Message From the President
By George Eisen

It is official. I am the designated torch bearer for The Association for the Study of Play -- at least for this year. I guess it is customary to write a brief "Message from the President" column. While the hard work is still ahead of us, please permit me to be optimistic. I should be obviously thankful for the trust of my colleagues. But deep down, below the "gray matter," I have a distinct feeling (suspicion?) that the whole election was a well orchestrated conspiracy. To make me work, I mean. Was it Ann Marie Guillette's scheme? She looked pretty suspicious to me in Las Vegas... But then she always looks suspicious after drinking Hungarian wine.

I am an optimist by nature. And this optimism was reinforced by the discussions and exchange of ideas that took place in Las Vegas. A serious commitment on the part of the leadership as well as the members of TASP was the best testimony for the vitality of the organization. The first steps were already implemented: notably, creating a stable succession of presidents and vice-presidents. Indeed, the election of the First Vice-President, Robert Lavenda was, by all estimates, a master stroke. He has all the wherewithal to make major contributions to the Association. Energy, youthful exuberance, pleasant, hard-working students... I am confident that the two of us, with the support of the entire membership, will be able to move the organization forward.

There are definite priorities, and one of the most prominent among them is an intensive membership drive. In our discussion a figure of 230-280 surfaced which seems large enough to support financially the organization yet small enough to preserve the character and intimacy of the group. Presently we have approximately 140-150 members. The second major task is to increase
the size of the annual meeting by earlier selection of locations and cooperative organizations. The planning of sessions in advance and a closer involvement of more individuals in the process will also be very helpful. Finally, better publicity for the Association and its meetings, and good selection and advertising of keynote speakers can attract more prospective participants and, in turn, new members.

On a very positive note I should inform those who were not there that the conference in Las Vegas was a success both in the organizational and quality realms. On the other hand, I lost money at the blackjack tables... Be that as it may, many thanks are due to Andy for his hard preparatory work.

As for the coming year, we need strong involvement on the following fronts: (1) send session ideas, symposium topics, panel presentation suggestions, etc. to Robert Lavenda for the London meeting ASAP (see his address elsewhere in this issue), (2) fill out and send back the enclosed informational sheet for a Directory of TASP Scholars, (3) send nominations of colleagues for offices in TASP, and (4) when you receive the ballot with the names of the candidates make sure you vote!

If all this sounds somewhat official, I should reassure you that it is not my style. Some of you may remember my suggestion, made half seriously, half jokingly in Las Vegas, that my symbol of presidency is a scooter... Vaclav Havel, eat your heart out!

Membership and Dues

Members are reminded that TASP membership is now on a calendar year basis. If you have not renewed your membership for 1990, please do so by completing the membership renewal form found elsewhere in this issue and sending it to Pete Johnsen, TASP Treasurer. Doing so will ensure that you do not miss Play & Culture, the Newsletter, or the Directory of TASP Scholars.

TASP News

John M. Roberts, 1916-1990

John M. "Jack" Roberts, the sixth president of TASP and one of the leading figures in the anthropological study of play and games, died in Pittsburgh on April 2, 1990 after a brief illness. At the time of his death he was Andrew W. Mellon Professor Emeritus in the Department of Anthropology at the University of Pittsburgh. The 1990 TASP meetings were dedicated to Jack. A complete article on his life and his contributions to the study of play will appear in the next issue of the Newsletter.

1991 Meeting Plans

TASP First Vice-President Rob Lavenda is busy developing the program for the 1991 annual meeting to be held March 14-16 in conjunction with the American Ethnological Society and the Society for Applied Anthropology. The meeting will be held in Charleston, South Carolina, which should be just fully recovered from Hurricane Hugo, only to be hit by Hurricane Ann Marie! Rob solicits suggestions about sessions, symposia, etc. The AES and TASP will sponsor a joint session on Play and Nationalism, and Rob especially encourages contributions related to this theme. He may be reached at the Department of Sociology and Anthropology, St. Cloud State University, St. Cloud, MN 56301, or by phone at (612) 255-3034 (w) or (612) 255-9555 (h). An official call for papers and further details about the meeting will be included in the next issue of the Newsletter.

Nominations

Immediate past president Andy Miracle and the nominating committee have produced a slate of candidates for office in accordance with the procedures described in the new constitution approved last year. Garry Chick has been nominated for the office of Second Vice-President. In order to bring the number of council members at-large
up to six, four nominations were needed. Donald Lytle is nominated for a one year term to expire in 1991. Nominated for two year terms to expire in 1992 are Maria T. Allison, James E. Johnson and Sylvia Traska Sparkis. Continuing on the Council as members at large for 1990-91 are Frank Salamone and Vicky Paraschak.

Additionally, Garry Chick has indicated his desire to step down as editor of Play & Culture at the conclusion of volume 3 at the end of 1990. Nominations are sought for a new editor. If you wish to nominate yourself or a colleague for this very important position, please send a letter and a copy of the vita of the person nominated to Garry at the Children's Research Center, 51 E. Gerty Drive, Champaign, IL 61820.

Play & Culture Printing Problems

Due to an error in the production process, some defective copies of the most recent issue of Play & Culture (Volume 3, #2, May 1990) have been circulated. Printing problems include smudged pages and pages out of order and may have affected 20% of the copies in circulation. If you receive a defective copy, please contact the subscription department at Human Kinetics Publishers and they will gladly provide you with a correct copy. They can be reached at Box 5076, Champaign, IL 61825-5076.

Scholars' Directory

One of the problems that we all encounter in our work is to discover interesting work only to be unable to contact the individuals engaged in it. Several scholarly organizations have found it useful to publish directories or membership rosters so that members can easily reach one another by mail, phone, or computer. Linda Hughes has been a major advocate of this for TASP for several years. This is an idea whose time has come! Please complete the questionnaire found elsewhere in this issue and return it to the newsletter editor. The results will be compiled in a Directory of TASP Scholars and sent to the membership.

Playfully Yours
By Brian Sutton-Smith

On October 6-7, I attended the sixth International Play Therapy Conference at Penn State, and found that the local American "Association for Play Therapy" has been around since 1982, already has 900 members, and expects several thousand in the next few years. Apparently they have some secret about play that we in TASP have missed. They define themselves as interdisciplinary and eclectic and play therapy as "a distinct group of interventions which use play as an integral component of the therapeutic process." I sallied forth giving an address in which I contrasted the practitioners of play as reason with the practitioners of play as unreason. The first group ranges from Piaget to all the psychologists who send articles to the journals of child development showing the positive social and cognitive benefits of mothers and fathers, teachers or experimenters playing with their children. The second group includes Nietzsche, Freud, gamblers, militarists, folklorists and play therapists for whom play is largely an irrational human expression even if sometimes a beneficial one. I thought I might raise the audience to their rightful place as protagonists for play as reason but I miscalculated the extent to which their mission is actually to deal with the more stark irrationality of those who can't play at all. Their sequestered playrooms, no matter how muddy, sandy or water strewn are more likely to be perceived by them as luminous moments of subliminal peace in the lives of the abused, neglected, incested, alcoholicked, autistic, chronically ill, mentally handicapped, or survivors of disaster. Here in these places using sand, music, art, squiggles, media, animals, groups, families, and adults they move toward rationality. All these matters are on the program for the Seventh Annual International Play Therapy Conference at the University of British Columbia, June
21-24, 1990. Enquiries may be made to the UBC Conference Centre, 5961 Student Boulevard, Vancouver BC V6T 2C9, phone (604) 228-2963. The Association (as APT) currently operates from the California School of Professional Psychology at 1350 M Street, Fresno, CA 93721.

This morning (April 2) I was working on a paper on adult play with children to deliver at the ICCP in Andreasberg in Germany on April 28. I had just got through the part on the implications of the cross-cultural work that I did with Jack Roberts on the relationship between child rearing and cultural adaptation, when it struck me that I should ring Marilyn and see how Jack was doing. It was about 10 am. He had had a brain tumor operation a few months back and was now in a nursing home in Pittsburgh. I got to his son Jim (a lawyer in training) and was told he had died earlier that morning after a seizure. Later Garry Chick, who has been for most of us our TASP contact with Jack’s ongoing state, also rang me with the news. About the only good thing I can say about his premature death is that the Festschrift for him, which was delivered by 28 of us to his suffering ear in Pomona, California in 1981, finally arrived for him to see the week he went into the hospital at the end of 1989. It is edited by Ralph Bolton. It is published by the HRAF Press in New Haven, Connecticut and it has his brave and serious photo on the front. It doesn’t show the Jack who was undoubtedly thinking of some piece of wit to undercut that sober appearance at the time they were taking the photo, but to know Jack was to know that he could play Humpty Dumpty with most of the sobrieties. The volume is a nicely diverse mix of such topics as games of Salish Indians, Norwegian athletes, doubles tennis players, badminton strategies, gliding decisions, boardsailing skills, narrative plot junctures, social pathology in folktales, children’s aggressions, Japanese dreams, birth order in East Africa, a Zuni language questionnaire, informant reliability, cultural diversity, concordance codes, urban society, the tlaxacalan cargo system, Nahuales, shamans, the Icelandic hreipbr as mediaeval sodality, gerontocides, and Chinese strategy. This was the kind of mix that Jack lived to unify in some brilliant combination of cultural and cognitive structure. It was a great dream and knowing him was to be forever excited by new pieces of this larger fabric that he had intuited or empiricized. To miss him is to be more fully aware of the play of unreason.

Las Vegas Meetings: A Personal View
By Dan Hilliard

As Newsletter Editor, I feel a sense of obligation to give TASP members who were not able to attend the Las Vegas meetings a glimpse of what they missed. Of course, my sense of the meetings is admittedly not objective, but objectivity has never been the be-all-and-end-all of most TASP members anyway. So, here goes.

Several of my impressions were of Las Vegas itself. And, of course my impressions of the city differ from those of our gamer members, like Ann Marie Guilmette or George Eisen. I do recall watching in amusement as a cocktail waitress at the Alpine Village restaurant tried to tell Ernst Lukers that St. Pauli Girl and Beck’s were the same beer. And I was utterly flabbergasted by a discussion I had in the Tropicana with a West German tourist who told me that his group’s itinerary for a tour of the United States consisted of a flight into Los Angeles, two days to tour Hollywood and Beverly Hills, then ten days in Las Vegas, followed by a return to Los Angeles and a trip home. Perhaps the casinos offer the greatest possibilities for the bridging of cultures that many of us hope for as 1992 approaches!
And then there was the tennis. I was invited to play doubles with TASP luminaries Brian Sutton-Smith, Garry Chick and Don Lytle. Lytle and I, being unprepared, had to search all over town for rackets, but we found them and the match was on. Lytle not only carried me to victory, but also housted Sutton-Smith when the teams were switched. I suppose that if TASP ever publishes another set of proceedings, it should be entitled On the Shoulders of Lytle.

But not all was gambling, food, drink, shows, tennis, and the swimming pool (with swim-up bar and blackjack). There were sessions, keynote addresses, business meetings, etc. I knew very little of the work of keynote speaker Charles Laughlin prior to the meetings. As we chatted at the cocktail hour on Sunday evening, he seemed to be talking in terms of cultural ecology. But when I asked him at what point he differed with Marvin Harris, he replied, "Almost at every point." And, indeed, his keynote address, filled with references to metanoia, entainment, and phases and warps, reflected a decidedly different anthropology, founded in neuro-biology without being reductionist. His descriptions of his own experiences with altered consciousness, such as those in a Tibetan sleep box, were enough to make me want to pursue this new approach (to me) to the experiential.

Several items stand out in my memory as I recall the sessions. Foremost is Olga Chigid's description of playful elements in the Czech uprising of this past Winter. The juxtaposition of the puns and double entendres of the movement's placards and handbills with the bureaucratic edge of the Party's official announcements spoke for itself. I also recall the emerging theme of American and Japanese play (more on this elsewhere in the Newsletter), and the amazing new topics that Jay Machling (animal rights activists) and Gary Fine (the national parks and images of the outdoors) are working on.

I'm certain that other participants had vastly different impressions. I invite anyone who feels the urge to provide an alternative picture of the meetings in the next issue of the Newsletter. In any case, this year's meeting was for me a delightful escape from the mundane problems of the teaching semester, an opportunity to visit and learn in a relaxed but stimulating atmosphere. I'm already looking forward to next year's meeting in London, Ontario. Rob, I'll try to think of something to contribute to the program, and Garry, I promise to work on my return of serve.

Dr. Play's Quiz: Lost Wages

Decipher and identify the meaning of each of the items below that revolve around the theme of the excellent TASP meetings in Las Vegas. Hints are provided. For example, number 1 would be "Three shows in one."

**PUZZLE**

1. OSHOWSHOWSHOWWE
2. SLOW SNOW STOW
3. THEFUNSUN
4. WHEATHER
5. LAWFORKY
6. SRWDRIVER
7. TRUSSLLE
8. SU4ALT
9. NLV
10. THEMTHIGOLDARHILLS
11. 1,001, 000
12. MK
13. NUDES
14. ICE

**HINTS**

- Activity at Circus Circus.
- For those who missed the TASP conference.
- What happened in Las Vegas.
- Residents of the Northeastern United States experienced this instead of number 3.
- What TASP members and healthy individuals like to do.
- A drink that's not cold.
- How some research turns out.
- A normal remark by special Play & Culture editor Brian Sutton-Smith.
- Basketball tryout poster for intercollegiate sport dynasty.
- New Las Vegas announcement?
- The number of winners in Las Vegas.
- To sweeten your coffee.
- Patrons get the cold shoulder at this show.

Hustle
Tokyo Disneyland
By Thomas Wayne Johnson
Cal-State, Chico

Editor's Note: One of the very interesting themes that emerged from the Las Vegas meetings was an interest in the interchange of American and Japanese games and play forms. Tom Johnson and Don Lyle have provided brief versions of their papers dealing with this theme.

The most popular amusement park in the world is neither Disneyland in Anaheim nor its younger and larger sibling of Disney World in Orlando, but rather the third of the Disney theme parks — Tokyo Disneyland, which is both larger than either of the American parks and has larger annual attendance figures. Within four months of its opening it had shattered one-day attendance records set by the two American parks, and its current one-day record is more than 25% above the U.S. record.

While it opened on April 15, 1983, Tokyo Disneyland can be traced back to 1960 when Mitsui Real Estate Development and the Keisei Electric Railway Company formed a joint venture to reclaim land on the north shore of Tokyo Bay in order to build recreational facilities and a new amusement park to be called "Oriental Land." Private railway companies in Japan have a long tradition of building significant "destinations" along their lines, whether they be amusement parks, sports complexes, or major apartment complexes. They do not take a passive role in awaiting commuters and other travelers to come to them. In 1974 the joint venture began negotiations with Disney to build a third Disney theme park on their land and after nearly five years reached agreement to license the Disney name and construct the new amusement park with full design control remaining in the U.S.. Royalty payments are relatively steep — 10% of all ticket sales and 5% of the remaining gross, including food and souvenir sales.

The goal from the very beginning was for Tokyo Disneyland to be "An American Experience" for its "guests" ("Gesuto" in all the in-house literature). Its "cast" ("kyasuto"), all of those employees who are visible to the "guests," are expected to behave as much as possible as Americans are expected to behave by Japanese. Some of this stereotyped behavior is clearly specified in the voluminous manuals which were written to regulate nearly everything which happens in the park. This even goes so far as having some Japanese "cast" members don blonde and red wigs so that they look more "American."

The design of the park is, with few exceptions, modeled closely on the Anaheim version. The major exceptions are Cinderella's Castle which is modeled on the larger Orlando version and the replacement of Main Street USA by a "World Bazaar", which looks very much like the Anaheim version of Main Street (and has its same theme of smal town USA, circa 1900) except for a large arched roof over the entire street. This one roof is the only concession which the American side was willing to make to the very rainy Japanese climate. It has rained more than one-third of all of the days that Tokyo Disneyland has been open, with the main rainy season coinciding with the longest Japanese school vacation in the summer. All of the major attractions closely follow the Anaheim model, which is designed for a semi-arid environment, and have no rain gutters or wide overhangs to protect the guests. In fact, one of the attractions has a major roof valley dumping all of its accumulated rain water directly over the entrance to the attraction. Only after being open for three years was the Japanese end allowed to install rain shelters at some of the major attractions, such as Space Mountain, where the wait can be up to two hours on the busiest days. Recently rain gutters were finally added to a few buildings where they could be adequately
disguised. Tokyo Disneyland does, however, have a great many umbrellas available for guests. These can be picked up at the exits from all attractions and left at the entrance to the next one which the guest enters.

As one of the major goals in the design of the park is for it to have the feel of being in a foreign country, very little in the way of signs are in Japanese. In a park which tries to reinforce its “Americanness” wherever possible, it is difficult to find many reference points which tie it to the Japan which is right outside its gates. Originally, for instance, there was absolutely no concession to Japanese tastes in food, with everything conforming to Anaheim standards. After opening, however, a single concession in Bear Country was allowed to begin serving curry, which is to most Japanese what hamburgers are to most Americans -- the single most popular fast food, especially among children. Its sponsor, House Foods, is also a major purveyor of curry powder and instant curry in Japan. A single Japanese sit-down restaurant (the Hokusai) was also allowed in the World Bazaar area, but only on the second floor of a very American looking building and with its only sign in Roman letters. It was also required to have a theme that placed it in the circa 1900 time frame of the rest of the World Bazaar. There are also some Japanese style toilets in the restrooms as an important concession to Japanese comfort. To make the cast look more American, their name tags have their personal names in large Roman letters, with their family names in very small (and almost unreadable) Japanese script below.

As we look at figures from 1986 (the most recent year for which I have full data), there were just under 11 million paid visitors to Tokyo Disneyland, of whom one-quarter visited the park during the six week summer school vacation, and just over one-half million during the “Golden Week” nine day set of national holidays in mid-Spring. Sixty-nine percent of all of the park visitors were adults, and only 18% were of elementary school age or below. A high percentage of the school-aged visitors to Tokyo Disneyland arrived on formal school field trips. Ninety-one percent of the visitors were Japanese, two-thirds from the Tokyo area, and 9% were foreigners, with Hong Kong and Taiwan being the largest foreign contingents, and Americans in third place.

These eleven million visitors bought over two-and-one-half million postcards, just under two-and-one-half million sew-on patches, and three-quarters of a million pairs of mouse ears. They consumed ten million cups of soft drinks and ate three-and-one-half million hamburgers, three million ice cream cones, two-and-one-half million bags of popcorn, one-and-one-quarter million slices of pizza and nearly one million plates of curry.

All of these figures are from the monthly newsletter (Tokyo Disneyland LINE, which has its only title in English) which is sent to all 8000 cast members, as well as all of those who serve backstage. The newsletter also includes up-coming events, birth and marriage announcements, a profile of the cast member of the month, English lessons, and information about the various employee clubs, such as a gourmet cooking club, a music group, and a folklore research group.

One of the major innovations which Tokyo Disneyland has made to adapt to Japanese culture is to aggressively pursue the school field trip market. Japanese schools have been sponsoring long-distance field trips (overnight to a week or more) for over a hundred years. Traditionally these have been for educational purposes to important historic sites, such as to Nara or Kyoto. Tokyo Disneyland began inviting school teachers on trips to the park, during which they were given guided tours of the facilities.
and information on how Tokyo Disneyland could be used for educational purposes. They receive a glossy hardcover book detailing ways to work Disneyland into their lessons and how to prepare their students for an "educational" experience as they tour the attractions and go on all of the rides. Lessons include:

"Creative Arts" with a look at Disneyland art and architecture, including even trash can and drinking fountain design as they vary throughout the park;

"Science and Technology" through Space Mountain, Primeval World, and animatronics;

"Transportation" through the railroad, paddlewheeler, autopia, and other rides; and

"Biology" through the tens of thousands of plants and the various birds and mammals, both live and automated. They also recommend the study of American History and English Language as pervasive in the themes and signing in the park. Over a half-million school children now visit Tokyo Disneyland as part of an overnight or longer field trip each year. Plans are underway for a group lodging facility designed for these trips.

While Tokyo Disneyland attempts to provide a stereotyped "American experience" for its visitors, it has also been modified in ways that are distinctly Japanese. Not only do we see an Americanization of Japanese play, but also a Japanization of American culture.

The Maze Craze
By Don Lytle
Cal State-Chico

I began this study investigating the first non-hedged, commercial human maze in the United States. However, upon closer scrutiny, this developing amusement park with its fun and entertaining challenge of a human walk-through or run-through maze, called the WOOZ, led me to the mythical, religious, historical and architectural elements of labyrinths. I found that maze-like patterns were intricately tied to ancient human rhythmic celebrations, shamanic traditions and challenging rituals. The investigation led me to the fascinating and pervasive literary and linguistic uses of the terms, labyrinth and maze, and the popular, creative and inventive toys and diverse cognitive pencil and paper forms that continue to delight large numbers of children and many adults. It led me from ancient walled and turf mazes to the renewed and current interest in creative topiary or hedge human mazes that are both aesthetic and commercial. I will address a sample of these manifestations and then focus upon the WOOZ located in California. Japanese and American relationships vis-a-vis the maze motif will be discussed, because a Japanese firm owns this 20th century entrepreneurial enterprise.

Meaning and Symbols

Even though dictionaries often produce "maze" and "labyrinth" as synonyms, the words connote different experiences. Labyrinth conjures up images of Crete and the minotaur; it is more mysterious, dark, frightening and more personal, as well as more culturally, historically and philosophically significant. On the other hand, the word maze is more descriptive and has a less serious connotation even when preceded by the word "bureaucratic," or when psychologists, laboratories, mice and rats come to mind. It is viewed often as a game, puzzle, or garden

Answers to Dr. Play's Quiz: Lost Wages
1. Three shows in one
2. No show
3. Fun in the sun
4. Bad spell of weather
5. Combine work and play
6. Screwdriver without ice
7. Mixed results
8. A gross insult (Brian was given the special title of "Insulting Editor" of Play & Culture.)
9. NLV (Nevada-Las Vegas) needs you (U) to be University of Nevada-Las Vegas
10. There's gold in them thar hills
11. One in a million
12. Condensed milk
13. Nudes On Ice
amusement.

Shakespeare seems to have had this dichotomy in mind, for he wrote in King Henry IV: "Thou mayst not wander in that labyrinth; There minotaur and ugly treason lurk;" and in a Midsummer Night's Dream: "The quaint mazes in the wanton green; For lack of threading are undistinguishable."

Yet the distinction between the two terms is not absolute, and for the purposes of this paper they shall be presented as synonymous. Human capabilities and purposive macro and micro movements are at the heart of both maze and labyrinth; and ultimately the link is the dynamically active and playfully creative nature of humankind's biosystem. Victor Turner (1974) writes that portals, such as found at the beginning of and within mazes, define thresholds and liminality that allows humans to experience a renewed way of being in the world. Halifax (1979) reaffirms that the transition qualities of portals are important, as do Charles Laughlin and his associates (1989). They comment on the significance of the portalling experience, writing that: "The distinction between inside and outside bears a number of connotations cross-culturally: known/unknown, safety/danger, sacred/profane." (Laughlin, MacDonald, Cove and McManus, p. 40)

The labyrinth or maze represents a play space of voyage or adventure, and it is also an image of protected place or even dwelling. As symbolized in literature these two spaces often are juxtaposed as the forest and the house, dwelling place and path, center and periphery, place of rest or stasis and place of adventure or movement. A reviewer (Weiner, 1990, p. 6) of Japanese author Saichi Maruya's Rain in the Wind: Four Stories, writes that "...he takes the reader on four journeys into psychological mazes that reveal far more than their protagonists realize when they first set out."

Analogical associations of labyrinths and mazes have been adopted by art and science. However, they are most commonly utilized as orientational or directional references, with horizontal metaphors, as in finding one's way around, or losing one's way, or trodding along 'life's highway' -- according to a recent country-and-western song.

Santarcangeli (1974) draws a distinction between the two directions of movement of traditional labyrinths. On the one hand is the centripetal journey questing and conquering the hidden center versus the centrifugal adventure for new horizons. Other possibilities refer to being misled or guided. Recently, one of my students used this connotation, writing of the ease in understanding Plato's Dialogue: "...I felt as though Plato himself was holding my hand and leading me through the maze of his words. It was almost too easy. Since I never had to find my own way, I was never allowed to ponder and discover other paths..." (Boswell, 1990, p. 1)

While representing difficult and often confused seeking, maze or labyrinth participation also identifies a generalized truth in that 'losing ground' is the means by which we ultimately 'gain ground.' Examples pervade sports, from the quarterback dropping back to complete a long pass or a team with 'pulling guards' sweeping around the end, to the 'pitch-backs,' or even 'reverses,' designed for long gains. A similar truth is seen in stage plays and literature when reiteration and reminders help move the plot forward. It is also true with psychological processes, replete with vertical metaphors, as when one becomes very depressed, and down! The next move is out of the valley of despair and up!

It is only in relatively recent times that maze references pertained to getting lost. This is explained in terms of the history of labyrinths. Most of the ancient labyrinths were unicursal, as opposed to multicursal,
for they had only one path that runs inwards and then turns to run parallel with the outer boundary until nearly a full circle is completed, then doubles back and runs the opposite direction, until it finally arrives at the center. There’s no puzzle to this type of labyrinth, as there is with multicusral configurations, and people couldn’t get lost in them.

**Play Rituals**

A prevailing theory is that ancient mazes were used for ceremonial dances and seasonal rituals. The relationship between these adult activities and children’s gaming enjoyment is implied in a statement by Englishman Jeff Saward, head of the Caerdroia Project, an association of maze enthusiasts: “If you run one on a clear, frosty morning, you speed up, slow for turns, speed up again. The first three turns take you almost to the center, then out, the loops getting bigger so you run faster, and then you're at the center and you stop. It’s disorienting and maybe that helped set a meditative mood” (Wolkomir, 1988).

Maze foundations are seen in ceremonial sword dances and what have been called Troy dances throughout Europe, North Africa, the Middle East and the Mediterranean. In fact the term labyrinth may have come from "labys" meaning the double headed ceremonial axe used in Minoan times. John Layard (1937) describes the labyrinth designs used in the initiation rituals in the New Hebrides islands, where young men trace maze designs to reach their future wives. Thus the labyrinth joins more than one realm: courting and marriage. All these examples are fitting, for love does have entanglements and entering a labyrinth, as with a love affair, represents voluntary dis-orientation. The play is between choice and chance, control and bewilder-ment. The feeling that time stands still on the one hand juxtaposed with the idea that time is the enemy or at least a critical factor in enjoying or escaping.

An example is seen from the *Taming of the Shrew*: "I have thrust myself into this maze; Haply to wive and thrive as best I may." This may be an allusion to the ornamental turf mazes and topiary hedge mazes of the Renaissance which purportedly had bowers -- shady recesses -- at their centers for lovers. This example serves to reinforce the nature of human qualities, for the play involved in traversing these mazes was an amorous play. These labyrinths of love associate desire with decoding, for to reach the object of one's desire, the puzzle must be solved. Such erotic resonances are seen in the titles of complicated love stories like Boccaccio's and Cervantes's plays, both called, not coincidentally, *The Labyrinth of Love*" (Faris, 1988, p. 6).

The mating allusion comes through in an advertisement and information sheet I obtained at the WOOZ facility when it first opened in August 1988. There is a 14x30 inch color cartoon that depicts a young woman and young man. "Kevin! Where are you?! C'mon," she says, while he, hiding around a corner, wide-eyed and with a broad smile, thinks: "I'll jump right in front of her!"

Meanwhile the mascot, Wooz, says: "It's fun to get lost in the WOOZ!"

**Games and Toys**

Many children's games and toys are associated with mazes, as with this reference to the ancient Knossos' palace labyrinth (Lockridge, 1941, p. 40):

Beware the dreadful Minotaur
That dwells within the Maze.
The monster feasts on human gore
And bones of those he slays;
Then softly through the labyrinth creep
And rouse him not to stride.
Take one short peep, prepare to leap
And run to save your life!

Examples of the intentionally played
labyrinth are found in the many board and strategy games that use fencing and blocking structures. Blockade, a popular American example, was first published in Europe around 1977, under the name "Cul-de-sac." As a child, two of my favorite strategy games and activities were maze based. One game with plastic fences was shaped like and called Pyramid. The object was to move a steel ball with a magnet from the base of the pyramid to the top through an unseen maze that the opponent had constructed under a plastic cover. Running into a dead end would cause the ball to fall and the opponent would then take a turn. The other was a maze set in a wooden box that could be tilted right and left and front and back so as to maneuver a small metal ball from start to finish avoiding holes along the maze path. A split-ring or "pigs in Clover" design with concentric circular walls, interconnected by an opening in each wall, has been a popular game configuration commonly seen as hand-held puzzles.

The conceptual core of the lucrative computer game and interactive games industry is based on maze configurations. Pac Man originally and Dungeons & Dragons later are the best known examples, from which the many have derived. These comparatively simple games have led to the current slew of multileveled, artistically and technologically advanced computer and video games such as Dragon Quest III. In February 1988 literally thousands of adults and children lined up in front of electronic shops in Tokyo to buy this new video game. Adrian Fisher, a key figure in the resurgence of interest in human mazes, adds perspective saying: "Mazes are play, but you can't toy with a maze as you can with a computer game because you're in it." (Wolkomir, 1986)

**History**

Although the legend of the King Minos' Cretan labyrinth designed by Daedalus to enclose the minotaur is the most famous example, it is known that around the 19th century BC a gigantic 3000 room Egyptian funerary temple labyrinth with a forest of pillars existed.

Beginning around 400 BC the Cretans inscribed images of the archetypical labyrinth on their coins, and trade with other countries of the world popularized the pattern. For instance, the seven rings of the Cretan labyrinth can still be seen in the world's oldest surviving maze, made in the 6th century AD at Brandsby in Northern Yorkshire.

As with many Gothic cathedrals, mazes were often created on the floors with stone or tile, and pilgrims navigated pathways on their knees. Thus the labyrinth experience served as a miniature simulation of a pilgrimage. An excellent example is seen at Chartes, in Northern France, probable site of the great assemblies of the Druids. Laura Palmer (1977) related in the first issue of *Games* magazine that the Pimperne maze fashionable in Great Britain was constructed in the shape of a heart to represent the pilgrim's journey undertaken for love.

During the Christian era, from the Middle Ages to the Renaissance and even through the nineteenth century -- the labyrinth is associated with Theseus and Ariadne's thread to help individuals escape from the torturous human condition. As Christianity spread through Europe, the twisting path of the maze came to represent such things as this thread of life, paradise regained, death and rebirth, and the search for the Holy Grail. (Brown, 1985) The early hopscotch paths reflected this pattern of entering the world and correctly progressing to heaven.

By medieval times turf mazes were very common at fairs. Young men would run them, and the winners would receive a keg of beer. This is not much different than what is seen at the contemporary, commercial maze in California. For "partying" at the maze is a very popular fraternity activity and alcohol consumption is
an integral part of the ritual. One of the employees I interviewed quickly recalled the intoxicated fraternity members from Berkeley when asked of his most memorable experience since working at the Woor facility. The group of exuberant young men went through a water attraction for small children called "The Car Wash."

In Elizabethan times, the religious emphasis had lessened considerably and mazes were pleasure oriented. The turf maze designs changed from winding and intricate turnings to ornamental and topiary interlinked routes with hidden dead ends. With money no object an extravagant maze was created at Versailles for Louis XIV. Gigantic figures of Aesop and Cupid marked the entrance, and within, 39 groups of fountain statuary depicted assorted Aesop fables. Characters with speaking roles had a stream of water shooting from their mouths. The water was ingenuously pumped from the Seine three-quarters of a mile away, by the "Machine de Marli." This device built around 1680 had 14 waterwheels and 253 pumps! The Hampton Court hedge maze, built at the sprawling palace near London in 1514 by cardinal Wolsey and replanted in 1690, became the model for mazes through the Victorian era.

In 1987 more than a quarter-million visitors navigated this venerable maze near London. The pathways of this topiary twistler are formed by six-foot hedges of privet and yew, which take from 5 to 8 years to grow fully. This is an example of the artistic and ornamental English hedge maze at its finest. In 1985 11 new mazes were opened to the public in Great Britain and by 1986 with hundreds of smaller ones, there were a total of 69 major mazes, 54 of which are open to the public. The maze craze has been so popular in Scotland and Great Britain that the British Tourist Authority five years ago designated 1991 as the "Year of the Maze."

The creativity and ingenuity involved in maze creations represents the best playful qualities of humans. A maze consulting and designing firm, Minotaur Designs Creations, founded in 1979, has played a major role in the production of mazes in the British Isles and in Asia. Adrian Fisher, a graphics expert and inventor is the co-creator of the company with Randall Coate. Graham Burgess, a landscaper, joined the team in 1983. Fisher believes that "A maze is a game of chess between the designer and the public." Here are some select examples from Scotland and Great Britain.

In Liverpool at the International Garden Festival six years ago the greatest hit was the Beatle inspired 100-foot maze shaped like the Beatles Record Company logo, an apple. It could also be a pair of listening ears, and/or waves breaking against the bow of a yellow submarine at the center. To reach the 18-ton ship, visitors followed a winding brick path across the surface of a pool of water. Near the center of the maze travellers had to leave the path to walk on stepping stones in the shape of musical notes.

The Cornwall Lappa Valley Railway is made in the outline of a famous early 19th century locomotive -- but eight times as large. Hedges within the maze form a flywheel and interacting cogs. To solve it players must follow the correct sequence of power from pistons to connecting rod to drive wheel and then meshing cogs around the flywheel to the engine's center. The maze at Leeds Castle features pathways crossing over other pathways similar to a complex freeway network.

One maze builder, Alan Scott, wanted to leave his mark on the land so his maze is in the shape of a gigantic foot. Actually it's a composite of the left foot of each member of his family (Severn, 1986, p. 15). Hidden among numerous bends and turns in this maze, and nearly impossible to spot from ground level, are the outlines of
more than ten animals.

In 1987 BBC-TV staged an interspecies contest between Buffa, a mongrel dog, and a TV correspondent. A modern maze built by the owner of Longleat House in Wiltshire, which encloses 1.5 miles of hedges and bridges, was used. The correspondent first attacked the trail with Buffa on a leash. It took them an hour and a half to find the tower located at the maze’s center. Then with a red balloon on him and a white one on the dog, so the television cameras could follow both, the contest began as to who would exit first. The huffing and puffing correspondent got hopelessly lost, and the dog made it out in four minutes. The final insult was not over as the camera crew put a coat reading “Rescue Dog” on Buffa and sent her back into the maze. It took her only a few minutes to find the poor guy and lead him out.

The ticket vendor at Hampton Court likes to tell people that “we just send someone through at the end of the season to clear away the skeletons.” Humor is also shown by Stuart Landsborough who has played a major role in the Japanese Maze obsession. He likes to joke about a couple on their honeymoon who went into one of the mazes and came out with two children.

The WOOZ

The 12-acre maze site in Vacaville, California is adjacent to a major interstate highway halfway between the San Francisco Bay Area and Sacramento. This project costing over 12 million dollars is the most popular attraction in the area along with the Nut Tree, a mini-amusement park, on a sprawling site, with an airport and restaurant, and the California Medical Facility, a prison for the criminally insane. The WOOZ, an acronym for Wild and Original Object with Zoom, opened in 1988 as phase one of a large amusement park with indoor and outdoor eating areas and other attractions to come. There are three walk-through labyrinths at this site: one for children ages 5 and under, another for the general public, and a very difficult one called the Super WOOZ. Seven foot high wooden panels are changed monthly by computer design to create different mazes that people walk or run through. Each person is given a card, called a Passport, and they punch the time onto it when they enter the maze. If they can find their way out of the WOOZ in under 40 minutes, and punch their cards in the appropriate places with a W, O, O and Z as they traverse the maze, then they are entitled to try the Super WOOZ.

Many orientation signs like pointing and looking for familiar areas of terrain were evident. There were the accompanying verbal references: “Here I am; I don't know where I am; Dad, over here; it's over there; I've been trying to find it for a long time; Where are you?; I'm lost!”

Initially, cheating was a concern of the management, and they tried hard to prevent it; but they seem to have realized that Huizinga was correct when he commented that cheaters are tolerated more than the spoiled sport.

Sun Creative System USA, Inc., the owner of this planned amusement park is a subsidiary of a 35 year old Japanese company, Nisshin Kanko Group, which owns and operates three giant maze amusement parks in Japan and one in Taiwan. Bob Lowry, a public relations consultant for the company said: “It’s an absolute craze in Japan. They’re just going wild over this thing.”

(Nakao, 1988, p. 6) One hundred and ten of these popular leisure labyrinths have been built in Japan since the first in Hakodate, Hokkaido in 1984, followed by the Kyoto Daigo Grand Maze in 1986. And if the California pilot project succeeds, which it looks like it will with a daily attendance of up to 4000, the firm plans to build 60 more mazes in the United States within the next two years.
In Japan on a typical weekend as many as 5000 enthusiasts a day may spend 700 yen apiece to stay, play and game there. That is half the price of a movie in Japan, for the fun of running through the maze and enjoying the rest of the amusement park. At the city of Osaka’s Expo-land, 760,000 visitors came to that maze facility in 1987. Japanese schools and companies arrange maze field trips; there are monthly maze meets, maze clubs, annual tournaments, and even maze bingo. Some Japanese officials in the smaller towns believe building a maze in their villages will stem the brain drain to the bigger cities.

Conclusions: Japanese and Americans

A large sign at the California amusement park’s entrance states that “Somewhere in space, away from our galaxy there exists a planet called WOOZ.” It explains that it was “...decided to send two envoys, WOOZ and WOOZY to planet Earth to try and cheer up the people here.” The tale of WOOZ, WOOZY and WOODA, a mischievous stowaway, can be seen as a thinly disguised allegory related to Japanese expansion and success, particularly in relation to the United States. The sign at the entrance to the WOOZ explains that the ‘planet’ is inhabited by a happy, fun-loving species with a highly advanced sense of adventure and humor. Contrary to contemporary perceptions, the number of official holidays in Japan (13) surpasses that of the United States (10). More meaningfully ironic, the United States wanted to make Japan economically strong to fight communism, and after the excellent 1964 Olympic Games staged in Tokyo the Japanese showed what they were capable of doing. The American brand of the industrial revolution in many ways was forced upon Japan as a defense against exploitation. And for a number of reasons, such as an historically unique period of isolationism, and perhaps Shintoism, the Japanese have clearly outdone Americans in many regards. Along with the underlying Shinto belief emphasizing ‘the best’ and coming as close to perfection as possible, popular Buddhism, and an interesting history of travel within an island that’s smaller than California, a sense of national identity was affirmed.

The sign explaining the creation of the maze myth declares: “It was a wonderful gesture of interplanetary friendship. They created this little bit of their own planet WOOZ ‘filled with adventures and jokes that will make you laugh.’” “Here in Japan, we’re aiming at amusement,” says Stuart Landsborough (Wolfkomir, 1988, p. 6), an Englishman who designed many of the Japanese human labyrinths. Increased leisure time with government support of the five-day work week in 1985 was supposed to increase spending on imports, cause an expansion of recreational industry, and stimulate more domestic spending.

The sign explaining the maze myth ends by warning of Wooda: “He might be a bother to you, too. So watch out!” Could Wooda, “the monster,” the one who “has brought nothing but trouble,” be representative of a rapidly advancing world power? Less than fifty years ago, World War II Banzai pilots during their last symbolic gesture of denigrating the Americans and crash landing into ships, shouted “To Hell with Babe Ruth!” Now a Japanese company owns the Birmingham Barons, an American baseball team! The whole of the nation has discovered what works, by using what Steven Schlossstein (1990) calls “turbocharged capitalism.”

Unlike a half century ago, when the United States and Japan were fighting, and only one was a powerfully emerging nation, they need each other now. If the air goes out of the Japanese economic bubble, the United States will suffer, and probably suffer greatly. Striving for teamwork and sacrificing for the group, and “going the same
direction all the time" has caused the Japanese -- and the Americans -- to be attracted to the possibilities the maze represents. The philosophy of 36 year old Yasushi Tsumura, president of Sun Creative System, USA, Inc., is that "good, healthy fun and exercise breed a sharp, productive mind." (Sun Creative System USA, Inc., 1989, p. 1)

In 1975 Martin Gardner commented on the proliferation of books devoted to mazes, for he found no fewer than thirty paperback maze books on sale at the time. "Why children and adults in the United States should develop a sudden hankering for mazes ... Is it because millions feel trapped in various kinds of labyrinths -- religious, moral, economic, political -- and finding a way out of a paper maze somehow helps relieve anxiety?" (Gardner, 1975, p. 27) The Japanese may be seeking a new kind of salvation as represented by the human maze. One Japanese facility director put it this way: "Most of the time, people in our society are deprived of the chance to make their own decisions. In a maze, you CAN make your own decisions and go for it." (Wolkomir, 1988, p. 6) A highly charged economic warhorse needs to regain some personal power that liminal and representative play can provide.

The term oriental in this past decade has become an ethnic slur. The word, orient, from the Latin meaning that part of the horizon where the sun shines first has been replaced by the word, Asian. In the Wooz, people are continually trying to orient themselves. They also manifest obvious verbal and non-verbal signs of this behavior. They shout, point and look for familiar areas of the terrain, speculate, plan further, adjust goals, reorient, reaffirm, help one another, make attempts, and move onward. Maze participants have adapted. And also they imitate, like the Japanese culture has imitated. The seemingly disoriented maze participants will succeed, with time, just as the Japanese have, for the labyrinth actuates and symbolizes as sign, the playful adventurous, challenging, mysterious life of humans from the past to the present. It represents a significant human journey.

"A great challenge..." is heard over the outdoor speakers at the Wooz facility. At the same time in the background I heard a boy of nine shout, "We made it!" As he jumped in the air with excitement and pride, I saw a middle-aged man finish the Wooz with a broad smile. He beat the 40 minute time barrier and earned the right to try the next challenge.

References


TASP Play Scholars' Directory
Information Sheet

Name:
Title/Position:
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Courses Taught Related to Play:
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