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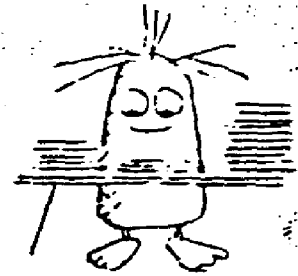
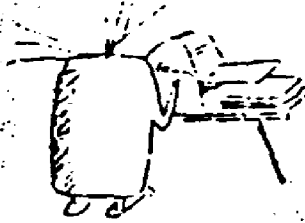
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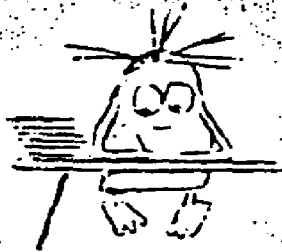
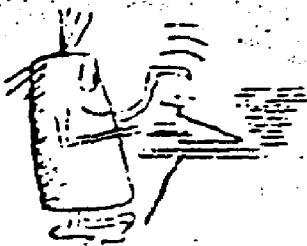
a handbook for Diplomacy publishers and gamemasters

editor and publisher: Bruce Linsey

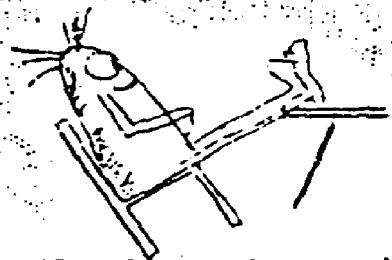
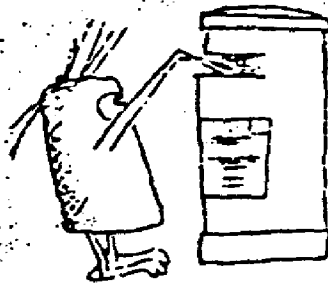
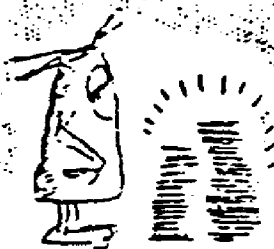
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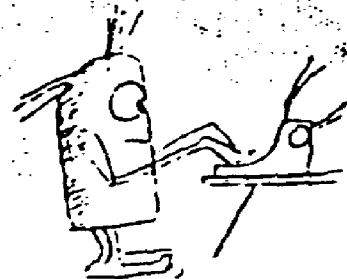
This was to be Ben's first fanzine, and it was going to be great. He typed all the stencils himself, did all the duplicating, collated it,



stapled it, addressed the envelopes, and put one copy in each.



He felt great pride as he looked at the neat piles, all ready for posting. Then he sat back and waited for the response.



After many days of waiting came the first review. It said "Bad typing...poor printing...poor material..." So, drying his tears he started to put out a second issue, determined to prove them wrong.

It was going to be great!

## FORWARD

Greetings, fellow Diplomacy enthusiast. So, you want to publish a Diplomacy zine, eh? I don't blame you. Especially if well done, publishing is an extremely rewarding and fulfilling experience. You will derive hours and hours of enjoyment from your new zine; you will make many friends; you will experience a tremendous egoboost.

But beware. Publishing is not for everyone. If you start a zine and then discover you aren't up to the task, you'll be up to your ears in criticism and disappointment. And that's no fun, so before "taking the plunge", you should carefully consider whether you really ought to be publishing. This handbook contains information which may help you make this important decision.

Getting started in publishing is not as easy as getting started in playing. If you failed in your first game as a player; fine, you could just sign up for another. Obviously that doesn't work in publishing. So please give some thought to the advice contained herein. You may or may not agree with all of it, but at least you'll be thinking about the topics you should be thinking about before starting up a zine. My goal in producing this handbook, then, is to get you pointed in the right direction. From that start, carry the ball any way you like, for the hobby's diversity and individuality are among its prime attractions. And if you want further advice or direction, I (among many others) am always willing to help -- that's part of my job in publishing this handbook.

In this endeavor, I received an immense amount of help and support from the leading figures in the Diplomacy hobby, and I thank each and every contributor to these pages. Once Upon a Deadline is in my opinion just what the hobby needs as it emerges from the troubled era of the mid-1980s: a collection of over a hundred articles, written by almost four dozen of our most accomplished publishers, gamesmasters, custodians, and writers; all sharing their acquired expertise for the benefit of newer members of our community. May you enjoy reading it and learning from it as much as I enjoyed publishing it.

-- Bruce Linsey

Once Upon a Deadline is dedicated fondly to my good friend Mark Berch, on the occasion of the 100th issue of his excellent zine Diplomacy Digest. Nobody helped out more than he did.

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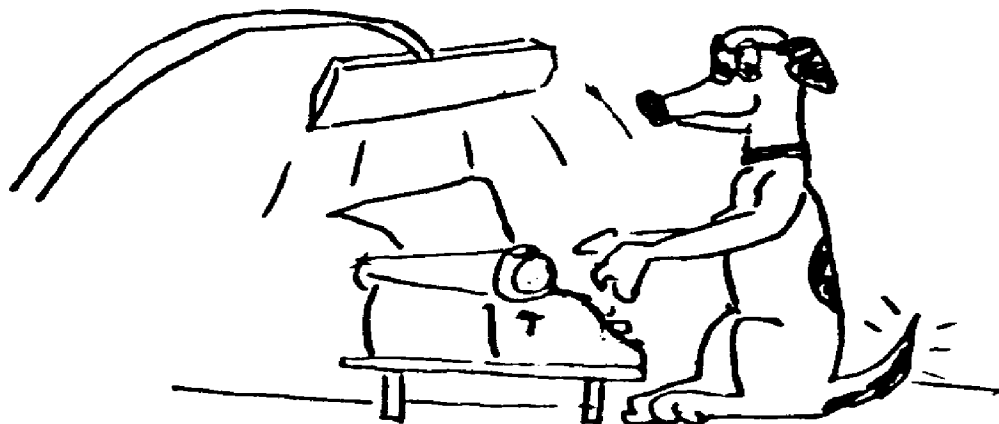
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Publishers work like dogs!

## AFTERWARD

### Reprint Credits

The following articles came from the sources indicated:

- Page 2 cartoon is from the British Publisher's Handbook, Greatest Tips.  
Other unattributed cartoons (except for those in J. R. Baker's and Wallace Nicoll's articles) are by Mark Paul and are from Voice of Doom #100.  
"Some Publishing Tips" is excerpted from Greatest Tips.  
"Advice to the Novice Pubber" is from Voice of Doom #100.  
"A Publishing Philosophy" is from Diplomacy World #26, reprinted with permission of the author and the editor.  
"The Zine: Past, Present, and Future?" is reprinted from a source which I was unable to determine, with permission of the author.  
"A Publishing Survey" is from Diplomacy Digest #67.  
"How to Survive Postal Diplomacy" is from St. George and the Dragon #61.  
"How to Get People to Write for Your Zine" is from Diplomacy World #40F (the fake).  
"How to Reject an Article..." is from Voice of Doom #85.  
"How to Accept an Article..." is from Voice of Doom #85.  
"Chop-chop?" is from Diplomacy Digest #80.  
"Words", "Lines & Pictures", "Grabbing the Casual Reader's Attention", and "Design & Layout" are all from Greatest Tips.  
"Changes of Address" is from the IDA Publisher's Handbook.  
"Off the Record!" is excerpted from Voice of Doom ##66 and 69.  
"A Diplomacy Vacation" is from Voice of Doom #30.  
"A Short History of Costaguana" is from Costaguana Vol. IX, No. 7.  
"A Plea for Action" is from Passchendaele #29.  
"The Psychology of Folding" is from Greatest Tips.  
"Non-publishing: My New-found Hobby" is from Diplomacy Digest #87/88.  
"The International Subscription Exchange" is a reprint of Steve Knight ISE Statement of Operational Intent" and an excerpt from Bruce McIntyre's "Expanding the ISE" in Excelsior #4.  
"Adjudicating Postal Diplomacy Games" is a reprint of Doug Beyerlein's pamphlet of the same name.  
"Keeping Game Records" is from the IDA Publisher's Handbook.  
"Organization -- the Key to Successful GMing" is excerpted from the article "How to Produce a Diplomacy Zine" from Diplomacy World #22, with permission of the author and the editor.  
"A Rulebook Quiz" is from Voice of Doom ##23 and 26.  
"Let's Encourage Diversity -- the Case for Non-conformism" is from Voice of Doom #51.  
"A Houserules Forum" is from Costaguana Vol. X, Nos. 14-20.  
"The Spring 1901 Miss" is from the IDA Publisher's Handbook.  
"Dropouts and Position Deposits" is from the IDA Publisher's Handbook.  
"Shall We Blacklist Dropouts?" is partly original, and partly reprinted from It's a Trap! ##10 and 11.  
"Abolish Civil Disorder!" is from Voice of Doom #51.  
"They Also Serve Who Stand By and Wait" is from the IDA Publisher's Handbook.  
"Please (Don't) Stand By!" is from The Dragon and the Lamb #40.  
"Conditional Orders" is from Passchendaele #29.  
"Joint Orders" is from Ethil the Frog #37.  
"The Great Joint Orders Coup" is from Richard Sharp's book, The Game of Diplomacy.  
"The RIGEL Affair" is from Voice of Doom ##99 and 100.  
"General Orders" is from Fol Si Fie #129.  
"Proxy Orders" is from The Game of Diplomacy.  
"GM Interference!" is from Voice of Doom ##94 and 96.  
"Handling Protests" is from the IDA Publisher's Handbook.  
"The Player/GM: Some Ethical Dilemmas" is from Praxis #1 and 2.  
"GM Quiz" is from Fol Si Fie ##85 and 90.  
"A GMing Dilemma: NMRs and Game Delays" is from Dolchstoss #63.  
"Gamesmasters and the Telephone" is from Voice of Doom ##79 and 82.  
"A Spy at Cambridge" is from The Game of Diplomacy.  
"Could You be a GM?" is from The National #11.  
"Winter Separations" is from Passchendaele #29.  
"The Two-season Year" is from The Game of Diplomacy.  
"Non-simultaneity" is from Fol Si Fie #57.  
"Game-ending Votes" is from Fol Si Fie #62.  
"The Cloaked Error" is from Why Me? #25.  
"A Subscription System of Game Fees" is from the IDA Publisher's Handbook.  
"The Mandatory Sub: Time for a Change?" is from Diplomacy World #36, reprinted with permission of the author.

All other articles were written explicitly for Once Upon a Deadline. Authors who wrote explicitly for this publication are: J. R. Baker, Mike Barno, Konrad Baumeister, Mark L. Berch, Simon Billenness, Ron Brown of California, Ron Brown of Canada, Jim Burgess, Chris Carrier, Gary L. Coughlan, Linda Courtemanche, Fred C. Davis Jr., Paul Gardner, Scott Hanson, Steve Heinowski, Ken Hill, W. Elmer Hinton Jr., John Kelley, Lee A. Kendter, Dave Kleiman, Steve Knight, Bruce Linsey, Mike Maston, Larry Peery, Bill Quinn, Jeff Richmond, Alan Stewart, Conrad von Metzke, and Judy Winsome. My thanks to you all.

+++++

### About the Authors

Chuff Afflerbach is regarded as one of the greatest of the hobby's writers in the early 1980s, plying his trade primarily in The Voice of Doom.

J. R. Baker has amused multitudes in his role as Art Editor of Diplomacy World.

Mike Barno published The Shogun's Sword, and is well-known for his writings throughout the hobby.

Konrad Baumeister has published several long-running zines, the best known being Eggnog and Give Me a Weapon. He was a major hobby figure in the early 1980s.

Mark L. Berch has published Diplomacy Digest for nearly a decade and 100 issues as this goes to press. His zine has several times been voted into the Runestone top ten, and he has written more material for Diplomacy World (where he serves as Strategy and Tactics Editor) than anybody else. His brilliant article, "The Sleaziest Player of All Time: Shep Rose" won him the 1984 Rod Walker Award for literary excellence. To top it all off, Mark is one of the most highly respected players in the hobby.

Doug Beyerlein has played in over 100 postal Diplomacy games. He is one of the most highly regarded GMs in hobby history, and has twice finished first in the North American Gamesmaster Poll. Indeed, the hobby award honoring sustained excellence in GMing is named after him. His zine, EFGIART, ran nearly 200 issues.

Simon Billenness, a transplanted Englishman, is the only person ever to have placed a zine in the top ten in polls on both sides of the Atlantic. He has taken over and flawlessly run The Zine Register, and has established a Zine Bank for North America. His British publications have included 20 Years On and Inflammatory Material.

Edi Birsan is one of the best Diplomacy players of all time. He published The Arena in the early 1970s.

Ron Brown of California is best known for his long-running zine, Murd'ring Ministers, which has finished as high as fourth in the Runestone Zine Poll. As a GM, he has finished as high as second place.

Ron Brown of Canada published one of the best zines of the early 1980s, Snafu!. His subzine D-Day! finished first in the 1986 Runestone Poll.

Jim Burgess has performed exemplary service to the hobby in his role as U. S. Orphan Service Director. His publications include Yes, Virginia, There is a Santa Claus and The Boob Report.

Chris Carrier won third place in the 1986 Runestone Poll with his subzine, The Megadiplomat. He is best known for his interest in, and satirization of, the Great Feud which plagued (the rest of) the hobby in the mid-1980s.

Geoff Challenger is best known for publishing the long-running British zine, Home of the Brave. He also produced Greatest Tips, another handbook for amateur publishers.

Gary L. Coughlan has for over five years produced one of the greatest Diplomacy zines of all time, Europa Express. He is the only person ever to win the North American Zine Poll three times, and indeed the hobby award honoring sustained excellence in publishing is named after him. Additionally, he finished first in the 1986 GM Poll, making him only the second person ever to win in both categories. He is also known for his production of some of the best fake zines ever, and for his promotion of internationalism in the hobby.



Linda Courtemanche, together with her husband Steven, publishes the excellent subzine High Inertia. In 1986, they captured fifth place in the Runestone Poll.

Francois Guerrier is best known for his cogent writing in his Canadian zine Passchendaele, in the early 1980s.

Fred C. Davis Jr. has contributed extensively to the hobby in the field of variant design and improvement. His zine, Bushwacker, is the third-longest continuously-published zine in North America, having been founded in early 1972. He GMs variant games only and is Variant Editor for Diplomacy World. More recently, he has assumed custodianship of the North American Variant Bank. To top it off, he has served as Chairman of the Mensa Diplomacy Special Interest Group, and has published their newsletter, Diplomag.

Paul Gardner is best known for his easy-going funzine, Not New York, and his writings in a number of other publications.

Scott Hanson has published under a number of titles, including Irksome!, Big Hits of Mid-America, and Pommes Mit Mayo. All told, his publishing career has spanned several years.

Steve Heinowski is one of the greatest and most reliable GMs of all time, having many times finished in the top ten in the North American GM Poll. His zine, Ter-ran, has been published with amazing reliability for over 100 issues. As of this writing, he is preparing to assume the Boardman Number Custodianship.

Ken Hill is the publisher of The Armchair Diplomat, a pioneer zine in the field of Diplomacy by Electronic Mail.

W. Elmer Hinton Jr. has published over 100 issues of his zine, Kalissa, and has also produced the novice handbook, "A Word to the Wise". He is active in the field of professional gamesmastering.

Steve Hutton is best known for his fabulous zine, No Fixed Address, which earned him the Gary L. Coughlan Award in 1986 and peaked at second place in the 1985 Runestone Poll. He is one of the hobby's greatest humorists and perhaps its most feared debater.

Jerry Jones published Diplomacy World in the early 1980s, and is also noted for his gamezine, Lies, Deceit, and Nefarious Schemes.

John Kador was a respected player and talented writer in the hobby in the late 1970s and early '80s.

John Kelley published the zine (later, subzine) The Beholder in the early 1980s. He is noted for his brash, outspoken, give-'em-hell style.

Lee A. Kendter is perhaps best known for the tremendous jobs he did as both Boardman Number Custodian and Miller Number Custodian. He also published the ultra-reliable zine Why Me?, GMing his games there impeccably; and is one of the most highly-rated players of all time. His hard work on behalf of the hobby won him the Don Miller Memorial Award in 1984.

Dave Kleiman is best known for his outstanding GMing in the computer-produced zine, The Diplomat. His reliability and accuracy won him the Doug Beyerlein Award and third place in the North American GM Poll in 1986. He has also assisted the Boardman Number Custodian in the production of Everything.

Steve Knight is one of the finest writers in the hobby, as evidenced by his literate, witty zine, It's a Trap!. He was voted Rookie of the Year honors in both the Zine Poll and the GM Poll in 1986, and through his re-establishment of the International Subscription Exchange has done much to promote internationalism in the Diplomacy hobby. He also wrote what may be the greatest press release of all time, "Press Wars".

Len Lakofka published the long-running zine, Les Liaisons Dangereuses. He also produced the predecessor to this handbook, the IDA Publishers Handbook.

John Leeder published one of Canada's greatest zines ever, Runestone. Prior to this, he published under several other titles, the best known being Arrakis. He is the founder of one of the hobby's oldest and most highly-regarded institutions, the North American Zine and GM (Runestone) Poll, and his zine took first place in that poll in 1977.

Bruce Linsey (aw...do I hafta write this?) published The Voice of Doom for five years and 100 issues. His final issue was the largest zine ever, at 270 pages, and contained the Rod Walker Award-winning article, "The History of a Diplomacy Zine". In 1985, having just assumed custodianship of the Runestone Poll, he proceeded to finish first in the Zine Poll. Other hobby projects have included the Supernova novice packet and, of course, this Publisher's Handbook. One of the few things he's never been accused of is false modesty!

Mike Maston has been helpful in the production of Diplomacy World and the Black and Blue Book, serving as comptroller for the former and handling the computer-related aspects of publishing the latter.

Bruce McIntyre is best known for his outstanding zine, Excelsior, which was voted fifth best in North America in each of its first two years. He is also known for his writings in other publications and his enthusiastic support of various hobby service projects.

Jim Meinel is best known for his ultra-reliable GMing in his long-running zine, The Prince, and for (inadvertently) contributing to the outstanding success of the 1985 Runestone Poll.

Wallace Nicoll, together with Doug Rowling, produces the excellent British zine Prisoners of War.

Larry Peery is the man who rescued Diplomacy World from almost-certain death in 1985. He has published Xenogogic for close to twenty years, and he established the Don Miller Memorial Award for hobby service and the Rod Walker Award for literary excellence.

John Piggott produced one of the finest zines in the history of the British Diplomacy hobby, Ethil the Frog.

Lew Pulsipher is best known for his extensive work with variant games. He has written a large amount of material on this topic and others for Diplomacy World.

Bill Quinn did an outstanding job as Boardman Number Custodian, and because of his hard work, was voted the Don Miller Memorial Award in 1986. As BNC, he participated in the production of Everything.

Jeff Richmond is one of the hobby's most reliable GMs. His zine, Frobozz, is one of the most immaculately printed and edited publications in the hobby.

Richard Sharp is the author of the only hard-cover book ever produced on Diplomacy, The Game of Diplomacy. His zine, Dolchstoss, is one of Britain's most literate and longest-running publications.

Randolph Smyth is one of the finest writers in the hobby, specializing in articles on negotiations. His zine, Fol Si Fie, won the 1980 Runestone Poll and has run for over 150 issues. In addition, he ran the Runestone Poll after John Leeder stepped down, and is one of the most feared players in the hobby today.

Alan Stewart publishes Praxis, one of the finest zines in the hobby. In his first year of publication, he was voted fourth place in the North American Zine Poll.

Conrad von Metzke defies capsule description unless one chooses to list what he hasn't done. Among many other things, Conrad has published Diplomacy World, served as Boardman Number Custodian, won the North American Zine Poll with his outstanding Costaguana in 1986; and he is perhaps the best writer in the hobby today.

Allen Wells is one of the most brilliant individuals ever to have played postal Diplomacy. His excellent zine Dot Happy was voted second place in the 1981 Runestone Poll, and today the hobby award for folding a zine cleanly is called the Dot Happy Award in honor of that zine.

Judy Winsome (real name: Jerry Lucas) was one of the hobby's most famous pseudonymous publishers. Like Allen Wells, she published her zine (Winsome-Losesome) with class and folded it the same way. She is one of the hobby's most universally-liked figures.

And those are the authors whose work appears in this handbook -- an all-star group of publishers, gamesmasters, writers, and custodians if ever there was one!

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### Further Reading on Publishing and GMing

Much of the other literature of interest to publishers and GMs has already been plugged in the body of this handbook, with current custodians' names and addresses appearing on the accompanying insert. In my opinion, new publishers and GMs would do well to obtain copies of all this material; I specifically recommend the Supernova and Masters of Deceit novice packets (the latter of which contains an excellent article on publishing by Pete Gaughan, by the way), Elmer Hinton's excellent novice article "A Word to the Wise" from his Kassia #100, a copy of the latest Zine Register (or a trade or sub to same), a copy of the latest The Cream Shall Rise! to keep you in touch with how the hobby publishers and GMs are doing in the eyes of their readers/players, a copy of the Black and Blue Book, a sub or trade to Yes, Virginia, There is a Santa Claus, and subs to Diplomacy World and Diplomacy Digest.

As for material not plugged earlier, I have a few recommendations. The bulk of these are back issues of Diplomacy Digest, those issues whose themes pertain to publishing and/or GMing. These are available only to DD subbers; for further details and prices, you should write to Mark. I'm mentioning only articles not reprinted here. The following issues are of interest:

- #4/5 -- GM-player Relations. The centerpiece is the famous Lakofka-von Metzke debate on fairness and rigidity in GMing, with associated materials. Also: an analysis of who "owns" the postal game, the difficulties in correcting a GMing error, and more.
- #18 -- The Replacement Player. All aspects are covered, including a discussion of how to select a replacement, whether they should be used, how to rate such players, the "Beyerlein Ploy", a humor item about Ron Kelly, and more.
- #30 -- The 1975CM Affair. An in-depth look at a complex game dispute, reprinting the text of the official investigation by the IDA Ombudsman and his Judicial Committee. Issues involve charges of GMing malfeasance and its cover-up, and GM-player collusion.
- #32 -- Aspects of GMing. A full examination of the use of codewords, with GMs presenting both sides. Some materials on the difficulties attendant on transferring games, the famous "Polish Peace" fiasco in '72CJ, Kelley's essay on the novice GM, and more.
- #34/35/36 -- The Lexicon of Diplomacy. Definitions of hundreds of game- and hobby-related terms. A must.
- #38 -- Ethics. An account (not the one in this handbook) of England's most celebrated cheating scandal, Birsan and Palmer on bribes, faking the GM's press byline, phony readjudications, sample houserules on deception of the GM, reporting GM errors.
- #39 -- Ethics Again. A discussion-followup, plus additional materials.
- #44/45 -- Publishing. An account of how a multiple-editorship zine (Paroxysm) worked, a discussion of zine reviews, Tringham on various editorial styles in England, Peery on standards, British editorials on publishing, and more.
- #54 -- GMing Errors. The emphasis is on how to deal with the aftermath of such errors, including an ambiguous deadline which caused a catastrophe, a game delay that should/should not have occurred, and more.
- #57 -- Son of Lexicon. Additions and corrections to the Lexicon of Diplomacy.
- #69 -- GMing in Great Britain. Handling a no-vote-received situation, whether players should be expelled for several consecutive NMRs, when does a draw vote take place, much more -- all from Britain.
- #73 -- Publishing. Treatment of confidential letters, British views on hoaxzines, writing an "honest" review, making a profit on the zine, and more.
- #87/88 -- Publishing. A look at three very distinctive, long-gone dipzines, a proposed rating scheme for dipzines, how the venerable Impassable came to fold, an essay on Berch's publishing procedures and policies, humor, and more.
- #94 -- GMing. Several discussions on delaying a game due to NMRs; also, late orders, Peery's comprehensive essay on the relationships of player, GM, and publisher; more.
- #95 -- NMR/Dropout. The use of NMR deposits, player responsibilities when a game is orphaned, how much information the new player is entitled to get from the GM, and much more.

Aside from those, I recommend the following three items as reading for publishers. I can xerox and send you any of them for a dollar; the whole lot for \$2.50.

The IDA Publisher's Handbook, much of which is reprinted here.

The British publisher's handbook Greatest Tips, much of which is also reprinted here. "The History of a Diplomacy Zine" from Voice of Doom #100; my 29-page, Rod Walker Award-winning article.

For 50¢ and your promise that you won't sue me if you die of boredom, I'll send you a copy of the Voice of Doom houserules, which could be useful in devising a set of your own.

The Grand Finale...

Your Dipzine, Your Orchestra

by Bruce Linsey

When you begin publishing a zine, you become the conductor of a symphony orchestra. The fortunes of this orchestra will be yours to determine. What sort of music will you create? What audience will you attract? How long will your orchestra keep playing, and will it eventually go out with a rousing crescendo or a lingering diminuendo? The baton is in your hands!

The conductor of an orchestra does not make all the music himself, although in the special type of orchestra we call a dipzine, he does produce some of it. However, much (or most) of the actual music will naturally be played by your musicians. It is up to you to lead, to set the musical theme for your contributors to follow. With an editorial nod, you can create any tone from a sweet serenade to a horrendous cacophony. You can turn the string section into a gay concerto of lighthearted press releases, start up the heavy percussion to get the forceful background beat of a serious letter column, or tell the woodwinds to jazz things up with a few melodious articles. You can create any combination of these that you like, changing the blend for variety while maintaining the overall theme for continuity -- and with a quick wave of your hand you can just as quickly silence any component. The beauty (or lack thereof) of the final symphonic product depends far more on your skill as a conductor than on the individual contribution of any one musician. The raw talent behind those instruments is useless without the guidance of your editorial baton.

Any orchestra will draw an audience, and yours will be no exception. What type of clientele do you wish to play to? Some orchestral music caters to the young and frivolous; some attracts the more philosophical, the serious students of music theory. You will likely orchestrate to your own taste and draw an audience with whom you are compatible. And your greatest reward will come when members of your audience, liking the music they hear, come forth to center stage and start contributing to your orchestra's sound. It's a rare conductor who can inspire enough to get the whole audience involved in producing the music, but if you get to know your followers and invite them to perform solos showcasing their individual fortés, you'll get a rewarding degree of participation, and the beautiful music of literature emanating from your zine will be the envy of every other conductor in the land.

But beware. The path to symphonic excellence is strewn with many hazards, any of which might mar the harmony you strive to attain. If you suffer from stage fright -- and as conductor of a zine, you are the most visible person in the concert hall -- your anxiety will be readily apparent to musicians and audience alike. One contributor out of tune with the others can produce unpleasant overtones throughout the whole zine. Audiences can be fickle (or seem that way); once in a while even the most gloriously melodious passage will elicit little more than a rude guffaw or two, and you have to persevere. And even with all the musicians in harmony, the audience rapt, and you brimming with unbridled confidence; your typewriter (which is your microphone) can break, or your printing press (the speakers) might go on the blink, or worse, be taken from the concert hall between movements.

But with sufficient skill and enthusiasm, you can surmount all these obstacles and with your orchestra produce some of the greatest literary music in the entire Diplomacy hobby, music that will elicit a long standing ovation from your listeners. I hope that this handbook has given you some insight into the techniques of conducting your dipzine, your orchestra. And when you begin to play your literary music, I hope to be there listening in your audience.

Best wishes, and happy publishing!

*Bruce Linsey*  
