

FADE IN

EXT: SOUTH MINNEAPOLIS APARTMENT BUILDING -- MID-DAY

Open on a three-story stucco apartment building with brown trim, the street in front of the building is lined with cars. It is a sunny day, with enough scattered clouds that the sunlight is weaker than it might normally be. Move up and in towards the upper-right hand window. Begin moving in through the window once it is centered on screen.

INT: APARTMENT -- MID-DAY

Move in towards the EDITOR, sitting on a backless "back" chair, a largeish computer humming to his left, typing away at a terminal. The EDITOR is in his mid-twenties, bespectacled, wearing jeans with a prominent rip in the right knee and a t-shirt. An occasional frown crosses his face.

EDITOR

(turning to camera)  
What's this "bespectacled" crap? I don't wear glasses!

The glasses disappear from his face as he turns back to the terminal and tries to resume concentrating.

MEDIUM SHOT -- TERMINAL

Continue pulling in as we make out the words appearing on the amber screen.

TERMINAL SCREEN

Diplomacy HouseRules . . . . .	page 2
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EDITOR'S FACE -- TERMINAL'S P.O.V.

The EDITOR's eyes go wide at what has appeared on the screen. He jumps up from his chair and backs away from the terminal. Atmospheric MUSIC up.

EDITOR

(horrified)  
Not a normal index! I can't--it's--I--it's--

#11 (Vol. 1 No. 11)

Circulation: 90

27 April 1986

# IT'S A TRAP!

An amateur production devoted to postal games and anything else the editor feels like; produced and directed by Steve Knight, 2732 Grand Ave. S #302, Minneapolis, MN USA 55408. Admission is 50¢ + postage per issue.

### Diplomacy HouseRules for It's a Trap!

"...the law is not an instrument of any kind. The law is a causeway upon which, so long as he keeps to it, a citizen may walk safely."

--Robert Bolt, A Man for All Seasons

I. Accessibility. I expect participants in games in IT to pay any appropriate game or NMR fees (or both). I reserve the right to bar someone from playing games in IT.

II. Game Composition. I will assign positions in games to potential players on a first-come, first-served basis. I will avoid putting together in any game in IT any two players who are: 1) currently playing together in another game in IT; 2) from the same metropolitan area or are a local phone call away; 3) related, either by blood or by marriage. I will respect players's wishes to exclude themselves from games with certain individuals. I will accept preference lists and dispreference lists and comply with them as much as possible when assigning countries.

III. Combination of Seasons. Seasons will be combined in American fashion unless otherwise indicated. Thus, retreats following a Fall turn and Winter builds will be combined with the following Spring turn; retreats following a Spring turn will be combined with the following Fall turn.

IV. Separation of Seasons. In games of regular Diplomacy, Winter 1901 will always be separate from Spring 1902. Otherwise, normally combined seasons will be separated on any player request, except that a given player may not separate two successive seasons, and a player may not request separation of seasons during, or in response to, an NMR insurance call.

V. Deadlines. I will explicitly announce all deadlines.

VI. No Moves Received. I will sack, in favor of a standby, any player who misses two deadlines in a row or three deadlines over a (real time) year of play. Upon a game's completion or a player's resignation from a game, I will return to that player any NMR fee for the game, provided that player has not NMRed during the course of their involvement.

VII. NMR Insurance. Any player may request NMR insurance by sending me their phone number. On deadline day, I will collect-call players with NMR insurance for whom I do not have any orders on file. I make no promises to actually call, and will do so only insofar as I am able to.

VIII. Standbys. I will use standbys for all games in IT, and will call upon a standby from the list to submit orders in the event of a player NMR, or to take over for a player who resigns or is sacked. I will give three free issues to any standby who plays a standby position to completion.

IX. Spring 1901 NMRs: Any player NMRing in Spring 1901 will automatically forfeit the game and NMR fees. I will hold the deadline over until I can find a replacement player.

X. Orders. Correct orders will contain: 1) the game's Boardman or Miller number, or its IT name; 2) the country for which orders are being submitted; 3) the season or turn number; 4) the date the orders are submitted; 5) the submitting player's signature. I will accept orders which don't have each of these items provided I am reasonably confident they are genuine. I will use the last dated or last received set of orders before the deadline to adjudicate a season. Please put game orders on separate sheets of paper from other correspondence; also, please use separate sheets for separate games.

XI. Types of Orders. I will accept orders which are conditional on the results of a previous season. I will also accept orders for future seasons. I will not accept joint orders, general orders, perpetual orders and codeword orders.

XII. Phone Orders. I will accept orders over the phone, but will not accept collect calls. I may ask for confirmation that you are who you claim to be, and may refuse to take orders if I am not convinced. I will read back the orders for verification; once verified, there can be no appeal about what I heard. I will not accept orders given over the phone to anyone else at my residence, nor will I accept orders left on an answering machine. I make no promise to be home around deadline time to receive phone orders.

XIII. Ambiguity. I will follow a liberal reading of Rule VII.4 (the "badly written order" rule) in attempting to interpret orders--that is, I will try as much as reasonable to interpret any given order as a legal, unambiguous order. I will ignore specific instructions that an order is meant to be ambiguous. If you have any doubts about whether or not a given order or format would be interpreted as ambiguous, ASK BEFOREHAND.

XIV. Abbreviations. The following province abbreviations not listed in the rulebook will be used in IT, and are guaranteed to be unambiguous.

Tyo	- Tyrolia	Tys	- Tyrrhenian Sea
Lvn	- Livonia	Lpl	- Liverpool
Lyo	- Gulf of Lyon	Bot	- Gulf of Bothnia
Nrg	- Norwegian Sea	Nwy	- Norway
NAf	- North Africa	NAt	- North Atlantic
Nth	- North Sea		

XV. Draws and Concessions. I will submit all proposals for draws and concessions to the players for voting. A game will end upon a unanimous vote among the players for a specific draw or concession. I will count a failure to vote as a NO vote, unless the failure to vote is due to an NMR, in which case I will count it as a YES. I will never make public who proposed a given draw or concession or how individual players voted.

XVI. Press. Press for games in IT will be white, grey, or black, depending upon the individual game. White press means only datelines which correctly identify the press item's author may be used. Grey press means datelines which do not identify a press item's author may be used. Black press means datelines which incorrectly identify the press item's author may be used. The GM's press will always be datelined IT. I will ignore press for the purposes of the game itself; e.g., "draw proposals" which appear as part of a player's press will not be submitted for a vote.

XVII. Errors. I will attempt to correct any and all GMing errors brought to my attention before the next season is adjudicated. Errors undetected until after the next season has been adjudicated must stand.

XVIII. Disputes. A player has the unconditional right to appeal a single disputed GMing decision to a mutually-agreed upon ombudsman during the course of a game. All players and I are expected to abide by such an ombudsman's decision. A player may dispute additional GMing decisions only with the support of at least one other player in the game.

XIX. Last But Not Least. I will sack any player who deceives me on a game-related matter. Such a player will automatically forfeit all game and NMR fees, and will be barred from playing games in IT.

FALL 1903

ANDY PANDA

1985AZ

AUSTRIA: Melinda Holley Box 2793 Huntington, WV 25727  
ENGLAND: Russ Blau 5005 Domain Pl. Alexandria, VA 22311  
FRANCE: Edi Birsan 950 Alla Ave. Concord, CA 94518  
GERMANY: Greg Ellis 700 Rio Grande Austin, TX 78701  
ITALY: James Wall 114 N 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  
\*Effective 7 May 1986, Eric will be moving to 7199 NW 48 Ct.,  
Lauderhill, FL 33319.

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ANDY PANDA FALL 1903 RESULTS:

AUSTRIA: A SER-tri; F ADR-ven.  
ENGLAND: A nwy-STP; F ENG S GERMAN A pic-bre; F lon-WAL; F nth-NRG;  
F BOT S A nwy-stp.  
FRANCE: A GAS S A par; A mar-PIE; A PAR S ENGLISH F eng-bre (nso);  
F bre-MID; F TYS S ITALIAN A ven-rom (nso).  
GERMANY: A bel-PIC; A BUR-par; A MUN-ber; A pic-BRE; A TYO-mun;  
F den-KIE.  
ITALY: A VEN S A vie-tri; A VIE-tri; F apu-NAP; F nap-ROM;  
F tun-WES.  
RUSSIA: A BUD S A ukr-rum; A mos-LVN; A UKR-rum; A SIL-ber.  
TURKEY: A arm-SEV; A BUL-rum; A rum-GAL; F AEG S F eas-ion;  
F BLA S A bul-rum; F eas-ION.

Orders for Winter 1903 and Spring 1904 (which may be made conditional on the Winter builds) are due FRIDAY, 6 June 1986 at 8:00 p.m. Central Time.

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ANDY PANDA FALL 1903 SUPPLY CENTER CHART:

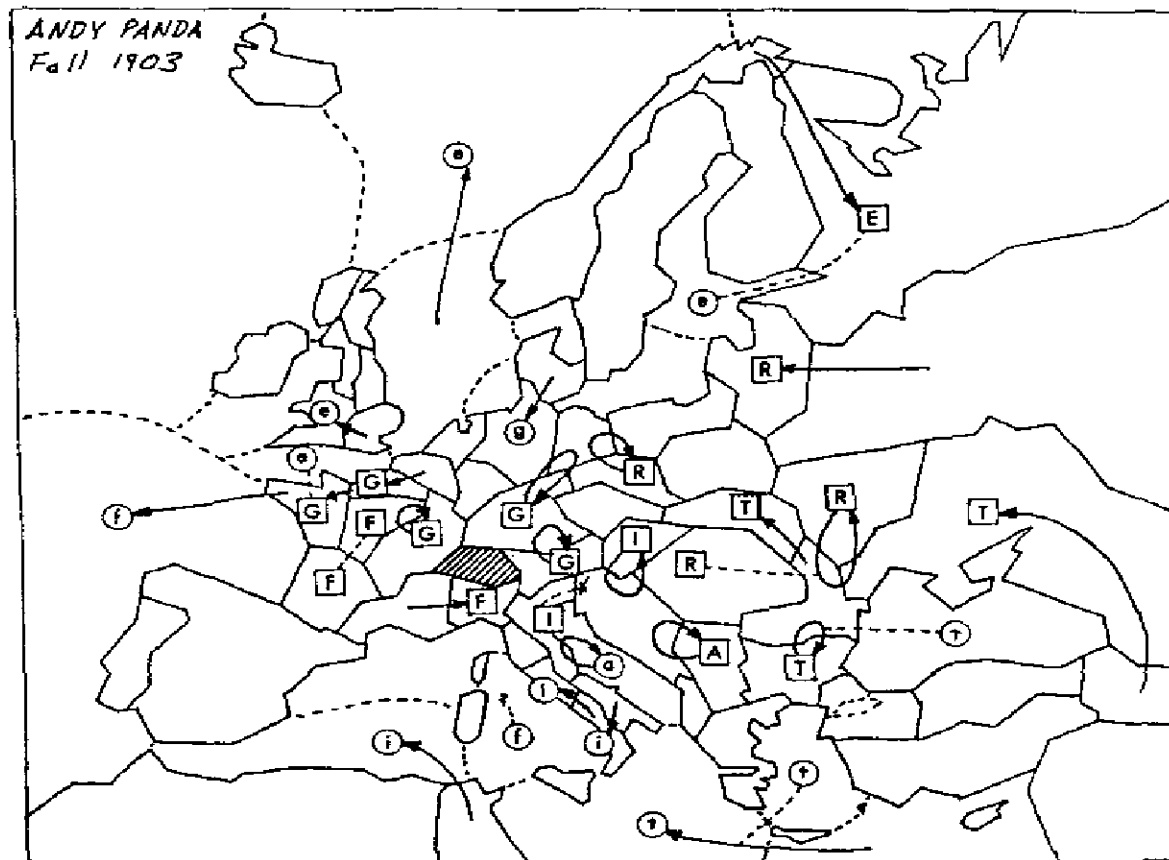
AUSTRIA:	tri,ser	(2)*even
ENGLAND:	edi,lon,lpl,nwy,swe,STP	(6) build one
FRANCE:	mar,par,por,spa	(4) remove one
GERMANY:	ber,kie,mun,bel,den,hol,BRE	(7) build one
ITALY:	nap,rom,ven,tun,vie	(5) even
RUSSIA:	mos,war,BUD	(3) remove one
TURKEY:	ank,con,smy,bul,gre,rum,SEV	(7) build one

\*Austria is even due to the Spring annihilation of A Budapest.

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ANDY PANDA FALL 1903 PRESS (grey):

MOSCOW to ROME: Sorry James, but I got a better offer.  
MOSCOW to ANKARA: Hopefully you kept your part of the bargain.  
RUSSIA to TURKEY: It's time to switch alliances -- Eng-Ger can be stopped.  
RUSSIA to ENGLAND: Didn't you tell me that you weren't going to attack me?  
RUSSIA to GERMANY: I can't strike back at England, but hopefully I can tie  
up a couple of your units.  
RUSSIA to GM: No press, well since I don't write Diplomacy letters, I  
guess that this will have to take care of it.  
ROME to PARIS: What's sauce for the goose...  
CRETE to AUSTRIA: You're down but you're not out.  
AUS to I/R: Ouch, ouch! Pain-agony!  
AUS to GM: I/R should be penalized for their cruelty.  
IT to AUS AND I/R: Okay, \$10K fine each...no, wait...



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#### HOBBY NEWS

Springtime, and the hobby's fancies turn to polls and awards. The enclosures this time are for the package of awards administered by Larry Peery, specifically the Don Miller Memorial Award (for hobby service), the Rod Walker Award (for writing), and the John Koning Memorial Award (for play of Diplomacy). Unless my memory miserves me, you vote for one in each category (i.e., these are not rated from 0 to 10). Sign the ballot and scribble in some way in which you participate in the hobby--being a subscriber to IT counts, I believe. Recommendations? Anyone who will actually act on advice from this isolated corner of the hobby is probably lacking a good deal of common sense, but here goes. Miller Award: Byrne or Coughlan are my first choices--or, possibly better still, write in Peery himself for jumping in and reviving Diplomacy World. Walker Award: Talk about out of touch, I've seen exactly four of these, Bouwman or Hinton being the top of those. Koning Award: Again, I suffer from being out of touch, but I know from contact in a game that Redmond's a fair choice, and Stafford is undoubtedly one of the best. Don't delay--vote today.

My mention of not receiving anything about the Freshman Zine/Subzine Poll last issue was unfortunately mis-timed, as it turned out that Daf Langley has been hospitalized recently. I received a short note from Steve containing the very good news that she is recovering, and in the meantime he's sent out the enclosed self-explanatory flyer about the poll. Again, I am shamefully ignorant of far too many of these (I've only seen four, counting IT), but of those, Praxis and Excelsior are without a doubt worthy of your highest ratings.

FALL 1903

BULLWINKLE

1985AY

\*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

\*I am asking Randy Ellis (8310 Grandview Lane, Overland Park, KS 66212) to submit standby orders for Austria.

\*I am asking Chris Trudeau (8926 Erwell Rd., Nokesville, VA 22123) to submit standby orders for Turkey.

# BULLWINKLE FALL 1903 RESULTS:

AUSTRIA: NMR! GM retreats F Alb OTB. A bud U (r-vie.otb); A gal U;  
 A war U.  
 ENGLAND: A Nwy r Fin. A FIN S F nrg-nwy; F nth-HOL; F nrg-NWY;  
 F lon-NTH.  
 FRANCE: A BEL S ENGLISH F nth-hol; A GAS S A pic-bur; A BUR-ruh;  
A PIC-bur; F ENG S F bel; F MID H.  
 GERMANY: A DEN S F nwy-swe; A mun-KIE; A RUH-hol; A sil-MUN;  
 F nwy-SWE.  
 ITALY: A ser-BUD; A TRI S A ser-bud; A ven-TYO; F GRE H;  
 F ION S F gre; F TYS H.  
 RUSSIA: A STP-nwy; A ukr-MOS; F SEV H; F swe-den  
 (r-bal,bot,sk,otb).  
 TURKEY: NMR! A arm U; A bul U; A rum U; F bla U; F aeg U.

The Austrian A Budapest is dislodged and must retreat to Vienna or off the board. The Russian F Sweden is dislodged and must retreat to Gulf of Bothnia, Baltic Sea, Skagerrak, or off the board.

I am asking Randy Ellis to submit standby orders for Austria, and Chris Trudeau to submit standby orders for Turkey.

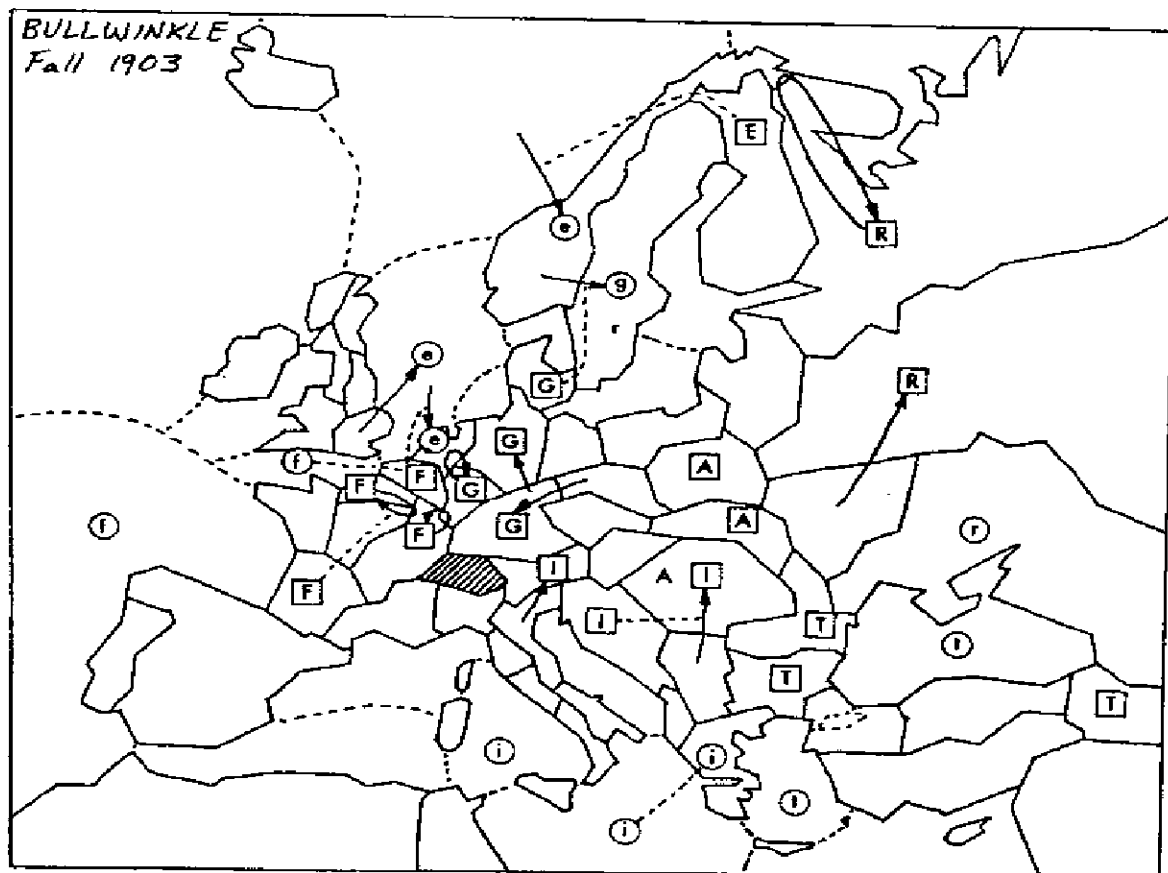
Orders for Winter 1903 (which may be made conditional upon whether Don returns as Austria or Steve returns as Turkey, or both) and Spring 1904 (which may additionally be made conditional upon the winter builds) are due FRIDAY, 6 June 1986 at 8:00 p.m. Central Time.

# BULLWINKLE FALL 1903 SUPPLY CENTER CHART:

AUSTRIA:	vie,war	(2)*remove one
ENGLAND:	edi,lon,lpl,nwy,HOL	(5) build one
FRANCE:	bre,mar,par,bel,por,spa	(6) even
GERMANY:	ber,kie,mun,den,SWE	(5) even
ITALY:	nap,rom,ven,ser,tri,tun,BUD,GRE	(8) build two
RUSSIA:	mos,stp,sev	(3)*remove one
TURKEY:	ank,con,smy,bul,rum	(5) even

\*Austria is down only one due to F Greece retreating off the board this season. Note that Austria is even if A Budapest is ordered to retreat off the board.

\*Note that Russia will be even if F Sweden is ordered to retreat off the board.



BULLWINKLE FALL 1903 PRESS (white):

LON to ROM: Offended that I'd nothing to say to you? Well, did you hear the one about--naw, that would really offend you!

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#### EDITORIAL

It would be very tempting to lie in trying to explain this issue's lateness, make up some story of disaster at work which soaked up all excess time, but things like that will come back to haunt you--and it's only partially true, anyway. "Real life" has again intruded on zine production far more than I wish it would, and although I had thought I had planned well enough around a busier schedule at work than usual over the last two weeks, that was definitely not the case. Moving the deadlines from Saturday night to Friday is an attempt to prevent this from happening again; a whole extra day to get results prettied up may, just may, be the extra bit of time I need to help speed up the turnaround. You live and try to learn from the minor setbacks, but it's an agonizingly slow process.

The other change is the one-week extension to this coming deadline, which is a bit of juggling necessary to bring the zine's schedule in line with my vacation schedule for the summer. (In particular, this one is to avoid setting the deadline when I'm at MaryCon, so at least it's hobby-related.) Barring any unforeseen circumstances, I think we'll be set for the summer after this one-week hiccough.

(continued on page 10)

SPRING 1901

CHILLY WILLY

1986??

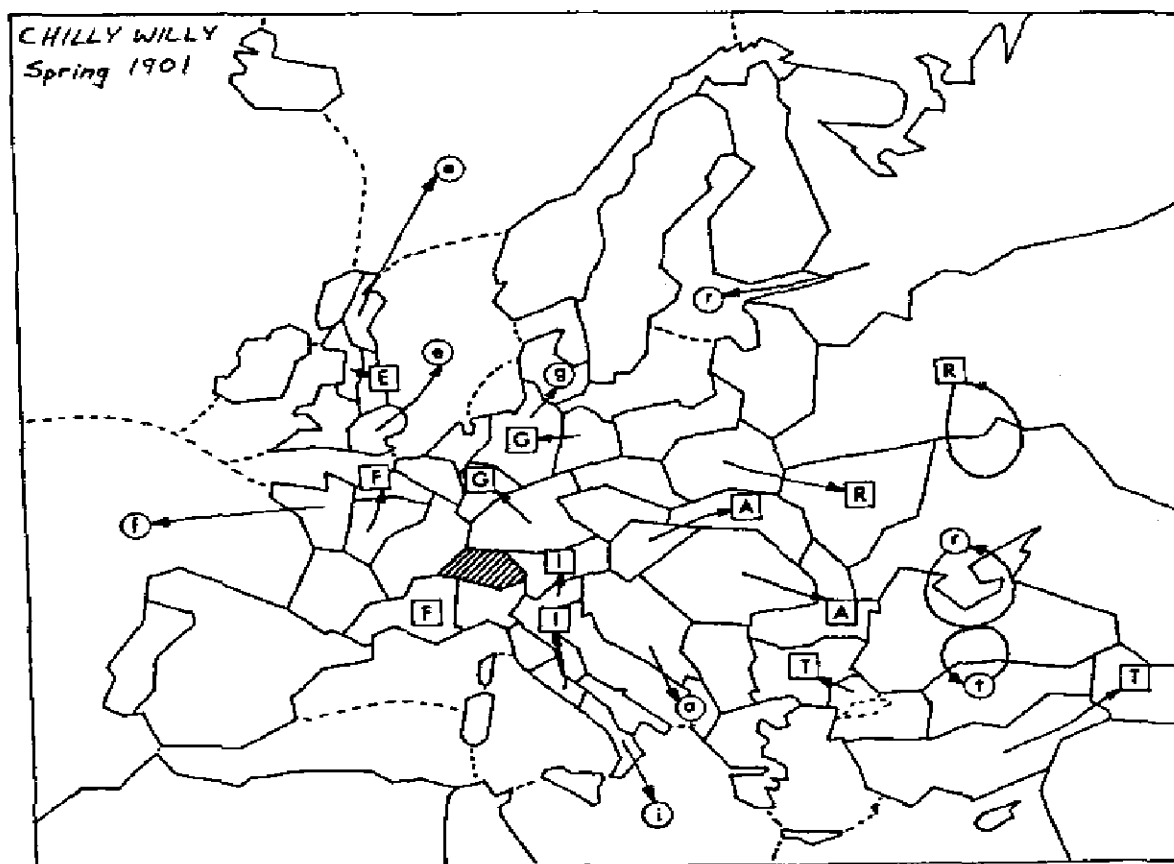
\*AUSTRIA: Eric Diamond 1700 SW 16th Ct. #D-2 Gainesville, FL 32608  
ENGLAND: Kevin Stone 23 Cherry Place Staten Island, NY 10314  
FRANCE: Rob Robinson 300-C Stratford Rd Williamsburg, VA 23185  
GERMANY: Carleton Harris 8686 Coy #97 Baton Rouge, LA 70810  
ITALY: Jim Diehl 10530 W Riverview Dr. Eden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

\*Effective 7 May 1986, Eric will be moving to 7199 NW 48 Ct.,  
Lauderhill, FL 33319.

CHILLY WILLY SPRING 1901 RESULTS:

AUSTRIA: A bud-RUM; A vie-GAL; F tri-ALB.  
ENGLAND: A lpl-YOR; F edi-NRG; F lon-NTH.  
FRANCE: A mar H; A par-PIC; F bre-MID.  
GERMANY: A ber-KIE; A mun-RUH; F kie-DEN.  
ITALY: A rom-VEN; A ven-TYO; F nap-ION.  
RUSSIA: A MOS-sev; A war-UKR; F stp(sc)-BOT; F SEV-bla.  
TURKEY: A con-BUL; A smy-ARM; F ANK-bla.

Orders for Fall 1901 are due FRIDAY, 6 June 1986 at 8:00 p.m. Central Time.





CHILLY WILLY SPRING 1901 PRESS (black):

IN THE DESERT OF SMYRNA: The hot winds whipped through the caravan, forcing Peter to cover even more of his face with the cloth. It was an automatic gesture, and his train of thought continued unbroken. He was thoroughly bewildered by his circumstances, yet felt completely at ease in his settings. He was traveling across the desert in a military caravan; they were finally nearing Mt. Ararat. This maneuver was under his orders; he was the Grand Vizier of all Turkish forces. And yet... He thought back to the day the letter had arrived in the mail, installing him as head of Turkey. That momentous occasion was still crystal clear in his mind. But before that, there were no memories--not a one! It was as if he hadn't existed before that moment. And what of his current position? How had it fallen into his lap, for surely that is exactly what had happened? He was not of these people he commanded, he was sure he wasn't a military man, although his memory could neither affirm nor gainsay him, and yet, every move, every custom of "his" countrymen came to him as if he'd lived here all his life. Perhaps he had...

"Grand Vizier!" came a shout. "We are nearing Armenia." His reverie shattered, Peter returned to reality. The orders he gave, the decisions he made, all came with the wisdom and ease of an experienced leader. He just hoped he was right about his overall strategy. Taking on the Great Bear was always dangerous. Initial communication had been encouraging, and Peter had thought war could be avoided. But after a prolonged silence, and vigorous diplomacy from the Dual Monarchy, he'd realized he would be forced to defend his countrymen from the terrorizing Cossacks. "A pre-emptive attack to stop terrorism," he thought, "that's not a bad concept. I wonder if anyone else would ever think of that?" His thought drifted back to recent communications with the Austrian ambassador. He had been most persuasive, and Peter was apprehensive. If he had one fault, it was a tendency to trust too often. Help against the Russian had been promised, however, and the Austrian ruler, Eric the RED (a name more fit for a Norse king!), had presented Peter a handsome gift as a display of esteem. Peter twirled the Diamond ring thoughtful around his finger. Could that gesture be symbolic, he wondered idly? Or was the ring on the OTHER finger?

SPRING 1901 - PARIS: The new president of the French Republic was sworn into office today. The post-inauguration party lasted late into the following morning. The President sends greetings to all the great powers, and assures them that France's foreign policy objectives shall always be peaceful. Of course, France must always work to ensure that "Liberty, Equality and Fraternity" flourishes in Europe and the world at large. (France retains the right to define "Liberty, Equality and Fraternity.")

PARIS to LONDON: Let's hope that British cruisers are not steaming the English Channel!

PARIS to BERLIN: Nor German armies mashing the grapes in Burgundy!

PARIS to ROME: Nor Italian troops marching through Piedmont!

TURKEY to RUSSIA: I'll let my moves speak for themselves.

LONDON to PARIS: I agree.

TYR to VEN: Don't even consider it.

ENGLAND to WORLD: Anyone want to take bets on the first NMR?

ENGLAND to RUSSIA: You're right, the NBC holds its tournament in Liberal, not Lawrence.

FRANCE to GERMANY: Burgundy neutral? Are you nuts?

TURKEY to MOSCOW: Sorry Stu, but it's been made painfully obvious that you intend to move South.

TUNIS to ITALY: What's the matter Guido? All dressed up and no place to go? If you don't like FRENCH fries, how about a Thanksgiving TURKEY with all the trimmings?

RADIO MOSCOW: Thousands of enthusiastic supporters gathered around the

winter palace in St. Petersburg to hear the Czar's first speech since the recent Russian elections. "The fact that 97% of the people voted for my party shows I have broad popular support for my policy of peace and goodwill among all European nations," the Czar said.

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

WINTER 1900

DONALD DUCK

1986??

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 WMO	Kalamazoo, MI	49008
*GERMANY:	Michael Burstein	111-28 75th Rd.	Forest Hills, Queens	
		New York, NY	11375	
ITALY:	Carleton Harris	8686 Coy #97	Baton Rouge, LA	70810
RUSSIA:	Tom Hise	3121 E Park Row #165	Arlington, TX	76010
TURKEY:	Dana Blethen	3188 Carousel Ct.	Birmingham, AL	35216

\*I misprinted Michael Burstein's address last issue; the above is correct.

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Donald Duck has been held over at player request. Orders for Spring 1901 are due FRIDAY, 6 June 1986 at 8:00 p.m. Central Time.

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DONALD DUCK WINTER 1900 PRESS (grey):

GERMANY to WORLD: Does everyone have my correct address now?  
WORLD NEWS, DATELINE 1900: King Umberto I of Italy murdered and succeeded by his son Victor Emmanuel III.  
Bernhard von Bulow is named German Chancellor.  
Britain annexes Orange Free State and Transvaal, and takes Pretoria and Johannesburg.  
The World Exhibition takes place in Paris, as well as the Olympics.  
Russia suffers harvest failures and the beginnings of an industrial crisis.  
Nothing in about Austria or Turkey.

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(Editorial, continued from page 7)

A bit of a disappointing note relating to the content of the zine itself: my licensing agreement with AAR/Tantalus, the distributors of Eyebeam, the comic strip which has been gracing the pages of this zine since its inception, has finally expired, and although I've applied for a renewal, I have yet to hear from them--and even then, I shan't be surprised if they decide not to renew the agreement. IT does not, after all, deal with the sorts of large numbers of subscribers which they'd doubtless like to help spread Eyebeam's popularity. In the meantime, then, owing to my somewhat anal decision that I won't reproduce copyrighted works without securing permission from the copyright holder (and also to my procrastination on working around that by going ahead and securing permission from various artists), we'll be without Sam Hurt's small measure of welcome relief from the pages of prose which make up a normal issue here.

Which rather leads into another topic I've been meaning to mention for a few issues now:

IT WANTS YOUR ARTICLES AND SUBMISSIONS!  
(Earn free issues! Impress your friends!)

(continued on page 11)

# HASE UND IGEL (TORTOISE AND HARE) MOVES 3 & 4

More lazy rabbits as ACHILLES and TUBBY take a snooze. MISS OCTOBER stocks up while HASENPFEEFFER takes a big bite and prepares to chew lettuce. Any volunteers to take over for ACHILLES?

name/starting space	move 3	move 4	balances
MISS OCTOBER(Becker)7	{a6 -21c}13C	{a0 +10c}13C	69c 21
TUBBY(McBruce/Hurrell)5nhr	{a1 -1c}6H+10c	{a1 -1c}7L	97c 31
ACHILLES(Keller)2nhr	{a1 -1c}3H-7L	{a2 -3c}9/4	92c 31
HASENPFEEFFER(Knight)5	{a5 -15c}10/2+20c	{a12-78c}22L	20c 31

T A O H \*

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123456789012345678901234567890123456789012345678901234  
HCH3CHLT42T3CHTF24T3CL2THC432THFCH23TCHC2LT34H2FCTH324CTLHC2HLH\*

To explain the notation: each move shows spaces moved, cost in carrots, any changes in carrots or lettuce, and space landed on. The spaces are (H)are, (C)arrots, (L)ettuce, (T)ortoise, (F)lag, 2, 3, and 4. The last space is home. The above mess tries to show the board and our rabbits' positions. TUBBY drew the "give/take 10 carrots" Hare card, while ACHILLES drew "move ahead one position." HASENPFEEFFER earned 20 carrots by being in 2nd place after landing on 2. The number squares earn carrots if you are in that position at the end of the turn. Flag is numbers 1/5/6. The carrots earned on number squares and when eating lettuce are 10x your position. Moves 5&6 due on IT's Dip deadline.

Scott Hanson & Frauke Petersen, 3508 4th Ave S, Minneapolis MN 55408  
1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

(Editorial, continued from page 10)

One subscriber had written me with the impression that I didn't want outside articles; I suspect this is because with the exception of external flyers, this has been very much a one-person show so far. Don't let this accident of non-submission dissuade you! The more I get re-involved with things in this area, the less time I have to do even a frantic job of getting the zine out, let alone writing something beyond the standard publisher claptrap for inclusion in these pages. (Noticed the lack of...shhhh!...\*film reviews\* lately? You thought I was consciously giving you a break, right? Sheer lack of time, buckwheat, both in the viewing and the writing.)

So (and this is the important part): three free issues per page for articles; similar rates, on a case-by-case basis, for artwork and other stuff. Subject? Hey, this journal is eclectic enough that the only topic I'll outright turn down is Hobby Politics; beyond that, though, you name it --literature, music, international affairs, your favorite avocation, Diplomacy, how you invented perpetual motion in your spare time, whatever. Come on--give it a try.

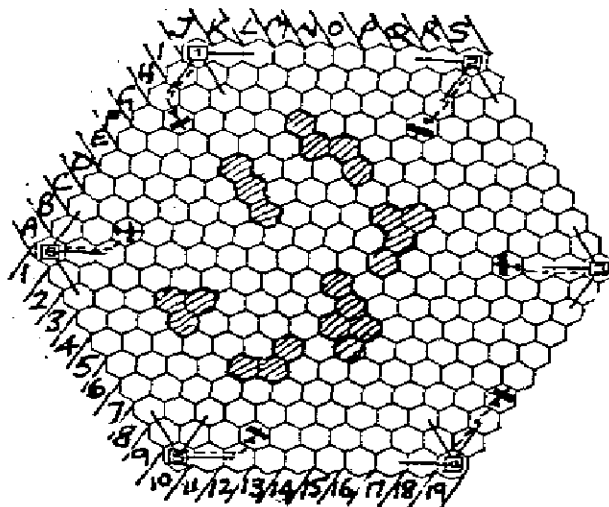
One last bit of Administrivia. Given my erratic evening schedule, I am far from the easiest person in the world to get ahold of by telephone, although I do, with one exception so far, nearly lock myself in my apartment on deadline weekend. Hence, my telephone number at work is (612) 681-3124. I don't have any qualms about your calling me at work if the need arises--just so long as you don't abuse the privilege. The number above rings my office directly, transferring to the phone-answering people if I don't answer within three or four rings. If that happens, you can leave a message and I'll try to call back--collect. Normal business hours are the right time to call, of course, although you should redefine the phrase

(continued on page 30)

\*\*\*\*\*  
 \* SOPWITH + AULUS PLAUTIUS \*  
 \*\*\*\*\*

TURN ONE:

T.S.AERONORT (KNIGHT)	H 2(H 3)
gamma A: A: LT	12d16a
GIVLET (NICOLL)	P10(O10)
beta A: A: A	12d16a
GREEN BARON (GAUGHAN)	P16(O16)
beta A: A: A	12d16a
RATATCSK (NORRIS)	M19(N19)
gamma A: A: A	12d16a
LT. LOUIS KINGNUT (BECKER)	D12(E12)
gamma A: A: LT	12d16a
THE FLYING DOCTOR (OZOG)	D 3(E 4)
beta A: A: LS	12d16a



Cloud direction for start of turn two: towards airfield THREE (3)

No Press ??

Congratulations, we've got this game going at last! Luckily I had reason to phone John Norris last night and he gave me his orders over the phone. I say lucky, because I had photocopied a number of Sopwith maps which I had used in Psychopath and had worked out the adjudication using one of them. What's the harm in that? Well on those maps I had the numbers and letters reversed (ie. numbers along the top coordinates and letters along the bottom) which meant I was using a mirror image of the actual situation. So thanks for spotting it, John!

WAITING LIST:

SOPWITH+: Doug Rowling, Bill Becker, 4needed.

SOPWITH : none, six needed.

Come on you lot, I KNOW there must be a few more budding pilots out there. Isn't this game turn proof enough that we can make this work? Hope I hear from a few of you before next deadline (see inside back page).

That's all for now,

Cheers,

*Mike*

\*\*\*\*\*

It's a Letter Column!

/\* Once again, time to plunge right in...  
\*/

From Bruce McIntyre (4 April 1986):

/\*...\*/ Witness was the first movie I saw in quite a while, so the effect of going back to the theatre may have caused it to gain favour with me, but I don't recall a movie with such contrasting faces; not only in the culture shocks facing the main characters, but in the types of scenes: the house-building scene vs. the police station atmosphere, the love story vs. the violent ending, etc. There are a zillion worse pictures they could have made gimmicking the Amish; Witness rejected the Amish culture as a mere gimmick.

After Hours would have no trouble winning an Oscar for Best Comedy, if there was one. (Why isn't there? And why does the Academy reject comedies?)

/\* Like most people, myself included, I suspect the members of the Academy like to flatter themselves about the stature of their product --see the quotes Linda Courtemanche sent in last issue. They doubtless worry that giving laurels to a comedy over a "serious drama" dealing with Important Social Issues will make the Academy look like a pack of whimsical narcissists (as though we don't know that that's already the case, right?). Given that prevailing attitude, I paradoxically thought that one of the more appropriate and courageous awards of late was the New York Critics' Circle giving Best Actor to Steve Martin for All of Me last year (or was it two years ago?).  
\*/

Prizzi's Honor would be a close second in my book. Note how this type of comedy is on a higher level (and deserving of more recognition) than, say, Spies Like Us. (Angelica Huston? I thought it was Pee Wee Herman in drag....)

/\* Now, now... Having not seen Spies Like Us, but being familiar enough with the style, I'm curious as to why you cite that as your counter-example. If you mention it because it was not a particularly good film (which I am inclined to believe based on the reviews I read), I'd agree. I'd be a little skeptical, though, if you're saying that "intellectual" comedy is by definition more worthy than other sorts.  
\*/

/\*...\*/ Parenting is getting more difficult by the hour. I look at what 12-year olds wear nowadays and vow that "no daughter of mine...", but what's the point? All you can do is influence him as best you can when you have the chance, and hope for the best. Perhaps we're a bit harsh on parents when a kid gets screwed up by going to an R or X movie, involving himself with "older" taboos like smoking, drugs, or sex, or makes violence a hobby. Some of the kids you see out nowadays would not be much "better" even with Bill Cosby (or at least the character he portrays) as a parent.

In Canada, movie ratings are slightly different; we have Restricted, Mature, and General, and a few others: a quick perusal of the paper shows a new "14-years" category that used not to be there. The sex flicks are usually rated R, but you usually see that type of crap confined to the smaller, specialized (!) cinemas.

In anticipation of your question, I've compiled the following list:

<u>Restricted</u>	<u>Mature</u>	<u>14 Yrs.</u>	<u>General</u>
Only one I could find currently showing here was something called The Naked Cage.	Color Purple Cocoon Police Academy 3 Pretty in Pink Brazil Hannah and her Sisters	Down & Out in Beverly Prizzi's Honor	Sleeping Beauty Care Bears Trip to Bountiful

In the paper ads (in fine print) also appear warnings, describing the questionable things you're about to see. /\* Bruce includes several samples, which I'll cut because I suspect these are becoming more common generally. \*/

Now I could pick logical holes in most of this without seeing the movies, but I'll leave that to you, Steve. So type your slash-asterisk and tell us all what you think.

/\* (Actually, the first mark has been dubbed a "slashterisk;" the second, of course, is an "asterisk.") I actually don't have a great deal to say, apart from feeling that descriptions of possible objectionable elements strike me as far more useful than ratings for people who are concerned about that sort of thing.

\*/

From Linda Courtemanche (6 April 1986):

I agree that it is a decided shame for reliable hobbyists to have to put up with habitual deadbeats. However, I'm afraid that the blacklist (I'm calling it that because I can't think of another name for it either) is not really a workable concept, since in practice it tends to create Good Guy/Bad Guy categories. And there are really too many situations that fall into a grey area between the two. Consider this one: The player who lives in an area with a notoriously erratic Post Office. He/she may try to plan sufficient lead time, but may be prevented from succeeding by late zine deliveries, slow mail service of orders to the GM and equally slow delivery of negotiation letters, flyers, etc. This unfortunate person may begin to get a reputation as a frequent NMRer, simply because of the sins of the Postal Service (American or otherwise). It would certainly be unfair to punish this player by placing him/her on a blacklist, or even to steer other hobbyists clear of this player. As for phoning in orders, the cost can be prohibitive to many, and it is not always allowed anyway.

Work and personal schedules, illness, family problems, and so on can also make it tough to always get moves in on time; we all know that, and you did address the problem in your letter Bruce. But I think that the blacklist concept will make people feel that they have to be on the defensive, as if their honest dilemmas are just 'excuses' to be believed or disbelieved. I know that's not what you have in mind, but some people will take it that way. And of course, people cannot usually guard against hectic weeks, because most domestic disasters are unexpected in their length or severity.

What I am really trying to say, Bruce, is that the NMR blacklist is an ideal solution in a less-than-ideal world, so unfortunately it will not work. It is assuming that a smoothly-running business can be made of a collection of semi-organized, sometimes egotistical, very busy, well-meaning, and all-too-human Dip players. I am afraid that some good people will perish along with the deadbeats if this system were used, because the judgment calls which would have to be made would be very tricky, and I

don't think that anyone could honestly be impartial and perceptive enough to draw the line correctly in all cases.

Steve, about Woody Allen: Good point! Since he is usually the director, writer, and star of his films, it is far too easy to lose track of where his influence ends. Sometimes I would like to see a double-feature of A Midsummer Night's Sex Comedy and Play it Again, Sam, so I can fix more firmly in my mind the unique qualities of Allen's directorial touch.

/\* One thing which I find interesting to watch for is that Allen handles his camera differently than the average Hollywood director. Given a conversation between two people, the normal Hollywood style is to "cover" the scene with several cameras: a camera from the side with both actors in view, a camera on one actor's face with the back of the other actor's head in the foreground, a camera on the other actor's face, and so on. There are then three or more complete shots of the same dialogue from different points of view, and it is up to the editor to put the bits and pieces together in a way which achieves the best dramatic effect. Allen, however, doesn't cover his scenes (as often), tending to use one camera and being content to let it retain only what it sees. The most noticeable symptom of this is how characters tend to talk to other characters off-screen quite a bit (the library scene in Hannah and Her Sisters is a perfect example). I find it particularly interesting because he's not quite using the camera subjectively--that is, it's not filming from the point of view of a character actually in the film--but it makes me feel much more like a witness to the scene than does the somewhat omniscient Hollywood style.

\*/

So Steve, what did you think of the Oscar winners (and losers)? I didn't watch the Awards, but I read and heard about them afterwards. My favorite quote was from a Boston Globe article; it concerned Cher's costume: "It looked like a cross between the granddaughter of the Marquis de Sade and a peacock in heat." But anyway, back to the subject at hand: My family was delighted "those old people" (Don Ameche and Geraldine Page) won, and I must say I was just as delighted and surprised! Definitely unusual for the Academy; I was expecting Meryl Streep to steamroller them again. Re Spielberg: I think he is doomed to be the Harold Stassen of the Academy -- always running, never taken seriously.

/\* Doubtless an apt comparison, given Spielberg's high profile and the backlash it has raised. It's been awhile since the awards as I write this, but quick impressions: My favorite part of the ceremony was seeing all the old lady dancers (Ann Miller, Debbi Reynolds, Leslie Caron, Esther Williams, Cyd Charisse--especially Cyd Charisse) and how well so many of them could still dance. I have still not found myself interested enough to go see Out of Africa, so I can't really say one way or another about its sweep. Nevertheless, the biggest mistake, in my opinion, was Pollack getting Best Director while both Huston and Kurosawa, two undeniable masters, were sitting there nominated for what will be nearly their last films. (Ran is an absolutely astonishing film, by the way.) It was definitely nice to see Page and Ameche get the recognition, but even though I haven't seen Trip to Bountiful, I was pulling for Whoopi Goldberg. I liked William Hickey's performance a little better than Ameche's, but why quibble? I would have preferred to see The Color Purple get best literary adaptation--if nothing else, it was a very able and creditable translation of a very difficult-to-film book--but again, I'm hampered by not having seen Out of Africa.

\*/

From Mark Berch (8 April 1986):

The discussion on movie ratings missed most of their essential function. It's all well and good to talk about using these ratings to bar "underage" children from movies, but the hard fact of the matter is that they are so seldom enforced that it just isn't worth discussing that aspect of them. If after over 15 years they aren't being enforced, nothing is going to change. And with their availability via video and cable TV, society's ability to use this mechanism for controlling what kids see is even less. As for helping parents, let's not kid ourselves. The vast majority of parents either 1) Don't give a damn 2) Don't think the G-PG-PG-13-R system is especially useful (too crude) 3) Genuinely don't believe that movies have much of an impact on kids, and so it's not worth a fight. (I'm #2, with some #3 thrown in if you're interested.) As for the rest, and those in #2, they will find other means for evaluating movies, and will enforce those rules the best they can.

The real function of these ratings is to shape the marketing of the movies. Once a movie is rated, the Producers can (if they want) reshape the movie to change its rating and thereby pitch it to a different audience. Basically, it comes down to do-we-or-don't-we-want-an-R? The recent distinction between a PG and PG-13 is a more subtle refinement, done mostly to make themselves seem more responsive and responsible. Producers generally have extra material to spice it up to an R if desired (especially if the issue has been discussed) and will have the movie cuttable back to a PG-13 (by having filmed toned down versions of scenes). The rating is just a part of how the picture is presented, it's part of how they signal what sort of audience they are looking for, what sort of image they want for the film.

/\* This is undeniably what the ratings have become, although to be fair to their originators, that was not intended to be their function.  
\*/

The result is that movies get pressed into the middle ratings. There's a very limited market for new G-rated movies. The studios just cannot risk putting out too many of them. Teenagers, a huge chunk of the market will usually not even consider a G-rated movie. Producers will thus throw in some tittle, or a bit of dirty talk, to get that PG ratings. They won't lose all that many kiddies with a PG--at that age, many parents are being quite selective anyhow but they'll get the entry to the teen (and even preteen, 10-12) audience that won't like a G.

/\* My favorite example of a film shooting for a middle rating was The Black Hole, in which, as admitted by a Disney representative, a character says "Damn!" solely so the movie could avoid the box-office poison of a G rating.  
\*/

The problem is even more severe with X. A 1984 study showed that almost 2/3 of the movie theatres will not show an X-rated movie, period. This is regardless of the movie's quality or any willingness to check patron's ages. In many cases, it's out of their hands. So many theatres are in suburban shopping malls, whose owners are so concerned with "image" that the theatre leases bar any X-rated movie. Last Tango in Paris, for example is an acclaimed film, rated X. Forget it. The movie industry has structured things against such movies, and the "code" is an integral part of how it's done. So forget parent's responsibility, forget Freedom, they aren't going to show it. And they'll cut the movie down to get the R rating (often making a separate European version. As we all know, Europeans survive the onslaught of dirty movies better than we do. Must be something in their drinking water).



Rating records is an even more dubious proposition. It is so easy to pass along and duplicate record albums. All such a rating scheme, lyric sheets, etc. will do is make matters worse by calling attention to the lyrics. I don't honestly think kids pay much attention to the lyrics, and they are often unintelligible. Lyric sheets (which will surely be obtained) make them much more accessible. Groups that want to keep up a trashy/revolting/sexy/antiestablishment image will know what to do to get that "explicit" imprimatur. It's all so useless. The videos are often a lot raunchier than the song, in terms of impact, and there's no way you can restrict access to MTV.

/\* I'm not sure I see that the ability to copy records and the like invalidates arguments in favor of rating them. I suspect that a parent who is likely to rely on hypothetical ratings in purchasing records would probably rely on them as well for deciding if that record that Johnny taped at his friend's house goes in the trash can.

\*/

Rich Reilly repeatedly raises concern for how this will have such a dreadful effect on children. But that's only an assumption. It's very difficult to demonstrate that these movies or song lyrics do very much harm. Kids get their values primarily from their parents (either accepting those values, or being repulsed by their parents, rejecting them) and from their peers. Movies and music seek to oblige their tastes. If kids want gore, the movies will provide gore. This is especially true when we are talking about kids old enough to be out to movies on their own. The really impressionable kids are the much younger ones, and there the problem is more TV--which kids of all ages see vastly more of than movies, anyhow.

/\* I'm not sure if I'm comfortable discarding the possibility that these things may have a detrimental effect on children by pointing out that it's "only an assumption." This has been the weak point of my arguments so far, as Rich has so keenly pointed out. The same point can be made about violence's harmful effect on children--it's only an assumption. It seems to me that the question seems to drift back to the center of, "To what extent do individual parents have the right to the aid of society and its laws in raising their children as they choose?"

\*/

Rich worries about movies which "glorify" things like murder, rape, theft. We've had movies which do this (bank-robbery, Jesse James) for decades, and songs for thousands of years. Nobody seems to be too bent out of shape by Country Western music which glorify adultery, getting drunk, etc.

To a concerned parent, the ratings will be of little help--they are too crude. They may not reflect parent's values. For my hypothetical 10-year old, violence would bother me more than sex or profanity. A movie could be too frightening for one 10-year old, but not a problem at all for the rest.

A better approach is to find good movie reviews. The Washington Post usually ends its reviews with some italicized phrases to address this, e.g., "nudity in non-sexual situations" or "extensive profanity" "contains 2 very violent scenes" "relies very heavily on sexual humor", "shows children in very tense situations" etc.

And finally, Rich, your solutions may be worse than your problem. You bemoan the government's permitting irresponsible parents to teach "hatreds, prejudices, superstition." But one man's "superstition" is another man's religion. One man's prejudice" is another man's legitimate values. You can talk about raising kids "responsibly," but people will never agree on what is "responsible." To one parent, all rock music is the devil's work.

To another, music is a harmless diversion. To one parent, "war toys" are not tolerated; to another they are harmless. Who is to say which parent is responsible and which is not?

/\* After last issue's exchange, I was particularly eager to hear what Rich had to say on this subject. Rich sent me a postcard saying that although he didn't have time to respond for this issue, he will resume writing when time permits. Of course, there is ample room for more participants (he says, leading into another letter from...)

\*/

From Mark Berch (16 April 1986):

I wonder if those who feel these are useful have any notion of how the ratings are arrived at.

For example the rule (since 1984) has been that a rating of PG-13 or stronger goes to a movie which has "the harsher sexually derived words". More than one use requires an R rating.

Any film depicting use of illegal drugs will automatically get a PG-13, and could get an R or even an X on that basis.

These rules tend to push movies away from reality, especially if the producer wants to avoid a PG-13 or R. In the real world, people sometimes talk dirty or pop pills. Movies can be rated not on the whole, but on isolated factors or scenes.

/\* This has been the current rating system's response to the problem that ratings will be the subjective opinions of the raters. Codifying the standards reduces the subjectivity but is patently unfair to the films because it judges not on merit or intent but on the superficial form of the film (e.g., the F-word merits an automatic R rating--or did before PG-13).

The effect of adding PG-13 to the system has been soured for me by the circumstances leading to its establishment. Remember Poltergeist? Upon initially viewing the film, the rating commission gave it an R. Apparently, Spielberg was very indignant over this (his rallying cry was reportedly "I don't make R films!") and browbeat the commission into giving the film a PG--mind you, a film that they had independently decided merited an R--without a single cut. Following this, PG-13 was established, giving producers who need their consciences massaged an extra salve. (Cheap shot, Knight.)

\*/

From Martin Le Fevre (26 February 1986):

Noone has shown that visual representations of the naked body or the sex act are in any way harmful. What is harmful is the sort of society which wraps up anything sexual with a veil of prudery which makes sex and nakedness "Dirty." On the whole the sexual porn merchants have a clear field because noone depicts sexuality in a realistic let alone an erotic way. The flimsy plots and appalling excuses for making the films encourage nothing but despair. Even so the only thing debased are the appalling filmmakers, not the participants who are simply inept.

/\* On representations of sex or nudity, I wonder if we're treading too close to a dryly academic debate over whether or not anything has been "proven" one way or another about whether such portrayals (also

portrayals of violence) are harmful. When I really think about it, I guess I feel that all are realities which cannot be avoided, but which may only serve to confuse children if they are forced on them too early. My own view is that you're correct about the harm of a societal attitude which portrays sex as something dirty or un-nice.

Concerning sex in films, another good moment from the last Academy Awards was Alex North's exhortation along the lines of, "Sex, yes, but with an air of mystery and respect." (Far from the exact words, but you get the idea.) I recently viewed Reckless on cable television. Mid-way through the film, there was a very effective, erotic love scene which lost its impact as soon as the clothes were completely off. If the Hayes office (the 1930's-1940's censorship office) had any positive effect on filmmaking, it was that it forced the filmmakers to use the audience's imagination. I think that skill has been pretty much lost, although Peter Weir consciously tried, and came close (barring one especially noticeable lapse), in Witness.

\*/

What really worries me is the amount of violence, mostly gratuitous and especially the sanitised type where folk let fly with automatic weapons for half the picture or programme and still manage to miss everyone. Your awful "A-Team" is the archetype of this sort of garbage.

Whilst it is easier to argue that there are examples of nut cases getting ideas from films and TV programmers, they are just as likely to get them from books, newspapers, or any other source. It is daft to run a society on the basis that you cannot read or watch something in case some nut copies or perverts it in an antisocial way.

As for children, they are far more resilient and straight forward than we give them credit for. The usual reaction is to be bored or just not understand or dismiss as it is not realistic. They can spot crap far more accurately than us "sophisticated" adults and are far less restrained in mentioning they have found some.

/\* The biggest drawback to an intellectual appreciation of a field is losing touch with what simply does or doesn't work. The title character in John Fowles's novel Daniel Martin is a Hollywood screenwriter, and mentions that whenever he feels he's losing perspective on his writing he goes to see a few films in a normal stand-in-line theater. I suspect a great many Hollywood producers and directors could benefit from that sort of advice.

\*/

It is possible for children to be frightened by what they see and read, but then it is part of our job as parents to teach our children what is real and what is fantasy. What is dangerous and what is the result of someone's twisted imagination. One of my sons was convinced that every railway line was haunted by ghosts. There was no conceivable reason for this misapprehension. However, I did not write demanding that all Railway lines should be torn up in case they frightened children. I persevered until he decided to have a different irrational phobia. I think the next one was mashed potatoes.

/\* The things us non-parents have to look forward to...

\*/

Children are frightened of the dark, their shadows or cracks in the pavement. Then they grow up and are frightened of Ronald Reagan, Barry Goldwater and Maggie Thatcher. Nothing changes, just your choice of bogey-person.

## UNITED

Fewer pressing things to talk about the closer we get to the end of the season, which is a mixed blessing, I suppose. I can relax a little, but then you poor slobs have to sit through whatever gibberish I think of to fill the requisite space.

I've had a few people ask about the program I use to play the matches out. Public Domain is the name of the game around here, so I'll be more than happy to provide anyone who wishes with a printed copy of the source code. (Unfortunately, my system is unusual enough that the only magnetic medium I could use--Zilog format cartridge tapes--are useless for other systems. If/when I ever get a modem set up, I'll see about setting up something so people out there with systems of their own could dial in and grab a copy.) The program itself is fairly small, a couple thousand lines of C code (including comments), and prints up on about fifty pages, which I point out because I'll probably ask you for a nominal sum to cover reproduction and postage. Right now, I am not quite ready to "release" the thing, wanting to get a short bit of documentation written as an aid to those unfamiliar with C. I'm mentioning it now, however, so I can get a rough head count before I take it in to the local cheap copying shop. If you're interested, let me know. Note that the program merely plays matches, and does not do any of the administration, such as collecting statistics, keeping track of rosters, etc.

My thinking about the situation of the River Rats has changed in the last month. On the one hand, the team is obviously so far behind now that I can't see that it's at all sporting to stick a potential manager with a losing proposition for at least a good portion of the next season (unless, of course, some potential manager out there would relish the challenge...?). Consequently, I'm inclined to let the club die a natural death at the end of the season in favor of a fourth new club in Division III. On the other hand, my brother Eric, who had expressed an interest in the game when the league started but didn't actually join, has expressed an interest in taking over the Rats. As the league has a number of new participants since the last time the question arose, I'll throw it open again before giving him control of the club. If you'd be uncomfortable with this arrangement, or for some other reason would simply prefer that my brother not participate, say the word.

One bit of actual business, though--when do you use your off-season VPs? We'll use the VPs you earn in the last session this season after the between-season aging--i.e., you'll use them for the first session next season.

The summer is looking a bit busier than I anticipated, which puts the Guidebook a little in question. Mind you, I'm still keen to give it a go, but it's by no means definite. At the very least, though, there will be a separate pamphlet containing the rules for next season and the club rosters. United takes up enough pages in the zine as is without making that percentage of subscribers who aren't interested in the game pay for a bulky set of rules which they won't read anyway.

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

## ITFL ADMINISTRATION

### TRANSFERS:

GM ERROR SESSION BEFORE LAST: TRADERS's sale of Peso and Gulden was worth a total of \$240K, not \$120K as recorded and reported for session 6. I've redone Traders's books to rectify the mistake, reimbursing the club for the unnecessary interest charged.

GM ERROR LAST SESSION: CARIOCA's sale of Djalmaçao netted \$360K, not \$180K as reported (and recorded) last session. Zeito's sale was thus not necessary, but manager Dancause has understandingly allowed it to stand. Carioca's finances were readjusted and the club was reimbursed for the extra interest erroneously charged. CARIOCA traded Moulinho da Venta (GK) to HEROES for Ed O'Connell (FW) and \$450K. The transfer took place after match 22. [Yes, this is after the trading deadline set in the rules; I have okayed it because I received intent to trade from one manager prior to last deadline, and the other manager sent me his sealed envelope containing the same request, postmarked once before the prior deadline but postmarked as being returned for postage after the deadline. The stamp had obviously fallen off somehow, so Fuchs and Dancause inadvertently luck out courtesy of the USP"S".]

DOERS sold Ultron (MF) to the non-League for \$240K.

TRADERS sold Rupée (MF) and Lire (DF) to the non-League for a total of \$300K.

BUDS sold Mr. Magoo (GK) and Johnny Quest (FW) to the non-League for a total of \$280K.

GIANTS sold Chulaind (DF) to the non-League for \$180K.

HEROES sold Muldoon (GK) to the non-League for \$320K.

HOLLYWOOD sold Pickins (DF) and Bruce (MF) to the non-League for a total of \$120K.

20° C sold Uelsmann (SW) to the non-League for \$480K.

#### SUSPENSIONS:

Lufthansa and Birkenstock of VOLKSWIRTSCHAFT are both out for match 23 against Gormenghast.

Alfalfa of RELIEF is out for match 23 against Juventus.

Davis and Sharp of HEROES are both out for match 23 against Breakfast.

Rottcodd of GORMENGHAST is out for match 23 against Volkswirtschaft.

Dead Shot and Klaw of Doers are both out for match 23 against Changers.

Mostagem of CARIOCA is out for match 23 against Eagles. Zavala is out for match 23, match 24 (against Changers) and match 25 (the following session, against Giants).

Ivey of EAGLES is out for match 23 against Carioca. Becker is out for match 23, match 24 (against Giants) and match 25 (the following session, against Doers).

Cabot of GIANTS is out for match 23 against Chessmen.

Mozart of COMPOSERS is out for match 23 against Fire.

Lopez of CHESSMEN is out for match 23 against Giants.

Morley of HOLLYWOOD is out for match 23 against 20° C.

Pascal of SCIENTISTS is out for match 23 against Emerald.

Ortega of TYRANTS is out for match 23 against Traders.

#### AUCTION RESULTS:

#47	GK	III	8	to	<u>Dublin Fire</u>	for	907K	(Link)
#48	DF	II	8	to	<u>Decomposing Composers</u>	for	527K	(Claudio Monteverdi)
#49	MF	I	7	to	<u>Decomposing Composers</u>	for	816K	(J. J. Quantz)
#50	SW	II	8	to	<u>Chessmen of Hastings</u>	for	650K	(Tigran Petrosian)
#51	MF	III	9	to	<u>St. Langlois Changers</u>	for	450K	(Peter Death)
#52	FW	I	6	to	<u>Evil Doers</u>	for	330K	(Sabertooth)
#53	MF	IV	10	to	<u>20° C</u>	for	451K	(Nicolas Nixon)
#54	FW	IV	10	to	<u>20° C</u>	for	450K	(Minor White)
#55	DF	III	9	to	<u>Emerald City</u>	for	454K	(Flubber)

#### AUCTION:

#56	SW	V	8	#57	FW	IV	8	#58	FW	III	7
#59	DF	III	7	#60	MF	II	6	#61	DF	I	6

DEADLINE for Session 9 lineups is FRIDAY, 6 June 1986.

# DIVISION I

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
43111211	H.M.S.S.	29	20	8	1	1	5	2	3	106-66	4+	408	5	26	Kleiman	
54343322	Juventus	26	19	8	1	0	4	1	5	68-47	2+	251	5	48	Williams	
31224133	Heroes	24	19	5	3	2	5	1	3	58-38	2+	-286	14	122	Fuchs	
22432444	Relief	23	19	8	0	1	2	3	5	79-53	2	-249	5	58	Becker	
67555565	Enzymatix	20	19	5	3	2	3	1	5	63-57	4	96	17	100	Barno	
96888756	Breakfast	18	20	5	2	3	2	2	6	64-58	4+	623	2	12	Narciso	
88676887	Buds	17	20	4	0	6	4	1	5	49-57	4+	279	1	22	Tighe	
15767678	Gormenghast	16	20	4	1	5	3	1	6	51-61	1	-102	10	76	Hare	
79999999	Volkswirt	3	20	0	2	8	0	1	9	28-129	2+	236	12	126	Hanson	

Abbreviation guide on the opposite page.

NOTES: Relief fined \$10K for no penalty kicker. Gormenghast fined \$10K for no hardness point in one match.

## MATCH 21

Endwell Enzymatix: 5  
Scr: Jumble, Dibble(2,1P), Tribble  
Bkd: Fiddle

F. C. Volkswirtschaft: 1  
Scr: Lufthansa  
S/O: Lufthansa

FCV tie up the match right after Jumble scores off the Enzymatix's opening effort, but that's all as the FCV are unfortunately a bit out of practice at getting their shots in the goal. Half: 4-1 Shots: 7-6

Gormenghast: 0  
Redlands Juventus: 3  
Scr: Stevens(2), Conrad

With Gormenghast suffering from two suspensions, Juve don't have any problems, but limit their scoring to the first half. Half: 0-3  
Shots: 0-13

Breakfast Buddies: 1  
Scr: Snap

Humboldt Buds: 3  
Scr: Duck(2), Jetson

Breakfast are looking for a needed boost past the three-way pointwise tie, but the home side have other plans. Snap manages to tie the score early in the second half, but Jetson puts Humboldt one up--and Daffy puts it out of reach with ten minutes left. Half: 0-1 Shots: 5

Komic Relief: 7  
Scr: Groucho(1,2P), Harpo, Gummo,  
Froggy, Moe  
Bkd: Alfalfa

Her Majesty's Secret Service: 7  
Scr: Goldfinger(3), Broccoli(3),  
Fleming  
Bkd: Goldfinger

With No suspended for the S.S., Groucho manages the first goal, Goldfinger scores two quick ones, and we're off on an action-filled match. With the crowd spurring them on, the home side have a commanding lead at the half--but Relief come back with some impressive catch-up, three straight goals tying the match and a penalty kick turning tables on the Service. Fleming ties it with five minutes to go--and Gummo has a last-second, game-winning shot blocked! Half: 2-5 Shots: 14-20

## MATCH 22

Redlands Juventus: 2  
Scr: Donaldson, King(1P)

Endwell Enzymatix: 5  
Scr: Dibble(1P), Jumble, Fiddle(2),  
Spanky

Juve get first blood, and an Endwell penalty yields a quick two-goal lead, narrowed to one at the half. Second half is an entirely different story, as Enzymatix dominate the shooting and come up with four straight for the win. Half: 2-1 Shots: 3-10

-----  
F. C. Volkswirtschaft: 1 Breakfast Buddies: 4  
Scr: Lufthansa Scr: Chocula, Crackle(2), Snap  
Bkd: Birkenstock

Chocula starts the Buddies's day out right, while Birkenstock gets a bit frustrated in the middle of making a few too few saves. Half: 1-2  
Shots: 1-8

-----  
Her Majesty's Secret Service: 5 Gormenghast: 2  
Scr: Fleming(2), Goldfinger, Scr: Rottcodd(2)  
Broccoli, No

The visitors start the pressure early, jumping to 2-0 in the first ten minutes. Gormenghast finally start scoring in the second half, but with the Service adding three to their total it's far too little and a little too late. Half: 2-0 Shots: 17-9

-----  
Humboldt Buds: 1 Jose's Heroes: 0  
Scr: Forey

With three Heroes suspended, Buds have a shot at giant-killing on their opponent's turf. The home side still have the fan support, but Humboldt hang tough the entire match, which allows Forey's lone second-half goal to carry the day. Half: 0-0 Shots: 1-4

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

PT: league points. PL: matches played. HW, HD, HL, AW, AD, AL: home wins, draws, losses; away wins, draws losses. GF, GA: goals for, goals against. VP: value points; + indicates an extra 1/2 VP. \$K: cash on hand (1000s). PN: penalties. DP: Disciplinary points.

In the match descriptions, the home team is always on the right. Scr: goal scorers; a number after a scorer is the number of goals scored (one if there is no number), a P 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.

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

#### UNITED PRESS

SOCKHEADS to JUVE: For you they cleaned, but, for the FIRE, they are the dirty and grimey ones and with spiked cleats for the defensemen.

MIGHTY CHIPPEWA COLORS: Maroon & Gold.

REDLANDS to LOS ANGELES: Along with the bullet-ridden shirt, and the chain, how about a gag, a blindfold and a last cigarette?

SOCKHEADS PICKS & PANS: A win over the Rats 3 to 1. In a heavily defensive game that is too close to call and in the big game vs. the FIRE a win by only 1 again. This would be considered as an "upset" you always go for the underdog or undersock in this case.

#### PREDICTIONS:

Chippewas	5	Hollywood	4
Gormenghast	4	H.M.S.S.	3
Fire	7	Chessmen	4

(continued on page 25)

## DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
11111111	Fire	41	22	11	0	1	9	1	0	197-41	3+	-352	5	20		Stafford
55322222	Doers	31	22	7	2	1	7	1	4	50-41	4+	-250	13	96		Hise
44554333	Chessmen	25	22	7	1	4	4	2	4	55-32	3	-352	9	46		Courtemanche
22243444	Giants	24	22	7	1	3	4	1	6	43-54	2	345	11	38		Gaughan
33435555	Composers	22	22	7	0	5	4	0	6	32-81	2+	-257	7	50		McIntyre
65666666	Changers	21	22	5	3	3	3	2	6	42-48	2+	101	7	28		Langley
88878887	Carioca	6	22	1	2	7	0	2	10	17-76	2	283	22	232		Dancause
77787778	Eagles	6	22	0	2	8	1	2	9	15-78	1+	224	14	90		Brown

Abbreviation guide on page 23.

NOTES: I omitted a minus sign in front of Chessmen's cash total last time, so they also didn't get charged interest; they were actually -130K.

### MATCH 21

Decomposing Composers: 0

Evil Doers: 4

Scr: Bullseye(2), D. Shot, Blizzard

Bkd: Bullseye

S/O: Dead Shot

Composers try to keep a lid on the home side's attack, at the expense of providing much of their own. What cost for the Doers, though? Half: 0-2  
Shots: 0-12

St. Langlois Changers: 1

Carioca Football Club: 1

Scr: Syngyn-Psmyth

Scr: Falcao

Bkd: Mostagem

S/O: Zavala

With the home side sporting an uncharacteristic full complement, a shotless first half leads into the visitors opening the second with a goal. Changers get a golden go-ahead opportunity from Zavala's penalty after Falcao ties it up, but da Venta somehow comes up with the save and puts CFC back in 7th. Half: 0-0 Shots: 2-1

Chessmen of Hastings: 2

Dublin Fire: 5

Scr: Steinitz(2)

Scr: Clayton, Evans, Mullen,

Hewson, Morrissey

A lone Clayton goal is the only one in the net all first half, the rest of Fire being content to wait until after Steinitz scores the first of his two. Half: 0-1 Shots: 4-26

Northside Eagles: 0

Literary Giants: 5

Scr: Joris, Prescott, Adams, Jones(2)

Bkd: Ivey, Becker

S/O: Cabot

Eagles are still trying to regain a firm footing, and a session on the road doesn't help. Giants get past the visitors with ease, and wind up snatching third place from the Chessmen. Half: 0-2 Shots: 0-12

### MATCH 22

Carioca Football Club: 1

Chessmen of Hastings: 7

Scr: Almira(1P)

Scr: Alekhine, Cappablanca(2P),

Steinitz, Deschappelles,

Bkd: Wampler, Mostagem

Lopez, LaBourdonnais



Chessmen use the home-field match to bounce back from their loss to Fire and keep pace in the race for 2nd. Half: 0-6 Shots: 2-15

-----  
Northside Eagles: 0

Decomposing Composers: 3  
Scr: Villa-Lobos(2), Brahms  
Bkd: Mozart

Eagles hang surprisingly tough through the first half, but Composers have little trouble outlasting the visitors. Half: 0-0 Shots: 0-22

-----  
Evil Doers: 3  
Scr: Blizzard, Dead Shot(2)  
Bkd: Constrictor  
S/O: Klaw

Dublin Fire: 1  
Scr: Evans(1P)

Doers take the field itching to prove the critics wrong, and some astonishing goaltending by Blob keeps the first half scoreless. When two Doers goals catch the home club off guard early in the second half, it suddenly looks possible. The visitors' rough play somehow manages to keep Fire just enough off balance, but their enthusiasm has a definite price. Half: 0-0 Shots: 4-15

-----  
Literary Giants: 0

St. Langlois Changers: 1  
Scr: Dayton

The early match sees some tremendous defensive work by both sides, with Dayton finally breaking the impasse in minute 41. Giants find it difficult to get close to the net in the second as the home side jealously guard their lead--and the result sees Giants slip back to fourth. Half: Shots:

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

(United Press, continued from page 23)

ROUND II WINNERS: H.M.S.S.; Chessmen; Fire; Composers; Doers; Heroes; Endwell; 20° C.

IT to RIW: 7 out of 8--who let you look at the script?

CHESSMEN to T.R.S.: Your bookies must have lost a bundle last session.

Are you going to send the goons out to break some legs?

JUVENTUS to TRS: Hey, I appreciate the vote of confidence. (Hope you hedged your bets...)

CHESSMEN to GIANTS: It's going to be tight and I'm sorry that I left you out of the race for second. Only 7 games are left in our season and two of mine are with Dublin Fire. The Composers and Changers are dark horses for third as well.

McBRUCE to DOERS: If Stafford & I beat you, it's a fight for second. We're not that far off.

MANAGER to SOCKHEADS: O.K.; This is our biggest game so far, you sock-heads. You have got to win it, not for me, not for socks, but, for sockdom and for every sock that has been lost in the laundry! Now let's go and dowse that FIRE!

MANAGER WILLIAMS to TEAM JUVENTUS: Forza Ragazzi!

MANAGER to CHESSMEN: That wasn't bad though I'm upset that the Changers outshot us. The defensive units will be drilled this week on how to break up the opponents' offensive drive. I want to see you put it in practice against the Fire. We're playing on their homeground and I want a creditable showing. Lopez, keep that Gormenghast goalie busy. Stay in his face!

McBRUCE CLAIMS FOUL!!!: Steve, it seems unfair to end season one game short of being balanced. The guy who plays (loses to) Fire only 3 times will have an unfair advantage. Can't Div. II tack another game onto the  
(continued on page 27)

# DIVISION III

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
21111	20* C	24	13	6	0	0	6	0	1	101-35	4	-487	5	26	Luedi	
33222	Tyrants	18	13	6	0	0	3	0	4	109-68	3+	71	4	24	Spitzer	
12333	Hollywood	17	13	5	0	1	3	1	3	69-39	3+	286	4	66	Roux	
44554	Scientists	16	13	5	1	1	1	3	2	53-44	4+	-108	5	34	Kott	
56445	Sockheads	14	13	4	1	2	2	1	3	65-46	3	11	3	38	D Anderson	
95766	Gems	13	13	4	1	2	2	0	4	29-36	4	315	10	48	Ferguson	
67887	Chippewas	10	13	3	0	3	2	0	5	45-47	4	574	1	36	R Anderson	
78678	Emerald	9	13	3	0	4	1	1	4	61-62	2+	20	6	64	Stone	
8t999	Traders	5	13	0	3	3	1	0	6	7-71	3	514	4	38	Goode	
t9ttt	Rats	4	13	1	1	5	0	1	5	5-96	15	680	4	30		

Abbreviation guide on page 23.

NOTES: Gems fined \$10K for no penalty kicker.

## MATCH 21

Emerald City: 5

Scr: Scarecrow(2), Dorothy(3)

California Tyrants: 9

Scr: Assad(4), Mugabe, Pot(4)

California are hot to narrow the gap with 20, but the half-time score is much tighter than they'd hoped. Second half is all Tyrants, though, and pulls the home crowd to their feet several times. There's only so much the better Emerald players can do without better support. Half: 1-2  
Shots: 10-35

Currency Traders: 1

Scr: Shekel(1P)

20\* C: 13

Scr: Atget(2), Lyons(4), Lange(2), Callahan(4), Coburn

20\* have next to no trouble as the Traders are hard-pressed to muster much of an attack, a home-side penalty being the only blot on the potential shutout. Half: 0-9 Shots: 0-32

Diamond Gems: 1

Scr: McCovey

Scientists: 10

Scr: Darwin(2), Fermi(2,2P), Galileo(2), Curie, Einstein

Bkd: Morgan

Darwin and Fermi's two penalty kicks start the home side right when the Gems are without both DiMaggio and Robinson. Second half is all Scientists. Half: 1-6 Shots: 2-18

Hollywood 200: 1

Scr: Morley

Central Chippewas: 5

Scr: Saxe(2), Robinson(2), Thorpe

Bkd: Brooks, Robinson

S/O: Morley

A frustrating match for Hollywood; after being near the home goal much of the first quarter, Saxe draws first blood on a breakaway, and the home side are up one at the half. Second half sees the visitors continue to miss the mark, while three Chips goals nail the coffin. Half: 1-2 Shots: 10-9

Sockheads Part II: 6

Scr: Lavender, Tourquoise(2P), Brown, Gold(2)

River Rats: 0

Hmm...that's eight in a row in which Rats have failed to score a single goal... Half: 2-0 Shots: 13-0

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MATCH 22

---

Central Chippewas: 1  
Scr: Pearce(1P)  
Bkd: Washington

Diamond Gems: 4  
Scr: Mantle, Clemente, Cobb, Mays

With their full roster on the bench, Gems give Chips something like the treatment they received last match, with a penalty spoiling yet another possible shutout. Half: 0-2 Shots: 0-18

-----  
20° C: 2  
Scr: Lange, Atget

Sockheads Part II: 1  
Scr: Green(1P)

Sockheads are itching to break into the top three with a win over the first-place club, and when they hold 20° scoreless in the first half it looks possible. The visitors return, however, to demonstrate exactly why they're at the top of the division by biding their time and putting in exactly the shots they need. Half: 0-1 Shots: 2-0

-----  
Hollywood 200: 5  
Scr: Arbuckle, Laughton, Gleason(2),  
Ustinov

Emerald City: 4  
Scr: Dorothy, Toto, Tinman(2P)

Hollywood aim to bounce back on the road, and they get two within the first fifteen minutes. Emerald aren't out of it yet, though, as the first of two penalty kicks sees them with a half-time lead. Fortunately for Hollywood, though, their three second-half goals are sufficient to overcome the two they give the home side. Half: 2-3 Shots: 14-10

-----  
California Tyrants: 3  
Scr: Castro, Assad, Van Dong

Scientists: 7  
Scr: Darwin(3), Fermi(4)  
Bkd: Galileo  
S/O: Pascal

Tyrants start the match with stiff pressure on the home goal, but Scientists hold on for a one-goal lead at half which widens in the second, tough work in goal and home-field exuberance making the difference. Half: 2-3 Shots: 23-19

-----  
River Rats: 0  
Bkd: Bugsy

Currency Traders: 0

Rats look a little stronger than usual in the nil-nil draw, to the Traders's detriment. Half: 0-0 Shots: 0-5

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

(United Press, continued from page 25)

last session to balance the schedule, so everyone plays 14 home, 14 away, 4 against each team?

IT to McBRUCE: You're really going to begrudge Carioca this tremendous advantage which is no doubt responsible for their climbing all the way up to...uh...seventh place?

JUVENTUS to FIRE: I have only one consolation after my loss to the Sockheads in the Cup playoffs--it looks as if I'll get to play you three times next season.

SOCKHEADS to FIRE: Be kind.

CHESSMEN to HEROES: You better pay them. The Fire manager is known to be a tightwad.

IT to CHESSMEN: Hmmm...this session's auction seems to argue otherwise.

(continued on page 29)

## CUP TOURNAMENT

### ROUND II

California Tyrants: 5  
Scr: Pot, Assad(2), Jaruzelski(1P),  
Castro

Her Majesty's Secret Service: 6  
Scr: Goldfinger(2), Fleming(2), No,  
Broccoli(1P)  
Bkd: Goldfinger, Fleming

S/O: Ortega

A promise of an exciting match is fulfilled when HMSS jump out to 2-0, then trade goals with Tyrants to remain two ahead at the half. California's second-half comeback attempt starts with Assad and Jaruzelski's penalty kick tying things up, Castro and Fleming trading goals, and it looks like a draw--but Ortega gives Broccoli the hero's hat with only four minutes left to play. Half: 2-4 Shots: 15-16

Chessmen of Hastings: 1  
Scr: Zukertort  
Bkd: Euwe, Lopez

Gormenghast: 1  
Scr: Steerpike  
Bkd: Rottcodd

A lot of action, but the ball doesn't end up in either goal for the first half. Steerpike breaks the impasse at minute 78, and Gormenghast are feeling jubilant, but Zukertort forces the rematch four minutes later. Half: 0-0 Shots: 10-9

#### REMATCH

Chessmen of Hastings: 3  
Scr: Deschappelles(2), Steinitz

Gormenghast: 2  
Scr: Flay(2)

Buoyed by their good showing in the first match, Chessmen dominate the first half and force Gormenghast to play catch-up in the second. Flay almost manages on his own, but the Chessmen resolve carries them through. Half: 1-0 Shots: 10-9

Breakfast Buddies: 1  
Scr: Chocula

Evil Doers: 3  
Scr: Blizzard, Dead Shot(2)

After a dead-even first half, Dead Shot's two goals pour salt in the Buddies's sugar bowl. Half: 1-1 Shots: 6-7

Sockheads Part II: 4  
Scr: Blue(1,3P)

Dublin Fire: 8  
Scr: Riepenhoff(3), McCulloch,  
Clayton, Evans(1P), Philidor,  
Mullen  
Bkd: Watson, Butler

Fire start right away with an uncharacteristic vicious style which sees them give the lead to Sockheads before retiring to the locker room. A pep talk brings things under control again, however, and Fire have little problem shutting out their opponents in the second half and leaving a bit of ash on those socks. Half: 4-3 Shots: 4-20

Decomposing Composers: 4  
Scr: Brahms, Ravel, Mussorgsky,  
Bach(1P)

Central Chippewas: 5  
Scr: Robinson, Thorpe(2), Saxe(2)

Two early goals for each side leave the match tied at the half. Composers go up by two early in the second half before the Chips reassert themselves, Saxe's two goals in the last twenty minutes carrying them through. Half: 2-2 Shots: 8-15

Jose's Heroes: 5  
Scr: Crupper, Morgan(2), Elio(1P),  
Adams  
Bkd: Crupper  
S/O: Davis, Sharp

Komic Relief: 1  
Scr: Curly

The only intra-division match starts as a tight defensive struggle, Crupper finding the mark at 37 and Morgan putting Heroes up 2. Relief get the first score in the second half, but three more Heroes goals put the nail in Relief's Cup hopes--and in Davis's and Sharp's plans to play next match.  
Half: 2-0 Shots: 10-3

-----  
Currency Traders: 0

Endwell Enzymatix: 16  
Scr: Spanky(6,1P), Tribble(2),  
Liddle, Fumble(3), Kibble(2),  
Dibble  
Bkd: Liddle

Traders let Enzymatix demonstrate their definition of the word "roughshod."  
Half: 0-8 Shots: 0-25

-----  
20° C: 1  
Scr: Coburn(1P)

Humboldt Buds: 3  
Scr: Forey(2P), Blanc

The first of Forey's two penalty kicks gives Buds the lead, which they guard jealously after Blanc puts them up two. An additional penalty seals the upset, as 20° can't seem to get the ball past the Humboldt keeper without the referee's help. Half: 0-2 Shots: 9-5

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### ROUND III

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Pairings for Round III of the Cup Tournament are:

Her Majesty's Secret Service	vs.	Chessmen of Hastings
Evil Doers	vs.	Dublin Fire
Central Chippewas	vs.	Jose's Heroes
Endwell Enzymatix	vs.	Humboldt Buds

1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-1011-

(United Press, continued from page 27)

GIANTS to HEROES: Good work! Look, with team names like these isn't there some way we can help each other out?

CHESSMEN to HEROES: You must not have given Knight much of a bribe, only one win and two draws. Tell your players to try harder.

JUVE to CHESSMAN: Let me get back to you under separate cover--I've got to set up a board or two...

CHESSMEN to DECOMPOSERS: SLO apprentices aren't worth much at this point of the season. They require crucial games in order to attain skill levels. Sorry, I shall have to pass.

DECOMPOSER to JUVE: Like, beauty eh? How about the Vancouver Canucks Rule: add 10 SL's per point difference in the standings, subtracting when playing a lower ranked team...

JUVE to GANG OF ONE: I hate you! I hate you! I hate you! (Eh, good going Anderson.)

CHESSMEN to SOCKHEADS: Apprentices with the desired skill levels are the future of my ballclub. My club's fans would burn me in effigy if I would trade an AL6 for just cash. Shall we be realistic about this? I may advance to the next round of the Cup and would like to improve my roster.

(continued on page 30)

(United Press, continued from page 29)

JUVENTUS to REPORTER: Would you mind protecting your sources. Or at least your readers. (Don't call us...)

WILLIAMS to TYRANTS: With your talent, I suggest you go the cheap and tawdry route to defense and adopt the Heroes' "69" Defense.

CHESSMEN to TYRANTS: Keep your players' minds on H.M.S.S. before spouting off about playing The Dublin Fire. If you're serious, write me a letter and we'll discuss terms for an SK7.

DON to RON: What the hell kind of coaching philosophy is, "I hope I beat you! If not, oh well"? I wonder about you sometimes, Spitzer...

JUVE to JADE CITY: And to think, I thought I liked you...

GIANTS to 20 C: You would SELL Ansel Adams?!! Sacrilige!!

WILLIAMS to BARNO: Please, don't hurt me... don't hurt me... I bruise easily.

JUVE to GORMENGHAST: Worthy opponent, please reconsider?

CHESSMEN to EAGLES: Glad to have you back among the active managers. Have you considered using conditional orders for those times when you're away?

VOLKSWIRT to LEAGUE: I don't know about you, but we're looking forward to playing in third division next season. We may be bad, but at least we're solvent.

JUVENTUS to KNIGHT: So, how come you never say anything in the press?

IT to JUVENTUS: Typing's a breeze, but trying to find meaningful things to say, let alone trying to be witty, in the midst of keeping all the stats straight tends to fry my frontal lobes. Plus, you people keep sending in exactly enough press that the layout comes out perfectly without added comments from me pushing it onto another page.

ARLINGTON to ALL: A new United league will soon be started in my Dipzine, Perelandra. HOWEVER, this will be very unlike the other 3 North American leagues. Oh, we'll use the same sort of rules, but getting in will be harder. First, the gamefee will be \$15 and this will include a subscription to Pere for the length of the season.

Second, there will only be 6 or 8 teams, depending on the number and quality of the entries.

Third, please be warned that Perelandra is a literary zine. You can't just send your name in and enter the lofty heights of soccer management. No, you'll need to send an essay of between 50 and 200 words on why your team should be allowed in.

Your entry may be fiction (the story of how your team was assembled), or a short bio of some key players, or a simple ode to your own skills as a manager. The top six or eight essays, judged on style and humor, will then be asked to send \$15.

Season opens August 1, so you have time to send a SASA for my rules--but believe me, they're very typical (more like Becker's than Knight's). Send no money now--just tell me why you play in the PISA: Perelandra Invitational Soccer Assn.

Pete Gaughan, 3121 E Park Row #165, Arlington TX 76010 (817-633-3208).

GIANTS to GM: Do you resent your press section becoming a billboard for other leagues?

IT to GIANTS: Nope--I think it's terrific. I figure my fingers can tolerate a little extra typing for a worthy cause like fostering United on this side of the Atlantic.

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(Editorial, continued from page 11)

"normal business hours" to mean anywhere from 6:00 a.m. to 8:00 p.m.--in other words, feel free to try the work number if you don't get an answer at my apartment. Software development and eccentric hours go hand in hand. Hope this helps keep a few of you from nibbling on your nails too much when you can't get hold of me and the deadline looms closer...

THE LAST PAGE

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DEADLINES

Sopwith:		28 MAY 1986
Hase und Igel:		6 JUNE 1986
Diplomacy:	(8:00 p.m. Central Time)	6 JUNE 1986
United:		6 JUNE 1986
For articles, etc:		2 JUNE 1986

Sopwith to Mike Dean; 32 Newlands Ave.; Scarborough, N. Yorks Y012 6PS  
UNITED KINGDOM. Hase und Igel to Scott Hanson & Frauke Peterson,  
3508 4th Ave. S, Minneapolis, MN 55408. Diplomacy and United to Knight,  
address below.

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GAME OPENINGS

Sopwith (5 needed):	\$2.00 game fee	NO NMR fee
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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 Stafford, Conrad Von Metzke, Matt Fleming, Randy Ellis,  
Chris Trudeau, Jim Ferguson, Robert Acheson

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NEXT TO LAST ISSUE for Kevin Stone, James Wall, Joe Kott, Mark Luedi,  
Conrad Minshall, Robert Acheson,  
LAST ISSUE for Phil Dancuase, Matt Fleming, Jim Ferguson

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It's a Trap! #11 has been brought to you by: Steve Knight  
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