

(.revoc a no gnitaehc sa nwonk si tahw si siht)

2 adnaP ydNA
4 elkniwlluB
6 ylllW ylllhC
8 kcuD dlanod
dlrow eht ni metsyS gnitaR tseitsaW eht
01 reklaW doR yb elcitra
51 lairotiDE
81 nmuloC retteL a s'tI
72 detinU
03 I noisiviD
23 II noisiviD
43 III noisiviD
83 txiWT

.uoy llet I ?eussi hcae thereffid gnihtemos htiw pu emoc ot gniyrT)

#16 (Vol. 2 No. 5)

Circulation: 96

31 January 1987

IT'S A TRAP!

A (too infrequently-appearing) 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 50c + postage per issue.

WINTER 1905 / SPRING 1906

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 514 E Washington Madison, WI 53703
TURKEY: Eric Diamond 4320 NW 79th Ave. Apt. 2G Miami, FL 33166

ANDY PANDY WINTER 1905 RESULTS:

AUSTRIA: Even. Has A gre.
ENGLAND: Build A Edi. Has A edi; A mos; A stp; F bre; F iri; F mid;
F nrg; F spa(sc); F swe.
FRANCE: NRR! GM removes F Naf. Has A tus.
GERMANY: Build A Ber. Has A ber; A bur; A mar; A mun; A pie; A ruh;
A sil; A ukr; F bal.
ITALY: Even. Has A tyo; A ven; A vie; F rom; F wes.
TURKEY: Build F Con. Has A apu; A gal; A rum; A ser; A sev; F bla;
F con; F tun; F tys.

ANDY PANDA SPRING 1906 RESULTS:

AUSTRIA: A GRE U; F gre H (nsu).
ENGLAND: A edi-NWY; A MOS-sev; A stp-LVN; F bre-GAS; F iri-MID;
F mid-SPA(sc); F NRG C A edi-nwy; F spa(sc)-LYO; F SWE H.
FRANCE: NMR! A tus U (ann).
GERMANY: A ber-PRU; A bur-MAR; A mar-PIE; A MUN S A pie-tyo;
A pie-TYO; A ruh-KIE; A SIL S A ukr-gal; A ukr-GAL; F BAL H.
ITALY: A tyo S A ven (r-tri,vie,otb); A VEN S F rom-tus; A vie-BOH;
F rom-TUS; F wes-NAF.
TURKEY: A APU S ITALIAN A ven; A rum-UKR; A gal S A rum-ukr (r-
bud,rum,vie,otb); A SER S F con-bul(sc); A SEV S A rum-ukr;
F BLA S A sev; F con-BUL(sc); F TUN S F tys-wes; F tys-WES.

The French A Tuscany is annihilated. The Italian A Tyrolia is dislodged and must retreat to Trieste, Vienna, or off the board. The Turkish A Galicia is dislodged and must retreat to Budapest, Rumania, Vienna, or off the board.

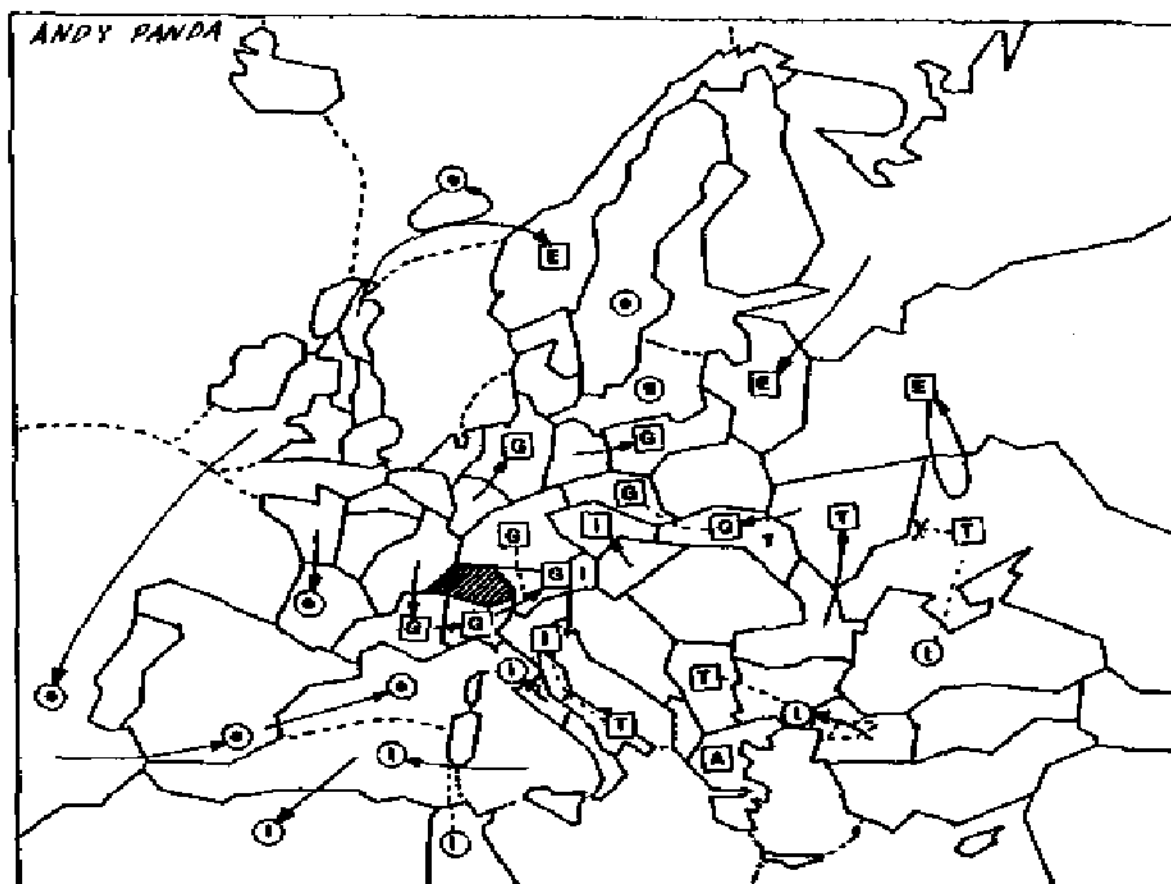
All resolutions proposed last season were defeated.

An E/G/I/T and an I/T draw have been proposed. Please vote with your next orders. NVR counts as a 'no' vote in all cases, unless it is accompanied by an NMR in which case it counts as 'yes'.

Orders for Fall 1906 are due Saturday, 21 February 1986 at 12:00 noon Central Time.

ANDY PANDA SPRING 1906 PRESS (grey):

LONDON to CONSTANTINOPLE: Nice try, Eric, but I'm not buying any. Now, about that bridge over the East River you mentioned....
GER to ITA: Are you the one making all these draw proposals? This might end up in a three way, but I'll bet E/G/T all voted against an E/G/T.
GER to GM: I would say that round 5 was a draw.



GER to GM: I would say that round 5 was a draw.

THE WALL to GME: You are correct, Eric has been more greedy than you. It is your fault that I have been fighting Birsan for the entire game years though. (You caused him to become irrational.) You also are allied to England who coordinated against me with BIRSAN. Get the clue?

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

GAME OPENING(S)!

Yes, you read that right. You want details...?

I have two openings left in one game of regular Diplomacy, which will go to the first takers who send in: 1) \$5.00 game fee, plus 2) \$5.00 NMR fee, plus 3) a preference list (or an indication that you choose to not submit a preference list). (Actually, it's not completely first-come first-served, in that I'll hold your information and fees for a future game if you're too geographically close to one of the players already signed up.) And now that I've mentioned a possible future game, I'll say that if I get enough interest, I'm prepared to open an additional game after the first game gets off the ground.

We're talking regular Diplomacy here (grey press), with nothing fancy. If you're new to the zine, I should mention that I (generally) run the games on separate fliers and reprint the results here as often as the zine comes out. Most of you should have the latest HouseRules from past issues. If you don't, copies are available for the asking, of course, although I don't think I exaggerate by saying they're very straightforward with few surprises. ("The next move is yours," as the Franklin Mint ads say.)

SPRING/FALL 1906

BULLWINKLE

1985AY

*AUSTRIA: Nhan Vu 626 Heather Ave. Placentia, CA 92670
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 #165 Arlington, TX 76010
RUSSIA: Robert Anderson 13 Robinson CMU Mt. Pleasant, MI 48858
TURKEY: Chris Trudeau 8926 Burwell Rd. Nokesville, VA 22123

*My thanks to Nhan for submitting the Austrian standby orders and his ensuing brief stint as player of record (still eminently worth three free issues, which is a big hint to any other potential standbys out there).

BULLWINKLE SPRING 1906 RESULTS:

AUSTRIA: NMR! A war U (r-pru,otb).
ENGLAND: A BER S A lon-kie; A lon-KIE; A NWY-stp; F BAL S A ber;
F DEN S A lon-kie; F HEL C A lon-kie; F NTH C A lon-kie.
FRANCE: A BEL S A bur-ruh; A bur-RUH; A GAS S F mar; A par-BUR;
F MAR H; F mid-POR; F naf-MID.
GERMANY: A kie S ITALIAN A sil-ber (r-hol,otb);
A MUN S ITALIAN A sil-ber.
ITALY: A BOH S TURKISH A gal-sil (nso); A bud-VIE; A PIE-mar;
A SIL-ber; A TYO S GERMAN A mun; F lyo-SPA(sc); F tun-NAP;
F TYS S F wes; F WES S F tun-naf.
RUSSIA: NMR! A LVN U.
TURKEY: A con-RUM; A GAL S A ukr-war; A MOS-stp; A rum-OKR;
A ukr-WAR; F BLA C A con-rum; F ION H.

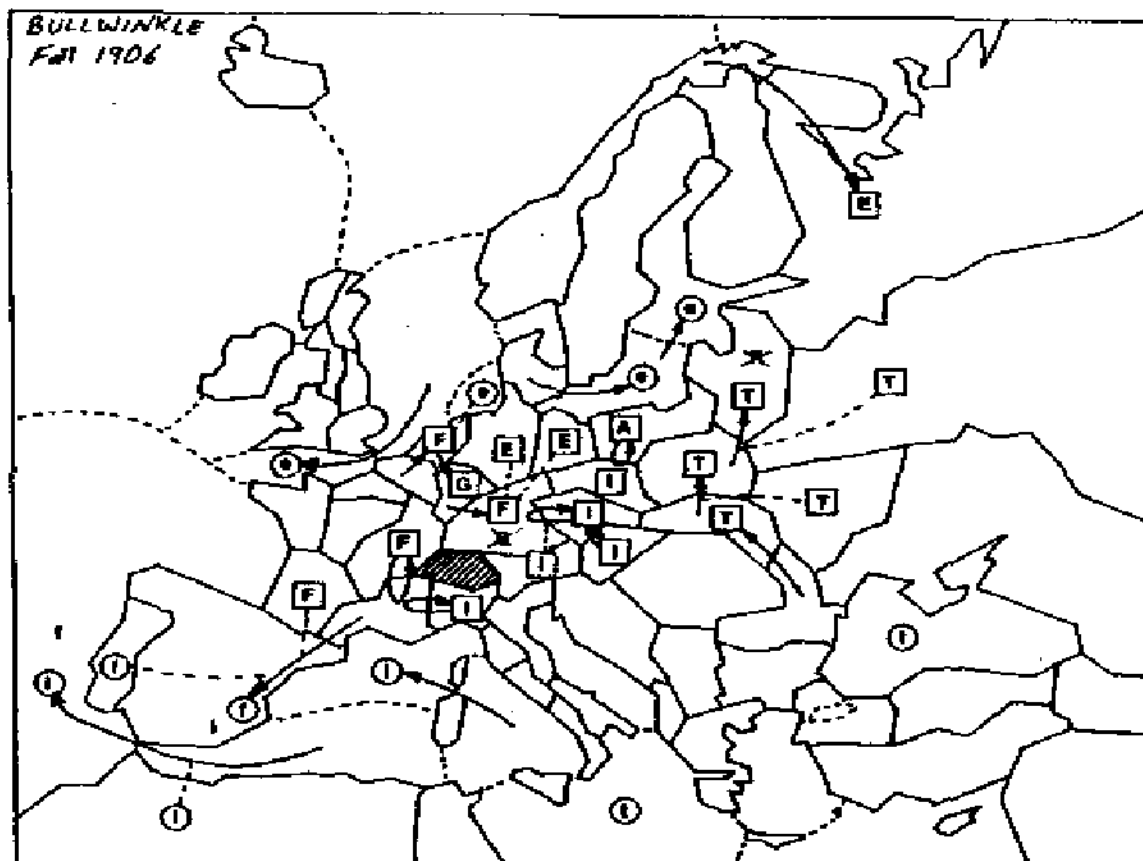
The Austrian A Warsaw is dislodged and must retreat to Prussia or off the board. The German A Kiel is dislodged and must retreat to Holland or off the board.

BULLWINKLE FALL 1906 RESULTS:

AUSTRIA: A war r pru. A PRU-sil.
ENGLAND: A BER S FRENCH A ruh-mun; A KIE S FRENCH A ruh-mun;
A nwy-STP; F bal-BOT; F den-BAL; F HEL S FRENCH A bel-hol;
F nth-ENG.
FRANCE: A bel-HOL; A BUR-mar; A GAS S F mar-spa(sc); A ruh-MUN;
F mar-SPA(sc); F mid S F mar-spa(sc) (r-bre,iri,nat,otb);
F POR S F mar-spa(sc).
GERMANY: A kie r hol. A hol-RUH; A mun S A hol-ruh (ann).
ITALY: A BOH-mun; A PIE-mar; A SIL S A boh-mun; A TYO S A boh-mun;
A VIE-boh; F NAP S F wes-mid;
F spa(sc) S F wes-mid (r-wes,otb); F tys-LYO; F wes-MID.
RUSSIA: NMR! A LVN U (ann).
TURKEY: A gal-WAR; A MOS S A war-lvn; A rum-GAL; A UKR S A gal-war;
A war-LVN; F BLA H; F ION H.

The French F Mid-Atlantic is dislodged and must retreat to Brest, Irish Sea, North Atlantic, or off the board. The German A Munich is annihilated. The Italian F Spain(sc) is dislodged and must retreat to Western Mediterranean or off the board. The Russian A Livonia is annihilated.

Orders for Winter 1906 and Spring 1907 (which may be made conditional upon the Winter adjustments) are due Saturday, 28 February 1987 at 12:00 noon Central Time.



BULLWINKLE WINTER 1906 SUPPLY CENTER CHART:

AUSTRIA:		(0) OUT
ENGLAND:	edi, lon, lpl, ber, den, nwy, swe, KIE, STP	(9) build two
FRANCE:	bre, mar, par, bel, hol, por, spa, MUN	(8) build one
GERMANY:		(0) OUT
ITALY:	nap, rom, ven, bud, gre, ser, tri, tun, vie	(9) even
RUSSIA:		(0) OUT
TURKEY:	ank, con, smy, bul, mos, rum, sev, WAR	(8) build one

BULLWINKLE FALL 1906 PRESS (grey):

AUSTRIAN STANDBY to E/F: Good luck guys! Win one for the Gipper.
 PRUSSIA: The Dual Monarch moaned. He was dying. Just too many blows by the Turks and Italians. "Oh well," he thought, "back to picking my nose."

SPRING/FALL 1903

CHILLY WILLY

1986CR

ENGLAND:	Kevin Stone	23 Cherry Place	Staten Island, NY	10314
FRANCE:	Rob Robinson	103 Country Club Dr.	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:	Randy Ellis	3800 Warwick Apt. 6	Kansas City, MO	64111
TURKEY:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711

CHILLY WILLY SPRING 1903 ORDERS:

ENGLAND: A NWY S F bar-stp(nc); F BAR-stp(nc); F nth S F ska-den
(r-bel,edi,eng,lon,nrg,yor,otb); F SKA-den.

FRANCE: A MAR S A pic-bur; A pic-BUR; F MID H.

GERMANY: A bel-PIC; A HOL H; A MUN S FRENCH A mar-bur (nso);
F den-NTH; F HEL S F den-nth; F KIE-den.

ITALY: A BOH-gal; A tri-BUD; A ven-PIE; A VIE S tri-bud; F ion-TYS;
F tun-WES.

RUSSIA: A bud-gal (ann); A LVN-stp; A stp-FIN; A war-UKR;
F BOT S A lvn-stp; F rum-bla (r-sev,otb).

TURKEY: A bul-RUM; A SER S A bul-rum; A smy-ARM; F aeg-ION;
F CON-bla; F GRE S F aeg-ion.

The English F North Sea is dislodged and must retreat to Belgium, Edinburgh, English Channel, London, Norwegian Sea, Yorkshire, or off the board. The Russian A Budapest is annihilated. The Russian F Rumania is dislodged and must retreat to Sevastopol or off the board.

CHILLY WILLY FALL 1903 ORDERS:

ENGLAND: F nth r edi. A NWY H; F bar-NRG; F EDI s F bar-nrg;
F SKA-nth.

FRANCE: A BUR-mar; A mar-SPA; F MID S A mar-spa.

GERMANY: A hol-LON; A MUN-bur; A pic-BRE; F HEL S F nth; F kie-DEN;
F NTH C A hol-lon.

ITALY: A boh-SIL; A BUD H; A PIE-mar; A vie-TYO; F tys-LYO;
F WES-mid.

RUSSIA: F rum r sev. A fin-STP; A LVN S A fin-stp; A UKR S F sev;
F bot-SWE; F SEV H.

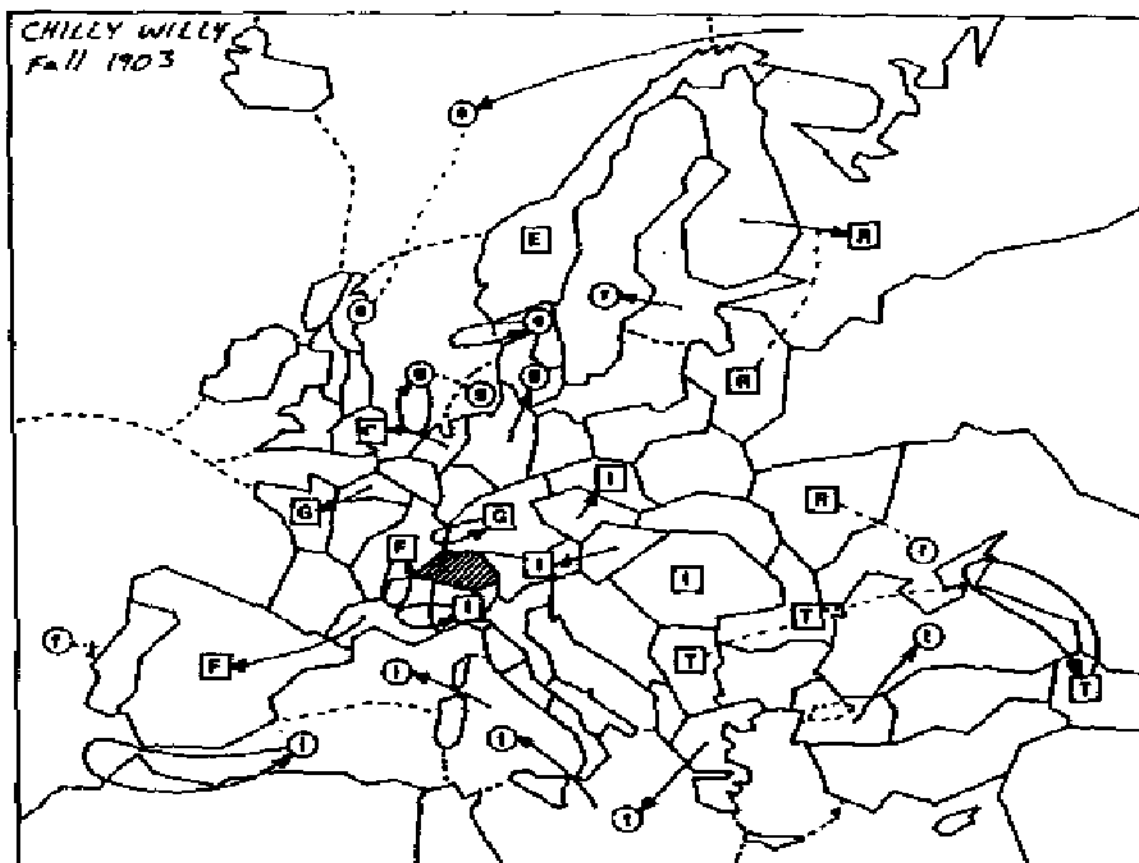
TURKEY: A ARM-sev; A RUM S A arm-sev; A SER S A rum; F con-BLA;
F gre-ION; F ion-TYS.

Orders for Winter 1903 and Spring 1904 (which may be made conditional upon the Winter adjustments) are due Saturday, 28 February 1987 at 12:00 noon Central Time.

CHILLY WILLY WINTER 1902 SUPPLY CENTER CHART:

ENGLAND:	edi,lpl,nwy	(3) remove one
FRANCE:	bre,par,SPA	(3) even
GERMANY:	ber,kie,mun,bel,den,hol,BRE,LON	(8) build two
ITALY:	nap,rom,ven,tri,tun,vie,BUD	(7) build one
RUSSIA:	mos,sev,stp,war,SWE	(5)*even
TURKEY:	ank,con,smy,bul,gre,ser,RUM	(7) build one
NEUTRALS:	por	(1)

*Note that Russia is even due to the annihilation of A Budapest in the Spring.



CHILLY WILLY FALL 1902 PRESS (black):

PARIS: Welcome back Stuart! So long Randy!

PARIS: Notice to England and Germany: I think Randy was right, guys.
Turkey and Italy are the real threats. Can we work against them?

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

SPRING/FALL 1902

DONALD DUCK

1986CS

AUSTRIA:	Ken Green	9330 Salina Way	Sacramento, CA	95827
ENGLAND:	Steven Clark	5425 S Woodlawn Apt. 3B	Chicago, IL	60615
FRANCE:	Robert Acheson	P.O. Box 4622, Station SE	Edmonton, Alberta	
		T6E 2A0	CANADA	
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	3128 Carousel Ct.	Birmingham, AL	35216

DONALD SPRING 1902 RESULTS:

AUSTRIA: A BUD S A vie-gal; A SER-bul; A TRI-ser; A vie-GAL;
F GRE S A ser-bul.
ENGLAND: A LON H; F bel-PIC; F edi-NTH; F lpl-IRI; F nwy-STP(nc).
FRANCE: NMR! A bur U (r-bel, gas, war, par, oth); A POR U; F ENG U.
GERMANY: A ber-KIE; A DEN H; A MUN S A ruh-bar; A ruh-BUR;
F HOL S ENGLISH F edi-nth.
ITALY: A TYO S A ven; A VEN S A tyo; F tun-ION.

RUSSIA: A mos-UKR; A RUM S TURKISH A bul-ser; A stp-MOS; A WAR-gal;
F SEV S A rum; F swe-BOT.
TURKEY: A ANK-con; A BUL-ser; F CON-bul(sc); F smy-AEG.

The French A Burgundy is dislodged and must retreat to Belgium, Gascony, Marseilles, Paris, or off the board.

DONALD DUCK SPRING 1902 PRESS (grey):

OSLO: Five Japanese officials were hanged today on hastily erected gallows in the town square. The recently appointed provincial judicator was quoted as saying, "The bastards just aren't civilised."
ENGLAND to AUSTRIA: You've got deals going with everyone, don't you.
AUSTRIA to RUSSIA: Does this answer your question?
LONDON: A Silly Party spokesman announced today that the Prime Minister asked Parliament for a declaration of war against Japan, stating that, "They don't even drink tea." When asked what tea drinking had to do with foreign policy, the spokesman had no comment.

DONALD FALL 1902 RESULTS:

AUSTRIA: A BUD S A gal-rum; A gal-rum (r-boh.otb); A SER S A gal-rum;
A tri-VIE; F GRE H.
ENGLAND: A lon-BEL; F iri-MID; F NTH C A lon-bel; F PIC-bre;
F stp(nc)-NWY.
FRANCE: A bur r gas. A gas-PAR; A por-SPA; F ENG-bre.
GERMANY: A bur-MAR; A DEN-swe; A kie-MUN; A mun-SIL; F HOL H.
ITALY: A tyo-TRI; A VEN S A tyo-tri; F ion-ADR.
RUSSIA: A mos-STP; A RUM S TURKISH A bul-ser; A ukr-GAL;
A WAR S A ukr-gal; F BOT-swe; F SEV S A rum.
TURKEY: A ANK-con; A BUL-ser; F AEG-gré; F CON-aeg.

The Austrian A Galicia is dislodged and must retreat to Bohemia or off the board.

Orders for Winter 1902 and Spring 1903 (which may be made conditional upon the Winter adjustments) are due Saturday, 28 February 1986 at 12:00 noon Central Time.

DONALD DUCK WINTER 1902 SUPPLY CENTER CHART:

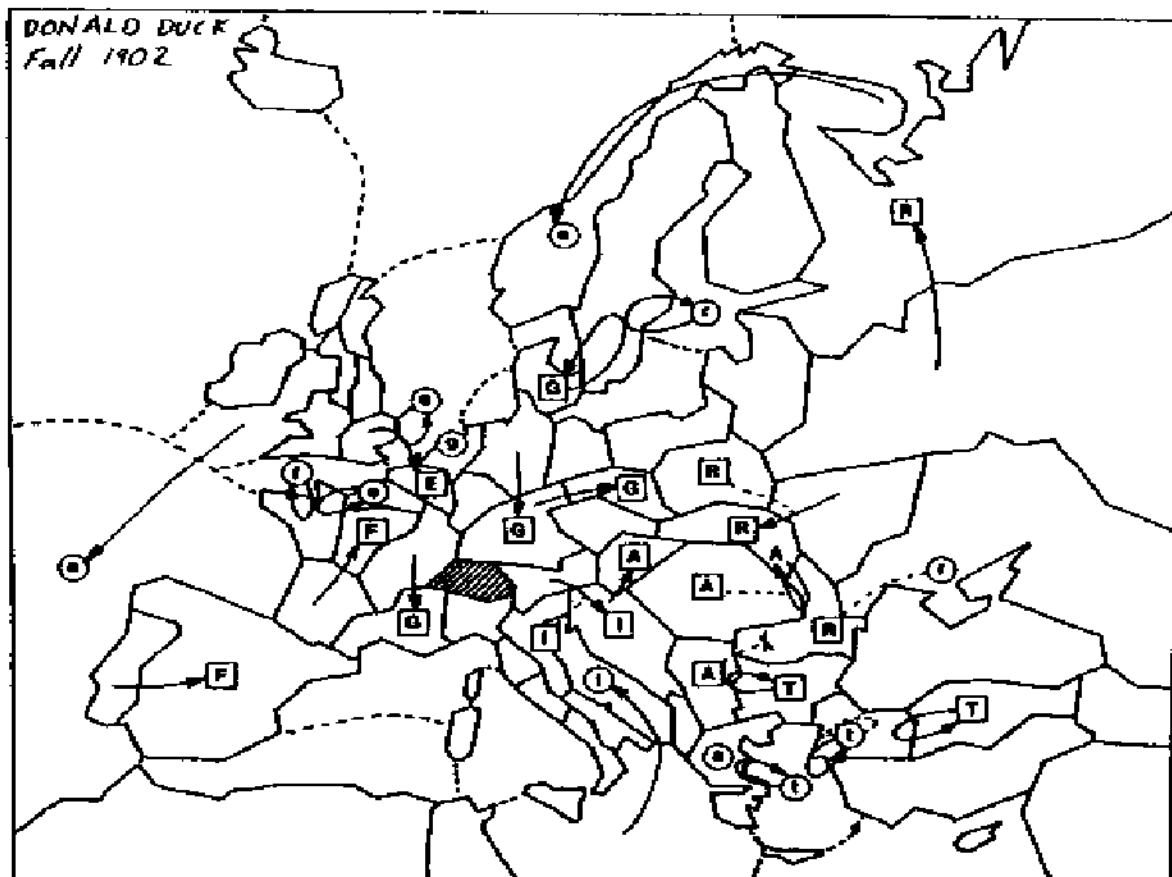
AUSTRIA:	bud,vie,gre,ser	(4)*remove one
ENGLAND:	edi,lon,lpl,bel,nwy	(5) even
FRANCE:	bre,par,por,SPA	(4)*build one
GERMANY:	ber,kie,mun,dén,hol,MAR	(6) build one
ITALY:	nap,rom,ven,tun,TRI	(5)*build two
RUSSIA:	mos,sev,stp,war,rum,swe	(6) even
TURKEY:	ank,con,smy,bul	(4) even

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

*France may build one due to having played 1902 one short.

*Italy may build two due to having played 1902 one short.

DONALD DUCK FALL 1902 PRESS (grey):



OSLO (U.R.P): His Excellency the Viceroy of Scandinavia (who had recently taken to masquerading as a low-level judicial functionary) was discovered this morning, dead, stabbed through the heart with a crudely sharpened chopstick. His majesties government is rumored to be scouring the capitols of Europe for clus to the identity of the culprits.

VIENNA (VIENNA SPASSVOGEL): An attempted Russo-Turksih offensive against Serbia dissolved when the attacking armies suddenly disappeared from the field. This reporter has learned that the Sultan's troops took off en masse when word spread of a newly liberated little boy's home in an adjacent area, and the Russians when it was announced that the Czar would personally lead the advance.

AUSTRIA to RUSSIA: I hear Constanzia's nice this time of year.... By the way, I have a hard enough time understanding why you want to be Turkey's brown-nosed toady, but to keep it up when all you get out of it is abuse?

PARIS to LON/BER: Listen boys. Don't piss me off. It's obvious that you're both amateurs and unless you both want a lesson in tactics, pull back now. P.S. I also want Belgium.

PAR to GM: Think that I got their attention? (Damn Yanks, anyways.)

IT to PAR: I'd hazard a guess that their attention is probably not all you'll get from them.

MICHAEL to EVERYONE: I am pleased to announce good news from the world of college applications. I have just been accepted to Harvard. However, I do not have to make my decision until May, and I am still not sure where I will be going to college. I assure you all that no matter where I go, I will still be involved in the game. I'll notify everyone in September what my new address will be.

IT to MICHAEL: What else can one say but, congratulations!

RED BARON to SNOOPY: I am publicly issuing a challenge to you for a dogfight.

This is IT!

THE NASTIEST RATING SYSTEM IN THE WORLD

by Rod Walker

In Diplomacy World 19 (spring 1978), I outlined the rating system I intended to use at DipCon XI that year. The basic intent of the scoring was to encourage people to play the game the way Allan Calhamer intended it should be played: for win or draw only. Accordingly, the point system rewarded wins and draws, penalized mere survival, and ignored elimination. Although the theory still seems sound to me, the actual ratings were flawed. In practice, they tended to encourage premature suicides to avoid the "survivor's penalty." Obviously the answer to that problem is that the first version wasn't nasty enough: we also have to penalize eliminations! This article therefore contains my proposed revision to my original proposal, "The Chinggis Qan Memorial Rating [sic] System." While I don't intend to repeat my original article ("The Diplomacy Tournament: A Shocking Proposal"), I will have to cover some of the same ground here. The terribly witty original may of course be obtained from Diplomacy World (Larry Peery, P.O. Box 8416, San Diego CA 92102-0416) or from me (I'd charge you 30c or SASE+5c).

In the view of the game's inventor, there is only one method of playing the game: it is, if I may coin a phrase, the "Ratfink Method." Forget about being a "good ally" or "strong second" finishes, or whatever: nothing matters but winning or, failing that, stopping the leader and forcing a draw. I'll admit that this is hardly my own style, which is a lot more mellow, but it is definitely what the game's about according to Allan. We may debate whether this is appropriate to more socially oriented millieus of play, such as postal 'zines or local cons or one's home, but in the social milieu of the Tournament, it is the only appropriate thing.

In Allan's view the dramatic and strategic high point of the game is reached when one player threatens to win. It consists of the forging of a great alliance and the fighting of a great battle to stop him. (This might occur several times in a game, in fact.) Allan's put forward his philosophy of play many times, but perhaps nowhere more effectively than his 1974 article, "Objectives Other Than Winning In Diplomacy," from which I quoted in 1978 and quote again now. In it he makes 3 important points: [1] It is the strong survivors who bear the blame for letting one player win, [2] stopping the leader is the heart of the game, and [3] strong survival isn't always the best policy historically. Here follow the excerpts to which I refer.

"...It is easy to believe that a strong second with ten units is preferable to being knocked out early, or succumbing with the rest while holding just one unit. However, in the final battle to prevent the leader from winning, one would normally expect the second-place player to be the leader of the opposition. Consequently, something must be detracted from his achievement because he must bear some of the responsibility for the failure of the final battle.

"This final attempt to contain the leader is sometimes one of the most dramatic and exciting parts of the game. Cooperation must be created among the players who have been fighting one another, and who have set their hearts on other objectives; they must admit that goals they have pursued all game long, which are now within their grasp, have just lost their value, and may even be destructive. Frequently they are out of position for the new

encounter, better positioned to fight each other. They must form a line together, exposing their territories to each other. This is not the cooperation of being merely assigned to the same team. This is Verdun.

"Some players have argued that giving credit for a 'strong second' is realistic. This result is hard to determine, for when a player has won, he has presumably gained control of Europe, something which no one country has ever done. The strong second, then, is the last or the largest to fall to the conqueror. Whether this situation is a good one to be in or not is hard to say. The Mongols used to give the worst treatment to those of their enemies that held out the longest."

"So be it," I said after having quoted Allan. "The Mongols will run our tournament."

My original scheme was to award 34 points per game; either all to the winner or divided among those drawing. Survivors were penalized in accordance with their sizes, and those eliminated merely drew a "0" for that round. As I said earlier, this system did lead to a rise in the number of eliminations, as players committed suicide rather than survive. There was also an increase in the number of draws (which I'd expected--nay, counted on); but even so, there were more outright victories than I would have expected.

The chief advantage of a system like this is that it helps to eliminate the cozy in-deals and the playing of the ratings instead of the game which occur at other tournaments. For instance in a 3-round tournament using the usual sorts of ratings which reward survival, a player who gets 2nd 3 times will do better than a player who wins 1 game and goes bust in the other two. Neither Allan, nor any other player who believes in the win-or-draw-or-else philosophy, would agree that 3 2nds are worth even 1 win.

My revised proposal is, as I've said, the "Chinggis Qan Memorial Rating [sic] System." It proposes to award not more than 100 points per game, as follow: 60 Victory Points, 34 Center Points, 6 Bonus Points. If there is a winner, he gets 94 points (VPs+CPs), plus a bonus, depending on when the game ended. Based on statistics in Everything's 51-69, it appears that more than half of all games end before 1911 (172 of 301 games in my sample). The earliest a game can possibly end in a victory is 1905 (barring some weird early concession). The points awarded, then:

Win 1905 = 6
Win 1906 = 5
Win 1907 = 4
Win 1908 = 3
Win 1909 = 2
Win 1910 = 1

In the event of a draw, all survivors would share equally in the Victory Points (unless the draw vote actually allowed some survivors to be excluded). Thus the points awarded would be:

2-way = 30
3-way = 20
4-way = 15
5-way = 12
6-way = 10

I'd recommend that the tournament not allow the abomination of a "7-way draw" (a 6- or 5-way would be bad enough). However, if it is allowed, award 8 points (for a total of 56 for all players rather than 60).

The 34 Center Points would be awarded to the players in proportion to their supply center holdings at game's end, thus rewarding strong survivors. There would be no Bonus Points.

Survivors will be treated harshly, Mongol-style. Originally, my system called for a penalty of -1 for each center owned at the end of the game. This could still encourage a sort of semi-suicide, in which the player tried to get as small as possible before the "inevitable" end. Therefore, the new system has a penalty of -1 per center, calculated as of the game-year in which the player held his/her largest number of centers.

Previously, eliminated players got no points and no penalty. That was a mistake. They, too, must be treated harshly. An eliminated player receives the same center-point penalty as a survivor--and in addition an Elimination penalty of -10 points. (This means that every eliminated player loses at least 13 points. Otherwise some players would find that an early elimination while small is better, point-wise, than a later elimination after having grown some.)

Under this system, tournament play will conform to Allan Calhamer's cutthroat vision of his game. It will be impossible to do well by getting tied to the coattails of the eventual winner--that would indeed be the worst strategy of all.

It would be a good idea for our annual Dipcon to again use a tournament-level scoring system, especially so now that it's been refined. It may not be perfect, but it's more nearly geared to what a national tournament needs to promote: the style of play envisioned by the game as originally designed.

A few other possibilities also occur to me.

1. It may be wise to set a minimum number of game-years which must be played before a draw can be declared.

2. Convention time constraints usually mean that some games will have to be terminated before they have been played to conclusions. This scoring system will probably cause games to go longer, too. Originally, it was suggested that if there were a very large player with a significant lead when the time limit was reached, she/he be declared winner. I now believe that to be a mistake. If there is no conclusion when the time limit comes up, the game should be a draw. If a Fall season is underway when time is called, it should be allowed to finish.

3. Players who leave the game are always a problem. In a tournament, probably the best way is to conform exactly to the Rules. Declare the position in civil disorder, rate the player as if he/she had been eliminated, and let play proceed. Perhaps if the player has more than just a few units, and asks someone specifically to play for her/him, then the original player can be scored on the basis of the final result. But probably the tournament management shouldn't provide replacements for players who simply walk out.

4. You might want to adjust scores based on the assumption that some Great Powers are "weaker" in their potential than others. I've developed a "fudge factor" based on the points achieved by the Great Powers in almost 1700 completed postal games (see D.W. #34). Using it, you'd multiply a player's points by the factor for his country:

AUS -- 1.30
 ENG -- 1.00
 FRA -- 1.00
 GER -- 1.20
 ITA -- 1.25
 RUS -- 1.10
 TUR -- 1.05

(The problem with a "fudge factor" of this sort is that there really is no quantitative proof that one is needed--only the statistics of Postal Diplomacy, which may not be the best source for the information that would be needed. Still, the results of 1700 games must mean something. It must also be remembered that the ratios between Great Power scores will depend on the rating system being used. However, these are pretty close to what I'd probably assign just on the basis of intuition (except for Turkey, for which my gut feeling would 1.00, not 1.05).)

5. Keep the results secret! One of the most consistent factors in tournament players' playing the rating system is their knowledge of who's got what score. Let them spread rumors (of facts they can't prove) if they wish. But don't confirm or deny them. When results are announced, players who won in the 1st round are always in great danger of being gang-mugged (on the board, of course) in the second. They deserve some chance to win. So if you don't officially tag them as "winners", they stand a more equal chance. In fact, consider even keeping the scoring system secret (whether this one or another). With this system, just tell players they do best if they win, but also get points if they draw; that they are penalized severely if they fail to prevent a win and merely survive, and even more severely if they are eliminated or walk out. That's all they need to know.

This truly savage Rating [sic] System is commended to the Dipcon Committee for 1987. You have my earnest hope that you will seek to conduct a tournament in which the message to the players is, unequivocally, "win, or draw, or die!"

/* Off the top of my head, I like the possibilities Rod presents in his Chinggis Qan system, although, like any system, actually trying it would probably turn up some unforeseen side effects. To get the ball rolling, I will make a few observations:

- Despite Rod's mention of the distribution of the 34 Center Points "rewarding strong survivors," there is absolutely no way under Chinggis Qan to get any more than 0 points if you do not win outright or share in a draw, since, as a survivor, you lose -1 per center counted from your largest holding. Thus, if you held 10 centers in 1905 but were ground down to 6 centers by the end, you'd receive $6 - 10 = -4$ points. The best you can do as a mere survivor is to end the game with your largest center of the game, which would yield you 0 points. (I'm not saying this is bad, merely pointing it out as something not the article doesn't make obvious.)
- An early elimination while small is still better, under Chinggis Qan, than a later elimination after having grown some. Either way you lose a lot of points, though: -13 if you (let yourself) get eliminated without gaining a dot, -16 if you get eliminated after having grown to six, and so on.
- Rod's possibility #2 touches on a nagging question with time limit games in tournaments, namely: is a game halted by a time limit DIAS (Draw Includes All Survivors) or non-DIAS, and if not, how do you decide who gets the draw? After all, a two-center power

valiantly holding a critical part of a stalemate line doubtless deserves part of a draw (in my opinion, at least), while a two-center power saved from imminent elimination by the time limit probably doesn't. Since under Chinggis Qan you either gain points by being part of the draw or lose points by not, I wouldn't hold it against any player who would refuse to vote themselves out of a draw at the time limit merely because they didn't deserve it. Hence, games called by time limit will probably be DIAS even if you allow non-DIAS votes.

This problem isn't as severe for draw votes before the time limit, since the Elimination Penalty makes it favorable for you to vote for someone else's draw before being eliminated. Given the Center Points, though, the other players would probably take you out anyway to get your dots. (Me, I generally like time limits for tournaments, although I prefer that players be allowed to finish the entire game-year in effect when the limit is called, even if they've just begun Spring negotiations.)

- I don't like fudge factors that try to compensate for perceived differences in the countries's strengths. I'll always believe that the powers are even at the start, with those that tend to do more poorly in the statistics simply requiring a greater attention to play balance on the whole board than most of us are used to. Adding fudge factors threatens that balance; under Rod's suggested numbers, for example, it would make players far more likely to gang up and stop a threatened Austrian win than a threatened French win.
- Keeping the results secret (possibility #5) strikes me as a good idea. It requires, of course, a system to prevent anyone besides the players and tournament officials from looking at each other's game boards. This makes the idea unworkable for tournaments like DipCon '83 where the tournament was held in one big open room, but is ideal for tournaments like MaryCon, where each game has a separate room. This needn't run to the extreme of posting a guard at each room's entrance, although that might be a good idea. One simple scheme might be to have the players in each game wear some distinctive name tag (a different color for each game, perhaps) and let the players police who comes into their room. Eliminated players would have to turn in their tags to a tournament official, with failure to do so earning a huge penalty.
- I don't like the concept of keeping the rating system itself secret, which Rod mentions. The secrecy skews the games, as players go through machinations trying to outguess the system and apply it to their play on the board. What I think Rod is really advocating, though, is a middle ground: keep the particulars of the system secret (e.g., exactly how many points a win is worth), but give the players general guidelines for how the tournament will be scored (e.g., "centers will count for points, there is a bonus for wins and a penalty for elimination, and participants in a draw divide the winner's bonus"). I'd like to see this tried, since it might prove to be a workable middle ground.

My thanks to Rod for a superb and thought-provoking article, easily worth ten free issues. (That's a big hint to anyone else out there who would like to increase their subscription credit without spending hard cash.) Regardless of its other implications, Chinggis Qan seems to be just the thing to encourage a completely cutthroat do-or-die game. I'd love to try ~~gaffing~~ whipped playing in a tournament using it.

EDITORIAL

or, Doesn't That Boy Have Enough to Do Already?

Last issue you got to hear all about soccer. This issue's passion is the fact that I have homework again (I love it)! No, I haven't carried through on my dream of going back to school full time. Rather--you knew it was only a matter of time, didn't you--I've finally started film school at a local film institute which runs classes in conjunction with a local community college. We are talking hands-on filmmaking here--Super 8, so it's no great shakes, but I am having a terrific time. Four hours each Wednesday night, and we've just had our fourth class, and I have already gained a great respect for cinematographers after shooting only two small assignments. There are enough technical details that can go wrong in the otherwise simple process of aiming the camera and pulling the trigger that practicing operating the damned thing to make it natural enough that you can concentrate on the attempted artistry of what you're putting on film is enjoyably frustrating.

What thrills me most, however, is discovering that 1) the entire process is understandable and doable, even by a neophyte like myself, and 2) I am able to let myself learn the craft, making plenty of mistakes along the way, instead of paralyzing myself by thinking that each step I take must be perfect (which, as you will recall if you've been around since issue #1, was my main problem as a music theory-composition major in college). We're working without sound, which is just fine with me given my devotion to silent films, and I'm working in black and white by choice. As soon as I'm done with these last bits of this issue, I have to sequester myself in the apartment to edit my second assignment, wherein we were to film an event that we didn't stage for the camera, and for which I filmed my mother baking sweet rolls. I had already shot two rolls of this (100 feet, or six minutes of Super-8) before I started to understand that film photography is fundamentally anticipatory; if you wait for the shot to appear and then try to capture it, it'll be gone before you've focused and framed it. I suspect that this is the case with still photography as well, but since I've never seriously studied that art, my experience with it has been mostly aim-and-shoot reacting.

Apart from that new bit of time-consumption, the latest barrier to swifter zine production around here was my being in Washington D.C. last week for a computer conference. (Usenix, for those of you who are interested.) I'd had the game results (i.e., United) just about completed and was almost ready to begin pulling the disparate parts of the zine together before leaving, and after returning, well, I don't know about any of you, but it always takes me awhile to get caught up after being away from home for even so relatively brief a time. Not that it makes it any less frustrating all around, of course, but I feel you should at least be kept informed of what goes on around here to make the timeliness of this publication less ideal than it might be.

Now, with the leftover room, let's get into a little more animation chat:

ADVENTURES OF MARK TWAIN Update!

As those of you who've been around here for a year or so know, one of the many obsessions which have occupied your not-so-humble editor in the past was a wonderful film entitled The Adventures of Mark Twain, which made the rounds of larger cities early last year as one in a rotation of otherwise forgettable "family films." This film is the product of Will Vinton Studios in Portland, and, apart from being immensely enjoyable, is an example of what I feel is among the finest, if not the finest, commercial animation being done today. (If you've seen the Domino's Pizza "Noid" or the

California Raisin "Heard it Through the Grapevine" commercials, you've seen Vinton's work.) The Adventures of Mark Twain made very little marketplace splash when it was released due to what I feel was some criminally negligent mis-marketing by Clubhouse Films, who were responsible for distributing the series.

In any event, the good news here is that The Adventures of Mark Twain is now available on videocassette, and I strongly urge you to rent it if you have the slightest interest in 1) good animation, 2) "family films" (a term I detest, but you understand the meaning), 3) sincerely well-done filmmaking. I recognize that it has its flaws (so please don't let my devotion to this film and its makers dissuade you from voicing a dissenting opinion), but I keep discovering so many wonderful things in it that I can't help but be enchanted. On my last viewing, I was much struck by the elegant animation of the hands of all the characters in the "Captain Stormfield" sequence, and I wish that I had noted who had animated it so that I could give them adequate credit.

Again, I'll offer a money-back guarantee. If you rent this film and feel that I've led you astray in recommending it, send me your receipt (along with an explanation of what you thought of it), and I'll credit your subscription with the rental price. Hard to beat a deal like that, yes?

Animation Celebration

This is a collection of animated shorts making the rounds of repertory theaters, and is well worth the time. Like most collections of this nature, the selections are rather uneven, but there are some standouts. My favorite is the final short, Get a Job, funded by the National Film Board of Canada and made by Brad Caslor, who demonstrates great timing; it's one of the few recent pieces of animation which I don't feel unnecessarily rushes spots.

There is a lot of computer animation in the collection, and some of it is the best I've seen. There is a longish offering from Apollo Computer (Quest: A Long Ray's Journey Into Light, ha-ha) which is standard computer fare, a lot of geometric solids bouncing and reflecting off one another to little purpose--I mean, come on, we know computers can keep track of lots of meaningless, well-defined interactions. Pacific Data Images have two shorts, one of which (Comic Zoom) consists of one long zoom past everything PDI could think to throw on screen (I don't know why they put the "Comic" in the title...), and the other (Chromosaurus) has some good mechanized dinosaurs but does little more than put a lot of them on screen. Better is Tuber's Two Step by Chris Wedge, which has some refreshingly non-geometric potato-ish shapes actually bouncing around and dancing. Better still is Andre and Wally B. from Pixar (a former Lucasfilm division), where animator John Lasseter has made the first genuine steps I've seen towards character animation using computer graphics. Best is a fifteen-second teaser from Lasseter's Luxo Jr., which will appear in the next Tournee of Animation film. This short consists of a father-and-son pair of flexible Luxo desk lamps (familiar to most college students) playing ball with each other, which doesn't give you much idea of how impressive it really is. What you see is personality expressed not in character design, not in standard facial movements, but in the way the figure moves; the nearest example I can think of is the Mushroom Dance in Fantasia. Lasseter (an ex-Disney animator, by the way) must surely be the god of computer animation.

An American Tail

I finally saw this shortly after last issue hit the mail, and it's been so long since it's been out that I'll settle for a bit of a post-mortem, even though it's still playing (in this area, anyway).

I can think of few things which I would rather see Steven Spielberg do than use his name and clout to foster animated film. Spielberg is a very strong animation fan, and he currently has at least two additional feature-length animated features in production, one a combination of live-action and animation for Disney (although, curiously enough, the animation will be handled by Britain's Richard Williams), the other being another production for Don Bluth, whose The Secret of NIMH a few years back initially attracted Spielberg to produce An American Tail.

You've heard by now that the story concerns the young son of a Russian family of mice who gets separated from his family while emigrating to America in the late 19th century, and you've also doubtless heard the irrelevantly cutesy details of its production, such as the fact that the main character, Fievel, is named after Spielberg's grandfather who was an immigrant during the film's time-frame. For all the encouraging background, and despite Spielberg's admiration for the classic Disney features (Snow White, Pinocchio), An American Tail is a fundamentally cowardly film for its failure to demonstrate any of the harsh realities of immigration. Fievel gets essentially sold to a sweatshop boss, but he escapes before we see what's so awful about a sweatshop beyond the boss's stomping and shouting at his charges; similarly, the ship on which the immigrants travel is little more than a harmless stage for a well-choreographed dance number, without even a hint of the hardship entailed in travelling by third-class steerage.

A newspaper here reported that Spielberg decreed there be nothing in the film which would frighten his one-year-old son. If so, this is just another example of the popular misunderstanding of why the Disney's best films are as good as they are, and I can't really hold Spielberg responsible for not transcending that public misconception. I think people tend to take a look at the larger body of Disney's work produced after, say, 1945, and on that basis associate the Disney success with the relatively innocuous fare of those later features. This ignores the fact that the classic Disney features all contain profoundly terrifying scenes: the queen's order to kill Snow White, Snow White's flight through the forest, and the final chase of the queen-turned-witch in Snow White; Stromboli's imprisonment of Pinocchio and Lampwick's transformation into a donkey in Pinocchio; the "Night on Bald Mountain" sequence from Fantasia. Had An American Tail the courage to show in greater detail some of the rough conditions immigrants met in America (and I believe it could have done so without stooping to shock-value grotesqueries), it would be a far more interesting and entertaining film than it is. Similarly, the film adopts story devices which I felt were badly handled, primary among these being the overuse, to little dramatic impact, of Fievel narrowly missing being reunited with his family on several occasions. To contrast this with the best of Disney's features (again), the similar scene in Pinocchio, wherein Gepetto's cry is drowned out by a thunder clap just as Pinocchio is unknowingly being carted past him by Stromboli, carries far more dramatic impact than does the repeated throwaway use of the same device in An American Tail.

Technically, An American Tail has some fine, even great, animation and layout, as well as very good rotoscoping for the human figures (which should serve as adequate counter-example to anyone who, having seen Ralph Bakshi's work, has been misled into believing the rotoscope is only a short-cut tool), but suffers from what I think is the common failing of most modern animation: uneven direction--or, to put it another way, too many scenes going by too damn fast. (Among other things, a slower, more sensitive pace would have enhanced the drama of Fievel's missed reunion opportunities.) The opening attack by the cat-cossacks has some good layout and is, I suspect, well staged, but it is fast enough as to lose much of the dramatic impact it could have had; ditto the kerosene fire towards the

end of the film. I had a similar problem with Fievel's separation from his family, which seemed to me (maybe I blinked at the wrong moment) to contain no shot which actually showed him getting into trouble; one shot he wasn't, the next he was.

Yet for those flaws, there are some great moments which make the film worth seeing. The storm scene where Fievel gets into trouble is extremely well done (the mentioned problem aside), and contains an incredible Neptune-ish personification of the sea waves. I found Henri, the French pigeon who was helping build the Statue of Liberty, to be very well-designed, well-executed, and likable. And I thought the sequence for "Somewhere Out There," the song which Fievel and his sister sing while separated from each other (and which is now, I believe, on radio recorded by Linda Ronstadt and someone else), was as thoughtful and well-done a piece of layout and animation as I've seen, in a very quiet and touching way. (One last item of note: I, for one, would like to see animation studios would credit the various characters's animators as well as the voices, as Vinton does. I would like very much to know the names of the animators responsible for many of the film's fine moments.)

On balance, I found An American Tail flawed but worth seeing for some very good animation (certainly better, to my untrained eye, than most of the recent Disney fare, despite Siskel and Ebert's assertions to the contrary) and a fundamentally nice story filled with almost-fulfilled good intentions.

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

It's a Letter Column!

/* Rich Reilly's provocative letter last issue has, of course, sparked some discussion (although not as much as the upcoming governmental plan to give everyone a parenting test when they reach eighteen years of age, with mandatory sterility for those who fail...), so I'll turn it over after pointing out that I'm surprised that there aren't more people arguing for Rich's points. For all the weaknesses I perceive, I can understand the theoretical appeal, as you shall see.

*/

From Steve Langley (rec'd 18 December 1986):

Rich Reilly writes a convincingly reasoned letter, but (there is always a but) our founding fathers saw our principle rights as including "life, liberty and the pursuit of happiness." I don't see that "the pursuit of happiness" is necessarily the most important of the set. Life itself would seem the first to be concerned with, I would (for myself) choose liberty over happiness if such a choice could be made. In today's world, there is less attention paid to liberty and much more paid to happiness (as least in the form of leisure pursuit) but that does nothing more than demonstrate current priorities. Right now, liberty does not seem to be at risk.

/* It may not be at immediate risk, but I don't think that lessens how careful we should be in guarding everyone's rights. I'll elaborate a little after we hear...

*/

From Jack McHugh (28 December 1986):

I read Rich Reilly's Opus Magnum. Interesting. Despite my sympathy with his argument, I must disagree with him. Although he advocates a utilitarian philosophy that would make Jeremy Bentham or John Mill proud, he fails to take into account what can happen when the rights of minorities

are overlooked. To become the "vanguard of the proletariat," to use a Marxist phrase, assumes that you know in fact what's best for the people, better than the people themselves know.

While I agree with Rich that there are some ideas that are harmful--that's not the point--there are as many ideas that aren't that no one can agree upon. For example, Rich says, "People have not learned to think well enough about what happiness really is." That's his opinion, which I may agree with or not--if I don't I would resent anyone attempting to force me to change my thinking.

My main objection to Rich's argument is this: the cure may be worse than the disease. Who is to decide which influence is good and which is bad? What group is to be able to decide when more people are happy and when the most are happy?

I also agree with you, Steve, that arts don't influence us--we influence the arts. American television is the ultimate personification of Rich's philosophy--whatever most of us are happy with stays, everything else goes. There is no other consideration allowed for very long--and yet he complains about it? (What makes Rich think that what would make most people happy would be good for them or vice versa? After all, how many of us eat liver?)

The closing point of his article is well taken. Yes, I also believe all children should get the best upbringing possible. It is their right. However, I also believe everyone has the right to a job and decent housing, but I know of no society (outside of a utopia) where this is actually done--capitalistic or otherwise. As Winston Churchill once said: "Democracy is only about the eight best system of government; unfortunately is the best one we know of" That's how I--a right wing socialist (that is a luke warm socialist)--feel about democracy.

Personally I believe the less government interference in my home the better. The more in my work place the better. It is not that I think everyone knows how to raise their children "correctly," but what you want, Rich, is for only the rich and educated to raise children. Are we now to have means and educational test if a couple wish a child? Who decides who is deserving of children and who will raise them correctly? I would hate the worse than what we have now.

There are governments in the world which attempt to govern the people's reproductive sex life. Some for relatively benign social reasons (like China, less people, less risk of famine) which I applaud. I know that contradicts what I just wrote but an egalitarian program with a simple easily enforced objective (less children) for a good cause I would not object to.

Other governments (notably Rumania) have brutal, callous programs with selfish objectives (to keep Rumania's population up vis-a-vis its neighbors, especially Hungary). These programs are for the increase of the state's, and therefore the leader's, personal power. There are usually harsh means and penalties of enforcement. (In Rumania, women are forced to undergo vaginal examinations every month to check for pregnancies and to make sure they are not artificially aborted.) In contrast to other countries which rely on less brutal methods (in China, for example, societal and economic pressure--no economic privileges are used as positive reinforcement for less children. the reverse of this is simply not to give them should the parents have more than two children).

Unfortunately in badly run programs, such as Rumania's, the children and women suffer the most. In Rumania, for example, the newly born children

/* Jack McHugh, continued */

are usually not registered for a month after birth. Why? If they die before, then they were never born, therefore there is no inquiry into the reason for the child's death.

No, I much prefer our system to a state-run system. I don't believe Plato's Republic would have worked then, in Greece, or in today's world either. I will not have the state (or any other organization) deciding my fitness to be a parent.

/* One of the things that struck me about Rich's letter is how insidiously appealing the notion of "parental fitness" as a prerequisite for parenting really is when I think of it in relation to a group of people with values I abhor, e.g., Rich's example of white supremacist organizations such as the Ku Klux Klan. That frightens me. We tend to think of those who would infringe on others's rights as the monsters on the other side of the fence (the Soviet Union, Nazi Germany) without stopping to think how many (most?) are ordinary people swept along by the prevailing moods and fears of the times. I don't know if it's possible to be too careful concerning our own capacities for repressive or abhorrent behavior in the name of what we consider right or good.

*/

From Linda Courtemanche (1 January 1987):

I don't know if any letter can compete with the promised Bo Derek foldout, but....

Re Hollywood movie-making: (Sigh) I do have to agree with Dan Palter and you, Steve, about the industry being ruled by the Almighty Dollar. In fact, I think that this is what my phrase from the last letter, "an overcautious Hollywood establishment," was referring to. In any case, though, I greatly enjoyed reading Dan's letter; I learned quite a bit from it. And I hope he's right that the good films will soon have the chance they deserve to shine through. I hate to think how many films of the calibre of Chariots of Fire have already sunk without a ripple!

Rich Reilly's letter was stunning! Boiled down, it says very clearly and effectively, "Who will guard the guardians?" Obviously, there can be no easy answer to that. Take the American Civil Liberties Union, defending the rights of free gathering and expression for groups like the KKK and the American Nazi Party. Some people I know feel this is carrying democracy too far, considering the ideals such groups espouse. I am tempted to feel that way myself. Certainly I don't want my children coming under the influence of such groups. However, what terrifies me even more is the thought that anybody can be given the power and authority to stifle someone else's right to think as they will. For who can be impartial enough to draw the line? And where will they draw it? One cannot accuse censorship boards of being power-hungry; most seem to operate from what they think is a moral stance. Movies are rated, books are banned, laws are made, all in the name of "protecting the children." The values of certain powerful people or committees are foisted upon others. The whole question of abortion and choice centers around this dilemma -- do women have the right to think for themselves? As long as no one can provide a definitive answer on when life begins, on which books are helpful or harmful for children, and so on, then the biggest danger we all face is for any one part of society to set itself up as a self-appointed tribunal, judging everybody, having all the answers. The answers will never be as clear-cut as that on any issue, and it is wrong to pretend to children that easy answers exist to anything. Yes, some ideas are better than others -- but every one of us has his/her own thoughts on which are the best, and I doubt that any of us

would want to be dictated to about that. Also, as you said, Steve, our backgrounds and our own hearts and minds are going to be the final determining influence for how we make our decisions and live our lives. Therefore, to shield children from any sort of reality is pointless. Children understand more than we give them credit for --in many cases, they understand more than we do. If they have questions, that is where our responsibility as parents will come in most strongly, with answers that are honest and hearts that are caring.

/* I don't really have anything to add to that. On the film end of the letter, though, I've recently started reading Final Cut, which is Steven Bach's account of the making of Heaven's Gate and the ensuing ruin of United Artists. From what I've read so far, it's as honest and detailed an account as you could ask for of the sorry state of American corporate filmmaking. (Heaven's Gate, by the way, is a surprisingly good film with some particularly sorry pacing.)

*/

From Kevin Tighe (12 January 1987):

Good to see our movie lists published. I noticed how our choice of films betrayed our quirks: Matt gets into cinematography; Greg enjoys science fiction; Linda leans toward anti-hero films; you like silent and animation (no surprise); and I'm into silent comedies and musicals.

Linda certainly shouldn't feel guilty about not seeing many silent films. It's not as if Way Down East plays regularly at the local four-plex theater. I've read more about Lillian Gish and Buster Keaton than seen their films. I've never seen a D.W. Griffith or Eisenstein film because they aren't shown anymore except in film classes.

And there is nothing "shocking" about the very few current names on our best lists. To be a "best", actors have to have quite a few films under their belts. People like Kathleen Turner and William Hurt are quite good but need some more films (and I do hope they make many many films). Ally Sheedy shows great promise but needs more experience. I did list Steenburgen, who's made less than 10 films, not only because she's a great actress but, also, everytime she smiles my heart melts.

/* I'll second that.

*/

Yes, John Wayne has become a caricature, but a quick review of his John Ford films, and Rio Bravo, True Grit, Red River, and The Shootist display his acting skills quite well.

I guess Julie Andrews suffers because people think if you can sing and dance you can't really act in dramas. But I hear she's in two new films and the critics love her work. Well, it's about time! I still won't ever forgive the producers who didn't cast her in My Fair Lady and Camelot (her Broadway plays) because she wasn't famous enough. Instead she made Mary Poppins and The Sound of Music and outgrossed both former films.

Best film I've never seen? Wow! Whole bunch from the silent era, Pandora's Box, Navigator, Sherlock Jr., Orphans of the Storm, The Cro Ben Hur, and Birth of a Nation. Of the talkies, hmmm... I've seen an awful lot, still haven't seen The Godfather, though.

Sometime we all should get together to talk about films till we're all talked out. I figure it'll only take a couple of weeks.

/* Sounds terrific to me. I can just see it, though--years from now a huge annual film festival will have sprung up from the humble beginnings of a bunch of postal gamers chatting away about films at a local con...

I hadn't thought about best film I've never seen from the talking era, since there are so many lost early films which spring to mind first. (Among non-lost early films, I want very much to City Lights.) I've never seen Gone With the Wind in its entirety, although I've seen various parts from its television broadcasts, so that seems a logical enough choice.

I have not personally been impressed with Sheedy, but then again I think I've only seen her in War Games (which didn't give her much to do) and The Breakfast Club (for which I think she was criminally miscast; I didn't believe her in the role for an instant.)

*/

From Doug Rowling (older letter, misfiled by yours truly):

Proving I read your zine, at least this time. If I'd thrown in for the categories, it would have been:

Actors	Alec Guinness Donald Sutherland Sean Connery Humphrey Bogart David Niven
Actress	Meryl Streep Faye Dunaway Lauren Bacall
Director	Hitchcock Woody Allen Kurosawa Coppola David Putnam
Film Bestish	Shane Eyes of Laura Mars Apocalypse Now Gone With the Wind Kagemusha The Wall
Film Favouritish	Alien Kelly's Heroes Raiders of the Lost Ark Tichfield Thunderbolt Magnificent Seven Cross of Iron Gregory's Girl

Trouble is I don't all that many films, not since I left university where for 20 I could see 40 films in ten weeks, each term an additionally when they made a profit between 50p and 3.50 a week of films, 4 to 6 films a day. Since then I don't suppose I've seen more than a dozen in the last four years.

The main difference between my list and your printed ones is the inclusion of more British and less classic films, not surprising since the lists by

their nature are going to be subjective. So they probably tell you more about me and my cinematic ignorance than much else.

/* Ignorance is such a relative thing, though. I think I come across as more expert than I really am because I can dredge up a lot of marginally relevant information about many films I've seen (or haven't seen), but when you come down to it, I think I've seen around 300-350 different films in my life. Compared to the more than 6000 seen by one very knowledgeable and devoted cinema addict on the computer network we're tied into at work, that seems very miniscule.

The larger number of British films on your list makes me want very much to experience movie-going in a foreign country, to get a sense for how it differs from the experience here. Maybe sometime when I come over and tour the British postal games hobby... (Along these lines, one of the things I want desperately to do someday is to see a Jerry Lewis film--perhaps The Nutty Professor--in a French theater, just so I can see what the hell the French find so funny.)

As far as different viewing experiences go, though, someone very reasonably picked up the colorized gauntlet I threw down last issue. (And here I thought I had created a forum where I could sit back and make my pompous pronouncements without being rightly taken to task for it...!)

*/

From Nhan Vu (13 January 1987):

I don't understand why some people argue over the colorization of films. After all, colorization doesn't hurt anyone and there is a demand for it. I just don't see why mature adults have to argue over something so obviously trivial. After all, if you want colorization, there are already a number of colorized versions out, and for those who are against colorized versions, no one is forcing you to watch colorized versions. You will still be able to watch the old black and white versions.

Also, what is the big deal over Ted Turner and the copyrights for the new colorized versions? If the colorized films are bad, as many anti-colorization supporters feel, then no one will watch them and the copyright will be worthless. If, on the other hand, the public considers the films to be an improvement over the original version, then people will watch them. If this is the case, then Ted Turner (and others) deserves the copyright because the colorized version is an improvement over the original version.

What I'm saying is this. There is no use arguing over colorization. If you want to express your opinion, then either watch or don't watch colorized movies (depending on your feelings). In the end the issue will be decided by the general public. If colorization really is a good idea then it will receive public support and grow stronger. If it is a bad idea, then it will receive little public support. It will wither and eventually be thrown away and forgotten.

/* I'll draw an analogy which touches on why I dislike colorization as I do. Suppose the dominant art form in the future becomes 3-d holograms, and that art in normal 2-dimensional media (i.e. paintings) becomes a throwback to an earlier era, still used, but not preferred by the art-viewing public. Now suppose someone invents a process by which paintings can be converted to this new 3-d art form. Now suppose that curators at the Louvre decide that the only reason da Vinci rendered the Mona Lisa as a painting was because this 3-d medium was unavailable to him, so they're going to do a 3-d version. Don't

worry. they say on the one hand, you'll still be able to see the old 2-d version. But, they say on the other hand, we should put both versions up on display and let the public decide which it likes better. Now suppose that the public, which has a surface preference for the new 3-d artworks, takes a liking to the new version and, apart from interested art historians and purists, people don't go to see the actual da Vinci painting anymore. It's not as popular, and when it comes time for the Louvre to figure out how to best use their available floor/wall space, well, it comes time to take down da Vinci and leave up the 3-d image. But hey, wait a minute, didn't they say I'd still be able to see the original...?

Colorization advocates try to claim that those with a preference for black and white will still be able to see the original--but how is that the case? Ted Turner owns the MGM film library. Once a colorized version of a film from that library becomes popular, does anyone seriously think that Turner will bother with the greater expense involved in releasing the black and white version to small theaters attended by handfuls of film buffs? Will he bother to make new prints when the old ones wear out? Only if it's in his monetary interest to do so, and that monetary interest is held hostage by a public taste which may interfere, willy-nilly, with every filmgoer's ability to view a film as made and intended by its creator. Yes, there is implicit elitism in that statement. Still, I don't believe public taste should ever be an arbiter of whether something is an "improvement" over the creator's vision. There is a filmed version of a Shakespeare play--I forget which, and a quick check failed to turn it up--from the 1940s with a credit which essentially reads: "From the play by William Shakespeare; additional dialogue by Sam Wood." Even if the public reacted favorably enough to Sam Wood's (or whoever's) additions to deem them "improvements" over the original, I can not see how that should mean that people should not be able to experience the original Shakespeare. Nicholas Meyer put it most succinctly for me: "A work of art has its own reality. You don't vote on how you'd most like to see it."

The copyright issue is another where I perceive that the colorizers are trying to argue both ends against the middle. On the one hand they try to quell the controversy by publicly claiming that they're not really changing the fundamental nature of the film itself (the moodiness and shadows of The Maltese Falcon, for example), merely "enhancing" its best points. On the other hand, in their briefs to the copyright office they claim that their work does involve fundamentally artistic and creative alteration to the point where the colorized version deserves independent copyright protection. I don't know about anyone else, but that sounds more than a little inconsistent to me.

For all that, I think you're right about the issue having trivial overtones, when compared with some of the more pressing issues of our time. Nevertheless, I can't help but see colorizing as an affront to all creative arts, born of ~~lust for money~~ complete disregard for an artist's creative rights.

And now that we've exhausted ourselves on philosophy and films...

From Bruce McIntyre (10 January 1987):

Greater Vancouver has, until recently, been undoubtedly the number one hotbed of minor and youth soccer north of the U.S./Mexico border. Recently, with the upsurge of the game across North America, we have had competition in both numbers and skill level from other areas, but the fact is that in the old NASL, 20% of the "true" North American players (I say "true" because there were a number of non-North Americans playing as North Americans: Giorgio Chinaglia being the prime example in the old NASL) played their youth soccer in or around Vancouver. Most of them, not surprisingly, ended up on the Vancouver Whitecaps, but a few were dispersed throughout the league, like Brian Budd, Bob Bolitho, Bruce Wilson, Steve Nesin, etc. Thus it should come as no surprise to know that I played youth soccer like everyone else in my formative years.

But youth soccer (by which I mean out-of-school soccer; actually, it's natural to me, but I guess the notion playing soccer every day before and after school is foreign to you, huh?) is different. Unless you're really good, you spend your time on school teams instead of the community sides, once you've reach age 12, which is where the house leagues (where everyone plays) end. That's as far as I got, because we moved away from the city for two years, and when I returned, I found myself having to try out for the community side and having to break in to a set team.

However, there are all sorts of pick-up games year-round you can get into if you know someone who plays in them. For a while a few years ago I played once a week in one of these. The first game is always hard (especially for me, since I didn't have shoes with cleats!), both on body and on the skill level suddenly demanded. If I were smart, I'd have plunked myself in the back and played three hours (pick-up games invariably end after about three hours with the immortal phrase "next goal wins!") without going through any serious running. But I had offensive dreams, and spent three hours running up and down left wing. I once spent three hours kicking a ball against a wall with my left foot. It's not as hard as it seems, and now I'm quite natural with either foot. (I think the motive for this became clear one day when I finished my game, then watched my brother Jeff play. At one point in the game, he was racing an opponent for the ball towards the touch line. He won the race, but kicked the ball back towards his own goal--because he couldn't kick with his left foot! Big brother watched from the sidelines and realized he'd have been forced to do the same thing.)

I scored my first goal in the next game. We were losing, about 12-9 or so, and somebody (one of our guys, no doubt) shouted "next goal wins," and then the thing we had all dreaded happened: nobody scored for over half an hour. The longer it went the less likely it was that anything would happen! Finally we got to the point where we were relying on 50-yard clearance passes, and eventually, one found its way into the other team's end. It deflected off a defender's head towards the touch line, and, seeing three attackers approach in support, I ran for it, and crossed the ball in (declining the sure corner--it's a long way to the corner). I had just gotten back into the play when someone put a pass right between me and some huge defender who beat me to the ball and kicked it with all his might. Were I not in the way, the ball might well have found its way 90 yards to our goal. I know because it hit me, hard, right in the...

Nobody wears jocks in a pick-up game.

The play continued despite my agony. I think I got up once and fell back down again. It turned out I had kept alive a potent attack by blocking the clearance pass. The opposing goalie was fielding a barrage of shots from our side. Finally a rebound came right to me, and I kicked at it feebly.

/* Bruce McIntyre, continued */
In off the post.

I think the reason that indoor soccer is not popular with Canadians is its blatant similarity to hockey, but without the roughness. Of course, you can't check a player into the boards, but the average Canadian sports fan sees the boards, and expects violent things to happen. If I could compare the two games some more, I think the invariable conclusion is that hockey is the more skillful game, simply because of the size of what must be controlled (puck vs. soccer ball) and the size of the things used to control them (sticks/skates vs. legs/feet). The problem I've had in watching I.S. is that so often a goal is scored and there is no real indication of how it happened. Hockey Night in Canada starts in 10 minutes. After each goal, there will be some guy telling me about the failure of the defense to pick up the third man, or the good screen job done by the extra forward, or the pinpoint passing, or the amazing stick-handling control. Even at the blinding pace of hockey, this is apparent after nearly all goals. I don't find this to be quite true in I.S., simply because the ball is (comparatively) huge; you don't need pinpoint control, all you need is a few hard shots, and some lucky rebounds, and you'll get a goal.

That's quite critical: from your point of view, Steve, I expect it is exciting to play, and I bet it's a lot more fun to watch once you've played.

/* I don't really buy the argument about the skill required for the two games. If the size of what's being controlled and what's doing the controlling are the main factors determining the skill involved in a get-the-object-into-the-goal type game, then the easiest would be rolling medicine balls towards goals using concrete blocks strapped to each foot. The limiting factor is not the size, but how naturally we manipulate the appendages used to control the game's object. We grow up using our hands naturally, but we tend to think of our feet (when we think of them at all) simply as blunt instruments down there somewhere at the end of our legs. I'm fairly certain (and I'm asserting this without proof, so you can blast me if I'm wrong) that it would have been a little easier for me to direct a puck using a hockey stick than to direct a ball using my feet when I started. (I'm not saying that playing hockey is easy or that I would have played hockey well; merely that, like most people, it comes much more naturally to me to manipulate things with my hands than with my feet.) I guess what I'm really getting at here is that trying to select whether hockey or indoor soccer requires more skill is like trying to decide whether an apple or an orange tastes more like a banana.

Yes, you can score goals in indoor soccer by just shooting hard and going for rebounds.. You can not win a game that way.

I'm also very unclear as to whether your problem with watching indoor soccer lies with the sport itself (personally, I never had any trouble following the action, even before I started playing--although that has helped me understand finer points, of course) or with the media coverage given it on TV. If the latter, I agree; TV coverage of indoor soccer is generally abysmal. As for the sport itself, well, it is a bastardization and I am a purist and will always prefer outdoor, but I find it a lot of fun nevertheless.

Lastly, thanks so much for the wonderful writeup on Vancouver soccer. It's great to hear that this continent does have some areas with civilised tastes in sports...!

*/

UNITED

It's good to be back in the ol' saddle again. Amazing how things get easier and quicker the more you get familiar with them.

Most interesting United-related item I've seen recently is in a recent first issue of Rags to Riches, a melding of two British United zines, Ray Russel's World of Sport and Nigel McCabe's (new manager of KINGSMEN ELITE in Division I here) Kick Off. Not so remarkable in and of itself, that,
(continued on page 37)

IMPORTANT REMINDERS

(or, Shame On Some of You)

Don't forget, you need to be hyper-aware of the quirks peculiar to each United league. We won't make public examples of the offenders; you know who you are (and you've been fined):

- Playing a DF in FW (or vice versa) carries a -2SL out-of-position penalty this year. Making double qualifications more difficult, natch, the justification being that defense and attack require different playing senses, but midfielders are used to doing a little of each.
- An apprentice playing out of position is still affected by the appropriate out-of-position penalty and thus plays at a NEGATIVE skill level. No, you can't get away with four "free" qualifications by having an out-of-position apprentice stay at SL 0. Sorry, I know it'd be nice, but...
- You have to play at least one hardness point in each match in the league. This is just an easy way to ensure that clubs aren't unrealistically clean with their play. Show me a team that gets through a season without giving up the occasional penalty and I'll show you a team that isn't trying.

QUESTION

Can a FW who is qualified at MF then play out-of-position in DF instead of -2?

No; out-of-position play merely compares the player's registered (i.e. "natural") position with the position they're playing in a given match.

ITFL ADMINISTRATION

NMRS: Jim Ferguson of DIAMOND GEMS NMRed. Anyone have any info?

TRANSFERS:

SCIENTISTS sold Keppler (DF), Kelvin (MF), and Curie (FW) to the non-League for a total of \$280K.

KOMIC RELIEF sold Shemp (SW) to the non-League for \$40K.

REDLANDS JUVENTUS sold Elliot (MF) to the non-League for \$40K.

ST. LANGLOIS CHANGERS sold Simons (DF) to the non-League for \$40K.

DECOMPOSING COMPOSERS sold Mozart (DF) to the non-League for \$40K.

LITERARY GIANTS traded Prescot (FW) to the EVIL DOERS in exchange for Bullseye (FW).

CENTRAL CHIPPEWAS sold Merrill (FW) and Preston (DF) to the non-League for \$80K.

In the ITFL's largest package deal to date, PSYCHEDELIC PSYCHOTICS traded Page (FW) and Fogarty (FW) to JOSE'S HEROES in exchange for Bachtel (DF), Collins (FW), Davis (MF) and \$300K cash.

APPRENTICE SIGNINGS:

HER MAJESTY'S SECRET SERVICE sign three apprentices, Max Zoran (DF), Tibbett (MF), and Drax (DF).
ST. LANGLOIS CHANGERS sign three apprentices, Adidas (FW), Nike (MF), and Tiger (SW).
BREAKFAST BUDDIES sign three apprentices, Sugar Bear (DF), Dig 'em (MF), and Tony D. Tiger (FW).
HUMBOLDT BUDS sign one apprentice, Atom Ant (FW).
DECOMPOSING COMPOSERS sign two apprentices, Heinrich Schuetz (DF) and Scott Joplin (FW).

SUSPENSIONS:

Curly of RELIEF is out for match 4 against 20° C.
King of JUVENTUS is out for match 4 against Chessmen.
Enforcer of DOERS is out for match 4 against Heroes.
Morgan of KINGSMEN is out for match 4 against Fire.
Blanc of BUDS is out for match 4 against Gems.
Morgan of GEMS is out for match 4 against Buds.
Fermi and Darwin of SCIENTISTS are both out for match 4 against Sockheads.
Tiger of BREAKFAST is out for match 4 against Changers.
Davis and Bachtel of PSYCHOTICS are both out for match 4 against Academy.
Dewey of ACADEMY is out for match 4 against Psychotics.
Philip of THUNDER is out for match 4 against Eagles.

INJURIES:

Richards of PSYCHOTICS is out for matches 4 and 5 (against Academy and Valhalla) with a pulled muscle.

AUCTION RESULTS:

#1 GK III 5 to F.C. VOLKSWIRTSCHAFT for \$500K (Tino).
#2 MF IV 6 to NORTHSIDE EAGLES for \$412K (Phil Scott).
#3 DF V 6 to CENTRAL CHIPPEWAS for \$205K (Finch).
#4 FW II 4 to PSYCHEDELIC PSYCHOTICS for \$500K (Bob Dylan).
#5 DF II 5 to NORTHSIDE EAGLES for \$528K (Gene Snipes).
#6 MF III 5 to GORMENGHAST for \$276K (Crackbell).

AUCTION:

#7 DF III 5	#9 DF IV 6	#11 MF VI 7
#8 MF II 5	#10 SW III 6	#12 FW I 4
#13 MF III 3 (Waldo of VALHALLA ARMAGEDDON)		
#14 MF II 4 (Griddle of ENDWELL ENZYMATIX) (min. bid \$190K)		
#15 MF V 3 (Froggy of KOMIC RELIEF)		

ADDRESS CHANGES:

Bill Becker has moved the front office of KOMIC RELIEF to 1515 Ridgewood, Jenison, MI 49428.
ST. LANGLOIS CHANGERS have a new address, courtesy of manager Pat Jensen: P.O. Box 18841, Morris, MN 56257-2134.
Randy Ellis has moved the PSYCHEDELIC PSYCHOTICS to 3800 Warwick #6, Kansas City, MO 64111.
Mike Barno will take the ENDWELL ENZYMATIX away from Endwell and give Madtown its own soccer club as of 6 February 1987. New front office address for the team will be c/o Peters, 1814 Cameron Dr. #3, Madison, WI 53711.

DEADLINE for Session 2 lineups is Saturday, 7 March 1987.

DIVISION I

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
1	Heroes	6	3	1	0	0	2	0	0	9-1	4	4	-46	0	4	Fuchs
2	Relief	6	3	2	0	0	1	0	0	7-1	4	4	404	0	10	Becker
3	Fire	5	3	1	1	0	1	0	0	7-3	4	4	568	0	4	Stafford
4	Tyrants	4	3	1	0	0	1	0	1	11-9	3	3	611	1	0	Spitzer
5	Kingsmen	3	3	1	0	0	0	1	1	5-4	6+	6+	118	2	22	McCabe
6	H.M.S.S.	3	3	0	0	1	1	1	0	1-1	2+	2+	988	0	0	Kleiman
7	Doers	1	3	0	0	2	0	1	0	0-2	1+	1+	63	2	14	Hise
8	Juventus	1	3	0	1	1	0	0	1	1-5	1+	1+	671	2	14	Williams
9	20° C	1	3	0	1	1	0	0	1	3-11	1+	1+	-79	1	4	Luedi
t	Chessmen	0	3	0	0	1	0	0	2	1-8	1	1	1111	0	0	Courtemanche

DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
1	Scientists	6	3	1	0	0	2	0	0	8-1	4+	4+	702	1	24	Kott
2	Enzymatix	4	3	2	0	0	0	0	1	11-4	3	3	556	0	0	Barno
3	Chippewas	4	3	0	2	0	1	0	0	4-2	6+	6+	1329	0	0	R Anderson
4	Giants	4	3	1	0	0	0	2	0	1-0	3	3	560	1	8	Gaughan
5	Gems	4	3	1	0	1	1	0	0	4-4	5+	5+	805	1	14	Ferguson
6	Buds	3	3	1	0	1	0	1	0	4-3	2+	2+	859	0	10	Tighe
7	Breakfast	2	3	0	1	0	0	1	1	3-4	4	4	1787	0	10	Narciso
8	Composers	1	3	0	1	0	0	0	2	2-5	1+	1+	101	1	4	McIntyre
9	Changers	1	3	0	1	1	0	0	1	1-5	1+	1+	561	2	0	Langley
t	Sockheads	1	3	0	0	1	0	1	1	1-11	3	3	431	1	0	D Anderson

DIVISION III

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
1	Psychotics	6	3	1	0	0	2	0	0	23-8	5	5	20	3	30	Ellis
2	Valhalla	6	3	1	0	0	2	0	0	10-2	4	4	-24	2	20	Grans
3	Thunder	6	3	2	0	0	1	0	0	8-2	4	4	-308	1	34	Trudeau
4	Legends	4	3	1	0	1	1	0	0	8-3	3	3	-362	1	0	Dean
5	Academy	4	3	1	0	0	1	0	1	6-3	3	3	1594	2	14	Reilly
6	Gormenghast	2	3	1	0	0	0	0	2	8-8	2+	2+	2	1	0	Hare
7	Eagles	2	3	1	0	1	0	0	1	3-9	2	2	484	1	0	Brown
8	Helix	0	3	0	0	1	0	0	2	2-7	1	1	-440	0	0	Clark
9	F.C.V.	0	3	0	0	2	0	0	1	1-13	1+	1+	66	2	12	Witalka
t	Carloca	0	3	0	0	2	0	0	1	11-25	1	1	663	0	8	Darcause

Guide to abbreviations in the above standings: 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 on the following pages, the home team is always on the right. Following each club's name is their score at the end of the first half (in parentheses), followed by their score for the match. 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. Inj: injured players, extent of injury in parentheses (S = sprain, SS = severe sprain, P = pulled muscle, SP = severe pull, L = torn ligament, B = broken leg). Shots: total number of shots on goal for each team.

DIVISION I

MATCH 1

Redlands Juventus: (0) 0

California Tyrants: (1) 3

Scr: Mugabe, Jaruzelski(1P), Castro

Tyrants control the first half, but only manage to put a single shot in goal while they give Juventus plenty of tending practice. Following Jaruzelski's penalty kick, Castro manages five shots in ten minutes for his lone score. A thorough victory for the home team. Shots: 3-26

20° C: (0) 0

Jose's Heroes: (3) 6

Scr: Elio(3), Page, Crupper, Adams

Elio gets his first goal from a long ball off the opening attack, setting the pace for the entire match as the visitor's goaltending seems to go to sleep. With the confidence gained by being up three at the half, Heroes complete the pounding by scoring the same in the second half. Shots: 0-14

Dublin Fire: (1) 1

Her Majesty's Secret Service: (0) 0

Scr: Watson

With the S.S. weakened by suspensions earned at the end of last season, Division I sees another lopsided match, the score as mild as it is due to Fire's taking shots as quickly as they get them. The home side's second (or is it third?) string never even threaten a clear shot. Shots: 19-0

Chessmen of Hastings: (0) 1

Kingsmen Elite: (2) 4

Scr: Zukertort(1P)

Scr: Talisman(2), Salem(2)

Bkd: Morgan, Trenton

Chessmen struggle after Talisman's early goals but still leave down two at the half. They get a break after returning, though, when a Morgan trip allows Zukertort a penalty kick. Comeback thoughts disappear, though, when Kingsmen step up the pressure, yielding two late Salem goals. Shots: 2-9

Komic Relief: (0) 1

Evil Doers: (0) 0

Scr: Chico(1P)

S/O: Curly

Both sides play careful football, yielding occasional early shots but no goals. Curly's loss lets Doers attack more, but still without a score. Finally, with two minutes left, Chico beats his defender and gets chopped in the box... you guessed it; a heartbreaking home loss. Shots: 7-6

MATCH 2

Jose's Heroes: (0) 2

Redlands Juventus: (1) 1

Scr: Sharp, Morgan

Scr: Voltaire

Bkd: King

Voltaire gets the first goal and Juve fall back to guard the lead. Heroes buy none of that, however, Sharp tying it up at minute 50. Voltaire tries to duplicate his success--but Morgan turns the tables at 76, and the visitors guard a one-goal lead, until the whistle... Shots: 3-3

California Tyrants: (1) 3

Dublin Fire: (3) 6

Scr: Xiaoping(2), Jaruzelski

Scr: Morrissey, Riepenhoff, Philidor,
Butler, Watson, Evans

Bkd: Riepenhoff

Fire don't disappoint the fans at their home opener, jumping to a 3-0 lead by minute 27. Xiaoping narrows the lead to two at the half, but this doesn't dampen the home side's enthusiasm: the players deciding they'll take turns scoring until it's out of the visitor's reach. Shots: 4-14

Kingsmen Elite: (0) 0

20° C: (0) 0

Bkd: Frank

20° C take control early, Kingsmen needing a penalty kick to threaten a score. Kertesz manages a diving save, however, which proves crucial when the home side can't find enough shots to guarantee that one will find the net. In the end, a rather lax draw. Shots: 3-6

Her Majesty's Secret Service: (1) 0 Evil Doers: (0) 0
Scr: Broccoli(1P)

Both sides trade early shots without a score as the Doers gradually control the pace. It's still nil-nil at the half, though, and shortly afterwards Doers give up a crucial penalty to give S.S. the lead. Doers push forward looking for the tying goal, but it's just not there. Shots: 3-7

Chessmen of Hastings: (0) 0 Komic Relief: (2) 3
Scr: Groucho(2), Chico

Groucho's score at minute 14 puts the Chessmen on the defensive, and Chico adds a second in a first half Relief shot-fest. Lopez tries to single-handedly even the score and turn the match around, but fails himself to find the net while Groucho adds the final goal. Shots: 3-13

MATCH 3

California Tyrants: (1) 5 20° C: (2) 3
Scr: Mugabe(3), Assad, Pot Scr: Frank, Coburn(1P), Nixon

Frank scores, then a Tyrants penalty puts 20° C up two. The visitors return from halftime determined to come from behind; they prove they can do it when the 20° C defense lose their poise and Tyrants score three straight in ten minutes. Nixon adds one, but it's far from enough. Shots: 16-7

Her Majesty's Secret Service: (0) 0 Redlands Juventus: (0) 0
S/O: King
Inj: Zoff(S)

Tight defense by both sides sees only one first half shot. S.S. open up a bit when King gets sent off, but they can't capitalize. Minute 71, Broccoli gets the golden opportunity--and misses the penalty kick just over the right corner, leaving the match a tight draw. Shots: 3-2

Jose's Heroes: (0) 1 Chessmen of Hastings: (0) 0
Scr: Hitchcock
Bkd: Elio

Heroes put up a tough defense and dare Chessmen to find a weak spot. Their inability to do so leaves the match scoreless at the half, and the visitors decide it's time to attack in the second. They take their time, though, Hitchcock finally scoring the game winner off a give-and-go. Shots: 4-0

Evil Doers: (0) 0 Dublin Fire: (0) 0
Bkd: Abomination
S/O: Enforcer

Doers again save their best performance for Fire, with incredible play by the Blob and Annihilator giving the visitors a point they shouldn't have. "Why can't they play this well against every team?" wonders Hise; "Why do they always play this well against me?" wonders Stafford. Shots: 0-13

Kingsmen Elite: (0) 0 Komic Relief: (1) 3
Scr: Chico(1P), Groucho, Larry
Bkd: Trenton
S/O: Morgan

Chico's penalty kick is the first score, as neither side musters much attack in the first half. When the Kingsmen are forced to play shorthanded, though, Relief seize the opportunity, Groucho and Larry managing goals for a well-played win. Shots: 0-5

DIVISION II

MATCH 1

Sockheads Part II: (1) 1
Scr: Gold

Endwell Enzymatix: (4) 10
Scr: Tribble(2), Spanky(4),
Dibble(3), Kibble

After Tribble draws first blood for Endwell, Gold comes back to tie it up--but that's as far as they go, as Enzymatix turn in a thorough trouncing when Sockheads goaltending goes completely lax. Shots: 4-14

Scientists: (2)
Scr: Einstein, Darwin

Humboldt Buds: (1)
Scr: Forey(1P)
S/O: Blanc

Buds put pressure on the Scientists goal, but it takes a penalty for them to go ahead. Scientists sense a comeback following Blanc's red card, and Einstein ties it. Each tries desperately to score the go-ahead, which Darwin slams in with three minutes left. Shots: 9-12

St. Langlois Changers: (0) 1
Scr: Syngyn-F Smyth(1P)

Diamond Gems: (1) 3
Scr: Mays(2, 1P)
S/O: Morgan

Gems turn in a good performance despite the lack of on-field management, Mays needing a penalty kick to complete a pseudo-hat trick. St. Langlois never quite capitalize on their man advantage. Shots: 1-10

Breakfast Buddies: (2) 2
Scr: Chockle, B. Berry

Decomposing Composers: (1) 2
Scr: Brahms(2)

Brahms catches the visitors off guard with the first score, but back-to-back Breakfast goals see the Buddies ahead at the half. Brahms isn't going to let his effort go to waste, though, and puts in a single-handed goal for the draw with fifteen minutes left. Shots: 9-5

Literary Giants: (0) 0

Central Chippewas: (0) 0

You read it right--not a single clear shot in a match with the hardest-fought marking the league has ever seen. Shots: 0-0

MATCH 2

Endwell Enzymatix: (0) 0

Scientists: (3) 3
Scr: Fermi(2), Einstein(1P)
S/O: Fermi, Darwin

Two red cards eliminate the home side's offensive threat, but not before Scientists have scored more than they need for the victory. The statistics don't show, though, Endwell's valiant second-half efforts to snap their inability to score. Shots: 8-3

Diamond Gems: (1) 1
Scr: Mays(1P)
Bkd: DiMaggio

Sockheads Part II: (0) 0

Gems come up on the fortunate side of things again, as a tight match with Sockheads goes their way when the home side give up a penalty midway through the first half, which is all Mays needs. Shots: 0-1

Humboldt Buds: (1) 1
Scr: Duck

Breakfast Buddies: (1) 1
Scr: Crackle
S/O: Tiger

Another tight, well-played draw for Breakfast, this time with the scoring over by the first half. Second half sees some amazing efforts as both sides try to open up their attack enough to score but not so much as to give the other side opportunities. Shots: 6-7

Central Chippewas: (1) 2
Scr: Robinson(2)

St. Langlois Changers: (0) 0

Coming back from a 1-0 score at the half, Chippewas and Changers turn in shot after on-target shot trying to get the insurance goal, or even score, respectively, only to see everything blocked by superb goaltending. Robinson finally makes it academic with two minutes left. Shots: 8-6

Decomposing Composers: (0) 0

Literary Giants: (1) 1
Scr: Hercules(1P)
Bkd: Rambo

Another extremely tight game, although Giants do get a shot of their own. It takes a Composers penalty for them to find the net in the first half, though--but that's plenty for a victory. Shots: 0-1

MATCH 3

Scientists: (2) 3
Scr: Einstein, Darwin, Fermi
Bkd: Pascal

Diamond Gems: (0) 0

Gems's luck finally runs out, the Scientists scoring two early and adding a leisurely third at minute 49. The few Gems shots never really pose much of a threat. Make it three in a row for the visitors. Shots: 7-3

Breakfast Buddies: (0) 0

Endwell Enzymatix: (1) 0
Scr: Liddle

It takes awhile for this match to build up steam, but then Endwell take the initiative and build momentum, culminating in Liddle's score, headed in off a corner kick, with a scant seven minutes remaining. Shots: 0-7

Sockheads Part II: (0) 0

Central Chippewas: (0) 0

Some of the fans leave bored, but I think it's great to see so many teams so evenly matched. No shots in the first half, and a Sockheads shot rolls across the open goal late in the game... Shots: 2-0

Decomposing Composers: (0) 0

Humboldt Buds: (2) 2
Scr: Astro, Blanc

Bkd: Holst

Buds threaten early in the course of keeping Composers off balance, but it's not until minute 30 that Astro chips one over Des Prez when he comes out to cut down the angle. Buds don't find the net in the second half, but it's still their match all the way. Shots: 0-10

Literary Giants: (0) 0
Bkd: Joris

St. Langlois Changers: (0) 0

St. Langlois get the first half's only shot, and when the Giants don't threaten, the home side sense opportunity and step up the attack. Getting a little cocky in the second half, a clearance pass finds a Giants forward onside; Raleigh is forced to salvage the draw when the ref awards a penalty kick after he's taken down in the box. Shots: 1-4

DIVISION III

MATCH 1

Psychedelic Psychotics: (8) 12 Carioca Football Club: (4) 7
 Scr: Collins(2), Bowie(4), Richards, Scr: Leja(1,1P), Rubenito(4), Almira
 Bachtel(2), Harrison(2), Davis
 Bkd: Lennon, Davis, Harrison
 S/O: Bachtel

Rumors that Carioca management were giving away strainers to attending fans as part of a home opener promotional "Sieve Night" are totally false (but understandable). Shots: 20-13

 The Academy: (1) 3 Northside Eagles: (0) 1
 Scr: Plato, Dewey(2) Scr: Rhodes(1P)
 Inj: Plato(S)

Academy debut by demonstrating some precise goal-hunting, waiting for the right shots and taking them. Only 16 minutes to go before they spoil the shutout by giving up a penalty, but you can't have everything. Shots: 4-1

 Gormenghast: (0) 0 Sons of Thunder: (2) 3
 Scr: Andrew, Paul(1,1P)
 S/O: Philip

Andrew puts the ball in off the match's first shot, and Paul puts them ahead two just before the half. Gormenghast tighten their defense and start to threaten a little in the second half, but the only tangible result is when they give up the third goal on a penalty. Shots: 1-5

 Valhalla Armageddon: (4) 6 F. C. Volkswirtschaft: (0) 0
 Scr: Modi(2), Fenris(2), Garm(1P)
 Tanngrisner
 Bkd: Fenris

Modi scores off the opening attack, two more Valhalla shots find the mark, and it begins to look bad for F.C.V. In the end, a convincing victory for the visitors. Shots: 10-0

 Double Helix: (0) 0 End of Time Legends: (1) 2
 Scr: Morphail, Mongrove

Nothing fancy from across the pond, just clean, straightforward football. The visitors demonstrate some good goaltending, but it's not quite good enough to turn away everything. Shots: 0-8

MATCH 2

Northside Eagles: (0) 0 Psychedelic Psychotics: (3) 6
 Scr: Collins(3), Harrison(2), Slick

The Psychotics home opener thrills the new fans as the home side dominate the first half, going up 3-0, and then repeating the performance in the second. Shots: 0-26

 Carioca Football Club: (0) 3 Gormenghast: (5) 8
 Scr: Wampler, Almira(2) Scr: Rottcodd(4), Steerpike(3),
 Bellgrove

Bkd: Xe Xe

Gormenghast pour on the offensive power for the fans, and Carioca are taken a little aback, not even getting off a shot until minute 34. They pull themselves together in the second half and avoid a shutout, but by then the home side are in high gear and far past them. Shots: 7-19

 F. C. Volkswirtschaft: (0) 0 The Academy: (0) 2
 Scr: Plato(2)
 Bkd: Birkenstock Bkd: Dewey

F.C.V. display a good first half defense, but when their thoughts turn to offense in the second, they give up a few opportunities. Plato proves his sprain didn't do any harm by putting in both Academy goals. Shots: 0-7

Sons of Thunder: (0) 2
Scr: Simon, Paul (1P)
Bkd: James

End of Time Legends: (0) 1
Scr: Morphail

Legends use the home advantage well, displaying precise attacks but failing to crack Thunder. Simon finally breaks away and scores, followed quickly by Paul's penalty kick, and the tables have turned. Thunder can't maintain the shutout, but do hang on long enough for victory. Shots: 1-9

Valhalla Armaggedon: (1) 2
Scr: Modi, Heimdall
Bkd: Magni

Double Helix: (1) 1
Scr: Clarence

Clarence puts away the first give-and-go, and Modi scores to tie it up before the half. Valhalla don't sit still, though, and step up their attack, Heimdall scoring the game-winner with ten minutes to go--but only because Clarence misses a clear shot with four minutes left. Shots: 10-6

MATCH 3

Gormenghast: (0) 0

Northside Eagles: (0) 2
Scr: Foster, Gorny

A fairly slow match, Eagles waiting until the second half to score. Gormenghast come alive then, but Kennedy stops everything they throw at him. Gorny puts it away with seven minutes to go. Shots: 4-3

Psychedelic Psychotics: (3) 5
Scr: Harrison (3, 1P), Bowie
Bkd: Bachtel, Davis
Inj: Richards (P)

F. C. Volkswirtschaft: (0) 1
Scr: Bayer (1P)
Bkd: Volkswagen, Springer

Psychotics dominate the match again, but ruin their shutout by giving up another penalty. Richards manages to finish the game after a legal but rough tackle, but won't be back for a few matches. Shots: 8-0

End of Time Legends: (2) 5
Scr: Pao (2), Duke (2), Incarnadine

Carioca Football Club: (0) 1
Scr: Rubenito
Bkd: Falcao

Carioca remain predictable, allowing Legends a two-goal lead at the half. Rubenito puts one in to close the lead to one and the fans sense a comeback, but Duke puts a stop to that thinking. Shots: 12-3

The Academy: (0) 1
Scr: Plato

Valhalla Armaggedon: (0) 2
Scr: Fenris, Heimdall
Bkd: Skirhir, Heimdall, Magni

S/O: Dewey

Valhalla spend their time attacking but can't score (even off a penalty kick). Fenris finally scores in the second half, and Heimdall adds one, but Plato puts in a second penalty kick (almost making up for an earlier missed P-kick), and it's close but no cigar for Academy. Shots: 0-14

Double Helix: (0) 1
Scr: Noffsinger

Sons of Thunder: (1) 3
Scr: Philip, Andrew, Peter
Bkd: Andrew, Matthew, Othniel, Peter, Paul

Despite some extremely suspect officiating (the home fans are looking for tar and feathers), Thunder come up with their third straight victory. Helix have it tied up early in the second half, but Andrew's and Peter's back-to-back goals wrap it up. Shots: 5-10

FRIENDLY MATCHES

Jose's Heroes: 8 (4) Psychedelic Psychotics: 4 (4)
Scr: Hitchcock, Elio, Crupper(3), Scr: Collins, Bowie(2), Harrison
 Adams, Sharp(2)

After being down 1-3 22 minutes into the match, Psychotics take the lead on three straight Bowie/Harrison combinations. Crupper ties it up shortly before the half, and the visiting Heroes use the break to analyze the home side's attack, and when the second half starts, they're ready. Fifteen minutes later, three Heroes shots have found the mark and the Psychotics are struggling with a renewed Heroes defense. Sharp puts in #8 for the visitors, and the referee's whistle sounds. Shots: 15-8.

UNITED PRESS

KINGSMEN ELITE: We are willing to buy your apprentices for the following prices: un-qualified \$100K (GK & SW \$200K), qualified \$100K per level (GK & SW 200K per level). If you are interested than please inform me in press and I will get in touch--or write direct.

CENTRAL CHIPPEWAS to LEAGUE: I'm looking for a MF, age 1 or II, SL 5+. Willing to trade, pay cash or something in between.

REDLANDS to ITFL: For sale, DF Stephen Crane (II, 2, no DP's, no coaching), MF Edmund Spenser (V, 3, no DP's, not coached). Minimum bid for each: non-league rate. Also, I may be interested in selling star sweep, Alberto Bertagnin. Starting bid, \$1,700,000. (Trade of players may lessen the cash cost.) Stats will be given for serious offers... just keep in mind that Bertagnin was #1 in the ITFL last year at turning away unwanted forward lines.

KINGSMEN to ALL: We will sell a GK (Level 5 Age I) in return for a GK apprentice +350K.

CHESSMEN to ALL CLUBS: Multiple player deals desired. I'll listen to any offer because I would just like to trade to improve my club. If you man is heavy in DP's or has a broken leg, I may still be interested.

CHESSMEN to HEROES: SL10 Age I? I'd like some myself. Give me a few sessions, then write to me if you're still in need. Dublin Fire has almost a hand's worth of 'em after this session.

CC to HEROES: Who isn't?

DOERS to JUVENTUS: Now let's see which Division had produced the best teams, let the title race begin.

JUVENTUS to DIVISION I NEWCOMERS: Welcome to the real world, guys. HMSS, Heroes, and Relief are 3 tough mothers. And as for me... well, I think I'm about to become the new Division I doormat. Please wipe feet after entering.

OVERHEARD IN COLLINGSWOOD, NEW JERSEY: "When they rolled up Don Williams, they must have used 4-sided dice!"

HELIX to FIRE: Boy, you're gonna lose, because you don't drive an American car.

ANDERSON to ANDERSON: Good luck this year!

BARNO to ELLIS: You just might have a future, kid. (Said Bob Uecker to a rookie named Rose.) Say, is Owsley on your coaching staff?

JUVE to ITFL: Hello once again, and welcome to one of the last bastions of male dominance. No Kathy Byrne's or Melinda Holley's allowed in these locker rooms, no sir. Just good old male bonding in an atmosphere of friendly competition.

ENDWELL to PONTIAC: Why don't you play a couple of DF II 3's, Dave? You know you really want to. Sure you do, go ahead. You'll feel a lot better. You remember. It'll be nice, like floating in a warm, soft, dark place with a distant rhythm steadyng you so you can relax... ahhhh....

JUVE to HMSS: Go ahead... crush my skull...

CHESSMANAGER to TEAM: It's a new season boys. I'd like to welcome our new players on the team. Show them the ropes. Let's get out there and kick some ...

DOERS to DIV. I: The Doers front office ever active to stay in first has worked out a trade with Div. II Giants. Top scorer Bullseye was traded for the up and coming Dray Prescott who we expect will fit into our organization really well.

LITERARY, TEXAS (UPI): The Giants' front office sprang into action at the close of training camps, dealing with several clubs before the team left for their season opener in Mount Pleasant. Team officials were especially pleased to acquire Bullseye, who, despite his age, had impressed many scouts with his range. Giants' owner P.J. Gaughan expects to keep trading players since, in his words, "We still have a few men who refuse to fit into our team concept."

SOCKHEADS PART II -- ACT 2: As the scene opens we see our heroes slightly dejected. They are in their locker room. As there have been new commission rules handed down which may seem to deter their styl of play, erratic as it is. And, they missed their opportunity to go into Division I, by just a couple of losses of strategic games. But, yet, they are still hopeful to prove a theory out; and they will be triumphant in the end and be in Division I by Season 3. And they go out in the field of ~~Wax~~ grass, they sing the team song: ZIP-A-DEE-DO-DA- ZIP-A-DEE-DAY, MY, OH, MY WHAT A WONDERFUL DAY, from SONG OF THE SOUTH. All though this writer prefers the "Lady and the Tramp" cartoon.

CHESSMAN to GM: What happened to "rah-rah" points? I can't find them anywhere in the rulebook. Does that mean no more pep rallies in the locker room?

IT to CHESSMAN: Right. As always, it's a possibility for the future (I tend to like things that increase parity), but there are some possibly overtly political aspects of their use about which I'm unsure, so we're holding off for now. Discussion pro and con, of course, is encouraged.

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

(United, continued from page 27)

except that in addition to continuing the two United leagues run by the respective co-publishers before they joined forces, they're adding a third United league to the zine, called "Elite United" and using the most detailed and inclusive rules I've seen. With this incarnation, the game's starting to look more and more like the few games of Soccerleague I've seen, in that...

Well, have you ever wondered about the real nitty-gritty of managing an English soccer club? Deciding how big to build your stadium so you can accommodate all your fans without wasting money building too many unneeded seats? Deciding whether or not to install artificial turf? Having to replay matches called off because of weather? Being able to order a player to try to intentionally injure a specific opponent? Having to worry about the distance you have to travel to get to an away game and its affect on your bank book? Well, you name it, and Nigel and Ray probably have it in their set of rules, including a fairly extensive list of match tactics which can affect the number of shots each side earn, the general scheme of which being that you have to expose a weakness somewhere else in your lineup to get an advantage where you want one. (As an example, if you play only two players at MF, you can use a long ball tactic which doubles the number of shots you receive from your DFs.) Unless Nigel objects, you can get a photocopy of the rules from me for the asking; they make for really fascinating reading. Otherwise, write Nigel for a copy and a sample; I, for one, will be watching keenly to see how it pans out. (I was to have been playing, possibly, but I've procrastinated a bit too long after an invitation from Nigel, so I guess it's waiting list time.)

THE LAST PAGE

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

DEADLINES

Diplomacy:

Andy Panda (1985AZ)	F'06	21 FEBRUARY 1987
Bullwinkle (1985AY)	W'06/S'07	28 FEBRUARY 1986
Chilly Willy (1986CR)	W'03/S'04	28 FEBRUARY 1986
Donald Duck (1986CS)	W'02/S'03	28 FEBRUARY 1986

United:

7 MARCH 1987

For articles, etc:

2 MARCH 1987

Phone order deadline for Diplomacy is 12:00 noon on the appropriate date.

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

UNITED WAITING LIST

Matt Landis, Jeff Marion, Tony Kees, Bryce Allen

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

Dan Stafford, Conrad Von Metzke, Robert Acheson, Edi Birsan,
Melinda Holley, Gary Behnen, Nhan Vu

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

SUBSCRIPTIONS are 50c 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 Ty Hare, Tom Love, Mike Barno, Don Williams,
Melinda Holley, Don Sigwalt, Steve and Linda Courtemanche,
Tom Hise, Mark Frueh, Bob Addison

LAST ISSUE for Bob Arnett

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

It's a Trap! #16 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

0-10000-10000-10000-10000-10000-10000-10000-10000-10000-10000-1

Diplomacy is a registered trademark for a game invented by Allan B. Calhamer and copyrighted by the Avalon Hill Game Company.
United is a postal game of soccer management invented by Alan Parr.
Twixt is a registered trademark for a game invented by Alex Randolph and copyrighted by the Avalon Hill Game Company.

Steve Knight
2732 Grand Ave. S #302
Minneapolis, MN 55408
USA

FIRST CLASS MAIL

FIRST CLASS MAIL