

...ology down!!

...t memorize
... monologue
... you're supposed
... to learn

**SKIP TWO
TURNS**

Oy vey!

You get a part
in a play

**MOVE FORWARD
ONE SPACE**

How exciting!

**MOVE BACK
ONE SPACE**

Don't you wish they'd
at least wash the
windows?!

One of your
clients is in pain and
she's blaming the pi

**MOVE BACK
NINE SPACE**

She's a total hypoch

Getting food is hard
Roosevelt Island,
but then again, every
is hard on Roosevelt

**MOVE BACK TH
SPACES**

The Official Game of the
**JEWISH
PRINCESS**
who
KEPT ON TRUCKIN'

a Case Study by
NICK MISANI

Transformation
Design Studio

Pratt MFA
FALL 2011

Professor
**NANCY
NOWACEK**

You go on a life-changing adventure and
climb 13000 feet in Montana!

TAKE THE SHORTCUT

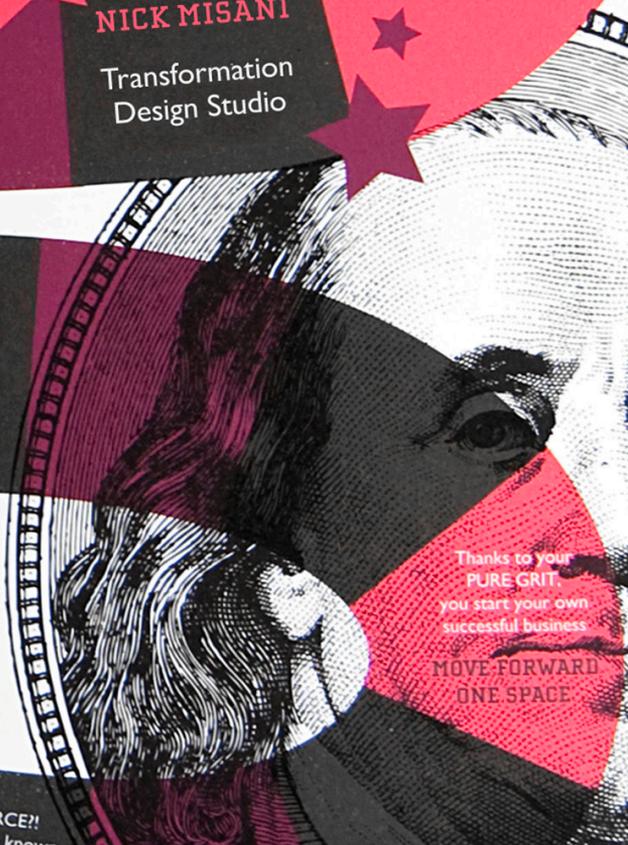
That's amazing!

Thanks to your
PURE GRIT,
you start your own
successful business

**MOVE FORWARD
ONE SPACE**

You're young & beautiful,
but you don't see it.
Self esteem is hard

A DIVORCE!!
Who'd have known





INTRODUCTION

“One moment I felt completely alone, the next I was like a tree, holding up somebody else.”

My acquaintance with Karen began rather suddenly and throughout its evolution over the course of following few months, it was marked by equally sudden events and changes. These unexpected detours—at times pleasant, at time arduous, but always exciting—have required me to revise my original idea, rethink my intent, and reflect on my own preconceptions. This case study will be a reflection of that process of trial and error, from my initial intervention proposal to my revised design gesture.



PROJECT INFORMATION

*“It’s all just part of the game, right?
it’s a part of life.”*

Karen is a whiner (I use the term lovingly, of course). I never had any difficulty identifying problems in her life; in fact, our conversations revolved primarily around that topic. However, this proved to be particularly challenging when the time came to offer a possible solution to one issue; an issue that truly bothered her. It was only upon further acquaintance with Karen that I discovered that her whining is not necessarily a symptom of a deep-rooted unhappiness, but rather a method to interact with the people in her life and process the events that make up her daily existence.

In fact Karen does not, generally, actively search for solutions to the problems about which she whines.

PROBLEM
DEFINITION

Therefore, instead of focusing on the object of her complaints, I focused on the act of whining as a cathartic and humorous social device. My aim was to reframe and re-contextualize this emotional expression and have Karen focus on the relative insignificance of the things that bother her now when compared to the greater journey of her inspiring life.

Time was among the major constraints of this final intervention. My original idea—which I will cover in more detail in the following section—was centered around a social event with the intent of marrying the somewhat frightening reality of new technology with a pleasant, humorous setting. Karen’s immediate response was her lack of desire to “waste time [she does not] have, with a group of people who have no idea what they’re doing.”¹ It was essential, therefore, that my gesture be unobtrusive on her full schedule and not packaged with unintentional hours of preparation and clean up.

It was also essential that this gesture remained within the bounds of propriety. Karen is very aware of the image she projects onto the world and this façade, though I use the term with hesitation because of its negative connotations, is her protection and her comfort. Banter and humor have been quite effective in past interventions, but only if used very carefully and with a specific intent. Though it could be argued that a truly meaningful intervention must challenge this constructed persona, I had to proceed very carefully and not overstep.

PROJECT PLAN

The intervention was conceptually quite simple: I designed a board game following the events in Karen’s life and asked her to play it with me.

The game was designed by faithfully following the biographical material compiled over the course of our formal interviews and the whining that dominated our more informal conver-

1. Interview with Karen conducted on November 28, 2011 at approximately 5:30 pm. Roosevelt Island, New York City.

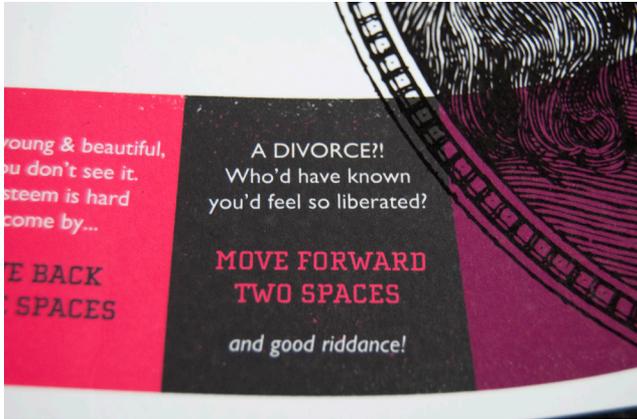


Figure 1



Figure 2

sations. An example of the former can be found in *figure 1*, whereas the latter can be seen in *figure 2*. The intent was to glorify her life and accomplishments while subtly alluding to the presence as well as the inefficiency of whining within that narrative.

Figure 3 (next page) shows the game board in its entirety.

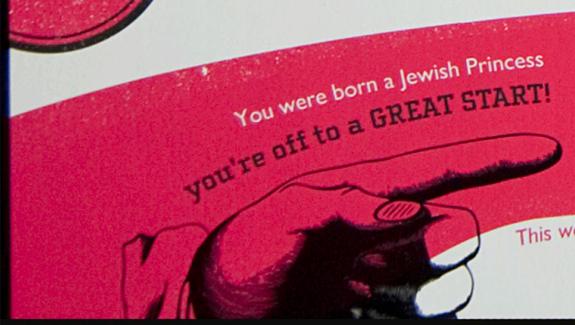
★ YOU MADE IT! ★

It took sixty years, but you're happier than you've ever been!

It might be hormonal, or lack thereof,

but that shouldn't keep you from celebrating how far you've come!

MAZEL TOV!



This way, your majesty

...that technology down!!

You can't memorize the monologue you're supposed to learn

SKIP TWO TURNS

Oy vey!

You get a part in a play

MOVE FORWARD ONE SPACE

How exciting!

Your house is FALLING APART

MOVE BACK ONE SPACE

Don't you wish they'd at least wash the windows?!



One of your clients is in pain and she's blaming the pilates

MOVE BACK NINE SPACES

She's a total hypochondriac!

Getting food is hard on Roosevelt Island, but then again, everything is hard on Roosevelt Island

MOVE BACK THREE SPACES

The Official Game of the

JEWISH PRINCESS

who
KEPT ON TRUCKIN'

...ing
...lendar
...e, you
...DITION
**MOVE BACK
E SPACES**

You go on a life-changing adventure and climb 13000 feet in Montana!

TAKE THE SHORTCUT

That's amazing!

You stop dying your hair and you look so fabulous that you get a modelling job

Pat yourself on the back and
MOVE FORWARD FOUR SPACES

You're afraid of moving to MANHATTAN even though you need to

SKIP TWO TURNS

...that bridge is scary!

Thanks to your **PURE GRIT**, you start your own successful business

MOVE FORWARD ONE SPACE

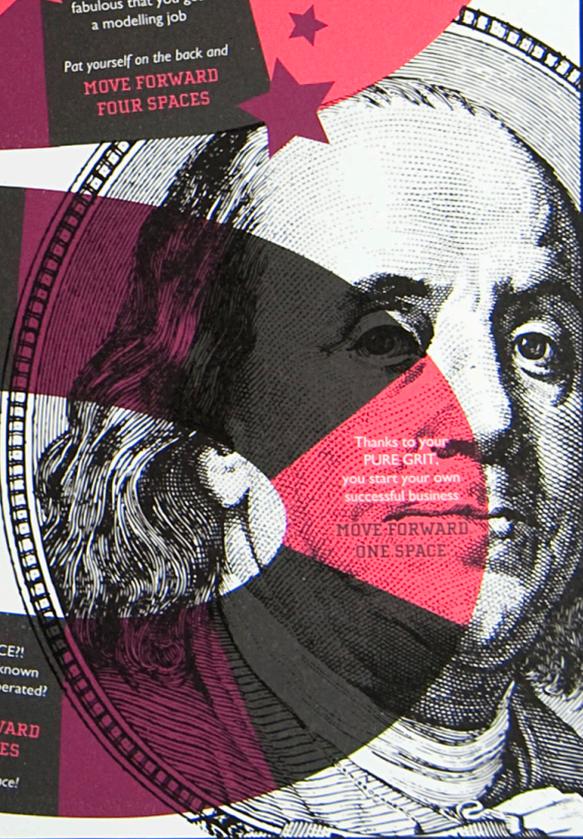
You're young & beautiful, but you don't see it. Self esteem is hard to come by...

MOVE BACK THREE SPACES

A DIVORCE! Who'd have known you'd feel so liberated!

MOVE FORWARD TWO SPACES

and good riddance!



The language of the piece is humorous, but the directions are clear: the transformative events in Karen's life, in which she was proactive, allow her to move forward more quickly, but the instances in which she complains force her to either remain stationary or move backwards. The layout of the game is chronological, as well as carefully interspersed with small physical jokes that harmonize with the event and echo her reaction to it at the time (figure 4).

Figure 4



Karen mentioned her negative encounter with the medical system when she suffered from breast cancer, she spoke at length of how the medical community put her through a round of radiation therapy that she deemed unnecessary, forcing her to be hospitalized. However, it was the unexpected love and support she received because of her illness that “helped with [her] mental and psychological transformation.”² If chance forces her to land on the spot that marks her illness, she will be prompted to move back one spot, thus landing on the spot that reminds her that there were, in fact, positive outcomes to that terrible situation.

2. Interview with Karen conducted on September 26, 2011 at approximately 1:00 pm. Manhattan, New York City.

The movement of the game is based on these cues on the spaces as well as the rolling of the die at every turn; which, at a basic level references the uncertainty and stochastic nature of life. The payoff at the end was written with the intention being funny, touching, and especially motivational. The playful visual language works hand in hand with the humorous language to add levity to themes that are, at times, rather serious. The visual language subtly refers to wine/whine through the choice of color as well as the use of wine glasses as pegs for the two players (are they half full or half empty?).

The second phase of the intervention consisted on delivering and experiencing the game with Karen in her own home.

As a longer note of resonance, I designed the game with the hope that it would become a visual biography of her to keep as a record of our time together as well as a portrait of herself and her life through her own words.

At the time of conception, execution, and delivery, I believed this gesture was appropriate for Karen because it is humorous and casual, it is very centered on her, and it keeps the stakes and participatory requirement on her part quite low. It also shows an attentiveness to her life and to the events that she is quite happy and proud to recount, as well as a deliberately lighthearted treatment of the whining elements, which is more in tune to her own intent in making those statements in the first place. It was, in fact, the overeager, problem-solving intent of my previous intervention that I was very careful to avoid.

Another element that I thought would increase this intervention's chances of success was the one-on-one dynamic on which the game was based. By presenting my work to her personally, in the comfort of her home, and playing it within a pre-established interval of time, I hoped to alleviate

CRITERIA FOR SUCCESS

the concerns of over-involvement brought up by my previous intervention proposal.

DOCUMENTATION

From the beginning, documentation has been a challenge with Karen. She is beginning a career as a senior model and actress and is therefore very careful with her image. What follows is the transcript of salient points within the audio documentation recorded while we played *The Official Game of the Jewish Princess who Kept on Truckin*³.

(as she receives the game)

K: What do you have there? Oh, it's a game?

N: Yeah, I was hoping we'd play it together; read the title up there, I think you'll want to play once you do.

K: Oh, my god *(laughs)* [...] is this about me? Oh, this is too cute. "Jewish Princess," you got that right *(laughs)*. You're adorable; you're not going to try and sell this, though, are you? It looks so real. I have to show my son.

N: No, this is just for you to keep. [...]

K: These little things are so cute *(referring to the pegs)*, I do like wine; you remembered the cheap wine I gave you over dinner, didn't you? *(laughs)*.

N: No, no; they're because you like wine and because it's kind of a game about whining and celebrating and whining again—you know, about the ups and downs of life.

3. Audio documentation recorded on December 4, 2011 from approximately 1:00pm for about one hour. Roosevelt Island, New York City.

As we played, we often paused so she could provide more detail about a story prompted by the space one of us happened to be on. She found it particularly amusing to see me go through the events of her life and repeat them as if they had happened to me. Other significant emotions included frustration at having to move back often and especially having to retrocede by large chunks at very insignificant complaints, like the example on *Figure 5*.

Another interesting dynamic was how difficult it was for Karen to focus on the area of the board she and I were on. Early in the game, she admitted to having already read the entire board.

(Following the game, commenting on the experience)

K: This was really delightful—you're going to make me cry—I had no idea this is what you needed to do, I thought it was more of a product you could sell; anyway, yes, really great. Thank you.

N: Do you feel like you've learned anything from playing this game?

K: Well, you make everything sound so much better than how it was; it makes me feel kind of important. It was definitely fun. I don't know how much I learned—let's see—I learned that you're very attentive (*laughs*) [...]

N: How about having to move back?

K: It's all just part of the game, right? It's a part of life [...] sometimes good things happen and you go forward and sometimes bad things happen and you go back.



WISH BACK
ONE SPACE
Don't you wish they'd
at least wash the
windows?!

Official Game of the

**WISH
CESS**

TICKIN'

Go
DUE TO
is here
MOVE



SUPPLEMENTAL INFORMATION

“I’m having a blast now. Maybe it’s hormonal, or lack thereof.”

My initial interest in Karen was motivated by the attachment I have to my great aunt Mary (born in 1917), and by extension, my interest in the senior community. As a society, we cater the vast majority of our services and products to those between the ages of 16 and 60; seniors, therefore, belong to a disenfranchised segment of the population often ignored by designers.

Coming into this experience, my desire was to use design contribute to the life of an older adult either physically or psychologically/emotionally. My original target was a senior citizen of 75 and over who could greatly benefit from my assistance; initially, as a young, willing person first and a designer second.

PROBLEM
BACKGROUND

OUTREACH METHODS

Because I am relatively new to New York City and am interested in a segment of the population that is drastically different from my own, I began my outreach by contacting several senior centers around the city. The most promising were the Carter Burden Center for the Aging and SAGE; the latter focuses on a particular subsection of the population that was of particular interest to me: LGBT seniors. Due to the unfortunate amount of bureaucracy involved in utilizing these channels, I shifted my focus to my own network of friends and acquaintances and asked if they could look to their own social circles and refer me to someone who was over the age of 70 who might be interested in working with me.

This method was surprisingly effective and allowed me the liberty to choose the person who would be best suited for this research opportunity. Because I wanted my introduction to be in a context that was both comfortable for them and informative for me, I asked to be introduced in a setting that fit comfortably within their routines. I met Karen at the gym, right after a particularly strenuous class—taught by a mutual friend—that combined aerobics and Pilates with movements borrowed from classical ballet. Though Karen was not within the target public I had established at the beginning of the project, I was fascinated and inspired by her vitality. The energy surrounding our first introduction was certainly an indicator of my relationship with Karen, which proved to be both mutually rewarding and strenuous (perspiration and all).

ETHNO- GRAPHY⁵

Karen is an energetic, 67 year-old Pilates instructor and amateur model. She is a Jewish, mother of two, who recently underwent a drastic transformation which began with her divorce and led to a complete career and outlook change. Prior to her current occupations, she ran an agency that matched executive assistants with leading CEOs in the city. A self pro-

5. The biographical information was compiled over the course of five interviews with Karen conducted in the months of September (primarily), October, and November, 2011 in New York City.

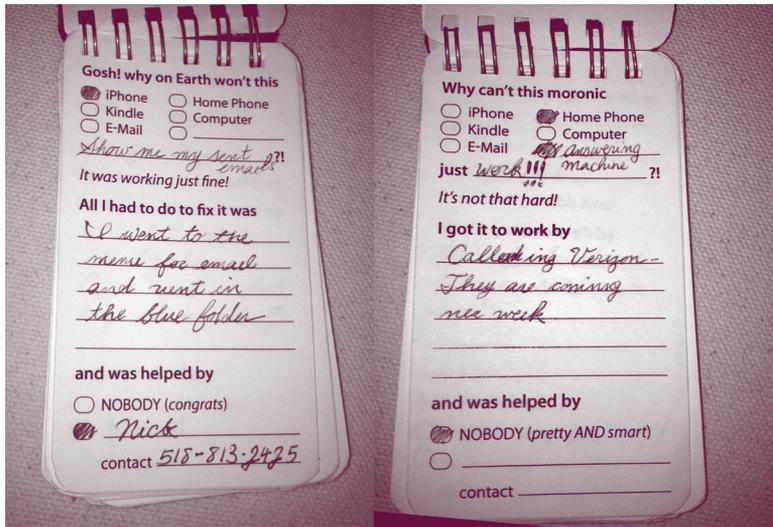
claimed “Jewish princess,” she has always struggled with self-esteem issues and depression caused by a bad relationship with her parents and several traumatic incidents in her youth.

As I mentioned previously, Karen is very aware of her image, and one of my initial observations was the ease with which she spoke of the negative aspects of life. The following observations are the result of a fairly strict process of selection based on small, involuntary cues (such as a shift in her voice, her body language, or something she mentioned offhand). That said, at this point in her life, she seemed to be preoccupied with a few key concerns: her lack of money (though alleviated by the gratification she feels with the work she does), her difficulty at managing her time, and her turbulent relationship with technology.

Technology seemed to be the most prominent issue; it was certainly the most extensively discussed during our first few meetings and the issue that, at the time, seemed to elicit the most instinctual responses. Karen’s main concerns were her perceived inability in dealing with the complex new technology surrounding her and her aversion to learning how to use that technology (for fear of forgetting). The technology that does not frighten Karen is that which she has used since 2002 and has, therefore, learned thoroughly. The anxiety caused by that technology comes from her awareness of its obsolescence and the likely possibility of her computer dying at any minute (resulting in the loss of the data she has compiled in the last decade).

Oy, it's not
working...
again!

(Non-)Working Log of
Karen's Technological
Struggles & Solutions



Documentation photographs provided by Karen via email dated
October 17, 2011

MICRO INTERVENTION ONE

Oy, it's not working... again!

This first intervention consisted of a small notebook: a *(Non-) Working Log of Karen's Technological Struggles & Solutions*, comprised of a random series of humorous forms that she can fill out when she feels like she has lost control of one of her devices. The issues I wanted to address were the psychological power of technology over her, the sense of disappointment and frustration that comes from forgetting the solution to problems she's had before, and, of course, the powerlessness she feels when one of her devices ceases to work properly.

My objectives were to create something analog and non-threatening that would add levity to her interaction with technology, while giving her a place to vent her frustrations. The humorous, but encouraging language (and the random, Mad Libs flavor of the form) were designed to make the experience more enjoyable, strip technology of its power, and take her out of the frustrated mind set. On a more functional level, it would motivate her to actively look for solutions and reference them when the problem occurs again.

The results were very successful: *"It was hilarious. [I] loved the one in Yiddish, it made me laugh even though I was angry as hell. [...] It made me feel like I had a cheerleader with me."*⁶ Aside from a few observations on the usability of the notebook (the size of the typography, for example) the language and the size of the intervention was appropriate for the issue and had the desired outcome.

6. Quoted from an email dated October 17, 2011.



MICRO INTERVENTION TWO

Retainer Retainer & Lipstick Holder

This gesture consisted of a small, handcrafted box that was both a holder for her retainer and had a compartment for her lipstick. The inside part of the box contains a mirror around which I wrote the sentence “keep on truckin’,” which she said was motivational banner she would make for herself. The impetus for this project came from a brief observation from my very first meeting with Karen: as she prepared to eat, she discretely removed her retainer and placed it beside her plate within a folded napkin. After lunch, she excused herself and took her retainer to the washroom from which she reemerged shortly after perfectly made up. The mutual friend who introduced us confirmed my observations.

With this small intervention, my objective was to allow her to remove and replace her retainer, reapply her lipstick, and check her smile quickly and discretely after every meal or before any photo shoot while giving her a small boost of confidence through the short, encouraging statement.

Karen’s reaction was lukewarm; it was not until a few weeks after my delivery of the object that she admitted to being taken a little aback. Though she would not provide further explanation, she told me she did not use it a single time and dismissed further inquiries by saying it was “**too pretty to use.**”⁷

The intervention failed because it (successfully) exposed a side of her behavior she thought she was hiding very discretely. The change in her attitude towards me after the delivery communicates my unintentionally overstepping my bounds by acknowledging a small crack in her carefully constructed façade.

7. Quoted from an telephone conversation dated November 19, 2011.

MICRO INTERVENTION THREE

Just add Whine: Technology Tasting Party

My third, and (intended) final intervention was centered around an event that would appropriate the feel, dynamics, and ephemera of a wine tasting party. Karen would be prompted by a series of branded materials to invite a few friends to her home and allow me to guide them through a *tasting* of new technology. Between *tastings*, the palate would be cleansed with wine/whine sessions where the guests would be encouraged to vent their frustrations with technology in a fun, social setting. The particular technology I intended to cover would directly benefit Karen's back-up needs by introducing her to the new cloud computing possibilities made available by Google and Apple.

What follows is a sample of the script read by the leader of the event (in this case, me) at the beginning of the evening.

This evening, you will taste four vintages with very distinct personalities, both from California, which we all know has produces fine technologies for years. Though quite distinct, these four fall within the relatively recent cloud computing category. Though the technical name of this technology-making technique is quite dry, it's sweetness and popularity lie in its simplicity and adaptability to many, many different pairings, qualities that we all look for in a good technology. As is the custom, I have arranged them from sweet and relatively simple to complex and multilayered. You will taste two varieties per vineyard with a brief palate and mind-cleansing whine session between each.

I would now like to direct your attention to the tasting cards. An indispensable element in any fine tasting, these will allow you to jot down your thoughts for each variety and vintage: the appearance, feeling, taste, intensity, complexity, and finish of each experience and refer back to them later on as you select vintages for other events or for personal use. Following the tasting, we will have a short discussion where you are encouraged to share notes, thoughts, and questions on any of the vintages we have tasted this evening. [...]

The first and most recent technology I would like to have you experience this evening comes from the Apple vineyard. This vineyard was established in 1976 and its technologies have been extremely popular for years. Its lovely appearance and remarkably smooth personality have made it a favorite among connoisseurs and novices alike. [...]

What I hoped to accomplish, at a basic level, is a simplification and streamlining of her digital organization tools and the resulting peace of mind; while continuing to craft positive associations with technology through quirky, humorous language and social dynamics. The evening would have ideally provided Karen and her guests with printed reference material as well as an understanding support group that can be called upon in the future.

Due to unforeseen scheduling and communication struggles between Karen and me, I was forced to introduce the intervention to Karen as a proposal for an evening that might benefit people like her; with the intention of possibly implementing the intervention on December 10th. What follows is the

transcript of an audio recording documenting her reaction and eloquent opinions to my proposal⁸.

My problem is that [...] all I care about are results as a user, so I don't want to sit around with a bunch of people who don't know what they're doing and share their pain. [...] I think it sounds like a great idea, but it needs to be more practical. It's kind of like a social network: people meet because of music, people meet because of this and that, and it's charming, but I don't want to meet people (*laughs*). I don't have the time or desire, frankly. I want to fix my machine or, better yet, I want to pay someone to do it for me. So maybe I'm not the subject [for you]. [...]

8. Audio documentation recorded on November 26th, 2011 from approximately 5:30 pm for about 45 minutes. Roosevelt Island, New York City.



EXTERNAL RESEARCH

*Senior Manual: Technology and Older Adults*⁹

This resource provides a comprehensive account on computer usage by older adults. The findings are supplemented with some statistical data that illustrates usage patterns. Helpful sections included guidelines for creating visual solutions that would not overwhelm the elderly (by using simple layouts and interfaces with large elements) as well as a comprehensive section systems already in place to aid interaction with existing interfaces.

*Directed Storytelling: Interpreting Experience for Design*¹⁰

This essay guides us through the process of doing ethnographic research in short amounts of time and with a limited budget and, through preparation and a series of pointed inquiries and prompts, allows designers to gain useful data that can then be implemented in the later design solution. The value of this resource was in the storytelling; more specifically, weaving the large amount of data gathered from my interactions with Karen into a narrative that would resonate with her visually, formally, and rhetorically.

*Forward and Introduction to Homo Ludens: a Study of the Play-Element in Culture*¹¹

This book deals with the nature and significance of play as a cultural phenomenon. He defines play as an act of freedom that is outside of “real life” in both locality and duration and is therefore an abstracted representation of life. Though he then applies the dynamics of play to everything from poetry to politics, this text was very helpful in allowing me to use a game as a metaphor for life that is somewhat freed of the laden implications and burdens that are usually unavoidable when interpreting and re-presenting someone’s life back to them.

9. Missouri State Library. *Senior Manual: Technology and Older Adults*. [PDF] <http://www.sos.mo.gov/library/development/seniors/manual/ch7.pdf> Chapter 7. Pages 171-185.

10. Evenson Shelley. *Directed Storytelling: Interpreting Experience for Design*. Bennett, Audrey, Ed. *Design Studies, Theory and Research in Graphic Design*. New York: Princeton Architectural Press, 2006, Page 231.

11. Huizinga, Johan. *Homo Ludens: a Study of the Play-Element in Culture*. Routledge & Kegan Paul. London, Boston and Henley, 1949, pages 5-33.



ASSESSMENT

“I complained, as I always do...”

Karen’s reaction to the board game I created for her was extremely positive and the emotions expressed seemed to be quite genuine. My goal for this intervention was to create an amusing and entertaining space for Karen in which to reflect on her life: her accomplishments, her struggles, and the relative triviality and inefficiency of whining about her current problems. From her reaction to our meeting that day, I can say with confidence that the game used humor and play dynamics effectively and was successful in re-contextualizing Karen’s life and prompting her to ponder her remarkable journey. The motivational language woven into the text of the piece caused her to respond rather emotionally. A somewhat unexpected, but equally positive outcome was the quantity of tangential or clarifying conversations about her life that came from my

selection of key events and the random remixing and skipping that the nature of the game rendered unavoidable.

The intervention was not as successful at highlighting her tendency to whine; Karen read the spaces that forced her to retreat simply as bad things that happened to her, not necessarily as knee-jerk expressions of discomfort that might or might not be slowing down her progress. The intervention, in fact, did not aim to categorize these reactive statements as very negative, but rather to draw her attention to them and their slight inefficiency. Aside from the few, precious moments of frustration Karen expressed when landing on one of those spots and being forced to backtrack, she did not seem to draw that parallel until I pointed out “this is a game about whining.”

PERSONAL REFLECTION

The rejection of my proposed *Just add Whine* intervention came as a sharp disappointment, especially after the weeks of scheduling conflicts and missed connections that didn't keep Karen and me from interacting directly and openly. The event forced me to focus on the nature and the motivation behind the rejection and the misunderstanding at the root of it. Quite simply, Karen responded so well to the *Oy* notebook because its scale and degree of required participation were appropriate with the real discomfort she felt because of technology and the amount of effort she was willing to invest in resolving that discomfort. The scale of my proposed final intervention was much too large and, though appropriate with the magnitude of the distresses she expressed verbally, the medicine was far too potent for the true ailment. What I discovered upon further acquaintance with Karen is that her apparent discomfort and the resulting whining are not a symptom true distress, but a mode of expression and relating to others.

Of course, I also entered the experience with my own biases and my own subconscious agenda; technology was an easy

subject for both of us early on in our relationship and it was what I was prepared to hear at that time. It was not until later that I noticed she complains with equal vehemence about most subjects that irk her in the slightest of ways. Had she complained early on about how she hates her daughter's wedding dress, I might have found myself writing a case study about hems and tulle. This immediate latching onto superficial distress and the folding in of my own preconceived notions and interests was surely a symptom of my greenness at incorporating ethnography in my design work, but—if I may be allowed to use my implemented final intervention as a gauge of my progress—it was a necessary hurdle in the path of creating something that was truly meaningful to this remarkable, though at times difficult woman.

I found myself pondering the I:many variable in my Just add White intervention and think of it as reasonably marketable in the form of a kit that provides all the essentials to create a light-hearted, social event centered around technology, learning, and mutual support. However, the Jewish Princess board game is so heavily imbued with autobiographical content and the visual and written language is tailored so carefully to Karen that I find the I:many application a little more challenging to conceive.

The value of self-reflection, play, and humor, however, is universally acknowledged. I could easily imagine an interface that would allow for customization and creation of these games for loved ones and wonder what possible variations this system would allow. For example, what would a customized chess set with a unique set of rules look like? Or how would a personalized version of Twister or Charades reflect one's unique body language.

FUTURE APPLICATION



CONCLUSION

Karen has told me on several occasions that she considers the fact that she is “statistically closer to death” to be extremely liberating and allows that knowledge do give her the justification to pursue what she loves. Though Karen has taught me several lessons—some more painful than others—about design and creating with the goal of benefitting real people (who often think graphic design is only about making things look attractive) the bravery she demonstrated by drastically changing her life and sacrificing her financial ease to pursue something she about which she felt passionate is truly inspiring. I hope I will continue following my passions and being true to myself; because, after all,

“why would I wanna do something I hate?”¹²”

12. Interview with Karen conducted on September 30, 2011 at approximately 3:30 pm. Manhattan, New York City

MADE IT! ★

... years, but you're happier
... you've ever been!

... hormonal, or lack thereof,

... shouldn't keep you from
... ng how far you've come!

HAZEL TOV!

Your pepper grinder
is not working

**MOVE BACK
TEN SPACES**

Damn thing!

Between the
home phone not
working and not being
able to find the calendar
on your iPhone, you

MISS AN AUDITION
**MOVE BACK
FIVE SPACES**

You let your job go
and study anatomy,
physiology and get
certified to teach pilates

**MOVE FORWARD
TWO SPACES**

Very impressive!

You're happy,
but money is
TIGHT, you
need some
time to save:

**SKIP A
TURN**

You have a very bad
experience with
the medical
system

**MOVE BACK
ONE SPACE**

Your illness was a
blessing in disguise:
you received so much
love and support...

**MOVE FORWARD
TWO SPACES**

Your successful
and glamorous
job is not all it's
cracked up to be

**MOVE BACK
THREE SPACES**

You were born a Jewish Princess
off to a **GREAT START!**

