

# The Mixumaxu Gazette



SHIPMAN ~ with apologies  
to Ed Carter and  
Reb Horn  
6-76

# DEDICATION

One of the many pleasures — and problems — of producing a magazine is dedicating the special issues. It is a pleasure, because I can tell people I like that I like them. It is a problem because there are dozens of people to whom I wish to dedicate this issue.

A MIXUMAXU GAZETTE  
QUANTITY PUBLICATION  
# 130

In the Iliad Nestor was considered something of a marvel because "He had ruled over two generations and had lived to reign over a third." Modern writers with knowledge on the subject are eager to point out that, in Nestor's time, a generation was on the close order of 16 years (Writers tend to be show-offs). Nestor had ruled perhaps 35 years: quite a while, but not fantastic.

With this issue I become a Nestor. The average player remains in this hobby perhaps 18 months, long enough to complete one game. I have now produced a magazine for three and more years. It's not much compared with John Boardman, but give me time. So, because of this date (and to make up for not having a special 50th issue) I want this dedication to be something special.

So the problem arises: to whom should I dedicate this issue? To John Boardman, who introduced me to Diplomacy, and who has been a good friend for five years? To Nick Ulanov who founded THE POUCH and with it the New York Conspiracy? To John Beshara, who always has suggestions for improving THE MIXUMAXU GAZETTE, especially when they're not wanted? To Gil Neiger, who first spoke Jargon? To ~~Ray Heuer~~ Raymond E. Heuer, a good friend who will always agree to help when asked (of course it will take him a while to get around to it, you can't do anything until you've gotten one of those). To Evan Jones who has un-failingly performed the essential role of scapegoat? To...

The choices are dozens, seemingly impossible to make. Except...

"My idea of good company, Mr. Elliot, is the company of clever, well-informed people, who have a great deal of conversation; that is what I call good company."

"You are mistaken," said he gently, "That is not good company — that is the best..."

Jane Austen, Persuasion

This issue is therefore dedicated to the best company: to the New York Conspiracy!

Abyssinia,



Robert Bryan Lipton

THE MIXUMAXU GAZETTE is a triweekly publication of postal Diplomacy and whatnot, produced by Robert Bryan Lipton. Subscriptions are 10¢/issue + postage. Make all checks payable to Mr. Lipton. Ones made to Miss Lipton might be cashed by my niece, and I don't want a seven-month-old baby to have a prison record.

# THIS WILL NOT BE BORNE!

by David Lagerson

Before beginning, I want to thank Robert for this heroic and courageous action in permitting my voice to be heard speaking out against the recent disgrace perpetrated by a certain ruling body of a significant hobby-wide organization. I refuse to name names, but we all know the identities of the leader of the organization which, I am sorry to say, I have belonged to in the past. Lipton is exceptional. Most editors have chosen to hide safely behind their silence on this matter, rather than speaking out against an obvious injustice. It all leads one to believe that this recent action is part of a conspiracy of the many, aided by another conspiracy, of silence. Someone is needed to speak out against this disgusting act and someone is needed to be honest and valiant enough to print the words, no matter what the cost.

I must say that I was surprised at first that no one in the hobby spoke out immediately. Some time has passed and after waiting for the usual guardians to speak, I began to consider why. Why were there no violent objections? Why were all the publishers silent? Why did no one seem to know anything or even give a damn about the results to the hobby? Not a Canadian spoke out, not a West Coaster, I am ashamed to say, and the usually verbal New Yorkers were silent. So, after the hobby, or at least its leaders, failed to act, I began to get the picture. The conspiracy of silence ruled, and the hobby was in trouble. When the many choose safety over honor it falls upon the few to raise their angry voices. Even though this article will probably end my small contributions to the hobby, but it must be written no matter the cost. Should this abomination go unopposed and become accepted, the costs, financial and moral, would be incalculable.

The simple fact is if this evil is allowed to become one of the universal truths of the hobby, one of the laws of the land, the hobby is doomed. What has, until now, been a friendly grouping of people interested in good, clean fun and a little blood is about to trampled by the feet of despotic, self-seeking fiends; this cannot be permitted without a fight! I cannot say this corruption has had no supporters, but look at those supporters' credentials and you will know why they support what they support. I ask you: Is their support for the good of the hobby or for the good of themselves? Their reasoning, while seemingly honest and true, does not, I am sorry to say, lead logically to the conclusions they claim to draw and which they use as the bases of their actions, which actions they have despotically forced upon the rest of the hobby. Of course the cost of postage is up! Of course the postal service is a joke! I don't deny their conclusions about many of the players and publishers in the hobby, and those on the general tone of the hobby today. Yes, I am willing to admit it is 3000 miles from the West Coast to the East Coast. Yes, I am willing to admit the Canadians are in another country altogether, I'm even willing to accede the point that the Europeans are even farther away than the Canadians. But for the actions of those who have perpetrated this monstrosity upon the hobby to be condoned because of these truths is inconceivable, at least to me. I will not allow a clique of despots to act in such a manner. I have rights, and I will defend them!

I say now is the time to act against such revolting actions! Find out what your representative did! Write him and ask for the record of his vote! See how he acted on this important matter! Many of you will be amazed at how our "ruling class" said one thing and did another. Look at the

leaders and see how few were able to overcome petty jealousy and greed when the time came to choose hobby or self. How many choose to show honor and nobility in a time of crisis? Have we come to a state of the hobby when such things are not only done, but accepted and condoned? Can we let things worsen by continuing to ignore them? For myself I say no! I say stop the bastards now! We must stop this tyranny wherever it rears its evil head! Do not simply accept this state of affairs! Oppose it! Fight it! Refuse to sign oaths. State your honest and independent opinions in writing and conversation so those that may be discouraged will see the true side of the hobby; and so, our voices, combined, will not be silenced by this conspiracy of silence. Dispute every point for the sake of truth. Resist the lies and propaganda and say nasty things about the whole bunch of them.

And, in closing, I say it is an honor and a privilege to fight alongside Robert Bryan Lipton. I expect that, because he has printed this article, he will be forced out of the hobby by hidden pressure groups, if not by outright force. I salute you, Robert, for being one of the few friends of the hobby, one who chose honor over silence when the hobby needed a voice. We must all raise our voices and carry the fight forward wherever the cause of honor, truth, and the American way require.

((At first I was not going to speak out on this subject. I had decided that I wanted no more part in hobby politics either way, that I wanted only peace and quiet to produce my zine.

((But Truth will not stand for silence. When I received David's expose I held it for a week, then decided if David was brave enough to stand up to those who would oppose him, I could do no less than publish it. - RBL))

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#### TOKA THE TOWN

#### 1: Back issues and other MIXUMAXU GAZETTE QUANTITY PUBLICATIONS:

Back issues of THE MIXUMAXU GAZETTE are 25¢@ or 5/\$1. Available are ## 3-7, 9-12, 14, 18-20, 22-26, 28-35, 37-42, 44-49 & 51.

VAUDEVILLE LINES is my zine for APA-Q. Besides comments on other zines in APA-Q, there is a new Goon Show script written by mesel' being serialized therein. Subscriptions are 7/\$1. Back issues are 20¢@ or 10/\$1. Available are ##1-15, 17-20, & 22-26.

THE SMOKY DRAGON is my D&D zine. Subscriptions are 7/\$1. Back issues are 20¢@ or 10/\$1. On hand are issues 1-10.

IRVING is my zine for TAPS. Besides comments on other TAPS zines there are occasional articles such as "On the Scientific Breeding of Gary Tesser." Subs are 7/\$1. Back issues are 20¢@ or 10/\$1. Available back issues are ##2-6, 10 & 11.

DAS EDELWEISS SUN-JOURNAL-PRESS is an occasional magazine for overflow games from here. Copies of ## 1-4 are available at 20¢@ or 10/\$1.

THE PUBLISHER is my rewrite of Gilbert & Sullivan's THE MIKADO for Diplomacy fandom, with a cover by Duncan Smith and a foreword by Rod Walker. 75¢.

A copy of everything in stock is \$5 for an anniversary special.

# THE TEN DIPLOMANDMENTS

by Rudolph Tatay

I

Beware thy fellow player that answers not thy letter, for he shall surely fall upon thee as many cubits of bricks.

II

Cause not anger among the players in thy game, for they will conspire together against thee and thy seasons will not long endure.

III

Verily, verily, I say unto thee, if thou needs must stab, thrust hard and for the death, for if thou art hesitant and fearful thy enemy will surely turn upon thee in a great rage.

IV

Tarry not amongst those who make foolish moves, for they are surely not long for the game; lest thou be adjudged as a fool and eliminated.

V

Takest thou care thy games are ended for verily though thou hast given thy money, the finding of a substitute for a lost position is a great trial and tribulation, for which thy gamesmaster will remember thy name unto the end of time.

VI

Takest thou care thou distortest not the truth to thy gamesmaster, for this incurreth his wrath and bringeth his fury about thy head and shoulders.

VII

Spendest not all of thy time on the pursuit of Diplomacy, for if thou dost thy friends will surely buy beers for thy wife and girlfriend and console her in ways not pleasing to thee.

VIII

When thy friends and enemies have been established, be thou willing to change friend for enemy and enemy for friend for while this may be confusing it will ensure thy finish in the game.

IX

Feud not in the world of Diplomacy, for it is only a game and even if someone be a son of a bitch and a bastard he may someday aid thee to a victory. Of course, if thou gainest joy from a feud, forget thou the above.

X

Commit thou to memory all the words of the prophet Allan as written in the RULES FOR DIPLOMACY (copyright by Avalon-Hill) which giveth out with the straight dope and consol-eth thee when thou hast suffered a ream job by thy gamesmaster.

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## TOKA THE TOWN

2. Mazel tov to Edi and Carol Birsan on the birth of their first child, Yvonne Crystal (a nice Greek name) on 16 June 1976 at 11:47 (damn! Forgot to ask AM or PM!). Miss Birsan weighed seven pounds, 13 ounces on birth. Congratulations to all involved.

# THE SEVEN BEST OPENINGS

FOR COMING IN SEVENTH AS QUICKLY AS POSSIBLE

It is becoming more and more difficult to build up a quick reputation as a great player of Diplomacy. Unless, like Ronald M. Kelly, you can maintain yourself in over half-a-hundred games or show an almost unbroken string of successes, you might as well forget it.

There is a chance of building a reputation, however, if you do not care what sort of reputation you build. Do you want to be known as a demon diplomat, or do you just want to be known? If the latter, this article is definitely for you.

There are very few players who are publicly acknowledged as very bad players. The names of Margeret Gemignani and Greg Warden leap instantly to mind (Let me note that a reputation as a bad player need not be supported by fact; just as Edi Birsan, who has won only slightly more than one-seventh of his games, is reputed to be an excellent player, so can a player who is not really horrible be branded as a bad player. Not that it happens much). Is there anyone in the audience willing to say that Warden is not as well-known as Mike Rocamora, Peggy as Brenton Ver Ploeg?

To be well-known, therefore, lose your games as quickly as possible. Not only will this permit you to finish your games more quickly, but it will permit you to enter more games, since each will take less time.

It cannot be stressed too much that, initially in your career of throwing games, it will be necessary to conduct careful diplomacy. France is usually at least slightly hesitant about moving to the English Channel in the Spring of 1901, for example. Eventually, however, players will recognize you as a turkey and will unfailingly attack you. Do not be discouraged. Being a thoroughgoing loser takes a lot of work at first.

This seems as good a time as any to point out that Alan Carlson's "Lenin Ploy" (TMG #39), while an excellent idea, is not perfect. First, his proposal of total NMR is effective only in a zine which does not call for standbys, such as Bullock's 1901 and all that...; second, by missing all moves, a player's units are left in his centers, making it necessary for an enemy to have more units to take those centers. Therefore, do not miss moves. That way may lie victory.

## I. AUSTRIA

Austria has had more practice in losing than any other country. First Paul Harley, then Conrad von Metzke played this country, so often that Austria still shows a lower rating in the race for victories than any other country. In this very magazine Rochard Kovalcik managed to destroy Austria by Fall 1902 in 1974 AY, only to be outdone by Alan Carlson who, in 1975 IN annihilated his last Austrian unit at the end of Spring 1902 by a careful combination of stupid and missed moves.

Austria shares with France the ability to be eliminated by the end of 1901. In addition, four units from three countries can be used to eliminate Austria.

The basic problem is to arrange your units so they are properly positioned to not oppose the attacking units. The proper Spring 1901 moves are:

F Trieste-Albania; A Budapest-Rumania; A Vienna Hold

Italy should, properly, have moved A Venice-Trieste and A Rome-Venice. Germany should have moved A Munich to either Tyrolia or Bohemia. Russia should have sent A Warsaw-Galicia.

In the fall A Rumania should move to Ukraina to avoid picking up Rum-

ania. If you are not frustrated by Italy and Germany standing each other out of Vienna, you should be eliminated by the end of 1901.

## II. ENGLAND

England has never been effectively played to be lost. The best performance I've ever seen was in an over-the-board game in which Michael Friedman lost his last center in 1902. This is undeniably the best that England can do.

England's Spring 1901 moves should be:

F London-Yorkshire; F Edinburgh-Clyde; A Liverpool-Wales,

France should have moved F Brest-English Channel, and Germany should have moved his fleet to be in position to attack the North Sea in the Fall.

England need now only have all his units hold in the Fall. France should take London; in the Winter, England removes A Wales.

To lose as quickly as possible, it is necessary to gain the trust of the players who you want to eliminate you. In the spring France must move to Wales in Spring 1902. France may be unwilling to move out of London, suspecting England to double-cross him and take back London. Perhaps England may find it advantageous to move Fleet Clyde-Norwegian Sea in the Fall of 1901, to convince France he can take Liverpool the next year.

## III. FRANCE

France, along with Austria, can be eliminated in 1901. The diplomatic situation must be exactly right, however, as a three-way attack by England, Germany and Italy is required. If the French player can arrange a Russian-Austrian invasion of Turkey, the diplomatic possibilities of early elimination are increased.

The first thing is to be sure that France does not fall into trap of moving his units into the Iberian peninsula, clumsily picking up one or two easily-defended centers.

There are two ways of eliminating France in 1901. In either case, England must move to the English Channel, Germany to Burgundy and Italy to the Piedmont. France can choose between the simple F Brest-Mid-Atlantic; A Marseilles-Gascony; A Paris-Picardy. I prefer the more rococco F Brest-Mid-Atlantic, A Marseilles-Gascony; A Paris-Brest. In the fall A Brest is convoyed to North Africa. Unnecessary, perhaps, but impressive.

## IV. GERMANY

Germany cannot be eliminated until 1902, but two of that country's centers can be taken in 1901. In Spring 1901 the following moves are made: A Munich-Ruhr; F Kiel-Baltic; A Berlin-Kiel

Since Kiel could not possibly be taken in 1901 anyway, it is a convenient spot to store the Berlin army. France should move to Burgundy to grab Munich and Russia should move to either Silesia or Prussia to take Berlin. England is not needed to eliminate Germany, but he should be included in the deal to make sure he doesn't attack Russia or France and thus slow their attack on Germany.

In Winter 1901, having lost two centers, Germany should remove A Kiel and A Ruhr. In 1902 France, Russia or England can take Kiel.

It should be noted that Austria or even Italy can substitute for France in destroying Germany. This forces either of these countries to fight on two fronts, an occurrence to be avoided.

## V. ITALY

Italy cannot be eliminated in 1901; in fact, only one of Italy's centers may be taken in 1901, Venice, and that can be taken by Austria, France or Germany.

With cooperation, however, Italy can be eliminated by 1902; and, if desired, can be taken over by only Austria.

### SPRING 1901

A Venice-Tyrolia; A Rome-Tuscany; F Naples-Tyrhennian.

In the Fall Italy can occupy Piedmont or support Austria into Venice. Meantime, the Austrian fleet should have been moving from Trieste to the Adriatic to Apulia. The following spring both Rome and Naples can be taken.

The basic problem is to make sure that Austria is not bothered by nasty Russian and Turkish neighbors. A moderate Black Sea conflict might be in order. If you want to be destroyed it's up to you to arrange the battle.

## VI. RUSSIA

Russia can have only two of its centers destroyed in 1901, and it requires a three-way attack by at least Austria, Turkey and Germany. The Spring 1901 moves should be:

F St.Petersburg(south coast)-Gulf of Bothnia; F Sevastopol-Rumania; A Moscow-Hold; A Warsaw-Livonia.

While these moves are being made, Austria should move A Vienna-Galicia; A Budapest Holds; Turkey should send F Ankara-Black Sea, A Constantinople-Bulgaria and A Smyrna-Armenia. Germany should send at least one of its two armies eastward to Silesia or Prussia. England can, if it wishes, get in on the action by use of the Churchill opening: F Edinburgh-Norwegian Sea and A Liverpool-Edinburgh.

In the Fall Russia should convoy A Livonia to Finland and send Moscow to Livonia. Turkey should move to Sevastopol and support the Austrian attack from Budapest to Rumania. Austria, besides attacking Rumania, should move to Ukraine. Germany should take Warsaw and England, if he is involved, should take Norway with his army and move F Norwegian to the Barents Sea.

In the spring of next year, Austria can take Moscow with Turkish support, if need be, and England can take St. Petersburg. Or Germany can inch up through Livonia to take St. Petersburg.

## VII. TURKEY

Turkey is the most difficult country to lose immediately. It can be done by 1902 by the concerted action of Russia and Austria (with Turkish help), but I have never seen Turkey destroyed before 1903. The primary problem is that there are only two places where Turkey can move without taking a supply center. The proper moves for Spring 1901 are:

F Ankara-Armenia; A Constantinople-Smyrna; A Smyrna-Syria.

Russia should have attacked the Black Sea from Sevastopol, and Austria should move from Budapest to Serbia.

In the Fall Turkey holds all units. Austria should send A Serbia-Bulgaria, while Russia takes Ankara. In the winter Turkey removes A Smyrna, and Russia and Austria can grab the other two centers by the Fall.

There are, undoubtedly, other ways of destroying your country quickly, but not more rapid methods. I trust that these openings will be of use to many players.



# HOW TO GO TO HELL

## The Treatment in Science-Fiction of Dante's Inferno

by John Boardman

When I first read Dante's Inferno in John Ciardi's translation some twenty years ago, it struck me that a modern treatment of the theme might well be managed in science-fiction. Suppose those hard cases in the Seventh and Eighth Circles (the Violent and the Fraudulent) broke down the divisions among the pits of Malebolge and diverted the river of boiling blood into the ice lake of the Ninth Circle. This would melt the ice and free those captives (the Treacherous), and then you could have a big jailbreak scene. Then (providing the ice is merely frozen water) you could irrigate the place, set some intermediate temperature between the cold of the Ninth Circle and the scorching heat of the higher levels, and make it livable. There would be no lack of scientific and engineering talent for this job, since the clerics have been assuring us since the beginning of the scientific age that all these materialistic souls are going to Hell. (Fundamentalist clerics accuse them of promoting evolution, while liberals condemn them for inventing nuclear power.)

If the roots of fantasy and science-fiction lie in ancient myth, the Dante's Inferno belongs in this field. This his is a thoroughly Christian Hell, he populates it with centaurs, harpies, giants and other characters out of the classical dictionaries. The winged monster Geryon, who carries travelers from Upper Hell down to the Eight Circle, is perceived by Jerry Pournelle and Larry Niven as some kind of extra-terrestrial in their treatment of the legend. When Dante's travelers reach the absolute bottom of the Pit, they reverse their gravitational orientation and start crawling upward again with the same viewpoint that a spaceman might have when doing repairs on the outside of a ship in orbit.

There are other respects in which Dante's Inferno has a strikingly modern feel to it. In Dante's lifetime (1265-1321) the greatest political issue was the relative power of Church and State. Dante's faction supported the modern view that these two powers should be separated, and that popes should not take political sides. Within the last century the papacy has come around to this view by the force of events; nowadays popes do not have their interests as head of the Roman Catholic Church complicated by often-conflicting interests as ruler of a central Italian principality. Another of Dante's works advocated nothing less than a single, secular government for all of Europe — a thing which even now may be evolving out of the Common Market.

Even in a minor matter of traffic control, Dante anticipated a modern viewpoint. In 1300 Pope Boniface VIII proclaimed the first Jubilee Year, a festival repeated most recently in 1975. To control the enormous crowds that thronged from all parts of Christendom to block the streets of Rome, this pope or a perceptive subordinate instituted a traffic control rule on the bridges — thus was invented our modern "Keep to the right!" This innovation so impressed Dante, despite his bitter hatred for Pope Boniface, that he refers to it in describing the first pit of Malebolge (the Eighth Circle), in which the pimps and the seducers perpetually circle Hell, going in opposite directions — just like the Jubilee crowds, or a modern freeway. In her tartly annotated translation, Dorothy Sayers cites Dante's wonderment at this traffic rule as an example of the contrast between his era's outlook and ours.

There is another sense in which Dante was very modern, and which should always be recalled in interpreting his works — he was a political exile. In 1302 his party, which supported the secular power of the Holy Roman Emperor, was defeated in Florence, and he was exiled for life from his beloved native city. In Ravenna (whose famous swamps often figure in his description of Hell) he wrote The Divine Comedy — a bitter, partisan work, of which the section describing Hell shows the most passion and the best descriptive writing. As Hendrik Willem van Loon wrote of him in Van Loon's Lives: "He did not merely suggest that some of his enemies should spend the rest of their days burning in Hell. He actually took them down there and let them burn."

It is for this reason that the notes to a translation of The Inferno must be filled with references to the political feuds of Dante's time. Outside of contemporary Italians, almost the only people we see in Dante's Hell are classical malefactors. Ulysses, Helen and Brutus need less explanation than Farinata degli Uberti, Dante's own cousin Geri del Bello, or even Pope Boniface, whom Dante drags through Inferno, Purgatorio and Paradiso to arraign before Saint Peter in Canto XXVII of the last.

Almost upon publication, The Divine Comedy and particularly The Inferno achieved a popularity that they have never lost. Dante Alighieri (who was and is known by his first name in the contemporary Italian fashion) created the modern Italian literary language with his works, so much so that his writings are closer to modern Italian than Shakespeare's are to modern English. His figures of speech have been cited for their own purposes by six and a half centuries of politicians and literary men, so much so that it is necessary to point out that his versions of Hell and Heaven are not a part of Catholic or any other theology. It was Dante who created the "Zero-th Circle," that vestibule of Hell where the morally neutral futilely chase a banner, rejected by both Heaven and Hell. This creation of Dante's has entered popular mythology in an erroneous fashion. Frequently some political controversialist is likely to say that the hottest part of Hell is reserved for those who take no side on great moral issues, and may cite Dante as an authority. This rather misinterprets what Dante had in mind with the "Zero-th Circle;" there are plenty of hotter places in the Inferno.

Two of the greatest French satirists have parodied the Inferno for their own purposes: Francois Rabelais and, in Penguin Island, Anatole France. One of Rabelais' gusty heroes is decapitated in a battle but restored to life; he gives a merry travelogue of Hell with a "pisspotful of popes." All the kings and lords of Earth are miserable menials in Hell but Boniface VIII, instead of being buried head-downward in a red-hot baptismal font as Dante had him, is merely a dishwasher. But Diogenes, Francois Villon, and Pierre Pathelin are living in luxury. France's satire professes to be written by a scholarly Benedictine monk, who in a vision interviews Dante's guide Vergil, who complains that Dante badly misrepresented him and his views.

To the best of my knowledge, the first appearance of Dante's Inferno in science-fiction was in James Blish's The Day after Judgement. This book is the sequel to his Black Easter — a difficult situation, since as Black Easter was written, the very idea of a sequel would seem to be precluded. Dante's Inferno surfaces in the American Southwest, and is attacked by the United States Army, which is repelled at great loss. The incident, and the whole novel, seem to have been an afterthought; Blish's demons come from late medieval grimoires rather than from Dante.

Larry Niven and Jerry Pournelle, fresh from their triumph with The Mote in God's Eye, first published Inferno as a serial in Galaxy. The

paperback edition (\$1.75, Pocket Books) puts blurbs from Frank Herbert, Roger Zelazny, Thomas Scortia and Norman Spinrad on the flyleaf — me-thinks they do protest too much.

Our Dante this time is no living man, but a science-fiction author\* who took a header through a hotel window during a drunken party at a science-fiction convention, and tells his subsequent adventures in the first person. Instead of being routed directly to Charon's ferry (now a steam ferryboat) he is stuck in a brass bottle until his plea to get out is answered by the guide who will serve as his Vergil. This guide is a muscular, jut-jawed, barrel-bodied man named Benito, who will be recognized instantly by the reader, but who gets all the way down to the Eighth Circle with the author before being revealed as Benito Mussolini.

(The ferryboat, incidentally, brings to mind The Fabulous Riverboat and the other books in this series by Phillip Jose Farmer. Like Niven and Pournelle, Farmer brings all the dead back to life and shows how they would interact with one another. However, Farmer's Riverworld is no place of punishment or reward, except as his characters make it so. If the Riverworld series has any literary forebear, it is not The Divine Comedy but Huckleberry Finn and Ulysses.)

The authors clearly begin with the intention of showing how modern technology would see Dante's Hell. The narrator, Allen Carpentier, concludes that if tools could be obtained, a glider could be built out of trees from the swamp on the Fifth Circle and the fabric of their own robes, and they could fly out using the winds of the Second Circle (where the Lustful are forever buffeted) or the updrafts that would have to exist over the red-hot walls of Lower Hell. Mussolini, however, insists that the only way out is the way Dante described — right down to the bottom and through the center of gravity along Lucifer's shaggy flank. He even claims that he has guided out several other damned souls by the same route, and he seems to be able to wander at will through Hell despite its demon guardians.

Carpentier eventually gets right to the bottom of Hell, with a stopover while the glider scheme is tried and fails. This provides the authors with an opportunity to update Dante by describing newer sorts of sins, and locating various historical characters since Dante's time. The language is modernized as well; in the Carlyle-Wicksteed translation one demon lashes a pimp with the words "Away! Pander, there are no women here to coin!" but Niven and Pournelle render this as "Along with you, Big Morris, there's no ass to sell here!"

Much is made of the current concern with ecology, and here we see the fine hand and ambivalent mind of Jerry Pournelle. More than twenty years ago, long before it became fashionable, Pournelle was incensed about damage to the environment; my oldest recollection of him was his loud insistence that flush toilets be banned as ruinous to the fertility of the land. (The traditional oriental "honey wagon" trundling through the city streets on the way to the cornfields would be his substitute for Sir Nicholas Crapper's device.) But, as readers of his Galaxy column are aware, Pournelle is also a dedicated and optimistic supporter of technology, and sees the troubles of our times as soluble by this means alone. So, on the same circle of Hell where Dante's Misers and Wastrels forever struggle with each other, Pournelle puts a chasm which the extreme polluters try to bridge while the extreme ecofreaks try to destroy the bridge. (This is where Carpentier steals the tools for building the glider.) Up on the "Zero-th Circle" is a woman who lobbied to ban cyclamates and who is punished by being swollen monstrously fat.

\*Judging from the stories the author has written, it is Niven and Pournelle who dive out. - RBL

(the authors quite correctly point out that you'd have to swill a barrelful of cyclamates to risk cancer, but do not suggest that the sugar lobby might have been behind the whole business.) The the real despoilers of the environment are down in the Seventh Circle among the Violent Wastrels — which to Dante meant men who destroyed themselves not by suicide but by squandering their wealth with great show and display. (Ciardi remarks "This fad of violent wasting, scandalously prevalent in Dante's Florence, is hard to imagine today," but Pournelle extends it to the violent wasting of the environment, and these wastrels are pursued not by dogs like Dante's, but by bulldozers!)

The authors put a sin unexplored by Dante between the Fifth and Sixth Circles, within the walls that bound Lower Hell. Here are imprisoned all the bureaucrats who ever lived, from Hammurabi's secretary on down, eternally requiring one another (and Carpentier and Mussolini) to fill out endless forms in multiplicate, and forever playing office politics with one another. Dante certainly knew about bureaucrats, but he probably classed them on the Fourth Circle among the Sullen, since this is a trait common to the breed. In the great scheme of Dante's Inferno, they would belong in Upper Hell among the intemperate, rather than down below with the violent and deceitful.

As they proceed downward, Carpentier doesn't know what to make of all this. A good rationalist, he first assumes that this is some kind of sadistic Disneyland — until, among the Gluttons of the Second Circle, he encounters a friend who was cremated. (The friend was a health food nut, classed among the Gluttons for an excessive concern with diet; one wonders why that foe of cyclamates wasn't there also.) The whole question of where Hell belongs in a universe allegedly ruled by a merciful God perplexes Carpentier; Mussolini, a posthumously believing Catholic, has no such compunctions and takes it all as fact. But Carpentier says that the God he worships will have to meet higher standards than this private torture chamber, especially for such trivial offenses as food faddery, fortune telling and homosexuality.

The inhabitants of Hell apparently have nothing to do but suffer. They never get hungry, sleepy or horny and never faint from pain or shock. If they are burned or torn apart, they regenerate so the punishment can go on. This is straight out of Dante; his Schismatics down on the Eighth Circle go marching around their ditch and heal so that, as they pass their demon warder, he can split them open again. Here Niven and Pournelle put Henry VIII for perpetual beheading, and Vlad Drakul, who of course gets eternally re-impaled on his stake.

There have, apparently been a few changes in Lower Hell since Dante came through. In his day those Violent Against Others were immersed in a river of boiling blood on the Seventh Level, while Centaurs with bows kept them from crawling out. Alexander the Great, Pyrrhus, Sextus Pompey, Attila the Hun and various Italian robbers are located there. But the modern version replaces the Centaurs by armed men in military uniforms of all sorts from woad to quilted coveralls.

This raises an interesting question for anyone who knows the authors' views on contemporary political issues. Larry Niven and Jerry Pournelle were among those science-fiction authors who signed the famous advertisement in the June 1969 Galaxy, supporting the American war effort in Vietnam. This means that they have put soldiers in Hell — but as guards, not as inmates. "They did violence they believed justified," Mussolini explains. "They did not seek to escape." They are patrolling against the attempted escape of the other Violents — plain civilian criminals. Like Mussolini himself (it turns out) they are doing God's will in Hell.

As an aside, it should be noted that Niven and Pournelle nowhere ex-

PLICITLY put Pacifists in Hell, though you would expect Carpentier to meet hordes of them. A little reflection explains the matter. Some of the damned are in no condition to communicate with anyone, and so cannot be seen or interrogated by Carpentier. The Pacifists are surely among the very worst sinners in Giudecca, at the very bottom of the Ninth Circle next to Lucifer himself — traitors against their Overlords and Benefactors. They are frozen into contorted positions, far below the surface of the icy lake. Places are presumably reserved there for John Dean, John Sirica, Peter Rodino, Archibald Cox, Elliot Richardson, William Ruckelhaus, Tip O'Neill and, unless his discovery of Christ has been effective, Charles Colson.

Niven and Pournelle have added another new feature in the Seventh Circle — an island in the River of Blood. It is composed of compacted souls. "It's what Minos does to them for letting known killers loose on the public... congressmen that passed laws against putting a man in jail if the evidence wasn't got in a special kind of way." So now we know where Thomas Jefferson is, and Thomas Paine, and James Madison, and Earl Warren, and Hugo Black. The idea of procedural safeguards for the accused is clearly foreign to the temper of our times, which regards them as "technicalities" that prevent obviously evil men from getting what is coming to them. The authors here openly recognize what everyone has known for years — that the 1787 Constitution bears about as much relation to the conduct of public business in our America as Ptolemy's Almagest does to the space program.

There is more American politics down in the Ninth Circle, where two Senators frozen in Antenora as Traitors to their Nation ask Carpentier to settle a dispute between them. (This is the most Dantesque passage in the entire book.) One was a Republican who supported the Anti-Ballistic Missile Program, and the other was a Democrat who opposed it, so how can both be doomed to spend eternity chin-deep in ice? Carpentier sorts out the matter, concludes that they both deserve to be there, and puts in a plug for a laser anti-missile system. (Persistent rumors in scientific circles indicate that such a research program has been in operation for five or six years.)

Two other situations straight out of Dante illustrate enmities from within science-fiction. With undisguised glee the authors put Kurt Vonnegut and L. Ron Hubbard (both still living, and neither identified by name) in Hell. Vonnegut is in a great garish tomb among the Heretics of the Sixth Circle ("So it goes.") and Hubbard as founder of Scientology/Dianetics gets sliced up with the other Schismatics in Malebolge.

For modern professions there are modern versions of the ancient punishments. Advertising copy-writers share the fate of flatterers, and the crude frankness of Dante's Italian is matched by that of Niven and Pournelle's English. Purveyors of mail-order divinity degrees go in with the simoniacs, and psychiatrists share the fate of counterfeiters and alchemists. Among the fortune tellers we find an elementary school teacher who diagnoses her pupils' reading difficulties as dyslexia, and the authors inform us there is no such thing as dyslexia — only teachers who cannot teach competently.

The authors' choice of Benito Mussolini as a guide through Hell may surprise many readers. It was the fashion to regard Mussolini as an opera-bouffe idiot, or stooge of Hitler. But as Fascist leaders went he was quite an intellectual — a sort of Italian MacBeth, who is led by successive steps that each seem a reasonable expedient at the time into damnation. Somehow he has escaped from Malebolge's Evil Counselors, and is trying to escort sinners out of Hell like Harriet Tubman with the Underground Railroad.

This, of course, contradicts the best-known passage from the whole Divine Comedy: "Abandon all hope ye who enter here" which is inscribed over the gate of Hell. Carpentier, Mussolini and several other damned souls are continually entertaining hope of escape. On reflection, however, this makes sense. People who have smuggled gold into India, heroin into the United States or Nazis out of Germany would have no trouble smuggling hope into Hell.

It all comes clear to Carpentier at the very bottom of Hell, when he and Mussolini, like Vergil and Dante before them, are climbing down/up Lucifer's pelage to the base of Mt. Purgatory and the road to Heaven. Hell, it seems, is not an eternal torture chamber, but a shock treatment. Those who are cured, like Mussolini, can eventually find the way out and go to Heaven after all. We are not told how this can happen to the Traitors totally buried in ice, or the Suicides who are rooted as trees in the Seventh Circle.\*

It appears, then, that Niven and Pournelle have confused Hell with Purgatory — which is not surprising, since the only Protestant who ever really understood the difference was William Shakespeare, to judge from the concise and accurate description of Purgatory given by the Ghost in Hamlet. In nineteen centuries no Christian theologian of any sect has ever claimed that Hell is anything but eternal. God's mercy may be limitless, but so is the refusal of the damned to accept it.

No matter how they may try to capture the spirit of The Divine Comedy, Niven and Pournelle only occasionally grasp it. This is not really blameworthy, since neither of them has Dante's motivation. Dante was an embittered political exile, living on the charity of a petty dictator in what the commentators of centuries have established as the most unpleasant city in Italy. Larry Niven and Jerry Pournelle are just not good haters — their Hell is not only unconvincing, it even has an escape hatch.

If some contemporary writer is going to write a major work on the theme of Hell, it will be another embittered political exile of the present or the future — either a literal exile like Dante, or someone who has retreated into an "internal exile" in disgust over the way the world is going. We can conjecture what a draft dodger in Canada, or a disgruntled Wallaceite might write about Presidents Kennedy, Johnson and Nixon. The parallel is very apt, whether the criticism come from the Left or the Right. If Kennedy's Inaugural address is set beside the bull Unam Sanctum of Boniface VIII, it will be seen they are the 20th and 13th Century expressions of the same ideal. (Unam Sanctum is still often cited by Protestants as evidence of a sinister plot by the contemporary Poepple to establish his universal dominion.) Our present view of Boniface's character is colored by the fact that he made an enemy of one of the greatest poets of all time; no doubt many contemporaries would like to transmit these American presidents to posterity with the same obloquy.

The authors quoted on the flyleaf of Inferno are right — it is compellingly and ingeniously written. It represents an advance over both Farmer's and Blish's treatments of Dante's theme. The the 20th Century Divine Comedy has yet to be written

\* Presumably by breaking down the divisions among the pits of Malebolge and diverting the river of boiling blood into the ice lake. -RBL

# HOUSE RULES

1. To secure a position in a game in these pages one must pay the designated gamefee and maintain a subscription. In addition to the gamefee, one must submit his name, address and full telephone number. One may submit a preference list of which countries he wishes to play.
2. Play will be conducted in accordance with the 1971 Diplomacy Rulebook (until the new Avalon-Hill addition comes out, when that will take over) with the following exceptions and additions.
3. Each gameyear will be divided into three parts: Spring moves; Summer retreats and fall moves; Autumn retreat and winter adjustments. The gamesmaster will combine the Autumn-winter and Spring seasons at his option, but a dissenting player may reparate them.
4. If a country remains unordered during a season and any of its units are dislodged, those units may retreat in the following season.
5. Deadlines for each season will be set with the publication of the preceding season. The gamesmaster may extend the deadline at his discretion.
6. Sign your orders. Also date them. And please don't send them in on scraps of paper.
7. If a player's moves are not received by the evening before the deadline the gamesmaster may at his discretion phone the player collect for the moves unless the player has specifically forbidden it.
8. If the gamesmaster has not received the moves for a country by the deadline he may appoint a standby. If the player misses the next set of moves the standby will take over. In games 1974 IJ, 1975 J, 1975 AY and all orphan games no subscription will be charged to the new player for the duration of the game.
9. If the gm cannot adjudicate a situation all involved movements fail.
10. A concession to a single player or a draw will occur if all surviving players agree. A draw must include all surviving players. A draw will occur if three gameyears have passed in which all surviving players control the same number of supply centers each year.
11. Abbreviations: the standard rulebook abbreviations will be used.
12. Any attempt to bamboozle or influence the gm will be considered grounds for the expulsion of a player from his games and subscription.
13. Phoned moves will be accepted up to 11:00 PM of the day preceding the deadline.
14. The gamesmaster accepts no responsibility for intervening methods of communications.
15. At no time may more than one player from any telephone area code play in a single game.
16. Temporary substitutes may be appointed if a player cannot play for a short period. Arrange it beforehand.
17. Use of codewords is forbidden.
18. Check to see if I allow anything not mentioned in the rulebook or herein before you use it.
19. The purpose of Diplomacy is to enjoy yourself. Remember that, Please.



# ABCSF- XVIII

**H.P. LOVECRAFT:** Lovecraft was a conservative New Englander who spent his life in constantly declining circumstances. To the end of his life he was a gentleman amateur writer. The greatest influences on him were Poe and Lord Dunsany.

Although he never earned much money writing, he was an enormous influence on fantasy and science fiction. August Derleth, Clark Ashton Smith, Henry Kuttner, C.L. Moore, Fritz Leiber and Robert Bloch were among the best-known members of the "Lovecraft Circle," a group of writers who corresponded with each other and with Lovecraft. Lovecraft was an incredible letter-writer. It was not uncommon for a correspondent to receive a 10,000 word letter in an incredibly cramped handwriting.

Lovecraft wrote two of the only three horror stories which I found effective: "The Rats in the Wall" and "The Shadow Over Innsmouth." (The third was Algernon Blackwood's "The Wendigo.") In addition, he worked out a universe in which the horror and magic of fantasy function in a logical manner. "The Color Out of Space," for example, is a horror story, based on the idea of a meteor of trans-uranic elements landing in New England.

All of these stories came together, along with those of other members of "The Lovecraft Circle" in the "Cthulhu Mythos," ranging from the outright fantasy of Long's "The Hounds of Tindalos" to the Sword & Sorcery of Robert Howard's "Conan" stories to the pure science fiction of Lovecraft's own "Shadow out of Time."

Most of Lovecraft's good stories are concentrated in the two Arkham House collections "Dagons" and "At the Mountains of Madness." For an excellent biography of Lovecraft, try DeCamp's book.

**BRIAN LUMLEY:** Some people think it is significant that Brian Lumley was born in the same year that Lovecraft died. Lumley is the leading writer working largely in the "Cthulhu Mythos" today. His works in the field are amusing and unfortunately shallow. Try his The Transition of Titus Crow (available from DAW) for a sampling.

**SAM LUNDWALL** is a Scandinavian fan and writer. His Science Fiction: What's It All About in an excellent survey of the field with a hilarious chapter on sf in the movies. He has also produced a few novels, of which none are very good.

**RICHARD LUPOFF:** Lupoff edited Canaveral's reprints of Edgar Rice Burroughs' works and wrote a biography Master of Adventure. His novels are competent; his best works may be his first novel One Million Centuries, and his novellet in Harlan Ellison's Again Dangerous Visions: "With the Bentfin Boomer Boys on Little Old New Alabama."

**ANNE MCCAFFREY:** Anne's latest book in her interminable "Dragonriders of Pern" series has come out. After she won a Hugo for the novelet that this whole thing grew out of, she went overboard, and the series is turning into "As the Weyr Turns" or some such similar piece of nonsense. Except in her first two novels, Restoree and Decision at Doona, her books tend to be weepy, soap-operish stories. You should read the first of her "Dragonriders of Pern" novels, "Dragonflight," which is excellent.

**BARRY MALZBERG** is a clumsy hack. He has also written under the pseudonym of "K.M.O'Donnel."

**LEO MARGULIES:** Margulies was a pulp editor at Standard Publications for many years. Later he went on his own and edited Satellite for a few years until the collapse of the late 1950s. Since then he has turned out a few



WALTER M. MILLER is best known for his novel A Canticle for Liebowitz, a story full of humor and compassion about a world after the War, where the Catholic Order of St. Liebowitz tries to retain and restore learning. A memorable work. There are also excellent stories in his short collections, View from the Stars and Conditionally Human. Why the Hell doesn't he write anymore?

WARD MOORE: Moore is best known as the author of Bring the Jubilee, a good novel on the world-of-if theme of "What would have happened if the South had won the Civil War?"

His best work however was his collaboration with Avram Davidson, Joyleg about a Revolutionary War soldier who has survived today by soaking occasionally in a tub of moonshine. Although this novel strongly shows Davidson's work, Moore's subtler hand is also present.

SAM MOSKOWITZ: Moskowitz is a bathetic writer, full of malapropisms and bad usage. He has written a history of sf fandom from 1926-1950, the Immortal Storm, which makes excellent counterpoint to Harry Warner's All Our Yesterdays. He has also written two volumes of histories of sf authors (Explorers of the Infinite and Seekers of Tomorrow), as well as specialized anthologies of eras of sf (SF by Gaslight). His anthologies are of largely historic interest however. Much of the good work of the eras he covers has already been anthologized by Groff Conklin.

LARRY NIVEN: Niven is one of the four major talents of sf to arise in the 1960s. On his own he has won at least 8 Hugos and Nebulas; with Jerry Pournelle he turned out The Mote in God's Eye, a 500+ page monster which is the finest novel of last year. Of his 14 books (best are probably the short story collections Neutron Star and All The Myriad Ways and the novel Ringworld) the only two not to be recommended are The Flying Sorcerers (written in collaboration with David Gerrold) and The Flight of the Horse (which reads as if it were written in collaboration with David Gerrold).

ALDEN NORTON: Alden Norton, like Leo Margulies, was a pulp editor, who has turned to editing anthology; two of the four anthologies which list him as editor also list Sam Moskowitz as co-editor.

ANDRE NORTON: Also known as Eric North, a gentle lady named Alice Mary Norton turns out excellent juvenile sf and adult fantasy. The story went around a couple of years ago that Ace Books had several tens of thousands of dollars of royalties owed her for which she never asked (Ace is not the type of publisher to just up and give someone something just because they are legally entitled to it. The story has also been told that Eric Frank Russell sold two novels to Ace, which they put together in a Double. He received the report for each separately, of course. Each novel sold just below the number that would entitle Russell to further payment. Too bad those figures weren't the same.)

I fear I am not much of an expert on Norton. Although I have over twenty of her books, I do not enjoy reading them if there is something else to read. The nine books of hers I have read are competently written, but I simply do not enjoy them. Well, I know Lin Carter is a terrible writer, yet enjoy reading his works. Her "Witch World" series is supposed to be among the finest works of science-fantasy since DeCamp and Pratt wrote the adventures of Harold Shea for Unknown. Read a few of her books and decide for yourself.

# HOW TO SMOKE A PIPE

Before any of you become indignant ("what is he trying to tell me how to smoke? I already know how!") let me point out I am writing on smoking tobacco ("Oh.")

There are two basic reasons to take up smoking a pipe. You may be trying to cut out cigarettes. Since you aren't supposed to inhale pipe tobacco smoke (one friend, a chain smoker of cigarettes tried it and coughed for fifteen minutes) the risks of lung cancer, emphysema and related diseases are drastically reduced. The second reason to smoke a pipe is that you like the pipe smoker's image. A friend in a tobacconist's told me that before 1965 the basic image of a pipe smoker was that of Nigel Bruce in his role as Doctor Watson: something of a clubbish idiot. Since then advertising agencies have gotten their hands on pipes, and the pipesmoker has a sophisticated image. It's a damned stupid reason to smoke a pipe, but it's the one that started me, and who am I to berate others for my folly?

There are three important steps to smoking a pipe: choosing the tobacco, choosing the pipe, and smoking it properly.

## I. The tobacco

Comments to the contrary, the type of tobacco to smoke is the kind you enjoy smoking. Remember that the tobacco you're smoking usually doesn't taste like the tobacco the other guy is smoking smells. Be willing to try different sorts of tobacco.

## 2. The pipe

There are two basic types of pipes: the briar pipe, made from briar (naturally), and the meerschaum pipe, made from a fossil remain similar in concept to chalk.

Both types are very porous materials. The holes (I refuse to use the word "porosity") helps the pipe "breathe" and gives a cooler smoke. Therefore, avoid pipes which are so heavily lacquered you can see yourself in them. American pipes are very prone to this error (the foreign ones aren't, or at least the ones that are imported). Heavy shellacing will not only cause a soggy pipe but, if you smoke hot, the shellac will bubble up at selected positions on the bowl.

Your best bet to buying a briar is to go to a tobacconist or department store with a large tobacco section and get one of their seconds. Seconds are pipes that, because of an unusually large flaw in the wood (usually perceived as a black spot where the pipemaker has filled in the abcess) are not first-line pipes. Such pipes sell at  $\frac{1}{2}$  to  $\frac{1}{10}$  of the price of the regular pipes, and the loss of smoking quality is too small for a novice to perceive... or an experienced smoker either. If your tobacconist is in a particularly large city, he may have used pipes. By all means, buy these, after checking:

1: has the wood been stained black? This is a usual sign that there are so many flaws in the pipe it is easier to hide than to cure. Char-athan, which has a reputation (undeserved) as the finest pipemaker in the world stains all of its seconds black.

2: is the surface rough or smooth. If it is rough, the pipe has been sand-blasted. The flaws have been removed by making them unnoticeable. Such pipes still smoke well. My first pipe, a "Scandia" was sand-blasted. My first good pipe, that is.

3: Is there any metal in the pipe. Pull the mouthpiece out of the stem (twisting as you go) and check to see if there is a metal filter. If the filter is removable, throw it away. Moisture will collect on the metal, making it a soggy smoke, if you don't get a gulp of nicotine-water.

4: How long is the stem? The wooden stem of the pipe affects how hot a pipe smokes. The longer the stem, the cooler the smoke.

5: How thick is the bowl? The thickness of the bowl also determines how cool a smoke is, and how even. A thin bowl is likely to crack.

6: Has the wood been processed? Avoid leather-covered pipes. These are gimmicks. Try to get a pipe made of wood that has had nothing done to it save carving. A little oil to make the grain stand out is attractive but harmless; but if you can't tell by the appearance that the pipe is made of wood, or the wood is very shiny, forget the pipe.

If you reach the point where you are not satisfied with seconds and used briars, good new briars cost from between \$7.50 to \$5,000. Do not be led to believe that a high price makes a good pipe. Too often there are gimmicks involved, such as fancy carving.

If you want to smoke a meerschaum, don't try for a second. The best inexpensive meerschaums are made by Pioneer. Meerschaums range from about \$12.50 on up. They smoke hotter than briars, but the taste will be purely that of the tobacco. When new, a briar will be pure white. You can find out how porous a meerschaum is by putting your dirty fingers on it while it is hot. The dirt will remain forever. Always handle a meerschaum with clean hands.

As you smoke a meerschaum it will change over the course of years, from pure white to a brick-red-pink to a brown, to a golden color. This is what makes it so interesting.

In examining a meerschaum, check it as you would a briar, save that it must be white. A painted meerschaum is a ruined one.

As you smoke a pipe, the tobacco you smoke will burn and remain in the bowl, forming a "cake" which should be between one-sixteenth and one-eighth of an inch thick. Once a blunt knife to scrape the inner wall of the bowl if the cake gets too thick.

The third material often used for pipes is corncob. While corncob smokes well, it burns out quickly. A briar or meerschaum will last forever (or should). Pipes are sometimes made from rosewood, which is adequate, but mostly of curiosity value, as are clay pipes. Avoid pipes made from artificial materials, especially one brand named "The Pipe," which you can put in your washer. Such are junk. Always avoid pipes with metal anyplace the smoke or tobacco might touch. Metal banding on the outside, such as Peterson uses, or to keep the ashes from spilling out are all right.

### 3: Smoking a pipe.

Do not use paper matches. Use wooden matches or a butane lighter (I used to use a Zippo and loved it, but I lost it and its three replacements. I can see the advertisement: Zippo lost in mimeograph, turns out 30,000 copies, taken out and refilled, still works!). Fill up your pipe by putting a pinch of tobacco in, tamping it down until it's compact but you can still suck air through the pipe, and continue this until your pipe is as near full as makes you happy.

Take the match and light the tobacco. Don't light it all the way, just enough to blacken the top tobacco. Wait until it stops burning, then tamp the tobacco down again. The pipe will light easily.

If your pipe goes out (very easy to do unless you work at it continually), shake out the white ash, tamp down the remaining tobacco and relight. If the tobacco has been burning for more than four minutes before it went out, relight before the tobacco gets cold.

Do not reuse a pipe immediately. Run a pipecleaner through the mouthpiece and then stick it through the stem. This prevents clogging. Leave the pipe until it cools. If the pipe becomes soggy, put it aside for a week or two.

And if you don't enjoy smoking a pipe, stop!

# THE GAMES

Hey, people! Please note that I am now at 269-A West 73rd Street, New York, N.Y. 10023. Sorry for ZIP code errors. Telephone number is (212) 724-4576. Get it?

1975 AY

...AND REALIGNMENT

SPRING 1907

FRANCE(Tom Kissner)

- A Gas-Par
- A Pic S A Gas-Par(-Bre,ann)
- F Nat-Lvp
- F Iri S ITALIAN F Mid-Eng

GERMANY(John Rubins)

- F Nth,F Lvp HOLD
- A Lon-Yor
- A Bur-Pic
- A Bel S A Bur-Pic
- A Ruh-Bur
- A Mun-Bon
- A Ber-Mun
- A Lvn S RUSSIAN A Mos
- A Sil S RUSSIAN A Pru-War
- F Bot-St.P(sc)

RUSSIA(Eric Verheiden)

- A Pru-War
- A Mos S A Pru-War (ann)

ITALY(John Brennick)

- A Mar-Bur
- F Mid-Eng
- F Wes-Mid
- F Lyo-Spa(sc)
- F Rom-Tyr
- A Ven-Tri
- A Ser-Bud
- A Tyr & A Vie S TURKISH A Gal-Boh

TURKEY(David Hertz)

- A Sev-Mos
- A Ukr S A Sev-Mos
- A Arm-Sev
- A War-Lvn
- A Gal-Sil
- A Rum-Gal
- F Con-Aeg
- F Smy-Eas

Please remember Eric Verheiden's  
COA as noted last issue. Fal 1907

moves are due by noon, Friday, 30 July 1976.

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MG XI

RUSSIA AND ITALY FOREGO STANDARD 1901 GAINS

FALL 1901

AUSTRIA(Zane Parks)

- A Gal-Rum
- A Ser S A Gal-Rum
- F Alb-Gre

ITALY(James Starr)

- F Rom-Tyr
- A Apu-Nap
- A Ven H

ENGLAND(lawrence Lurio)

- A Edi-Nwy
- F Nrg C A Edi-Nwy
- F Nth-Den

RUSSIA(John Hulland)

- F Sev-Bla
- A Ukr-Sev
- A Mos-War
- F Bot-Swe

FRANCE(Eric von der Luft)

- F Mid-Por
- A Mar-Spa
- A Bur-Mun

TURKEY(John Rubins)

- A Bul-Rum
- F Ank-Con
- A Arm-Sev

GERMANY(Bert van den Boogaard)

- A Ruh-Bel
- F Hol S A Ruh-Bel
- A Mun-Bur

Lawrence Lurio has a Change of  
address to: Joseph Eisner Camp, Bunk  
19, Great Barrington, Mass. 01230.

Winter 1901 builds are due by noon, Friday, 30 July 1976. The supply center charts are overleaf.

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Please remember, players, it is best to post a set of moves for your games as soon as you receive the issue. Change them later you may, but make sure you don't NMR.

COUNTRY	GAINS	SUPPLY CENTERS		OWNS	BUILDS/ REMOVES
		RETAINS			
AUSTRIA	Rum,Ser,Gre	Bud,Tri,Vie		6	+3
ENGLAND	Nwy,Den	Edi,Liv,Lon		5	+2
FRANCE	Por,Spa	Bre,Mar,Par		5	+2
GERMANY	Bel,Hol	Ber,Kie,Mun		5	+2
ITALY		Nap,Rom,Ven		3	0
RUSSIA	Swe	Mos,St.P,Sev,War		5	+1
TURKEY	Bul	Ank,Con,Smy		4	+1

1975 IN

WHOOPS!

WINTER 1903

Slight error: France gets a build, due to having possessed Belgium. Ronald M. Kelly's eagle eye caught this mistake. Since Joel Klein sent me a note asking that Winter and spring moves be separated in this game (and in 1975 J as well, but never mind), I'll accept Ronald's moves as a temporary standby, since I am unable to reach Joel Klein by the telephone. If Joel gets his moves in next time, they shall be accepted. France's standby is changed from Lawrence Lurio to Ronald (see last issue for addresses.) Got that, everyone?

ENGLAND(Richard Kovalcik,Jr.)  
Has F Nwy,F Nth,A Lon & F Liv

ITALY(Zane Parks)  
A Vie r-Boh,A Tri R-Ven  
Remove A Boh,F Adr  
Has A Ven,A Tyr,F Ion

FRANCE(Joel Klein?)  
B F Mar  
Has F Mar,A Cly,A BelA Gas,F Mid  
& F NAT

RUSSIA(Dennis Klein)  
A Vie,A Gal,A Sil,A Pru,F Bal,F  
Bot & F Nrg

GERMANY(David Hansen)  
A Ber,F Hel,A Hol,A Kie & F Den

TURKEY(Paul Novak)  
B F Smy,F Ank  
Has F Smy,F Ank,A Bud,A Tri,A Ser,  
A Gre,F Aeg & F Con.

Does everyone understand the situation? If so, will they explain it to me? Spring 1904 moves & explanations are due by noon, Friday, 30 July 1976.

1972 EJ

DO I REMEMBER AN ANGLO-GERMAN ALLIANCE?

FALL 1907

AUSTRIA(Dennis Klein)  
A Tri-Bud  
A Tyr-Pie  
A Boh-Mun  
A Rom S F Nap  
F Nap S A Rom  
F Ion S F Nap  
A Gre H

ENGLAND OWNS:Edi,Liv,Lon,Tun,Spa,  
Por,Mar, StP(8) Must remove one.

GERMANY (Ronald M. Kelly)  
A Ruh-Bel  
A Mun-Bur  
A Kie-Hol  
A Ber-Kie  
A Den-Swe  
F Bal-Den  
A Pru-War  
A Mos H  
A Sil-Ber  
A St.P-Nwy

OWNS: Bud,Tri,Vie,Rom,Nap,Gre,Mun,  
(7) Even.

A Ven S AUSTRIAN A Tyr-Pie  
OWNS:Ber,Kie, Swe,Deb,Hol,Par,  
Bre,Mos,War,Bel,Nwy,Ven (12) +1

ENGLAND(Henry Kelley)  
F Tyr-Nap  
A Apu S F Tyr-Nap  
F Tun-Ion  
A Mar-Pie  
F Wes-Tyr  
F Lyp S F Wes-Tyr  
F Naf-Wes  
F Mid, Eng, H

CONTINUED OVERLEAF

1972 EJ CONTINUED

RUSSIA(John HULLAND)

- A Bul H
- A Rum-Ser
- F Bla-Sev
- A Sev-Ukr

Owms:Rum,Ser,Bul,Sev,Ank,Con,Smy(7)  
 No room to build.

There should be an end to errors with this turn. I ask the forebearance of the players. Winter 1907 adjustments and Spring 1908 moves are due by noon, Friday 30 July 1976.

.....

1974 IJ

MISTAKE! RETAKE!

SUMMER 1908

The Turkish A Tri that was dislodged last time was F Tri and can retreat- Albania, Adriatic or be annihilated. The deadline is reset for noon, Friday, 30 July 1976

.....

MASTERMIND TOURNEY 2

TURN ONE

	HOLLSHWANDNER	HANSEN	HULLAND	KOVALCIK	D.KLEIN	THOMAS
#1			OOO	OO		NMR
#2			XXX	XOOO	OO	NMR
#3	XO	X	OO	OOO	XOO	NMR

One of the players forgot that we are only using the letters A through F. Turn Two guesses are due by noon, Friday 30 July 1976.

.....

1975 EP

MR. HOLLSHWANDNER GOES TO CRACOW...OR TRIES

FALL 1904

AUSTRIA(Ed Hollshwandner)

A War-Gal

ENGLAND(Scott Uhrick)

- F Bre S F NAT-Mid
- F NAT-Mid
- F Nrg-Nat
- F Lvp-Wal
- F Lon S F Lvp-Wal
- F Tun-Tyr
- A Ukr S GERMAN A Mos-Sev

FRANCE(Bruce Chamberlain)NMR!

- A Mar,A Pic,A Par all H
- F Mid H(retreats -Naf,Wes,Por,Gas,Eng,Iri,ann)
- F Wal H(retreats-Eng,Iri,ann)

GERMANY(Richard J. Meyer)

- A Gas-Spa
- A Bur-Par
- A Bel-Pic
- A Mun-Boh
- A Sil S A Mun-Boh
- A Mos-Sev
- F Den-Nth

ITALY(Douglas Hollingsworth)

- F Bul(sc) retreats-Aeg
- F Eas-Smy
- F Aeg S F Eas-Smy
- F Nap-Tyr
- A Vie-Gal
- A Ven-Pie
- A Gre-Bul
- A Rum S A Gre-Bul

RUSSIA(Eric Verheiden)

- A Bud S ITALIAN A Rum
- A Ser S ITALIAN A Gre-Bul

TURKEY(Howard Markowitz)

- F Bla-Rum
- A Sev S F Bla-Rum(r-Arm,ann)
- A Bul-Ser(ann)
- A Con S F Smy
- F Smy H

Scott Uhrick has an address change for a change. He is now at USS Towers, DDG-9, FPO San Francisco, Ca. 96601. Because of his collapsed position, I shall not call for a French standby. If anyone wants it, however...

SUPPLY CENTERS

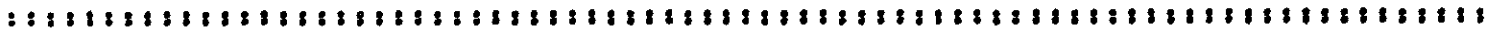
COUNTRY	GAINS	LOSES	RETAINS	OWNS	BUILDS/ REMOVES
AUSTRIA			War	1	0
ENGLAND	Bre		Mos, Tun, StP, Lon, Edi, Lvp, Nwy	8	+1
FRANCE		Spa, Bre	Mar, Por, Par	3	-2
GERMANY	Spa, Sev		Bel, Swe, Ber, Kie, Mun, Hol, Den	9	+2
ITALY	Rum		Gre, Bul, Vie, Nap, Rom, Tri, Ven	8	+1
RUSSIA			Bud, Ser	2	0
TURKEY		Rum, Sev	Ank, Con, Smy	3	-1

Fall 1904 retreats and Winter 1904 builds are due by Noon, Friday, 30 July 1976.

LONDON: In a surprise news conference, Grand Comrade Nieshalom the Horrid presented George IV (formerly ruling monarch) to a group of astounded news reporters. George IV had been missing since the February takeover, and had been assumed dead or worse.

Appearing little worse for wear, George explained that his six months in the Tower were for protective custody and re-education, and that he was not mistreated while a guest of the state. He evidently still requires limited medical care, as he was given injections by a physician several times during the conference.

The former King of Great Britain came out toally in favor of the new regime, saying he would support its aims of equality and brotherhood. In a further statement he confessed and asked forgiveness for plotting to turn England over to Russia. He also confessed to murdering Prince Albert, being Jack the Ripper, and setting fire to Lord Snowden.



1975 J

GIANTS STAGGER

FALL 1906

AUSTRIA(John Hulland)

- A Rum-Sev
- A Bul S TURKISH F Con
- F Aeg S TURKISH A Smy
- A Gre-Ser
- A Tri S A Tyr
- A Tyr S A Vie-Boh
- A Vie-Boh

FRANCE(Paul Thomas) NMR!

- F Mid, A Spa, A Bur, A Mun, F Eng, A Nth
- A Bel, F Edi all H
- F Mar (annihilated)

GERMANY(Civil Disorder)

- A Ruh H

TURKEY(Ed Hollshwandner)

- F Con-Ank
- A Smy S F Con-Ank

ITALY(Richard Kovalcik, Jr.)

- A Pie-Mar
- F Lyo S A Pie-Mar
- F Wes-Spa(sc)
- A Ven screams at France and asks why he never negotiated.

RUSSIA(John Gross)

- A Arm S A Ank-Smy
- A Kie, A Sil, F Swe & F Nwy all H
- F Bla-Ank
- A Ank-Smy(ann)
- A Ber S A Kie
- F Den S A Kie

SUPPLY CENTERS

COUNTRY	GAINS	LOSES	RETAINS	OWNS	BUILDS/ REMOVES
AUSTRIA	Sev		Bud, Rum, Gre, Ser, Bul, Tri, Vie	8	+1
FRANCE		Mar	Bel, Edi, Mun, Lvp, Lon Por, Spa, Bre, Par	9	+1
GERMANY		Kie	Hol	1	0

CONTINUED OVERLEAF

1975 J CONTINUED

ITALY	Mar		Rom,Nap,Ven,Tun	5	+1
RUSSIA	Kie	Ank,Sev	Den,Nwy,Ber,Swe,Mos,StP,Swe	8	0
TURKEY	Ank		Con,Smy	3	+1

Calvin White (address last issue) will be taking over Russia for John Gross until the end of summer. Will Zane Parks (address last issue) please submit standby moves for France? Winter 1906 builds are due by noon, Friday, 30 July 1976

.....

I have 4 people on the waiting list for MG XII: John Weswig, Doug Hollingsworth, Dennis Klein and David Hertz. This game will be started when one of the games presently taking place ends. I hope I can get three more people to sign up very quickly.

DEAR RB:

BRUCE SCHLICKBERND((6194 E.6th Street, Long Beach, Ca. 90803; 6/28/76)): For someone who writes hysterical press ((in the SLOBINPOLIT ZHURNAL)) (apparently on the assumption that hysterical=funny) you sure came down on Keith Laumer in your reviews of sf & f writers. He certainly is better than Ursula K. LeGuin's insipid Earthsea trilogy. And whereas I like Fritz Leiber's stories, I don't think they deserve quite so glowing a review. All a matter of taste, I suppose, but your review of Laumer is hypocritical. Forgive me, but I have to stop and finish off POICTESME (finally).

((I feel that the Earthsea trilogy is brilliant, but if you enjoy Laumer more than LeGuin, that's your taste.

((However, for a story to be funny, it must be self-consistent, a good story and funny. While Laumer's bits can be funny, the poor construction of his stories render the humor forced, and therefore ineffective. For me, at least. While I use hysteria and confusion in the SLOBINPOLIT ZHURNAL, I try to set up characters who act that way consistently.

((And I do think Leiber is that good.

JOHN HULLAND ((RR 2, Guelph, Ontario, CANADA N1H 6H8)): I realize that you are probably the resident expert (in Dippydom) on sf, but I'm unsure how you stand regarding the fan and prozines. I know you sub to FANTASY & SCIENCE FICTION, but are you a regular reader of FANTASTIC? The fare is usually mediocre, but the February 1976 issue was excellent. Or at least one story was: "The Incredible Umbrella" by Marvin Kaye. He displaces a dissatisfied professor of literature from our universe to a world where all the people are characters from Gilbert & Sullivan operettas. He gets involved with the Pirates of Penzance, the crew of the H.M.S. Pinafore, the MIKADO characters, the court personnel from TRIAL BY JURY, and John Wellington Wells! The ending suggests a sequel, but I won't tell you more. You must read it for yourself! I apologize for not typing this, but my typewriter thinks everything it touches is a mimeograph stencil-- it mulches paper. I've got to get me a new typewriter. An electric, I think...

((I've been reading F&SF for ten years, and regularly buy all the other prozines. The story you talk about reads like "Harold Shea meets the Son of Iolanthe. Excellent. If anyone sees it in an anthology (it'll probably turn up in Carter's Best Fantasy of the Year this time around) let me know, please, as I want it in paperback.))



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The pertinent addresses for this magazine are:

All trade copies of magazines should go to 29 West 47th Street, New York, N.Y. 10036 USA.

All other material should go to 269-A West 73rd Street, New York, N.Y. 10023.

Thanks go to all the people who helped in preparing this issue by contributing articles or illustrations: their names are listed on the masthead. Their help cannot be paid for by the sub credits extended them, but ~~it~~ indicates my esteem.

This issue, if anyone is interested, cost about \$40 to prepare. That's about 47¢ per copy to everyone who got this. Additional copies are available at 40¢ each, stamps are as good as cash.

The same day this is being turned out, I am also producing THE SLOBIN-POLIT ZHURNAL #49, which should run 46 pages. I have a few extra copies of that. They are available for the cost of mailing them 3rd class: 24¢. I am not, obviously, going to make money on that. It is merely an attempt introduce people to the Pre-Eminent Magazine of Press Releases.

As I try desperately to fill up these last 20 lines, let me note that, as happened last year, I have had it for the moment with oversized issues. Don't expect any for at least a couple of months, when the feeling of lassitude will have worn off.

Guest articles published herein will bring \$1.50 for works over a page. Illustrations will bring the artist \$2. I've a cover by Ralph Morton on hand. It was supposed to go into this issue, but it arrived too late, after I had set up the dummy issue.

Everything here is under a common-law copyright. Guest articles and illustrations are the property of their creators. I would consider it the depth of bad taste for anyone to reprint anything herein without the creator's consent. I can't do anything about it, because under the U.S.'s moronic copyright laws I'd have to spend \$6 per issue to protect the works. However, ask the creator. We're usually willing to see our better works given a wider audience.

BOB LIPTON MUST WORK LIKE THE DEVIL TO GET HIS ZINE OUT ON TIME.

