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## HipBone: Boards and Sample Games

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# Sample Games

## HipBone Board and Rules

HipBone Games can be played on a variety of boards, and in a variety of styles. Here we present basic rules for competitive, mock-competitive, collaborative and solo play, together with a blank version of the HipBone "Circuit" Board.

## Heavenly Bodies: a quick sample game

Introducing the basic ideas of the HipBone Games — moves and links.

## Caveat Lecter: a Movie Trivia game

The first four moves only of what would eventually be a ten move game.

This game uses a preset "deck" of 100 "movie trivia" moves with predetermined link values. A competitive game in which there's no argument with the computerized referee — but you may still get a pleasant surprise when the referee knows more about films than you...

## Salt and Pepper: an educational game for 2nd grade

Here the students are asked curriculum-appropriate questions, and correct answers are written up on a HipBone board to make a game. The fun begins when the teacher invites students to suggest links between moves on the completed board...

## The Play's the Thing: an essay on game design

HipBone Game as essay: a serious piece about linear time, branching time and ritual time as they impact games, in the form of a Glass Bead Game played with a series of quotations drawn from a variety of creative individuals in science and the arts.

# HipBone Board and Rules

HipBone rules are simple, but there are various styles of play, so we'll describe the basic competitive game first, and comment on the variants afterwards.

**Competitive games:** Two players play a game by each naming an idea in turn to one of the ten positions on the board. Ideas can be placed in any unoccupied position on the board.

Ideas can take the form of text, sound, or image: a quote, an equation, a musical theme, a video clip, or a photo or graphic are all acceptable. Essentially, a move can be made out of anything in the three worlds... so long as it can be named.

Players score by claiming links between the idea in their own move and the ideas already in play in those positions on the board connected to it by the lines of the board in question. A link can be any form of association — similarity, opposition, cause-and-effect, metaphor. Fanciful links may be made and enjoyed — or hotly contested.

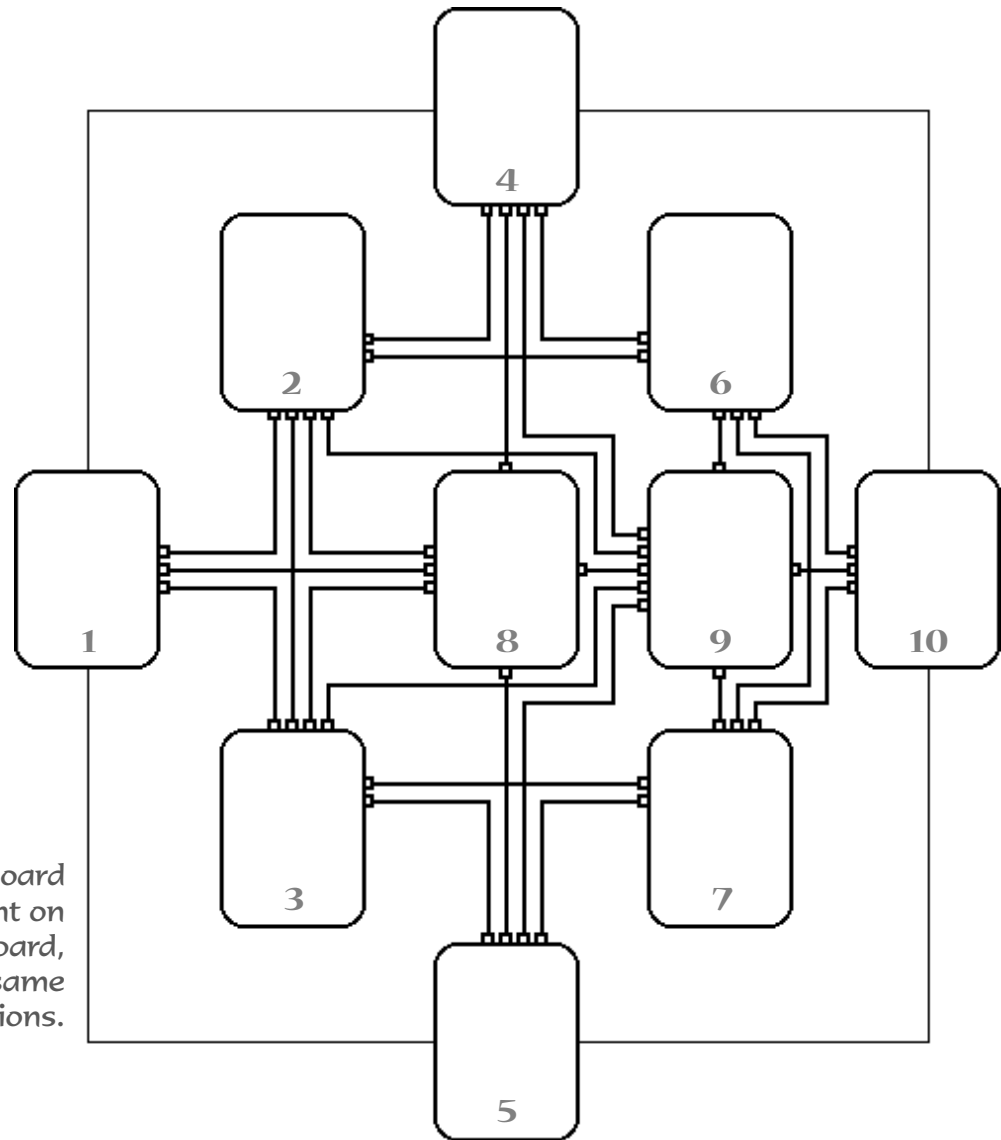
The idea placed in the first move cannot score, since there is no other idea on the board for it to link with. The idea placed in the second move cannot score either, to keep the playing field even. Thus each player gets to make five moves on a ten position board, of which only four are scoring moves.

**Mock-competitive games:** In mock-competitive games, both players attempt to score, but emphasize the enjoyment of play more than winning. Disputed moves may add piquancy to the game, and it's no problem if players forget to keep score during the course of play.

**Collaborative and solo games:** Collaborative games are usually played with either aesthetic or meditative intent. A score can still be kept, but it is far from necessary — the purpose of the game being to come up with the most interesting, curious, eccentric, far fetched, elaborate, imaginative, beautiful, or insightful and profound links. The HipBone games can also be played solo, again usually with aesthetic or meditative intent.

**A note on links, and the difference between "open" and "closed" games:** Different styles of HipBone play involve different types of link verification, ranging from "closed" games in which all moves and possible links are predetermined, to "open" games where moves are chosen and links agreed informally by players, to competition games with umpire arbitration. For details see our "HipBone Games for CD-ROM and Online Play" brochure.

# The HipBone "Circuit" board



Note: the Circuit board is a graphic variant on the WaterBird board, and features the same links between positions.

## and for your convenience

since the board lines here aren't colored the way they would be for simplicity of recognition on an online board:

Position 1 links to 2,3 and 8.

3 links to 1, 2, 5, 8 and 9.

5 links to 3, 7, 8 and 9.

7 links to 3, 5, 9 and 10.

9 links to 2, 3, 4, 5, 6, 7, 8 and 10.

2 links to 1,3, 4, 8 and 9.

4 links to 2, 6, 8 and 9.

6 links to 2, 4, 9 and 10.

8 links to 1, 2, 3, 4, 5 and 9.

And 10 links to 6, 7 and 9.

Which gives position 9 something of a commanding position on both the WaterBird and Circuit Boards. <Think strategy>.

# Heavenly Bodies: a quick intro game

an "open" game where players invent the moves and arbitrate their links themselves — played on the WaterBird board

Move 1: Charles plays "heavenly bodies" in position 2.

Move 2: Stuart plays "sky" in 6.

Stuart's not much interested in religion, and prefers science: heaven, he believes, should be called sky from here on in. Note that in a HipBone Game the first two moves don't need to link (since move 2 is a non-scoring move), but it can add to the game as a whole when they do — as they do here.

Okay, Move 3: Charles plays "Venus" in 4.

He claims links to "heavenly bodies" since Venus is (and has) a heavenly body, and to "sky" since she's visible in the night sky. 2 points.

Move 4: Stuart plays "gravity" in 8.

Gravity, he says, is what keeps "heavenly bodies" in their elliptical motions — from the planets that orbit our sun, to the stars that compose a galaxy, to — maybe — the whole universe itself. And Venus is attractive (it's that heavenly body again, she's the goddess of love in fact) and so is gravity. 2 points. Note again that Stuart doesn't have to link gravity to "sky" since there's no line connecting positions 8 and 6 on the WaterBird board.

Move 5: Charles plays "fall" in 3.

Falling bodies, here on earth, are pulled by gravity — and as for heavenly bodies falling, don't they call them "fallen angels"? 2 points.

Move 6: Stuart plays "Mars" in 9.

Let's get back to astronomy, he says — and besides, didn't Johnny Gray write a book called "Men are from Mars, Women are from Venus"? One point for both being planets, one for the book title. And one for the night sky. Okay, okay, I see the link between Mars and gravity, Charles says, but I don't see a link with fall. Try practicing some martial arts, says Stuart, you will. Reluctantly, Charles agrees: Stuart has scored 5 points.

Move 7: Charles plays "Eden" in 1.

Back to his favorite topic: mythology. It's where the Fall took place, he explains, and it's also known as paradise — another name for heaven — and by all accounts Adam and Eve had heavenly bodies until they bit down on that apple and had to cover their nakedness with fig-leaves. What about gravity? Stuart asks. They didn't realize the gravity of the situation until they were thrown out of paradise and had to get jobs, Charles replies. I allowed your far-fetched link between fall and the martial arts, if you recall... Stuart concedes at this point: Charles has scored 5.

Move 8: Stuart plays "red" in 10.

Mars is the red planet, one point. "Red sky at night, shepherd's delight", one point. For a total of 2.

Move 9: Charles plays "water" in 7.

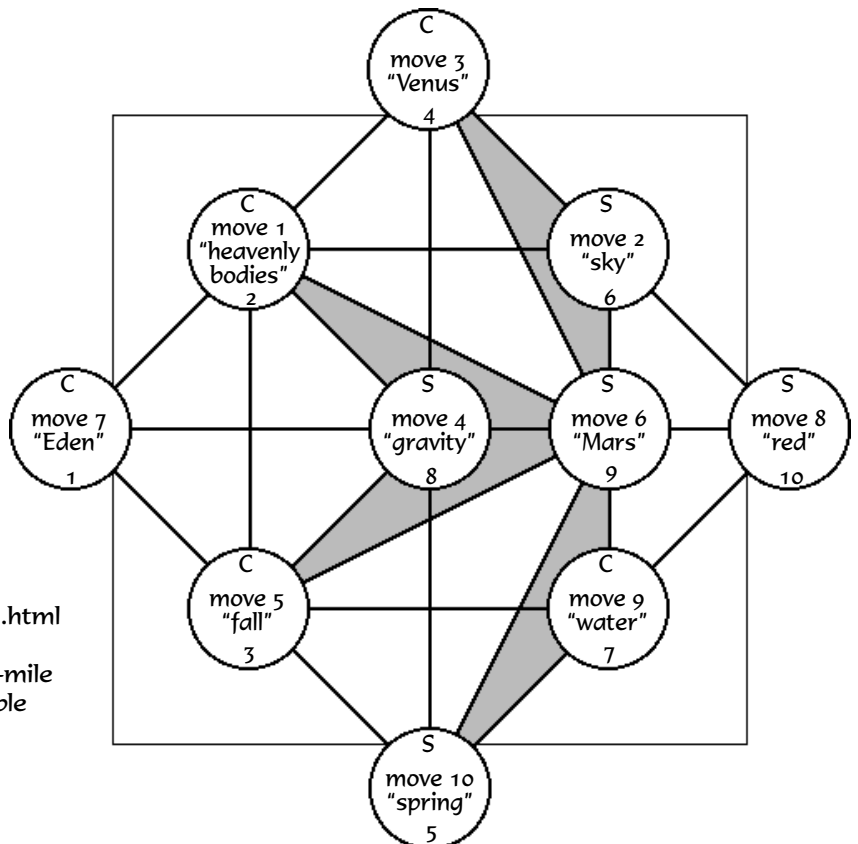
Mars is a dry planet, Charles explains, but people used to think there were canals on Mars, which would have implied water, so I'll claim a point there. Water and fall come together in a waterfall. And as for red water, first there's the "red tide" caused by microscopic organisms in the sea, and then there's the "Red Sea" itself. 4 points.

Move 10: Stuart plays "spring" in 5.

If you've a spring in your step, it means you fairly bounce along defying gravity, Stuart said. Spring and fall are easy, they're both seasons; spring and water are easy too, there's spring water. And as for spring and Mars, I didn't know how I was going to manage that one — so I logged onto the Web, did a quick search for "Martian Spring", and found a page about it. It seems that as spring reaches the northern latitudes of Mars, the increased solar heating causes temperature differences between receding polar ice and the warmer regions to the south — and voila "Martian Spring". And incidentally, yes, there is water on Mars, and I'm glad you didn't know about it, or you'd have scored 5 points instead of 4 with your last move. Which looks like 4 points...

It's a tie, Charles says, 13-13. Poetry can keep up with physics any time!

Hang on, says Stuart, I wasn't quite finished with that last move. Now let me see, spring and water: I've got it, April showers, for 5...



The Martian Spring webpage which Stuart uncovered in his research is at

<http://antwrp.gsfc.nasa.gov/apod/ap961104.html>

and contains a magnificent image of a 600-mile wide Martian dust storm taken by the Hubble Space Telescope in September 1996.

# Caveat Lecter: a Movie Trivia Game

the first four moves of a "closed" game with predetermined move cards and preset links — played online on the Circuit Board

I logged onto the USOnline GameArena and quickly found myself an opponent, Joan, eager for a round of HipBone's Movie Trivia game. After spinning a random coin to see who would play first, I received my eight cards — only five of which I would be able to play over the course of the 10-move game. I sorted them, and was delighted and amused to find both Silence of the Lambs and Manhunter in the hand the server dealt me... Joan went first.

Move 1: Joan played "The Highlander" in position 2

Fair enough — but not something I saw any immediate links with from the cards in my own deck. But the second move in a HipBone Game can't score no matter how many links it makes in any case, so I positioned myself for two moves linking Silence of the Lambs and Manhunter — and also blocked one of the possible link-spaces for Joan's "Highlander" move, in case she had a similar surprise in store.

Move 2: I played "Silence of the Lambs" in position 9

and waited to see what Joan would come back with.

Move 3: Joan played "The Hunt for Red October" in position 6

And at once her score popped up on my screen: 2 points for Sean Connery, who starred in both "Highlander" and "Hunt for Red October", 3 more for the fairly obscure fact that Larry Ferguson got a co-writer credit for both films — and then 2 more for Scott Glenn, who played major roles in both "Hunt for Red October" and "Silence of the Lambs", for a total of 7. Not too shabby...

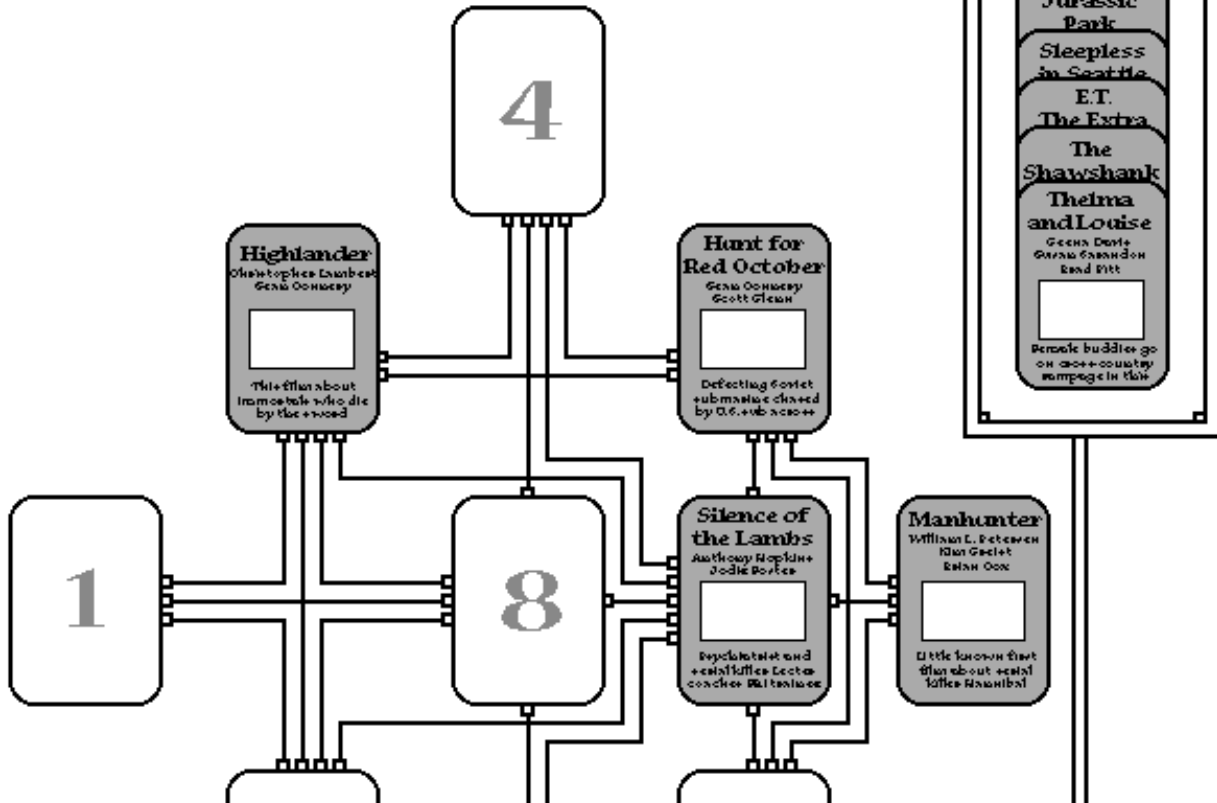
Move 4: I played "Manhunter" in position 10

Position 10 links with 6 and 9, so I needed a movie which would link with both "Silence of the Lambs" and "The Hunt for Red October". I was hoping for the 2 points I received for the similarity between the names "Manhunter" and "Hunt for Red October", and I knew both "Manhunter" and "Silence" were crime thrillers (1 point) which featured the characters Jack Crawford and Hannibal Lecter, so I was counting on the 4 points I received for those two, and the 2 more because Tom Harris wrote the books both movies were made from.

What I wasn't reckoning on was the 8-point bonus "Special" I received for the two actors who played smaller roles in both "Silence" and "Manhunter". These "Specials" are awarded for moves with little known links — so you can consider yourself fortunate if you get a "Special" once every three or four games, and knowledgeable indeed if you make a move because you already know the link yourself.

Fantastic: 17 points all told. I waited for Joan's next move.

## Circuit Board: Movie Trivia



### Special!!

### 8 Pointer

Manhunter (1986) was filmed from Thomas Harris' first Lector novel, Red Dragon.

You probably knew your move linking Manhunter to Silence of the Lambs would win you points for both being adaptations of Harris' crime thrillers, and more since both feature homicidal psychiatrist Hannibal Lector and FBI agent Jack Crawford — but did you know two actors played in both films?

**You've won another 8 points:**

Dan Butler plays FBI fingerprint expert Jimmy Price in Manhunter, and Roden, an entomologist, in Silence of the Lambs, while Frankie Faison plays Lt. Fisk in Manhunter and Barney, Hannibal Lector's guard, in Silence of the Lambs.

# Salt and Pepper: a 2nd Grade Game

an educational game with “closed” moves and “open” links —  
played on the WaterBird board

HipBone Games in education need to be age- and curriculum-specific.

Second grade is the time when most children have largely mastered the concrete operations that have occupied the first seven years of their lives, and are beginning to learn abstraction and the other mental processes which will largely occupy them for the next seven.

This sample game was designed as a two-part game with the needs of second-grade teachers as well as students in mind.

## Phase 1: simple facts and abstractions

In a sample game at the second grade level, a teacher might begin class with the WaterBird board already drawn on the chalkboard, and continue by asking the class ten questions, as follows:

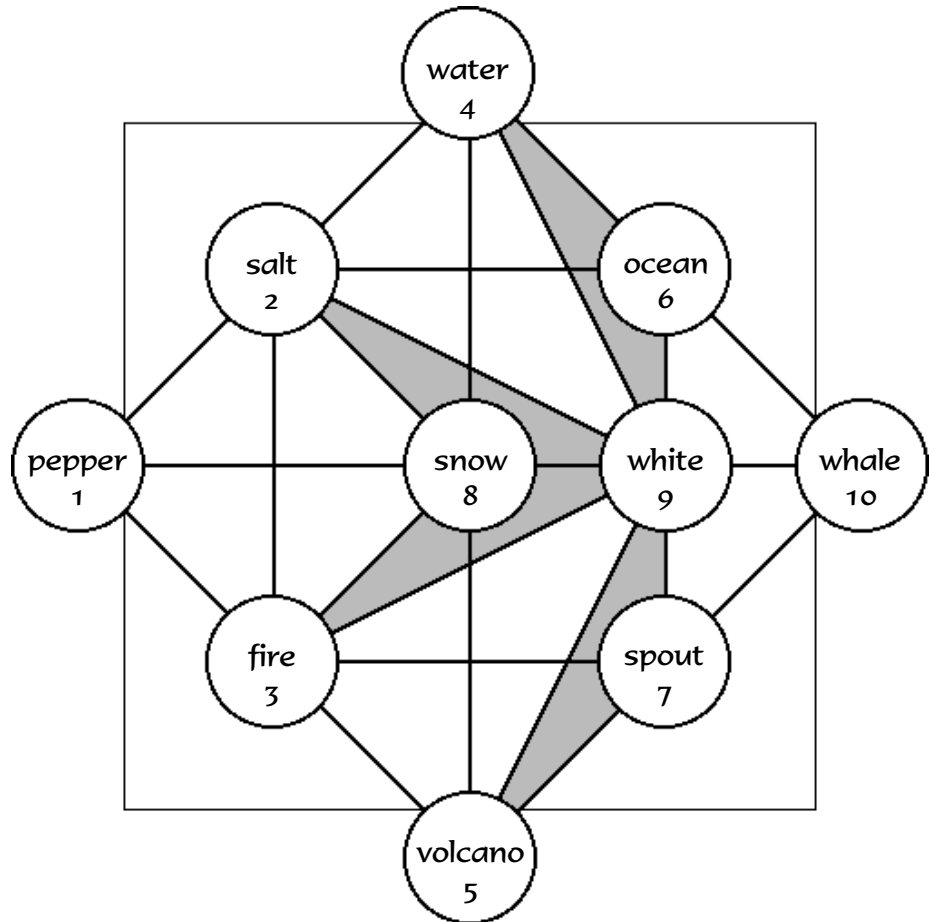
1. Peter Piper picked a peck of pickled THIS.
2. Early peoples used to trade with crystals of THIS.
3. Don't play with matches, you might start a THIS.
4. Three-quarters of the earth's surface is covered with THIS.
5. Mount Saint Helen's is one THIS, and Vesuvius is another.
6. The Atlantic is one THIS, and the Pacific is another.
7. The geyser Old Faithful is a hot water THIS.
8. No two flakes of THIS are identical.
9. All the colors of the rainbow mixed together make THIS.
10. The largest mammal on the planet is a THIS.

These are goal / task oriented questions, designed to elicit specific knowledge appropriate to this age group, drawing on a nursery rhyme, science, social studies, and health and safety. The answers should be written in the appropriate numbered positions on the WaterBird board.

## Phase 2: noticing links and connections

The teacher can then ask students whether they notice anything else about the filled-in board. Students are likely to notice that some of the items in different positions are linked — thus “salt” and “pepper” are two things we add to food to make it tastier.

They should then be invited to suggest linkages between any two items which are connected along the lines of the board. Thus the ocean is both salt and water, snow is a form of water, whales spout and live in the ocean, snow is white (but there's also Snow White for a second connection), fire melts snow, pepper and fire are both "hot", volcanos spout lava, white water is for rafting (and political shenanigans), and so forth.



These linkages teach an important cognitive skill — lateral or creative thinking — while reinforcing the factual knowledge displayed in answering the questions correctly. If the children are unable to come up with links along all of the possible connecting lines between items, the teacher can also supply some, with appropriate explanations.

Some of the trickier links: salt is used to clear snow-filled roads, there are whitecaps in the ocean, pepper and snow can both be a little chili, fire under a teapot will produce steam up its spout, mountains are covered with snow but volcanos blow their tops off, a white whale can introduce the story of Moby Dick, and so on...

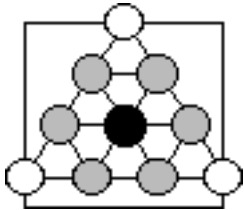
And so forth...

# The Play's the Thing: an essay on game design

an "open" solo game played in a series of pithy quotations —  
on Psyche's board

Gameplay is generally admitted to be the crucial element in game design, but nobody quite knows what it is. The present essay suggests that whatever else it may be, it has something to do with the nature of time, and that for our games as for life itself, there are really three ways of approaching time...

## Move 1: "Life" in position 6



Think about it: a life is structured pretty much the same way a game is.

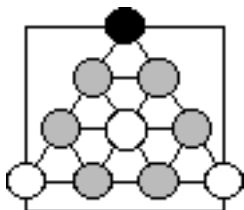
By which I mean, life works like a game: it offers us a dazzling array of choices, which could in fact be represented by a logic tree — but making those choices defines a singular path through life which thus becomes our story. So that in retrospect, "looking back from the high hill of my old age" as Black Elk says, narrative is what makes sense of the whole thing, while in prospect, looking forward from the almost infinite potentialities of youth, making choices is the thing to understand.

Life is a matter of reconciling multiple choices with eventual plot.

I wrote these words in an article published in *The Cursor*, a magazine for game developers, and I wanted to start here, with life itself, because games and play are, before all else, means of modeling life: and I believe we game designers ignore this simple fact at our peril.

Gameplay, it seems to me, is the facilitation of learning life itself.

## Move 2: "Play" in position 10



But this is not only true of games, it is also true of art: and one of my concerns in this essay is to suggest that our computer games are in fact artforms in the highest sense of the word, not primarily because a great deal of brilliance goes into the graphics of a game like "Zork Nemesis", but because they are imaginative devices which allow us to play at living.

What I wish to explore, then, is the ways in which games can handle time and story, and I would like to begin with "straight" narrative, in which time can be seen as an arrow ("time flies").

This is the time of story, of classic narrative, and I could have chosen to use fiction as my example here, but prefer to use the stage-play, because

the very name “play” suggests that theater is a game — as is life itself, a point Shakespeare makes tellingly in his phrase

As flies to wanton boys are we to the gods:  
They kill us for their sport...

All the world may indeed be a play, but there are gods in the wings, and at times their play with us can be vicious indeed.

There’s something fatalistic about this particular view of life, something doom-laden, and it goes exactly with the sense of life unfolding inexorably from womb to tomb — with life as a story without real choice. And that’s indeed what a stage-play is, or a novel — a story in which we as readers or viewers are carried along without choice.

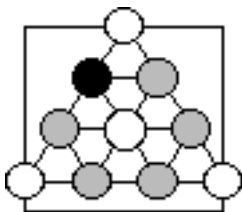
If the thing is well done — if, in fact, the artist has already made superb choices in the devising of the plot — we will be carried through the action with anxiety, uncertainty and surprise, as if there were choices for us to make. The play itself will mimic precisely the blending of free choice and destined story which I have argued in position 1 is the essence of life itself.

The literary critic Frederick Turner expresses both elements nicely:

A story, like a melody, is any sequence of events that are retrodictable, that is, can be shown to have been inevitable once they have happened, but not predictable before they have happened; because the events themselves bring about a new kind of universe in which their antecedents now add up to an irreversible chain of causes. (The most crass example of this is the detective story, whose solution is obvious once the sleuth unveils it, but not before). ... The unpredictability of a story is what makes us want to know what happens next — and this is why the Sultan spares the life of the storyteller Sheherazade, and Minos spares the life of Orpheus.

This is the essence of successful drama, and hence of story: to achieve through choice what will seem at last inevitable.

### Move 3: “Forking Paths” in position 8



And yet in the drama, in the novel or short story, the reader has no real choice: and this has worried novelists and dramatists of late, the novelists writing in forms which discuss or encourage multiple readings, and the dramatists working to include their audience in their action by staging improvisational pieces in which audience members can suggest topics or otherwise intervene.

Jorge Luis Borges’ short story “the Garden of Forking Paths” is a classic example of the former strategy, and an important precursor to what the games industry knows as “interactive fiction” games.

Borges’ story is a curious blend of espionage thriller and Oriental wisdom, which itself circles around a mysterious Chinese novel by one Ts’ui Pên,

and a no less mysterious labyrinth built by the same Ts'ui Pên.

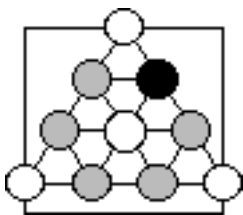
Just exactly what the relationship between these two works is becomes clear at the denouement of Borges' story — when the spy (himself a descendant of Ts'ui Pên) is about to kill the refined gentleman whom he nonetheless much admires (the European student of Ts'ui Pên who has finally solved the "novel and labyrinth" riddle) in the latter's garden.

The Chinese scholar explains to the spy who is about to assassinate him that Ts'ui Pên's novel, itself named "The Garden of Forking Paths", is in fact the labyrinth — a garden of paths which fork in time.

"The Garden of Forking Paths" is an incomplete, but not false, image of the universe as Ts'ui Pên conceived it. In contrast to Newton and Schopenhauer, your ancestor did not believe in a uniform, absolute time. He believed in an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another for centuries, embraces all possibilities of time. We do not exist in the majority of these times; in some you exist, and not I; in others I, and not you; in others, both of us. In the present one, which a favorable fate has granted me, you have arrived at my house; in another, while crossing the garden, you found me dead; in still another, I utter these same words, but I am a mistake, a ghost.

Julio Cortazar's novel "Hopscotch" — another work from the school of South American "magical realism" of which Borges was the preeminent master — takes this business of forking paths a step further, in that it is written to be read in two contradictory ways, each chapter bearing a different meaning as it is read in one or other of the two possible "sequences".

#### Move 4: "Murder" in position 9



Another tale of violent death, TS Eliot's play "Murder in the Cathedral", uses the forking paths of time to explore motive. It deals with the killing of Archbishop Thomas à Becket.

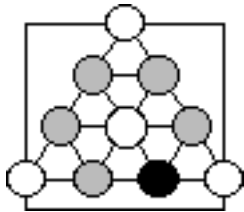
Eliot's play supposes that Becket might have two very different motives for accepting death at the hands of the knights sent by the King to kill him. He might do it because he perceives that his death will be viewed as a martyrdom, and he will gain an undying glory among men by it... or he might do it because in the purity of his heart he must stand up for the Church against the King, asserting the primacy of the Kingdom of Heaven...

What makes the play so interesting is the fact that in either case he will die the same death — and that the Tempter who tempts him with the prospect of a glorious martyrdom, and the still small voice of conscience which prompts him to give his life in service to his Christ, speak the identical words — the words which form the text of this move:

You know and do not know, that action is suffering,  
 And suffering is action. Neither does the actor suffer  
 Nor the patient act. But both are fixed  
 In an eternal action, an eternal patience  
 To which all must consent that it may be willed  
 And which all must suffer that they may will it,  
 That the pattern may subsist, that the wheel may turn and still  
 Be forever still.

In game terms, Eliot's Becket could choose to go down either one of two very different "timelines" into two very different worlds, but in each case he could indeed "utter these same words" as Borges puts it — though in one case he would have maintained his integrity, and in the other, traded integrity for glory, thus being true to himself in the first case, and a "sort of mistake, a ghost" of himself in the other.

### Move 5: "Time Travel" in position 3



For it is the branching of universes that we are dealing with here, and whether the branching be in time or space, this is something very hard for the story-telling mind to conceive.

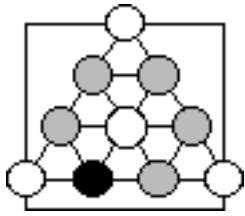
Concerning the difficulty of thinking in terms of time-travel, we have the word of the master science fiction novelist, Larry Niven:

The English language can't handle time travel. We conclude that the ancestors who made our language didn't have minds equipped to handle time travel. Naturally we don't, either; for our thinking is too dependent on our language. As far as I know, no language has tenses equipped to handle time travel. No language on Earth. Yet. But then, no language was ever equipped to handle lasers, television, or spaceflight until lasers, television, and spaceflight were developed. Then the words followed. If time travel were thrust upon us, would we develop a language to handle it? We'd need a basic past tense, an altered past tense, a potential past tense (might have been), an altered future tense, an excised future tense (for a future that can no longer happen), a home base present tense, a present-of-the-moment tense, an enclosed present tense (for use while the vehicle is moving through time), a future past tense ("I'll meet you at the bombing of Pearl Harbor in half an hour."), a past future tense ("Just a souvenir I picked up ten million years from now"), and many more. We'd need at least two directions of time flow: sequential personal time, and universal time, with a complete set of tenses for each. We'd need pronouns to distinguish (you of the past) from (you of the future) and (you of the present). After all, the three of you might all be sitting around the same table someday.

To my game designer's mind, there is something immensely clarifying as well as reassuring in these glimpses of writers wrestling with the



### Move 8: "Synchrony" in position 2



It was the literary critic Northrop Frye, I believe, who proposed that when we read a poem such as Dylan Thomas' "Fern Hill" or a rich work of prose such as Conrad's "Heart of Darkness", we unwittingly read it in two ways: sequentially, from beginning to end, and "timelessly", when the whole of piece comes together for us at the end. He termed the first kind of reading "diachronic", meaning that it is a reading "across time", and the second "synchronic", meaning that it comes together "all at once".

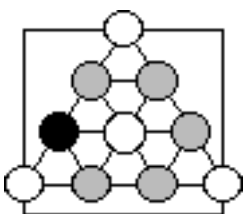
The second, "synchronic" reading focuses on those symbols and phrases which have recurred, often with variations, in the course of the text: and it was Frye's observation that these repetitions are layered on one another in the synchronic reading so as to lend a dimension of "depth" to the piece — a dimension of meaning which may in fact be "perpendicular" to the sequential meaning.

Frederick Turner (see move 2) has a poem — happily enough, about a time-traveler — one verse of which illustrates the point nicely:

What sweeter to a space-time traveller  
Than be a carpenter in Nazareth?  
From a stone cup at dawn I drank goat's milk,  
At noon I sweated myrrh,  
At evening felt the ocean's breath,  
From a stone cup at dawn I drank goat's milk...

The first cup at dawn is followed a day later by the second in a diachronic reading of the poem, but falls on it like a repeated hammer-blow (lightning striking twice in the same place) in the synchronic. It is a day later, yes — but also at the subliminal / synchronic level, always the same day.

### Move 9: "Symphony" in position 5



The synchronic reading, then, is a reading which propels us outside time, by means of repetition within it: and thus partakes of the nature of ritual, as a device for engaging what are known as "altered states" — states in which time "opens" on what some call "eternity" and others "the present."

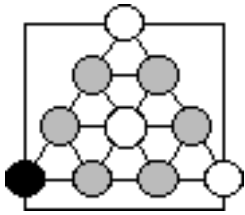
Little matter what it is called — pro footballers and priests, racing cyclists and shamans alike have experienced times, moments, when time itself seemed both to speed up and to slow down: for this state itself is the fruit of both acceleration and stillness.

From Mozart, then, I take this glorious description of the state full blown, as he experienced it while composing music:

my subject enlarges itself and becomes methodized and defined and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue — at a glance nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is, I cannot tell.

And that, my friends, is the ultimate experience of time — the experience in which times redouble upon themselves and overlap.

Move 10: "Glass Bead Game" in position 1



Is there a game genre to go with it? There is..

The Glass Bead Game is a game of comparisons — of holding two or more thoughts in the mind at one time — and thus inevitably a game which emphasizes the synchronous rather than the sequential.

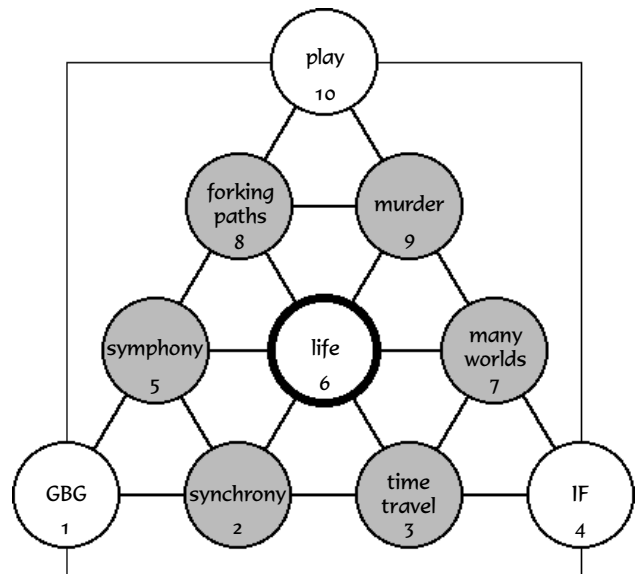
Hesse describes the future Game Master's realization of this fact while playing a game in which he saw the sweeping changes of a language across centuries— in the course of a few minutes of play:

And I was powerfully gripped by the vision of transitoriness: the way before our eyes such a complex, ancient, venerable organism, slowly built up over many generations, reaches its highest point, which already contains the germ of decay, and the whole intelligently articulated structure begins to droop, to degenerate, to totter toward its doom. And at the same time the thought abruptly shot through me, with a joyful, startled amazement, that despite the decay and death of that language it had not been lost, that its youth, maturity, and downfall were preserved in our memory, in our knowledge of it and its history, and would survive and could at any time be reconstructed... in the recondite formulations of the Glass Bead Game. I suddenly realized that in the language, or at any rate in the spirit of the Glass Bead Game... every symbol and combination of symbols led not hither and yon, not to single examples, experiments, and proofs, but into the center, the mystery, and innermost heart of the world...

In the gameplay of the Bead Game — played at the speed of thought — all human history and culture is simultaneous.

Meditation:

Consider the moves as displayed on the game board synchronically, as though any two moves connected by a linking line were the pillars of an arch, and the board as a whole the blue-print of an architecture of thought: here Niven's "language of time travel" quote echoes Everett's "many worlds" quote, while Mozart's sense of timeless music illuminates Borges' description of Ts'ui Pên's labyrinth in time.



HipBone Game boards and rules can be printed out or downloaded from the HipBone Games website at

<http://home.earthlink.net/~hipbone>

Charles Cameron, designer of the HipBone Games, is also Editor at Large for *The Cursor*, a magazine for game developers, and list-owner of *Magister-L*, an Internet mailing list for discussion of the design of playable Glass Bead Game variants. Charles is an Oxford graduate, writer and poet based in Virginia. He is ably assisted by David Hughes in friendship, organization, finance, web-design and in-house publishing.

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