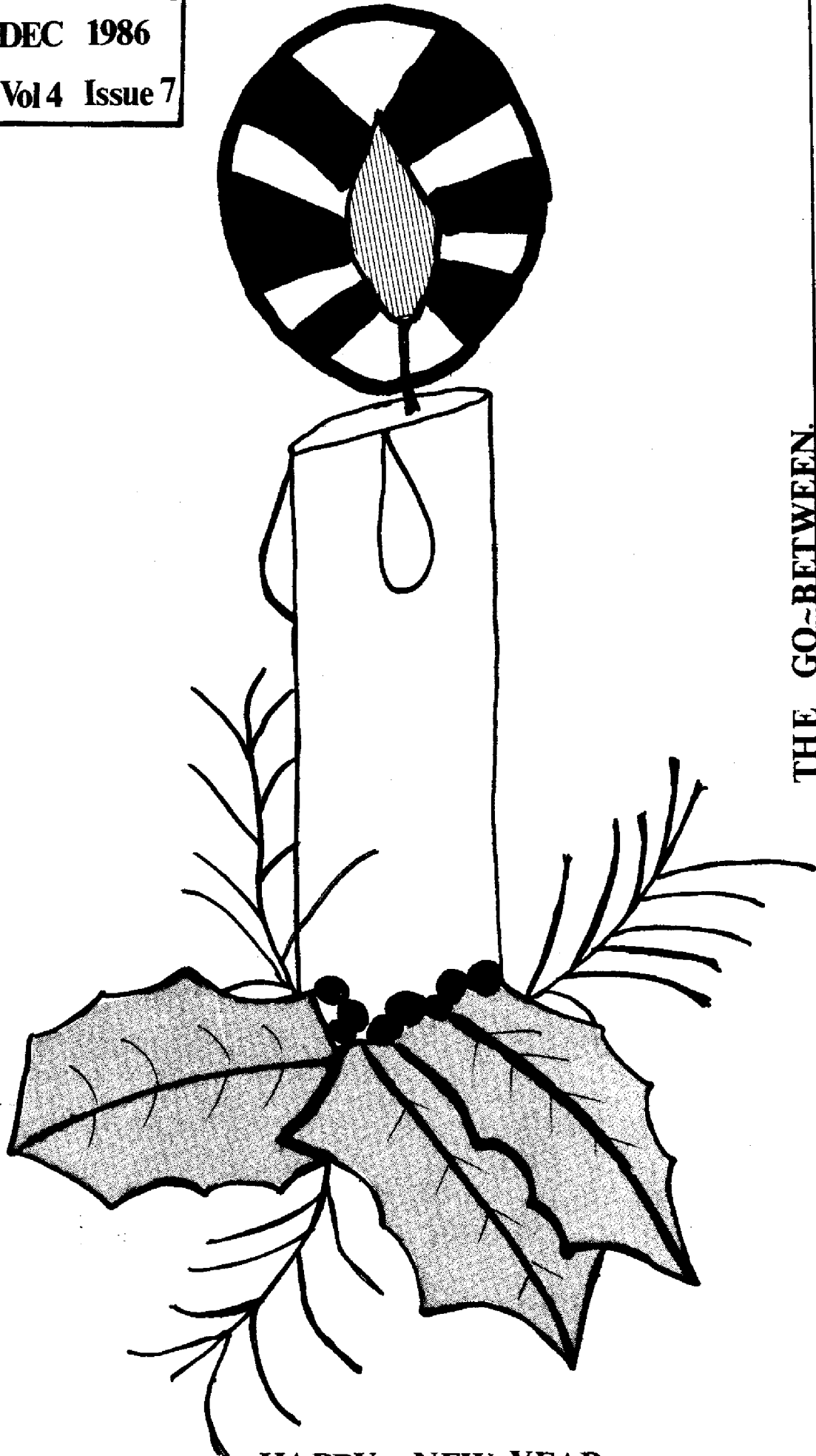


DEC 1986

Vol 4 Issue 7



THE GO-BETWEEN.

HAPPY NEW YEAR

## THE INFORMATION PAGE

### THE GOBETWEEN

Is a postal games magazine published approximately every six weeks. It's primary function is to cater for people who play games by mail. The Go Between seeks to fulfill this function by:

1. Running postal versions of boardgames like DIPLOMACY, KINGMAKER, STARFLEET BATTLES etc
2. Presenting articles, reviews, information on commercial play by mail games such as those offered by the Missing Tiger and other moderating services.
3. Providing information on the Play by Mail field in general.
4. To help bring information, people and products related to the PBM field together.

### HOW TO SUBSCRIBE

A year's subscription costs \$20 for approximately 8 issues. To subscribe make out a cheque or money order to Go Between Publications for \$20

### HOW TO PLAY POSTAL DIPLOMACY ETC?

To enrol into one of our postal games just write to us at Go Between Publications telling us that you would like to play in a game and we will place you in the next game of your choice that is starting.

If you are interested in other games such as Postal Go, chess or other boardgames not normally played within the ambit of this magazine turn to our NOTICE BOARD for details.

### I WOULD LIKE INFORMATION ON....??

If you would like to know more about a particular game, activity or where to get things like articles, rules etc then send your request to us with a stamped self addressed envelope and another stamp (to help defray our costs) and we will try and provide you with that information or tell you where and how to get it.

We will try and give you a reply as soon as possible but this service is subject to the resource constraints of our other activities.

### I WOULD LIKE TO ADVERTISE

If you are starting up a new service, promoting a tested and proved product, maybe got a few hundred Dragons to offload etc then consider advertising in the Go Between. Currently our subscribers number over 150 from all over Australia and New Zealand. We have a number of special deals and can carry even the smallest ad. Just write to us for details.



## GO BETWEEN PUBLICATIONS

### *EDITORIAL.*

WE WOULD LIKE TO WISH ALL SUBSCRIBERS A *MERRY CHRISTMAS AND A VERY HAPPY NEW YEAR.*

It was/is, hoped at the time of writing that this issue will reach you before Christmas, but such an event is reliant on Australia Post, our printers, and the availability of people to 'label and staple' the finished magazine. And when the baby decides to interrupt the schedule (due in 3 days).

We have not allowed time between issues 6 and 7 to receive your comments regarding the new method of 'packaging' the Go\*Between. This is assuming that you managed to break the staples and actually read issue 6 ! No doubt we will receive comments in time for the next issue. In house testing showed that a few people might have problems. The new method saves about 2 hours of labour and a few dollars each issue. Hopefully we can do something worthwhile with the time and make Westpac a little happy re our bank balance (at the present time they are sending nicely worded letters quoting "an oversight" or "as soon as convenient" we are waiting to see how long it takes them to realise that each overdraft corresponds with the issuing of a new issue of this magazine. I think it has something to do with not having arranged to have an overdraft facility available - why pay interest when they are prepared to give several days grace as they compose letters with underlining threats ?..... This is all good Diplomacy.)

*Esther*

From Rick

I hope that the second year of my association with the Go Between has met with your approval as readers and subscribers. Too bad I am not very good at crystal ball gazing, so I can't really say what is on the horizon for 1987. I hope that the increase in sub prices will help us at least to keep the quality (both of production and contents) at the level that we have touched this year.

I don't know whether we are the best magazine of our type but I think that in the local scene we are that group that you have got to consistently beat to be on top of the ladder. The new year resolution for those of us at the Go Between will be a devotion to always trying for better service despite occasional lapses. So a *Happy New Year To All.*

"On The Road..."

with Rick.

On the opposite page is a Diplomacy map with the province names and common abbreviations at the bottom. I hope that this will go further along the way to helping the diplomacy games in this magazine become more understandable.

Abbreviations are normally used to save space (in magazines like the Go Between) and time in face to face play.

#### SUBSCRIPTION INCREASE

After two years of putting the Go Between out at a yearly price of \$12 we are increasing yearly subs to \$20. This new rate will apply from 1/1/87.

However all existing subscribers can resubscribe before 30/1/87 at a lower subscription of \$15. This special offer even applies to subscribers whose dues do not fall due until the second half of 1987. If you pay \$15 before 31/1/87 we will add twelve months to your subscription.

Over the last 2 years we have improved both the quality and quantity of the magazine while slowly introducing a number of new ideas and services. With the increase in subscription fees we will be able to continue along this path while maintaining our policy of offering a set yearly subscription to subscribers. That policy ensures that a subscriber gets a year's subscription for one set price despite any changes in postal costs or production costs.

#### REPRINTING OF DIPLOMACY WORLD

One of the rare "mission accomplished" On The Road ideas. as of the 1/1/87 Go Between Publications will be reprinting the flagship of the postal diplomacy hobby in the USA, DIPLOMACY WORLD. This magazine is published quarterly and was founded in 1974 to serve the Diplomacy hobby. It attempts and succeeds in printing some of the best original material available on Diplomacy the game and how it is played. For an example of the type of article that appears, see the advertisement opposite.

We will be reproducing the current issues of DIPLOMACY WORLD only a fortnight or so after it is published in the United States. So Australians and New Zealanders will no longer have to worry about the hassles of Overseas bankdrafts, currency exchange rates or having to pay extra for airmail delivery or wait for the surface mail to crawl to our shores.

The cost will be \$6 per issue or 4 issues for \$20.

As a special offer we will give a year's subscription to both the Go Between and Diplomacy World (i.e., the best of Diplomacy magazines in Australia and the United States) for \$32. New Zealanders please ask about \$NZ prices.

We will probably reprint the best articles for 1986 as a special edition. So if you want to be a few steps ahead of your opponents subscribe to DIPLOMACY WORLD.

# diplomacy



## LAND AREAS

Alb	Albania
Ank	Ankara
Apu	Apulia
Arm	Armenia
Bel	Belgium
Ber	Berlin
Boh	Bohemia
Bre	Brest
Bud	Budapest
Bul	Bulgaria
Bur	Burgundy
Cly	Clyde
Con	Constantinople
Den	Denmark
Edi	Edinburgh
Fin	Finland
Gal	Galicis
Gas	Gascony
Gre	Greece
Hol	Holland
Kie	Kiel
Liv	Livonia
Lon	London
Lpl	Liverpool
Mar	Marseillies
Mos	Moscow
Mun	Munich
NAF	North Africa
Nap	Naples
Nor	Norway
Par	Paris
Pic	Picardy
Pie	Piedmont
Por	Portugal
Pru	Prussia
Rom	Rome
Ruh	Ruhr
Rum	Rumania
Ser	Serbia
Sev	Sevastopol
Sil	Silesia
Say	Sayrna
Spa	Spain
StP	St. Petersburg
Swe	Sweden
Syr	Syria
Tri	Trieste
Tun	Tunis
Tus	Tuscany
Tyr	Tyrolia
Ukr	Ukraine
Ven	Venice
Vie	Vienna
Wal	Wales
War	Warsaw
Yor	Yorkshire

## SEAS.

Bot	Gulf of Bothnia
Lyo	Gulf of Lyons
Tyn	Tyrrbenian Sea
Adr	Adriatic
Aeg	Aegean
Bar	Barents Sea
Bal	Baltic Sea
Bla	Black Sea
Eme	Eastern Mediterranean
Eng	English Channel
Hel	Heligoland Bight
Ioo	Ionian Sea
Ire	Irish Sea
Mao	Mid-Atlantic Ocean
Nao	North Atlantic Ocean
Nth	North Sea
Nwg	Norwegian Sea
Ska	Skagerrak
Wms	Western Mediterranean

## The Double Issue

What will be in the Jan/Feb 87 Issue:

1. The Sirius Sector including:
  - a. An update on Research Planets
  - b. Game Reports
  - c. Outpost Theory Revisited
  - d. News flashes on various games
2. A review on the playtesting of Spiral Arm Mark 2
3. The Diary of a Final Days 2 Player.
4. Election Results from Final Days 1 and 2.
5. Empire Theory : "Austria, A Sad Story of A Once Proud Empire"
6. Around the Traps...A Look at the Current Commercial PBM Scene.
7. A PBM Crossword (or Floody's Fun Page)
8. A Guest Editorial
9. Human Moderated PBM "An Endangered Australian Species"
10. A Look At The Latest Tiger
11. The Most Fast Paced DHORN yet!
12. What is in the works...."The Next Generation of PBM Games?"

If they arrive:

- \* Designer Notes From Magic and The Game Of Princes
- \* A reply from Chameleon Games about Ian's Comments on Feudal Lords
- \* An Interview with ??????

### CHAMELEON GAMES PRESENTS

## Feudal Lords

**FEUDAL LORDS.** The strategic military and diplomatic game set in a mock 'Arthurian' England. You control a fief and scheme and battle to control the empty throne of England. A game that rewards economic, diplomatic and military planning plus a bit of double dealing. Ten to 15 players. Game ends with the crowning of the King/Queen.

## StarWeb

**STARWEB.** 'PBMs original success story, the standard of excellence to which all other games aspire' — Mark Coulshed, FLAGSHIP issue 9. The SF game. If you haven't played SW you haven't really PBM'd. Ten to 15 players. Ends on a set but secret turn number.

## HEROIC FANTASY

**HEROIC FANTASY.** Flying Buffalo's dungeon-delving game in which you and your party fight other players and the computer whilst searching the depths and levels of the tunnel complex. Any number of players in an endless game.

WRITE TODAY AND QUOTE THIS MAGAZINE TO RECEIVE A FREE INFORMATION KIT AND A COPY OF OUR GAMES MAGAZINE.

CHAMELEON GAMES  
G.P.O. BOX 2302, SYDNEY 2001

# EMPIRE THEORY

In the August 1985 issue of the Go Between I began the first of what was intended to be a regular series on the theory of EMPIRE in Diplomacy games. The series got to part one and run out of steam.

Not a person to be handicapped by previous failures I intend to recommence this series. The largest hurdle before the original series was the sheer research involved in tracing the ownership of supply centres in postal diplomacy games played in the Australian magazines: The Go Between, Austral View, Rumble, Tau Ceti Phoenix and Envoy. That research is now largely completed and attempts at analysis can begin.

In a 1975 article, in GAMES AND PUZZLES, Allan B. Calhmer (the inventor of the game of Diplomacy) advanced his theory of EMPIRE. When a single country wins the game by controlling eighteen of the thirty five supply centres in the game, Calhmer called that collection of supply centres an empire.

The winner of a diplomacy game will normally have control over all his or her home centres plus the centres closest to that country. Yet where do the remaining centres come from? As Calhmer states; " does France, for example, in its winning games, ordinarily advance all the way to St Petersburg through the northern waters? Does she typically occupy all of Germany? Does she reach the Balkans? Is there a lot of variation among French empires or among Italian empires?"

These are very difficult questions to respond to in the field of Australian postal play. Very few Australian postal games have reached this Empire status (due to the relative youth, compared to the American hobby, of the current Australian magazines).

However we can take the broad thesis of Calhmer's theory and apply it to Australian postal games to see if any patterns occur in the opening, middle and closing positions of diplomacy games in this country.

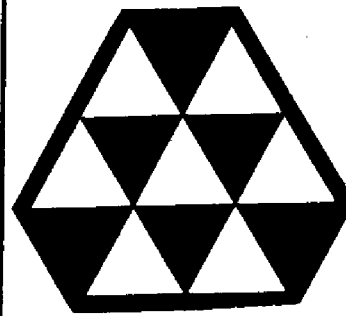
The first country studied in this series is Italy. Italy has long had a poor reputation in diplomacy games. It is nearly always the last country chosen by players. Over the first 10 issues of Rumblestiliskin, the editor, Luke Clutterbuck kept a superficial tab on the country preferences of players. The results were:

1st: FRANCE  
2nd: GERMANY  
3rd: ENGLAND  
4th: RUSSIA  
5th: AUSTRIA  
6th: TURKEY  
7th: ITALY

There is no doubt that Italy is a difficult country to play. An examination of the distribution of supply centres over a number of games may provide some reasons for this.

The spread of supply centres at Fall 1902 shown in map 1 was taken from the results of 27 postal games. The first confirmation of Diplomacy lore is that after Tunis has fallen the Italian player finds it difficult to resist the temptation of attacking the Austrian supply centre of Trieste. In 11 of the 27 games Trieste had fallen to the Italian player by the fourth move of the game. Remember this figure only reflects successful attacks and includes instances of Italian players missing at least one turn of play.

This almost irresistible lure of attacking Trieste is supported by a survey compiled by Peter Calcraft of 1000 opening moves. On 20% of occasions Army Venice was ordered to Trieste on the first move. On another 30% of the times this unit went to Tyrolia (a potential threat to Austria especially as this move was nearly always accompanied by the army in Rome advancing to Venice). *Information from Rumple Issue 10.*



For  
more  
Diplomacy  
Articles:

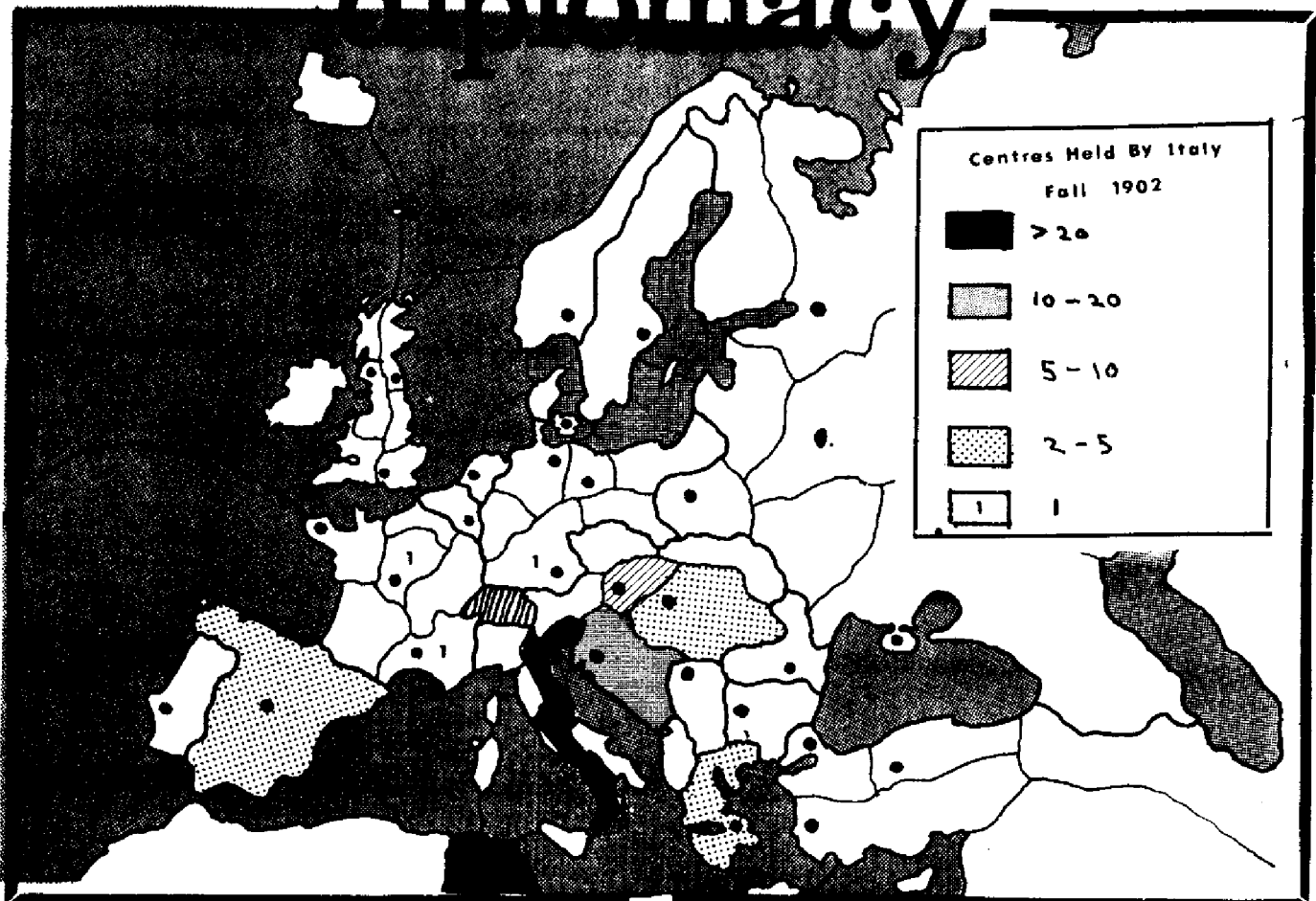
**DIPLOMACY WORLD.**

See "On The Road" this issue.

This has great implications for the conduct of Turkish, German, French and Russian diplomacy. It appears that the temptation to get it's first or second supply centre from Austria is very hard for the Italian government to resist.

Therefore the odds seem heavily in favour of those who could gain by an early and then continual Austrian-Italian conflict.

# diplomacy





Another pattern of play to emerge is the limited scope of Italy's expansion by the end of 1902. Only rarely does an Italian player succeed in going beyond Trieste and Tunis. In the 27 games studied only a total of 13 other supply centres were captured. Two of these were Marseilles and Paris in the same game when the French player had dropped out!

An interesting variation of play between the various magazines came out at this point. The 9 Austral View games studied supplied 9 of these extra centres.

Apart from the above understandable exception of the dropout player, Italy appears to avoid an early conflict with the French player in Australian postal games.

The two countries that appear to be in the position to best benefit by the likely early moves of Italy are Russia and Turkey. By increasing the temptation to attack Austria from the word go, by offering a three way split of Austrian centres, Turkey and Russia stand to gain control of the Balkan centres and also Budapest and Vienna. Thus Austria could be easily removed very early in a game with only the minimum of co-operation between Turkey and Russia.

This tendency to strike early at Austria seems to indicate the rarity of the "LEPANTO OPENING" being used by Australian postal players who control Italy. It also suggests that Turkey has little to fear from a successful joint Austrian-Italian venture to the east.

Good discussions of the LEPANTO OPENING can be found in THE DIPLOMACY PLAYER'S GUIDE, an article by Luke Clutterbuck "Caesarean Section of the Roman Empire or Italian Opening Strategy", in Rumble 3.

Lew Pulsipher has written about the early stages of Italian play "Italy needs patience and luck to win. Fortunately the defensive position is good, but immediate expansion possibilities are very poor. Don't be hypnotized by all those Austrian centers so near. If Russia and Turkey ally Italy's lifespan isn't much longer than Austria's." *General July/August 81.*

## FINAL DAYS

Eighteen rebel groups in disarray face the organised might of computer controlled forces. You start this play by mail game as the commander of a small rebel force. Somewhere nearby are other similar groups, each too small to be a threat to the robot army alone.

In the game you face the dilemma of organising the defeat of a powerful and deadly enemy whilst avoiding the treachery of your allies.

NO OTHER GAME encourages so much cooperation between players.

NO OTHER GAME ties your fortunes so closely to everyone else.

The goal is the same for each player.

Everyone needs help to get there.

BUT only one rebel leader can claim victory!

### FINAL DAYS FEATURES:

- A strategic and tactical warfare game completely computer moderated.
- A common foe, the robot forces are controlled by a real computer.
- 18 players per game.
- Graphical representation of terrain presented as hexagonal grid.
- Selection of 20 easy to write orders, including strafing, ambushing and mine laying.
- Regular voting for best leader.
- Clear and concise rulebook.
- The Missing Tiger guarantees that turn fees will not increase during the game.

For free information on this play-by-mail game, put your name and address on the back of an envelope, enclose a stamp and post it to;

The Missing Tiger  
GPO Box 286C  
Hobart, TASMANIA  
AUSTRALIA, 7001

PART 2

The Italian Empire 1904

Stalled at the Rim of the Balkans

A quick look at map 2 shows that by 1904 in 19 games (Italy has been eliminated in 2 games by this date) that its general direction of expansion is along the axis of supply centres Trieste - Serbia - Greece - Smyrna

It appears rare in Australian postal play for the Italian player to achieve success to the west or to the north. The tendency to strike early at Trieste, gains that centre but only serves to weakens Austria and allow the Turkish or more frequently the Russian player to gobble up the rest of Austria and then serve as a barrier to further Italian penetration of mainland Europe.

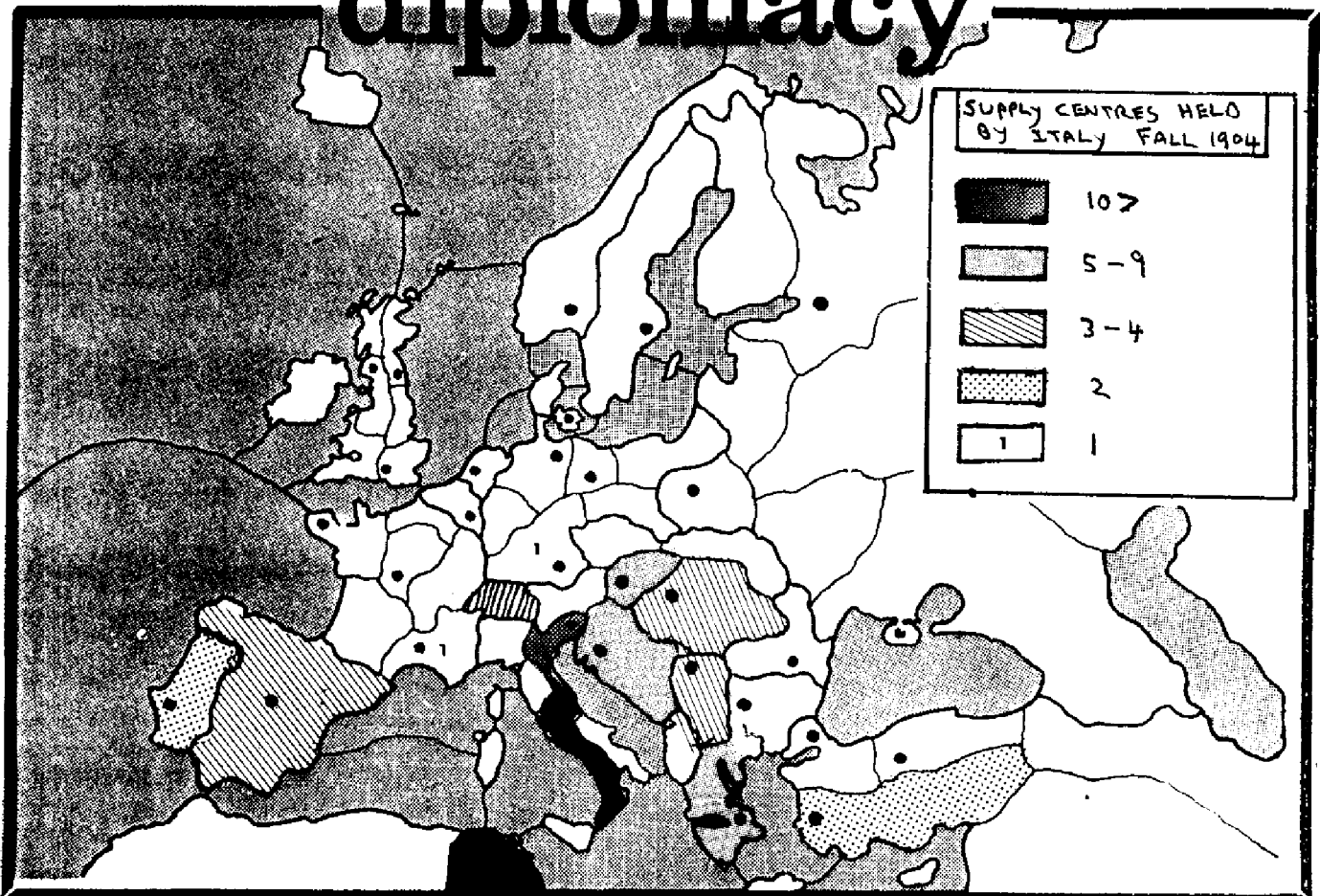
Again, like in the 1902 position the Italian player is unable (or unwilling) to directly attack the south of France. In the 19 games studied Marseilles only fell once to Italy during this period. Even successful invasions of the Iberian peninsula are rare.

I would like to advance the thesis that this eastern slant to Italian play is caused by the physical proximity of Trieste and Venice and the concentration of supply centres around the Balkans. The "eastern honeypot" is how this concentration of supply centres has been described in the Envoy.

The first thoughts of the Italian player are focused on the problem of Trieste and then his eyes are drawn by the Balkan honeypot, that cluster of 11 supply centres from Vienna to Smyrna. I believe that this physical concentration of supply centres is almost impossible for the Italian player to divert his attention from.

However that focus on the Balkans inevitably leads to conflict with Austria, usually very soon rather than later in the game and diverts time and resources away from the long term goal of winning the game by gaining an empire of 18 centres.

# diplomacy



PART III ITALIAN POSTAL DRIFT  
(or how the East is won)

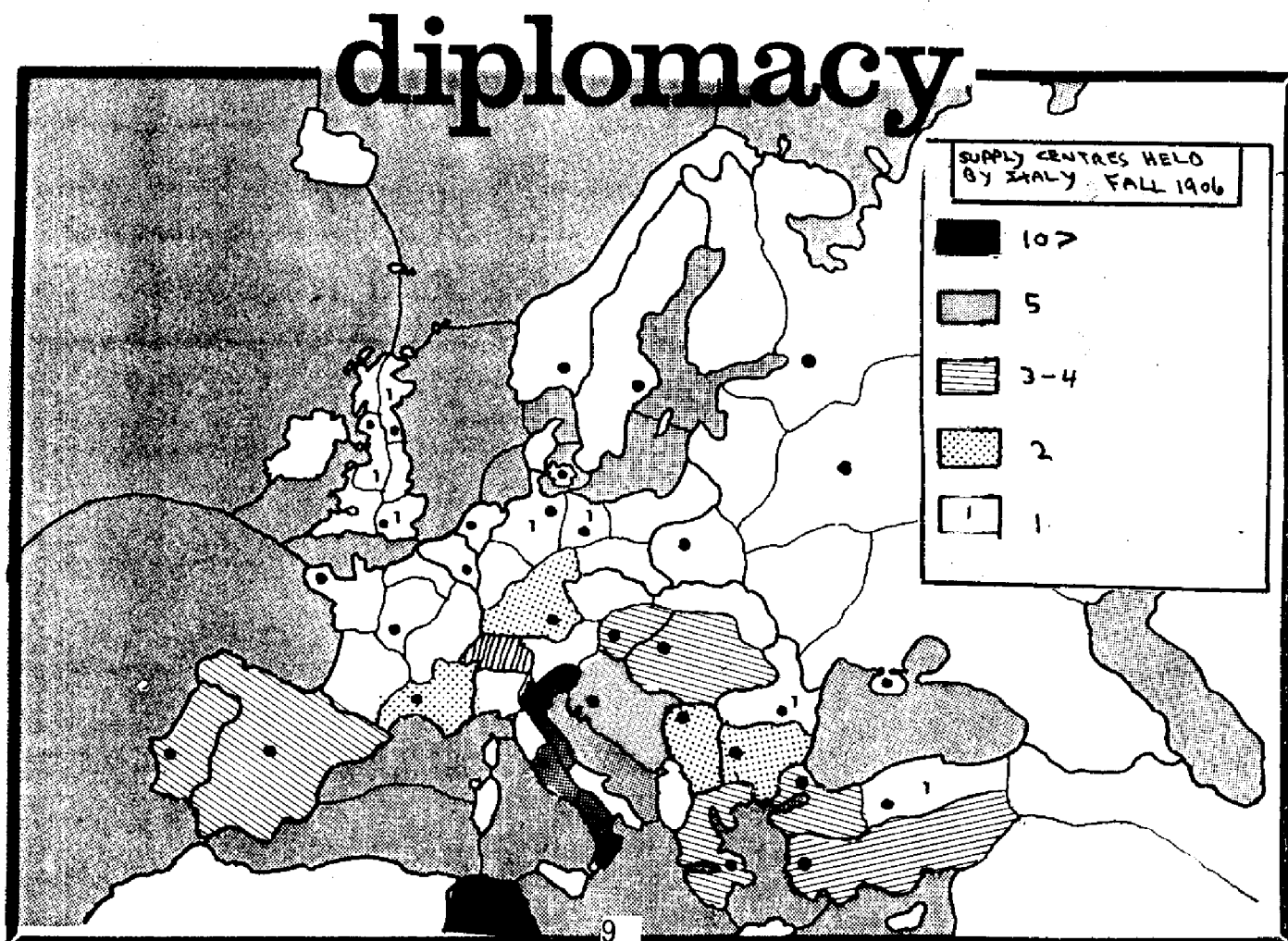
A study of the position of Italian controlled supply centres by Fall 1906 (shown in map 3) confirms this Eastern slant to postal play in Australia.

In only one game did Italy break out of the mediterranean. In fact I was the French player in that game and Cameron Thomas was the Italian player. The fate of this game was largely sealed by an early no move received (NMR) by me in the crucial Fall 1901 move, an early demolition of the English player (Clarkin) by Germany (Szabo) and Russia (Kibble) and a roaming Italian fleet in Liverpool.

It is still too early in Australian postal play to get enough results to continue this analysis beyond Fall 1906.

What can be summarise from this analysis of the play of Italy in Australian postal games is the general formula of first Austria and then Turkey. Whereas I feel that close co-operation with Austria, or even a peaceful co-existence until very late in the game would increase the liklihood of an Italian survival or even the achievement of an empire of 18 centres.

Italy must go east and west controlling the Mediterranean. At some stage Italy needs to pick up 2-4 supply centres from Austria and the Balkans (as well as Greece). I would argue that this would be best done after 1906 or if another country invades Austria (taking Vienna or Budapest).



FACE TO  
FACE.

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Sunday 10am-5pm  
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role play, board games

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games at other  
times contact  
Malcolm Owen  
37214347 night  
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Co-ordinator

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6 RICHARDSONS  
BOX HILL STN  
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PBM opponent for  
A.H.'s "Battle of the  
Bulge"  
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4 July St  
Burwood 9125  
Dougal McCulloch

Co-ordinator  
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John Cain  
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ANYONE WITH INFO  
ON HOW TO PLAY  
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TO WHOM IT MAY CONCERN      Fall 1909

84-B

The Russian, Darryl Davis, has fulfilled his objective with  
19 supply centers. St. Petersburg, Sweden, Moscow, Norway,  
Berlin, Kiel, Denmark, Holland, Munich, Budapest, Vienna,  
Sevastopol, Rumania, Serbia, Greece, Bulgaria,  
Constantinople, Smyrna, and Ankara.

The survivors

England 10 centers, a good fight, but did not oppose last  
moves; Terry Bradley.

Italy 4 centers, the Loyal Ally; Wayne Closter.

Holland and Norway were taken off England, Greece and Smyrna  
off Turkey.

Thanks for the Game boys.

*"What Light through yonder window breaks  
'tis the east,      ☆  
The Russians are coming"*



DIPLOMACY  
AWHC  
Fall 1912

From the Tear of Germany:

"I'm disappointed to discover  
the rulers of Europe are  
dead on illiterate. I am  
interested in DIPLOMACY  
with anyone. Please  
phone me  
045-784669"



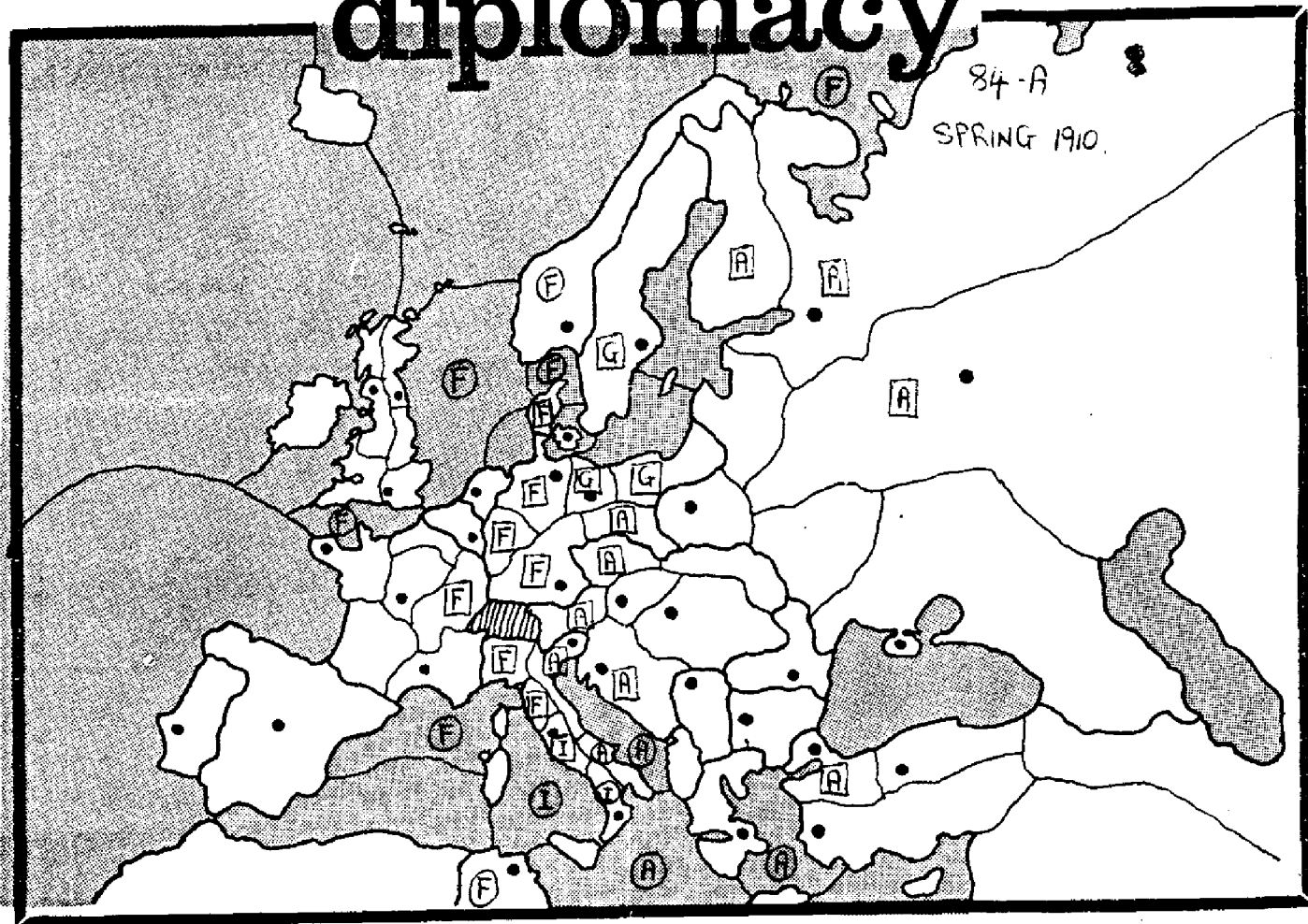
- GERMANY (Shipp) A Hol-Bel.  
 ENGLAND (Barnesley) F Lon S RUSSIAN F Nor-Eng.  
 FRANCE (Thomas) F Iri-Liv, A Bre-Gas, A Pic-Bel, A Par-Bur.  
 F Por-Mid At (Disband when forced to retreat)  
 RUSSIA (Cox) F Nor-Eng, A Ruh S A Ber-Mun, A Kie-Ber,  
 A Ber-Mun, A StP-Fin, A Liv-StP.  
 ITALY (Mellor) A Gas-Bre, F Eng S A Gas-Bre (Retreat Iri),  
 A Spa-Por, F Mid S A Spa-Por, A Bur-Bel,  
 A Pic S A Tus-Ven, A Tus-Ven, A Mar-Bur,  
 F Tyr-Ion, F Ag-Gre.  
 AUSTRIA (Seade) A Ank-Smy, F Con-Aeg, A Ser-Gre, A Tri-Ven,  
 A Tyr S A Tri-Ven, A Sil-Ber, A Mun-Kie, A War-Liv,  
 A Ru S A Sil-Ber, A Mos S A War-Liv, A Ukr S A Mos.

- Builds GERMANY ① Hol =  $\emptyset$   
 ENGLAND ④ ~~Lon~~, Lon =  $\emptyset$   
 FRANCE ⑤ Bre, ~~Par~~, ~~Poi~~, ~~Soi~~, ~~Soi~~, ~~Liv~~, ~~Par~~ =  $\emptyset$   
 RUSSIA ⑥ StP, Den, Navy, Swe, ~~StP~~, Kie, ~~Mun~~ =  $\emptyset$   
 ITALY ⑧ Ven, Rom, Nap, Tur, Gre, Mar, ~~Mar~~, ~~Mar~~, ~~Spa~~, ~~Par~~, ~~Por~~ = -2  
 AUSTRIA ⑬ Vie, Tri, Bud, Ser, Rum, Con, Sil, Sev, Ank, Mos, War, ~~Smy~~, ~~Ber~~ = +2  
 AUSTRIA builds A Bud, AVie. ITALY disbands A Por + A Mar

01 Dec 86

12

# diplomacy



## FRANCE (Brown)

- F NWG - BAR
- F NOR - SWE
- F NTH - SKA
- F ENG - NTH
- \* F BRE - ENG
- F TUN - ION
- F LYO C A MAR - TUS
- A DEN S F NOR - SWE
- A KIE S A MUN - BER
- A MUN - BER
- A BUR - RUH
- \* A PAR - BUR
- \* A MAR - TUS
- A PIE - VEN

## GERMANY (Civil Disorder) NMR

- A PRU hold
- A BER hold
- A SWE hold

## KEY:

- \* Builds
- Failed moves
- NMR No Moves Received

## PUBLIC STATEMENT :

GAMESMASTER: "Germany still needs a ruler. Any orders for Fall 1910 will be gladly received."

VIENNA: "The Austro-Hungarian Empire has finally been forced to declare war upon the Franco-Italian Conspiracy. Blues Brothers Beware!"

ROME: "Tribute To Austria - Herr Davis, you are a hero and I do congratulate you on your stamina, consistency and skills. What must now take place on the battlefields you will find difficult to appreciate. But someone will savour every morsel. Bravo! From your long-winded admirer, Signor Smirnow."

## AUSTRIA (Davis)

- F ION - NAP
- F APU S F ION - NAP
- F AEG - ION
- F ADR S F AEG - ION
- A FIN S (GER) A SWE
- A ST.P - NOR
- A SEV - MOS
- A SIL S (GER) A BER
- \* A VIE - BOH
- A TYR S A VIE - BOH
- A TRI S A TYR
- A TUS - ROM
- A VEN S A TUS - ROM
- A SMY - CON

DISBAND

## ITALY (Smirnow)

- F NAP S A ROM - APU
- F TYR S (FRE) A MAR - TUS
- A ROM - APU

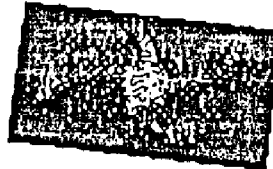
THE GAMESMASTER



# SPIRAL ARM.

A COMPUTER GAME OF GALACTIC CONQUEST.

You  
be  
here!



SPIRAL ARM  
by  
The Australian  
Wizard.

SEND  
\$4.00 for rules  
and set-up materials,  
plus three moves to  
begin the game with  
further moves  
e \$3.50

Spiral Arm is a 50 player, computer moderated Play by Mail game of space conflict in the far future. Played on a map containing over 600 stars, each player begins with one star and a home planet. His initial fleet is small and he is required to travel to nearby stars to take possession of them for colonisation. All too soon he will be encountering other expanding players intent on controlling more and more stars. At home his people use Industry and Raw materials to build more warships and Transports for colonists. Once landed on a new world the colonists will need support and industry to help them grow to where they too can begin building ships to travel to the stars with. At the same time you will be meeting other players with whom you

can exchange information. If they are friendly enough you can even ally with them, allowing each others ships to pass freely over each others worlds, or to combine to fight a common foe. Warships include Scouts, Destroyers, Cruisers, Battleships, Dreadnoughts and Monitors. Technology may be invested in with planetary income to improve your fire power, and eventually gain unknown powers to daunt your enemies. Spiral Arm is a game of planning and diplomacy, you are almost forced to co-operate with others as you attempt to gain control of vast areas of the galaxy and achieve the final victory. Spiral Arm has two week turn arounds and each move costs \$3.50. Every move you get a report of your empire and a new submission sheet.

*The Australian Wizard*

GPO Box 356.

Brisbane, 4001.

Phone: 07 356 2212.

14

Minerva: 07:W1Z001.



# An Age of Miracles.



No live organism can continue for long to exist sanely under conditions of absolute reality; even larks and katydids are supposed, by some, to dream. Hill House, not sane, stood by itself against its hills, holding darkness within it; it had stood so for eighty years and might stand for eighty more. Within, walls continued upright, bricks met neatly; floors were firm, and doors were sensibly shut; silence lay steadily against the wood and stone of Hill House, and whatever walked there, walked alone.

( Shirley Jackson, THE HAUNTING OF HILL HOUSE )

So begins what is probably the finest horror story ever written. Not the most famous, but certainly the purest. THE HAUNTING OF HILL HOUSE richly deserves the critical praise it has earned, for it is a minor classic of modern literature. I've chosen to quote from it because, for me, these three transcendent sentences contain the very essence of terror. As this is the first in a series of articles devoted to horror as a popular art-form, I would like to declare my biases right from the very beginning. Since first I read Shirley Jackson's supremely evocative novel, I've used it as a yardstick. Before I'm accused of elitism, I would like to point out that the only time I've ever been terrified by a story as an adult was when I read this novel. Is it any wonder then that everything I've read since has suffered by comparison. You may consider yourself warned.

I'll be returning to THE HAUNTING OF HILL HOUSE later, but now I would like to ask you, the reader, a question. How many books ( or comics ) have you read that have ever really terrified you? How many have frightened you so badly that you cringed from shadows, or suffered from nightmares? You already know my answer, and though I'll never know yours, I'm certain that at best you can't name more than a handful. Let's face it, most horror stories aren't frightening, many of them aren't even particularly horrific. Only very rarely does one tap that core of primal fear with which, as children, we are all



intimately acquainted.

I would like, briefly, to share with you a small part of my childhood. When I was very young, about seven or eight years old, I was addicted to a comic called BORIS KARLOFF'S TALES OF TERROR ( or maybe it was TALES OF MYSTERY - it was a good many years ago.) It was, I believe, based on the old master's television series. Among my other favourites at the time were RIPLEY'S BELIEVE IT OR NOT and ROD SERLING'S TWILIGHT ZONE. This was in the late 1960's, so you can see that these comics out lived the television programmes that inspired them by a few years. I seem to recall that all three titles were published by Golden Key Comics. ( If anyone out there can add to or correct these memories, I would be glad to hear from them - a photocopy of one of these old comics would be especially welcome. )

Boris Karloff was one of my childhood heroes ( he still is, in fact ) and the comic that bore his name had a special place in my affections. If I try hard enough, I can still reawaken a faint echo of the childish terror which kept me sleepless for hours, straining my ears to catch the slightest sound; hearing in the creak and groan of settling wood and plaster the prowling footsteps of Herne the Hunter, in the light patter-scratch of a passing dog the stealthy approach of Spring-Heeled Jack. Whenever a bush rustled, I'd hug my blankets closer, numbly waiting for the diseased paws of the Vampire of Coghlan Hall to come groping blindly at my bedroom window. Even my daylight hours were populated by phantom hounds and ghostly horsemen, and that special terror of my deliciously haunted childhood, THE POLTERGEIST- I'm not sure where he came from, but it took me years to shake him off

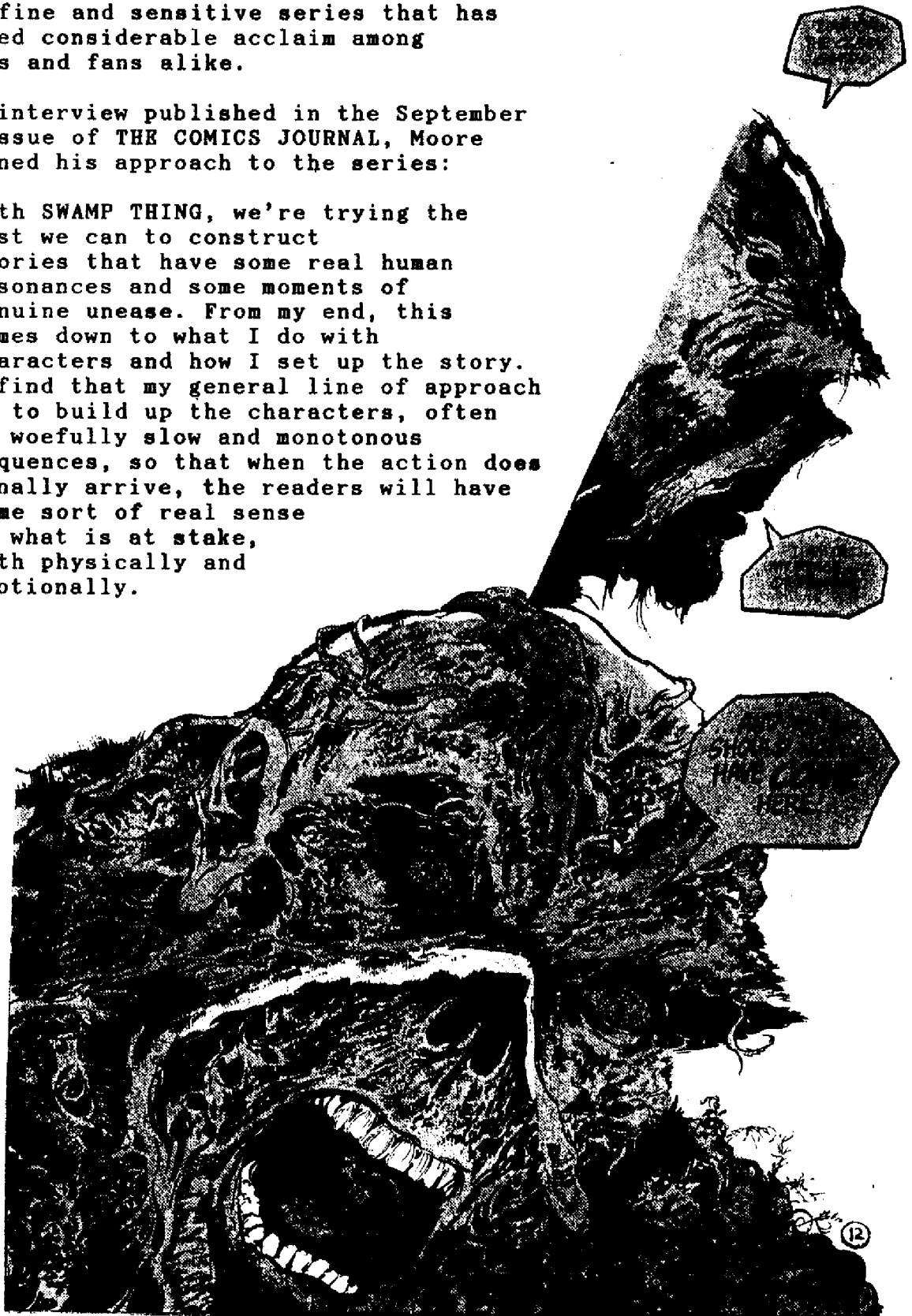
The emotion which colours many of my earliest and clearest memories is fear. I'm convinced that this is true of many ( most? ) other devotees of terror.

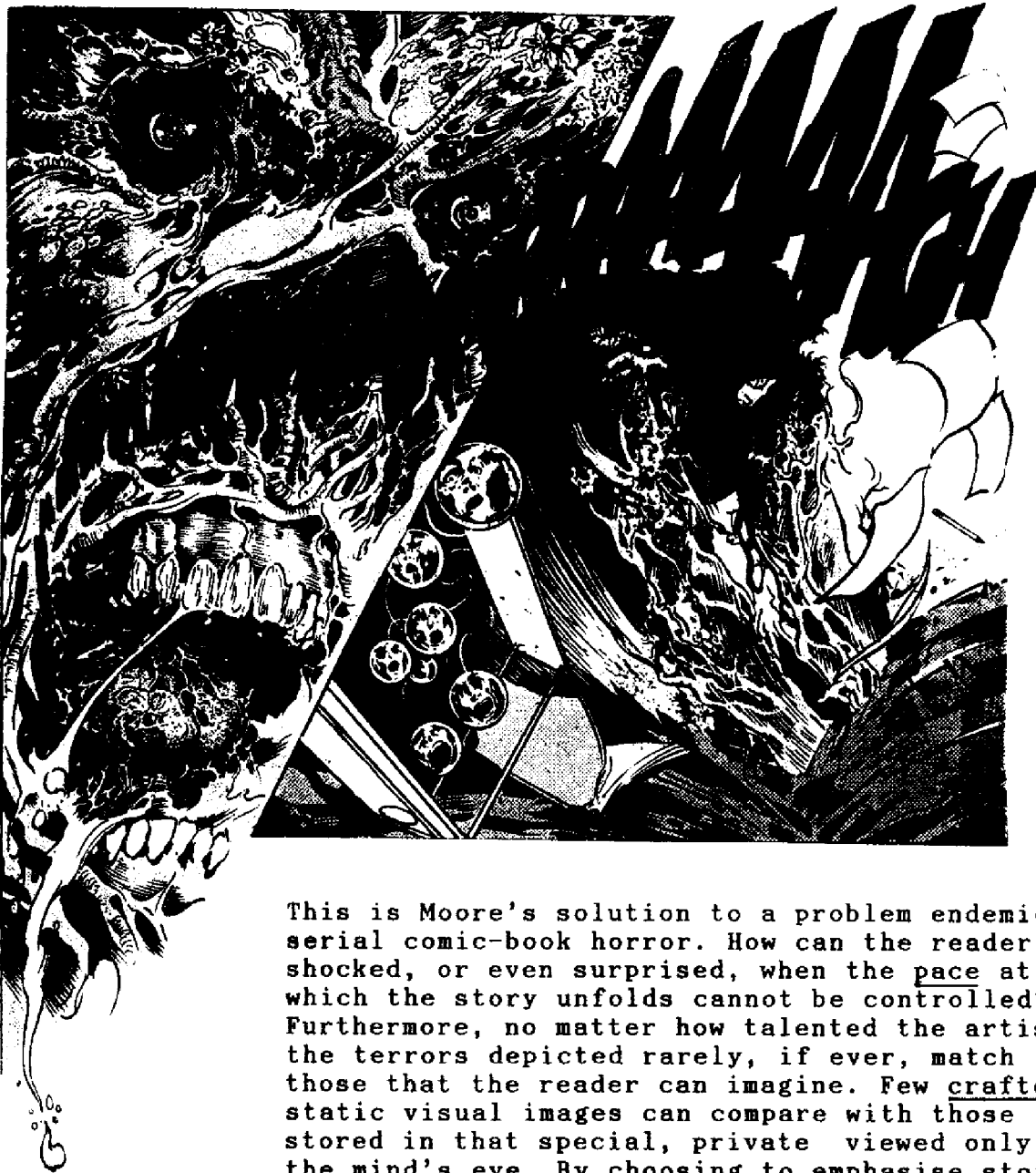
There is a reason for this ramble down the corridors of my memory. It helps to explain, I think, why I am so fond of horror stories. That childhood fear was so exhilarating that I kept striving to recapture the experience. I'm still trying. Unfortunately, with the exception of THE HAUNTING OF HILL HOUSE, and a few of the short stories of M.R. James, literary horror seems devoid of that essential frisson, satisfying intellectually, but not viscerally. Consequently, the cynicism with which I greet every new essay into the field is well nigh invincible. Mercifully; however, a recent publication has proven that, in the right hands, the written word can still give that cynical armour a good sharp rattle.

About three years ago, DC Comics hired an up-and-coming English writer to script what they probably believed would be the last few issues of an ailing horror comic. The comic was THE SAGA OF THE SWAMP THING, the writer was Alan Moore, and the result was a fine and sensitive series that has garnered considerable acclaim among critics and fans alike.

In an interview published in the September 1984 issue of THE COMICS JOURNAL, Moore explained his approach to the series:

With SWAMP THING, we're trying the best we can to construct stories that have some real human resonances and some moments of genuine unease. From my end, this comes down to what I do with characters and how I set up the story. I find that my general line of approach is to build up the characters, often in woefully slow and monotonous sequences, so that when the action does finally arrive, the readers will have some sort of real sense of what is at stake, both physically and emotionally.





This is Moore's solution to a problem endemic to serial comic-book horror. How can the reader be shocked, or even surprised, when the pace at which the story unfolds cannot be controlled? Furthermore, no matter how talented the artist, the terrors depicted rarely, if ever, match those that the reader can imagine. Few crafted static visual images can compare with those stored in that special, private viewed only by the mind's eye. By choosing to emphasise story and character, Moore largely overcomes this difficulty. SWAMP THING isn't always a horrifying comic, but Moore's stories are usually chilling in their implications. Visually, the world the Swamp Thing inhabits is a grotesque place indeed, though not without its own odd beauty. Though personally I miss the lushly exotic texture this book possessed during the tenure of Moore's original artistic collaborators, Stephen Bissette and John Totleben, ultimately the artwork is of secondary importance. It is the quality of Alan Moore's writing that makes this series such a unique experience.

Swamp monsters have become something of a comic-book staple. Though not without older and deeper roots, this particular sub-genre can be traced directly back to IT, a short story written by Theodore Sturgeon in the 1940's. Other notable examples are The Heap ( currently a-shamble once again in AIRBOY, a series that has been revived by Chuck Dixon and Timothy Truman for Eclipse Comics ) and Marvel Comics' Man-Thing, but it is the Swamp Thing who is without doubt the most

renowned representative of this curious species. Moore's rendition is the second major incarnation to win great acclaim. It was over a decade ago that a vital but short-lived collaboration between writer Len Wein and artist Berni Wrightson first called the Swamp Thing into being. Though the Wein-Wrightson partnership continues to cast a very long shadow, their version of the character was in many ways rather more derivative than Moore's, whose temerity is boundless. How many other writers could convince their readers to accept a hero who is a perambulatory vegetable? Alan Moore's Swamp Thing is a plant, for God's sake! From this unlikely beginning he has guided the character through a host of changes.



Along the way, he has injected a note of (normally) unobtrusive didacticism into many of his stories. Since his tenure as writer is now nearly forty issues old, I won't attempt to examine the series as a whole, rather I would like to tease out a few the themes that have contributed to its success.

*THEN I'D HAVE BEEN ABLE TO EXPLAIN THE MOST IMPORTANT THING OF ALL TO HIM.*



Many of Moore's scripts belong to that species of horror story which has been dubbed the "New American Gothic". The term was originally coined to help scholars categorise novels like *THE HAUNTING OF HILL HOUSE*. Essentially, it is a very traditional approach to the writing of horror. Peter Straub's *GHOST STORY*, for instance, is a vital synthesis of practically every horror cliché imaginable, but the result is fresh and powerful, precisely because Straub thoroughly understands those clichés, and uses them for his own purposes. The chief exponents of the New American Gothic are conscious artists who delve into the common myth-pool of Western civilisation and re-shape the elements of traditional horror to produce new/old stories resonant

with human meaning.



SWAMP THING is the only modern horror comic to benefit from this stylistic rejuvenation of the American horror story. Moore's mammoth "American Gothic" saga (please note that title) is dotted with some of the finest horror stories ever to appear between the covers of a comic-book. Though the most outstanding story in the sequence was surely "The Curse" (SWAMP THING NO. 40), I personally consider "Ghost Dance" (NO.45) to be the most evocative. The title provides a clue to the story's content, but this is no simple tale of rattling

chains and mournful cries echoing down moon-lit corridors. "Ghost Dance" is a most unusual story.

The vengeful Revenant, the Ghost, is the most potent and terrifying of all supernatural archetypes. It has haunted us from the very beginning of time, inspired some of our greatest prose nightmares, and given deadly if intangible form to all our deepest fears about death. If the Vampire is born of corruption, the Werewolf of suppressed dionysian craving, and Frankenstein's Monster of mortal hubris, then the Ghost is the Child of Anger, naked, invincible and remorseless. As often as not, it wears our face, but sometimes the Revenant adopts other guises; it might be a car, a child's toy, or even a building.

Consider, if you will, Shirley Jackson's pungent description of Hill House:



No human eye can isolate the unhappy coincidence of line and place which suggests evil in the face of a house, and yet somehow a maniac juxtaposition, a badly turned angle, some chance meeting of roof and sky, turned Hill House into a place of despair ... The face of Hill House seemed awake,

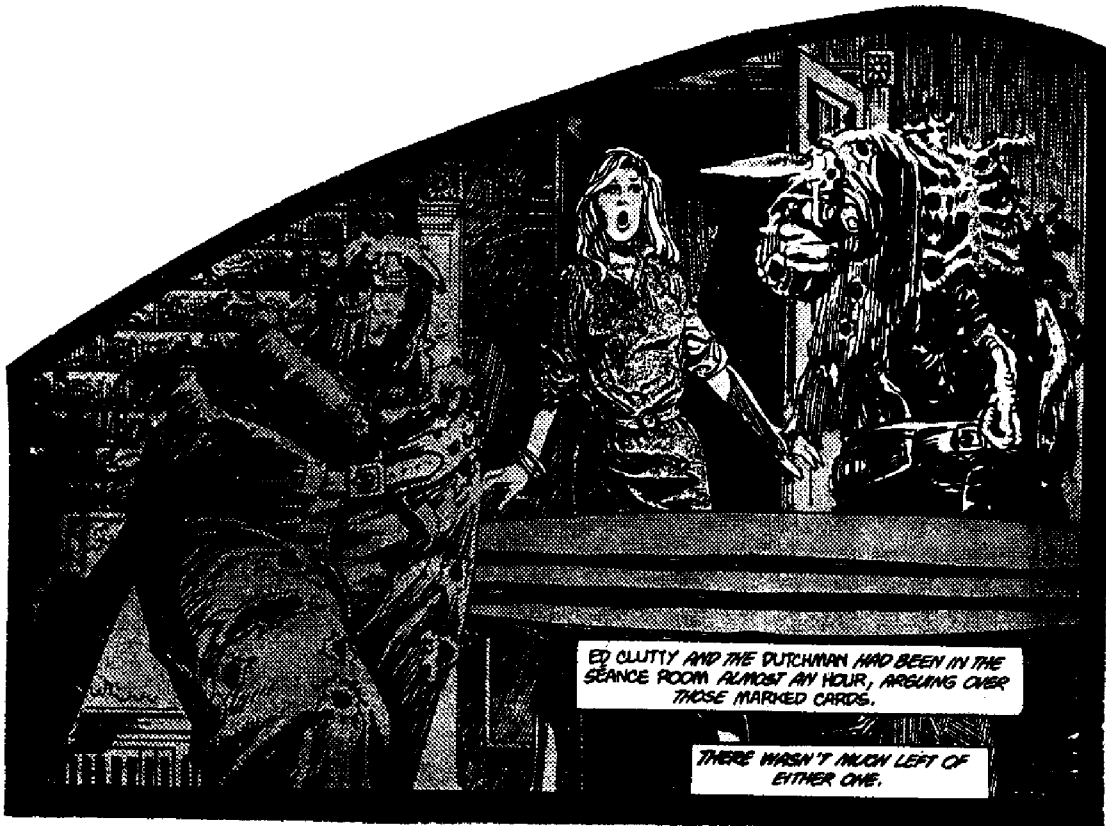
with a watchfulness from the blank windows and a touch of glee in the eyebrow of a cornice.

Sadly, in most comics this dark and insane provenance is fatally diluted, primarily, I suspect, because very few comics writers really understand the depths of the foundation upon which stands "The Bad Place" ( as Stephen King likes to call it ), or the awesome strength with which it is invested. Though the haunted house is a common enough comic-book setting, its depiction is usually superficial and derivative - it is the site of strange and deadly happenings, but rarely their author.

Having said all this, I must point out that in "Ghost Dance" Moore's supernatural provenance, the Cambridge House, is not actively malevolent, nor are its incorporeal residents implacably hostile. They are, however, infernally intransigent. The House is based upon a real building, designed and constructed by an heiress to the Winchester family fortune to placate ( or so legend has it ) the ghost of all those who had fallen victim to Winchester firearms. The instructions given to Amy Cambridge were simple and concise. " The sound of hammers must never stop ". So, for the rest of her life, poor, mad Amy built and built and built - corridors and staircases that went nowhere, doors that opened onto blank walls, closets the size of dining rooms, and all manner of other architectural follies. To thread the maze, servants were given maps. Like its real-life counter-part, the Cambridge House is mute testament to tortured, unbalanced guilt, to cross its threshold is to enter the mind and soul of a madwoman, a place haunted by the unquiet and unavenged dead.



"Ghost Dance" is a macabre and eccentric tale. The first page, for instance, is devoted to a spectral gun-battle between a pair of gamblers who in life had fatally quarrelled over a card game, and in death were determined to settle the issue once and for all. In silence, the ghostly shootists proceed to literally blow each other apart. In this sequence, indeed, throughout the entire story, Moore's prose is largely free of the passionate and poetic exuberance that is its hallmark. Instead, he has adopted a drier, more matter-of-fact



narrative approach. To understand the reason for this, you have to appreciate the subtext of this story. Though a didactic writer, Moore knows better than to preach to his readers. Rather, he lets his message seep through cracks in plot and dialogue.

David ( one of the foolhardy quartet trapped in the Cambridge House ): " Look, really, its not a joke. The Cambridge Repeater was a sort of second rate copy of the Winchester. It was cheaper, and a lot of people used 'em for killing".

Linda ( his unfaithful wife ): " David, they're rifles! What else would people use them for? Beating eggs? "

Its not too obvious yet, is it? The message soon becomes sterner.

Down the drunken, twisting corridors they thronged, spilling out onto landings and balconies. There were celebrities, including one Clanton brother, and non-entities.

Three in five were Indians.

By now, most readers would have made the necessary emotional connection between gun and ghost, but Moore is nothing if not thorough:

Todd Weatherby, who'd shot his beloved family on Christmas Eve, 1842, led them downstairs to the hall.

The little girls looked like they had their best red Sunday ribbons in their hair, but of course, they hadn't.



Even the shades of all the rabbits killed by Cambridge guns are invoked!

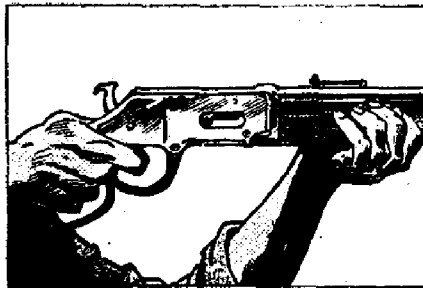
Though neither an American citizen nor resident, Moore does not shy from expressing his support for the gun-control movement that has for decades tried and failed to surmount America's frontier mentality and rally support for the mandatory licensing of firearms. The arguments for gun-control are rehearsed with precision and some elegance. Even David, the liberal ( and purely nominal ) human hero reaches for a rifle when he learns of his wife's infidelity. "Ghost Dance" concludes on this mordant and despairing note:

Driving home to have his little talk with Linda, he could hear the blood, pounding in his temples...

The sound...

The sound of hammers...

The sound of hammers must never stop.



Alan Moore has a penchant for wringing innovation from the dry husk of venerable tradition. Stories like "Ghost Dance" are the result. Though some may disagree, I believe that Moore is most potent when knitting together horror and social polemic. With the engagement of his social conscience, an extra dimension is added to his work. It should come as no surprise then, when I suggest that "The Curse" (SWAMP THING NO. 40) is one of the finest stories he has ever written, perhaps the finest. Typically, this excursion into the bitter world of the Lycanthrope departs dramatically from the accepted canons. Moore's werewolf is doomed, not because she is the innocent victim of some ancestral curse, but because she is a woman.

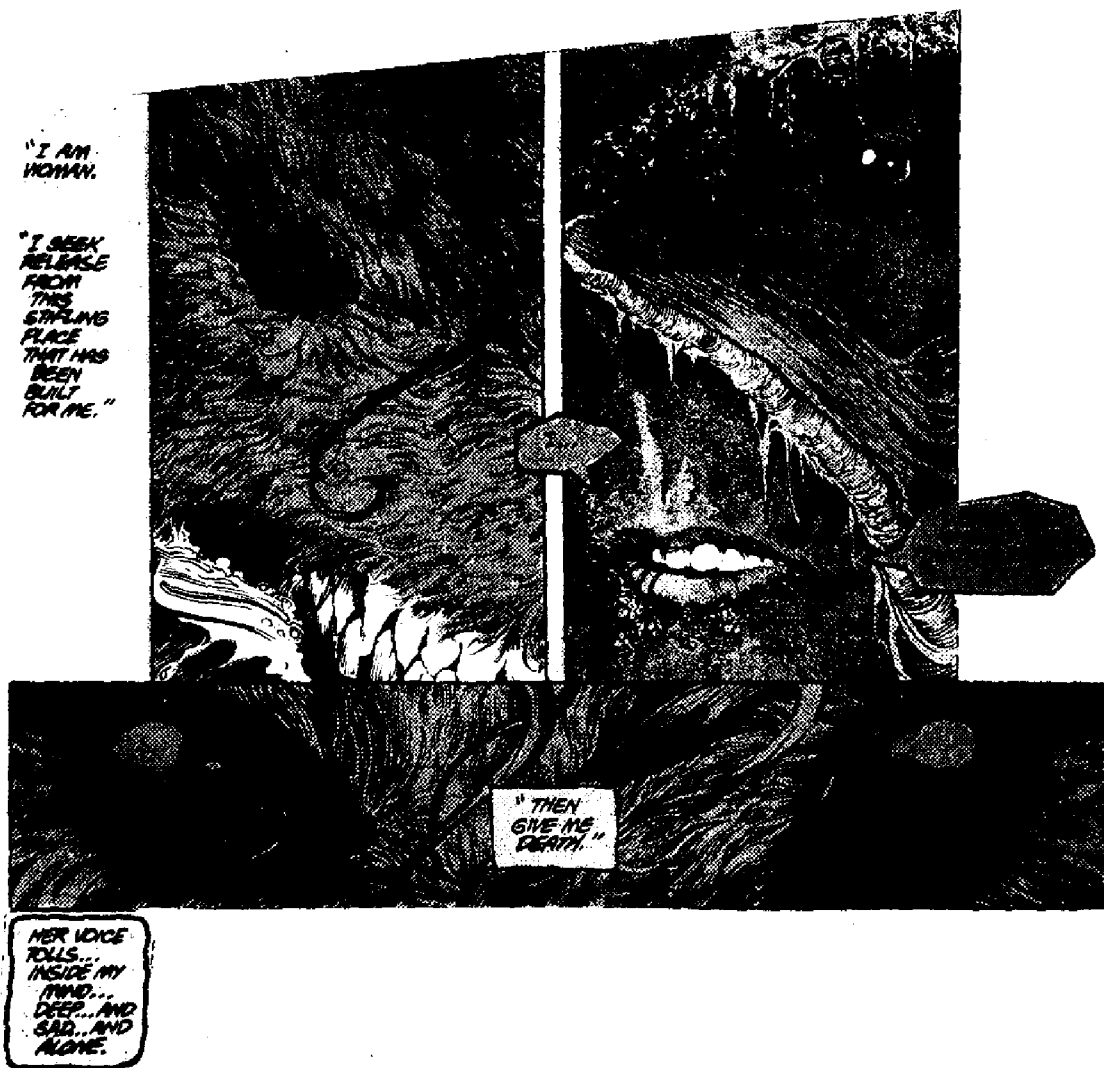
Because she is a woman.

Alan Moore confronts the issue of sexual oppression with the unblinking and ferocious gaze of the committed partisan. His trenchant and passionate script lays bare the ugliness of both the contemporary phenomenon, and the historical condition. Consider the story's title, "The Curse":

The curse of Lycanthropy.

The "curse" of menstruation.

The curse of masculine chauvinism and oppression.



Moore's angry disgust is almost palpable. Conscious that most of his readers are young men, he has emphasised the cruelty and degradation Man has visited upon Woman for millenia. "The Curse" is grim, pessimistic and uncompromising, offering no easy solution, no happy, last-minute reconciliation. Its refrain is fierce and insistent:

Their anger, in darkness turning, unreleased, unspoken, its mouth a red wound, its eyes hungry...

...hungry for the Moon.

Some of the elements of this story are familiar enough. Phoebe (the name also belongs to a goddess of the moon) and her loutish husband Roy have moved into a new home. Their house has been built upon the site of a old Indian lodge. An ancient power is awakened, which reaches out, touches Phoebe, and transforms her. In lupine form she runs amok, before finally immolating herself. It all sounds rather hackneyed, doesn't it? Structurally, at least, "The Curse" is quite traditional. The story follows the time-worn pattern: infection of victim; rampage; destruction of monster and restoration of order. But Moore has subverted this formula. The denouement is not cathartic, for it is the pitiful werewolf who has captured the reader's sympathy. Why? How does Moore achieve this? The answer is to be found in the Red

Lodge.

Moore supplies "The Curse" with historical context. Though I cannot confirm its historicity, I am inclined to accept as accurate the brief and pertinent account of the mores and customs of the Pennamaquot Indians that has been woven so skillfully into this tale. Every month, during menstruation, the women of the tribe were confined in a windowless hut that was raised on stilts "...that its dark and sullen female power should not taint the earth". Forbidden either to stand up or lie down, they perforce squatted in the darkness. Their food was presented to them on sticks, their water bowls were broken and buried after use. When finally released, their clothing was taken from them and burnt. The name of their place of incarceration? The Red Lodge, of course. It is the thwarted, unfaded anger of these women that is responsible for triggering Phoebe's sad and futile apotheosis.



Phoebe stands at the cusp. It is important to remember that she is not a metaphor, and does not represent all women. She is an isolated, uninformed, repressed and desperate person whose life has been invaded by a yearning, furious power that she cannot control. Transformed, she is not freed.

Smug and mocking, the images of her slavery rise up around her like nagging ghosts, secure in their victory.

She knows then there is no escaping the Red Lodge

...for its cruel essence is in all things

...and the Red Lodge is everywhere.

Courage. Sincerity. Compassion. Rage. "The Curse" is redolent of all these. One man's words cannot redeem injustice of the kind that kept the Pennamaquot women pent in darkness, that permits the proliferation of debased (and debasing) pornographic stereotypes, or consigns one half of the human race to spiritual and all too often material bondage. No, certainly not. But that does not in any way lessen the importance and value of those words. When he wrote "The Curse" Moore did not expect it to alter the way of things, his goal was humbler than that:

The feeling I wanted my hypothetical male reader to be left with at the end of the story was a sensation that some women have very grievous cause for complaint about the way they feel forced to live in a predominantly male-oriented society. More than that, I wanted the reader to feel that the situation was at least partly his responsibility and was perhaps something that he should dedicate some thought to.

A bleak story, yes. But not, I think, futile.



I've saved the best for last.

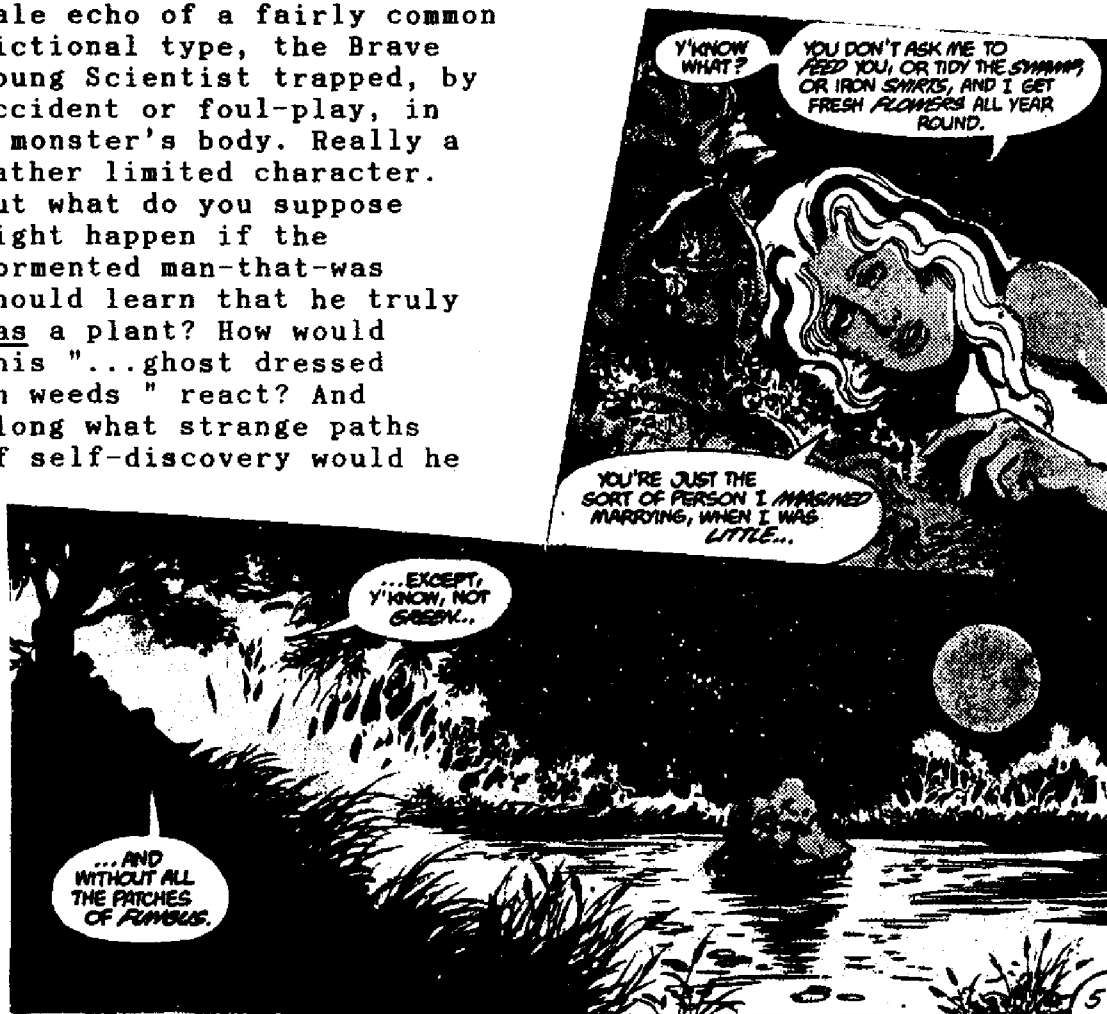
## The Hero as Vegetable.

All...our stories...are subtly...different...yet the underlying...pattern...remains constant...

A man...dies in flames...a monster...rises from the mire ...sacrifice...and resurrection...that is always...our beginning...

("The Parliament of Trees", SWAMP THING NO. 47)

As originally conceived by Len Wein, the Swamp Thing was a pale echo of a fairly common fictional type, the Brave Young Scientist trapped, by accident or foul-play, in a monster's body. Really a rather limited character. But what do you suppose might happen if the tormented man-that-was should learn that he truly was a plant? How would this "...ghost dressed in weeds" react? And along what strange paths of self-discovery would he



journey? The answers to these questions are as elegant as they are unusual.

We have now come to the heart of this marvellous, rambling saga. Like a child learning to walk, the Swamp Thing hesitantly, but with burgeoning confidence begins to explore the dimensions of his new world. We share in his discoveries, partaking of both his triumphs and his defeats. And what is the deepest and most powerful Mystery? We learn that the Swamp Thing is not the product of accident, but of design. Nor is he the first of his kind to walk the Earth, for there have been others, fashioned to serve as champions, invested with the Earth's power, granted abilities that are nearly divine.

The ability to regrow...to travel effortlessly in the Green ...this seemed marvellous to me...but...there is so much

more...so much...that I had not imagined...I have restricted myself...to one size...to one shape...I have never... attempted to animate...dead or carved wood...with my consciousness...never thought...to manipulate insects ...with my scents and juices...so many possibilities...each fascinating hint...each dazzling new concept...leads me deeper...into the unmappable continent...of their mind... something...about multiple body control...? something about ...time travel?  
("The Parliament of Trees")

The slow but inexorable transformation of Swamp Monster into Swamp God has been the salvation of this series. By providing a logical and compelling rationale for the Swamp Thing's uncanny adventures, Moore has avoided the gradual slide into the merely picaresque which overtook the original series. His Swamp Thing is a supernatural lode-stone. As his powers slowly unfold like the petals of some exotic, unearthly flower, so do the challenges he must meet and overcome loom ever larger and more menacing. Along the way he has learnt a little of Heaven and a very great deal of Hell. He has found love, striven against bitter, age-soured hatred, and travelled through the shadowed, stagnant afterworld of the American soul. He has witnessed the clash of ancient, titanic powers, and played a part in their reconciliation. And yet this strange, supernal creature is still the very human focus of Moore's dark carnival. The canvas is vast, an intricate landscape of terror and delight. This has demanded that the Swamp Thing grow and evolve. But for all the elemental grandeur he now wears, the core of human warmth and pathos has not been sacrificed.

"The Anatomy Lesson" "Swamped" "Another Green World" "By Demons Driven" "A Halo of Flies" "The Brimstone Ballet" "Down Among The Deadmen" "The Garden of Earthly Delights"... Ah, there is still so much that I want to tell you. But for now at least, I've said enough. Our brief tarantella is at an end. But the Swamp Thing's journey has not finished. You may wish to experience it yourself.

---

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# diplomacy

84-E  
FALL 1908



DIPLOMACY 84 - E

FALL 1908

GM - DARRYL DAVIS

RUSSIA (D. KIBBLE)

F BAL - KIE  
F HOL S BAL - KIE  
F HEL S F HOL  
F EDI HOLD  
F NTH - LON  
F BLA S ANK-CON  
A KIE - MUN  
A BER S KIE-MUN  
A BOH S KIE-MUN  
A GAL - BUD  
A ANK - CON  
A SEV - ARM  
A BUL S SER  
A SER S BUL

GERMANY (P. SZABO)

F BRE - ENG  
A BEL - HOL  
A RUH - KIE  
A PAR - PIC  
A LPL - EDI

FRANCE (R. SNELL)

A BUR S (IT) MUN

ITALY (C. THOMAS)

F YOR - LON  
F SPA (sc) - POR  
F MID - BRE  
F TUN - ION  
F MAR - SPA (sc)  
F CON - ANK  
A SMY S CON-ANK  
A TRI - SER  
A GRE S TRI-SER  
A TRL - VIE  
A PIE - TRL  
A MUN HOLD (RET. SIL)  
A GAS - PAR  
A VEN - TRI

PUBLIC STATEMENT: ST. PETERSBURG

"Many thanks to the encouragement received from EL DUCE.  
I have one and a half years left to rule -- just enough to  
MAKE JUICE OF DUCE!"

POWERS

RUSSIA: StP/MOS/WAR/SEV/SWE/NOR/RUM/BUD/DEN/KIE/BER/EDI/SER/ (17)  
HOL/BUL/MUN/ANK  
BUILD = A WAR/ F STP (nc)/ A SEV

ITALY: ROM/VEN/NAP/TUN/TRI/GRE/SMY/LON/CON/SPA/MAR/POR/BRE (15)  
PAR/VIE  
BUILD = F NAP

GERMANY: BEL/LPL (2)  
DISBAND = F ENG/A LPL/ A PIC

FRANCE: THE REPUBLIC IS DEAD - LONG LIVE THE DUCE!

DEADLINE 3

# diplomacy 14th Nov



- AUSTRIA (Benton):** A War-Liv A Mos S A War-Liv A Pru-Ber (r-War)  
 A S.i S A Pru-Ber A Mun-Ruh A Boh-Mun A Tyr S A Boh-Mun  
 A Gal-Buh F Adr-Ion
- ENGLAND (Goldie):** F Bar S A Nwg-StP A Nwg-StP F Nwg-NAO A Liv-Pru  
F Ir.-Mid F Eng S F Bre F Bre S F Ir.-Mid
- FRANCE (Schacht):** F Por S Tur F Mid A Mars Tur A Con-Spa (NGO) A Par-Bre (r-Gov)
- GERMANY (Worgan):** F Bal S F Ber F Ber S Eng A Liv-Pru A Kies F Ber  
 A Pic S A Bur-Par A Bur-Par A Spa-Per
- TURKEY (Griffiths):** A Con Hold F Aeg Hold F Ion-Tyn F Tyn-Wes  
 F NAF S F Mid F Mid S French A Par-Bre F Hyo C A Pie-Spa  
A Pie-Spa A Rom-Tus

- ADJUSTMENTS :**
- AUSTRIA : Vie, Bud, Tri, Rum, Sev, War, Ser, Mun, Mos = 9 (No change)
  - ENGLAND : Lon, Edi, Lpl, Nwg, StP, Bre, Bel, = 7 (No change)
  - FRANCE : Par, Mar, Por = 2 (1 disband)
  - GERMANY : Ber, Kie, Den, Hol, Swe, Spa, Par = 7 (1 build NO BUILD POSSIBLE)
  - TURKEY : Con, Ank, Smy, Bul, Gre, Ven, Nap, Rom, Tun = 9 (No change)

Press : There has been NO press since Italy's demise.

W. Brown  
30/10/86

# diplomacy



DIPLOMACY 85M

SPRING, 1904

GM: STEVEN BAGSHAW

ENGLAND (R. Rhodes) - NMR

F Liv H, F Edi H, F Nth H, F Hol H, A Kie H

GERMANY (DISORDER) - NMR

A Pru H (A Den dishands)

RUSSIA (M. Haughey) -

F Nwy - Nth, A StP - Liv, F Bla - Sev, A Ukr S F Bla - Sev,  
A Mos S F Bla - Sev

TURKEY (E. Roche) -

F Sev - Bla, F Con S F Sev - Bla, F Ank S F Sev - Bla, A Arm - Sev,  
A Bul H

AUSTRIA (T. Graham) -

NMR A Vie H, A Bud H, A Tri H, A Ser H, A Rum H, F Gre H

ITALY (J. Penman) -

A Apu S A Ven H, A Ven S A Apu H, F Nap - Ion, F Tun S F Nap - Ion

FRANCE (G. Northey) -

NMR F MAO H, F Mar H, A Bur H, F Bre H, A Pic H, A Bel H,  
A Mun H, A Ber H

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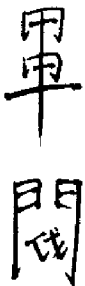
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TASMANIA**

*Warlords* is a fun game of political diplomacy and military expansionism. Set in China during the first half of this century, players take control of the warlord factions which vied for supremacy. With the ultimate aim of re-unifying or controlling China, players must wheel and deal, bribe, coerce, plot and fight their way to political, military and economic victory.

\* AUSTRALIAN DOLLARS.

# ...FINAL DOYS

*From My Kit Bag  
a Diary of a Final Days 2 Player*

## The First Moves

### Turn 1

The computer flyer made its long slow sweep over our hidden headquarters just before dusk. Then it was night. As the glare of the radioactive areas became brighter our columns slipped through the rugged forest. Most of the columns were heading southwest towards the ruins of Wizards City (the shelled out bastion of Spiral addicts and steel eyed messianic prophets). Two of the jeep groups casted caution to the wind and moved full pace towards the ruins trusting that the scouts were correct that a clear path existed. Time was so vital. News had reached the Warrior that other groups had finally decided to throw off the Computer's yoke. The fickle populace would hail as true leaders the first rebels who arrived in their district bearing firepower to stop a robot or flyer.

Sappers would be dispatched to travel to the ruins and then two or so hexes further south. Other units would also be sent to that area to form an ambush screen around the southern flanks of the ruins. The northern flanks would be well covered by my other units travelling from the HQ to the south. My very short version of the Mekong trail.

### Turn 2

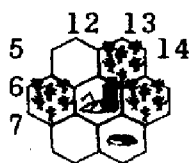
Finds me leader on total score a position I keep for turn 3.

	Turn	1	2		Turn	1	2
Points Scored		0	15	Current High		6	18
Population		60	60	Current High		60	65
Attack Value		35	37	Current High		43	44
Current Total		95	112	Current High		95	112

I am doing very well in all areas. My advance columns of jeeps reached the ruins first but encountered a group of cowering robots hiding behind a tank. (*Ed's note Hasn't the writer ever heard of infantry and armour working in close co-operation?*).

The battlefield at the ruins:

SECTOR ( 6 , 13 )  
 POPULATION 38  
 WARRIOR IN JET AND GOLD

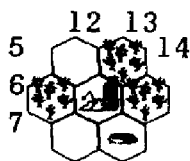


UNIT	TYPE	OWN	ATK	DEF	STATUS
251	ROBOT	CPU	2	6	OWNED BY COMPUTER
254	ROBOT	CPU	2	6	OWNED BY COMPUTER
255	ROBOT	CPU	2	6	OWNED BY COMPUTER
257	ROBOT	CPU	2	6	OWNED BY COMPUTER
258	TANK	CPU	4	10	OWNED BY COMPUTER
648	JEEP	18	4	6	MOVING S-W S-E S-E S-E ENGAGING ALL
649	JEEP	18	4	6	MOVING S-W S-E S-E S-E ENGAGING ALL

I decided to attack the tank. In battle phase 1 the two jeeps hit the tank for a total of 8 damage, with unit 648 suffering 1 damage. In phase 2 unit 648 destroyed the tank. Meanwhile the robots fled in phase 2 to the south west and east. Big brave robots.

However in phase 2 a heavy tank and another robot arrived from the east. This quick arrival of a heavy tank (very slow moving, only one hex per turn compared to four hexes for jeeps) suggests that a factory must be very close to the east. I decide to concentrate fire on the heavy tank and worry about the robot later. The battlefield now looks like this:

SECTOR ( 6 , 13 )  
 POPULATION 38  
 WARRIOR IN JET AND GOLD



UNIT	TYPE	OWN	ATK	DEF	STATUS
267	HVY TANK	CPU	4	16	OWNED BY COMPUTER
648	JEEP	18	3	5	AWAITING ORDERS
649	JEEP	18	4	6	AWAITING ORDERS
650	JEEP	18	4	6	MOVING S-W S-E ENGAGING COMPUTER TANK
995	ROBOT	CPU	2	6	OWNED BY COMPUTER

## LONG TERM PLANS

As my first premise I have assumed the game will last between 25-35 turns. Game 1 is up to turn 9 and no factories are destroyed yet and a few players have been badly mauled, a couple by other rebels.

Therefore I will play the game in four basic stages.

### Stage 1.

I will keep control of the ruins and work out with my neighbours a zone of control which will be around ten to fifteen hexes. Given the suspected close proximity of a factory to the east I will stage hit and run raids against it. My jeeps will rush in and out in the same turn hoping to lure computer units into ambushes among the ruins.

Once I have gained the support of all the population within my zone of control (or influence) I will just concentrate within this area and mainly on the factory and the ruins. That way I should limit my direct association with other players down to a maximum of two or three close neighbours. Such a low profile may cost me in the early rounds of voting but should minimise the loss of units to trigger happy rebels, and roving mutants. I will send two scouts towards the center to set up surveillance on the CPU itself. I will send two just in case of accidents or misfortune.

I expect Stage 1 to last for about ten turns.

### Stage 2.

The final attacks on the nearest factory. Then I will try and get my neighbours (who after ten turns of diplomacy should be good allies) to head in a broad band of about 10-12 hexes south towards the CPU. If any neighbour is reluctant to join on this movement south the rest of this stage will involve big stick diplomacy against them. This will result in a change of mind or their elimination. Close co-operation is needed to ensure a united attack on the CPU and that weakened HQs or reinforcements are not attacked by rebel Quislings.

The broad band movement will avoid an accidental concentration of units in a hex (thus attracting a nuclear strike from the CPU) and force the CPU to spread its northern forces thinly to respond to this wide attack. By this stage a good networking of trucks should be in operation allowing the quick movement of new non-vehicle units to the front lines or trouble spots in the rear.

This move south, and the destruction of the factory, should take about eight to ten turns to get all units, including squads, reinforcements and sappers about four hexes from the CPU.

### Stage 3.

Hit and run attacks start in towards the CPU again hoping to draw CPU units back into prepared ambushes. By this time rebels in the south, west and east should have destroyed the factories there and be heading in towards the CPU. At least one abortive assault on the CPU should have occurred by over adventurous rebels (and such zeal should have been encouraged but with little hope held for its success).

I would suspect that at least a few of the hexes near to the CPU would be mined. So during this period sappers will be helping to clear entry points. By this point in the game or even before information should be flowing back about whether such minefields exist.

This stage will last about another six to eight turns. Allowing for reinforcements to be added and new units to arrive for the final stage.

### FINAL STAGE

By this time a number of players will be thinking about winning the game. A number of the more slimey types will be holding combat units in reserve or even worse starting (continuing?) to steal other player's population support. Any such player caught doing this (a difficult charge to prove) should be attacked and eliminated as far as possible.

Hit and run attacks should be occurring each turn against the CPU itself. Any computer units still returning from the outer areas should be destroyed before getting back to the CPU.

I would estimate that the CPU will fall after about four turns of such attacks.

In any multi-player game where only one person can win, all players have to play the game with the probability that it will not be their lot to win the game. I hope it will be me but I have two subsidiary goals:

1. To make sure that it won't be any frigging computer
2. That whoever does win will have had to been a great player or lucky.



A Look By Granny Smith  
At Final Days

*The Ink Spill Approach To Population Support*

Final Days follows the unsophisticated view that most people will support whichever army is best placed to hurt them. A good player should take advantage of this feature. At the start of the game and for the following few turns, as many combat units as possible should tour the surrounding countryside showing the flag.

A turn by turn map of population support should look like an ink spot flowing out from a player's Head Quarters. Some players race outwards as quick as possible from their HQs in the attempt to harvest their neighbour's unused population. However these are: 1. Difficult to garrison and due to their close proximity to another player's HQ, more in need of garrisoning. 2. Have a deadly tendency to involve you in damaging conflicts. Possession may be nine tenths of the law but perception of a moral right to ownership will drive many players.

*Two Might Be A Team But Three Are A Wolf Pack*

As most players start to realise in a game, jeeps should be used at least in pairs. This pairing allows for great flexibility and tremendous firepower. As combat occurs in a random order the odds favour at least one of the jeeps firing first.

Even better is a team of three jeeps. Each turn the jeeps are given strafing orders and move in a weaving pattern to join up at the end of the turn. The three units would be able to concentrate two thirds of their attack against one strong unit, i.e., a heavy tank, while the third deals with another enemy unit.

*Brother Salamon's Rolling Thunder Enlistment Drive*

Out in the weirdlands are a number of independent units waiting to be recruited. Therefore at least one unit should be despatched to the wastes to recruit such units. If possible this should be a jeep using an Engage All command. A jeep should be used because of it's ability to survive a number of hostile encounters and it's high movement rate. An engage all order will allow a jeep to move up to four hexes a turn looking for any other units. It will stop when it meets another unit and fire at it. An independent unit will survive the attack but other player's whimpy sapper and scout recruiter units will be reduced to "UNIT XXX FAILED TO REPORT IN" status.

*Watching The River Of Blood Flow*

If you are not first to a ruins do not contest ownership. Like battles for Research Planets in Return From Sirius these are typical no-win situations. The first player on the scene will always regard the ruins (and their population) as his or hers by divine right and will normally fight to the death to hold on to them or regain them. Such glazed eyed demonic players will not respond peacefully to your diplomatic sorbet of "Let bygones be bygones" as your name now appears over the ruins.

You should flare up such disputes between other players if you are a non-believer for the Creed of Absolute Co-Operation, i.e., a fellow traveller of the CPU.

## THE FINAL ANALYSIS

Some Final Days players have been wondering about the usefulness of scout units, as they cannot influence population and the tariff of 5 defence points on their production is a prohibitive overhead for a unit that has no offensive capability. They do have some redeeming features though, firstly they are still the cheapest unit available, secondly they are fairly mobile, thirdly they are hard for an enemy to spot, and lastly they are the only units in constant contact with the home base.

The last feature is very useful and needs further explanation. Most units only communicate with the HQ at the end of the turn, at which point they pass on all their information concerning battles and enemy movement. If the unit is destroyed before the end of the turn, none of this information is relayed to base and all that the commander is left with is the message "UNIT 123 FAILED TO REPORT IN".

Scouts on the other hand are sending data back to base continually, so even if they are destroyed during the turn all information that they accumulated up to the moment of their destruction is available for analysis. Their destruction is indicated by the "MESSAGE FROM UNIT 123 ENDS ABRUPTLY" note.

When does this come in handy? Well, you may find that a lot of your units are disappearing into a hex, never to be heard from again. You do not know what is causing the problem because none of your units survive long enough to tell you. There are only two alternatives if you want to find out what is in there. Either a) send in the most powerful force you can muster and hope that some survive to tell the tale, or b) send in a scout or, preferably, two scouts.

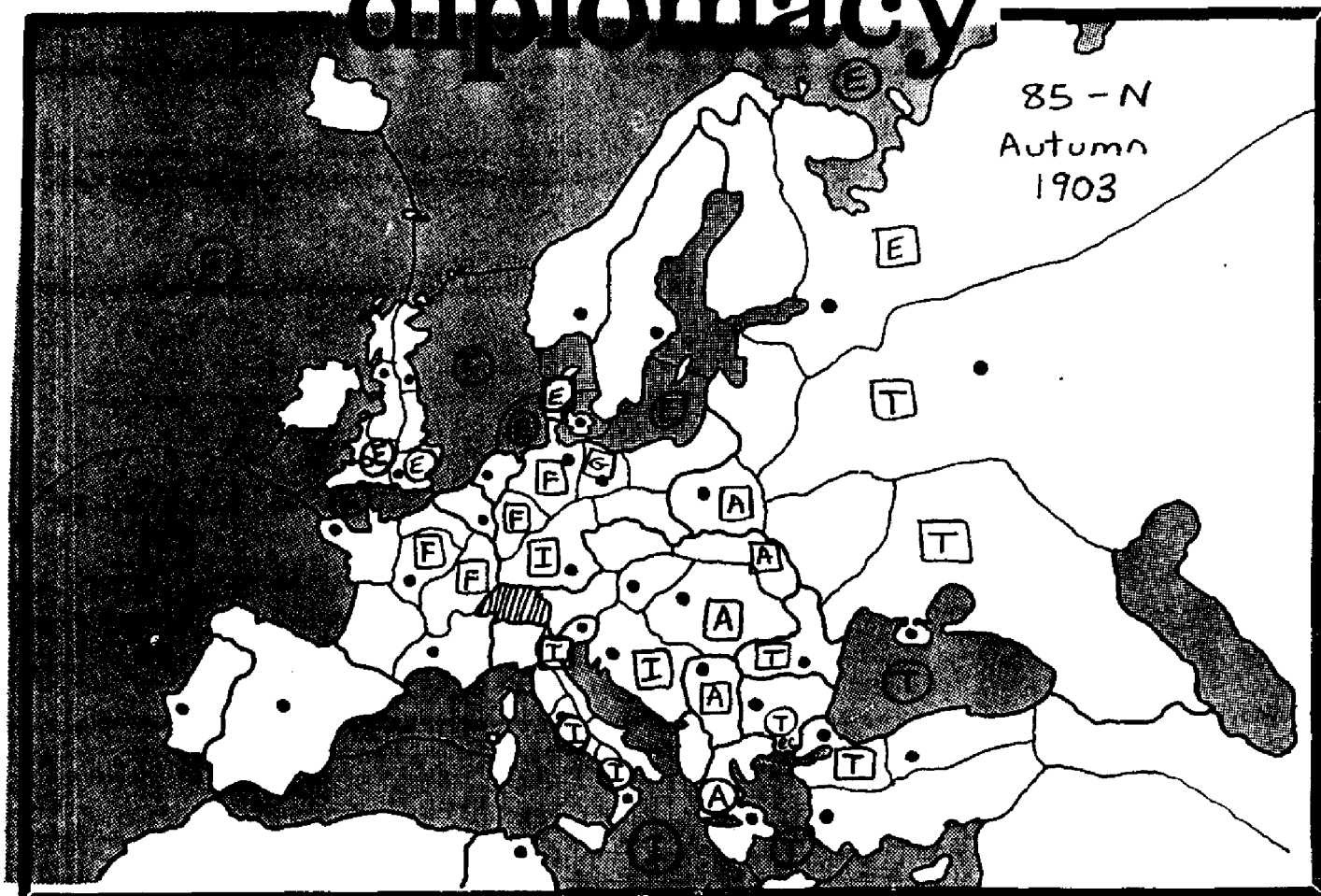
A single scout will only tell you if there are visible units in the hex, ie units strafing or engaging. Units that are ambushing will not be seen and might kill the scout as well. A second scout entering the hex later in the turn may well spot the ambushing units AFTER they have sprung their trap on the first scout. Of course, if the hex is heavily mined you might not hear back from either scout.

I hope this gives players a better understanding of the use of scouts. But while we are looking at tactics, lets talk about a couple of dirty tricks you can use to eliminate other players later in the game.

OOPS, SORRY I DIDN'T KNOW. Have your sappers lay 40 mines in a hex and then persuade an ally that it is part of a safe route into the CPU. Anything less than 41 mines do not show up on a sapper's report, so when some of his squads get their feet blown off you can claim that you didn't know there were mines and that your units must have been lucky.

LIGHT BLUE TOUCH PAPER AND RUN. The CPU nukes large concentrations of human units. Therefore, if you locate another commander's HQ, rather than sit half a dozen units there blasting away at it for several turns, make it half a dozen jeeps. If a computer unit arrives in the hex the jeeps can scatter before the hex gets nuked at the end of the next turn. The HQ, being stationary, will be vapourised, and any slow moving units that were trying to protect it will suffer some damage.

# diplomacy



Gamemaster: Eric Roche, 110 Cottenham Ave, Kingsford, 2032. (02) 663 5233

France (Ashworth): F ENG S F Hol - NTH, F Hol - NTH, F MAO - NAO, F Spa - MAO, A Pic - Bur, A Kie - Ber, A Bur - Ruh.

Turkey (Sultan Gould): A Ukr - Mos, F Bul - Gre, A Rum - Ser, A Sev S A Ukr - Mos, F AEG S F Bul - Gre, F BLA - Bul(ec).

Russia (Czar Lackthereov): A StP stands (disbands). The Czar is dead, long live the revolution!

Germany (Herr Absent): A Ber stands.

England (PM Smith): A Fin - StP, F BAR S A Fin - StP, F NTH C A Den - Yor (r. to HEL), A Den - Yor, F Lon - Wal, F BAL - Den.

Italy (Alexander the Roman): A Mun S French A Kie, A Tri - Vie, A Ven - Tri, F ION S Austrian F Gre.

Austria (Emperor Yovich): A War stands, A Gal - Vie, A Bud - Tri, A Ser S A Bud - Tri, F Gre stands.

Russia: - Mos, War, StP = 0

Turkey: Smy, Con, Ank, Bul, Rum, Sev + Mos = 7 builds A Con.

France: Par, Bre, Mar, Bel, Spa, Por, Hol + Kie = 8 builds A Par.

England: Lon, Lpl, Edi, Nwy, Swe, Den + StP = 7 builds F Lon.

Germany: Ber = 1 as is.

Italy: Rom, Nap, Ven, Tun + Tri, Mun = 6 builds F Nap, F Rom.

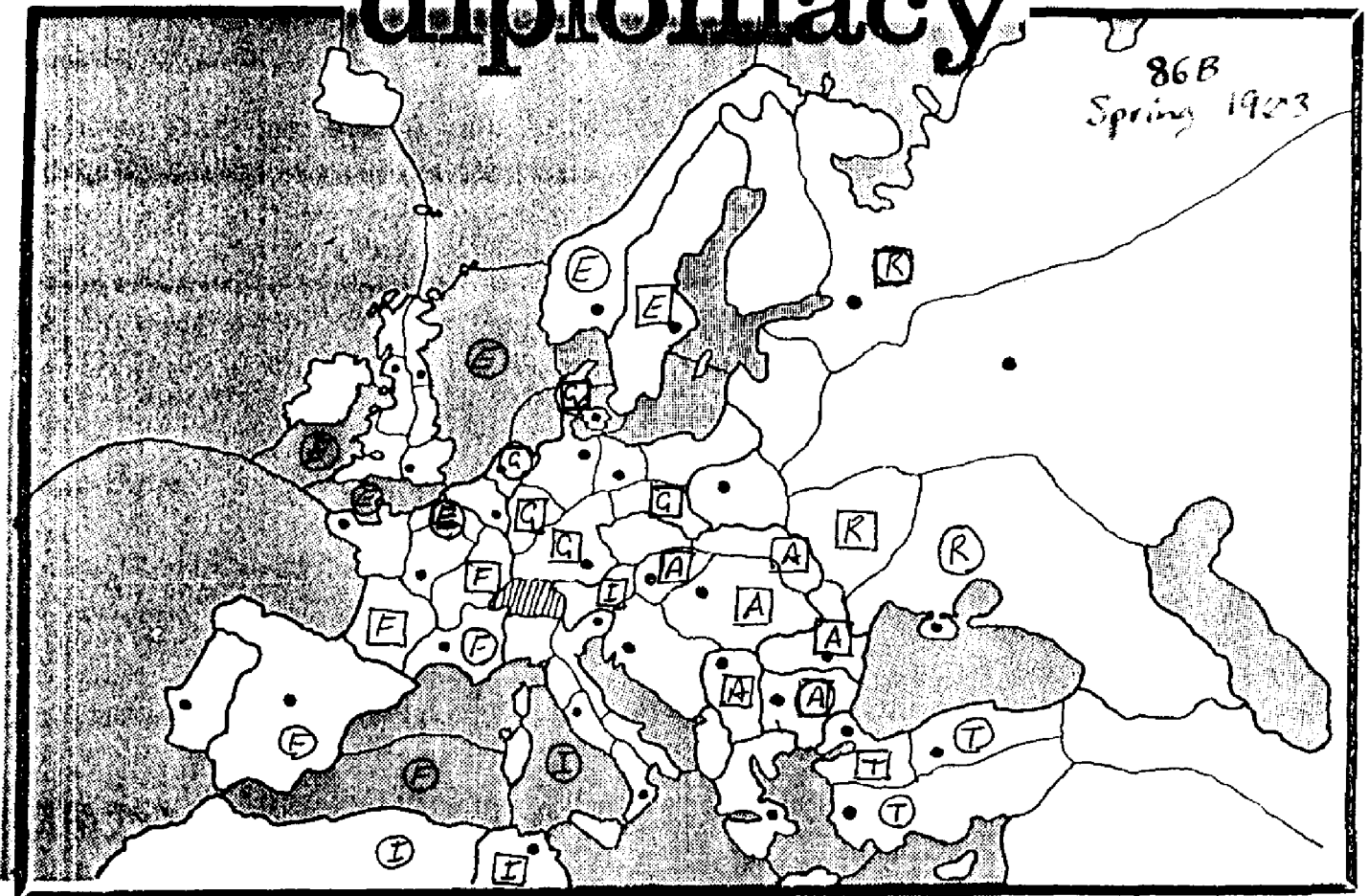
Austria: Bud, Vie, Ser, Gre + War - Tri = 5 as is!

Press: Italy to World: Yorkshire pudding? Aw, c'mon. M'sieu, you must think I'm an idiot. Move it or lose it, brother! Austria to World: The Little Kaiser has returned from his Spring Talks with Russia and Turkey. Communications from the Powers of Europe are welcome.

New Austrian Emperor is Paul Yovich, 19 Denmark Way, WARWICK, W.A. 6024.

# diplomacy

86B  
Spring 1903



Diplomacy B6B Spring 1903

Russia: F Sev - Rum, A Ukr s F Sev - Rum, A StP - Nwy, F Ska - Nth  
(Whitchurch)

Italy: F GoL - Tyn, A Tun - NAf, F NAf - Tun, A Pie - Tyr  
(Van Den Heuvel)

Austria: A Tri - Ser, F Gre - Bul, A Bul - Rum, A Gal - Ukr,  
(Smith) A Bud s A Bul - Rum, A Vie - Gal

Germany: A Ber - Sil, F Hol s ENG F Edi - Nth, A Kie - Ruh, A Mun - Bur,  
(Penman) A Den H

England: A Ser s F Nwy, F Nwy s F Edi - Nth, F Lon - Eng,  
(Yovich) F Bel - Pic, F Liv - Iri, F Edi - Nth

France (Myers): NMR

Turkey (Wilson): NMR

## Changes in Addresses:

Van Den Heuvel: 87 Barries Rd, MELTON, Vic, 3337

Whitchurch: 21 George St, CURRIE, King Island, 7256

Penman: Box 108, BLACKBURN, Vic, 3130

Yovich: 19 Denmark Way, WARWICK, WA, 6024

Press: "C'mon fight you dogs! Fight!!", an Austrian General in Bulgaria

"The British Government sends its encouragement to the gallant peoples of Rumania who have kept their country free from Russian and Austrian imperialism for two years. Do not despair - Britain hopes to have naval support in the Black Sea by 1920 (!)."

*Tommy 14/86*

# diplomacy

86-E.  
FALL 1901



HELLO TO ALL PLAYERS, UNFORTUNATELY THE CHANGE OVER FOR G.M.'S WAS NOT SMOOTH. I ONLY RECEIVED FOUR ORDERS AND AS NO ONE HAD NMR'S BEFORE, AND IT IS EARLY IN THE GAME I'VE ELECTED TO GIVE THOSE THREE ANOTHER CHANCE.

ENGLAND, RUSSIA, TURKEY AND GERMANY ALL GOT THERE MOVES IN AND NEED NOT SEND IN ANY UNLESS THEY WISH TO CHANGE THEIR'S.

AUSTRIA, FRANCE AND ITALY HAVE ONE MORE CHANCE.

FOR THE RECORD MY ADDRESS IS 6 RICHARDSON ST

MY PHONE NUMBER IS 288-8342

BOX HILL STH, 3128

FOR ANY LAST MINUTE ORDERS.

MELB, VIC.

LOOKING FORWARD TO G.M'ING THE GAME.

TIM FRIEDRICH

P.S. NMR'S WILL NEVER BE  
EXCUSED AGAIN.

IMPORTANT ADDRESSES,

Please note new GMs/addresses to whom your moves should be sent.

**GAME MASTERS:**

84A  
Paul Mellor  
149 Hurstville Rd  
Oatley NSW 2223

84C  
Duncan Baxter  
48 Johnson Pde  
Blackwood  
SA 5051

84E  
Darryl Davis  
RMB 5403  
Manor Hill Close  
Holgate NSW 2250

84F  
William Brown  
F4/35 Caroline St  
East Hawthorn VIC 3124

85G  
Andrew Schacht  
5 Pentland Ave  
Punchbowl NSW 2196

85H  
Terry Bradley  
18 Cook St  
Satur via Scone 2337

85I  
Eric Roche  
c/- GPO Box 286C  
Hobart 7001

85 J @ 86 A  
Mark Dewis  
31 Mary St  
East Launceston 7250

85K  
Wayne Closter  
358 Burwood Hwy  
Burwood Vic 3125

85L  
Rick Snell  
c/- GPO Box 286C  
Hobart 7001

85 M  
Steven Bagshaw  
78 Sherington Rd  
Greenwood WA 6024

85N  
Eric Roche  
c/- Gpo Box 286C  
Hobart 7001

86 B  
Tony Graham  
90 Green Point Rd  
Oyster Bay NSW 2225

AWHC Diplomacy  
Mark Haughey  
8 Goodenia St  
Rivett NSW 2611

86 C  
Andrew England  
91 College Rd  
Somerton Park SA 5044

86 E  
Tim Friedrich  
6 Richardson  
Box Hill SA 3128

86 D  
Bill McKinley  
18 Wonderlost Outlook  
Awnerley QLD 4103

86 F  
Dougal McCulloch  
4 Ivy St  
Burwood 3125

86 G  
Paul Yovich  
19 Denmark Way  
Warwick WA 6024

**NEXT TURN DEADLINES FOR GAMES PRINTED IN THIS ISSUE:**

All moves to the GMs by: FRIDAY 30 JAN 1987

GMs results to TGb: FRIDAY 6 FEB 1987.

*ALL Games will then appear in the JAN/FEB DOUBLE ISSUE*

**NOTES.**

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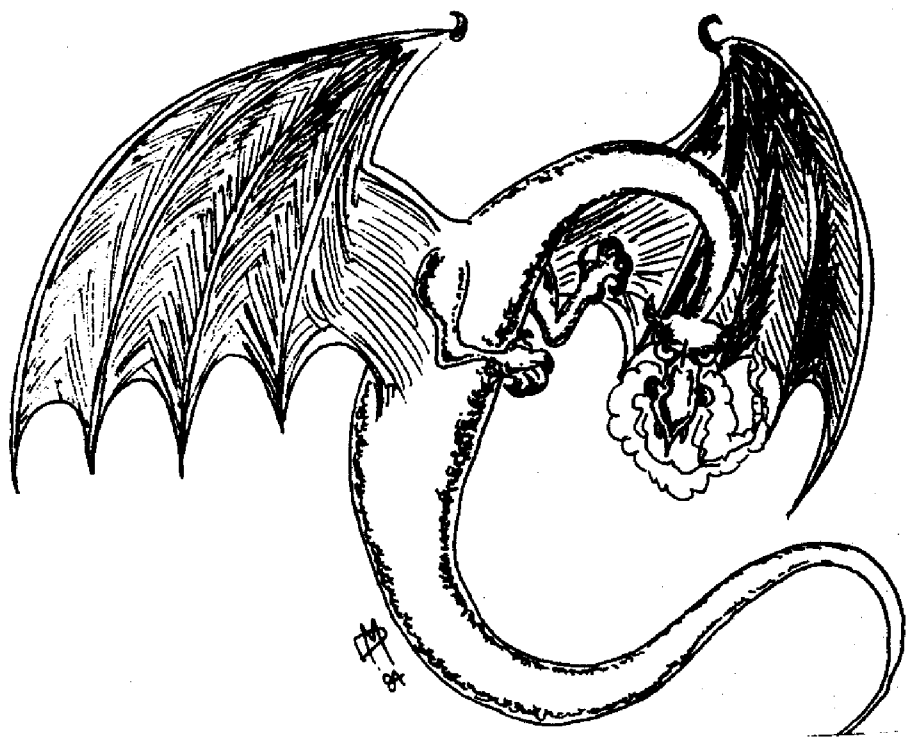
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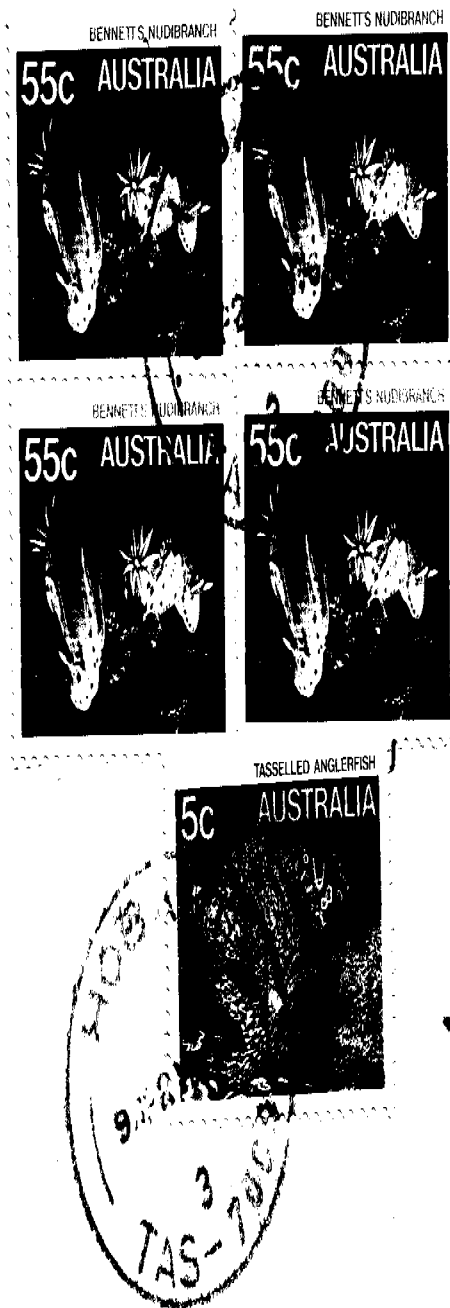
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