

A good debriefing brings the necessary insights and closure—first, by making sense out of what happened, and then by sorting out what constructive action occurred and why it occurred. Finally, participants can reflect together on the constructive action that did not occur, but may have, and how it could have been brought about. To assure that participants will apply these reflections to their own work settings, it is helpful to follow the debriefing with a real life planning session.

THE DOME OF PEACE: A GAME ON THE PROBLEM OF NUCLEAR WAR by Jac Geurts, Guy Quigley, Abba Sethi, Michimasa Umesato, and Richard D. Duke. 1½-2 hours. 9-16 players. Player's manual and game kits available from Dr. Jac L. Geurts, Institute for Sociology, University of Nijmegen, P.O. Box 9108, 6500 HK Nijmegen, The Netherlands; and from Michimasa Umesato, 5-10-22 Minamyukigaya Otaku, Tokyo 145, Japan.

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With the outbreak of protests in Europe over the deployment of American nuclear weapons, the release of the Sagan report on the biological impact of a nuclear blast, and NBC's airing of the controversial film *The Day After*, the problem of a nuclear weapons build-up has served to highlight the need for action by the general public.

The Dome of Peace Game is an extremely effective and clever game which addresses not only the tragic aftermath of a thermonuclear blast, but also stresses the key role played by cooperation in the solution of this problem. The game is intended for use with citizen groups who are dissatisfied with the response of their political leaders in this matter. Players vividly experience individual versus collective ways of coping with the danger of nuclear war and of increasing their probability of survival.

Before describing the game in greater detail, I would like to alert readers to a special problem I have encountered in writing this review:

how to make the existence of this game known and available to gamers who may wish to use it without violating a requisite of the game—the element of surprise. This game relies on an agreement from players not to divulge information about the game to anyone who hasn't played it. Nevertheless, after discussion with the game designers, it was agreed that the benefits of sharing this tool for raising awareness of the need for a critical mass of public involvement in the problem of nuclear war far outweighed the disadvantages of reducing the game's impact by sharing it. We also felt that the readership of the journal, a group frequently party to game "secrets," would be sensitive to this issue.

No advance information is given to *Dome of Peace* players. The game operator distributes an information sheet telling the players that a nuclear attack is imminent and they can seek refuge by following signs to a fallout shelter. During this phase of the game, a tape recording of an air raid warning siren is played. There isn't enough room in the shelter for all players, so the late arrivals become the first casualties, put their name tags on the "morgue sheet," and proceed to haunt the living as threats of contamination, starvation, and so forth present in the aftermath of the blast. The survivors in the shelter find candles and matches under their chairs along with instructions to return to the game room, finding their way by means of their lighted candles. (This becomes a test for survival as there are many threats to their lighted candles on the way back to the game room!)

All players now reassemble in the game room. While slides of the Nagasaki and Hiroshima devastation are projected, the players read their obituary and future cards. The cards pertain to three groups: players who died in the initial blast, those who failed the test for survival, and the survivors. An example of these cards is shown in Figure 1.

After this sobering and dramatic event, the game operator informs the players that what has been experienced is a "bad dream." They now have a second chance. The lights go on again and players find on the table in front of them a pile of small polystyrene building blocks and a light bulb on a stand. Color-coded name tags are given out with 2-4 players having the same color tags; they are told to sit next to the same "color" player(s). Instructions are handed out, stating that in order to survive a nuclear blast, the players must build a shield using the blocks on the table so that they are protected from the light in the center of the table. As the players begin their task, a tape recording of panic noises accompanies their efforts stressing time pressure with increasing pitch of sounds and increasing brightness of the light. The number and fragility

Place:	Rural
Injuries:	2nd degree burns on 20% of body Blindness Radiation sickness
Cause of death:	Dehydration
Endurance:	4½ weeks

Figure 1: Sample Playing Card

of the building blocks makes an individual solution impossible to achieve. When the nuclear blast occurs most players head for the fallout shelter, which, this time, is closed. They begin the building task again. Usually by the second or third try, a collective solution to the problem evolves. If not, the game operator has event cards with hints and suggestions to hand out.

The debriefing is extremely important in this game. The game itself is a device for generating discussion on the problem of nuclear war, and this postplay period gives players a chance to remove themselves from the make-believe world of the game and make explicit connections between game experience and reality. The nature of the game is sufficiently involving that varied emotions and reactions will have been elicited which the game operator must be skilled in handling.

One of the most appealing aspects of this game, the multisensory impact of the special effects, is also one of its drawbacks. The paraphernalia can be somewhat burdensome and especially difficult to manage for a lone operator, and the physical layout requires restrictions on where the game can be played.

However, this game is effective because it makes real many horrors that we currently face from nuclear war, but does not leave players resigned and hopeless. It offers a literally "constructive" approach to the problem of nuclear war which makes it a timely and exciting use of the gaming/simulation medium.