

*Leila*

# CHATCOLAB

'58



RECREATION  
CAMP

Like a few of the Suffers stand out above  
the general level you are one of them. Many we  
see you at many more. Sincerely Charles

Its been a pleasure to work with you  
Hope to see you next year at chat.

Ed Cushman

I won't tell anything about this week that  
your husband shouldn't know

Dwight

I won't either if you don't tell on me.

Dan

You were the hit of the last show  
Russ Slade

HERE IS YOUR 1958 CHATCOLAB NOTEBOOK.

It is a log of an adventure in FriendSHIP - a wonderful  
week of sharing

experiences,

ideas,

talents,

fun, and philosophy.

YOU ARE NOW A PART OF CHATCOLAB.

During these past fast-flying days we have shared so much -  
as time goes on and our courses are charted across different  
seas, we hope this book will help you share your memories of  
CHATCOLAB.

BON VOYAGE

Dear Lelia your J.B. Pen is no good  
so here is where ~~it~~ is

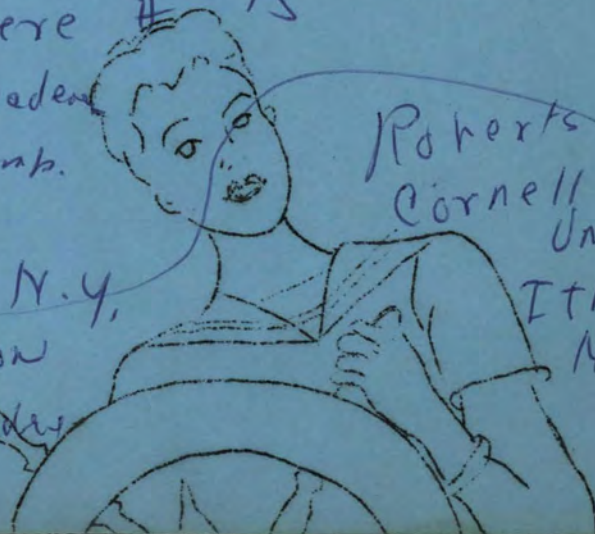
New York State Leadership  
~~Camp~~ Training Camp.  
Hidden Valley.

Watkins Glen, N.Y.

of Miss Martha Leighton  
Assoc. of 17 Club Leaders  
Extension Service

Roberts Hall  
Cornell University

Ithaca  
New  
York



Hope my paths  
will meet again some  
time. Bathini Butler  
you're the cutest of.  
I've sure enjoyed knowing  
you.  
Peg Holay

Hope I get to attend  
more craft classes  
next time  
Slidysd.

Best wishes  
Joyce Cameron

Seila - It was so  
good to see you again. You  
thanks for all the things  
you & the other labbers  
have taught me. I hope  
to see you again. I hope  
Judy Hudson

Seila,  
Every time I see you I appreciate  
you so much more. You've really  
got the lab spirit and extend it all  
over. Looking forward to many future  
labs with you. Love,  
Walt Schroeder

"Cat"  
Will miss having you  
on the committee. Enjoyed  
our experiences together  
very much. Love  
Jol Inoues

Thanks for your patience  
Myra B. McCarter

Seila -  
It was fun to know  
you, tempta. Best  
wishes always.  
Don Anderson

Thanks a million for  
encouraging me to come  
It's been wonderful.  
Kathleen Bernier

Seila - It's been  
great having her  
at the studio

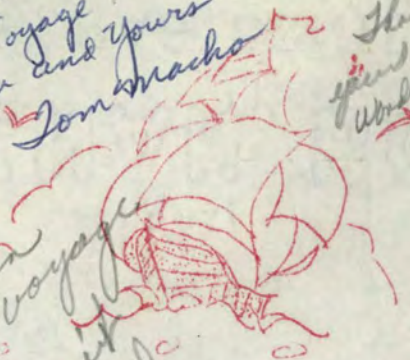
You look Ausgespielt  
but still pretty and peppy  
as ever. Bon Voyage  
God Bless you and yours  
Tom Macho

Thank you for  
your help and your  
wonderful collection  
you're let  
many young

To the  
Fires to Friendship  
Bob Ruttimager

THIS BOOK  
BELONGS  
TO

It sure has been  
fun sharing the voyage  
with you & Sheila.  
Hope we can do it  
again. Your friend  
Marcia Skae  
Linda Vulep



LEILA STECKELBERG

Norma Sabeler

Mark Franklin

Ruth Tilton

Lakele (Doc) Stepha

Leila, it has just been  
so nice knowing you!

I'm sure we shall meet  
again & talk of our 'chat'  
days - much luck &  
good wishes - Lida

Karen Lodd  
I hope to see  
you again!

Dear Leila  
I am going to come  
back next year just  
to take your class.  
Laura Joestcher  
Monte Wash.

Have been nice  
knowing you at 'chat'  
Ethel Beck

I at Price  
Enjoyed your  
being of course!  
But of Price  
Best of wishes  
Will of Price  
try to get back  
Vino Foster

your best looks of for  
Carl Montoya

God Bless you Leila -  
Billie Stockwell

Thanks so much for your  
patience. you're a real  
angel to 'chat'.  
Jenil Duddy

It really has  
been nice knowing  
you. your Smorgasbord  
was wonderful.  
Carol Shaver

Leila -  
It has been nice  
getting to know you  
and seeing all your  
talents. Love  
again  
Myra  
Hansen

Dear Lila,

All we Sabbathers had so much fun working and playing together and learned a lot too. Hope to see you next year. "Stringy"

So much fun here at Chat. So glad you got us to come - such inspiration & help.  
Margaret Jones

Dear Lilia -

We feel just like you belong in our hearts -

Lots of love

M.F. Bunnig

"You were a good Tante"

Margaret Jones  
Lilia

Dear Leila  
How nice to know you  
and hope we will continue  
this friendship. Lots of Love  
Arlfeld Seinum

Happy landings to a very  
nice shipmate! You  
did a very nice "job".  
Izora

You a  
wonderful girl. It  
was really a pleasure  
meeting you.  
The cook  
Jeanette

I've been fun knowing  
you - see you at that  
next year.  
Jally Seinum

Leila - Its been wonderful  
to see you grow - each  
year I think you give  
so much of you there  
won't be any left, and  
the next year you have  
more to offer. Even the  
things that scared you  
once you do with real  
skill now - speeches  
at campfires - Tom's  
I'm proud of you!  
You're good, too!  
Love  
Jelly

Leila - Thanks for your  
help and patience. Hope  
to see you at H-H Congress  
Harry Judd

See ya' next  
year (I hope). Lots  
of love.  
Love  
Don Stepler

It's the alarm clock -  
Hope to see you next year -  
if not sooner - E. Jane

Thank you for introducing  
me to such a wonderful  
experience. Alura Doss

To Leila -  
Lots of love  
that will miss  
you in the  
board.  
Marcia

How very nice to know  
the pleasure of mutually sharing  
in another wonderful week of  
chat & labeling Leila - this was  
certainly tops and your  
committee responseability  
was a big part in  
its success - Til  
we meet again!  
D. Mullington

To Shula a grad,  
Leader from.

Margaret Huber.

It's amazing how attitudes  
can change when one is in the  
right environment. I'm looking  
forward to another Chateaub with  
you Charlie



Thank You for helping  
me get thru the week -

God Bless You -  
Billie Marie

So strub. cute  
little elf. Best Wishes -  
Barbara Powell

To a wonderful teacher  
& very talented person.  
Also a very cute "pilot".  
Good luck Fay Reid

Its been wonderful  
knowing you and  
being in your crew  
Best wishes  
Judi Robertson

My - but you  
contributed much  
this week -  
another year and  
I shall start -  
wonderful time -  
Keep your "light" (candle)  
shining -  
Jane Jones

Let me give you some  
page advice; don't stay  
up all night so long  
that it gets to be a  
habit. I am glad you  
expect to come back  
next year. The next one  
will have to be good  
to be better than this,  
but there's no harm  
in trying. Vernon

It has sure  
been fun being here  
at camp this year. I know I have  
I'll never forget the things I have  
learned nor the fun I have had!  
Be seeing you this June.  
Mary Kay Wilson

Thank for the key chain  
— my wife will always think  
of you. Really enjoyed my  
first "lab".

Wayne D. Wardwell

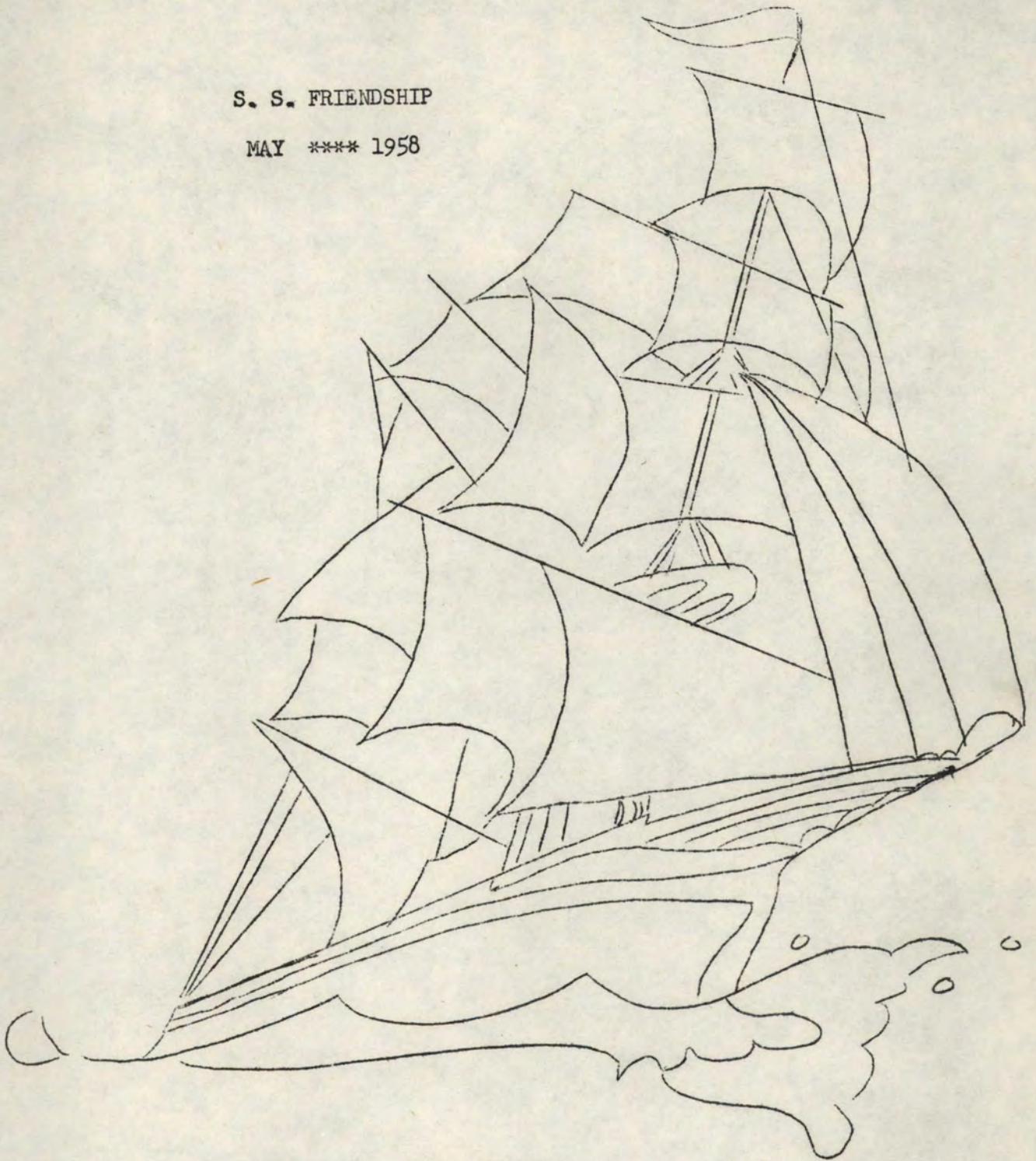
It sure has been  
fun this week with  
you and all the other  
labors. Since this  
is my first lab, I  
should say that it  
has lived up to all  
my expectations and  
much more. Hope  
to see you next  
year. God Bless you,  
Frances Beaver

I finally succeeded in  
getting to "lab" after five years  
of trying - it has been a  
wonderful experience and I  
have gained so much by knowing  
all the "letters" - Hope to see  
you next year.

Emma Barry

S. S. FRIENDSHIP

MAY \*\*\*\* 1958



F R I E N D S

Life is sweet just because of the friends we have made,  
And the things which in common we share;  
We want to live on, not because of ourselves,  
But because of the people who care;  
It's giving and doing for somebody else --  
On that all life's splendor depends,  
And the joy of this world, when you've summed it all up,  
Is found in the making of friends.



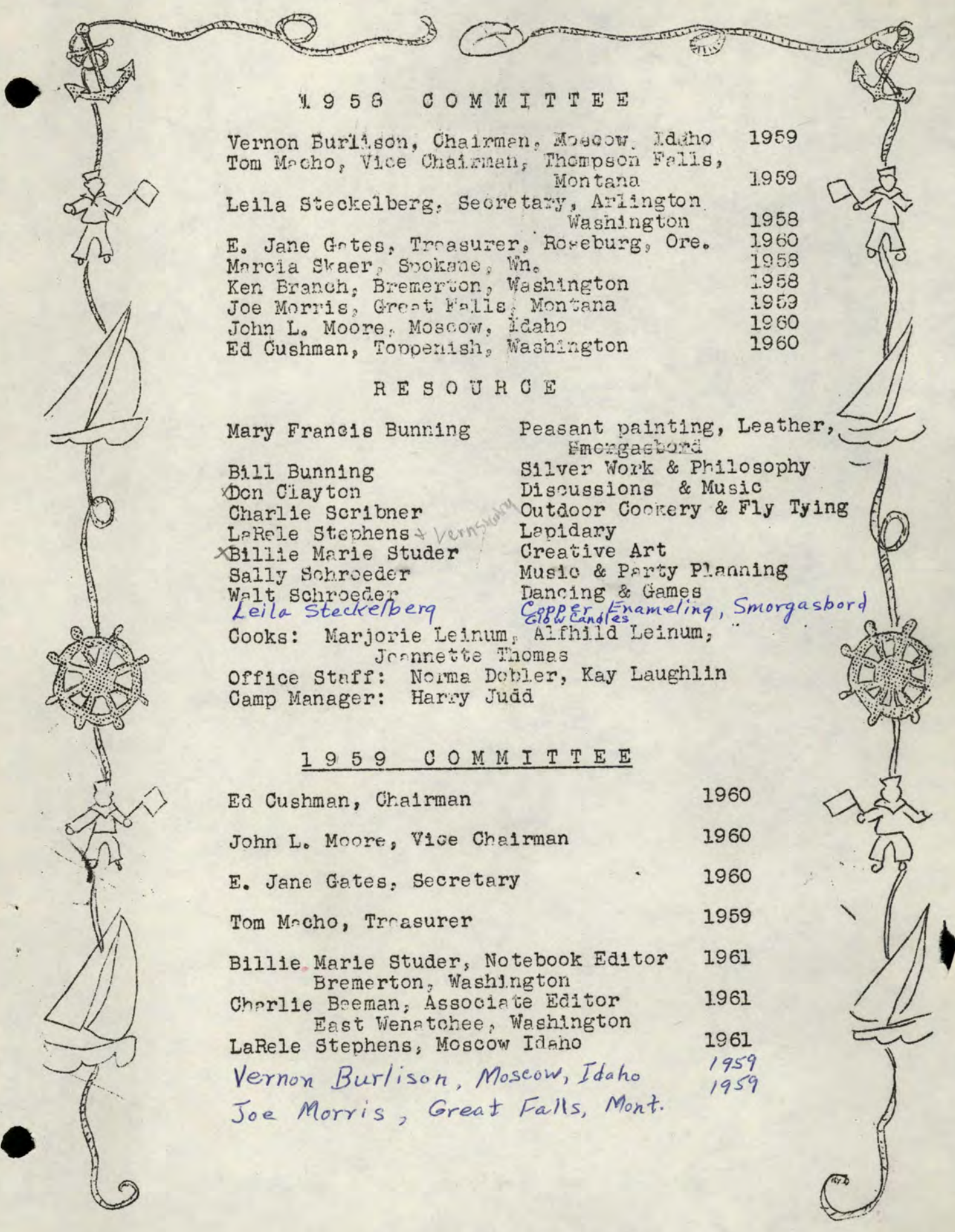
WE'VE KEPT  
IT UNDER  
OUR  
HAT

BUT NOW

HERE IS YOUR

1959

COMMITTEE



1958 COMMITTEE

Vernon Burlison, Chairman, Moscow, Idaho 1959  
Tom Mecho, Vice Chairman, Thompson Falls,  
Montana 1959  
Leila Steckelberg, Secretary, Arlington,  
Washington 1958  
E. Jane Gates, Treasurer, Roseburg, Ore. 1960  
Marcia Skaer, Spokane, Wn. 1958  
Ken Branch, Bremerton, Washington 1958  
Joe Morris, Great Falls, Montana 1959  
John L. Moore, Moscow, Idaho 1960  
Ed Cushman, Toppenish, Washington 1960

RESOURCE

Mary Francis Bunning Peasant painting, Leather, Smorgasbord  
Bill Bunning Silver Work & Philosophy  
Don Clayton Discussions & Music  
Charlie Scribner Outdoor Cookery & Fly Tying  
LaRele Stephens + Vern Studer Lapidary  
Billie Marie Studer Creative Art  
Sally Schroeder Music & Party Planning  
Walt Schroeder Dancing & Games  
*Leila Steckelberg* Copper Enameling, Smorgasbord  
*Globes & Candles*  
Cooks: Marjorie Leinum, Alfhild Leinum,  
Joannette Thomas  
Office Staff: Norma Dobler, Kay Laughlin  
Camp Manager: Harry Judd

1959 COMMITTEE

Ed Cushman, Chairman 1960  
John L. Moore, Vice Chairman 1960  
E. Jane Gates, Secretary 1960  
Tom Mecho, Treasurer 1959  
Billie Marie Studer, Notebook Editor 1961  
Bremerton, Washington  
Charlie Beeman, Associate Editor 1961  
East Wenatchee, Washington  
LaRele Stephens, Moscow Idaho 1961  
*Vernon Burlison, Moscow, Idaho 1959*  
*Joe Morris, Great Falls, Mont. 1959*

1958 GOBS AND GOBLETS

FIRST ROW - Left to Right

1. Catherine Richter
2. Marcia Skaer and John
3. Joyce Camenzind
4. Mary Kay Wilson
5. Judi Robertson
6. Don Anderson
7. Carol Shaver
8. Sally Hornecker
9. Mary Meier
10. Judy Conquergood
11. Myra Hansen

SECOND ROW - Left to Right

1. Gladys Dunsire
2. Lida Brown
3. Ethel Buck
4. Karen Todd
5. Peg Golay
6. Eleanor Morrison
7. Laura Loertscher
8. Barbara Powell
9. Frances Peavey
10. Emme Berry
11. Billie Stockwell
12. Jane Jones
13. Ruth Legault
14. Kathleen Reiner
15. Wayne Wardwell

THIRD ROW - Left to Right

1. Billie Marie Studer
2. Alta Brodie
3. Dot Price
4. Norma Dobler
5. Kay Laughlin
6. Margaret Jones
7. Ceal Montoya
8. Leila Steckelberg
9. Gig Shadoan
10. Margery Reese
11. Margaret Huber
12. Rhea Cone
13. Myra McCarter

FOURTH ROW - Left to Right

1. Ruth Tilson
2. Izora Bowers
3. Jerrie Diddy
4. Sally Schroeder
5. Walt Schroeder
6. Capt. Vern Burlison
7. John Moore
8. Doc Stephens
9. Don Clayton
10. Charlie Beeman
11. Bob Ruthemeyer
12. Georgia Burgess
13. Mary Young
14. Ruth Verley
15. Herb Cone
16. Dan Garber

FIFTH ROW - Left to Right

1. Helen McKern
2. Nellie Mae Tripp
3. Mabel Franklin
4. Charlie Scribner
5. Bert Price
6. Alura Dodd
7. Vieno Foster
8. Jeannette Thomas
9. Marge Leinum
10. Alphied Leinum
11. Jane Gates
12. Mary Francis Bunning
13. Ed Cushman
14. Joe Morris
15. Kay Reid
16. Catherine Donahue
17. Stringy Stringfellow

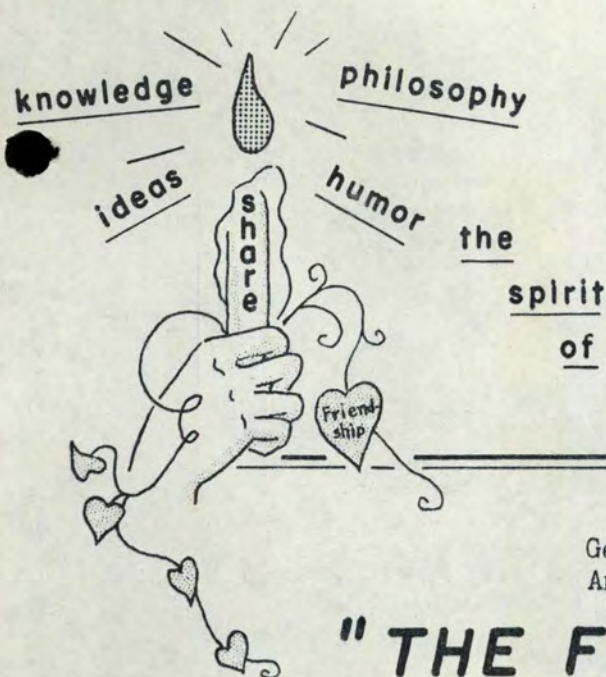
SIXTH ROW - Left to Right

1. Dwight Wales
2. Russ Slade
3. Ken Branch
4. Tom Macho
5. Harry Judd
6. Bill Bunning









NORTHWEST RECREATION LEADERS'

**CHATCOLAB**

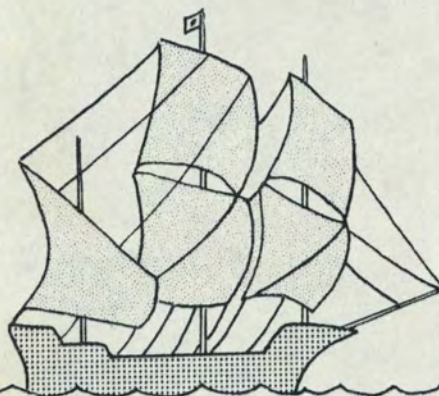
Chatcolet, Idaho

Get your sea legs under you  
And plan now to go on

**"THE FRIENDSHIP VOYAGE"**

Sailing papers issued:  
2:00 - 5:00 p.m., May 11,  
Headquarters Building  
at "Port" Heyburn.

Sailing time:  
6:00 p.m., May 11,  
You are invited to  
mess at the  
captain's table.



Point of embarkation:  
Camp Heyburn on Lake  
Chatcolet, 7 miles east  
of Plummer, Idaho.

Length of voyage:  
May 11-17, 1958  
And you'll want  
to keep sailing!

WHAT COULD BE MORE WONDERFUL

than a full week of sharing recreation  
ideas and techniques and having fun  
at CHATCOLAB?

Everyone who's been  
says, "I'd sure like  
to go back."

CHAT offers you leadership training  
in

- games
- dancing
- crafts
- program planning
- demonstrations
- discussions
- ceremonials
- parties
- outdoor activities

CHATCOLAB is a non-profit organization  
operated by a committee elected by the labbers.

## YOU ARE INVITED

If you have an interest in people and their pastimes, CHAT holds a lot for you. No matter what your walk or station in life, you (the person) are what's important at CHATCOLAB. You need CHAT; CHAT needs you. So plan to come.

Bring warm camp clothes and personal necessities, plus any of the following you can manage: ideas and materials for costumes and for crafts demonstrations, musical instruments, camera, good books on recreation, bedding. You can rent bedding for \$1 at camp if it is not convenient to bring yours.



## COSTS AND BENEFITS

Your CHAT fee is \$32.00. This includes board, room, insurance and notebook. Since the camp facilities are limited, we operate on a first-come, first-serve basis. Send in your pre-registration fee of \$5 by April 25. Mail to Vernon Burlison, Extension Forester, Forestry Building, Moscow, Idaho.

CHATCOLAB opens to you a whole new world of thinking, learning, sharing, and doing together. You'll gain inspiration, new friends, experiences, ideas, added knowledge about working with people. You simply can't leave CHAT empty handed nor empty headed.

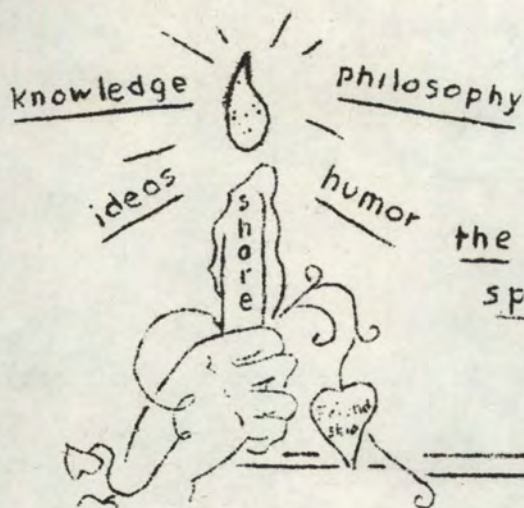
"DON'T BE A LUBBER  
BE A LABBER"



## WHO WILL BE THERE?

Farmers, homemakers, youth leaders, religious workers, professional people - friends from all over the West - and YOU (?) will be on hand to help hoist the sails for a week of sharing ideas, skills, methods, and experiences related to working with people for a wholesome, enjoyable life. We will have a competent skipper and crew (resource staff) to help us make the voyage, but the success of CHATCOLAB depends upon every camper's participation.





NORTHWEST RECREATION LEADERS'

the spirit of **CHATCOLAB**

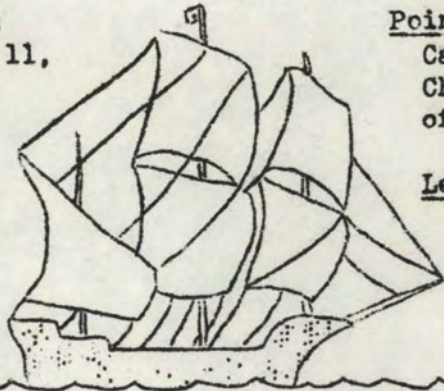
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WHAT COULD BE MORE WONDERFUL

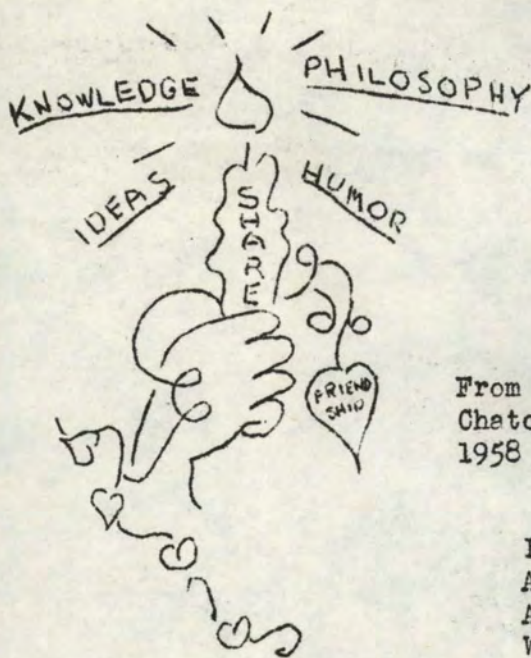
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- crafts
- program planning
- demonstrations
- discussions
- ceremonies
- parties
- outdoor activities

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operated by a committee elected by the labbers.



# GREETINGS

FROM YOUR FELLOW CHATCOLABBERS

From the wild west to the rolling sea, our  
Chatcolab shoves off for new experiences in  
1958 -- on the

## 10th Annual Cruise to Friendship

I saw a ship a-sailing,  
A-sailing on the sea.  
And oh! it was well-laden  
With so many things for thee.

There was knowledge in the cabin  
Philosophy in the hold  
All ballasted with humor  
And worth their weight in gold.

Across the troubled sea of Life  
Its course lay straight and true  
For the treasure port of Chatcolab  
Was its destined rendezvous.

The skipper's hand upon the helm  
Was sure both day and night  
Right through the fog and dark and gloom  
To Chatco's beacon light.

\*\*\*\*\*

Come join the crew of FRIENDSHIP  
As we voyage and do and dare  
In our treasure search for richer life  
We're offering you a share.

10<sup>TH</sup> ANNUAL



## ALL HANDS WELCOME---

Homemakers, leaders of scouts, campfire girls, Grange, 4-H, Farm Bureau, church, YMCA and YWCA, foresters; extension personnel, and anyone else who is interested in recreation or working with groups.

## OLD SALTS:

Mary Fran and Bill Bunting  
(crafts) Colorado Springs,  
Colorado  
Frank Guardipee (Indian lore)  
Renton, Washington  
Charlie Scribner (fly tying,  
outdoor cookery) St. Maries,  
Idaho

## TO BE SIGNED ON:

Helpers 1st Class in:  
Discussion, singing, dancing,  
games, group dynamics.

The entire crew are teachers since at Chatcolab we share ideas. If you have a special demonstration bring it along with materials and directions.

GET THE WORD STRAIGHT FROM THE  
POCP DECK!



## NOW HEAR THIS! NOW HEAR THIS!

### Destination:

We are cruising for a place to get and give expert help in song leader; calling and teaching square and folk dances; planning a party for 10-200 people; preparing an overnight hike; and taking the responsibility of a community or club program.

### Enroute:

Leather craft, peasant painting, silver work, basketry, Indian lore, nature study, rock polishing, and fly tying.

YOUR TIME WILL BE YOUR OWN--  
THE ENTIRE CRUISE IS DESIGNED  
TO HELP YOU

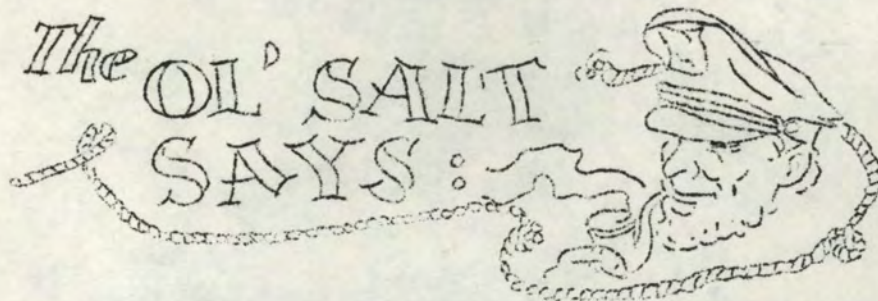
## REGULATIONS

### GEAR:

Bring warm clothing for deck and cabin weather; ship's clothing (pirate, south seas, sailor, Eskimo, etc.) for parties. A sleeping bag or three or four warm blankets are necessary for your cabin. Overnight camping and cooking equipment might be brought for shore leave. Don't forget to fill your duffle bag with songs and game books for the library, tapes for the recorder, cash for craft materials a flashlight, camera, and a friend.

### SHIP CHARGES:

Total fee is \$32. \$5 is required with your registration which can be sent to: Vernon Burlison, Forestry Dept., University of Idaho, Moscow, Idaho. We will accept \$27. upon your arrival (anytime on Sunday, May 11). This charge includes meals, lodging, notebook and group picture.



WELCOME ABOARD. That's enough for preliminaries. ALL HANDS ON DECK!! Why, shiver my timbers, of course, that means YOU!

Altogether now, labbers, and we'll haul anchor and hoist the sails on our good bark, the U.N.S. Friendship, for our 1958 CHATCOLAB cruise.

We all want a successful voyage. Now, some would offer us ten (more or less) easy steps to assured success. But we are not lured by the pipers. We know that to be successful, a person must have to enjoy the friendly concern of those about him. So the success of our cruise depends upon our using the principle: friendliness achieves friendship.

During this cruise you will have all kinds of opportunities from swabbing the deck to polishing your personality. You can improve your present skills and develop new ones. But most important, you can be yourself and share yourself with all the members of our crew. And your benefits from our CHATCOLAB Friendship Voyage depend upon what these opportunities do to you.

While we are aboard together, you can contribute to our ship's store through sharing your real self. And when our voyage is finished, you will carry away a part of this ship's store: ideas, knowledge, skills, philosophy, and humor that others have shared with you through friendship.

And that is the spirit of CHATCOLAB.

GOOD SAILING!

Captain Vern



# ROSTER

FRIENDSHIP  
CRUISE

CHATCO LAB

MAY 11-17

1958

CHATCOLET, IDAHO

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Don Anderson	Rt. 1, Box 139 Colton, Oregon	4-H and Church	Student
Emma Barry	244 Dubois <i>Twin Falls, Idaho</i>	Jr. High W.F.	Housewife
Charlie Beeman	P.O. Box 0151 East Wenatchee, Wn.	4-H	County Agent
Annette Biener	1211 E. Ellinor Shelton, Wn.	Jr. High and High School 4-H	Student, W.S.C.
Izora Bowers	Route 3, Box 590 Snohomish, Wn.	Homemakers, Grange, P.T.A.	Homemaker
Ken Branch	2620 E. 11th Bremerton, Wn.	People	Architect
Alta Brodie	Route 1, Box 945 Everett, Wn.	4-H Club	Housewife
Lida Brown	Rt. 2, Box 783 Palouse, Wn.	Youth Groups	4-H Leader Housewife
Ethel Buck	Box 111, 439 D-SW Ephrata, Wn.	Homemaker Club	Housekeeper
Bill Bunning	1931 N. Corona Colorado Springs, Colo.		Craft Resource
Mary Frances Bunning	1931 N. Corona Colorado Springs, Colo.		Craft Resource
Georgia Burgess	521 Garden Street Bellingham, Wn.	People and Such	Home Demonstration Agent
Vernon Burlison	Forestry Bldg. Moscow, Idaho	4-H Church Youth	Extension Forester
Joyce Camenzind	Route 1, Box 206 Raymond, Washington	4-H	Student
Don Clayton	George Williams College 5315 S. Drexel Chicago 15, Illinois		Professor
Herb Cone	P.O. Box 28 Gig Harbor, Wn.	4-H Church youth	Store Keeper P.S.N.S.
Rhea Cone	P.O. Box 28 Gig Harbor, Wash.	4-H Church Youth	Housewife
Judy Conquergood	4200-2 Ave. No. Great Falls, Mont.	4-H	Student
Ed B. Cushman	Yakima Indian Agency Toppenish, Wn.	4-H, Scouts Youth Camp	Extension Agent



<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Jerrie Diddy	313 - 13th St. Raymond, Wn.	4-H and Church Youth Groups	Housewife Seasonal Clerk
Norma Dobler	1401 Alpowa St. Moscow, Idaho	4-H and Church Youth Groups	Homemaker
Alura Dodd	Route 5, Box 621 Everett, Wn.	Young People Adults	Housewife
Catherine Donahue	Three Forks, Mont.	4-H	Student
Barbera Fry	Pullman, Washington		Student
Gladys Dunsire	Route 2, Othello, Wn.	4-H, Homemakers	Homemaker Farmer
Vieno Foster	Box 166, Clark Fork, Idaho	4-H Club	
Mabel Franklin	Box 18 Fortine, Montana	4-H	Housewife
Dan Garber	3492 Spruce Bremerton, Wn.	Youth and Young Adults	Y.M.C.A. Aquatic Dir.
Jane Gates, <i>Ms. Joe Copizzi</i>	Box 512 Roseburg, Oregon	4-H	Extension Home Agent
Peggy Golay	Rt. 1, Victor, Montana	4-H	Student
Myrna Hansen	2222 - 3 Ave. No. Great Falls, Mont	4-H	Student
Sally Hornecker	424 1/2 John Adams Oregon City, Oregon	4-H	4-H Agent
Margaret Huber	1420 Harrison Ave. Coeur d'Alene, Idaho	4-H	Housewife
Jane Jones	12 Federal Bldg. Shelton, Wn.	4-H and Homemakers	County Agent
Margaret Jones	Route 1, Box 463 Snohomish, Wn.	4-H leader	Homemaker
Harry Judd	Sandpoint, Idaho	4-H	County Agent
Stan Kildow	Pullman, Washington		Student
Kay Laughlin	Moscow, Idaho		Student
Ruth Legault	Rt. 6, Box 3032 Bremerton, Washington	Camp Fire	Housewife

<u>Name</u>	<u>Address</u>	<u>Interest</u>	<u>Job</u>
Alfhild Leinum	517 W. Summit Coeur d'Alene, Idaho	(cook's helper)	Housewife
Marge Leinum	Rt. 1, Box 48 Coeur d'Alene, Idaho	(The Cook)	Bookkeeper
Laura Loertscher	Rt. 1, Box 29 Montesano, Wn.	4-H and People	Student Baby Sitter
Tom Macho	Thompson Falls Montana		Merchant
Myra McCarter	Plummer, Idaho	4-H Home Demonstrations	Housewife Baby Sitter
Helen McKern	Holiday View Trailer Park, Rt. 3, Colville, Wn.	Home Demon. Youth	Trailer Park Operator
Mary Meier	Route 3, Box 54 McMinnville, Oregon		4-H Extension Agent
Cecelia Marie Montoya	St. Maries, Idaho	4-H	Ext. Home Agent
John L. Moore	Star Route Moses Lake, Wn.	4-H Clubs	Farmer
Joe Morris	1116 6th Ave. N.W. Great Falls, Mont.	4-H and People	Assoc. County Agent
Eleanor Morrison	1510 Fisk Pullman, Wn.	Bluebird Camp Fire	Homemaker
Frances Peavey	Box 308 Twin Falls, Idaho	Frances Peavey	Student (?)
Barbara Powell	Box 73 Yamhill, Oregon	Church and 4-H	H.S. Student
Bert Price	Box 198, Route 1 Silverdale, Wn.	4-H	Machinist
Dorothy Price (Dot)	Box 198, Route 1 Silverdale, Wn.	4-H	Housewife
Margery Reese	1706 Jacobson Blvd. Bremerton, Wash.	Camp Fire	Homemaker
Kay Reid	Box 15, Waterville, Wn.	Camp Fire	Bookkeeper
Kathleen Reiner	Box 72 Sultan, Washington	4-H Clubs	Housewife
Catherine Richter	Box 4 Warm Springs, Mont.	Mental Hospital 4-H, Camp Fire	Housewife

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Chuck Robbins	Mounted Rt., Box 3 Pullman, Wn.	4-H, Scouts Youth Recreation	Student
Judi Robertson	Route 2, Box 184 Raymond, Washington	4-H and Church	Student
Bob Ruthemeyer	Box 311, Hamilton, Calif.	4-H	Extension Serv.
Sally Schroeder	Box 274, Florence, Oreg.	Youth & Adults	Homemaker
Walt Schroeder	" " " " " "	" " "	County Agent
Charlie Scribner	1919 Idaho Ave. St. Maries, Idaho	4-H and Church Youth	Forest Consultant
Judy (Gig) Shadoan	Route 4 Bozeman, Montana	High School Clubs	Student
Carol Shaver	Route 1, Box 98 Molalla, Oregon	4-H	Student
Marcia Skaer	953 E. 43 Spokane, Washington	Nat'l Secretaries Ass'n, Junior Police	Secretary
Russ Slade	1840 College Ave., St. Maries, Idaho	4-H Clubs	Farm Forester
Leila Steckelberg	Rt. 5 Arlington, Washington	4-H, Cub Scouts Sunday School, P.T.A.	Stanley Demonstrator
LaRele Stephens (Doc)	Box 31, Moscow, Idaho		M.D.
Billie J. Stockwell	Route 1, Viola, Idaho	4-H	Home Mainten- ance Engineer
Judy Stringfellow (Stringy)	Route 1 Whitefish, Montana	4-H, Rainbow Shorthorn Cattle	Student
Billie Marie Studer	Terrace Trail 3804 First Bremerton, Washington	Recreation 4-H leader	Homemaker Camp Fire Guardian
Jeannette Thomas	817 N. 11th Coeur d'Alene, Idaho	Church Groups	Student
Ruth Tilson	Route 2, Chevelah, Washington	Home Ec. Club Church	
Karen Todd	Lapwai, Idaho	4-H and Church	Student
Nellie Mae Tripp	Box 254 Eureka, Montana	4-H	Housewife
Ruth Verley	Superior, Montana	Youth Groups	4-H Leader Housewife

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Dwight Wales	R.R. 4 Arlington, WnI	Youth Groups	Farmer 4-H Leader
Wayne Wardwell	742 Grant Ave. Twin Falls, Idaho	Church Groups	Clergy
Dan Warren	Moscow, Idaho		State 4-H Leader
Mary Kay Wilson	Waterville, Wash.	4-H Jr. Leader	Student
Mary Young	3908 S.E. Woodward Portland 2, Oregon *****	4-H Groups	4-H agent (County)

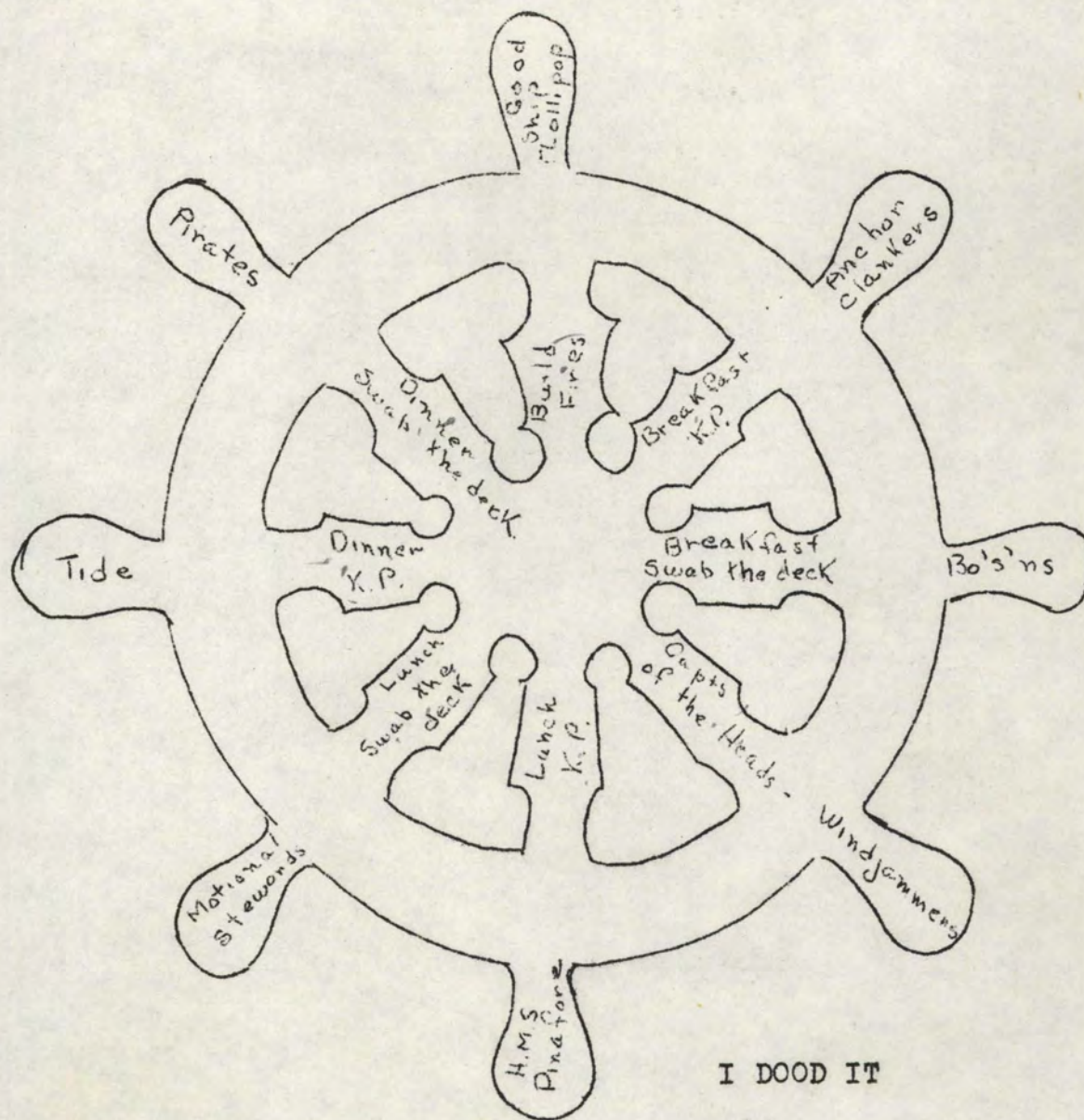
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The Lord is my pilot; I shall not  
drift.  
He lighteth me across the dark  
waters;  
He steereth me in the deep  
channels;  
He guideth me by the star of holiness  
for His name's sake.  
He keepeth my log.  
Yea, tho I sail 'mid the thunders  
and tempests of life,  
I shall dread no danger; for Thou  
art near me,  
Thy love and Thy care, they shelter me.  
Thou preparest a harbor before me  
in the homeland of eternity.  
Thou anointest the waves with oil;  
My ship rideth calmly.  
Surely sunlight and starlight shall  
favor me on the voyage I take;  
And I will rest in the port of my  
God forever.

Captain John Rogers

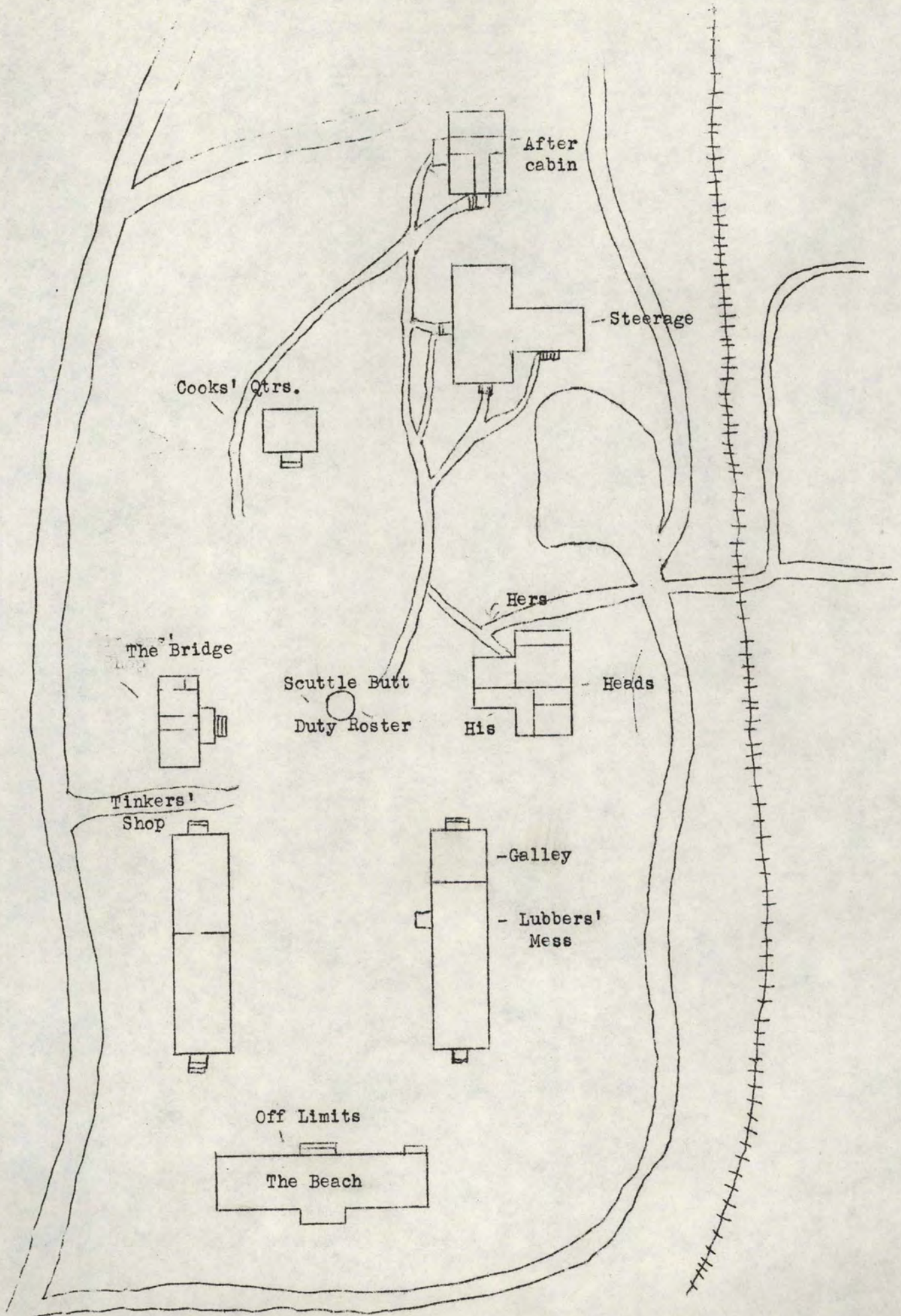
WHEEL OF FORTUNE \* OPPORTUNITY LIST



I DOOD IT

SCHEDULE

0700	Reveille	1215	Mess
0730	Mess	1300	Liberty
0900	Music	1400	Crafts
0930	Discussion	1600	Grog
1030	Games	1630	Committee meetings
1100	Demonstrations	1800	Mess
1145	Liberty	2000	Parties, ceremonies





# MENUS

Sunday May 11

Dinner

Swiss steak  
Creamed potatoes  
Green cut beans  
Pear & cottage cheese  
Pineapple upside down cake  
Tea Coffee Milk

Monday May 12

Breakfast

Fresh rhubarb sauce  
Choice of cereal--  
(hot or cold)  
Scrambled eggs  
Toast & jam  
Coffee

Lunch

Escalloped corn w/  
Link sausage  
Tossed salad  
Rolls & butter  
Canned Peaches w/  
Cookies  
Tea Coffee Milk

Dinner

Tomato juice  
Ground beef w/  
mushroom sauce  
Cold Slaw  
Bread & butter  
Cherry pie  
Tea Coffee Milk

Tuesday May 13

Breakfast

Orange juice  
Choice of cereal--  
(hot or cold)  
Shirred eggs  
Bacon  
Toast & jam  
Coffee

Lunch

Chili w/ crackers  
Peach & cottage cheese  
Gelatin whip w/  
Cookies  
Tea Coffee Milk

Dinner

Fork steak  
Mashed potatoes  
Creamed carrots  
Lettuce salad  
Corn bread w/ butter  
Berry cobbler  
Tea Coffee Milk



Wednesday May 14

Breakfast outdoors

Buttermilk hot cakes  
Blueback Fish  
Fried eggs  
Coffee

Lunch

Sack lunches--  
Cold meat and  
cheese sandwiches  
Cookies  
Oranges

Dinner

Baked ham  
Creamed potatoes  
Asparagus  
Cold slaw  
Apricot cobbler  
Tea Coffee Milk

Thursday May 15

Breakfast

Apple juice  
Choice of cereals--  
(hot or cold)  
French toast w/ syrup  
Coffee

Lunch

Chicken & noodles  
Grapefruit salad  
Ginger bread w/  
whipped cream  
Tea Coffee Milk

Dinner

Roast beef w/  
steamed potatoes,  
carrots and onions  
Cabbage salad  
Ice cream & cake  
Tea Coffee Milk

Friday May 16

Breakfast

Stewed prunes  
Choice of cereals--  
(hot or cold)  
Shirred eggs  
Coffee

Lunch

Split pea soup  
Deviled egg salad  
Raw carrot & celery  
sticks  
Apple pie w/ cheese  
Tea Coffee Milk

Dinner

Baked Halibut Creole  
Steamed potatoes  
Peas  
Tossed green salad  
Devils food cake  
Tea Coffee Milk

Saturday May 17

Breakfast

Fruit juice  
Scrambled eggs  
Sausage  
Choice of cereals--  
(hot or cold)  
Toast  
Coffee

Lunch

Ham roll w/  
cheese sauce  
Corn  
Canned fruit w/  
cookie  
Tea Coffee Milk

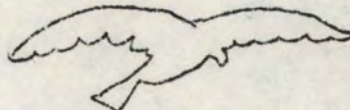
Dinner

Smorgasbord

Sunday May 18

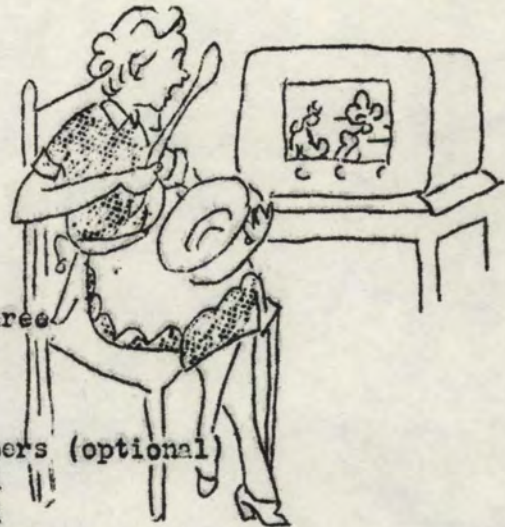
Breakfast

Fruit juice  
Choice of cereals--  
(hot or cold)  
French toast  
Bacon  
Coffee





# Recipes



(For 50)

**Creole Halibut:** 50 pieces halibut

**Mix together**

- 10 c. tomatoes or puree
- 3 c. catsup
- 3/4 c. vinegar
- 1/3 c. sugar
- 6 Chopped green peppers (optional)
- 1 1/2 t. dry mustard
- 1 1/2 t. celery seed
- 1 1/2 t. salt and pepper
- 1 T. Worcestershire sauce

Pour over halibut into baking pans to bake at 350° for 2 hours. This sauce may be thickened if you desire.

## Swiss Steak:

**Round.....**1 lb. flour  
1/4 c. salt into 16 lb. round steak, cut  
3/4 inch thick in individual servings

**Brown in.....**1 1/4 hot fat

**Remove steak**

**Add.....**1/4 c. flour                   1 t. pepper  
3 Qt. water                   1 chopped onion  
2 T. salt                   2 bay leaves

Place steak in baking pans or roaster. Cover with gravy.  
Cook 2 hours at 300°, or until steak is tender.

## Fudge Cake:

**Cream.....**1 1/2 c. (12 oz) fat  
4 c. (2lb.) sugar

**Add.....**6 well beaten eggs

**Mix together...5 oz cocoa (4 oz choc.)**  
1 1/2 T. soda  
1 1/2 c. hot water  
1 1/2 pt. milk

Add this liquid mixture alternately with 7 c. (1 lb-12 oz) flour. Bake 25 to 30 minutes at 350°. Makes six 9 inch layers.

### Mexican Chili:

Cook 5 lb. kidney beans  
Mix.....2 Qt. #10 cans of tomato soup  
2 c. chopped onion  
10 lb. ground beef--seared  
1/4 c. suet  
4 oz. chili powder  
4 oz. salt  
Water to make 24 Qt. volume.  
Simmer together 3 hours, with the beans

### Buttermilk Hotcakes:

8 c. flour  
4 tsp. salt  
4 tsp. soda  
3 tsp. baking powder--sift together  
4 Tbs. corn meal  
4 Tbs. sugar--add  
8 eggs  
8 cups buttermilk  
4 tbs. melted shortening  
Yield--80 Hotcakes

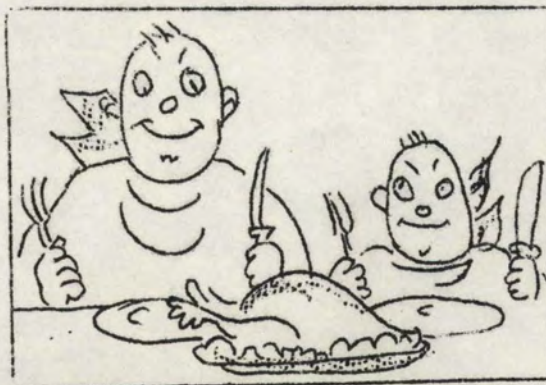
### Apple Pie:

Crust for seven pies:  
10 c. flour  
3 1/3 c. shortening  
4 tsp. salt  
1 1/4 c. water  
6 gallons canned apples makes 20 pies.

### Baking Powder Biscuits:

Sift together..16 c. flour  
1/2 c. baking powder  
2 Tbs. salt  
Cut in.....2 c. fat (lard)  
Add.....1 1/2 Qts. milk

Mix lightly, knead slightly, roll to 1/2 inch thickness. Cut, bake at 450° for 12 minutes.  
Yield - 100



MAY 12

AHOY THERE!

I'VE BEEN SHIPWRECKED IN CALIFORNIA! DISTRESS SIGNALS HAVE BEEN SENT UP BUT NO RESCUE IS IN SIGHT - SO I WILL PUT THIS NOTE IN A BOTTLE AND HOPE IT WILL BE CARRIED TO YOU VIA THE ST. JOE.

BY NOW YOUR BOAT MUST BE CHUGGING AND SURGING FULL STEAM AHEAD - FINDING ALONG THE ROUTE MANY NEW AND FASCINATING ADVENTURES. I KNOW THE CREW IS A TERRIFIC ONE! WISH I COULD GREET ALL THE OLD 'HANDS' AND MEET ALL THE NEW ONES.

HERE IN CALIFORNIA GREAT CHANGES HAVE TAKEN PLACE - WITH THE HELP AND INSPIRATION OF MANY OF THE CHATCO CREW, WE BUILT AND LAUNCHED OUR FIRST REDWOOD RECREATION LABORATORY. SHE LOOKS SOLID, IS BUILT OF STRONG TIMBERS AND SHE'LL STAY AFLOAT FOR YEARS TO COME! WE HIT A FEW ROUGH SPOTS AND CROSS WINDS ALONG THE WAY BUT SHE CAME THROUGH WITH FLYING COLORS.

IT WAS A WONDERFUL EXPERIENCE TO KNOW THAT FROM CHATCOLAB CAME THE INSPIRATION AND BEGINNINGS OF A NEW LAB AND A NEW EXPERIENCE FOR MANY PEOPLE.

YOUR 10 YEARS OF GROWTH HAS PRODUCED A FAR REACHING BEACON ENCIRCLING THE GLOBE WITH SHARING, WARMTH AND FRIENDSHIP. SO LET THE TRADE WINDS BLOW FOR HIGH ADVENTURE!

LOVE TO ALL

MARY Regan

# FAMILIES

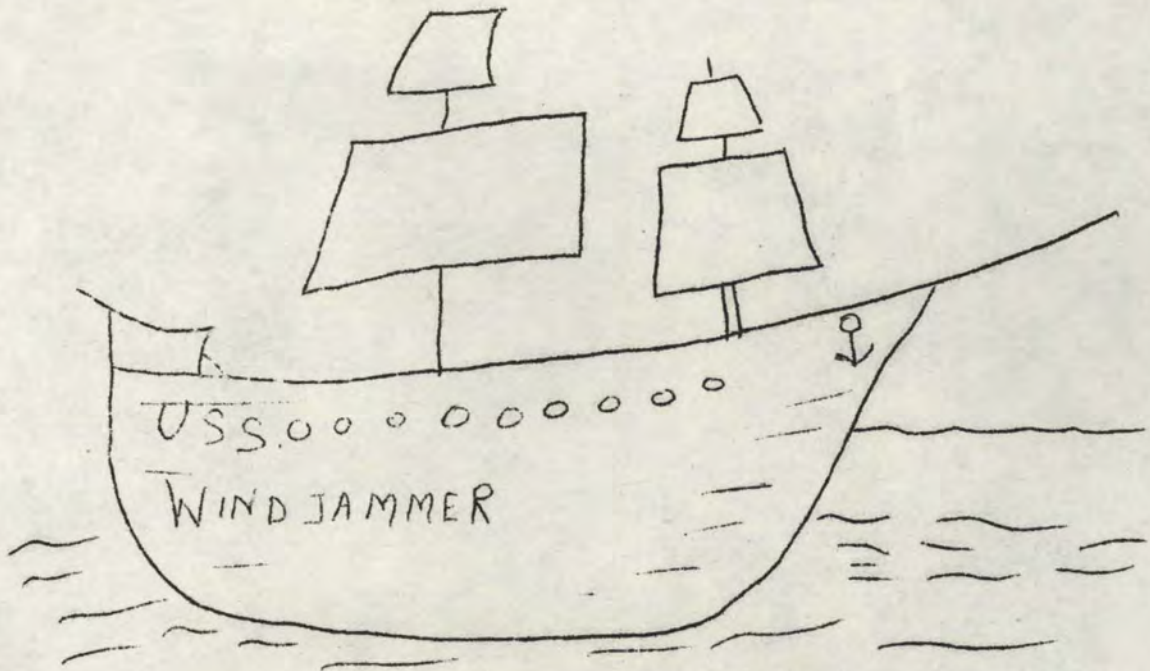


## INDISPENSABLE?

Sometime, when you're feeling important,  
Sometime, when your ego's in bloom,  
Sometime, when you take it for granted,  
You're the best qualified in the room.  
Sometime, when you feel that your going,  
Would leave an unfillable hole,  
Just follow this simple instruction,  
And see how it humbles your soul.  
Take a bucket and fill it with water,  
Put your hand in it, up to the wrist,  
Pull it out; and the hole that's remaining  
Is a measure of how you'll be missed.  
You may splash all you please when you enter,  
You can stir up the water galore,  
But stop, and you'll find in a minute,  
That it looks quite the same as before.  
The moral in this quaint example,  
Is do just the best that you can,  
Be proud of yourself, but remember,  
There's no indispensable man.



WINDJAMMER CREW



High Wind	Herbert Cone
Typhoon	Ed Cushman
Gale	Catherine Donahue
Soft Wind	Alura Dodd
Cyclone	Mary Kay Wilson
Calm	Vieno Foster
Hurricane	Dot Price
Chinookie	Mary Meier
Monsoons	Kay Laughlin
Stationary Front	Mary Fran Bunning
Whirl Wind	Chuck Robbins

This is the saga of the Wind-jammers--Many, many moons ago, several people were tired of the hum drum life they were living. One by one they boarded their rafts and started drifting to the isles in their 'Jammers.'

The first to be adrift in the sea was High Wind. He was tired of the "high" life he was living at home and decided to start anew. Little did he realize the "high" example

he was to be later on. Typhoon shoved off in a terrible hurry! 'Course, this was typical of him all through life, so now, too, he dashed off quickly to sail the blue--

The first gal off on her journey was quiet Gale. She was really looking forward to landing at a place where she could really raise the roof and be a blustery gal!

A Soft Wind was a comin', a comin' to join the scene--From way down low in the Puget Sound she started to look for a place to be a big blow! Bicycling around and hosteling in the Mid West was no longer a thrill for the next gal. She longed to really circle in a Cycle alone --

A hot, sticky climate in Panama was too much for our Calm gal, so she sailed off in her jammer, too, looking for a quiet, peaceful little isle where she could cool off in the rippling waters. Leaving her hurried life in Dutch Guinea Hurricane decided to settle down for awhile too.

Chinookie just blew in to warm up the isle, especially all the windlets where the rest of the crew would be drifting in soon. A cobra chased the Monsoons from India to the isle, where she could bring the April showers for May flowers. Gathering up all the weathers in the windlets around the isle, Whirlwind plopped them all together where they became a crew.

Casting a stablizing effect on all kinds of weather, Stationary Front saw that they lived and worked together for a week as the Windjammers on the Isle of Chatcolab.

H. M. S. PINAFORE

- Bobby Pin . . . . . Peggy Golay  
Rolling Pin . . . . . Margaret Huber  
King Pin . . . . . Wayne Wardwell  
Bowling Pin . . . . . Frances Peavey  
Crooked Pin . . . . . Laura Loertscher  
Has-Pin . . . . . Ken Branch  
Bent Pin. . . . . Izora Bowers  
Safety Pin . . . . . Eleanor Morrison  
Pig Pin . . . . . Billie Marie Struder  
Straight Pin. . . . . Nellie Mae Tripp  
Wrist Pin . . . . . Stan Kildow



HISTORY - Can't look back as family comes from too many seaports.

PANTOMIME - The pantomime given by the family to illustrate the name and introduce our members was four women with large pins pinning napkin badges upon the broad, manly chest of the "King Pin".

RUMOR - It is rumored that Ken Branch deserted the crew of the H. M. S. PINAFORE for some U. S. Wave. He will rue the day!!



HAS PIN

*Ken Branch*



*The best of everything  
to a swell person.  
You were a wonderful  
Mother to me all.  
Margery Reese*

THE BO'SN'S

- Don Glayton . . . . . Fog Horn
- Leila Steckelberg . . . Whistler's Mother
- Doc LaRele Stephens . . Whistler
- John Moore . . . . . Will Whistle
- Margery Reese . . . . . I Tin Whistle
- Judi Robertson . . . . . I Wooden Whistle
- "Gig" (Judy) Shadoan . Wolf Whistle
- Cecelia Montoya . . . . D whittle Whistle
- Dan Warren . . . . . I Otto Whistle
- Margaret Jones . . . . . Little Toot

The French crew Bo'sn's had their humble beginning as the sewer rats of Parea when they first became skilled in marine life. The sewer rats were destined for bigger things, for they were seen "flushed out" by the revolution and have since reamed the seven salty seas.

Many distinguished connections has our crew--among them Pepe La Pugh--the famed inventor of insect repellent.

The scourge of the African coast were these brawny Buchaneers when they raided the wedding party of Louis XIV, absconded with the royal jewels and kidnapped the blushing bride. As was to be expected

*Censored*

VIVE LA FRANCE!!



" THE PIRATE CREW"

Peg Leg . . . . .	Karen Todd
Blackie . . . . .	Ruth Verley
Captain Hook. . . . .	Barbara Powell
One-Eye Joe . . . . .	Jerrie Diddy
Barnacle Bill . . . . .	Joe Morris
Minnie the Mermaid. . . . .	Mary Young
Baldie . . . . .	Charlie Scribner
Cookie in the Galley. . . . .	Marge Leinum
Scar Top . . . . .	Russ Slade
Jaundice Jane . . . . .	Jane Jones

PIRATE SKIT AT SUPPER

The "Pirate Crew" presented a lively skit at supper Monday evening-- the name "Pirates and Penitence" taken from "Omnibus of Fun," page 318.

The Narrator read the story poem while others pantomimed the action. In the story the pirates started digging to hide their loot. The Mate brought back news of an edict from the Crown to pardon all Buccaneers who would quit the sea. The crew wanted to accept the offer but the Captain furiously refused. The Captain undertook to ransack a native village; they returned and called on their Witch Doctor to work voodoo hoodoo on the Pirate Captain--he had a change of heart and returned the loot.





## TIDE FAMILY

High Tide . . . Dan Garber  
Low Tide . . . Lida Brown  
Rip Tide . . . Carol Shaver  
Minus Tide. . . Emma Barry  
Flotsam . . . Marcia Skaer  
Jetsam . . . Judy Conquergood  
Ebb Tide . . . Norma Dobler  
Late Tide . . . Catherine Richter  
Fit-to-Be Tide. . . . Vernon Burlison  
New-and-Improved-Tide . Gladys Dunsire



In the midst of a torrential downpour, the Tides washed ashore on the drenched stretch of sand called Chatcolab.

We were met on the shore by the Captain who threw up his hands and said, "I'm Fit To Be Tide!"

Upon arrival Father "High Tide" assembled his children, "Low Tide," "Ebb Tide," "Rip Tide," and "Minus Tide" while Mrs. "New-and-Improved-Tide," was washing up on shore.

Two shirttail relatives, "Flotsam and Jetsam" were washed in by the "Late Tide."



Motional Stewards

"Com-  
motion"  
Slow Motion  
Demotion  
Emotion  
Had a Motion  
Locomotion  
Lot a Motion  
What a Motion  
Seasick  
Commotion  
No Motion

Don Anderson  
Bill Bunning  
Georgia Burgess  
Joyce Camenzind  
Harry Judd  
Helen McKern  
Kay Reid  
Sally Schroeder  
Billie Stockwell  
Jeannette Thomas



*what a motion*

Chief Steward, "Slow Motion" (Don Anderson) called all his assistant chief's together for directions and orders for the week of May 11-18 at Chatcolab.

"No Motion" (Jeannette Thomas) slowly followed by "Had A Motion" (Joyce Camenzind), "Lot a Motion" (Helen McKern) and "What a Motion" (Kay Reid) went happily to their chores. "Emotion" (Georgia Burgess) was hesitant along the way. "Demotion" (Bill Bunning) showed how he got his name when he bulked toward his duties. "Locomotion" (Harry Judd) was a powerhouse of enthusiasm, while "Commotion" (Billie Stockwell) disrupted all things. Of course, we can't forget our last but not least member, "Seasick" (Sally Schroeder) who needs no name explanation, after all of the afore mentioned motion's.

"what a motion"

The Motional Stewards are we,  
Tho' we never saw a sea.  
We're glad to serve you all,  
And we'll answer to your call.



Chief Steward  
ALIAS  
"Slow Motion"

## GOOD SHIP LOLLIPIP

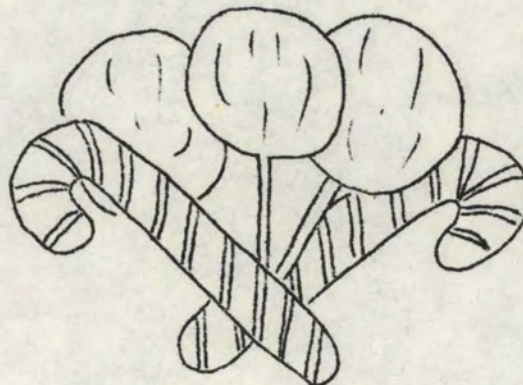
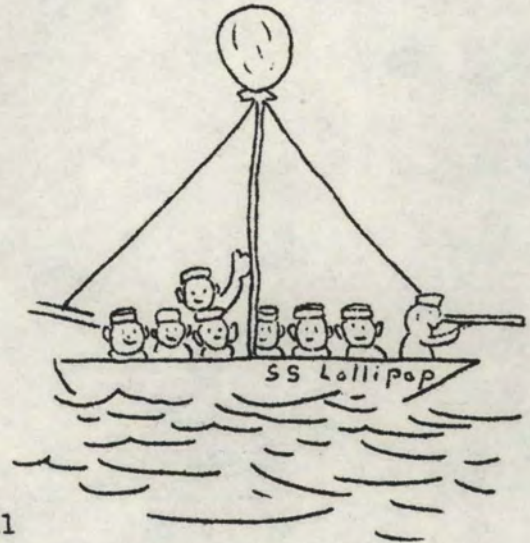
Bert Price as Lolli Pop introduced:  
Mabel Franklin as Lolli Mom,  
Walt Schroeder as Peppermint  
Stringy Stringfellow as Licorice  
Jane Gates as Root Beer  
Alta Brodie as Lemon  
Dwight Wales as Chocolate  
Ruth Tilson as Lime  
Kathleen Reiner as Raspberry

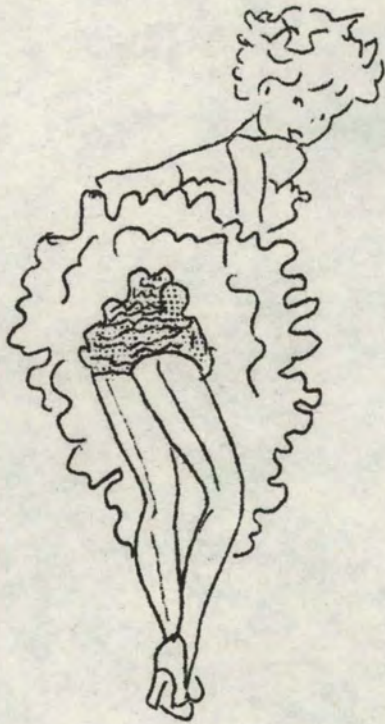
We all sang the song "The Good Ship  
Lollipop!"

We are a group of suckers that took all  
day to come across the bounding main. Naturally we were pretty stuck up  
from such a hard long trip. We were all right till the Capt. ordered us  
to get on the stick, but we all stuck together and came through as bright  
as ever. When we arrived and removed our wraps we all got a good licking  
which thinned us out considerable.

We now plan to steer clear of dangerous river mouths and hope to go  
home with our original sweet natures still intact and surrounded by  
goodness.

Kathleen Reiner, Reporter





WE'LL BE  
SITTING  
PRETTY

IF -----

YOU GET YOUR

CREW WRITE-UPS

TURNED IN TO THE NOTEBOOK EDITOR

IMMEDIATELY

AT ONCE

RIGHT NOW!

INCLUDE

NAME OF CREW

ROSTER OF CREW GIVING BOTH CREW NAME AND REAL NAME

SHORT FAMILY HISTORY

ILLUSTRATION - this can be pictures of crew members,  
ship, or what have you.

In view of the fact that it is obvious  
that some crew members' ballast is  
slipping, we will allow you to use  
your imagination and improve upon  
nature.

ANY OTHER SCUTTLE BUTT THAT WOULD BE INTERESTING.

PICK YOUR SHIP REPORTER AND GET BUSY!

# PHILOSOPHY



## FRIENDSHIP

If you had all the lands and gold  
It's possible for man to hold,  
And if on top of that could claim  
The greatest sum of earthly fame,  
Yet needs must live from day to day  
Where never human came your way,  
You'd trade the gold you had to spend  
To hear the greeting of a friend.

What joy could come from splendid deeds  
That no one ever cheers or heeds?  
Fame would be empty and absurd  
If of it no one ever heard.  
The richest man without a friend  
Is poor with all he has to spend.  
Alone, with all that could be had,  
A human being would be sad.

Not in ourselves does fortune lie,  
Nor in the thing that gold can buy;  
The words of praise that please so well,  
The lips of other men must tell.  
And honor, on which joy depends,  
Is but the verdict of our friends.  
All happiness that man can know,  
The friends about him must bestow.





### PHILOSOPHY OF CHATCOLAB RECREATION LABORATORY

The Chatcolab Recreation Laboratory is designed as a stimulating experience for people who are interested in recreation.

#### \* KNOWLEDGE \*

The Lab is group living in which there is an exchange of ideas and techniques in the field of recreation.

#### \* IDEAS \*

The Lab is a retreat from daily routine. Group unity grows as individuals develop together in work and play. Major emphasis is placed on joy in fellowship.

#### \* PHILOSOPHY \*

New knowledge and abilities gained through the sharing of creative activities lead to mental, emotional, and spiritual growth. As a result of Lab experience, individuals recognize opportunities for good living.

BY SHARING ONE'S SELF FREELY!

# You

There's nothing to fear --- you're as good as the best. As strong as the mightiest, too. You can win in every battle or test, for there's no one just like you. There's only one You in this world today, - so nobody else, you see, can do your work in as fine a way! You're the only You there'll ever be - so face the world and all life is yours to conquer and love and live and you'll find the happiness that endures in just the measure you give. There's nothing too good for you to possess, nor heights where you cannot go - your power is more than belief or guess, it's something you have to know. There's nothing to fear - you can and you will - for you're the invincible you! So set your foot on the highest hill -- there's nothing you cannot do!

Author unknown.

### GIVING AWAY YOUR HAPPINESS

Happiness goes out from the heart before it comes in. It never by any chance stays at home. You can harvest it for the common good, but you cannot store it for your individual use. You can lend it, but you cannot borrow it; you can earn it, but you cannot buy it; you can spend it, but you cannot accumulate it. A man must contribute to the stock of human joys before he can participate in its profits. To seek happiness without giving it is a futile quest and all of our longings for it, if we have not learned to give it to others, are as empty bottles in the wine cellar of the soul.

### MAJORING IN THE UNIMPORTANT

Many people seem to have a great aptitude for majoring in the unimportant. This is not hard to do, for life and human endeavor seem to consist of a few important things and myriads of trifles. This whole idea of the unimportant is concisely summed up by the epitaph on a gravestone reported by Bruce Barton: "Here lies Peter Bacon—born a man—died a grocer." We in life are beset by thousands of projects and requests. It is characteristic of life. We should single out the important things thus we can direct our energies. If Peter Bacon had been born a man and died a leader. Wouldn't that have been much better?



# DISCUSSIONS



Tuesday May 13, 1958

Don Clayton distributed numbered slips of paper to the group with the instruction to write out a leadership problem or concern on one side and an area of success on the other.

These slips were circulated around the group. Don called a number and that person read the problem and suggested a solution--then others in the group added comments--

A typical question - "How to get parents interest"

Some suggestions - "Give opportunity to indicate interest-define job to be done" and many others.

This method of discussion gets the answers from you, and your group - it becomes obvious from the discussion that these same situations have been shared and met in various ways by others.

All the problems can not be read but can be picked up and reviewed for further discussion or used in planning action.

Thursday May 15, 1958

As the scene opened we saw Dr. Freudemouse,\* the eminent psychiatrist from Vienna greeting Mr. I. M. Beat,\* a very successful farmer and a 4-H leader. Mr. Beat's problems were overwhelming ones, and he felt it necessary to consult a specialist in the field.

Mr. Beat is a great believer in specialists and feels he owes his success to his reliance on the Extension Service and other specialists in his field of farming, sugar beets, and cattle feeding. Of course, being a successful business man, he wants to be sure Dr. Freudemouse is qualified and learns that he has degrees from Vienna, Heidelberg, Munich, Fahrenheit, Centigrade and the Sorbonne.

The good doctor naturally, has a couch from which his patients may tell their tales of woe, and from this soothing position, Beat, divulges his inner thoughts. His 4-H Club has 19 members, three of which are over 17 and do not work with the younger members. They do not complete their projects, a situation which Beat finds unbearable. After all, how can they expect to be successful farmers like himself if they do not complete and win all the big prizes at the State Fair. And those ungrateful kids, they never appreciate the things he plans and does for them.

Freudemouse finds the problem overwhelming so he calls in a group of experts from Chateolab for consultation.

\*Hand puppets

The group was then given the opportunity to discuss Mr. Beat's problems. The most important points in the discussion are listed below:

Beat was trying to project his life into the childrens and make them realize his goals which were different than their individual goals.

He should have delegated more authority instead of trying to do all the planning himself. The group should have a chance to do programming and work to make them feel that the club is their's.

It is important to give a supportive role to youngsters who are taking a part in the leadership of the group. The leader should let them know that he will be beside them to help if they need it.

A group must have some motive and a feeling of togetherness to make it successful. Then everyone will be interested in pitching in and the leader won't have to worry about getting things done.

Not everyone who attends the meetings really feels that he belongs. The leader and the group should make a concerted effort to see that everyone has the feeling that they belong to insure a successful, and happy club.

Friday May 16, 1958

The method of introducing the discussion was very interesting. Six people labeled as Leadership, Membership, Purpose, Evaluation, Resources, and Program represented an IBM (Interpersonal Blurb Modulator) machine. Don Clayton fed cards into the machine when a person in the group had a question. The questions were then discussed by the group and any "part" of the machine that had a comment. Below are the more important points that were discussed.

One of the purposes of a lab experiment of this type is the feeling of coming for techniques and gaining much more than techniques and skills. We get a feeling or an attitude rather than just skills and knowledge.

Another purpose is to bring people together to share their talents, which by themselves may not be enough to experience this feeling of discovery. Free programming and planning gave everyone a chance to create as they wanted to.

Chatcolab is a place to experiment with recreational activites and leadership. Everyone was given a chance to try leading with a "sympathetic group."

The group discovered that they had common problems so they had an opportunity to share ideas with each other without any feeling of competition or hostility.

The group came to learn and found that they were helping others as well as themselves. The demonstrations were "idea factories" where the use of visual aids helped everyone.

Professional leaders (without their books showing) with a feeling for the group are a prime ingredient for a successful lab.

Nearly everyone felt that evaluation of the program was a good idea but, they felt that it should be done spontaneously through out the lab and not just at the end.

So much was accomplished in such a short time and it was a wonderful test of everyone's imagination and resourcefulness to see what could be done with a few props and a short brainstorming session.

Saturday May 17, 1958

At this point in the week we are beginning to realize that we will soon be back in home port and working with the folks back home.

There is often a doubt in our minds as to our ability to translate the Chatcolab feeling to the group at home. We joined into groups to discuss:

1. Why are you a leader? Chose or chosen?
2. Helps in leadership. How to get help and how to apply it.
3. Leadership training for other leaders, ourselves, parents, community.
4. Why do they behave as they do? Parents, children and ourselves.
5. Program planning and evaluation.

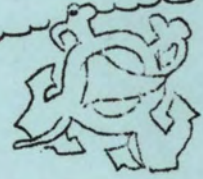
The group conclusions were:

1. We are not aware of our own ability till we start, whether chosen, drafted or volunteered.
2. Where to get help: colleges, industry, professionals, important local people, visual aids, books, and churches.
3. We need leadership transfusions to keep out of a rut, to share problems. A group needs new blood continually. Do not be afraid of letting a group fold up for lack of interest. Do things because you want to, not because you feel that you have to.
4. All individual and group behavior has a reason behind it. We as leaders must try to become competent interpreters of the language of behavior. If a leader is respected by the members he can expect usually, that their behavior will be good or acceptable. Why do those who are non-cooperative behave as they do such as parents? Lack of confidence, feeling of frustration, lack of know-how. Discipline-at it's best is a means of controlling ourselves (individually or as a group) in order to get to a desired end or objective.
5. Program embraces all the above areas and the time element is vital to its fruition. Much of the satisfactions are obtained from the planning leading to the final activity.

The group got together and discussed the time spent here at Chat to achieve program. It would add up to approximately 13,440 hours. This block of time was compared to the time spent in planning a meeting or party at home which might vary from 1/2 to 22 hours. The other element is that the train of thought at Chat is uninterrupted.

It is important for the leader to have a surplus of enthusiasm for leadership that he can draw upon whenever necessary. The week at Chat serves to replenish this supply and to leave a heritage for those to come.

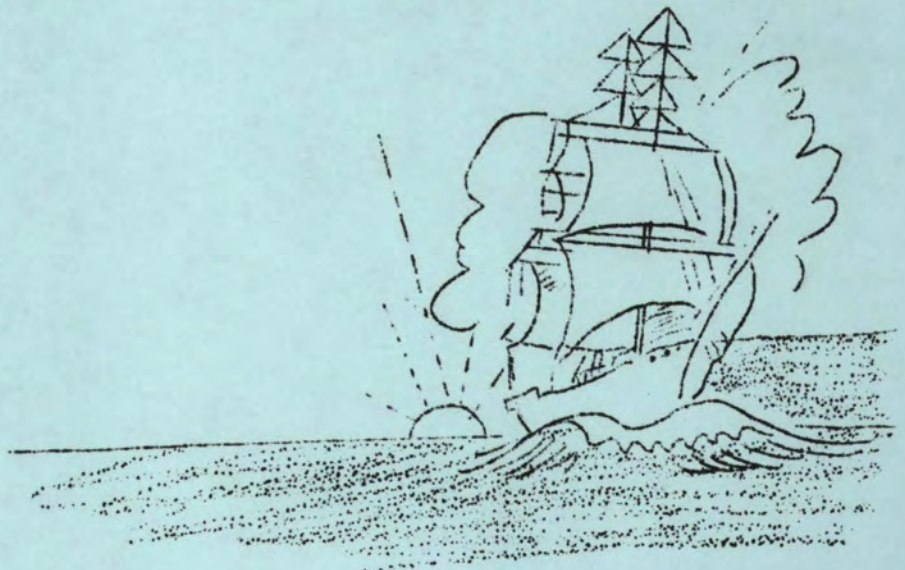
# OUT-OF-DOORS



## THE GREAT OUTDOORS

Oh Great Outdoors, without floors,  
Or walls, or roofs, or bounds,  
Grant that this day I may stray  
Amidst thy plains and mounds;  
Let me be among the free  
That climb thy purple hills;  
Let me breathe the scents that wreath  
Thy violet bordered rills;  
Let thy sun, till day be done,  
Shine from out thy great blue sky;  
Let thy starlight and the still night  
Soothe my rest when down I lie;  
Let the shadows cool the meadows,  
And the night sounds whisper low,  
In the stillness of thy valleys  
Where the waters lap and flow.

- Maud Russell



## OUTDOOR COOKERY

Charlie Scribner

Outdoor cooking is an art that should be a required part of every group or family, especially the latter. It will in time be found very convenient on the lawn, before the doghouse. It is also very amusing out in the backyard for party affairs etc. It is handy on camping trips or on picnics too. There are certain essentials that must not be passed over or the result may be discouraging.

Of first importance, perhaps, is a well trained appetite, one so well developed that a few minor details such as bits of charcoal, small spots in which the victuals may be insufficiently exposed to the heat, or perhaps, even a few that have been slightly overexposed can be passed as of no importance. This item is a great boon to the cook.

Weather is another very important contributor to a successful repast. If it is too cold two fires will be required. One to cook on, which requires a rather special fire, and another to back up toward for comfort. The latter will very likely be much the larger. If it is too hot and dry there is the danger of the fire spreading beyond control. Great care must be exercised that this does not occur or the outing may end unpleasantly. One other very discouraging situation is likely to accompany a cool mass of air and a weepy cloud cover. At the worst this will develop into what is popularly known as a "drip." At best, none but the most ardent supporter of the cult will profess to enjoy it. Sometimes it is an effort even for these. It is a difficult time for the cook. No one is completely happy. It is certainly one of the occasions when each guest should cook his own, if for no reason other than that criticism will be much reduced.

Somewhere above it was mentioned that outdoor cooking requires a special kind of fire. Just any old fire is not to be considered. It simply will not be successful. Fairly dry fuel must be chosen, preferably of the soft wood varieties. Hemlock should be avoided because it is bad to snap and this will scatter embers. The fuel should be prepared in medium small pieces so that it will burn down rather quickly. We must wait until the fuel has been reduced to embers before we attempt to do any cooking. Flame will but lead to disaster, and experience. This applies to any method of cooking over an open fire, frying, dutch oven reflector or foil. Almost anything in the line of food may be prepared, but of course the time of cooking must be adjusted to the size and substance.

Foil cookery is a comparatively modern development. It is simple, and the limits of its usefulness have not yet been reached. But like most other arts there are a few rules, or practices, that should be observed for best results. Heavy duty locker wrap is best, and it should be 18 inches wide. Cut off a piece long enough to fold over well at the ends. Wrap the food to be cooked with a "drug store" wrap. If a bread is being cooked, sufficient space should be allowed for rising, lest it burst the wrap. The ends should be folded over and pressed tightly, so that in effect we have a pressure cooker. Fish, hamburgers, biscuits, vegetables or most anything can be cooked by this method. The wrapped package is placed on top of the embers. After about one third of the cooking time has passed it should be turned over for about half of the time, then returned to the first position. Biscuits should be prepared about  $\frac{3}{4}$  in. thick and 3 - 5 in. long. These will cook in from 11 to 12 minutes. A hot dog or bacon may be placed in the same wrap but should not be wrapped in the dough as it will not cook thoroughly. Some folks are not conspicuously thrilled by this, and this is another advantage in each preparing his own, as tastes differ.

OUTDOOR COOKERY 1958 VERSION  
Charlie Scribner

The fire is of prime importance, avoid a flame or disaster will surely follow. A bed of dark embers is ideal. Different fuels produce different results, avoid pitch except for starting the fire. Hemlock is not good because it snaps badly, does not burn well, and will put bits of charcoal in to everything. Fir or pine bark is excellent.

Build the fire of small sticks as this will reduce to embers more quickly. For a large group prepare several fires as 8 to 10 is about the limit for each spot. Experience, some of which will probably be sad, will teach the length of cooking time. Pork products are better over cooked than under done because of trichinosis. Let your taste determine for other foods. Almost anything except soups can be cooked in foil. Use heavy locker wrap 18 inches wide, ordinary kitchen foil is too narrow and so thin that it will burn although it can be used if doubled. Portions should be individual sizes; in other words do not attempt to cook larger portions with the exception of roast which can be wrapped and buried deep in hot ashes for overnight or at least for several hours.

The seal is important, use a "drug store wrap" which is made by doubling the long fold, crimping tightly, then rolling the ends. Note- for biscuits allow space for rising or they will split the seam, allow steam to escape and the food will burn.

An open pan can be made by folding the sides, then folding and crimping the corners. This is good for cooking bacon and eggs. Place bacon in first, when about half cooked, break the egg on top.

Ingenuity should trigger many uses and with care in cooking, the results are likely to be amazing.

A fact that amazes me is how one can consume a large portion at the camp fire and then come to the mess hall and do it over again. Perhaps the coffee has some obscure reaction that provides the extra capacity, of which, perhaps the possessor was previously unaware.

Camp fire coffee should be put on with cold water and brought to a boil, then a dash of cold water to settle. Amateur cooks often ruin perfectly good water by not putting enough coffee in it...guard against this. If perchance too much coffee has been put in the situation can be corrected by adding a small amount of water but, if not enough has been used then there is no hope of improvement.

(Editor's note: Charlie's Outdoor Cookery is a double feature in this book because he gave every indication of a man who has no intention of turning in his copy on time. Just so we wouldn't be loused up, we went ahead and copied last year's masterpiece. Then he turned in his new version and we really were loused up. So YOU are getting both barrels.)



# THE OUTDOOR BREAKFAST.

Wednesday dawned bright and beautiful and about the time it dawned Charlie was up and going strong, getting supplies down by the lake. The waters twinkled, the sun shone, the birds burbled, and the little tame snow shoe rabbit gamboled about. Drooling and hungry labbers converged from all directions as the smell of Charlie's coffee, pancakes, and fish floated through the air. They ate their fill and agreed

CHARLIE'S DONE IT AGAIN - MANY THANKS

A SHORT TREATISE ON  
**FLY TYING**

By  
Charlie Scribner

Fly tying is a fascinating and useful art. It is not difficult to learn but like most other crafts, it appears difficult. The knots are simple and the sequence of operations, although very important, is easily mastered. They vary somewhat with different patterns, but you will find that flies fall into certain group patterns, in which the sequence is performed in a similar way. By far the most difficult part of the operation is to convince one's self he is capable of doing it. Some little persistence is required for it cannot be mastered in one simple lesson. You will discover that the fishermen are far more choosy than the fish. A bedraggled, beat-up old fly will often take fish when a nice new one will fail completely. One should learn to criticize his work and strive to do a good workman-like job, as in other endeavors.



There are three tools that are a necessity, a good fly vice, a pair of hackle pliers, and a pair of small sharp scissors. There are a few others that are a convenience which can be acquired as the need arises. A large needle stuck in a piece of wood will be very convenient for cleaning out the eye of the hook, or picking out fibers of feathers that have been caught under the thread. A supply of used razor blades will be handy for close trimming. A word of caution about these--never pick one up from the table with your fingers, you may need them for some other more important use later. Place the end of your finger on top of the blade then slide it to the edge of the table where it can be easily and safely picked up.

Materials are simple, and all around us. A few feathers from a rooster's neck or back (yes, even from the family parrot??) a few scraps of yarn, and we are in business. Some deer hair is useful. Save the wings from duck hunting, (these must be paired right and left, and preferably should come from the same duck. Use nylon or silk thread, NOT RAYON OR MERCERIZED. For most flies size 00 or 5M is best. A small piece of bee's wax to treat the thread will be of great assistance. A good instruction manual is very useful and it need not be the most expensive. There are many fly vises on the market, priced from 10¢ to several dollars. Most of them are hardly worth carrying home. This tool is so important that considerable thought should be given to its purchase. Expect to pay about \$2.50 for a fair one. My recommendation is Herter's #9 at \$3.50. It is well made and easy to work with. It is adjustable in many ways, which is a convenience. Thompson makes a similar model, for more money.

Go to it, and good fishing!



## THE DEEP SECRET OF DECEIVING A FISH

by

Charles H. Scribner

It is very simple; all that is essential is to be certain that you are more intelligent than the fish. There are a few simple little adjuncts that can be picked up most anywhere, that are of some assistance. Of course they must be assimilated after a fashion but there is nothing very difficult about that either.

The first, and very handy it is too, in fact almost a necessity, is a piece of wire of proper size and shape. You can make this yourself with a little practice, but it is far more convenient to go down to the Sport Shoppe and purchase it, ready made. If this is out of the question you can whittle a reasonably effective substitute (your ancestors did it) out of bone or hard wood. This gadget serves to keep a line on the fish when he discovers that he has been deceived.

Next, sneak up on a sheep and grab off a handful of wool; any complexion of sheep will do. However, it is often more convenient to secure a few scraps of yarn, and further, you may be able to choose a shade that is more compatible with your personality.

Next, or perhaps even before you approach the sheep (the sequence is unimportant) run down the old Dominic rooster; if he plays hard to catch the old red one will do as well. For best results this operation should be performed in November or December. If the rooster is destined for the pot the preferred method from here on out is to remove the entire skin from his neck, stretch it out and dry it. This method has the disadvantage of stopping production for this particular bird, but there are some qualifying advantages too. If however, it is desired to maintain the source of supply one merely removes a few of the neck feathers and returns the rooster to his flock. Usually it is less painful if the feathers are cut off fairly close to the rooster with scissors. His dignity will suffer, temporarily and ever after he will eye you with a certain suspicion, but think nothing of it. He has been also duly compensated; you have furnished him with much base material for impressing his admiring harem with his valor and importance to the world.

You are now in possession of all the essential parts and ready to go to work. Place the piece of wire between a couple of rocks, or board, your knees, or hold it in your fingers, any place where it can be held fairly firm; a fly vise holds it quite well too. Wind the wool around the wire, then wind a feather around the wool and tie them both down. A thread works well for this but real ingenuity can surely devise acceptable substitutes.

Individual fancy may indicate certain variations from the foregoing, and you may be assured that fancy will take over at times, but the creation resulting from these instructions will deceive fish. It was described in the first published book on fishing in 1497 and was probably old even then. Fish have not changed with the passing years. Fishermen, although they will hotly disagree with this statement, really have not improved much either.



# A MINER PROBLEM



## THE GREAT EXPEDITION FOR ROCKS

On Monday afternoon word got around that an old treasure map had been found by Charlie Scribner. On checking the story he finally admitted he had such a map, and after a little persuasion he came up with the very old map "courtesy of Shell Oil." By Wednesday morning the following people had signed on for the treasure hunt:

Ruth Legault	Kathleen Reiner	Myra McCarter	Rhea Cone
Margery Reese	Eleanor Morrison	Don Clayton	Gladys Dunsire
Bob Ruthemeyer	Catherine Richter	Alura Dodd	Charlie Beeman
Herb Cone	Ruth Verley	Ken Branch	Vieno Foster
Myra B. McCarter	Jerrie Diddy	Joyce Camenzind	LaRele Stephens
Ruth Tilson	Joyce Camenzind	Russ Slade	"Stringy" Stringfellow
Helen McKern	Judy Robertson	Jane Jones	Margaret Jones
Izora Bowers	Ethel Buck	Laura Loertscher	Georgia Burgess
Alta Brodie	Mabel Franklin	Lida Brown	Dwight Wales
			Joe Morris

At 9:30 A.M., armed with picks, spades, cutlasses and chow, we boarded seven landing boats and headed for Treasure Island with "Peg Leg" Charlie standing in the prow of the leading boat. It was an hour's trip by small boat to Treasure Cave at the mouth of West Emerald Creek (so named because there are so many gem garnets there). It was an hour's walk to the point where it became obvious we should have waited for "Peg Leg" and the map, so we called "chow down" (along the bank of the creek) while waiting for him to hobble up.

After lunch - still no Charlie. So we retraced our steps to find Charlie and the map. There he was busily digging garnets. All joined in, and many prize gems were found.

INDIAN CLIFFS LAMENT

This was a sharing experience and all who went on the overnight Wednesday cooperated in this free verse.

Wednesday eve our time was free  
The OVERNIGHT HIKE was as good as a spree

Our minds were soft, our muscles were stiff  
We all clambered past Indian Cliff

The waterhole was a sperklin'  
Flat on our faces we slurped it in.

Past ambush holes in the talus  
Toward animals old salt lickus

What's this, Charlie? "Nicodemus"  
"Don't touch that plant-it's Death Camas".

We turned to watch the fabulous view  
This river in the lake, so old it's now.

We stumbled up the final "steps"  
Luckily made it before collapse

Where's the cup? Where's the water?  
Halfway down the hill  
And if they hadn't brought it  
It'd still be there.

The fire started crackling  
20 campers began unstacking.

Songs we sang were merry and gay  
Loud and noisy, we like 'em that way.



HEAD TIRED  
LISTENING



HEAD TIRED  
WALKING

White and black bones they did  
rattle as Chief Ed's tribe gave  
tom-tom battle

Indian game lost Chief Don a slave  
Loss of wampum made them rave.

Laggard hikers came up the hill  
Just as everything was still.

Medicine Man Charlie cast a spell  
And Napi stories he did tell.

Indian legends Nature lore  
Our faith in mystery did restore.

Inspiring mood melodies rang  
Thru rustling trees as we sang

And bade the hikers all goodnight  
More crazy songs, some impolite.

Finally fire flames flickered low  
Into slumber bags we did go

Fuzz stick kindling flared and fired  
Some sleepy Chat Campers desired  
Their outdoor breakfast in bed  
But Cook Harry said "Drop Dead!"

Some lazy labbers were a-salted.  
Ken was insulted-Chaos resulted.

Sausage sizzled and flapjacks flipped  
Nutricious juices and coffee we sipped.

Campsite cleaned, air mats deflated  
Downward we hiked our spirits elated.

If YOU want the mostest FUN!  
Try scorched cakes in the dawning sun.  
Skipper Vern piped us back aboard  
Go on an overnight YOU'LL NEVER BE BORED.



HEAP  
TIRED

## Song of the Hikers

PUT YOUR HAND IN MINE

Oh Chatco labbers  
put your hand in mine

Adventures are waiting  
and we have a sign

That if you'll smile  
in true Chatco style

You'll find L\*I\*F\*E  
worth while.....

\*\*\*\*\*

Live life as though today were all,  
As though this very morning you were born  
Your yesterdays are days beyond recall,  
Tomorrow does not come until the morn.

Rest not upon the victories you have won,  
Because you lost - surrender not to fear.  
Your yesterday was ended with the sun,  
Tomorrow has not come.  
Today is here.

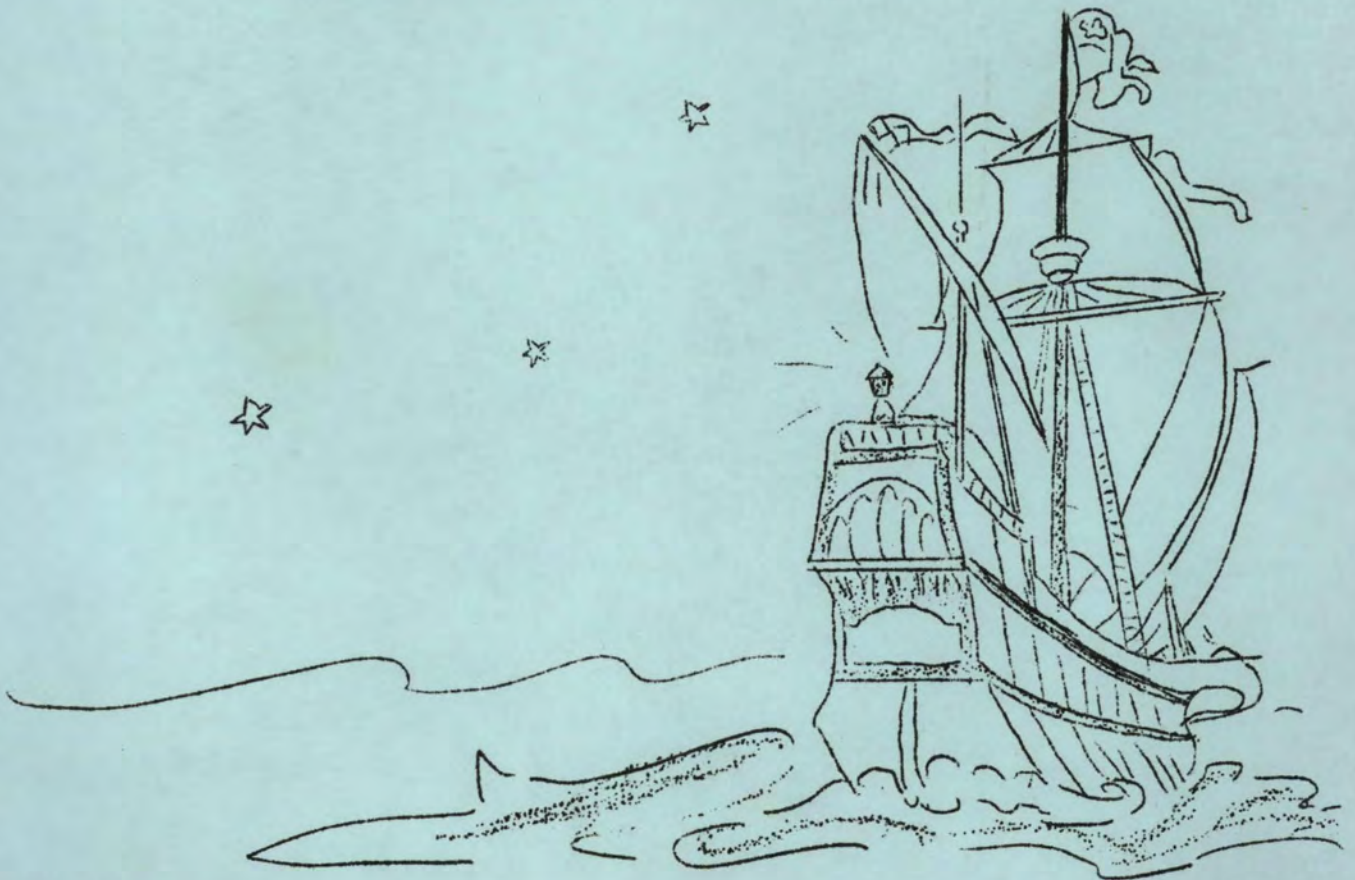
- Douglas Walloch

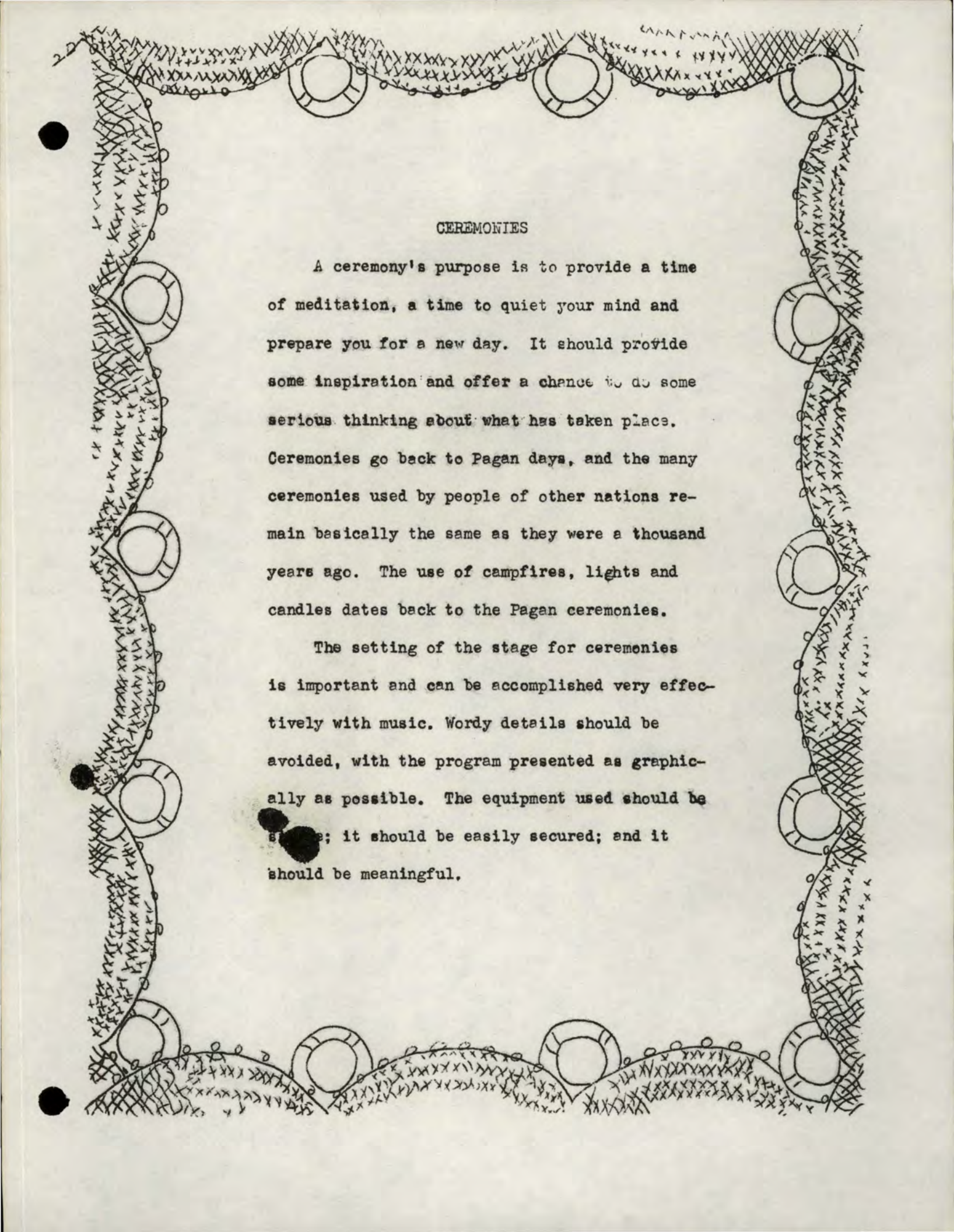
# CEREMONIALS



## A CEREMONY

A ceremony is a gathering of goodly folk,  
They sing the old songs together and the stars sparkle closer.  
They tell old tales and legends,  
And the beasts of the field, the birds,  
And people from olden times and far away places are near.  
Their faces glow in the leaping light of the fire  
And each reveals his own inner light and his longing.  
They sit silent and the murmur of the trees  
And the tongues of the waves on the shore  
Speak to their hearts while thoughts too deep for words are shared.  
A ceremony is a gathering of goodly folk  
Where each heart beats with the glory that is in us all.





## CEREMONIES

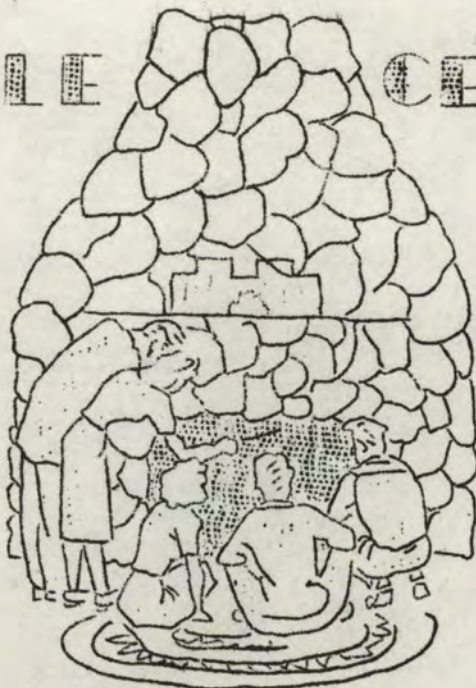
A ceremony's purpose is to provide a time of meditation, a time to quiet your mind and prepare you for a new day. It should provide some inspiration and offer a chance to do some serious thinking about what has taken place. Ceremonies go back to Pagan days, and the many ceremonies used by people of other nations remain basically the same as they were a thousand years ago. The use of campfires, lights and candles dates back to the Pagan ceremonies.

The setting of the stage for ceremonies is important and can be accomplished very effectively with music. Wordy details should be avoided, with the program presented as graphically as possible. The equipment used should be simple; it should be easily secured; and it should be meaningful.

# CANDLE CEREMONY

The Chat Candle fireplace mantel, to its well worn condition that a section had to California to This year we re-investment in the back by <sup>FIVE</sup> seven of our California lab.

At this point candle were lit:



was placed on the Attention was called dition and the fact been removed and sent kindle the Redwood Lab. ceived a return on our "Aloha" song brought labbers who visited the *Mary Fran, Belle Laila, Hatt Bill B,*

five portions of the

## Appreciation of Nature - Captain Vern

Here at Chatcolab we find ourselves in a beautiful natural setting. In our camp or along trails nearby we can discover interesting truths about a myriad of things, from the low growing Trillium whose fragile beauty lasts but a few days to the magnificent pine whose life may span centuries. And besides the plants there are many animal species that are also a part of the forests community. Get acquainted with any of these members of Nature's family and you will count them as friends.

Then there are the Indian Cliffs that have stood through thousands of years with little regard for time. They hold lore of the red men who once stalked their slopes for wary game that came for drink at the springs. Our surroundings here can give too much for us to pass our time here without giving them notice.

For us one great truth abides in nature: there is a giving and taking, a sharing by all living things for the coexistence of all.

## Fellowship - Marcia

Fellowship is a wonderful word - it stands for so many things and means so much. But here at Chatcolab it is actively and vividly portrayed. Here we spend one week together, sharing our time, our ideas, our fun, talents, knowledge and our philosophy.

Life is sweet, just because of the friends we have made  
And the things which together we share.

We want to live on, not because of ourselves  
But because of the people who care.

It's giving and doing for somebody else,  
On this, our life's pleasure depends.

The joy of it all when it's all summed up,  
Is found in the making of friends!

To me, Chatcolab and Fellowship are synonymous.

### Activities - Joe

At Chatcolab there are many activities in which a person can participate. For those who wish to learn a craft there are special resource people on Board who will be conducting craft workshops. People who feel artistic may want to try "Peasant Painting" which is a very enjoyable pastime. Those of you who feel creative may get much enjoyment out of learning to be creative in the "Creative Arts" workshop. If you have ever had the desire to learn to make your own wallets or belts the opportunity has come because there is a "Leather Working" workshop on Board. After you have finished your leather belt you may wish to make a silver buckle for it. All you have to do is go over to the "Silver working" workshop and make a buckle. Anyone who has a fascination for silver can learn to make many different silver ornaments and rings in the silver working workshop.

Rocks are a very common element in most localities and are usually considered a nuisance. If you want to find a very worthwhile use for them you should attend the "Stone Polishing" workshop. You will be astounded at the beauty in certain types of rocks. They can be used in rings, tie clasps, etc. If you love fly fishing and are tired of having to buy high priced flies you can remedy this by learning to tie your own flies at the "Fly Tying" workshop. For women who like to make their own jewelry fly tying materials can be made into ear rings and other ornaments. The flies you make are guaranteed to catch fish "because you made them."

"Copper Enameling" is a craft which is becoming very popular, so you may wish to learn how to do this while on the voyage.

You do not have to attend just one workshop for the whole voyage. You may attend as many of the above-mentioned activities as you can master.

Those of you who have a demonstration which you feel would benefit the people aboard will be given the opportunity to present them to the passengers during this voyage. Other activities such as singing, dancing, picnics, fish fries and overnight camping will be enjoyed during the cruise.

The enjoyment and knowledge you receive on this voyage is up to you individually. You can share and learn many useful ideas to take home to the people with whom you associate.

### Fun of Recreation - Leila

Some of us as we are working with groups seem to lose sight of the real value of recreation--just to have fun. Recreation includes all of the things we do that we don't have to do and are doing them just for the fun of it. Without fun, our lives would be pretty empty.

Here at Chat we will have the fun of learning new things, meeting new people and sharing in a new way of life. As the week progresses, we will be busier and busier, doing a lot of things that are really work but they won't seem like work because we are having so much fun doing them.

There are some here, like myself, who cannot sing, but we have just had a lot of fun singing together--singing for the sake of singing. Let's play for the sake of playing too.

We find the greatest pleasure and satisfaction in doing things ourselves so we hope all of you will participate in everything here at Chatcolab, and I know you will have a week brimming over with a lot of fun!

### Sharing - Ken

We can never give of ourselves and end up with less. We always gain. In the area of ideas this is also true. We learn first through hearing. It is good that we hear ourselves. Until we put our beliefs into words and share them, we are not sure of what we believe. At that many of our ideas are molded and some are discarded. Through this process we find ourselves, as seen in the mirror that the group provides. Sharing is gaining, and the dividends are compounded.



## Monday Eve Ceremony - Hawaiian Theme

The singing of "What Aloha Means" set the stage for the ceremonial, with a setting on a shadow screen of palm trees and an active volcano. After the song was finished, the tune was hummed through with a hula dance on the shadow screen. This was followed with a description of sailing into the Island of Oahu aboard the U.S.S. Icebreaker:

As we approach Honolulu, Diamond Head is first visible to our right and then Waikiki Beach appears, with Pearl Harbor to our left. As we approach the docks Aloha Tower is visible. As we disembark onto the dock we are given the traditional greetings and leis, then take off to visit the many scenic and historic spots on the Island of Oahu, not forgetting Kaulakaula Pass.

We now board the inner island steamer to visit some of the other islands. Molokai is on our right as we steam toward Maui and Hawaii. Molokai is known as "The Rock" and is well named, with much rock and red soil visible as we pass.

Maui is known as "The Valley Isle!" As we approach the harbor of Kahului we see this beautiful valley ahead of us with high mountains on our left and the extinct volcano of Haleakala reaching high into the sky on the right. There is much sugar cane and apple produced here. There is much many acres of pine-

Hawaii is in the group of Mauna Loa of the large-ranches in located on In the spring the Island air the many flowers profusely the but especially

The Islands tradition with colorful history that attracts many tourists each year. There are many legends that relate to their pagan beliefs in their gods of the past.

Pele is the Goddess of Fire, and when angered or displeased she shows her anger by volcanic eruptions. Pele showed her anger at Pearl Harbor and again when statehood for Hawaii was debated two years ago.

Pele's sweetheart is the Pig God, and in order to please her and stop the volcanic eruptions the people must sacrifice pigs. The elaborate decorating and burying of the pig for roasting at Luau's relates to this background.

As the foregoing legend was told, the volcano behind the shadow screen erupted.

The ceremony finished with group singing.



the largest island with the twin peaks and Mauna Kea. One est cattle the world is this island. of the year, is heavy with that blossom year around, in the spring.

are rich in their very and folklore



## BEACH CEREMONY

Tuesday night

After a ship wreck party, the life line was thrown out for a candlelight ceremony on the beach. The theme for the evening was "A Shipwreck." After everyone had taken hold of the lifeline and were guided to the beach, they took places on the steps. The program began with the singing of two songs followed by a short explanation of ships and reefs. A few lines from the "Wreck of the Hesperus," were given to describe the actual wrecking of the ships. At this time three ships were launched from the end of the pier and sunk on the coral

reef. The story of the building of a lighthouse was described, and three more ships were guided safely to harbor by the lighthouse beacon.

The lighthouse beacon was to signify how Chatcolabbers are guided by the beams of leadership.

Songs were sung while the candles, previously passed out to each individual, were lighted. Again guided by the life line, everyone returned to camp.

Crew members for the ceremony were: Ed Cushman, Bill Bunning, Cecelia Montoya, Helen McKern, Margaret Jones, Catherine Donahue, Judy Stringfellow, Kay Reid, and Russ Slade.

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## CEREMONY FOR FRIDAY NIGHT

There comes a time when the pace must change. . . The lights were lowered and there was soft humming of "Lullaby and Good Night."

Story telling can be one of the richest of expressions. Our two little kiddies were tucked into bed and then their "Mommy" wove a tale of a childhood reminiscence. There was no plot... just a recounting of events.

Papa was called in.... His story was more constructive with perhaps some kind of living guide..... but still built for the time and the place.

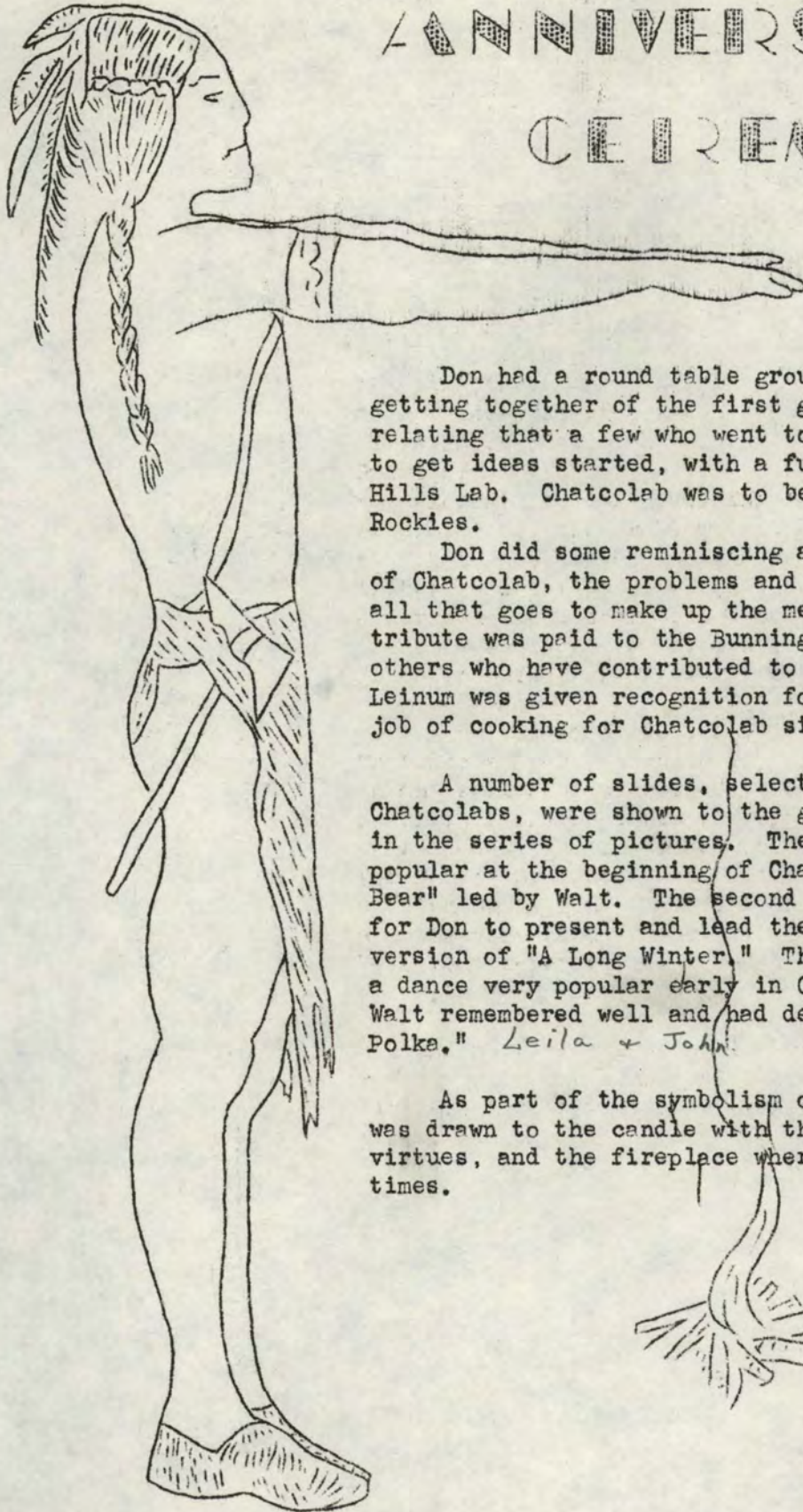
Quietness prevailed and we finished with singing. The words to "Little Ole'" were written in large letters with black chalk on sheets of butcher paper. The group followed the words with a flashlight handled by one of the family.

\*\*\*\*\*

O Lord, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say, and grant me the wisdom of a loving heart that I may say the right thing rightly.

Help me to enter into the mind of everyone who talks with me, and keep me alive to the feelings of each one present. Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others, and make me eager hearted in helping them. Amen.

# ANNIVERSARY CELEBRATION



Don had a round table group who dramatized the getting together of the first group to form Chatcolab, relating that a few who went to the Black Hills Lab to get ideas started, with a fund of \$27 from the Black Hills Lab. Chatcolab was to be the first west of the Rockies.

Don did some reminiscing about the first few years of Chatcolab, the problems and the hilarious moments-- all that goes to make up the memories of Chatcolab. A tribute was paid to the Bunnings, Frank Guardipee and others who have contributed to Chatcolab. Margery Leinum was given recognition for excellent and faithful job of cooking for Chatcolab since the second year.

A number of slides, selected at random from past Chatcolabs, were shown to the group with three breaks in the series of pictures. The first break was a game popular at the beginning of Chatcolab called "See the Bear" led by Walt. The second break was an opportunity for Don to present and lead the group in his enjoyable version of "A Long Winter." The third break produced a dance very popular early in Chatcolab history that Walt remembered well and had demonstrated - "Jessie Polka." *Leila & John*

As part of the symbolism of Chatcolab, attention was drawn to the candle with the five candles of the virtues, and the fireplace where we had gathered many times.



Frank Guardipee has contributed much to Chatcolab in the form of ceremonies, nature work, philosophy, and Indian lore. Frank is a graduate of Carlisle. After a variety of experiences and jobs he came to the University of Idaho where he studied anthropology for two years. Frank adopted into the Pequani individuals who had done outstanding work with the youth of the nation. The Pequani were asked to come forward and be known. Nidhestahko (Chief Mountain) was to receive a gift for Frank Guardipee.

Frank has a complete Piegan costume with the exception of a necklace, and Bill Bunning made a very beautiful silver necklace incorporating the crow-foot design and angular designs customary in Indian art. In the center was a blue stone, symbolizing the sky, on a five-sided figure, symbolizing the five virtues--work, play, nature, fellowship and sharing. Surrounding this figure was a circle symbolizing being surrounded by friends of Chatcolab. The back was engraved "To Frank from Chatcolab friends."

The necklace was placed around Nidhestahko's neck in Frank's absence, and he made the response, finishing up with Frank's traditional placing of the twig of friendship on the fire as it burst into flame:

"Since Chatcolab was young Frank has been an inspiration to and a staunch friend to us all. Although we knew that sometime he would not be with us, we gave it little heed. I think that none of us even faintly realized how much he would be missed until he was not with us in person. We know that he was with us in spirit, that he spent many hours during this week thinking of past Labs, of the many friends who would be present, of the ceremonies at the recreation hall, at the lake shore or at the Indian Cliffs. How he enjoyed nature hikes, and what a great source of information on natural phenomena and the philosophy of living. He is proud of his ancestry, and he did it honor. He is also proud of his association with those of paler skin, and none need be ashamed to call him Friend. Friendship is a powerful term, and he lives it to the fullest. It is not an idle phrase in his book. His stories of Indian lore are authentic, not exaggerated. His manner of telling them creates and maintains intense interest. His stories of Napi, the Moon God of the Pequani are both informative and entertaining. Few of us can approach his combination of keen observation and faculty of descriptive expression. It will be a great but unknown loss to the Labbers who did not know him, an aching void to us who did,

MAKER OF ALL

Guide and protect my people

The Pequani were asked to take the seat of honor near the fire.

The absence of part of the candle is due to the fact that the missing portion was taken to California to serve as another connecting link between the Redwood Lab and ours. The candle has been partly melted down and needs to be remade. Each of you will receive a candle to dip in the wax of the old candle. You are to save these candles so that all will have some candle wax to contribute to the new candle along with the ideas and thoughts that you have contributed to Chatcolab.

Monday Evening, May 12, 1958

Chief White Antelope:

It is with sorrow I write this for it had been my hope that no matter what happened some circumstance would enable me to be with you 'all' at this tenth time of Chatcolet, however, the Maker of All rules our destinies, hence this absense from my people. It is needless to say more, Vern, but inscribe in your note book this time the following:

Oh! Great Spirit,  
Give me to understand,

In understanding give me knowledge,

For from Knowledge  
I will have kindness,

In kindness, I will have love for all,  
friend and foe alike.

In love I will understand myself,  
and have faith.

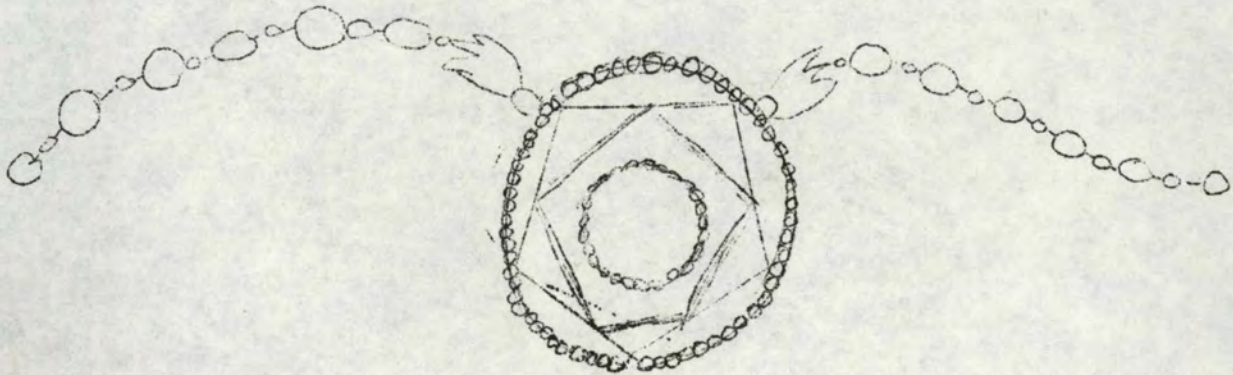
With faith in Thee, Mighty Creator!  
I will know that all is well.

Knowing that, I will have hope.  
Hope that in Thy good time,

Peace and security are for the whole world.

So with that I sign with regret.

Francis X. Guardipee.  
Chief Ah koo in stah mi.



# PROGRAM PLANNING



Figure it out for yourself,  
You've all that the greatest have had;  
Two arms, two hands, two legs, two eyes,  
And a brain to use if you would be wise,  
With this equipment they all began -  
So start from the top and say, "I can."

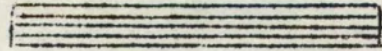
Look them over, the wise and the great,  
They take their food from a common plate,  
And similar knives and forks they use,  
With similar laces they tie their shoes;  
The world considers them brave and smart,  
But you've all they had when they made their start.

You are the handicap you must face,  
You are the one who must choose your place.  
You must say where you want to go,  
How much you will study the truth to know;  
God has equipped you for life, But He  
Lets you decide what you want to be.

Courage must come from the soul within  
You must furnish the will to win.  
So figure it out for yourself, my lad,  
You were born with all that the great have had,  
With your equipment they all began,  
Get hold of yourself and say, "I can."



PARTY



PLANNING

## PARTY PLANNING

By

Sally Schroeder

One of the wonderful things about the evening parties we have had at Chatcolab is the way in which everyone joins in with enthusiasm.

A big part of the success of the parties seems to result from the selection of a good theme, around which the activities of the party take form. Watching the theme take shape is an amazing experience. The party committee meets, and tosses about some ideas for a type of party they would like to have and some possible themes for building it. When a theme has been selected that seems to offer some good possibilities for activity, the committee selects a chairman whose job it is to coordinate, and divides into four working parts.

One part of the committee works on build-up, working up stunts, skits or the like to give those who are coming to the party some clues as to the theme, when to come, what to wear, and occasionally even what mode of transportation to use to get to the party and what route to take!

A second group on our committee works to create atmosphere. They take over where the build-up folks leave off after folks arrive at the party. Their job is to further create mood by decorating, or even more fun, having those arriving at the party pitch in to provide decorations in keeping with the theme.

The third segment of our party committee works on the program proper; selecting games and activities in keeping with the theme, the size of the group, its ages, etc. Their responsibility is having the party progress smoothly from one activity to another with variety and interest.

The last part of our party committee is responsible for refreshments, and their job is to work the refreshments smoothly into the party in keeping with the theme - in a manner that will avoid the usual break where someone stands up and says "That's all the party folks. Line up over here for refreshments."

\*\*\*\*\*

### THINGS TO FORGET

If you see a tall fellow ahead of the crowd  
A leader of men, marching fearless and proud,  
And you know of a tale whose mere telling aloud  
Would cause his proud head to in anguish be bowed,  
It's a pretty good sign to forget it.

If you know of a skeleton hidden away  
In a closet, and guarded and kept from the day  
In the dark, and whose showing, whose sudden display,  
Would cause grief and sorrow and lifelong dismay,  
It's a pretty good sign to forget it.

If you know of a thing that will darken the joy  
Of a man or a woman, a girl or a boy  
That will wipe out a smile or the least way anncy  
A fellow, or cause any gladness to cloy,  
It's a pretty good plan to forget it.

\*\*\*\*\*



# ALL ABOARD

## Sunday Evening Party

The build up for the "Welcome Aboard" party commenced at the supper table, where passport pictures were drawn in a game in which a portion of the body was drawn by each person, then folded over, and the next portion added by the next person. The last person drew the feet and signed "his own" picture. The pictures were then brought to party, where the customs officials checked them, and then required that the proper credentials be obtained. These were the signatures of the persons whose first or last names began with the letters of each individuals names.

Games which were appropriate for maindeck activity followed----- the "Deck Promenade" (also known as Crazy Conversations) Musical Madness, Deck Chair Relay, Baggage Relay, and Lower the Boom (otherwise known as Come My Love.) The ship's bar then opened, and refreshments were served from it. The group then gathered around the fireplace for the ceremony.

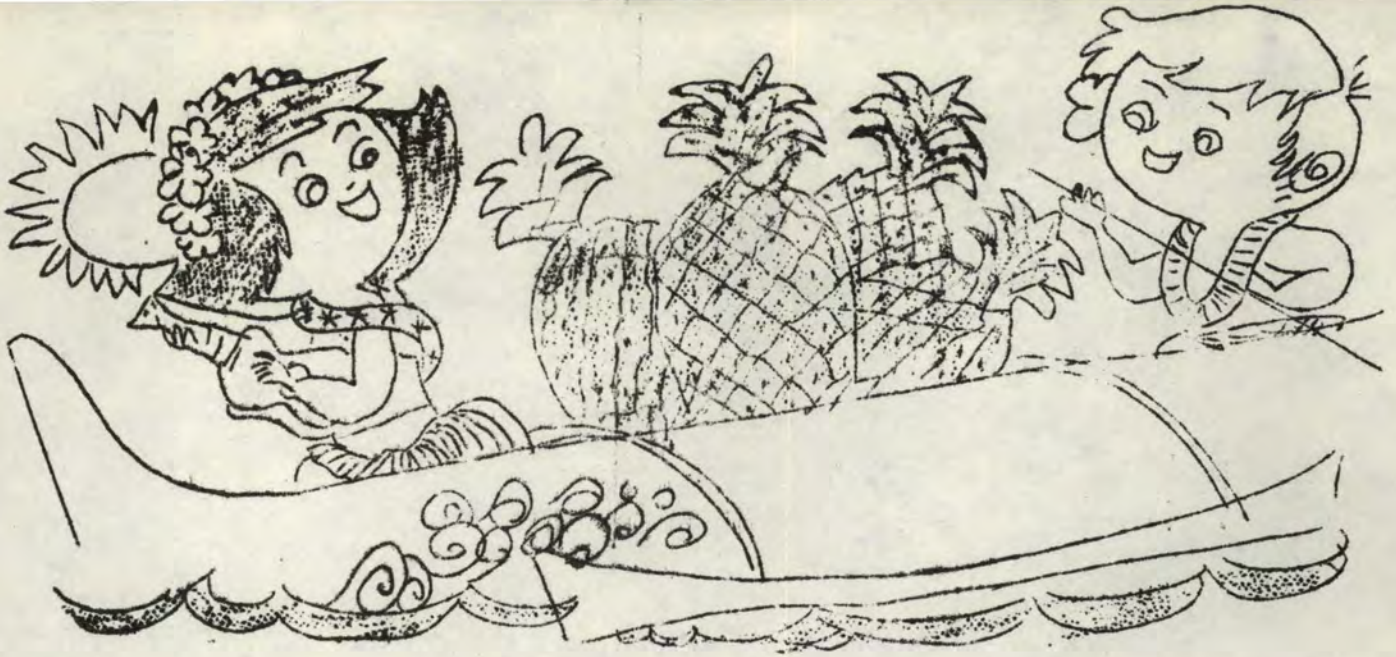


### Lower the Boom

Come let's walk around the deck  
(Repeat twice more)  
The centers go to the galley yet.

Raise the yardarm toward the moon  
(Repeat three times)  
Now is the time to lower the boom,

Starboard swing the one you've got  
(Repeat once)  
Now the larboard part the same  
And all join hands to walk again



## HAWAIIAN PARTY

### Decorations:

Shadow scene behind sheet - volcano, moon and palm trees  
 Palm trees made from cardboard and paper rolls for trunks  
 Places on walls denoting family colors.

### Promotions:

Captain's announcements at dinner telling that ship would be landing on Hawaii for a stop-over. Meet in mess hall at 8:00 p.m. prepared to go ashore.

### Build-up

"Hula" (bunny hop) line--same basic "to the left; to the right; 1 step back and three forward," but instead of hopping do it smoothly and with a little hip swinging and arm movements.

Did this from mess hall to rec hall to the accompaniment of Hawaiian music.

### Program:

Mixer dances (Walt) - (included in section on dances)

1. Lead on down old Waikiki (Rei River Valley)
2. Diamond Head Stroll (Oklahoma Mixer for 3)
3. Oahu Shuffle (Come Let Us Be Joyful)

Contest Games (Don and Ken) - (included in section on games)

- |                     |                                 |
|---------------------|---------------------------------|
| 1. Balance act      | 3. Balance and strength contest |
| 2. Feat of strength | 4. "Pig Poi"                    |

Queen Contest (Ed and Joe)

Each family chose its shapeliest male to enter the contest and dressed him in a costume of newspapers. The judge, Colonel Joe Morris, was introduced, and after a parade of the contestants he announced his placements with reasons--some were too long and waisty, others too bony, too compressed, overfleshed, or aged. The Grand Champion, Ian Garber, was chosen for his symmetry.

### Refreshments:

"Hawaiian punch" - made from Kool-Aid and 7 Up

"Poi" - crackers and dip made of minced clams, onion soup, cream cheese



### SHIPWRECK PARTY Tuesday

To advertise the party the Build-Up Committee gave distress signals: "S.O.S. -- Come to the rescue! Our ship is going down!" This was done at lunch the day preceding party.

Lunch the day of the party there were footprints made throughout the center of the dining hall.

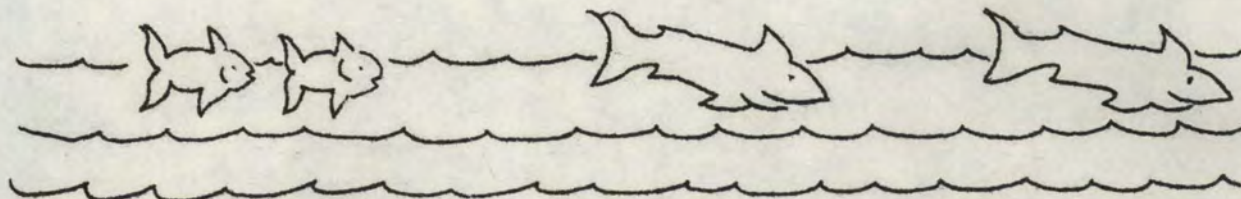
Dinner tables just before the party were arranged all over the room with pieces of driftwood, glass balls and floats representing debris washed ashore. There were also bottles on each table containing instructions for abandoning ship (invitations to the party). The people at each table represented the boatloads that were to be rescued. They were also to come to the party in boatloads and bring an article they would least want to take with them.

For atmosphere at the party the hall was decorated with palm trees made of newspapers, sea shells, glass balls, driftwood and moss.

On arrival each boatload was given material to make their own shelter for survival. They each picked out an island to land on and gave a charade so the rest could guess the name of their island.

Games played were Pass the Lifeline, Lifesaver Relay, Pebble Relay, Crusoe and Friday, Flotsum and Jetsum and the Ocean Is Stormy. There were several folk dances.

Refreshments were delightfully served when several hail and hearty swabbies pulled the distress ship into land with the remaining rations aboard--crackers and anchovies and punch.





#### Build Up:

After each person had "drawn" their names as picture charades at lunch, it was announced they would need them as tags for the party. At tea Laura Loertscher and Stan Robbins gave a skit telling each other of the invitation and who was invited, the time, place and what to wear. At supper time an invitation on a birthday candle card and a "box" tied with red ribbon was presented to the eight nautical families. Airmail special letters also came to each family. They were told where to meet and the route to take to the "beach" which was off bounds, and directed to come dressed to represent different things.

#### Decorations:

Barbara Fry, Annette Bienk and Ruth Tilson decorated the hall with balloons and greens.

#### Program:

After arriving the Birthday Ceremony was presented. Then each family marched around the room to show off their costumes.

Georgia Burgess, Mary Meier and Annette Bienk were in charge of games which included: Family Talent, Crows and Cranes

Chuck Robbins gave a reading "The Foolish Question" a copy of which follows:

You've heard of foolish questions, and no doubt you've wondered why,  
A person who would ask one could expect a sane reply.

Did you ever take your girl a box of candy after tea and notice how  
she grabs it, then says, "Is this for me?"

Foolish Question!

And you should answer when you can,

No, it's for your Mother or your Father or for John the hired man,

I just wanted you to see it, now I'll take it all away.

Now there's a question that you hear most every single day.

And then you all have met the man who stops you on your way, and asks you  
where you're going, and listens, while you say you are going to the funeral  
of poor old Brother Ned. And after you have told him, he will say, "Why,

is he dead?" Foolish Question!  
And you might as well reply,  
No, he always thought he'd have his funeral first, and after while he'd die.  
Brother Ned was so original, he wanted it that way.  
Now there's another question that you hear most every day.

And then most every morning there is someone round the place,  
Who sees you take your shaving brush, and lather up your face,  
And as you give your razor a preliminary wave,  
That fool will always ask, "Are you going to take a shave?"  
Foolish Question!  
And your answer is, I hope,  
No, I'm not at all prepared for shaving, I just like the taste of soap.  
I like to take a shaving brush and paint myself this way.  
Now there's a question that you hear most every day.

Now suppose the elevator boy forgets to close the doors,  
And you should stumble down the shaft, past twenty seven floors,  
And as you hit the bottom, and are lying there, inert,  
The first one who approaches will exclaim, "Why, are you hurt?"  
Foolish Question!  
And your dying words are, no,  
I was in such an awful hurry, and this elevator goes  
so blasted slow,  
I find I save a lot of time by coming down this way,  
Now there's a question that you hear most every single day.

Refreshments: Pink lemonade and birthday cake were served by Margaret  
and Gladys.

After refreshments, presents from each family group were presented  
--some for the use of Chatcolab and some for the Redwood Lab.

#### FRIDAY NIGHT PARTY

This party was planned as an informal social get together.

Build Up: At dinner each person was given a piece of paper cut into a  
geometric design, such as a square, triangle, circle, etc.  
This was a means of dividing into groups. Each group was  
asked to prepare a skit and a quiet type game to teach the  
others.

Program: The groups presented their skits and games.  
Games included Chain Reaction,  
Relay of Opening the gum package  
Buz, Buzz  
Ring the bottle  
Terrible Art

Refreshments: Punch

# GAMES



## LET'S PLAY

Let's dream like the child in its playing;  
Let's make us a sky and a sea,  
Let's change the things 'round us by saying  
They're things as we wish them to be.  
And if there is sadness or sorrow,  
Let's dream till we charm it away.  
Let's learn from the children and borrow  
A saying from childhood: "Let's play."

Let's play that the world's full of beauty;  
Let's play there are roses in bloom;  
Let's play there is pleasure in duty,  
And light where we thought there was gloom.  
Let's play that this heart with its sorrow  
Is bidden be joyous and glad;  
Let's play that we'll find on the morrow  
The joys that we never have had.

Let's play that we have done with repining,  
Let's play that our longings are still;  
Let's play that the sunlight is shining  
To gild the green slope on the hill.  
Let's play there are birds blithely flinging  
Their songs of delight to the air;  
Let's play that the world's full of singing,  
Let's play there is love everywhere.



# GAMES

by Walt Schroeder

Games are a form of recreation which have been with us for countless years. From the time when men sought for ways to amuse themselves for their families, games have been a part of our everyday life.



Cooperative recreation is in many communities tempering the effects of the rivalry created by competitive sports. Cooperative recreation allows all to participate instead of just a few while others watch. Instead of fostering rivalries between communities they provide a form of recreation in which communities really learn to play together.

Here are some hints to recreation leaders:

1. Be friendly, enthusiastic and interested in each person. (This isn't number one without reason.)
2. Know your games well.
3. Plan your games carefully for the people, the time, and the place.
4. Arrange the games so the change from one to another can be made smoothly. Use a list of the order in which the games are to be played.
5. Explain the game from where you will be seen by the group. Play the game yourself or watch with keen interest.
6. Give instruction slowly and distinctly. Demonstrate whenever possible.
7. Do not give instructions until the group is quiet. A raised hand is far better than a whistle or shouting.
8. Do not run the game into the ground. Play until it's at its best, then change to another game.
9. Let others share in the game leadership.

Many times you will be called on to lead recreation at a moments notice. Something which works very well is to write the names of several games that you know on an index card or onion skin paper and carry it in your purse or billfold. My mind often goes blank when asked for a game at the spur of the moment and I find the card helpful as a reminder of at least a few of the games I know.

Let's Play!!

# G A M E S

NAME OF GAME \_\_\_\_\_

**M A T E R I A L S:**

TYPE of GAME: ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER of PARTICIPANTS or TEAMS?

APPROPRIATE FOR WHAT AGES:

D I R E C T I O N S:

Comments

**VARIATIONS:**

GAME OBJECTIVE - Purpose: (For example: Creativity? get Acquainted?  
Utilize skills? Contest?)

NAME of REPORTER .....

Game played when?

PARTICIPATING CREWS?



## ICE BREAKER GAMES



Name of game: I HAVE A HORSE FOR SALE

Type of game: Quiet, indoor or outdoor

Directions: Players sit or stand in a circle facing the center. Two people are in the center, one is the "seller" and one is the "horse". The "seller" takes the "horse" to a player in the circle and offers to sell the "horse." The object of the game is to make the "buyer" laugh. While discussing the merits of the "horse" for sale, "the seller" uses whatever sales talk he can think of, and the "horse" assists by appropriate actions and sounds. If the "buyer" smiles or laughs he then becomes the "horse". The "horse" graduates to "seller", and the "seller" takes a place in the circle.

Name of game: RABBIT

Type of game: Quiet, indoor or outdoor

Directions: Everyone forms a circle in a squatting position. The leader, who is in the circle with the rest of the players, asks the one next to him, "Do you know how to play rabbit?" If he doesn't he says "no" and asks the next one and so on around the circle. The last person asks the leader and the leader also says "no, I guess we can't play rabbit then."

Name of game: DOG HOUSE

Type of game: Quiet, indoor or outdoor

Directions: The players are in a circle with one person "it" in the center. "It" points to a player with either right hand, left hand or both hands and counts to 10. If the player is pointed to with "its" right hand he must give the name of the person on his right. If pointed to with "its" left hand, he gives the name of the person on his left. If he is pointed to with both hands he must give his own name. If he cannot give the name or gives the wrong name, or does not give the name within the count of 10 he goes into the "dog house" and takes the place of "it."

Name of game: THIS IS MY NOSE

Type of game: Active, indoor or outdoor

Directions: The players form a circle with "it" in the center. "It" goes to a person, and might point to his nose and say, "this is my ear." The other person must then point to his ear and say, "this is my nose." The parts of the body can be varied, but the opposites must be named by the one to whom the "it" points.

Name of Game: A WHAT?

Type of Game: Active, indoor or outdoor-ice breaker

Arrange the group in circles of 10-15. Select a starter who chooses two objects of any kind. He starts one object to the right, saying: (for instance) "This is a poop." The person on the right then asks the starter, "A what?" Starter then says, "A poop." The object is then passed on to the next person on the right, the passer saying, "This is a poop." As he receives the object the third person asks the person who just gave it to him, "A what?" who in turn asks the starter. The message is passed out farther and farther with the question always coming back to the starter. When this is started on the right then do the left, with object and another name. The object of the game is to get both objects all the way around the circle and back to the starter.

Name of Game: PAPER SACK RELAY

Type of Game: Quiet, indoor or outdoor

Form two lines, give the leader of each line a paper sack which contains a pair of large gloves and chewing gum. The leader puts on the gloves, opens the chewing gum, takes the gloves off, puts them back in the sack and passes the sack to the person behind him. The first team to open all the gum with their gloves on wins.

Name of Game: BIZZ BUZZ

Type of Game: Quiet, indoor or outdoor

Everyone forms a circle and starts counting around the circle. When number five or any multiple is arrived at, that person should say "Bizz!" The people numbered seven or any multiple of it should say "Buzz." This game may be used as an elimination contest with the last person left who has not made a mistake the winner.

Name of Game: CHAIN REACTION OR WASHING AN ELEPHANT

Type of Game: Quiet, indoor

Three people are selected to be sent out of the room and while they are gone, the group decides on some activity such as washing an elephant, doing spring cleaning, or a man taking his girl to a movie. One person from the group is named to act this out for one of the three who were out. He then demonstrates (without being told the activity) what he saw. The second person demonstrates for the third person, who acts out what he saw and tells what he thought he was doing. This can be a lot of fun if the original demonstrator does a good imitation.

Name of Game: FLY GAME

Type of Game: Quiet, indoor or outdoor

One person asks the others around if they will play a game with him. When they reply yes--pick one in particular to play with you. Cupping the hand closed as if you are holding something you tell everyone you're holding a fly. Then you peek into your hand and tell them that he is getting awfully hot, in fact so hot you'll have to take his coat off. Very gingerly go through the motions of removing the coat and ask the chosen person to hold it very carefully. Repeat the story--the fly is still awfully hot and you will have to remove his hat - shoes etc. Each time hand the supposed clothing to the person to hold. When you finish, ask the person holding the clothes, "Do you really think I have a fly in here?" The usual reply is "no" to which you then ask "Well, then why are you holding his hat and coat?"

Name of Game: FLOTSAM AND JETSAM

Type of Game: Active, indoor or outdoor

The group forms a large circle. Pass three bags with garments of odd sizes and shapes enclosed. When the music starts the bag passes around the circle and when it stops the person who is holding the bag must get in the middle of the circle and put the clothes on. The first one of the three to get the clothes on is the winner, then start the music and repeat the game again.

Name of Game: CRUSOE AND FRIDAY

Type of Game: Active, indoor or outdoor

A circle is formed and a "Crusoe" is chosen and goes into the center of the circle blindfolded. Another person is chosen as "Friday." The two call each other and "Crusoe" tries to catch "Friday" by listening to where his voice is coming from. When "Friday" is caught another couple is chosen.

Name of Game: LIFESAVING RELAY

Type of Game: Quiet, indoor or outdoor

Teams are formed with an equal number of participants in each group. Each person is given a toothpick to put in his mouth and the leader is given a lifesaver to put on his toothpick. With hands behind their backs the next person tries to take the lifesaver off the toothpick of the leader and on to his own without dropping it. This continues on down the line to the end.

Name of Game: OVER AND UNDER RELAY

Type of Game: Active, indoor or outdoor

The players line up in two even lines. Beginning with the first person the ball is passed over the head, then the next person passes it between his legs to the one in back of him. When the last person receives the ball he runs to the head of the line and starts the ball down the line as before. This continues until each person has started the ball and the original person is heading the line again.

Name of Game: HUNTER, GUN, FOX

Type of Game: Active, indoor or outdoor

The players are in two lines facing each other. The person on the left is captain and each time he tells the members of his team the action they will do. Hunter is represented by standing with the arms folded across the chest and saying "ah." Gun is using the arms as if shooting a rifle, and saying "bang." Fox is show by raising the fingers to the side of the head and saying "yip, yip." The leader counts to three and the team act their part. Points are awarded as follows: hunter over gun, gun over fox, and fox over man. Each time a new person is captain.

Name of Game: SPUD

Type of Game: Active, outdoor

All the players are given a number. One player stands in the middle with a basketball or volleyball, he then throws it in the air and calls out a number. The person with that number comes forward, catches the ball and yells "spud". In the meantime the other players are running in all directions but they must stop when you call out "spud." If the player whose number has been called catches the ball he gets five steps toward any person, if he does not catch the ball he gets three steps. He throws the ball at anyone and if he hits them he gets one point; after four points have been accumulated everyone goes through the spanking machine.

Name of Game: PACKAGE UNWRAP

Type of Game: Active, indoor or outdoor

The group is in a circle, the start passing a well wrapped package to the right while music is playing. When the music stops, the person holding the package starts to unwrap it. When the music starts again resume passing the package. The person who finally gets the package unwrapped gets to keep the prize. Use a fast tune and do not allow much time for each person to unwrap the package.

## Game by the Dunsings

### ALLE MEINE GESELLEN ARBEITEN FLEISSIG ( ALL MY APPRENTICES WORK HARD)

All players sit around the table, the "Master" sits so that everybody may see him. Each "Apprentice" gets a trade and decides on an appropriate motion for his trade. Then the "Master" says: "All my apprentices work hard" and everybody starts pounding the table with his index fingers - very rhythmically in the rhythm the "Master" suggests. If the "Master" quits everybody must stop immediately or pay a forfeit.

As all "apprentices" work hard the "Master" will do one trade - all players continue pounding the table with their index finger and only the "apprentice" who works at the trade will do the motion with the "Master." If any player does it he must pay a forfeit and if anyone quits pounding the table he - too - must pay a forfeit.

This can easily be done with larger numbers of people and without a table. "Work" by pounding your thighs with the palms of your hands and use just about six to eight trades. Several people may do the same trade. Instead of collecting forfeits you may ask each player to keep track of his errors and collect pennies--one for each error.

#### Suggested trades and their motion:

Tailor	Pulling needle through material
Baker	Kneading the dough
Cobbler	Pounding pegs into a shoe
Barber	Soaping your face
Carpenter	Using a plane
Painter	Painting a wall
Farmer	Milking a cow

A couple was selected by each family for this feat of strength. Girls stood face to face locking both hands, and the fellows put their arms around the girls waists and pulled. The couple pulling their opponents over the line was the winner.

#### PIG POI

"Pig Poi" a real old traditional Hawaiian game, consisted of selecting two "pigs" and two "drivers". The "pigs" were blindfolded, and a chair was set at the far end of the room for each of them to walk around. The "drivers" stood on the starting line and tried to guide the "pigs" by shouting signals which meant "turn left" or "turn right."

This game is a test in balance. Each group sends out its "best balanced member" who has to sit on the round part of a #10 tin can, feet off the floor and tie a knot in a paper napkin without falling on the floor.

Name of Game: PASS THE LIFELINE

Type of Game: Active, indoor or outdoor

Teams are formed with equal numbers of participants on each side. Each leader puts a wooden float between his legs at the knee and runs to the other end of the room and back. If the float is dropped he must return to the line and start over. Each player, in turn, does the same until each person has participated thus determining the winning team.

Name of Game: OCEAN IS STORMY

Type of Game: Active, indoor or outdoor

Couples sit on chairs which are grouped in twos all over the floor. The head couple lead off dancing around the room doing crazy steps. When the head couple stamp the broom in front of another couple they rise and follow doing the same motions. When nearly everyone is on their feet the head couple drop the broom and sit down. Everyone scrambles and tries to get a chair still keeping their partner. There will be one couple left standing and they will take the broom and lead the next dance.

Name of Game: PEBBLE RELAY

Type of Game: Active, indoor or outdoor

*Grasp right wrist of person on your left.*  
Form two teams, standing in two straight lines. Put 10 rocks on a chair at the front of each team. Everyone in the two lines clasps hands and the first person starts passing the rocks back from hand to hand. The rocks go all the way down the line and back again to the chair, if any are lost the team is disqualified. The first team to get all 10 rocks back on the chair is the winner.

Name of Game: NAME AN ISLAND

Type of Game: Quiet, indoor or outdoor

Each team is to decide on the name of an island that they have landed on and then pantomime it for the other groups to guess.

Name of Game: SIX LITTLE DUCKS

Type of Game: Quiet, indoor for children 8 to 10

Chorus: There were six little ducks that I once knew (hold up six fingers)  
Big ones, little ones, there were a few (motion with hands, big and little)  
But the one little duck with the feather on his back, he ruled the others  
with his quack, quack, quack. (hold one finger up on head)

Down to the river they would go, wobble-wobble to and fro. (wiggle rear end)  
Chorus

Into the river they would dive (diving motion) Swim over and under the other  
five (do swimming motions)

### Chorus

When it was time to end the day (go through sleeping motions)  
there were a few who would rather play. (go through motions of hitting  
and playing)

### Chorus

Someday sure as you're alive (wiggle little finger) Little ducks will  
wobble wobble with the other five (wiggle)

### Chorus

Name of Game: ELEPHANT, RHINOCEROS, RABBIT

Type of Game: Indoor or outdoor

The players stand in a circle. To imitate any of the animals requires three players. For the Elephant, the one in the middle holds both hands in fists at the end of his nose to imitate the elephant's long trunk. The player on each side of him hold one hand with fingers spread wide to one of the center player's ears to indicate the large ears of the elephant. One player is "it". He points to a player in the circle and says elephant. To confuse the players he can count to 5 or 10 rapidly. The player pointed to, and the neighbor on each side, do the actions to imitate an elephant. The slowest of the three or the one failing to do his part takes the place of "it" in the center. When one animal is learned, add a second and then a third. For the Rhinoceros the player in the middle makes a nose with two fists on which one or two fingers of the second hand are held up to indicate the horn on the Rhinoceros' nose. The players on each side indicate small ears with a closed fist held by his head. For the Rabbit, the middle player clasps both hands behind him to indicate a cottontail and the side players indicate long ears with the index finger held up.

Name of Game: DONKEY ORCHESTRA

Type of Game: Quiet, indoor or outdoor

The players are in a circle with the "orchestra leader" in the center. Each person plays an imaginary musical instrument when "it" leads by flapping hands in ears as a donkey. "It" stands in front of a person in the circle and leads that person again by flapping ears. "It" then plays the instrument and the person in the circle leads. The object is for the leader or "it" to catch the player in the circle doing the same thing at the same time. When caught doing the same thing, "it" joins the circle and the one caught becomes "it."

Name of Game: SMELLING THE BROOM

Type of Game: Mental

Two people must be in cahoots for this game. One leaves the room while the other holds the broom in a horizontal position between the hands. Someone in the group touches the broom with a finger. The one who left the room sniffs the broom to find the place touched. The one holding the broom tips off the sniffer by slightly wiggling his toes so the movement is seen by the sniffer when he hits the spot.

# MESS-HALL NOTES



## FOOD FOR THOUGHT

### Sunshine Cake

Take a little patience and some charity  
Add a bit of kindness every little while;  
Stir in hope and courage with a dash of glee  
And a taste for seeing other people smile;  
With the ladle known as love mix these things together,  
And the joyful world will have only pleasant weather.  
Cease to frown while waiting for your toil's reward,  
Look on others kindly and forget to hate;  
Give up sadly thinking that somehow the Lord  
Always puts the best things on some other's plate.  
Give back cheerful words to all who may kindly hail you,  
And your cake will seldom fall or the oven fail you.

Let your heart be warm and gay yet keep your temper cool  
The recipe for happiness is still the Golden Rule.







THE MEAN LITTLE RABBIT  
(Just a skeleton of the real thing)

*Ferdinand #5,763.*

The mean little rabbit (make the ears then quickly bring the hands to a chest position and raise your upper lip enough to show your front teeth.)  
Goes scampering over the waving fields of grain (make a waving motion with both hands going to the right.)

He looks down the hill and sees a poor, helpless, defenseless, weak, little (4-H) rabbit.

And before he knows it he goes scampering down the hill (clap thighs) grabs him by the throat (make two fists one on top of the other) and beats him over the head three times (beat fists together quickly three times.)

The other rabbits, all faithful sympathetic club members, gathered 'round and just sat there with big tears running down their faces (stroke cheeks with fingers.)

Up popped the fairy godmother (with thumbs and forefingers make a halo above the head) and said to the mean little rabbit (make proper motion) I'm warning you (shake finger.) Do that twice more and I'll change you into a goon (cross hands in front and look your worst.)

Then the story continues by having the MEAN LITTLE RABBIT promise to be good, then going back scampering over the waving fields of grain and to his cave. He remains there all day Monday and feels that he has conquered this mean urge, but Tuesday A.M. with the rising of the sun he goes out of the cave over the waving fields of grain, looks down the hill, sees the helpless, defenseless, weak, rabbit, goes down the hill, grabs him by the throat and beats him over the head three times, etc. The third time he manages by various devices to control his mean urge until Thursday or Friday morning and it all happens again. This time the fairy godmother changes the MEAN LITTLE RABBIT into a GOON. And the MORAL of the story is---HARE TODAY (make ears) and GOON TOMORROW (make goon.)

TABLE PROGRAM  
Monday noon.

OLD-FASHIONED MELLER-DRAMA

Select three men from the audience and bring them to the front of the room. Announce that they have been chosen to present a play - a Pulitzer Prize winner, but in order to facilitate casting, they will have to audition for their parts. Ask them all to leer--select the one who does best and announce that he is to be the villain. Ask the remaining two to look sweet--select the best and announce that he is to play the part of the heroine. Tell the last one he must be the strong manly type so, of course, he is to be the hero.

Take 3 Kleenex or table napkins and twist them in the middle to make a bow. Give one to each player and tell him that this is his costume. Ask villain to put on his costume - if he can't guess its use, tell him it is his mustache. Have him hold mustache in place, leer, and read the following:

"I am the villain - a terrible guy  
A gay blade - a daring free thinker  
My look and my leer  
Are something to fear  
E-gad, but I am a stinker."



Heroine, then holds bow in hair and reads following:



"I am the heroine, so young and so pure  
So trusting, so shy and discreet.  
My hair and eyes shine  
My form is divine.  
Oh, really, I'm just awfully sweet."

Hero then holds his bow as a bow-tie and reads following:

"I am the hero who saves the sweet gal  
Wid plenty of hair on me chest.  
Just look at de muscle  
Just look at de brawn  
I'm the essence of vigor and zest."



Now that the players are properly attuned to their roles, the great meller-drama is ready to start. Have the following script typed on cards and hand them to each player as his turn to speak comes.

Villain - I've come for the rent.  
Heroine - I can't pay the rent.  
Villain - You must pay the rent.  
Heroine - But I can't pay the rent.  
Hero - I'll pay the rent.  
Heroine - My hero!  
Villain - Curses! Foiled again.

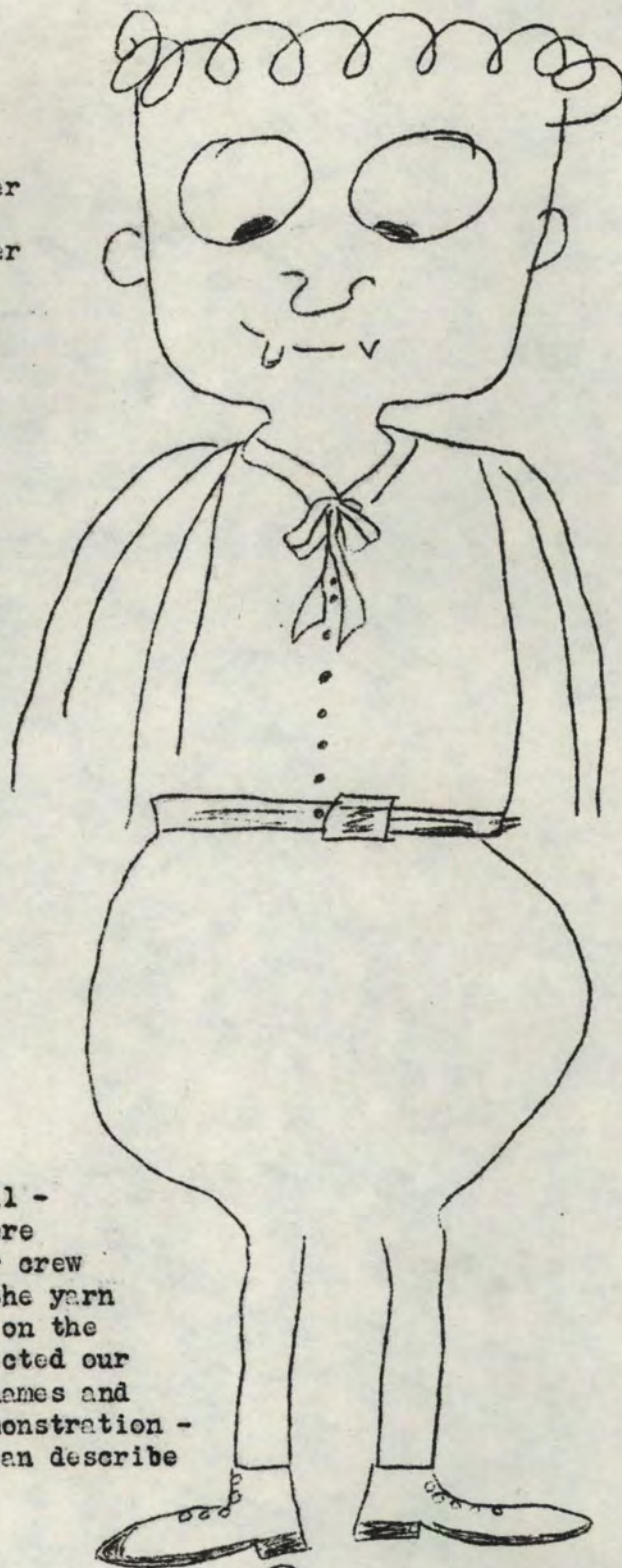
As a reward for their Thespian efforts, you may present them with prizes. In order that the hero may always be full of vigor, give him a small package of vigor. To have the heroine stay sweet, a bottle of perfume. And there's nothing you can do about the stinker except give him a bottle of Air-wick.

## Monday Table Program

We chose seats at the tables of the various ship officers. After dinner we played a game. Each person was given a piece of paper and told to fold it cross wise into 4 sections; then he was to draw on the top portion, a head and a neck, fold the paper so that all but the very bottom of the neck was concealed and then pass it on to the next player who repeated the process with the neck to waist portion and on to the next who drew the waist to knees portion, and the last who drew the knees to feet and then signed his name to the paper. At the finish of the game, it was announced that these were their passport pictures for the embarkation party later in the evening and must be presented to get aboard the S. S. Icebreaker. Then someone from each table introduced his table companions using the passport pictures as the basis of the introduction.

### MONDAY BREAKFAST

When we came into the dining hall - excuse me - the mess hall, we were informed that we had to find our crew table by matching the color of the yarn on our name tags to some object on the table. After breakfast, we selected our crew names and individual camp names and each crew did some sort of a demonstration - honestly that's the best way I can describe it - of its name.

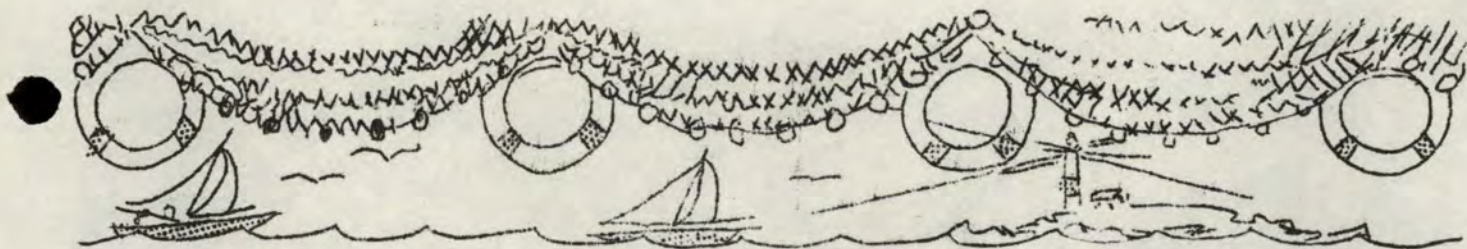


*Ed Cushman*

### PASSPORT PICTURE

### THOUGHT FOR THE DAY

Learn from the mistakes of others, you won't live long enough to make them all yourself.



### Tuesday table program

This stunt can be adapted to the needs and peculiarities of any particular group. It is a good way to raise a small amount of money.

HEAR YE: WHEREAS, the skull and crossbones is fluttering from the yard arm and a mixed and motely crew of murderous cut-throats has taken complete charge of the good ship FRIENDSHIP, the carefree and sharing atmosphere has changed. Pirates are not known for their generosity; they have decided that since you have enjoyed their dinner, you must now pay - you must either disgorge your dinner or your dinero.

HOWEVER, FURTHERMORE, WHEREAS, and since, the American public in the last few years has been somewhat forcibly educated to the necessity of taxation and has become somewhat innured to and stupified by this procedure, the pirates have decided to acquire some of the coin of the realm by the practically painless procedure of taxation, and you may use the pieces of eight on the table.

THEREFORE: we have this day by the power invested in us by the powers that be, appointed 4 collectors of infernal revenue - 4 examples of feminine pulchritude and womanly charm, trained in the bitter school of experience, who will give a vivid demonstration of the proper technique of extracting money without bodily injury or mental torture.

### TO WIT AND TO WHOM IT MAY CONCERN:

All those who have rendered distinguished service to our group by selling Chatcolab to anyone, may now gain our undying gratitude and some belated publicity for their gratuitous and magnanimous efforts by paying a Sales Tax of 1¢.

All those egotistical men herewith present who are trying to cover up a bald spot by any means whatsoever, shall pay a Vanity Tax of 2¢. Any female who is not trying to cover up and is wearing a slipover sweater, and unslack slacks shall pay a like fee.

All those driving cars, 1955 vintage or later must be doing quite well financially speaking and shall pay an Income Tax of 1¢. Those driving Packards or Cadillacs must pay double. Those driving such blooped up buggies as an MG shall pay triple. Those whose cars just couldn't make it to Chat but broke down en route may TAKE 3¢ from the pot to buy a horse.

All those who are exuding an aura of sweetness and delicate fragrance whether it be the stuff Russ uses as a heroine or any cheaper brand of Stin-em-good shall pay a Social Security Tax of 2¢.

Anyone who has had the courage and intestinal fortitude to live in the state of matrimony for a period of 15 years or more - shall for their long run in double harness pay a Utility Tax of 2¢.

All those who had a candy bar during the day or who ate their own dessert plus someone else's for supper are obviously accustomed to living high on the hog and shall pay a luxury tax of 3 ¢.

All those who are obviously over-weight and as obviously love to eat, must therefore overindulge in epicurean pleasure and suffer the consequences therefore. They shall pay a Gas Tax of 2¢.

All those who have made any type of speech since coming to Chat and have assaulted the auditory senses of their involuntary listeners with any brand of oratory, advice or malarkey in general, shall pay a Nuisance Tax of 3¢.

All those who have not been included in any of the above categories shall pay an Amusement Tax limited only by their generosity and by the alacrity of the collectors.

\*\*\*\*\*

Your children are not your children,  
They are the sons and daughters of Life's longing for itself,  
They come through you but not from you,  
Though they are with you, they belong not to you,  
You may give them your love but not your thoughts,  
You may house their bodies, but not their souls,  
For their souls dwell in the house of tomorrow,  
Which you cannot visit, not even in your dreams,  
You may strive to be like them, but seek not to make them like you,  
For life goes not backward nor tarries with yesterday,  
You are the bow from which your children as living arrows are  
sent forth

The Archer sees the mark upon the path of the Infinite,  
And He bends you with His might,  
That His arrows may go swift and far,  
Let your bending in the Archer's hand be for gladness,  
For even as he loves the arrow that flies,  
So He also loves the bow that is stable.

Kahlil Gibran in "The Prophet"



## HOW TO MAKE A PICTURE FRAME

Everybody has a picture around the house that needs to be framed. (Oh, they do so!) Why pay seventy nine cents for a frame when you can make one at home yourself for less than twelve dollars?

All you need are a few simple things you can find in any modern kitchen, like nails, iron glue, C-clamps, nail set, miter box, hack saw and a hardwood tree, preferably one whose trunk is scrooled.

Start by cutting down the tree, removing the bark, birds and squirrels, and sawing a center piece of the trunk into four pieces.

Carefully miter the corners of the pieces at a forty-five degree angle. (Forty-five degrees is twice twenty-two and a half degrees.)

When the four pieces of wood are properly cut, one of them will be a little short, so that the frame will look like a triangle. This is an interesting effect, but not practical unless you have a triangular picture.

Cut another piece of wood equal to the other one. (You know which one I mean.

Glue everything together into a rectangle and clamp together with C-clamps; remove thumb from under C-clamps. Remove glue from thumb. Remove necktie stuck to thumb. Remove necktie stuck to C-clamp.

Nail everything together, and when wood splinters and cracks, throw wood in the fireplace and tear up picture that was to be framed.

For circular frames proceed the same way, but use round wood.





Passengers and crew for the good ship FRIENDSHIP arrived late Sunday afternoon to embark on their annual cruise. They came by train, plane, and car and Ken Branch arrived in a small wheeled vehicle that looked as if it had been put together by a committee.

LIDA BROWN arrived in triumph with Bert and Dot Price. She had spent weeks organizing a snow job to sell them on Chatclab - what it could do for them and what they could do for it. When they finally announced they could come, Lida was overjoyed. "Wonderful," she crowed, "We can take your station wagon."

Capt. Vern Burlison was NOT on hand to greet the newcomers. He obviously has learned that a good executive is one who keeps a worried expression on his Assistant's face.

JANE GATES greeted the lubbers at the top of the gang plank and accepted - I mean extracted - the registration fees. As Tom Macho reluctantly parted with his hard earned shekels, he muttered plaintively, "Now, I know how a cow feels at milking time."

At the first meal, everyone with the help of his table companions produced his passport picture, which brought forth some startling revelations - a couple of minor brawls - and the fact that DON ANDERSON is a boy.

When RUTH LEGAULT opened her luggage at bed time, her dorm immediately smelled like a second rate barber shop, for her shaving lotion had sprung a leak en route. Consequently, if any of you fellows run short of this commodity, you can borrow from her. She has a little left in the bottle with the leaky cork, but here is a lot you can wring out of her long johns. Please, fellows, extract Ruth before you wring - we don't want any more lumpy labbers at lab than we already have.

Don Clayton is worth listening to any time - even when he is asleep. His nocturnal and nasal symphony - "Snoring in Rhythm, Opus ----- in A Minor, has kept some of the musical critics in camp thoroughly aroused. Before camp is over Don will probably learn - "Laugh and the world laughs with you, snore and you sleep alone"- in the brush.

However, sleeping in the brush is no new experience for Don for he and his razor have parted company since coming to camp and he is rapidly producing a bumper crop of unhoppy hairs.

I know now why they name hurricanes after the female sex. Only a terrific holocaust could produce such havoc and strewn wreckage as in on display in the room inhabited - to use the term loosely - by Judy, Gig, Myrna, Karen, Peg, Frances, Katherine and Stringy. It has that lived-in-lock, and in another 2 days, they're going to need a Geiger counter to find their beds.

It's amazing the knowledge we share at Chat. Taking off the shoes at the Japanese Tea revealed that

1. Rhea Cone has a hole in the toe of her sock
2. Joe Morris has a very strong personality and should make a date to go foot-soaking with Sally Schroeder. However, I would like to say that there's nothing wrong with Joe that reincarnation wouldn't cure.

Minnie the Mermaid, in the person of

#### MARY YOUNG

undulated into our fascinated line of vision Monday night. Her costume complete with fin made us all realize that hers is an hour glass figure and not one second of it is wasted. When Russ Slade, Pirate Captain, saw her, his eyes popped out and his voltage stepped up so that his grease paint beard melted and ran off his face, leaving him with just a liquid five o'clock shadow.



The Hawaii party and the Queen of the Isle contest brought to light some interesting new developments, most of which were covered by the local newspapers.

HERB CONE'S costume was a big bust.

DWIGHT WALES was eliminated for being wasty around the middle - the penalty for exceeding the feed limit at camp. There may be a destiny that shapes our ends but Dwight proves that our middles are of our own chewing.

HICCUPING HIP CHARLIE BEEMAN, a shake in the grass if there ever was one, hula-ed around the hall shedding charm and pieces of his costume simultaneously. His charm outlasted his costume and at the end of the parade, he was going so good that it took him the rest of the evening to shift back into low gear.

However, DAN GARBER won the beauty contest, hands down and pants up to display his dimpled knees. I must say though, that he has other attractions - a classic profile and an Ipana smile that sends the



girls and a cream colored convertible that brings them back.

He is also a wolf in ship's clothing. When he was shipwrecked on Pitcairn Island, he very adroitly arranged for the crew members to dig the pit while he cared for Carol. They dug and dug and he cared and cared and cared and cared. Now we're wondering how long they rehearsed.

A couple of itinerant cold drink salesmen dropped into camp the other day, vocally hunting for Cap'n Vern. When our brave skipper heard the purpose of their mission, he with great alacrity and astuteness hid in his bunk, leaving one poor little defenseless female - me - to deal with them alone. Later he told me that he was far too busy to bother with pop peddlers when he was cogitating on his stuff for the note book. But, I'm thorry to thay I thtill conthider him a firtht clath thinker.

BILLIE MARIE has the right system. Whenever Vern gets up to make a speech she tunes in to a different wave length. She says it's wonderful, and blessed are the deaf for they do not have to listen to the dumb.

JOHN MOORE

almost killed himself  
the other night when  
he hurtled down the gang plank  
and  
ricocheted  
off one of the  
iron posts.

I sure hope he finds that  
toilet paper he's been  
howling for  
before  
he kills himself.



IZORA BOWERS was talking by the well the other day and said she weighed 100 some odd pounds. Now we want to know which ones she considers odd.

KAY REID was there too - in short shorts and a sleeveless blouse. She was a living example of the old saying that when a women dresses to kill, it's usually by exposure.

In spite of all the planning at meals and parties, there have been a lot of seating arrangements upset at camp, but none in such spectacular fashion as when Ed Cushman took a spill at the party last night. It's sure nice he has a lot to fall back on.

Tuesday, Leila Steckelberg decided that since she didn't have time to take a shower, so instead of cleaning up, she covered up with a king size slug of perfume. It was potent stuff and brought some immediate, atomic, and instinctive reactions from certain highly susceptible males. In case some of you gals want to know what she used, it is the brand new scent, advertised as a bottled mating call and named **HECK YES**.

Everyone agrees that Sally Hornecker is a sweet little gal, interested in the simple things of life--MEN.

Talkative Frances Peavey finally ran down to a slow drawl. She got so exhausted last night at the party keeping her baby britches in place that when she got back to the dorm she admitted she was so tired she couldn't keep her mouth open.

We have lots of big blowouts at camp, but none has equalled the one staged by Margery Reese when the back seam of her pedal pushers gave way in the midst of one of the more active games. Her contortions as she tried to make a dignified exit and still conceal her gaping gusset made some of the onlookers wonder if the hole wasn't in her head.

The party Thursday night died very late, and by Friday morning rigor mortis had set in. Joe Morris looked as if he hadn't got up but had been dug up. Emma Barry took one glance at him and said, "You better go back to bed. The way you look, the world isn't up to facing you this morning."

Judy Conquergood looked as if she were living up to her name -- she straggled in to breakfast with her anchor dragging, her sails at half mast and her hair looking like a crow's nest. Some of us who are safe and sane and practically senile, can smugly say, "Some people would see better days if they didn't run around all night."

Whenever I see men in shorts I wonder how any of them have the guts to say one disparaging word about women's apparel. Now just look at the Calf Show the Top Brash put on this noon-- Doc Stephens, for instance, the cut and drape of his khaki caper pants left much to be desired. I suppose that since he is a rock hound the proper term for the extra baggage he is carrying in the rear should be called the mother lode.

And Ken Branch -- he unveiled a pair of gams that sported more hair than the top of his head. I suppose he could be classified as a fur bearing animal.

And Walt Schroeder-- I'm sure his knees were his secret sorrow until he shared his problem with us by appearing in those Alpine BVD's.

And then there's chubby little Don Clayton. People were wondering where he put all the food he's been consuming. His shorts were tight enough to remove all doubt-- but everybody knew anyway that he's been one of the camp's biggest assets.



Some of us are healthy, some of us have wives  
Some of us are happy - some of us have wives.

Some of us have lots of hair, others are devoid  
Some of us are Democrats and some are unemployed.

Some of us work very hard to accumulate small riches  
Some, like Charlie, sit around wearing out their britches.

Some of us like rare old beef, some of us like pork  
Some of us like turkey, but Russ Slade, he likes stork.

Some of us improve at camp and get to rolling better  
And then there's Lida, so far gone - she can't address her letter.

There's Billie Marie so full of bounce, exuding gobs of rhythm  
And then there's Joe who's washed his feet and can't do nuttin' withem.

There's Bob Ruthmeyer the quiet type  
and Ken who is no sphynx  
He's the kind of verbose guy who always  
speaks twice before he thinks

Most of us are average guys  
this year at old Chat harbor  
But then there's that handsome  
hunk of man Dan Gable --  
I mean Garber

Tall and fat, slim or lean -  
at Chat we rendezvous  
And all this week we've worked together  
a merry happy crew.

But the cruise is almost over, and before we cut the line.  
Chart your course, my sailor friends - Back to Chat in '59!



# ITALIAN TEA



The Pirate crew took us on a quick excursion to Italy on Thursday afternoon. The main attraction beside the Vino Aqua was Russ Slade as an itinerant organ grinder and Joe Morris who demonstrated that there might be some truth in the Darwin theory.

Here is the recipe for the Pirate's Pizza

Serves 80 for tea - delicious with chilled apple juice. Make on two large sheet cake pans.

1 gallon biscuit mix  
1 quart water.

Mix and knead for one minute. Roll out thin on backs of two greased baking sheets. Curl edges slightly.

Mix two quarts tomato puree and 1 cup catsup plus teaspoons salt and 1 teaspoon Tabasco Sauce.

Spread over biscuit dough. Sprinkle over about 4 tablespoons of crumbled Oregano.

Spread over ANY of the following:

2 lbs. sliced cooked sausage  
2 lbs. sliced lunch meat  
3 or 4 cans of sardines cut in pieces

After this sprinkle about 3 lbs of grated cheese over the top.

Bake in hot oven 425 degrees for 20 to 25 minutes

## Polish Pitter

- 1/2 lb. butter
- 2 eggs (reserve 1 yolk for top)
- 2 tbsp. sugar
- 2 cups flour
- 1 tsp. brandy

Cream butter, add sugar, whole egg and white flour + brandy.

Divide dough into 2 parts and roll fairly thin. Place one round in buttered and floured pan, slightly smaller than the rolled dough so that there is a rim. Fill with raspberry jam and cover with remaining dough. Brush with beaten egg yolk and bake in moderate oven 30 minutes. Cut into squares.

## Chinese Almond Cakes

- Stir into large bowl:
- 2 1/2 cup all purpose flour
  - 3/4 cup sugar
  - 1/4 tsp. salt
  - 1 tsp. baking powder

- Blend in with pastry cutter:
- 3/4 cup shortening
- Beat together + add:
- 1 egg
  - 2 tbsp. water
  - 1 1/2 tsp. almond extract

Mix as you would pastry and when thoroughly blended, form into balls about the size of walnuts. Place on cookie sheet and press with heel of your hand to flatten. Press one whole blanched almond into top of each cookie with slightly beaten egg white. Bake 350° F. about 20-25 minutes.

## JAPANESE TEA

On the afternoon of May 13th, the Windjammers sponsored a lovely Japanese tea for all campers in the lab dining hall. The authentic setting imported the feeling of old Japan to all the participants.

As guests arrived, they were greeted by two shipmates dressed in native attire. The guests removed their shoes and washed their fingers in bowls of water provided by their hosts. They partook of jasmine tea, coffee, and fortune cookies, served by the female crew members, also in costume.

Very sweet cakes are a traditional cup of Japanese--that is because and the Japanese enjoy sweet to bitter. Sugar

Everyone sat upon mats decorated with fans, paper lanterns, and a torii over the door.

While all enjoyed refreshments, each person in turn read his fortune to the entire group. The guests then departed, refreshed and happy.



always served first, before anese green tea is offered green tea is slightly bitter the subtle contrasts from is never used.

floor mats in a room decorated with lanterns, a Japanese beauty the door.

refreshments, each person in

### Sesame Seed Cakes

2 cups flour	1/2 cup sesame seeds
1/2 cup golden shortening	1/2 tsp. baking powder
1/2 cup sugar	2 eggs.

Break in 1 egg and shortening. Using your fingers, gently work flour into mixture until dough is formed. Add a very little water, if necessary. Knead dough gently in. Roll dough into long sausage about 1/2 inch thick in diameter, and with knife cut off 1/2 inch wide segments. Roll each piece into ball with palms of hands and press it flat into 1/4 inch thick disc. Beat egg yolks and brush surface of each disc lightly with the yolk. Drop discs, wet side down, upon sesame seeds. Press sesame seeds gently into dough. Brush surface lightly with egg white. Place discs on lightly greased baking pan, sesame seed side up, and bake in moderate oven about 15 minutes.

\*\*\*\*\*

## ENGLISH TEA

The crew of H.M.S. Pinafore served tea to all the gobs and goblets on Monday afternoon.

Theme - Retaliation for desertion by the skipper.

Food - English muffins and crumpets - Chat style; tay and a spot of toddy- Chatshire style.

Tablepiece - driftwood gathered on distant shores of Her Majesty's Kingdom.

Deed accomplished - Wayne "King Pin" called the crew together after renegade Captain was located. The first mates brought the ex-captain forward for sentencing and prosecution. Izora "Bent Pin" brought in the guillotine, bucket and swab. Upon a plea from the ex-captain, the "King Pin" stayed execution and extracted promise from him as to future conduct and behavior. Ex-captain was paroled and "busted" to cabin boy.

Props and costumes - A large butcher knife, pan from mixer, washboard and mop for the guillotine. The crew wore "tails" and black ties. "Tails" consisted of old white shirts cut appropriately. Ties made of black crepe paper. Order of the Garter - piece of orange crepe paper tied just below the knee. Admiral's coat - old shirt decorated appropriately with epaulets, etc.

Fortunes from the Japanese Tea Party  
Tuesday Afternoon

1. If you had a mustache and a guitar along with your line, you'd be a real Don Juan. Bert T. Price
2. She really thought you were 28, until she peeked at your driver's license. Charles Beeman
3. That man of yours has a girl friend in Tuscaloosa. Cecelia Montoya
4. Don't trust a man with a beard--he may have something to hide. Mary Fran Bunning
5. You should have a wealthy woman to support you. Don Anderson
6. You're the only person who could be charming in the kind of clothes you wear. Rhea Cone
7. The girls don't really believe what you told them about being single and wealthy. Joe Morris
8. Get him in a canoe in the moonlight--it works every time. Sally Schroeder
9. If you're so smart why are you still driving a Model T? Herbert Cone
10. Why not treat that lovely skin of yours to a razor once in a while? Dwight Wales
11. Have you tried consulting a psychologist about your love problems? Norma Dobler
12. With your income why don't you drive a cadillac? Ed Cushman
13. A lady of refinement should not smoke cigars before breakfast. Eleanor Morrison
14. Who from do you keep getting all those perfumed letters? Walt Schroeder
15. A tall man is coming into your life--looks like the tax collector. Laura Loertscker
16. The constellations show that you are the uninteresting good-husband type. Ken Branch
17. A short, fat man with a sweet disposition is coming into your life soon. Mabel Franklin
18. The waitress would like you better if you left a tip once in a while. Vernon Burlison
19. Your eyes are so bright you should wear smoked glasses all the time. Catherine Richter
20. If you must pick your teeth save the scraps for fishbait. Dr. LaRele J. Stephens
21. A girdle is no cure--but it helps. Joyce Camenzind
22. The stars say you will have eleven children! John Moore
23. Your feet hurt? Soak them. Oh, you mean its your head? Dot Price
24. Beware of that blond dish you are always thinking about. Harry Judd
25. You should marry a man with hair on his chest. Myra McCarter
26. You should pull down your shades at night. Myrna Hansen

## VELKOMEN!

The SMORGASBORD is an old Scandinavian tradition. Originally it referred to the "bread and butter" table, set with appetizers which the guests leisurely ate before going to a several-course dinner. But later it came also to refer to a large main meal also.

The Smorgasbord is divided into three parts: The appetizers, the hot dishes, and the desserts.

It makes a warm and friendly way for friends to share food and fellowship. The lovely atmosphere that is associated with the Smorgasbord helps to create a warmth and glow among friends.

In the Scandinavian countries, the Smorgasbord is often used for festive occasions, such as weddings, birthdays, anniversaries, Easter, and Christmas.

## The Grain Sheath

One of the most charming customs of Norway is the remembrance of the animals and since they were the only ones present at the birth of the Holy Babe. The farm beasts are carefully tended and the cattle given extra fodder. The especially gleaned sheaf saved from the fall harvest is placed on top of a tall pole in the yard. This is to feed the birds, and on Christmas morning, every gable, gateway and barn door is decorated with a bundle of grain -- the birds Christmas dinner.



## The Lucia Bride

The Swedish Christmas Season opens on December 13, with Lucia-Dagen or St. Lucia's Day. In the homes of Sweden usually the eldest daughter rises early in the morning of December 13 and dons her long white gown with a red sash about her waist. On her head she wears a crown of pure white lighted candles. With the singing of traditional songs, she and her attendants awaken the family and serve them hot coffee and Lucia Buns.

The seven Virtues of the Lucia Bride are beauty, dedication, faith, hope, mercy, purity and trust.



## Jule Nissen

The Tommie or JULE NISSEN is the little elf who lives in attics and barns in Scandinavia. He is mischievous and full of life, but good and watches over the family. You feel his presence but he is never seen by anyone but the family cat. On Christmas eve a bowl of milk is placed on the attic stairs for the TOMPIE and when the children get up it is always gone. Some may say it is because the family always has a cat, but YOU and I believe.





### The Advent Wreath

The advent wreath is made of evergreens. It is round as a symbol of God's mercy. The evergreens symbolize God's everlastingness. The wreaths are formed of a circle of interwoven evergreen branches. In the center of the wreath are placed 4 candles. The candles are lighted, one for each Sunday in Advent. The candles symbolize Christ, the light of the world. The first candle is lit on the first Sunday of Advent, with a ceremony of family singing, or over a cup of coffee with friends.

The wreath is made on a base. In tradition, a purple ribbon is wrapped around the wreath. The candles are white. White for the joy of the coming of Christ, purple for penance. The wreaths can be hung by 4 ribbons attached at the sides and joined at the top.

### JA MA HAN LEVA (Toast Song)

Ja, ma han leva, ja ma han leva  
Ja ma han leva uti hundrade ar  
Ja vist ska han leva,  
Ja vist ska han leva,  
Ja vist ska han leva uti hundrade ar.

### HAN SKAL LEVE (Danish Toast)

Han skal leve, Han skal leve,  
Han skall leve hojt hurra  
Hurra hurra hurra hurra hurra  
Hurra hurra hurra hurra hurra!  
Han skal leve Han skal leve hojt  
hurra!  
Bravo, bravo, bravo, bravissimo  
Bravo bravo bravissimo,  
Bravo bravissimo bravo bravissimo  
Bravo bravo bravissimo

Han skal leve, Han skal leve  
Han skal leve hojt hurra!

### LUCIA

Sankta Lucia, ljusklara haging  
Sprid i var vinternatt,  
glans av din fagring  
Kom i din vita skrud,  
huld med din maning  
Skank oss du julens brud,  
julfröjd aning  
Drommer med vingesus under ossia  
Tand dina vita ljus, Sankta Lucia

JULSANG (Christmas Song)  
Nu ar det Jul igen  
Och nu ar det Jul igen  
Och Julen vara skall till Paska,

Nu ar det Jul igen,  
Och nu ar det Jul igen  
Och Julen vara skall till Paska.

Och det ar inte sant,  
Och det ar inte sant  
For da emellen kommer fasta.

### SWEDISH GRACE (Tune: Doxology)

I Jesu Navn gor vi til bords  
O spiser drikker po ditt ord  
Deg Gud til ore oss til gavn  
So for vi mat i Jesu navn -- Amen  
\*\*\*\*

NORWEGIAN TABLE PRAYER  
I Jesu namn, Goor vi til bois  
At spise og drikke, pas dit ord  
Dig Gut til aere, Os till gaun  
Saafaar vi med, I Jesu namn,

(In Jesus name, so we to the  
table to eat and drink on  
your work, Thee God to praise  
us to gain so get we food  
in Jesus name.) Amen  
\*\*\*\*

Our Father,  
A thousand gifts Thou dost impart--  
Give us one more --  
A grateful heart.

## SMORGASBORD

### Appetizers

Deviled Eggs	Pickled Beets
Stuffed Celery	Pickled Apricots
Cream Cheese Balls	Radishes
Pepper Rings	Olives
Lettuce Wedges	Stuffed Prunes
Pickles	Canapes
Jam	Sardines
Spiced	Sliced Eggs
	Anchovies
	Stuffed Olives

### Cold Cuts & Cheese

Cottage Cheese	Beef
Blue Cheese & Crackers	Ham
Swiss Cheese	Liver
Assorted Cheese	Sausage

### Salads

Jello Salad	Potato Salad
Fruit Salad	Molded Fish Salad

### POTATO LEFSE

4 cups riced or mashed potatoes (salted & at room temperature)  
1 tbsp. sugar  
1 1/2 cups flour  
Knead potatoes until they get rather sticky and gummy--add sugar and keep kneading. Add flour. If potatoes are watery, may take more flour.

Right side is the smooth side.

Wrong side - ridges - goes down on griddle first - side that you butter and sugar.

### LEFSE

5 large potatoes      3 cups flour  
2 cups sweet cream   1 tsp salt  
3 tablespoons butter  
Boil potatoes, mash very fine and add cream, butter and salt. Beat until light and let cool. Add flour  
Take piece of dough and roll as for piecrust, as thin as possible. Bake on griddle until light brown, turning frequently. Moderate heat. When baked, place between cloths. Serve with butter, sugar or jam.

### Hot Dishes

Creamed Potatoes & Fish  
Baked Beans  
Hot Chicken Noodle Casserole  
Meat Balls

### Breads

Limpa	Lefse
Norwegian Julebrod	White bread

### Desserts

Danish Pudding	Rosettes
Krumkager	Kransekaker
Fattigmand	Hardanger Lefse

### Swedish Limpa

1 cake yeast	1 1/2 t. anise seed
2 1/4 c. lukewarm water	1/2 c molasses
1 T sugar	3/4 c butter
2 c. milk	8 c rye flour
1 1/2 qt. white flour	1 T salt
1 c. dark corn syrup	grated rind of 2 oranges
1 1/2 t. fennel seed	1/2 c. orange peel

Soften yeast in 1/4 cup lukewarm water, add sugar, remaining lukewarm water and milk, (scalded and cooled to lukewarm). Add white flour and beat well. Set aside to rise until double in bulk. Mix syrup, fennel seed, anise seed and molasses in saucepan. Let come to boil for 1 min. Strain out seeds. Cool and add shortening. When lukewarm, add to sponge with the flour, sifted with salt. Add grated orange rind and knead well. Set aside to rise until double in bulk, then shape into round loaves. Place in greased pan - let rise until double in bulk. Bake at 400° for 45 min., reduce to 350, bake 45 min. Makes 4 loaves.

# baking

Being basic, bread speaks a universal language. In other lands, it may differ from ours, for it was developed to fit other customs and traditions. Or, it may be similar, since many breads are adopted.

## KRANZ KUCHEN (Wreath Roll)

This tea ring recipe was brought from Germany by an International Farm Youth Exchangee, who obtained it from her host family when it was served at a wedding feast.



- |                      |                       |
|----------------------|-----------------------|
| 1 pkg. or cake yeast | 1 tsp. salt           |
| 1/4 c. warm water    | 6 tbsp. sugar         |
| 3/4 c. milk, scalded | 3 to 4 c. all-purpose |
| 1/3 c. shortening    | enriched flour        |

Dissolve yeast in warm water. Scald milk; pour over shortening, sugar and salt. When mixture cools to lukewarm add dissolved yeast. Add half the flour. Beat until smooth. Stir in enough additional flour to make soft dough. Turn out on a lightly floured board and knead until surface is smooth and satiny and feels springy. Let rise in greased bowl 1 hour. (Will not rise much.)

### FILLING FOR WREATH ROLLS:

- |               |                |               |
|---------------|----------------|---------------|
| 1/2 c. butter | 3/4 c. raisins | 2 tbsp. flour |
| 1/2 c. sugar  |                | 1/2 tsp. salt |

Melt butter, add dry ingredients, then raisins. Roll dough to 1/4-inch thickness. Spread with filling and roll up. Place on greased baking pan and form into a wreath by joining the ends. Flatten dough with hand; then snip through first layer of roll. Let rise 25 min. Bake 25 min., 350°F. Remove from oven and glaze with powdered sugar and water.

## ENGLISH MUFFINS



- |                        |                            |
|------------------------|----------------------------|
| 2 pkgs. or cakes yeast | 1-1/4 tsp. salt            |
| 2/3 c. warm water      | 3 tbsp. sugar              |
| 1/2 c. milk, scalded   | 3-1/2 c. sifted cake flour |
| 1/4 c. veg. shortening | 4 tsp. double acting       |
|                        | baking powder              |

Dissolve yeast in warm water. Scald milk, pour over shortening, salt and sugar. When mixture cools to lukewarm, add dissolved yeast. Add flour and baking powder and beat for 3 min. Cover and put in a warm place for 15 min. Turn dough onto a board that has heavy coat of cornmeal. Cover dough surface with cornmeal; roll to thickness of half inch. Cut dough with 3-inch cutter. Cover baking sheet with cornmeal. Place muffins on sheet, sprinkling each with cornmeal. Cover with cloth and let rise in warm place 45 min. Place on moderately warm, ungreased griddle (340°F) and cook 8 to 12 min. English muffins can be served hot from the griddle; or cooled, split, toasted, and given a special topping. Split and butter,

then add topping of cream cheese and jelly; cinnamon, sugar and chopped nuts; grated cheese or other favorite spreads for supper or luncheon treat.

**INDIVIDUAL PIZZAS**—Butter English muffin halves and lightly toast under broiler. Place on each a slice of tomato, spoonful of ketchup, slice of onion, salami, sharp cheese. Broil until cheese melts. Serve hot. Try your own favorite pizza toppings for variety.

## FRENCH BREAD

The French call these slender, crusty loaves "pain ordinaire" or everyday bread, for it is served at almost every meal. Its crispness and delightful bland flavor make it especially good with macaroni and cheese, spaghetti, egg dishes and salads of all kinds.

- |                      |                       |
|----------------------|-----------------------|
| 2 c. warm water      | 2 tsp. salt           |
| 1 pkg. or cake yeast | 5-3/4 c. sifted flour |
| 1 tbsp. sugar        | 1 egg white, unbeaten |



Dissolve yeast in water. Add sugar, salt and 3 c. flour. Beat until smooth and shiny. Stir in 2-1/2 c. more flour. Sprinkle remaining 1/4 c. flour on board. Knead until satiny smooth. Let rise in greased bowl until doubled in bulk (about 1 hour). Punch down. Divide into halves, shaping each half into a ball. Let dough rest 5 min. Rub a little shortening on hands, then roll each ball under hands to form long slender loaf, 3 inches in diameter. Start rolling at center and gently work toward ends to make ends smaller. Place loaves 4 inches apart on greased baking sheet. With sharp knife cut diagonal gashes 3/4-inch deep, about 1-1/2 inches apart into tops of loaves. Cover, let rise 1 hour. Bake in hot oven (425°F) 30 to 35 min. Remove from oven. Brush with egg white. Return to oven for 2 min. Remove and cool on rack.

### FOR FRENCH ROLLS—follow same recipe.

After second rising, divide dough into pieces the size of an egg. Shape each into smooth ball by folding edges under. Place on lightly greased baking sheet. With scissors, snip rolls cross-shaped 1/2-inch deep. Cover and let rise until doubled in bulk. Brush with beaten egg white. Sprinkle with sesame or poppy seeds, if desired. Bake in hot oven (425°F) 15 to 20 min. until tops are golden and crusty. Serve hot or cold.



### Hardinger Lefse

(Make 10-18")

1/2 cup sugar  
1/2 cup maple syrup or karo  
1 cup sour milk, milk or undiluted  
condensed milk  
1/2 tsp soda  
1 tsp baking powder  
2 large eggs or 3 small eggs  
1/2 cup melted butter or oil  
1/2 tsp. salt  
4 cups unsifted flour

In mixer beat sugar, eggs, syrup  
about 2 minutes. Add milk and  
flour alternately. Use lower  
heat than for potato lefse.

#### Spread

1/4 lb. butter  
3/4 cup brown sugar

### Rosettes

2 eggs                      1 cup milk  
1 tbsp. sugar              1 cup flour  
1/4 tsp. salt                flavoring  
Beat eggs slightly with a fork.  
Add sugar, milk and flour and mix  
until smooth. Fry in a deep fat  
using rosette irons. Dip iron  
into fat until hot, then into a  
batter and fry until light brown.  
The temperature of the fat should  
be about 375. Fry about 1 minute.

### Kransekaker

4 hard boiled egg yolks  
1 cup sugar                1/4 tsp almond  
4 raw egg yolks            1/4 tsp salt  
2 cups butter              7 cups flour  
Mix boiled egg yolks with sugar.  
Mix butter and raw egg yolks.  
Then mix together and add flour,  
kneading well with salt and flavor-  
ing. Pinch off a small portion and  
roll between hands until it is the  
size and shape of a pencil. Loop  
over like figure 8. Dip in unbeaten  
egg white and sugar. Bake slowly  
until a golden brown.

### Krumkake

2 eggs  
1/2 cup melted butter or oil  
1/2 cup sugar  
Combine and beat until very fluffy  
in mixer.  
1 cup flour (sifted)  
1/2 tsp. salt (scant)  
1 tsp vanilla, lemon or few drops of  
almond and 1 tsp vanilla

### Fattigmand

4 egg yolks  
1 egg white  
Beat until foamy in mixer  
4 tbsp. sugar and beat (can't overbeat)  
8 tbsp. cream or canned milk and beat  
Pinch of soda (about 1/4 tsp.)  
1/2 tsp. lemon flavoring or 1 1/2 tbsp.  
brandy or 1/4 cup rum  
1 tsp cardamon (ground)  
2 cups unsifted flour  
Chill dough several hours before  
rolling out. Roll very thin. Cut in  
diamond shape and pull through deep  
fat at 425°.

### JULEBROD--Christmas Bread

2 cups milk (scalded)  
1 cup sugar  
1 cup blanched almonds  
1 t. crushed cardamon seed  
1/4 cup warm water and 1 t. sugar  
7 - 8 cups flour  
2 t salt  
1 cake yeast  
1 cup raisins  
1/2 cup shortening  
1 cup finely cut citron  
Scald milk and cool to lukewarm. Dis-  
solve the yeast in the water and sugar.  
To the milk add sugar, yeast and one-  
half of the flour. Beat thoroughly  
and add butter, fruit, cardamon, nuts  
salt and enough flour to make a stiff  
dough. Knead, cover, and let rise  
double--form two loaves. When double  
in bulk bake at 350 degrees about  
one hour.

Schprungerles

4 egg beaten 1/2 hour

add: 1 lb powdered sugar and beat 1/2 hour

lift 5 times

2 1/4 cups flour

1/4 tsp. baking powder

pinch of salt

1/4 to 1/2 tsp. orange flavoring

Roll out very thin and  
let stand (day) overnight after  
stamping and cutting. Bake in  
moderate (300° F) oven until  
straw color - about 30 minutes.

Makes 96. Better if  
stored about a month.

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# DANCES



FOLK DANCING  
Walt Schroeder

The joy and fun of folk dancing is not alone for those born full of grace, or those chronologically young. But this is a rare activity in which all age levels and walks of life can readily take part and receive the good feelings experienced in becoming a part of a group.

Folk dancing means the rhythmic movement of people in traditionally accepted formations and patterns set to music. If it has become a part of the time honored social activities which people share and pass on one generation to another, then it is folk dancing.

In this broad classification we find the folk dances of our "Old Country" forebears, the traditional squares, contras, folk games round and circle dances of early America. Also some of the more recent dances which are based on traditional movements and have stood the test of time.

In folk dancing, as in other forms of recreation we find three levels. At first we go through the early metamorphosis of learning and becoming a part of the group. We're all a part of a big happy family in the atmosphere of infectious gaiety.

Perhaps after a few months of learning basics, we begin to possess the smug feeling that we know more than the newcomers. During this period we become the "experts" with fancy footwork and flourishes, become eager about new steps, become choosy about partners and draw ourselves off into a select group, or into our self centered little "cocoon."

We practice from one exhibition to the next, drive many miles to get "new material" to keep ahead of the club in our neighboring town, make up new dances to every new popular tune that hits the airways, and make folk dancing the very reason for existence. This is when folk dancing becomes like a stamp collection and interest is centered on dances and not on what it can do for people.

We become true folk dancers when we re-discover the charm and beauty of the simple dances that have stood the test of time and give people time and opportunity to enjoy one another. Dancing then becomes a means of communication and a part of the tender balance of life.

It is this sharing stage that gives us the personal satisfaction of being the one to extend a friendly hand to the beginner as he becomes a part of our group

#### Some Sources of Help

On the following pages are a few of the dances we have shared in this lab. All are not given in detail mainly because adequate sources of directions, instructions, and suggestions are readily available. Several of these sources are listed below, though many other good ones are also available.

Handy Folk Dance Book, 66 folk dances of 13 nations, \$1, Cooperative Recreation Service, Inc. Delaware, Ohio.

Handy Square Dance Book, 100 dances, 40 tunes, \$1, Coop. Rec. Service.

Handy Play Party Book, 90 singing games and courting dances of pioneer days, \$1. Coop Rec. Service.

- Folk Dances For Fun, 22 folk dances and singing games, compiled by Jane Farwell (Hinrichs) \$.50, Coop Rec. Service
- Dance Lightly, 13 folk dances by Gretel and Paul Dunsing, \$.25, Gretel Dunsing, 4712 N. Hermitage Ave., Chicago 40, Ill.
- Fun In Sharing Fun, Play party games, folk dances including some squares, and quiet and active games. About \$.50, Consumers Cooperative Assn., Kansas City N. 16, Missouri.
- Herb's Blue Bonnet Calls, many old time squares plus trimmings. \$1.50  
H.F. Greggorson, P.O. Box 3061, Station A, El Paso, Texas.
- Cowboy Dances, Lloyd Shaw, 75 dances with complete calls and illustrations, some history, over 400 pages, \$5.00 Caxton Printers, Caldwell, Idaho.
- The Round Dance Book, Lloyd Shaw, Chapters including origin, basic steps and variations of polka, waltz, mazurka, varsouvianna, schottische, two-step, Viennese waltz, and circle mixers. 440 pages. \$5.00 Caxton Printers, Caldwell, Idaho.

Records:

Many folk dance records are available in record shops in every city. Some are good and unfortunately there is also much trash passing as folk dance music.

Be discriminating when you buy folk dance records. Many good records can be purchased in larger record shops, or the specialty shops handling folk dance records. Below are some we have found to be good.

- Square Dances, Cliffie Stone's Band, Capitol album.
- Bill Mooney Square Dances, (Good for singing calls like Oh Johnny, Hot Time, My Pretty Girl, etc.) Imperial Album.
- Methodist World of Fun series, Methodist Publishing House, Nashville, Tenn.
- Folk Dancer Records. excellent records produced under the direction of Michael and Mary Ann Herman. Authentic American and old country music. Send for catalog to The Folk Dancer, Box 201, Flushing, N.Y.

ALUNELUL (Rumanian)

Record: MH 1120 (Little Hazel Nut)

Formation: Closed circle, hands joined and held at shoulder height.

- Meas. 1-4 All move sideways to right five steps, starting on the R foot, L foot moving behind the R foot - then stamp twice with L heel.
- Meas. 5-8 Do same to L, opposite footwork.  
REPEAT MEASURE 1-8.
- Meas. 9-10 Move to R sideways R-L-R (L going behind R), then stamp L heel.
- Meas. 11-12 Same to L, with opposite footwork.  
REPEAT MEASURES 9-12.
- Meas. 13-16 In place step R stamp L; step L stamp R; step R stamp L foot twice.
- Meas. 17-20 Same to L with opposite footwork.  
REPEAT MEASURE 13-20.

\*\*\*\*\*

GRAND SQUARE

Record: Folk Dancer or Emilia Polka MH 1503



Grand Square Continued:

Formation: Circle left, circle right.

Chorus: Grand Square

Side couples face partner and walk away from partner (backward) with four steps. Heads at the same time face center and walk to center with four steps (forward).

Sides face the other person (not their partner) and walk with four steps toward him (or her). Heads at the same time face partner and walk backward with four steps.

Side couples (who are now in head position) face the center and walk with four steps forward to the center. Head couples (who are now in side position) face the center and walk with four steps forward to the center.

Side couples face opposites (not their partners) and with four steps walk backward to their home positions. Head couples face their partners and with four steps forward walk into home position.

- Figure I. Head couples right and left hand star, Sides the Same.  
Figure II. Head couples do Ladies Chain across and back, Sides the Same.  
Figure III. Head couples right and left through, Sides the same.  
Figure IV. Ladies Grand Chain. (right hand star)  
Man's Grand Chain. (left hand star)  
Figure V. Head couples Ladies Chain with the couple on the right.  
Head couples Ladies Chain with the couple on the left.  
Figure VI. Head couples right and left thru with the couple on the right.  
Head couples right and left thru with the couple on the left.

There are many other possibilities, such as baskets and "chassez," always the GRAND SQUARE FIGURE PRECEDES A NEW FIGURE.

The two following dances are on one record. Both are very simple dances, fun at parties and fun for the folk dance enthusiasts.

The descriptions are taken from Descriptions by Michael and Mary Ann Herman, Folk Dance House, 105 W. 16th Street, New York, New York.

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DOUDLEBSKA POLKA (Czechoslovak Polka Mixer)

Record: Folk Dancer MH 3016 (other side Oslo Waltz)

Formation: Couples in large circle or anywhere in the room.

Action:

- I. Do a polka round the circle for the first part of music (16 measures).
- II. Man puts right arm around lady's waist and lady puts her left hand on man's shoulder, so they are side by side (open hip-shoulder position). Men extend their left hands forward and place them on the shoulder of a man ahead of them. (Move toward center of circle while doing so). All march around circle that way, singing along with the music. The Tra, la, la is part of the dance and lots of fun. (you may form one circle or many smaller circles as the situation warrants. This is most informal.)

Doudlebska Polka Continued:

III. Men release their partners who dance polka around the ring (clockwise) moving straight ahead without turning. Men in the meantime clap own hands twice, then extend both hands to sides and clap the hand of the man on either side of them. (The three claps are done to music the equivalent of the polka step). Keep this up for 16 measures. At the end of this part, men turn around and start dancing polka with the lady whom they find behind them.

REPEAT DANCE FROM BEGINNING

EXTRA men may get in during Part II, extra girls may do the same. If there are more than one circle it is also permissible to join another circle. LOOK QUICKLY for a partner if one doesn't happen to be close by.

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ERSKO KOLO

Record: Folk Dancer MH 3020

Formation: Open or closed Kolo (circle), hands joined and held down at sides. In Part I be sure to keep facing straight toward center. The Schottische like steps in Part II are very free.

Part I (slow)

Meas. 1 Ct. 1 - Step R ft. to R. Ct "and" step L ft. behind R ft.  
Ct. 2 - Step R ft. to R. Ct "and" step L ft. behind R ft.  
Meas. 2-7 Same as Meas. 1, moving continually R.  
Meas. 8 Stamp R-L, raising L ft. immediately after stamp.  
Meas. 9-16 Same as Meas. 1-8, but with opposite footwork, moving L, i.e. L ft to side, R ft. behind, etc., ending with 2 stamps L-R, raising R ft. immediately after stamp.

Part II (fast)

Meas. 1-2 Turn to face Full R: Run R-L-R-hop (a kind of schottische step), moving CCW. Bring L knee up quite high on hop.  
Meas. 3-4 Without turning around, run L-R-L-Hop backward (moving CW), turning on hop to face center.  
Meas. 5-6 Run R-L-R-hop into center.  
Meas. 7-8 Run L-R-L-Hop backward to place.  
Meas. 9-16 Same as Meas. 1-8.

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'S TROMMT 'EM BABELI (Babeli's Dream) - Folk Song and Dance from Appenzell

Record: Folk Dancer MH 1114 (other side - Dr. Gsatlig)

Formation: One man between two girls, facing forward into dance direction (CCW) hands joined shoulder high.

Part I CIRCLE AND ARCHES

Meas. 1-8 Join hands in small circle of three - stretch arms and lean back. Eight Swiss Schottische steps to the left, beginning on left foot. (step, together, step hop - a low and earthy step which sounds rhythmical)

's Trommt 'em Babeli Continued:

- Meas. 9-16 Repeat in opposite direction. End in starting position, all facing forward.
- Meas. 17-24 The man and his left girl form an arch. Right girl goes through the arch with four hop steps, boy turns in place under the arch.
- With Rep. Then the left girl goes thru the arch formed by the men and the right girl.

REPEAT THREE MORE TIMES  
(Done four times altogether)

Part II

THE MILL AND ELBOW SWINGS

Join right hands for a right hand mill - by putting your hand on the wrist of the person ahead of you.

- Meas. 1-8 Eight Swiss Schottische steps with right hands joined (CCW) make half turn to the right on last step and
- Meas. 9-16 Dance eight schottische steps with left hands joined (CCW), ending in starting position (row of three facing into dance direction.)
- Meas. 17-24 Man hooks right elbow with his right girl and dances once around with four hop-steps (left girl turns in place by herself with four hop-steps), then
- With Rep. he hooks left elbow with his left girl and dances once around with four hop-steps while the right girl dances by herself.

REPEAT THREE MORE TIMES  
(Done four times altogether)

REPEAT ALL OF ABOVE: (Part I and II)

As an ending circle left and right with eight schottische steps each, as in the beginning circle.  
Das Tanzen ist aus!

by Herbert Langhans

Das Tanzen ist aus und wir gehn jetzt Haus; Nacht auch nach gute gute Nacht auch, nacht, gu- tu- Nacht denn gute Nacht, gu- tu- Nacht

This simple round is a favorite "Good Night" song and dance of the German groups. It may be done in two, three or four parts. (For the dancing two, three or four concentric circles).

The words mean: "the dancing is over and we are going home now; good night now, good night now, good night, good night, (Begin again) for - the dancing is over

Formation: Two, three or four concentric circles, couples.

Action:

- Meas. 1-2 Circle to the left (walking steps)  
3-4 Circle to the right  
5-6 Honor your partner, honor your corner

Meas. 7-8 Gentlemen pass their partners from the right to the left, women making one turn as they change places. REPEAT FROM THE BEGINNING.

BE SURE THAT ALL DANCERS ALSO SING THE SONG AS THEY DANCE.

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DR. GSATSLIG (Exactly)  
(Swiss)

Record: Folk Dancer MH 1114 (Other side 'Strommt 'Em Babeli)

Formation: Couples, partners facing with men's back to center of circle.

Chorus: Man puts right arm around girl's waist, her left hand on his shoulder. He takes her right hand in his left, and at start flips their hands forward stiffly, as if pointing to couple ahead, and they take four slow side steps counterclockwise.

Now he flips their hands toward them, taking two side steps clockwise, then flip hand toward next couple again, and take two side steps counterclockwise.

All this action is repeated, except starting clockwise with four side steps, then two counterclockwise, two clockwise. (The arm flipping is a part of each change).

Repeat all. (This is the only time the chorus is done twice.)

Part 1. Still in same position, partners open up into side-by-side position and face counterclockwise. Starting with man's left, girl's right foot, do heel and toe and step-together-step, and without dropping hands, face other way, starting with man's right, lady's left and do same step in clockwise direction. Now both turn clockwise with four very slow step-together-steps (two step) (Repeat part one)

Chorus: Do it once completely but do not repeat.

Part 2. (a) Face partner in single circle formation so that girl has back against line of direction, facing clockwise. (Man is facing counterclockwise) Men fold hands on chest, girl has hands on hips. Both take schottische step sideways toward center (man to left with left, right, left, hop on left; girl to right with right, left, right, hop on right) Then both move away from center with similar schottische step.

Now girl starts backward around circle, turning to her own right (clockwise), starting with her right foot, for four easy step-hops, while at the same time man goes forward with four step-hops (starting with left foot) without turning around. Repeat all of part 2(a).

(b) Now take right hands and do same action as 2(a) except that you hold hands in process and girl turns under joined right hands. This includes repeat.

There is enough music to do it once again, remembering that first time, chorus is done twice.

## COUPLE MIXER DANCES

RECORD: Windsor #7624B Hometown Polka  
(The music for "Hometown Polka" is purposely arranged and phrased so that it may be used for almost any 8, 16, or 32-bar polka dance routine. Try using it for your locally favored polkas for added pleasure. Below are instructions for three easy and enjoyable polkas that are popular in various sections.)

### Do-Sa-Do Mixer

Starting Position: Partners facing, both hands joined, M's back to the center.

FOOTWORK: Opposite footwork for M and W throughout, steps described are for the M.

#### Measures

- 1-4 Step, close; Step, close; Slide, two, three, close;  
(Step L close R foot to L; repeat; take 3 slide steps to L in line of direction, starting L foot, close R to L.)
- 5-8 Repeat action of Meas. 1-4 in Reverse line of direction starting R foot.
- 9-12 Step, swing; step, swing; step, swing; step, swing;  
(Step L, swing R foot across in front; Step R, swing L foot across in front; Repeat 3 more times.)
- 13-16 Do-sa-do; Forward; Back up; Face partner; To the Left.  
(As in a square dance do-sa-do and starting M's L foot, partners pass R shoulders by walking fwd with four walking steps, then walk bwd starting M's L foot passing L shoulders, continuing around until partners again are facing then move to the L (both) and face new partner.)

REPEAT ENTIRE DANCE TO END OF MUSIC

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### PATTY CAKE POLKA

Starting Position: Partners facing, both hands joined, M's back twd the center

Footwork: Opposite for M and W throughout the dance. Steps described are for the M.

#### Measures

- 1-4 Heel, toe, heel, toe; Slide, two; three, four;  
(Strike L heel to floor diagonally out to L side, touch L toe to floor beside R ft; repeat. Take four slide steps to L in Line of Direction.)
- 5-8 Repeat action of Meas. 1-4 in Reverse line of Direction starting R.ft.
- 9-12 Own, right, own, left, own, both, own knees;  
(Each claps own hands once, then pat partners right hand, clap own, then partner's left, clap own, then both partner's, clap own, then own knees.)
- 13-16 A right hand swing; and on to the next;  
(Partners take a R forearm hold and make one complete Clockwise turn around each other with 4 steps starting M's L ft. Then M progresses in LOD to next W with 4 steps starting L ft., while W progresses in RLOD to next M with 4 steps starting R ft. New partners face, M's back twd center, join hands ready to repeat the dance.)

REPEAT ENTIRE DANCE TO END OF MUSIC

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These dances were shown and  
taught by Alura Dodd and  
Margery Reese

# MUSIC



## SHARING

There isn't much that I can do, but I can share my bread with you, and I can share my joy with you, and sometimes share a sorrow, too - as on our way we go.

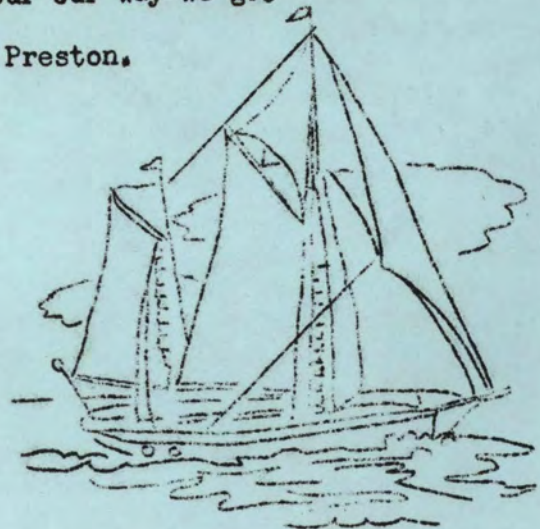
There isn't much that I can do, but I can sit an hour with you, and I can share a joke with you, and sometimes share reverses, too - as on our way we go.

There isn't much that I can do, but I can share my songs with you, and I can share my mirth with you, and sometimes come and laugh with you - as on our way we go.

There isn't much that I can do, but I can share my hopes with you, and I can share my fears with you, and sometimes shed some tears with you - as on our way we go.

There isn't much that I can do, but I can share my friends with you and I can share my life with you, and oft times share a prayer with you - as our our way we go.

- M. Preston.



SOME THOUGHTS ON SONGLEADING  
by Sally Schroeder

I am convinced that the only prerequisites of a good song leader are an enjoyment of singing and of hearing people sing who are also enjoying themselves. I think an ability to sing and the knowledge of music are also valuable and give a songleader confidence, and that if the desire to be a good songleader is strong enough, both can be acquired.



I think a good songleader is constantly learning--not only new songs, but ideas for leading. Observe all kinds of song leaders, try to determine what makes them good, or bad, as the singing group will indicate. Be broadminded enough to accept the fact that there is no one correct way to lead singing. I was made aware of this when two of my favorite song leaders happened to be together and were discussing techniques of song leadership. One leads singing with her own strong voice from the piano at which she accompanied the group. The other insisted that the group should sing without benefit of an accompanist, since so often neither piano nor good accompanist are available, and too often no singing is done under such conditions.

Another argument between song leaders is whether to use books or song sheets. One song leader whose ability I greatly respect, uses books constantly. Another refuses to use them, insisting people learn more quickly and depend on their memories better without books to rely upon.

And so it goes. One good songleader beats out the time as a band director might, in perfect time; another motions in the air simply when to start, whether to go up or down, and when to stop. Both are excellent leaders.

All of which simply seems to say to the would-be songleader: observe others, learn as much as you can from songleaders you admire, but then develop your own style--don't mimic any one person. You'll soon learn which techniques seem to suit you, and which ones people respond to. This latter point is most important of all, for the function of a song leader is to help a group to sing, and enjoy it, and if your leading indicates that it is easy and you're enjoying it too, they'll sing because they want to.

I think a songleader has a serious responsibility to the group, and to the wonderful large body of songs which we have inherited. A good songleader should know many songs, of many types. He should make a point of knowing something about as many of them as he can. We all enjoy a song more if it has a special story behind it, and sometimes the circumstances under which we learn a song endear it more to us, and to those with whom we share it. A good songleader should be sure he knows a song well before he tries to teach it. Wherever a song has been recorded in print, check your version with an authentic published version, to be sure you pass it along as nearly intact as you can. We all know that the first way we learn a song is the "right" way it should be sung. Make sure the version you teach is "right."

It would be easy to go on and on listing "do's" and "don't's" for songleaders. Do use a variety of songs so all will enjoy singing. Don't overdo the parodies and fun songs when there are so many, many other kinds of good songs that are also fun. But a good song leader will be collecting his own do's and don'ts, and there is a wealth of published material on song leading.

Just remember, a good songleader is a helper and encourager, not a slave driver, critic, and perfectionist. For perfection in singing we join chorus, choirs and take voice lessons. For fun, we ask for a songleader--and sing!

## GROUP SINGING

By Don Clayton

Music as an art has many accomplished artists, but music as a joyful form of recreation is sadly lacking in participants. Some one has rightly stated "What this country needs is more fun music." One of the most effective and sure-fire methods for developing a sense of group togetherness, loyalty and harmony is through the singing together of stunt, action, round and nonsense songs, through folk songs, hymns and spirituals. In group singing the talent of the singers is second in importance to interest and enthusiastic participation. Even a happy, ardent monotone makes a real contribution. The music inside is good even though the expressed feeling comes out in a rather unharmonious and different manner. Group singing can serve to transform a crowd or a group of individuals into a human community by uniting them in the rhythmic fellowship of a song.

Part of the dynamics in group singing is that it is not exclusive nor does it pass judgment in requiring a standard of musicianship. It enables even the most ordinary, inexperienced and untalented to take part in the creation of something beautiful and meaningful. There is no need for an audience; in some cases a leader isn't even needed to start them off. It is vaguely apart from any external compulsions and restrictions offering a freedom of expression for the whole personality.

The basic purpose for group singing then is for the joy each receives from the experience of singing in "togetherness." If any other purpose emerges to dominate then, sooner or later, some of its naturalness and delight will be lost for at least a portion of the group. To sing just for the singing is the essential element that all of us should be sensitive to and strive to preserve whenever the opportunity presents itself.

Several valuable by-products are also offered in group singing. Some day our social scientists are going to realize the tremendous power in group singing for the subtle changing of attitudes and impulses. Some social psychologists and group therapists already see in this kind of group experience a therapeutic treatment unequalled in some ways for releasing a person from mental and emotional tensions and to help a patient recapture a sense of social belonging and worth. It is priceless in the building of family spirit and understanding; it is a great educator for tolerance and international understanding; it promotes a sense of gratitude and receptivity for new appreciations in dancing, games, the things of creation, in friendship, service, reverence, laughter, love and courage as one gets lost in singing together and receives in return new values. He finds a better self-desiring to be born and shared; he discovers the joy of expression and appreciation to be greater than that of possession and accumulation.

### FOLK SONGS

Folk music acts like a physician's stethoscope for those desiring to hear and evaluate the heart beat of a people and their culture. The folk song is the earthen vessel created from the human soil of a people to hold forever their common feelings and experiences, hardships and joys, fears and hopes. Usually they just grow out of the people but sometimes they are composed by one of their own who understands and feels deeply his rootage and has the urge and ability to express in song. However, all folk songs have had to stand the test of the people as the song was shared from generation



## Folk Songs (Continued)

unto generation. If it did not meet these rigid requirements of satisfying some common need or expression of appreciation, then it died from lack of use.

In the language of its music rather than in that of the word symbols do we find the chief means for expression. Often times nonsense syllables are used to keep the song simple and to add greater satisfaction and joy in the singing because the tune is so adequate in itself to express the mood and the message. Of course each cultural group emphasizes different moods in its music as do the different songs within each group, but it seems that a majority of these songs expressing the heart and temper of the people has a strange combination of plaintive melody and vigorous rhythm.

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### QUESTIONS ON SONG LEADERSHIP

#### 1. Are some people just "natural" leaders?

Being a "natural" comes from hard work and much experimentation and evaluation. A good leader must first be a follower. He must know how the crowd feels—develop a sensitivity to their likes and dislikes. The leader will first have to learn from the group before he can teach them. Even an experienced leader never knows when he is going to flop. He believes he has something to share but he is humble about his ability to share it.

#### 2. Is the leader's personal attitude important to his success?

A good leader must like people, believing they are important and he must feel the song is worth leading. He should like to sing the song and therefore want others to enjoy it.

Let your face help you. Smile as you lead a song - be happy. Never apologize! Give the group everything you have. If you make a mistake, laugh at it and yourself, and you will get the response of the crowd. The more human and natural you can make yourself, the more effective leader you will make.

#### 3. What is the best posture for a leader to assume while leading a song?

Be as natural as possible. Be springy--not flat-footed. Develop a "meet the people" stance. Stand on the balls of the feet and lean toward the people to show you are up there to help them. Your posture will come naturally if you get caught up with the music and want to share it with others.

#### 4. Should you use your hands in leading?

Use the hands primarily to get the song started, to punctuate key notes, to hold notes, and to close. Avoid too much monotonous motion of hands. After you have used them for a while you will learn to let your hands speak for you in directing. Your leading technique should not draw attention to the leader's self, but serve as an instrument to help produce enjoyment in singing for the others.

#### 5. What type of songs should the leader select?

Try a variety of songs. Vary them as to tempo, key and kind -- such as

## Questions on Song Leadership (Continued)

stunt, action, rounds, rhythm and folk, slow, moody and fast rhythmic songs. Choose songs to fit the occasion. Folk songs should have a large place in singing.

6. Should you try to teach new songs to a group or sing old ones they know?

The first songs should be familiar songs that have life to them, or simple yet rhythmic ones that require a minimum of time for teaching. If you want to create a feeling of fellowship then you want everyone to participate freely because they know the song and thus eliminate any feeling of exclusiveness. But you also want them to come away having learned something new. With the average group it is best to teach simple songs. You may give them the melody and have them repeat the words together before singing the song.

At a camp or conference it is good to plan to teach at least one new song each day and sing songs they know during the remainder of the song session. Above all, teach them songs they will want to take home to both share with others and sing in the bathtub.

7. Is it wise to provide song books for the group?

Singing is more fun if everyone knows the words. Song books give security to those who are afraid of embarrassment in not knowing the words. However, a song book or song sheet tends to keep each person as a singing individual more than a part of a group togetherness. This problem is sometimes solved by printing the words on a large poster beside the leader. The crowd can see the words and watch the leader at the same time.

8. Is it good to have motions with a song?

When you put motions into a song, you have the beginning of dramatics. Sometimes a leader may not feel too confident as a singer and will feel more confident as an actor. He will probably enjoy leading action songs more. A group that has not had too much singing experience can often get great fun out of action and novelty type songs that require a minimum of melody learning and a maximum of action.

9. Is it wise to practice leading songs before a mirror?

To see yourself as you actually look is often quite different than one imagines and offers an opportunity to correct distractions and polish desirable hand motions and facial expressions.

10. Is it best to have a piano or some musical accompaniment?

If instrumental music can help--use it. However, the accompaniment should just set the chord and then remain in the background. The instrument must not dominate and call attention to itself. Many leaders prefer not to have accompaniment as the group tends to lean on the "flashy" and are hampered by the inexperienced. Piano players are numerous but good accompanists are rare.

To serve as a good song leader we have many tools available which can be used for achieving the desired result. However, a leader must always remember that song books, accompaniment, motions, introductory remarks, etc. are only tools and their value depends on how the craftsman (you, the leader) uses them and the group (the material you are working with) responds.



SHALOM CHAVARIM  
"Let's All Sing"

Shalom Chaverim, Shalom Chaverim, Shalom Shalom!  
Le-hit-ra-ot, le-hit-ra-ot, Shalom, Shalom.

KUM BA YAH (COME BY HERE)  
"Rejoice and Sing"  
&  
"Let's All Sing"

Kum ba yah, my Lord, Kum ba yah  
Kum ba yah, my Lord, Kum ba yah  
Kum ba yah, my Lord, Kum ba yah  
Oh, Lord, Kum ba yah.

Someone's crying, Lord, Kum ba yah  
Someone's crying, Lord, Kum ba yah  
Someone's crying, Lord, Kum ba yah  
Oh, Lord, Kum ba yah.

Someone's singing, Lord, Kum by yah  
Someone's singing, Lord, Kum ba yah  
Someone's singing, Lord, Kum ba yah  
Oh, Lord, Kum ba yah.

Someone's praying, Lord, Kum ba yah  
Someone's praying, Lord, Kum ba yah  
Someone's praying, Lord, Kum ba yah  
Oh, Lord, Kum ba yah.

MY HAND ON MYSELF

My hand on myself, vas ist das heir (point to head)  
Das ist mein thinkboxer my mama dear  
Thinkboxer, thinkboxer nic-a-nic-a-mu  
Dat's wat I learn in der schule (school), Ja

My hand on myself, vas ist das hier, (point to eye)  
Das ist mein eyeblinker my mama dear  
Eyeblinker, thinkboxer, nic-a-nic-a-mu  
Dat's vat I learn in der schule, Ja

Nose-noseblower; mouth-food pusher; chin-chin chopper; Adams apple-apple  
knocker; chest-chest ticker; stomach-bread basket; seat-bench warmer;  
knee-knee bender; toe-toe stubber.

*plee-nester*

## SONGS

These are songs we have enjoyed which are not in "Songs of Many Nations".

### A CAPITOL SHIP

A capitol ship for an ocean trip was the Walloping Window Blind  
No wind that blew dismayed her crew or troubled the captains mind  
The man at the wheel was made to feel contempt for the wildest blow  
Though it oft appeared when the gale had cleared  
That he'd been in his bunk below  
Then blow ye winds heigh ho, A roving I will go  
I'll stay no more on England's shore so let the music play  
I'm off for the morning train. I'll cross the raging main  
I'm off to my love with a boxing glove ten thousand miles away.

### A ROVING

#### "Fireside Book of Folk Songs"

In Plymouth town there lived a maid - Bless you young women  
In Plymouth town there lived a maid - O mind what I do say  
In Plymouth town there lived a maid and she was mistress of her trade  
I'll go no more a roving with you fair maid.  
A roving, a roving, since roving's been my ruin  
I'll go no more a roving with you fair maid.

### CAN'T YOU DANCE THE POLKA

#### "Fireside Book of Folk Songs"

As I came down the Bowery one evening in July  
I met a maid who asked my trade and a sailor John said I  
Then away, you Santy my dear Annie  
Oh you New York girls, can't you dance the polka?

### BLOW THE MAN DOWN

#### "Fireside Book of Folk Songs"

Oh blow the man down bullies blow the man down  
to me way aye, blow the man down  
Oh blow the man down bullies blow him away  
Give me some time to blow the man down

As I was walking down Paradise Street

Chorus

A pretty young damsel I chanced for to meet

Chorus

She was round in the counter and bluff in the bow  
So I took in all sail and cried way enough now

So I tailed her my flipper and took her in tow  
And yardarm to yardarm away we did go

But as we were going she said unto me  
There is a spanking full-rigger just ready for see

But as soon as that packet was clear of the bar  
The mate knocked me down with the end of a spar

So I give you fir warning before we belay  
Don't never take heed of what pretty girls say.

CAPE COD CHANTY  
"Sing It Again"

Cape Cod girls they have no combs, heave away  
They comb their hair with codfish bones, we are bound for Australia

CHORUS: Heave away ye bully bully boys, heave away, heave away  
Heave away and don't you make a noise  
We are bound for Australia.

Cape Cod boys they have no sleds heave away, heave away  
They slide down hills on catfish heads  
We are bound for Australia.

CHORUS:

Cape Cod men they have no sails heave away, heave away  
They sail their ships with codfish tails  
We are bound for Australia.

CHORUS:

Cape Cod wives they have no pins, heave away, heave away  
They pin their gowns with codfish fins  
We are bound for Australia.

CHORUS:

SONG SOURCES

Probably the most helpful songbooks, as well as complete and authentic collections are the many books from the Cooperative Song Service, Delaware, Ohio. Our "Songs of Many Nations" comes from there. Some of the other fine books from there are: "Look Away" (American Negro Folk Songs), "Let's All Sing", "Happy Days", "Rejoice and Sing."

A nice collection can be obtained in a set of 5 books for \$1 or 10 for \$2. You can also ask for copies of their Song Samplers which are published from time to time for special interests in informal music.

The American Camping Association songbook "Let's All Sing" which can be obtained from them at Martinsville, Indiana for 35¢ a copy, contains many other good songs. For a good collection of folk songs, the "Fireside Book of Folk Songs" gives in addition very interesting background on many of the folk songs it contains, and is delightfully illustrated. It is by Margaret Bradford Boni, published by Simon & Schuster Inc. in New York.

ESKIMO SONG

"Ah ta ka ta nu va, ah ta ka ta nu va  
Ay mis a day mis a do a mis a day

Hex a col a mis a wa ta,  
Hex a col a mis a wa ta.

Ah ta ka ta nu va, ah ta ka ta nu va  
Ay mis a day mis a do a mis a day."



Story and action:

Eskimo paddles his kayak to hunt polar bear.  
Arms folded across chest, swing them back and  
forth in a cradle motion to the first two lines.

Eskimo looks for polar bears. Arm folded across chest is raised so that the  
hand is above eyes on forehead with palm up. (This appears to be a backward  
"searching attitude")! This done to the third line.

Repeat first two lines with cradle motion between each part.

Eskimo shoots polar bear with bow and arrow. One arm extended horizontally  
in front. At end of third line (repeat this line for verses) "shoot" polar  
bear by quickly extending other arm and bringing first arm back. Say "Bang!"

Repeat first two lines very quickly to indicate hurrying over to the bear.

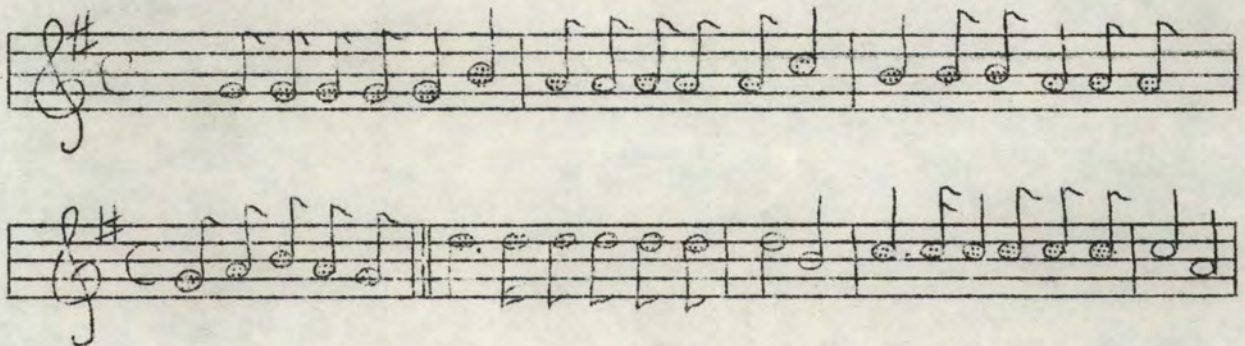
Eskimo pulls heavy polar bear into kayak by reaching down and pulling. Saying  
"ugh" at the end of each line.

Slowly repeat first two lines with action of cradle motion.

Eskimo sees family and friends on shore and waves. Extend arms directly  
above head and wave only hands. Repeat third line for this action.

Repeat first two lines with cradle motion going faster like he is in a hurry  
to get home.

MUSIC



### STUNT SONG

The poor old man has gone to rest  
Be-neath the old oak tree-ee-ee.  
His bones now lie beneath the sky  
Way down in Tennessec-ee-ee.

The pe-or old me-an has gee-on to ree-est  
Bee-nee-ath the o-wald o-ack tree-tree-tree.  
His bee-ones now lee-y bee-neath the skee-y  
Way dee-own in Tee-enessce-see-see.

The pickety-poor old mickety-man  
Has gickety-gone to rickety-rest  
Be-nickity-neath the ickety-old  
trickety-tree-tree-tree.  
His bickety-bones now lickety-lie  
Be-nickety-neath the skickety-sky  
Way dickety-down in tickety-Tennessee-see-see.

The pickity-packety poor old mickety-mackety man  
Has gickety-gackety-gone to rickety-rackety rest  
Be-nickety-mackety neath the ickety-ackety old  
Oakety-trickety-trackety-tree-tree-tree  
His bickety-backety-bones now lickety-lackety lie  
Be-nickety-mackety neath the skickety-skackety sky  
Way dickety-dackety-down in tickety-tackety-Tennessee-see-see.

### I'M A NUT

I'm a little accorn brown	Called myself on the telephone
lying on the cold, cold ground	just to hear my golden tone
someone came and stepped on me	asked myself about a date
that is why I'm cracked, you see.	said I'd call about half past eight.

Chorus:                   I'm a nut (click, click)  
                          I'm a nut     "     "  
                          I'm a nut, I'm a nut, I'm a nut

Took myself to a picture show	Kept myself out late last night
sat myself in the very first row	held my hand so very tight
put my arm around my waist	walked up to the gate with glee
got so fresh I slapped my face.	puckered up and then kissed me.

### STATE SONG

Oh where has Ore-gone boys, where has Ore-gone. Oh where has Ore-gone  
boys, where has Ore-gone. Oh where has Ore-gone boys, where has Ore-  
gone. I ask you now as a personal friend, where has Ore-gone.

She's taken Okla home boys, she's taken Okla home. (Repeat twice)  
I tell you now as a personal friend she's taken Okla home.

Oh, what did Delaware boys, what did Delaware  
She wore her New Jersey boys, she wore her New Jersey.  
Oh, what did Idaho boys, what did Idaho  
She hold her Maryland boys, she hold her Maryland.  
What did Ioway boys, what did Ioway  
She weighed a Washington boys, she weighed a Washington.  
What did Mississip boys, what did Mississip  
She sipped a Minnesota boys, she sipped a Minnesota.  
How did Floridie boys, how did Floridie  
She died of Misery boys, she died of Misery.  
How did Wis con sin boys, how did Wis con sin  
She stole the New bras key boys, she stole the New bras key.  
What did Tenne see boys, what did Tenne see  
Saw what Arkan saw boys, saw what Arkan saw.  
What did Connetti out boys, what did Connetti out  
Cut her New Jersey boys, cut her New Jersey.  
What did Cali phone boys, what did Cali phone  
Phoned her Cola rad boys, phoned her Cola rad.  
What did Mona tan boys, what did Mona tan  
She tanned her county seat boys, she tanned her county seat.  
What did Kansa can boys, what did Kansa can  
Canned a Can a day boys, canned a Can a day.

There are those whose thanks will be for money,  
And some for other forms of wealth;  
Some will grateful be for life that's sunny,  
And some will render thanks for health.  
Some will gratitude express for power,  
And some will think of selfish ends ...  
But who in this most solemn, sacred hour  
Will think to thank his God for friends ?

There are those whose thanks will be for living  
Among the noble, good and great;  
And some there are whose thought will be of giving  
Thanks for nation's peaceful state;  
And there are some whose intellect is greater,  
To send their thanks for that above ...  
But who will recognize in his Creator  
The source of all his power to love ?

There are those whose thanks will be for pleasure  
And for their freedom from all ills;  
And some will think of harvests of full measure,  
And some the beauty of the hills.  
Thanks for wisdom, virtue, some will tender,  
And for the family ties that bind ...  
But who to God will thanks sincerest render  
For opportunity to serve mankind ?



LITTLE RABBIT

In a cottage in a wood  
 draw a square  
 A little man at the window stood  
 hand shading eyes  
 Saw a rabbit hopping by  
 both hands make hopping  
 Knocking at the door  
 knocking motion  
 Help me, help me, help me, he <sup>said</sup> cried  
 throw hands up and down  
 For the hunters shoot me dead  
 shooting motion  
 Little rabbit come inside  
 motion inside  
 Safely here abide  
 stroke rabbit ears

Each time leave out another line  
 but continue with the motions.

FORD SONG

I'm a little piece of tin,  
 Nobody knows what I might have been.  
 Got 4 wheels and a running board,  
 I'm a Ford, a Ford, a Ford.

Bump, bump  
 Rattle, rattle



POW WOW

We are the Red Men



tall



and quaint,



in our feathers



and war paint.

CHORUS:



Pow-wow,



Pow-wow, we are  
 the men of the  
 olden cow.



We are the  
 Red Men,



feathers in  
 our head men,



down among the  
 dead men,



Pow,

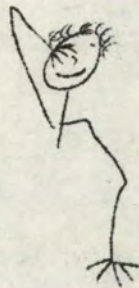


Wow.



2nd  
verse

We have come  
from war afar,



greeted by our  
long nose squa(w)r.



3rd  
Verse

Repeat  
Chorus:

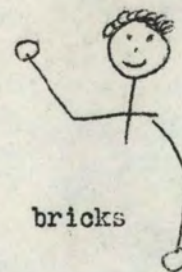
We will fight  
with sticks



and stones,



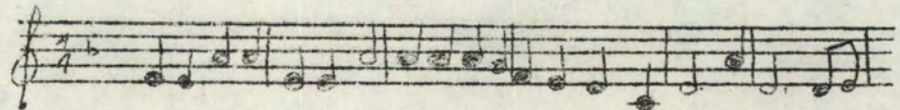
bows and arrows,



bricks



and bones.



Repeat Chorus:



### YOU'LL NEVER WALK ALONE

When you walk through a storm hold your head up high  
And don't be afraid of the dark  
At the end of the road is a golden sky  
And the sweet silver song of the lark  
Walk on through the wind, walk on through the rain  
Though you dreams be tossed and blown  
Walk on, walk on with hope in your heart  
And you'll never walk alone.  
You'll never walk alone.

### NO MAN IS AN ISLAND

No man is an island, no man walks alone  
Each man's joy is joy to me, each man's grief is my own  
We need one another, so I will defend  
Each man as my brother, each man as my friend.

### AZTEC LULLABY (INDIAN)



#### Words:

Asaahhh thru all of section 1  
konish kenish palesha  
chi-sa-ben chicaben pa ke ka

Sing each section twice accompanied with clapping rhythm

### GHOST OF TOM # parts



Have you seen the ghost of Tom?  
Long white bones with the skin all gone.  
Po---er old Tom  
Wouldn't it be chilly with no skin on!

### YAWNING IN THE DAWNING

Tune: Roamin' in the Gleamin'

Yawning in the dawning when the Big Ben starts to roar.  
I only had 10 hours of sleep and I wish I'd had 10 more.  
I wish I'd gone to bed when the Sun was sinking red.  
Then I wouldn't be yawning in the dawning.

# RHYTHM BAND

By Billie Marie Studer

Youngsters ENJOY making SOMETHING out of NOTHING!!

If leaders plan for crafts by SAVING such things as:

- |                                       |                    |
|---------------------------------------|--------------------|
| Sardine Cans.                         | Screw cover tins   |
| Xmas bells                            | Pipe cleaners      |
| Old pic tins                          | Wire bits          |
| Pebbles, Buttons, Bottle-caps         |                    |
| Yardsticks, dowels, odd bits of Wood. |                    |
| String cones                          | Cardboard rolls    |
| Clam shells                           | Large light bulbs, |
| Nail kegs                             | #10 cans           |
| Leather scraps,                       | Innertubes.        |

Then later outlay for paste, shellac, tacks, paper toweling, and masking tape will be negligible costs for this interesting project.



Sand paper blocks scrape together for effective sounds!



Cut tin-can. Fold over and tack on for handle.

## MARACAS



OLD LIGHT BULB

2



COVERED WITH PAPER TOWEL STRIPS DIPPED IN WALLPAPER PASTE



PAINTED PRETTILY and VARNISHED for STRENGTH

4.

KNOCK Finished maraca bulb HARD! on table to break glass inside shell to make your rattle.

RHYTHM TOYS can utilize 3 craft meetings for construction and decoration of various instruments. There will still be fun and frolic ahead at parties in using rythm band recreation.

Each child should make TWO instruments. 1 to take home--1 to donate to club or camp game chest.

CLOTH-COVERED Tin-can RATTLE



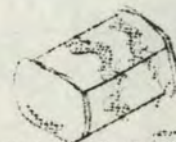
BUTTON-FILLED RAIN RATTLE

Strip-covered sardine can rattle on a skewer stick.



wire shut tops.

Metal Shaker Boxes contain pebbles-beans or beads. Tape or glue shut.



coffee

Thus rythm arts can be enjoyed on many future occasions.

# PRIMITIVE RHYTHM INSTRUMENTS

Tin-lid quartered  
Thong

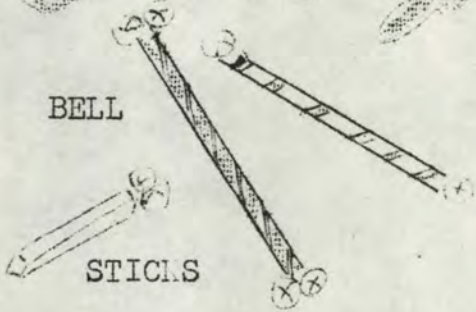
BUTTON CASTNETS  
Made of large buttons with beads or large knots in between. 8 inches twine with 3 knots between.

Rolled  
.....J A N G L E B E L T.....

HANDBELLS  
on carpet webbing

BELL PADDLE

Bells strung on coat-hanger wire in spool handle.  
Bells attached to dowels with U-staples.  
Use sleighbells or Xmas bells.  
Thread on shoe laces for marching.



BELL

STICKS

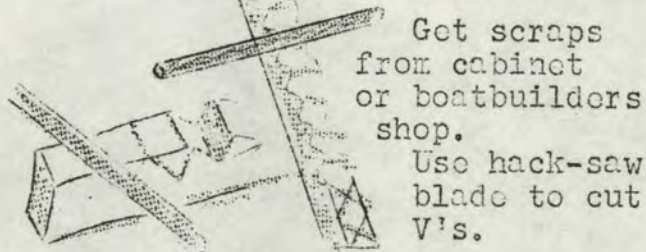


## TAMBOURINES

## MORACHES

Ridged hardwood sticks are genuine Indian rythm instruments.

Remove cork from bottle-caps and flatten while holding with pliers. Punch with nail and you will have crimped metal discs for tambourines.



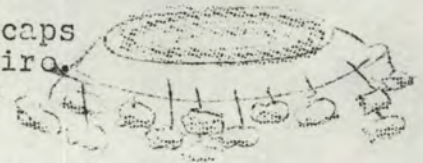
Get scraps from cabinet or boatbuilders shop. Use hack-saw blade to cut V's.

Bdts-nut-washers loosely attached makes hollow echoing tambourine of 2 aluminum pie-pans.



Rub dowel up and down in beat of music or dance steps.

Thread bottle-caps on string or wire, attache to pie plate for a jangling tambourine.



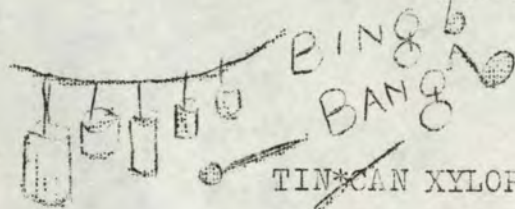
CLAM SHELL CASTNETS-CLAPPER

Fill shell pair with pebbles and seal with tape for shaker rattle.

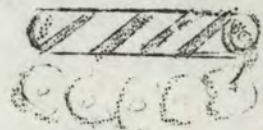
Thread bottle-caps thru spools or rolled flat can for a handy jingler.



Twist bottle caps onto stiff wire for this jingler.



TIN-CAN XYLOPHONE



By. Billie Marie Studer

# CREATIVE TOYS

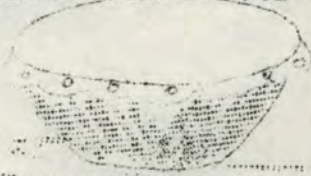
In experiments with several age groups, patterns of introducing musical homemade rythm have been discovered. Some of these hints may aid YOU.

Tape lids tight after knotting rope or ribbon for oat-box tom-tom.

1. Try fast-familiar songs first. Chant nursery rhymes or school yells.
2. Use Spanish music, marches, and Boogie-Bop records.
3. Endeavor to discover and use any child talented in playing true musical instruments (accordian, piano, flute, etc)
4. A conga line or bunny hop is a good way to get bouncy rythms into action. Try Indian steps-dances, too.
5. Pass the instruments as each tune changes so everyone has the opportunity to try everything as various toys progress.
6. Leader MUST be enthusiastic. Con't be afraid to shake a few of your own or spontaneous group ideas into the fun.
7. The rythm instrument can be a crutch in creative dramatics. So a person transfers effort onto the toy while he's gyrating or pantomiming and effect for charades, etc.



CHOPPING BOWL DRUM  
wooden bowl with inertube or chamois thumb-tacked over top.



Relaxation of ordinary behaviour rules regarding peace and quiet can lead to a hullabaloo at first. But, participation in a mad-house of rattles and booms can be a MEMORABLE AND DIFFERENT fun experience. Stick with it!



Any familiar song can be the beginning of rythm band excitement. First experience of the group will be noisy raucous pleasure. But even kids can stand only so much. After becoming familiar with toys the group will begin to cooperate and mute themselves to obtain sound effects together. The result is disiplined enjoyment during later rythm sessions.

$\frac{1}{2}$  keg covered with old drum-head or inner-tube. Cut keg diagonall

**SHAKE--RATTLE--ROLL----HAVE FUN!**

Old drum-heads inserted under hoops and tacked door-stops become legs. Screw on hardware handle for easy carrying.. Then

KEG  
DRUM  
BOOM BOOM!



# CREATIVE RHYTHM

By Billie Marie Studer

Perhaps the beginning of rhythm was experimental because a cave man played on a hollow log for fun to give vent to his joy in living. While playing no doubt, curious people gathered around to watch and listen. Having found that sound was a source of attention, creative rhythms developed into signals and the beats carried long distances became news carrying codes.

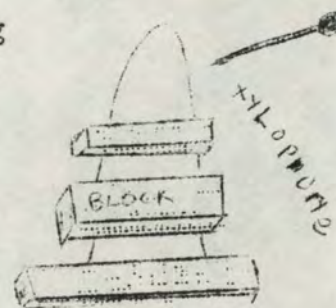
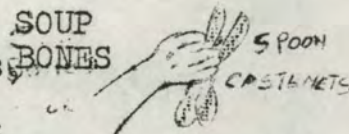
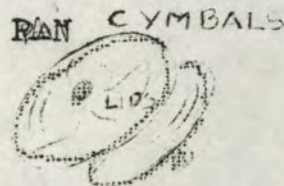
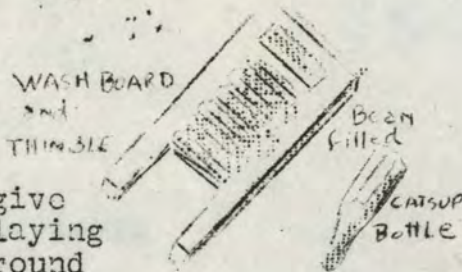
## EVERYTHING has RHYTHM:

The 4 seasons, rising-falling tides, sunlight-moonlight, breathing, heart-beats, beats, these are all pulsing barometers of health and happiness in the world about us. There is a slow steady beat for marching feet, a faster rhythm for singing a changing beat for dancing and different tones for appropriate moods.

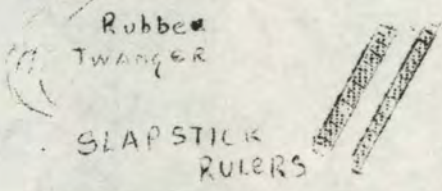
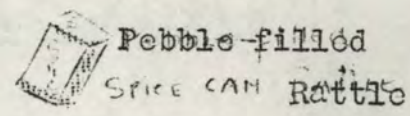
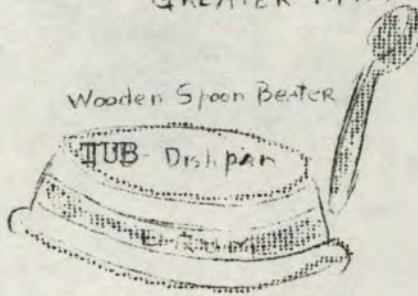
Creative rhythm crafts cover a large or small scope as the group or leader desires. In the beginning it may be spontaneous, utilizing household implements during an impromptu rhythm session. A spur-of-the-moment KITCHEN BAND can be performing in a few moments after a raid of the utensil cupboards.

## EVALUATION: RHYTHM INSTRUMENTS CREATIVE MUSIC

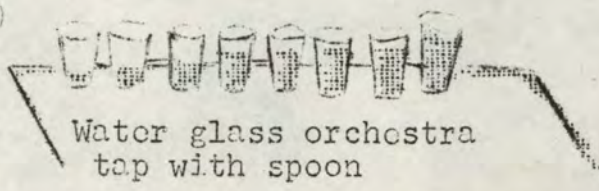
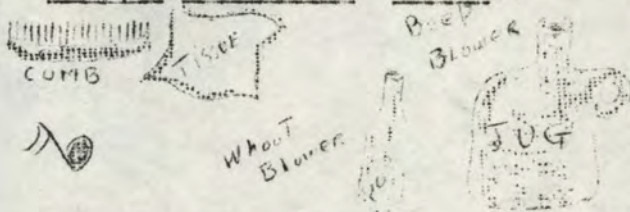
Inexpensive do-it-yourself craft.  
Developes active ingenuity  
Aids artistic endeavor in decorating  
Leads to cooperation within a group.  
Greater understanding of music types



## GREATER RHYTHM



## RHYTHM BANDS ARE FUN!!



# CRAFTS



"He who works with his hands .

is a laborer.

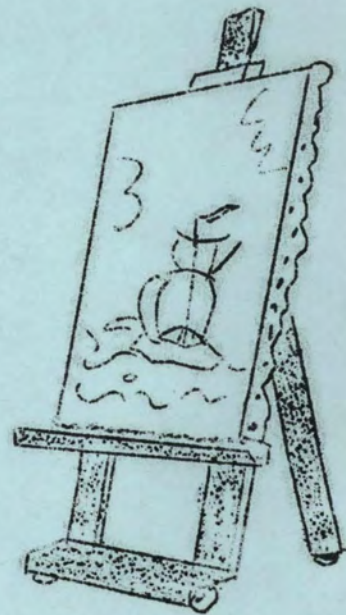
He who works with his head and his hands

is an artisan.

But, he who works with his heart,

his head and his hands,

is an artist."





## Silver Collar Points

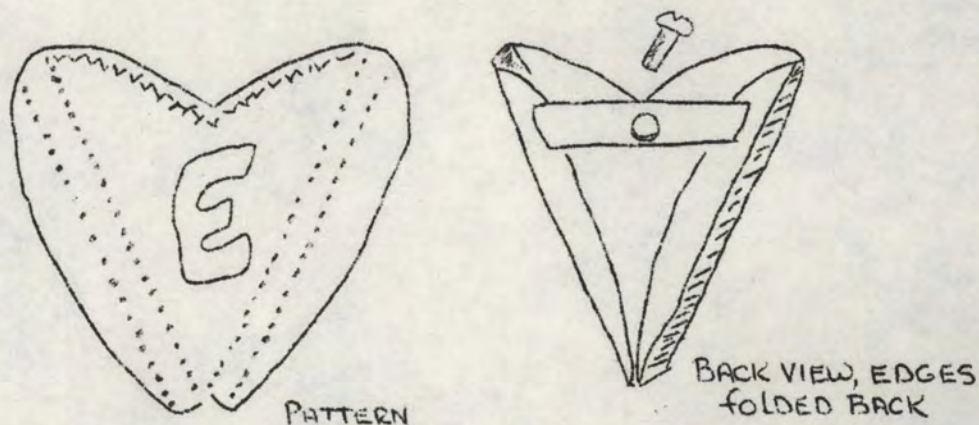
\*--Bill Bunning

Currently popular with square dancers - and a lot of other folks, too - are snappy decorative silver collar tips. Here is a way of making them.

Start with a triangular pattern, similar in size to the average collar point. Add enough excess at the sides to permit folding the edges of the triangle back and around. The pattern will appear somewhat as in the drawing below. Transfer this pattern to light-weight silver, perhaps 28 gauge. Shear or saw it out, and file the edges.

If there is to be any surface engraving, it is best done while the entire piece is still flat. However, if any surface decoration, initial or insignia is to be soldered on, it is better to do it after the bending.

Bend the edges around a triangular shaped piece of wood or metal, about 1/8" thick. Needless to say this should be done carefully so the bend



will be neat and straight. This bending can be done by using fingers, pliers or mallet.

Next, solder on the surface decorations. Across the back it is necessary to solder a bar to accommodate a machine screw which holds the finished tip to the collar. This bar must be thick enough to be threaded with a suitable tap. Before soldering it on, drill a hole in the center and tap to fit your screw. Or if no tap is available, drill the hole oversize, and solder on a nut to fit the screw.

Finish by pickling and buffing.

This hurricane lamp made of 18 or 20 gauge copper will make a good project for practicing hard and soft soldering and will surely be useful when the electricity goes off in the next big wind.

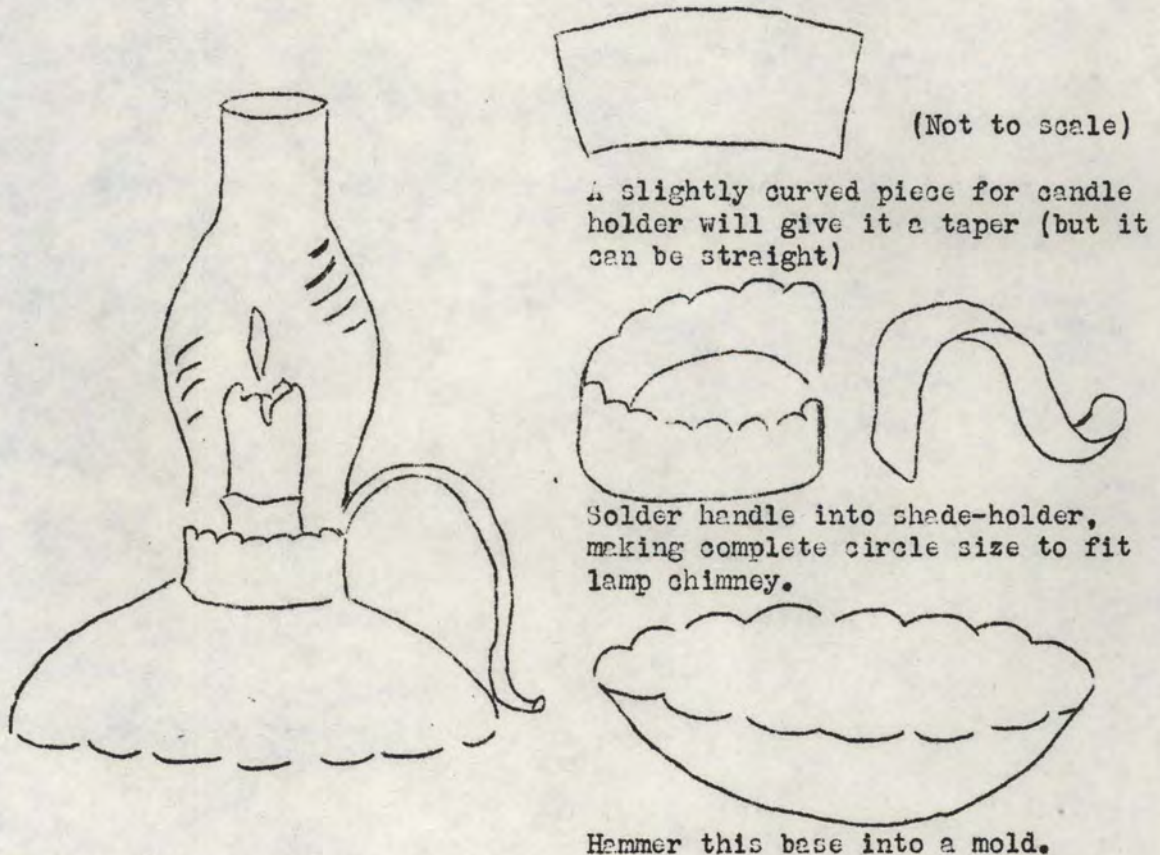
The base is made of a 6" diameter copper disc. The edge can be scalloped by cutting out a small "V"'s with a jeweler's saw and filing them neatly round. These scallops can be stamped or engraved for decoration. Beat the disc into a mold form with a wooden mallet, raising it to an even dish shape.

The shade holder is made of a copper strip  $3/4$ " (or 1") wide and about 6" long. Bend it to a partial circle. Then tie in the handle with binding wire and hard solder the pieces together. The gap filled by the handle must be determined by the lamp chimney size you plan to use.

The candle holder proper is likewise bent from a 1" copper strip of suitable length. Make it the right size for a candle, and hard solder into a cylinder.

The three pieces are then carefully fitted in place, the contacting edges cleaned by filing, and lead solder is flowed into the joints to fasten them together.

Clean off tarnish and scale by a dip in hot 10% sulphuric acid solution wash well with water and polish with fine steel wool. If you want the lamp to stay bright on your mantel, cover it with a thin coat of clear lacquer.



So you've stayed away from silver work because you don't have a torch? Many an amateur has hesitated to get into silvercraft because he is dubious about soldering. So why not start on a few pieces that don't require soldering?

If you can get a jeweler's saw with a fine-toothed blade, and a hand drill, you can saw out interesting shapes for pins, earrings, necklaces. In addition you'll need a fine file or two for dressing the rough saw cut, and that's about all. You can saw out bookmarks with initials; you can make ear drops that suspend from a loop; you can set stones by sawing prongs to bend up around the set. You can even fasten pin backs to a sawed out piece by using airplane cement.



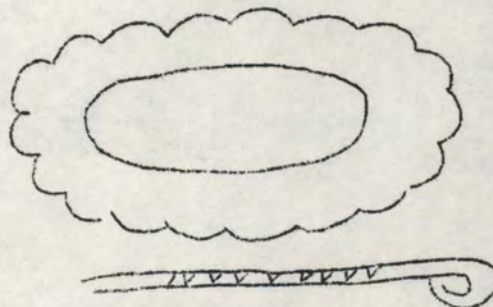
PENDANT



PENDANT



PENDANT



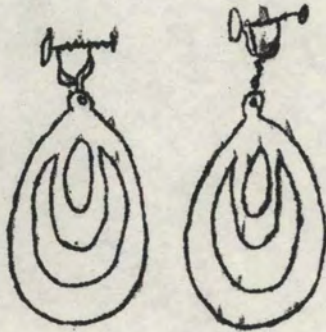
BARETTE WITH PIN



PIN



PIN



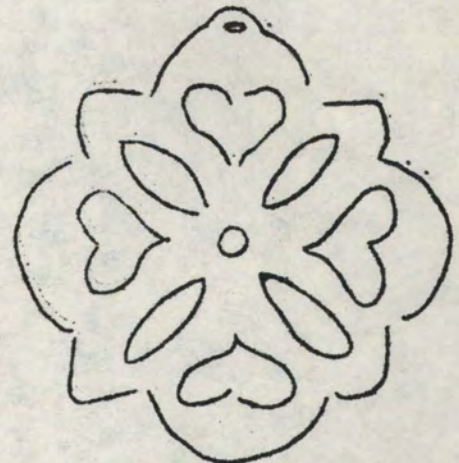
EARRINGS



PENDANT WITH STONE MOUNTED BY SHWED PRONGS

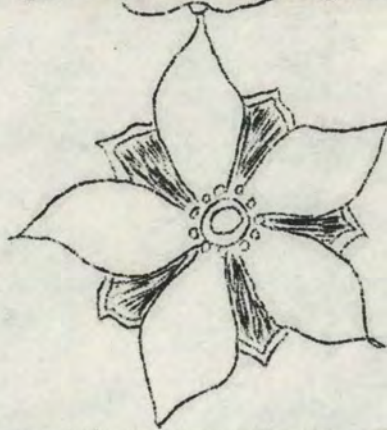


INITIAL BOOKMARK



PENDANT

For those who found time to try their hands at silverwork for the first time, this is intended as a memory-jogger. And for those who didn't get started, perhaps it will answer their questions of what the basic techniques are. Here is a sketch of a necklace pendant, and some of the questions that a beginner might ask.



Q- Could a person with no experience make a pendant like that?

A- Why not? A few tools, a little time, a little patience. Mostly it's a matter of wanting to do it. Once you start, the various processes follow one another in simple sequence.

Q- How would I start?

A- First, of course, with a design. Sketch the outline of a piece as you would like it. Then transfer this design to the silver with carbon paper or some other method. This line then is scribed lightly into the silver with a sharp needle.

Q- How thick a weight silver would you use to make such a piece?

A- Since it is intended to be worn as a necklace, it will have to be heavy enough to resist easy bending, yet not too heavy for comfortable wearing. In this instance I would use 18 or 20 gauge.

Q- If it was to be made smaller for a pair of earrings, would you use the same weight?

A- For earrings you would use a lighter weight sheet - say about 26 gauge. The higher the gauge number the thinner the sheet.

Q- How would the piece be cut out of the sheet?

A- Under some circumstances a pair of metal shears can be used; but generally it is better to use a jeweler's saw. This is a fine high-grade steel blade, similar to a wood coping saw. By a little practice it becomes easy to guide the saw along a scribed line and to turn sharp curves without breaking blades.

Q- How are the internal cutouts made?

A- A hole is drilled thru the silver with a twist drill. To start the drill it is advisable to dimple the point with a center punch, otherwise the drill is not easy to start at a given point. Then one end of the saw blade which is held with a wing nut is loosened, the free end of the blade slipped thru the hole and the blade re-fastened. The blade must be held under tension of the springiness of the frame. A slack blade is quick to dull and break.

Q- Does the saw leave rough edges?

A- Yes. And it is also true that a beginner may find it difficult to saw true to the line. These inaccurate and rough edges are trued up by filing. In filing, remember that the cutting stroke of the tool is the push stroke. This is the reverse of sawing. In sawing, the blade is put in the frame with the teeth pointing toward the handle, which means that the pull stroke does the cutting. However, with a file, dragging the tool across the work with a pulling motion results in dulling the file without doing much cutting.

Q- Are special files necessary to work on silver?

A- Not at all. However, to do fine finishing work there are jeweler's files which are quite small, with closely spaced cutting teeth. These have various shapes which make it easier to file interior corners and curves.

Q- What about the surface of the piece? Is it filed too?

A- If the surface has been marred with unsightly tool marks or scratches--which a little care would have avoided in the first place - it must be corrected by using some abrasive. In some cases this might be a file, but more likely it would be emery or pumice, either in powder form, mixed with water or oil, or as a cloth or paper. Such abrasives come in various grits, and the marks are gradually worked out by using successively finer grits.

Q- Doesn't the finest emery leave some scratches too?

A- The finest scratch marks are removed by agents such as tripoli or rottenstone, while the final polishing is done with jeweler's rouge.

Q- Is the buffing and polishing done by hand?

A- Any of the processes can be done by hand. If one happens to have a polishing wheel on which to use jeweler's rouge, the process is much faster, but in no way better.

Q- What methods can be used for surface decoration?

A- There are several. One is by engraving, which is a process of using a keen knife or chisel to cut a design into the metal. This chisel is usually ground off at about a 45 degree angle, and kept very sharp. The graver can be used with a rocking forward motion to produce a rope-like effect, or pushed straight forward to remove a

straight or curved chip. While doing this the work must be held securely in a vise, in a span of pitch, or some other way so that it is not likely to slip. Another method of decoration is to use stamps. These are similar to those everyone has seen used in leather work, but they must be made of heat-treated steel or the design edges would break down after a little use. Etching can also be done by coating the portion of the design that is to remain high with acid resist, such as asphaltum varnish, and immersing the work in acid--one-third nitric acid and two-thirds water, makes a satisfactory etching solution.

Q- How is the center decoration of the necklace put on?

A- In the illustration, the center is a raised silver dome, surrounded by a circlet of bead wire. The dome is raised from a flat circle of light weight silver. It is hammered with a dapping punch or a peen hammer into a hollow form. The base of this dome is carefully filed level. The bead wire is formed into a circle to fit the dome. These pieces then are soldered to the larger piece.

Q- Are there any other ways of holding pieces together?

A- Pieces can be riveted, held with links, loops, pins. But solder is one of the essential processes in silverwork; one which the craftsman must know. Soldering is done with "hard" or "silver solder" which makes a strong, permanent joint.

Q- How does one do it?

A- There are two absolute rules for good silver soldering. The surfaces to be joined must be cleaned, which means they must have been filed or scraped or steel woolled. Second, the surfaces must be in good contact, as the solder will not fill a gap, as we often hopefully - wish it would. Pieces can be held in contact by gravity, by being pinned to a charcoal block or by tying with binding wire.

Q- Just a minute. Why a charcoal block? And what's binding wire?

A- The charcoal block is generally used to lay a piece on that is to be soldered, because it reflects and retains the heat. Binding wire is oxidized wire used as the name implies - binds parts together while they are being soldered.

Q- When the piece is ready to solder, what next?

A- A little flux - a solution of borax and water makes a good flux - is applied to the joint. Then small, clean pieces of solder are applied. The flux will help the solder to flow where you want it. Also when it dries it helps hold the bits of solder in place.

Q- Can I use an electric soldering iron?

A- No, it won't supply the necessary heat. The heat needed has to be well above the melting point of silver solder. An open flame torch

is best, alcohol, gasoline, acetylene, LP gas. With the joint fluxed and the solder in place, the flame is gently played over the work, gradually raising it to a red heat. When hot enough, the solder will flow into the fluxed joint and the two parts have become one.

Q- Doesn't the heat leave the silver kind of black?

A- Heating oxidizes the surface. This surface scale is removed by pickling - that is by boiling in a dilute (about 10 per cent) solution of sulphuric acid. The solution should be in a copper pan and the silver should be handled with copper tongs to avoid discoloration. Afterward it is washed in clear water and the piece re-buffed to a good lustre.

\*\*\*\*\*

#### BE A FRIEND

Be a friend, You don't need money;  
Just a disposition sunny;  
Just the wish to help another  
Get along some way or other;  
Just a kindly hand extended  
Out to one who's unbefriended;  
Just the will to give or lend,  
This will make you someone's friend.



Be a friend, You don't need glory.  
Friendship is a simple story.  
Pass by trifling errors blindly,  
Gaze on honest effort kindly,  
Cheer the youth who's bravely trying,  
Pity him who's sadly sighing;  
Just a little labor spend  
On the duties of a friend.

Be a friend, The pay is bigger  
(Though not written by a figure)  
Than is earned by people clever  
In what's merely self-endeavor.  
You'll have friends instead of neighbors  
For the profits of your labors;  
You'll be richer in the end  
Than a prince, if you're a friend.



## PICTURE TRANSFER PROCESS

Leila Steckelberg

Today in current magazines, you find a wealth of pictorial material that might serve in the making of excellent visuals or projection material. It may be used with an opaque projector or converted to some kind of transparency.

Necessary equipment for slides is often not available and large color transparencies are quite expensive. This picture transfer process makes possible a transparency direct from the printed page. The process is simple and the following steps may take from 15 to 20 minutes.

Its use in projection and exhibit material is bounded only by the pictures available and your own imagination.

1. Choose and Test the Picture

Choose a picture of good quality. Black and whites should have a good strong ink coverage. Color pictures make the best transparencies but should be in good register or the resulting transparency will appear to be out of focus when projected on the screen. Transparencies smaller than 3 1/4 x 4 inches will enlarge the half tone pattern and flaws of the original ink image. Leave some margin around the picture to facilitate handling.

Rub a moist finger over an unprinted area; a white chalky residue will rub on to the finger tip. This indicates that the paper is clay coated and will release the ink and permit a transfer.

2. Coat Face Side of Picture

Coat the face side of the picture with a smooth coat of rubber cement, (this is the most difficult step) using a soft brush and easy flowing rubber cement (you may have to thin it). Use fast, even strokes with the brush, and never go back over an area once covered. Cover the entire picture and lay aside to dry for about 7-15 minutes.

3. Prepare the Acetate

Cut a sheet of clear acetate slightly larger than the size of the picture and sand one surface with extremely fine sandpaper, steel wools, or pumice cloth. This will frost the surface. (The acetate used is .005 thick. Old x-ray film or other types of regular clear film work well as substitute for the acetate. Frosted acetate may be purchased.)

When the entire surface of the acetate is frosted, dust it and cover with a coat of rubber cement exactly as you did the picture. Let dry.

4. Adhere the Rubber Cement Surfaces

After both picture and acetate surfaces are dry, place the two rubber cement surfaces in contact with each other. This must be done with great care and requires some practice to prevent wrinkles and blisters from forming between the two surfaces. Air pockets may be eliminated by piercing with a needle from the paper side.

5. Insure Good Contact of Surfaces

Take the back of a comb or other hard object and rub over the back of the picture to insure good adhesion between picture and acetate. This is a very important step and must be done with care. It is often advisable to rub in both vertical and horizontal directions.

6. Soak in Water  
Place this picture-and-acetate sandwich in cold water. Add some detergent to help the water soak through the paper surface. You will have to leave it in the water for 5 to 10 minutes, or perhaps even 30 minutes, depending upon the characteristics of the paper on which the picture is printed.
7. Remove Paper from Acetate  
Gently pull at one corner to see whether the paper will release itself from the acetate surface. If the paper does not release itself easily, extra soaking may be required. With proper soaking time, the paper can be pulled free easily, leaving the picture image on the acetate.
8. Wash Off Clay, Clean Transparency  
A light film of white chalky material (clay) will appear on the picture-acetate surface. Wash this off with a piece of soft cotton. Be very gentle with this surface, for it is merely a thin layer of rubber cement which has absorbed the ink from the paper surface.  
  
Check to see that all foreign matter such as particles of dirt, cotton, or resistant paper fibers have been removed from the surface. If small pieces of fiber tend to cling to the surface, simply rub over it gently with the tip of the finger and it will usually roll free.
9. Dry the Transparencies  
Blot off excess water from the transparency. Allow to dry (10 minutes or more). Long drying periods are most desirable. To make it absolutely transparent, spray the rubber cement surface with Krylon Spray or other crystal clear plastic spray. This will harden, making a very tough surface. Again allow it to dry.

#### HOW TO BE HAPPY

Are you almost disgusted with life, young man?  
I'll tell you a wonderful trick  
That will bring you contentment, if anything can,  
Do something for somebody quick.

Are you awful tired with play, little girl?  
Wearied, discouraged and sick?  
I'll tell you the liveliest game in the world,  
Do something for somebody quick.

Though it rains, like the rain of the flood, young man,  
And the clouds are forbidding thick,  
You can make the sun shine in your world, young man,  
Do something for somebody quick.

Though the stars are like brass overhead, little girl,  
And the walks like well-heated brick,  
And our earthly affairs in a terrible whirl,  
Do something for somebody quick.

COPPER ENAMELING  
Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt, jewelry with a beauty far beyond anything we moderns have been able to create.

Basic Steps of Enameling on Copper

1. Clean the copper with very fine steel wool.
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prepo-0 or 7001 Oil on the back of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, place on a trivet and place in a kiln which has been preheated to 1450° or 1500°. When melted and smooth as glass, remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off or Smear-On again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-0 to the enameled face of the pieces, and sieve on a second coat of enamel. DO NOT FIRE YET: instead, choose one of the decorating ideas described below:

Decorating Ideas

Lump and Thread Enamel

Place a few small lumps and/or threads on this unfired coat of enamel, then place in kiln and fire until lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (Lumps and threads are enamel before it has been ground to 80 mesh for sieving). Remove from kiln and repeat step 5.

Stenciling

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger than the copper piece being enameled, cut a stencil (or

pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

#### Sgraffito

This is an Italian word which means, literally, "scraping away" or scratching through. Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design you may choose. Fire until smooth. Roosters, fish, and bold geometric lines are especially attractive for sgraffito.

#### Slush (Also known as Crackle)

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1, 2, 3, 4, 5, 6 and 7. Stir well and brush on liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through. Slush works best when applied over a base of transparent enamel on a concave or convex surface.

#### Soldering

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding atop fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job), then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may either brush away a bit of enamel before firing--or you may apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

\*\*\*\*

Life is a glass given us to fill;  
A busy life is filling it with as much as it can hold;  
A hurried life has had more poured into it  
Than it can contain

Life is not built on a level;  
It is built on an incline so that when you stop climbing,  
You are liable to slip,  
And a slip may result in a slide.



## B L O C K   L E A F   P R I N T S

Forests and gardens furnish resources for design ideas with nature block leaf printing. This interesting technique is easy--cheap--original and can be used repeatedly for clever gift wrappings, Xmas cards, exotic stationery, fabrics, drapes, and modern interior motifs.

This remarkable method can accent a hobby, too.

Block printing can become a creative activity for the entire family.

**TOOLS:** Thick newspaper pads  
Glass sheet                      Stapler  
Rubber roller (brayer)  
Printer's ink-textile paint  
Machine oil thinner      Razor blade  
Scraps of wood blocks  
Rubber cement-brush  
Plastic spray (optional)

**MATERIALS:**

Tissue paper, shelving paper, notes, butcher paper, construction paper or muslin cloth or synthetic fabrics.  
Assorted branches of leaves and foliage.



**INSTRUCTIONS:** Choose foliage (leaves, mosses, seaweeds, grasses) for their texture. Shape them by trimming. Mount foliage on block by cementing backs of leaves with rubber glue and stapling stems. Apply cement also over entire block surface. Press firmly on... Hold for awhile. To reuse block in future, spray with plastic before inking. Apply ink from glass spreader by moving roller back and forth over plant design. Place paper on newspaper pad on floor, then put inked surface face down and step on it. Repeat design as desired by re-inking block. Band edges of stationery by overlapping sheets then printing.

MCCALL'S MAGAZINE ANNUAL VOLUME VI contains vivid illustrations and further information.

# NATURE PRINTING

## LEAF PRINTS

for scrapbooks, hobbies, stationery, decorative greeting cards, etc, are easy to silhouette with the following **MATERIALS:**  
Small glass sheet or Stiff slick plastic.  
Rubber roller (brayer) Rolling pin  
Printer's ink or mimeo ink Textile paint  
Smooth paper Linseed oil thinner  
Newspapers.



INKING LEAF



CAREFULLY  
TRANSFER TO NOTEBOOK PAPER



PRETTY IMPRINTS

## DIRECTIONS:

Pick out perfect single leaves from various trees-shrubs-plants.

Roll out small amount of oil base ink on glass plate with rubber roller.

Apply ink when it has a snapping sound by inking under-side of leaf with roller.

Place leaf carefully painted side down on sheet of white paper.

Cover with piece of newspaper.

Run bottle or rolling pin smoothly over top of papers or try stepping on it topped by cardboard or plywood.

**DO NOT SHIFT LEAF!**

Allow to dry thoroughly.

Difficult to use leaves more than 2-3 times with this method, but it is excellent for preserving patterns for sample collections.

# NATURE BLUEPRINTS

**MATERIALS:** Strong clear 28% ammonia 3-4 oz  
(available at drugstore)  
OZILID PAPER (available at any Blueprinters or  
engineering supply office)  
In packs of 200 or reams cost penny per sheet.  
Sheets of glass  
#10 can or Stoneware or glass crock

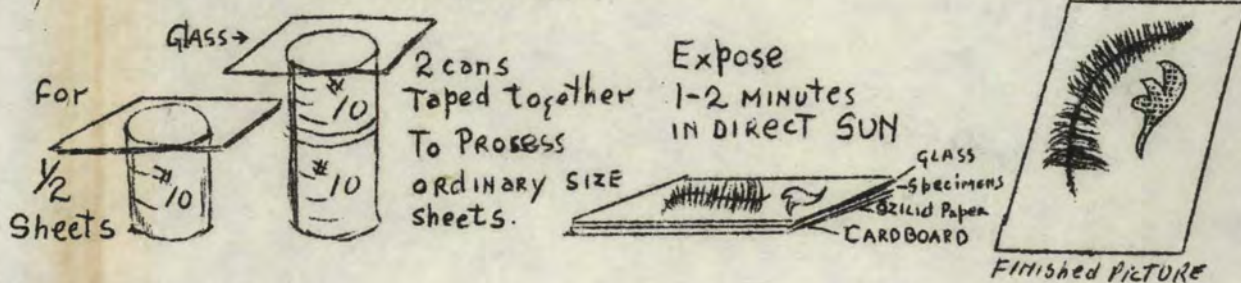
**METHOD:** Prepare large container. Cut paper in half or trim 1/3 to fit can.  
Fold tissue in bottom of can and pour on  
2-3 tablespoons ammonia.  
Avoid fumes by operating with arms outstretched.  
Cover can quickly with glass as fumes are noxious.

**DIRECTIONS:** SUNNY DAY ESSENTIAL!! Process between 10 a.m. and 3 p.m.  
Place leaves, flowers, moss, seaweed etc on glass and  
arrange in pleasing pattern.  
Ozolid paper is placed over specimens yellow side down.  
A piece of cardboard is placed over sheet and held tightly  
with thumbs. Flip over. Carry out to direct sunlight  
and watch for a moment or two until paper turns white  
under the glass.

Quickly remove to can waiting in shade.  
Roll paper slightly after dumping specimens.  
Line side of can exposing coated surface to fumes.  
Replace lid and watch picture outline of leaf  
turn from white to green to deep blue.  
Picture is then completed.

This craft has been done by 8-9 year old youngsters  
under counselor supervision so it is appropriate for  
any disciplined age as a means of increasing interest  
in nature, as a follow up of nature hike, for satisfying  
the collecting phase, as placemats, decorating notebooks,  
silhouette pictures, greeting cards, etc.  
For biology and botany students this is a clever  
means of identifying and cataloging specimens for school.

Let's face it——It is creative recreation that is fun  
and fascinating!





# NATURE PRINTS

NATURE PRINTS of every variety are marvelously beautiful and creative pictures, no matter what medium is used to preserve God's lovely patterns.

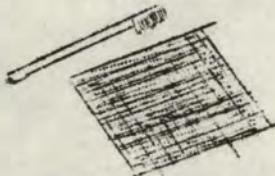
## SIMPLEST ART IS SPATTER PAINTING

**MATERIALS:** Ink, enamel, or poster paints.  
Butcher or wrapping or tissue paper.  
Typing paper, colored construction paper.  
Plywood panels, trays, tablemats, any object.

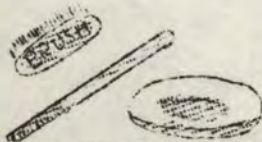
**TOOLS:** Pump sprayer, wire screening,  
Table knife or popsicle sticks  
Toothbrushes, vegetable scrubber brush.  
Weights: pins, razor blades, nuts, washers.  
Tape or pin papers to wall or lay on ground.  
Lay on nuts, flat washers, and razor blades  
as weights to secure broad leaf designs.  
Pin narrow leafed specimens to sheets.



**SPRAY GUN METHOD:** Paint should be thinned to use in a spray gun. Hold at least a foot from paper. Don't allow picture to become too moist. Pattern is apt to drip and run down picture. Use SPRAY METHOD for big pix and for quick mass production with same color.



**SCREEN METHOD:** Hold wire screen within 3-8 inches of paper. Dip toothbrush in paint jar, tap off excess paint, then rub brush across screening to create fine spatter outlines of all your nature specimen in all its loveliness.



**SCRUB-BRUSH METHOD:** Dip vegetable brush or toothbrush into shallow paint saucer. Turn brush up and with a dull knife laid on bristles, PULL knife toward yourself. This creates whatever texture desired--large splatters or dainty dots depending on paint substance and how close or far from project brush is held.



**HINTS:** Spread newspapers generously as paint can REALLY spatter while beginners learn how to maneuver. Folks 4 to 84 can do it.



Do NOT attempt to remove specimens until paint is dry. Smears make a sloppy picture.

Picture can have second spatter coat after first has dried to intensify color or add dimension.

Shellacking over poster paint preserves print and makes it washable. Brush varnish on quickly..DON'T go back over it-colors smear. Try color combinations in stencil design experiments.





Thimble-  
berry



Ocean Spray

## HAND PUPPETS

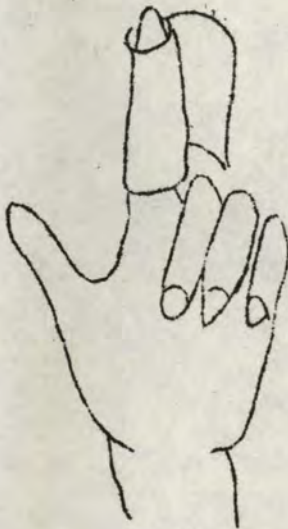
\*- With thanks to  
Saralice Peterson,  
Luck, Wisconsin

Puppets can be a great source of enjoyment for children and grownups alike. It's a relaxing and very inexpensive craft and may help the shy child express himself in a puppet show.

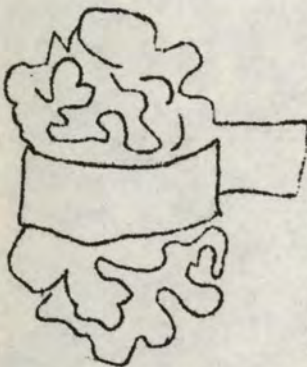
Generally, it will take 3 or 4 sessions to finish a puppet, though each session may be a short one of 15 to 30 minutes. The puppet head must be allowed to dry after the basic shape is made and then again before painting.

Be sure to let your puppets come to life with an end-of-camp production. Then you will begin to realize their possibilities.

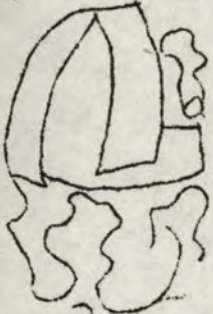
To begin with you need a pile of newspapers and some cooked flour paste; 1/4 cup flour, 1/2 cup water dooked until thick - add cold water until it will spread easily. Find the grain of your newspaper and tearing will be faster. Tear a piece 6" x 12", a long strip 15" x 1", and a pile of strips 1" x 5" (all measurements very rough). Spread the 6" x 12" piece thinly with paste, fold lengthwise, paste again and roll around index finger (Fig. 1) for a loose fit. Take a full page of newspaper (dry) and crumble this into a ball or egg shape around the finger tube. Pat with a little paste and pull all together by pasting the 1" x 15" around the middle (fig. 2). From the middle strip paste the smaller strips around and over to cover the top half of your "head" (fig. 3.) Then remove from finger - paste around the rest of the head tucking ends smoothly into the hole of the finger tube (fig. 4). No need to dip strips, simply keep smoothing the head with paste as each dry strip is laid on. Another layer or two smoothly done will be enough for your very first try. Next day when it is dry begin to model the features.



1.



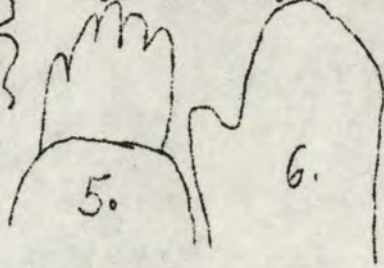
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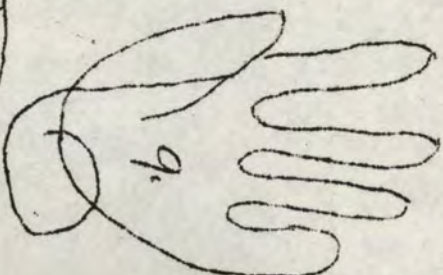


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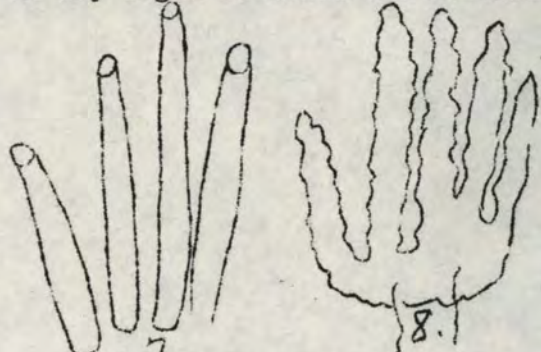


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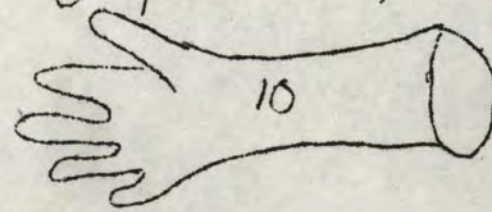


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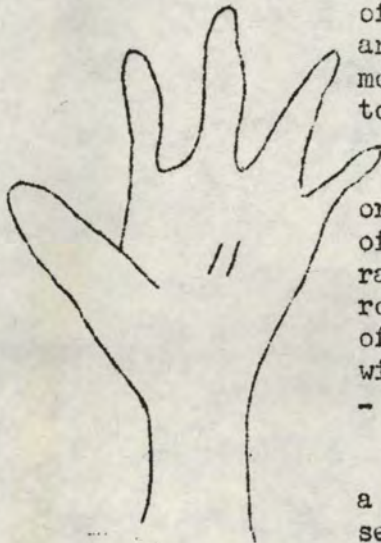
7.

8.



10.

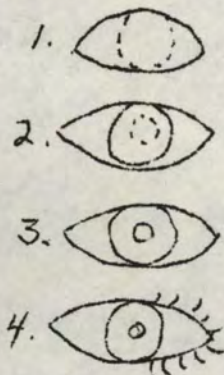
Cross section of head showing dry paper inside, 4 or 5 layers of paper strips on the outside. Features are built of pasty crumples overlaid with layers of smaller torn strips and paste. Toilet tissue or paper towels may be used to model fine features, and a finishing layer of torn paper towel strips makes a good base for painting.



Different types of hands. 5. Simply a piece of felt or leather stitched into sleeve-dress. 6. Stitch ends of the arms of sleeve dress, stuff with pasted paper, saturate with paste, shape slightly, dry and paint. 7. Use rolled up strips of pasted paper for fingers. 8. Make fingers of 3 pipe cleaners. 9. Use a frame of wire, wrap the fingers with strips of cloth. 7, 8, and 9 are built up with paper - shaping cuffs for the larger hands.

The simplest dress - sleeve is cut using the hand as a pattern. Allow 1/2" around hand outline - take 1/4" seam. Stitch all the way around for the easier hands, or, leave open for fastening more realistic ones. Larger heads call for fuller dresses. Cut on straight lines, gathering at neck and wrist. Join simple heads by pasting middle finger of glove and pressing inside finger hole.

For painting, use tempera or poster colors, with a final protective coat of shellac. Flesh color is made with adding a little orange. This may be varied by adding brown, yellow, or red for different complexion types.



A simple way to paint an eye follows these steps:

1. Paint with white, an oval or almond shape; rub out a circle in the center with finger tip. Let dry.
2. Paint the circle with the eye - color, rub out tiny dot for pupil - let dry.
3. Add black dot for pupil.

Using a pinkish color outline the lower part of the eye, and a brown or brown outline the upper, adding a few whiskers.

- (12) Hair may be built up with paper and painted.
- (13) Hemp twine can be used very effectively. For tufts of hair take a short length - spread the ends and paste to the head, using strips of paper to fasten. When dry, unravel.
- (14) The same twine can be used to make long hair. Lay several lengths of twine over top of head. Paste down by using paper towel or better, use toilet tissue, pressing closely to twine where it joins head. Unravel ends when dry and trim, or tie with ribbon, etc.

Of course, you may make wigs of fur, yarn, wool, etc. and glue them on.

It is easier to make 3 or 4 puppets at one time - so make your whole cast. Fairy tales and folk songs that tell a story are good material. Co-op Rec. Service has a Bunch and Judy play available.

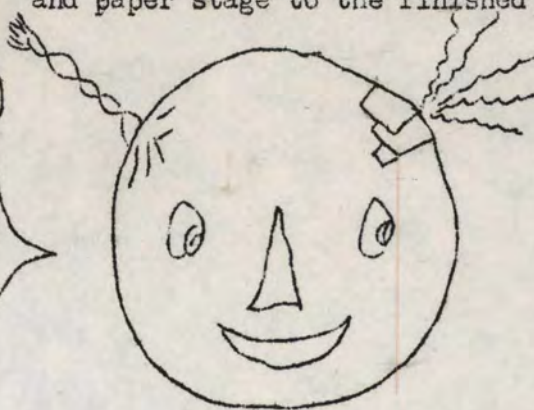
For an excellent stage follow dimensions in Fun Encyclopedia. Your backdrop should be thin so that you can see your puppets. You may pin your script here, too.

A "stage hand" who comments to the audience as he sets up or removes props and acts as announcer, is very useful.

A puppet show is the best way to arouse interest in puppets. Very quick and simple potato or sock puppets could be used for an initial production to build up enthusiasm that will carry the group through the messy paste and paper stage to the finished puppets.



12.

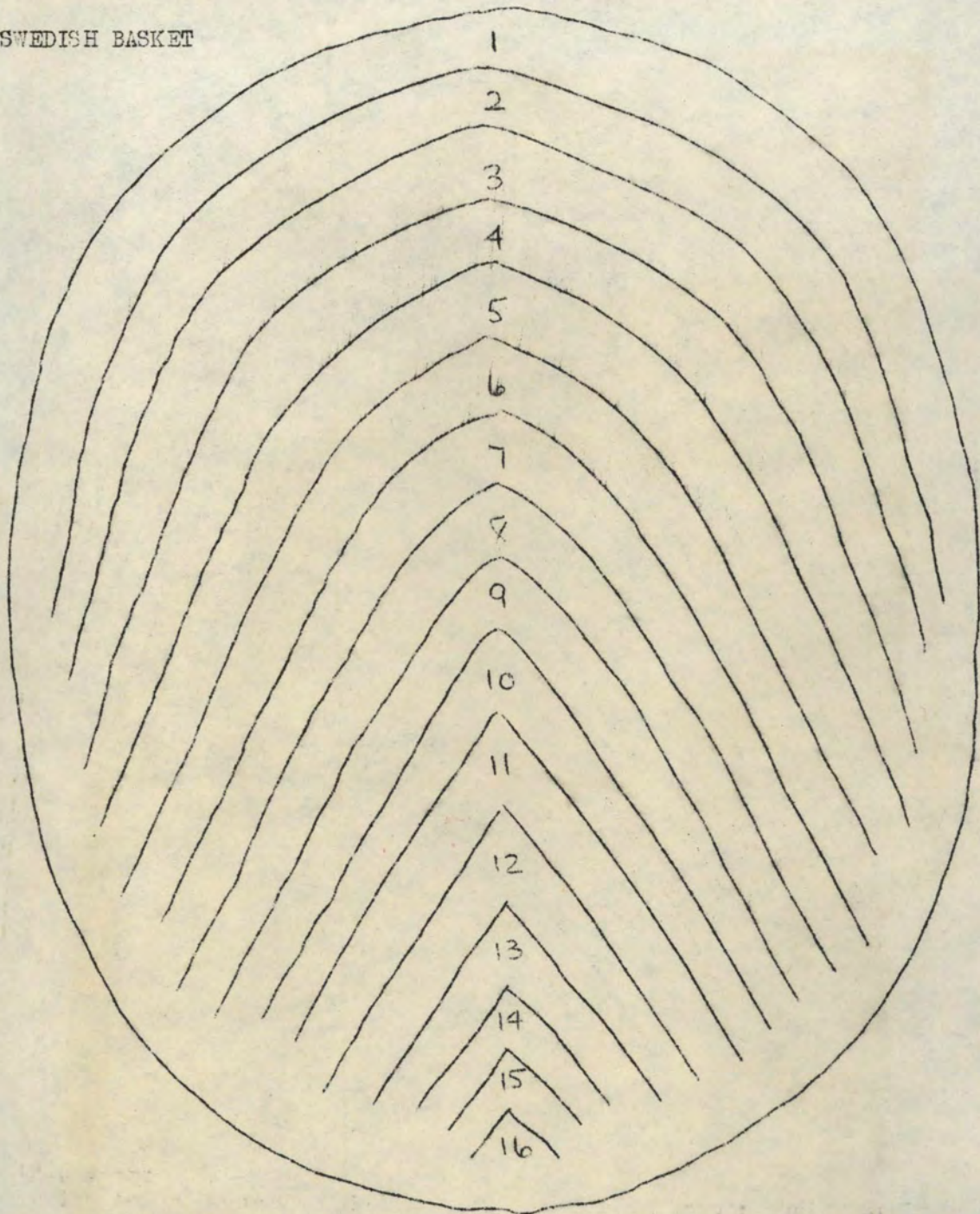


13



14.

SWEDISH BASKET



Strip 1----handle

Working toward yourself with the even numbered strips: bring strip 2 over strip 4 under strip 6, over strip 8, under strip 10 etc. Bring strip 4 over strip 6, under strip 8, over strip 10, under strip 12 etc. When finished with the even numbers turn the basket over and repeat the process using odd numbered strips. Got it ---- Good!

## FOLK PAINTING ON WOOD

Mary F. Punning

Folk painting of wood is a practical craft requiring a minimum of equipment and inspiring an endless challenge to the imagination of those who dip that first paint brush. Here is a brief outline to set you on your way.

### Materials needed

Something to paint: Plates, breadboards, wooden spoons, waste baskets, furniture, canister sets, what-not shelves, etc.

Sandpaper, Charcole pencils.

#### Paints:

Showcard or poster paints for water color painting: (Red, blue, yellow, black and white)

Oil paints for oil painting (Prussian blue, Cad. red, medium Cad. yellow, med. yellow ochre, Burnt sienna, Raw and Burnt Umber, titanium white and ivory black. (This is only a suggested list. If you have other colors, use them.)

Varnish, turpentine, pumice linseed oil, fine steel wool, and a varnish brush.

#### Brushes:

Red sable artist brushes for painting of designs. Two sizes of round and a flat blending brush. In Grumbacher, Series #190 a 2 and 4, and a 4 in a flat blending brush. A long bristle stripping brush is very helpful for outlining.

### Procedure:

Sand article to be painted. If oil paints are to be used to paint design, wood must be sealed or painted. If poster colors are to be used, wood is left unfinished.

Draw or trace design on piece of tracing paper. Invert paper and trace over lines which are visible thru tracing paper with charcole pencil.

Place charcole side down on surface to be decorated, and rub with spoon on hard smooth tool. (For black or dark backgrounds chalk may be rubbed on back of design, and lines retraced from right side of design.

Mixing colors: For tempera painting: Mix green from blue and yellow; Orange, from red and yellow; Violet from red and blue.

To soften or gray colors, use a little of their complementary color . . . plus white to lighten, or black to darken.

Complements are as follows:

Red and Green

Blue and Orange

Yellow and Violet

For example, a soft gray blue would be obtained by adding a little orange to the blue, and perhaps some white to lighten. Use long free brush strokes when possible. Paint from light to dark to avoid muddy overlaps. Practice brush strokes on scrap of paper or wood before painting actual design.

### Finishing:

When article is dry, finish with several coats of good varnish rubbing down between coats with fine steel wool, and rubbing with

Trick Painting on Wood (continued)

pumice and oil after final coat.

If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some oil paint such as burnt umber, and coat article after first coat of varnish is dry, remove what you do not want. Finish with more varnish when this is dry.

Source of supplies:

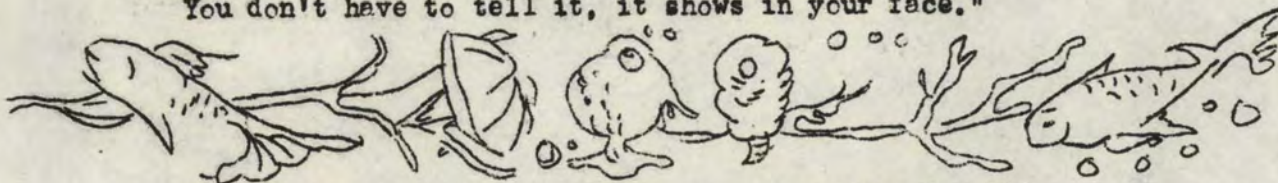
Woodenware (also leather)

Colorado Craft 1300 S. Broadway, Denver, Colorado

O.P. Crafts Sandusky, Ohio

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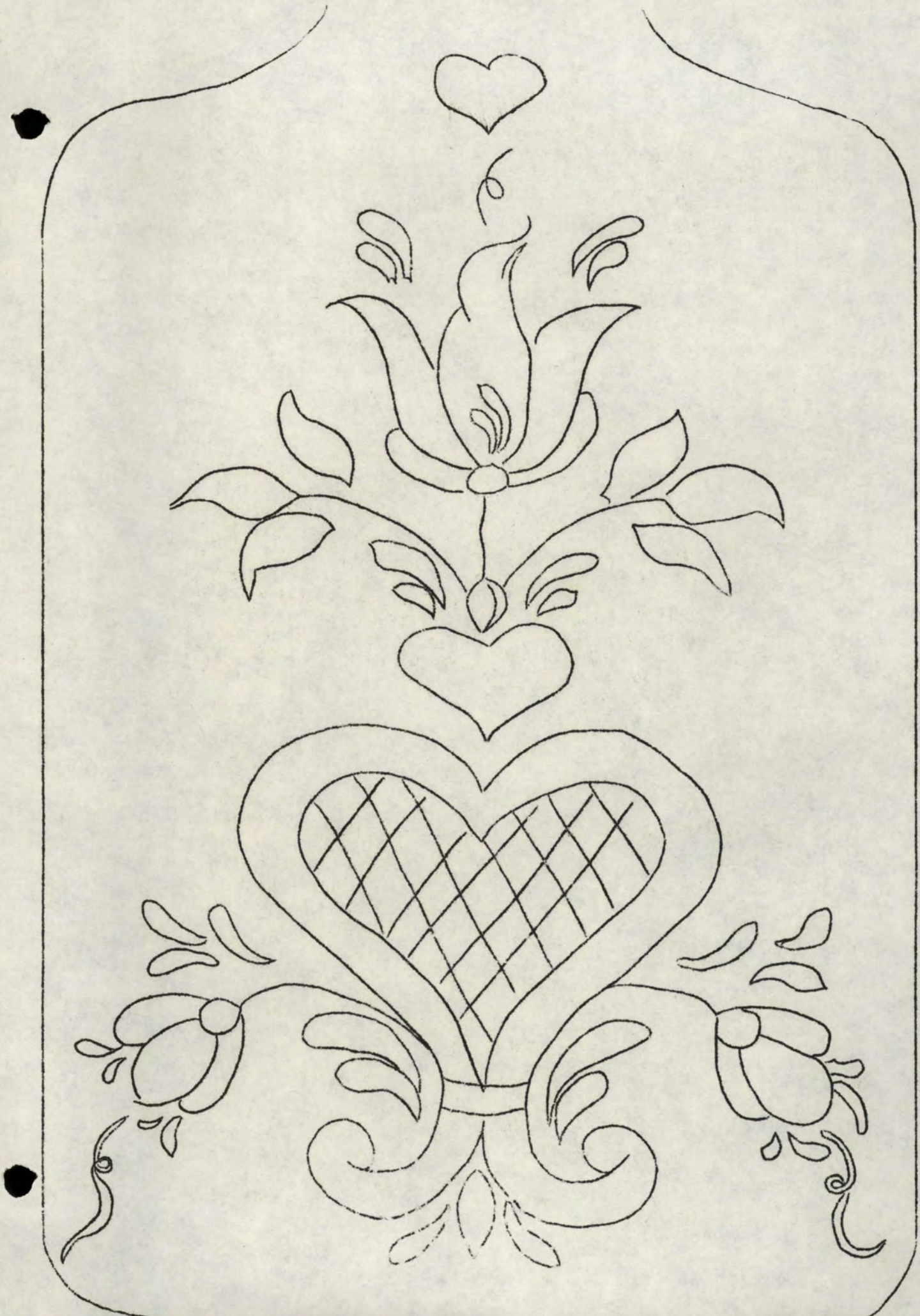
"You don't have to tell how you live each day,  
You don't have to tell if you work or you play,  
A tried, true barometer serves in its place,  
However you live, it will show in your face.  
The false, the deceit that you bear in your heart  
Will not stay inside where it first got its start,  
For sinew and blood are a thin veil of lace,  
What you bear in your heart will show in your face.  
If your life is unselfish, if for others you live,  
For not what you get, but how much you can give,  
If you live close to God in His infinite Grace,  
You don't have to tell it, it shows in your face."

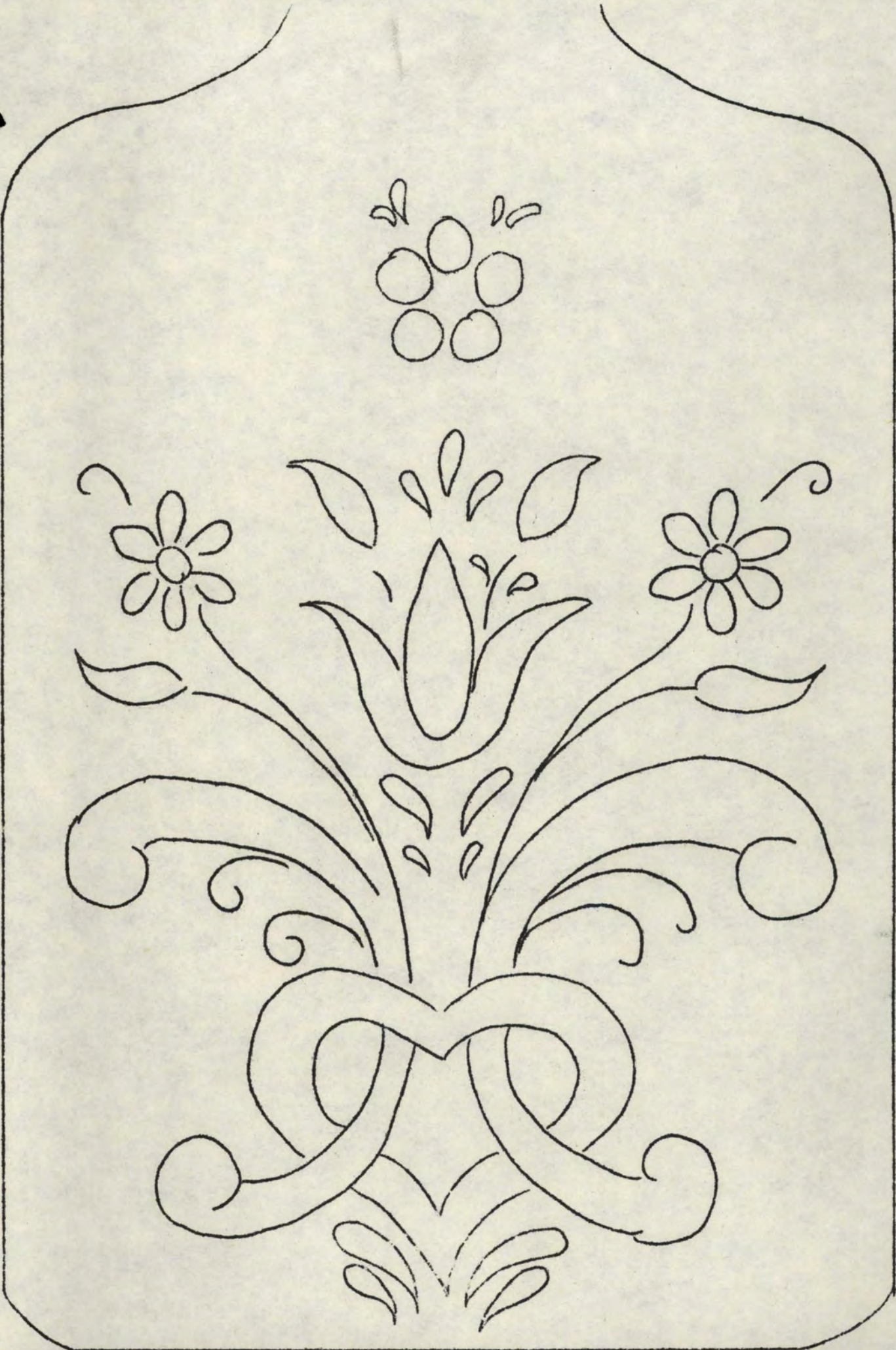


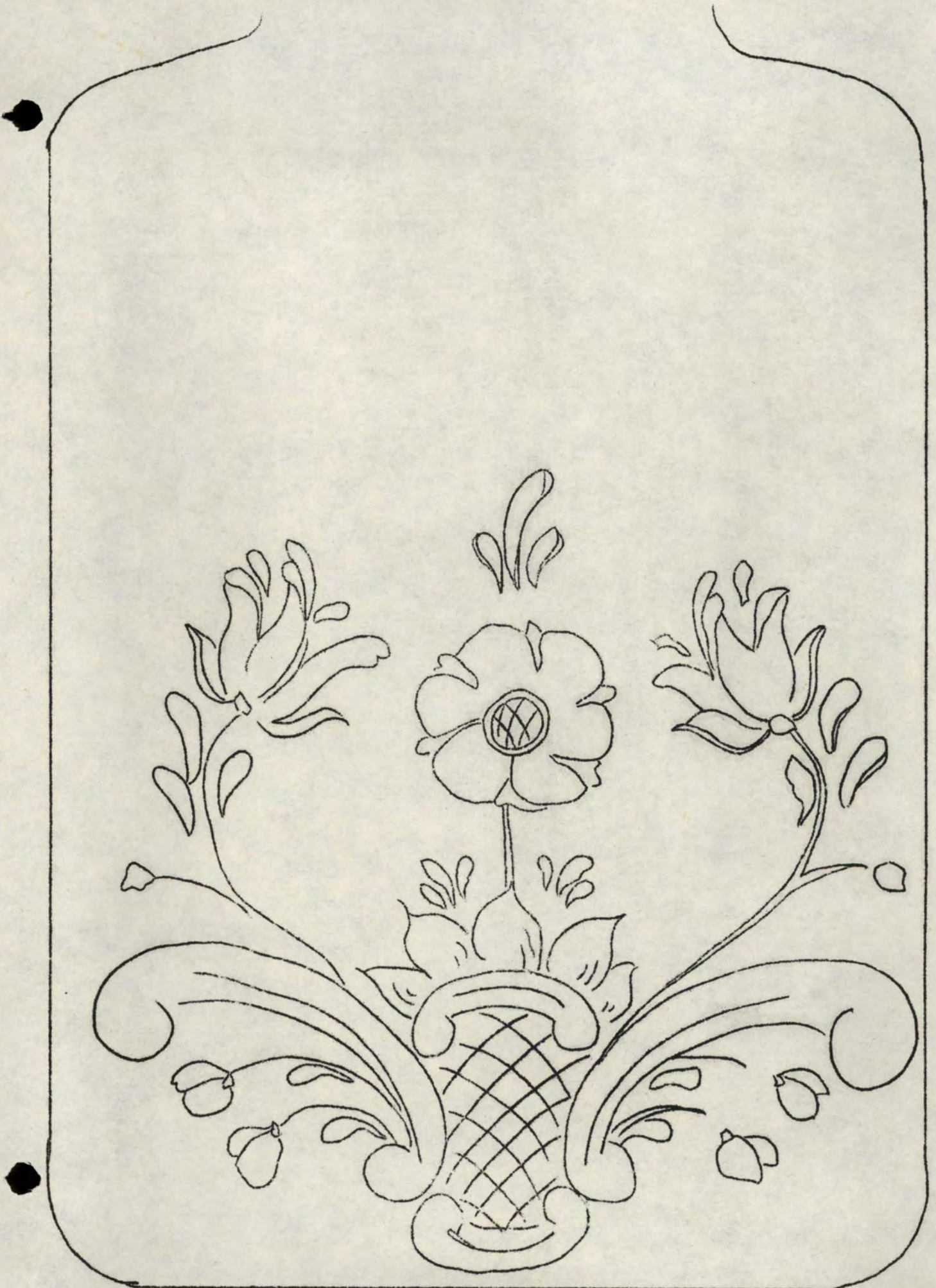
"When you get what you want in your struggles for life,  
And the world makes you king for a day;  
Then go to the mirror and look at yourself,  
And see what that guy has to say.  
For it isn't your father or mother or wife  
Who judgment upon you must pass,  
For the fellow whose verdict counts most in your life,  
Is the guy looking back from the glass.  
He is the fellow to please; never mind all the rest,  
For he is with you straight through to the end,  
Oh, you will pass the most difficult, dangerous tests  
If the guy in the glass is your friend.  
You may be Jack Horner and chisel a plum  
And think you are a wonderful guy,  
But the guy in the glass will think you're a bum  
If you can't look him straight in the eye.  
You may fool the whole world down a pathway of years,  
Getting pats in the back as you pass,  
But your final reward will be heartaches and tears,  
If you've cheated the guy in the glass."











# MOBILES - CREATIVE ART

MOBILES are a modern art form that must obey the magnetic theory to balance, but is nevertheless, non-conforming because every mobile is dissimilar. Every mobile is an ORIGINAL!

PURPOSE of mobiles is to create an artistic design that balances while suspended, attaining aesthetic appeal in 3 dimensions.

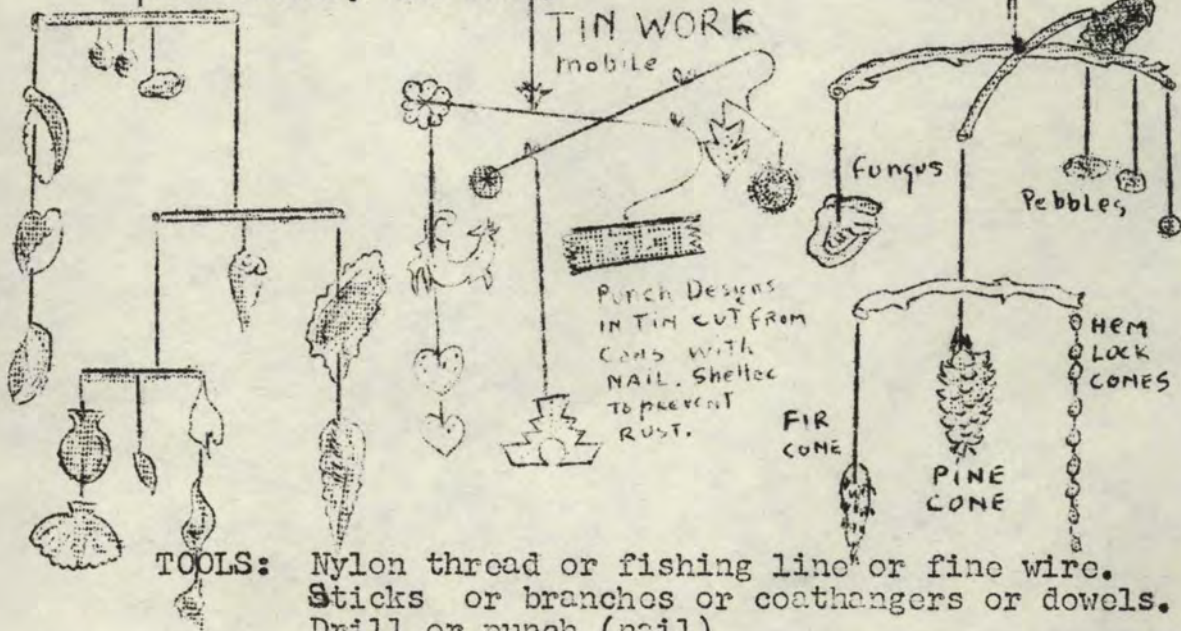
MOBILES are an attractive decoration.

As a HANDCRAFT mobility lends itself to many substances. Mobiles can be made from ANYTHING! Metal, straw, pipecleaners, leaves, tin-cans, paper, ceramics, pinecones, assorted bits of bark-beads-shells-rocks-geological specimens-glass shards, etc.

HOBBIES can be accented. Camp themes developed. Mobiles become permanent souvenirs--reminders of pleasant episodes.

Sea  
Shell  
Mobile

MOBILE BEAUTY made by loving hands is pleasing to touch, watch, and sometimes to listen to. TRY this satisfying means of being original to create undulating beauty that will please the eye and satisfy the soul.



TOOLS: Nylon thread or fishing line or fine wire.  
Sticks or branches or coathangers or dowels.  
Drill or punch (nail)  
Glue-Plastic spray-wax or shellac for shiny finish.

## DIRECTIONS:

Your method of producing a mobile is as good as anyones. Use numerous objects of different weights and sizes to make proper selection for balance.

PROCEED TO COMMENCE!

Hang from the ceiling.

Enjoy your creation .

GLO -- CANDLES  
Leila Steckelberg

This newly popular candle craft, an old craft with new developments, has real charm because of the illumination of the whole candle when you touch a match to the wick, thus its name "Glo-Candle!" Placed on mirrors and arranged with flowers or greenery, your Glo-Candle will create an even more attractive effect. This craft is simple to master, inexpensive, more fun, and a solution to your decoration problems for the home, the church, the school and clubs of all kinds. You will find the making of candles a very happy and satisfying craft and an outlet for expressing your own ingenuity and new ideas. It brings a great deal of pleasure to create a thing of beauty - something that would cost you a great deal if you could purchase it.

I. Materials needed.

- A. Glo Candle wax (comes in 11 pound blocks): This is a special candle wax which is free from stearic acid, as it must be in order for your candles to glow. The addition of stearic acid will make a solid color. Candles can be made from old melted down candles - but they will not glow. Do not use paraffin! Paraffin burns at too low a temperature, also you will find that the candles melt much faster as you burn them. They are more apt to smoke when made from paraffin. Four standard quart size candles can be made from 1 block of wax.
- B. Wicking: Can either buy candle wicking, use old wicking from melted down candles, or make your wicking by soaking cotton tying cord over-night in a solution of 2 tablespoons borax, 1 tablespoon salt, and 1 cup water. The smaller wicking is better because it gives sufficient light but less heat so your candle will not melt down so fast.
- C. Coloring Material: Glo Candle color (either powder or solid) or crayolas - only oil soluble colors can be used. Water soluble colors such as cake and fruit coloring will not mix with the wax. Old lipsticks can be used but are not very satisfactory. Old colored candles can be used but due to the stearic acid in most of them, your candle will not glow.  
Use any amount of coloring, depending on the depth of color desired, but the deeper colors will not glow as well. A  $\frac{3}{4}$  piece of the standard size red crayola will give a nice red color for a quart size candle.
- D. Pictures: from greeting cards, wrapping paper, etc. Parchment type pictures are best since the light can pass through easily. Hold the picture up to the light and you can see how they will look on your candle. The brighter and darker colors show up best and pictures of churches are especially impressive since the light comes through the picture in a way that makes it look as though the lights were on in the church, shining out through the windows.
- E. Glitters, sequins, flowers, small cones, perfume, etc: Glitters are better if they are very fine and are easier to use in shakers. Be sure your silver glitter is the type that will not tarnish.
- F. Candle perfume or fragrance, if desired.

II. Equipment.

- A. Containers for melting wax: Always melt wax over hot water. An old double boiler or a No. 10 can or gallon bucket for the hot water and tall juice cans or 2 pound coffee cans for the wax. Do not use good kettles - cans work just as well and do not have to be cleaned up. Put a metal screw band from a fruit jar in the bottom kettle

to hold the can with the wax up from the bottom. Remember that hot wax is inflammable and care must be used in handling! Do not spill or pour over open flame. Using the screw band will help the wax from getting so hot and will enable you to have more water in the lower can - thereby eliminating some of the danger of boiling dry. Have a large can (larger than the 2 cans together, if possible) or a pan lid handy, just in case. If the wax should catch fire put the lid or can over the container and the fire will go out. Do not throw water on flaming wax as it will scatter the fire.

- B. Egg beater to beat the wax. Ordinary dover egg beater is most practical. Use an old one.
- C. Forks to apply the frosting.
- D. Ice pick, skewer or knitting needle to make holes for wicks.
- E. Teaspoon (bowl bent forward where it and handle meet), and gravy ladle are handy.
- F. Molds: Tin cans, cake pans, glasses, vases, jello molds, sections of irrigation pipe, plastic containers, rubber ball cut in half, or waxed cardboard. When tin cans are used, the cans must have perfectly smooth sides. Any tiny crease or rough edge will make it impossible to remove the candle from the mold. Plastic, if it has a slick inside finish and is tempered to stand heat, is excellent, as its flexibility aids in removing the candle from the mold. Milk cartons are all right, but be careful that they do not collapse when you pour the hot wax into them.

### III. Steps in Making a Candle.

- A. Melting the wax.
- B. Molding the candle.
- C. Removing candle from mold.
- D. Putting wicks in candles.
- E. Applying pictures.
- F. Beating wax and applying frosting.

#### A. Melting the Wax.

Always melt wax over hot water! Do not get the wax too hot. Add the color, and perfume, if you want it, after the wax is melted. Pictures are best put on the uncolored candles. Use colored frosting, if desired.

#### B. Molding the Candle.

Molds may be found everywhere. As you make more candles, you will find more and more pleasing and interesting molds. If you are using a glass mold, wash it with very hot water just so that the hot wax will not break the glass. Oiling the container helps in removal.

Fill the mold with the melted wax. Let stand overnight, cooling at room temperature. If you want unusual effects, try cooling the candles quickly in the freezer.

A pit will form in the center of the candle as it solidifies so be sure that you save plenty of the same wax, if colored, to fill the hole later. Use the ice pick and make a few slanted holes in the depression before you fill it with hot wax - the holes help the hot wax and cold wax fuse together. If this is not done, many times the two will not stay together.

#### C. To Remove Molded Wax from the Container.

Press the bottom of the carton with your thumbs. Tap the sides of the carton, then turn the container upside down and shake. If the candle does not come out easily, put it in the freezer for several hours or overnight. The extreme cold will shrink the candle enough to slip out easily.

If you are using the 2 halves of the rubber ball to mold a snowball, you will have to mold these two pieces together. As you beat the wax for frosting, when the wax is at the frothy stage, fill the

holes in the center of the two pieces with the frothy wax, put them together quickly, give them a twist, and you will have a good joining.

D. To Insert the Wick:

1. Do not put in the wick until after the candle has been taken from the mold because many times the top of the candle in the mold will be the bottom of the candle (ie. a bell shaped candle). Do not put the wick in before decorating the candle. A piece of wicking may be stiffened by dipping it in hot wax. Lay wicking on waxed smooth surface to cool.

The wick does not need to extend all the way through the candle; no deeper than you expect to burn the candle. When the hole burns quite deep in the big candles, just fill up the hole, put in a new wick and it's like new again.

Heat an ice pick and melt a hole through the center of the solidified candle. When melting this hole, you must tip the candle at an angle in order to allow melted wax to run out of the hole being made. Do not force the pick or you may break the candle. Insert the waxed wick to depth desired, cut off, and then fill the hole with hot wax with the bent teaspoon.

If you like perfumed candles, you may either add the perfume to the melted wax before you pour the candle (takes quite a lot of perfume this way) or add the perfume to the small amount of wax that you dip the wick in to make it stiff and use that same perfumed wax to fill up the hole made for the wick.

2. Another method is with an ice pick make an opening for the wick in the candle (if the top of the candle in the mold will still be the top of the candle when unmolded) while the wax is in the semi-solid state. Insert the wick and fill the hole with melted wax.

A metal knitting needle can be used instead of the ice pick.

E. Applying pictures. *See back of just page*

There are several different ways of putting the pictures on candles. If you want the picture to look like parchment, hold the candle over a large can of hot wax away from the stove, and with the gravy ladle, dip the hot wax over one side of the candle several times and quickly put the picture on. This must be done very quickly since the wax sets so fast. Care must be taken not to get wax on the front of the picture.

If you want to have the picture look as if it were painted on the candle, quickly dip the picture in the hot wax and put on the candle. Be extremely careful when removing a picture that is pasted to other paper, thin spots will show since they let more light through.

F. To Frost the Candle.

Melt the wax - a 2 lb. coffee can is especially nice for beating the wax because the wax will not splatter so badly when beaten in the deep can. Let it cool until quite a thick coating forms on top of the wax. Stir the wax with your fork to loosen the cooler wax from the sides and bottom and then beat with the egg beater until fluffy like divinity. You may achieve two different effects by using the whipped wax either while it is still glossy or beat it until it loses its gloss. The latter will give a snowier, fluffier effect.

Now you are ready to frost your candles. If it is one with a picture, frost around the picture first with a fork or your fingers, daubing or tapping it gently on the candle. Be sure to leave open spaces. The irregular size and shape of the open spaces adds to the beauty of the candle. Do not press the frosting against the candle as this will leave unsightly fork marks. Continue frosting around the candle until entirely frosted. Last, build the frosting out around the top of the candle so as to leave a pit in the center around the wick. Unfrosted edges around top of candle are most unattractive.

If desired, sprinkle with glitter or sequins while still warm. Choose a color that matches the picture. Silver or gold glitter used with the colored glitter gives added beauty. Keep a can of hot wax handy as you are frosting - then if the frosting gets too hard, add a little hot wax, beat a bit, and you can go on frosting.

When frosting several candles, you will find that if you frost a little on each one and add the glitter as you go, the frosting will have a chance to harden as you work and it will be easier to hold the candle to finish frosting it without crushing any of the frosting.

Decals, Christmas seals, and colored sugar also may be used. Frost approximately 1/4 of the candle at a time and then sprinkle on the sugar. Having the colored sugar or glitter in shakers is a big help.

Set the candle on a paper doily or paper towel to protect your furniture when using.

Additional information may be received by sending to:

Co-operator, Homemakers Department, P.O. Box 1004, Walla Walla, Wash.  
The Glow Candle Co., Box 2205, Kansas City, Missouri. 50¢

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### G O D ' S P R O M I S E

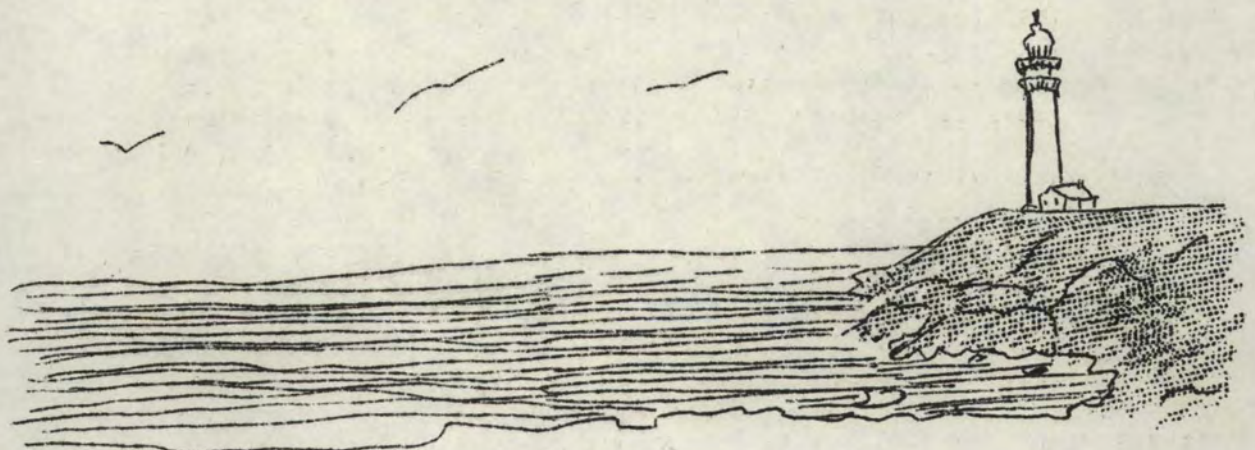
God hath not promised  
Skies always blue  
Flower strewn pathways  
All our lives through;

God hath not promised  
Sun without rain,  
Joy without sorrow,  
Peace without pain

But God hath promised  
Strength for the day,  
Rest for the labor,  
Light for the way;

Grace for the trials,  
Help from above,  
Unfailing sympathy,  
Undying love.

- Annie Johnson Flint



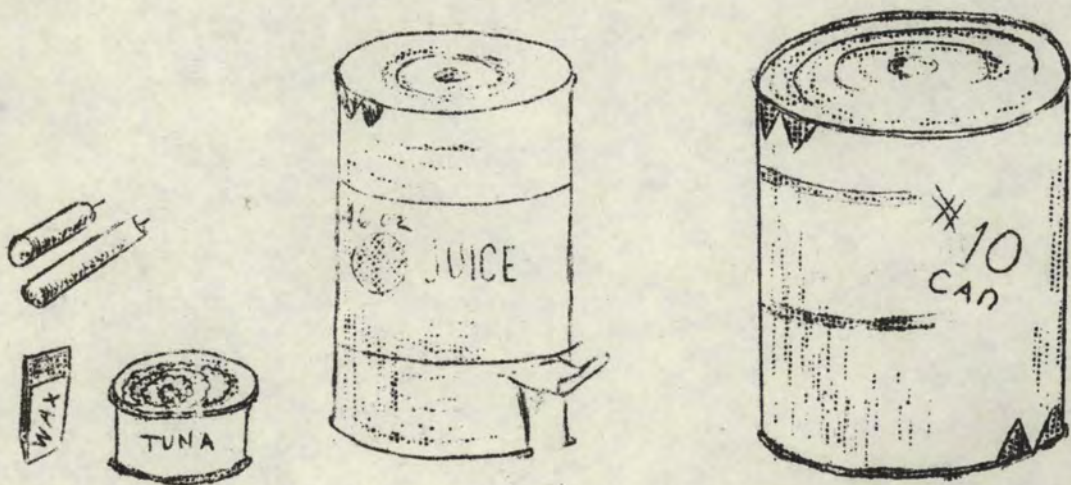


# HOBO STOVES

A Hobo Stove is a miniature stove made from a juice can or or a #10 can by puncturing the top and bottom opposing sides creating draft holes.

With tin snips a door can be made and sticks and twigs are used for fuel. It is easiest to make punctures with a triangle opener.

The Buddy Burner is made of corrugated cardboard rolled in side the can. A candle in the center or rag wick lights it off. Hot wax is poured into a tuna can containing cardboard



coil a bar or wax or old candles make excellent fuel. Old grease or lard can also be used as fuel.

This is a project for backyard camping, picnics, or over-nights, suitable for children from 7 to 15. This stove will produce delicious hot soups, cocoa, hamburgers, fried eggs, sausages and bacon.

It was suggested that foil liner with edges will hold the grease better and prevent food cooked on stove from burning too quickly.

Gloves are the most suitable means of handling the can or a stick thrust through the draft holes could be used to flip the can. Turn it upside down and set atop the flaming Buddy Burner to snuff the fire—this may take a few moments as paraffin is so inflammable the head for the can may set it on fire spontaneously. The same can may be refilled repeatedly and should burn for nearly an hour.

# DEMONSTRATION

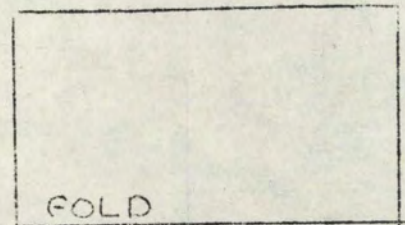
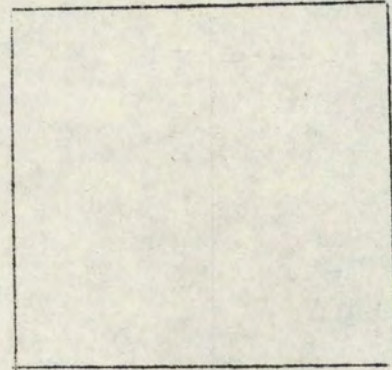
## Scarf to Hood

1. Place square scarf on table before you, and fold in center.
2. Bring top layer down to center fold
3. Turn over with fold away from you

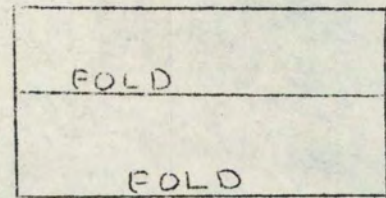
Bring top corners to lower center.

4. Roll up lower edge two or three turns.

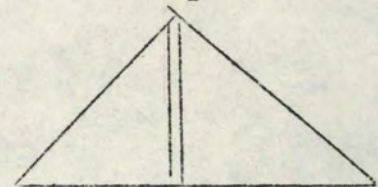
By - Helen McKern



Step 1



Step 2



Step 3



Step 4

## DEMONSTRATIONS

### Newspaper wreaths:

Draw a circle on a sheet of newsprint about 6 inches across. Crumple a 9 inch piece of paper making a flat piece not more than 2 inches across, dip into the paste and place next to circle drawn. Fill the rest of the circle in and let it dry. Trim edges to circle and when it's dry cut leaves to resemble holly. Fold the 2 inch paper in half, length wise, for speed in cutting. Starting at the lower edge of form paste leaves on, lapping the top ones over like shingles until entire form is filled. Again let dry thoroughly. Paint or spray with gilt or silver. Place a red bow with streamers at the top.

### Pin cushion:

Cut two circles of paste board two inches in diameter. Cut two pieces of wool material three inches across. Gather the goods and stretch over the paste board and draw the thread tight and fasten, repeating for the second circle. Lay the two circles together, wrong sides in and whip the edges together using black embroidery floss. Two rows around the last crossing the first makes it more stable. Slip in straight pins between the two layers.

### Chalk:

Materials--chalk (3 kinds) large 4" long, pastels, pastellos. Small pencil construction paper, newsprint, sand paper smock, rags, Krylon spray, drawing board with clips to hold paper.

Uses----Quick sketching, illustration talks, chalk talks, give shape to feelings. One way to find out what our feelings are is to try to give them shape. Away to get mean feelings out to make room for more creative, happy experiences, for adults as well as children. Have a good time, experiment with textures, enjoy yourself!

### Techniques--

1. Blend colors by using short strokes on top of each other or just beside to get the shape and effect you want with no outlining as in drawing.
2. Blending by filling your construction paper with chalk of a neutral color and rub it in. Add color and smooth it by blending with your fingers or thumb or palm of hand. In this technique a little change can be made by wiping the area gently with a rag.

Things to know: Wash hands when sweaty. Hand grease will leave a spot where chalk won't stick or will show a darker color. Don't use an eraser, it will leave a brown streak when more chalk is added. Art stores sell charcoal erasers that can be used.

### Smoke Leaf Prints:

Materials--Candle, lightweight construction paper or heavy typing paper, cloth or paper for printing, small amount of lard, newspaper, green leaves.

Steps-----Grease paper. With your fingertips spread a very thin uniform layer of lard over a sheet of typing paper or construction paper. About 1/2 teaspoon is usually enough. Uniformity in the grease coating is important. Excess grease will cause a spotty smoking job. Smoke paper. Hold

the greased paper over the candle flame, moving it about in a manner as to get a uniform smoked surface on the greased side. No trace of the grease should be left.

**Preparing leaf.** Place a leaf, top side down, on the smoked surface of the paper. Cover it with a layer of newspaper and rub over it firmly with your fingertips until the top side of the leaf has picked up a uniform covering of soot from the paper.

**Printing.** Carefully transfer leaf with the smoked side down on to the material to be printed. Cover it with clean newspaper and rub firmly with the fingers as before. Remove the leaf and there is your print.

Note: Prints made by this method do not smear readily. They are made fast in cloth by pressing with a hot iron. Rubbing the paper with charcoal can be substituted for the smoking steps. Rub until the paper is uniformly blackened. Dust off the excess material and print as the directions above tell you. Prints made with charcoal dust will blur or smear and must be handled carefully or protected by a finish or coating.



PAMPHLETS

Games and Parties

A Pastor Believes in Recreation - E. O. Harbin  
Department of Church School Work  
810 Broadway, Nashville 2, Tenn.

Cooking Out of Doors - Girl Scouts of America  
155 E. 44th Street  
New York 17, New York

The Outdoor Book - Wanda Taylor Linderman  
Published by Program Department  
Camp Fire Girls, Inc.

Indians in Washington - Victor A. Meyers  
Secretary of State, Washington

The Indians of Puget Sound  
Haerberlin, Hermann, and Erna Gunther  
University of Washington Press  
Seattle, Washington

Handy Folk Dance Book  
Coop Recreation Service, Inc.  
Delaware, Ohio

The Social Game - Jessalee Mallalieu  
Pacific Northwest Cooperative Extension Publication  
(available free from Extension offices in Idaho, Oregon & Washington)

Family Fun and Popular Parties  
Parker Brothers, Inc.  
Salem, Massachusetts

Handbook for Recreation Leaders - Ella Gardner  
Superintendent of Documents, U.S. Gov't Printing Office  
Washington 25, D.C. (25¢)

PAMPHLETS (continued)

Song and Dance Pamphlets

Songs of Many Nations  
Cooperative Recreation Service, Inc.  
Delaware, Ohio

Camp Songs 'N' Things  
Carl E. Zander and Wes H. Klusmann  
Songs 'N' Things  
1950 Addison St., Berkeley 4, Calif.

Sing It Again  
The Service Department, Board of Education  
The Methodist Church  
810 Broadway, Nashville 2, Tennessee

Camp Songs  
Songs 'N' Things  
1111 South Fir Avenue  
Inglewood, California (10¢)

Folk Dancer Records  
P.O. Box 201  
Flushing, Long Island, New York

Twice 55 Community Songs, Peter W. Dykema  
Teachers' College  
Columbia University (35¢)

Sing!  
C. C. Birchard & Co.  
Boston, Massachusetts (40¢)

Singing America  
C. C. Birchard & Company  
Boston, Massachusetts (40¢)

Golden Book of Favorite Songs  
Hall & McCreary Company  
Chicago, Ill. (80¢)

Twice 55 Games with Music  
C. C. Birchard & Company  
Boston, Massachusetts

Pan American Rhythm  
Salem Music Co.  
153 S. High St., Salem, Oregon

Song Fest  
Crown Publishers, Inc.  
New York

## VOLUMES OF PAMPHLETS

Handy Games  
Cooperative Recreation Service, Inc.  
Delaware, Ohio

Handy Folk Lore  
Cooperative Recreation Service, Inc.  
Delaware, Ohio

Handy Songs  
Cooperative Recreation Service, Inc.  
Delaware, Ohio

## NOTEBOOKS

Recreation Leadership Workshop  
University of Washington

American Folk Dance Handbook  
Erma M. Weir  
Women's Physical Education Department  
Oregon State College

Let's Live Art  
Anderson, Cline, McCaughey

Craftsman's Handbook - Tony Parisi  
Published by Educational Materials, Inc.  
46 E. 11th Street  
New York 3, N. Y.

Chatcolab Notebooks - '52, '53, '54, '55, '56, and '57.

Redwood Notebook - 1957

Black Hills Recreation Lab - 1950

## BOOKS

Pack-O-Fun  
Pack-O-Fun  
Park Ridge, Illinois

Arts and Crafts - Marguerite Ickis  
Pub. by A.S. Barnes & Company, Inc., New York

Square Dances of Today - Richard Kraus  
Pub. by A. S. Barnes & Co., New York

Fun for One or Two - Bernice Wells Carlson  
Abingdon Press, New York - Nashville

The Fun Encyclopedia - E. O. Harbin  
Abingdon - Cokesbury Press, New York - Nashville

BOOKS (Continued)

Cowboy Dances - Lloyd Shaw  
Caxton Printers, Ltd., Caldwell, Idaho

Round Dance Book - Lloyd Shaw  
Caxton Printers, Ltd., Caldwell, Idaho

Swedish Food  
Pub. by Esselte  
Gothenburg, Sweden

Games of Many Nations - E. O. Harbin  
Abingdon Press, New York - Nashville

Your Own Book of Campcraft - Catherine T. Hammett  
Pocket Books, Inc., New York, N.Y.

Games for Boys & Girls - E. O. Harbin  
Abingdon - Cokesbury Press, New York - Nashville

The Book of Games - G. S. Ripley  
Association Press, New York

How to Play with your Child - Arnold Arnold  
Ballantine Books, New York

The Recreation Leader - E. O. Harbin  
Abingdon Press, New York - Nashville

The Pocket Book of Games - Albert H. Morehead  
Pocket Books, Inc., New York 20, N.Y.

Make It Yourself - Carlson, Bernice Wells  
Abingdon - Cokesbury Press, New York - Nashville

Indian Legends of American Scenes - Marion E. Gridley  
M. A. Donohue & Co.  
Chicago - New York

The Family Pleasure Chest  
Helen and Larry Eisenberg  
Parthenon Press, Nashville, Tenn.

Your Own Party Book - Gertrude Crampton  
Comet Books  
Rockefeller, New York

Phunology - E. O. Harbin  
Abingdon Press, New York - Nashville

Abingdon Party Parade - Bernice Hogan  
Abingdon Press, New York - Nashville

Bright Ideas for Entertaining - Mrs. Herbert B. Linscott  
Grosset & Dunlap  
New York



BOOKS (Continued)

Do It Yourself! - Bernice Wells Carlson  
Abingdon - Cokesbury Press, New York - Nashville

How to Lead Group Singing - Helen & Larry Eisenberg  
Association Press, New York

Penny's Party Book - Harry Haenigsen  
Prentice - Hall, Inc., New York

The Real Book of Games - Joseph Leeming  
Garden City Books  
Barden City, New York

Parents' Magazine's Family Fun Book  
Pub. by Parents' Magazine  
52 Vanderbilt Ave., New York 17, N.Y.

Handy Play Party Book  
Cooperative Recreation Service  
Delaware, Ohio

What This World Needs - John W. Raper  
World Publishing Co., Cleveland, N.Y.

Complete Cheerful Cherub - Rebecca McCann  
Crown Publishers, New York

Omnibus of Fun - Helen & Larry Eisenberg  
Association Press, New York

The Cokesbury Stunt Book  
Abingdon Press, New York - Nashville

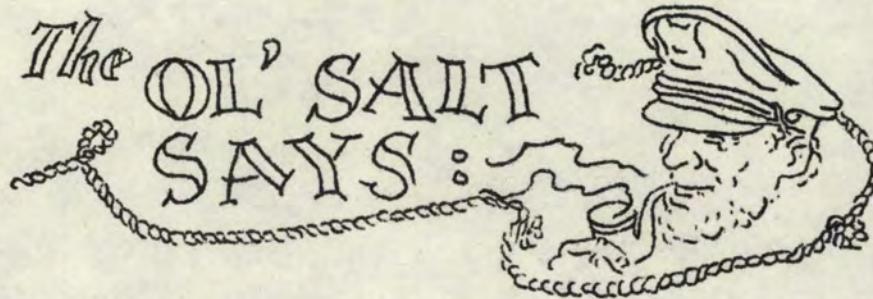
Games & Stunts - Young & Gardner  
J. B. Lippincott Company, Philadelphia

Skits and Stunts - Helen & Larry Eisenberg  
Association Press, N. Y.

A World of Song  
Danish American Young People's League  
Grand View College, Des Moines, Iowa

Fireside Book of Folk Songs  
Simon & Schuster, Inc.  
Rockefeller Center, New York 20, N.Y.

Decorative Tin-Can Craft  
Federal Cooperative Extension Service  
Oregon State College, Corvallis



LOWER THE SAILS. CAST OUT THE MOORINGS.

Ahoy, me heerties! Now hear this: We are back in port. Our cruise is finished. And I say that a finer crew never tread the deck of the UNS Friendship.

Now comes the time for us to disembark, but the UNS Friendship will keep sailing in our minds and hearts. And there is yet another way that she will stay on the seas of human life.

We will return to our home bases with deeper inspiration, greater understanding, keener abilities and stronger enthusiasm. This means we will share ourselves with others more effectively. Thereby the sails will stay unfurled and the Spirit of CHATCOLAB will spread in ever widening circles.

ALL ASHORE  
ALOHA

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#### CRUISE REPORT: UNS FRIENDSHIP

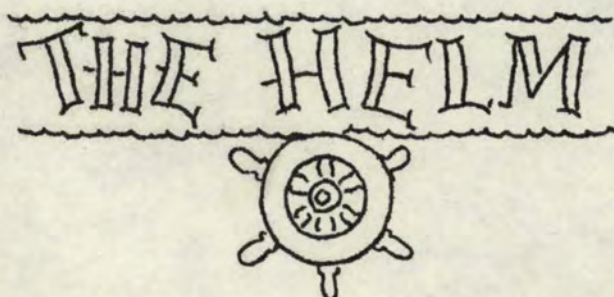
LOG SUMMARY: The UNS Friendship sailed from Port Heyburn on May 11, 1958. Despite brushes with foul weather, high seas, piratic depredations and other agencies of destruction, her loyal crew kept the rigging in fine repair, the gangplank in readiness and the poop deck shining; and they returned the good bark to her moorings sometime late p.m. May 17 or early a.m., May 18. An exact hour cannot be set, for some of the crew were swimming ahead while others were being towed behind as we put into port.

OBJECTIVE: To seek and to find treasures of ideas, knowledge, skills, philosophy and humor known to exist in an atmosphere, a situation and a state of mind known as CHATCOLAB.

MISSION ACCOMPLISHED.

Signed,

*Cap'n. Vern*





THIS IS IT!

THE LOG OF THE FRIENDSHIP CRUISE

WE HOPE YOU LIKE IT

WE ENJOYED DOING IT.

*Kay*

*Norma*

*Marion and John*