

You now hold in your hands a contaminated zine.

McIntyre...Rogerson...now Knight is the latest editor fallen prey to some minor illness which will no doubt make its way throughout the hobby carried on the pages of the different publications we feel compelled to produce. I wonder if I can get this printed on antiseptic paper.

Anyway, you've come to expect that I'll tell you about what goes on between the covers here. (No, none of that. Minds out of the gutters, folks.) Diplomacy is always good for a lark, especially when the third **IX** gamestart is inside on page 5. This is the black press game; I'm still looking for one more novice to fill the other opening. Don't forget, free issues if you steer one this way. Preceding the gamestart, of course, the two under-progress games have their results.

Sandwiched in amongst there is a bit of a writeup on Sopwith (page 3), mainly trying to straighten out my job of dropping the ball on this one, if we're going to mix metaphors. There's also a small Twixt report on page 34, which is probably less unremarkable for following the second half of the Dip gamestart report (which got split between 5 and 34 in one of the shoddiest layout jobs I've been responsible for).

United kicks off on page 22, and the most notable event is that those who have been waiting for a spot of rust to appear on Dublin Fire's armor will find heartening news. There's also a bit more about next season, and a couple of proposals from me for adding to the general fun of United.

Letter column starts on page 8 and runs all the way to 19, owing mainly to a lax editing on my part, I suppose. The more I try to do this the more admiration I have for those editors who can keep a letter column's discussion flowing while keeping the page count within reasonable limits.

Caught between those last two is another issue U.S. Dollars, filled with a bunch of numbers which you may safely ignore. Oh, go on, read them if you must, but that's it for actual content this issue.

And last but not least (for this page, that is), I want to thank all of you who took the trouble to fill out and send in the survey from last issue. They have proven invaluable in determining whether or not this monument to editorial ego is on track. You shan't find the survey results written up inside anywhere. The idea was for me to secure some feedback, not to fill more pages in the zine. But again, thank you all just the same. One perceptive subscriber pointed out that some questions almost demanded one answer over the others, so me being the way I am, I immediately became worried that I had inadvertently discouraged genuine responses. That's nothing new around here, of course. Without a doubt, the most paranoid zine west of the Atlantic must be

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IT'S A TRAP!

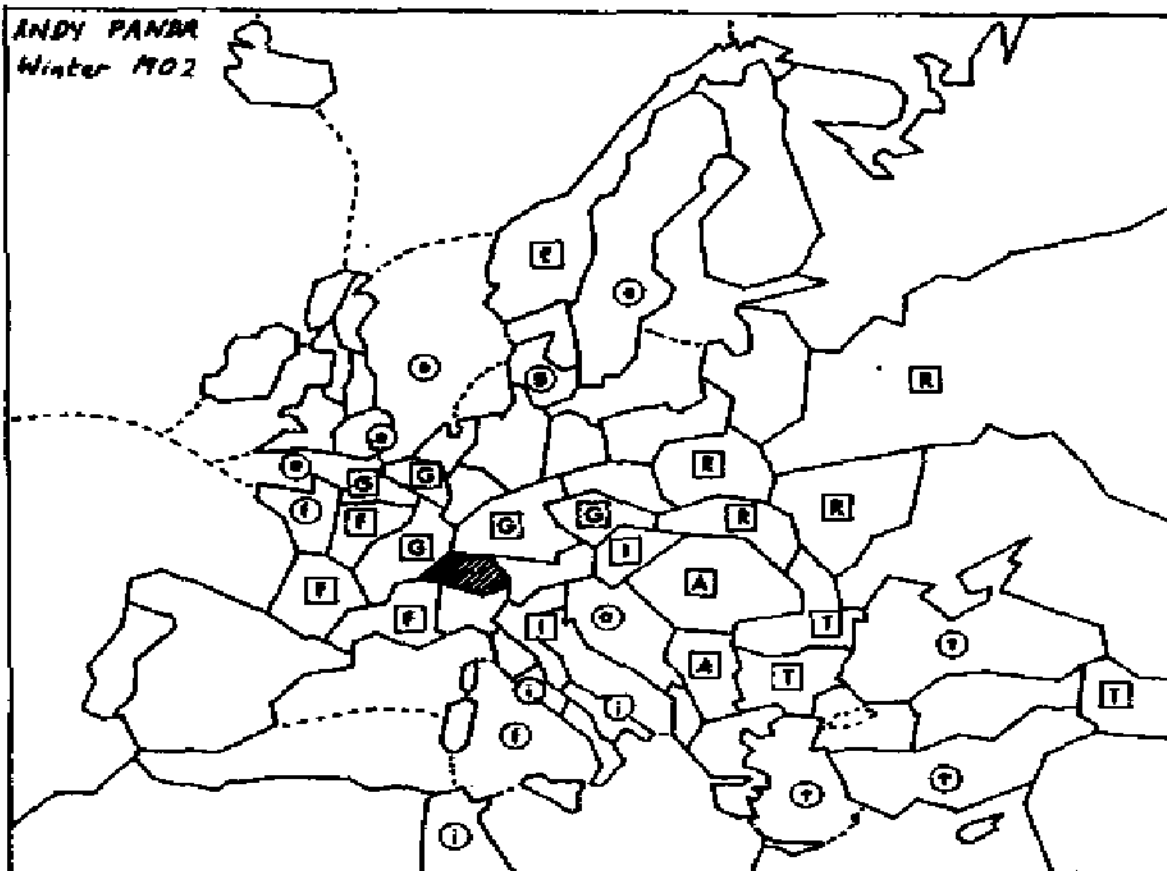
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 T6E 2A0 CANADA
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 ANDY PANDA WINTER 1902 RESULTS:

AUSTRIA: Even. Has A bud; A eer; F tri.
 ENGLAND: Build F Lon. Has A nwy; F eng; F lon; F nth; F swe.
 FRANCE: NRR! GM retreats A Bur OTB. Build A Mar. Has A gas;
 A mar; A par; F bre; F tys.
 GERMANY: Even. Has A bel; A boh; A bur; A mun; A pic; F den.
 ITALY: Build F Rom. Has A ven; A vie; F apu; F rom; F tun.
 RUSSIA: F Swe r OTB. Remove F Sev. Has A gal; A mos; A ukr; A war.
 TURKEY: Build F Smy. Has A arm; A bul; A rum; F seg; F bla; F smy.

Seasons were separated by player request. Orders for Spring 1903 are due
 15 March 1986 at 8:00 p.m. Central Time.



ANDY PANDA WINTER 1902 PRESS (grey):

MOSCOW to MOSCOW: Shit, I really didn't want it that badly.

MOSCOW to ANKARA: If you and England are THAT anxious to meet each other...

MOSCOW to BUD: Sorry about that, but last season I expected you to be a mind reader. Besides I have this fixation about surviving.

MOSCOW to ROME: Good start James; now for this Fall we'll order...

RUSSIA to FRANCE: It's not as though you knew that fleet. Don't drop out now.

RUSSIA to GM: Don't charge me a NMR fee, I'd go broke.

GENEVA to ROME: Beats me, what do you know?

GENEVA to PARIS: Look at it this way. By getting clobbered in this game you'll have a great antidote to your fearsome reputation in future games. Keep up this strategy a few more times, and all your problems will be gone.

GENEVA to TUNIS: Who ghostwrites your press, Gary Coughlan?

LONDON: The Prime Minister refused to respond to all questions as to why the Czar failed to return from the Geneva summit.

BIG BROTHER to THE WALL: Listen James, lets have less time spent on writing press, and more time put into your tactical game. Leave the press writing to the masters!!

PARIS to TUNIS: Not such!

TYROLIA to ROME: I agree, at least your a known commodity. I suppose thats theres two constants that I can expect from Diplomacy. one is woody biting on one ankle and now you biting on the other.

MOSCOW to VIENNA: Melinda, that lowlife Turk claims that you are his vassal. say it isn't so!! Oh, what happened to the support?

THE WALL to BIRSAURON: I won't let it work. There is no E/G/I that I'm aware of. Attempt to alter the strategic balance all you want, i'll see to it you do not survive here and Ellis munches you.

ITALY to TURKEY: You weren't a bird brain this season were you? Don't forget what Birsauron's gift of the ring did to Saruman, you don't want to end up despised, crippled, and allyless do you?

1001-1001-1001-1001-1001-1001-1001-1001-1001-1001-1001-1001-1001-1001-

SOPWITH

Quick--how badly can a zine editor cock up the efforts of a former zine editor to run a game in his zine? In this case, pretty badly.

Back in issue #6 I printed a set of rules for Sopwith, a simple WWI aerial combat game, done very well by Mike Dean, a British GM and former publisher of Psychopath. The idea was that Mike would GM a game or three of this British staple within the confines of IT. Response was not overwhelming, however, owing primarily, I suspect, to the then-four-week deadlines of IT and people's reasonable skepticism concerning the amount of time international mail would take. Thus, I've tended to let this whole business slip more than I should have. On top of this, I held Mike's copy of last issue over way too long while I got organized enough to write him a coherent letter about where I thought we were as far as getting this off the ground is concerned. (Of course, during all this I was blindly going ahead and printing "deadlines" for this game that hadn't started. So much for coherence.)

All right then. The Last Page should have a current waiting list, provided I haven't screwed things up further. Unless you have trouble counting, it should be obvious that we at least nominally have enough people to get going, and all that remains is for me to connect with Mike. I'll do this, and get a flyer out to everyone involved so we can begin this sometime before the glaciers roll through here again. I hope.

FALL 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 Rauterberg 4158 Monona Dr. Madison, WI 53716
ITALY: Pete Gaughan 3121 E Park Row #165 Arlington, TX 76010
RUSSIA: Robert Anderson Room 13 Robinson Hall Central Michigan
University Mt. Pleasant, MI 48858
*TURKEY: Kevin Brown 100 Patton Dr. Warner Robins, GA 31093

*In case Kevin does not return, I am asking Steve Dycus (3450 Koring Rd.
Evansville, IN 47712) to submit standby orders for Turkey.

BULLWINKLE FALL 1902 RESULTS:

AUSTRIA: A ser-bul (r-bud,otb); A gal-WAR; F GRE S A ser-bul.
ENGLAND: A NWY S GERMAN A den-swe (nso); F nrg-NAT; F nth-LON.
FRANCE: A bur-BEL; A PIC S A bur-bel; A GAS-bur; F ENG S A bur-bel;
F MID H.
GERMANY: A ber-SIL; A DEN H; A RUH-bel; A MUN-bur; F hol-NTH.
ITALY: A TRI S A alb-ser; A alb-SER; A VEN S A tri; F ION-gre;
F TYS H.
RUSSIA: A UKR S F sev; A MOS S F sev; F SEV H; F SWE H.
TURKEY: NMR! A RUM H; A BUL H; A ARM H; F BLA H.

The Austrian A Ser is dislodged and must retreat to Budapest or off the board.

I am asking Steve Dycus to submit standby orders for Turkey. To return, Kevin need only submit orders for next season.

Orders for Winter 1902 (which may be made conditional upon Austria's retreat or whether Kevin has returned as Turkey) and Spring 1903 (which may also be made conditional upon the Winter builds) are due 15 March 1986 at 8:00 p.m. Central Time.

BULLWINKLE FALL 1902 SUPPLY CENTER CHART:

AUSTRIA:	bud,vie,GRE,WAR	(4)*build one
ENGLAND:	edi,lou,lpl,NWY	(4) build one
FRANCE:	bre,mar,par,por,spa,BEL	(6) build one
GERMANY:	ber,kie,mun,den,hol	(5) even
ITALY:	nap,rom,ven,tri,tun,SER	(6) build one
RUSSIA:	mos,stp,rus,swe	(4)*even
TURKEY:	ank,con,smy,bul,sev	(5) even
NEUTRALS:		(0)

*Note that Austria may build two if A Ser is ordered to retreat OTB.
*Russia is even due to have played 1902 one short.

BULLWINKLE FALL 1902 PRESS (white):

SIGGY to WORLD: Is anybody out there?

LON to CON: I once knew a baker whose slicing machine broke down, forcing him to purchase a huge, long knife, with which he could cut several

THE ADVENTURES OF MARK TWAIN

I don't know why I have such a fascination with animated film; I've never had any discernable talent for the visual arts. But maybe it's that lack of talent which makes me, upon viewing a work as fine as The Adventures of Mark Twain, want to quit my job and show up at the door of Will Vinton Productions in Portland Oregon, and offer to learn, write, compose, sweep floors, if necessary, in order to contribute in some small way to some of the most beautiful filmmaking I've seen. This has already earned a place, next to Pinnocchio as one of my favorite films.

Even apart from the animation, The Adventures of Mark Twain is a terrific film. The capsule summary is engaging enough. Twain is nearing the end of his life and plans to pilot an airship-cum-steamboat to meet Halley's comet. Tom Sawyer, Huck Finn, and Becky Thatcher stow away on the craft, which serves as a frame for settings of several of Twain's shorter works. ("The Celebrated Jumping Frog of Calaveras County," "The Diary of Adam and Eve," "The Mysterious Stranger," and "Excerpts from Captain Stormfield's Diary.") References to a number of other Twain works are scattered throughout the film, and a good deal of Twain's dialogue consists of actual quotes from his writing and public speaking. Writer Susan Shadburne manages to weave all of this into a literate, witty and enjoyable script which does a decent job of dealing with the seeming contradiction between the genial humorist of the early Twain and cynical misanthrope of his later years. That she is able to do this in a way that will entertain children without boring adults (and vice versa) is all the more admirable.

Which brings me to the animation itself. Claymation is far and away the finest animation medium I've seen for portraying subtle human emotions in a realistic fashion. This is not to say the characters are themselves realistic. The heads and hands, for example, are too large for the bodies, but this is to make them easier for the animator to manipulate. Claymation also has trouble making characters "walk" with any feeling of believable weight (they tend to shuffle), and they work around this by shooting the main characters almost entirely from the waist-up, although not so you'd notice. These are, however, picky points. For the ability to demonstrate emotion on a human face, I'm convinced Claymation has no equals. Tom tells Huck that he can think of being a writer "if you get down alive," and there's a squint of a sneer in his sideways glance. Huck worries about being "burned to a crisp" when they reach the comet, his face all comic concern. Becky smiles, and it can be a mocking-sweet I-told-you-so after correcting Tom's pronunciation of the word "aeronaut," or a roll-the-eyes smirk when Tom asks to swear not to tell, or even filled with shy wonderment at receiving a valentine.

It's difficult to single out a few exceptions when all the main characters's animators are obviously skilled. Nevertheless, Barry Bruce deserves special credit for his fine animation of Mark Twain and for his uncredited work on the Mysterious Stranger. Joan Gratz also deserves recognition for her clay-painting, a technique which she uses to great effect for the comet itself and a series of truly beautiful backgrounds.

There are moments, of course, where the animation seems a bit unpolished relative to the whole. A crowd scene near the beginning is one such note, as well as a scene of Tom, Huck and Becky bedding down in the hold (although the latter could be an effect of the dark lighting). "The Diary of Adam and Eve" also rather sticks out from the rest. (Enough so, in fact, that between its stylistic differences, more primitive animation and greater length, I wonder if the Diary sequence was not completed as a separate short before Vinton decided to make a feature-length film around it. This, however, is conjecture on my part.) Even though the Diary is somewhat weaker as animation, it still does not prevent it from being a

singularly touching piece of film. An old high school friend with whom I saw it remarked at the end of "Adam and Eve," "I don't believe this--they're going to have me crying, and they're clay figures!"

If, however, there is anything truly regrettable associated with The Adventures of Mark Twain, it is the way the film is being mis-marketed by Clubhouse Pictures--or such is my perception. Clubhouse have included it as one of a series of five "family films," and the newspaper advertising, at least, makes Twain look one and the same with the drek that makes up the rest of the series (e.g., Hey There--It's Yogi Bear). This has two unfortunate ramifications. First, the film does not appear to be doing too well at the box office; I saw it five times in the first two weeks (hey, I'm smitten, okay?), and never with more than 10 people in the theater. This cannot help but have a negative effect on the chance we will see future films in Claymation. Second, it will disappear from the theaters extremely quickly. How quickly? It opened here in the Twin Cities on nine screens. Of the nine, one screen had a showing as late as 7:45; the remaining eight, half had their last showing at 6:00 and the others only had two matinee showings. One week later, only one screen had a showing as late as 8:45; three of the screens had reduced to two matinee showings a day, and the others had either pulled it completely or only offered matinee showings on weekends.

The point is this: if you are at all interested in animation, or do not buy the popular misconception that anything which is animated is by definition a "children's film," do not put off going to see this film. Even though I recognize that I'm probably as prejudiced in this film's favor as I am against Spielberg, I found The Adventures of Mark Twain to be a remarkable and wonderful film, both for its imaginative use of Claymation and for a story which, although possibly a bit slow in places for younger children, will have something to interest all ages. I can only hope that Vinton Productions will be able to find backing for similar future ventures, so that they may to continue improving their art.

THE COLOR PURPLE

Didn't I just mention Spielberg? I finally got around to seeing this, after pointedly not reading any reviews so I could avoid being prejudiced by others's opinions. It would be just me vs. my own prejudices.

On the whole, I think The Color Purple is a fine film. It is both better than I feared it would be in Spielberg's hands, and not as good as I had hoped. The man is, after all, a capable and emotive director. It has its share of moments which I do not feel ring true, things such as a shot drawn into the bottomless depths of an empty mailbox in such a way that you expect an alien mother ship to come soaring out at you, and an extended musical number which seems like an offering to Vincente Minnelli. The ending itself is, I hate to say it, typical Spielberg, a patented six-handkerchief weeper which left me feeling a bit sour, despite a good cry.

But, for every scene which overreaches, there is another which comes darn close to perfection on the screen. By and large, these are moments where Spielberg has curbed his cinematic flair and let the scene build of its own accord; I think here of scenes such as Celie opening a letter from her sister, and Shug convincing Celie to smile for her. These are helped in no small part by a nearly uniform set of wonderful performances from the cast, especially Whoopi Goldberg as Celie.

All in all, although not a complete success for me, The Color Purple is definitely worth seeing. If you have an interest in reading the book, though, do so before seeing the film. Like most screen adaptations, the book's depths are diluted by the translation.

It's a Letter Column!

/* When last we joined our intrepid band of letter-writers, someone had made mention of Thursday night television...
*/

From David Spiro (26 December 1986):

According to /* David Spiro's friend David Cohen */, the Cosby show is rarely filled with major laugh lines. The show causes you to chuckle, say "Aww" and generally amuses you. When David called it fluff, I thought that he had gone a little too far, and told him so. David agreed as "fluff" does add additional negative connotations that he didn't mean. Finally David concluded that you could get the same effect that the Cosby show gets by watching two kittens playing for half an hour. I think he may have something there.

/* I can't say that I agree at all, with the exception of the show not being filled with lines designed to elicit laughter. The fact that its humor is not mainly verbal, however, does not mean that there have not been many times when I have been literally on the floor with laughter from the show. Different tastes, I suppose. (On the other hand, I can only feel sorry for anyone who can not burst into laughter when Rudy is asking Mrs. Huxtable for cereal.) I'd challenge anyone to name another situation comedy, past or present and with the possible exception of Leave it to Beaver, which is as honestly realistic about family life without sacrificing its value as entertainment. (No, the correct response is not to point out episodes where the Cosby show has fallen short of my generalization. I recognize that it has had its share of moments which don't ring completely true. The game here is to name another which consistently equals or surpasses it.) I've tried to come up with one, and I simply can't. Any two kittens I've come across would be hard pressed, no matter how cutely they played, to make me identify as strongly with them as a family.

*/

From Pete Bratsch (10 January 1986):

It is important, as I'm sure you know, not to generalize from one's own experience that everyone does such-and-such. Those who never or rarely watch PBS probably never saw the original Sneak Previews, and with syndication the way it is, many of these same people (I would say most) have never seen At the Movies. /*...*/ name recognition does not equate to "content" or "idea" or "critical focus" recognition. Were I to generalize from my own experience, I would assert that most everyone knows Northrup Frye or Alfred Harbage; but this, of course, is not true. Still, within a certain geographical, vocational, or recreational field, I'm sure there are literary, drama, or dance critics with as wide or wider a following than either Siskel or Ebert.

/* Your point is well taken. To defend the sense, if not the exact words, of my original statement, though, I think it would be hard to dispute that movies are generally more widely followed than the fields of literature, drama, or dance. (I welcome contrary points of view, though; I may be overestimating movies's prevalence in our society.)

Although it's true that name recognition is not equivalent to content recognition, I think American critics (and Americans in general) tend to take the view that content recognition is worthless without name recognition. In a local journal of film criticism, a critic recounted

the differences between press showings of films in Britain and New York. The British press showings were usually followed by a small reception where drinks were served and critics were encouraged to talk with each other about the film they'd just seen. A New York critic responding to this description said, "You can't talk about a film right after you've seen it--other critics might steal your ideas!" The author of the article I read pointed out, in reaction to this sentiment, that "[in] London, of course, where ideas are less likely to be seen as private property, critics are often delighted if their ideas are stolen because the theft means their ideas have power." In other words, a large part of American criticism seems to me undertaken not to explore the ideas that go into good cinema, but to empower the critic. If some genuine ideas happen to survive the process, that's merely icing. (Yes, there are critics who strike me as exceptions to this, such as Paul Attanasio of The Washington Post and Stanley Kauffman of The New Republic.)

Damn it, it's letters like this next one which make me feel completely inadequate as an editor. Were I a little more accomplished, I could see how to cut such a gem so as to leave its luster intact. As that seems beyond me, though, I'll just cede the longest-letter-in-IT award to...

*/

From Conrad Von Metzke (12 January 1986):

/*...*/ At one time or another, I've tried most every NMR-prevention system that can be imagined; I haven't tried Mr. Minshall's, but no matter how I try to focus it into the subject, I don't see that it offers any practical distinction. My view - and I speak from twenty years' experience - is that there is no answer. People drop out because they lose interest. This loss of interest cannot, in practical terms, be defended against. And no amount of deposit requirements is going to do anything significant to change this.

If anything, I have come to believe that any effort to institute NMR deposits is worse than no action at all. My reasoning is that the deposit system does not - and cannot, if it's to be fairly administered - distinguish between the dropouts who are simply rude clods, and the dropouts who are suddenly saddled with major personal problems and who, despite a temporary setback, are really valuable hobby members.

I used to have a policy in Costaguana of slinging all over the page against any s.o.b. who had the audacity to drop away without notice. Most recently, I wrote a vicious piece tearing Ken Peel up and down, and calling him every name in the book short of the Son of the Devil. No sooner had I done that than Ken came "back to life," apologized, explained his situation, and more than restored himself as a major member of the hobby. The gist was that Ken had a short-term personal crisis, and he misjudged (from lack of experience) his time capabilities. And for this I (verbally) tarred and feathered him?

In this case no money was involved, but it wouldn't have mattered had there been. The point is that Ken was treated, not as a person, but as a name on a game roster. Similarly, the NMR-deposit system treats players as mere names. And with financial considerations included, one is given even less opportunity to modify for special circumstances; if one has said "miss a move and you lose five bucks," and Fred Furd misses a move, then Fred Furd must necessarily lose five bucks, no matter whether he's a mere clod or whether his mother has died.

Moreover, it is my experience that a mere few dollars, tendered as an NMR deposit, will not deter anyone from falling away if in fact they don't care any more. Funds posted "on deposit" are funds effectively written off; they're in your possession, not mine, and I don't see them any more. If I miss, I lose them. If you fold, I also lose them. The chance of ever seeing my money again is rather less than 'fair'; and the difference between maintaining and losing interest in a game is not going to be five or ten dollars that I balanced out of my checkbook long ago.

Your suggestion of dividing the forfeited NMR deposits among the players who maintain the faith has a little merit, at least; it does divide the profits among those most injured by the dropouts. But for all the bother of keeping books, my own feeling is, why bother?

Partially to save myself a lot of hassle, and partly to give my players the simplest options of all, I've long since adopted a dual system: The 'collect call for NMR' and the 'contingency orders' systems. The former is the same one you've announced in the latest II. The latter permits players to supply me with a sealed envelope to be held in the file; the envelope may contain any information the player chooses to put there concerning strategy, tactics, allies, enemies, objectives - whatever. The sealed envelope is held until needed, and a player may replace it with a new one at any time. If ever the submitting player should miss a move, and not be available (for whatever reason) to receive a collect call, I open the sealed envelope and pass it along to a local friend who knows how to play the game but is not involved in the game at hand. That friend, armed only with the envelope and the current board position, then fashions a set of substitute moves on behalf of the player of record. I use only reliable people who understand the game and who accept that they are playing for someone else; thus, they have never done anything eccentric like completely contradict the sealed-envelope intentions of the person on whose behalf they are acting. It works very nicely. And it not only serves as an effective secondary 'fail-safe' line for those to whom collect calls cannot be made, it also covers the bases for those players who, for one reason or another, are unable to receive collect calls at all (no 'phone, away at a college that won't allow collect calls, etc.).

The contingency orders system has been attacked by some who object that other players cannot negotiate with the sudden 'standby.' My answer has always been that to negotiate with the player of record accomplishes the same thing, because I as Gamesmaster am only going to call on substitutes who understand the system and agree to follow the sealed instructions to the letter. So far (fifteen years after I first used the system) there has never been a problem. The only difficulty is that players who submit sealed envelopes have a tendency to forget to update them as the game progresses and circumstances change. To this I say, hey, I can only do so much; I can't solve it all!

/* I insert this contentless comment here not because I have anything of value to add, but to set off the change of topics. Who said editors had to have something to add?

*/

I wish now to shift to the discussion, taken up by you and various letter-writers, on films and the matter of "making a statement." You assert that Spielberg concerns himself more with the cinematic 'shock-effect,' whereas Lucas focuses on the story (however simplistic) and lets the cinematography support it rather than subsume it. I could not possibly agree more. As an illustration, I would offer Spielberg's Close Encounters vs. Lucas' Star Wars (any part). Both have plots of comparative simplicity. In Lucas' case, he takes his plot, embellishes it with action and special effects, and lets it flame across the screen in a big adventure, and lets the whole

speak for itself; we applaud when the good guys win, sneer when the bad guys triumph, and enjoy the cinematography from start to finish. Spielberg, on the other hand, "implies" things. The landing of the UFO in Encounters becomes a metaphysical experience; both the music and the camera-work tell us this. There is not merely a story here; there is a HAPPENING. And it rings fake; there's no message here, there's merely the suggestion that one is supposed to be there. The flying saucer lands, and the audience gasps, and the music and effects force them to delve for a depth that is not present; it's all an act. What we lack in substance, we will cover for in implication.

I can see two people exiting Close Encounters with this dialogue:

"Man, that's heavy."

"Like, yeah, it's heavy all right. But how heavy is it?"

"Hell, I dunno; but it sure seems heavy."

"Yeah, like, wow, well, then it must be heavy..."

And then there's the little matter of child-rearing, and personal value systems, and PG vs. R vs. X. Unfortunately, the movie-rating codes have been set up to tell the theatre owners whom they can admit and whom they cannot; and to put the onus on them is absurd. I have little use for the ratings codes anyway, but if they have any validity it is to serve as a guide to the responsible adults - parents, guardians, whatever - to investigate, carefully assess, and (if appropriate) intervene.

It is, of course, silly to think in terms of 'morals ratings' for records or tapes; what's the store owner to do, ask for I.D. at time of purchase? I know the suggestion was aimed mainly at popular music because of lyrics, but we could if we wished extend it further. Shall we rate the Shostakovich 13th 'R' because it deals with the murder of Jews at Babi Yar? How shall we deal with the Christa Ludwig/Walter Berry recital of Mozart's 'dirty' songs. (And, believe me, some of them are absolutely filthy!)

/* Yes, I believe asking for I.D. is the proposal; I don't see the workability of the scheme as being a barrier. You do raise the interesting question of what is really the target of this effort. Since currently annoying trends in heavy metal are what is prompting the whole business, I fear that rock in general would be the only target, whereas if those interested in protecting children from these influences were to be completely consistent, it would take screening nearly every record produced. I perceive a wide expanse of grey between the extremes.

*/

The whole thing is silly. Any parent who determines which movies their children may see, based entirely on the ratings, is merely shirking responsible parenting. I'm with you, Steve; there are many PG movies that I would not wish my boys to see; there are some R movies that wouldn't faze me in the least.

(One thing I don't know, and have long wondered about: What exactly is the penalty to a theatre manager who admits youths to, say, an 'R' film?)

/* I'm not sure. Does anyone reading know what happens? In any event, see Rich Reilly's letter for a very good point--where does this leave X-rated sleaze films?

*/

Within appropriate social limits, you're quite correct that parents have the right to raise children according to their own set of values. A good example that is relevant in my house is the issue of guns. I have two

boys, 6 and 4. They are not permitted to own guns, nor to watch video material that extensively depicts or in any way glorifies them. In this regard, I am consciously censoring their play activity, and my value system tells me that I am doing a very good thing. But it is absurd for me to think that I can absolutely prevent them from ever seeing a gun, or playing with guns anywhere. If they go to visit a friend, and that friend has a toy gun, it is silly for me to expect a young child to say, "Uh-oh, I'm not allowed to be around that, I'll have to go straight home now." My wife and I have presented the issue of firearms much as we present the matter of religion: We do not believe that guns are a good thing, we have absolutely no use for them, and we do not wish our children to have anything to do with them. We also don't want them involved with cigarettes, drugs, strangers, or running into the street. But we can't, and won't even try to, enforce perfection. And, eventually, it will have to be their choice.

/* This is a large part of why I can't get excited about trying to rate records, or films. I can't hope to curb my children's curiosity about, or shield them from, things which I feel are not beneficial. I hope, instead, to be able to equip them to make intelligent choices when the time comes.

*/

The parents of one of Ross' best friends (Ross is the 6-year-old) have a slightly different theory. They believe that to restrict their children from all contact with weapons of violence does a great disservice; it prevents the children from learning in depth about the evils of the weapons, and fails to prepare them to confront the reality that guns do exist and do hurt people and need to be respected. Thus, they allow guns in their house, but they spend a lot of time explaining the true meaning and the dangerous possibilities. Jean and I disagree; we see no reason why we have to have the guns in order to make the explanations. We've never needed an auto crash to explain the value of seat belts, yet we seem to have gotten that point across, because Ross will not ride in a car without one; he (aged 5) actually refused to get in a car driven by one of our car-pool mothers, because she had insufficient seat belts; instead, he walked back into school, went to the office, and called Jean to come get him. That says an awful lot for Ross, but it also (I think) endorses my point that one need not have the physical reality in order to teach the lesson.

And yet, who is to say that the other parents, who do allow guns, are wrong? They are raising their children their own way. Is this bad?

With films, and records, and all manner of entertainment, we operate the same way. Movie ratings, of course, are based on two basic criteria: Sex, and violence. Jean and I care a great deal more about the violence than we ever will about the sex. (Not that we think that rampant 'sex-flicks' are okay for a kid; rather that we think an expression of sexuality is far less unhealthy than an expression of violence.) And when we select a film to take the children to see, we make sure that we have researched it thoroughly (there are innumerable publications that make this possible), and know in outline what we're getting into. Never mind the rating, what matters is the content and the overall orientation.

My late father spent a lot of time trying to guide me in my choices, and I think he did a fine job of it. And yet his own great film favorites were Peckinpah and Kurosawa - but he never once took me with him to those! He did take me to see Shane, but that was his limit. Anything beyond that was not for children; it was for adults, if they so chose, and only when they had come to terms with what was being depicted and had determined that they wanted to handle it. To this day, I have never seen a single Peckinpah film, and only one of Kurosawa's; they just aren't my style. I guess Daddy done good, because he sure as hell instilled in me a sense of independent,

conscious evaluation. That I have rejected his criteria, is no indictment. All parents should be so successful!

'Morals' ratings on records as well as films? Be serious! Let the parents do their job of guidance, and that will be enough.

/* Will it surprise anyone that I agree with nearly all the above? I didn't think so. Just so my hat size doesn't get too big from feeling I'm in good company, let's give Rich a crack at successfully deflating some of what I said last issue.

*/

From Rich Reilly (27 January 1986):

Actually, Steve, I don't believe the people who want record-ratings are misguided at all. Rather, they are being realistic in recognizing the limits to the control they have over their children. "No parent has perfect control," you admit. Take out the word "perfect" and the statement will seem to me more accurate. Upon reaching school age a child will essentially be out of the control of his/her parents and under the influence of others for better than half the day. Recognizing this fact, any responsible parent would, I think, want to make sure that these other influences are under some control, and I can hardly see this as an attempt to "slough (off) some of the responsibilities of parenting." Just the opposite, in fact. Being a responsible parent includes seeing to it that one's children aren't improperly influenced when they're not directly under the parents' influence; i.e. it includes trying to make sure the society they are raised in is a good one.

/* All right, but does that mean that I must spend my time seeing to it that other parents must adhere to the same standards by which I wish to raise my children? True, once children reach school age they're out of parents' direct control for a good portion of the day--but they're at school, not at the record store, so it seems to me far more important to insure that you deem the former a positive influence than the latter. Or better yet, cultivate the sort of relationship with your children where you can have the sort of influence you wish on their behavior.

*/

A rating system seems a fairly realistic solution. Perhaps it would be inflexible, but that doesn't strike me as relevant. Steve, you already have the choice of forbidding your children to see PG rated movies, and of taking them to see R rated movies. What kind of flexibility are you asking for? I notice, also, that you make no mention of X-rated movies. Your line of reasoning would seem to lead us to the conclusion that theater owners should pay no attention to the age of the viewers, regardless of a film's rating. After all, it's solely the parents' responsibility to be sure his kid isn't sneaking off the watch Debbie Does Dallas. The theater owner shouldn't have to be concerned...

/* Wait a minute--I can successfully forbid my child from seeing a PG movie? I thought the whole reason you were arguing we needed ratings was because kids were uncontrollable when out of their parents' sights. Okay, let's take an X-rated film: A Clockwork Orange, which I feel is a brilliant, worthwhile, and very disturbing film. It is a film I could also see showing to a mature teenager--but I cannot take my teenager to see it. Period. Arguing that I can buy/rent this film is splitting hairs to no purpose. What if I choose not to own VCR--or cannot afford one?

*/

Likewise, I notice you only mention "Playboy," certainly the mildest form of "pornography" on the market. Keep in mind that there's a vast difference between "Playboy" and "Hustler," and just as vast a difference between "Hustler" and those magazines which typically have some four-letter-word as part of their title. Do you want to eliminate the restrictions on selling these as well? Again, by your reasoning, it's the parent's responsibility, not to be sloughed onto the store owner, who shouldn't have to be concerned. Such a position, Steve, hardly seems to me responsible, and I can hardly believe that it's what you'd really want.

/* Well, I've painted myself into a bit of a corner here, haven't I? It seems to me, though, that on the other side of the wall lies a route wherein underage children are not allowed to buy anything without parental consent--not even that issue an Archie comic book, since there might be some parents out there who would object to elements in it. If we're to have some sort of board which would rate records or any other form of media, why should you, Rich, trust its decisions any more than I?

*/

All I want to suggest is that we rate music, and restrict its sale, much in the same way it's done with movies. Such ratings would be an aid to the responsible parent, warning them when a piece of music might be objectionable. If a parent wants to allow children to listen to R-rated music, the parent can buy the music for them, just as a parent can now do with movies or magazines. And if they don't want their children exposed to such music, then the law will help make sure that they're not.

/* Only so far as the parents's views are in line with those of the people who set the ratings. How about parents who feel all rock music, regardless of lyric content, is fundamentally immoral? (No, this is not merely an extremist point of view. The morality of rock music was hotly debated in the 1950's.) Unless I misunderstand your placement of the dividing line, ratings will do nothing to ensure that their children are not exposed to an influence to which they object. Why, then, do parents who happen to object to whatever is the prevailing norm for objectionable material receive the assistance of the law, while others must struggle on their own? Or butter the alic on the other side--I object more to the use of random violence in films than the occasional bared breast or use of the word "fuck." The current movie ratings do a meager job, at best, to ensure that my children aren't exposed to an influence which I dislike.

*/

It has been suggested that printing the lyrics on the cover of an album would be an acceptable solution, helping the parents to review the music their children are listening to. Quite frankly, I don't see it as much of a solution. I recall an occasion many years back when several friends and I found, at a record store, the sheet music of a then popular and explicit rock song and discovered, to our delight, that they'd actually printed the explicit words on the music. More recently, I recall a friend at college, a lover of hard rock, showing me some lyrics which thrilled him because they were, in his eyes, particularly clever and nasty. Hence I believe that printing the lyrics on the covers of all rock albums might have the opposite effect desired: that is, kids will read the lyrics in search of the vulgar lyrics, and be similarly thrilled by them. I can see them now in the record stores... "Hey, check this out!" one will call, pointing out the exciting lyrics. "All right!" And they'll laugh, and think how cool this rock star is to say these things, and what great fun it will be to play the album when the parents aren't around. They'll just have to keep it hidden, so the parents won't read the lyrics.

/* Yes, and when I was in Junior High, it was a big thrill to look up words like "fuck" in the dictionary. Such things are much less of a thrill as one grows older, so is there really any harm? And wouldn't such words be much less fascinating if they weren't so taboo? (In any event, I never sought to emulate the editors of dictionaries because they happened to have included naughty language in their volumes--but I digress.) First, I agree that forcing all lyrics to be printed on album covers would be counter-productive, as you describe. Second, I said that I liked the idea of making lyrics available to parents; I did not say that I wanted this done by printing them on album covers. Ideally, copies could be readily available behind the counter at record stores. Logistically, that might be a nightmare, so I suppose a workable alternative might be to have the addresses of the publishing companies available at stores, along with supplies of lyric-request forms.

*/

Any parent who is concerned about the music their children are listening to already has the option of listening to the music, which is, in any case, a better way to judge it, as the musical context of lyrics may well alter their meaning and value. I can think of several songs in which the meaning might well be misinterpreted if one only read the lyrics. The musical context of the lyrics can not only give value to seemingly vulgar lyrics, but can pervert those which might seem innocent when read.

/* They have the option of listening only if they buy the record. One thing which would be nice to have over here would be listening booths in record stores, where one could go and ask to hear selected cuts from various things. (If I understand correctly, British record stores have--or had--these.) That's getting to the point, though, where a store must have a spare copy of everything on hand in case someone needs to listen to something to fulfill their parental duties.

*/

As you say, forbidden fruit will perhaps be more tempting. But this is hardly justification for having no restrictions at all. Sure, I managed to get hold of "Playboys" at an early age, but I never got hold of anything worse, probably because of the laws which kept it out of my hands. In any case, such an argument would also lead to lifting restrictions on a lot of other "forbidden fruits," such as cigarettes, alcohol, and drugs. A lot of kids may get them anyway, but a lot won't, and the legal discouragement may well be enough to keep a lot of kids from trying such things.

/* Very true. The other things you mention, however, have an demonstrably detrimental physical effect when not used in moderation (or when used at all). Preventing underage people from purchasing cigarettes seems to me to reflect the idea that children do not yet have the wisdom to responsibly decide if they want to screw up their body that way, since most children are prone to eschew long-term effects in favor of immediate gratification. Now, although I think it is debatable that Playboy can have a negative effect on young minds, this is far from clear. It seems to me that the real question here is how to deal with the awakening sexual curiosity. Suggestions?

*/

One of these days, I rather expect I'll be a parent, and I know I'll be a conscientious one. I'll be keeping an eye on their interests much as you will, and will do my best to provide them with intelligent guidance. And Steve: I would be most distressed if the society around my children was totally at odds with my responsibility, allowing my children to be exposed to and corrupted by any trash the rock stars, publishers, and movie makers dish out.

/* As well you should be--but who's talking about making the society totally at odds with your responsibility? The fact that there are producers of various forms of media who are not in line with the norm does not seem to me to imply that this society is fundamentally not a decent one in which to raise children. I'll return to my main stance: I think there are far more effective ways for me, as a parent, to discourage my children from things in society which I feel are not beneficial than to insist that laws be passed which reflect my own values. This is not to say that I think laws should be passed which are amoral (in the strict definition of the word), but rather that I will not rely on the passage of such laws in raising my children.

*/

From Steve Langley (13 January 1986):

I've never read a Hinton book and I enjoyed That Was Then, This is Now. Still, I suspect I would have enjoyed the movie much less had I the experience of the book. I found that to be the case with One Flew Over the Cuckoo's Nest, which, by and large, is considered a brilliant movie.

/* Yes, literary adaptations are tricky. Anyone who has read the book will have a rough set of mental images built up which will influence their expectations for the film adaptation. I hardly think it coincidental that of the three Hinton adaptations I wrote about last issue, the one I like best (at all) was the one which had (initially) impressed me the least as a book.

*/

I find myself in agreement with you about Spielberg now that I better understand your position. Lucas is the perfect comparator. Lucas also makes his movies exciting. The real difference between the two is that Lucas tells a better story than Spielberg. (Actually, there is another important difference, Lucas has a better ear than Spielberg, too.)

In which of Linda Courtemanche's columns would you place Alfred Hitchcock, Sam Peckinpah, George Lucas, D.W. Griffith ... add a few of your own? I put them all in the intrusive column. Each man, in his own way, stamps his signature on his movies. Peckinpah has made some really bad movies and some great movies, and every one is distinctly his. But then, Capra movies are distinctly Capra movies, so perhaps I'm not clear on just what criteria Linda is using to separate the 'intrusive' from the others ('extrusive,' perhaps?).

/* When you put it in terms like that, I guess I'm not clear myself. Linda?

Given the guideline, though, that an intrusive director is one whose technique draws attention to itself, I'd put Lucas and Hitchcock on the non-intrusive side of the fence. I've never seen a Peckinpah film, and only parts of Griffith. Eisenstein I might be inclined to put on the intrusive side, but that's at least partly because the editing in the Odessa Steps sequence of Battleship Potemkin is so famous that I suspect it's impossible to sit and watch it without being conscious of the editing.

*/

With regard to your NMR problem. There is no solution. The best you can do is put out your zine on a regular basis so that your players get used to getting the results quickly. Get a personal relationship going with your players in the press and keep the game interesting.

/* I suspect that that is genuinely as close as one can get to avoiding NMRs. Yet another argument in favor of the quick turnaround time which has eluded me for these last two issues as I struggle to bring the reading material up to snuff.

*/

From Pete Doubleday (22 January 1986):

An interesting question to me, at least, is why such films /* Spielberg films */, which are quite evidently tailored for maximum appeal to the American market, have such an appeal to the British market as well. We've been accused of many things over here, of which sheep-buggery and chronic laziness are perhaps the most unanswerable, but we don't usually like to think of ourselves as sentimental slops of the sort who would enjoy E.T., or credulous zanies a la Close Encounters. And yet the audience profile for these seems rather similar to their profile in the States. Are we really like you? Do we just like to think of ourselves, deep down, as like you, in the hope that the magic will rub off and we'll make oodles of money? Have Coca-Cola, Levi and huge heroin shipments from Kashmir really sandblasted the finer, discriminatory elements of our minds until we're just Yanks in drag? Well, I dunno. I loathe Coke, don't wear Levi (too big, you see), have only ever liked Back to the Future (and I assume the rotten ending was Spielberg's responsibility rather than Zemeckis') and I'm quite strung out enough already without bothering with heron. Maybe I really am as odd as they keep telling me (who? These little green men...)

/* Not to denigrate the role cultural differences play, but I become more convinced the older I get that people in general, regardless of where they're from, have a boundless capacity to establish common understanding despite personal or other differences. On another level, none of us is as unique as we think we are. One of the people I work with has a consistent habit of mentioning the wonderful record, or radio station, or movie which he has "discovered," and obviously derives a great deal of personal satisfaction from the fact that these discoveries enoble him as someone with an acute and superior perception. Sorry, but I don't buy it. He is far from unique in the sorts of things he does, and although this is not bad by any means, I think it does mean that any intellectual snobbery on his part is misguided at best.

Now, applying this to the burning question of why Spielberg's popularity can successfully leap the ocean, I'd suggest his undeniable abilities merely function best at a level which is broad enough that any cultural differences are left choking in the great wash of emotion which he wrings out of you whether you want to cooperate or not. (Lock the doors! NO culture is immune!) As for the other bits of American culture, I'd put it down to fashion, something about which I make no pretense of understanding.

Okay, okay, I'll shut up and let those who are more qualified (i.e., who have lived in more than one culture) replay.

*/

From Linda Courtemanche (30 January 1986):

I second your nomination of Jimmy Stewart as one of the finest screen actors ever; I cannot say "the finest" because that award must be split evenly with Henry Fonda. (And to think that Stewart studied to be an architect, and Fonda nearly became a clerk somewhere in obscurity! Object lessons in keeping one's options open.)

When I stated that Woody Allen is "intrusive" as a director, I meant it in the sense that he chooses his vehicles. The fact that he selects his own scripts to film, with the (usual) trademark neuroses, and usually casts himself in the lead, makes him intrusive. Stardust Memories, Interiors, and Purple Rose of Cairo are, of course exceptions--most directors seek to stretch their skills from time to time.

/* All right, then, time for the acid test. On which side of the intrusive/nonintrusive line does Play It Again, Sam fall? I'll reserve comment for fear of prejudicing the answer I'd receive.

*/

But you do have a point about the "autobiographical" look of Allen's films; I, too, have been guilty of assuming too close a connection between life and art in his case. Especially silly, since the characters I write about are sort-of-but-not-really me, either! As for Allen's nearly playing the Jeff Daniels part in Purple Rose--all I can say is, thank goodness he didn't. Daniels was perfect; Allen would have been jarringly off-key in the role.

/* Well, he would be now, after we've already seen Daniels do a tremendous job with the part. Had Allen played it, though, I doubt that we'd all be sitting around saying, "Boy, Woody should have let Jeff Daniels play the role." I've gained enough respect for Allen's abilities as an actor to believe that he could have done an equally fine job, provided that he did not stick to his stock persona. If he has a problem in this regard, it's that he has become so identified with the nebbish he portrays in most films that he must work against a great amount of audience expectation.

*/

About Zelig: I wonder if anyone else out there was as disappointed in the film as I was. It was a one-joke movie, really, and the joke wore thin too quickly. I spent the last hour of it trying to figure out how the editing was done. By the way, I hasten to say that I love a good Woody Allen flick as much as anyone!

/* I have run across many who feel as you do about Zelig, although I'm definitely not one of them. Part of this is my acknowledged fascination with the ingenuity of the film itself, and with the deadly accuracy of the parodies involved. I still think you sell the film a little short, though. There is a great deal of humor in it which does not rely on, "Ha ha, there's Woody dressed up as a Scotsman," but it may rely on an appreciation for parody as parody. On the other hand, as someone who tends to be entirely too subject to peer pressure, I think Zelig has some fine points to make about the difficulties of one's personality in a culture which so values conformity.

I guess I'm not entirely clear as to what you consider a good Woody Allen film. From your mentioning Stardust Memories, Interiors, and Purple Rose as being exceptions to his intrusiveness, do you consider those three top-drawer Allen? (Or do you prefer the early, funny films? Sorry.)

As long as we're on Allen, I'll get a quick lick in, now that Hannah and her Sisters has opened, at the critics and movie watchers who seem to proclaim when each new Allen film opens that "Woody is back." Back from where, or what? He's never left, as far as I'm concerned, but so much for my objectivity. One local reviewer had the assininity to state, when Broadway Danny Rose opened here, "Allen owes us one for A Midsummer Night's Sex Comedy." Even if it were as bad as he seems to think, a sentiment with which I would argue strongly, who says an

artist "owes" us anything if we don't take to a particular work of art? Sure--Shakespeare owes us one for "Titus Andronica..."

A stray thought: I am fascinated at how well some cinema triumphs come across on the home screen, and how clumsily others do. What has been your experience with this?

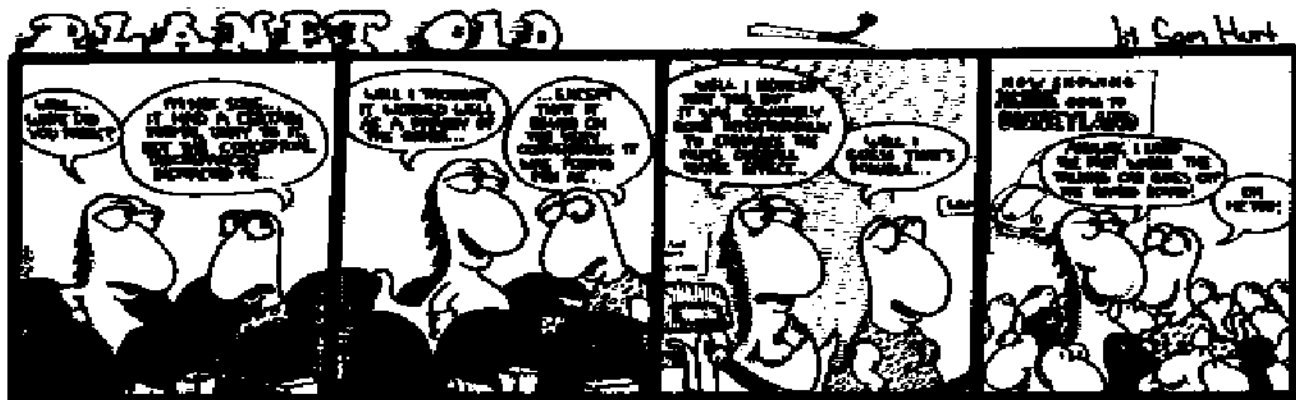
/* I try to maintain a (surprisingly short) list of all the films I have seen. If I have only seen a film on the small screen, I will include it in the list, but with an indication that I have not really "seen" it. This is especially true if I saw it on commercial television, where advertisements break the director's rhythm. The other complication is the differently-proportioned rectangles of the movie and television screens (especially for films made in wide-screen processes such as Cinemascope), which means movies not filmed for television either have their edges indiscriminately clipped, "pan" the television rectangle back and forth over the movie's scene, or (best solution, but still not great) shrink the image so it fits horizontally, leaving empty bands at the top and bottom of the screen. For me, movie-watching is only properly done in a theater with an adequate screen. I expect that will become increasingly difficult, with the rise of VCRs and tiny-auditorium multi-screen suburban theater complexes. Progress--there's no stopping it. Unfortunately.

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PLUG: Zine Bank and Zine Register

The Zine Register is back on track and in the very capable hands of Simon Billenness, an organizational genius from Britain but now on this side of the Atlantic. ZR is a near-comprehensive listing of postal gaming zines, minus those who don't wish to be listed. The emphasis is on North America, but there are listings for foreign zines as well. It will be appearing every four months, and is available from Simon for \$1.50 per issue.

Simon has also started up an American Zine Bank, similar to the British ZB started by Alan Parr and an excellent way for anyone (but especially novices) to become familiar with a wide range of the hobby. Simply send Simon \$2 and a large envelope, and he'll send you a selection of zines he has on hand. (You may, of course, tell him what you are or aren't interested in seeing.) Simon will also happily accept whatever spare issues you publishers have lying around, which gives you something useful to do with those extra copies you had printed. Simon's address is 61A Park Ave., Albany, NY 12202. Don't delay.



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

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.

"How does this International Subscription Exchange bit work?" I hear you cry. Simple, I reply. If you're a North American who wants to subscribe to a British zine, send me the name of the zine to which you want to subscribe, the publisher's name and address (just in case I haven't heard of it), 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). Nothing could be easier. I then inform the British ISE rep of your transfer request, and he converts the dollar amount to pounds and sends a cheque to the publisher. Those of you in the U.K., of course, are encouraged to follow the procedure in reverse to sub to any North American zines which may strike your fancy.

Sounds fine, you say, but how much are people actually using it?

	UK to NA	NA to UK
Previous total	\$208.85	\$418.36
Past three months	19.10	116.00
NEW TOTAL	227.95	534.36

And the month-by-month statistics...

	UK to NA		NA to UK	
	Amount	#	Amount	#
1985 November	0.00	-	0.00	-
December	0.00	-	\$25.00	2
1986 January	\$19.10	3	\$91.00	6

Apart from the widening trade deficit, caused by the disparate interests on each side of the Atlantic in the other side's zines and which forces me to periodically send some cash to Doug to prevent this hobby service from impoverishing him, we seem to be in good shape, thank you very much.

The only news of real note here has been the fact that Bruce McIntyre has agreed to act as Canadian representative for the ISE. I don't expect we'll do a great deal of business between the U.S. and Canada, as most Canadian publishers already have their own methods of dealing with U.S. currency. Nevertheless, Canadians who wish to sub to U.K. zines may find it a bit useful. Simply write Doug at 6191 Winch St., Burnaby, BC, V5B 2L4, CANADA, and give him the info I mentioned above. We'll work it out between us.

Not that I expect news of this meager contribution to hobby internationalization to send everyone scurrying for their letter-writing equipment, but last issue did fetch one comment to the effect that I oughtn't have dropped the information about which zines have been attracting trans-Atlantic subscribers. Well, I suppose anything which will keep me from droning on will likely be deemed a Good Thing by most of you, so without further ado...

UK Subs to NA Zines:	Past seven months		Total	
	<u>Amount</u>	#	<u>Amount</u>	#
Alarums & Excursions	\$20.00	1	\$50.36	3
Cathy's Ramblings	21.50	3	74.31	7
Diplomacy Digest	7.00	1	7.00	1
Europa Express			10.76	2
It's a Trap!	19.80	4	19.80	4
No Fixed Address			4.76	1
Zine Register			4.20	2
misc.	6.00	3	6.00	3

No great surprises on this end. Cathy's Ramblings continues its reign as the premiere British zine published in North America, and Alarums & Excursions, despite being little known within the mainstream (Diplomacy) postal gaming hobby continues to run a close second in the dollar amount.

NA Subs to UK Zines:	Past seven months		Total	
	<u>Amount</u>	#	<u>Amount</u>	#
Acolyte			\$8.00	1
Bolt From the Blue			20.00	2
Bruce			8.00	1
Coolnacron			5.00	1
Cut & Thrust			4.95	1
Denver Glont	\$21.00	4	62.83	10
Dib Dib Dib	6.00	1	6.00	1
Dolchstoss	10.00	1	38.00	3
Eat the Rabbit			10.00	1
Flame			33.00	3
Greatest Hits	8.00	2	36.84	6
Hopscotch	14.00	2	29.00	4
Howay the Lads	5.00	1	10.00	2
Lokasenna	29.00	3	55.16	6
Mad Policy	3.00	1	13.00	2
Moranme Jobswurf			1.25	1
NMR!	28.00	3	43.33	6
Ode	3.00	1	13.00	2
Psychopath			34.00	4
Prisoner of War	13.00	3	13.00	3
Quartz	5.00	1	5.00	1
School for Scandal	5.00	1	5.00	1
Thing on the Mat	8.00	2	8.00	2
20 Years On			5.00	1
War and Peace	53.00	6	53.00	6
Zine Bank	3.00	1	7.00	3
misc.	10.00	-	10.00	-

Yanks continue to be interested in a wider variety of British zines, although the individual dollar totals still trail Cathy. Impressive newcomer of the issue is Derek Caws's War and Peace. I'm making it sound like some sort of popularity contest, aren't I? Well, I suppose it is, in a way. And that's it for this time around, he says, as the bottom of the page looms and the readership breathe a collective sigh of relief...

UNITED

A LITTLE MORE ABOUT NEXT SEASON (MAYBE)

Last issue, I covered the major things that I have decided will definitely be a part of next season, with one exception. This issue, then, it's time to go over the one exception, plus investigate a few possibilities.

FRIENDLY MATCHES: Beginning next season, you will be able to arrange your own matches with other clubs in the league. These friendly matches will not, of course, count for normal league play, but unlike normal league play, you may arrange friendly matches with clubs from other divisions. Discipline awarded during friendly matches will not count for league play, but injuries suffered during a friendly will. (If a player gets injured, it doesn't matter where it came from; they're still out for league matches while the injury heals.)

Arranging a friendly match is not one-sided; you must negotiate with the other manager to arrange a friendly. Items that must be negotiated include: which field to play at (which side will get home advantage, or will it be at a neutral field); how to split the gate receipts; if there's any flat fee which one club will pay the other for the friendly--maximum of \$100K.

Note that you may only send in arrangements for one friendly per session. In other words, you can't try to arrange three different friendlies for a given session and send in the arrangements for all three with instructions to play the first which accepts. You may, however, use your one arrangement to attempt a friendly which may not be definite--i.e., you write the other manager and say, "I'm sending in friendly arrangements for such-and-such terms. Send yours in if you accept." If the other club doesn't show up, well, you take your chances.

A friendly is not authorized and will not be played unless I receive substantially identical instructions.

SUBSTITUTIONS: Since next season will see injuries, it's only fair that we have some provision for substituting players for the injured parties. For each match, you may name a single player who will substitute for the (first) injured player. For simplicity's sake, the injured player is assumed to leave the field at half-time. The number of shots for both sides will be recalculated based on the difference between the SLs of the injured player and the substitute. An apprentice substitute or a substitute playing out of position will only get credit if actually called upon to substitute for an injured player, and then only for half the match. Failure to designate a substitute for a given match will result in the club's playing short in the second half.

GOOD PERFORMANCE POINTS [possible addition]: In real life, a team's performance does not exactly follow the statistical probabilities; even the worst club can have an exceptionally good day. In order to reflect this, each club will start each season with 25 Good Performance Points, which represent the fiery speech by the manager or other mysterious incentive which may cause a club to perform exceptionally well. They are used like hardness points (i.e., they are used to raise the total of an area, it takes two GPPs to raise the GK or SW, and the GK or SW may not be raised above 10), but there are otherwise no restrictions. You may choose to use all 25 of your GPPs for a single match, or spread them out throughout the season. Once used, however, GPPs are not replenished; the initial supply is all you get for the whole season. Every club's current GPP total will be listed in the standings.

PLAYING FOR A DRAW (possible addition): An away team may play for a draw during a match simply by stating as such on their lineup. A club playing for a draw gets six extra levels to distribute among their outfield areas (just like home advantage). If the away club scores more goals than the home side (i.e., they would normally have won the match), their number of goals are reduced to make the match a draw. (Example: Hoaxers are playing at Muckrakers. Hoaxers decide to play for a draw, so they get six extra levels and distribute them like they would home advantage. If it turns out that the raw score would be Hoaxers 5 -- Muckrakers 3, two Hoaxers goals will be withdrawn to make the match a 3-all draw.)

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ADDING TO THE BACKGROUND...

Off and on in the press, various teams have selected their team colors. In order to make the league as a whole more, uh, colorful and, I hope, fun for all, I'd like to make this official and ask all managers to send in colors for their club. Why? Because at the end of each season, I'll spring for a soccer jersey for the league and cup champions, in (as close as I can get to) the team colors of the winning club. Since this first season will not have a single league champion, each of the three Division winners will receive jerseys. Here are the current colors of the various clubs:

Redland Juventus	black and white stripes, horizontal
Literary Giants	green and white
Komic Relief	black (tails), red (sash) and gold (spangles)
Endwell Enzymatix	black and black
Chessmen of Hastings	black and silver
Humboldt Buds	tie-dye and blue jeans
Decomposers	white with five black horizontal lines
Evil Doers	black and blue
Jose's Heroes	blood and guts (red and green?)

Those of you who sent in colors in a more humorous vein and would like to change now that there's a practical reason to are welcome to do so.

1986-1987 IYFL GUIDE BOOK

Another extra bit of color which I would like to do, subject to your collective approval, is produce a between-seasons Guide Book for the league, something like those glossy yearbooks produced by professional sports clubs. I envision a division-by-division roundup of the last season, as well as cursory analyses of the division makeups for next season. Additionally, each club would have its roster listed as well as a paragraph each on their fortunes last season (e.g., "The Hoaxers struggled for the most part, but managed to surprise several clubs as they climbed back into the middle of the standings...") and a quick overview of their chances for the coming season ("Hoaxers should do well in their new division, but may find themselves in trouble if they suffer too many injuries, especially in their midfield").

though I would take pains to not reveal any club's internal structure (we I try to hide some potent surprises, after all), the main potential drawback here is that I'd inadvertently spill some secret you wanted to keep hidden. Nevertheless, I think it would be a great deal of fun, and I be willing to give those who wish advance copies of their writeup for editing/censoring. I bring this up now because I want to get feedback on whether you'd like something like this. It would, after all, be a great amount of work for me, and if there's not a lot of enthusiasm among the intended audience, I'd just as soon not knock myself out. What say you?

apprentices bought at auction with a higher skill level rise an additional two levels after playing their first four matches for your club?

No. The fact that an apprentice is auctioned at a skill level greater than zero indicates that the player has already completed an apprenticeship with some other (non-League) club.

What happens if my only GK gets suspended? Do I forfeit those matches?

Although the rules do not explicitly say one way or the other, the implication is that you would forfeit the matches. On the other hand, I find it unrealistic to say that you can't stick someone in goal for the purposes of fielding a club--even though the substitute "goalkeeper" won't stop a shot. (This is especially true since pulling the goalkeeper in favor of an outfielder in goal is a legitimate late-game catch-up tactic.) Thus, anyone who finds themselves without a goalkeeper may substitute another player, who will be in goal at skill level 0. Hardness may not be used to raise the effective skill level of such a player, and such a player does not become acclimated to playing in goal; they are simply acting as an \$10 placeholder.

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GNING ERRORS!

Two of them, no less. First, due to the sharp eye of one of the managers, I discovered that way back in issue #3, I inadvertently left a player off the roster for ST. LANGLOIS CHANGERS. The missing player is Johnny Watson (MF). Neither I nor Steve caught it.

Additionally, in last session's transfer between HEROES and CARIOCA, I neglected to list the fact that the deal also involved \$50K payment from Carioca to Heroes. I've readjusted both clubs's cash totals.

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DON'T FORGET...

Third match this session is the first round of the Cup tournament. Just as a refresher, the matches to be played are:

St. Langlois Changers	vs.	Her Majesty's Secret Service
Chessmen of Hastings	vs.	River Rats
Literary Giants	vs.	Gormenghast
Scientists	vs.	Evil Doers
Sockheads Part II	vs.	Redlands Juventus
Diamond Gems	vs.	Dublin Fire
F.C. Volkswirtschaft	vs.	Central Chippewas
Jose's Heroes	vs.	Northside Eagles
Komic Relief	vs.	Emerald City
Hollywood 200	vs.	Endwell Enzymatix
Carioca Football Club	vs.	20° C

The remaining clubs (Tyrants, Breakfast, Composers, Traders, and Buds) will all receive 1/2 VP and \$20K for their first-round bye. All of these matches are on neutral ground, so no one gets home advantage. As draws will simply be replayed, you may submit additional lineups to use in the case of a replay. Such replay lineups may be conditional (e.g., "if we draw and Hoaxers outshoot me be more than 5 shots, use this lineup").

ITFL ADMINISTRATION

NMRS: No lineups from NORTHSIDE EAGLES and RIVER RATS. That's two in a row for Northside, so they'll get a new manager. Derwood Bowen will still have the Rats provided he gets a lineup form in next time.

NEW PLAYERS: CENTRAL CHIPPEWAS signed a new apprentice, Anspach (DF). COMPOSERS sign two new apprentices, Hose (GK) and Hydrant (SW).

TRANSFERS:

PONTIAC SOCKHEADS sold Steve Silver (DF) to the non-League for \$60K. ST. LANGLOIS CHANGERS sold Ogilvy (SW), Leigh (MF), and Blunt (FW) to the non-League for a total of \$120K. EVIL DOERS sold Speed Demon (FW) to the non-League for \$180K. CURRENCY TRADERS sold Pase (DF) and Gulden (MF) to the non-League for a total of \$120K. To redress excessive debts, the Commissioner was forced to sell Cartier-Bresson of 20⁺ C to the non-League for \$420K.

SUSPENSIONS:

Bargentine of GORMENGHAST is out for match 19 against Breakfast. Springer of VOLKSWIRTSCHAFT is out for match 19 against Juventus. Molinho and Martinho of CARIOCA are out for all three matches next session (against Fire, Doers, and 20⁺ C). Vaughan-Williams of COMPOSERS is out for match 19 against Changers. Blob of DOERS is out for match 19 against Giants. Becker and Cregue of EAGLES are out for match 19 against Chessmen. Pickins of HOLLYWOOD is out for match 19 against Scientists. Green of SOCKHEADS is out for match 19 against Traders. Toto of EMERALD CITY is out for all three matches next session (against Gems, Rats, and Relief) as well as match 21 the following session against Tyrants.

AUCTION RESULTS:

#28	SW	II	7	to	<u>Sockheads Part II</u>	for \$624K (Tom Turquoise)
#29	MF	III	8	to	<u>California Tyrants</u>	for \$431K (Van Dong)
#30	DF	I	7	to	<u>Gormenghast</u>	for \$851K (Mulefire)
#31	DF	IV	9	to	<u>20⁺ C</u>	for \$342K (Joel Meyerwitz)
#32	FW	II	7	to	<u>Evil Doers</u>	for \$430K (Dead Shot)
#33	GK	a	8	to	<u>Hollywood 200</u>	for \$725K (Burl Ives)
#34	MF	I	6	to	<u>Currency Traders</u>	for \$404K (Shekel)
#35	MF	II	7	to	<u>Endwell Enzymatix</u>	for \$348K (Liddle)
#36	FW	V	9	to	<u>20⁺ C</u>	for \$451K (Eugene Atget)
#37	MF	a	0	to	<u>Currency Traders</u>	for \$31K (Jaws of H.M.S.S.)

AUCTION:

#38	FW	III	8	#41	FW	II	7	#44	DF	V	10
#39	DF	II	7	#42	MF	IV	9	#45	MF	IV	9
#40	SW	I	7	#43	DF	I	5	#46	GK	I	5

NEW MANAGEMENT:

RIVER RATS are now being managed by Derwood Bowen, 2140 E State St., Salem, OH 44460 (I hope--Derwood?). CURRENCY TRADERS are now being managed by James Goode, Rt. 2 Box 274, Clarksville, TN 37043.

ADDRESS CHANGES: Manager Kevin Stone has moved the front office for Emerald City to: 23 Cherry Place, Staten Island, NY 10314. Steve Courtemanche has moved the front office for Chessmen of Hastings to: 1021 Penn Circle E 402, King of Prussia, PA 19406.

DEADLINE for Session 7 lineups is 16 March 1988. Division III clubs may coach apprentices two levels.

DIVISION I

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	SK	PN	DP	MANAGER
312241	Heroes	22	16	5	2	1	5	0	3	54-33	4		53	11	58	Fuchs
491112	H.M.S.S.	22	16	7	0	1	3	2	3	72-54	3		-12	0	4	Kleiman
543433	Juventus	22	16	7	1	0	3	1	4	50-41	3		-49	4	44	Williams
224324	Relief	21	16	8	0	0	2	1	5	69-42	2+		-323	4	50	Becker
675555	Enzymatix	16	16	4	3	1	2	1	5	50-49	3		-412	15	66	Barno
157676	Gormenghast	15	16	4	0	4	3	1	4	45-45	3+		-325	7	60	Hare
968887	Breakfast	12	16	3	2	3	1	2	5	47-48	4		283	1	12	Narciso
886768	Buds	11	16	3	0	5	2	1	5	42-52	1		172	0	22	Tighe
799999	Volkswirt	3	16	0	2	6	0	1	7	24-89	1+		36	10	100	Hanson

Abbreviation guide is on the bottom of 33.

NOTES: Juventus were fined \$20K for failure to designate a penalty kicker and failure to play hardness in match 16 against Humboldt. Volkswirtschaft are fined \$10K for failure to designate a penalty kicker.

MATCH 16

Her Majesty's Secret Service: 1
Scr: Bond

Jose's Heroes: 2
Scr: Elio, Martin

After Heroes leave the field two up at the half, Kleiman whips up the S.S. and Bond narrows the gap, but Muldoon's finest keep things under wraps.
Half: 0-2 Shots: 1-6

Komic Relief: 0

Breakfast Buddies: 5
Scr: Crunch, Chocula, B. Berry,
Snap(2)

Relief come on strong and put a great deal of pressure on the home side, but are stymied whenever they get close, yielding an impressive shutout victory for Buddies. Half: 0-2 Shots: 12-10

Redlands Juventus: 3
Scr: Donaldson, Donne, Stevens

Humboldt Buds: 1
Scr: Frees

Buds take the first goal early, but afterwards can't seem to get a shot into the Juve goal despite a flurry of activity near the away side's in the last ten minutes. Half: 1-1 Shots: 10-16

Gormenghast: 1
Scr: Rottcodd
Bkd: Sourdust

Endwell Enzymatix: 2
Scr: Fiddle, Spanky
Bkd: Fumble

Gormenghast are looking for another road victory and start strong, but Endwell own the second half and go a goal up. That missed penalty kick in the first half could have garnered a league point for the visitors...
Half: 1-0 Shots: 5-8

MATCH 17

Humboldt Buds: 1
Scr: Astro

Gormenghast: 7
Scr: Muzzlehatch(3), Flay(2),
Rottcodd(2)
Bkd: Barquentine, Poet

Back at home, Gormenghast give the Buds a working over as their shots find the net in a way that seemed impossible for them at Endwell. Half: 1-3
Shots: 11-13

F. C. Volkswirtschaft: 0

Komic Relief: 17

Bkd: Bayer

Scr: Harpo(5), Alfalfa(5,1P),
Groucho(5), Froggy

Relief don't even allow FCV a goal on the one shot they manage. Half: 0-12
Shots: 1-27

Jose's Heroes: 4

Endwell Enzymatix: 2

Scr: Collins(2), Morgan, Crupper

Scr: Spanky, Tribble

Bkd: Collins, O'Connell

Heroes are looking for two straight to put them back in the top three, and the half-time lead is encouraging. Enzymatix speak up in the second, but Heroes prove even more effective when presented with a challenge.
Half: 1-0 Shots: 15-7

Redlands Juventus: 2

Her Majesty's Secret Service: 8

Scr: Stevens(2)

Scr: Mo(2), Broccoli(2),
Goldfinger(2), Fleming(2)

H.M.S.S. all double up on their scores when Juve can't sustain their pre-game enthusiasm and the crowd heat up the home side. Half: 1-8
Shots: 12-18

MATCH 18

Gormenghast: 10

F. C. Volkswirtschaft: 3

Scr: Steerpik(3), Rottcodd(3),
Muzzlehatch, Flay(2), Poet(1P)

Scr: Volkswagen(3)

Bkd: Prunesquallor

Bkd: Springer

Gormenghast slow down after half-time, allowing the vigorous first half workout to carry the day. Volkswagen's lone hat trick is far from enough.
Half: 8-2 Shots: 17-16

Endwell Enzymatix: 8

Humboldt Buds: 6

Scr: Spanky(2), Dibble, Fumble(2),
Tribble(2), Kibble

Scr: Astro(3), Duck, Forey(1P),
Jetson

Bkd: Fumble

Enzymatix smell a shutout when they leave the field, but a rousing half-time speech by Tighe sees the Buds score two for every second-half Endwell goal in a valiant (and frenetic) comeback effort which nearly succeeds.
Half: 5-0 Shots: 16-21

Komic Relief: 3

Redlands Juventus: 6

Scr: Moe(2), Alfalfa

Scr: Buckley, Conrad(2), Zoff(2P),
Stevens

Bkd: Alfalfa

Bkd: Stevens

Juve would have prevailed even without the two penalties, but it's still a bit of a stain on the Relief record, Half: 1-4 Shots: 9-14

Breakfast Buddies: 1

Jose's Heroes: 1

Scr: Pop

Scr: Ekeler

A missed penalty kick could have done the trick for Heroes, but tight Breakfast defensive play, combined with accuracy when they need it make for a surprise draw. Between this and their victory over Relief in session 16, the bookmakers say that the Buddies are a sure bet to rise in the standings. Half: 0-1 Shots: 2-5

DIVISION II

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
111111	Fire	35	18	9	0	0	8	1	0	176-36	4+	187	1	8		Stafford
553222	Doers	25	18	6	2	1	5	1	3	38-33	3+	-384	9	60		Hise
445544	Chessmen	20	18	5	1	4	4	1	3	36-25	3	84	6	34		Courtenanche
222434	Giants	20	18	5	1	3	4	1	4	29-47	2	-135	6	24		Gaughan
334355	Composers	18	18	5	0	4	4	0	5	26-74	3	820	5	42		McIntyre
656666	Changers	15	18	4	2	3	2	1	6	38-46	2+	231	6	28		Langley
777877	Eagles	6	18	0	2	7	1	2	6	15-56	4+	24	12	74		Brown
888788	Carioca	5	18	1	1	6	0	2	8	15-56	1+	-286	18	206		Dancause

Abbreviation guide is on the bottom of 33.

NOTES: Eagles NMRed.

MATCH 16

Carioca Football Club: 0

Decomposing Composers: 2

Scr: Holst, Vaughan-Williams

Bkd: Zavala

Bkd: Vaughan-Williams

Composers have early trouble putting it in the net but, unfortunately for Carioca, manage to score enough to please the home-town fans. Half: 0-1
Shots: 0-7

Evil Doers: 2

Chessmen of Hastings: 1

Scr: Reaper(1P), Blizzard

Scr: Staunton

Bkd: Doom

S/O: Blob

The first half sees seamless defense by both clubs, but the penalty kick the Chessmen give up proves their eventual undoing. A last-minute goal by Staunton manages to prevent a shutout, however. Half: 0-0 Shots: 5-8

Northside Eagles: 0

St. Langlois Changers: 5

Scr: Mycroft, McGoochan(2), Dayton, Wright

Continued managerial problems affect Northside's performance, giving St. Langlois a shutout they otherwise might not have had. Half: 0-3
Shots: 0-10

Literary Giants: 2

Dublin Fire: 17

Scr: Joris, Conan

Scr: Mullen(5), Clayton(4), Evans(3,1P), Philidor, McCulloch(2), Hewson

Fire take no chances and run roughshod over the Giants, accelerating their second-half efforts after some Giants supporters don't take kindly to the display on the field and a fight breaks out in the stands. Half: 1-6
Shots: 4-35

MATCH 17

Chessmen of Hastings: 3

Carioca Football Club: 1

Scr: Zukertort(3P)

Scr: Mostagen

Bkd: Adamson

Bkd: Molinho, Solomon

Carioca give Zukertort a good deal of practice on his penalty kicks, which he uses to good advantage, and in the process give the visitors the match. Half: 3-0 Shots: 7-3

Decomposing Composers: 3
Scr: Villa-Lobos, Vaughan-Williams,
Mussorgsky

Northside Eagles: 0
Bkd: Becker, Creque

The home town fans start leaving after a shotless first half, a display of lack of faith in the home management which completely kills the Eagles' hopes once again. Half: 0-0 Shots: 8-0

Dublin Fire: 2
Scr: Morrissey, Watson

Evil Doers: 2
Scr: Klaw(2)

It had to happen sometime. Doers accomplish the Division II equivalent of walking on water by managing to hold Fire to a draw in a very close match which could easily have gone either way. Half: 1-1 Shots: 6-4

St. Langlois Changers: 4
Scr: Dayton, Syngyn-Pemyth(2),
Destrier

Literary Giants: 5
Scr: Hercules, Conan, Vader, Jones,
Joris

The score goes back and forth and the match goes down to the wire, Destrier tying it up and Joris taking the ensuing kickoff and scoring the winning goal back-to-back with less than five minutes to play. Half: 2-1
Shots: 19-16

MATCH 18

Evil Doers: 4
Scr: Bullseye(2), Blizzard, Ultron

St. Langlois Changers: 1
Scr: Dayton
Bkd: Raleigh

The Changers' optimism upon leading at the half is premature, as Bullseye scores the first of four straight goals for the away side, which are more than enough to carry the match. Half: 0-1 Shots: 6-6

Dublin Grave Diggers: 31
Scr: Evans(5,1P), Hewson(7), Mullen(8),
McCulloch, Marr(3), Watson,
Morrissey, Clayton(5), Philidor

Band of Cadavers: 0

A very lax Composers performance and a bit of luck yield a new league record--but most of the fans leave mid-way through the first half, after Morrissey scores goal #10. Rumor has it the home team front office may have a word to say to Manager McIntyre about his tactics. Half: 17-0
Shots: 39-0

Carioca Football Club: 1
Scr: Gavrincha
Bkd: Martinho

Northside Eagles: 1
Scr: Gorney
S/O: Becker

After an early lead, the second half sees Carioca give up a golden opportunity to take advantage of the Eagles' troubles and climb back up to seventh place. Half: 1-0 Shots: 4-2

Literary Giants: 0

Chessmen of Hastings: 3
Scr: Staunton, Alekhine, Lopez(1P)

The crowd are eager to see the home side do well, and Staunton puts them on their feet with a goal off the opening kickoff. Bunyan can only do so much for the Giants when the away side's offense can't muster a single shot. Half: 0-1 Shots: 0-9

DIVISION III

STANDINGS	TEAM	PT	PL	HW	HD	HL	AW	AD	AL	GF	GA	VP	\$K	PN	DP	MANAGER
211	20* C	18	9	4	0	0	5	0	0	72-31	4	-406	1	18	Luedi	
332	Tyrants	14	9	4	0	0	3	0	2	92-50	5	-222	2	4	Spitzer	
123	Hollywood	12	9	4	0	1	2	0	2	57-30	2+	-314	1	42	Roux	
564	Sockheads	10	9	4	0	1	1	0	3	58-44	4	-297	1	38	D Anderson	
445	Scientists	10	9	2	1	1	1	3	1	31-31	2	-190	2	16	Kott	
786	Emerald	7	9	3	0	2	0	1	3	41-47	5+	234	4	56	Stone	
957	Gems	7	9	2	1	2	1	0	3	17-25	6	-55	5	20	Ferguson	
678	Chippewas	6	9	1	0	3	2	0	3	31-34	2	214	0	16	R Anderson	
8t9	Traders	3	9	0	1	3	1	0	4	6-52	2+	-178	3	38	Goode	
t9t	Rats	3	9	1	1	3	0	0	4	5-66	9+	450	2	16	Bowen	

NOTES: Rats NMRed.

MATCH 16

Currency Traders: 1
Scr: Franc(1P)

California Tyrants: 21
Scr: Mugabe(3), Jaruzelski(1.1P),
Ortega, Gorbachev(2), Pot(5),
Castro(4), Assad(3), Qaddafi

In his ITFL debut, Goode has the Traders take it easy while he gets to know them--and the Tyrants exploit the opportunity. Half: 1-12 Shots: 0-27

Emerald City: 4
Scr: Toto(3), Dorothy
Bkd: Riniting, Timman

Scientists: 4
Scr: Darwin(2), Fermi, Galileo

After two early Scientists goal, Emerald City take four straight for an encouraging half-time lead--and although they can't hang onto it during the second half, it's enough for an unexpected draw. Half: 4-2 Shots: 10-16

Hollywood 200: 0
Bkd: Conrad
S/O: Pickins

20* C: 10
Scr: Stieglitz(2), Sommers(2),
Winogrand(4), Callahan,
Coburn(1P)

With two top Hollywood players suspended, the home side have little trouble prevailing. Half: 0-6 Shots: 0-16

Diamond Gems: 0
Bkd: DiMaggio

Sockheads Part II: 2
Scr: Blue(2P)
S/O: Green

Both sides have each other covered perfectly. Half: 0-2 Shots: 0-0

Central Chippewas: 6
Scr: Thorpe(3), Saxe(3)
Bkd: Barnes, Preston, Thorpe

River Rats: 0

A tough referee cautions Chippewas during shutout. Half: 4-0 Shots: 12-0

MATCH 17

Scientists: 1
Scr: Fermi(1P)

Currency Traders: 1
Scr: Zloty
Bkd: Ducat, Lire, Zloty

Goode starts the Traders's turnaround, almost managing a victory.
Half: 0-1 Shots: 2-1

California Tyrants: 6
Scr: Assad, Pot, Mugabe(4)
Bkd: Gorbachev

Hollywood 200: 2
Scr: Gleason, Hitchcock(3),
Arbuckle

With a full complement, Hollywood lead 5-2 with 15 to play--but Mugabe goes wild and puts in four straight to steal victory from the home side.
Half: 2-4 Shots: 13-11

Sockheads Part II: 2
Scr: Aqua, Pink

Emerald City: 1
Scr: Scarecrow
S/O: Toto

Toto gets a little too hot trying to even up a close defensive battle.
Half: 1-1 Shots: 11-6

20* C: 2
Scr: Cartier-Bresson, Coburn
Bkd: Sommers

Central Chippewas: 0
Bkd: Saxe

Despite great confidence on the part of Chips manager Anderson, 20* C control the ball and carry the day. Half: 0-0 Shots: 4-0

River Rats: 0

Diamond Gems: 3
Scr: Clemente, Mays(2)
Bkd: Robinson

Rats managerial problems plague them on the road. Half: 0-2 Shots: 0-16

MATCH 18

Central Chippewas: 0

Sockheads Part II: 5
Scr: Pink, Aqua(3), Green

Sockheads dominate the match, netting a shutout. Half: 0-3 Shots: 0-12

Hollywood 200: 5
Scr: Welles(2P), Ustinov(2), Gleason
Bkd: Laughton

Diamond Gems: 1
Scr: Rose

Hollywood manage two late goals after Gems pull their keeper. Half: 2-0
Shots: 5-4

20* C: 4
Scr: Stieglitz(3), Arbus

Scientists: 2
Scr: Fermi(2)

Fermi scores at the beginning and the end, and 20* get theirs in between.
Half: 2-1 Shots: 13-4

Currency Traders: 0
Bkd: Ducat, Lire, Zloty

Emerald City: 3
Scr: Tinman(1,1P), Scarecrow
Bkd: Lion, Gayette, Toto

Traders turn in another good performance, despite the crowd support for the home side. Half: 0-1 Shots: 3-6

California Tyrants: 11
Scr: Papandreu, Assad(5), Castro(2),
Jaruzelski, Mugabe(2)

River Rats: 0
Bkd: Peter

Tyrants take some target practice against the still-struggling Rats.
Half: 4-0 Shots: 31-0

UNITED PRESS

CHESSMEN to SOCKHEADS: I have the sweeper but little time to write a letter. I am on the beginning part of a learning curve of a new job. Rather than wait, make me an offer per level of skill for an age 1 player. You have a problem with DP's this time around, please write if you are still interested.

HOLLYWOOD to ALL: Need a keeper? An apprentice is available. Interested? Call me. Gerry (201) 743-5119.

CHESSMEN to HEROES: As the Sockheads say, "What's the percentage?" Write to me if you're still looking but watch those pseudorandom numbers.

DECOMPOSERS EXHUMATION SALE: Get your bids in now before rigor mortis sets in--see Auction for details.

SOCKHEADS PICKS & PANS: A sweep by the Sockheads in Session 6 as manager scrambles to cope with sweep in other leagues. Comic Relief to take lead in Division I and Fire to get scorched by the Evil Doers.

DECOMPOSERS-FIRE BETTING LINE: Fire by 25 1/2. Take it or leave it.

UPSET???: The member of 20 C had better beware of ambushes as they enter the land of the mighty Chippewas. Witnesses were quoted as saying the Chips were on the warpath, ready to play an aggressive game. The match should be close with the home team upsetting the visitor; final score: Chippewas 2, 20 C 1

SOCKHEADS DRESS CODE: Sock over head (of course) with appropriately matching colors with shorts matching also. And for those like Silver who play hard--spiked cleats with judo lessons!

EGGHEAD to DOERS: "Men, The Fire is the only team to beat us at home. So now it is time to play hard, I mean HARD defense. Whether we win or lose, both teams will be wearing the same colors when the game is over. BLACK and BLUE! Now let's go out there and kick some forwards' butts!" As the Doers run onto the field before the cheering sell-out crowd with their theme song, "Another One Bites the Dust," playing in the background, they are ready, right down to the last polished brass knuckle. And the rest is "Fly-By-Knight" Football history.

MANAGERS to CHESSMEN: This session will show us if we've got the metal for Division I next season. Play them close, play them hard and win. let's go get them!

DECOMPOSERS to FIRE: Hope you enjoyed your grudge match. Howz about if we make things fairer and tell everyone my lineup totals (0-0-10-16-13, about as bad as I can muster) so they can have a free scout at what you've got. (That's for this session's game in Match 18.)

JUVENTUS to DUBLIN FIRE JUNIOR (A.K.A. "TYRANTS"): Is it live, or is it Memorex? 75 shots on goal gets you the Stafford-of-the-Month Award.

TYRANTS to FIRE: Any tips on how to beat Kleiman?

EMERALD to TYRANTS and SOCKHEADS: And I thought my defense was bad!

TYRANTS to SOCKHEADS: When the Earther's beat you will that be luck too?

JUVENTUS to LEAGUE: Actually, we, like the NFC Champion Bears, have a "46 Defense". We have one guy at SL 4, and one at SL 6...hey, if it works for them, it ought to work for us, right?

CHANGERS to JUVE: What do you think I am, some kind of fool? I didn't start with a 15 man roster, I started with a 16 man roster.

JUVE to STEVE: He didn't really mean that, did he?

TYRANTS to REDLANDS: Thanks for the good wishes. I will need it to beat your friend Kleiman in the Cup Tournament.

REDLANDS to CHESSMEN: What, me crazy? Humiliate myself in front of Knight, Langley, Barno, God and everybody? Sure, why not? P-N3 for my game as White, and P-Q4. (By the way, I don't really know chess notation very well--you've been warned.)

CHESSMEN to DIVISION II: That Fire is winning by large margins I can believe, but shutting you down as well is shocking.

TYRANTS to FIRE: Please have my 100K ready when I beat you in the Cup Semi-Final. If you make it that far.

JUVENTUS to CHESSMEN & HEROES: Defense? Is that where you kind of have a

guy stand around in the net, and a couple of other guys kind of standing back there with him? I dunno...sounds kind of perverted if you ask me...

DOERS to HEROES: I sure hope you move up in the rankings in the last half of the season so I can watch your great defense get burned by the Fire. Who knows, you might even use some of money you're throwing around to buy some Fire insurance.

JUVE to HEROES: Did Knight burn you or what?

HEROES to GIANTS: Hey you're right! And here I was giving in to all of Muldoon's salary demands. Think I will fire the bum.

REDLANDS to HEROES: "Pressgang press"? Wasn't that a kind of contagious social disease?

JUVENTUS to HMSS and RELIEF: All the hardnase I used will probably hurt me more than it does you--but I still had to give it a shot...doo-wah, doo-wah, diddy-diddy...

JUVE to PJG IV: Go Giants! On to Valhalla!

TYRANTS to SOCKHEADS: When are you going to start a league? I will join. So will Williams.

JUVE to "GANG OF ONE": Gee, Dave, your comment last month made more sense all at once than anything else you've ever said.

JUVE to GLINDA: Have you considered winged monkeys?

BNZYMATIX to HMSS and EVIL DOERS: I think we should get together and run a seminar on auction financing.

JUVENTUS to COMPOSERS: I should have known you wouldn't like Lizet; your taste in music, like your record, is 5th rate at best. (Take two Hungarian Rhapsodies and call me in the morning.)

CHESSMEN to COMPOSERS: You'll have to compete with my team for second.

BB to K-BB: OK, let me see if I've got this right. On Months with 'R's against teams with more than 10-letter names, play strong forwards, unless you fill your orders out on a Thursday, or Sunday after 5:00 p.m., then play a strong Mid-field, otherwise put your sweeper at forward and divide the defense and mid-field evenly.

KOMIC RELIEF: You bet your life, the secret word is win.

BB to K-BB: Is that "otherwise" for everything or just the Thursday-Sunday condition?

MONEY-CHANGERS to GM: There's nothing like starting at the bottom.

GEMS to GM: Thanks for the great Cup draw.

CHESSMEN to GM: Thanks for the information it has given me the incentive to try for Division I. I think your changes should be very interesting.

DECOMPOSERS to STEVE: Injuries are fine, but what'll you do when we all gang up on Stafford's forwards and break six legs? How 'bout separate charts for players of different ages? How 'bout introducing major catastrophes? A small air crash involving the Doers and Fire clubs would be nice...

JN to GM: Are you using your computer to generate "random" numbers for determining penalties? Is it possible for computers to dislike certain people? (Like Snap?)

SOCKHEADS to COMMISSIONER: How many VPs do we get if we win the first round and so on? I can't find it! If a player gets S/O in a Kup game, is he out for the next Kup game? /* p. 20 last issue */

PT: league points. PL: matches played. BW, 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. S/O: players sent off. Half: score at half time. Shots: total number of shots on goal for each team.

Langley's move 7 cuts off the center-board wall I had been developing. Forcing me to the defensive in the corner. Quiz question: What would have been my best response had Steve moved 9. G-3(H-5)? The game with Minshall should prove interesting. When I made my five-free-issues offer, Conrad countered by offering me a free lifetime sub to his zine if I should beat him. Stay tuned and watch two twixt egotists go at it...

[illegible]

After a long absence, Twixt finally makes a reappearance here. Firstly, I should mention for the benefit of any newcomers that I have a standing offer to take on any and all subscribers in the connection game of Twixt. Anyone who succeeds in beating me will win five free issues. (Cocky? I'm afraid so.) Secondly, I should draw attention to the fact that the last page sees no mention of the Twixt waiting list. This is simply because I've finally gotten things straightened up enough around here to start games with everyone on the list. (Organized? Not me, honest it isn't.)

Three issues ago saw a bit of analysis by me of my game with Steve Langley, in which Steve is doing very well. Unfortunately, not too much has happened in any of the games since then, so I'll merely reprint the current progress for those who are still keen on following along.

LXIMI

(Chilly Willy, continued from page 5)

personality, no nothing. So I attempted to get humor--since [Lantz] wanted a penguin so bad--from the dumb dog, or the dumb sea gull, or the dumb polar bear." He did manage to do that; Avery's second Chilly Willy cartoon, "The Legend of Rockabye Point," done in conjunction with writer Michael Maltese (on a brief sojourn from Warner Brothers), earned an Academy Award nomination. Avery left the Lantz studios over a salary dispute soon afterwards, but not until he had given Chilly Willy a new lease on life as a sort of watered-down Droopy. Alex Lovy picked up the Chilly Willy series again and imitated Avery's direction, with some success.

Orders for CHILLY WILLY for Spring 1901 are due 15 March 1986 at 8:00 p.m. Central Time. Since this is the first season, the deadline may be delayed until the April issue at player request, in which case I will print my explicitly-labeled \$1.00 press next time. This is a black press game, which means you may submit press with blatantly fraudulent dates!ines.
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THE LAST PAGE

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DEADLINES

Sopwith:		7 MARCH 1986
Diplomacy:	(8:00 p.m. Central Time)	15 MARCH 1986
United:		15 MARCH 1986
For articles, etc:		10 MARCH 1986

Sopwith stuff to Mike Dean; 32 Newlands Ave.; Scarborough, N. Yorks
YO12 6PS UNITED KINGDOM. All other orders to Steve Knight.

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GAME OPENINGS

Diplomacy (novices only, 1 needed):	\$5.00 game fee	\$5.00 NMR fee
Sopwith:	\$2.00 game fee	NO NMR fee

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WAITING LISTS

United: Mike Dean, Randy Ellis, Steven Clark, Chris Trudeau,
Nigel McCabe
Sopwith: Steve Knight, Pete Gaughan, Bill Becker, Cathy Cuning,
John Norris, Doug Rowling, Wallace Nicholl

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, Randy Ellis, Michael Burstein, Chris Trudeau, Jim Ferguson, Robert Acheson

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NEXT TO LAST ISSUE for Kevin Tighe, Jake Walters, Stuart Lancaster
LAST ISSUE for Steve Arnawoodian, Mark Berch, Ed Wrobel, Ken Peel,
Nelson Heintzman, Scott Hanson, Thomas Johnson

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It's a Trap! #9 has been brought to you by: Steve Knight
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Minneapolis, MN 55406 USA
(612) 872-9571

Estimated posting date for issue #10 is 19 March 1986.

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United is a postal game of soccer management invented by Alan Parr.

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Sopwith is a game of WWI aerial combat...

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