

MR. PUBLISHER! MR. PUBLISHER!

I'll take the first question from the front row. Yes, Mr. Rather?

Sir, there has been a noticeable delay in the production and mailing of the latest issue of the zine. Would you care to comment on that?

I address that very issue in the editorial which starts on page 3 and which, as is usual for my editorials, is scattered throughout the rest of the zine, but let me also say this about that. Given this regrettable delay, the current issue is free to all subscribers. Miss Moore?

Some hobbyists, sir, having noted the zine's fraternization with a variety of games, have thought they detected a lessened commitment to games such as Diplomacy. May we have your views on this?

Now, let me say that I have nothing against the traditional mainstays of this great hobby. There are, in fact, four Diplomacy games on pages 2 through 6. It is true, however, that as external considerations affect the zine's schedule, the United game, an announcement for which is on page 14, will play a larger part in the publishing schedule. Mr. Ellsworth?

Sir, where does that leave some of the less well-established games, such as Sopwith and Twixt?

My administration, despite some missteps, has a strong commitment towards these types of postal games. An explanation of the Sopwith confusion appears just before that game, on page 12. We have been backing a complete recovery program for the Twixt games, the first signs of which also appear on page 12. I believe that these games's return will greatly enhance the zine's continued interest. Yes, Mr. Cronkite?

Exactly what impact will this have on the zine's reading material?

It currently does not, as the current issue contains several items of general interest. In addition to the letter column on page 10, let me cite, for example, an Eyebeam book review on page 18, and the reader-contributed movie lists on page 16. Again, I have gone into this in detail in the editorial, but I will say here that although the future may see isolated issues with low reading content, the general direction of the zine will not change. Yes, one last question--Miss Gilderbee?

Sir, there are reports that you have your room papered in full-size posters of me, enlarged from the cover of my recent book, and that you desire to ask for my hand in marriage. Would you care to put this on the record?

No! I won't dignify that with an answer! I know what you're trying to spring on me--

#14 (Vol. 2 No. 3)

Circulation: 87

27 September

IT'S A TRAP!

An amateur publication devoted to postal games and anything else the editor feels like. Edited and published by Steve Knight, 2732 Grand Ave. S #302, Minneapolis, MN USA 55408. Subscriptions are 50¢ + postage per issue.

FALL 1904

ANDY PANDA

1985A2

AUSTRIA: Melinda Holley Box 2793 Huntington, WV 25727
 ENGLAND: Russ Blau 5005 Domain Pl. Alexandria, VA 22311
 FRANCE: Edi Hirsan 950 Alia Ave. Concord, CA 94518
 GERMANY: Greg Ellis 700 Rio Grande Austin, TX 78701
 *ITALY: James Wall 514 E Washington Madison, WI 53703
 RUSSIA: Robert Acheson P.O. Box 4622, Station SE Edmonton, Alberta
 TGE 2A0 CANADA
 TURKEY: Eric Diamond 7199 NW 48 Ct. Lauderhill, FL 33319

*Please note the COA for James Wall, effective immediately.

ANDY PANDA FALL 1904 RESULTS:

AUSTRIA: A SER-tri; F adr U; F alb S A ser-tri (neu-Austrian F alb).
 ENGLAND: A MOS S GERMAN A sil-war; F ENG S F iri-mid; F iri-MID;
 F mid-SPA(sc); F nat-NRG; F stp(sc)-ROT.
 FRANCE: F tys r Tun. A spa-mar (r-por,otb); A TUS-rom; F NAF-wes;
 F TUN S TURKISH F ion-tys.
 GERMANY: A ber-MUN; A bre-PAR; A GAS S ENGLISH F mid-spa(sc);
 A par-BUR; A PIE-mar; A sil-war; F bal-PRU.
 ITALY: A ven-TRI; A VIE S A ven-tri; F rom-NAP;
F tys-rom (r-lyo,otb); F WES-spa(sc).
 RUSSIA: A sil r Boh. A boh-GAL; A UKR-sev;
A war S A boh-gal (r-lvn,otb).
 TURKEY: A apu S FRENCH A tus-ven (nso); A bul-RUM; A gal-BUD;
A SEV-ukr; F aeg-ION; F ion-TYS; F rum-BIA.

The French A Spain is dislodged and must retreat to Portugal or off the board. The Italian F Tyrrhenian Sea is dislodged and must retreat to Gulf of Lyon or off the board. The Russian A Warsaw is dislodged and must retreat to Livonia or off the board.

Orders for Winter 1904 and Spring 1905 (which may be conditional on the Winter 1904 builds) are due Friday, 26 September 1986 at 8:00 p.m., Central Time.

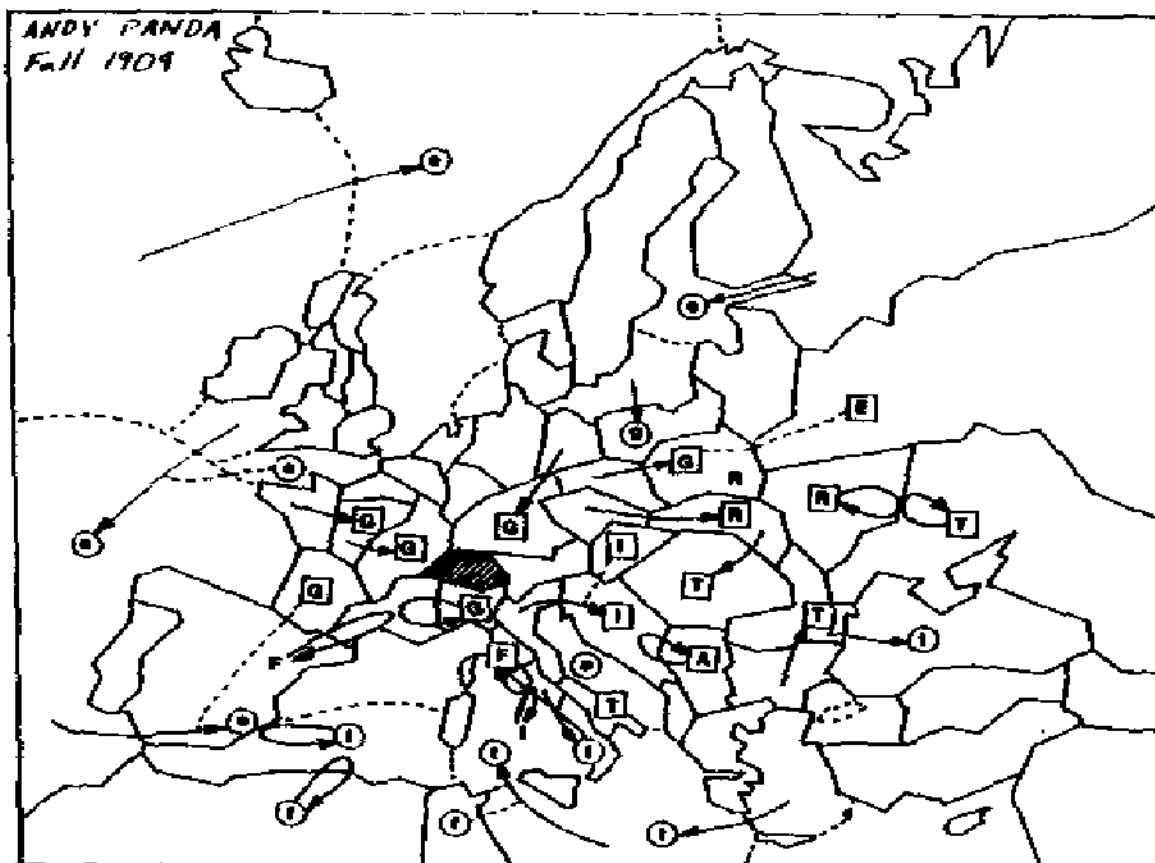
ANDY PANDA WINTER 1904 SUPPLY CENTER CHART:

AUSTRIA:	ser	(1) remove one
ENGLAND:	edi, lon, lpl, nwy, stp, swe, MOS, SPA	(8) build two
FRANCE:	mar, por, TUN	(3)*remove one
GERMANY:	ber, kie, mun, bel, bre, den, hol, PAR, WAR	(9) build two
ITALY:	nap, rom, ven, vie, TRI	(5)*even
RUSSIA:		(0)*OUT
TURKEY:	ank, con, smy, bul, gre, rum, sev, RUD	(8) build one

*Note that France will be even if A Spain is ordered to retreat off the board.

*Note that Italy will be able to build one if F Tyrrhenian Sea is ordered to retreat off the board.

*Note that Russia's elimination makes the retreat of A Warsaw unnecessary. My thanks to Robert for playing this standby position through to completion, for which he earns three free issues.



ANDY PANDY FALL 1904 PRESS (grey):

WARSAW to ANKARA: I think that you still have a chance for third.
 CRETE to RUSSIA: At least you're going down swinging. I like that.
 WARSAW to SERBIA: Dear, you shouldn't be fighting with James in this game.
 I'm sure that it breaks up the harmony of the home.
 ZURICH to EUROPE: What boring press in this game! Nothing like the
 exciting insults being flung about in "Bullwinkle!"
 CAIRO to ZURICH: Who asked your opinion, you meddling fathead?
 WARSAW to ROME: Outside of the 'Mickey Move' comment are we still 'buds'?
 SCANDANAVIA to ENGLAND: Are you sure you want to leave me unguarded like
 this?
 SWITZERLAND to ENGLAND: Very nice F StP(sc). Almost as good as an A Syr.

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EDITORIAL -- Institutionalizing the Status Quo

"A reputation is one hell of a thing to have; you got
 to kill yourself to keep it."

--S.E. Hinton

Given my schedule recently, I suspect that it's as apparent to you as it
 has been to me that IT is reaching some crossroads in its existence.
 Fundamentally, this reaches back to my moving from Washington to
 Minneapolis. In a week, I will have been here an entire year, and as I
 (continued on page 5)

SPRING 1902

CHILLY WILLY

198677

AUSTRIA:	Eric Diamond	7199 NW 48 Ct.	Lauderhill, FL	33319
ENGLAND:	Kevin Stone	23 Cherry Place	Staten Island, NY	10314
FRANCE:	Rob Robinson	301 N Edison St.	Arlington, VA	22203
GERMANY:	Carleton Harris	1LT William C. Harris	EOBC 6-86 Plt. 2	
		3rd Bn. Engr. School DRG		
		Fort Belvoir, VA	22060-5381	
ITALY:	Jim Diehl	10530 W Riverview Dr.	Eden Prairie, MN	55344
RUSSIA:	Randy Ellis	11121 W 76th Ter. #28	Shawnee Mission, KS	
		66214		
TURKEY:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711

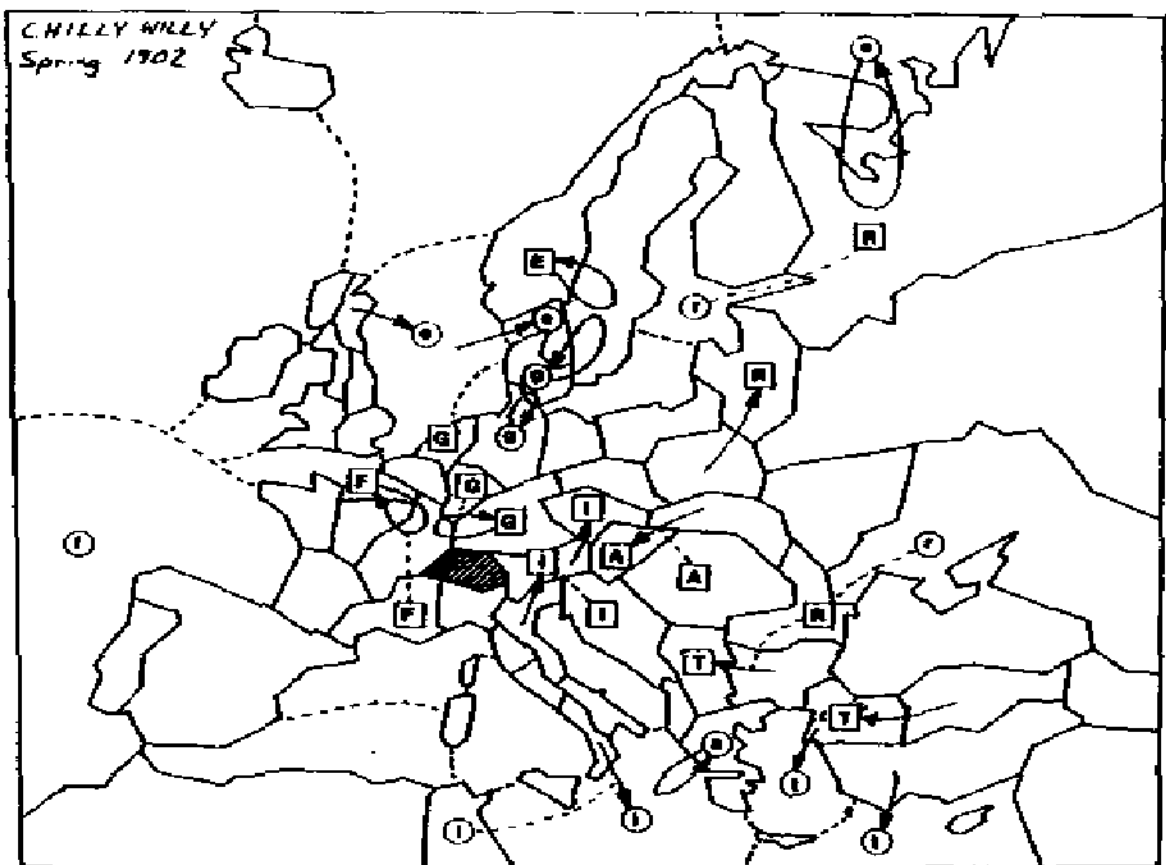
CHILLY WILLY SPRING 1902 RESULTS:

AUSTRIA: A BUD S A gal-vie; A gal-VIE; F GRE-ion.
ENGLAND: A NWY-swe; F BAR-stp(nc); F edi-NTH; F nth-SKA.
FRANCE: A MAR S A pic-bur; A PIC-bur; F MID H.
GERMANY: A BOL S FRENCH A pic-bel (nso); A MUN-bur;
A RUH S A mun-bur; F DEN-swe; F KIE-den.
ITALY: A TRI S A ven-tyo; A tyo-BOH; A ven-TYO; F nap-ION;
F TUN S F nap-ion.
RUSSIA: A RUM S TURKISH A bul-ser; A STP H; A war-LVN;
F BOT S A stp; F SEV S A rum.
TURKEY: A ank-CON; A bul-SER; F con-AEG; F smy-EAS.

Orders for Fall 1902 are due Friday, 3 October 1906 at
8:00 p.m. Central Time.

CHILLY WILLY SPRING 1902 PRESS (black):

NAPLES: Italy offers support to Austria's claims in Greece. Take that and
smoke it in "both barrels" minor asian.
ST. PETERSBURG: At the gala celebration at the capital celebrating the
rise of the new Czar, throngs of news-hungry reporters filled the Royal
Ballroom to question Czar Ellistov as to what happened during the recent
change of power.
PRESS: Your highness, could you elaborate on the circumstances which led
to your rise to power and to the former Czar's exit from the empire?
ELLISTOV: Czar Lancaster was discovered to be an English traitor and has
since left the empire for parts unknown- presumably in the British
Isles. We should have known that with a name like "Lancaster", he had
strong English bloodlines. In any event, the traitorous swine is now
out of Mother Russia and we bid him good riddance. We can only hope and
pray that the English do not return Lancaster to his former position of
power-as ruler of St. Petersburg. We are doing what we can to prevent
it.
PRESS: Is it true that Lancaster was expelled because he had various
sexual perversions including (amongst others) bestiality, homosexuality,
and necrophillia?
ELLISTOV: To preserve the honor of my office, I prefer not to comment.
PRESS: What do you plan to do about the predicament which Czar Lancaster
has left you in diplomatically?
ELLISTOV: Emmisionaries have been sent to appropriate cities in Europe to
sue for peace. We can only hope that The Sultan and Kaiser will be
rational and see to it that no further blood is spilled.



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(Editorial, continued from page 3)
 become increasingly re-acclimated and busier, it has become more difficult to edit this zine to the standards of promptness and readability which I like. This has become particularly obvious to me in the last month, when 20-hour weekends at work have sucked up not only the time I normally put into IT, but also, more importantly, the energy I find necessary for successful zine production while trying both to be a reasonably social person and to take care of the amounts of maintenance one's life needs (acquiring groceries, cleaning one's living quarters, buying a new set of tires, paying a parking ticket...). In light of this recent competition for time, it really should come as no shock for me to reveal that yes, I have considered folding IT, because I do aim to fold cleanly when the inevitable time comes, without dragging things out too much, but I feel that until then, I have a commitment, both to you and to myself, to put out as well-produced a zine as I am able.

This has always led, at least in my mind, to the question of what does the indefinite phrase "well-produced" mean when applied to IT? I've always considered it to mean not only getting the games done but providing additional reading material to interest the non-players out there as well. For me, the writing is more of a sweat-bullets task which I take pride in and enjoy, but in which nevertheless I do not find as much simple delight as I do in gamesmastering Diplomacy and United. Hence, the anti-climactic point of this soul-searching is really that, tangibly, you probably won't notice things changing too much, except that there will be--will have to be--
 (continued on page 6)

SPRING 1901

DONALD DUCK

1986??

AUSTRIA:	Ken Green	9330 Salina Way	Sacramento, CA	95827
ENGLAND:	Steven Clark	5425 S Woodlawn Apt. 3B	Chicago, IL	60637
FRANCE:	Pat Turner	319 Fox NMU	Kalamazoo, MI	49008
GERMANY:	Michael Burstein	111-28 75th Rd.	Forest Hills, Queens	
		New York, NY	11375	
ITALY:	Carleton Harris	1LT William C. Harris	EOBC 6-86 Plt. 2	
		3rd Bn. Engr. School DRG		
		Fort Belvoir, VA	22060-5381	
RUSSIA:	Tom Hise	3121 E Park Row #165	Arlington, TX	76010
*TURKEY:	Dana Blethen	3128 Carousel Ct.	Birmingham, AL	35216

*Please note the COA for Steven Clark, effective 1 September 1986.

*Please note the COA for Dana Blethen, effective immediately. [It looks real similar, but it's now 3128 instead of 3188.]

DONALD DUCK SPRING 1901 RESULTS:

AUSTRIA: A bud-SER; A vie-TRI; F tri-ALB.
ENGLAND: A lpl-YOR; F edi-WRG; F lon-NTH.
FRANCE: A war-SPA; A par-BUR; F bre-ENG.
GERMANY: A ber-KIE; A sun-RUH; F kie-HOL.
ITALY: A rom-VEN; A ven-TYO; F nap-ION.
RUSSIA: A mos-LVN; A war-UKR; F stp(sc)-BOT; F sev-RUM.
TURKEY: A con-BUL; A smy-ANK; F ank-CON.

Buzzah, hurray, we are, at long last, finally under way! Time to sharpen your knives...

Orders for Fall 1901 are due Friday, 26 September 1986 at 8:00 p.m. Central Time.

DONALD DUCK SPRING 1901 PRESS (grey):

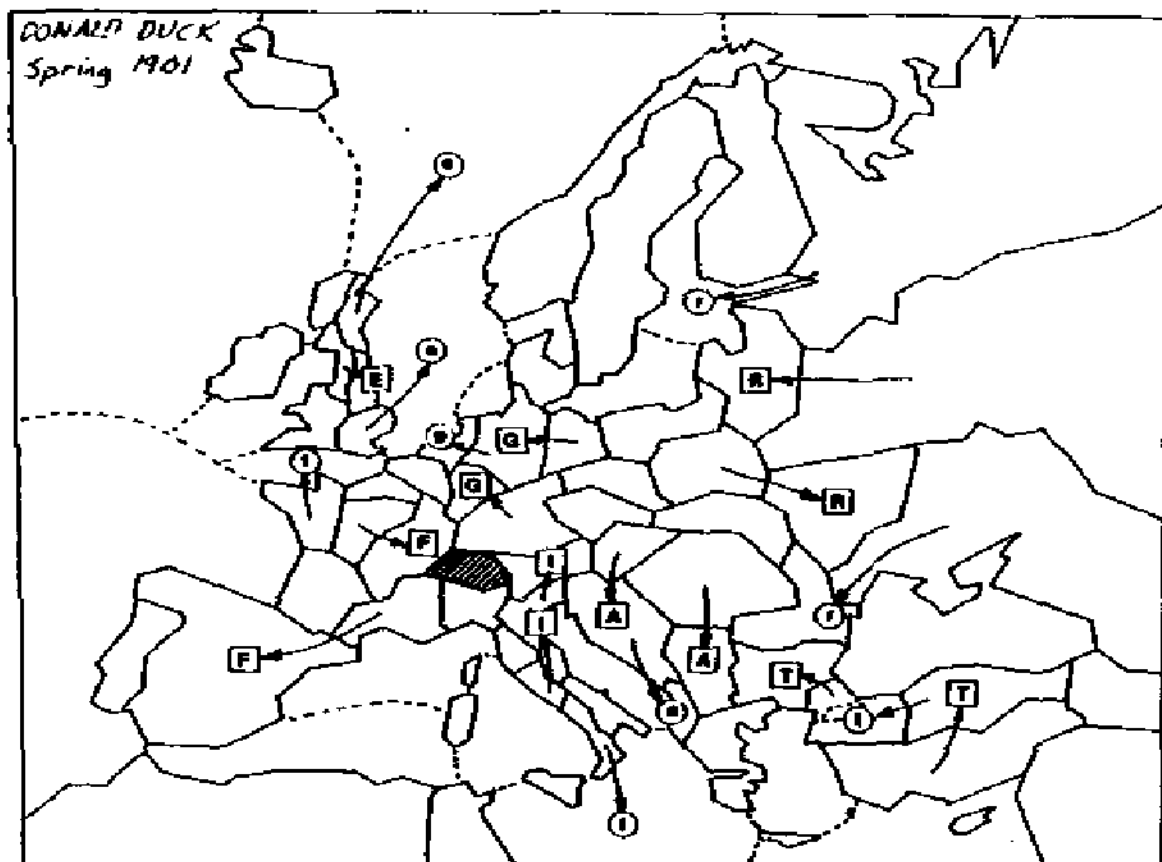
YORK to WORLD: I have just been informed by my ambassador to Switzerland, John Wesley Allfree, that the preliminary papers have been signed that would result in Switzerland becoming part of the British Empire. I would advise against anyone attacking Switzerland, as it would be an attack against Britain.

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(Editorial, continued from page 5)

be--a slight change in emphasis: when necessary, the reading material will take a back seat to the games, which means that you will doubtless see some warehouse-ish issues from time to time. Becoming a games-only warehouse will never be IT's main purpose in life, and I have various articles and series in mind which are merely waiting for enough time to come to fruition. What I'm shooting for in the future, though, is a clean ten-day turnaround from United deadline to posting. Those of you with a keen temporal sense will have already realized that this neatly straddles two weekends: ideally, at least one of them will see me free of extra duties at work, allowing time enough for reasonably regular, if not as prompt as would be ideal, zine production.

Oh, yes, you also got it right; the zine's production schedule will, of necessity, revolve around the United deadlines. (That does not not mean that the zine itself will revolve around the United league, despite some of the managers's ideas that it already does...) The Diplomacy games
(continued on the next page)



1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-

(Editorial, continued from the previous page)

have already migrated onto flyers for promptness and flexibility. Congratulate me, folks, because I've actually been able, within a single issue, to make the Diplomacy deadlines almost completely unrelated to the zine! Other zines may actually take several issues to reach such a state, but once again IT strives to keep you on the cutting edge of state-of-the-art zine administration and ... and ...

Where was I? Oh, yeah, floundering in my own bravado. Ahem.

Lastly, don't worry too much, and please, no pat-on-the-back letters designed to bolster what you perceive as flagging spirit or interest. Yes, this zine has historically had a paranoid edge to it (that's putting it mildly), but having gone public with this decision, I'm feeling much better about my ability to handle this. I recognize that I'm my own worst enemy as far as setting impossible standards for myself is concerned. I do the best I can, and if that doesn't coincide with what you'd like, well, I'll regretfully but willingly refund any sub fees.

Hokay. A good bit of housekeeping getting done this issue, catching up with some things which have been on hold for awhile, cleaning up some of the loose ends which have been dangling while I've had my hands tied by the tug-of-war between Responsible Zine Administration on the one side and Real Life on the other.

(continued on page 11)

WINTER 1904

BULLWINKLE

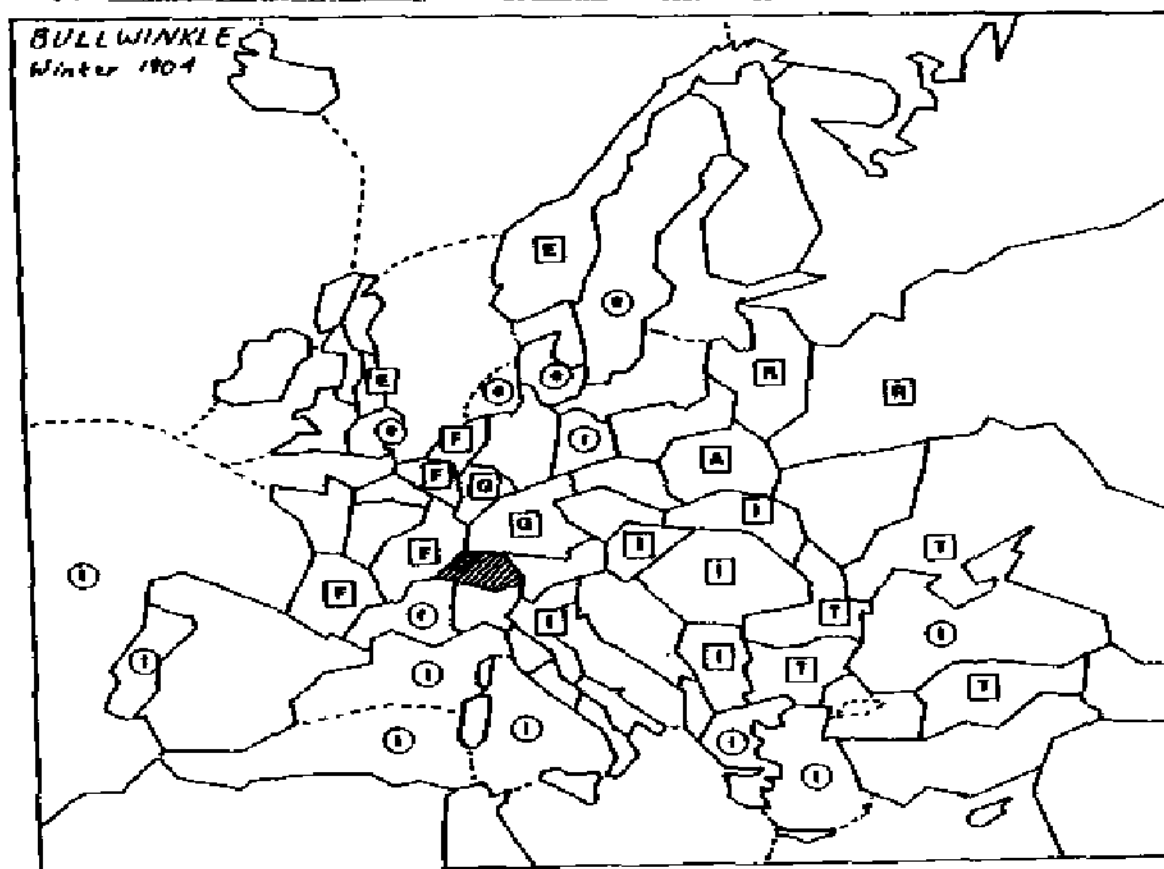
1985AY

AUSTRIA:	Jim Ferguson	112 Old English Ct.	Jupiter, FL	33458
ENGLAND:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711
FRANCE:	Jake Walters	P.O. Box 1064	Brookline, MA	02146
GERMANY:	Melinda Holley	Box 2793	Huntington, WV	25727
ITALY:	Pete Gaughan	3121 E Park Row #166	Arlington, TX	76010
RUSSIA:	Robert Anderson	320 Oceana	Oscoda, MI	49750
TURKEY:	Chris Trudeau	8926 Burwell Rd.	Nokesville, VA	22123

BULLWINKLE WINTER 1904 RESULTS:

AUSTRIA:	A Gal r OTB.	Has A war.
ENGLAND:	Build F Lon.	Has A nwy; A yor; F hel; F den; F lon; F swe.
FRANCE:	Build F Mar.	Has A bel; A bur; A gas; A hol; F mar; F mid; F por.
GERMANY:	F Swe r OTB.	Remove A Kie. Has A mun; A ruh.
ITALY:	Build A Ven.	Has A bud; A gal; A ser; A ven; A vie; F gre; F tys; F wee; F lyo.
RUSSIA:	Even.	Has A mos; A lvn; F ber.
TURKEY:	Build A Ank.	Has A ank; A bul; A rum; A sev; F aeg; F bla.

Seasons have been separated at player request. Orders for Spring 1905 are due Friday, 26 September 1986 at 8:00 p.m. Central Time.



BULLWINKLE WINTER 1904 PRESS (white):

AUSTRIA to IT: How about declaring an independent and neutral Polish state? Ah, never mind, I think that's been tried.

It's a Letter Column!

/* Nope, I just can't think of any introduction, so on to the letters.
{What a cheap space-filling editor's trick, Knight...}
*/

From Linda Courtemanche (13 August 1986):

Having just seen Aliens, I was glad to see your review last issue. And, while I didn't completely agree with your comments on the film, I do agree with your final assessment: Aliens is not by any means a flawless film, but it does have many delightful and clever touches, and ends up being just a helluva lot of fun! I don't like buckets of blood in movies, so I was happy to have Aliens be less gory than the original. Also, even though I don't generally like line-em-up-and-knock-em-down flicks, I had a great time at this one, especially watching Sigourney Weaver outclass the entire Space Marine Corps! Now, all we have to do is wait to see whether the sequel measures up -- since, judging from the last scene, a sequel is all-too-obviously in the making.

(By the way, didn't you love one reviewer's description of Aliens as "the story of two single mothers"???)

As for what "topic we can beat into the ground after soccer," the answer is simple...football!!! No, seriously, I wonder if a discussion topic can be made of the incredible tendency recently toward sequels to every movie. (Rocky IV, Aliens, Friday the 13th, Part IV, and so on, ad nauseam!) Do you think this reflects a lack of truly creative screenwriters, an overcautious Hollywood establishment, a desire among viewers to stick to the tried-and-true instead of new actors and plot-lines, or all of the above, or what? Thinking back to the movies of the era I'm most familiar with ('30s and '40s, even though I'm only 25), I really don't recall this same propensity for sequel-making. Sure, there were series (Andy Hardy, Nancy Drew, Ma & Pa Kettle, Francis the Talking Mule, etc., etc.) -- but, by and large, each movie was a story unto itself, complete and satisfying in one part. (Back then, the tendency was more towards remakes, I think, rather than sequels) I'd be interested in hearing what you and other readers have to say about all this!

/* One of the things for which I am grateful to Aliens is the sheer unoriginal fact that it was not entitled Alien II. (Quick--what was the title of the sequel to The Pink Panther? Not TPP II--if you answered A Shot in the Dark, you win the year's supply of taco chips, bucko.)

From my outsider's perspective, the overt reason for the rampant sequel-itis in Hollywood is that the studios are now run by people who, at heart, are not all that interested in film. The arbiter of whether or not a studio will fund a film is the color of the ink they think the bottom line will be drawn with. If a potential filmmaker can't convince the studio that it will turn a profit, then it doesn't matter if the film would be the most amazing advancement of the art since Birth of a Nation. It probably won't get made. To this end, studios rely on one quality above all others in deciding whether or not to fund a film: hotness. If a director, or an actor, or a genre has a hit which captures the public fancy, that's it. Even though the studios could doubtless find some vehicle other than a sequel in which to cash in on the fame, they are more receptive to a sequel because it has the automatic name recognition with audiences--just stick a II on the end, and the crowd won't have to associate an unfamiliar title with last year's film which they spent all that money on loved so much.

Given that assessment, it came as no surprise when I heard that there are plans for a third and fourth Alien/Aliens movie. What did come as a surprise, though, was that Ridley Scott has supposedly signed to direct both. That settles any doubts in my mind about maintaining a consistent visual tone, but I still fear that the scripts will be rushed and poor in the quick attempt to strike while the trend is hot.

...oh, yes, anyone who would like to get into some of the better hobby football discussions should, believe it or not, check out various British zines, Prisoner of War and Denver Glont in particular. The sport is catching on in a big way across the pond, which I can't pretend to understand. Me, I won't say anything except to lament the depths to which the Packers have sunk. No running attack, an outmatched forward line, and no one who can really throw to some extremely fine receivers... I never thought I'd be saying it, but I almost wish Dickey were still around.

*/

From Fred Chang (17 August 1986):

I think I liked Aliens better than you did. The crew was not sympathetic at first, but I got rather fond of Vasquez and Bishop. It's certainly an action film that feminists can get behind. I understand that a lot was cut from the 137 minute final version. Perhaps the full version will come out on video, but somehow I doubt it.

/* I'd be very interested to see what was cut. Again, I hope no one thinks I hated the film; I just think that any reviewer who proclaims it "the scariest movie in the history of films" (one of the advertisement blurbs) would do well to see anything by Hitchcock.

*/

From John Morris (17 August 1986)

Apropos the idea of a "blacklist" of unreliable players, I would suggest that irregular publication is a major factor in causing NLMRs. When deadlines are regular, players are much less likely to overlook one.

Your various correspondents seem much too ready to accept film censorship. I'm against it on principle. I don't believe government or any other agency should be empowered to decide what we can and cannot see. Each of us should take responsibility for him or herself, including what films we watch.

Censorship is not only wrong in principle. It is bound to be unsatisfactory in practice. No two individuals have exactly the same view of what is immoral, or obscene. Any censorship will result in the imposition of standards with which many people will disagree. To take an obvious pair of examples, conservatives are more concerned to censure sex than violence, while liberals are more concerned about violence than sex.

Censorship also has undesirable side-effects. It can stimulate interest in unpleasant material it is trying to hide. In this and other ways it breeds hypocrisy. The use of the Hayes Office to 'clean up' the image of Hollywood is a classic example. Censorship does not prevent the production and distribution of the material it seeks to hide. It simply criminalises that process.

In Britain, one of the more unpleasant excrescences of Thatcherism has been the extension of censorship. Our local equivalent of the American "moral

majority" have been having a field day over "video nasties". This has led to a law requiring that all videotapes be censored, whether bought for private viewing or public exhibition. On television, there is increasing use of "TV versions" of films, in which the original films are bowdlerised to remove parts thought likely to offend the more sensitive.

The whole business makes me want to spit. I've no particular wish to watch "blue movies" or "video nasties"; I've passed 30 without doing either, and I doubt if I will ever do so. But I do want to watch films as they were created, not cut up to suit the petty prejudices of a collection of religious bigots, reactionaries and fellow-travellers with closed minds.

Their parrot cry, of course, is "what about the children?". The first thing to make clear is that many, and probably most, children have more understanding of the realities of life than the advocates of censorship. To take the obvious example, film censors seek to exclude sex from the viewing of twelve-year olds. Every twelve-year-old knows that sex exists, even if he or she is a little unsure of some of the details; most of them are past puberty, after all. Seen in that light, the censors' activities are simply ludicrous.

The other point to be made is that where children cannot be expected to be responsible for themselves, that responsibility falls on their parents or guardians. Their parents should be responsible for excluding unsuitable films from children's viewing. Many parents will err on the side of caution, and others may be too lax; but in each case it is an individual decision by the parents responsible.

The truth of the matter is that advocates of censorship want to treat us all like very small children, incapable of being allowed and responsibility for ourselves. It is an approach which is as arrogant as it is repressive, and thoroughly dangerous to liberty.

/* I can think of virtually nothing to add to a letter which I find as well-reasoned as this one. (Oh, my god, somebody managed to leave the editor speechless...!)

No, a quick re-read does give me one thing to say. (Thought you all would get away, didn't you?) I don't find the argument about censorship criminalising, not preventing, the purchase/consumption of pornography to be at all effective. After all, laws against murder do not actually prevent murders from occurring, but they do criminalise the process of committing one.

*/

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(Editorial, continued from page 7)

For the benefit of newer subscribers, and for anyone seeing this as a sample, I should mention that It's a Trap! is, in its publisher's opinion, a slightly-overrated but nevertheless eclectic, erratic, and, I hope, enjoyable little zine. Me, I'm by avocation a dilettante (music, film, and literature) with pretensions at artistry but without any of the commitment necessary to make a go of anything more creative than zine editing. I pay the rent working with computers for Cray Research as part of the group doing software for the Cray-2 supercomputer. (My own job consists of more drudgery than that superficial description will lead you to believe, so I will leave it as is.) The vocation does come in rather handy for producing IT: I own a sixteen-user Zilog System 8000 running ZENIX UNIX V7 with 1 Mb of memory and a 30 Mb hard disk. Despite all that, I have a strong skepticism concerning the effects computers have on our society, and wonder

(continued on page 17)

Catching up With TWIXT

No, don't die from shock, but I'm finally getting back to something which I unintentionally, but effectively, put on hold while I struggled with my busy summer schedule. In a cocky mood awhile back, I said that I'd take on any number of subscribers at the connection game Twixt, with five free issues going to any subscriber who succeeds in beating me. In order to bring all of these games up to date and get back at them, here is the progress as I have it so far, along with my latest moves. Oh, yes--I'm in the most trouble here in the games against Minshall and Langley...

(PLAYERS: It's likely that I have lost the last move from one or two of these games, since it's been literally months. If so, my apologies; please send it again.)

<u>Langley</u>		<u>Knight</u>	<u>Ellis</u>		<u>Knight</u>
1. M-13		F-15	1. C-12		L-13
2. G-9		J-10	2. M-13		M-12(L-13)
3. I-12		M-14	3. O-12(M-13)		M-15(L-13)
4. O-12(M-13)		L-12(M-14)	4. M-11(O-12)		I-10
5. L-9		L-8	5. I-6		L-7
6. M-7(L-9)		K-10(L-8, L-12)	6. K-10(M-11)		J-8(L-7, I-9)
7. K-6(M-7)		H-7	7. J-12(K-10)		H-12(I-10)
8. H-5		G-4	8. I-15		I-14(H-12)
9. I-7(K-6, H-5)		F-6(G-4, H-7)	9. K-14(J-12, I-15)		H-16(I-14)
10. G-8(I-7)		S-10	10. H-20		I-19
11. J-14		F-12			
<u>Brown</u>		<u>Knight</u>	<u>Becker</u>		<u>Knight</u>
1. R-7		J-9	1. N-10		H-11
2. P-8(R-7)		J-5	2. I-12		I-13(H-11)
3. N-9(P-8)		K-11(J-9)	3. G-7		I-8
4. I-5		K-7(J-5, J-9)	4. J-6		E-8
5. K-4(I-5)		L-4(J-5)	5. E-6(G-7)		F-5
6. N-13		K-15	6. F-4(E-6)		J-5
7. L-15		M-14(K-15)			
8. L-14(N-13)		J-13(K-11, K-15)	<u>Minshall</u>		<u>Knight</u>
<u>Marciso</u>		<u>Knight</u>	1. M-12		F-14
1. M-10		G-12	2. G-12		E-11
2. H-12		I-11(G-12)	3. G-16		I-15
3. H-16		J-15	4. H-14(G-12, G-16)		J-13
<u>Courtemanche</u>		<u>Knight</u>	<u>Johnson</u>		<u>Knight</u>
1. S-7		K-10	1. L-13		Q-12
2. J-6		N-7			

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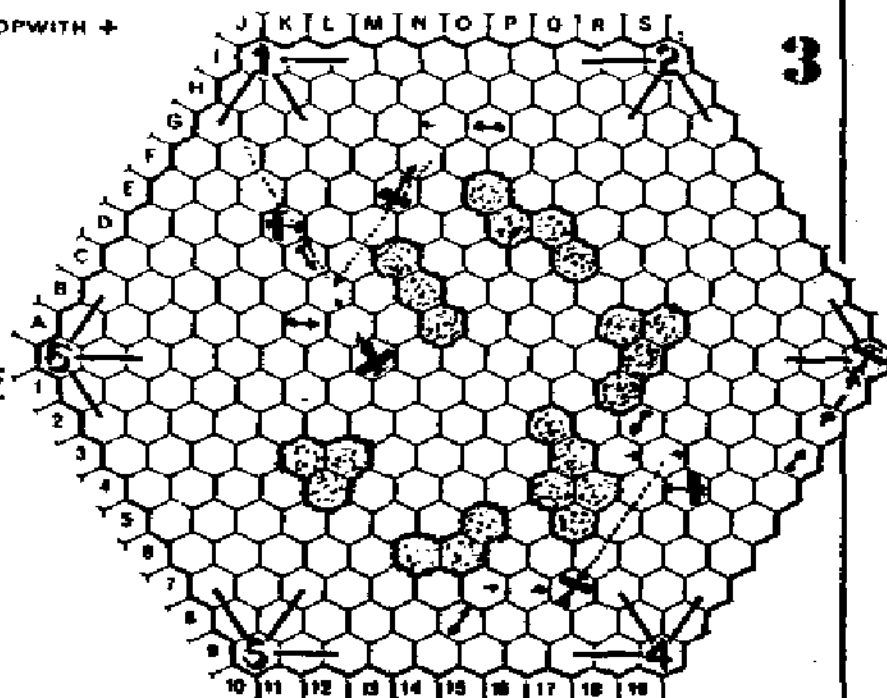
SOPWITH

A big cock-up with this one on your publisher's part, as Mike alludes to in the adjudication. As you recall, last issue I reprinted the previous issue's adjudication because I "hadn't heard from Mike." All well and good, except that the reason I hadn't heard from him was not due to his lapse, but because I had put his copy of the zine in my briefcase, intending to include my orders, but then forgot to post it. I discovered this just after I took last issue to the printer. Rather than benefit from my mistake by submitting orders, I have NMRed myself by way of partial atonement. Now, back to the game, where I must figure out how to repay Ozog for her dastardly attempt to fire on me...

Aulus Plautius

SOPWITH +

3

T.S. AERONORT DORK!NMR Ahead 3 phases
H 8(H 9) 12d16aGIFLET NICOLLA LT A
K 6(J 6) 12d16aGREEN B. RON GAUGHANLW A RS
M17(N18) 12d14aRATATOSK Who is J Norrist?NMR Ahead 3 phases
819(T19) 12d16aLT. LOUIS KINGNUT BECKERRE A LB (fa)
I16(J16) 12d15aTHE FLYING DOCTOR OZOOLT(fla) LT LT
H 4(G 3) 12d14aCLOUD MOVEMENT TURN3: 6PRESS:

KINGNUT AGAIN: A bit of trouble with the IRISH? Well, a short burst should wake them from their snooze! But Pete, really, just want to be your wingman and hunt down that RATATOSK chapee. Rid the skies of the comatose I always say!

GM to KINGNUT: Either that or they do it themselves!

GIFLET to AERONORT: Now you know that I'm not that nice, so, since I'm nearest, you might as well shoot at me.

NOTES:

My apologies for this turn of the game taking so long to reach you, but I am sure you will agree, the situation was way out of my control. I'll let our new player, Steve 'the DORK' Knight explain elsewhere in the 'zine what went wrong. I do agree with your decision to NMR for this turn though Steve.

Which is more than I can say for John! PLEASE SEND ME SOME ORDERS JOHN! THIS IS NOT LIKE YOU, AND IT WILL ONLY TAKE YOU FIVE MINUTES TO WRITE THEM AND PERHAPS FIVE MINUTES MORE TO WRITE AN ENVELOPE - DO IT, NOW!!

WAITING LIST: (As far as I can gather from the back page of IT!)

SOPWITE: Doug Rowling, Bill Becker, Phil Dancause, Don Williams.

Only TWO needed! Surely there's someone out there you can persuade to have a go? What about Eric, eh, Cathy? Do a bit of bullying for me please!

Right, time and space have run out, so I'm off. Byeeeeeeeeeeeeee!

UNITED

RULES ADDENDUM

From the noticeable lack of complaints, it looks like I only overlooked one thing, which is far better than I thought would happen. Under rule I.G.3 (Playing Out of Position), there should be some mention that goalkeepers play all other positions at SL0 and may not become acclimated to playing at any other position.

ABOUT THE GUIDE BOOK...

All managers should find, enclosed with this zine, a draft copy of their club's entry in the upcoming Guide Book.

Guidelines: You are receiving this draft to permit you to double-check it for things you would rather not have revealed. I have tried to limit my observations to things which would have been apparent to someone without access to the rosters, but it is entirely possible that I have inadvertently commented on someone's secret weapon. Please note, however, that you do not have absolute veto power over what your entry says. In particular, I will ignore unconstructive bitches (e.g., "Don't say that."), but will listen to all suggestions of reasonable alternatives (e.g., "How about commenting on this instead of that?"). I must, of course, have your suggestions by next deadline for inclusion in the Guide itself; silence implies that its all right as is.

Once I started writing these up, I began to realize that there were two potential problems. First, in the professional guides of this nature there are often observations of strategies the various teams might employ during the coming season to improve their chances (e.g., "If the Vikings can strengthen their offensive line..."). So, would I be interfering in the game by making "suggestions" of this nature, pointing out things a manager might not think of on their own? Although I have tried to keep my remarks fairly general and not suggest any specific courses of action, I doubt that the possibility could ever be completely eliminated, and have decided that being careful is as good as I can do at this first stab. If, once the guidebook has been published, you feel that this is the case, please let me know for future reference.

Second, to what extent should I be honest in assessing the fortunes of clubs who I feel will, uh, have a rough time of it? If there is one thing which I do not want to do, it is demoralize anyone, or make the game less enjoyable in some other way because of something I inadvertently said. So, keep in mind the following caveats as you read your (and, eventually, others's) entry: they are just my opinions based on your initial roster, without any idea of the strategy you plan to employ for the coming season. In other words, yes, I have the distinct advantage of being able to see everyone's rosters, and that may mean the predictions I make will be a little more accurate than those made by someone looking in entirely from the outside. It is not, however, the final say, so if I've downplayed your club's chances, keep in mind that 1) there are no clubs that look to be completely out of their division races (the skill-level totals have clumped rather nicely), and 2) anything can happen. If nothing else, look at it as a golden opportunity to prove me wrong.

Lastly (and here's where it gets potentially ominous), the wording in your draft may not be exactly the wording which will appear in the final

version. As I said, these are drafts, and I may end up editing to save space (or avoid repetition) once I start laying out the entire book. The concrete observations should remain basically the same.

Okay, I've said all that I think I need to. Enjoy your respective glimpses into what this over-hyped thing will be about, get your suggestions in to me by next deadline and we'll be all set to officially start the next season.

ROSTERS

Also included with each manager's zine is a copy of your post-aging roster as I have it. If we disagree on anything (double qualifications, discipline, etc.), now is the time to let me know. Don't forget, the disciplinary points from the last two sessions last season were carried forward to this season. Also bear in mind that I have kept all the lineup forms you sent in during the last season, so you'd better have good documentation if you want to dispute something (discounting, of course, the high probability that I've made an error or two in aging all those players...).

I HAVEN'T HEARD FROM...

No word from Bruce McIntyre, Scott Hanson, or Kevin Stone about whether or not they'll be returning for next season. Last chance time, guys; get ~~the~~ ~~word~~ word to me quickly to retain possession of your club, otherwise they'll pass on to replacement managers. If you are definitely not returning, please let me know so that I may rehouse your club with a clear conscience.

APPRENTICE SIGNINGS

This should have been done last issue, but I forgot. Along with anything you have to say about your rosters or Guidebook writeups, you must send in any off-season apprentice signings by next deadline, so that they may be included in the Guidebook. In accordance with rule II.E, these apprentices that you'll signed during the off-season (i.e., by the deadline) may be traded or sold immediately. Any apprentices which you sign after the deadline are considered signed during the season and must be held for three sessions before being traded or sold.

SUMMARY: DUE BY NEXT DEADLINE ARE...

- comments on your draft Guidebook writeup
- disputes over your roster
- off-season apprentice signings <<<--- IMPORTANT!!!

All due by Friday, 31 October 1986.

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REMEMBER! APPRENTICE SIGNINGS BY NEXT DEADLINE! REMEMBER!

Back around Academy Award time, I asked those who wanted to send in their favorite/best all-time actors, actresses, etc. It should come as little surprise that I got responses mainly from the hardcore. Matt also sent in lists for supporting actor/actress and cinematographer, but since he was the only one, I've left them out here.

MATT FLEMING

KEVIN TIGHE

LINDA COURTEMANCHE

ACTOR:

James Stewart
Henry Fonda
Marlon Brando
Robert Duvall
Orson Welles

James Stewart
Buster Keaton
Charlie Chaplin
James Cagney
John Wayne

ACTRESS:

Katherine Hepburn
Marlene Dietrich
Geraldine Page
Faye Dunaway
Rita Hayworth

Ingrid Bergman
Myrna Loy
Lillian Gish
Mary Steenburgen
Julie Andrews

DIRECTOR:

Orson Welles
Stanley Kubrick
Frank Capra
Woody Allen
Fred Zinnemann

Frank Capra
Buster Keaton
Charlie Chaplin
John Ford
Peter Weir

BEST FILMS:

Magnificent Ambersons
Citizen Kane
Barry Lyndon
A Man for All Seasons
Stagecoach
Fitzcarraldo
Vertigo
Diva
The Godfather
Zelig
Touch of Evil
His Girl Friday
The Lady from Shanghai
Meet John Doe

City Lights
The General
It's a Wonderful Life
Citizen Kane
Fiddler on the Roof

Citizen Kane
The African Queen
High Noon
The Treasure of the
Sierra Madre
It's a Wonderful
Life

FAVORITE FILMS:

Rio Bravo
White Heat
Ms. 45
Casablanca
A Brief Vacation
Time After Time
Cocoon
West Side Story
Being There

Mr. Smith Goes to
Washington
It's a Wonderful
Life
Holiday
What's Up, Doc?
Gone With the Wind
Meet Me in St. Louis
The Sound of Music

Of course, being editor, I get to comment on these choices under the guise of giving my own. (This also means, though, that I'll have to reveal some rather embarrassing gaps in my film knowledge. I talk a much better game than my experience justifies.)

When it comes to actors, I am rather consistently impressed by Chaplin, Stewart, Brando, Klaus Kinski, and Jack Nicholson. (I also like Bogart, but would hesitate to include him on a best list.) From the lists above, I simply haven't seen enough of Fonda's older film work; even less of Keaton's or Cagney's; I suspect that like many, I have a difficult time separating Wayne from his caricature and thus tend to underestimate his abilities; and Duvall doesn't really catch my fancy, despite being a capable actor.

Actresses: as far as I'm concerned there are few that can hold a candle to Lillian and Dorothy Gish. (Between the Gishes and Zasu Pitts, I'm inclined to assert that there has been no truly great feminine beauty on the screen since the silent era, but yes, that may be a tad hyperbolic. Still, I find it almost literally inconceivable that anyone could watch Pitts's deterioration in Von Stroheim's Greed without being deeply moved.) Hepburn, Page, and Bergman (okay, so maybe there has been some great screen beauty since the silents); most recently, I think Meryl Streep is remarkable, but I like her best in her less dramatic roles (e.g., Falling in Love). I'm intrigued by Kevin's choices of Steenburgen and Andrews; I suspect I should see the former in Melvin and Howard before deciding, and don't doubt that Andrews also suffers in comparison to her caricature.

WHAT?! NO MENTION of David Mark Griffith?! Oh, well. Amongst directors, I like Griffith, Chaplin, Sergei Eisenstein, Fritz Lang, Erich Von Stroheim, Capra, Alfred Hitchcock (a director who suffers from the prominence of his caricature) Ella Kazan, Akira Kurosawa, Kubrick, Allen, and David Lynch (although I'd like him better if he could develop a narrative style as strong as his visual sense).

BEST FILMS: Battleship Potemkin (a nice safe choice), Birth of a Nation (ditto), M. The African Queen (Agee--what a script!), 2001: A Space Odyssey, Citizen Kane, Metropolis, and Manhattan. The best film I've never seen is Greed, which I have as a stunning book of the film reconstructed from production stills.

FAVORITE FILMS: Broken Blossoms and Orphans of the Storm (both recently-viewed Griffith films), The Go Masters (a powerful Japanese-Chinese co-production which I would love to see again), Harold and Maude and King of Hearts (can't resist listing 'em together), Eraserhead (lord, this film intrigues the hell out of me), The Makioka Sisters, The Adventures of Mark Twain (shouldn't surprise anyone who's been reading this zine long), Pinocchio (the story's not as good as Snow White, and the animation isn't as pure as Fantasia, but it's the best combination around--and you get Leigh Harline's excellent score, to boot), and Time After Time (I was thrilled to see this on Kevin's list; a superbly romantic thriller, and despite what some say, I think the plot is air-tight).

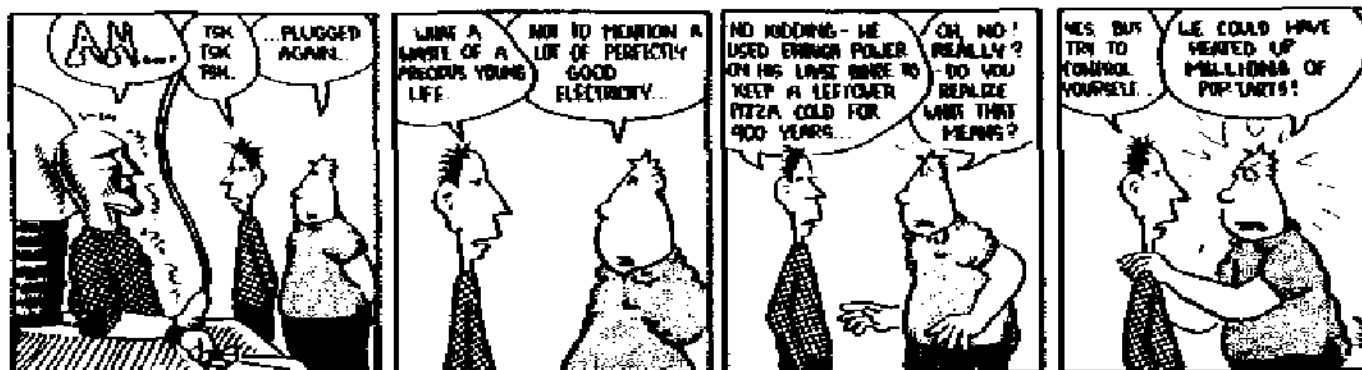
My thanks to Matt, Kevin, and Linda. Of course, I'd love to hear from anyone wanting to comment on the above pretension...

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(Editorial, continued from page 11)

if we truly comprehend what we may be doing, for example, to people's willingness to work hard for worthwhile goals by making things easy through automation. To this end, I do my own calculating (checkbook balancing and the like) on an abacus. Honest.

Enough biography. I should lastly mention that BACK ISSUES of IT are available for any of you who have a penchant for accumulating complete runs of zines. All issues are available for \$.50 per; I pick up the postage.

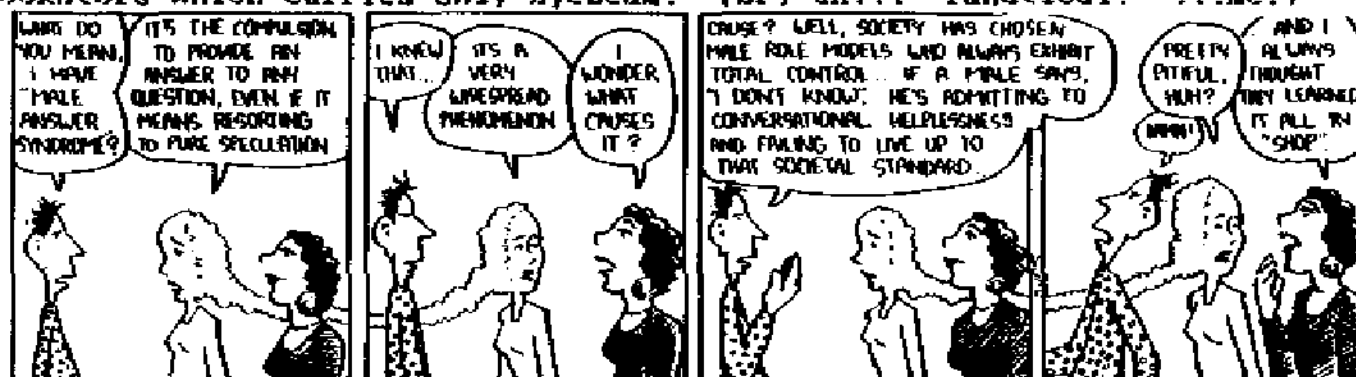


EYEBEAM ALERT

Subscribers who have been around for more than the past three or four issues should have little trouble remembering Eyebeam, an inventive and little-known comic strip which provided IT with some needed graphic relief. Unfortunately, my license to reprint Eyebeam expired last May, and I never received any response to my request for a renewal. At the time, I assumed that AAR/Tantulus had reasonably decided that IT is a bit small to justify the effort. It appears, happily, that there may have been larger reasons at work. Eyebeam has been picked up by Andrews, McMeel & Parker, a Universal Press Syndicate affiliate, who are now distributing The Mind's Eyebeam, Sam Hurt's fifth Eyebeam book, nationwide--or so I assume, since I became aware of the book in a local bookstore.

Having been a fan for a few years now, it's difficult not to get a little disdainful of back-cover hype like, "Eyebeam--the new-look, new-sound cartoon strip for the eighties!" Of course, I recognize that AM&P are only trying to entice those who might not otherwise give the strip a chance into purchasing a book, but I have a hard time convincing myself that anyone could seriously create blurbs like that believing that they accomplish anything but inciting snickers in bookstore browsers.

In some ways, The Mind's Eyebeam seems to me more reliant on the myths of the strip as created in the previous books. I recognize, however, that I am ill-equipped to judge that, having thoroughly enjoyed the book from cover-to-cover myself, and am basing my speculation on the difficulty I had in selecting the accompanying examples. Otherwise, I can only extend the expected ~~glib~~ ^{glib} recommendation. If you have any sort of taste for comic strips that reside outside the mainstream, do check out The Mind's Eyebeam. Ask your local bookstore. Write your newspaper's comics editor demanding they start running the strip. Send threatening letters to any store or paper which won't carry it. Liquidate your assets and start a bookstore which carries only Eyebeam. (Er, uh... fanatical? ...me?)



Both cartoons from The Mind's Eyebeam by Sam Hurt. © 1986 by Sam Hurt.

THE LAST PAGE

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DEADLINES

Sopwith:	23 OCTOBER 1986
United:	31 OCTOBER 1986
For articles, etc:	27 OCTOBER 1986

Sopwith to Mike Dean; 32 Newlands Ave.; Scarborough, N. Yorks YO12 6PS
UNITED KINGDOM. Diplomacy and United to Knight, address below.

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GAME OPENINGS

Sopwith (2 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, Bill Becker, Phil Dancause, Don Williams

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,
Jim Ferguson, Robert Acheson, Edi Birsan, Melinda Holley, Gary Behnen

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SUBSCRIPTIONS are 50¢ plus postage per issue. Your subscription credit is on the mailing label. Residents of countries other than the U.S. receive a free issue when they subscribe; one extra issue for subscribing via the ISE. Unless you specify otherwise, I assume you want the zine sent by first class mail within North America, and air mail elsewhere.

NEXT TO LAST ISSUE for Bob Arnett
LAST ISSUE for Jason Shimahi

1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-1110-

It's a Trap! #14 has been brought to you by: Steve Knight
2732 Grand Ave. S #302
Minneapolis, MN 55408 USA
Home: (612) 872-9571
Work: (612) 681-3124

Estimated posting date for issue #15 is 10 November 1986.

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