NEWSLETTER
THE ASSOCIATION FOR THE STUDY OF PLAY
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TASP Newsletter Editor
Ann Marie Guilmette, Ph.D.
Department of Recreation and Leisure Studies
Brock University
St. Catharines, Ontario
L2S 3A1 Canada
Fax: 905-688-0541
Phone: 905-688-5550, ext. 3124
e-mail: aguilmet@arnie.pec.brocku.ca
Message from the Editor

By carefully examining this Newsletter, and recognizing how long you have been waiting for some TASP news (since Volume 18 Number 1 in Spring of 1993), you will have noticed the transition of Editorship from Dan Hilliard to myself. I would not be surprised to discover that my extensive delays in issuing this Newsletter (Volume 18, Number 2, Fall, 1993) have turned most TASP members into wall-flowers (Impatience, I believe they are called!). Well, she's back! and there is plenty of news to report. So, here's the five-part reel:

1) You should have received, in a separate mailing much earlier, the "Call for Participants" from the current TASP President-Elect (and former Newsletter Editor) Dan Hilliard. The 20th Anniversary meeting of TASP is scheduled for April 27-30, 1994, in Atlanta, Georgia, U.S.A., in conjunction with the meetings of the Southern Anthropological Society. Proposals should be sent to: Dan C. Hilliard, TASP Program Chair, Southwestern University, Georgetown, TX, 78626, or FAX to 512 863 5788, or e-mail to hilliard@ralph.txswu.edu., or call for information 512 863-1392. As well, more details (hotels and highlights) on the plans for Atlanta are attached later in this Newsletter;

2) The current TASP Executive Board members are: Don Lytle of California State University at Chico is President (and has survived the Earthquake so that he can deliver the Presidential Address in Atlanta); Ann

Marie Guilmette of Brock University, Canada is (the "Genderquake" who is back in the saddle again as) Newsletter Editor (and wants to hear from all of you, so that she can share the news, and spread the word); Stuart Reifel of University of Texas at Austin is Secretary-Treasurer (so be certain to send your membership fees to him before Atlanta); Garry Chick of University of Illinois at Urbana-Champaign is Past-President (not past his prime and the "stabilizer" for TASP); Dan Hilliard of Southwestern University in Georgetown Texas is President-Elect and Program Chair for 1994 (so send your abstracts and make sure that he is up to his spurs in proposals for Atlanta); Margaret C. Duncan of University of Wisconsin at Milwaukee is 1st Vice-President and Member-at-Large and recently stepped down as Editor of the TASP Journal entitled Play Theory and Research (does anyone else see a pattern of going well above and beyond the call of duty here?); Alan Aycock of University of Lethbridge in Canada is Journal Editor (see News Item 4 below for details); and the Members-at-Large are Jim Christie of Arizona State University in Tempe Arizona; Jane Granskog of California State University at Bakersfield California; Rimmert van der Kooij of the State University Groningen, the Netherlands; Synthia Slowikowski of the University of Illinois at Urbana-Champaign; and Sylvia Sparkis of Purdue University in Indiana. Now that you know the TASP Executive Board, you will know where and to whom you can direct those comments and inquiries;

3) Margaret C. Duncan has more than served "her time" for the TASP cause and has stepped down as Journal Editor. She continues as a Member-at-Large and also was elected as 1st Vice-President (TASP should win a conservationist award for the re-cycling of Executives, but I like to believe that our intensity for play prevents us from giving up on this Association). Margaret has already begun to make plans for the 1995 conference which likely will be held in Saltzburg Austria
and I'll provide details as they become available;
4) Alan Aycock, Department of Anthropology, University of Lethbridge, Lethbridge, Alberta, Canada T1K 3M4 is the newly appointed Journal Editor. Alan wants you to send your manuscripts, and make a concerted effort to convince your libraries to replace the order for Play and Culture (our extinct Journal) with Play Theory and Research (our "phoenix"-like, "rise from the ashes", Journal). Otherwise, Sagamore Publishing, Inc. may also have to put a stop to the "Presses"! Additionally, Alan is searching for a Book Review Editor and I encourage you to give the idea some playful consideration, or at least think about a recommendation to send to Alan;
5) LUDISTS UNITE! (How's that for a rallying cry?!) Those of you who were unable to be in St. Paul, Minnesota, for the 1993 meetings, missed a celebration. Having been absent from TASP meetings for two years, I was pleased to be re-played/re-connected with such "old guard" LUDISTS as Alan Aycock, Kendall Blanchard, Gary Chick, Margaret C. Duncan, Dan Hilliard, Rob Lavenda, Don Lytle, Stuart Reifel, Frank Salamone, Sylvia Sparkis, and even Phil Stevens, Jr. Of course, Brian Sutton-Smith (the 'LUDIST-Khan') was also there. You will notice that I am taking the liberty of a little "Brian-bashing", now that he has officially retired to Florida, and is at this moment-in-time in New Zealand. I roasted him on behalf of TASP, at a retirement dinner in Philadelphia, in January, 1994. If he does not return in time for the Atlanta conference, I'll be declaring open-season on him at the conference (now there's incentive!). This Newsletter contains the abstracts of the papers from the 1993 meeting in St. Paul, so that you can see the development of some new LUDISTS on the horizon, as well as be knowledgeable about the more recent contributions to the literature. Of course, I still lament the passing of such admirable LUDISTS as Frank Manning, Edward Norbeck, Jack Roberts, and Victor Turner. Their contributions to play and to TASP were significant and, for me, unforgettable. As well, noticeably absent from the Meeting (and sorely missed) were such notorious LUDISTS as Maria Allison, Wanni Anderson, Jan Beran, Alyce Cheska, Jim Christie, James Duthie, George Eisen, Claire Farrer, Gary Alan Fine, Don Handelman, Linda Hughes, Jan Harris, Pete Johlsen, Jim Johnson, Diana Kelly-Bryne, David Lancy, John Loy, Jay Mechling, Andrew Miracle, Barney Mergen, Anna Nardo, Elinor Nickerson, Roberta Park, Roland Renson, Michael Salter, Helen Schwartzman, Peggy Stanaland, Rimmert van der Kooij, and Jim and Joan Weatherly. Wow, what a distinguished list?! I suppose in 20 years of time, I should not expect to be so amazed, but you do impress me. I will be making a special effort to get to Atlanta for the 20th Anniversary celebration of play scholarship and especially invite the LUDISTS OF REPUTE, who have been identified above to attend. Well, as is said, "the games afoot" for the next Newsletter (Volume 18, Number 3, Winter, 1994), so I'll either see you in Atlanta, or expect to hear from you sometime playfully soon! Onward to the message from the President of TASP and the 1993 St. Paul Meeting Abstracts and Program.
Before reading Don Lytle's Presidential message, remember that I asked him to prepare his message in October, 1993, which he dutifully did. I am printing that message "as is", because I have just finished celebrating the Chinese New Year (the year of the Dog) and do find Don's presidential "Happy New Year", which follows, to playfully still be relevant.

**Message from the President**

**Happy New Year:**
I want to take this opportunity to wish each of you a very happy new year. No, I haven't lost it - in fact, as fortunate gold miners used to proclaim in California: "Eureka! I've found it." The new year I'm referring to is an ancient and honored one. It harkens to a time when many of our forbears celebrated a ritual marking the end of summer and the beginning of winter. This significant seasonal change for the Celts was part of an enduring cycle. The Druids, the scholar-poet-scientist priests and priestesses, honored the dead of the past year with offerings of fruits, vegetables and animal sacrifice. The fire festival of Samhain, the night before November 1, the new year, was the biggest
and most significant. Community members would extinguish their home fires and with their last embers start bonfires (bone fires) to help others remain warm, and scare evil spirits from the living. As with other playful action examples, the ritual symbolically represented renewal of home and hearth, sustenance and community empowerment. The efforts of the Catholic church to reform the "pagan" enterprise and in its place create an "all saint's day" or "all Hallowed Eve," became a festival to honor past saints. The roots of the original joyous, playful festival continue unbridled. It is a wonderful example for me of our playful and communal nature.

I'm enjoying the last hurrah of my summer vegetable garden and I feel robust potential in the crisp air. Daylight is rapidly diminishing; and even though my firewood isn't cut and stacked yet, I'm thinking of my Halloween costume. (I heard that Brian Sutton-Smith, for Halloween this year, put jockey shorts on his head and went as an ass.) I'm also thinking of the wonderful new changes that TASP is celebrating this year. The 1994 year will bring the official 20th anniversary of the Association for The Study of Play: The natural seasonal rhythms continue with bountiful harvests of apples, pumpkins and most apropos-nuts.

We have a new journal, Journal of Play Theory & Research. Margaret Duncan has finished her term this year as editor of the TASP Journal. She has done a tremendous job and upheld a standard of excellence with Pay & Culture. The former Associate Editor, Alan Aycock, takes over the reins. (Horses have represented both fertility and death throughout history.) The TASP executive council is waiting for one of you to step forward and serve as Book Review Editor. (Contact Alan if you're interested.) Garry Chick has given up the Secretary-Treasurer duties to the most capable Stuart Reifel. Dan Hilliard is the President-Elect and is to be congratulated for serving faithfully and productively for four years as TASP Newsletter Editor. He is now putting together an exciting 1994 TASP meeting. Margaret Duncan, as the 1st Vice-President, is playing international diplomat and organizing the 1995 TASP conference to be held in Austria. (The Celtic people travelled to the East and South from the British Isles and France to Northern Europe to Germany, Austria and the Mediterranean.)

I am most pleased that the new Editor of the TASP Newsletter is Ann Marie Guilmette. Thanks Ann Marie for a repeat performance.

TASP is now on-line with the new electronic discussion group "Play-L" and Alan Aycock is curator of this enterprise. Share your ideas, reactions and questions about play instantly and globally. Subscribe to PLAY-L@HG.ULETH.CA by sending an e-mail message to :LISTSERV@HG.ULETH.CA with the message saying "SUBSCRIBE PLAY-L<your name>.

We have lost many past loyal TASP members over the years. And, similar to the Druids' appreciation of those who died and the power they hold among the living, I miss their presence. There are so many others who need what TASP can provide them and what they can give to us. That's where you come in. On behalf of the executive board, I want to ask that you spread the word of TASP. Tell your friends - far and wide, colleagues within and without your discipline, and communicate with friends of friends. Advertise TASP and the Journal of Play Theory & Research at your institution and at meetings you attend.

With your help we will continue to enjoy many more new years - of friendship, celebration and scholarship.

Happy New Year to you and to those with whom you come into playful contact.

Sincerely,
Don Lytle

P.S. In case you didn't find a "Dr. Play" quiz in this newsletter, it's because you just read it! Buried in this letter is a second message. As they say on Start Trek: Be bold and go where no one has gone before.
St. Paul Meeting  
Abstracts and Program,  
April 21-24, 1993  

Session 1: Literary Play  

Hill Room  
Chair: Suzanne Chamier  

Graham Harman  
Humor-Machines in Bergson and Poe  

Beginning with a recap of Henri Bergson's classic treatment of comedy in *Le Rire*, I develop further his account of the "mechanical inelasticity" that lies at the basis of the laughable. Yet in his essay, mechanism also serves as Bergsons' provisional definition of life as opposed to art - insofar as life is concerned with things of utility, exhausts them as implements rather than letting them be what they are. What, then, marks the difference between life and humor, and in what ways might the laughable be said to exist latently as a structure of life? At this point, I draw on Heidegger's notion of equipment to develop a general position concerning life and machine.

From this, I proceed to a reading of Poe by way of his essay, "The Philosophy of Composition." Here we see Poe analyze his own famous poem, "The Raven," as he lays bare the infrastructure of that work -- the effects he seeks, the choice of images most appropriate to executing these aims. I argue that the subject matter of Poe's writings is not ravens, mummies, murders, live burials, haunted houses, and the like; instead, Poe's work is the incarnation of *subject matter itself*, of the rhetoric of machines of signification and meaning in literature.

Suzanne Chamier  
Playfulness as Plot in Queneau and Tutuola  

Playful language is a major thematic and stylistic trait of *Zazie dans le métro*, Raymond Queneau's 1959 novel, and of *L'Ivrogne dans la brousse*, Queneau's 1953 translation of Amos Tutuola's *The Palm-Wine Drinkard* (1952). Dreams, word-plays and transposed sounds subversively mark the boundaries of dream/wakening, seen not as distant and separate territories but as dialogically linked worlds constantly interacting and creatively turning into one another, one translating the other and reveling the soundshapes of the vernacular implicit in poetic language. The hero's journey is transposed here into a patch work of turns, tropes, and versions--hardly the monomyth of western fiction, but the topos of translation playfully turned inside out.

Hill Room  
Chair: Sylvia Sparkis  

Marge Kaiser  
Humor as Stress Management Play for Optimizing Health and Performance  

This will be a mini-playshop on how to introduce more humor into one's life. Emphasis will be on the how-to of finding humor, humor's relation to stress reduction, and humor as a resource for increasing overall health and performance. This playshop uses lecture, discussion, and group participation, including jokes, stories, cartoons, personal experiences, group exercises and song.

Session 2: Child and Adult Performance Play  

Hill Room  
Chair: Sylvia Sparkis  

David Kuschner  
At Play in the Fields of War: Scenes from Four Films  

Whatever conceptions of reality a film portrays have been filtered through the particular perspective of the films creator. This paper examines four cinematic depictions of children's play during the experience of war. The films considered are "Empire of the Sun (Steven Spielberg)," "Au Revoir Les Enfants (Louis Malle)," "Hope and Glory (John Boorman)," and "Forbidden Game (Rene Clement)." Themes discussed include the nature of play and its purposes, and how play marks childhood as a separate life stage. Comparisons are then made to what is known about children and play.
during times of war (e.g., David, 1989; Eisen, 1988; Rosenblatt, 1983).

**Sylvia Sparkis**

Just Imagine for a Moment: Adult Role Play as Performance in the Society for Creative Anachronism

Playful, humorous and theatrical elements of adult role play have long been overshadowed in academic literature by role play's potentially socially and psychologically pathological elements. In this etnographic study of role playing recreational medievalists, theatrical elements of their play are examined more closely applying Geertz's concepts of cultural performance. Their performance events both create and reveal their social structure, values, norms shared beliefs, and more. Various performance play venues are compared to determine whether the function of their playful performances change with the nature of their audiences.

**Don Lytle**

Phenomenological Playful Performance: You Would Have Had to Have Been There

Inspired by the performance art/play of Richard Schechner (1987) and relying on the brilliance of Chris Williams (1993) the line between academic treatise, play and performance is both blurred and explored. Similarly, questions of who is audience and presenter are raised. Performers and players ontologically and phenomenologically question the meaning of their roles and existence within and without the stage - but where and what is the stage? Ultimately, one "would have had to have been there" to enjoy the process/play/performance.

**Session 3: Play Folklore Studies: University of Pennsylvania**

**Casino North**

Discussant: Brian Sutton-Smith

**Faye McMahon**

The Unruly Woman and "the Worst Piece of Tail"

Gender relations are often topics for jokes because gender permeates all areas of social life. Gender ascription plays an important role in regional sports such as deer hunting, a central cultural activity in the Adirondack Mountains. Although the skill of female hunters is respected by men, contrary to male claims, hunting remains a male-dominated sport with gender differentiation apparent in attitudes toward female participation in hunting camp. Female exclusion from the hunting camp, however, provides a space for females to engage in their own kinds of subversive play. As one woman explained, "While the cat's away, the mice will play."

**Justine McGovern**

Deep, Dark and Dangerous Play: Cruising for Sex in Central Park's "Ramble"

In Central Park's Ramble, gay men "cruise" for sex with anonymous partners. Play, here is "deeper", "darker" and potentially more dangerous than many other forms of play available in the park. "Cruising" employs many subversive devices typically associated with genres of large-scale expressive behavior such as festival and spectacle. However, relying as it does on the imagination, the activity remains a highly specific and personalized manifestation of solitary play. Place, purpose and person can be transformed -- and returned to normal -- at will. Like many other subversive activities, by challenging convention this kind of play also emphasizes and educates in the ways of society and culture at large.
Rosalyn Blyn  Defining "The Other" through play in Celtic Countries (Ireland, Scotland, and Wales)

This paper compares accounts of children playing by outsiders with descriptions of play appearing in autobiographies, oral reminiscences, and fiction created by adult members of Irish-Gaelic-, and Welsh-speaking communities. Keeping in mind the selectivity of memory, the recollections of play will be analyzed to show (1) how well they match the accounts of fieldworkers, teachers, and travelers; (2) how accurately they reflect actual play practices; and (3) to what degree memories are assisted by notions of what traditional life was supposed to be like and what new audiences wanted to hear.

Brian Sutton-Smith  Play in Folklore Theory

Casino North  TASP Featured Speaker

Don Hellison  A Clash of Two Play Cultures:
Teaching
Basketball in the Inner City

Basketball in the inner city is characterized by, among other things, style and flare, one on one "in our face" competition, talkin' trash/smack (etc), arguments which sometimes lead to violence and the dream of someday playing in the NBA. My work as a teacher of sport and exercise, on the other hand, emphasizes respect for the rights and feelings of other participants, peaceful conflict resolution, individual and group decision-making, and peer leadership. My colleagues and I have been providing leadership based on these values for before-and-after-school basketball programs serving African-American youth in Chicago over the past six years. The result has been a clash of two play cultures, but more than that, it has also been a lesson in the development of empowerment and social responsibility among inner city youth.

Session 4: Italian American Play and Performance

Casino South  Chair: Frank Salamone

Esther Romeyn  Performing Ethnicity: Enrico Caruso and the Masks of "Italianness"

By analyzing "Caruso anecdotes" and contemporary critical reviews of his performances, and drawing on current theories of ethnicity, play and performance, this paper attempts to reconstruct the meanings of the opera star Enrico Caruso for Italian American communities during the first two decades of the century. As the first truly "popular" (thanks to the emergent recording industry) opera star, and as a visible symbol of ethnic pride, Caruso's persona and his performances became the focus of an intense discursive struggle over the distribution of cultural capital, social space, and aesthetic taste. Locus of this struggle was the Metropolitan Opera, appropriated by social elites as the domain of "high" art; stakes were the symbolic practices through which both the social elites and Italian Americans were tried to demarcate social and ethnic identities: the cultural distinctions of taste and aesthetics. By manipulating these boundaries, Caruso's validated not only Italian "culture" but the Italian people in diaspora as well. Moreover, the circulation of numerous "Caruso anecdotes" invented Caruso as the embodiment of a "typically Italian" "structure of feeling", and thus helped to articulate an imagined Italian ethnicity.

Frank A. Salamone  Bocce my Bocce Balls

Italian clubs were central in cross-cutting regional differences among the immigrant population. Games were essential within and among clubs in fostering an united identity. Bocce, common to all provinces, became the premier game associated with Italian-Americans. This paper focuses on these bocce tournaments as a means to foster unity.
Session 5: Play Development Studies: University of Pennsylvania

Casino North
Discussant: Brian Sutton-Smith

Ann Richman Beresin
Who's In, What's Out: Patterns and Paradoxes of the Fixed and Floating Games of Recess

This paper will examine the relation of traditional games and boundaries to the acts of games entry or exclusion. Paradoxes regarding violence and patterns of multicultural and multi-age inclusion will be addressed, and special attention will be paid to the connections made between the structure of the game, their locations in the yard, and the games' connection to school culture and adult intervention. Based upon a year's fieldwork, video microethnography and extensive interviews with third, fourth and fifth grade boys and girls of different ethnicities, this presentation will present some conflicts of the design and desire within the school yard.

Alice Meckley
The Nature of Young Children's Play or Social Organization of Young Children's Play

This paper examines the nature of the social organization of young children's play using data from a five month ethnographic study of the play of a group of 4 year old children in a nursery school classroom. Key play components analyzed include: play themes; theme order; duration of play; setting; players; objects; actions; and language. Preliminary results demonstrate (1) consistency and stability in play theme enactments over all components through the five months; and (2) shared knowledge of the nature of the play themes by the majority of the group members contributing to the stable social organization of the group's play.

Kevin Sheehan
The Play of National Identity: British and American Children's Novels of the Late Nineteenth and Early Twentieth Centuries

This paper argues that canonical British children's novels of this period constructed a normative childhood as the basis of the new British identity. It argues that American children's novels published during this period attempted to construct a distinctively American childhood as a basis of an emergent American exceptionalism. It treats British and American children's literature of this period as a discourse of national identity; it suggests that the American child was a significant other in the invention of the British identity, and conversely. It argues that the unification of the British society during this period was (re)produced in British children's literature by a syncretic image of childhood; it argues that the factiousness of American society during this period was (re)produced in its children's literature by two conflicting religious images of childhood. It suggests that, as it was constructed by British children's literature, was developmental and confined to the garden, and that, as it was constructed by American children's literature, play was sacred and unconfined.

Brian Sutton-Smith
Play in Human Developmental Theory

Session 6: Children's Play Theory: Education, Observation and Conflict

Casino South
Chair: Stuart Reifel

Stuart Reifel
Education Play: Theory and Practice

The purpose of this analysis is to explore the relationship between play and learning, with particular attention paid to concerns by professional educators. Building on
questions raised in Yeatman and Reifel (1992), a number of developmental play theories (Piaget, Bateson, Bruner, Vygotsky, Smith) are reviewed for applicability and implications for classroom learning. Some theories, are found to be less applicable, based on theorists' self-described limitations, although they have relevant implications. Other theorists provide rich connections between play and learning, although empirical support is thin. The analysis will conclude with a perspective on play and educational goals, including practices where connections between the two can be reasonably drawn.

Sherry Woitte            Observation and
Children's Self-
Organized Play

In my presentation, I will discuss how my study and research have dealt with the observation of children's play. The general emphasis has concentrated on looking at how children are observed during their play sessions, and how the research methodology is tied to this observation. A brief survey of the related literature will, initially, be discussed, and then be compared to and evaluated against my own field work in the observation of children's self-organized play. The non-structured focus has been taken because of the minimal amount of data and analysis in this area of children's play. My presentation will conclude with specific insights I have gleaned from this research.

June Yeatman & Stuart Reifel         Sisters Playing
and Fighting

This investigation has as its focus the intersection of play, interpersonal conflict and the sibling relationship. Audiotaped interactions of two sisters (age 3 1/2 and 5 years) provide the data. Initial review of the tapes revealed concern, on the girls part, with conveying expectations, establishing dominance, maintaining physical and psychological safety, and preserving the flow of play. Further analysis involves identifying and tracking how these two siblings dealt with conflict throughout the course of play, including how and why conflict developed, connections between conflict and play, and the significance of conflict for the sibling relationship (and vice versa).

Carol Strohecker            Playing, Working, Thinking, and Learning with Knots

Knots are well suited as objects for studying the development of understandings of topology. Three boys captured both the serious and playful aspects of an environment in which such a study was conducted, in their construction of a "welcome" sign for the front door. The sign displays pieces of string that have been tied in the forms of various knots as well as pictures of a chemist's flask and a party hat and balloons. The combination playground/workshop, "lab"-like atmosphere of the room that was the center of the project, and the project's relatively long duration, are hallmarks of the research setting that enabled gathering of a rich set of data about mathematical thinking.

Casino North                Humor Playshop and Presentation

Ann Marie Guilmette        Play and Humour as Therapeutic Intervention for Survivors

This playfully constructed session is designed to demonstrate the functions which humour can serve in rescuing and restoring our sensibilities, especially when frequently challenged by the demands of contemporary lifestyles. Leisure lifestyles which incorporate humour will be revealed. The three types of humour which prevail in the literature will be explored, and suggestions for effective uses of humour in promoting lifestyle adjustments will be offered. The activities, developed in collaboration with members of the Canadian Mental Health Association, are based on Menninger's seven steps to living better emotionally.
Session 7: Carnival and Cross-Cultural Festival

Hill Room North  Chair: Robert Lavenda

Robert Gardner  Riding a Carnival

Many carnivalesque traits -- including those of chaos, mass consumption, and social inversion -- subtly find their way into sea cruises. However, though many cruiselines attempt to create an atmosphere steeped in these carnivalesque characteristics, in reality they maintain a high level of control over all events during a cruise. Typical of the genre, Carnival Cruiselines and its ships, such as Mardi Gras, Carnivale, and Ecstasy, have names which suggest a seemingly carnivalesque-like atmosphere, but this cruiseline, as exhibited in a routine excursion to the Bahamas, actually involves a definite, underlying structure.

Robert Lavenda  The Traveling Carnival Comes to Town

In part an experiment in anthropological writing, this paper evokes as well as analyzes the traveling carnival in a small town festival in Minnesota. It also examines issues of the carnivalesque in these festivals and of the rhetorical productions of some carnival workers.

Allen S. Ehrlich  Play with the Apache Trickster and You're Playing with Death

Anthropological research among Apache groups has delineated death in these cultures as a most traumatic and disruptive experience, producing elaborate defenses. The central thesis of the paper contends that while the trickster tales are a great source of mirth and morality at the conscious level of Apache culture, they also contain an abundance of death symbolism. It will be argued the fictional trickster Coyote wears the mask of Death, and that the trickster cycle of tales, at the covert level of Apache existence, is an unconscious defense mechanism against the fear of death.

David Longergan  We Ride for the Saints: Festivals and the Shepherds of a Sardinian Village

This paper describes the relations between shepherds and the wage-laborer majority of a village in central Sardinia, and the exclusion of shepherds from most forms of public expressive culture. The village's outdoor festivals in honor of patron saints, which traditionally involve horse-racing, are exceptions to the exclusion because in the modern era only shepherds still own horses. These ritualized races are known as the ardia, and are fascinating exhibitions of skill. However, it is the wild display of horsemanship following the ardia that is truly startling, as well as revealing of the shepherd's attitudes about themselves and their wage-laborer neighbors.

Michael Heine  Traditional Dene Play and Ecological Insights into a Deep Ecological World View

Harvey Scott & James McAra

Session 8: Reconstructing Homo Ludens

Hill Room South  Chair: Brian Sutton-Smith

Gunther Bauer & Rainer Buland  Homo Ludens - Der spielende

The second volume of a new Homo Ludens will be presented by editor Gunther Bauer. This illustrated text contains thirteen articles including The Salzburg "Witch Hunt" by the editor, The Foundations of Play Research by Rainer Buland, and one by Brian Sutton-Smith entitled, Notes Towards a Critique of Twentieth-Century Psychological Play Theory. The articles are written in German with abstracts in English.
Mechthild Nagel  
*Play in Culture and the Jargon of Primordiality: A Critique of Huizinga's Homo Ludens*

Play theoreticians have revered Huizinga's *Homo Ludens* as the foundational study of play. The goal of this paper is to subvert this idea by looking at the political consequences of Huizinga's claims. To this end, I will compare Huizinga's work with Heidegger's *Being and Time*, concentrating on the "jargon of authenticity" in both works and their contempt for scientific research, as opposed to their own "authentic" work (or play). Huizinga's romanticism regarding play discourse warrants a deconstruction of the modernist notion of "pure" play and a call for its end of innocence.

**Session 9: Sport, Fun and Games**

**Hill Room South**  
Chair: Kendall Blanchard

**Dale Schwerdtfeger**  
*Game Laws: One Law, many games*

State game laws are promulgated as if they were to be applied to a culturally homogeneous public. This is a clearly naive assumption as the "sporting" public comes from several very different class oriented cultural traditions. The laws reflect bio/ecological judgements based on the noble model of sportsmanship. At one time the discrepancy between legal assumption and public reality was mediated "on the ground" by the enforcement officer. No more.

**Bill Moore**  
*Beer Drinkers with a Running Problem: The Hash House Harries' Dilemma of Escape for Middle Class Values*

"Hashing" is a combination of cross-country running, "Hounds of Hares," sophomoric beer guzzling, and general obstreperous behavior. It is favored by adults, usually professionals, living in urban centres ... Warsaw, Lagos, Copenhagen, Minneapolis. Only one rule: No rules! Yet, the "Hash" has fallen prey, at times, to over-organization as younger, poorly enculturated runners join the Hash and bring to it their own style of play. The presenter will discuss the Hash social structure and the dynamics of culture change. A "run-through" by a live Hash may take place.

**Phillips Stevens, Jr.**  
*African Wrestling in Japan*

The author reports on his participation in the International Conference on Traditional Sports held March 1993 in Japan.

**Kendall Blanchard**  
*Preserving and Promoting Traditional Sport: The Politics of an International Agenda*

For the past several years the Japanese Office of Foreign Ministry has taken the leadership in organizing an international effort to preserve and promote traditional sport (ethnic or folk sport). This effort is tied to the assumption the traditional sport is an effective medium of international relations. Predictability this effort has evolved into a post-modern critique of contemporary athletics, particularly professional sports. But also it has raised some questions about the role of traditional sport in the geopolitics of the next century. These questions are explored.

**Dan C. Hilliard**  
*Ideology at Play: Business Assumptions in the World of Amateur Sport*

This study attempts to uncover and identify the fundamental assumptions that organize the work of a group of individuals involved in provisioning amateur sport, namely, those who direct and promote triathlons. The author used his seven years of participation in
the sport of triathlon as background in conducting in-depth interviews with leading race directors and sport administrators in the Southwestern United States. Regardless of whether these individuals were entrepreneurs or were employed by for-profit or non-profit organizations, they used business assumptions as the basis for planning and organizing their events. These assumptions are identified, and their implications for the experience of event participants is discussed.

Session 10: Poker Gaming and Computer Networking

Hill Room North Chair: Alan Aycock

Randall Cauley Developing "Idioculture": Ethnography of a College Poker Group

This paper is based upon participant observation and informal interviews with players during the summer and fall of 1992. This study is essentially an ethnography of a "friendly" Poker game involving students, faculty and alumni from a liberal arts university in Texas. The analysis used concepts of dissociation and "ephemeral role" in poker play from Louis Zurcher and small group "idioculture" from Gary Alan Fine. Because of the strong social relationships among the primary members of the group, player roles were effected by the dominant social roles of members. The dominant relationships were appropriated and formalized in the gaming situation. The paper focuses on shifts in the strategies and roles of the players which contributed to the development of an "idioculture" particular to this group. This "idioculture" borrowed elements of the more common, popular poker lore in order to create both an accessible and unique experience for different players.

Alan Aycock Radical Semiurgy as Play: Ludism Online

Although the value of Baudrillard's notion of a radical semiurgy, the cultural force of non-referential signs, has been debated for many years, few scholars of play have considered its implications for their own study. A case in point is the developing international network of computing linkages. Empirical instances of computer-mediated discourses which establish cultures online are adduced to show how they instantiate and extend the idea of the ludic. Some conclusions are drawn which point to further research along these lines.

Session 11: Body Art and Collaborative Artpay

Hill Room North Chair: Don Lytle

Jamieson Mackay Playing with Needles: The Art of Tattooing

I intend to show that a recent artistic tattooing trend has changed the way people view tattooing. This transformation has paralleled the emergence of graffiti into an art form. I intend to show that the new breed of tattooist considers themselves an artist much like a painter. The main question I will address is if it is considered art, then is it a form of entertainment to the tattooist or the consumer? I will also look at certain groups and instances where tattooing may be a form of play.

Michael Herrick Magic Paper: Cylinder, Ceremony and Collaborative Artpay

In this paper I will examine the sterility of modern holidays and describe a new way of recapturing meaningful ceremony through collective artpay. The emphasis will be on a new computer program called "The Cylinder Toolkit," a hypertext program that allows authors to create dynamic, explorable
domains of art and information called "cylinders." The Cylinder Toolkit supports the collaboration of many artists or authors on a single cylinder, commenting and expanding on one another's work. Text and pictures -- stored in "cards" -- pop-up comments, sound effects, pictures, movies and so on. Links can be very specific, or "loose" and semi-random allowing the ideas in a cylinder to be organized conveniently yet flexibly. In addition to presenting this paper, I propose a Cylinder Playshop in which participants may explore cylinders written by various artists and groups or artists and join in the creation of their own cylinders.

Michael Herrick & Raven Zachary

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CALL FOR PARTICIPANTS

T.A.S.P.
THE ASSOCIATION FOR THE STUDY OF PLAY
20TH ANNIVERSARY MEETING

The 20th anniversary meeting of The Association for the Study of Play will be held April 27-30, 1994 in Atlanta, Georgia on the theme “Twenty Years of Play(ful) Research.” The TASP meetings are in conjunction with the meetings of the Southern Anthropological Society. Interested persons from all disciplines are invited to submit proposals for papers, sessions, or panels. Appropriate topics include but are not limited to:

animal play
human-and-animal play
carnival and festival
play of infants and young children
dance and body movement
humor and word play
literary play
traditional games and sports
performance play
mass media and audiences
ethnography of play
postmodernism and play
play theory

Proposals should be sent to Dan C. Hilliard, TASP Program Chair, no later than March 4, 1994. Mail to Dept. of Sociology, Southwestern University, Georgetown, TX, 78626 or FAX to (512) 863-5788 or E-mail to hilliard@raplh.txswu.edu. For information, call (512) 863-1392.
1994 TASP CONFERENCE SUBMISSION FORM

Please complete this form and send by March 4, 1994 to Dan C. Hilliard, Dept. of Sociology, Southwestern University, Georgetown, TX 78626.

TITLE:

AUTHOR(S):

ABSTRACT (100 word maximum):

SPECIAL NOTES:

NAME, PHONE NUMBER, E-MAIL AND MAILING ADDRESS OF EACH AUTHOR (Put principal author or session organizer first, others in alphabetical order):