

From the Michael J. Fox of postal gaming...

Moving is a royal pain in the neck--and it certainly has a negative effect on publishing. Despite all that, however, this is the largest issue IT to date--not that that's any great shakes, considering it is only the sixth issue. Nevertheless, that gives me a bit more to cover on this, er, cover.

A big letter column this time, running from page 6 all the way to 12. Yes, there's a fair amount on movies there, but SHOCK HORROR DRAMA there's also a movement afoot to talk about other things as well--and high time, too. I might add.

U.S. Dollars, an occasionally-appearing subzine for news of the International Subscription Exchange, makes its second showing, this time filling you in on how Edi Birsan administered the ISE when it first existed in the mid-70s. My thanks to Edi for supplying me with the information I used in writing it up; the subzine itself is on page 16.

There's a new game in town--Sopwith, a rather uncomplicated aerial combat game which is popular in (where else?) Britain, and which will be run by a British GM (Mike Dean), no less. I plan to participate, so those of you who find yourself wishing you could get into a game of shoot-the-editor will want to check out the introduction on page 13 and the rules themselves on the next two pages.

I left out Twixt last issue, which I'm sure broke most of your hearts. To try to make up for it this time around, though, I've written up a mildly detailed analysis of how I may be losing one of the four games I'm playing. Find out who's doing it on page 18.

As usual, there's a lot of action in the United league. Dublin Fire escape a few good assaults on their position as Division II begins to mix things up, and H.M.S.S. end up on top after all Division I teams have had their first idle match. Additionally, Division III opens up this session with a full complement of ten teams! You'll find the details of how it all falls together beginning on page 20.

First Diplomacy NMR in IT! Details in Bullwinkle on page 4; Andy Pandey precedes it on page 3.

Astute readers may have noticed this doesn't quite account for all the pages--so, filling up the odd white space is an editorial starting on the next page. Note, however, that I don't use the word "editorial" in a manner familiar to most Americans. In other words, no, I've not succumbed to the temptation to make grand proclamations concerning topics which are otherwise preoccupying a significant minority of the hobby. You know how I feel about mixing hobby politics and this zine;

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# IT'S A TRAP!

An amateur publication devoted to postal games and anything else the editor feels like; edited and published by Steve Knight, 2732 Grand Ave. S #302, Minneapolis, MN USA 55408. Subscriptions are 60¢ + postage per issue.

## EDITORIAL

Well, we're down to the last can of the obligatory 12-pack of Coke which keeps your editor going on deadline weekends. I've consumed all but about a bowl of the four quarts of chicken soup I made middle of last week, and everything's done except the front page, some final touch-up on a few things like the letter column, and two additional pages which are currently blank. That means it's time to ramble.

Americans seeing the heading at the top of the page are doubtless scratching their heads a bit, wondering if IF has been politicized and I'll start going on about dreary things like the Great Feud or the letters/opinion pieces I've seen recently pertaining to same. Have no fear, this is simply another link in my chain of attempts to have this zine incorporate as many things from British zines as is possible. Seems that editors on the other side of the pond use the word "editorial" not necessarily to denote an opinion piece but as a catch-all, under which editors can go on about whatever's been on their minds recently--which, unsurprisingly enough, affords a fruitful breeding place for new topics to discuss in the letter column.

So where was I? Oh, yes, the last can of Coke (Classic), the chunk of King's Hawaiian bread, and signs of relocation all around me. Don't ever let anyone tell you that moving is a ton of fun. I've been waging the battle of the cardboard boxes for three weeks now, and have only recently been able to stem the tide. (Hey--a song by the Nylons just came on the radio; things are looking up.) Everything save books and records has finally been de-boxified; I'm saving those until I can get some shelves.

This is my first attempt at living completely on my own, and the most noticeable sign is the conspicuous absence of furniture in this apartment. For example, there is exactly one, count it, one thing on which to sit, and that's a chair from which the back has broken off. Prior to this move, I'd been blessed with roommates who happened to have most of the amenities which I didn't possess, and who were kind enough to let me use them. That only delayed the inevitable, however, and I'm now faced with figuring out what I need and the order in (and rapidity with) which to acquire it all so there's still enough in the bank account each month to take care of minor things like rent and car payments.

Apart from the general annoyance of moving, though, I can't complain. Just about everything made it out in decent shape, possibly the most important one being the computer. I drove from Washington to Minneapolis (rather than having them ship my car and flying back) mainly because I wasn't going to trust the computer to any moving company. You see, although a large system like the one I have is rather powerful, it also leaves me wide open to potential reliability problems. Ordinarily, a business owning a system such as mine would have a maintenance contract with a company who would provide regular preventive maintenance and be on call to fix breakdowns. A business can, of course, write off that non-trivial expense as part of upkeep or whatnot; An individual such as myself, however, who isn't fortunate enough to be independently wealthy, can hardly begin to contemplate such a luxury. Thus, I'll have to deal with breakdowns as they occur--and will have to pay a pretty penny when if it happens.

So anyway, I transported the computer all by myself--which is more difficult than it sounds because the thing's built like a tank and weighs a lot (I wouldn't be surprised if it were 50 lbs.). The fact that you're reading this now is testimony to my good fortune in the way it survived the bumps of the highway.

(continued on page 5)

Winter 1901

ANDY PANDA

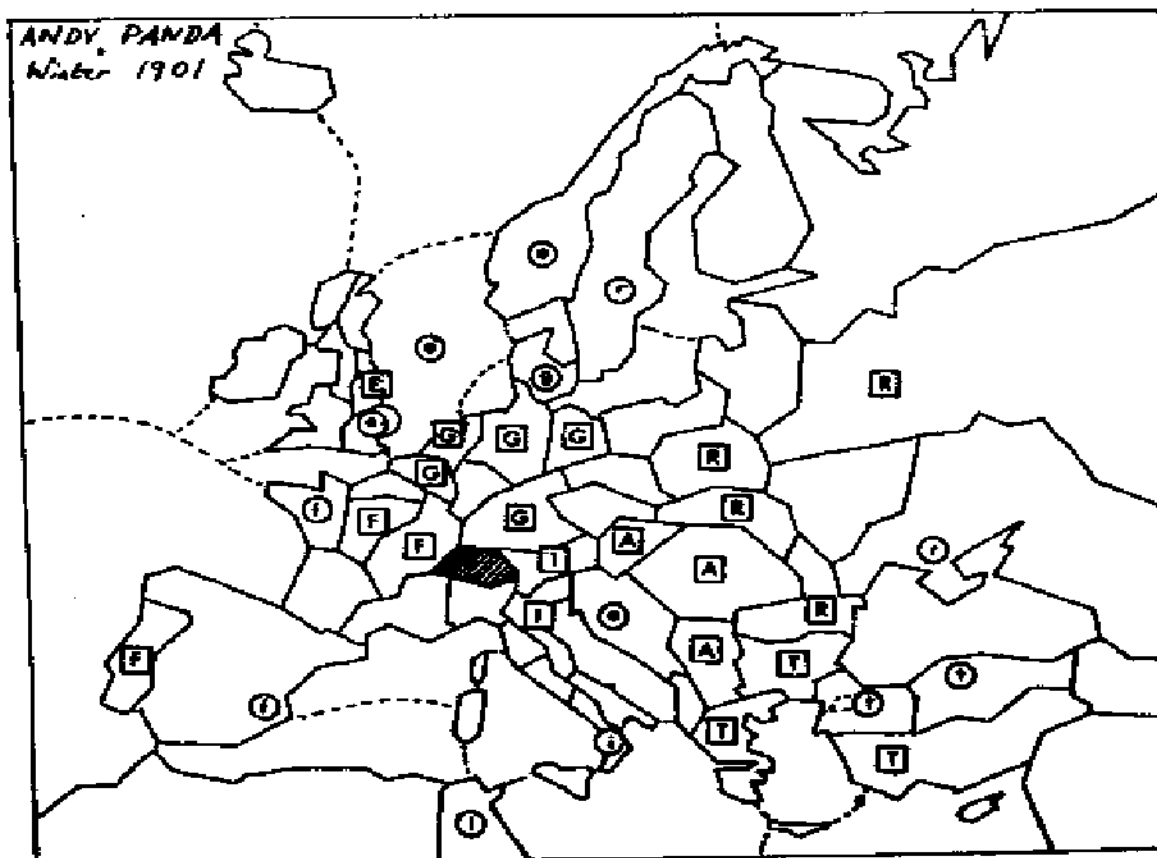
1985AZ

AUSTRIA:	Melinda Holley	Box 2793	Huntington, WV	25727
ENGLAND:	Russ Blau	5005 Domain Pl.	Alexandria, VA	22311
FRANCE:	Edi Birsan	950 Alla Ave.	Concord, CA	94518
GERMANY:	Greg Ellis	700 Rio Grande	Austin, TX	78701
ITALY:	James Wall	114 N Franklin #1	Madison, WI	53703
RUSSIA:	Bob Arnett	P.O. Box 2031	Chesapeake, VA	23320
TURKEY:	Eric Diamond	41 River Ridge Tr.	Ormond Beach, FL	32074

ANDY PANDA WINTER 1901 RESULTS:

AUSTRIA:	Build A Bud.	Has A bud, A ser, A vie, F tri.
ENGLAND:	Build F Lon.	Has A yor, F lon, F nwy, F nth.
FRANCE:	Build A Par, F Bre.	Has A bur, A par, A por, F bre, F spa(sc).
GERMANY:	Build A Ber, A Kie, A Mun.	Has A ber, A bel, A hol, A kie, A mun, F den.
ITALY:	Build F Nap.	Has A ven, A tyo, F nap, F tun.
RUSSIA:	Build A Mos, A War.	Has A gal, A mos, A rum, A war, F swe, F sev.
TURKEY:	Build A Smy, F Con.	Has A bul, A gre, A smy, F ank, F con.

Orders for Spring 1902 are due 23 November 1985 at 8:00 p.m. Central Time.



SWITZ to RUSSIA: Have enough enemies yet?  
AUS to ITA: When do I start trusting you? When are you going to stop attacking me?  
VIE to ROM: I'll let you have one easy shot. But that was in a different game. You'll have to work for this one.  
AUS to ITA: Boring. Tell me, do you play every game the same way? Yawn.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

*AUSTRIA:	Don Sigwalt	133 Sedgefield Cir.	Winter Park, FL	32792
*ENGLAND:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711
FRANCE:	Jake Walters	P.O. Box 1064	Brookline, MA	02146
GERMANY:	Paul Rauterberg	4922 W Wisconsin Ave.	Milwaukee, WI	53208
ITALY:	Pete Gaughan	3121 E Park Row #165	Arlington, TX	76010
RUSSIA:	Robert Anderson	Room 13 Robinson Hall	Central Michigan University	Mt. Pleasant, MI 48858
TURKEY:	Kevin Brown	100 Patton Dr.	Warner Robins, GA	31093

**BULLWINKLE FALL 1901 RESULTS:**

AUSTRIA: A rum S A vie-gal (r-bud,ser,oth); A VIE-gal; F ALB-gre.  
 ENGLAND: NMR; A YOR H; F NRG H; F NTH H.  
 FRANCE: A mar-SPA; A BUR-bel; F mid-POR.  
 GERMANY: A kie-DEN; A MON-bur; F HOL-bel.  
 ITALY: A apu-TUN; A TRI H; F ION C A apu-tun.  
 RUSSIA: A UKR S F sev-rum; A WAR-gal; F bot-SWE; F sev-RUM.  
 TURKEY: A BOL-gre; A arm-SEV; F ank-BLA.

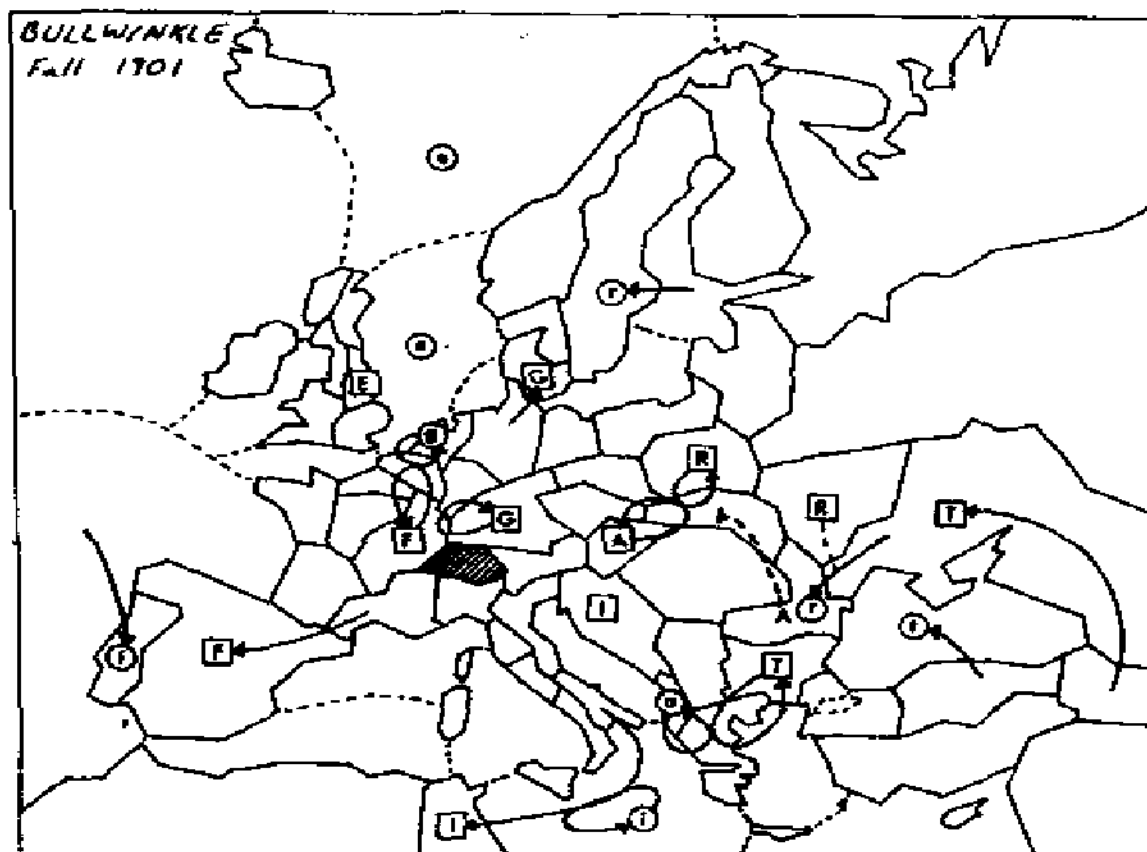
The Austrian A Rum is dislodged and must retreat to Budapest, Serbia, or off the board. I am asking Dan Stafford to act as standby for England. Since England, however, does not have any adjustments, Marc must indicate he will continue in the game by sending me a \$5.00 NMR deposit replenishment by next deadline; otherwise, Dan takes over. Build orders (only) for Winter 1901, which may be made conditional upon Austria's retreat or whether Marc has returned as England (or both, even), are due 23 November 1985 at 8:00 p.m. Central Time.

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AUSTRIA:  bud,vie                      (2)*remove one
ENGLAND:   edi,lon,lpl                  (3) even
FRANCE:    bre,sar,par,POR,SPA          (5) build two
GERMANY:    ber,kie,mun,DEN,HOL          (8) build two
ITALY:      nap,rom,van,TRI,TUN          (5) build two
RUSSIA:     mos,stp,war,ROM,SWZ          (5) build one
TURKEY:     ank,con,any,BUL,SEV          (5) build two
NEUTRALS:   bel,gre,nwy,sar             (4)

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— 4 —



BULLWINKLE FALL 1901 PRESS (white):

AUS to GM: Austria votes 'yes' to England's proposal that we have a vote to make this a grey press game.

RUSSIA to ENGLAND: If you wanted a grey press game, why the heck did you sign up for this one?

IT: Well, to be fair to Marc, he indicated a preference for the other game, but James Wall had signed up for it first, and I didn't think the other Andy Pandy players would take too kindly to two players in the game from Madison...

PAUL to MARC: We were doing our negotiating under weird substances again. Is this what was agreed upon? It makes sense after your opening moves....

IT to PAUL: Ah, but does it make sense after this season's, er, non-moves?

RUSSIA to AUSTRIA: I could wait, but I don't think I will.

AUS to A.P. AUS: Wanna see who can get eliminated first?

RUSSIA to ENGLAND: Did you lie and put an Army in Norway after all?

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

(continued from page 2)

I stopped at Bill Becker's the first night on my way back. While there, the odd thought occurred to me that someone could have dealt a serious blow to the progress of United in North America by bombing 810 Turwill that evening and wiping out the only two United GMs on the continent. (At the time, that is; it appears that another league is in the works, to be run by James Goode.) Fortunately, no one did, so I was able to enjoy talking with Bill (as I always do), especially now that we're both experiencing the game

(continued on page 30)

It's a Lot of Junk About Movies Letter Column!

/\* I guess you know you've arrived when your relatives write you just so they can see a letter in print. Take it away...  
\*/

From Eric Knight (5 October 1985):

First, I offer the following possible "figuring" (to quote your word usage) as to what Mr. Barno meant:

M.J. Fox --> newcomer to film scene --> big hit

S. Knight --> newcomer to postal gaming scene --> same as above

Second, I present my opinion as to whether or not you're "off the wall" (to quote you again). I enjoyed The Breakfast Club immensely (saw it three times), but not because of empathizing with some or all of the characters, but rather because of the reasons we were supposed to empathize with them. I thought it showed excellent situations as to problems with parents and particularly with the problem of cliques within school (be it Junior or Senior High).

/\* All very well and good, but I've never really had any quarrel with a film trying to make you empathize with a character or characters; rather, I fear (I'm not sure) that Breakfast Club may go for the possibly easy route of picking characters with whom you will doubtless identify. It's very easy to like yourself up on the screen.

Ah, you're prejudiced just 'cause we're related. Actually, I've been gaming postally now for...almost three years now, so "newcomer to postal publishing" might be nearer the mark. Hey, if you'll take my admonition to "Go figure" that literally, please try the following: Go into your wallet, withdraw \$50, and send it to 2732 Grand... (Would I take advantage of my own brother like that? Well, I play Diplomacy, don't I...?)  
\*/

From ~~Frank~~ ~~Stank~~ Scott Hanserson (1 October 1985):

Let me be among the first to welcome you back to Minnesota. I'm not sure why I'm mailing this since your new address is just blocks from where we live. Is there room in South Minneapolis for two Dip publishers? Does this mean we can start our own hobby clique? The Polar Bear mafia? You must be a true Minnesotan--moving in right before winter!

/\*...\*/ I'm hoping to run a World Cup pool in Pomes. I'd love to see Brazil and West Germany in the finals!

/\* There should be happiness at the Hanson household, then, as both Brazil and West Germany have secured trips to Mexico City. Since the U.S. blew its chances for the finals (we lost out to Costa Rica in our group), in no small part due to lack of support for the national team amongst MISL clubs, I'll be pulling for Canada, who beat out Guatemala and Haiti.

Does it mean we can form our own clique? I think it means we must, if only in self-defense. You're right, though--we'd need some mark of distinction. I suppose we could show up at Cons brandishing snow shovels... (Yeah, sure, Cupcake.) Uh, any better suggestions?  
\*/

From John Narciso (October 1985):

It's funny how that Eyebeam comic grows on you. When I saw the comic in the first IT! I thought, "What an incredibly stupid comic strip." Would you believe I actually smiled after reading two of the comics in IT! #5. Maybe by IT! #10 I'll laugh and decide to go buy one of Hart's books.

/\* Ah, yes, the perils of cultishness. Until you've "bought in" to a particular comic strip, or artist, or author, or what have you, it's unlikely that any amount of lobbying will enable you to see what all the fuss is about. Once that's happened and you've become one of the initiated, so to speak, it's hard to remember what it was like to not be thrilled to death by the comic strip or whatever in question.

A large part of my proselytizing for Eyebeam is inspired by a comment I received from the distributors, something along the lines of two people asking for a book in a book store is worth more than all the promotional material the distributor could ever send out--because to the store owner, that request represents hard cash which they're losing by not having the book in stock. Thus, I don't think I've let an issue of IT go by wherein I haven't exhorted those of you who like what you see to look for the books. I hope my fervor hasn't been (too) annoying to those with different tastes in comic strips.

So Kevin, tell us about your Brush With Fame.

\*/

From Kevin Stone (5 October 1985):

I work on Wall Street at the New York Futures Exchange I am a clerk for Palladino-Subben, a small, independent brokerage company. My work environment is like the trading scenes in Trading Places.

During my second week of work, Matasia Kinski came down to the exchange to film scenes for a movie. We all got paid \$25 each to be extras for 4 hours of filming. The movie will be called Jet Lag.

/\* If I remember correctly, a hobby member appeared as an extra in the movie Tape awhile ago, so although this wouldn't be a hobby first, I think it's definitely worthy of recognition. Tell you what--five free issues if you survive the editing process and are recognizably visible on screen. (Same goes for anyone else out there--five free per film, no less. Boy, just think of the free issues some of Hollywood's big stars could get...)

\*/

From Rich Reilly (5 October 1985):

So: What do you have against Steven Spielberg?

/\* Oh boy, oh boy, somebody finally asked! It'll be soapbox time when we get to the end of this one, fans...

\*/

I don't think his movies are works of art or anything like that, but I do enjoy them. He and George Lucas carry the same weight in my mind: that is, if the Spielberg/Lucas tag is on a movie, I'll probably go see it, expecting a couple of fun hours. In my opinion, Spielberg does a pretty good job of providing that fun. So what do you have against him?

Of course, after what I say next my opinion will probably be worthless: I had a great time going to see Godzilla 1985! I know, I know: it was silly

and stupid, but that made it all the more enjoyable somehow. I loved Godzilla when I was a kid: you might say I grew up with him.

/\* I knew there had to be a reason why people avoid Idaho...  
\*/

And it was good to see my favorite monster stomping all over Tokyo one more time. It appeared, incidentally, that the rest of the audience who saw it with me were there for much the same reason. Not one female was there! They were all young men, within about 5 years of my age (I'm 22), and they all seemed to be having a good time.

Which brings up another point: the role audiences play in movie enjoyment. The first time I saw Sudden Impact I enjoyed it immensely; the second time I was bored by it. What changed? Well, the first time was the movie's first night at a theatre in Moscow /\* Idaho \*/. and the place was packed with rowdy college students who cheered and laughed as Clint blew away the bad guys. The second time was in a theatre about an eighth of the way full with a truly dead audience. The movie was just as dead.

Have you ever noticed how comedies are funnier with a good audience? I thought Tootsie was a riot, and so, it appeared, did the rest of the audience with me. I have to wonder if perhaps Matt Fleming didn't see it with a small, or dull, audience. Always, the best comedies I've seen have been with large, lively crowds.

With one film, however, the audience made no difference to me. The first I saw it was in a nearly full house, and I loved it. The second time there was only one (!) other person in the theatre, and I still loved it. I'm talking about Amadeus. It was a glorious movie: probably one of my five all-time favorites. I totally disagree with Kevin Brown, who didn't think it had much to say. It spoke to me like few other films have. (Only The Graduate, I think, has said more.) I suppose much of it depends on what a person relates to. I felt like I was "in touch" with the thoughts and feelings of Salieri and Mozart when I watched Amadeus (and with Ben when I watched The Graduate). Oh, and the music!! Ooooooh... I just loved it! I've got the soundtrack playing right now. I definitely plan to watch Amadeus again... and again and again...

But Steve, can we talk about anything besides movies in your zine? How about music, or books, or something? Have you ever heard any music by Vangelis? I so, what, and did you like it? If not, would you like to hear some (and do you have a decent tape player)? I'd be glad to send you a recording of some of his best. For a second opinion on Vangelis, write to Ty Hare.

/\* Please yes, let's talk about some other stuff as well. That's kind of what I was alluding to last issue when I talked about how I find putting a letter column together to be somewhat tricky. I mean, I love film and could talk/write about it all issue, but I'm also concerned about not boring to tears those in the audience who don't care for movies much--which does not necessarily mean restricting talk of movies, but does mean that I'd like to try to find some way to spark discussion on other topics. That last bit is what I find tough.

I'm no great aficionado of Vangelis, but I'm roughly familiar with his work. I've liked most of what I've heard--mainly the Chariots of Fire soundtrack and the collaborations with Jon Anderson (of Yes fame).

As for a tape player, I plan to have a good one sometime in the near future. Mind you, I have many tapes, but...well, one of the things



about living entirely on your own for the first time is that you come up against all the things you've relied on roommates for all the previous years--which, in my case, means one of the first major purchases I'll be making will be for a stereo. Yes, over the past five years the kid here has accumulated somewhere in the neighborhood of...oh, call it 250 albums, yet does not himself own a stereo. Once I do, however, I would be more than happy to exchange tapes of music with almost anyone. I have pretty eclectic taste, and would love to expose others to things they may not have heard before in exchange for the same in return. Of late I've been getting into newer capella groups (the Persuasions, the Bobs, the Nylons), stuff out of the '70s British folk revival (Steeleye Span, Fairport Convention, following that line up to Richard and Linda Thompson), and disparate others such as Suzanne Vega and Billy Bragg.

<ENTER SOAPBOX MODE>

Okay, Spielberg. Don't get me wrong; I think he's a very talented director with a remarkable ability to make an audience feel just what he wants it to feel. What I dislike is that instead of using his talent to enhance stories which are good in and of themselves, he selects projects which showcase this talent to the exclusion of almost everything else. The operative model is, "See? I can make you laugh/cry/scream when I want." In other words, Spielberg films are designed from start to finish to make you feel certain things, giving you nothing substantial in return. They're opiates, leaving you with nothing at their ends beyond a hazy recollection of having felt good for two hours, and a desire to go back for another fix. I've been there myself.

Now, I'm pretty sure I've got some people thinking, "Well what's wrong with films which exist purely to entertain?" Nothing in and of themselves--but it's entirely possible to entertain while providing food for thought for those who care enough to look. Spielberg's talent should lend itself well to this sort of thing; his failure to do so leads me to suspect that he's either slacking (consciously or not) or is just shallow.

You see, I don't object to films which indulge our wishes for fantasy. It seems to me, however, that the best fantasy (be it in film or book form) is fundamentally instructive; scratch the surface and you find a moral. Consider both Oz movies. The point in Wizard of Oz is that fantasy ought not detract from the attractiveness of reality; Return to Oz adds, however, that the imagination can coexist with reality without intruding--it's okay to dream. Now, could someone give me a similar moral behind, say, E.T.? Either it went completely over my head--which is, I must admit, entirely possible--or there just isn't one.

Maybe I wouldn't be so down on him if I didn't feel he received public acclaim far beyond his due. There are other filmmakers around who put out that second effort which, in Spielberg, loses to his mad rush to show off his emotive prowess.

<EXIT SOAPBOX MODE>

I tend to prefer smaller, more intimate crowds for comedies--and for all films, for that matter. Then again, I know that I tend to be a little more introspective about films than most people (e.g., my finding Tootsie more touching than hilarious).

From Matt Fleming (12 September 1985):

Let's forget about what one's "favorite film" is. We can all identify with one certain film, it is inherent in our character to do so. But we must recognize certain esthetic qualities that do set the great films apart from others. A good film must build upon a script, actor's performances and musical score. But it is the special medium of the film camera that sets the big screen apart! If all that a movie has to offer is a good screen play and dialogue, it should be put forth either on stage or on radio, where the focus would be on the spoken word. If the performance of the actors is what is sought, then the medium should be television. Here the video camera tends to concentrate on medium and close ups, as opposed to the versatility of the many cameras a good director can and will use, and also the variety of shots that can be employed. That is why I condemned Terms of Endearment. Think about what you can recall of the movie, and you do not think of one single camera shot that is unique, or inspiring, or anything. Every shot was either a close up or medium shot, no booms, no or few dollies. The cuts were very unimaginative, the dissolves ill-timed, the transitional narration was weak. The director should have been shot, not awarded. His Oscar ridicules Capra, and Ford and Welles.

And so we get to that great didact's (Matt Fleming's) definition of what a great or "well rounded" motion picture should be. It has to have all of story, plot, theme, music and such, but it must have a great director. He utilizes the camera, otherwise why put it on the big screen.

You made mention of Woody Allen's movies, I can only agree. Let's use him as an example of how the director should use the technical abilities of film (instead of using the screen). You mentioned how he placed his character Zelig in vintage newsreels. A great technical achievement that could not have been accomplished on the little screen as we would not have clearly recognized Zelig in the midst of all the greatness (Hitler, Ruth, Fitzgerald, W.R. Hearst), the poor little Zelig. In The Purple Rose of Cairo he uses the marvelous technical achievement of making the movie real! And one of the characters walks right off the screen! He uses deep focus photography in some of his movies, and has very appropriate angles for all of his jokes. Can you imagine, for example, his primeval helicopter in A Midsummer Night's Sex Comedy being funny without his ability to move the camera? Allen has really progressed as a film maker. Before his camera was there just to record the jokes, now it has become an instrument.

Just a further example, critics have called some of Welles' plots "match stick Eifel Towers," but these movies (Touch of Evil, Lady from Shanghai, etc.) are classics. Welles tells his story not through a logical action and development of his characters, rather he informs us and makes us feel the situation through the camera, much more effective an instrument.

Thousands of books have been written on the subject, so I doubt I have done my own position justice. My hope is that idiots will no longer be employed behind the camera, but then again, why would Hollywood stop now?

/\* I think you make a good case, but allow me to play devil's advocate. Your criticisms of Terms of Endearment strike me as valid. (In fact, the only shot I consciously remembered--MacLaine and Nicholson's paunch on opposite sides of the bed--I did so because it struck me as particularly clumsy.) If I were to rationalize Brooks's Academy Award, however, I'd point out that handling the camera is but one facet of the director's job. The director does carry responsibility for how the actors's performances fit into the director's conception of the film as a whole. How much the director affects the acting varies. Kubrick, for example, is notorious for having very precise ideas of how characters in his films should be played and for working his

actors to death to try to duplicate his vision as precisely as possible; Huston, on the other hand, tends to let his actors have their heads and tends to film many scenes in one take. I think the members of the Academy tend to de-emphasize the role of the camera in film in favor of such other considerations--or at least that's my guess concerning Brooks's award.

If you haven't already, check out After Hours for a film by a director who knows how to handle the camera.

\*/

/\*...\*/ about United. What does it have to do with soccer as a game? Can it be played with strategy, or is it a dice game? How much does one need to know about soccer? Here in St. Louis everyone is a soccer fan, and for a long time it was known as the soccer capital of the country. My school, U of M - St. Louis, has placed its team in the NCAA playoffs every year, literally every year the NCAA has held its tourney!

/\*...\*/

To answer another one of your questions, yes I have read Kael's arguments, but place little validity in it. Mankiewicz was a drunken sot (this she freely admits) whom Welles had closely supervised during the script's writing. He /\* Welles \*/ himself wrote part of it, changed part of the script, and most importantly executed it, adding artistic greatness through his limitless imagination. He owes more to his cinematographer Greg Toland, his Mercury friends (actors and musician /\* Bernard \*/ Herrmann) and his editor Wilson, than he does to Mankiewicz.

/\* I don't hold much stock in what Kael has to say, either; I brought it up, well, mainly to see what you had to say about it. A recent article in American Film covered the topic and discredited her position pretty well, concluding more reasonably that both men had made significant contributions.

United behaves pretty similarly to a real soccer league, although like any simulation, it is necessarily imperfect. The managers each maintain a roster of (mythical) players, who may improve gradually through coaching. A manager selects a lineup of eleven players from their roster for each match, which is compared against the opposing team's lineup to determine the number of shots on goal, which then succeed in scoring in inverse proportion to the skill of the opposition's goalkeeper. In between matches, managers may trade players amongst themselves to try to bolster weak areas in their lineups.

There is just enough dice-rolling involved to permit upsets and unexpected results, of course, but the manager's strategy is the primary factor in each club's long-term success. There is a great deal of depth to the decisions managers face, particularly concerning playing players out of position (do you stick with your strength in the midfield or put some of your midfielders in the front line to try to outscore a tough defense?) and what sort of players to acquire (older, more experienced players who will be of more immediate help but won't be around much longer, versus younger ones who aren't much good to you now but will develop into worthwhile players and be with you for several seasons). I think most of the managers would agree with me that it's a thoroughly fascinating and engrossing game.

\*/

From Mark Luedi (5 October 1985):

Did I see a carrot?

Oh. I think I'd just as soon pass it up and attempt a rather uninformed discourse on film, partly inspired by the film I saw last night. This is something that will probably fall into the cult category, only it's not bizarre enough, really. Anyhow, the movie is Stranger Than Paradise and it's been winning awards all over the place for a couple of years now, and it was produced on a shoestring budget, and I would recommend highly for anyone to go see it. It reminds me very much of the original Breathless--a rather strong break with traditional film-making conventions, but, in many ways, this is a film that is more like Breathless than any other I have seen. But it goes beyond that. Hmmm. Not a very good critique or review, is it? Anyways, go see it if you haven't. If you have, go see it again.

I've promised to limit myself to only a film a week this year. It gets kind of difficult to get a whole lot accomplished when you're seeing three or four movies a week, which I was doing last year. Bloomington is very fortunate--we have four or five alternate sources of films here, other than what is playing in the local theaters. One (Ryder) specializes in foreign, "new-wave", and old classics. The school has an organization showing 4-5 movies a week, mostly stuff that's a couple of years old, some foreign, lots of classics, a Sunday matinee (usually for the kiddies), and typical Midnight fare (Rocky Horror, concert flicks, etc.). A couple of bars have their own film series (neither of which I'm too familiar with). There's another film group showing a film a week at the public library, emphasis on foreign, with a tendency towards the slightly obscure. Then there's a newer film company, modelling themselves somewhat on Ryder, but they're still not doing all that great and manage to only show maybe ten films over the semester, mostly in the political and science fiction genres. Also, some of the dorms have their own film presentations. So, one could see about ten films a week here without ever stepping into a "Theater" (nausea...).

Supposedly, IU has a rather good reputation for Film Studies (in the Comparative Literature dept.), but there is nothing in the line of film-making. Too bad. I've thought about taking it up on my own--I know of others interested in doing the same, and also know someone with a couple of cameras for sale.

Anyhow, getting back to Stranger (gosh, just can't seem to get it out of my mind). It "shows so much using so little", and you get the feeling the characters are real people living real lives. It's funny, it's boring at times, but it so impressively captures the blandness and moods of life in America. The form is what makes this film. Short cuts, of a minute to five minutes or longer, each vignette is like a photograph in a way--oftentimes the camera does not move and an event takes place within the space depicted. Oh heck, maybe I'll go see it again tonight or later this week. (I'm not breaking my vow--it's only one film.)

/\* Bloomton sounds like quite the film mecca.

I remember reading somewhere that Stanley Kubrick's advice to aspiring filmmakers was to grab any camera they could and start filming as much as they could, experience being the best teacher, etc. I've thought of trying my hand at it someday; in fact, I took an American Film Institute course on screenplay-writing last year. I took it just for the learning experience, but a good portion of it was directed towards actually selling the screenplay--we got lists of production company addresses and so on. Farthest thing from my mind.

\*/

## SOPWITH

/\* Sopwith is another of those games which are popular in the British hobby but haven't caught on here. Mike Dean, publisher of the defunct Psychopath (predecessor to the recommended Prisoners of War), has come up with an excellent set of Sopwith rules and offered to GM--but here, why don't I let him introduce it...

\*/

Somewhere in this issue--(if Steve is a good boy and actually prints them)--you should find a copy of the postal rules for Sopwith, a WWI aerial combat game.

Those of you who are familiar with the British postal hobby will know that it /\* Sopwith \*/ has been well established here for sometime. So, I got to wondering why it hadn't the same following in the U.S. Reason? Lack of exposure, I guess.

I have written up some rules for Sopwith and will be running several games in Steve's wonderful II. I also hope that other editors/GMs will be sufficiently interested to reprint the rules elsewhere so that Sopwith gains recognition over on your side of the Atlantic.

Some of you are no doubt wary of playing under a British (NB: NOT English!!) GM. Well, don't worry, I don't bite! And as for costs, it is not that expensive, is it?! (Orders on a postcard will do!!) Lists are open for straight (regular?) Sopwith and also one list (presently) for Sopwith with the additional rule--to be known simply as Sopwith+.

/\* I'm rather keen on the idea of Sopwith appearing here. I've seen it in many British zines and have always been intrigued, especially considering how uncomplicated the rules are. Mike offered to let me GM this; a generous offer after the work he put into the rules--since I want to play, though, I'll let him GM it. The only real question, then, is how best to work the mechanics (or, possibly, how to stem the onslaught of II subbers eager to take potshots at the zine's editor).

II's four-week deadlines theoretically allow enough time for Mike to run this in the zine (one week for zine from printer's to subbers, two weeks for orders to Mike, one week for Mike's adjudication to me), provided everyone is conscientious and punctual about getting orders to Mike as soon as possible. The Sopwith deadline will be eight days before the normal II deadline, which Mike figures should leave him enough time to post the adjudications right away the Monday before deadline weekend. If, after trying it, it looks like the timing won't work, we can try alternatives (eight week deadlines in every other II, or six week deadlines run by flyer) subject to group consensus.

In keeping with the practice of making unfamiliar games like this affordable to attract players, we'll have a \$2.00 gamefee here (which will go to Mike) and no NMR fee (at least until we see how the deadlines and international mail go). Contact Mike BEFORE Friday, 15 November 1985 to sign up for the game, but send the \$2.00 gamefee to me, not Mike. (That's right, two separate letters to get in on this one.) Mike's address is:

32 Newlands Ave. SCARBOROUGH N. Yorks YO12 6PS UNITED KINGDOM

This is temporary address from which mail will be forwarded to Mike, so please try to allow a little extra time. I plan to sign up for (at least) the Sopwith+ game; see you in the skies!

\*/

# SOPWITH

These rules are to enable the game of SOPWITH to be played by post, and were written by Mike Dean for use in IT'S A TRAP. They are based on a previous set used in PSYCHOPATH, those by Tom Tweedy for use in DIEDIDIE, and the John Norris individual game ace rule.

1. At the start of the game players are allocated an airfield, and it is from this hex that the player's aeroplane begins. Initially ammunition and damage capacity are set at sixteen and twelve respectively. Six clouds are placed on the board at random such that each begins at least two hexes clear of the board edge.
2. At each airfield there are three airstrips designated as ALPHA, BETA and GAMMA from left to right. On landing and take-off, players must state their intention to do so, and at which airstrip. They must not stop on the airstrip and MUST fly AHEAD on the hexes of the specified strip. Landing and take-off may commence during any phase or turn specified by the player. Aeroplanes on the ground at their own airfield may have their damage capacity repaired up to a maximum of eight, at the rate of two points per complete turn. They may also be restocked with ammunition up to the maximum sixteen. Planes may be fired at whilst on the ground, taking off or landing, but may not return fire.
3. Each turn is split into three phases. During each phase planes may move, fire, or do both. There are four basic manoeuvres available to the ordinary pilot (left turn, left slip, right slip and right turn) in addition to the ordinary move straight Ahead. These are summarised on the Manoeuvre diagram; in each case the arrowhead shows the resulting position and facing of the aircraft. Airborne planes must move during the first phase, and if they hold during the second phase they must also hold in the third. Ace pilots have a further option of performing an Immelman turn. Planes which fly off the edge of the board are considered to have crashed.
4. Planes may fire up to three times in any turn. These may be spread over the three phases, used in just one phase, all in one direction, in several directions or any combination of phases and directions. In each case, the direction of fire must be specified and may be Left, Ahead or Right. Ambiguous firing orders will result in the guns jamming and exclude further firing in that turn. Damage is determined by distance, maximum range being four hexes: four points at one hex, three at two, two at three, and one at four. Aces do an extra point of damage but their range does not increase. Planes may not fire into, out of, or through clouds.
5. Clouds move randomly at the start of each turn, the direction for the subsequent turn being noted with the game report. Planes flying into, out of, or in cloud suffer one point of damage per hex moved in that cloud. Clouds which leave the board are tracked by the GM and may re-enter at a later stage, wind direction permitting.
6. A player may NKR any number of turns during a game, but each time he does so, his planes will fly AHEAD for all three phases of the turn. He will be considered to have crashed when he reaches the edge of the board.
7. All players begin the game as ordinary pilots, but are awarded Ace status when they gain fifteen points: 1 point is awarded per point of damage scored, 5 per ordinary pilot shot down and 10 per Ace pilot shot down.
8. The winner is the last surviving plane. There are no joint wins. Press and alliances are encouraged. There are no official deadlines for players, but that of the GM will be announced at the start.

Format of orders and of the game report:

Name of pilot  
and player.

Finishing hex  
Position & Facing

HARRY E.R. JUMPJET (DEAN) J16(K16)  
A: LTC: LS(ALL)2 9d14a

Movement and firing.  
Translates as:

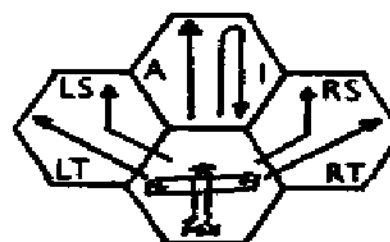
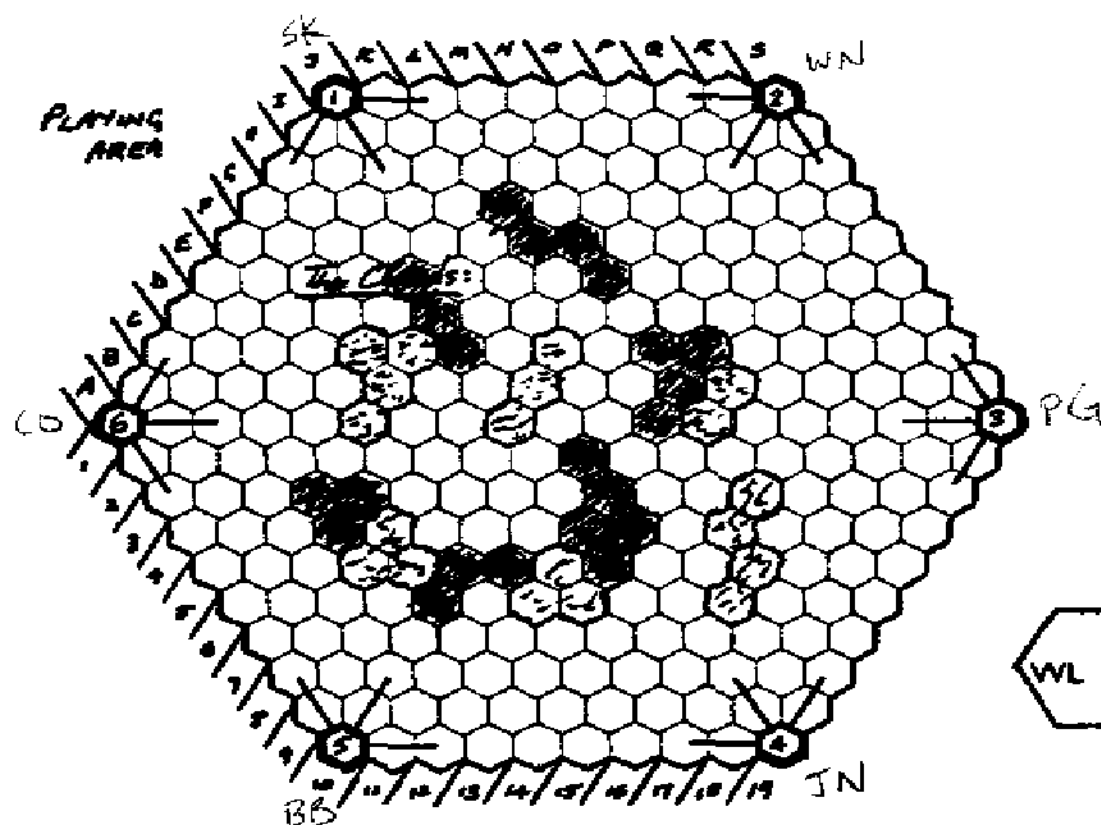
Damage Capacity  
and Ammunition

Phase 1: Move Ahead

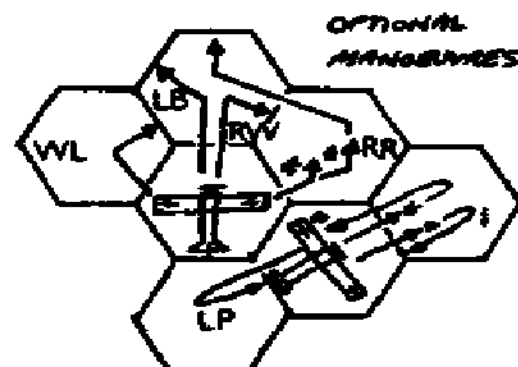
Phase 2: Left Turn. Flies into cloud, incurs one point of damage.

Phase 3: Left Slip. Fires Ahead and hits for 4points  
Left and misses

Fired at by opponent and hit for 2 damage.



MANOEUVRES



OPTIONAL  
MANOEUVRES

Additional optional rule for SOPWITH:

These additional rules for SOPWITH are by Mike Dean, inspired by Ace of Aces and a Sopwith variant, SQUADRON by Pete Calcraft. They are intended to give a wider variety of Manoeuvres without complicating things further by the inclusion of altitude.

+ The following additional basic manoeuvres are available: Weave Left, Left Wing over, Left Bank, Right Bank, Right Wing over and Weave Right. Aces add Loops and Barrel Rolls to their repertoire, but these require 3 phases to perform and for simplicity must be started and completed in the same turn. Immelman turns require two phases under these rules and the same rules of completion apply. During these manoeuvres aircraft become inverted (shown by \* in the diagrams). Inverted aircraft may not fire and may not be hit by fire from or through the hex in which they were located the previous phase.

The official subzine of the North American branch of the International Subscription Exchange, a hobby service for the transfer of subscription monies across borders. U.S. Dollar\$ appears approximately quarterly, and may be reproduced and distributed by anyone who wants to. Produced by: Steve Knight, 2732 Grand Ave. S #302, Minneapolis, MN 55408 USA.

For those of you who are seeing this subzine for the first time, or are otherwise unfamiliar with the ISE, let's recap how it works. If you're a North American who wants to subscribe to a British zine, you simply send me the name of the zine to which you want to subscribe, the publisher's name and address (in case it's an obscure zine that I or the British representative don't know of), any special mailing instructions (i.e., surface or air mail), and a cheque for the amount you want transferred (made payable to Steve Knight, not directly to the ISE). That's it. Internally, I inform the British ISE rep of your transfer request, and he converts the dollar amount into sterling and sends a cheque to the publisher. Those of you in the U.K., of course, can use the ISE to sub to North American zines by following the procedure in reverse.

Now, with that out of the way, let's bring the statistics up to date. The traffic's been a little more constant recently:

	UK to NA	NA to UK
Previous total	\$142.65	\$316.36
Past four months	66.20	102.00
NEW TOTAL	\$208.85	\$418.36

And a breakdown of the traffic for each of the past four months:

	UK to NA		NA to UK	
	<u>Amount</u>	<u>#</u>	<u>Amount</u>	<u>#</u>
1985 July	\$18.00	2	\$15.00	1
August	\$20.00	1	\$25.00	2
September	\$10.20	1	\$22.00	2
October	\$7.00	1	\$40.00	3

And now, a bit of ISE history. This incarnation of the ISE is actually the second. The first was started by Edi Birsean in 1974 and ran for several years with the support of the IDA. When I got it in my head to try to resurrect the ISE, I wrote to Edi, asking about how the Exchange had been run way back when and if he had any suggestions for this incarnation. He sent me photocopies of several issues of the then-ISE subzine US Dollars (no \$ signs in the title), ranging from #1 (Sept. '74) to one whose date and issue number didn't survive the copying but which is probably around two years later.

The most obvious difference between the ISE then and now is that there used to be much more traffic. The last two issues of USD I have show roughly \$200 of traffic per month. I think it's safe to assume this means there used to be more interaction between the European and NA sides of the hobby.

Additionally, the ISE used to be administered in a very different fashion, one which was definitely more appropriate to the larger volume of transfers. Under the old system, if you wanted to subscribe to Jack's zine on the other side of the Atlantic, you'd send your cheque to the ISE along with a note indicating it was for Jack (as you'd do now), but you'd also



write Jack yourself telling him that you were depositing such-and-such amount of money in his name in your local ISE branch. This money would then be kept in Jack's account in the local ISE. If Jack wanted to actually get his hands on the cash, he could write the ISE branches involved, who would transfer the balance of his account back to his native country and then issue him a cheque.

More usefully, however, Jack could use the surplus in this foreign (to him) ISE account to subscribe to zines via the analogue of the above method--i.e., he'd write the foreign ISE branch to transfer such-and-such amount of money from his account to Jill's, and write Jill saying, "I'm subscribing to your zine by transferring money to your ISE account." As easy as that--and absolutely no currency conversion takes place. (The current ISE method simply "hides" the currency conversion from you.)

One of the nice things about the old scheme was that the different branches (there were at least three--New York, London, and Belgium) remained relatively autonomous, and only had to coordinate when someone wanted to transfer money from one branch to another (which was generally when someone wanted to cash in their account at a foreign branch). Such transfers were the only times that exchange rates were used to convert from one currency to another. Two other good points were that new branches (e.g., Belgium) could start up without directly adding to the workload handled by other branches, and that the ISE could help you sub to a zine in any given country without having to have a branch in that country.

What strikes me as the best thing, though, about the old ISE method is that I think it actually promoted NA-European interaction. Right now, when I or Doug send off a cheque to a publisher for an ISE sub, as far as that publisher's concerned it's just another sub. But before, when a publisher got an ISE sub, they didn't see any cash unless they explicitly requested it. I suspect that having that ISE account, then, encouraged people to try subscribing to zines they otherwise might not have bothered with ("Heck, Joe just put some money in my British ISE account, I might as well try subbing to that new British zine I've been hearing about...").

Unfortunately, I'm not sure it would be appropriate to try to operate the current ISE like the old one. In the first place, I don't think that the amount of traffic we've been getting would warrant it, although if my hunch (that it would promote greater trans-Atlantic contact) is correct, it might generate enough traffic on its own to prove worthwhile. Second, when Edi started the old New York ISE branch, he did so by setting up a separate bank account for it--back in the days before banks started handing you a service charge each month if you don't have a rather hefty minimum balance. With all the traffic the old ISE saw, the balance in its actual bank account reached over \$700 at one point; the current ISE would see its balance eaten by service charges long before reaching that height. On the other hand, there's no reason ISE monies couldn't be kept in my own chequing account as well, thus avoiding the service charges.

If you get the impression I'm playing devil's advocate here, you're right. I think there's a lot to be said for the old method--but the current system is simple and does work well for the amounts of traffic we've been handling. Nevertheless, in the interest of trying to promote greater trans-Atlantic zine communication, I'd like to hear from anyone who has any comments about either system, or the exchange in general.

'Til next time, then...

# TWIXT

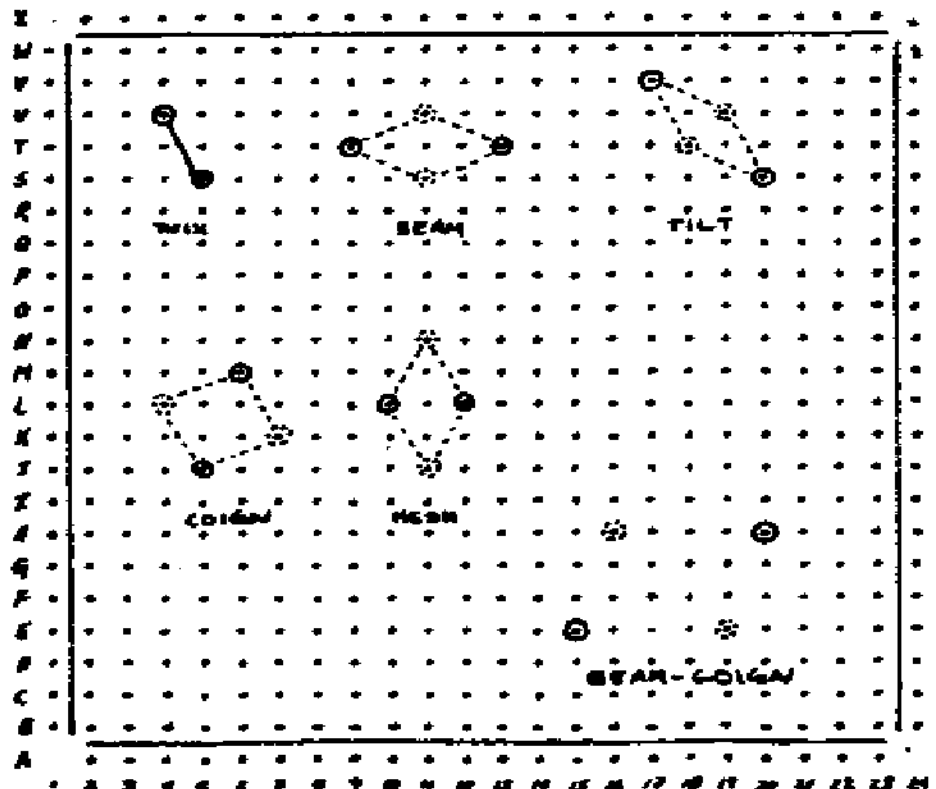
Well, in the rush to get last issue out the day the movers were scheduled to show, I axed Twixt--so let's bring you up to date. I'm playing four games against subscribers; the stakes are five free issues to the first four who can beat me. No game fee involved, and we play back and forth like postal chess; I just print in-progress reports here so those who are interested can watch. Anyone out there who is interested is invited to join the waiting list.

Here are two of the games so far (each move is a peg placed at the indicated position, with connections to previously-placed pegs indicated in parentheses):

<u>Ellis</u>	<u>Knight</u>	<u>Brown</u>	<u>Knight</u>
1. C-12	L-13	1. R-7	J-9
2. M-13	M-12(L-13)	2. P-8(R-7)	J-5
3. O-12(M-13)	M-15(L-13)	3. W-9(P-8)	K-11(J-9)
4. M-11(O-12)	I-10	4. I-5	K-7(J-5, J-9)
5. I-6	L-7	5. K-4(I-5)	L-4(J-5)

Of the other two games, the one with Marc Peters is only at turn two. I'll continue with Marc at whatever pace he sets, but have decided to start up at least one additional game to take up some of the slack. The game with Steve Langley, however, is proving extremely challenging, so I want to discuss it. Before that, let's go over some Twixt terminology.

A basic connection (a chess knight's move apart) I remember being called a twix. (I could be mistaken on this one.) By itself, a series of twix connections are pretty easy to beat, so the real strategy of the game lies in use of the four types of double connections shown at right. These are valuable because an opponent's single peg placement won't sever them; in the case of the mesh, in fact, even a twix will not break its connection. The beam and tilt are most useful for your extending a wall quickly; the coign works well to outflank a lone peg in your way; the mesh comes in handy in tight quarters when you aren't racing for the edge. Using these four (and the basic twix), you can construct even further-removed connections, placing two widely separated pegs, for example, so that you can link them with a beam and coign with two different pegs, enabling you to extend your walls quickly. Even further-removed connections are possible.



Fine; description is one thing; seeing it in action is another.

Steve's second move [G-9] makes just such a "doubly-removed" connection with his first piece, in this case a coign-tilt. Left unanswered, it would essentially connect him to the bottom edge, as G-9 is, I believe, close enough to guarantee a connection with the bottom edge. I had to remove the threat of both his possible connecting spots (J-10 and J-12), which I did by taking the former; if he had gone for J-12 then, I could have connected to I-12, severing the tilt from J-12 to G-9.

Steve responded 3. I-12, a very good move because it similarly cuts my own doubly-removed connection (tilt-twix) from J-10 to F-15. My initial reaction was to respond with 3. ... I-13, attempting a coign around I-12. This is actually a very subtle trap, leading to the following sequence: 4. H-14(I-12) K-12(J-10,I-13) [completing the coign]; 5. J-15(H-14) K-14(I-13); 6. L-15(M-13) and I'd be dead, as there's no way to prevent the mesh from J-13 to L-15. The trap succeeds because of his ability to make that last twix, so I thought I'd remove that possibility before attempting the coign around I-12 and thus responded 3. ... M-14.

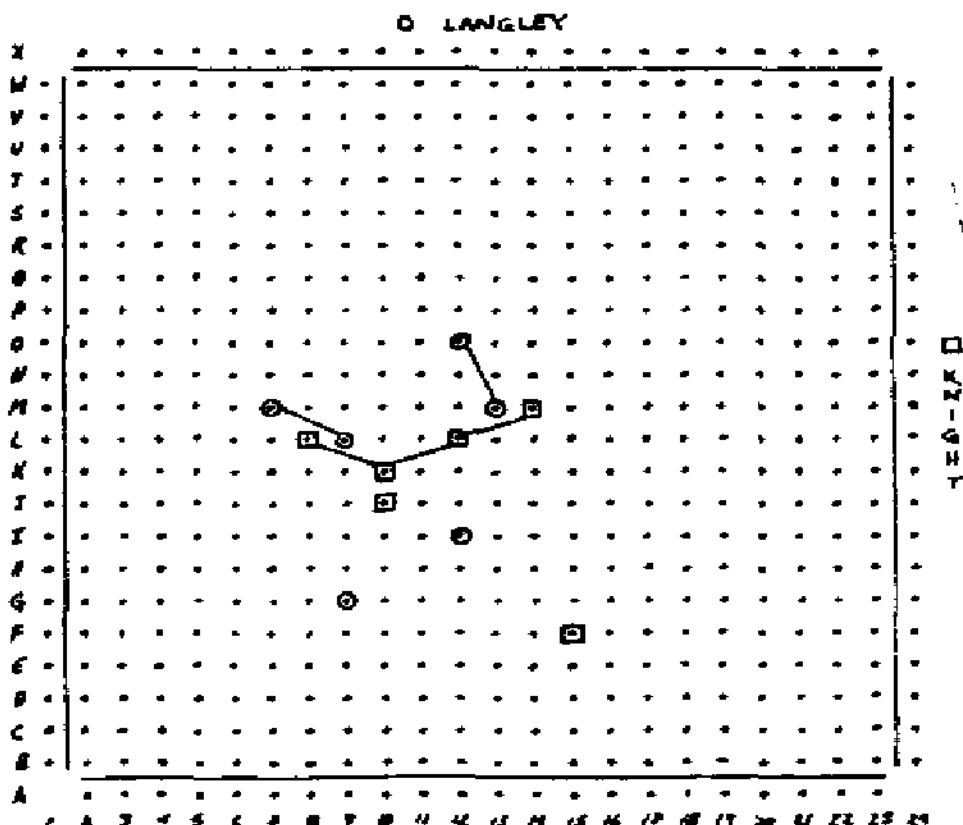
I thought that Steve's next move [4. O-12(M-13)] was a mistake, but I didn't realize he was setting up an even deadlier trap with it, one which I think I proceeded to oblige by going ahead and cutting off the twix which I considered the major threat [M-13 to L-15] with the straightforward 4. ... L-12(M-14).

Although I didn't realize it at the time, his next move of 5. L-9 reveals the menace: tilts to both O-12 and I-12! If I attempt to go to either side of L-9, he has me blocked--so the only possible solution is to try to do both, which I did with 5. ... L-8, threatening a beam on whichever side he doesn't sever.

Steve, of course, responds correctly with 6. M-7(L-9), forcing my 6. ... K-10(L-8, L-12) [to prevent his tilt of 7. K-11(L-9, I-12)]. This is not a bad reply for me in and of itself, but it may very well prove to be a case of too little, too late. I have some tricks up my sleeve which may work, but Steve's set himself up very well. I could definitely be in hot water.

The recap of the game so far:

Langley	Knight
1. M-13	F-15
2. G-9	J-10
3. I-12	M-14
4. O-12(M-13)	L-12(M-14)
5. L-9	L-8
6. M-7(L-9)	K-10(L-8, L-12)



## UNITED -- EXPANSION DIVISION OPENS!

How this will work. The new clubs (see pages 26-27) make up the new Division III, which is a regular part of the league (i.e., existing clubs can trade with them, etc.). D-III will be playing a short schedule (on page 26) in the remaining sessions of this season, which affords them exactly enough matches to play all the other clubs in the division both at home and away. Thus, there is not a separate season time-table for the different divisions. All non-apprentice players in D-III clubs are age 1 and will age normally at season's end.

So that the newcomers are not greatly weaker than D-I and D-II clubs due to missing out on three sessions' worth of VPs, all D-III clubs will receive two (2) VPs per session for the remainder of the season. This puts them just slightly below the average number of VPs already gained by D-I and D-II clubs. Additionally, D-III clubs will be able to coach individual players up two levels in sessions 6, 7, and 8 (provided they have enough VPs, of course). This provides them with the same chance to coach apprentices up to maximum levels as other clubs.

The D-III clubs will also start right away with a bonus of \$300K apiece. (Surprise!) This is not quite as much as older clubs have managed to earn from victories and draws, but any more would risk tipping the next few sessions' auctions too much in D-III's favor.

I have already sorted out how the new division will affect the season's end reorganization and this season's Cup Tournament, but will reveal all that at a later date.

I am now keeping a United waiting list (see the last page); anyone interested in playing should get on it, as I will use this list to assign spots should an existing manager resign. Additionally, the current 27 clubs will be joined at season's end by three new ones, which will be managed by the top three on the waiting list at that time. (Mind you, if there are enough managers waiting by season's end--and if I feel up to it--I just may open up a fourth division. Stay tuned.)

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

Can managers's trades involve future agreements (e.g., "You give me Player X now and I'll give you Player Z after session 8.")?

Strictly speaking, no. I will not enforce any such future agreements, but you can still try to set them up with one another. In other words, the trades are strictly your own affair. Provided you trust one another concerning paying now for good received at a future date, you could swing the above deal by trading some small amount of cash or an otherwise unused player for Player X, and then after session 6 trading Player Z back to the other manager for the return of the cash or unused player. From my perspective this is simply two separate trades. Note that there must be some actual trading involved, even if it's for a token amount of money--i.e., you can't just give a player to another manager, even though you think know he'll give you one back in a few sessions.

Can managers buy VPs from one another?

No. VPs are not directly salable (one reason why they're so valuable). Note, however, that you can kind of work around this by trading players; i.e., you trade another manager your SL4 forward and \$150K for his SL4 forward, the other manager coaches your forward "for" you, and then three sessions later you can trade back.

Are managers allowed to trade for rights to another manager's apprentices?  
E.g., "I'll give you 300K now and in return I get all 3 of your apprentices  
next season."

You've probably already figured out my answer to this one. I won't  
enforce anything like this, but provided you can figure a legitimate  
way to transfer the 300K now and trust the opposing manager to trade  
his apprentices to you next season, you can try it.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

#### LEAGUE ADMINISTRATION

TRANSFERS: Chessmen of Hastings traded Philidor (MF) to Dublin Fire in  
exchange for Adamson (DF) and \$50K.  
St. Langlois Changers sold Cow (DF) to the non-League for \$60K and  
dropped Destrier (GK) from their roster.  
Carioca Football Club sold two players, Beito (MF) and Paulinho (FW),  
to the non-League for a total of \$300K.  
Redlands Juventus sold Robert Frost (MF) to the non-League for \$60K.

#### SUSPENSIONS:

Volkswagen of VOLKSWIRTSCHAFT is ineligible for match 10 against  
H.M.S.S.  
Gavrincha and Rubenito of CARIOCA are ineligible for match 10 against  
the Chessmen.  
Foster of the EAGLES is ineligible for match 10 against the Composers.

#### AUCTION RESULTS:

#7 FW I 7 to Her Majesty's Secret Service for \$350K (May Day)  
#8 GK II 5 had a tie at \$350K; we will re-bid amongst those clubs  
which submitted bids. Breakfast, (Humboldt) Buds, Chessmen, Heroes,  
H.M.S.S., and Juventus should submit new bids for this player by Friday, 8  
November (i.e., immediate return mail). I will accept bids over the phone,  
and will inform all teams of the outcome by flyer.  
#9 DF IV 9 to St. Langlois Changers for \$480K (Jack Destrier)  
#10 MF a 4 to Northside Eagles for \$640K (Mike Ogletree)  
#11 DF a 6 to Evil Doers for \$605K (Abomination)  
#12 SW III 6 to Comic Relief for \$520K (Shemp)

AUCTION: The following free agents are available to the highest bidder:

#13 FW a 3	#15 SW IV 7	#17 DF II 7
#14 MF II 6	#16 FW I 6	#18 MF IV 6

DEADLINE for Session 4 lineups is 23 November 1985.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

#### GUIDE TO ABBREVIATIONS ON THE FOLLOWING PAGES:

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

In the match descriptions, the home team is always on the right. SCR:  
goal scorers; numbers are the minute in which each goal was scored, P after  
a number indicating a goal from a penalty kick. Bkd: players booked,  
earning four DPs. S/O: players sent off, earning ten DPs. Half: score  
at half time. Shots: total number of shots on goal for each team.

# DIVISION I

STANDINGS	TEAM	PT	PL	HN	HD	HL	AW	AD	AL	GF	GA	VP	SK	FW	DP	MANAGER
431	H.M.S.S.	13	8	4	0	0	2	1	1	44-30	4	220	0	0	0	Kleiman
312	Heroes	12	8	3	0	1	3	0	1	31-12	3+	18	6	26	0	Fuchs
543	Juventus	10	8	3	1	0	1	1	2	16-18	2+	28	4	12	0	Williams
224	Relief	9	8	4	0	0	0	1	3	26-23	2	-498	1	8	0	Becker
675	Enzymatix	8	8	2	2	0	1	0	3	25-23	3+	-216	8	28	0	Banno
886	Buds	6	8	3	0	1	1	0	3	14-14	4+	60	0	4	0	Tighe
187	Gormenghast	6	8	2	0	2	1	0	3	15-24	1+	-144	1	20	0	Hare
968	Breakfast	4	8	1	1	2	0	1	3	12-22	2+	-193	0	8	0	Narciso
799	Volkswirt	2	8	0	2	3	0	0	3	10-27	2+	-270	3	46	0	Ranson

A guide to the abbreviations in the standings table above and the match descriptions below is on the bottom of page 21.

**NOTES:** Last session, I left out that Puma was booked and Aldi sent off in Volkswirtschaft's match 6 (against Juventus). Heroes, Relief and Gormenghast were the idle clubs this session, giving them an extra \$20K and 1/2 VP. Volkswirtschaft were fined \$10K this session for attempting to coach an apprentice before the four-game apprenticeship had been completed. Relief were fined \$10K for arriving late for match 9 against Endwell; manager Becker had mistakenly thought they were playing in Kalamazoo.

## MATCH 7

Redlands Juventus: 1  
Scr: Voltaire(26)

Endwell Enzymatix: 1  
Scr: Dibble(60)

Enzymatix control the match, but a first-half falter and good Juventus defensive play see the Endwell crowd give up a league point they might've had. Half: 1-0 Shots: 1-10

F. C. Volkswirtschaft: 0  
Bkd: Kloppenburg, Adidas, Bayer

Breakfast Buddies: 0

The rowdy FGV crowd mix things up to good effect, silencing the Buddies. Half: 0-0 Shots: 2-9

Her Majesty's Secret Service: 4  
Scr: Kananga(55,59), No(66),  
Broccoli(79)

Gormenghast: 3  
Scr: Prunesquallor(22,37),  
Steerpike(77)  
Bkd: Poet

H.M.S.S. take an impressive come-from-behind victory, the second half seeing them inch up on Gormenghast three times before Kananga kills the home side's hopes with a minute to play. Half: 0-1 Shots: 10-6

Humboldt Buds: 2  
Scr: Forey(13P,76P)  
Bkd: Forey

Jose's Heroes: 1  
Scr: Martin(64)

Humboldt's new player proves worth it, despite a yellow card. Sometimes you get away with hardness, sometimes you don't. Half: 1-0 Shots: 0-5

## MATCH 8

Endwell Enzymatix: 8  
Scr: Dibble(12,28,57,66), Fiddle(68),  
Spanky(84), Kibble(19,34),  
Tribble(24)  
Bkd: Spanky, Dibble, Kibble, Tribble

F. C. Volkswirtschaft: 8  
Scr: Springer(18,30,48), Adidas(76)  
Volkswagen(16)

Hey, guys, your players are supposed to spend at least part of the match in their own end of the field. Endwell pour it on and come out on top, despite some much-needed help by FCV's new player. Half: 5-3  
Shots: 20-17

---

Gormenghaast: 1	Redlands Juventus: 2
Scr: Steerpike(75P)	Scr: Conrad(52), Stevens(73)
Bkd: Barquentine	

Despite the gift, Gormenghaast can't seem to snap their losing streak. Half: 0-0 Shots: 1-6

---

Breakfast Buddies: 2	Humboldt Buds: 4
Scr: Snap(17), Boo Berry(28)	Scr: Astro(44,54,67), Dino(60)

Astro starts the turnaround for the Buds right before the half, and the momentum carries them through for the victory. The change of location seems to be doing the Buds good. Half: 2-1 Shots: 7-12

---

Komic Relief: 9	Her Majesty's Secret Service: 12
Scr: Groucho(60,79), Harpo(14,65), Fribble(1,24), Moe(73), Chico(29), Zeppo(23)	Scr: Fleming(7,18), No(5,43,55,87), Goldfinger(27,71,78), Broccoli(12,49,58)
Bkd: Larry	

Deefense? We don't need no steenking defense! It keeps the fans excited, but is it football? Half: 5-6 Shots: 17-15

---

#### MATCH 9

---

Her Majesty's Secret Service: 6	Breakfast Buddies: 2
Scr: No(33), Broccoli(40,89), Goldfinger(49,59,86)	Scr: Boo Berry(27,71)

The hometown fans have to leave the Breakfast Bowl (?) disappointed when HMSS's defense clicks and the Buddies can't find the net. Half: 2-1  
Shots: 14-11

---

Redlands Juventus: 1	Jose's Heroes: 4
Scr: Donne(75)	Scr: Collins(14), Grupper(33), Ekeler(51), Adams(73)
Bkd: Conrad, Donne	

Heroes have more trouble getting it past the Juventus defenders than the numbers show. Half: 0-2 Shots: 2-13

---

Komic Relief: 1	Endwell Enzymatix: 6
Scr: Groucho(88)	Scr: Dibble(15), Spanky(24,26), Tribble(37), Kibble(52,63)

Spanky gets in a few licks at the former club as Enzymatix settle down and put on a fine display of precision football, stopping Relief right where they need to. Half: 0-4 Shots: 7-9

---

F. C. Volkswirtschaft: 1	Humboldt Buds: 4
Scr: Volkswagen(84)	Scr: Freee(14), Peabody(47), Jetson(53), Astro(77)

Bkd: Springer, Volkswagen

Volkswagen settles a personal score late in the game, but it doesn't have nearly enough impact to prevent the Buds from taking their third straight. Half: 0-1 Shots: 5-13

## DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
111	Fire	18	9	4	0	0	5	0	0	63-22	5		73	1	0	Stafford
222	Giants	13	9	3	1	0	3	0	2	11-10	3+		6	3	12	Gaughan
553	Doers	11	9	3	0	1	2	1	2	17-15	4+		-193	4	20	Hise
334	Composers	10	9	3	0	2	2	0	2	18-19	2		490	3	34	McIntyre
445	Chesmen	8	9	1	1	2	2	1	2	12-17	3		-97	3	22	Courtemanche
656	Changers	7	9	2	1	2	1	0	3	15-17	2+		-330	3	24	Langley
777	Eagles	3	9	0	1	4	0	2	2	8-22	2		-308	9	40	Brown
888	Carina	2	9	0	1	4	0	1	3	11-33	2		640	7	102	Dancause

A guide to the abbreviations in the standings table above and the match descriptions below is on the bottom of page 21.

NOTES: Last session, I neglected to list that M'Donnell of the Chessmen was booked in match 4 (against the Composers); the Chessmen's DP total of 22 was correct. Chessmen were fined \$10K this session for attempting to coach an apprentice before the four-game apprenticeship had been completed.

### MATCH 7

Evil Doors: 1                                      St. Langlois Changers: 0  
Scr: Blizzard(29)  
Skd: Doom

Things would have been different if Deers didn't have a good person in goal --or if Tombs had been a little more precise with his two penalty kicks...  
Half: 1-0    Shots: 2-2

Dublin Fire: 9	Decomposing Composers: 2
Scr: Mullen(43.73,85), Clayton(20,63)	Scr: Vivaldi(2), Brahms(35)
Evans(27,54), Hewson(6P,52)	

Composers manager McIntyre was quoted after the match as saying, "I thought for sure we had them--but then the game started." Half: 4-2    Shots: 23-3

Carloca Football Club: 1	Northside Eagles: 1
Scr: Almira(89P)	Scr: Huntington(42)
Bkd: Zeito	Bkd: Martin
S/O: Gavrincha, Rubenito	

With three key Carioca players suspended this match, the Eagles get a little mad after a few more CFC players mix it up and are told to hit the showers. It proves their undoing, however, when a final attempt to teach Carioca a lesson concedes the match-tying penalty kick. Half: 0-1  
Shots: 0-3

Literary Giants: 1 Chessmen of Hastings: 0  
Scr: Hercules(29)

Giants take their lead and sit on it, frustrating any further Chessmen attempts to score. Half: 1-0 Shots: 3-6

### MATCH 8

Dublin Fire: 2                      St. Langlois Changers: 1  
Scr: Watson(44), Hewson(52)        Scr: Watson(9)

Changers turn in a very good showing against Dublin, falling when Hewson's shot is just beyond reach of St. Leger's goalie. Half: 1-1    Shots: 5-1



-----  
Evil Doers: 3  
Scr: Reaper(42P,77), Blizzard(85)

Northside Eagles: 0

Bkd: Foster

Doers give the home side their chances early on, then take control when the Eagles can't capitalize on their opportunities. Half: 1-0 Shots: 3-4

-----  
Chessmen of Hastings: 2  
Scr: Lopez(23), Greco(28)

Decomposing Composers: 3  
Scr: Villa-Lobos(11,82),  
Vaughan-Williams(65),  
Brahms(14,70)  
Bkd: Stravinsky

The quick Hastings goals mid-way through the first half look like a turning point, but Composers reassert themselves in the second half. Half: 2-2  
Shots: 6-10

-----  
Literary Giants: 3  
Scr: Savage(5), Joris(34),  
Hercules(86P)  
Bkd: Joris, Savage

-----  
Carioca Football Club: 0

Bkd: Rubenito

Giants keep a tight lid on Carioca, but have to give them a bit of a taste of their own medicine in order to do so. Half: 2-0 Shots: 2-1

-----  
MATCH 9  
-----

Chessmen of Hastings: 1  
Scr: Lopez(3)

Northside Eagles: 0

Bkd: Ivey, Creque

Chessmen take the lead before Northside know what's happened, then proceed to frustrate Ivey and Creque's extra efforts. Who cares about extra goals when one's good enough? Half: 1-0 Shots: 7-1

-----  
Dublin Fire: 9  
Scr: Clayton(15,55,60,63,77),  
Mullen(42,90), Hewson(66),  
Evans(85)

-----  
Carioca Football Club: 5  
Scr: Elio(18,29,88),  
Rubenito(38,71)

Bkd: Elio, Rubenito

Carioca look very sharp against the scourge of the division and leave the field at the half in the lead. After a tongue-lashing by manager Stafford, however, the Fire come roaring back and it simply proves too much. Half: 2-3 Shots: 29-15

-----  
Decomposing Composers: 0

-----  
St. Langlois Changers: 3  
Scr: Syngyn-Psmyth(28,86),  
Tombs(66)

Bkd: Brahms

Bkd: Ogilvy

The ball's down in the Composers's end of the field most of the game, giving Changers enough opportunities to overcome some decent goal-tending. Half: 0-1 Shots: 1-10

-----  
Literary Giants: 1  
Scr: Adams(86)

-----  
Evil Doers: 2  
Scr: Blizzard(48), Ultron(58)

Doers live up to owner Lex Luthor's expectations, making it three in a row and giving the Giant-killers some momentum leading into next session's match with Fire... Half: 0-0 Shots: 6-9

**CALIFORNIA TYRANTS**  
 Ronald Spitzer (-200K)  
 761 N Bundy Dr.  
 Los Angeles, CA 90049

**CENTRAL CHIPPEWAS**  
 Robert Anderson (-200K)  
 Room 13 Robinson Hall  
 Central Michigan Univ.  
 Mt. Pleasant, MI 48858

**CURRENCY TRADERS**  
 Thomas Johnson (-200K)  
 2 Chaucer Dr.  
 Newark, DE 14713

**DIAMOND GEMS**  
 Jim Ferguson (-100K)  
 112 Old English Ct.  
 Jupiter, FL 33458

**EMERALD CITY**  
 Kevin Stone (???)  
 229 Newark Ave.  
 Jersey City, NJ

**HOLLYWOOD 200**  
 Gerry Roux (-100K)  
 200 Belleville Rd. #D2  
 Bloomfield, NJ 07003

**RIVER RATS**  
 Stephen Dycus (100K)  
 3450 Koring Rd.  
 Evansville, IN 47712

**SCIENTISTS**  
 Joe Kott (-100K)  
 315 Keys Ave.  
 Springfield, IL 62702

**SOCKHEADS PART II**  
 David Anderson (-200K)  
 P.O. Box 3761  
 Pontiac, MI 48059

**20° C**  
 Mark Luedi (-200K)  
 P.O. Box 2424  
 Bloomington, IN 47402

The numbers in parentheses after each manager's name are the club's cash situation, after the initial \$300K bonus (i.e., all those listed as -200K went in debt the full 500 initially).

Emerald at 20° C  
 Gems at Tyrants  
 Traders at Chippewas  
 Sockheads at Scientists  
 Rats at Hollywood

Tyrants at Emerald  
 20° C at Traders  
 Scientists at Gems  
 Chippewas at Hollywood  
 Rats at Sockheads

20° C at Gems  
 Chippewas at Emerald  
 Tyrants at Sockheads  
 Hollywood at Traders  
 Scientists at Rats

Gems at Chippewas  
 Sockheads at 20° C  
 Emerald at Hollywood  
 Scientists at Tyrants  
 Traders at Rats

Hollywood at Scientists  
 Traders at Sockheads  
 Chippewas at Tyrants  
 Emerald at Gems  
 20° C at Rats

Sockheads at Hollywood  
 Scientists at Chippewas  
 Gems at Traders  
 Tyrants at 20° C  
 Rats at Emerald

Traders at Tyrants  
 Emerald at Scientists  
 Hollywood at 20° C  
 Gems at Sockheads  
 Chippewas at Rats

Scientists at Traders  
 Tyrants at Hollywood  
 Sockheads at Emerald  
 20° C at Chippewas  
 Rats at Gems

Chippewas at Sockheads  
 Hollywood at Gems  
 20° C at Scientists  
 Traders at Emerald  
 Tyrants at Rats

Scientists at Hollywood  
 Sockheads at Traders  
 Tyrants at Chippewas  
 Gems at Emerald  
 Rats at 20° C

Hollywood at Sockheads  
 Chippewas at Scientists  
 Traders at Gems  
 20° C at Tyrants  
 Emerald at Rats

Emerald at Tyrants  
 Traders at 20° C  
 Gems at Scientists  
 Hollywood at Chippewas  
 Sockheads at Rats

Chippewas at Gems  
 20° C at Sockheads  
 Hollywood at Emerald  
 Tyrants at Scientists  
 Rats at Traders

Tyrants at Traders  
 Scientists at Emerald  
 20° C at Hollywood  
 Sockheads at Gems  
 Rats at Chippewas

Traders at Scientists  
 Hollywood at Tyrants  
 Emerald at Sockheads  
 Chippewas at 20° C  
 Gems at Rats

Gems at 20° C  
 Emerald at Chippewas  
 Sockheads at Tyrants  
 Traders at Hollywood  
 Rats at Scientists

20° C at Emerald  
 Tyrants at Gems  
 Chippewas at Traders  
 Scientists at Sockheads  
 Hollywood at Rats

Sockheads at Chippewas  
 Gems at Hollywood  
 Scientists at 20° C  
 Emerald at Traders  
 Rats at Tyrants

CUP  
 FIRST  
 ROUND

CUP  
 SECOND  
 ROUND

CUP  
 QUARTER-  
 FINALS

I haven't received Emerald City's roster yet, but Kevin assured me it's on its way; I'll send it out by flyer.

#### CALIFORNIA TYRANTS

GK "Ferdie" Marcos  
  
DF "Rusty" Gorbachev  
DF "Wimpy" Ortega  
DF "Panda" Xiaoping  
  
MF "Bean" Jaruzelski  
MF "Geek" Papandrea  
MF "Nack" Qaddafi  
  
FW "Lap Dog" Castro  
FW "Avis" Assad  
FW "Zimba" Mugabe  
FW "Belly" Pot

#### RIVER RATS

GK Buggy  
  
SW Knadles  
  
DF Dutch  
DF Lucky  
DF Peter the Great  
  
MF Enforcer  
MF Machine Gun  
MF Threefinger  
  
FW Happy  
FW Kid Twist  
FW Duke  
FW Dasher

#### CURRENCY TRADERS

GK Balboa  
GK Korona  
  
SW Rial  
SW Rouble  
  
DF Ducat  
DF Lire  
DF Peso  
DF Zloty  
  
MF Franc  
MF Gulden  
MF Rupee  
  
FW Escudo  
FW Dollar  
FW Mark  
FW Pound  
FW Yen

#### CENTRAL CHIPPENAS

GK Brooks  
  
SW Wheeler  
  
DF Barnes  
DF Preston  
DF Washington  
  
MF Emmons  
MF Warriner  
  
FW Merrill  
FW Robinson  
FW Saxe  
FW Thorpe

#### SOCKHEADS PART II

GK Earl Black  
  
SW Robert White  
  
DF Gary Gray  
DF Greg Green  
DF Steve Silver  
  
MF Andrew Aqua  
MF Bob Brown  
MF Peter Pink  
  
FW Bill Blue  
FW Gil Gold  
FW Lee Lavender

#### HOLLYWOOD 200

GK Zero Mostel  
  
SW Orson Welles  
  
DF Raymond Burr  
DF William Conrad  
DF Charles Laughton  
DF Slim Pickins  
  
MF Nigel Bruce  
MF Dom DeLuise  
MF Sidney Greenstreet  
MF Robert Morley  
  
FW Roscoe Arbuckle  
FW Jackie Gleason  
FW Alfred Hitchcock  
FW Stubby Kaye  
FW Peter Ustinov

#### DIAMOND GEMS

GK Camparella  
  
SW Aparicio  
  
DF DiMaggio  
DF Morgan  
DF Robinson  
  
MF Aaron  
MF Musial  
  
FW Clemente  
FW Mantle  
FW Mayse  
FW Rose

#### 20<sup>th</sup> C

GK Andre Kertesz  
  
SW Jerry Velsmann  
  
DF Ansel Adams  
DF Henri Cartier-Bresson  
DF Danny Lyons  
  
MF Diane Arbus  
MF Alvin Langdon Coburn  
MF Robert Frank  
  
FW Harry Callahan  
FW Alfred Stieglitz  
FW Garry Winogrand

#### SCIENTISTS

GK Newton  
  
SW Copernicus  
  
DF Keppler  
DF Pascal  
DF Pasteur  
  
MF Doppler  
MF Kelvin  
MF Mendel  
MF Richter  
  
FW Curie  
FW Darwin  
FW Einstein  
FW Fermi

UNITED PRESS

BUDS DRESS CODE: Hair below shoulders, tie-dyed shirt, roach clip, blue jeans shredded at the ankles, a beaded belt, and Birkenstocks. Every player must have a golden retriever with a red kerchief around its neck for a collar. Frisbee optional.

DECOMPOSERS COLOURS: All black with the sole exception--white jerseys with 5 horizontal lines in black across the front, decorated with a quote from the works of that player. Black armbands with player initials, and no numbers--just names and "R.I.P."

GOTHAM CITY EVIL DOERS COLORS: Black and blue. Blue shirt, black pants and brass knuckles.

JOSE'S COLORS: Blood and guts (in camouflage style). Doesn't look so bad when our opponents bleed a lot or get punched out. Whole team to be sent to charm school next month.

BLACK AND WHITE to KOMIC DRESS CODE: Top hats and spangled shorts? Let's be real, Becker, everybody knows spangles clash.

JUVENTUS to IT: Say, isn't that smoke I see drifting up over Division II? You know what they say, where there's smoke, there's ~~Smoke~~ Fire...

CHESSMEN to DIVISION II: We're doing better guys. The Fire only had 61 shots on goal this time around.

DECOMPOSERS to FIRE: If this lineup doesn't work, there is no way of defeating you. If it does, then by now it should've been obvious to everyone as to how.

DECOMPOSER to DIVISION II OTHERS: It's not impossible to beat him. Write me and I'll tell you how--at a price...

IT to DECOMPOSERS: I don't know, you may have trouble selling your info after this season's results.

CHESSMEN to JUVENTUS: The Dublin Fire have found a hole in the Commissioner's program. That he has taken advantage of it is to his credit. I hope that the hole is plugged by next season.

IT to CHESSMEN: Believe me, I'm monitoring the situation closely and will take steps should they prove necessary. Let me point out, though, that Fire are not invincible. (Uh oh, now you've done it.)

GOTHAM STAR: In a recent interview with Gotham City Evil Doers owner Lex Luthor was quoted to say "Fire? Who cares. First we'll bring the Giants to their knees then worry about putting out the Fire. With my genius there is no way that we will finish anywhere but in First."

DEALS! DEALS! DEALS!: Wanted: SL10 FW in exchange for SL6 FW plus lots of cash. Could also be interested in SL9 FW. Contact Jose's Heroes Manager, Pete Fuchs.

CHESSMEN to PSEUDORANDOM NUMBER GENERATOR: Don't you dare do that to me again. All those bookings in one match was just unbelievable!

IT to CHESSMEN: Well, dice can be just as unforgiving. Small consolation, I know.

SONG OF THE MONTH: "We Don't Need Another Heroe."

JOSE'S HEROES to JUVENTUS: Green cards are easy--we make our own. It's trying to communicate in my broken Spanish that is tough.

BUD to "EWE-VAY": Not a true soccer fan?! I'll have you know I followed the Quaker avidly every spring, or was it summer?

REDLANDS JUVENTUS to GIANTS: Touchy, touchy, touchy...what's the matter, Peter, your conscience been bothering you lately?

JUVENTUS to CHANGERS: That was a cheap shot, Langley, even for you.

GOTHAM STAR: Head coach Egghead gave roving reporter Clark Kent this prediction inbetween practice sessions with the Evil Doers: "Our big game this month will be against the Dallas Literary Giants and I'm willing to bet my contract that the Evil Doers will come out on top 4 to 3."

IT: Well, it was decided by one goal. All in all, an excellent prediction.

GOTHAM STAR: On a recent talk show "The Lois Lane Show" midfielder Dr. Doom said, "he had no idea what the final score would be but Doc

Savage will be in traction and Natty Bumpoo will wish he had stay a Boy Scout leader." The Grim Reaper added that the Giants' Nick Adams might as well stay home if he can't stand the sight of blood--his! Lois Lane ended the show mentioning that the Gotham City Evil Doers--Dallas Literary Giants match is turning to a feud and that when watching the game Parental Guidance is suggested.

JH to MMLD: I'm too dumb to understand. or is that what you are trying to tell me?

CHESSMEN to COMPOSERS: That was an interesting mailing. Trades should benefit both sides and should not be choked off, however.

IT: ...he said, trying to calm the lynch mob...

KNFL SPORTS WEEKLY: Word from the Juventus front office has it that Bobby "Birch Bomber" Frost has been put on waivers following his release from a Redlands hospital last week. Management was tight-lipped, but an unnamed source said, "His behavior wasn't the only problem...it was all that graffiti he wrote on the locker room walls, for crying out loud...bad stuff, terrible stuff. Guy thinks he's a poet or something. Well, hey, why not? He sure as hell isn't a soccer player..."

CHESSMEN: I am not in favor of being called the Knational Football League. Surely we can be more original than that.

IT: That's one against. Actually, I would like to come up with some name for this league, and would like suggestions. I guess that in my own mind I've been thought of it as the ITFL (when I've had to), but it would be nice to have something original.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110



From I'm Pretty Sure I've Got My Deathray In Here Somewhere!, by Sam Hurt  
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(continued from page 5)

from the GM's perspective. On the other hand, it can be a little frustrating, because we're playing in each other's leagues and must, therefore, discuss things in ways that don't reveal too much information.

But here now, weren't we talking about the perils of moving? The most annoying single incident related to moving was when my first choice for a financial institution wouldn't let me open an account without a valid State of Minnesota driver's license (or picture ID). Sorry, kid, your out-of-state doesn't really prove who you are, even in combination with the Cray Research employee ID badge with the picture on it which, surprisingly enough, looks quite a bit like the picture on the Virginia driver's license. When I tried pointing out to the customer service rep that it was impossible to get any form of ID out of the State bureaucracy any sooner than at least six weeks after applying and that their restriction in effect means that people, like me, moving in from out-of-state effectively can not get an account at the institution, she just admitted that yes, it was restrictive, but that was policy. Heck, I know when I'm being told to patronize the competition. Maybe someone out there with more experience with banks than I can explain the rationale behind this one to me.

Having been on the new job for three weeks now, the initial excitement and wonder have begun to wear off and I'm going through a bit of a slump until I really get acclimated and it feels completely comfortable. It's interesting how your perspective on a company changes when you're on the inside, particularly a company with Cray's reputation. From the outside, it appears that it's like a precision machine, filled with people passionately committed to making supercomputers and doing so flawlessly. Now that I'm part of it all, I realize that it's a company like any other, with its share of problems and employees who are mediocre at best. (No, I won't dare speculate where I'd fit on the scale.) Nevertheless, I'm still thrilled to be working there.

Well, I suppose this is a mini-milestone of sorts for IT; half a year now, and the largest issue so far. Is it too early to speculate on the future, realigning our course based on six issues' experience? I guess not. Now that I'm committed to being settled in one spot for at least the next six months, I'm looking forward to seeing how well I can handle putting out issues which are preceded by a "normal" stay-at-home month. It seems like most of the previous five have had something cutting into the production time--a vacation here, a Con there, and, of course, moving itself. I feel things are beginning to fall into place, though. I've begun to develop a routine for GMing the games, and I think I've got the behind-the-scenes administration finally licked. I still feel a bit out of my depth in trying to produce a letter column that's of general interest yet doesn't contain everything but the kitchen sink. I'd also like to get more artwork in the zine, to break up the omnipresent text; unfortunately, I've hampered a bit by my early decision to get permission before I print any commercially-published items (which is why I've never printed many of the cartoons people have sent in). I'll see what I can do.

Generally, though, things seem to be going smoothly enough that there should be some new game openings in the near future, maybe even including something radical like Diplomacy (what's that?). I'm also looking at the possibility of working up a contest or trivia quiz of some sort. As always, I welcome any feedback and suggestions you may have for things you'd like to see. Since I can't be completely objective, it's a bit difficult for me to tell if I've taken a wrong step or not, leading to my paranoia about, e.g., all the movie stuff in the letter column. I guess Piggott's law (a good fanzine is produced for the benefit of its editor) is only valid for me up to a point. On the other hand, maybe I should just shut up and enjoy this niche.

# THE LAST PAGE

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

## DEADLINES

Sopwith:		15 NOVEMBER 1985
Diplomacy:	(8:00 p.m. Central Time)	23 NOVEMBER 1985
United:		29 NOVEMBER 1985
For articles, etc:		18 NOVEMBER 1985

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

## GAME OPENING

Sopwith:	\$2.00 game fee	NO NMR fee
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Gamestart info to Mike Dean, address on page 13. Game fee to Knight.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

## WAITING LISTS

United: Derwood Bowen, James Goode  
Twixt: Bill Becker, Steve Courtemanche, Conrad Minshall, John  
Narciso, Tom Johnson

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

Dan Stafford, Conrad Von Metzke, Robert Acheson, Matt Fleming, Steve Dycus, Kevin Brown, Michael Burstein

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

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NEXT TO LAST ISSUE for Derwood Bowen, Mark Frueh, Scott Hanson, and Martin Le Fevre.

LAST ISSUE for Dick Martin.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

It's a Trap! #6 has been brought to you by: Steve Knight  
2732 Grand Ave. S #302  
Minneapolis, MN 55408 USA  
(612) 872-9571

Estimated posting date for issue #7 is 26 November 1985.

110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110-110

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.

Sopwith is a game of WWI aerial combat, invented by somebody and probably copyrighted by somebody else.

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