureau has been relying completely upon donations to cover the cost of the material published to date (including the accompanying material). However, donations do not permit advance planning, as they are too irregular - we do not know one month what we will be able to afford to publish the next month. This is highly unsatisfactory. For the Bureau to grow and flourish - in fact, for the Bureau to continue to exist - we must have a more dependable means of financing the mass of printed material upon which the Bureau depends for its survival.

Therefore, it is with regret, but out of dire necessity, that we announce future issues of THE GAMESMAN will be available by subscription or contribution (an article, artwork, or a LOC which is printed) only, beginning with the next (third) issue. Subscription rates will be 25 cents per copy, \$1.00 for 5 issues. We guarantee at least 12 pages (6 sheets) per issue, with approximate quarterly publication. We expect the size will be closer to 20 pages (10 sheets) per issue, but this will depend upon the amount of material available (of which there is still plenty after this issue is completed) and the number of subscribers (the more subscribers, the larger the 'zine).

Members of the Bureau who do not wish to subscribe to THE GAMESMAN will continue to receive, at irregular intervals (i.e., whenever there is sufficient Bureau business to warrant its publication), a 2-3 sheet publication, THE GAMESLETTER, which will disseminate announcements, policy decisions, etc., related to the running of the Bureau, as well as items of specific interest to Bureau members, rather than to gamesmen in general (such as vignettes of Bureau members). THE GAMESLETTER will contain no general material - such as articles on strategy, tactics, construction of game sets, LOC's, etc - which will be published exclusively in THE GAMESMAN.

In addition, rulesheets will continue to be distributed free - as long as our cash holds out. If you wish to contribute a little something extra for the sheets (average cost 5 cents per sheet, including postage), we would be most appreciative.

We would also like to announce the publication of a new 'zine - THE KIBITZER - which is being edited by Nate Bucklin, the Chief of the Bureau Chess Division. This is not an official Bureau publication, but is Nate's own creation. THE KIBITZER will contain only Chess material (with a bit of "Fairy Chess" material), and will be available by subscription or contribution, from Nate, at 10 cents per copy, \$1.00 for 16 issues. Nate says each issue will be 4 pages (2 sheets). THE KIBITZER may have a free "rider", YE FAERIE CHESEMEN, also 4 pages, if we can get it completed in time. The first issue of THE KIBITZER will be distributed to all Bureau members, free-of-charge; subscriptions start with the second issue.

Persons who have donated money to the Bureau will be given credit on a subscription to THE GAMESMAN according to the amount they have contributed - unless they specify otherwise - with a small amount deducted to help pay for this issue. Persons who contribute articles, artwork, or LOC's which are used will receive one issue free - or will have their subscription extended by one issue - for each contribution printed - beginning with the third issue of THE GAMESMAN.

In closing, we would like to repeat - persons may belong to the Games Bureau without subscribing to THE GAMESMAN or THE KIBITZER. Announcements in TNFF, THE GAMESLETTER, and the rulesheets will contain enough information for the Bureau to function smoothly. THE GAMESMAN and THE KIBITZER are general 'zines, which will enable interested gamesmen to pursue their hobby to some depth. They serve as supplementary publications only.

GO

(We are fortunate to be able to present, by special permission of the author, Mr. Noble Carlson, and the Nostmaster, Mr. Robert Lauzon, a pair of introductory articles on Go which, together, form the shortest - and the best - coverage of the history and basics of the game that I have yet seen. These articles first appeared in the March and April, 1964, issues of The Nost Bulletin, NOST-ALGIA, the "official organ" of the NOST ((Knights of the Square Table)), a highly successful organization devoted to the promotion of Postal Chess and other games adaptable to postal play.)

INTRODUCING: THE OTHER "GAME OF GAMES"

By Noble D. Carlson

Long before the Chinese began to write, they invented a board game so perfect in concept, so free of rules and so limitless in depth it has lived unchanged for four to five thousand years. Recently discovered by the West, "GO" may well become the world's foremost intellectual game. Originating no later than 1,700 B.C., GO is probably three times older than Chess. It is the oldest of all classic games, and utterly profound. Unlike Chess, it cannot be programmed for computers. The novice will feel lost at first, noting that with each new play, possibilities mushroom wildly. The principles seem terribly simple, but the slightest success eludes him. Still, he will be fascinated by its beauty and impenetrability. By midgame, stones are sprinkled across the board, their relationships existing only in the players' minds as yet, constantly changing there as new plays are made. Dim black and white territories slowly grow from scattered stones. They intertwine, and many battles flare as black and white fight to capture isolated stones. Slowly, all issues are settled, and the moment of truth approaches. The novice playing "even" finds that he has lost enormously. He will be told that the weaker player must take a handicap...and that it is no use trying to learn the game without it, because cause and effect will be impossible for him to relate. If he stands on pride and refuses his rather humiliating beginner's handicap of perhaps 17 to 20 stones, the GO novice will lose miserably time after time and never know why. (No matter what his I.Q. or skill at Chess!) He may even become discouraged and withdraw. On the other hand, with a proper handicap he can follow events, modify his playing, and will improve rapidly at first. He will take increasing delight in this great and limitless game.

Handicap stones are placed first, then play begins, stone by stone. Each handicap stone magically insures almost exactly ten extra points of territory for its owner, no matter what happens. Possibilities for play are so astronomic, accidents average out, "luck" vanishes, and only merit wins. If a player wins three games in a row from the same opponent, the handicap is reduced by one stone. Thus, every game of GO is as valid as a master game, even though pitting novice against expert, sonny against grandpa, or husband against wife... a strange situation echoed in no other profound game. It makes GO a marvelous family game. Many a Chess widow has become a GO mate. The handicap system also allows any GO player to compare himself to any other, and finally, allows him to measure his exact progress up the endless ladder of GO.

For sheer excitement, GO has no parallel, and its fascination is uncanny. The players will actually breathe hard, tense and completely absorbed in their intricate growing patterns on the board. Hot coffee grows cold, the telephone rings unheard...and one remembers that the family-centered Orientals say: A GO player will not stop his game even to attend his father's funeral.

GO was carried into battle by medieval Japanese samurai so that GO battles could commence as soon as real battles were over....and is even given credit for stopping an ancient Chinese war while the opposing generals decided the outcome in a game of GO....yet, GO bears a curious resemblance to modern airborne warfare in which paratroops are spotted or massed to take ground and assault the enemy.

Chess players are "naturals" at GO, it must be said. Equipment and books are now easy to get in the U.S., and an excellent magazine, "The GO Monthly Review", is published in English (with one or two articles in German), to serve the growing world of GO outside the Orient.

(The second article, by Mr. Carlson, was actually two articles - or two parts to one article - which appeared in the March and April, 1964 issues of NOST-ALGIA. In these articles, Mr. Carlson covered the basic rules of Go. In presenting this second article, we have done some slight condensing and rearranging of parts to create a unified whole.)

A QUICK LOOK AT GO
By Noble Carlson

The object of this new series is to teach you how to play GO, from the ground up....an Oriental game of compelling fascination which takes only a few minutes to learn but has unlimited depth plus a unique handicap system. (Even the LIFE story on Bobby Fischer called Chess the most difficult game in the world with the possible exception of GO!)

GO is for two. The "GO-ban" or GO board is 16" wide, but 17 1/2" deep from player to player, and made of natural-finish light wood or stained yellow. It is preferably thick, so as to emit a pleasant woody ring when the GO stones ("GOshi") are smartly struck against it, as is the ancient custom. Inside a 1/2" margin all around lies a grid of 19 by 19 black lines dividing a 15" x 16 1/2" area into 18 rows of 18 "squares" which are slightly elongated but appear quite square from the players' perspective. "Black" has a wooden bowl of about 180 round black stones, about 7/8" in diameter. "White" has a similar bowl of white stones. Traditional stones are ground and polished from black slate and white shell....the thicker the costlier and more highly prized. Glass is the only good substitute. The players take turns adding single stones, anywhere on the board, but on the intersections, not in the squares. The stones are not moved during the game, unless simply removed if captured.

Objective: To win, simply outline more territory than your opponent. Play begins with rough sketching of territories. Corners and edges of the board offer ready-made boundaries, and opening plays favor them, temporarily ignoring the center of the board where costly territories require stones on all sides.

Fighting: The second way to gain territory is to capture (surround) enemies. Captives are removed, leaving territory outlined by the captor. At scoring, such victims are used to fill their loser's territories. One basic rule governs all GO plays: Stones having liberties remain on the board; stones without liberties may not. "Liberties" are bare intersections next to stones and on the same lines as the stones. If the enemy occupies the last liberty of a stone or group of stones, the stones are "surrounded" or "captured" and are immediately removed. One man may play where he has no liberties only if that play captures enemies, whose removal would then create new liberties for the man.

Black merely play first, at any point he chooses. For a handicap of two stones, black stones are placed at D4 and Q16; for three stones, at D4, Q16, and Q4; for four stones, at D4, D16, Q4, and Q16; five stones, D4, D16, Q4, Q16, and K10; six stones, D4, D16, Q4, Q16, D10, and Q10; seven stones, same as six plus K10; eight stones, same as six plus K4 and K16; nine stones, same as six plus K4, K10, and K16. More than nine stones is seldom given, so we will not cover it here.

A single stone at A1 has two liberties - at A2 and B1. To capture a white stone at A1, Black would have to play stones to A2 and B1. A single stone at A2 has three liberties - A3, B2, and A1. To capture a white stone at A2, Black would have to play at A3, B2, and A1. A single stone at B2 has four liberties - B1, A2, B3, and C2 - to capture a white stone at B2, Black would have to occupy all four liberties.

If White had a stone at C2, and played another stone at D2, these stones are connected and form a "group". To capture them, Black would have to occupy all of the liberties for the group - i.e., at B2, C3, D3, E2, D1, and C1. If White had a stone at C2, and played another to D3, the stones would not be connected (they must be connected along a line); to connect them, White would have to play another stone at C3 or D2. If White did not connect them, Black could capture the stones individually by occupying all of the liberties of each, in turn.

Stones which are completely surrounded and removed from the board are said to be "killed". Stones which are not completely surrounded but are in such a position that they could be killed at will, are said to be "dead". "Dead" stones are not removed until the end of the game - at which time they count the same as killed stones. Dead stones can sometimes be brought back to life, or rescued. An example of a dead stone would be a white stone at A1, with black stones at A3, B3, C3, C2, and C1. If the black "ring" of stones were itself ringed by white stones at A4, B4, C4, D3, D2, and D1, then the "dead" white stone can be very much alive, and can be utilized to attack and kill the black ring from the inside.

An example of two "eyes" within a group would be as follows: black stones at A1, A3, B3, C3, C2, C1, and B2, with empty spaces at A2 and B1 (the two "eyes"). Even if this Black group were completely surrounded on the outside, it could not be captured (if White were to play at either of the two "eyes", he would not be creating a liberty for himself - as he could not play in both spaces at the same time), and the group would be a "safe" group.

An example of a "Ko" situation would be white stones at C2, B3, and C4, with black stones at D2, C3, D4, and E3, and with white to play. If White plays at D3, he captures the black stone at C3, and a Ko results - for, if the rule of Ko did not exist, Black could immediately play another stone to C3, capturing the white stone at D3; then White could play again at D3, capturing the black stone at C3 - and so on. To avoid endless repetition of captures, Black is forbidden to recapture immediately after White created the Ko by playing at D3. He must, instead (if the Ko is important) make a "Ko threat" - i.e., a move which is so important that White must reply to it rather than seal the Ko. Black may then play at C3, capturing the white stone at D3, and creating another Ko, presenting White with the necessity of finding a "Ko threat". And so it goes - with the first player to run out of "Ko threats" losing the Ko.

Ko does not occur when two or more pieces are taken, even though immediate recapture of the piece making the original capture may be possible. This is so

because, in such a situation, captures could not go on in an endless chain, as in a true Ko. An example of such a situation is as follows: Black stones at A1, A2, A3, B3, C3, B1, and C1, with white stones at B2, C2, E2, D3, and D1, and Black to play. A Black play at D2 would kill the white stones at B2 and C2. On White's next play, he is allowed to play at C2, if he so desires, killing the black stone at D2. Black would then have no immediate captures.

"False eyes" often result from Ko situations. For example, if Black had stones at A3, B3, C3, D3, E2, and F1, and there were white stones at A1, A2, B2, C2, C1, D2, and E1, it would appear - at first glance - that White had eyes at B1 and D1. This is not the case, however; a Black play at D1 kills the white stone at E1, and creates a Ko situation. Eventually, Black must seal the Ko, as, if White were to seal it, the White group would have only one eye left - at B1, and Black could kill the group immediately by playing at B1. Of course, if Black seals the Ko, the White group is dead anyway, as only one eye will remain.

An example of "Seki" would be black stones at A4, B4, C4, C3, C2, C1, D2, E2, and E1, with white stones at A2, A3, A5, B5, C5, D5, D4, D3, E3, F3, F2, F1, B2, and B1, and vacant points at A1, B3, and D1. The White group at A2, A3, B2, and B1 has only one eye - at A1 - but it cannot be killed - as a play at A1 would not kill the group, for there is another liberty remaining at B3; also, a play at B3 by Black would allow White to kill the Black group by playing at D1 on his next move. The same is true for the Black group - it has only one eye - at D1 - but it cannot be killed - as a play at D1 would not kill the group, for another liberty remains at B3; a play at B3 by White would allow Black to kill the White group by playing at A1 on his next move. So - the situation is a stand-off, its territory and pieces counting towards neither player's score at the end of the game.

If a player feels that he has no more plays of any value, he may pass his turn. When both players pass consecutively, and all "Frontier spaces" have been filled in, the game ends. "Frontier spaces" are points between the territories of the two players - in "no man's land" - which must be occupied by a stone of either color before the game can be scored. These spaces are usually of no value to either side. For an example of a "Frontier space", place white stones at A2, B2, B1, C2, D2, and D1; place black stones at E2, F2, F1, G2, H2, H1, J2, K2, and K1. Both groups are "safe" groups, with White having eyes at A1 and C1, and Black having eyes at G1 and J1. Note that there is also a vacant point at E1 - between the territories of the two players. This point is a "Frontier space".

After the game has ended, all "dead" stones should be removed, and added to the "kill" piles of the captor(s). Scoring then commences. First, the players fill in portions of their opponent's territory with their captured stones. One player will always emerge with territory which has not been filled in - and sometimes will have captured stones left-over after he has filled in all of his opponent's territory. This player is the victor. He determines his exact margin of victory by first removing one stone from the board for each captured stone he has left-over. He then re-aligns the stones which remain on the board so that they are all on one side of the board, with no vacant points in between. It is then a simple matter to count the points which remain vacant - the figure thus obtained representing the score of the winner.

This ends our coverage of Go in this issue. Future issues will present basic Go tactics and strategy. Your comments concerning this article and the projected series would be appreciated. Gamesmen are also reminded that there is a Go Division within the Bureau.

YOU, TOO, CAN WIN THE FIRST WORLD WAR

By John Boardman, Ph.D.

In the spring of 1901, two British fleets moved towards Scandinavia. Almost, simultaneously, there was a general mobilization throughout Europe, as the major powers engaged each other in total war.

Clashes were reported from the Franco-Italian border. Russian troops, based in Warsaw, moved into Prussia. In the Balkans, Austria-Hungary and Turkey engulfed the smaller states and moved towards a show-down over control of that troubled peninsula.

By early 1902, systems of alliance were beginning to emerge. Austria-Hungary and Italy were allied in a determination to seek control of the Mediterranean. After the failure of a brief foray against Germany, Austrian troops swept through most of the Balkans. England, in a daring Arctic offensive, sent an expeditionary force into northern Russia while Russian troops were absent on the German frontier. The Franco-German bloc held the line against assaults from the Russians in the East and the Italians in the South.

The winter of 1902 saw an Austro-Hungarian declaration of war on Turkey, followed within three years by a campaign which brought Austrian armies to the gates of Constantinople and the Caucasus. First Russia and then Italy collapsed, and the conclusion of an Anglo-Austrian alliance enabled those two powers to place the land of the Tsars under occupation.

In the West, a daring French invasion of England followed a detente with Italy in 1903. But the French expeditionary force received insufficient support, and English counterattacks finally forced its evacuation in early 1907. By that year, Austria-Hungary was Europe's dominant power. In the East the Dual Monarchy pressed the Turks in a campaign which could only have one end. In the West, they had occupied much of the territory of their erstwhile Italian allies, and begun a campaign against Germany. France and England, evenly matched, nervously patrolled Atlantic waters in search of each other's naval weaknesses. And, in occupied Russia, the English armies encroached upon the Austrian zone.

No, this is not an excerpt from a science-fiction story about an alternate time-track. It's a game of Diplomacy presently in progress. Diplomacy is a board game for from 3 to 7 players, in which each player directs the armed forces and diplomatic maneuvers of a European power, based on the boundaries which existed in 1914. There is no element of chance in this game; each player makes or breaks alliances and orders his armies or fleets as the turn of the play dictates. Players first try to capture supply centers in neutral countries, and then to outmaneuver their opponents' forces and cause them to retreat. The first player to have a majority of all the pieces on the board is the winner.

Before each move, there is a period for diplomacy, in which alliances are formed or broken, and joint operations may be agreed upon. Then, each player orders his forces to move or to support moves of other units. The players compare their orders, and see whether any battles or retreats are forced, and what supply centers change hands.

Diplomacy lends itself easily to being played by mail. The moves, in this version, are sent to a gamesmaster who compares them and publishes a bulletin with the results. Players may plot alliances and double-crosses by mail among themselves, or even engage in espionage to discover one another's plans.

Diplomacy was designed in 1959 by Alan Calhmer, and may be ordered for \$7.50 from Games Research Inc., 48 Wareham Street, Boston, Mass., 02118. It is also available in some big-city department stores. The game can be played,

though with a little difficulty, with a rulebook and maps. Rulebooks are \$1.00, and maps are 5 cents each, from John Boardman, 592 16th Street, Brooklyn, N. Y., 11218.

Several bulletins of postal Diplomacy are published by game masters of postal games. In addition to reporting the moves, the bulletins include articles on Diplomacy strategy and "press releases" from the various powers. The following Diplomacy bulletins may be consulted for further information on proper play of the game:

Graustark, Ruritania, and Fredonia, John Boardman, 592 16th Street, Brooklyn, N. Y., 11218

Brobdingnag, Dick Schultz, 19059 Helen, Detroit, Michigan, 48234

Trantor, John W. Smythe, 621 East Prospect, Girard, Ohio

Wild 'N Woolly, Dan Brannan, Apt. #5, 106 S. Edgemont, Los Angeles, Calif., 90004

All these bulletins are 10 issues for \$1.00 except Wild 'N Woolly, which is 20 issues for \$1.00. The game described at the beginning of this article is currently in progress in Fredonia.

The basic space in Diplomacy is the province. The major powers are divided into from 5 to 7 provinces, and each of the smaller nations constitutes one province. No province can hold more than one army or fleet at a time. Some of the provinces contain supply centers, which are eagerly sought after because a power can maintain one unit for each supply center which it controls. A power which loses a supply center must remove an army or fleet until the number of units agrees with the remaining number of supply centers under that power's control.

Each power begins with three units except for Russia, which has a greater length of frontier to defend and begins with four. Two moves, spring and fall, constitute a year, so that the game begins with the Spring, 1901 moves. After each fall move the number of units is made equal to the number of supply centers under control.

One unit may move with the support of another, and unless this attack is resisted with equal force it succeeds in advancing an army or fleet against enemy opposition. Sometimes, when four or five units are aligned against a nearly equal number along a long front, this situation can get quite complicated. But in all cases the advances or retreats are decided by the presence of a superior force and not by chance.

((Well, there you have it - and a pretty good article it is, too! You convinced me, John. As soon as my editing duties slacken a bit, I shall have to give Diplomacy a whirl; I might even invest in a proper set! I already have a rulebook and several maps - obtained from John Boardman - but I feel a set would be better - Diplomacy would provide an excellent diversion at one of our Washington Science Fiction Association (WSFA) meetings. If enough Bureau members are interested in playing to get a postal game going, count me in that, too. If any of you potential Diplomacy players are still uncertain, write to John for a sample copy of Graustark - or, better yet, splurge and send him \$1.00 for a subscription - and another nickel for a map - maybe even \$1.00 for the rulebook!))

PAPIER-MACHÉ FOR GAME PIECES

By Alma Hill

Hobbyists who don't master the use of papier-maché are overlooking one of the most useful and easily-available plastics, handy for many purposes. Could it be that it needs a more pronounceable name? (Pah-PYEH Mah-SHEY). (Or if the French acute-e is too hard to auralize, try Pah-PYAY Mah-SHAY).

It's hard to think of any other word that would serve as well. The stuff is based on paper but is harder than the toughest wood you can find; the substance is malleable, plastic as putty when wet, and reduces back to the same consistency if dampened after it dries; but the dried stuff, if water-proofed, is very hard, probably ax-proof, though as light as the paper it is made of. The French term is simply descriptive: macerated paper. You can soak up any kind of paper, though old newspapers are the standby; mush it around some, squeeze it into shape and dry it, and there's your basic substance. You can dry gobs of this and have the best picnic briquettes or fireplace fuel you ever did see. Sheets of paper, as anyone knows who ever tried to burn a magazine, will either burn off in a flash or pack down so that air can't get to it, and it won't burn. Want to call them paperocks? Might be easier to remember and understand as we go along. You make up a batch of these and meanwhile you'll have gotten acquainted with some of the less-easy aspects of this material. For one thing, it takes either good muscle or a lot of patience or the use of the family's blender to get the old paper back to a smooth pulp state. If you are just making fuel, of course, smoothness doesn't matter -- just wad up a wet sheet of paper, good and tight, set it to dry. But there is the next drawback -- where to keep it while it dries, smelling of printers' ink and wet paper. The stuff dries slowly, too. But for anyone who has an indoor or outdoor fireplace, an occasional batch of this stuff can be handy to have. It is easy to start, burns without ash, has no splinters, and no clinkers.



Personally, I dry such stuff in an ultra-slow oven unless the batch is large and there's no time-element and a large warm area can be found. A sunny porch roof is good; the stuff may blow off but it's heavier than just sheets of paper, not likely to blow far. Sunny window-sills do well, and in winter one uses the tops of radiators. Theatre props -- trees, furniture, and big stuff like that, are made of newspapers dipped into paperhanger's paste, wadded onto framework of wire or lath or brushwood, and just left standing during a week or two of rehearsal; they are dry enough to paint on the surface long before they are really-dry inside; and once they do dry, they can be knocked all around or sat on, quite safely.

Another drawback of paperock is that it dries off a bit rough and the surface isn't easy to sand -- too tough -- but you can dampen it back a bit, or just claim that the roughness is artistic. There may be ways of improving the surface. This is not written as an expert -- just an amateur who has played around with paperock, and found it both useful and interesting. As a smooth

surface is desirable in game pieces, maybe somebody else will write and suggest how to get it? Or is the roughness all right -- gives a better grip?

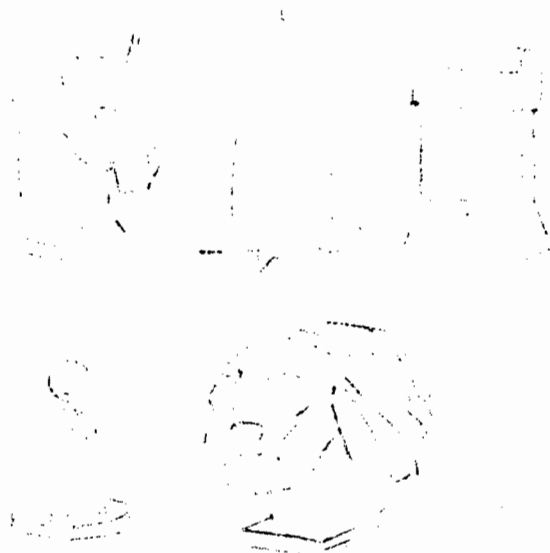
There is one other very-simple kind of paperock that one ought to fool around with a bit, before attempting small sculptured pieces: laminated paper, for game boards or containers.

For these, you need not wet the paper beforehand, or mush it into pulp, since you just build up the layers with paste, and the paste wets them. Flour paste, swiped from the kitchen, works very well; though paper-hangers' paste works even better, and seems to cost no

more actually. It is a sort of instant paste-powder obtainable in all hardware stores for somewhere about two bits for a pound sack, enough for quarts and quarts of paste or a dithering lot of hobby junk.

It will stick to any mold, of course, unless you cover it with waxed paper from a bread loaf, or pliofilm off something else -- the solid pliofilm, make sure it's not the sort that comes punched full of holes. But with this small protection for the object you use as a mold, you can go ahead and make nice boxes and bowls with flat covers to measure. If you snip triangles and rectangles of paper in bright colors, maybe from magazines, as a surface finish, they come out quite mosaic and gaudy, likely to fit in with any decor the house has, modern or any, just so you pick your colors. -- Just remember to get the stuff bone dry right on the mold, and don't do that in the oven if the mold is a plastic box or bowl. And once well dried the paperock object should be painted with a coat or three of model dope or shellac to make sure it doesn't get wet and warp back by some accident. I once made some handsome planters with old pickle jars, but omitted the waterproofing and they soon sagged from watering both plants and jars. The tin-can ones rusted and leaked out, too; for planters, the best thing is old glass or plastic jars -- they last forever, or near enough. If you make boxes for game pieces, paperock lamination can not only make a weak thing stronger and a dull one more handsome, but you will have something unique with your own handmade fingerprints on it. But paint it well inside and out after it dries, and take precautions against warping while it dries. Patience, and you'll be rewarded!

For game pieces, hand-modelling is probably the best procedure. So make paper-putty. The paper should be torn into fairly small bits or strips, soaked well, preferably in warm water. If the family has a blender, use plenty of water while macerating the paper, drain the pulp in a fine-wire strainer, then stir dry paperhanger's paste-powder right into it. The powder will swell up and take up most of the moisture, and then you can putty away and get hand-practice. Don't expect the pieces to be gorgeous (except in color - two coats of model dope, one to seal



the surface and one to gloss it, will give you pots of rainbows) but see how much warping occurs, how much roughening of the surface as the moisture dries out and the material contracts. Then you can take the nature of its nature into account. A few B-B shot could be worked into the bottom of tall pieces to give low centers of gravity -- or some solder, bits of pebbles or something -- and fairly artistic results should be your reward. Good games to you!



- Boston Witch

The illustrations in the preceding article were by Alan Luehrman, based upon drawings by Alma Hill. If your papier mache pieces look half as trim as the ones in the illustrations, let the rest of us in on your technique! Also, if any of you have any technical pointers on the use of papier mache, please write them up for us - either as a formal article or a LOC. This holds true for any other methods you may know of for constructing game sets or game pieces.

We have quite a bit of material on hand for our next issue, but we can always use more - so, if you have any ideas re games, or know of any unusual games in which you believe the other members might be interested, please write them up. Artwork is also needed, as long as the subject is "games".

In addition, please let us know what you would like to see in future issues. For example, what about a "problem" column, with a few simple puzzlers from some of the games in the Bureau's repertory? Or, what about a section on mathematical games? Or mathematical and logical problems? Would you like an article on games theory? Would anyone like to write such an article? And so on; remember, this is your magazine - let us know what you'd like to see in it - and out of it!

Please let us hear from you, in the very near future, if you are interested in playing or in learning to play Diplomacy. We have just received a letter from John McCallum, which we no longer have room to publish in this issue; we'll extract a bit for you, though:

"I don't know how one can learn this game ((Diplomacy)) otherwise than by actually playing it. - - - It might be possible to take a new player through several practice moves, by postal play, in the following way: Issue a newsletter to a set of players, which contains no "diplomacy", but contains only the moves (here the Gamesmaster-editor tells each player how all the other players moved, and indicates which moves were successful and which unsuccessful) and the Gamesmaster's rulings (to be somewhat expanded from what is normal, so as to give fuller explanation of rulings to neophytes). There might also be a query and answer column. As this thing would receive no distribution except to the players concerned, no one need feel embarrassment about sending in questions. - - - This would give the participants a chance to become familiar with the moves of the pieces before committing themselves to a real game. And also to decide whether or not they like the game well enough to go into a full scale game at all."

John then volunteers to run such a run-through "game", and to put out the necessary round-letters. He states that participants will need either a gameset or a rulebook and maps (see the Diplomacy article on how to obtain these items). So - how about it, gamesmen? Now's your chance to learn Diplomacy!

BOARD GAMES - GENERAL GLOSSARY OF TERMS

(The classification systems presented herein are based upon those developed by H.J.R. Murray, in A HISTORY OF BOARD-GAMES OTHER THAN CHESS, Oxford, 1952. These break-downs and definitions should be kept in mind when studying the rulesheets and articles printed by the Games Bureau.)

BOARD-GAME - a game played on a specially-designed surface ("board") with pieces or "men", the powers of which are specified by the rules of the game; contestants usually number two players or teams, although some games involve three, four, or more, and some (e.g., Solitaire) are played by only one person.

BOARD - the specially-designed surface on which a "board-game" is played. The "board" may be of any size and shape, and composed of almost any material(s); it can simply be marked out on the ground ahead of time; it can even be a purely mathematical conception which exists only in the minds of the players. Board-designs are principally of two types:

(1) - **LINED BOARDS** - a symmetrical arrangement of lines; the pieces used in the games played on this type of board are usually placed on the points formed by the intersections of the lines, and move along the lines.

(2) - **LATTICED BOARDS** - a square or rectangle which is divided into equal-sized cells by lines running parallel to the sides of the board; the pieces used in the games played on this type of board are usually placed in the cells (e.g., as in Chess), although, in some games (e.g., Xiangqi), the intersections of the parallel lines are used; movement may be either through the sides or the corners of the cells (or a combination of both. The cells may be undifferentiated (as on the Shogi board), or may be marked in some fashion so as to limit the powers of certain pieces (e.g., the "checker-board" pattern, with alternate cells shaded, limits the moves of the Draughts-men to only half of the cells on the board).

MAN - the common term used to denote the piece used in a "board-game". The men used in most board-games are of the same size and shape, being differentiated only by color in order to denote to which player they belong. They can be made of any material handy - mutton bones, shell, stones, beans, or even intricately-carved ivory or jade. Each player starts a game with a specified number of "men", which are usually arranged on the board in specified positions before the play of the game begins. Each "man" generally has both the power of movement and the power of capture, which are usually the same in the more complex modern games, but differ in most of the simpler, more primitive games.

Classes of Board-Games:

(1) - Games of **ALINEMENT** - to win, a player must form a straight, unbroken line consisting of a specified number of his own men (e.g., Go-Moku - 5-in-a-row; Tit Tat Toe, Nine-Men's Morris - 3-in-a-row).

(2) - Games of **CONFIGURATION** - to win, a player must rearrange his men from the particular arrangement in which they started in another specified configuration (e.g., Chinese Checkers, Halma).

(3) - **WAR Games** - these fall into four sub-groups:

(a) - **BATTLE Games** - to win, a player must capture or immobilize all of his opponent's men (e.g., Draughts), or capture or immobilize a specific piece which symbolizes the "leader" of his opponent's men (e.g., the King in Chess, the Swedish King in Tablut, or the Hnefi in Hnefatafl).

(b) - **TERRITORIAL Games** - to win, a player must gain control over the larger portion of the board (e.g., Go or Reversi).

(c) - **BLOCKADE Games** - to win, a player must immobilize his opponent's men; no captures are allowed (e.g., Mu-Torere).

(d) - CLEARANCE Games - to win, a player must make the larger number (or value) of captures; the only moves allowed are captures (e.g., Solitaire).

(4) - WAR/CONFIGURATION Games - to win, a player must either occupy specified points or cells on the board, or must capture all of his opponent's men (e.g., Camelot or most of the games in the Avalon-Hill family).

(5) - HUNT Games - to win, the player with the larger number of men must "hem in" and immobilize his opponent's men (e.g., Rimau-Rimau, Fox and Geese).

(6) - RACE Games - two teams of equal size race each other along a specified track, with the moves being determined by chance (e.g., the throw of a die or of dice). The first team to complete the course is the winner. Some "Race" games may involve more than two teams. Examples of "Race" games are: Backgammon, Ludo, Pachisi.

(7) - COUNTING Games, or, as I prefer to call them, MANCALA Games - the boards consist of 2, 3, or 4 rows of holes (actually, cup-shaped depressions, hereafter known as "cups"), ranging from 3 to 24 cups per row. Play consists of lifting the pieces (usually beans) from one cup and sowing them one-by-one in the successive cups, subject to certain variations in some of the individual games. To win, a player must capture the most beans - the method of capture differs widely from game-to-game. The MANCALA family contains an extremely large number and wide diversity of games, ranging in difficulty from the simplicity of Tit Tat Toe to the complexity of Shogi (and perhaps beyond!).

Moves:

(1) - On LINED boards - a man can move along a marked line which passes through the point on which he rests, either:

(a) - one point at a time; cannot move to an occupied point; or

(b) - any number of points along a straight marked line; cannot pass over or move to an occupied point.

(2) - On LATTICED boards - from one cell to another:

(a) - ORTHOGONALLY (i.e., in a direction which parallels an edge of the board, or is perpendicular to an edge), one cell at a time, in any one of the four possible directions.

(b) - UNLIMITED ORTHOGONALLY - any number of cells in any one of the four possible directions; cannot pass over an occupied cell (e.g., Rook move in Chess).

(c) - ORTHOGONALLY, one cell at a time forwards or laterally, but not backwards.

(d) - ORTHOGONALLY, any number of cells forwards or laterally; cannot pass over an occupied cell.

(e) - DIAGONALLY (from cell-to-cell through the cell corners, as opposed to the ORTHOGONAL move through the cell edges; in a direction which is at an angle of 45 degrees to the cell edges), one cell at a time, in any one of the four possible directions.

(f) - UNLIMITED DIAGONALLY - any number of cells in any one of the four possible directions; cannot pass over an occupied cell (e.g., Bishop move in Chess).

(g) - DIAGONALLY, one cell at a time in either of the two forward directions.

(h) - Both ORTHOGONALLY and DIAGONALLY, in any combination of the above.

(i) - LEAP Moves - may be made ORTHOGONALLY, DIAGONALLY, or a combination of both; if a man of either color occupies an adjacent cell, and the next cell immediately beyond it in a straight line is empty, the man may "leap" to the unoccupied cell without capturing the piece over which it leaped; if a succession of such leaps is possible by the same man in the same turn, they may be taken.

Methods of Capture:

(1) - REPLACEMENT - Player "A" moves one of his men by a legal move to a point or cell occupied by one of player "B's" men. "B's" man is removed from the board, its former position being occupied by "A's" man. (e.g., capture as in Chess.)

(2) - INTERCEPTION - One of player "A's" men is in a cell adjacent to one of player "B's" men, with a vacant cell being on the next cell in a straight line passing through the two men (e.g., ABO), and "A", by a legal move, moves a man to the vacant cell (e.g., ABA); "B's" man is then "intercepted", and is removed from the board, leaving the two "A" men with a vacant cell in between (e.g., AOA).

(3) - LINE INTERCEPTION - One of player "A's" men is in a cell adjacent to several of player "B's" men which are in a straight line running through player "A's" man and all of player "B's" men, with the cell adjacent to the opposite end of the line of "B's" men along the same straight line being unoccupied (e.g., ABB...BO); "A", by a legal move, occupies the vacant cell with another of his men (e.g., ABB...BA). Player "A" turns over all of the "B" men between his two men, and they all become "A" men. If, in becoming "A" men, any other lines of "B" men are intercepted, they, too, are captured and turned over as "A's" men, etc. This is the method of capture in Reversi. (The INTERCEPTION capture, in (2), above, is the method of capture used in Tablut and Hashami-Shogi. Note that INTERCEPTION captures and LINE INTERCEPTION captures may be made in both ORTHOGONAL and DIAGONAL directions, or may be limited to one or the other, depending upon the game rules.)

(4) - INTERVENTION - Two of "B's" men are in a straight line, with a single vacant cell between them (BOB); "A", by a legal move, moves a man to the empty cell (BAB); both "B" men are removed from the board (leaving the position OAO).

(5) - SHORT LEAP - An "A" man is in a cell adjacent to one of "B's" men, with a vacant cell immediately beyond the "B" man in a straight line passing through both men, in a direction in which a move can legally be made by the "A" man (ABO); the "A" man "leaps" over the "B" man to the vacant square, removing the "B" man (leaving the position OOA). In some games only one such leap is possible in a move (the SINGLE SHORT LEAP); in others, if a succession of such leaps is possible by the same man in the same turn, they may be taken, and all of the "B" men thus "jumped" may be removed from the board (the MULTIPLE SHORT LEAP), either individually, as they are "jumped", or at the end of "A's" complete turn.

(5) - LONG LEAP - One of "A's" men is separated from one of "B's" men by at least one empty cell, with at least one more empty cell in a straight line on the other side of "B's" man (e.g., AOO...OBOO...O), in a direction in which the "A" man can legally move; the "A" man "leaps" over the "B" man to one of the empty cells beyond the "B" man, and the "B" man is removed from the board. LONG LEAP's may be either SINGLE or MULTIPLE, depending upon whether or not the rules of the game allow successive LONG LEAP's in the same turn, if possible.

(6) - LINE LEAP - An "A" man is adjacent to a line of "B" men in the same fashion as the "A" man in the case of the LINE INTERCEPTION, described above, with a vacant cell in a straight line adjacent to the opposite end of the line of "B" men (ABB...BO, with the number of "B" men being odd); the "A" man "leaps" over the line of "B" men to the vacant cell, removing the "B" men from the board.

(7) - APPROACH - If a sequence is AOBBB...B, the "A" man may move to the vacant square adjacent to the "B" men ("approaching" them), and remove them from the board. If the same "A" men could then approach other "B" men in the same manner, he may continue to do so for as long as possible.

(8) - WITHDRAWAL - If a sequence is OABB...B, the "A" man may move to the vacant square, thus "withdrawing" from the "B" men, and "A" may remove the "B" men from the board. If the "A" man can then make further captures in the same manner, he may continue to do so.

BOARD STIFF

Gamesmen speak their minds - - - -

Stephen Barr - Box 305, Nocona, Texas, 76255

Well, my issue of THE GAMESMAN arrived today. I received it with mixed feelings...although they were all on the positive side.

The article by George Fergus was very interesting and I read it with fervor. However, I think the idea put forth in a personal letter about changing some of the rules of Jetan is all wrong. If we attempt to change them we will have numerous ERB fans plus others on our backs for trying. I think the game should be left as it is and no changes made. After all, the difference is what makes it interesting.

On the page before your introduction you say "Jetan is pronounced Jay' tan". Sorry, but that is wrong. For those interested, on page 121 of THE GOLDEN ANNIVERSARY BIBLIOGRAPHY OF EDGAR RICE BURROUGHS, Hulbert Burroughs (younger son of ERB and vice-president of ERB, Inc.) states: "I suggest the following: Jet-tan". The letter goes on and tells how ERB tried to get the family to play Jetan, but Hulbert says he and the little ones were more interested in Old Maid than Jetan.

I will not mind paying for a subscription to THE GAMESMAN, and I hope maybe we could bring it to a vote among the membership. I think paying for our own issues will bring a closer feeling of unity among the players.

I have found that, in playing Jetan, toy soldiers and old Roman sets make grand pieces. Also, I have built my own board. Each square is 2 inches per side. I have taken a peel graver and made impressions where the lines of the squares are so my paint would not run. I then painted the squares orange and black, and trimmed each square in gold. I finished with room to spare; I put a clear varnish over the entire board to finish it off. It wasn't very expensive, so I hope others will make sets of their own.

((So, let the ERB fans hop on our backs! Chess in its present form underwent a long evolutionary process, spanning centuries. Jetan is only a little over 40 years old. One of the functions of the Games Bureau is to give such games a thorough trial, and, if they need improvement, to suggest and experiment with rule changes and variations. The Bureau membership provides an ideal "proving ground", and THE GAMESMAN an excellent vehicle for comments and suggestions re changes and improvements, and for the dissemination of data re the results of trying these changes. If Jetan needs improvement, then let us in the Bureau go to work on it, and speed up the evolutionary process a bit!

Sorry about the pronunciation! I should have looked it up first.

What is a "peel graver"??))

Bill Glass, 23908 Califa St., Woodland Hills, Calif., 91364

According to Hulbert Burroughs in Henry Hardy Heins' Bibliography, Jetan is pronounced "Jet-tan".

So what if your Princess is "stalemated"? You can still go after your opponent's Chief with yours. If you can't move your Chief, use the easy way out, if possible, and draw the game.

Anyway, I suggest you clear any changes in rules through ERB, Inc., to make it really official.

I also suggest you try and see if you can reprint Michael D. Resnick's "The Art of Jetan" from ERB-dom #6, April, 1963. From Resnick's article I use an opening that ends up with DN-CF3, CF-C4, PF-P4, and PDN-PF3. This opening puts the Fliers within striking distance of 2/3'rds of the board and makes an egress

for the Dwars and Padwars. He rates the Fliers as the deadliest offensive pieces on the board, and the Warriors the most useless. His values are: Panthan - 1; Warrior, Thoat, Padwar - 2; Dwar, Flier - 3; however, he feels the Flier can be rated higher. I think a Dwar-Flier trade isn't bad, when I get the Flier.

According to ERB's notebook in HHH, Chessmen was written 1/7/21 - 11/12/21. Thus, the game would date from 1921, not 1923.

((Note that I said "circa 1923"; 1923 was the copyright date. If we make any rule changes to Jetan, then the game will no longer be Jetan, but Jetan II, or whatever name we wish to call it. Therefore, no "official" sanction should be necessary. The fact that there is an "easy way out" - drawing the game - is the fatal flaw in Jetan - and the primary cause for most of the suggested changes.

How many of you Bureau members would like to see Resnick's article reprinted? How many of you are already familiar with it? Tell me something, Bill - if Resnick rates the Warrior as the most useless piece on the board, why does he rate it at the value of "2" - above the Panthan - a useful offensive piece?))

Eric Blake - P.O. Box 26, Jamaica 31, New York

I found the first issue of "The Gamesman" extremely interesting, and am looking forward to seeing further issues. I enclose ((a substantial sum, for which we are very grateful)) to help defray your publishing expenses.

Kindly correct me if I am wrong, but ever since I first read "Chessmen of Mars" in 1924, I have been of the opinion that there is a discrepancy between the rules of Jetan and the play of the game between Gahan and U-Dor in Manator. According to the rules of Jetan, the Chief of each side stands opposite the Princess of the other. This is unlike Chess (except as played in parts of India), for in Chess each King faces his adversary.

According to your notation, the first move in the game between U-Dor and Gahan would be 1. F-SF1-CF4. Burroughs describes this move in the following words, on page 191 of the Ace edition: "U-Dor moved his Princess' Odwar three squares diagonally to the right, which placed the piece upon the Black Chief's Odwar's seventh." (This piece is called an Odwar rather than a Flier in Manator, as Burroughs has previously explained.) Apparently this move is "to the right" as Gahan and the other Black players would see it.

Gahan replies with 1. ... N-CF2-CF3. According to the diagram in "The Gamesman", each player is now advancing on his left flank.

U-Dor's next move is described in these words: "U-Dor's next move placed Lan-O's Odwar upon Tara's Odwar's fourth - within striking distance of the Black Princess." This is, in your notation, 2. F-CF4-SF7. But a Flier on Orange's SF7 could not endanger the Black Princess, who stands on C10. I find that this makes sense only if Chief stands opposite Chief and Princess opposite Princess, as in Chess. If the places of the Black Chief and the Black Princess are exchanged on the diagram in "The Gamesman", the threat posed by U-Dor's second move becomes real. This also makes sense out of the move with which Gahan meets the threat: 2. ... F-CF1-SF4.

Yet this diagram obviously agrees with the rules in Burroughs' appendix to "Chessmen of Mars".

I am currently playing "Diplomacy" by mail, and I find it a complex but intriguing game. Perhaps, if other members of the Games Bureau agree, an article on "Diplomacy" might be included in a future issue.

((I'm working on obtaining an article on "Diplomacy" - so far, with no success. Would you all be interested in one? Also, I must confess, I have not read "The Chessmen of Mars" - only the Appendix! Can any of you throw some light on Mr.

Blake's dilemma? What about this apparent discrepancy between the play of Jetan as described in the story and the rules as stated in the Appendix? Did ERB goof?))

James Wright - 1605 Thayer, Richland, Washington, 99352

Well, the Big Jetan Tournament is under way. Only trouble is, tournaments are too long by mail. And as for the controversy, enclosed is an article originally intended for another source, and you're lucky you got it at all. Print it or . . . I really don't give a darn about Jetan. It is a lousy game, with no hope for the future, even if improved. I've played around 60-70 games of Jetan and I think if I play the darn game again I'll scream. It does get boring after a while, considering it is only a poor adaptation of Chess. But people like ((no names please)) will go on playing and enjoying it, I suppose. It is a shame.

Miller is too formal to make a good Chairman, I think. Like, loosen up, he should. It is spread all over THE GAMESMAN (a stinky title for a zine).

Jetan is pronounced "juh-tan" with accent on the last syllable. Where did you get that jaytun stuff?

I suggest you could save a heck of a lot of money if you didn't print the rules to each game twice in one issue. That was really stupid to run two articles on Jetan, both saying the same thing, only Fergus' better. Great mind for fan-zines, you two.

Thorne: You can darn well bet you aren't going to get one penny out of me and I doubt if you get any at all. That plea for money was just about the funniest thing I've read all year. Either get support from the neff, get subscriptions, or finance yourself, but don't make a fool of yourself by asking for donations. I give GAMESMAN three issues on donations, with the issues short as it is.

I'm not going to fill out that asinine questionnaire. Its purpose is unfathomable and useless anyway. I really couldn't care less about the other people's marital status, hobbies, etc. I presume they are games fans or they wouldn't be in here, and as this is a Games Bureau, there is no need to find out about their other interests. For all that, you guys are really wasting space. About four pages of material could be cut out due to redundancy or stupidity, and would have nearly cut the zine in half, saving room and money for the succeeding issues. Get smart.

((We decided, after some deliberation, either to publish this letter in its entirety, or not at all. So, here it is - the only editing being to weaken a few of James' expletives by substituting their euphemisms. And please - if any of you other gamesman don't like what we are doing, let us know! If you don't point our faults out to us, how can we correct them?

James - where did you get that "juh-tan" stuff? Same place I got "Jay' tan", I guess! As for printing the Jetan rules twice in the same issue, the rulesheet (and the questionnaire) were attached as "riders"; they were not actually part of the first issue. The rulesheet (and my introduction) were prepared primarily for the N3F Hospitality Room at Pacificon II. The rulesheet was enclosed as an example of the format we planned to use for future rulesheets - which are being printed separately but will be distributed with future issues of THE GAMESMAN.

With respect to donations - we have received more than enough for the first two issues (for three issues, had GAMESMAN II not been so fat!), on the strength of the first issue alone. However, we need to plan ahead, and therefore, we must rely upon a more stable means of financing future Games Bureau publications - hence, the new subscription plan.

As for the questionnaire - as the Bureau is primarily a postal organization, most of its members will never meet. We thought the members might like to know a

bit about their fellow gamesmen. Many of the members would like to combine correspondence with games-playing. Knowing a bit about their potential correspondents or prospective opponents will be an aid to them in choosing from the long list of Bureau members. Also, knowing a bit about your opponent can actually aid you in playing against him.))

James' article follows; we leave the comments up to you:

JETAN: WHY NOT IMPROVEMENT?.....

We have heard much squawking and yelling about how grand a game Jetan is. But is it really? Could it be possible that the great Ghod Burroughs (bow down three times to Tarzana, Africa, and Mars in that order) has invented the perfect game? We think not. No matter how great ERB was, no matter how mighty His achievements, this does not mean that He is infallible. He could, perhaps just once, make a mistake, you know. He was only human (although some will contest that). And he (pardon me, He) did. That mistake was Jetan. As it is, Jetan is a poor game, fit for kiddies who can not use strategy or planning in their games, but must depend on luck and such, for any deviation in the course of play.

A typical game of Jetan starts out by bringing into play the Fliers and Dwars. There is a little fiddling around with these men for ten moves, then the players decide to really start the game. They move out their Chiefs. Then the hot action develops. The Chiefs swing around each other and head for their opponent's Princess. Five moves later each player is devoid of his powerful men (except for the Chief) and there evolves one of the most paradoxical situations in games: the Black Chief and his Princess are hiding behind Orange's front, and the Orange C and P are behind Black's front. Why? These are the safest places. Then the Chiefs go at it again and these four pieces keep running back and forth in one of the biggest cat-and-mouse games ever devised.

This is the line of development in well over half of the Jetan games I have played. (And I believe I have played enough games "to know": around 60.) Well, take my word for it, it is no fun to play a game in which you can predict the line of events all the time. What can we do about it? What is the root of this problem? The root of the problem is not so hard to find. I think it lies in the fact that if a Chief is taken by the opponent with a piece of lesser power, the game is a draw. No one wants to draw a game in the early stages. But no one wants to see their men picked off one-by-one with nothing to do except draw the game in desperation. And that is all you can do. So, with no way of defending yourself, you take your Chief over and demolish the opponent's men. It is a battle of Chiefs and becomes terrifically boring after 10 or 20 games. Unlike Chess, in which you make use of practically every man every game, you only play the same men in the same way.

But the root is this: since you have no way of defending your men against the Chief, you must follow suit. Now, what if you did have a way of defending your men? The opponent wouldn't bring out his Chief so soon, the other men would have a chance to be played. The game would be improved. Well, just what is this improvement? (I was waiting for you to ask.) We change the draw rule. Make it so that if a lesser opponent takes the Chief, the C is removed from the board and play is resumed. This severely handicaps the player who lost his Chief. In fact, he is so handicapped that it is unlikely he will win. He will not be so prone to pull that trick again. For the first time, your men will have protection, and the wisdom of bringing the Chief into play immediately is questioned. So instead of using the C right away, each player would prefer to use his other men, whose loss will not be so hard-felt. Thus, in each game you can make use of most of your men

and add a variety that was missing before.

Unfortunately, it is not so easy as that. I have suggested to many that the rules of Jetan be revised for improvement. I have heard cries of "I don't think we should change it 'cause ERB made it that way". Yes, why should we change, since ERB is Ghod? The hell with Ghods, we are the ones who are playing this game, and as players, we reserve the right to improve any game we play. But there are still this pile of "purists" and conservatives who are blind to any improvement. So until the liberals become a majority, we forget how to play Jetan. Instead, we play a great new game called Jetan II, which can be improved for all it's worth. So, liberals, unite! Forget Jetan and play Jetan II, which differs from the old, fuggheaded Jetan by the fact that it is revised to fit the above-stated conditions ("...if a lesser opponent takes the Chief, the C is removed from the board and play is resumed."). Try it.

--jmw

James Toren - 7236 Kellogg Road, Cincinnati, Ohio, 45230

I haven't said too much about the GAMESMAN to Creath. Of course, right now there isn't much to say about it except that it is a pretty good zine for a first ish, and invaluable. I keep it right by the typer so I can consult it when I make a Jetan move. The only mistake I could find in it was that Jetan is pronounced Jet-an, not Jay-tan. That's straight from Hulbert Burroughs.

Ann F. Ashe - R. D. 1, Freeville, New York, 13068

It looks as though you're off to a good start although I hope you can improve your repro a little. At times it gets rather hard to read. I think the questionnaire is a good idea for helping members to get acquainted - I'm looking forward to seeing the sketches in print.

Alma Hill - 463 Park Drive, Boston 15, Mass.

Dear Games Bureau:

Seems to me that one principle of games, in a general way, is that each player stands on own feet, paddles own canoe, cooperates with team, and tries to stay on ball -- so I wonder whether it is right for you two to have to carry the cost of the various interesting things you have planned. If it mounts to where it is too much for you, that could be hard on your project as a whole.

Out of self-interest, wishing to see some more of whatever you do, here is a small sum as a straight gift. Please also consider me available for any stenciling. I'm always busy, but that's how I learned to put important things first, and I honestly do consider games important to a healthy and prosperous existence. Just call me a culture vulture.

I do hope and trust that NFFF will have available means to help meet the cost of this operation in some way, so as to bring it to the attention of all members and make it available to them. If so, then you would only have to take subs from Non-Neffers. However, if you do take subs, I'd try my best to find whatever sum you set; it seems only fair.

Have you thought of helping to finance the project by setting a price on such materials as leaflets of rules of games?

A Games Bureau is a sort of Game of Games, so these suggestions are offered in the spirit of sending the ball further.

Best regards,
Alma Hill

Also, in a post-card predating the above letter:

THE GAMESMAN just arrived, figure more time for more distances presumably. Third class mail is very slow, has to be expected. I hope you are sending out lots of sample copies --- this is a VERY creditable issue. The article on Jetan is deuced lucid.