

IT'S HERE! IT'S HERE!

LET THE BELLS RING OUT AND THE BANNERS FLY! FEAST YOUR EYES ON IT! IT'S TOO GOOD TO BE TRUE, BUT IT'S HERE! IT'S HERE!

This--I say, this is what comes of staying up late working on zines. It'll come to no good, son.

Just look--I say, just look at what you've gotten yourself into. Like page two, there, boy. A writeup on hobby news--current events, that is. That's no way to keep a low profile.

Pay attention, son. If you're going to--I say, if you're going talk about that stuff, at least put it in the letter column on page 10 where it'll get hidden by all the letters--correspondence, that is. (Nice boy, but he's about as bright as an eclipse on a cloudy day.)

What are you doing starting new games, boy? That's only--I say, that's only going to encourage 'em, son. Take this Sopwith game on page 23. Hardly any explanation--why, you're practically leaving your subscribers up in the air!

That's a joke, son. Get it? Sopwith? Air?

And what's--I say, what's the big idea with this new Hass & Icel game starting on page 7? Huhh, boy? Huhh? Oh, I know what you're going to say --that most of 'em will ignore it at least long enough for you to give it a proper introduction next issue. You're probably right.

But that's--I say, that's no excuse for burying all those pages of United--soccer, that is--way back on page 24. Is that your idea of promotion, son? A gamesmaster has to be smart, boy--has to stay on the ball.

Oh, never mind. I keep pitchin' 'em, son, and you keep whiffin'.

Then you went and put the editorial on page 8, right before the letter column. Anybody knows you can't do that, boy--the symmetry's all wrong.

Snore louder if any of this is sinking in, son. That must--I say, that must be why you keep puttin' the Diplomacy games up near page three. Or that new game on page 6 with the newcomers playing--novices, that is.

You'll go nowhere unless you pay attention, boy. This is no professional job. Why,

#10 (Vol. 1 No. 10)

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16 March 1986

IT'S A TRAP.

son! An amateur publication devoted to postal games and anything else the editor feels like--zine, that is. Edited--I say, edited and published by Steve Knight, 2732 Grand Ave. S #302, Minneapolis, MN USA 55408. (Nice boy, but he's about as sharp as a marble.) Subscriptions are 50¢ + postage per issue--pay attention, son.

HOBBY NEWS

/* First, let me speak my piece here. Just skip the next three paragraphs, if you please. */

Well, I've gone and done it now. I suppose the mere fact that I'm undertaking to fill some pages under the above title means I can put to rest any hope of winning Most-Out-of-Touch-With-the-Mainstream Hobby Publisher, which I would have genuinely relished. That you've had to wait until issue 10 before seeing something like this monograph is probably due to my feeling more at ease with the reception it has been getting. It also means that I've overcome a small stumble I took behind the scenes: the last time I decided I'd try to dispense information about current events in the hobby, I tripped over an emotionally charged issue based merely on what I decided to print. At the time, I decided, hell, if my printing or not printing something is going to be viewed as a political statement, I just won't publicize anything. Thus, no plugs, no reviews, no nothing. I'll just sit here and have fun with the games, thank you very much.

And yet. There are a great many services, events, and products which this hobby offers, many of which are worthy of wide publicity so that more may enjoy them. For better or for worse, this zine is becoming fairly widely read. And I can not, much as I might wish to, control how people will receive anything I might print.

And so (I choose my wording carefully), fuck it. I've decided I will not do what I feel is a disservice to my subscribers by letting my paranoia prevent me from publicizing things which may be of interest and benefit to you. It is up to me, as the editor, to see that I maintain the dam against whatever political waves may threaten to intrude because of this decision. Not something I look forward to, mind you, but now that I feel I have a sound footing, I think I can hack it, should the need arise. (Geez, let him get to issue 10 and he gets a swelled head...)

/* Okay, you can come back now. */

Yes, Bunky, you counted correctly; no less than three enclosed flyers help put us perilously close to the two-ounce limit. One of them is all about MaryCon, one of my two favorite annual Cons. This year's MaryCon should be especially good because it is also serving as the host for DipCon, the national Diplomacy Con which rotates throughout the country from year to year. MaryCon is doubtless the best organized (in the strict sense of the word) Con I've attended, held on the beautiful campus of Mary Washington College in Fredericksburg, Virginia. If it is at all possible or convenient for you to attend, I urge you to do so. With College-supplied food and lodging, it's not the cheapest Con around, but it's well worth the money. I am currently planning to attend, although no promises yet.

So you've let me talk you into trying to attend this event (you're such a pushover, aren't you), but how do you get there if you live, say, half-a-continent or a continent away? Well, never let it be said that I have not made at least a token effort on the behalf of those of you with pockets deep enough to consider traveling by air. The second flyer stuck inside here is courtesy of Greg Ellis, and offers the opportunity to fly to DipCon for group rates from Chicago, Houston, or Los Angeles. This is apparently contingent on enough people signing up, so give it a glance and see if this doesn't help put the outing within reach of your finances.

Which brings us to polls.

(continued on page 7)

SPRING 1903

ANDY PANDA

1985A2

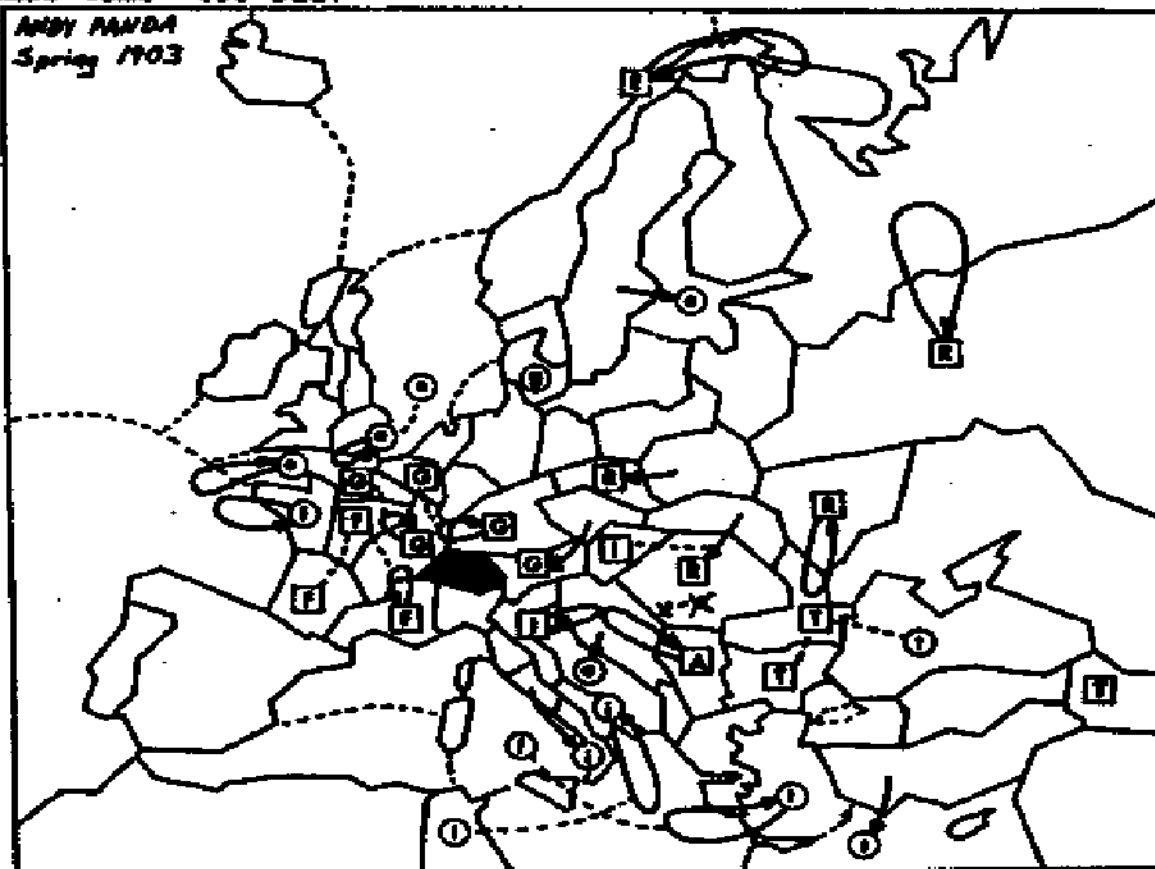
AUSTRIA:	Melinda Holley	Box 2793	Huntington, WV	25727
ENGLAND:	Russ Blau	5005 Domain Pl.	Alexandria, VA	22311
FRANCE:	Edi Biran	950 Alla Ave.	Concord, CA	94518
GERMANY:	Greg Ellis	700 Rio Grande	Austin, TX	78701
ITALY:	James Wall	114 W Franklin #1	Madison, WI	53703
RUSSIA:	Robert Acheson	P.O. Box 4622, Station SE	Edmonton, Alberta	
		T6E 2A0	CANADA	
TURKEY:	Eric Diamond	1700 SW 16th Ct. #D-2	Gainesville, FL	32608

ANDY PANDA SPRING 1903 RESULTS:

AUSTRIA: A bud S A per-tri (ann); A SER-tri; F tri-ADR.
 ENGLAND: A WNY-stp; F ENG-mid; F LON-eng; F NTH S F lon-eng; F swe-BOT.
 FRANCE: A GAS S A par; A MAR-bur; A PAR S A war-bur; F BRE-mid; F TYS S TURKISH F aeg-ion.
 GERMANY: A BEL-bur; A boh-TYO; A EUR-par; A MUN S A bel-bur; A PIC S A bur-par; F DEN H.
 ITALY: A VEN-tri; A VIE S RUSSIAN A gal-bud; F APU-ion; F rom-MAP; F TUN S F apu-ion.
 RUSSIA: A gal-BUD; A MOS-stp; A UKR-rum; A war-SIL.
 TURKEY: A ARM H; A BUL S A rum; A RUM H; F AEG-ion; F BLA S A rum; F any-EAS.

The Austrian A Budapest is annihilated.

Orders for Fall 1903 are due 19 April 1986 at 8:00 p.m. Central Time. No press this time--too bad.



WINTER 1902 / SPRING 1903

BULLWINKLE

1983AY

AUSTRIA: Don Sigwalt 133 Sedgefield Cir. Winter Park, FL 32792
 ENGLAND: Marc Peters 1814 Cameron Dr. #3 Madison, WI 53711
 FRANCE: Jake Walters P.O. Box 1064 Brookline, MA 02146
 GERMANY: Paul Rauterberg 4158 Monona Dr. Madison, WI 53716
 ITALY: Pete Gaughan 3121 E Park Row #165 Arlington, TX 76010
 RUSSIA: Robert Anderson Room 13 Robinson Hall Central Michigan
 University Mt. Pleasant, MI 48858
 *TURKEY: Steve Dycus 3450 Koring Rd. Evansville, IN 47712

*Thanks to Steve Dycus for taking over Turkey.

BULLWINKLE FALL 1902 SUPPLY CENTER CHART (after correcting GMing errors):

AUSTRIA:	bud,vie,GRE,WAR	(4) build one
ENGLAND:	edi,lon,lpl,NWY	(4) build one
FRANCE:	bre,mar,par,por,spa,BEL	(6) build one
GERMANY:	ber,kie,mun,den,hol	(5) even
ITALY:	nap,rom,ven,tri,tur,SER	(6) build one
RUSSIA:	mos,stp,sev,swe	(4) even
TURKEY:	ank,con,smy,bul,RUM	(5) build one
NEUTRALS:		(0)

Mr. Rushed here definitely screwed up last time, switching the ownerships of Rumania and Sevastopol and listing Turkey as being even, not plus one. Apologies.

BULLWINKLE WINTER 1902 RESULTS:

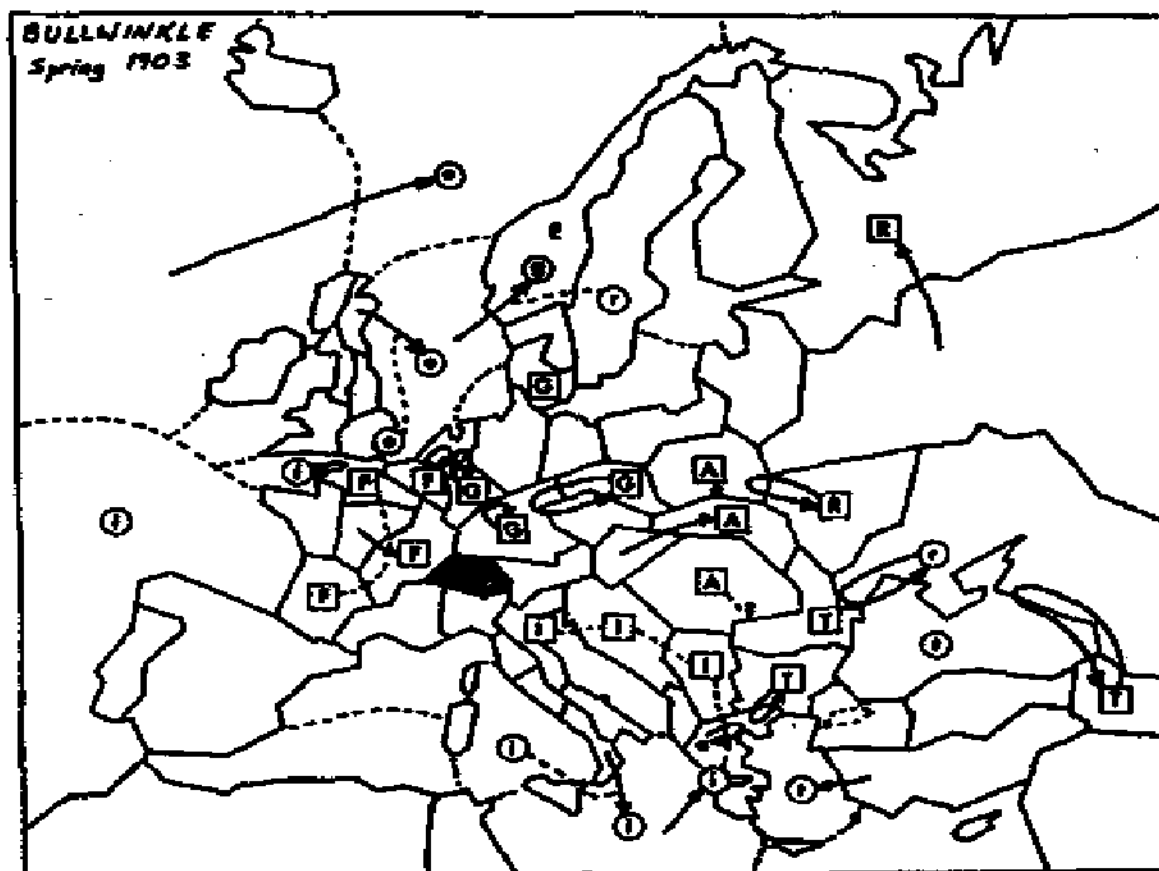
AUSTRIA:	A Ser r Bud.	Build A Vie.	Has A bud; A vie; A war: F gre.
ENGLAND:	Build F Edi.	Has A nwy; F edi; F lon; F nat.	
FRANCE:	Build A Par.	Has A bel; A gas; A par; A pic; F eng; F mid.	
GERMANY:	Even.	Has A den; A mun; A ruh; A sil; F nth.	
ITALY:	Build F Nap.	Has A ser; A tri; A ven; F ion; F nap; F tys.	
RUSSIA:	Even.	Has A ukr; A mos; F sev; F swe.	
TURKEY:	Build F Smy.	Has A arm; A bul; A rum; F bla; F smy.	

BULLWINKLE SPRING 1903 RESULTS:

AUSTRIA:	<u>A BUD S ITALIAN A ser-rum (nsu); A vie-GAL;</u> <u>A WAR S A vie-gal; F gre-bul(sc) (r-alb,otb).</u>
ENGLAND:	<u>A nwy H (r-fin,otb); F edi-NTH; F nat-NRG;</u> <u>F LON S F edi-nth.</u>
FRANCE:	<u>A BEL-hol; A GAS S A par-bur; A par-PAR; A PIC S A par-bur;</u> <u>F ENG-bel; F MID U.</u>
GERMANY:	<u>A DEN H; A MUN-ruh; A RUH-hol; A SIL-mun; F nth-NWY.</u>
ITALY:	<u>A SER S F ion-gre; A TRI S A ser; A VEN S A tri; F ion-GRE;</u> <u>F nap-ION; F TYS S F nap-ion.</u>
RUSSIA:	<u>A mos-STP; A UKR-war; F SEV-rum; F SWE S GERMAN F nth-nwy.</u>
TURKEY:	<u>A ARM-sev; A BUL-gre; A rum S A ank-sev (nsu);</u> <u>F bla S A ank-sev (nsu); F smy-AEG.</u>

The Austrian F Greece is dislodged and must retreat to Albania or off the board. The English A Norway is dislodged and must retreat to Finland or off the board.

Orders for Fall 1903 are due 19 April 1986 at 8:00 p.m. Central Time.



BULLWINKLE SPRING 1903 PRESS (white):

MARC to PAUL: You really are a RoadWORM! Pray that this is your most futile stab of 88, or it means bad news for your year in Dip!

EDI to STP: Like I said, allies are not coming cheap! In fact, they're not coming at all.

ROM to LON: Nothing to say to me? I'll try not to be offended.

LPL to BRE: You finally suggested something concrete in your last letter; yes, you actually hinted at cooperation. Which is enough to clue me in to what's about to happen. **HELP!**

ITALY to AUSTRIA: Siggy, have you lost your glasses?

EDI to KIE: Have you, perchance, overlooked the fact that I went to the Paul Rauterberg School of Revenge? I'm right here!

1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-

WINTER 1900

CHILLY WILLY

198577

AUSTRIA:	Eric Diamond	1700 SW 16th Ct. #D-2	Gainesville, FL	32608
ENGLAND:	Kevin Stone	23 Cherry Place	Staten Island, NY	10314
FRANCE:	Rob Robinson	300-C Stratford Rd	Williamsburg, VA	23185
GERMANY:	Carleton Harris	8686 Coy #97	Baton Rouge, LA	70810
ITALY:	Jim Diehl	10530 W Riverview Dr.	Eden Prairie, MN	55344
RUSSIA:	Stuart Lancaster	1212 Louisiana, Apt. #3	Lawrence, KS	66044
TURKEY:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711

CHILLY WILLY has been held over at player request. Orders for Spring 1901 are due 19 April 1986 at 8:00 p.m. Central Time.

AUSTRIA:	Morgan Griffith	212 E Main St.	Salem, VA	24153
ENGLAND:	Steven Clark	71 W 9th Apt. F	Columbus, OH	43201
FRANCE:	Pat Turner	319 Fox WNU	Kalamazoo, MI	49008
GERMANY:	Michael Burstein	111-21 75th Rd.	Forest Hills, Queens	
		New York, NY	11375	
ITALY:	Carleton Harris	8686 Coy #97	Baton Rouge, LA	70810
RUSSIA:	Tom Nise	3121 E Park Row #165	Arlington, TX	76010
TURKEY:	Dana Blethen	3168 Carousel Ct.	Birmingham, AL	35216

Donald Duck would doubtless be more famous than Mickey Mouse were it not for Mickey's role as corporate symbol for Walt Disney studios. The idea for Donald came to Disney when he heard Clarence Nash reciting "Mary Had a Little Lamb" on a radio program as a flustered duck. Disney hired Nash for the voice, and that very routine was used as the basis for the second short in which Donald appeared, "Orphans Benefit." (The first was as a supporting character in the 1934 Silly Symphony "The Wise Little Hen.") Donald was an immediate hit with audiences, in no small part because he stood out from the crowd of funny but basically genteel characters such as Mickey and Goofy. Here was a character whose primary personality trait was an incorrigible delight in causing trouble, but who blew his top the moment the tables were turned. Under the direction of Art Babbitt and Dick Huemer, and in the hands of animator Dick Lundy, Donald's character through in motion that was, in Lundy's words, "fairly violent for that time," hopping up and down and waving his arms whenever he went into one of his squawking tantrums. As it was, Donald caught on with audiences in cartoons such as the classics "The Band Concert" and "Der Fuehrer's Face" to such an extent that, after appearing in a number of "trio" shorts with Mickey and the Goof, he began to branch out into starring roles of his own, opposite new antagonists (such as his nephews Huey, Dewey, and Louie, or the chipmunks Chip and Dale) who had as much fun causing mischief for Donald as Donald had had causing mischief for everyone else. Donald's screen antics continued to be popular with audiences through the 1960's, when Disney studios stopped making theatrical shorts due to decreased demand and increased costs.

Spring 1901 orders for DONALD DUCK for Spring 1901 are due 19 April 1986 at 8:00 p.m. Central Time. Since this is the first season, the deadline may be delayed until the May issue at player request, in which case I will print any explicitly-labeled W'OO press next time. This is a grey press game, which means you may submit press with anonymous datelines.



From Benie, Meenie, Minie, Tweed by Sam Hurt. © 1985 by Sam Hurt. Reprinted with permission.

HASE UND IGEL (TORTOISE AND HARE) MOVES 1 & 2

(Our thanks go to Steve since he has "lettuce" use IT for the game. This is the North American postal debut of this British game, even though our set is German. The idea is to move your rabbit home, using carrots as fuel. To move n squares it costs $n+(n-1)+...+1$ carrots. There are no dice. You must eat 3 lettuce to win, and finish with 10 carrots or less. You can write to us for complete rules.)

A bit of an unglorious start as ACHILLES "NHRs" (no hop received). MISS OCTOBER gets a good start on her lettuce while TUBBY and HASENPFEFFER head for the carrot patches.

	move 1	move 2	balances
MISS OCTOBER(Becker)	(a7 -28c)7L	(a0 +10c -11)7L	80c 21
TUBBY(McBrue & Surrall)	(a2 -3c)2C	(a3 -6c)5*	89c 31
ACHILLES(Keller)nhr	(a1 -1c)1H	(a1 -1c)2C	98c 31
HASENPFEFFER(Knight)	(a5 -15c)5C	(a0 +10c)5*	93c 31

To explain the notation: each move is contained in parentheses. The first number is spaces moved (a)head or (b)ack; the other numbers are cost in (c)arrots, and changes in (c)arrots and (l)ettuce. The space landed on is just outside the parentheses; the space number and type are noted. This time, (L)ettuce, (C)arrot, (H)are and *-blank space because more than one rabbit is there. MISS OCTOBER gets 10 carrots since she's in first place when she eats her lettuce. TUBBY is reminded that she must remain on the carrot square one turn to receive carrots. ACHILLES' hare card is "Fall Back One Position"; she was 4th already so nothing happens. Moves 3 and 4 are due 3 days before Steve's Dip deadline.

Scott Hanson & Frauke Petersen, 3506 4th Ave S, Minneapolis MN 55406

1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-

(Hobby News, continued from page 2)

Ambivalence. Much ambivalence. I admit to a great amount of admiration for Glover Rogerson's asking his subscribers not to vote for Denver Glont in the U.K. Zine Poll a year or so ago. I don't have any qualms about admitting that zine editing is probably one of the more monstrously egotistical things one can do within the confines of the hobby. I mean, asking people to pay for something which is actually not that difficult to produce? Well, take a healthy dose of egotism and light a brush fire labelled "competition" underneath it, and is it any surprise if things boil over from time to time?

Please. No letters. I'm just wallowing in my own apathy.

Well, this is a pretty uninspiring introduction, but rest assured that the third flyer in here is a ballot for the 1985 Runestone Poll; it should be self-explanatory. Tripartite, it asks for ratings for the inhabitants of the three realms of Zine (e.g., IT), Subzine (e.g., U.S. Dollars), and GM (e.g., yours truly). As far as the first two are concerned, you would undeniably make many other editors happy--or at least provide them with some appropriate feedback--if you would take the trouble to rate their zines. I do not, however, find myself worked up enough about the matter to encourage you to vote for IT. If you wish to, go ahead, and I shall probably be delighted or disappointed at the results like everyone else, hypocrite that I am, but I leave it up to you. I would, however, like to ask those of you who are playing in any of the IT Diplomacy games to take the time to fill out a ballot rating my GMing. Feedback on the zine can be had in a steady stream of small comments ("The zine sucks, no way would I waste good money on it," or the usual-but-still-nice-to-hear, "Keep up the

(continued on page 22)

EDITORIAL

I suspect that my proximity to the process of producing this zine makes me overly ready to believe that others are as aware of the flaws as I am, but I have a hard time thinking that anyone could have read last issue in any depth and not seen "RUSH JOB" written in large invisible letters across all the pages. Proofreading your own writing is a bear, and it's only made worse when you feel the time pressure. Typographical errors in IT grate on my nerves in a way they never did in other zines. Help is on the way, however, in the form of brother Eric who has graciously allowed me to monopolize him for a day while he proofreads what's ready. That was yesterday, though--I still don't have down the knack of getting as many things as I would like prepared ahead of time--so things like this bit of rambling will be proofread without the aid of an impartial pair of eyes.

Bit of disappointment for some, I'm afraid. For some reason I had it in my head that Academy Awards night would be in April sometime, so you'd have time after receiving this issue to get in some guesses for the contest I mentioned in the insert last issue. Well, it appears that Academy Awards night will be next week as I write this, which means you'll be receiving this issue just barely before the event itself, which is hardly enough time. Thus, no contest this year. I'll try to be more on top of it next year, okay?

That's it for general zine interest; I feel a pressing need to indulge myself with my latest Favorite Topic.

As far as the continuing saga of my obsession with The Adventures of Mark Twain goes, I got radical, screwed up my courage and actually called Will Vinton Productions, so that I could get a mailing address and send them some complimentary copies of last issue. I did so, and had a very nice conversation with someone whose name I did not ask for and who was kind enough to let me express my enthusiasm for the film and ask a few questions. (I probably sounded like a breathless groupie, which is doubtless a fair description.) I did confirm my impression that the "Diary of Adam and Eve" segment was produced before the rest of the film, as a 1981 short.

I sent off the copies of the zine, and did receive back a very nice note from the studio's production coordinator. Shortly before I received the reply, though, I realized that I had forgotten to ask two very pressing questions. First, would the film be released on video tape? And second, what was the whole schedule for the remainder of its rotation with the other films in Clubhouse Pictures's lineup? I had decided that I must see this film yet again, and wanted to find out when it would be in Madison (WI) so I could take a weekend roadtrip, visit the fine people in that city, and absorb The Adventures of Mark Twain a few more times.

More importantly, though, I wanted to publish the schedule here, and also on Usenet, a very large computer network to which our systems at work have access and which reaches tens of thousands of people all across North America, Europe, Korea, and Australia. There is a very active movie discussion group which I follow closely, and based on some reviews of Twain which had been posted to the group and the resulting discussions, there was (and is) a good amount of interest. (I've also gotten into a bit of an argument about the film with one of the group's regular contributors.) I figured, what better way to get more people to see this than to let the people who had demonstrated an interest on Usenet know when to look for it, if it hasn't already been in their area. So I called Vinton Productions again and had another nice conversation with someone else there. I found out that, joy of joys, Twain will be released on video tape. The lady with

whom I spoke also gave me two of the upcoming rotations, and suggested that I call Atlantic Releasing (Clubhouse Pictures's parent corporation).

This made me pause, I must admit. Growing up as a child of the media generation, it's sometimes difficult for me to remember that all the networks and entertainment conglomerates are at heart just companies run by people just like you and me (well, you, maybe), and why the hell couldn't I just call them up and ask for the schedule?

So screwing up my courage once again, I called of Atlantic Releasing's New York office, the number for which I had received from the lady at Vinton. The New York office directed me to the Los Angeles office, so I called that number. The Los Angeles office directed me to their publicist, Lilly Unger. Lilly Unger was in New York, but the lady at her office told me she'd take my number and return my call, in a tone of voice which made me skeptical that the latter half of that promise would be kept. Well, I suppose it's naively idealistic of me to think that Atlantic would actually be interested in the sort of free publicity I was offering, the sort of broadcast-word-of-mouth which may very well save a film this good from an unjust box office death at the hands of a misdirected marketing effort, but I hoped I'd get a return call anyway. No such luck, of course. Maybe they don't feel the film is worth the effort; more likely I'm just too small for them to be concerned with. Were I a little more aggressive, I should have called Ms. Unger's office again, but I'd used up pretty much all of my gumption just playing telephone tag with Atlantic's offices. I guess from my naive point of view it seems to me that there's something wrong with the corporate world when the people manning businesses don't recognize, or won't accept, the efforts of Common Folk to help spread the word about a real gem on their hands.

In any event, these are the areas in which The Adventures of Mark Twain will be opening in the coming months:

April 18:	Buffalo	May 16:	Charlotte, NC
	Albany		New Orleans
	Dallas		Des Moines / Omaha
	Jacksonville		Kansas City
	Los Angeles		Portland
	San Francisco		Seattle
	Chicago		Indianapolis
			Milwaukee

I realized after I hung up the phone the last time I called Vinton Productions that I neglected to get the March rotation, which should have just opened up. If it has, in fact, just opened in your area and you have any inclination, go immediately. It will not be around long. In fact, I will make it risk-free for you. If you see The Adventures of Mark Twain and don't enjoy it, send me your ticket stub and a description of what you didn't like, and I'll credit your subscription with the full price of admission. Yes, this is extreme. Yes, I am treading far beyond the line that separates a normal interest from a cultish obsession. Yes, I suspect that my flagrant plugging of this film has no doubt oversteered it and that no film could live up to the sort of billing my fanaticism is yanking from me. As I said in my review last issue, I do think Twain has its flaws and areas where it could have been improved--but that in no way obscures the fact that this is a film which has been made with great care, affection, and skill. I can not describe how distressed and angered I am that this may not get the attention it deserves.

I apologize for subjecting you to this diatribe, folks, but I've wanted to vent my wrath for several weeks now. Being snubbed by a big corporation brings out the worst in me.

It's a Letter Column!

/* Heavens, if this keeps up, I won't have any choice but to learn how to be a better editor.

*/

From Linda Courtemanche (21 February 1986):

I admit it. I am a victim of that "audience expectation" that sees Woody Allen playing the perpetual neurotic intellectual. It could be that I am gravely underestimating his acting skills when I say he wouldn't be as effective as Jeff Daniels in Purple Rose. But if he has more characters in him, why doesn't he use them? He could easily write or find a vehicle to demonstrate his range; he is bankable, just as Alan Alda is. I just feel that, from what I have seen, he could not play the romantic lead, any more than Clark Gable could play a nerd or Mae West could play an ingenue. That isn't necessarily bad; it merely gives each a unique niche in the annals of American film.

(Of course, there could be an intense industry prejudice against Allen breaking out of his "nebbish" mold. Producers might not be willing to gamble on the "audience expectation." I am remembering a recent article in TV Guide, in which Hal Holbrook expressed his frustration at casting directors who could never see him as anything but a President of the United States, despite his proven dramatic versatility.)

/* Woody definitely has his niche, all right. I guess I have to agree-- he has not demonstrated a lot of range in his roles so far. I expect that my expectation that he'd have been able to do well at Daniels's character(s) in Purple Rose is influenced by the high regard which I have for his work in general. I actually don't think it likely, though, that Woody has stuck with his stock persona out of inability to get producers to back something different. Rollins and Joffe have been producing Allen's films since at least Annie Hall, and are from what I understand, are very inactive in actual creative decision-making, pretty much giving Woody free reign to do what he wishes and shielding him from the administrative side of things. I doubt that they'd blow the whistle on a good working relationship because Woody wanted to do something with a different persona. It's a curious question, though. Perhaps he sticks with what's expected because it's safer (psychologically, not at the box office)?

*/

You asked whether I consider Play It Again, Sam an "intrusive" or "nonintrusive" Allen film. My answer: Intrusive. Absolutely! Woody Allen is playing much the same character as he did in Midsummer Night's Sex Comedy, Take the Money and Run, etc. Maybe the character isn't Allen, but it is his unmistakable persona. I was amused that you should single that movie out as your "acid test," since I just had a community-theatre experience with that show which illustrates my reply to your question. At tryouts for the show, several actors were asked to read some lines of Allan Felix, the main character. Each one tried gamely, but the result in every case fell curiously flat. The lines as written were riotously funny, and the actors were far from wooden, but no one could quite get the character right. Finally, one young man got up and read the lines in what I first thought was a put-on, but it wasn't -- a voice and style much like Woody Allen. The laughs came, and he got the part. There simply is no other way to read lines like, "I smoked pot once. Had a bad reaction...tried to take my pants off over my head."

/* Although it might be arguable, I'll agree that Woody's persona is probably the most appropriate for the sort of dialogue he gives his characters. That, however, was not really the point of my question, and I must confess to having laid a bit of a trap for you, Linda, in order to illustrate something. What sort of trap? Well, Play It Again, Sam was not directed by Woody Allen, but by Herbert Ross. Although I will here make myself vulnerable to charges of hair-splitting, my point is that it doesn't seem to me that you find Allen qua director intrusive, but rather Allen qua writer--or more specifically, qua writer-who-acts-in-the-plays/films-he-writes. Would you find the films as intrusive if it were not Woody Allen acting the lead in them? Or is The Front less intrusive because it was written by Walter Bernstein, not Allen? Again, I may be splitting hairs, but it seems to me that the intrusiveness (intrusivity? intrusivioseltitude?) of say, Spielberg, is of a very different nature than Allen's.

As for a "good Woody Allen film"--I didn't have a specific title in mind when I said that. But basically I lean toward his middle-of-the-road films -- those that are a little funny, a little poignant. (Midsommer Night's Sex Comedy; Play It Again, Sam; Manhattan; Annie Hall.) I haven't seen most of his 'serious' efforts yet, and I am not crazy about some of his wilder comedy; I prefer a little restraint -- something, by the way, that the British are far better at than we. They imply a joke or a murder, and it is much more effective than the head-on collision that most Americans seem to prefer.

To answer Steve Langley: Lucas and Hitchcock belong, in my mind, to the nonintrusive category. (Here, I am ignoring Hitchcock's trademark cameo appearances. I do not consider these a jarring element in his films, any more than an artist's signature in his/her paintings.) Yes, every director has a style of his own; so does every painter, sculptor, composer, writer. But Lucas and Hitchcock have created spellbinding stories, and our attention is focused entirely on the unfolding of the plot. Steve K. was correct in guessing I'd call them nonintrusive. Peckinpah and Griffith? I haven't seen anything from the former, and only brief clips from the latter.

(One fascinating note about Hitchcock. I just heard an interview with Janet Leigh, and she was talking about working with Hitchcock on Psycho. Apparently, to sneak some rather risqué and violent scenes by the censors, he would film scenes that he really had no intentions of using in the completed film -- scenes that were even more graphic in their sex or violence! Then, he would use those scenes to bargain with censors: "Well, if you insist, I'll take out this scene. But I really need to keep this shower scene..." And the censors would give in to Hitchcock, feeling that they had won a victory!)

On the subject of rating anything, all I can say is, "Who will guard the guardians?"

/*...*/ responsible parenting, above all, must require absolute honesty. Double-standards breed distrust. Remember how good it felt when your parents were straight with you about sex or drugs or whatever? And how frustrating when they weren't? The trouble seems to come when the older generation thinks that "setting a good example" means pretending that they never were tempted in their youth to smoke, drink, make love, goof off on their homework, whatever. That is a philosophy which is bound to backfire; all that comes out of it is a younger generation who feels--with good reason--that their parents "don't understand" their problems. If parents would be willing to admit to their children the struggles they faced

growing up, the "generation gap" would narrow so much! The kids wouldn't feel the hopelessness of trying to live up to impossible ideals, and they would feel that their parents understood their needs and worries. They wouldn't feel the same need to hide their actions.

/*...*/ I do have to celebrate Oscar season with two classic comments -- one from Henry Fonda and the other from Rod Serling.

Fonda: "I...I don't believe in that kind of artistic competition. Take the best performances of Laurence Olivier, Richard Burton, Jack Lemmon, Dustin Hoffman, and Woody Allen, and you tell me how anyone can possibly pick the best one."

Serling: "Emmies, for example, most of that's bullshit. Oscars are even worse. We have a strange, terrible affliction in this town. Everybody walks around bent-backed from slapping each other on the backs so much."

/* Love it. So Kevin, what do you think of Cosby?
*/

From Kevin Tighe (February 1986):

I agree with your views on the Bill Cosby Show, it is as consistently entertaining and realistic as a TV sitcom can get. What I particularly like about the show is the lack of those dumb-yet-likable characters that populate other sitcoms. Everyone acts normally, and the humor comes out of recreating fairly normal family situations. Actually that quality is just a carryover from Cosby's standup routines when the only time he ever talked about dumb people was when he referred to himself ("Track & Field," "Visiting Ray Charles," "Bedroom Slippers"). As far as the show not being filled with major laugh lines, I'd rather have a half hour of sustained laughter than a couple of belly laughs. But at the same time, Cosby is the only comedian to literally put me on the floor laughing. What can I say, he's been my idol for 20 years.

From Melinda Ann Holley (23 February 1986):

Regarding the idea of rating music, the problem is enforcement by the distributor. I attend a lot of movies and have yet to see anyone in authority stop a child from entering an "R" rated movie. When I attended Halloween II, there were two boys ahead of me in line. Neither boy was over 13. They were sold tickets and they were admitted. In fact I was one of the oldest people in the audience. This was the same I saw Conan, Conan II, Terminator, etc. The problem is enforcement by the people who would lose financially by enforcing the ratings.

/* My favorite R-movie incident occurred when I was 12 and some friends with whom I was hanging around decided to try to see The Longest Yard. I was a bit nervous, having never seen an R movie and having never been very brave in the face of flaunting authority, but encouraged by my friends (who were three years older than I but looked even older) I decided to go along. After my friends had purchased their tickets, I stepped up and plunked down \$3.00 for an adult ticket. The woman selling tickets looked at me and asked my age. I felt my face flush, certain I had been discovered, and, never having been very good at lying, I stuttered for a bit and blurted out, "Twelve." "Oh," she said, "You only have to pay the children's price, then." She handed me back a dollar and I scurried into the theater.

*/

From Rich Reilly (2 March 1986):

First of all, allow me to revise a part of my argument: that concerning the printing of lyrics on album covers. One thing which I'd forgotten is that rock music can be like a foreign language to someone not familiar with it. I know this from personal experience, having once had an AC/DC song "translated" for me by a friend. He understood the lyrics with ease: I could barely make them out, and only after he'd translated for me. So I'll agree that, at the least, the lyrics should somehow be made available to parents.

Note, however, that there is quite a difference between "fuck" in the dictionary and "fuck" on an album. If Webster says "fuck," a kid might get a thrill out of it, but if Michael Jackson says "fuck," a kid might think it's cool to say "fuck" because Michael Jackson said it, as well as thinking Michael Jackson is cool for having said it out loud in a song. Nevertheless, it's not so much the words I'm worried about as the attitudes and ideas. It doesn't bother me much if a singer uses the word "fuck" in his music; it does bother me if the singer encourages murder, drug use, rape, etc. Similarly, I don't care if the word "fuck" appears 50 times in any issue of Penthouse, but I object when they say that perfect woman is a whore. (Yes, that's almost a direct quote.) Penthouse is far, far away from being the worst offender in this regard. And I certainly would not want an impressionable young person, becoming aware of his or her sexuality, being influenced by this attitude.

/* But again, I feel the important issue is how you prevent a young person from being influenced by such attitudes. I think it's counter-productive to try to get young people to believe that things of which we don't approve don't exist by locking them up. It seems to me far more effective to not deny the existence of undesirable things but to convey to children an attitude, both verbally and in the way one lives one's life, that demonstrates why such things are undesirable. No, I don't expect this will have a perfect effect on children, if you want to measure the success of parenting by the degree to which a child will do whatever the parents say even when they're not looking. But a certain amount of rebellion and exploration of things around us--even if they're somewhat unsavory--are part and parcel of growing up.

*/

The restrictions on the sale of such magazines and movies therefore seem quite appropriate. This again brings us to my question about X-rated films, which you've failed to answer as of yet. You've admitted that I pointed out a major problem with your view, but you still say "no ratings!" I take it, then, that you don't care if your ten-year-old has legal permission to buy Hustler, or to attend a viewing of Deep Throat?

/* Um... um... um... I'm honestly stumped as to how to answer this practically. On an idealistic level, though it does seem to me that if we're going to restrict sexually explicit materials like this because most parents object to their children viewing, logic demands we restrict virtually anything children may see or hear unless they're accompanied by parents (or have parental permission). I think you can make a very strong case that the sort of wanton violence depicted in many comic books is at least as detrimental to a young mind as is sexually explicit material which is currently off limits, but it is detrimental in, you guessed it, a more socially acceptable way.

*/

Was A Clockwork Orange rated X? Strange. I've seen it three times, once at a theatre a year ago, and always thought it was R. In any case, if it was rated X, perhaps it shouldn't have been. But for every movie like A

Clockwork Orange that receives an inappropriate rating there are probably hundreds of skin-flicks that are appropriately X-rated and which neither of us wants our ten-year-olds sneaking off to see. Indeed, I dare say no responsible parent would want it. . .yet still you say "no ratings"?

Of course, unlike the skin-flicks, A Clockwork Orange might well be considered a work of art. Yet I don't see anything wrong with the notion of giving a rating to any film, music, or literature even if it be an artistic masterpiece. As you yourself admit, it takes a certain amount of maturity to appreciate a film like A Clockwork Orange. (I notice you didn't say: "I can see letting my ten-year-old go see it with her friends at a matinee.") What ten-year-old is going to understand the philosophical implications of A Clockwork Orange? Yet they would still see the violence, and not understanding the film might be more upset by it than you or I.

A rating of R, therefore, would probably be very appropriate for such a film. Your complaint, therefore, does not seem to me an argument against ratings: it's an argument that we need a better rating system, to prevent such films from being given the wrong rating. Perhaps I should point out something about my arguments here: I am arguing for ratings as a theory or principle, not for the rating system as it is currently applied. To be sure, our rating systems for movies, magazines and television are far from adequate. This does not mean, however, that the concept of ratings is itself wrong. It means rather, that our rating systems need to be drastically revised.

/* Time to open up the can of worms, then. I don't see that the current rating system was founded on anything very different from the principles for which you are arguing. How, then, can whatever you're proposing be prevented from deteriorating in the same fashion? That A Clockwork Orange received an X when it was first released is more a symptom of changing social mores than of a specific failure of the committee who reviewed it back in 1971. Were it to be released today, it doubtless would receive an R--but I think that only serves to illustrate the fact that any rating system is transient and inexact, and will therefore arbitrarily serve only those in society who object to the same things the raters do.

*/

Not only revised, but enforced. Why, Conrad, is it absurd to place some responsibility on theatre or store owners? I believe we should make them legally responsible, because many of them are, quite frankly, morally irresponsible. I've worked for some time in a store that sells alcohol, cigarettes, and pornography. Another employee once told me that he never carded anyone for anything. "Why the hell not?" I wondered. I'd bet that without legal restrictions theatre owners would allow anyone to see any film: what do they care if some little kid gets screwed up from watching films he or she is too young to see? When I was 12 years old, I saw an R-rated horror film, without my parents, that caused nightmares for a week, and haunted me for years (!) afterward. I should not have seen that movie, but the theatre let me in, not caring about me, just the money.

And why is it so ridiculous to ask for I.D. when a record is purchased? It's done with magazines; or at least, it's supposed to be done. I have no objections to not only rating records, but putting "adult" records in a separate part of the store (as many magazine sellers do with adult magazines). We could then print lyrics on the covers, allowing only the adults to examine them. Again, let me ask: Do you want your children to have the freedom to peruse Hustler in the stores when you're not around? If there were no legal restrictions, many store owners would certainly allow it. Indeed some sleaze-bags would probably encourage your kids to buy some pornography, or attend the Saturday matinee of Taboo.

I sure hope you're successful in raising your children so that you know everything they do. But let's not be naive. I've never known anyone who didn't have secrets from their parents. My parents were certainly conscientious, but I still did a lot of things they wouldn't have approved of if they'd known. No offense, but. . . unless you're certain that you're going to be a perfect parent, you'd better face the reality that you won't always know where the kids are, or where they've been. And without some enforced legal restrictions, they might be anywhere.

/* Rich, do you seriously believe that you turned out to be a less moral or responsible person than you actually are because you were able to do or get at some of those things which your parents forbid? If not, then why do you assume that your children will be so much weaker-willed than you that a peek at Penthouse, be it bought from a thoughtless clerk, stolen from an open rack, or found in the neighbor's trash can, will turn them into moral degenerates? No, I don't expect to know what my children are doing constantly. I expect that they will do many things which I would prefer that they didn't, ranging from scribbling on the kitchen wall to swiping a candy bar from the corner drugstore to trying out cigarettes, alcohol, and other drugs to sneaking into a porn flick.

All of this edges into another area, which is the flip side of the parenting issue. To what extent do children have the right to live their lives as they wish? It would be awfully convenient if there were an actual dividing instant where a young person suddenly becomes "mature" or "responsible," but unfortunately, it's a gradual process. I hope to be able to clearly convey to my children that they are responsible for what they do, and that I will trust them to behave accountably. I also aim to let them know that I will be there to help and guide them when they are venturing into things in which their inexperience could be dangerous (I'm not going to let my three-year-old run into the street, or clamber onto the coffee table, just because he or she doesn't know better) or when they find themselves out of their depth. But they will ultimately decide how they will behave.

Let me illustrate with a concrete example. My just-younger brother wet the bed for a stretch of time when he was under five years old. My parents never berated him or tried to force him in any way to stop; one time when he asked my mother when he'd stop wetting the bed, like Dad or Steve, my mother simply answered, "Well, you will when you're ready." After finding out about an alarm which lay under the sheets and went off when it detected moisture, they asked Geof if he'd like to try it. He did, and after two weeks with the alarm and having been dry for many nights, my parents asked the pediatrician from whom they'd gotten the alarm if they should return it. He suggested that they ask my brother, who decided that he'd like to keep it awhile longer, just in case. The point is that the decision was my brother's, and this made him feel as though he had actively conquered the situation, which in fact he had. I think parenting like this goes farther towards a child's behaving responsibly when not directly under the parents's control than any amount of restrictions ever will.

Conrad makes the claim that "within appropriate social limits. . . parents have the right to raise children according to their own set of values." An interesting claim: I'd be interested in hearing exactly what those "appropriate social limits" are. But isn't that what's really at issue here: social limits? The very phrase "appropriate social limits" implies that there must be restrictions (i.e. ratings) on what parents can expose their children to. Wouldn't you, Conrad, say that parents should not have

the right to teach their children murder, rape, or theft, as these are socially unacceptable? Why, then, should they be allowed to buy records for their children which glorify these things? Why should they be allowed to take them to movies that make killing something fun, heroic? To say that there should not be ratings or restrictions seems to me the equivalent of saying that there are no social limits when it comes to raising your children. "You wanna take your kids to see humans have sex with animals? That's just find. No ratings, you can take 'em to see whatever you want."

In any case, I'm not sure that I believe parents should have anything like "the right to raise children according to their own set of values." What exactly is the basis of this right? At the least, it seems to me that such a right ought to be earned. To raise our children properly ("properly" meaning (roughly) so that they can be happy and productive members of society) is probably the most important duty we have in life: a duty to the society we are part of and helping create, and to our children, whose happiness will largely depend on how well we raise them. Yet we allow any irresponsible person to have children, and to teach them any ideas--hatreds, prejudices, superstitions--no matter how ridiculous and harmful the ideas may be. Why?

/* Ham...now this definitely piques my interest. My first thought was, "It's obvious, parents have the right to raise their children as they see fit." The more I thought about it, though, the less clear I became about whence comes this notion. The nearest thing, in my mind, is that an individual obviously has the right to practice whatever religion they choose, and alongside that, to raise their children in that religion. Is this where it comes from? I'll pick up my train of thought again after this paragraph...

*/

Your arguments, Steve, Conrad, seem to rest upon a belief that all parents are just as responsible and conscientious as the two of you. But face it: many of them are stupid, ignorant, prejudiced, and rather likely to do a very poor job of raising children. I've known far too many people who've been grotesquely unhappy, who didn't understand how or why to live, and in nearly all these cases it's been possible to trace their confusion back to attitudes and beliefs instilled by parents who didn't know what they were doing, or just didn't care. Whatever happened, Steve, to the rights of children? Don't they have a right to be happy, to learn useful ideas, and not to have beliefs placed in their heads which will make them unhappy? If anything, the right of children to be raised responsibly should far outweigh any right on the parent's part to raise them however they want.

/* ...now then, how do I balance that with my belief that we should enforce child-safety-seat laws since, as Mark Berch wrote in his zine awhile ago, an infant has no say in the matter of whether their safety will be abridged by the refusal of their parents to adequately protect them while riding in an automobile? Farther down this path I can see potential abuses, such as witch-hunting parents who raise their children within acceptable limits but differently than the majority, but set all that aside for now. After all, we do already recognize the right of society to intervene on behalf of the rights of children in child-abuse cases and the like. But is there some sort of subtle elitism at work here, a notion that could lead to parental qualification tests and requirements that anyone who wishes to raise children have a salary of X-thousand dollars per year per child? (I hasten to add that I'm not accusing you of this, Rich, nor drawing any conclusions; I'm just thinking out loud on the possibility that this sort of attitude could have unintended affects.)

*/

I am not particularly concerned, Steve, with parents who feel that all rock music is fundamentally immoral, or with those who object to Archie comic books, except in so far as these parents can give valid reasons for their objections. Can they show us that an Archie comic book teaches anti-social values, ideas that will make their children unhappy. If not, then that's reason enough why the law shouldn't protect their beliefs, because they don't make sense. Our laws should be based on reason, not "prevailing norms." The question of course, is whose reason? But since I've gone on long enough already, I'll save my answers for next time.

/* What?! Leaving me hanging just when you were getting rolling... Seriously, though, I can't see that this "reason" of which you speak can ever be any different from the "prevailing norms"--for it is society which delimits what is "anti-social." As I alluded to in one of my replies earlier in the letter, I have what I believe are valid reasons for objecting to my children being able to see

*/

From Bruce Linsey (2 March 1986):

/*...*/ In my opinion, people tend to look at /* the NMR question */ from the wrong perspective. That is, people generally tend to look at NMRs as a Bad Thing (which they are, of course), and at those who commit them as people who need somehow to be punished. I favor the maintenance of a blacklist of players who NMR out of games, but NOT as a vehicle for any sort of punishment for the offenders; rather, as a means of protecting the players who take the time to be reliable. This position has been frequently been misunderstood in the past, so let me elaborate a little now. There are legitimate reasons for NMRing out of a game, and there are far more common cases where players just lose interest and don't have the decency to end their involvement in the game cleanly. All too often, these players then look for a new game, a new zine. And once their position deteriorates again, or their interest wanes again for whatever reason, they drop out of still another game, not caring that this action harms the game for the remaining players.

Thus, a GM who takes care not to place such a player in his games is in fact doing his reliable players -- the ones who will play out their positions and with their opponents would do likewise -- an enormous favor. It could be argued that the GM must treat all players equally, but in this case, I don't think that applies -- we're talking not about a player currently active but a potential player. In my opinion, the GM not only has a right but an obligation to take some measures to see to it that the game will be an enjoyable activity for his players. Part of that responsibility is manifested in the commonly-accepted fact that a GM should, say, publish promptly. But another part of that responsibility is to see to it that the game is not infested with players likely to drop out. And how does a GM keep track of players who abandon their positions? He can hardly be expected to scan other zines carefully enough to have all this information in his head. For that reason, I personally believe that dropouts should be placed on a list of some sort (perhaps blacklist is too harsh a term?), and people so listed should be given an awfully hard time about joining another game. I reiterate: it isn't punishment or vengeance or anything like that: it's in the interest of those people who have earned the most consideration -- the reliable players. I'll tell you what: if a GM shows this amount of concern for his players, then I'm going to want to sign up for one of his games because I know it's likely to be well-played.

/* I think you're splitting hairs. Even if a blacklist is maintained out of desire to "protect responsible players," it will have the effect of

punishing those put on the blacklist. (I'm not saying this is necessarily bad, merely pointing out that this is what happens.) In other words, the blacklist exists independent of the philosophy behind it, particularly in the eyes of those it affects. A person threatened with being put on the list isn't likely to be more receptive because you tell him, "Oh, we don't mean to punish you; we're just protecting the others and, well, you happen to be in the way." I've laid it on a bit thick, there, but you get the idea.

*/

And what, you ask, of the /*...*/ normally reliable people who because of some isolated circumstance are forced to drop out of one game (or several games at one particularly bad time)? Obviously this is a sticky situation -- people in this category don't deserve to be listed as unreliable, or barred from future games. I would simply ask that in such a circumstance, the affected player write an explanation for his isolated action (nothing complicated -- a note along the lines of "I dropped out because I was going through a difficult time" or "I don't have a good reason, but it was my first time and I don't intend to let it happen again" would suffice). His name is of course then not listed, and he can start fresh. But to take no action against the true deadbeats simply because of a few isolated cases /*...*/, or worse, to take no action because of some misguided (in this case) notion that a GM cannot be biased against even a potential player, is wrong. It is wrong because it does not consider the interests of the reliable players.

/*...*/ I personally favor /* NMR fees */, but Conrad does raise a good point in saying that the loss of a potential NMR refund a few months down the road, when the guy's already forked over the cash anyway, isn't going to keep in a player who's lost all his interest anyhow. But at least it might encourage him to resign responsibly. I have to admit that I like Paul Rauterberg's system of charging \$5.00 per NMR, though again I'd waive the penalty for just cause. Anything that encourages reliability and IN THE SPIRIT OF DOING SO penalizes unreliability gets my vote.

/* As has been covered here recently, I find the per-NMR charge counterproductive, because although it does cut down on NMRs, it does so by encouraging people to drop out rather than throw good money into a game in which they've just NMRed.

*/

From Matt Fleming (March 1986):

I'm not exactly sure if I want to compare myself with the Academy in my choices for the best movies of this year or on anything else for that matter. The Academy, in my mind, has had such a pathetic track record that it doesn't deserve to have the enlightened opinions of your readers compared to it! But like almost everyone else I'll still try to outguess "them" and send in my choices.

I'll second your nomination for Stewart. Without any doubt he has displayed much more range than any other leading man on the American screen, and though I haven't given it much thought he seems to beat just about any other person in the world. Linda's judgement of Fonda is valid, a good actor he. But he didn't give the number of great performances that Stewart did and this alone might make him second.

In my opinion, it would be much more interesting for you to have your readers give their own nominations for the five best people in the categories for all time! And in case you thought I wouldn't...

/* Sorry, I'm going to keep you all in suspense about Matt's favorites--for now. I would, however, will take Matt's suggestion and ask those who are so inclined to send in their lists of best: films, directors, actors, actresses, supporting actors, supporting actresses, and cinematographers. Don't feel limited to just five if you'd rather not, and also feel free to make a distinction between a "best" list and a "favorite" list. (I have a lot of favorite films which are not among the best I've seen.) We'll see if I can't, sometime in the next few issues, put them in some sensible format which is, god forbid, actually entertaining to read.

*/

/*...*/ About labels for such things as movies and films...who cares? Both you and Conrad have already demonstrated that it is not a matter of what somebody else tells you but rather it is something for you to decide for yourself. By engaging in debate about it with people who think they should tell us how to think we have given them a chance to deprive us of part of our freedom of thought and speech. The simple answer is that they have no business WHATSOEVER in matters of my own personal taste. Period. Let them rant and rave, they will never do anything as long as no one but themselves listens. Congress is so pathetically impotent that a few voices screaming in their own bizarre wilderness will not budge Congress from its own inertia. Once again, the only answer is that you and I have freedom to say and think as we might.

/* Without a doubt. But the movement towards rating records does not, I believe, aim to curtail your and my right to consume or produce items of dubious social or ethical value, but rather wants to restrict children's access to such things, which is decidedly different and strikes me as being a bit more in the gray area.

The other sticky point is that some of the voices in this case are a bit closer to congress than their own bizarre wilderness--namely a number of congressional spouses. Some people have gotten upset, or snide, over what they perceive as the undue attention being given the issue by congress motivated, they believe, by family influence rather than because of widespread concern. I can't say that this bothers me all that much; I hardly think that the relatives of public officials should be expected to shut up when they perceive what they believe to be a pressing public concern.

*/

From Ken Peel (28 February 1986):

As most Dipdomites are aware, there is another PBM hobby out there -- the professional PBM hobby -- which is both larger in sheer numbers, and has little contact with our own. The professional PBM hobby, however, is not as much a community as Dipdom. Ever since I have found out about professional PBM, I have wondered what mechanism the various professional GNS and game moderation companies used to solicit players and keep everything going. /*...*/

/*...*/ They do it, I learned, in two main ways: direct solicitation by mail, and advertising in professional gaming magazines. For some reason, in the past month I have experienced some of the direct mail solicitation. I have received probably three inquiries from professional PBM companies about getting into their latest computer-moderated lovelies for "only" \$2-\$5 a turn! Ha...with one game I have heard of with 300 players in it alone, and with the new boom in boardgames (with the crash of computer games), it seems that there is conceivably still a substantial group of possible new recruits to our amateur, sometimes a pain in the ass, but

relatively inexpensive postal community. I have long thought that it would only strengthen Dipdom if the American hobby went the direction of the British hobby and expanded into more different kinds of postal offerings. With Railway Rivals soon to be available in the U.S., and with good play-by-mail rules having been developed for good multiplayer games such as Titan, Pax Britannica, and 1829 (and 1830), it seems eminently reasonable.

But in any case, I think that more can be done to actively recruit. A reasonable question at this point would be: "why?" Professional PBM does it because of the profit motive. Nothing more simple, elegant, and driving than that which keeps the fly-wheel of the market system moving. But what reason for us? Empire building (another good PBM game?), perhaps? A messier motive, without a doubt. And besides, no pubber or service provider would be able to do the job on his own.

This whole issue has been germinating in my mind recently. As a member of the DipCon committee, I have contacted the various professional gaming magazines about the possibility of advertising this year's DipCon at MaryCon (May 30-June 1, Mary Washington College in Fredericksburg, VA, 50 minutes south of Washington, D.C. -- see flier elsewhere this issue). My guess is that other than The General, there won't be the time or the funds in the committee's till to do much professional advertising. But once armed with advertising rates, it would be interesting to explore the possibilities further. And advertising is only part of the approach. I guess that the reason I have been contacted by several professional PBM companies about their offerings recently, is that my name has been printed in the past few Generals as a contact person for our Washington area multiplayer gaming group. Mailing out introductory fliers to names that pop up in gaming magazines would probably be an even bigger undertaking than advertising, and there is the question of whether it would work. Inquiries from a professional GM give exciting descriptions of several nifty-sounding games, which one can jump right into for "only" upfront costs of a few dollars (without it dawning, I suppose, that those few dollars will have to continue flowing each stinking time one has to send something off to the GM). Well, I shouldn't knock professional PBM, especially since I haven't partaken myself. With those thousands of people doing it, obviously there is something to it.

But an inquiry from Dipdom would have to be different. There could be an exciting description of postal Diplomacy (and perhaps some other games run in the amateur postal hobby), but it couldn't be an inquiry that would allow the opportunity for someone to jump right into a game. The best that can be expected from such a flier (beyond the sizzle) would be listing, say, information and addresses for the novice packages, the Zine Register, Diplomacy World, and that's about it. It will take an active effort on the part of the prospect to seek out the basic tools to allow entry into amateur postal gaming. That may or may not be a significant difference.

Such an undertaking would be different in many ways from other, dare we say, projects? Once advertisement information is gleaned, once a flier is composed, and once actual advertising copy is developed, such a project would take a modest amount of time on the person or persons involved in it. Start an ad, and keep it going. No big deal. Read through gaming magazines once a month, and mail off a bunch of fliers. What a yawner. What it would require, more than other projects, is much money, something that personally, I do not believe should be raised by an organized fundraising campaign. There are a number of services that are important to those in Dipdom, and they require ongoing sources of funding. The existing modest sources of funds are sufficient to keep them going. For a custodian, time is usually the primary limiting factor. This project, however, would be different, because it would not serve in any tangible way those already in Dipdom, and it might be a strain on the broadbased funding

mechanisms that already exist. If such an activity would be funded, my feeling is that it would have to be done by a few individuals with the interest and private pockets available to make it happen. I also believe that if it were to be done, those doing the advertising and sending out the direct inquiries should not become actual contact people themselves. They should be facilitators who merely refer prospects to existing contact points. No one should think that those undertaking the project were trying to form a new hobby organization or set up a new focus for hobby politics.

Well, those are just my thoughts. Any comments, Steve, or how about you Itsy Trappers out there? Personally, sounds to me like a good idea. Anyone who might be interested in pursuing it further, feel free to contact me directly at 8708 First Ave., #T-2, Silver Spring, MD 20910.

/* Itsy Trappers...? Oh, lord, I thought I'd be able to escape having a subscribership with a cute appellation...

Personally, I rather like the idea of trying to get some new blood into the hobby from sources which have not been tapped before. An influx of gamers who have not been made skittish by the lingering effects of recent hobby political events would no doubt be a Good Thing. One suggestion I'll contribute is I have thought at various times of trying to attract some new United players by placing an ad in the classified section of Soccer America, but have feared that I'd attract too many soccer fans who, being unfamiliar with gaming in general and postal gaming in particular, would not enter the business with the kind of long-term commitment necessary to make the experience a success. One suggestion I'd have for funding such an ad, though, is that publishers contribute in exchange for a mention in whatever flyer gets sent to those who respond to the ad. I'd be willing to contribute to such an endeavor. On the other hand, such a funding scheme could become a focus for politics if/when a few contributors decide they don't like the way in which their funds are being used. Having said that, then, I'll shut up and see what the rest have to say.

And just when the Great Spielberg Debate seemed to have sorted itself out...

*/

From Syd Ball (8 March 1986):

I noted with interest that Zine editor and his correspondents have acquired the somewhat vogue Skewer Steven Spielberg Syndrome, and seem also to be at a loss to explain to each other why seemingly rational folks would fall for his "sloppy sentimental stuff". I could hardly say why for sure, but would like to venture some guesses, based on my own inclinations as a Staunch Steven Spielberg Supporter and a film-type suffering perhaps from overexposure (my wife is a pro reviewer and I get free rides).

My guess WHY is that Spielberg is refreshing, and that lots of us are culturally and genetically ready for it. Permit me a 3-part explanation:

1. Spielberg goes for the "Child" psyche (given the choice Adult-Parent-Child) because, of the 3, the Child is the most creative. If you look at movies as a (potential?) art form, then what would be more natural? The Child usually gets shelved by our rational/analytic and committee-driven culture, but not by Spielberg. No one, I bet, left E.T. wondering to himself what committee came up with the "Phone home" scene.

2. (You'll get a kick out of this one.) People need (and want?) more exposure to the Spielberg-like magic and mysticism because, in a sense, it puts them in closer contact with other generations (past and future). People of long-past generations had to rely on mysticism to get them through the tough weeks. E.T. and Close Encounters's people of advanced civilizations are "magic" to us just as we would seem magical to J. S. Bach if we could get him on a 747 above the clouds, listening to the St. Matthew Passion with stereo headphones.

3. Spielberg has a Child-like spontaneity and a grand sense of the change-of-pace (remember that Shakespeare did also). A good example of this is the mini-musical production in the middle of Color Purple.

/* But change-of-pace for the sake of changing the pace? I find that a little hard to swallow. Although I'm no scholar and am familiar with only those familiar Shakespeare works which are trotted out for the normal English-class students in college and high school, it seems to me that Shakespeare changes pace when it suits the needs of the story. I don't think we should confuse an ability to produce a certain affect (pacing, in this case) for the ability to decide when that affect is appropriate and when it is not. Spielberg comes across to me as having the former but not the latter.

Transactional Analysis never particularly impressed me, at least as far as its application of a Parent-Adult-Child model is concerned. Even if our psyches do cleave into such neat categories, to say that the Child should run free and unfettered because it is the "creative element" leads to exactly the sort of self-aggrandizing excess for which I do not care in too many of Spielberg's films. A Child-like inspiration will lead to meaningless scribbles as often as meaningful ones. Good self-editing, which includes recognizing when it is appropriate to let the Child run free, seems necessary to me to prevent sentimentality from occluding honest sentiment.

Can't say that I feel like I've acquired a predilection for skewering Spielberg (nice alliteration, that), at least not from outside pressure. As I've said before and will say again, I have a lot of respect for the man's talent. I just wish he could get me half as taken with his products as he seems to be with them.

*/

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(Hobby News, from page 7)
good work"), but feedback on GMing is a little harder to come by. Tell you what, though--if you really want to make my day, send in a short paragraph of constructive criticism or suggestions on ways I can improve this thing. Anonymous letters are fine, if you prefer; letter bombs will be returned water-soaked.

I can not, unfortunately, give you as much information about the other poll as I ought. It's the 1986 Freshman Zine/Subzine Poll, run by Daf Langley, 2296 Eden Roc Lane #1, Sacramento, CA 95825. I received the flyer some time ago, but did not publicize it due to the junk in the three paragraphs I told you to skip at the beginning. According to Daf's flyer, she was taking nominations through the beginning of March, and will be accepting ballots through next month. I haven't seen a ballot, though, and I'm not sure whether that's a small delay in the poll or my being off the mailing list for not publicizing the nominating process. In any event, it's run much as the Runestone Poll, but is limited to zines which are less than a year old. IT is eligible this year, as I just missed polling time last year, and again, whether you vote for IT or not is up to you.

Hello, and welcome to the very first game of SOPWITH+, and indeed, the very first game of Sopwith of any kind to be run in an American 'zine! You are about to become a part of hobby history! Wow! Aren't you honoured?! It has taken quite a while to get this game off the ground (if you'll pardon the pun), but here is the line up:

1. (J 01) Steve Knight, 2732 Grand Avenue S#302, Minneapolis, MN 55408, USA.
2. (S 10) Wallace Nicoll, 228 Kinnell Avenue, Cardonald, Glasgow, G52 3RU, Scotland.
3. (S 19) Pete Gaughan, 3121 E. Park Row #165, Arlington, Texas 76010, USA.
4. (J 19) John Norris, 14 Clifford Road, New Barnet, BARNET, Herts EN5 5PG, England.
5. (A 10) Bill Becker, 810 Turwill, Kalamazoo, MI 49007, USA.
6. (A 01) Cathy Ozog, 1526 N. Lawler Ave, Chicago, IL 60651, USA.

(NB. The numbers refer to your airfield and your starting hex).

Please note the following change to the rules published in issue 6: to rule 7: Pilots are awarded Ace status when they have 12 (twelve) points, not fifteen as previously printed.

The Clouds: Clouds are at the following positions in the initial set up and will not move from these positions until the end of turn one: K11, L12, M12, N12, 15, 16, 17, E10, F11, G11, D6, D7, E7, J11, J12, J13, I12, I13, L6, L7, M8, M9.

Right, please send in your orders by the next deadline that Steve prints in IT. Please let me know what your pilot's name is too.

WAITING LISTS:

I am very able and willing to run at least another couple of games of Sopwith and Sopwith+ in the pages of IT, so all you budding red barons out there should drop me a line no later than the next IT deadline to secure your place.

SOPWITH: no-one, 6 needed.

SOPWITH+ : Doug Rowling, 5 needed. ((Am I right, Doug?)).

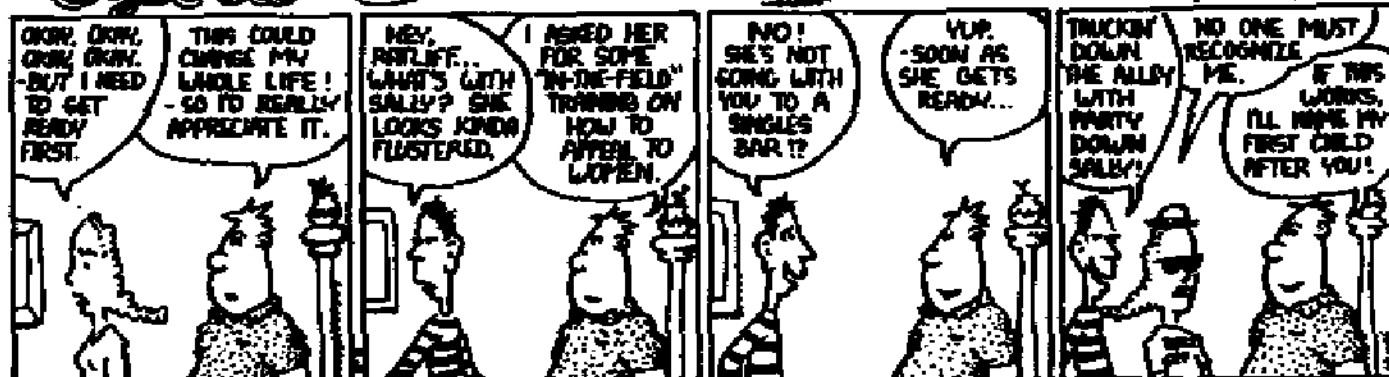
That's all for now, but in future ther should be a map accompanying your adjudication making it easier for you and for non-players to follow the game. Happy shooting....

Cheers,

From Kenie, Meggie, Minie, Tweed
by Sam Hurt. © 1985 by Sam Hurt.
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Engelcan

by Sam Hurt



INRS: No message from RIVER RAIS or CURRENCY TRADERS. I just received a postcard from James Goode yesterday, and he apparently did not receive II #8, so no fault on his part. Haven't heard from Delwood Bowen, though. Unless I hear from Delwood soon (immediately), we'll go to the waiting list for another manager.

ITEL ADMINISTRATION

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Additionally, I misprinted Hollywood 209's score in Match 17 [not season against Tyburns. The goal-scorers listed were correct, and the club scored 5, not 2.

Well, the ITBL was certainly not spared the effects of that last-issue malaise known as "hurriedness." In the first place, I once again failed to give the Division all clubs the two VPs which they were promised each session. Some clubs noticed and spent the unlabeled VP anyway, which was fine. All clubs that didn't had it added to their totals along with this session's two VPs (I made sure this time), and thus have one more VP available than they thought they did. We'll see if I can't make this the last time I drop this one, okay?

MORE COMING FROM

1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-1010-

Another item of note which is not spelled out in the current rules--but which is in effect anyway--is that a manager who is summoned to take over for an existing club must manage that club or else miss his or her chance to manage a club in the fall for two seasons. Similarly, any manager who resigns may not take over or start any other club in the league for two seasons. The reason should be obvious: such a manager will be intimately aware of the roster of another club in the league. Two seasons should be enough for the roster to become sufficiently different that the manager may resign. Arrangements may be made for temporary leaves of absence.

One administrative change for next season is that I will require all managers to subscribe to the zine in order to participate in United. The impetus is that while I conceptually like the idea that participants shouldn't have to get the whole zine if they don't want to (which is why I run the dip games that way), it turns out that with the number of pages United takes up, it's getting as expensive to send out just United as it is to wait out the whole zine.

First off, one of the managers very rightly pointed out that this is the first United league for some of the managers here, and therefore a number of you may not be familiar with the 14/15 goal-scoring formula of United classic to which we will be switching next season. All it entails is that shots are "played" against the GK and SW in the following manner: If a sweeper is playing, a random number from 1 to 15 is generated; if the number is greater than the SW's SL, the shot gets by the sweeper and is played against the goalkeeper. For the goalkeeper, a random number from 1 to 14 is generated; if the number is greater than the GK's SL, the goal scores. For next season in II, this method will be used after a check that 40% of all shots will miss, hit the crossbar, the attack will otherwise break down, etc.

NO earth-shattering news or hysterical hand-waving this time, for a change of pace--just a few bits and pieces of minor administrative.

TRANSFERS:

SCIENTISTS sold Hempel (MF) and Richter (MF) to the non-League for a total of \$180K.
 JOSE'S HEROES sold P Peterson (MF) to the non-League for \$60K.
 ENZYMATIX sold Humble (DF) and Twiddle (MF) to the non-League for a total of \$160K.
 KOMIC RELIEF sold Fribble (FW) to the non-League for \$300K.
 LITERARY GIANTS sold King Arthur (MF) to the non-League for \$120K.
 CARIOCA F.C. sold Dialmagao (SW) to the non-League for \$180K. In order to redress excessive debts, the Commissioner also sold Zeito (MF) to the non-League for \$60K.
 HOLLYWOOD traded Alfred Hitchcock (FW) to HEROES for J. Freiheit (DF) and \$100K.
 HOLLYWOOD sold Sidney Greenstreet (MF) to the non-League for \$60K.
 GEMS sold Rose (FW) to the non-League for \$60K.
 The ever-active front office of 20° C sold Ansel Adams (DF), Frederick Sommer (FW), and Diane Arbus (MF) to the non-League for a total of \$1120K.

SUSPENSIONS:

Martin, Ekeler, and Adams of HEROES are all out for match 22 against Buds.
Bayer of VOLKSWIRTSCHAFT is out for match 21 against Enzymatix.
No of H.M.S.S. is out for match match 21 against Relief.
Sourdust and Muzzlehatch of GORMENGHAST are out for match 21 against Juventus.
Fumble of ENZYMATIX is out for match 21 against Volkswirtschaft.
Humble is out for match 21 plus match 22 against Juventus.
Doom of DOERS is out for match 21 against Composers.
Copernicus of SCIENTISTS is out for match 21 against Gems.
Burr of HOLLYWOOD is out for match 21 against Chippewas.
Lucky of RATS is out for match 21 against Sockheads.
Ortega of TYRANTS is out for match 21 against Emerald City.
DiMaggio and Robinson of GEMS are out for match 21 against Scientists.

AUCTION RESULTS:

#38	FW	III	8	to	<u>Komic Relief</u>	for \$450K (Gummo)
#39	DF	II	7	to	<u>Cheesemen of Hastings</u>	for \$402K (Mikhal Tal)
#40	SW	I	7	to	<u>20° C</u>	for \$713K (Emmet Gowin)
#41	FW	II	7	to	<u>Carioca Football Club</u>	for \$489K (Leja)
#42	FW	IV	9	to	<u>20° C</u>	for \$364K (Dorothea Lange)
#43	DF	I	5	to	<u>Evil Doers</u>	for \$100K (Constrictor)
#44	DF	V	10	to	<u>Scientists</u>	for \$402K (Rutherford)
#45	MF	IV	9	to	<u>Jose's Heroes</u>	for \$456K (L. Davis)
#46	GK	I	5	to	<u>Humboldt Buds</u>	for \$640K (Space Ghost)

AUCTION:

#47	GK	III	8	#50	SW	II	8	#53	MF	IV	10
#48	DF	II	8	#51	NW	III	9	#54	FW	IV	10
#49	MF	I	7	#52	FW	I	6	#55	DF	III	9

ADDRESS CHANGES: DUBLIN FIRE have broken the hearts of fans in Columbus as manager Dan Stafford has moved the club to 1637 Hampton Knoll Dr., Akron, OH 44313-4840. Word from the Akron sports establishment has the soccer fans in that city extremely excited about the arrival of a club so heavily favored to win its division. Look for attendance at Fire home games to remain high.

REDLANDS JUVENTUS, on the other hand, found their current quarters unfavorable but kept the home fans happy by moving to 1325 E Citrus Ave. Apt. 2-C, Redlands, CA 92374.

DEADLINE for Session 8 lineups is 19 April 1986.

DIVISION I

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	PN	DP	MANAGER
4311121	H.M.S.S.	26	18	8	0	1	4	2	3	94-87	5	208	1	14		Kleiman
5434332	Juventus	24	17	7	1	0	4	1	4	83-42	2+	111	4	48		Williams
3122413	Haross	24	18	5	3	1	5	1	3	58-37	3	-290	14	96		Fuchs
2243244	Relief	22	18	8	0	1	2	2	5	72-46	3	-356	5	54		Becker
9548875	Breakfast	16	18	4	2	3	2	2	5	59-54	5+	483	1	12		Marcisco
6756556	Enzymatix	16	17	4	3	2	2	1	5	53-54	2	-124	17	92		Barno
1576767	Gorninghamst	16	18	4	1	4	3	1	5	49-53	3	-182	8	72		Hare
8867688	Buds	13	18	3	0	6	3	1	5	45-56	2+	-339	0	22		Tighe
7999999	Volkswirt	3	18	0	2	7	0	1	8	26-120	1+	136	11	112		Hanson

Abbreviation guide is on the opposite page.

NOTES: Relief were fined \$10K for, you guessed it, no penalty kicker.

MATCH 19

Komic Relief: 3	Jose's Heroes: 3
Scr: Curly, Groucho(2P)	Scr: Ekeler, Adams(2)
Bkd: Shemp	Bkd: Martin, Ekeler, Bachtel, Adams

Tough defense proves to be both the Heroes's salvation and undoing, as they limit the visitors to a single earned goal but also give them two penalty kicks, leaving it to their offense to play some spectacular catch-up in the second half. Half: 3-0 Shots: 3-8

Her Majesty's Secret Service: 4 Humboldt Buds: 2
Scr: Broccoli, May Day, Bond, Fleming Scr: Forey (1P), Sherman

The score doesn't really reflect the Buds's fine effort, as they get the ball down near the visitor's goal fairly often but aren't nearly as successful as H.M.S.S. at using the opportunities to score. Half: 3-0 Shots: 6-10

Gormenghaast: 3
Scr: Prunesquallor, Muzzlehatch(2)

Breakfast Buddies: 7
Scr: Snap(2), B. Berry(2),
Chocula(1F), Crackle, Crunch

Gormenghast's play continues to be erratic, as they let Buddies go up by four, then catch fire in the second half and score three of their own, which is still far from enough. Half: 0-4 Shots: 7-12

Redlands Juventus: 13	F. C. Volkswirtschaft: 1
Scr: Voltaire(3), Conrad(8), Spenser(2)	Scr: Lufthansa
Bkd: Spenser	Bkd: Birkenstock

Juve make Conrad a birthday present of a seemingly endless series of assists in an all-too-typical match for FCV fans. Lufthansa's late goal is a small moral victory for the home side. Half: 8-0 Shots: 29-5

MATCH 20

Humboldt Buds: 1 Komic Relief: 0
Scr: Blanc

It's nil-nil at the half as the Buds frustrate the home side's attack. Second half sees both clubs taking turns shutting each other down--but Blanc slips one in the home goal with 9 minutes to play for an upset which snaps Relief's perfect record at home. Half: 0-0 Shots: 2-4

Jose's Heroes: 1

Scr: Eljo

Bkd: Martin

S/O: Kiefer, Adams

A fierce attack sees the Heroes draw first blood, but they give up a penalty which leaves things tied at the half. Gornghast continue their great goalwork in the second, but when their outliners have their hands full trying to deal with the Heroes' s roundness and some of the visiting strikers' support crew get the red cards, the match stays drawn.

Half: 1-1 Shots: 10-0

F. C. Volkswirtschaft: 1

Scr: TejeFunken

Bkd: Bickenstock, Bayer

Broccoli(2,1P)

Her Majesty's Secret Service: 18
Scr: Goldfinger(4), Fleming(4),
Mo(4), Kinnear, May Day(2).

Goldfinger scores off the opening kickoff, which sets the tone for the entire match and puts the S.S. back in first place in the league's tightest race. Half: 1-0 Shots: 6-30

Breakfast Buddies: 5

Endwell Enzymatic: 3
Scr: Chocula(1P), Snap(2), Crackie(2), Spanky(2), Dibble

Spanky gets the first strike, but Buddies start with a penalty kick and carry on from there. Dibble ties it up in the second half, but after Snap's second goal the visitors struggle to shut down the Endwell attack, Crackie finally putting it out of the home side's reach with four minutes remaining. Half: 3-2 Shots: 6-12

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PI: League points. BT: matches played. BM, HD, HT, VM, AD, AT: home wins, draws, losses; away wins, draws, losses. GF, GA: goals for, goals against. VP: value points; + indicates an extra 1/2 VP. SX: cash on hand (10000). PM: penalties. DP: disciplinary points.

In the match descriptions, the home team is always on the right. SCR: goal scores; a number after a score is the number of goals scored (one if there is no number), a E after a number indicating goal(s) from penalty kick(s). Bkd: players booked. S/O: players sent off. HALF: score at half time. Shots: total number of shots on goal for each team.

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UNITED PRESS

SOCKHEADS PICKS AND PANS: A sweep was achieved in Season 6--amazing! Soon to be made a story by Steven Spielberg. Sockheads to go on and beat Red and Juventus by only 1. While Sockheads average loss to Hollywood at home.

I.R.S. NUMBERS RACKET:

Sockheads	4	Juventus	7
Game	4	Fire	13
Carloca	1	20	8
Changers	4	R.M.S.S.	10
Giants	3	Gornghast	2

MANAGER to CHESMEN: This is not the time to take it easy. Any team, on a given day, can upset any other team. Just look at the Boere match against the Fire. I want you to go out there, keep your mind on what your doing and stop those shots. I want to see three wins posted this season.

(continued on page 29)

DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	PN	LP	MANAGER
1111111	Fire	39	20	10	0	0	9	1	0	191-36	4+	407	1	12	Stafford	
5532222	Doers	27	20	6	2	1	6	1	4	43-40	2+	-357	11	68	Hise	
4455433	Chessman	23	20	6	1	4	4	2	3	46-26	3+	118	7	38	Courtenanche	
2224344	Giants	22	20	6	1	3	4	1	5	38-53	2	25	10	28	Gaughan	
3343555	Composers	20	20	6	0	5	4	0	5	29-77	3+	970	7	46	McIntyre	
6566666	Changers	18	20	4	3	3	3	1	6	40-47	3	391	6	28	Langley	
7778777	Eagles	6	20	0	2	9	1	2	7	15-70	1+	124	13	76	Brown	
8887888	Carioca	5	20	1	1	7	0	2	9	15-68	1+	-485	19	210	Dancouse	

Abbreviation guide is on page 27.

NOTES: Decomposers were fined \$10K for attempting to coach a non-apprentice four times in one season.

MATCH 19

Northside Eagles: 0

Chessman of Hastings: 9
Scr: Alekhine(4), Staunton(3),
Lopez, Deschappelles

With two Eagles forwards suspended, a manager trying to recover from a recent absence, and an away match to boot, what did you expect? A well-played match turns into the expected rout when the away goalkeeping begins to tire. Half: 0-2 Shots: 0-23

Carioca Football Club: 0

Dublin Fire: 10
Scr: Mullen, Watson, McCulloch(2),
Hewson(4), Riepenhoff, Clayton
Bkd: Evans

Fire take an opportunity to add to their already-monumental goals-for total. I don't know--seems to me like the Division II winner won't exactly be decided by goal differential... Half: 0-6 Shots: 0-24

St. Langlois Changers: 1
Scr: Tomba(1P)

Decomposing Composers: 0
Bkd: Mussorgsky

Neither side gets anywhere near the other's goal during the first half, and it's not until minute 75 that anyone even gets a clean shot. Even then, Changers can't put it in the goal--but a penalty kick makes all the difference. Half: 0-0 Shots: 3-0

Evil Doers: 3
Scr: Blizzard, Bullseye, Reaper(1P)

Literary Giants: 7
Scr: Adams(3), Vader(2), Hercules,
Joris

With the Blob suspended, what starts out as an even match which could have helped solidify Doers's grip on second place turns into a spree for the home side. Half: 2-2 Shots: 8-8

MATCH 20

Dublin Fire: 5
Scr: Mullen(3), Hewson, Evans(1P)

Northside Eagles: 0
Bkd: Duncan

Dublin's forwards are off their usual form, but the visitors still outclass the Eagles. Half: 2-0 Shots: 24-1

Chessman of Hastings: 1
Scr: Alekhine
Bkd: Alekhine

St. Langlois Changers: 1
Scr: Syngyn-Pemyth

Both goals come early, after which Morphy shuts down the home side--and gets carried off the field by his teammates when he salvages the draw by saving a penalty kick with ten minutes to go. Half: 1-1 Shots: 3-6

Evil Doers: 2
Scr: Klaw, Reaper(1P)
Bkd: Doom

Carioca Football Club: 0
Bkd: Fonseca

In the middle of the their session on the road, Doers take it easy and put in just enough to carry the match--although they get some help from a business-as-usual C.F.C. penalty. Half: 2-0 Shots: 3-0

Literary Giants: 2
Scr: Hercules(1P), Joris

Decomposing Composers: 3
Scr: Vaughan-Williams(2), Brahms

Composers start on the wrong foot by giving up a penalty, but turn things around and turn a one-goal deficit into a one-goal victory despite Giants's best efforts to get just one (or maybe two) more. Half: 2-1 Shots: 6-7

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(United Press, continued from page 27)

REPORTER: Can you describe the events that lead up to the ejection of Toto?

REFEREE: Well, I was officiating, minding my own business, when Dorothy brought Toto near me and I got this bite on my leg.

REPORTER: You mean Dorothy bit you?

REFEREE: No, her dog!

REPORTER: Oh, she bit her dog?

TYRANTS to LEAGUE: My team colors are Blood Red top with bullet hole air conditioning, "chain" sash. What else would it be!

CHESSMEN to DECOMPOSERS: What do you have up for sale? The only thing I can see is Vaughan-Williams has a goodly number of DP's.

DECOMPOSERS EXHUMATION SALE, PT. II: Yes, McBruce was unclear last time--here's the gist of it. Hose, and Hydrant, the two players (app. \$10) who between them allowed 31 goals in the "game" against Dublin Fire, are for sale. Best bids by next time gets 'em. Anyone want an apprentice? Or two?

SOCKHEADS to CHESSMEN: I have acquired the talents of a sweeper. Now we need a pretty apprentice anything. We have cash to blow, but, we want a good one, at least \$14.

SILLY STATISTIC DEPARTMENT to STAFFORD: Only 5 of 27 teams (18.5%) remain undefeated at home. What do you make of that?

JUVE to LEAGUE: The real news last time was that Stafford beat out Spitzer in the shots-on-goal department 80-71.

CHESSMEN to JUVENTUS: The Tyrants got 81 shots on goal last session but still are 4 points behind 20° C. There is something to be said about defense.

JUVE to DECOMPOSERS: Your "Major Catastrophe" rule is a point well taken. (If you could get the DOER-FIRE plane crash to happen over the Relief-HMSS game field in Session 8 so much the better.) Here are a few more rules to enable realism and reality to climb further into the creche--

1. The Fryar Rule: Star player gets cut-up in a spot of domestic violence, loses two skill levels and helps his team do abysmally in the Cup final playoff.
2. The Steve Howe Rule: Player involved with drugs. Not sold to n-L,

(continued on page 31)

DIVISION III

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	FW	DP	MANAGER
2111	20" C	20	11	5	0	0	5	0	1	86-33	4	-201	1	26		Luedi
3322	Tyrants	16	11	5	0	0	3	0	3	97-56	4+	-89	3	14		Spitzer
1233	Hollywood	15	11	5	0	1	2	1	2	63-30	5+	26	2	56		Roux
5644	Sockheads	12	11	4	1	1	1	1	3	58-44	4	-129	1	38		D Anderson
4455	Scientists	12	11	3	1	1	1	3	2	36-40	4+	-278	5	20		Kott
9576	Gems	11	11	3	1	2	2	0	3	24-25	6	185	7	44		Ferguson
7867	Emerald	9	11	3	0	3	1	1	3	52-48	6+	374	6	64		Stone
6788	Chippewas	8	11	2	0	3	2	0	4	39-42	5	394	0	24		R Anderson
8t99	Traders	4	11	0	2	3	1	0	5	6-58	6+	-42	3	38		Goode
t9tt	Rats	3	11	1	1	4	0	0	5	5-90	12+	560	2	26		??Bowen??

Abbreviation guide is on page 27.

NOTES: RATS and TRADERS are without a manager, although the latter were not penalized (i.e., no doubled hardness effects, etc.).

MATCH 19

Scientists: 0
Hollywood 200: 6
Scr: Gleason(3), Ustinov, Arbuckle, Welles(1P)
Bkd: Copernicus
S/O: Burr

Hollywood do a very admirable job of trying to reverse their slide in the standings, managing a fine shutout despite Raymond's getting a little hot under the collar. Half: 0-4 Shots: 0-16

Sockheads Part II: 0
Currency Traders: 0

Neither offense can muster anything at first; Sockheads finally get some shots in the second when Traders begin to tire, but they still can't crack it open when Korona and company demonstrate some flawless goal tending. A fine draw for the home side. Half: 0-0 Shots: 3-0

California Tyrants: 3
Central Chippewas: 5
Scr: Van Dong, Castro, Pot
Scr: Merrill, Saxe(2), Thorpe(2)
Bkd: Robinson

Chips have a surprising lead at half-time, and the lift contributes to brilliant second-half defense by the home side. When Saxe and Thorpe get one more each, it looks bleak for Tyrants. Half: 2-3 Shots: 21-6

Diamond Gems: 1
Emerald City: 0
Scr: Mantle

Gems display superb teamwork, and despite Glinda's expected good goal work, Mantle breaks the impasse with 15 minutes to play. Half: 0-0 Shots: 8-0

River Rats: 0
20" C: 13
S/O: Lucky
Scr: Atget(4), Coburn(2), Lyons(3), Arbus, Stieglitz(2), Winnogrand

D-III's cellar club (sans manager) at the top of the table's home field--and you expect real soccer? Hahahahahahahahaha. Half: 0-8 Shots: 0-31

MATCH 20

Hollywood 200: 0
Sockheads Part II: 0

The match is filled with tight ball control, and although the home side have a slight advantage, they still find themselves unable to capitalize the few times they get close to the Hollywood goal. Half: 0-0 Shots: 0-2

Central Chippewas: 3
Scr: Thorpe, Saxe, Robinson

Scientists: 5
Scr: Fermi(3), Darwin(2)

After a saved penalty kick, Fermi starts things off for the home side, who have a two-goal lead at half. Saxe narrows the gap off the second-half kickoff, but Scientists maintain the pace. Half: 1-3 Shots: 5-18

Currency Traders: 0

Diamond Gems: 6
Scr: Mantle(2), Clemente(3), Musial

Gems maintain control, but spurred on by the fans, they get hot in the second half and net four goals in ten minutes. Half: 0-1 Shots: 0-12

20* C: 1
Scr: Coburn(1P)
Bkd: Arbus, Sommer

California Tyrants: 2
Scr: Xiaoping, Assad

S/O: Ortega

The Division's top two go at it before a capacity crowd in a match with a lot of tough play despite relatively few shots on goal. Ortega's enthusiasm grants the visitors their only score. Half: 0-2 Shots: 1-4

Emerald City: 11
Scr: Dorothy(5), Scarecrow(2),
Tinman(3), Monkey
Bkd: Lion

River Rats: 0

It's getting a bit difficult to come up with new and different ways to describe one slaughter after another... Half: 3-0 Shots: 18-0

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(United Press, continued from page 29)

but sent to Betty Ford Clinic for three sessions, then may be sold or traded to another club. Limit per player: two times, possibly three.

3. Patriots Rule: Whole team involved in drugs. Team disqualified for the season, manager/connection sent up river to do 10-15 years hard time. (Stafford's speed-junkies come to mind here...there's more than one way to skin a cat...)

4. Dodgers Rule: Any team within two games of winning the Cup tournament automatically loses 15SL, commits 15 errors (booking or S/O's) and chokes.

What do you think, Bruce: am I on to something here or what?

TYRANTS to LEAGUE: Defense wanted! Coach or advisor as well. Pay is the 100K I win from Dublin Fire.

HEROES to FIRE: Well, are you going to pay him or am I?

JUVENTUS to EVIL DOERS: Congratulations on your canonization, St. Thomas. So, could you tell the League: how do you do that voodoo that you do so well?

SOCKHEADS to TYRANTS: Are you crazy? Me--start a League. No thanks! It is too much work involved as far as I can see. It is fun to play and B.S. about; but, it is too time consuming to be a Commissioner. I would need a computer and everything that Steve or Bill has that makes their games run so smooth and fun! How about you or Don run another league and I'll join, because, I'm hooked too! Next year or so--I'll join the Goode league with SOCKHEADS--THE SEQUEL or should it be PREQUEL?

(continued on page 34)

CUP TOURNAMENT

ROUND I

St. Langlois Changers: 1
Scr: Dayton

Her Majesty's Secret Service: 4
Scr: Fleming(3), Goldfinger
S/O: No

H.M.S.S. get the first shot and the first score, overcoming fine defense and goal work by the Changers. Dayton narrows the gap before the first half ends, but that's all St. Langlois can manage. Half: 1-2 Shots: 4-14

Chessmen of Hastings: 6
Scr: Steinitz(2), Greco(3), Alekhine

River Rats: 0

Chessmen own the match--no surprise. Half: 3-0 Shots: 15-0

Literary Giants: 1
Scr: Adams

Gormenghast: 10
Scr: Steerpike(1,3P), Barquentine,
Sourdust, Prunesquallor(2),
Muzzlehatch(2)

Bkd: Bumpoo

Bkd: Sourdust, Muzzlehatch, Steerpike

Gormenghast turn their erratic play for the better, and stun the Giants with a route after the latter start things off by giving Steerpike a penalty kick. Tempers flare throughout the match, the ref giving yellow cards to Gormenghast and penalties to the Giants. Half: 0-4 Shots: 3-13

Scientists: 1
Scr: Darwin

Evil Doers: 1
Scr: Doom

Not a lot of early action, as the Scientists look surprisingly strong and have the lead at the half. The momentum sees Newton and company continue to bottle up the Doers in the second half, but the Doom is still able to salvage the draw and force the rematch. Half: 1-0 Shots: 1-6

REMATCH

Scientists: 1
Scr: Permi(1P)

Evil Doers: 3
Scr: Bullseye(3), Dead Shot,
Blizzard
Bkd: Dead Shot

For the rematch, Bullseye spurs his teammates on to victory, scoring a hat trick in a hard-fought match which lays to rest any thoughts that Scientists would be able to pull it off twice. Half: 4-0 Shots: 6-1

Sockheads Part II: 1
Scr: Pink

Redlands Juventus: 0

An extraordinarily tightly played, close match which doesn't see a single clean shot through nearly the first three-fourths. When it comes down to the wire, though, Pink manages one last breakaway shot with three minutes to play--and catches Zoff flat-footed. Half: 0-0 Shots: 2-1

Diamond Gems: 0

Dublin Fire: 5
Scr: Mullen, Riepenhoff, Evans(2P),
Hewson

Bkd: Cobb
S/O: DiMaggio, Robinson

Gems actually manage a fine defensive performance, nearly shutting down Fire in the first half, but their enthusiasm begins to take its toll as two players are caught making overly-exuberant tackles and Fire exploit the opportunity, naturally. Half: 0-1 Shots: 1-11

F. C. Volkswirtschaft: 3
Scr: Adidas(2), Volkswagen

Central Chippewas: 7
Scr: Thorpe(2), Robinson(4), Saxe
Bkd: Washington

Adidas draws first blood, but Thorpe and Robinson keep the Chips one step ahead and leave the field one up. FCV tie things up yet again, but after Saxe follows Robinson to put Chips up two, well, it's a bit too large a deficit. Half: 2-3 Shots: 9-13

Jose's Heroes: 4
Scr: Crupper, Ekeler, Sharp, Martin

Northside Eagles: 0

Eagles decide to concentrate on defense in the second half, but it's a little late, as Heroes four goals came one right after the other in the first half. Half: 4-0 Shots: 11-1

Comic Relief: 6
Scr: Alfalfa, Groucho(2,1P), Harpo(2)

Emerald City: 0
Bkd: Henry

Relief start strongly, and the half finds them with an insurmountable lead. Second half sees one lone late goal by Harpo as the infamous "lookout" defense continues to give Glinda headaches. Half: 5-0 Shots: 15-0

Hollywood 200: 0

Endwell Enzymatix: 0
Bkd: Jumble, Fumble
S/O: Humble

A tightly-fought match ends up nil-nil, as Endwell aim to stop Hollywood dead in their tracks and succeed. Fumble misses the match's only clear shot, but Welles blows Hollywood's chance to advance by missing a penalty kick in minute 40. Must have been the pressure. Half: 0-0 Shots: 0-1

----- REMATCH -----

Hollywood 200: 0

Endwell Enzymatix: 1
Scr: Spanky(1P)
Bkd: Humble, Fumble

Bkd: Arbuckle

Hollywood are a bit nervous after the former close call, and the second match looks much like the first. This time, though, Enzymatix end up with the penalty kick, and Spanky ends up the hero. Half: 0-0 Shots: 0-1

Carioca Football Club: 4
Scr: Wampler, Rubenito, Zavala,
Almira

20* C: 14
Scr: Stieglitz(5), Winnogrand,
Lyons(3), Sommer(2),
Callahan(2), Atget

20* C run away with a match which is surprisingly clean, by Carioca standards. Half: 1-7 Shots: 9-30

ROUND II

Pairings for Round II of the Cup Tournament are:

California Tyrants	vs.	Her Majesty's Secret Service
Chessmen of Hastings	vs.	Gormenghast
Breakfast Buddies	vs.	Evil Doers
Sockheads Part II	vs.	Dublin Fire
Decomposing Composers	vs.	Central Chippewas
Jose's Heroes	vs.	Comic Relief
Currency Traders	vs.	Endwell Enzymatix
20* C	vs.	Humboldt Buds

(United Press, continued from page 31)

EAGLES to ALL: I'm back!

TYRANTS to GIANTS: "Rasberry"! "Double Rasberry"!

EAGLES to ALL: What do you mean no one noticed I was gone? I left for two sessions and no one noticed?

TYRANTS to 20": I hope I beat you! If not, oh well.

HEROES to CHESSMEN: Pseudorandom numbers hell! Just bribe him. See how well it worked for me again this session.

JUVENTUS to DECOMPOSERS: 'Tis a far, far better thing you did, than you ever done before.

HEROES to JUVENTUS: I like your kind of defense better where you have the cheerleaders stand in the forward's line of vision to distract them. Going to try a 69 defense next?

JUVENTUS to GEMS: Hope you remembered to bring grenades. Otherwise, I'm next on the chopping block...if I didn't get socked-out this round.

JUVE to SOCKHEADS: Out of curiosity, are those clean socks or dirty ones?

SOCKHEADS to DIAMOND GEMS: You played a heck of a game.

HEROES to DOERS: Well did I move up enough? Looks like I'll get the dubious honor of trying my luck next season.

GIANTS to CHESSMEN & COMPOSERS: 1. You're fighting for third, not second. 2. I'm in this scrape too. Don't forget it.

HEROES to GIANTS: Have put Muldoon on a 'pay for performance' basis and it's working great. In session 6 he only let in 4 of 10 shots, a new record for him. Or maybe its because I limited him to two quarts of beer before the game.

TYRANTS to JUVENTUS: I am not a Junior Anything.

REDLANDS to TYRANTS: My friend Kleiman? Sirrah, you jest with me! Did I ever tell you the story about a duck named Socrates and a cat named Whiskers? It all started...

HEROES to REDLANDS: Contagious social diseases is what makes my team win. The other teams are afraid to get close to them.

TYRANTS to TRADERS: Sorry James!

CHESSMEN to EVIL DOERS: Congratulations on a job well-done. Our rematch should be interesting.

UNKNOWN EAGLE KOMIC: Did you hear about the illegitimate Rice Krispy? He had no pop!

EMERALD to RELIEF: It's not so easy away from home. eh Bill? Bill? Bill? What do you mean we're down 6-0 and it's only the first half?!

JUVENTUS to RELIEF: Win?! Win...? Tell us more about this secret word, win...

SOCKHEADS to EMERALD CITY: Thanks to you, we finally won one away from home!

TYRANTS to EMERALDS: You mean I can play defense?

GLINDA to JUVE: Yes, I've tried Winged Monkeys, but didn't really like them. They were overcooked and the duck sauce was too sweet.

JUVE to KNIGHT: My sweeper, Bertagnin, asked me to apologize to you for not playing hard last time. It was he who missed the shin-kicking assignment last month in the match versus the Buds. We'll do better this time, promise.

EAGLES to GM: Wow, I take a vacation and come back to find myself playing the two first place teams back to back. Thanks a lot.

CHESSMEN to REDLANDS: P-N3 in your white game could be either P-QN3 or P-KN3. I need clarification. My response in the Black game is P-KN3.

TYRANTS to LEAGUE: Anybody play Star Fleet Battles? Have favorite races, etc...? Write or Call.

TYRANTS to KNIGHT: Sorry if I am abusing my press privilege.

COMPOSERS to JUVENTUS: Seriously, Don, there's nothing more wrong with Liszt than about two million other composers that have ever put dots on manuscript paper. Except, of course, for the ones not yet decomposing.

VOLKSWIRT to LEAGUE: Can he GM better than he can play? I have developed a formula for United Hockey I'd like to play-test in a single-lineup tournament. Send SASE to Scott Hanson, 3508 4th Ave. S., Minneapolis, MN 55408.

THE LAST PAGE

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DEADLINES

Sopwith:

Have and Igal:

Diplomacy:

United:

For articles, etc:

11 APRIL 1986
16 APRIL 1986
18 APRIL 1986
19 APRIL 1986
14 APRIL 1986

Sopwith sent to Mike Dean: 32 Newlands Ave.; Scarborough, N. Yorks
1012 EPS UNITED KINGDOM. Have and Igal to Scott Hanson & Franko
Peterson, 3508 4th Ave. S, Minneapolis, MN 55408. Diplomacy and United to
Steve Knight (who?).

GAME OPENINGS

Sopwith (5 needed):

\$2.00 game fee NO MMR fee

WAITING LISTS

United: Mike Dean, Randy Ellis, Steven Clark, Chris Trudeau,
Nigel McCabe, Pat Jensen
Sopwith: Doug Rowling

DIPLOMACY STANDBY LIST (standbys are wanted, and receive three free issues
upon completing a standby position):

Dan Stanford, Conrad Von Metzke, Matt Fleming, Randy Ellis,
Michael Bursstein, Chris Trudeau, Jim Ferguson, Robert Acheson

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NEXT TO LAST ISSUE for Ben Schilling, Kevin Brown, Marc Peters,

Phil Duncan, Matt Fleming, Jim Ferguson

LAST ISSUE for Kevin Tighe, Jake Walters, Morgan Griffith, Stuart Lancaster

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