

To: Madrichim בְּדַרְיָם

From: Shelly

Re: Second week ideas

Ⓘ Used up all your בְּשִׁחֲדִיקָה?

הֲנִיָּה בְּשִׁחֲדִיקָה חֲדָשִׁים!

Ⓜ Second week Project

Take every camper for a 10 minute one on one walk. How is his/her summer going? What's different for them at camp than at home?

Did they get the things they wanted? How are things at home?

Did they get mail?

Split the bunk - share information on each חֲדָשִׁים



Categories 161



After you have been in the Adventure education business for a while, someone will eventually ask, "I hear that you do a good job facilitating groups, could you plan something significant for my weekend group?" Being a basically nice person, and responding to their history, you say, "Sure, this weekend would be fine. How many people are in your group?" "Well, quite a few will be skiing this weekend, so we shouldn't have more than 30 or 50."

AArggh! Gulp! HHELP!!!

Here're two suggestions: 1) Don't work with groups larger than 25; 2) If you have to, start your large group session with *Categories*.

Set-Up

Ask the large group (if there are more than 100 people, you will have to use a loudspeaker -- don't look at me... you got yourself into this)

to separate quickly into smaller groups that you are about to announce. Alternate 50/50 splits (only two groups) with multi-groups (many choices). Be upbeat and directive in your presentation; keep the groups moving. As soon as the milling around has slowed and distinctly smaller groups have established themselves, give the participants only time enough to look at one another, say hi, then hit 'em with another categorical split.

The following list is extensive and much larger than you would want to use during one presentation. When I'm doing *Categories*, I seldom present more than 10-12 groupings. Look through the list and pick those categories that appeal most to you. Be careful not to use an inappropriate choice considering the age or maturity level of the players. Deciding who scratches or folds toilet paper might not be the best idea for a middle school group.



Bumpity Bump Bump

ker



Ask your group to "line up in a circle..."

.....

Saying, "Bumpity Bump Bump" takes between .6 and .65 seconds (the average is close to .623). You need to know this.

Ask your group to "line up in a circle," then put yourself at circle center. The arced players should be about four to five steps away from you. Point decisively at one of the circled folks and say that person's first name with conviction, following their stated name immediately with the exclamation, "Bumpity Bump Bump." The person that you pointed to and named must respond by saying the first name of the person to the left, before you finish exclaiming, "Bumpity Bump Bump." If they flub the name

or completely forget who's who, that person takes your place in the center, and subsequently attempts to trap someone else.

It obviously pays to know who is on your left, unless the person in the center exclaims, "RIGHT!" before pointing and saying, "BBB," then you must name the person to your right. However, if the center person is male and exclaims, "Right!" you must reverse that command and name the person to the left, unless the center person is female and yells, "Left!" which is obviously right, right?

Sorry, I couldn't help it. You were doing such a good job of reading and concentrating, I should be ashamed. Everything before the *Italicized* word *however* above is for real, and constitutes a useful name game. Everything after *however* is me fooling around — just playing. Are you smiling? Hope so...



Billboard

ker



Use this self-disclosure activity as a means of, "...getting to know you."

.....

Ask a just-met assemblage to brainstorm eight or ten characteristics that they would like to discover about other players in the group. Record these psyche factors on "blue tac" or flip-chart paper; print large with a felt-tipped pen so all can see. Asking for a show of majority (elevated hands, voice volume, basic intimidation), pick the top five or six listed items. These topics might include: Favorite fast food, favorite health food, best vacation spot, best book read in the last year, your top three movies of the year, favorite thing to hate, sexual

proclivities, pet pedagogical peeve, top recreational pursuit...

Provide each player with a sheet of chart paper and a marker, and ask individuals to respond to each topic as it pertains to themselves; i.e., make a personal list of what they like, using the headline items brainstormed above. Provide about five minutes for this soul-searching.

As you see players apparently finishing with their choices, help them tape their choices sheet to their shoulders (front or back; their choice). Indicate that they can now walk around the room and help others tape on their identity "billboards," or just observe and compare responses. Encourage individual vis-à-vis verbal exploration of the various choices. Think of this mingling as the quintessential liquorless cocktail party.

information to back up their stories. People normally enjoy the questioning, and beleaguered tellers sometimes feel as though they are involved in the Inquisition. After a specified time (2-5 minutes) or when no more questions remain, the group votes on the stories and the teller tells all.

Once the truth is revealed, there may be a desire to delve into the story in more detail. Allow time for this; it's where the action's at.

The only drawback you may encounter is that novice raconteurs feel they have to come up with outlandish stories in order to be part of the game. Occasionally, people have felt

awkward because their stories didn't display as much pizzazz as those of other players. As leader, be ready to start the story sequence with some tales of your own, or announce the game and then give people 5-10 minutes to think of some stories before play begins.

You will find that, inadvertently, most people almost always tell their true stories first, then finish up with some wild prevarication. Just human nature I suppose; i.e., feeling the need to be initially honest.

Karl and I have led all the games in this book at least once. Steve and I did not lead a workshop together in 1993. What do you think?

Who Are You?

sb



What brought the biggest laugh or smile to your face recently?

.....

Imagine that you could ask people you just met anything you wanted to know in order to learn something about them. What would you ask?

Don't lose that question!! That's what this little activity is all about.

Ask the group to brainstorm a list of ten or so questions that people would like to ask each other. The questions should be appropriate for the setting, so monitor your group's choices.

Narrow the list down to two or three questions that people like best, then allow whatever length of time you want for mingling and conversing. Encourage people to try to meet everyone (if the size of the group allows).

Provide pens and paper in order to record the most interesting questions. If people want

to ask more than two or three questions, have as many rounds as you have time for.

Consider trying for a balance of factual, personal (but not intrusive), humorous and unusual questions to provide an air of Adventure to the conversation. After all, lest you forget, this is an *Adventure* based experiential text.

So...

- What is the funniest situation you have encountered during the last two months?
- What famous person, living or dead, would you most want to have dinner with?
- Who do you consider to be a personal hero/heroine?
- What is your favorite film of all time?
- Who is one of your favorite fictional characters?
- What's your most recent embarrassing moment?

Tailor these to camp situations!



Commonalties

sh



Looking for a quick mixer?



A chance to experiment with diversity? Just an excuse for people to talk to each other for a few minutes? Give this a try.

Set-Up

Ask the group to arrange themselves into clusters of 2s, 3s, 6s, 8s or whatever suits the mood. Give each group a piece of paper and pen.

Play

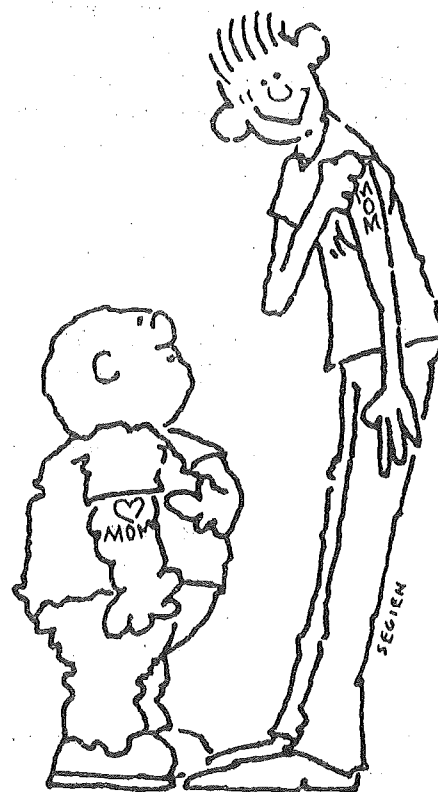
The task is to generate a list of things that are common to all the people in the cluster but which you could not identify by looking at them. Ask people to come up with a specific number of commonalties or as many as they can in a couple of minutes.

Some examples:

- speak a foreign language;
- have the same number of brothers and/or sisters;
- traveled to a certain country;
- have the same letter starting their last names;
- are vegetarians;
- ride motorcycles;
- wear contact lenses, etc.

Some examples that you can see, and hence don't count: Wear glasses, have brown hair, have blue eyes, etc.

Given a few minutes, it's sometimes amazing how many commonalties people can find with each other. It's a simple way to begin learning about other people in a fun way.



Variation

As a means of dividing up teams or to pick partners, I'll ask a person to find a partner, someone they don't know but with whom they have something in common that is not visible. After all the people have a partner, I'll ask each pair to disclose what their common trait is. This technique can be used over and over and over. Did you know that the authors have both played *Foes & Questors*... rappelled off a bridge on a major interstate highway... dragged chains through the sand at Crane's Beach...

How We Differ

ker



A Get-To-Know-You Game...

I've run into other games like this one (used to break the ice at the beginning of a workshop), but the variety and diversity of the questions available in this survey seem more interesting and revealing. Give it a try and I think you'll be impressed by the group's reaction. Make copies of these questions so that each smaller group gets only one: Less paper = more talk.

Categories (All 1 point) Bonus Points

For each different birthday month recorded.
5 pts. — born on a holiday

Points for each birth state represented.
5 pts. — born overseas.

For each shoe size over 12 or under 4.
2 pts. — wearing sandals

For visiting each of the following:
Grand Canyon, Sears Tower, Epcot Center,
Waikiki.
5 pts. — for three,
7 pts. — for four

Points for each different make car driven to this site today.
5 pts. — if you car pooled,
10 pts. — if you walked

For appearing on TV, radio, or newspaper.
(You must be mentioned by name.)
7 pts. — all three

Points for each sibling, living or deceased. Includes adopted, step, and half-sibling.
10 pts. — for twins

For each continent visited. Requires 24-hour on-ground stay.
10 pts. — for 6, and
15 pts. — for all seven or Antarctica

Points for each last name starting with the letters Z, Q, K, or U.

7 pts. — for X letters;

Points for each language (other than native) that you speak *fluently*.

12 pts. — three or more

For each year married (1 person).

3 pts. — for 10 yrs.;

12 pts. — for 20

For each state that you have lived in.
(Min. 6 months)

5 pts. — for 6 months overseas

Points for each living biological parent.

3 pts. — for each living grand-parent;

7 pts. — for each living great-grandparent

Subtract the youngest age in the group from the oldest, and allow one point for each calendar year between the two.

3 pts. — for anyone over 65

For each person NOT wearing a watch.

3 pts. — NO jewelry (wedding bands excluded)

For each person who can roll their tongue.

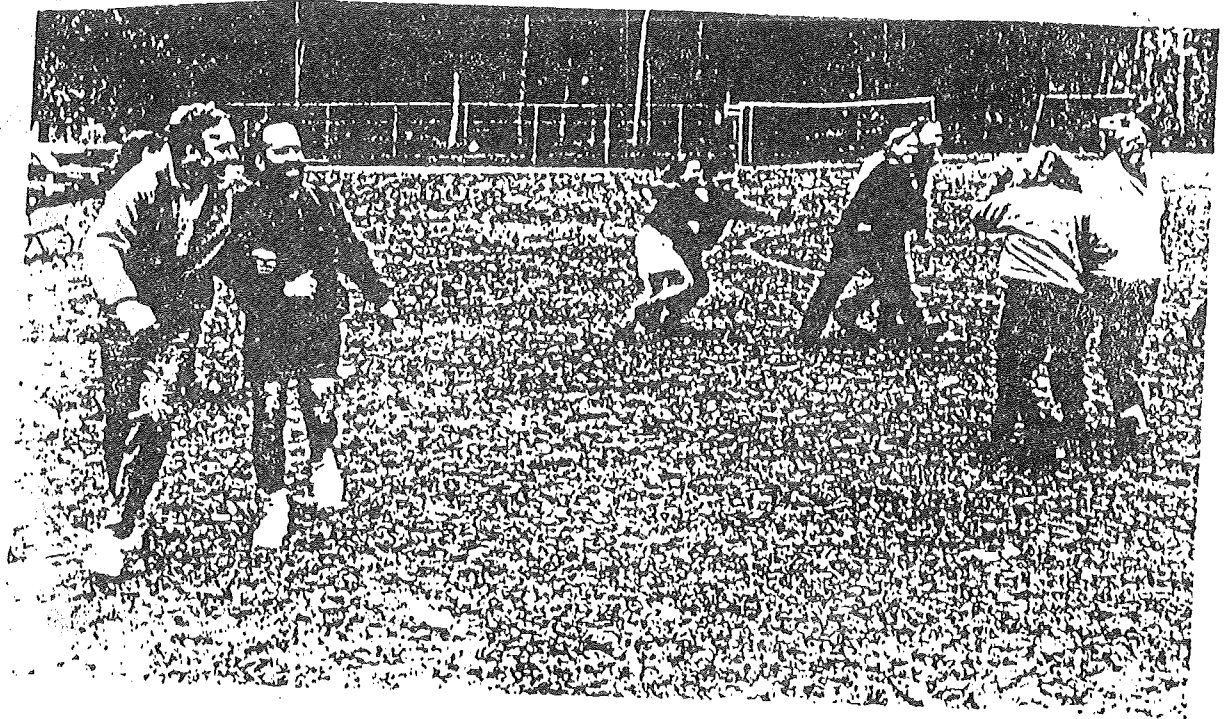
7 pts. — if you can turn your tongue upside down (in your mouth!)

Points for all those with colored underwear (patterns and floral count).

10 pts. — No underwear

Divide your original group into grouplets of 3–5 depending upon the total number of participants. When completed, ask the teams to add up their scores and compare final totals if they want to. At some point, ask them which was more fun; participating, talking, sharing, laughing — or winning. If they say, "Winning," take their trophies away and recycle them to make toothbrush handles.





Auto Tag



Coupling left and right hand throwers establishes a truly formidable combo.



Sandy Morley, currently in the Guilderland, NY area sent in a variation of a variation of a variation, which she calls *Auto Tag*. It's simple (finest kind) and active — looks like a variation of a winner.

Play

Running pairs have to hold on to one another. Holding hands is without doubt the most efficient and comfortable way to go, but if you can't get the players to overcome the polarizing tendencies of their particular age, offer a short length of *Buddy Rope* to preclude sweaty palms and inevitable expressions of *Eeeuw!*

Each member of the IT pair will have one free hand. Fill IT's free hands with soft,

throwable balls, like a fleece balls — something you wouldn't mind getting hit with. (Coupling left and right hand throwers establishes a truly formidable combo.) A "tag" is made if the IT auto-pair hits someone with one of their balls. When this occurs, the other IT player drops his ball (headlight), which must be retrieved by the hit pair, who are now IT, and the game continues.

More than one car can be IT, obviously, or obviously IT. Sandy says, "Each pair chooses a make, model, and color of car to be, then makes appropriate noises associated with their auto."



Pairs Squared (Pairs²)



Watch the pandemonium erupt as people attempt to tag, escape and hide from their partners.



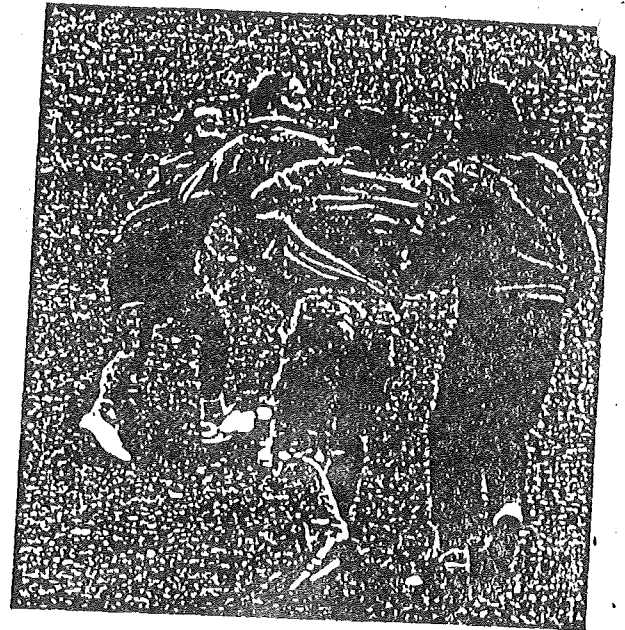
Do you love *Pairs Tag*? If you don't, you probably haven't played it. It's a great game for large numbers in small spaces.

Briefly (since it is written up in a previous volume of PA game literature), *Pairs Tag* consists of the following rules:

- everyone has a partner to start the game;
- the game is tag; if you're it, you must tag your partner — no one else;
- when you are tagged, you must spin 360 degrees, or count to three before tagging your partner back;
- there is NO RUNNING allowed during the game, walking only;
- you may not go outside of the boundaries during the game.

It sounds too simple and too dull to be exciting, right? Try it. Put about 30 people inside a 20'x20' space and watch the pandemonium erupt as people attempt to tag, escape and hide from their partners.

So what does all this have to do with Pairs²? As we've said many times, if it's worth doing, it's worth overdoing. We couldn't resist. If it



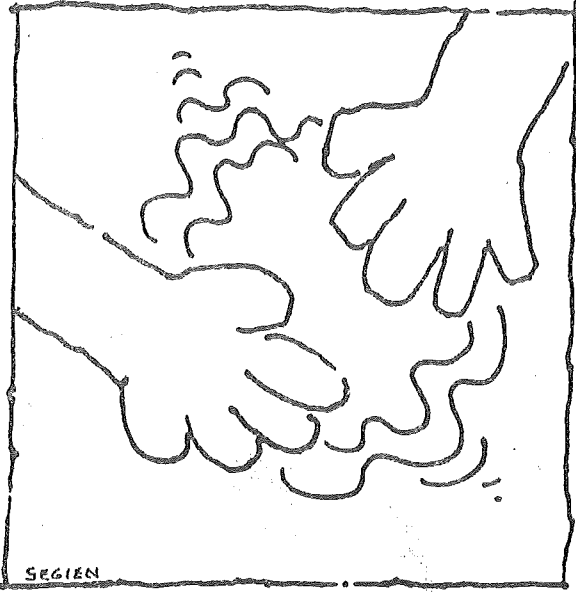
plays so well with partners, what's the next logical step?

Play

Ask each pair of people to choose another pair as new partners, hence two pairs of two will be a quad or *Pairs Squared*. One pair is designated as *IT*, the others must escape. If a tag occurs, the newly tagged pair must perform the requisite spin before tagging back. Walking is the only form of movement. One very important additional rule to consider: You may want to prohibit people from trying to move between two people who are linked together. Squeezing between two people holding hands can produce a choking movement and/or can wrench people's shoulders and wrists. Use your discretion.

This variation creates an added element of chaos to the movement of the game that seems to enhance the fun factor. It also may be a method for slightly slowing down the speed of the players if you find that they're not adhering to the no running rule.

You can bet that if this game takes off, the next book will contain *Pairs*³. But you'll have to wait till then for the official rules. You can make up your own in the meantime.



Claydoughnary or Claytionary

ker

If you have played the popular party game Pictionary, this histrionic variation should appeal.

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Play

Provide each small group of three to six people with a small container of Play Dough. There's a bundle of nostalgia (some good memories, some not so great) in just smelling the stuff.

[Author's Aside: Do you know why Play Dough smells so bad? I didn't either. It's because the manufacturer doesn't want kids to eat it. If you like the smell of Play Dough, you are an anomaly, and if you eat Play Dough... well, PD breath will likely cause you to lose some friends.]

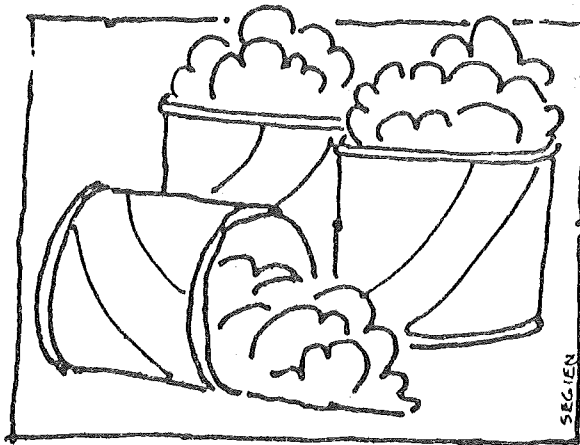
Each group selects a modeler. The leader gives a topic (*sotto voce*) to these collected members of each group. You can establish as many groups as you can afford containers of Play Dough. For what it costs, seems to me they could have made it smell better.

The modelers scurry back to their respective group, grab the pre-warmed chunk of dough and attempt to sculpt or model the word or phrase that all the other modelers are also attempting to squeeze into a recognizable shape. This is a very frenetic time, much given to spontaneous comments and unbridled humor.

The first team to shout the correct answer is the winner for that round. Another moldable word is then offered to a new group of eager listeners, and off we go for round two. Score is kept, so that when all members of a group have each had two turns, a final score is announced amidst miscellaneous recriminations, gnashing of teeth and huzzahs from the quick-witted high scorers.

Some studiously silly categories might include: *Famous Places* (Grand Canyon, Great Wall, Golden Gate Bridge, Eiffel Tower, Taj Mahal, Great Sphinx, Mount Rushmore, etc.); *Things Around The House* (compact disc player, lawn mower, bicycle, vacuum cleaner, etc.); *Animal Kingdom* (python, kangaroo, dolphin, flamingo, giraffe, etc.). Make up your own categories for even more fun.

This game is a hands-on winner, courtesy of Ann Driscoll.



Ghost-Story Telling

Keeping it appropriate

Ghost-story telling is an age-old pastime. There's something mystical about the unknown, something fun about imagining encounters with the supernatural.

To frightfully entertain campers and not overwhelm them takes an understanding of young people's fears and a consideration of the environment in which you tell your ghostly tales. Before you decide to tell a ghost story, compare the story and situation with the following guidelines. If even one principle does not apply to your situation, consider changing the story's format or not telling the story at all.

Know your audience's fears

Children's fears change with age:

4-year-olds

Fear parent separation, animals, dark, noises (including at night).

5-year-olds

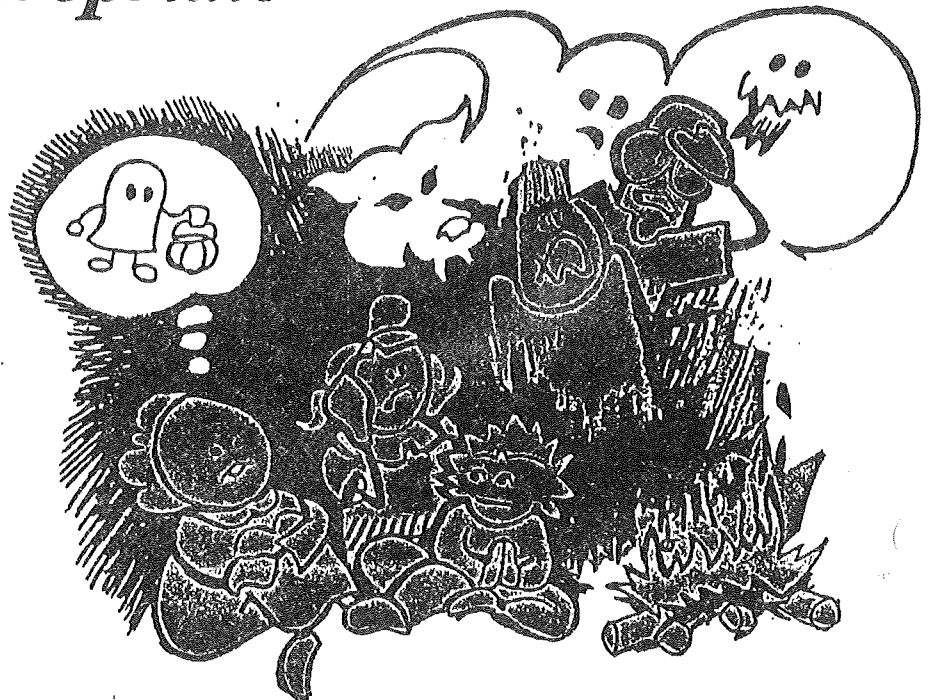
Fear animals, "bad" people, dark, separation from parent, bodily harm.

6-year-olds

Fear supernatural beings (e.g., ghosts, witches, Darth Vader), bodily injuries, thunder and lightning, dark, sleeping or staying alone, separation from parent.

7- to 8-year-olds

Fear supernatural beings, dark,



images resulting from media events, staying alone, bodily injury.

9- to 12-year-olds

Fear examinations in school, school performance, bodily injury, physical appearance, thunder and lightning, death, dark (Garber, Garber, Spizman, 1993).

Tell age-appropriate stories

Younger than 10 years old

Do not tell ghost stories to children younger than 10 years old.

Six- to 9-year-old children enjoy pretending and fantasy (Berger, 1961). Appropriate stories include:

- common folk tales
- fairy tales; fantasy tales
- hero and adventure tales
- stories about animals

- funny stories (Colwell, 1980).

10- to 12-year-olds

Tell mild, tame ghost stories if you feel no one in the group will get upset. (If just one camper out of 20 will become upset, the story is not worth telling.) Possibilities include:

- playful hoax tales
- jump tales
- lighter ghost stories.

Keep story endings lighthearted, so campers aren't frightened right before bedtime or after you leave the vicinity (Mitchell & Meier, 1983). Tell a variety of stories.

Teenagers

Tell scarier ghost stories. Follow the same rule of one as for young.

(continued on page 12)

campers: If just one camper gets upset, the story was not worth telling.

Older campers tend to enjoy "ghost-story only" sessions. Acknowledge and dissipate mild fear (increased heart rate, increased breathing rate) at the end of a ghost-story session (Cundiff and Webb, 1957). Counteract scary endings by having campers cool-off before bed: stretch, sing a song, tell a joke, discuss storytelling techniques, or go over the next day's activities.

Determine appropriate times

Never tell a ghost story at the beginning of the camp session. Wait for a sense of trust and safety to develop, usually mid-session.

Avoid telling too many ghost stories. Consider a worthy ghost story a nighttime treat, and leave room for other types of stories and storytellers. Rainy days, unit disappointments, dishwashing or work chores, health center visits, and restless rest hours call for very different types of stories (Mitchell & Meier, 1983).

Don't overwhelm campers

Never intentionally try to over-

whelm your campers with a ghost story. The main objective of telling a ghost story is frightful entertainment, or fun. Ghost stories should never be too gruesome.

Although you should portray a ghost story as believable and credible by really telling the tale (becoming the story), never describe a fictional account as actually happening to you or someone you know. Also, never set the story in the camp or the surrounding area.

Some children will constantly ask and need to know whether a fictional story is true, or whether you personally believe in ghosts. I usually respond with one of three answers: "No, it isn't true," "I don't know if it's true," or "I take pleasure in the story itself, and I try not to explain the unexplainable."

Minimize further fear

If a child becomes excessively frightened by a ghost story, there are appropriate responses a storyteller can use to minimize further fear (Garber et al, 1993).

- Never belittle a child's fear. Take the fear seriously; do not tease the child or say the fear is silly.

The art & technique of ghost-story telling

A ghost story's distinctiveness and strength stems from its being told at night, around a campfire, candle, or flashlight, to a small group of campers. The novice, confident storyteller will enjoy the slow-paced rhythm and intimate setting of a ghost story, which easily engenders enthusiasm, receptiveness, and wide-eyed anticipation. Nevertheless, artful ghost-story telling develops through patience and the practice of three main storytelling skills: selection, preparation, and presentation.

Selection

- Select stories that you find enjoyable; find a story that begs you to tell it.
- Select tellable ghost stories: two or three main characters, action-oriented, one event leading immediately to another without unnecessary description. (Griffin, 1989).

Preparation

- Do not memorize a ghost story; learn it by heart.
- Visualize the story in a series of pictures, like the frames of a filmstrip.

Presentation

- Look directly at your listeners.
- Speak naturally, and use a slower pace when telling a ghost story.

- Don't force a child to confront a fear. A walk in the dark after a story to expose any lingering ghosts is not a good idea!
- Don't overreact. Even if a child begins to cry, take a deep breath and confidently relate that "everything is okay."
- Be patient and help the child cope with the fear. Have the child breath slowly and deeply, and relax his or her muscles. Then, to counteract a child's negative, scary thoughts, create positive statements and images. Two examples: "Only shadows dance in the dark and they can't hurt me" and "ghosts are friendly, make-believe people." Leading children through an imaginary scene in which they successfully cope with their fears can also be beneficial.

A worthy, gripping ghost story can entertain campers in a number of acceptable contexts. Pay attention to your listeners, and let their fears guide you to appropriate tale telling. □

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Jeff Weintraub is the youth services program supervisor and Camp Lakeland program director for the Jewish Community Center of Greater Buffalo, N.Y.

Charlie Savenor

Hebrew Program - פעולה עברית

Winer Institute - May, 1995/ Sivan, 5755

HEBREW PAPER BAG DRAMATICS

Based upon Paper Bag Dramatics, this program is an easy and fun way for the campers to learn Hebrew "sound bites," expressions, and words. But instead of handing out props, we give the campers slips of paper with some Hebrew on it.

- I. Write up the slips of paper or index cards before the game. Pick a mixture of words, with some being practical and others funny or bizarre. For example, tooth paste, fork, or broom are useful words for camp. Funny words can include belly button, mitosis, juggler, and earmuff. (You get the picture.) The individual cue card should include Hebrew, its translation and transliteration, all written out clearly.
- II. Break up the edah into groups of five to seven people. All the groups receive an envelope with a slip of paper for every participant. Each group needs to create a skit utilizing all of these words. The participant must use the word or expression assigned to him/her during the group's skit. The skits should be five minutes long.
- III. At the beginning, the group must introduce the words that they are going to use. (You can hand out sheets to all the participants with all the words afterwards.) Then, lights, camera, mosquitoes....
- IV. The skits can be judged with the following criteria: best use of Hebrew words, funniest, most creative, and best overall. The competition will work to get the groups to take this program a little more seriously.

Play

Flip a coin. When it lands *heads* is the signal to send an impulse down the line; *tails* means nothing and the coin is flipped again.

When heads turns up, the two sighted players immediately squeeze the hand of the next player in line. This impulse is passed down the line as quickly as possible to the last person. As soon as the last person receives it, she tries to grab the fleece ball. Whichever person gets the ball, that team wins the round.

Winning a round means the player at the head of the line (the sighted person) rotates to the end of the line (the grabber), and all players move up one spot in the sequence. A team

wins the game when the person who started as the sighted player returns to the head of the line and wins a second round.

When *tails* turns up on the coin flip, should a nervous player send an impulse down the line and grab the ball, that team is assessed a penalty. They must reverse rotate one spot. Assess this penalty any time an infraction occurs.

Considerations

An ideal number for this game seems to be 5–10 players per team. With larger groups, perhaps create four teams — two competing against each other and then have a final match between the two winners.

Kangaroo Catch

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Guess where this game came from?

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Wrong! It was first played in Vancouver, WA, just over the OR border, but the continent-connector indicates that Kangaroo Catch was introduced to the U.S. by Simon Hanson, an Adventure training specialist from Merribrook (a development training center in Cowaramup, WA: that's Western Australia, not Washington this time) which, to end all this, is about a 23-hour flight and three-hour drive from where I'm sitting right now.

This running, hopping game is played somewhat similarly to *Italian Golf*, (*Cowstails and Cobras II*, pg. 67) — enough so that you should look it up and compare.

Play

Played in pairs, the objective is to reach a distant goal (perhaps 100 meters away) with your partner in the fastest possible way, with the least penalties accrued, while adhering to the following rules.



Rules

- At the start, only one person may move toward the goal, and that person may only hop (double footed, as per the marsupial after which this game is named).

- The second person cannot move until they have thrown a hula hoop over the body of the hopping person. Actually the hopping person isn't hopping, because the chance for success in hooping a hopping person is about zip — but that's up to you, of course. (The de rigueur catching pose is to stand in an available manner with both arms held rigidly above the head; pointing your fingers helps.) The extended catcher may maneuver his or her body to and fro in an attempt to coax the hoop over their hips — essentially the crux of an acceptable catch.
- After a successful throw and catch, the initial thrower becomes the hopper, bouncing with alacrity toward that point where they

think the next throw and catch can be con- summated, recognizing that a 50-meter throw and/or catch is unrealistic, and that the penalty for missing is to repeat the throw until it's made. Ten repeated 40-meter throws and misses can substantially reduce the fun aspect of this game for even the most persistent funophiles.

- If you are competing or want to establish PB's or WR's (Personal Bests/World Records), record the time from start to finish and add a ten-second penalty for each miss. If you want to down-play competition, jump up and down a lot and announce at a high decibel that everyone did GREAT, and would they like to try again?



Klingon Tag

ker



This game might remind you of Back Stabbers.

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To play this extended tag game you need a bunch of colored stick-on dots. A bunch, in this case, is about 100 each of four colors; get more if you plan to play this game more than once. You can purchase these dots at a stationery store (Paperama in the Boston area).

Set-Up

The beginning groupings necessitate 4 teams of five or six people each. Each team gets 100 Klingon Dots of the same color. You can differentiate teams by marking their foreheads (big round circle of appropriate color) with a non-permanent felt marker. Or, for a team with less commitment, use colored arm or head bands.

Rules and Such

- Have each team distribute their Klingon Dots (KDs) among the team members.

- The object of the game is for players to stick their KDs on members of the other teams. No hard slapping or poking applications, and only on acceptable parts of the anatomy. (Acceptable to you, not your libidinous players.)
- KDs must be applied singly — no machine gun applications.
- While you are merrily applying KDs, remember that players on the other teams are trying to do the same to you.
- When a player has applied all of his KDs, allow that person to retreat to a neutral corner of Federation space and be immune from further KD attacks.
- When the action slows (time limit) or ceases (oxygen debt and glycogen depletion), have the teams remove their acquired KDs, place them on the wall for all to see, and count them.
- Game proctors (not necessarily you) publicly count and compare the number of KDs accumulated, then describe (as below) the groups in ascending or descending order.