



© Mono.Chrome Stuntjes  
f My Ancestors Could See Me Now!"  
NGUIN DIP  
rneman Records

Welcome to PENGUIN DIP #22. PD is an SF fanzine, an artzine, a general gaming and role playing game fanzine, and a postal Diplomacy zine. Edited, published and copyrighted (except where noted) by Stephen H. Dorneman, 94 Eastern Ave #1, Malden, MA 02148, and available as a 10 issue (1 year) subscription for \$15.00, \$20.00 outside of the United States, it is also available for contributions of articles, artwork and for the Usual Stuff.

In the last two weeks I've helped work two major (nine-day) Home Shows, talking about Executive Brick (a masonry contracting firm) to potential customers. Tired from standing for 12 hours in a suit and tie on deadline Saturday, I come home to find no hot water. Is it any wonder that when I started typing this I was not a happy camper, and that I definitely was

### FROM THE FLOE: ONE BEDRAGGLED PENGUIN!

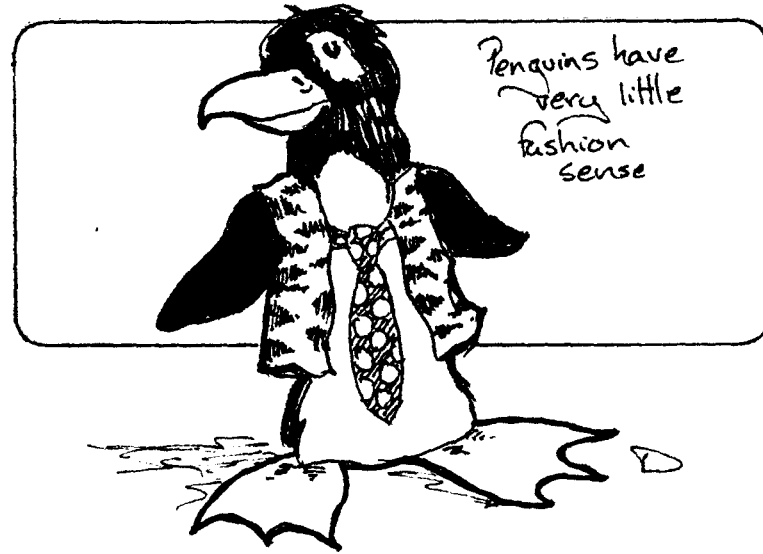
Now two days later, we still have no hot water ("They're working on it"), but I've had some time to rest from the show, and I picked up a TITAN win without bloodshed when **Ernie Hakey** and **Dave Teller's** Titans managed to kill each other for me. It's in a much better mood that I now continue...

**Larry Peery** sent me a massive envelope (\$1.25 for postage alone!) full of flyers, posters, etc. pertaining to Dipcon XXII, North America's premier Diplomacy convention. I won't be going there this year, but it's going to be held in San Diego, CA on July 28-30, and you, too can get a massive envelope of information about the Con by writing Larry at P.O.Box 8416, San Diego, CA 92102.

Speaking of Diplomacy, The Emperor's Ball ends this issue with a victory for **Garret Schenck**. Congratulations to the victor, and thanks to all the Penguin Dippers who have played in this, the first PD game to start as well as the first to finish. And for all of you out there chomping at the bit to have a go at a PD game, the next game start is likely to begin as soon as another of the current games ends - and I've already got a small waiting list of new applicants.

And speaking of applicants, Penny's executive job search is starting to heat up. Within the next few weeks various companies will be paying for her to travel to Portland, Maine (Unum Insurance), Newcastle, Delaware (Citicorp), and, well, Boston, Massachusetts (Blue Cross) for second and third interviews in their long-range planning divisions (the type of jobs she's been aiming for all along). So it's quite possible that a move will be coming up before this year is out; stay tuned, and cross your flippers for her.

The two major articles this issue feature genre joys of the past, an excellent long tale of comic books' effect on a young writer by **Lawrence Watt-Evans**, and **Rod Walker** on re-reading Lord of the Rings. Artwork this issue is by **Kathy Luzzi** (Cover - and don't ya just love it!), **Diana Harlan Stein** (2,3), **Jim Tozzi** (5), **Scott Ruggles** (7), **Sheryl Birkhead** (12), and **Phil Tortorici** (15), along with a couple of digitized bits from my 'Paint Stuff' files. Next issue? A look at the BBC's Blake's Seven, perhaps some movie and book reviews (help me out here!), and only the mailman knows what else.



## SF&F STUFF

**BRIAN WILSON:** "I'm a great fan of science fiction and I read that you had asked for a classic 10 Best list. Well, here's mine:

1. Contact - Sagan
2. The Forge of God - Bear
3. Battlefield Earth - Hubbard
4. The Hercules Text - McDevitt
5. The Berserker Saga - Saberhagen
6. The Trigon Disunity Trilogy - Kube-McDowell
7. Pebble in the Sky - Asimov
8. Seeds of War - Rawdle & Cornett
9. Starship Troopers - Heinlein
10. The Invaders Plan - Hubbard

I am currently plodding my way through Hubbard's dekology. It's very funny in parts." [But 'funny' usually doesn't equal 'Classic'. *Two L. Ron Hubbard books on your list?!? You don't happen to work for Bridge Publications, do you?*]

**LAWRENCE WATT-EVANS:** "If you don't mind a little personal gloating, Del Rey has accepted An Unwilling Warlord, pending 'minor revisions'. Usually, when they say minor, they mean it, so I don't expect any difficulties with the revisions.

And although we haven't reach agreement on exactly which novel I'll be writing next for them, we have agreed on a price for the next Ethshar novel -- three times what they paid for An Unwilling Warlord. That's satisfactory! I was beginning to wonder if I'd ever start getting big fat advances."

## POLITICAL PONTIFICATIONS

**JACK JEWART:** "Out here everything seems to be Bundy, Bundy, Bundy right now. His family lives in Tacoma and mater of fact, his mother works at the University of Puget Sound where my wife works. Anyway, people keep asking me about Bundy and I advise them that I put my garbage out on Sunday night, early Monday morning they come and haul it away. I don't talk about my garbage on Tuesday but there is one question I have; How did we come up with a judicial system that has to take 10 years to execute a convicted killer that falls into the category of garbage? Dick Gregory was right. We will educate the people so much that they will become dumb. They will wonder why the trained narcotics officer with years of experience cannot find the pusher man but the little 10-year-old kid who wants to buy drugs can."

## FANDOM IS A WAY OF LIFE!

**DIANA HARLAN STEIN:** "Yes! I'll be at Noreascon. I'll look for you there - you can find me under a blue baseball cap with green horns. No, really. I've worn it for the past 12 years, and it makes me easy to find." [That's *two* - I'll probably be the one wearing black and/or white, as a proper penguin should. Anybody else?]

## REVIEWS REVIEWED

**LAWRENCE WATT-EVANS:** "Nice to see that fanzine reviews -- and I find it interesting that these are some of the best fanzine reviews I've ever read! Usually, 'zine reviews seem to assume that you've already read an issue -- in which case, what do you need a review for? You're taking the proper approach here; keep it up!"

"By the way, the British army pronounced Passchendaele 'Passiondale,' rather than 'Passion Doll.' Ypres was 'Wipers.' The British military has always been notorious for mangling the French language; C.S. Forester had some fun with that in the Hornblower stories."

**W**e **A**lso **H**ear'd **F**rom: **Sheryl Birkhead** (a Valentine!), and **Craig Lebetter**.

## DR. WERTHAM, E.C. COMICS, AND MY MISSPENT YOUTH

Reminiscences by **Lawrence Watt-Evans**

©1989 by Lawrence Watt Evans

I asked Stephen what sort of article he'd like, and he suggested the title above.

I think there may be some false assumptions involved here. I was well past my misspent youth by the time I first heard of E.C. or Dr. Wertham. Still, here's my story.

I was born in 1954, fourth of six kids. All three of my older siblings, by the time I was old enough to notice, read comic books, mostly DC superheroes and Dell adventure stuff -- Turok, Tarzan, the Lone Ranger, that sort of thing. Little Lulu and the other kiddie comics, too.

All the comic books in the house were treated as communal property; whoever bought one could read it first, but then it got passed around, and when everyone had read it it went up to a box in the attic. Periodically, on boring rainy days, somebody would go up to the attic and haul down a stack of old comics to re-read.

When I was five, late in 1959 or early in 1960, I desperately wanted to learn to read so I could read those comic books that sat around the house so temptingly. I'd learned the alphabet in kindergarten, and one day the teacher was teaching us a song that she'd written on the blackboard, something about "K-k-katy, beautiful Katy," and the concept of each letter representing a sound abruptly dawned on me.

I suddenly realized that maybe I could read, since I knew all the letters.

When I got home I got out the comic book that most fascinated me, a coverless old one with bright purple spaceships and trees with faces and domed cities in it, and I sat down and read it, skipping words that weren't spelled phonetically.

So much for the arguments that comic books keep kids from learning to read!

That comic book, by the way, stuck in my memory, and twenty years later I tracked it down and bought a copy. It's Adventures into the Unknown #105, published by the American Comics Group in 1956.

Once I started, I was a voracious reader. By the time I was seven I had gone through all the comic books that my sibs had accumulated, and I had to start buying my own.

I picked up the first issue of X-Men secondhand, for a nickel, about six months after it came out. I read the first Justice League adventures, which Marian had bought. I liked superheroes. I also like everything else -- I plowed through Marian's Turok and Lone Ranger and Jody's Little Lulu and Superboy and all the rest of it, loving all of it. About my favorite was Strange Adventures, a science fiction title.

Then one day I picked up a secondhand copy of Tales to Astonish #13 (I know the issue because I tracked it down later), and discovered monster comics.

That comic book had four or five stories in it. The cover story was about "Groot, the Thing from Planet XI," a giant walking tree. Then there was a creepy one about a guy obsessed with finding the abominable snowman who becomes the abominable snowman, and . . . well, I don't remember the others for sure anymore, but this was my first exposure to scary stuff in visual form.

I had nightmares for about a week.

I loved it.

If that sounds contradictory, it isn't really. I had nightmares a lot, about all kinds of things. Even a silly Supergirl story about a red monster so gigantic you only see its feet gave me nightmares.

I started looking for other scary comics, but didn't find much. Most Marvel monster comics were just dumb, and the Charlton ghost comics, too, and the DC "mystery" comics I came across even worse. Dell did a few that I liked -- my favorite was a one-shot giant called Universal Pictures Presents Dracula, The Mummy, and Other Stories. (Catchy title, huh?) That one gave me nightmares, too.

It seemed to me at the time that there ought to be scarier comic books than that. I wondered why DC and Marvel and Charlton and ACG never had any werewolves or vampires or anything in their spooky comics. I couldn't find any, though, and eventually I gave up.

Time marched on. By 1969 I wasn't paying much attention to comics any more.

Then in 1974 I started collecting them because I discovered that there was money in it; I picked up Classics Comics #1 at a yard sale for \$4.25, as a curiosity, and sold it to a collector for \$60.00.

I started buying up practically every old comic book I came across, with no discrimination at all. Then I realized how many were pure junk and began to narrow down to the good ones.

Then I started reading about comic books -- I got hold of The Comic-Book Book and All in Color for A Dime, by Don Thompson and Dick Lupoff, and Comix, by Les Daniels.

The articles on Superman and Batman and Wonder Woman and the rest were nothing new, but two subjects came as a revelation: the history of the original Captain Marvel, and the story of E.C. Comics, Dr. Wertham, and the Comics Code Authority.

For those who don't know, E.C. was a small comic-book publisher, in business from 1943 to 1955. From 1950 through 1954 they put out comics books often considered the best ever produced, certainly the best produced before 1960, including three no-holds-barred horror titles: Tales from the Crypt, The Haunt of Fear, and The Vault of Horror. They also did some borderline horror: Crime SuspensStories, Shock SuspensStories, Weird Science, and Weird Fantasy. Even their war titles, Frontline Combat and Two-Fisted Tales, were unusually gruesome.

About two dozen other publishers (yes, there really were that many) tried to cash in on the boom in horror comics that resulted from E.C.'s success with those titles, and turned out heaps and heaps of gory horror.

Then in 1954-1955, a hue and cry led by a psychiatrist named Dr. Frederic Wertham, expert on criminal violence and author of the anti-comics diatribe Seduction of the Innocent, put all the horror comics, all the crime comics, all lurid comics of any sort, out of business. Combined with the collapse of the then-existing magazine distribution system, brought about by the liquidation of the gargantuan American News Company in fancy financial maneuvers, this put about three-fourths of the comic book publishers of the time out of business, including E.C. The survivors, with two exceptions (Dell and Classics Illustrated), submitted to censorship by the newly-created Comics Code Authority, a body owned and operated by the comic-book publishers to censor their products and make sure that they were fit for children to read.

I hadn't known about any of this.



As for that other revelation, the original Captain Marvel was the star of the Fawcett line of comics, and for a time was more popular and sold more comics than any other hero. DC had sued, claiming he was an imitation of Superman, and after years of litigation finally won and drove Fawcett out of the superhero business.

Both the Big Red Cheese and pre-Code horror had been gone since before I discovered comics, and this was the first I'd heard of either of them. I'd thought the CCA seal had always been on comic-book covers, that Superman had always been the dominant superhero.

Fascinated, I found some of the DC reprints of old Captain Marvel stories that came out in the 1970s under the title Shazam!

What a disappointment! This was the stuff that those fans had raved about?

I decided to check out E.C., though, because the raves about E.C. were even more enthusiastic than the ones about Captain Marvel.

Then I looked at the prices for E.C. Comics. A ratty issue of Tales from the Crypt went for ten or fifteen dollars!

No way! After the Captain Marvel incident, I decided to pass. At least those issues of Shazam! had only cost me a quarter apiece.

Let us skip ahead to April, 1978. I was married, unemployed, living off my wife's salary in an apartment in Lexington, Kentucky. I had a fairly extensive comic-book collection and was thinking about going into business full-time as a mail-order dealer, since my writing career wasn't going anywhere.

I saw an ad in a publication called The Buyer's Guide for Comic Fandom -- someone in Florida had died, and his widow was selling off his E.C. collection, cheap. Instead of prices in the \$10-and-up range, she was asking as little as \$1.50 for issues of Frontline Combat, Two-Fisted Tales, and the like.

What the heck, I thought, and I splurged. I ordered half a dozen, mostly war comics, but including one issue of Tales from the Crypt at \$4.00.

I got the books, and read 'em, and I was impressed, sort of -- but they sure were strange. They weren't like anything else I'd ever read. For one thing, I wasn't sure whether the stories in Tales from the Crypt #41 were meant seriously or not -- they were sort of on the edge between horror and parody.

I liked 'em, though.

I sold that book for \$16.00 -- and immediately regretted it, and decided to buy some more E.C.s. Which I did.

And from then on I was hooked. I bought more, and more, and more -- until, six years and \$17,000 later, I had one of the ten most complete E.C. collections on Earth.

But when I was finished, or at least as close as I got (there are a few giveaways I never found), where did I go from there?

I thought about it. I considered other companies -- should I collect Fiction House? Ziff-Davis? ACG?

But I wasn't really interested in any of those. I was interested in horror comics.

So I set out to collect all the horror comics ever published in the U.S.

I'm still trying.

So what does this have to do with Dr. Wertham and my misspent youth?

Well, the reason E.C. got out of business, the reason horror comics gave way to wimpy "mystery" and "monster" and "ghost" comics, was that Dr. Frederic Wertham and other anti-comics crusaders had driven these horrible mind-warping funnybooks that children were reading off the market.

When I was a kid, all the comics I read were either Code-approved and certified harmless, or came from Dell or one of its offshoots -- Dell had never subscribed to the Code but had its own in-house version that was usually followed (except in a few early-sixties books like Universal Presents -- remember, I mentioned those?).

That's why I couldn't find any really scary or gruesome stuff as a kid!

It was all Dr. Wertham's fault! He'd killed the good stuff off when I was still in diapers!

(That's a gross oversimplification, really -- he was just the most visible anti-comics crusader, but as a matter of fact he wasn't all that influential. He hated all comics, and thought superhero stuff was at least as bad as horror. The Code was emphatically not his doing -- he disapproved of it. He makes a great scapegoat, thought.)

If he'd left well enough alone, I could have overdosed on horror as a kid and saved myself all those thousands of dollars I've spent paying collector's prices for old horror comics!

And that's not the worst of it. Let me appear to change subject for just a bit -- I'll tie this in in a moment, bear with me.



Who's the best-selling writer in the world? The best-selling fiction writer in all of history, excluding religious scripture?

Stephen King, of course.

So what does King write?

Horror. Often real gross-out stuff, too.

Where'd he learn this?

From the horror comics he read as a kid. He's said as much, and admits to swiping some of his most horrific images from them. In his short story "The Boogeyman," in the collection Night Shift, talks about E.C.'s Haunt of Fear and the artwork of Graham "Ghastly" Ingels. Together with George Romero, who remembered those same hideous old comics, he produced the hit movie "Creepshow" and explicitly based it on a horror comic.

Now, what do I do for a living? I write books.

What kind of books? Science fiction and fantasy.

Why?

Because when I was a kid I learned to read from Adventures into the Unknown and read piles and piles of science fiction comics and books and so forth.

Why didn't I read horror comics?

Because there weren't any. If there had been, I'd have read them, even if I had to sneak them into bed and read them under the covers, the way I snuck my radio in to listen to rock 'n' roll.

See, it ties back in. It's all Dr. Wertham's fault that I wasted my childhood with that other stuff, instead of horror comics, and didn't wind up as rich and famous as Stephen King!

Talk about a misspent youth!





## A RANDOM WALK(ER) THROUGH FANDOM

### A WEEKEND WITH AN OLD FRIEND: Musings by **Rod Walker**

I live on a winding country road, barely two lanes wide. It is blocked off at one end now, a subject of perhaps unending controversy in the community. The sidewalkless road is lined with tress -- a peculiarly southern Californian mix of palms and pines. The Torrey pine, which has long grown on the ocean-facing cliffs of this land, always looks windswept through no breath of air is disturbing it. There are few street lights, but many of the houses have outside lights, so that few bits of road are truly dark. It's all rural, but overtly civilized. Even so, walking the road at night gives one a distinctly hobbitish feel; there is almost an expectation of seeing round windows and round doors beckoning beyond the next bend. Here indeed is a remnant of that road that "goes ever on and on" -- not a modern road, not merely a line connecting point A and point B. It is a true road, where one may still say that "paths and errands meet," although I dare say there are many who know it not, whose doors face the road. There is a magic in walking here, sweated and capped and gloved against the cold, under the light of Orion's stars and a wan crescent moon. No; not Orion, but Menelvagor of the jeweled belt, and the name of Elbereth, Gilthoniel of the heavens, rises (welcome and unbidden) to thought and voice.

It's difficult not to be in such a mood, walking at night after reading -- rereading for the umpteenth time -- Lord of the Rings. Such a rereading can provoke, from some, the question: why, when you already know what happens? With some books, no doubt, "what happens" is all there is. I've read such books and so have you -- and sometimes "what happens" isn't enough to keep one's interest all the way through. (Of course, we might disagree as to exactly which ones those are.)

Lord of the Rings is a long book and a great deal happens in it. It's a complex story and after a long time returning to it still yields a few forgotten surprises. More importantly, however, it yields many fondly remembered pleasures.

The book takes about a full weekend for a proper -- leisurely and deliberate -- reading. Over the New Year's weekend, I returned to it after an interval of three years. It was an old friend, well and fondly remembered -- yet the magic of it seemed fresh and undiminished. I knew the story, "what happened", which is not really what I had come to read.

Despite its deep roots in older legends, myths, and stories, Lord of the Rings has many inventive twists and touches of its own: Hobbits, Ents, a quest to destroy a powerful artifact rather than to find one, many other things. These surface aspects have fascinated many readers and (more to the point) imitators. How many books, published and otherwise, have been cobbled together with some sort of little people, "elves", "dwarves", and such-like, in the hope of becoming "another Tolkien?" Such imitations seem invariably to have missed the real heart of the matter. It is not enough to plunder and refurbish Tolkien as he plundered and refurbished the Elder Eddas, the Volsungasaga, Beowulf, the Mabinogion, and other sources. It is not enough to manufacture an ancient villain and an ancient history of peoples and lands. It is not enough to sprinkle about snippets of invented languages (although language is very much to the point).

Tolkien's secret lies in his language, the seemingly effortless flow of prose and poetry, that throughout propels and enriches the story which he has to tell. The dialogue of every character is appropriate to who he or she is, without ever becoming phony or affected. Poetry abounds, and that too is appropriate to the subject and the speaker. The prose narration, however, is nothing short of miraculous. It is everywhere elevated without being pedantic; it is rich and varied without resort to obscurity; it is powerful without depending on high-octane verbiage. There is a sweet nobility in the flow of these passages -- by turns mundane, urgent, suspenseful, descriptive, active, restful. There is here a perfect sort of English -- a prose of elegant simplicity, perfect in its effects, without awkwardness or stridency of effort. This book is filled with passages with a beauty -- and a sense of beauty -- which memory hopes to recall, a light and consolation against the vapidness and ugliness of so many other printed pages elsewhere. Above all, there is an overwhelming sense of the honesty and integrity of the mind that penned those words.

I turn to Lord of the Rings now and then as one turns to an old friend for solace and companionship. It has never failed to reward my renewed attention. Reflecting upon it now, it seems that it is not enough merely to write a book in which Good triumphs over Evil. Any hack can write such a book (and many do). There must be in its every page, every word, an embodiment of good. In that, J.R.R. Tolkien's masterpiece is, as Leonard Bernstein once said of the music of Beethoven, "something we can trust, which will never let us down."

I had thought, when originally planning this essay, to list or detail the most wonderful passages. Such a list now seems almost a list of all the episodes in the book, so delightful and perfect is the language in which each of them is presented. The very magic of Middle-earth itself has pervaded these pages. I did find myself reading certain parts more than once -- the abiding of the hobbits in the house of Tom Bombadil; the Council at Rivendell; the Glass of Galadriel and her temptation by Frodo; the riding of the Rohirrim and their battle at Mundberg (Minas Tirith); the Field of Cormallen. Others, even now, rise in the mind with desire to read them again.

Perhaps this is all too extravagant. It will certainly seem so to some, and some there may be who hold exactly the opposite opinion. (Yes, I have read the thoroughly curmudgeonly review by Edmund Wilson.) Yet after a dozen readings and more, the magic is still there. Here, indeed, are the "beauties that pierce the heart" which C.S. Lewis detected; the beauty that, as the poet said, is truth.

Best, Rod



# Zines, Zines, Zines!

Zine Reviews by **Stephen H. Dorneman**

Just a few picks this month - zines that walk along the wilder side - zines you almost don't want to call

## SF FANZINES?

### **CON NEWS**

Claude N. Warren, Jr., 7735 Osceola Street, Westminster, CO 80030

Subtitled "The New SF&F Convention Newspaper," CON NEWS is indeed published on newsprint, four pages folded from a single 22 3/4" x 16 1/2" sheet of paper. CON NEWS is a newszine that covers not just SF cons, but also Gaming, Horror, or similar cons with one page devoted entirely to Convention and Bid Listings, paid classified and display advertisements, and various articles on running cons, con reports, and miscellaneous convention news. But despite its small size and obvious money-making aspirations, I find CON NEWS a good, fannish read. Issue #2 (the latest) has a mediocre editorial ("Is Worldcon Too Big and Too Expensive"), but good con reviews by Alan Grimes (of Gen Con/Origins, the major gaming con of last year) and Dana Cain (of Albuquerque WinterCon, a comics convention) and an excellent advice column, also by Dana Cain, on the use of fliers to publicize conventions. With Cain slated to be a regular columnist, I look forward to getting more CON NEWS in the mail. \$12/year on the masthead (where it also says "Circulation 3000"!), although it says "Free" under the title. Try writing for a sample issue.

### **HI-TECH TERROR**

Craig Ledbetter, P.O. Box 5367, Kingwood, TX 77325

This is a small (eight digest-sized pages), hard to read (photo-reduced dot matrix output) zine that, for the most part, consists entirely of reviews of little-known horror movies, often foreign language films or movies that were only released on video - you know the type, films with titles like SLAUGHTERHOUSE, THE OTHER HELL, EL SECRETO DE MOMIA EGIPIA, and LISA AND THE DEVIL (all reviewed in Craig's latest issue, #41). Now the zines I tend to enjoy are large, with a variety of reading matter and good production values. And I happen to really dislike modern shock horror movies, and feel that explicit violence is far more deserving of an "X" rating than any amount of explicit, non-violent, sex. So why do I keep getting, and reading, HI-TECH TERROR?

Well, maybe it's because Craig and his fellow reviewer's don't take their material seriously. Most of these movies are so bad, they're funny instead of frightening, and the reviews always manage to convey that sense of the ludicrous. (To quote from Craig's review of EL SECRETO, "not only is the mummy a sex fiend . . . but the son-of-a-bitch knows JuJitsu!"). Maybe it's because Craig and company manage to review a number of borderline SF&F films that you'd almost certainly never hear of otherwise. Then again, maybe it's because I'm secretly a chain-saw wielding mutant psychopathic sex offender . . . HI-TECH TERROR is certainly not for everybody's tastes, but for cynical fans of Euro-schlock gore, it's indispensable. \$6/12 issues.

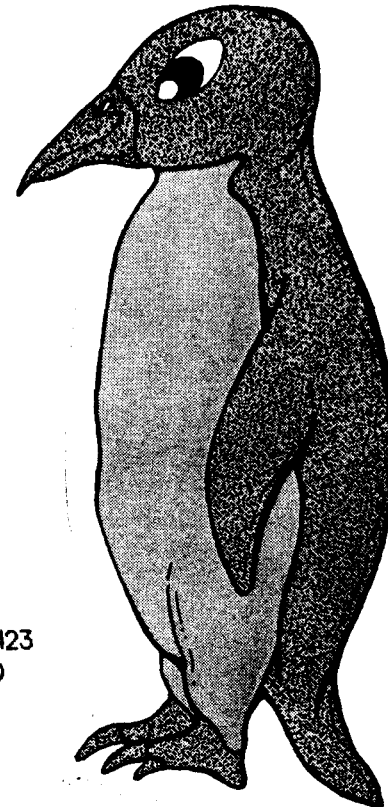
**Out of room! More zines nextish . . .**



# BLACK TIE AFFAIRS: THE GAME OF DIPLOMACY

## INVITED ARE:

Eric Anderson	820 E. 21st St. #4, Oakland, CA 94606
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## ROCKHOPPER'S SOCKHOP

FALL 07

BN87AU

**England (Hall):** A War-Ukr, A Mos-Sev, A Lvn SUPPORT A War(Attempting to Move), A Edi-Den, F Kie HOLD, F Bal SUPPORT F Kie, F Nth CONVOY A Edi-Den, F Eng-Bel, F Lon HOLD, F NAO-MAQ

**France (Quirk):** A Bre HOLD, A Ruh-Mun, A Hol-Kie, A Tus-Pie, F MAO SUPPORT A Bre(Cut), F Bel-Eng, F Ion-Aeg, F WMe-Tun

**Germany (Ditter):** A Mun-Bur, A Ber SUPPORT FRE A Ruh-Kie(No Such Order)

**Italy (Ozog):** A Tri SUPPORT A Ven(Dislodged; retreat Tyl or OFF), A Ven SUPPORT A Tri(Cut), F TyS-Rom, F Nap-Rom

**Turkey (Nickel):** A Vie HOLD, A Ser-Tri, A Rum SUPPORT A Ukr, A Gal-Bud, A Ukr HOLD, A Arm-Sev, F Bla SUPPORT A Arm-Sev, F Aeg-Gre, F Adu-Ven, F Alb SUPPORT A Ser-Tri

Underlined moves do not succeed.

The ENGLAND/FRANCE/ITALY DRAW has **Failed** to pass.

An ENGLAND/FRANCE/TURKEY DRAW, an ENGLAND/FRANCE DRAW, and a FRANCE/ITALY/TURKEY DRAW have all been proposed.

**ENGLAND** (LPL, EDI, Nwy, STP, SWE, MOS, WAR, DEN, KIE, LON) 10 EVEN  
**FRANCE** (MAR, PAR, BRE, SPA, POR, BEL, TUN, HOL, MUN) 9 BUILD 1  
**GERMANY** (BER) 1 REMOVE 1  
**ITALY** (VEN, ROM, NAP) 3 REMOVE 1  
**TURKEY** (CON, SMY, ANK, RUM, SEV, BUL, GRE, SER, BUD, VIE, TRI) 11 BUILD 1

### **SHOUTED OUT THE WINDOW (Press)**

**England-Germany:** "Die! Die! Die! Berlin is mine!"  
**Italy-France & Turkey:** "Well, who got what this year?"  
**England-Italy:** "I hope the Pope can deal with the Turks or Frogs."  
**Paris-Rome:** "Are you the one who keeps proposing these goofball draws?"  
**England-Turkey:** "How's Vienna this time of year? Warsaw's getting colder!"  
**Italy-England:** "I'm so confused in this game. But if the draw includes me - I'll go for it."  
**England-World:** "Let's make this real simple, everybody surrender to me and I'll be really happy."  
**France-World:** "I might as well propose an England, France, Turkey draw."  
**England-France:** "If Turkey helps you in any way to get centers or you make the slightest move north, WAR!"  
**England-Italy:** "I'd write you a letter but it looks hopeless for ya!"

## **THE MAGELLAN COTILLION      WINTER 07      BN87AV**

### **Seasons Separated on 2+ Requests!**

**England (Rush):** (BUILD A LON, F EDI) *Has* A Pie, A Ruh, A Lon, F Nwy, F Den, F Nwg, F MAO, F Por, F Nth, F Edi  
**France (Levison):** (REMOVE F WME) *Has* F Tun  
**Germany (Hauser):** *Has* A Bur  
**Italy (E.Anderson):** (REMOVE F SPA) *Has* A Ser, A Tri, A Alb, A Ven, F Ion, F TyS  
**Russia (Bowen):** (RETREAT F NWY-SKA) *Has* A Rum, A Kie, A Tyl, A Bud, A Vie, A Mun, A Sil, A Ukr, A Sev, F Ska, F Swe  
**Turkey (Caruso):** (BUILD F SMY) *Has* A Gre, A Con, F Bul(sc), F Aeg, F Smy  
Underlined moves do not succeed.

**Derwood Bowen** has a new address, above.

### **WHISPERED IN THE HALLS (Press)**

**Turkey-England:** "You did so start with Russia - we saw you look crosseyed at him!"  
**Rush-Caruso:** "Don't dare mention my name with the Yankees; now if you talk about the Twins, that's another story."  
**Turkey-Rome:** "The Russian is not an Imperialist, he is just a migrant worker trying to get pasta for dinner!"  
**London-St. Pete:** "We can still call this off: give me Kiel back, throw in Sweden, and I'll back off. Oh yeah, Kathy has to die a horrible bloody death."  
**Mrs. Met (Caruso)-Mr. Met:** "You asked me to take Gre, I did. How about Serbia next?"  
**London-German Ally:** "Hang in there Robert; you have first rights on German soil."  
**Turkey-Booper:** "Not only do I stick with you on the board - I stand up for you in the press!"

# THE EMPEROR'S BALL    PRE-WINTER 08    BN87AK Concession to Germany Passes!    Kaiser Reigns Over All Europe!!

France (Mike Sargent): 12 Supply Centers  
 Germany (Garret Schenck): 15 Supply Centers  
 Turkey (Eric Anderson): 7 Supply Centers

Underlined moves do not succeed, along with lots of unmarked moves, in this particular game. But that's just a bad dream now...

And so the first PD game to start is also the first to end. End game stats are below, and I'd appreciate end-game statements from any and/or all the players for next issue.

Game Name: THE EMPEROR'S BALL  
 Boardman Number: 1987-AK

Game Zine: PENGUIN DIP  
 GM: Stephen H. Dorneman

## The Players

AUSTRIA	Mike Ours (Drop Winter 1901) Kathy Caruso (Eliminated Fall 1903) . . . . .	OUT
ENGLAND	Thomas Plachta (Drop Winter 1902) Michael Hopcroft (Eliminated Fall 1905) . . . . .	OUT
FRANCE	Mike Sargent (Spring 1901 to Winter 1908) . . . . .	SURVIVED
GERMANY	Garret Schenck (Spring 1901 to Winter 1908) . . . . .	<b><u>WON!!</u></b>
ITALY	Fred Anderson (Eliminated Fall 1908) . . . . .	OUT
RUSSIA	Melinda Holley (Eliminated Fall 1908) . . . . .	OUT
TURKEY	Eric Anderson (Spring 1901 to Winter 1908) . . . . .	SURVIVED

## Supply Centers

	<u>01</u>	<u>02</u>	<u>03</u>	<u>04</u>	<u>05</u>	<u>06</u>	<u>07</u>	<u>08</u>
AUS	4	2	0	0	0	0	0	0
ENG	4	5	2	2	0	0	0	0
FRA	4	5	6	7	8	10	11	12
GER	6	6	8	8	10	11	13	15
ITA	4	4	5	4	3	1	1	0
RUS	5	6	7	6	6	5	1	0
TUR	4	6	6	7	7	7	8	7

Concession to Germany Passed in Winter 1908.

**Austria (Gaughan):** A Gal SUPPORT A Boh, A Vie SUPPORT A Tri-Tyl, A Tri-Tyl, A Boh SUPPORT A Tri-Tyl(Cut), F Aeg SUPPORT F Ion, F Ion SUPPORT ITA F Nap-TyS(No Such Order)

**England (Schlosser):** A StP-Mos, A Pru SUPPORT A Den-Lvn, A Ber-Sil, A Kie-Ber, A Den-Lvn, F Bot SUPPORT A Den-Lvn, F Bal CONVOY A Den-Lvn, F Bar-StP(nc), F Nwy SUPPORT F Bar-StP(nc), F Swe-Fin, F Nth HOLD

**France (Rigley):** A Tyl-Ven, A Mun SUPPORT A Sil-Boh, A Tus SUPPORT A Tyl-Ven, A Sil-Boh, F Tun-Ion, F TyS-Rom

**Italy (Cameron):** A Rom SUPPORT F Ven(Attempting to Move), F Ven-Tri, F Nap SUPPORT A Rom

**Russia (Ditter):** A Ukr SUPPORT A War, A War SUPPORT AUS A Gal-Sil(No Such Order), A Mos-StP, A Fin-Swe, F EMe HOLD, F Lvn-Bal(Destroyed)

Underlined moves do not succeed.

Thanks, and a free issue, to **Kathy Caruso** for her unused standby orders for France. Her press, however, is included for your edification. **Dave Ditter** is our new **Russia**.

Four draws have been proposed, **AUSTRIA/RUSSIA/ENGLAND/ITALY/France**, **AUSTRIA/ENGLAND/France/ITALY**, **AUSTRIA/France/ENGLAND**, and **ENGLAND/France**. Please vote with your orders.

**AUSTRIA** (VIE, SER, BUL, GRE, CON, BUD, RUM) 7 BUILD 1

**ENGLAND** (EDI, LPL, LON, Nwy, BEL, DEN, HOL, KIE, BER, Swe, STP) 11 EVEN

**France** (BRE, PAR, MAR, POR, SPA, MUN, TUN, VEN) 8 BUILD 2

**ITALY** (ROM, NAP, TRI) 3 EVEN

**RUSSIA** (SEV, WAR, MOS, SMy, ANK) 5 EVEN

**NATTERINGS OF THE COURT (Press)**

**French Standby-GM:** "Great year I'm having, first Papa Gaughan sticks me with a trashy position and now this! How come I never get the 15 or 16 center countries?"

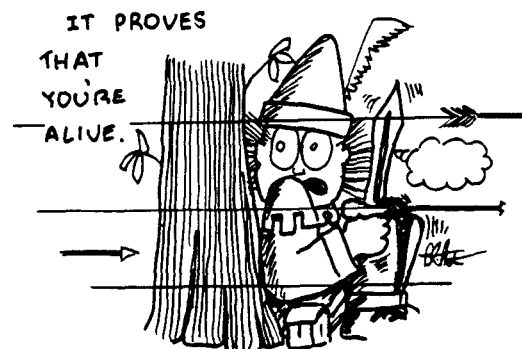
**French Standby-Italy:** "The only pine box I'm interested in is the one in which you are laid to rest!"

**Rome:** "Oh, no! Not Caruso! My legs, my legs!!"

**French Standby-Austria:** "You ain't so bad!"

**Italy-New Russian:** "You are quite correct. Try and talk our mutual ally into sacrificing a center so you can get another build."

DONT WORRY  
ABOUT BEING  
SCARED...



## Adèle Solrée

## FALL 04

## BN88E

**England (Holley):** F Nwy SUPPORT F Nth-Nwg(Dislodged; retreat Bar or OFF), F Nth-Nwg

**France (Botimer):** A Gas SUPPORT F Spa(sc), A Bel SUPPORT GER A Hol-Ruh, A Bur-Mar, F Edi SUPPORT F Lon-Nth, F Spa(sc) SUPPORT A Bur-Mar(Cut), F NAO-MAO, F Lon-Nth, F Eng SUPPORT A Bel

**Germany (Weseman):** A StP SUPPORT F Ska-Nwy, A Hol-Ruh, A Lvn-Mos, A War SUPPORT A Lvn-Mos(Dislodged; retreat Pru, Sil, or OFF), A Mun-Ruh, F Ska-Nwy, F Den-Swe, F Kie-Hel

**Italy (Ozog):** A Tri SUPPORT A Bud, A Bud SUPPORT A Tri, A Ven-Tyl, A Pie-Mar, F WMe-Spa, F TyS-Ion, F Lyo SUPPORT A Pie-Spa(No Such Order, Impossible)

**Russia (Carlberg):** A Ukr-War

**Turkey (Watt-Evans):** A Ser HOLD, A Gal SUPPORT RUS A Ukr-War, A Sev-Mos, A Bul-Rum, A Rum-Ukr, A Arm-Sev, F Gre-Aeg, F Bla-Con

Underlined moves do not succeed.

A **FRANCE/ITALY/GERMANY/TURKEY DRAW** has been proposed.

**ENGLAND OUT** [ *GM retreats F Nwy OFF, removes F Nwg* ]

**FRANCE** (BRE, PAR, MAR, LON, BEL, SPA, POR, LPL, EDI) **9** BUILD 1

**GERMANY** (KIE, BER, MUN, DEN, HOL, SWE, STP, Nwy) **8** EVEN

**ITALY** (VEN, ROM, NAP, TUN, TRI, VIE, BUD) **7** EVEN

**RUSSIA** (MOS, WAR) **2** BUILD 1

**TURKEY** (CON, SMY, ANK, BUL, GRE, SER, RUM, SEV) **8** EVEN

Thanks, and one issue's sub credit, to **Melinda** for playing out her position.

### **GENTEEL DISCOURSE (Press)**

**Fra-Ita/Ger:** "Ivan Lendl, you guys are not."

**Germany-England:** "Sorry Melinda, but I have to have a build this season."

**Turkey-World:** "Don't believe everything you read in the papers."

**Fra-Eng:** "It's not who's in my front that worries me it's who's at my back. You should know why, you and your Weseman puppet!"

**Turkey-Russia:** "If you screwed this up, you're dead -- but then, you already know that, don't you?"

**Fra-Ger:** "You're amazing. She's cast a spell on you in a second game and it's working."

**Italy:** "Is there anything left? Can I open my eyes now?"

**Turkey-Italy:** "Ain't I sweet?"

**Fra-Tur:** "Smooth, real smooth!"

**Germany-GM:** "Is that your Killer Penguin in CTF?" [ *You guessed it, my new cadet driving 50 Tons of black-and-white nuclear-powered destruction.* ]

**Fra-Ita:** "I give up, why would anyone stab a laid back ally like me. I know, because I'm there!"



## **SPHENISCIDAE HOLIDAY WINTER 1901 BN88HI**

**Austria (Holley)** (BUILD A VIE, A TRI) *Has* A Bud, A Ser, A Vie, A Tri, F Gre  
**England (Watt-Evans)** (BUILD F LON, F EDI) *Has* A Nwy, F Den, F Nwg, F Lon, F Edi  
**France (Jewart)** (BUILD A MAR, F BRE) *Has* A Pic, A Spa, A Mar, F Por, F Bre  
**Germany (Ditter)** (BUILD F KIE, F BER) *Has* A Mun, A Bel, F Hol, F Kie, F Ber  
**Italy (Cameron)** (BUILD F NAP) *Has* A Tyl, A Pie, F Tun, F Nap  
**Russia (Sheron)** (BUILD A SEV, A STP) *Has* A Ukr, A Gal, A Sev, A StP, F Swe  
**Turkey (Levison)** (BUILD A CON) *Has* A Rum, A Arm, A Con, F Bla

Underlined moves do not succeed.

1901-1902 Seasons have been separated for you as per my House Rules, but you'll have to have at least two of you ask for any separations from now on. Although I may have orders on file for some of you, let's all get a new set in just to be sure. Some press edited out as obviously pertaining to Spring's moves . . .

### **HOLIDAY GREETINGS (Press)**

**France-World:** "The King is dead - Enter Jackoleon from exile."

**England-Italy:** "You can be a real flake, y'know that?"

**French Nephew-Aunt:** "Am wearing glasses now but instead of quitting, I'm only using one eye."

**France-Italy:** "Brace yourself."

**Pope-Queen:** "I only believe half of what you say. Hmm, problem is which half."

**France-Russia:** "In regards to going South, the English seem to be coming East."

**Rome-Berlin:** "Kindly fight the English. That's right, give a little, let him take a little. I'll keep Louis off your back."

**France-England:** "Awful cold up north there."

**France-Austria:** "Hope the flu is better."

**Rome-Paris:** "When do we make the plans to go and castrate Martin Luther. All Catholics should stick together."

**France-Turkey:** "It's still cold in them mountains."

**Germany-His Lordships:** "Sorry, but I've played that game before. Guess your best."

**France-Germany:** "You're as bad as the Italian you little devil you."

**Rome-Vienna:** "Free pizza, free pizza!"

**GATECRASHERS** (Michael Hopcroft, Michael Quirk, Bill Ricker, Mark Sheron, Don Williams, Greg Maynard, Michael Gonsalves, Lee Kendter, Jr., Brian Wilson, Stven Carlberg, and Kathy Caruso). A standby pays no game fees, and receives sub credit for submitting unused moves as well as upon playing a position to completion, so let me know if you want on (or off) this list.

Deadline for **all** Diplomacy games is

**APRIL 1, 1989. No Fooling!**

Stephen H. Dorneman  
94 Eastern Ave #1  
Malden, MA 02148

FIRST CLASS



Larry Peery  
P.O.Box 8416  
San Diego, CA 92102

Sub Thru #22

DIPCON PLUG ON PAGE (2) -



## THE BACK PAGE 0

The Satanic Verses, a work of fiction, has angered the 88-year-old Ayatullah Ruhollah Khomeini, the spiritual and *de facto* political leader of Iran with its supposedly blasphemous portrayal of the Islamic prophet Muhammad. And so the Iranian ruler has put a price on the head of the book's author, Salman Rushdie (\$5 million if the hit man is an Iranian, less for other bounty hunters). Reprehensible behavior? Certainly!

So why haven't the governments that mandate Freedom of Expression come out with strong condemnations of Iran? Because they fear terrorist reprisal? Possibly. Because they don't want to sever their already weak ties with a nation that happens to be a major oil producer and arms importer? More likely.

Great Britain (where Rushdie is a citizen) has said that they are "freezing" their plans to strengthen ties with Iran - but they haven't expelled the lone Iranian diplomat in London, or closed their embassy in Tehran. The US said it was "appalled" by the situation - and that's been the end of it. I have heard of nothing but token gestures of disapproval from other western nations, and nothing at all of reactions from the rest of the world - except those in support of the Ayatullah!

Folks, if a more-or-less head of state is able to get away with putting a contract out on a writer whose work he finds offensive, no writer anywhere is going to feel as free to put their thoughts on paper. What's next - the CIA offs a writer who criticizes a Christian sect the President happens to belong to? German nationals stomp to death an author who compares a Chancellor's tactics to Hitler's?

Wake up, those who would use their Freedom of Speech. Use it to protest Rushdie's silencing.