

Oh, hell, Martha. it's another issue of that artsy-fartey...

Now, John. What's it got in it this time around?

Says here he's got the Diplomacy games on the next page. Hmph. As if we wouldn't know something like that by now. No sign of the new games, though. He must still be looking for players for both of 'em. Some Diplomacy house rule changes on page 4, though. I wonder...yep, there's a bit of connected discussion about house rules and NMRing and stuff in the letter column.

Where's that, John?

Let's see, he's got the letter column starting on page 10. Long one, too-- goes on for four...six...eight...nine pages. Whew! Lot of movie stuff, as usual.

Well, you hardly needed to tell me that. Look, he's trying to be a film critic again on page 8. I wonder if he realizes how he comes across? Who's he trying to be, James Agee?

It must have at least crossed his mind. Looks like there's an extra sheet in here--a questionnaire. Says on the front cover we can get free postage on one issue of the zine, in addition to getting reimbursed the postage for returning the questionnaire, by just circling our answers and sending the thing in. Guess I won't object to giving him a piece of my mind.

Where does it say all that?

Two paragraphs above where I'm reading, don't you see? I swear, sometimes I think you lose more of your eyesight every day. Hm...he's got all that soccer United stuff, starting on, uh, page 19--lots of it, too. I wonder what he's...aha, he's giving everyone the lowdown on what to expect for next season, as well as information about the Qup Tournament and stuff like that.

Anything else?

I don't think so--nope, I'm wrong. He's got another one of those space-filling editorials sandwiched in after the Diplomacy games.

That'd be about...page 5 then, wouldn't it?

Nope, it's on page 6. Well, you go ahead and take a look. I'm going to go get a beer.

No, John! Not the refrigerator!

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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 50c + postage per issue.

Fall 1902

ANDY PANDA

1985A2

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 T6E 2A0 CANADA
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*Please note that Robert Acheson is now the Russian player of record. My thanks to Russ for returning and to Matt Fleming for the unneeded English standby orders.

ANDY PANDA FALL 1902 RESULTS:

AUSTRIA: A BUD S A ser-tri; A SER-tri; A vie S A ser-tri (ann);
 F TRI-adr.
 ENGLAND: A yor-NWY; F lon-ENG; F NTH C A yor-nwy; F nwy-SWE.
 FRANCE: A bur-pic (r-mar,otb); A PAR S A bur-pic; A spa-GAS;
 F mid-BRE; F wes-TYS.
 GERMANY: A MUN S A ruh-bur; A PIC S A ruh-bur; A BEL S A pic;
 A ruh-BUR; A BOH S ITALIAN A tyo-vie;
 F DEN S ENGLISH F nwy-swe.
 ITALY: A VEN-tri; A tyo-VIE; F APU-adr; F lon-TUN.
 RUSSIA: A rum r UKR. A GAL-rum; A MOS S F sev; A UKR S A gal-rum;
 A WAR-gal; F swe-nwy (r-bal,bot,fin,sk,otb);
 F SEV S A gal-rum.
 TURKEY: A RUM S A arm-sev; A BUL S A rum; A ARM-sev; F BLA S A rum;
 F con-AEG.

The Austrian A Vie is annihilated. The French A Bur is dislodged and must retreat to Marseilles or off the board. The Russian F Swe is dislodged and must retreat to Baltic Sea, Gulf of Bothnia, Finland, Skagerrak, or off the board.

Orders for Winter 1902 (which may be made conditional upon the retreats for this season) and Spring 1903 (which may be made conditional upon this season's retreats and the Winter builds) are due 8 February 1986 at 8:00 p.m. Central Time.

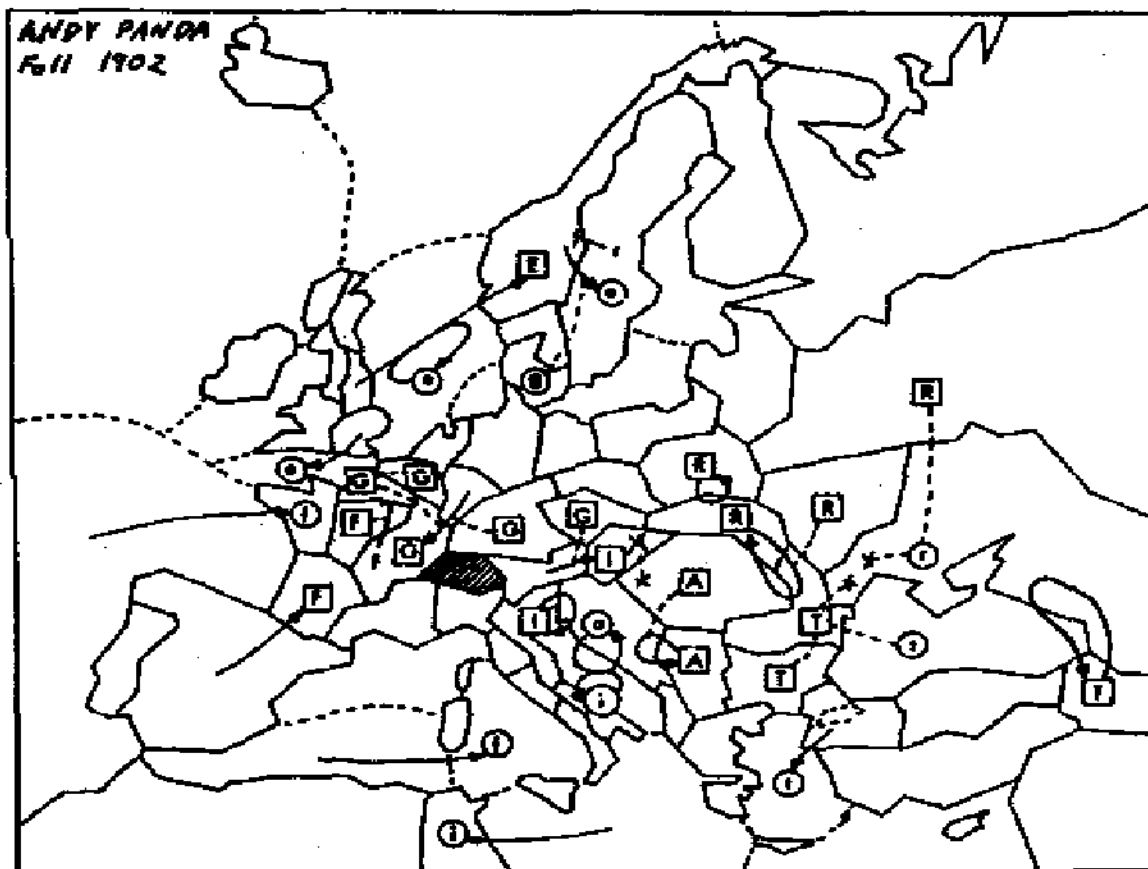
ANDY PANDA FALL 1902 SUPPLY CENTER CHART:

AUSTRIA:	bud,tri,ser	(3)*even
ENGLAND:	edi,lon,lpl,nwy,SWE	(5) build one
FRANCE:	bre,mar,par,por,spa	(5)*even
GERMANY:	ber,kie,mun,bel,den,hol	(6) even
ITALY:	nap,rom,ven,tun,VIE	(5) build one
RUSSIA:	mos,sev,stp,war	(4)*remove two
TURKEY:	ank,con,sm, bul,gre,RUM	(6) build one

*Austria is even due to the annihilation of A Vie.

*France may build one if A Bur is ordered to retreat OTB.

*Russia will only have to remove one if F Swe is ordered to retreat OTB (a real important distinction, right?).



ANDY PANDA FALL 1902 PRESS (grey):

MUNICH to LON, ROM: Sure guys, I'll take on Edi alone. But if you guys want any of these centers you had better get over here.

MUN to PAR: Looks like you were wrong about the R/T.

MUN to GM: Michael J. Fox (as Alex Keaton) is Republican. Very Republican. Steve Knight (as Steve Knight) is...?

IT to MUN: ...someone who feels the Democrats and Republicans do a good job of splitting up the pie between them and preventing, whether they intend to or not, other parties and ideas from being heard. Extra credit: who did I vote for in 1980?

THE WALL to FINLAND PRESS AUTHOR: Gee, these players are a real expressive group, aren't they?

TYROLIA to BOHEMIA: Fancy meeting you here. Sightseeing? I suggest beautiful downtown Vienna.

TUNIS to PARIS: Gee uh gosh ummm. You're one of the all time best huh? I usually don't consider it smart to attack the only neighbor that is not attacking you, but then again I've only been in the hobby 3 1/2 years, what do I know?

ROME to AUSTRIA: It could be worse. I could be playing a competent game. You're likely better off with me opposing you.

LONDON: Rumors of the Prime Minister's death are greatly exaggerated. He was merely away at a summit conference with the Czar in Geneva last month.

VIENNA to THE WALL: The question is...who goes to the next life first, chum?

AUS to ITA: Actually the count is 51. Who has time to be bored? You?

THE WALL to BIRSAURON: That move was from "the best" eh? Why aren't I impressed.

SWITZERLAND: Shit, here I am stuck in another soap opera.
 ALBANIA: Although it's only rumor at this point famed movie producer Roman Pundaski is supposed to have begun screening applicants for yet another production of GONE WITH THE WIND.
 Again it's only conjecture at this point that Ms. Melinda and Mr. Wall have been offered key roles in what could be a movie epic.
 MOSCOW to VIENNA: Melinda, I expect you to support me back into Rumania.
 MOSCOW to CURITANT: You should start worrying about the WALL and get the hell out of Rumania.
 MOSCOW to ROME: Now, listen James, if you finally want to do well, just remember to do as I say and I'll let you finish 2nd.
 MOSCOW to MOSCOW: Hit the road jack--I'm taking over.
 CRETE to AUSTRIA: You make friends fast.

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DIPLOMACY HOUSERULE CHANGES

Based on the NMRs these past few months, some conversations I've had on the phone with various people, and some particularly cogent correspondence (see this month's letter column), I have decided to reverse my policy on two points concerning NMRs.

1. I am immediately dropping the \$5.00 per-NMR deposit. I have returned the "extra" deposit fee sent me by those players who happened to have NMRed and very admirably did not get discouraged enough to drop their positions. (The sum has been added to the players's subscription credits; you may write me for a cash refund if you so desire.)

I still intend to keep the initial \$5.00 NMR deposit for now, but I would like to invite some discussion, particularly from those many of you who have far more experience in this matter than do I, about what sort of fee/deposit system works best to discourage NMRs. I suspect that the initial NMR deposit works as well as one can hope, which is really a recognition that there is, unfortunately, no way to completely eradicate NMRs. I have thought of adopting a suggestion of Mike Dean's, that the NMR deposit money essentially be put into a pool which will be divided amongst the original players who played their positions to completion without NMRing, thus raising each player's financial reward for staying in the game as players inadvertently NMR. As Rob Anderson points out in this month's letter column, though, NMRs are going to happen regardless of the financial stake the players have in the game. (Lord, do I know that; any of my GMs can tell you how embarrassingly prone to NMRing I can be.) In any event, I would very much like your suggestions and comments. [NOTE: The \$5.00 per-NMR deposit still holds for the United game; United is a tremendous amount of work to GM and administer, and is a little more resilient to NMRs.]

2. I will immediately begin providing NMR insurance for those players who request it. (For those unfamiliar with the term, this means I may call players for whom I do not have orders on deadline day--collect.) Groundrules are thus: 1) you must explicitly request NMR insurance by sending me your phone number. 2) I will not begin calling until I have received my mail on deadline day and will not call anyone any later than the telephone deadline time on deadline day. 3) I make no promises to call; if it is impossible for me to make NMR insurance calls (e.g., I get called in to work), that is the way things work out. 4) I will call collect; players may refuse to accept the charges and return the call. 5) a player may not request separation of seasons during an NMR insurance call--or when calling me in response to an NMR insurance call (to try to avoid delays induced merely by a lazy player's trying to give themselves more time to write).

SPRING 1902

BULLWINKLE

1985AY

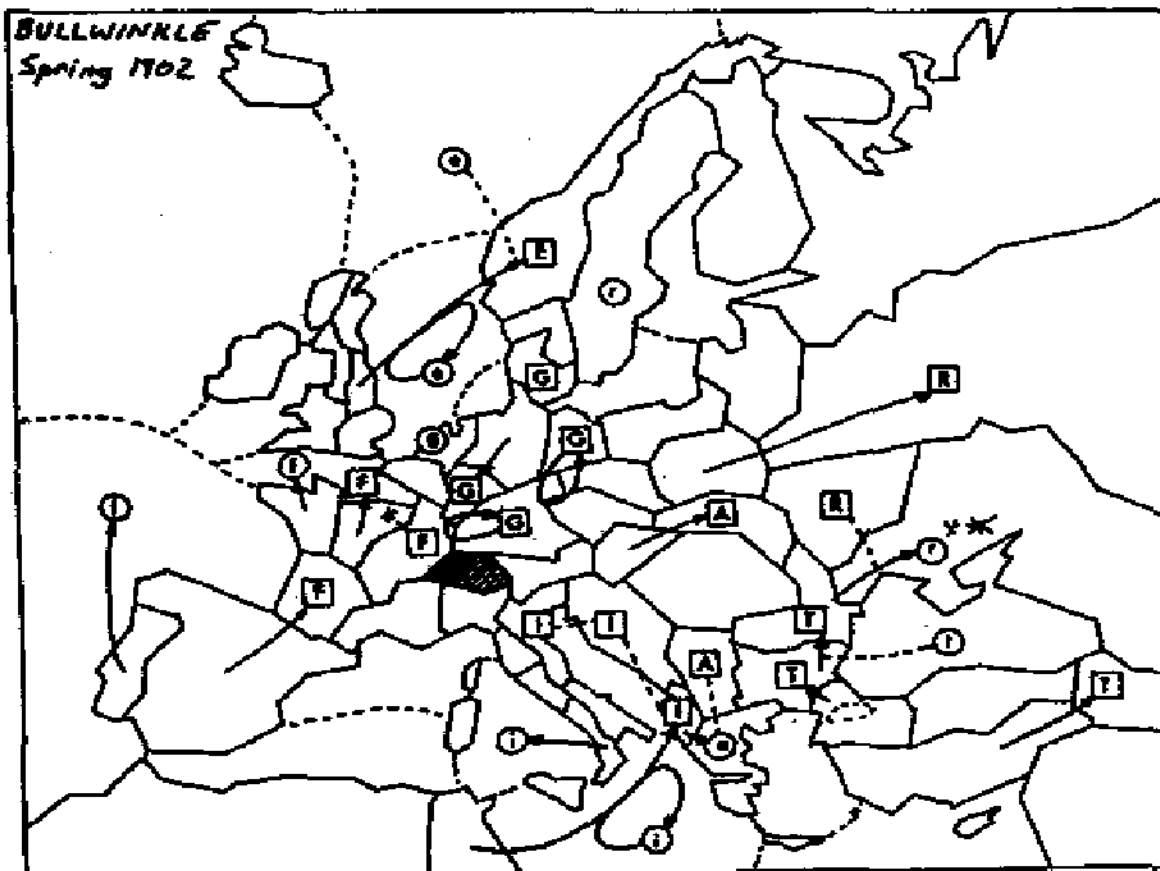
AUSTRIA:	Don Sigwalt	133 Sedgefield Cir.	Winter Park, FL	32792
ENGLAND:	Marc Peters	1814 Cameron Dr. #3	Madison, WI	53711
FRANCE:	Jake Walters	P.O. Box 1064	Brookline, MA	02146
GERMANY:	Paul Reuterberg	4158 Monona Dr.	Monona, WI	53716
ITALY:	Pete Gaughan	3121 E Park Row #165	Arlington, TX	76010
RUSSIA:	Robert Anderson	Room 13 Robinson Hall	Central Michigan University	Mt. Pleasant, MI 48858
TURKEY:	Kevin Brown	100 Patton Dr.	Warner Robins, GA	31093

My belated thanks to Marc for returning as England last season. My thanks this turn to Robert for returning as Russia, and to Conrad Von Metzke for the unneeded standby orders.

AUSTRIA: A SER S F alb-gre; A vie-GAL; F alb-GRE.
 ENGLAND: A yor-NWY; F NRG S A yor-nwy; F NTH C A yor-nwy.
 FRANCE: A BUR S A par-pic; A par-PIC; A spa-GAS; F bre-ENG; F por-MID.
 GERMANY: A BER-bur; A DEN H; A kie-RUH; A MUN-bur; F HOL H.
 ITALY: A TRI S A tun-alb; A tun-ALB; A VEN S A tri; F ION C A tun-alb; F nap-TYS.
 RUSSIA: A UKR S F rum-sev; A war-MOS; F rum-SEV; F SWE H.
 TURKEY: A bul-RUM; A con-BUL; A sev S A bul-rum (ann); A smy-ARM; F BLA S A bul-rum.

The Turkish A Sev is annihilated.

Orders for Fall 1902 are due 8 February 1986 at 8:00 p.m. Central Time.



BULLWINKLE SPRING 1982 PRESS (white):

BURGUNDY: Hey, who's this in Bur? Is it me? How did I get here?

G to E AND R: What a pitiful pair you guys are. Geez.

BERLIN to PARIS: Why is Bel so important to you, anyway?

1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-



From I'm Pretty Sure I've Got My Death-Ray in Here SOMEWHERE! by Sam Hurt.
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EDITORIAL

I'd almost be willing to bet that those of you who have been publishing for awhile and have been through producing a zine over the holiday season smiled a little, shook your heads, and mumbled, "He'll learn," when you saw that I had set the deadline for this issue between Christmas and New Year's Day. In the future, I shall be one of those publishers shaking their heads and mumbling when the next novice publisher with clouds in his eyes sets such a deadline.

Deadlines, deadlines, deadlines--the constant tension between a deadline short enough to keep the games running at a steady clip and a longer one which, it is hoped, afford time enough for advance preparation to be carried out to ensure a quick turnaround. And real life keeps banging away at the door, demanding attention. I guess I'm running out of the initial surge of adrenalin which made for quick turnaround on four-week deadlines but which doesn't last in the long term for a steady schedule. I guess this means that I'm going to deadlines set five weeks apart, which means you should have a solid four weeks for negotiations and what-have-you between the time you get the zine and the last minute for sending orders in on time. I hope that this is not a great inconvenience or disappointment to anyone, but one thing to which I do feel committed is providing a zine which is entertaining for the general reader as well as the games-player, a goal which takes much more time than if this were a zine exclusively devoted to the games.

Additionally, there are a number of projects, both hobby-related and not, to which I wish to devote a little more time. With four-week deadlines, I'd barely finish my half-week to week-long period of vegging out before it'd be time to start actively working ahead for the next issue. If I can avoid burnout by taking things a little more slowly, well, I can only hope you consider that as worthwhile a benefit as do I. (As a final argument in favor of longer deadlines, Andy Panda sees this issue the first non-U.S. Dip player in IT! Seems to me that if this zine will be fraternizing with

internationalism, I'd better set the games at a pace where Robert and others who don't happen to reside within the same political boundaries in which I happen to reside will have a relatively equal chance at communicating.)

For anyone who may have forgotten that United is a postal game which is modelled after some real game where people run around a field kicking a round ball, I just received my issue of Soccer America containing the World Cup draws for the first round. Canada, for whom I am cheering due to neighborly proximity, got a tough draw in Group C, containing France (the European champions), the Soviet Union, and Hungary. France will probably be toughest of the three followed by the S.U., but the Canadians may very well be able to pull off some surprises, particularly if the Mexican crowd will back its fellow North Americans against the European clubs. (Not that I really know what I'm talking about here, but I sure can parrot what I read, can't I?)

As long as we're on sports, I must say that I'm pleased to see Alan Parr's gaming system taking off over here. Apart from the three United leagues currently under way which I know of (Bill Becker's, IT, and James Goode's), there is now a new game, Ballpark, the brainchild of Tom Hise, which is, as you might expect, a United-like baseball game, to be run in Pete Gaughan's Perelandra. I had thought at various times of trying to come up with something like this myself. It seemed to me that the number of players on the average baseball roster made it a much more likely candidate for such a system than American football (although a United-like football game has been invented by John Norris, a British GM, and appears to be doing handsomely). Unfortunately, my general lack of creativity in designing games was hampered by my not being an in-depth baseball fan, so I never got beyond throwing around some ideas in my head.

Tom, however, appears to have overcome those obstacles and arrived at a game with some real depth. The formulae in use are a bit complex (enough so that I suspect the game might be a bit unwieldy to GM without the aid of a computer) but that should also serve to obscure any optimum strategies which may exist and encourage wide experimentation amongst the managers. I plan to participate as soon as I can get things here straightened up to the point where I can take the time to puzzle out a decent starting lineup.

I've pretty much decided that I'll be moving from this apartment as soon as my lease is up (March or April). Seems that if I'd have had given myself more time to look around (I picked out this place when I came back for three days expressly to hunt for an apartment) I could have definitely landed a much nicer place for only slightly more than what I pay here. And since it's proven extremely difficult to get things fixed here (my front-door buzzer has not worked since I moved in), I see little reason to stick around longer than I have to--or longer than inertia keeps me here.

One last shot: The Adventures of Mark Twain, the first feature-length film in Will Vinton's Claymation, will be opening January 17 in eight different cities, including here. I've seen clips from it at two different talks given by animators from the Vinton studios (one just last week and one in Washington last April), and it looks astonishingly terrific. If you're at all interested in seeing what is very probably the best commercial animation available to today, you definitely ought to see this film. If you feel, as I do, that you should do what you can to prove to the distributors in the U.S. that there is a market for intelligent animated features made with great style, wit, and care, then see it during the first week, as the first week box-office figures really make or break a film. (A film which does poorly the first week is much less likely to get the sort of continuous advertising revenue, for example, which will give it a push towards being a hit.)

The S.E. Hinton Films

The books of S.E. Hinton have been translated to the screen very unevenly. I say "have been translated" instead of "translate" because I think the flaws in the Hinton adaptations have not been the fault of the books. Of the four, I have neither seen nor read Tex and so can make no comment except that from what I've heard it appears to be quite a good film.

The Outsiders is probably one of the more famous juvenile novels around, always having been advertised as "a revealing novel about teenagers--by a teenager." I can think of no other movie which I dislike so much, but which I have still seen no less than three times. I went the first time simply to see it, and was so dismayed that I saw it a second time just to be sure that I wasn't being unreasonable relative to my expectations from having read and loved the book numerous times since grade school.

I think there are many problems with the film, but the main one was illustrated for me by the fact that my sister, in Junior High at the time and beginning to discover Boys, went nuts over it because of the handsome young actors. Never mind that, having grown up in a relatively safe middle-class family, she would have completely avoided the characters supposedly portrayed by those same actors had she met any of them on the street. This points up the fact that the greasers (a.k.a. "juvenile delinquents") who are the main characters are mere cardboard. Thus, moments such as Ponyboy's recitation of the Robert Frost poem "Nothing Gold Can Stay," which should serve as a stark contrast between the hard exterior of a greaser and the sensitive, just-like-you-and-me interior, come off as merely hokey. Similarly, the dramatic reunion of the Curtis brothers is an emotional loss because there has been about a minute of screen time spent on them as a family before that point. In other words, the screenplay is short on genuine character development and long on telling you about things without actually showing them. If I'm not going to actually see a loving relationship between Ponyboy and his brother Sodapop, why should I care when I'm just told it exists?

(One other point; I thought Carmine Coppola's score for the film was thoroughly misplaced. He can manage a pleasant enough score for things like The Black Stallion, but dramatic depth to effectively counterpoint a film's visual images is beyond him. If the overblown scoring of Dallas's run from the police isn't enough to prove my point, check out his repetitious score for Abel Gance's restored Napoleon, which is highly recommended despite this flaw.)

In short, I thought The Outsiders an almost complete pillaging of what could have been a superb film, with only Francis Coppola's expected competent direction to maintain any interest. I saw it the third time only because it was on a double with Rumble Fish, which I had not previously seen. I have since seen that one three times as well, but in this case because I think Coppola, screenwriting in conjunction with Hinton, has made a terrific film from a Hinton novel for which I did not care when I first read it in high school. Stylistically, the second film is almost a complete reversal, filmed in black & white, rather dark and with no attempt to sanitize the language used for the benefit of a juvenile audience. (The Hinton novels contain no profanity themselves, surprisingly enough.)

Mickey Rourke is ideal as The Motorcycle Boy, the local mysterious hero-cum-idol who doesn't really belong in his environment and older brother to Rusty James, played by Matt Dillon in the first role of his for which I've really felt anything. Stewart Copeland (ex-member of the Police) contributes a terrific score which effectively mirrors the rather stylized design of the film. I think my enjoyment of Rumble Fish is in no small part due to how it actually enhanced the book for me--and when was the last

time you saw a screen adaptation which actually taught you things about the book it was adapted from?

Which at last brings me to That Was Then, This is Now, the last and latest Hinton adaptation to reach the screen, released some month and a half ago but which I finally got around to seeing relatively recently (and which is therefore the primary cause for this bit of writing). Emilio Estevez optioned the book during the spate of interest in Hinton brought about by the production of Outsiders and Tex, figuring, correctly, that the film interest in Hinton's work made it a marketable property. Estevez wrote the script, and he has said in interviews that this is the first part of his bid to be a Hollywood wunderkind in the Welles tradition. Welles, after all, was a genuine master of adapting literary works for the screen. If That Was Then, however, is a true representation of Estevez's abilities in creating a screen adaptation, I can only hope that he either matures as a writer or does not count on future screenplays to make a living.

The real tragedy here is that Estevez has somewhere managed to suck the life's blood out of a vital story until it is left completely cool (I winced through much of the dialogue as though I were chewing on an ice cube), in a manner that attempts to be hip, Eighties, and au courant. Instead of making, for example, the relationship between Bryon and Kathy symbolic of the changing times's effect on Bryon's relationship with best friend Mark (the latter played by Estevez), he's made it the focal point and dragged the story down into a hackneyed woman-comes-between-two-friends tale. The characters generally speak with Estevez's voice, somewhat flip and attempting to be witty in a manner reminiscent of David Letterman (but without the humor, thank goodness). One of the biggest casualties in this regard is Kathy's younger brother M&M, who ought to be likable enough that we care when he runs away and Bryon helps find him, but who is instead merely dull, sullen and bitter. Part of the problem here is that Estevez has failed to understand that you can not move a story from one time period to another without attempting to preserve the context which gives the plot any impact. In this case, updating the story from the flower-child Sixties to the Eighties doubtless made for a less expensive production, but in the process we lose the motivation which should make us like M&M.

If this film has anything to recommend it, it is the relatively likable performance of Craig Scheffer as Bryon--but even then a stronger director would doubtless have given us a better sense of Bryon's character. Not even the small charm, though, of having been filmed in the Twin Cities (the street scenes were shot not nine blocks from where I live, and the place where the characters order hamburgers is really a Mexican fast-food restaurant which is one of my main haunts) could salvage this for me.



From Eyebeam, Therefore I Am by Sam Hurt. © 1984 by Sam Hurt. Reprinted with permission.

It's a Letter Column!

From Greg Ellis (1 December 1985):

First off, the \$5 per NMR deposit is Conrad Minshall's idea for his game in Butter Battles.

/* Whoops, my mistake. That's what I get for not reading the zines I receive more thoroughly. Subzines begin to blend into the atmosphere of the zine itself, and if you're not careful or observant, you begin misattributing things. In any event, a correction like this serves as a good enough introduction to a genuine discussion of NMR policies.

*/

From Rob Anderson (???):

Have you considered adopting a system to help prevent NMRs? Conrad Von Metzke has one, in Costaguana, that I particularly like: the sealed order system. /*...*/

NMR deposits have never worked for me because although they are intended to provide incentives to write on time, the thought of losing five dollars is in the back of my mind if I have two exams coming up. The sealed orders system also helps keep the game running more smoothly for other players.

From James Wall (5 December 1985):

I've been thinking about your NMR deposit policy and this is a semi-formal protest. I feel the idea encourages NMRs. No one enters a game assume he'll NMR out. Why throw away good money? The 2nd NMR deposit may convince someone not to risk another \$5 and decide it is better to NMR out if he's a clod, or resign if he has some manners. Either way the game loses. The most enjoyable games seem to me ones where there is little turnover of personnel. Maybe you don't see things my way but why give incentive for only marginally interested Dip players to leave the game? GMs shouldn't encourage player turnover.

/* In light of the experience since Andy Panda and Bullwinkle have begun, I find that I completely agree with Wall's assessment of the long-term effects of the per-turn NMR deposit on Diplomacy games. I have recently spoken with Greg Ellis on the phone, and he confirms that Conrad Minshall has seen the same reaction in his subzine. I have thus completely reversed my policy, as spelled out on page 4.

I would like, however, to entertain some discussion, particularly from those many of you who have far more experience in this matter than do I, about what sort of fee/deposit system works best to discourage NMRs. I suspect that the single NMR deposit works as well as one can hope, which is really a recognition that there is no way to completely eradicate NMRs. I have thought of adopting a suggestion of Mike Dean's, that the NMR deposit money essentially be put into a pool which will be divided amongst the original players who played their positions to completion without NMRing, thus raising each player's financial reward for staying in the game as players inadvertently NMR. As Rob points out, though, NMRs are going to happen regardless of the financial stake the players have in the game. (Lord, do I know that; any of my GMs can tell you I am far from the most reliable player around.)

*/

From Michael Burstein (1 December 1985):

Back in IT! #5 you asked (in the letter column) if anyone knew how great sliced bread was when it was first invented. Well, I don't know how great it was when it was first invented, but I do know how the expression came into being.

During one of the Great Wars (either WWI or WWII), the government needed to use the bread-slicing machines for something that had to do with the war. I really don't know what they needed them for, but it was most likely that it wasn't the machines so much as a specific part of the machines.

As soon as the government had confiscated every bread-slicing machine in the U.S., there was an uproar as you wouldn't believe. It was even bigger than the movement to bring back Old Coke. The government was eventually forced by the population to restore the bread-slicing machines. Immediately the expression, "it's the greatest thing since sliced bread" caught on, and as opposed to "where's the beef?" it's still kicking around today.

How's that for letter column diversification?

/* Quite good, if I say so myself. You sure you're fifteen?
*/

From Bill Becker (???):

On TV, having science fiction to watch is better than not having any, thus I love Amazing Stories, and Twilight Zone, even when they are predictable. I'm not thrilled by Cosby. I prefer Night Court. If you need objective reasons beyond, "I enjoy these shows more than the other programming offered," then you are asking more than I wish to think out at 1 in the morning.

/* I doubt that there's any such thing as an "objective reason" for appreciation of one thing over another. I always enjoy hearing what others do or don't enjoy; if I sometimes come across as arguing a bit, it's more because I'm intrigued by what people do or don't like about what's in question. Please feel free to send me nasty mail if I'm inadvertently scaring off contributions.
*/

From Michael Burstein (30 November 1985):

You wanted to know how I got chosen to be an extra in the latest Woody Allen movie, the one that has a working title of Fall Project '85. Well, a casting company sent out photographers to take pictures of kids at various New York schools, and one of these photographers took a picture of Charles Ardal (a friend of mine) and me. We were then called on the telephone because Woody Allen wanted to see us. We met him in Manhattan for about two minutes at the Manhattan Film Center, where many people had been called to meet him at various times. Allen was looking for a kid (I hate calling myself a kid, but...) to play a principle character, but even though Charles and I weren't selected for that role (whichever one it was), he liked our looks as extras. Right now, they're still doing filming, but when they're done, I'll write an article for IT! about my experience (if you think you'd want to print it).

As for my appearance in The Front: I don't have a photo of me available now, but I'll describe the scene. Woody Allen is being given an award at his old school in front of an auditorium full of kids. There are a few shots directly at the audience. I'm in the front row, on the right (not my

right, but your right) in a white shirt and sporting a smile. I'm only about six years old in that picture. My hair back then was blonde, so look for that. I also didn't have glasses back then.

I usually watch the NBC Thursday night lineup from 8 PM to 10 PM also, and I must disagree with your feeling toward Night Court. I enjoy it very much, but maybe that's because I live in New York, where the show is based, and a lot of the "wierdos" they have on that show exist in real life. You might say that I geographically identify with it, the way that you might geographically identify with The Mary Tyler Moore Show.

I have a specific question for you about your interest in movies. How does one get interested in movies as a whole? After all, there are so many different types (mystery, romance, western, horror, SF, etc.) that it seems odd to me that one would say that he or she "likes movies." It's akin to saying that one likes records or books; there must be some specific singer or writer or somesuch that the person is really interested in.

/* Good question. The fact that I, or anyone else, like movies in general does not, of course, mean that I like all movies or all types. For instance, I've never particularly cared for Westerns, although that doesn't mean that I don't like all of them. (Equivocate, equivocate...)

I can't really point to anything which specifically sparked my interest in movies. One can't help but grow up in middle-class United States without occasionally attending movies. I was not, however, brought up going to movies very often. In fact, I am much less widely-viewed than I sound. After I first purchased Leonard Maltin's TV Movies a few years ago, I paged through it over several idle evenings and catalogued all the movies I could remember seeing, and have since kept the list reasonably current. I have only just reached three hundred different films, a number which someone whose adolescence contained regular movie-going would have attained with scarcely any effort.

More and more, however, I find myself fascinated by the medium, probably because of the careful limits which surround the creation of commercial films and the importance with which most people view them, to the point where movie critics become stars themselves. (Most everyone knows Gene Siskel and Roger Ebert; a still sizable number doubtless know Pauline Kael. But how many of us can name a literary, drama, or dance critic with as wide a following?) I'd be fooling myself if I didn't say that I do harbor some creative pretensions with regard to filmmaking; aside from having purchased what seems like sixty second-hand books on film (and having read at least three of them), I took a seminar on screenwriting when I lived in the D.C. area. I suspect some of my creative urge in this regard is merely displaced longing to be a composer. That's also probably why I approach zine editing as I do; the fruitless pursuit of the creative outlet.

Oh, to hell with the fancy words and motivations. I like movies, I guess.

I have to say I don't hold a lot of stock in the idea of geographic identification. Having a TV show or movie set in a place with which you are familiar doubtless gives it some charm it might otherwise not evoke, but I like to think that the best shows transcend relying on local identification--and the worst can't be disguised by the same. (See my comments about That Was Then, This is Now elsewhere.) I think people, wherever they're from or whoever they may be, have a great

capacity to empathize with things which are, on the surface, unfamiliar to them.

I'd love to print an article about your movie-making experiences. Beyond ideas and notions based on what I've read, I obviously have virtually no practical background in how movies are made. Anyone care to second the motion for an article?

*/

From Steve Langley (26 November 1985):

I read your criticism of Spielberg. I agree with the factual content of your position but question/differ with your conclusion. What I think I hear you say is that with all his talent Spielberg should set higher goals. Have you considered that his talent may not be to convey a message so much as to make the message exciting? For Spielberg to convey a message of "greater importance" presumes that he is interested in things of "greater importance." We can't all survive on the fare of Walden pond. Some of us (and I consider myself such) do not have the innate depth (the natural talent if you will) to consider items of "greater importance." To expect a man to perform well in an area where he has no talent simply because he shows great talent in another area isn't truly fair to the man, is it?

/* True, but since his talent lies in interpretation, then my own feeling is that he should recognize that and not feel that his story ideas are great merely because they're his (or because movie studios faint into apoplexy the moment they smell a move with the words "Steven Spielberg" plastered anywhere near the title). In other words, I view the question not so much as one of, "is Spielberg good at conveying a message?" but rather, "does Spielberg's undeniable ability to make things exciting mean that he should feel what he has to say is, by definition, a good message?" I think Spielberg is at his best when he's directing someone else's story (e.g., Jaws), when his talent and style can be used to augment the strong points of a well-crafted story. Compare The Goonies and Back to the Future. As I understand it, the former is Spielberg's own story idea, and I found it dreadful, a sloppy rehash of discarded ideas from Indiana Jones which, worse still, gave me no reason to care about what was happening. I suppose in some circles merely mentioning that these kids have this club called The Goonies is supposed to make you feel swept up in their camaraderie, but I was given absolutely no background on the club, no understanding of why they were together, no feeling of concern for their predicament. Back to the Future, on the other hand, I thought was a pretty terrific movie, very well-crafted and a lot of fun without being vapid. I hardly think it coincidental that Spielberg was much less directly involved in the latter film (aside from it not being his story idea. I have heard that Spielberg himself directed large portions of The Goonies because Richard Donner didn't work well with children), but I fully recognize that I have my axe to grind. This is one reason I've been looking forward to The Color Purple, because here is a wonderfully moving story which I hope and suspect will allow him to put his undeniable talents to, I blush to use the term, "good use."

*/

From Rich Reilly (6 December 1985):

/* ... */ But anyway, allow me to recommend two additions to your collection: Mask and Albedo 0.39, both by Vangelis. Personally, I think they're the best things Vangelis has ever done; Chariots of Fire I consider about average on the Vangelis chart. So if you like Chariots of Fire, you should love the two I recommended.

So whadaya think: should they start putting ratings on albums as they do for movies? I don't think it's much of a solution, but I have to admit I think there's a problem. There's a lot of really sick music out there these days, which I'm not sure I'd want my kids listening to. Does anyone out there want to deny that music has a powerful affect on people? Realizing that it does, do we want children listening to music about murder and perversion and such stuff? I wouldn't. In fact, I'll even go so far as to say that I wouldn't be against some sort of system which would restrict music much in the same way that movies and magazines are currently restricted. Don't get me wrong; I enjoy a lot of the "adult" stuff (although perhaps I shouldn't). But that's the point: it's "adult" stuff and should be kept away from the kids. And so it should be with "adult" music.

/*...*/ I have to admit that I haven't actually seen A Soldier's Story, so I can hardly comment on how much it had to say. Nevertheless, I suspect it wouldn't have said as much to me as it did to Kevin Brown, for the reasons that he pointed out: I don't really notice a whole lot of discrimination here in Idaho Falls. As I noted in my last letter, The Graduate is the movie that says more for me than any other movie, and that is certainly because of my current situation in life, having just recently graduated. /* Just one word, Rich--plastics. */ In fact, The Graduate didn't say much to me the first time I saw it, several years ago, but when I saw it a second time closer to the date of my graduation, its message had become much more clear, and the third time I saw it... well, it simply overwhelmed me.

Steven Spielberg, meanwhile, has yet to put out a movie which said a whole lot to me, other than "it's okay to have fun, and you don't have to feel guilty about it." I don't look for messages when I go see a Spielberg movie, and I'm not sure it would be fair to expect one. It'd be like going to Disneyland and looking for the message in Space Mountain. Silly to do so, right? And even sillier to put down the designers of Space Mountain as being "shallow."

Of course, there was a message in E.T. In fact, outside of It's a Trap, do you know where I've heard E.T. discussed the most? In debates about abortion, believe it or not. That's right: it's pointed out that the message of E.T. is that E.T. himself was a person and therefore deserving of the rights we normally endow upon any other person. The adults, however, failed to recognize this fact, whereas the kids sort of intuitively understood it, and so helped protect E.T.'s rights. Of course, I don't know that Spielberg himself had any such thing in mind. I envision Spielberg as just a big kid, who has lots of nifty ideas in his head and wants to have fun putting them up on the screen. The same goes for George Lucas, which reminds me of another question I wanted to ask: what do you think of Lucas? Did you find some messages in Star Wars which made it superior to anything Spielberg has to offer?

You know, this discussion reminds me of one which frequently came up in various literature and art classes which I took during the last few years. Specifically, I refer to the never-ending "truth vs. beauty" debate in art. Does a work of art, whether it be film, poetry, literature, painting, music, or whatever, have to have some special meaning, a message, to be considered art? Or is it art merely because of its shape and form apart from any message? A lot of artists have denied that their works should have to have a message. Would it be fair to call these artists "shallow" because they had no messages in mind, but only wished their works to be appreciated for their sheer beauty?

I always used to look for messages in the music I listened to, and even developed a sort of snobbish attitude toward people who "weren't able to

appreciate" the "intellectual" quality of the music I liked. Fortunately, I learned somewhere along the line to appreciate music just for the music. Unfortunately, I still tend to look down on a lot of today's pop music because I don't feel it has truth or beauty in it. I try to keep quiet about it when I'm around people who I know like such music, as it tends to turn them off a bit.

/* Beauty vs. truth; form vs. content. I guess I need to settle this misinterpretation of my position regarding morals in fantasy. I do not feel that all fantasy--or all art--must instruct or have a "message" in order to be of value (whatever that ultimately means). I do, however, feel that the best fantasy is able to do that at the same time as it entertains. It is on this basis that I feel Spielberg's works are inferior fantasy compared to, e.g., the Oz movies.

Lucas serves as a good counterpoint in my mind. The Star Wars saga is obviously not composed of movies of great moral depth. The feeling I get from watching them, however, is that telling the story is foremost in Lucas's mind; Spielberg, as I've implied before, comes across to me as preoccupied with demonstrating his cinematic prowess. Now, I fully recognize that I have no key to anything resembling "objective reality" as far as evaluating these films is concerned, and that others may (and most likely do) get completely different feelings from these films. In my defense, though, I'd like to offer my thoughts that Star Wars: A New Hope (the first one) is not a great piece of directing. It is extraordinarily well edited, has a near-perfect marriage of musical score to a film, and is above all an extremely well-told and engaging story. But it just does not come across to me as George Lucas saying, "Hey, lookie what I can do with a movie camera!"

As far as E.T. is concerned (I love this! I'm actually getting into an intellectual discussion about E.T.), it never came across to me as though the faceless adults/scientists were failing to grant E.T. his/her "rights," but rather that they completely failed to understand that the scientific methods which they would have used to try to save E.T. were completely inappropriate and actually killing him/her instead. I have to admit that I find the connection between this film and the abortion question extremely tenuous at best.

Ratings for records: Tipper Gore and her compatriots strike me as well-intentioned but misguided, and I have a great deal of empathy for their distaste for the sorts of music they wish to crack down on. I wonder, though, if efforts like these aren't in some ways attempts to slough some of the responsibilities of parenting onto semi-official channels.

Let me back up. Parents undoubtedly have the right to raise their children as they feel is best. What records, books, or movies are appropriate seems to me to be completely dependent on the parents and the children involved, and no rating system which simply restricts what children under a certain age may see or read or hear can possibly be flexible. For example, I can think of many PG movies which I would not want children of mine to see, and conversely many R movies which I would even encourage them to see. Thus, if I ever have children, I aim to try to keep tabs on the sorts of music (and films, etc.) which are available and in which they express an interest. If a child of mine expresses an interest in music, or a film, which I feel is inappropriate, I can then knowledgeably discourage my child from it, or even forbid it if I feel that extreme step is necessary. I feel that this is merely part of conscientious parenting, a role with which the record-store owner shouldn't have to be concerned. With this in

mind, though, I appreciate Frank Zappa's suggestion that the lyrics of records should be made available so that parents may more easily inform themselves of the outlook of the musicians in question.

Of course, there are those who will bring up the fact that no parent has perfect control over their children and that many will purchase records their parents forbid anyway. True, but I can't see that restricting sales is a good solution; forbidden fruit is all the more tempting. After all, what teenage boy in the U.S. was unable to familiarize himself with Playboy despite the fact that he couldn't outright purchase it? One lesson I learned from my mother was the value of explanation: I aim to not only forbid or discourage my children from things which I feel are harmful, but also to explain to them why. In the long run, I think that would contribute more to decreasing their fascination with such things than would merely laying down the law.

*/

From Linda Courtemanche (5 December 1985):

/*...*/ last month's discussions seemed to boil down to one basic question that I'd like to tackle this month: What should be a director's role in a movie?

A number of directors were cited in IT #6. /*...*/ Let me put them into two groups:

Spielberg
Welles
Allen

Eastwood
Capra
Brooks
Huston

Do you begin to catch a glimmer of my perspective? The left-hand column lists the intrusive directors; those who push themselves into the forefront of their pictures and say in every frame, "Hey, look at me, see what a genius I am!" Throughout their movies, it is impossible to lose yourself in the story; the technical brilliance of the film and the pervasive personality of the filmmaker see to that. Spielberg indulges his childish (note I didn't say childlike) whims by inserting private-joke references to his previous films. Welles barefacedly exploited his stories by using his camera and sound wizardry to glorify him, not to enhance the film. He has, I grant, been an amazing innovator, and there is much to thank him for, but he has used his innovations to show off. Spielberg, as you have noted, does make some wonderfully entertaining flicks, but watching them, I am too frequently aware of his manipulation of my emotions, and I begin to resent that. And the John Williams heart-tugging, parade-stirring themes don't help a bit; now, in fact, they have become self-caricatures. Woody Allen has a unique problem. He is similar to Welles in his star/director status, but Allen's films are so much a reflection (not counting Purple Rose of Cairo or Interiors) of his wry idealism, cynicism, and neuroses that the viewer is not only unable to get away from him, but isn't supposed to! Yes, his films (as Matt Fleming says) have improved in artistic quality, but they are still Woody Allen as Everyman, burned romantically but still trying, covering up his disappointments and insecurities with jokes. Spielberg, Welles, and Allen, in short, are all highly skilled and hardworking directors, and each has his own style -- but they care more about themselves than about the story -- and I don't think that's what filmmaking should be all about.

Closer to my own ideas are the men in the right-hand column. These directors believe that "the play's the thing," and, as a result, have turned out some beautifully-paced, intriguing, and thoroughly absorbing

stories. Each filmmaker specializes in a different type of story, but each does it by stepping back and letting the story live and breathe and speak for itself. Eastwood's style is bare, lean, taut. Until I saw Escape from Alcatraz (twice!!), I had made the mistake of deciding I would never enjoy an Eastwood flick -- too "macho." But eventually I had to admit I was hooked. John Huston and Eastwood are alike in that each can turn out a great film even though they don't stick to one genre. For them the story is (pardon the pun) paramount. Consider a few of Huston's movies -- all starring Bogart, all different, all amazingly successful! -- The Maltese Falcon, Treasure of the Sierra Madre, The African Queen.

James Brooks has gotten a lot of bad press in your movie column, and I really think that most of the comments about him have missed the boat. Matt Fleming deals with Brooks' mediocrity with the camera; you, Steve, are hung up on the overweight actors in the film. But I enjoyed the movie immensely; it seemed to me that, where most directors have tried to be photographic, Brooks has been symbolic. He has tried to represent identifiable emotions on the screen, rather than real people. He is, in essence, shooting "from the inside out." Think of when Shirley MacLaine tries to clamber into her baby's crib, or she yells and stalks around the nurses' station of a hospital. I kept feeling, "Yeah, I know what that's like!" I identified with each image -- and that is (I think) all that Brooks required of me. Sure, it is an offbeat way of filmmaking, but it is just as legitimate an approach as the usual one that we are all used to.

Frank Capra is my final and perhaps finest example of the non-intrusive director. His stories shine, and anyone who sees them and still levels the charge of "Capra-corn" is devoid of honest sentiment and caring, and should be pitied. I am far from the only one I know who sees a Capra film and becomes utterly involved with the emotions of a character. Crying at It's a Wonderful Life or Mr. Smith Goes to Washington has to be a far more legitimate catharsis than crying at E.T.! I have seen the bleak-depression scene in the former, and the filibuster scene in the latter at least five times each, and never fail to get choked up. Each time, I have empathized totally with the protagonists' "dark night of the soul." That must be the definition of the consummate filmmaker.

I enjoyed Rich Reilly's observation that the audience can make or break your impression of a picture. I have only been conscious of this with Rocky Horror, but now I realize how apt it is all the time!

/* My experience with Capra is limited to the two films you mentioned plus It Happened One Night. I can add little except my wholehearted agreement. I enjoy each of the Capra films I've seen more every time I see one. One of his great strengths, I think, is his eye for detail. No knowledge of camera angles or technical filmmaking will create a great motion picture out of nothing; Capra is brilliant at isolating moments from real life and molding them to create a picture which at once rings true and is extremely moving.

While we're at it, does anyone second a nomination for Jimmy Stewart as possibly the finest actor in sound pictures?

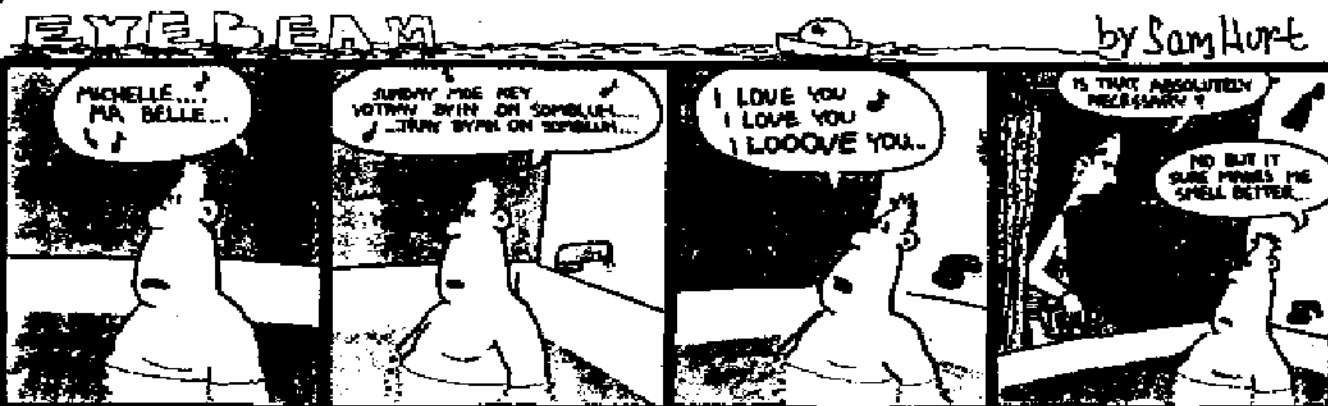
I'm glad that someone else has gotten around to defending Terms of Endearment; I had a tough time believing that everyone would sit back and let Matt and I run roughshod over a film which does have some simple charm and which did, after all, win awards. I hadn't thought of trying to view the characters as emotional archetypes, and I'm intrigued by the notion. I think I wouldn't mind seeing it again with this in mind, to see if my reaction changes in any way. We all can have much to learn.

Spielberg's been bashed enough here, and you sum up my attitude nicely. I would, however, like to take issue with your description of Welles. Welles had the misfortune to make his first film an innovative masterpiece, after which he had to try to live up to expectations that each new film should be another Citizen Kane. If, however, his aim was simply self-aggrandizement, then I wonder at the large number of projects which he undertook--and completed--but which he never bothered to release. Surely it would have brought him more fame if he had gone ahead and released such films as The Deep or The Merchant of Venice. Welles strikes me as someone who thrilled at the creative process to the exclusion of anything else. If he used himself as an actor in many of his films, I suspect it's because it's easier to get what you want by directing yourself than to try to bend another actor into whatever your vision demands.

Which brings me to Woody Allen. From your exclusion of Interiors and Purple Rose, I'm forced to wonder if it's Allen the director you find intrusive, or Allen the actor/writer. A film like Stardust Memories strikes me as a far cry from jokes covering up insecurity. (I think it's also appropriate to mention that Allen had screened numerous actors for the lead role(s) in Purple Rose and was ready to perform the part himself as a last resort when Jeff Daniels turned up.)

I also think it's a mistake to assume that Allen's films are autobiographical simply because they mimic events in his life. I used to smirk when I'd hear Allen insist that the characters he portrays in his films (a stand-up comedian, a writer for a comedy show, a comic filmmaker...) were not supposed to be him, but when I took my seminar on screenwriting, I realized what he was talking about. The screenplay I sketched out in my mind revolved around a character who happened to be an ex-music major struggling with having left music...you get the idea. Yet this character was definitely not me, despite the surface identity; there were some major psychological differences between the character and myself, and I suspect the same is true of Woody Allen and Allen Konigsberg (guess who's given name).

Nevertheless, despite my love of Woody Allen, I wonder if you don't have a valid point concerning the story being subordinate to Allen's character, especially in films like Annie Hall and Manhattan (which are two of my favorite films). Allen's character seems to me much less important in things like A Midsummer Night's Sex Comedy or Zeig. I know that there are other Woody Allen fans reading, so I'll stop rambling and leave the question open to other letters in other issues.



From I'm Pretty Sure I've Got My Death-Ray in Here SOMEWHERE! by Sam Hurt. © 1982 by Sam Hurt. Reprinted with permission.

UNITED

LOOKING AHEAD TO NEXT SEASON...

After last season's portrayal of a GM frantically worried that everyone's hating the league, it's appropriate to let you know in advance what changes next season will (most likely) see, so you may prepare your club as you wish. First (and doubtless foremost in everyone's mind):

GOAL FORMULA: I'm pleased to report that the collective consciousness of the managers remained calm after last issue's monologue. In other words, the consensus is to not change the goal formula in the middle of the season. A number of you did, however, express concern that something ought to be done at season's end. Thus, I've decided on a compromise, of sorts: starting next season, we'll keep the 40% miss percentage, but after "rolling" for the miss, we'll play the shot against the GK and SW using the traditional 14/15 system. I recognize that a change even at season's end is not close to ideal; far better that I had had perfect foresight and could have staved off this whole business. I trust, though, that this advance warning will give you time to prepare for the change.

INJURIES: Starting next season, players may be injured during matches. I am currently experimenting with the actual percentages involved, but the rule will follow along these lines:

For every hardness point used against a specific area of your team, there is a 5% cumulative chance that a single player from that area will suffer an injury (e.g., if your opponent plays four hardness points in DF, there is a 20% chance that one of your FMs will be injured). The extent of the injury is determined from the following table:

roll	out for...
1-50	no effect (slight sprain)
51-70	one match (severe sprain)
71-85	two matches (muscle pull)
86-95	three matches (severe muscle pull)
96-99	four matches (torn ligament)
100+	rest of the season (broken leg)

For every hardness point you used in the injured player's area, 2 is added to the roll for extent of the injury.

In other words, the harder you play, the more likely you are to injure the other club--but the more severely you'll be injured if it happens. I want to stress that the actual values used next season may be different from those I have given above, based on my testing.

RENAMING: Changing the name of your club will cost \$250K; changing the name of an individual player will cost \$10K. Name changes are still only permitted during the off-season. (This fee will go in effect immediately this off-season: i.e., changing names will cost you.)

DIVISION REORGANIZATION: Next season, the league will (should) be composed of at least three divisions of ten clubs each--consisting of the 27 clubs currently playing plus three new clubs. As this is the first season, the divisions will be completely reorganized based on the standings at season's end. (In following seasons, there will be an orderly promotion/relegation of the top and bottom clubs in each division.)

For the 1986-87 season, then, Division I will be composed of the top four D-I clubs at the end of this season, and the top three each from D-II and

D-III. Next season's Division II will be made up of the next three clubs from this season's D-I (i.e., places 5-7) and D-II (places 4-6) and the next four from D-III (places 4-7). Next season's Division III will contain the bottom two clubs from this season's D-I (places 8 and 9) and D-II (places 7 and 8), the bottom three from D-III (places 8-10), plus the three new clubs. Clear as mud, right? I trust that this arrangement will give everyone reachable goals for which to aim.

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EVERYTHING YOU WANTED TO KNOW ABOUT THE CUP TOURNAMENT (I HOPE)...

The session after next session sees the first round of the Cup Tournament; the tournament chart is on page 30. Although in many ways the tournament is purely honorary, the Cup champion will be our representative to the International United Champions Tournament which Alan Parr holds every year. Thus, this separate Cup tournament gives you another goal for which to aim.

This will be a normal single-elimination tournament, with all matches being played on neutral ground (i.e., neither side gets home advantage). All draws will simply be replayed until one club wins a match. Disciplinary points drawn during tournament matches will count for normal league play (and vice versa); anyone making an all-out effort for the Cup will want to assure they have their best players available. Yes, you get cash and VPs based on how well you do in your Cup match--but only the first match in any given round. In other words, you don't amass extra cash and VPs because you had to play about sixty replay matches. This also means that you don't get "full credit" for a replay win.

As the addition of the ten teams from Division III means that we have an extra round that the initial schedules did not account for, the last session of this season will see the four clubs still in the tournament play the semi-finals and the final match. Those four clubs may (and are, in fact, encouraged to) submit conditional lineups for the final, since they won't know in advance who they'll be playing should they win the semi. These conditional lineups may, of course, also be conditional upon how well the winning club from the other semi-final match performs (e.g., "If Club XYZ beats ABC by more than three goals, use this lineup...").

As is my custom, the Tournament schedule was drawn up double-blind. In other words, I made a schedule using lettered teams within each division, then assigned letters randomly to the places in a standings chart (i.e., 1st place G, 2nd E, etc.), and then let last session's results ultimately determine who would play who. The primary concern was to try to maximize the interaction between the various divisions, since this will be the one chance you have to mix it up with those clubs from the other pages. (Better start scouring statistics from those back issues...)

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SCOUTING: I'm telling you about the Cup a session in advance, of course, so that those of you who want to can scout your (potential) opponents. This seems a good time, then, to modify the scouting requirements: You may now scout an individual side in a match for 1/2 VP. This is a permanent change (not just for the Cup tournament), effective immediately. This means, of course, that one VP will still scout an entire match (i.e., both sides), and you will still be able to scout all three of your opponents for one VP. Note, however, that advance planning will be necessary to scout your opposition up the Tournament tree. In other words, once the first round is played, you won't have an extra session in which to scout the opposition and get results back; you'll be playing them right away next session. Just thought I'd give you all fair warning...

STANDINGS TIE-BREAKING RULES: To be explicit about this, the standings are in order of league points, then goal for/against differential, then on total goals scored. After this, the better record in head-to-head matches between the tied clubs prevails, followed by the side scoring the most away (continued on page 29)

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LEAGUE ADMINISTRATION

NMRS: Northside Eagles from Division II, plus Currency Traders and River Rats from Division III all failed to send in orders. Stephen Dycus (Rats manager) sent in a resignation; Thomas Johnson (Traders manager) is sacked for missing twice in a row. I will be arranging new management from the standby list and will inform all managers when I have both accounted for.

NEW PLAYERS: Central Chippewas sign a new apprentice Pearce (FW).

TRANSFERS:

JOSE'S HEROES trader Randy Wampler (MF) to CARIOCA FOOTBALL CLUB in exchange for Eliq (FW).

Due to excessive debts, the Commissioner was forced to sell the following players to the non-League: Trumble (DF) of ENDWELL ENZYMATIX for \$300K; Moneypenney (GK) of HER MAJESTY'S SECRET SERVICE for \$320K; Kraven (DF) of EVIL DOERS for \$240K.

SUSPENSIONS:

Mumble of ENDWELL is out for match 16 against Gormenghast.

Spenser of JUVENTUS is out for match 16 against the Buds.

Karstadt, Kloppenburg, and Siemens of VOLKSWIRTSCHAFT are all out for match 17 against Relief.

Groucho and Fribble of RELIEF are out for match 16 against Breakfast.

Martinho and Falcao of CARIOCA are out for match 16 against Composers.

Rubenito and Xe Xe of CARIOCA are out for all three matches next session (against Composers, Chessmen, and Eagles).

Silver of the SOCKHEADS is out for all three matches next session (against Gems, Emerald, and Chippewas) plus match 19 the following session against Traders.

Laughton and Arbuckle of HOLLYWOOD are out for match 16 against 20° C.

AUCTION RESULTS:

#19	MF	a	4	to	<u>Scientists</u>	for	\$558K	(<u>Galileo</u>)
#20	DF	V	9	to	<u>Evil Doers</u>	for	\$675K	(<u>Klaw</u>)
#21	FW	III	7	to	<u>Chessmen of Hastings</u>	for	\$350K	(<u>Alexander Alekhine</u>)
#22	DF	I	6	to	<u>Endwell Enzymatix</u>	for	\$538K	(<u>Jumble</u>)
#23	FW	II	7	to	<u>20° C</u>	for	\$436K	(<u>Frederick Sommers</u>)
#24	GK	II	7	to	<u>Her Majesty's Secret Service</u>	for	\$601K	(<u>Odd Job</u>)
#25	MF	I	5	to	<u>Diamond Gems</u>	for	372K	(<u>Cobb</u>)
#26	DF	a	3	to	<u>Jose's Heroes</u>	for	\$521K	(<u>C. Bachtel</u>)
#27	MF	IV	8	to	<u>Konic Relief</u>	for	\$352K	(<u>Froggy</u>)

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

#28	SW	II	7	#31	DF	IV	9	#34	MF	I	6
#29	MF	III	8	#32	FW	II	7	#35	MF	II	7
#30	DF	I	7	#33	GK	a	5	#36	FW	V	9
#37	MF	a	0	(Jaws from H.M.S.S.; no matches played)							

DEADLINE for Session 6 lineups is 8 February 1986. Division III clubs may coach apprentices two levels (if they have the VPs for it, that is).

DIVISION I

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	PN	DP	MANAGER
43111	H.M.S.S.	20	14	6	0	1	3	2	2	63-50	2+	-202	0	4		Kleiman
22432	Relief	19	13	7	0	0	2	1	3	49-31	3+	-433	2	46		Becker
54343	Juventus	18	13	6	1	0	2	1	3	39-29	4	-204	4	40		Williams
31224	Heroes	17	13	4	1	1	4	0	3	47-29	2+	-202	11	50		Fuchs
67555	Enzymatix	12	13	3	3	0	1	1	5	38-39	2	-206	13	58		Barno
88676	Buds	11	13	3	0	3	2	1	4	35-34	3	72	0	22		Tighe
15767	Gormenghast	11	13	3	0	4	2	1	3	27-39	2+	176	7	44		Hare
96868	Breakfast	9	14	2	2	3	1	1	5	41-47	2	103	0	12		Narciso
79999	Volkswirt	3	14	0	2	5	0	1	6	21-62	2	-74	8	92		Hanson

Guide to abbreviations is on page 29.

NOTES: Gormenghast, Relief, and Heroes all get 1/2 VP and 320K for idle matches.

MATCH 13

Breakfast Buddies: 0

Her Majesty's Secret Service: 2
Scr: Bond(2)

Breakfast keep HMSS tied up early, but the home side manage two goals in the first half--after which they frustrate the Buddies's attempts to even get near the home goal. Half: 0-2 Shots: 0-5

Jose's Heroes: 1
Scr: Ekeler

Radlands Juventus: 6
Scr: Elliot, Zoff(1P), Stevens,
Conrad(2), Donne
S/O: Spenser

Bkd: Collins

A goal and a penalty kick get Juve off to a good start, especially when Heroes can't find the net until late in the match. Half: 0-3 Shots: 5-10

Endwell Enzymatix: 0

Komic Relief: 3
Scr: Chico(2P), Groucho

Enzymatix set the tone and hand Relief two early penalties (and Jungle saves a third before the half), but can't do anything even after they settle down and start playing serious football, letting Relief manage to slip one leisurely goal by Jungle in the second. Half: 0-3 Shots: 3-6

Humboldt Buds: 2
Scr: Forey(2P)

F. C. Volkswirtschaft: 2
Scr: Siemens, Telefunken
Bkd: Aldi, Kloppenburg, Karstadt

Heady with a half-time lead, FCV come charging out--and give up two penalties right away, which Forey puts in the net with customary accuracy. After that little dousing, FCV settle down a bit and manage to come up with another goal for the draw. Half: 0-1 Shots: 0-6

MATCH 14

Endwell Enzymatix: 4
Scr: Kibble(2), Fumble, Dibble

Redlands Juventus: 3
Scr: Donne(2), Stevens, Zoff(1P),
Conrad

Bkd: Trumble, Dibble

Juve break a goalkeeping duel for the half-time lead. Enzymatix won't give up, though, and take two goals before giving Juve the go-ahead with a penalty kick. Enzymatix tie it again, but Conrad puts the final goal in the net with two minutes to go. Half: 1-2 Shots: 13-14

 Breakfast Buddies: 12 F. C. Volkswirtschaft: 3
 Scr: Chocula(3), Crackle(2), Snap(3), Scr: Telefunken(2), Siemens
 Sam(2), Crunch, Lucky(1P)
 Bkd: Snap Bkd: Karstadt
 S/O: Siemens

Breakfast take command with two quick goals, which indicate how the match will run: FCV break the spell just before the half, and add two more next half, but they're too far behind. Half: 8-1 Shots: 20-12

 Gormenghast: 3 Her Majesty's Secret Service: 2
 Scr: Muzzlehatch, Sourdust, Steerpike Scr: Fleming, No
 Bkd: Barquentine, Muzzlehatch

Muzzlehatch surprises HMSS with a quick goal, then Sepulchrae shuts down the home side's shots and Gormenghast have the lead at half. Fleming takes the second half kickoff to tie it up, and No gives HMSS the lead despite superb effort on Swelter's part. But Gormenghast aren't down; Sourdust ties it with ten minutes to go--AND STEERPIKE SCORES! UPSET CITY!
 Half: 1-0 Shots: 5-17

 Jose's Heroes: 6 Humboldt Buds: 5
 Scr: Freiheit, Collins(2), Scr: Astro, Rubble, Frees(2),
 Martin(2), Ekeler Blanc

Heroes control the early match, jumping ahead 2-0 and maintaining the lead until the half. Buds strive to catch up and tie it at 5, but Heroes dash their hopes with nine minutes to go. Half: 4-2 Shots: 9-6

MATCH 15

 F. C. Volkswirtschaft: 0 Endwell Enzymatix: 1
 Scr: Humble
 Bkd: Aldi, Siemens, Karstadt S/O: Humble

Tempers flare, and Humble has to hit the showers--but not before he's given Endwell the one goal they need to carry the day. Half: 0-0 Shots: 0-3

 Redlands Juventus: 2 Gormenghast: 0
 Scr: Voltaire(2)
 Bkd: Donaldson Bkd: Rottcodd

After Voltaire starts out for Juve, Gormenghast can't find their Breakfast Bowl magic. Goalkeeping on both sides keeps things under wraps until Voltaire adds another late goal. Half: 1-0 Shots: 4-3

 Humboldt Buds: 7 Breakfast Buddies: 3
 Scr: Astro(3), Frees(2), Duck, Dino Scr: B. Berry, Snap, Crackle

Buds dominate the early game, and it's 3-0 before Breakfast score. Snap scores early next half, and Breakfast look to have a chance, but Humboldt keep outguessing manager Narciso. Half: 4-1 Shots: 11-7

 Her Majesty's Secret Service: 1 Comic Relief: 6
 Scr: Goldfinger Scr: Groucho(3), Zeppo, Fribble(2)
 Bkd: Zeppo
 S/O: Groucho, Fribble

Relief aim to crush H.M.S.S. in front of the home crowd, starting with two early goals. The visitors try to recover, but the tough Relief play keeps them from the net. The ref finally catches on to the home side's tactics, but the damage has been done. Half: 0-3 Shots: 6-17

DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
11111	Fire	30	15	8	0	0	7	0	0	126-32	5	-13	1	8		Stafford
55322	Doers	20	15	6	1	1	3	1	3	30-29	4	-299	9	48		Hise
22243	Giants	18	15	4	1	3	4	1	2	22-23	3	-262	5	24		Gaughan
44554	Chessmen	16	15	4	1	3	3	1	3	29-22	3	-96	5	30		Courtemanche
33435	Composers	14	15	4	0	3	3	0	5	21-43	3	740	4	38		McIntyre
65666	Changers	13	15	3	2	2	2	1	5	28-37	2+	-29	5	24		Langley
77787	Eagles	5	15	0	1	6	1	2	5	14-47	3	-96	12	56		Brown
88878	Carioca	4	15	1	1	5	0	1	7	13-50	1	-325	13	190		Dancause

Guide to abbreviations is on page 29.

NOTES: Eagles NMRed. Composers were fined a total of \$30K for: A) attempting to coach a player two levels; B) failure to designate a penalty kicker; C) failure to play hard in two matches. A little sloppy, McBuce...

MATCH 13

St. Langlois Changers: 2 Evil Doers: 2
Scr: Destrier, Simons Scr: Demon, Doom

Things stay scoreless until minute 27, when Demon breaks the impasse and gives Doers the half-time lead. Doers hold the lead until Destrier ties things up, after which Doom puts Doers back ahead. The home side hang on, but Simons sneaks one through at 87 for a draw. Half: 0-1 Shots: 3-4

Decomposing Composers: 0 Dublin Fire: 18
Scr: Marr(4), Clayton(5), Hewson(3)
Mullen(3), Morrissey(2),
Philidor

I do believe I heard someone say, "grudge match," didn't I? Stafford tells his boys to pour it on, and the results are thoroughly predictable. Half: 0-9 Shots: 1-32

Northside Eagles: 3 Carioca Football Club: 0
Scr: Abbott(3P)
Bkd: Abbott Bkd: Mostagem, Gavrlncha, Zeito
S/O: Martinho, Rubenito

The referee comes down extremely hard on Carioca, who come into the match figuring they'll have some fun roughing up an unprepared team only to give away the match. Half: 1-0 Shots: 0-2

Chessmen of Hastings: 2 Literary Giants: 0
Scr: Adamson(1P), Staunton
Bkd: Lopez Bkd: Hercules

Giants can't profit from their opportunities in the first half, but they do give the Chessmen a push with a penalty kick in the second. Staunton adds another for the visitors, and not even a (missed) penalty kick for the home side can get them going. Half: 0-0 Shots: 1-2

MATCH 14

Evil Doers: 1 Decomposing Composers: 0
Scr: Bulls-eye
Bkd: Kraven

A tightly-played first half, as Doers manage to slip just one by, and goalkeeping tells the rest of the story. Half: 1-0 Shots: 3-2

Carioca Football Club: 0

St. Langlois Changers: 4

Bkd: Martinho, Solomon

Scr: Mycroft, Destrier, Watson,
McGoohan

S/O: Falcao

Changers take control against a typical Carioca performance, shutting down the visitors in the second half before adding two more goals late in the match. Half: 0-2 Shots: 4-8

Dublin Fire: 2

Chessmen of Hastings: 0

Scr: Hewson, Mullen

Bkd: Morrissey

Home manager Courtemanche has done his homework and the Chessmen smell a potential upset, but Fire keep the home side guessing, grabbing two goals in the first half and then sitting on the lead as they frustrate the opposition's attempts to score. Half: 2-0 Shots: 6-0

Literary Giants: 3

Northside Eagles: 1

Scr: Joris, Vader, Hercules

Scr: Abbott

Bkd: Becker

Giants take the first late in the first half, but leave the field tied after giving up a penalty kick; two more in the second half assure the victory. Half: 1-1 Shots: 9-0

MATCH 15

St. Langlois Changers: 1

Dublin Fire: 12

Scr: Syngyn-Psmyth

Scr: Evans(2,1P), Hewson(3),
Marr(2), Mullen(3), Philidor

With the home crowd egging them on, Fire return to their usual form, mercilessly harassing the Changers defense. Half: 1-7 Shots: 2-22

Northside Eagles: 1

Evil Doers: 2

Scr: Abbott(1P)

Scr: Blizzard, Reaper

Eagles hold up well considering the circumstances. When the home side give up a penalty kick early in the second half, they have to work for the winner and get it with 11 minutes left. Half: 0-1 Shots: 0-7

Decomposing Composers: 0

Chessmen of Hastings: 4

Scr: Lopez(2), Staunton,
Deschappelles

Composers almost miss the match, and some question whether it's the visitor's tiredness or the home side's preparedness which makes the first three shots hit the net. Composers find their defensive mettle in the second half, but still let the Chessmen add another goal to their total. Half: 0-3 Shots: 0-10

Carioca Football Club: 0

Literary Giants: 1

Scr: Hercules(1P)

Bkd: Xe Xe

Both sides shut each other down in a tight defensive struggle, with Hercules's accurate penalty-kicking the decisive factor. Half: 0-3 Shots: 2-3

DIVISION III

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	PN	DP	MANAGER
21	20° C	12	6	3	0	0	3	0	0	56-29	9	-216	1	14	Luedi	
12	Hollywood	10	6	4	0	0	1	0	1	47-13	10	300	0	24	Roux	
33	Tyrants	8	6	3	0	0	1	0	2	54-44	10	30	1	0	Spitzer	
44	Scientists	8	6	2	0	0	1	2	1	24-22	4	-312	2	16	Kott	
95	Gems	5	6	1	1	1	1	0	2	13-18	5+	-190	1	12	Ferguson	
56	Sockheads	4	6	2	0	1	0	0	3	49-43	6	74	1	28	D Anderson	
67	Chippewas	4	6	1	0	2	1	0	2	25-27	4	74	0	0	R Anderson	
78	Emerald	4	6	2	0	1	0	0	3	33-41	8	74	3	26	Stone	
t9	Rats	3	6	1	1	1	0	0	3	5-46	8+	360	1	12	???	
8t	Traders	2	6	0	0	3	1	0	2	4-27	7	34	0	14	???	

Guide to abbreviations is on page 29.

NOTES: Scientists were fined \$10K for failure to play minimum hardness in match 13. NMRs this session by Traders and Rats.

MATCH 13

Diamond Gems: 2
Scr: Mantle, DiMaggio

Central Chippewas: 8
Scr: Saxe(4), Thorpe(2),
Merrill(1P), Robinson

Bkd: McCovey, Clemente

Gems give up a penalty in a frantic bid to catch up, to no avail.
Half: 2-5 Shots: 17-15

Sockheads Part II: 10
Scr: Lavender(6), Pink(2), Gold(2)
S/O: Silver

20° C: 11
Scr: Winnogrand(5), Stieglitz(4),
Callahan(2)
Bkd: Arbus

20° sneak by in a fast-and-furious match. Half: 5-5 Shots: 16-20

Emerald City: 0

Hollywood 200: 10
Scr: Arbuckle, Gleason(5), DeLuise,
Hitchcock(2), Welles(1P)

Bkd: Toto

Hollywood can dish it out even with the opposition's manager present.
Half: 0-5 Shots: 0-26

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

California Tyrants: 8
Scr: Pot(3), Castro(2), Mugabe(3)

Scientists shut down the Tyrants and get first blood, but California take five straight and leave the field ahead. The second half is more even, but home side still have the win. Half: 2-5 Shots: 9-30

Currency Traders: 1
Scr: Escudo(1P)

River Rats: 2
Scr: Threefinger, Machine Gun
Bkd: Dutch, Lucky

NMR Bowl II; Rats almost give it away. Half: 1-1 Shots: 0-3

MATCH 14

Hollywood 200: 5
Scr: Hitchcock, Morley, Welles(1P),
Arbuckle(2)
S/O: Laughton

Scientists: 6
Scr: Fermi(3), Darwin, Curie(2)
Bkd: Darwin

Hollywood are cocky after four wins, but Scientists lead at the half. A penalty kick sees it tied, each score twice--Scientists get one more!
Half: 1-3 Shots: 19-12

Currency Traders: 0

Sockheads Part II: 7
Scr: Blue(2), Aqua, Pink(2),
Brown, Gold

Second half sees Sockheads teach the visitors a lesson when five shots in a row find the goal. Half: 0-1 Shots: 0-23

Central Chippewas: 2
Scr: Thorpe(2)

California Tyrants: 4
Scr: Qaddafi, Castro, Assad(2)

Fine Chips defense holds the home side to two in the first half; two more slip by, however, when they relax on defense to score two themselves.
Half: 0-2 Shots: 4-23

Emerald City: 1
Scr: Tinman
Bkd: Scarecrow

Diamond Gems: 2
Scr: Mays, Mantle
Bkd: Aaron

Gems have trouble but hold on after Tinman scores. Half: 0-1 Shots: 4-11

20° C: 10
Scr: Arbus(4), Stieglitz, Callahan(3),
Cartier-Bresson(2)

River Rats: 0
Bkd: Lucky

No problems for 20° with no manager at home. Half: 4-0 Shots: 18-0

MATCH 15

Sockheads Part II: 3
Scr: Brown(2), Lavender
S/O: Silver

Hollywood 200: 5
Scr: Hitchcock, Gleason(2),
Arbuckle(2)
S/O: Arbuckle

Arbuckle gets two before his fight with Silver. Half: 2-3 Shots: 8-9

Scientists: 3
Scr: Feral, Einstein, Darwin

Central Chippewas: 2
Scr: Robinson(2)

Chips pull within one and put tremendous pressure on goalie Newton, but can't find the tying goal. Half: 2-1 Shots: 12-15

Diamond Gems: 5
Scr: DiMaggio, Mays, Clemente,
Musial(2)

Currency Traders: 1
Scr: Escudo(1P)

With no manager, Traders manage only a gift goal. Half: 2-0 Shots: 19-0

California Tyrants: 13
Scr: Assad(3), Castro(5), Mugabe(4),
Pot

20° C: 14
Scr: Winnogrand(5), Lyons(4),
Callahan(4), Stieglitz

20° again throw caution to the wind and end up on top. Half: 7-8
Shots: 22-29

River Rats: 0

Emerald City: 12
Scr: Scarecrow(2), Tinman(5),
Dorothy(5)

Glinda helps secure quite a shutout. Half: 0-5 Shots: 3-22

UNITED PRESS

SOCKHEADS to CHESSMEN: I'm willing to listen! What do you want to trade?
A sweeper would be nice and helpful.

JUVENTUS to HEROES: You want a SL10 FW for 400K and an SL 6 FW? Where's the percentage in the deal? No wonder you're still looking...

SOCKHEADS PICKS & PANS: We predict that one of the ten teams will be in first place!

A WIN FOR SOCKHEADS vs. TRADERS - 5 to 3.

A TIE FOR SOCKHEADS vs. HOLLYWOOD - 5 to 5.

A LOSS to 20 C by 2.

DUBLIN FIRE to ALL CLUBS /* via HEROES */: 100K prize for first club to defeat me! 500K if you shut me out!

CHESSMEN to JUVENTUS: Yes, they only got 57 shots on goal in session 3 but look at session 4, 88 shots on goal. Stafford has his people on speed, alright.

JUVENTUS to DUBLIN FIRE: 88 shots last session, Stafford...now you're cooking!

STEVE to PETE: I prefer the Changers way of handling The Fire. They almost put them out. Their goaltender should be called Smokey the Bear.

JUVE to DIVISION II: You guys considered forming a volunteer fire-fighting company yet.

THE REAL DUBLIN FIRE to ALL CLUBS /* via HEROES */: 100K! What cheapskate wrote that! I would have offered twice as much. Instead I offer 200K for information leading to the punishment of the person pretending to be me.

DECOMPOSERS to DUBLIN: If you think the circular I sent was dirty, wait till you see what Steve does to stop you! Grudge match? Forget it I'm playing for second.

REDLANDS to DIVISION III: Good luck kids, you'll need it if Uncle Knight plays God with the numbers.

GIANTS to HEROES: Great goalkeeping??!! What a joke!! You rank dead last in percentage of shots stopped, while the Doers and I are numbers 1 and 2. If penalty kicks are figured in, you get WORSE while Tom and I improve! I'd like to see how miserable Muldoon is against the Fire's forward line.

JUVE to ST. LANGLOIS: Coaching tips? I never!! Okay, so I promised the form and I took 3 months to deliver, but coaching tips? Well here goes: Tip 1 - avoid 15 man rosters when starting out...

SOCKHEADS to TYRANTS: You guys just got lucky.

CHESSMEN to HEROES: No, you are not the only one relying on defense.

DECOMPOSERS to JUVENTUS: Your hero has been blacklisted.

HEROES to CHESSMEN: Let's kill pseudorandom together. Play at hardness level 1 and get 2 players sent off! Maybe if I tried negative hardness?

REDLANDS to PJG IV: Awww...did Patey fah down go boom?

HEROES to BUDS: De Nada, De Nada, De Nada.

JH to RS: I may understand what MMLD means but that's easier than following Pressgang press.

CHESSMEN to REDLANDS: In response to 1) NQB3 I move my King's Knight to B3. For my game as white, I open with N-KB3.

MANAGER to CHESSMEN: These are going to be a set of tough clubs and they'll take you for what your worth if you let them. A lot of the teams are building up their forward positions so there will be a series of defensive drills. There's a 50-50 shot that we can upset the Fire. I want a good clean game out of you guys. Let's go get them!

HOWARD: Glinda, Emerald City is leading the Division in goals allowed and much of the blame has been placed on you. How do you feel about that?

GLINDA: Well Mr. Cosell, I've been trying my best, but until I get some help from our lookout defense, we're going to have to score a lot to

win.

HOWARD: "Lookout" defense?

GLINDA: Yes, they're always turning around to me and yelling "Look out!"

CHESSMEN to GM: How do you intend to shuffle the divisions next season?

This promised info was lacking in last issue's IT.

IT to CHESSMEN: You're right. I hope this issue's wealth of information about next season in part makes up for the delay.

DECOMPOSERS to STEVE: I'll gladly pay \$5 to get two wins and one loss without a manager. Who did you play?

IT to DECOMPOSERS: Although the Rules said things would be selected at random, I've modified that since the NMR penalties are generally harsh enough, and in a pinch an assistant manager should at least be competent enough to know which players are best. For any and all NMRing teams, the lineup is automatically the best GK, best SW if there are any on the roster, three best from each of the outfield positions, best fourth-best outfielder if there are no SWs on the roster.

SOCKHEADS to CHESSMEN: It can't be the Fly-by-Knight League, otherwise you could also call it the Baltimore/Indianapolis Colts League.

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GUIDE TO ABBREVIATIONS ON PAGES 22-27:

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. SK: cash on hand (1000s). PN: penalties. DP: Disciplinary points.

In the match descriptions, the home team is always on the right. Scr: goal scorers; a number after a scorer is the number of goals scored (one if there is no number), a P after a number indicating goal(s) from penalty kick(s). Bkd: players booked, 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.

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

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(continued from page 21)

goals in head-to-head play. Clubs which are still even after this are genuinely tied. Thus, back in issue #5, Doers and Changers were genuinely tied (mainly because they hadn't played any matches head-to-head), while H.M.S.S. beat out Juventus based on greater goal differential.

1985-1986
CUP TOURNAMENT
SCHEDULE

Tyrants

Changers

H.M.S.S.

Chessmen

Rats

Giants

Gormenghast

Breakfast

Scientists

Doers

Sockheads

Juventus

Gems

Fire

Composers

Volkswirt

Chippewas

Heroes

Eagles

Relief

Emerald

Traders

Hollywood

Enzymatix

Carioca

20 C

Buds

THE LAST PAGE

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DEADLINES

Sopwith:		8 FEBRUARY 1986
Diplomacy:	(8:00 p.m. Central Time)	8 FEBRUARY 1986
United and Sopwith:		8 FEBRUARY 1986
For articles, etc:		3 FEBRUARY 1986

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GAME OPENINGS

Diplomacy (black press game):	\$5.00 game fee	\$5.00 NMR fee
Diplomacy (novices only):	\$5.00 game fee	\$5.00 NMR fee
Sopwith:	\$2.00 game fee	NO NMR fee

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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, Matt Fleming, Steve Dycus, Kevin Brown, Michael Burstein, Chris Trudeau, Jim Ferguson

1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-1000-

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NEXT TO LAST ISSUE for Steve Arnawoodian, Mark Berch, Kevin Tighe, Steve Courtemanche, Robert Acheson, Scott Hanson, Thomas Johnson, Tom Hise

LAST ISSUE for Ed Wrobel, Melinda Holley, Don Sigwalt, Paul Rauterberg, Ken Peel, Joe Kott, Derwood Bowen

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It's a Trap! #8 has been brought to you by: Steve Knight
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