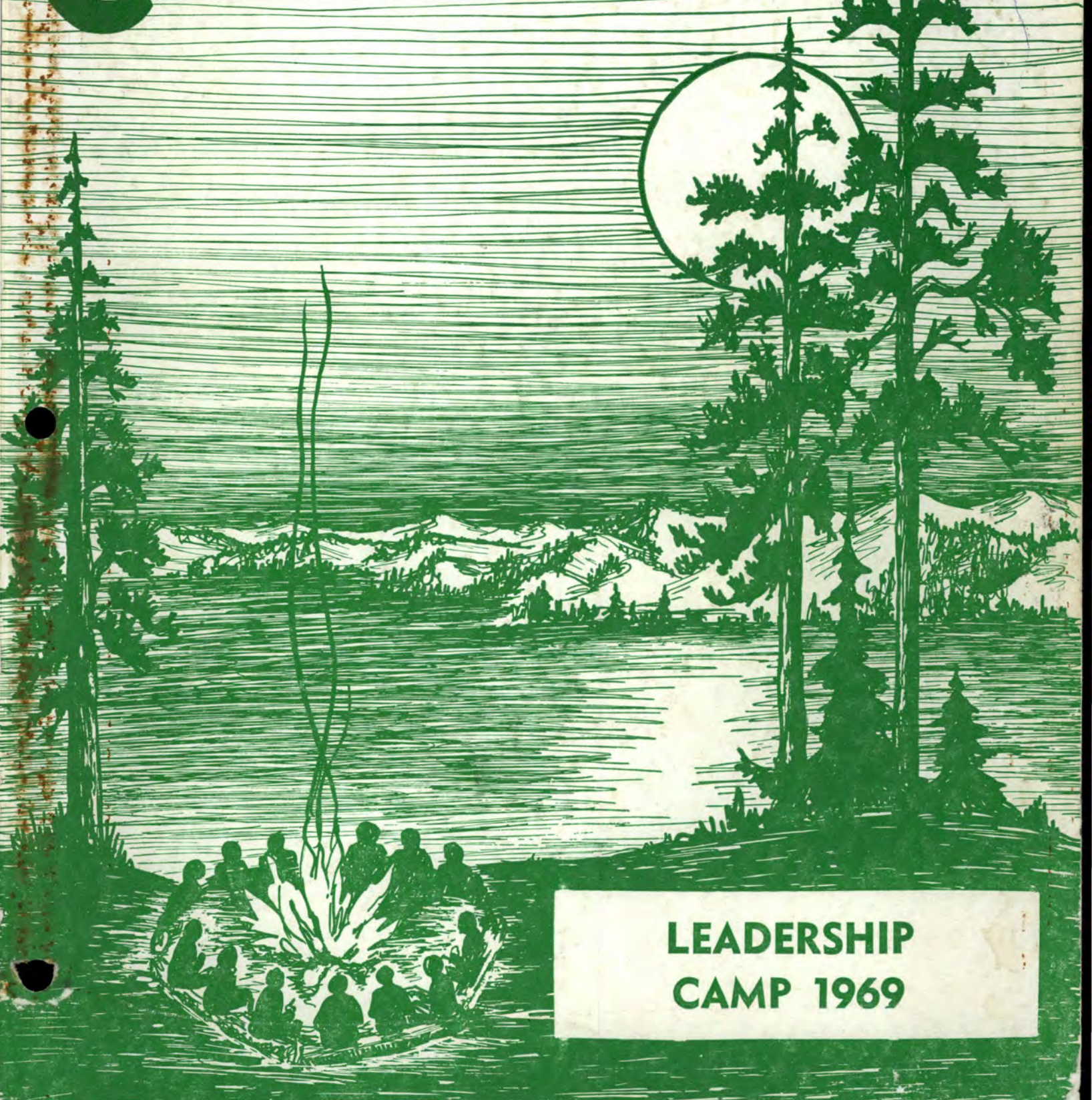
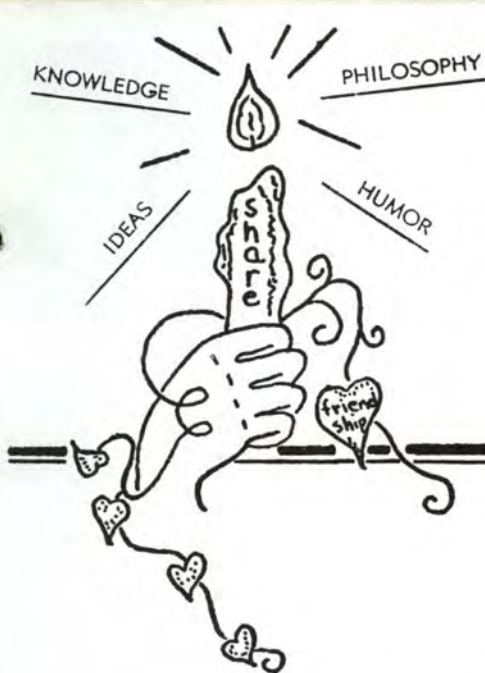


Chat Library

# CHATCOLAB



**LEADERSHIP  
CAMP 1969**



NORTHWEST LEADERSHIP LABORATORY

THE  
SPIRIT  
OF

CHATCOLAB

THIS NOTEBOOK is the outcome of  
one week of sharing experiences. The material  
was gathered, typed, mimeographed, and assembled  
during the camp.

These Western Leaders agreed that:

This should be a sharing camp, with no distinctions  
of leaders from campers or  
pupils from teachers.

This should be a fellowship separated from any  
sponsoring institution and self perpetuating  
by some process of democracy.

Goals must be for the enrichment of all life and not  
merely to add skills and information to already  
busy folk.

Recreation Laboratory would invite attendance from  
diverse vocations and never seek uniformity  
for its campers.

Those who gather here assume cooperation in complete  
sharing as a way of life.

Now you are a part of Chatcolab.

This is notebook number 21

It is a record of a precious week together.  
WITH TRUE APPRECIATION we dedicate it  
TO ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES.

# CHATCOLAB LEADERSHIP LABORATORY PHILOSOPHY

CHATCOLAB LEADERSHIP LABORATORY is designed  
as a stimulating experience for people  
who are interested in recreation.

THE LAB IS GROUP LIVING  
in which there is an exchange of ideas and  
techniques in the field of recreation.

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.

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!

## BEGINNINGS

*This is the beginning of a new day,  
God has given me this day to use it as I will.  
I can waste it-- or use it for good,  
but what I do today is important because  
I am exchanging a day of my life for it!*

*When tomorrow comes, this day will be gone forever,  
leaving in its place something that I have traded for it.*

*I want it to be gain, and not loss;  
good, and not evil, success and not failure;  
for the high price that I have paid for it.*

*source unknown.*

CHATCOLAB 1969

BEGIN HERE



Number your pages, then place the proper number after each section:

- Spirit of Chatcolab \_\_\_\_\_
- Philosophy \_\_\_\_\_
- Title Page--Beginnings \_\_\_\_\_
- BEGIN HERE--Contents \_\_\_\_\_
- Board Members, old and new \_\_\_\_\_
- Resource \_\_\_\_\_
- Notes from your Chairmen
  - Vern \_\_\_\_\_
  - Leila \_\_\_\_\_
  - Notebook Crew \_\_\_\_\_
- Chatcolab History \_\_\_\_\_
- Look Who's Here! (Roster) \_\_\_\_\_
- Activity Begins Here (Duty Wheel) \_\_\_\_\_
- Families \_\_\_\_\_
- Chat Begins and Ends in the Kitchen \_\_\_\_\_
- Outdoor Cooking \_\_\_\_\_
- Table Fun \_\_\_\_\_
- Music \_\_\_\_\_
- Discussion \_\_\_\_\_
- Out-of-Doors \_\_\_\_\_
- Demonstrations \_\_\_\_\_
- Crafts \_\_\_\_\_
- Games \_\_\_\_\_
- Stories \_\_\_\_\_
- Dancing \_\_\_\_\_
- Parties \_\_\_\_\_
- Ceremonies \_\_\_\_\_
- Always Something Extra \_\_\_\_\_
- Autographs \_\_\_\_\_
- BEGIN here-- To Care is to Share \_\_\_\_\_

1969 Board

Chairman- Vernon Burlison 1970  
 Vice Chairman- Marge Leinum 1970  
 Secretary- Ruth Ann Tolman 1969  
 Treasurer- Genie Townsend 1969  
 Publicity- Alice Berner 1969  
 Notebook Editor- Leila Steckelberg  
 Board Members: Bruce Elm 1970  
                   Bruce Carter 1970  
                   Jim Beasley 1971  
                   Clarence Stephens 1971  
                   ↓ Served as alternate for Bruce Carter  
                   Hazel Beeman 1971



NEW BOARD MEMBERS

Chairman Vernon Burlison 1970  
 Vice Chairman and Publicity  
                   Velma Stephens 1972  
 Secretary Hazel Beeman 1972  
 Treasurer Elaine Rovetto 1972  
 Board Members:  
                   Marge Leinum 1970  
                   Bruce Elm 1970  
                   Jim Beasley 1971  
                   Clarence Stephens 1971  
                   Bill Headrick 1972  
                   Dwight Wales Honorary  
 Alternates: 1st Ruby Carpenter  
                   2nd Joanne Sweeney  
                   3rd Gen Clark

No beginners here  
But new ideas and always  
ready to SHARE  
The CHATCCLAB way



- Resource -

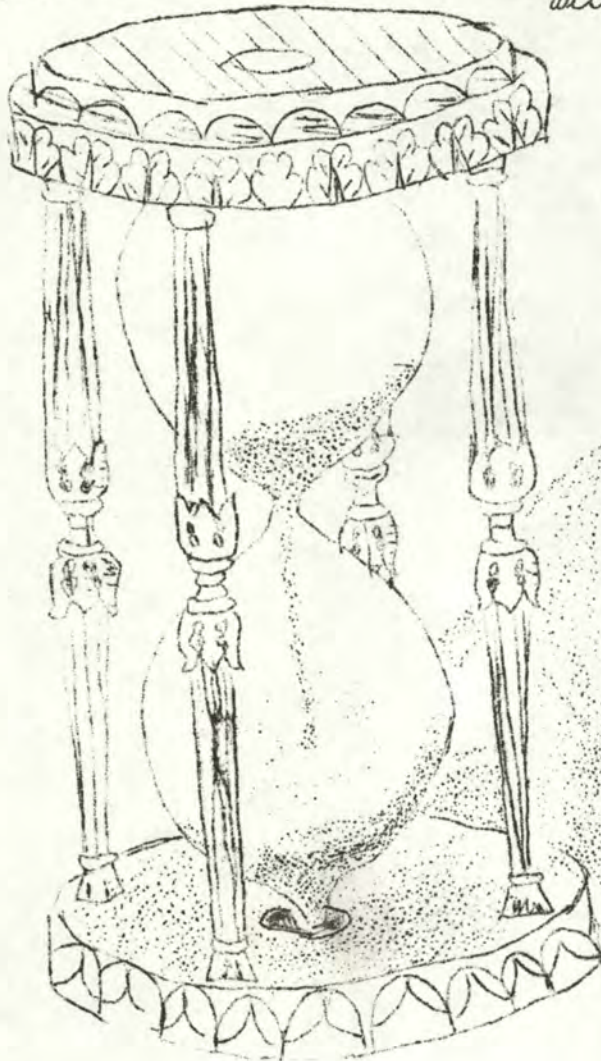
Song Leading	Don Clayton
Folk Dancing	Bruce Elm and Randy Clark
Discussions	Don Clayton
Parties	Leila Steckelberg
Ceremonies	Lois Redman
Flag Ceremonies	Lois Redman
Nature hikes	Dwight Wales and Mel Carlson
Small Rythm Games	Diana MacRae
Table Fun	Ruth Ann Tolman
Demonstrations	Hazel Beeman
Tea Time	Alice Berner
Newspaper	Alice Berner and Hazel Beeman
Bulletin Board	Alice Berner and Ruth ann Tolma
Wake-up	Dwight Wales
Early morning breakfast	Charlie Scribner
Fish Fry	Genie Townsend
Barbecue	Cliff Robertson
Rock Polishing	Dok Rok Stephens
Copper Enameling	Leila Steckelberg
Feather Craft	Sharon Hinkle
Fly Tying	Charlie Scribner
Platic Craft	Ruby Capreuter
Tin Craft	Jene Hendrickson
Small Crafts & Leather	Hazel Beeman
Cone Craft	Mable Franklin
Outdoor Cookery	Lois Redman
Lummi Sticks	Diana MacRae

Dear Friend:

When I think about it, there appears to me something of each lab's theme in every session of the lab. I remember experiences from past years that make me feel certain there were "beginnings" in previous labs. And just as surely do I sense themes of other years as sub-surface stimuli to labber interactions in this year's current of endeavor toward leadership growth.

Our common concern about improving ourselves this year as leaders has, I believe, resulted in several BEGINNINGS: ideas...that become the BEGINNINGS of plans; plans...that become the BEGINNINGS for events; events...that lead to BEGINNINGS in evaluation; evaluation...whose results completes the circuit to the BEGINNINGS of new or amended plans.

As I have taken part with you in this lab session, I have noted other BEGINNINGS: clearer insight into oneself as a person...BEGINNINGS more satisfying personal philosophy of life...BEGINNINGS...possession of greater knowledge about leadership...BEGINNINGS...wiser judgement regarding when to use your abilities as a leader...BEGINNINGS...skills expanded into new areas of leadership...BEGINNINGS...increased understanding and empathy that improves human relations...BEGINNINGS...of friendships that will be long lasting.



I truly hope that you have enjoyed Chatcolab and that you have found it to be worthwhile to you. I hope the BEGINNINGS you have started here are all of such nature that they will enrich your life by bringing you deep satisfactions ---and that through the enrichment wrought in your life by these new BEGINNINGS, there will be beneficial influences on the lives of those with whom you work and play.

Sincerely,

Vernon Burlison

Vernon Burlison,  
Chairman, 1969 Chatcolab.



## BEGINNINGS

from your  
NOTEBOOK EDITOR



Where do you begin a notebook like this... Last week it was only an idea in my mind-- today it is a reality, through the efforts of every person here.

This has been a most gratifying experience and a week filled with happiness and fun for me. May all those who use this book enjoy it, as it is a book never to be duplicated any other time or place, as it has been the recording of the experiences and learning of each one of you, contributing to it all in many ways. May you enjoy this notebook of memories of a week of Sharing Because We Care.

Helen Ketter expresses much better than I ever could what the friendships I have made here at Chat mean to me---

### FINDING A FRIEND

"There are red-letter days in our lives when we meet people who thrill us like a fine poem, people whose handshake is brimful of unspoken sympathy, and whose sweet, rich natures impart to our eager impatient spirits a wonderful, restfulness which, in its essence, is divine.

The perplexities, irritations, and worries that have absorbed us pass like unpleasant dreams, and we wake to see with new eyes and hear with new ears the beauty and harmony of God's real world."

Here is a description of TRUE SUCCESS I would like to share with you: . . .

"He has achieved success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of little children; who has filled his niche and accomplished his task; who has left the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who has never lacked appreciation of earth's beauty or failed to express it; who has always looked for the best in others, and given the best he had; whose life was an inspiration...whose memory, a benediction."

(from Mail Order Ideas and Merchandising News Letter  
July, 1967 page 2)

I would also like to share a favorite prayer quotation of mine:

"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 preception of the feelings and needs of others, and make me eager hearted in helping them.

Sincerely,  
Leila Steckelberg

WE HAVEN'T EVEN  
STARTED AND  
YOU'RE FALLING APART  
AT THE SEAMS!



*Leila*

AN EXPLANATION

THAT TYPOGRAPHICAL ERROR!!

The typographical error  
It's a slippery thing, and shy

You can hunt 'till you are dizzy  
But it, somehow, will get by!

'Till the forms are off the presses  
It is strange how still it keeps.

It shrinks down in a corner  
And it never stirs or peeps.

That typographical error's  
Too small for human eyes

'Till the ink is on the paper,  
When it grows to mountain size!

The boss, she stares with horror,  
Then grabs her hair and groans,

The copy-reader drops his head  
Upon his hands and moans.

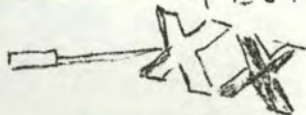
The remainder of the issue  
May be clean as clear can be,

But that typographical error  
IS THE ONLY THING YOU SEE!!

(Source Unknown. Printed in the  
1964-65 *ROCKHOUNDS* of America, Inc.  
Pow Wow book.)

*Dawight*

YOU CERTAINLY  
MAKE A LASTING  
IMPRESSION ON  
PEOPLE!



*Lynda*  
TYPED

"Let's get it together, now!"

← HALF PAST SATUR.



YOU  
ALL  
HELPED

JUST MY LUCK  
TO ARRIVE IN  
THE MIDDLE  
OF A BANKERS  
CONVENTION

*Sarah*

1234567

THESE DAYS  
I JUST CAN'T  
SEEM TO MAKE  
BOTH ENDS MEET  
BR

*Gen Clark*





**BRAND**

**NEW!**



Mabel McKay is a true Pomo Indian from Santa Rosa, Calif. She was born in Lake County and moved to Yolo County at a young age. She started weaving at 10 years and was taught by her mother and grandmother. First she was taught how to strip the roots and roll in bundles for storing, remembering to label the date and place gathered. (Roots must be stored at least 2 year before using. Men in Mabel's family hunted birds for feathers to use in baskets and skinned and prepared them.

Before starting a basket, the small amount of roots to be used to begin should be soaked about 1 hour ahead in cool water. To start a basket, you tie a knot in six roots, and start from there. Next you make stitches with roots around either one stick or three. All feathers are held on by stitches. Every feather is rolled and tied by stitches. Only designs of the Pomo tribe can be used in Mabel's baskets. Redbud branch (natural) and Bullrusn roots (dyed) are the only two materials used in weaving designs into Pomo baskets.

Mabel was married in 1935 to Charlie McKay, part Wintoon Indian, and has a boy, Marshall, 16 years old. They moved to Santa Rosa in 1956 and Charlie passed on in 1966.

Mabel has been called one of the greatest basket weavers of all times at the Lowell Museum of Antropology, Univ. of Cal. in Berkeley, and has given demonstration weaving at the Sacramento museum daily for one year and a half. Her most famous baskets are miniature and Feather baskets.

She has followed closely the rules of her tribe and weaves only when she has been dedicated by the tribe to do weaving for a specific occasion. She explains many of the Pomo Indian ways and traditions about weaving while she weaves.

I hope you still remember Wasant Jompakdee, the boy from Thailand who has been with you in Chatcolab. At first, I did not want to come and I thought one week would be tiresome and that I would be bored.

I liked it from the first day because of the people's smiles and friendly ways. If I could stay six months here, I would know the English language so much better.

In Chatcolab I have learned many things and I have learned to live with people. The people here are fun-loving. I love everyone here and it makes me feel very badly that I have to leave and never come back again. This is my first and last time to be at Chat.

I come from Chiangmai in northern Thailand. I went to a Catholic boys' school and there were 2500 boys. I am a Buddhist who goes to a Catholic school and I was taught by French Priests who taught in English.

My father is a building contractor and I have four sisters. I am the only son of my father. It is a great experience to come from a country where the temperature is always above 50 degrees, to come to Moscow, Idaho, where it was 50 below zero last winter. I saw my first frost on the ground, my first snow, the first time I have seen ice on the road, the first time I have ever learned how to ski. I have eaten entirely different foods. Before I came, I thought this might be my biggest problem. (The only things I do not like are peanut butter and root beer.) It did not take long for me to find that I just loved American food. It makes me think I would like to take an American girl home to Thailand with me, (for cooking---nothing else.)

When I got off the plane in Spokane last August I was very frightened because I did not know if my American family would be there to meet me. I had a phone number to call in case they were not there--they were there, however. I had come from Thailand with a group of American Field Service students from Ceylon, Laos and Thailand. We stayed in Oakland, California, several days where they told us about America and how we would be living. When I flew from Oakland to Spokane I was traveling alone. I was very relieved when my American family was there to meet me. Mr. and Mrs. George Bell of Moscow, and their son Dwight. They have two older boys. I was very homesick the first few weeks but now I feel that it is my own home and that this is my own family.

The American Field Service Program really works to create good understanding and love between people and I will go home with this feeling.

*From Wasant Jompakdee*





*My moving Gratitude to the Rising Chatcolab*

*From Devaki Uthurusamy of India*

*Dear Reader,*

*As an Indian girl, a nd of course as a friend of you friendly Americans, I like to point out a few things that I enjoy during my stay in the camp. The Chatcolab Light spreads its white pukre ray in all directions to show the things clear. In the same manner the Chatcolab members spread the friendship and co-operation in a bright calm, smooth, enthusiastic and friendly way. I appreciate the help of the Burlison family in knowing about this wonderful Chatcolab.*

*The place where I stay is a beautiful green woods near a lake. We move together as a family, welcoming and accepting and understanding each other with bright and brilliant smiles on the faces. As the wild lives see us like this, they also start to behave as human. Whenever we approach them, those wild flowers smile at us. Those wild bears with black fur, but white heart, they seem to be so friendly with us because they did not interrupt us at all. According to their plan, whenever the winds breeze, those tall humble trees bow their branch heads to greet us.*

*Those crazy snails and lizzards come out from their caves to see and say hello to us. The sweet birds seem to wait for the sunrise to sing good morning songs in their innocent special language. Those cute little rabbits seem to be so afraid of us because they do not realize the friendliness of Chatcolab. We are not left al one even in nights, that real broad minded cold keeps us real close company. Thus I spend a little bit of life with American people. I think the Chatcolab is great turning point in everybodys life.*

*All the people are so friendly, warm, easy understanding towards each other. I learn so many things from the lab. They are so hard working, active, enthusiastic leaders and well-mannered followers. We can see their braveness, participation and even recreation. I enjoy this camp very much and this sweet memory will stay in mind for a long time. This wonderful world of Chatcolab gain a high place in my simple heart. The form of Chat will go even beyond the sea through people like me. At the last day I left the camp with unwilling and unready face. I thank everyone in the lab for their co-operation with me.*

*Thanks a lot  
Your humble friend*

## CHATCOLAB HISTORY

as related by Charlie Scribner at 1965 Sunday Night Ceremony.

The older buildings here were constructed in 1934 as a CCC camp; the messhall, the old "Rec." hall, barracks #4, the office, and bathhouse.

(The office has been removed and a new building in 1968)  
After their occupancy by the CCC was ended, the Heyburn Camp Association, a group consisting of the county agents from several counties in northern Idaho and eastern Washington leased the site from the state for outing facilities for 4-H groups. When Chatcolab was organized they applied for and were granted a week before the 4-H clubs needed it. The old buildings were designed for only three years use originally, so considerable maintenance was required to keep them in condition for use, or at least somewhere near that condition. Due to the short time lease, it was not felt that more than the barest of maintenance was justified.

Then, eight years ago the law was changed to make possible a 7 year lease with renewal clause. This made the future of the camp for our use secure. The counties concerned built the newer small barracks (names engraved), razed several of the most dilapidated of the old buildings. The Board, including the committee of Chatcolab, promoted and moved the present recreation hall-- Shanabrook-- from the Diamond National Company at their logging camp east of Bovill. Volunteer labor, chiefly county agents and those others who they could inveigle, erected it.

The camp is presently used by ten county 4-H encampments, Chatcolab, a western forestry training camp, one church group, and a sort of summer retreat for part of the faculty of the University of Idaho.

Locally there are some interesting natural and historical points. In 1843 Father Point erected St. Joseph's Mission on the foothill on the north side of the river almost directly east of our camp. This was the first church erected in Idaho. It was located at an ancient Indian encampment and on a much used trail between the Tensed area and the upper Coeur d'Alene River. Late high water made the fathers dissatisfied with this location.

Therefore, in 1846 they moved to the site of the Cataldo Mission, just off Highway 10 and slightly west of the village of the same name, under the direction of Father Nicolous Plant. This is easily accessible and very much worth the effort and time needed for a visit. The huge timbers, moved in and erected by manpower alone, are rather awesome. Small poles were inserted between them. Grass was woven between these; then a coating of mud was applied. Excellent finger prints of these old workers are still plainly visible. In 1877 the mission was again moved to the present site at Desmet, but a week-long summer encampment is still held each summer at the old site.

In 1958 Captain John Mullen started to build a military road from Walla Walla to Fort Benton, Montana. His road came down the point just beyond the village of Chatcolet. Traces of this old way can still be seen. He crossed the outlet to Lake Chatcolet which he called Four Lake then followed up the south bank of the St. Joe River to the site of old St. Joseph's Mission. Here he built a ferry of sorts, then took a route to the Coeur d'Alene River which is closely approximated by State Highway 3. This route was troubled by high water for considerable periods so in 1863 the good captain constructed a route through the present city of Coeur d'Alene, thence eastward near the present route of Hiway 10. He camped during July 4th. period just east of the Fourth of July Summit (continued)

Chatcolab History, according to Charlie (2)

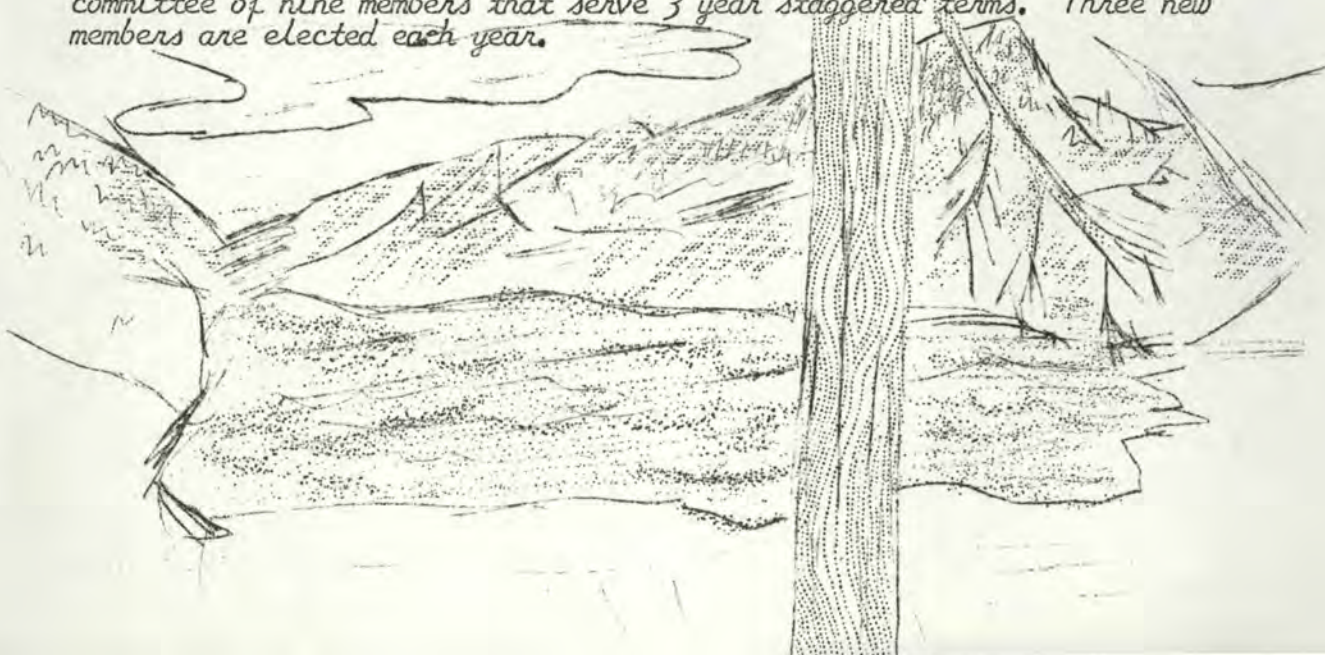
(as now called). Near his camp the date, July 4, 1863, was carved on a white pine tree and this is still legible. The tree itself was twisted off in a windstorm some years ago, but the base remains, protected by an iron fence.

The sharp peak to the east was a popular hunting and berrying camp for the Scioumi (Coeur d'Alene tribe), probably venerated by them as today by those who dwell under its spell. Just beyond and slightly to the north is a rock-slide on which a number of stone monuments have been erected. Some of these still remain in good condition. They are of interest because of a custom of the Sucoimi. When the boys reached or approached young manhood they were stripped of all clothing and other gear except a knife. They were required to make their way from the excampment, wherever it might be, to this mountain, erect a suitable memento, have a dream, and return to their home, living from their own resources during the entire journey. Upon their return they reported to the elders on the monument they had placed. On the fall hunt these elders inspected the marker, and if it was found to be satisfactory they were admitted to warrior status. They reported their dream to the medicine man who interpreted it from various omens and talismen, then bestowed upon them a name.

Directly west of the camp, on a trail that leads up the watercourse, in the talus alpoes will be seen some mounds and depressions that are conjectured to have been made for use as concealment when the Scioumi were watching for game to approach. Certainly they were man made. Farther along the trail climbs to a plateau known locally as Indian Cliffs, from which a gorgeous view of the valley is obtained. The trail reaches the road just forward camp from the railroad.

While we were up on the cliffs we could hardly help noting one of the remarkable phenomena of the St. Joe River--"The River That Runs Through the Lake" (Robert Rieley). Here the river flows for several miles between banks that are several feet high--dry enough for a road most of the year. A very fine view of this is afforded from any overlook on the way to St. Maries, some half a mile east of the railroad underpass.

NOTE: Chatcolab, on the Northwest Leadership Laboratory, has always been held here at Camp Heyburn. It serves four states for the most part: Montana, Idaho, Oregon, and Washington, but some people from other states attend every year. The lab is planned each year by an elected board or committee of nine members that serve 3 year staggered terms. Three new members are elected each year.





## WHAT IS CHATCOLAB?

Thru the sight of many eyes, and the digestion by the heart, the following is CHAT!!

In this years camp we all felt that we have bridged the generation gap. We did this through friendship, from crafts, planning committees, work shop, parties, singing, discussion, and ceremonies. To illustrate this, Saturday night we formed two lines, the Now generation and the Then generation, and coming together as a bridge as a bridge and in our hand we held a scroll with FRIENDSHIP on it and sang "Make new friends, but keep the old. One is silver and the other gold."

### ATLANTIS FAMILY

As a family, the Nutty Acorns have been happy with our experiences here at Chat this year. We have gained various new skills, techniques, and resources, and, most important, we have had meaningful human encounters. Through the spirit of Chat we have come to know ourselves and each other a little better. We all have our own special memories, but here are a few of our comments to illustrate the variety of things we have gained:

"I have been happy to show my basket work."

"Camping at Chat has been fun. I will always remember all the friendly people."

"Don Clayton's singing and discussions were worth the trip."

"Through Chat I am looking forward to leading at County Camp, rather than dreading it."

"I liked the outdoor cookery class - will definitely try it at home."

"Words are insufficient to describe my feelings, but when I think of leaving, my stomach churns, my heart swells, my eyes fill with tears."

"No matter what the way of life we have chosen or what color of skin, or what nationality, there is the same big human heart in all of us."

### NUTTY ACORN FAMILY

We feel that through our discussion groups we have gained the ability to freely express our inner thoughts and feelings. The atmosphere in the discussion groups has been such that we can state our opinions and ideas without fear of being embarrassed. This complete freedom of expression has created a warm and genuine friendship between Labbers. Because others have shared their leadership techniques and ideas, we feel more confident in carrying out our leadership tasks.

### THE SEEDS FAMILY

The biggest achievement of Chatcolab is the breaking down of the generation gap that is such a big controversy today. We feel we have had the opportunity to break it down and wish all people could have the opportunity to achieve this goal. We have learned through each other that neither adults nor teens are really different but that everyone is equal. The cooperation in the activities has brought about this break-through. Everyone at Chat accepts each for what he really is without pretense.

### THE SUTEF FAMILY

To us, Chatcolab means understanding. It means understanding ourselves, our surroundings, our friends, and our attitudes toward others. We learn to better understand our attitudes, and thence ourselves. In the self-evaluation sessions, we have taken a long, hard, honest look at why we think and act as we do. In so doing, we have come to a better understanding of ourselves. In understanding our friends, and therefore our surroundings, we have learned to take into account several factors before passing judgement. This understanding has come about through a careful examination of all the many facets that make up an individual's personality and character, and we have learned that although most people have enough faults to make them human, there is generally enough good heart to make the worthy of being friends.

#### THE GENESIS FAMILY OF VENUS

The discussions were our most beneficial experience. Through self-evaluation some personal problems were solved even some we were not aware existed until after it was removed. Before one/we can act, we need to get "ourselves" out of the way. We became aware of the pressure on students - from home, school, peers, etc. Our responsibility is in seeing that firm decisions are not made under pressure. To keep away from pressures we agreed: Careful planning of Finances. Plan purchases so we don't become pressured beyond ability to make a change. Understand our Draft status and prepare for this experience. Be aware of Family Responsibilities, whether it be to parents or to our offspring, and be free with them to discuss living without fear from each other. We want to gain self confidence in accepting leadership roles in our community.

#### THE NEW HORIZONS FAMILY

We have taken a pilgrimage toward better understanding of our fellow man. This Lab has led us into a unique experience of meeting people and learning how to get along with others. Also, it has taught us to accept the innermost feelings of our friends.

#### THE PINK PILGRIMS

The younger generation came to learn broader methods of leadership, to gain new friends, to expand themselves. The adults came to lead, to receive, to be instructed by the youth. Both kids and adults have returned to Chat, knowing that the friends they had made in other years would return also. All our wishes, whether young or old, have been fulfilled.

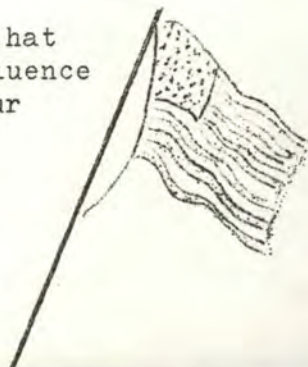
"I came an empty shell - I'm leaving a full well."

#### THE RERM TONE FAMILY

#### GIFT

Let us ask ourselves as we arise each morning, What is my work today? We do not know where the influence of today will end. Our lives may outgrow all our present thoughts and outdazzle all our dreams. God puts each fresh morning, each new chance of life, into our hands as a gift, to see what we will do with it.

(Read at Flag Raising Tuesday morning.)

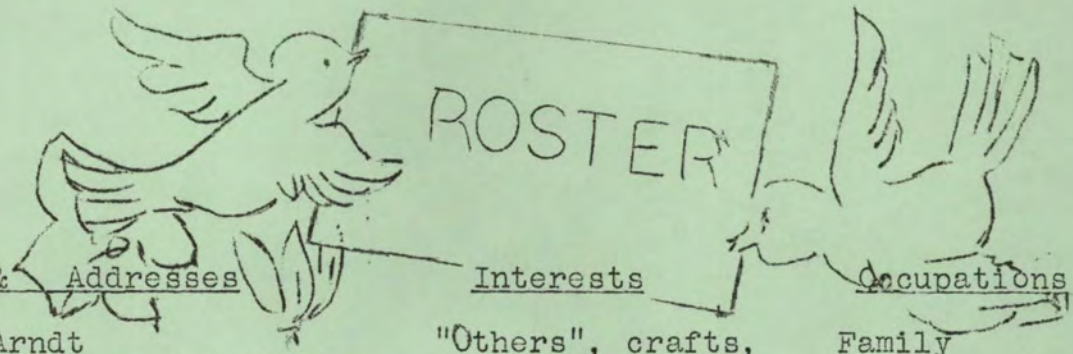


When you tell about CHAT ---  
Here is a Brochure to pass on  
to someone you hope will come  
to CHAT next year.  
This is one of the ways  
CHAT is perpetuated.

TO  
CARE  
IS  
TO  
SHARE



ROSTER



Names & Addresses Interests Occupations

Sarah E. Arndt  
 Space 19, Jiles Tr. Ranch  
 2818 S. 220th  
 Kent, Washington 98031  
 TR-8-3879

"Others", crafts,  
 parties, camping,  
 & seashells.

Family

James Beasley  
 Rt. 2, Box 825  
 Oregon City, Ore. 97045  
 656-5027

Church, golf,  
 camping, people,  
 etc.

Teamster

Hazel Beeman  
 1712 Mt. View Drive  
 Boise, Idaho 83704  
 343-7451

Church, adult, youth,  
 and Junior club

Employment  
 Interviewer

Maurine Bell  
 1457 Alpowa  
 Moscow, Idaho 83843  
 882-5929

Skiing, swim-  
 ing, reading,  
 dancing, honky  
 tonk piano.

Housewife &  
 Secretary

Alice Berner  
 Wolf Point, Mont. 59201  
 525-4148

Dancing and  
 handicrafts

Farm wife

Marge Bevan  
 Anyplace U.S.A.

Outdoors, people  
 mostly

Being a people

Becky Black  
 1033 Woodlawn Ave.  
 Oregon City, Ore. 97045

Singing, campfire  
 programs, & skits

Student

Linda Black  
 Route 4  
 Kalispell, Mont. 59901  
 752-1308

Art & singing

Student

John Bowling  
 Star Route  
 Hale Center, Texas 79041  
 879-2281

Organization

Retired Farmer

Joe Bratsky  
 Bridger, Mont. 59014  
 662-3650 Area Code 406

Music, dancing,  
 nature, & hiking.

Student

<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupations</u>
Toni Brown Box 47 Whitlash, Mont. 59545 432-2522	Crafts, group games, & Student folk dancing.	Student
M. Louise Burk Box 45 Stryker, Mont. 59933 882-4427		Housewife
Vernon H. Burlison Route 2, Box 52 Potlatch, Idaho 83855 TR-5-2441	Conservation camps, fishing, hunting & square dancing.	Extension Forester
John Burlison Route 2, Box 52 Potlatch, Idaho 83855 TR-5-2441	Anything	Student
Ruby Carpenter (Mrs. H.L.) Box 174 Livingston, Mont. 59047 222-1068	Crafts, singing, youth & boys clubs	Labber & Housewife
Catherine Clark 920 E. 8th Street Moscow, Idaho 83843 882-5709	Crafts, singing dancing, and note- book	Student
Genevieve Clark 920 E. 8th Street Moscow, Idaho 83843 882-5709	Singing, dancing & notebook	Housewife
Randy Clark 920 E. 8th Street Moscow, Idaho 83843 882-5709	Dance & rocks	Student
Don Clayton 359 Oakwood Street Park Forest, Illinois 60466 747-2249	Chatcolab, camp- ing & singing	Teacher
Mende Cole 3008 1st. Ave. N. Great Falls, Mont. 59401 452-8392	Dancing & singing	Student
Mel R. Carlson 2512 Redway Road Boise, Idaho 83701	Boy Scouts	Forester

<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupation</u>
Vicki Day Box 202 Fortine, Mont. 59918 882-4558	Crafts	Housewife
Gerry Dusenberry Route 3 Bozeman, Mont. 59715 586-5710	Nature walks, folk & square dancing	Student
Mike Early Route 1, Box 185 Mulino, Oregon 97042 829-2902	Canoeing, danc- ing, volleyball, wrestling, & hik- ing.	Student
Bruce Elm 635 W. 980 N. Provo, Utah 84601 373-3760	Dancing, canoeing & nature study	Computer Consultant
Mrs. Glenn Fleck Rugby, N. Dakota 58368 776-5640	Crafts, public people, speaking	Homemaker
Mabel Franklin Box 192 Fortine, Mont. 59918 882-4418	all crafts	Craft Teacher
Ethyl Fox 1902 S.E. 212th Gresham, Oregon 97030 665-5746	Camping & hiking	Homemaker
Mrs. Eleanor Gilliam P.O. Box 1059 Yakima, Wash. 98901 GL-7-8510	all	Nursing
Markell Gjellstad 1214 3rd. Ave. S.W. Jamestown, North Dak. 58401 252-2340	Outdoor games, campfire programs, special eve. pro- grams	Youth Direc- tor
Norma Griffith Route 1, Box 130 Independence, Ore. 97351 838-0674	Water sports, horseshoes, bowl- ing, and skiing.	Student
Bill Headrick Route 1, Box 352 Beavercreek, Ore. 97004 632-3188	Fishing, camping, hiking, swimming, & other outdoor act.	Deputy Sheriff

<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupation</u>
Jene Henrickson 204 18th Ave. N.W. Great Falls, Mont. 59401 453-5722	Games, crafts, good company & scenery	Housewife
William L. Hilton 3104 E. 27th Spokane, Wash. 99201 535-3619		Contractor
Sharon A. Hinkle 3333 Midway Drive Santa Rosa, California 95405 542-2661	Indian lore specialist adimation, feather pins, headwork, salt dough- craft.	Student
Opal Hoofnagle Alicel, Oregon 97811 568-4810	crafts, games	Farm wife
Helen Hudson Rural Route Townsend, Mont. 59644	Singing, riding, crafts	Homemaker
Karen Hudson Townsend, Mont. 59644	Music, arts and crafts, horseback riding, hiking.	Student
Christ Hungerford 16333 S.E. Dagmar Milwaukie, Oregon 97222 654-5810	Forestry, Hiking, and outdoor cookery	Student
Adabelle Iller 10702 Meyers Way So. Seattle, Washington 98668 CH-3-9991	Boating, pilot school, camping rock hounding	Being busy
Don Jenni Route 2, Box 25 Lewistown, Mont. 59715 538-3517	outdoor recreation & crafts	Student
Wasant Jompakdee 1457 Alpowa Moscow, Idaho 83843 Chiengmai, Thailand	music, mechan- ics, & sleeping, girls, & reading.	Student
Kenie Johnson 2312 3rd. Ave. S. Great Falls, Mont. 59401 452-6039	outdoor sports, games, singing, music and crafts.	Student
Kathy Krebs Box 75, Rt. 2 Belt, Mont. 59412 736-4165	Art, music, sewing horses, organizing games and parties.	Student



Names and Addresses.

Mrs. Lovila Krueger  
Niagara, North Dak. 58266  
397-5273

Marge Leinum  
N. 403 Hodges Rd.  
Green Acres, Wash. 99016  
WA-6-5454

Deb Logan  
1084 Steffanich Dr.  
Billings, Montana 59101  
259-7329

Lois Lohr  
332 2nd Str. E.  
Kalispell, Montana 59901  
756-4784

Larry Lovely  
Wilsall, Mont. 59086  
686-4466

Beth McFarlin  
861 Harold  
Moscow, Idaho 83843  
882-3421 (Artic Circle)

Jack W. McGrath  
P.O. Box 241  
Mansfield, Washington 98830  
2342

Diana MacRae  
1955 Creekside Rd.  
Santa Rosa, Calif. 95405  
707-----542-3888

Mrs. Mabel McKay  
133 W. Rables Ave.  
Santa Rosa, Calif. 95401  
545-8216

Diana Mark  
365 E. 16 Apt. 5  
Eugene, Ore. 97401  
343-5429

Nina C. Meers  
Route 3, Box 316  
Elma, Washington 98541  
482-3479

Interests

Sports, music &  
school, organ.  
activities of my  
family  
young people,  
painting

Organized rec.  
games and sports,  
horseback riding

Crafts, outdoor  
act. and dancing

Singing, crafts,  
and dancing

Music, campfire,  
and helping younger  
4-H mem.

Indian lore, games, Camp Director  
dances, crafts, &  
new ideas from the  
teen scene.

root digging, willow Basket Weaver  
picking, shell hunt-  
ing, telling my people  
(Pomo Indians)

dancing, volleyball, Student  
exploring.

Craft work of most Homemaker  
any kind

Occupation

Housewife

Computer clerk

Student

County Agent

Student

Mental Health  
M.I.A.

Student

Camp Director

Basket Weaver

Student

Homemaker

<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupation</u>
Tom Mattice Colorado Gulch Helena, Mont. 59601 442-3243	sports, painting, reading camping and hiking, modern music.	Student
Velma Meeks Route 2 Post Falls, Idaho 83854	Crafts, flower arranging	Cook
Pat Moreland Box 533 Forsyth, Mont. 59327 356-2327	Horse back riding softball, fishing & boating.	Student
Rosina Murphy Roundup, Mont. 59072 323-2277		Student
Mrs. Ellen Nygard Kindred, North Dak. 428-3816	Craft, group sing- ing, games, planning, group discussions.	Housewife
Kathy O'Rourke Box 170 Livingston, Mont. 59047 222-0008	Outside recreation, music, dancing, crafts.	Student
Geneva Paroz Route 1, Box 105 Moscow, Idaho 83843 882-2170	Bark crafts and music	Homemaker
Doris Paugh Route 1 Bozeman, Mont. 59715 586-2745	crafts, music forms, games, plays, and skits	Student
Jackie Paugh Route 1, Box 268 Bozeman, Mont. 59715 586-9351	Crafts, group singing, skits · games	Student
Sissy Penrod Route 1 Bozeman, Mont. 59715 586-9341	4-H groups	
Lynda Pommerening 608 S. Jefferson Apt. #3 Moscow, Idaho 83843 None	outdoor act. jogging, hiking, volleyball, tennis.	Secretary

<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupation</u> <u>Ext. Spec.</u>
Lois Redman 744 N.W. 31 Corvallis, Ore. 97330	Fishing, camping, & Ping, Pong	Ext. Spec.
Linda Richards 1250 Lake Climo Dr. Billings, Mont. 59101 252-2276	Camps	Student
Angelo Rovetto 2704 Butterfield Rd. Yakima, Washington 98901 GI-3-2339	Sociological & travel	Rec. Indust.
Elaine Rovetto 2704 Butterfield Rd. Yakima, Washington 98901 GI-3-2339	Crafts, camping & people	Homemaker
Emma Ryan E. 6300 1st. Spokane, Washington 99201 KE-5-3831		Housewife
Charles Scribner 1945 Idaho Ave. St. Maries, Idaho 83861 245-2493	Fish & grand- children	Forest Consultant
Jim Shephard 2053 N. Orchard Street Santa Rosa, Calif. 545-6209	Children, camps and all sports	Camp Leader Student
Mrs. Joan Smith Route 4, West Riverside Missoula, Montana 59801 258-6226	Hunting, fishing, swimming, and doing things with people. fly-tying 4-H.	Homemaker
Robert Soules P.O. Box 175 Grand Ronde, Ore. 97347 879-2106	Tennis, hunting, various hobby collections, hiking, music.	Student
Joan Stangel 8930 S.E. 132nd Ave. Portland, Ore. 97236 761-0341	Swimming, horse- back riding, & music.	Student
Leila Steckelberg Route 5, Box 452 Arlington, Washington 98223 435-3075	Family, people, 4-H, F.H.A., dancing, crafts social rec. for retarded Camp fire girls.	Home Econ. Teaching/ Home & Famil Education, Camp Fire Director

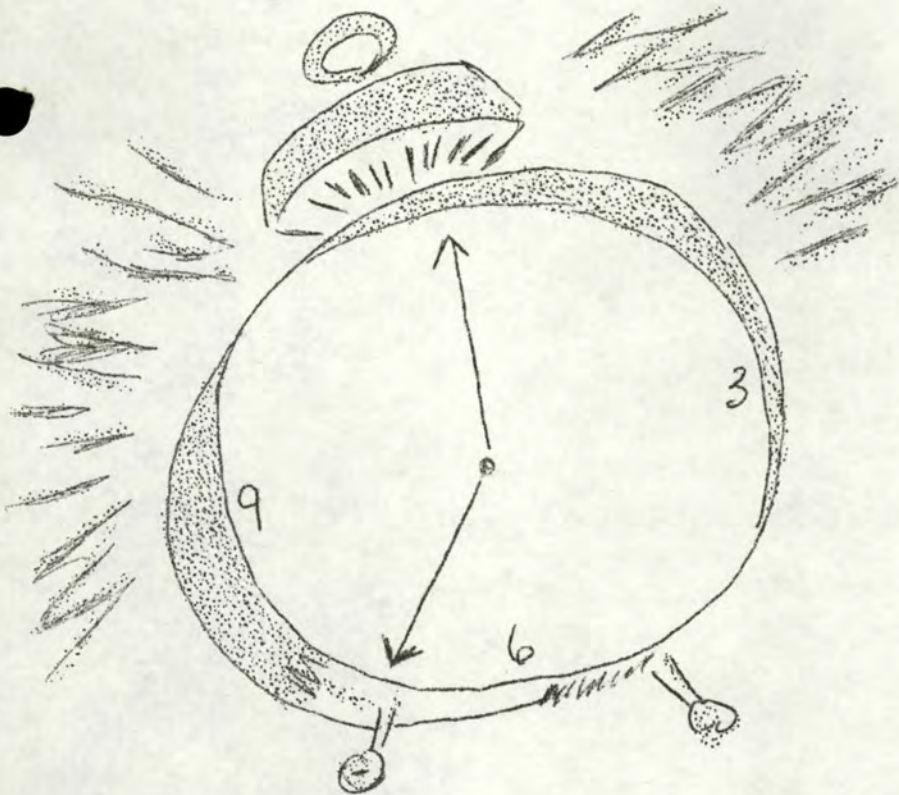
<u>Names &amp; Addresses</u>	<u>Interests</u>	<u>Occupation</u>
Dr. Clarence E. Stephens 204 28th St. N. Great Falls, Mont. 59401 452-1427		Dentist
LaRele J. Stephens 620 Ridge Road Moscow, Idaho 83843 882-4985	People, rocks, nature	Physician
Velma Stephens 620 Ridge Road Moscow, Idaho 83843 882-4985	People, nature, walks	Housewife
Joanne Sweeney Route 3, Box 1016 Troutdale, Ore. 97060 665-8259	Roller skating, camping, piano playing	Homemaker
Mrs. Orville Thoreson Ruso, North Dak. 58778 448-2690	Crafts, rec. & public speaking	Housewife
Ruth Ann Tolman Box 3345 University Station Moscow, Idaho 83843 882-2583	Varied	Graduate Student
Genie Townsend Route 3, Box 1030 Gresham, Oregon 97030	Recreation, hunting wildflowers	Housewife
Devaki Uthurusamy Box 3135 Univer. Sta. Moscow, Idaho 83843 882-4022	International Student (India)	Student
Margie Van Alstine Nevada Avenue Libby, Mont. 59923 293-4952	Crafts, dancing, camping	Housewife
Dwight Wales Route 9, Box 286 Arlington, Wash. 98223 G.E-5-3868	Chatcolab-Scouts	Retired Hog Caller
Doug Ward 2421 6th Ave. S. Great Falls, Mont. 59401 452-6906	Method of teaching games and dancing	Student

<u>Names</u>	<u>&amp;</u>	<u>Addresses</u>	<u>Interests</u>	<u>Occupation</u>
John Webber				
Fural Route			Square dancing,	Student
Bridger, Mont.	59014		building stereo	
662-3716			systems; collect-	
			ing, & recording	
			music. Radio D.J.	
Karen Wegner				
Route 1, Box 178			Crafts, dancing	Student
Helena, Mont.	59601		& archery	
227-6328				
Kathy Yaeger				
Route 4		Gy	Gymnastics, sing-	Student
Kalispell, Mont.	69901		ing, games, crafts,	
756-6262			skiing, (water &	
			snow), hiking.	



-FAMILIES

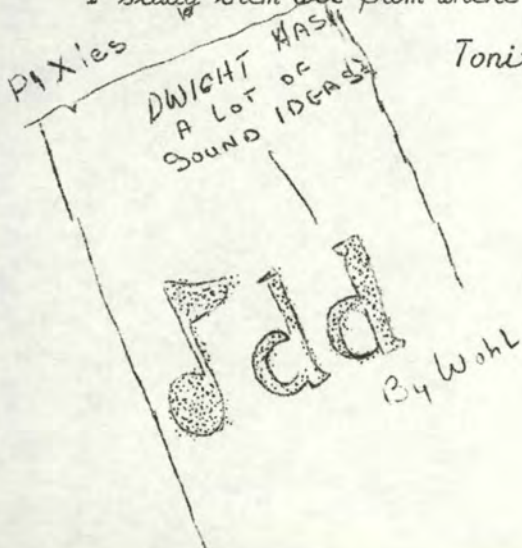




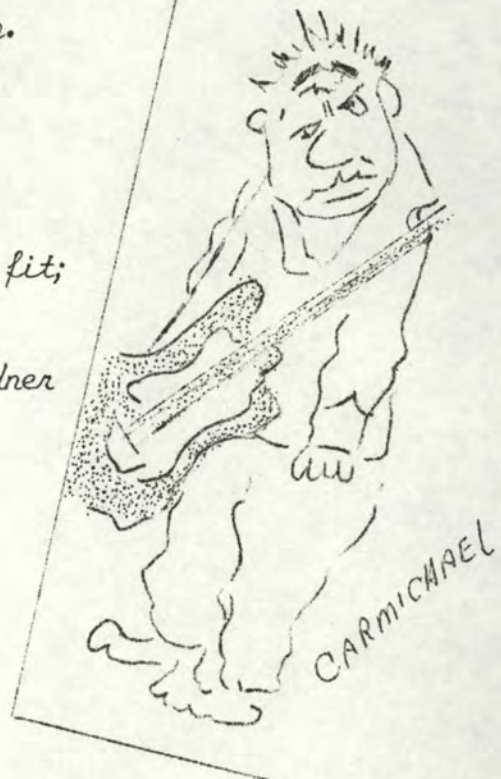
*MISSFIT*

'Muscle building is not for me--  
 The kind that's done gymnastically.  
 You'll never see me recommending  
 Chin-ups, push-ups, deep knee bending.  
 Or calisthenics in disguise  
 Called isometric exercise.  
 At outdoor sports I also gripe'  
 I'm strictly not the athlete type.  
 There are many ways to be physically fit;  
 I study them all from where I sit.

Tonita S. Gardner

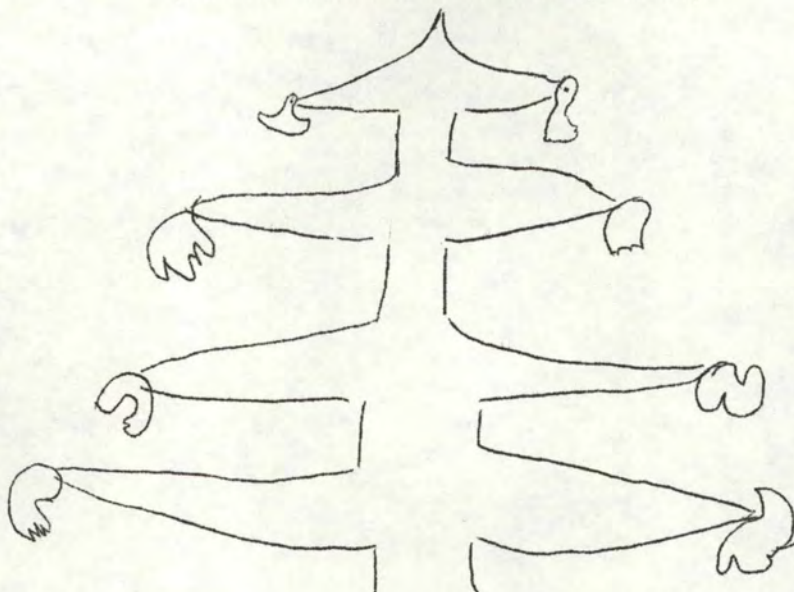


WHY DOESN'T  
 SOMEONE WRITE A  
 PROTEST SONG  
 ABOUT 7 A.M.?



# The Beginnings of Work

(better known as the duty tree)



The duty wheel (or tree) had its beginnings in a square piece of painted masonite. As each labber arrived in camp, their nametag was cut from this piece--according to the color for their family group. Then, from the remaining large piece wer cut ??identical?? circular??pieces for the duty tree. These were hung on the branches and changed each day as the duties for the family groups rotated. The rotation is given below:

Duties	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
Fire building & Flag ceremonies	1	8	7	6	5	4	
Breakfast k.p.	2	1	8	7	6	5	
Breakfast cleanup	3	2	1	8	7	6	
Latrines	4	3	2	1	8	7	5 & 6
Lunch k.p.	5	4	3	2	1	8	
Lunch cleanup	6	5	4	3	2	1	
Dinner k.p.	7	6	5	4	3	2	
Dinner cleanup	8	7	6	5	4	3	

P.S. As a result of surviving the -42° temperature of this past winter in Idaho, our duty tree was blue.



## CAMP CLEANUP

Saturday morning

So now we wander over camp,  
The happy clean-up crew.  
We picked up more than we have left  
Among the pine and yew.

Along the trail, what's this I see?  
Gum wrappers, candy too,  
A paper plate and cup and foil,  
Was that left there by you?  
Ah, no, some of it's really old.

From last years camp? you say?  
Well yes, there is a little mold;  
But let's clean up today.  
If everyone in all the world  
Cleaned just a little more,  
It wouldn't be long before each park  
Would be cleaner than before.  
And then the Green of flow'ring vine  
And grasses, and the trees,  
Would be more beautiful to us  
Kissed by summers breeze.



FAMILIES ARE BEGINNINGS TOO

New Horizons	Baby Blue
The Genesis Family of Venus	Sky Blue
Atlantis	Turquoise
"The Seeds"	Forest Green
Pink Pilgrims	Pink
Sutef	Beige
The Nutty Acorn Family	Yellow
Rerm Tone	Gold

AND HERE IS WHAT THEY HAD TO DO

FIRE BUILDING AND FLAG CEREMONIES

Start fires in kitchen, dining hall and two rooms in craft shoppe. Have adequate supply of kindling and firewood for the day. Sweep out Rec. hall with sweeping compound.

Plan and carry out the flag raising and flag lowering ceremonies for the day.

BREAKFAST K.P.

Set tables (before flag ceremony at 7:00 a.m.) Serve food.

BREAKFAST CLEANUP

Clean and wash tables. Return sugar, napkins, salt and pepper, to front table. Pile dirty dishes on one cart (from kitchen) and put left-over foods on the other cart. Sweep dining hall floor with sweeping compound.

LATRINES

Clean the three latrines. Empty trash into burn barrels, clean sinks and toilets, replace toilet paper and paper towels as needed. Check with Marge for supplies. Report out-of-order equipment to Clarence or Angelo.

LUNCH K.P.

Set tables (about 11:45 a.m.) Serve food.

LUNCH CLEANUP

Same as for breakfast cleanup.

DINNER K.P.

Set tables (before flag ceremony at 6:10 p.m.) Serve food.

DINNER CLEANUP

Same as for breakfast cleanup.

## NEW HORIZONS

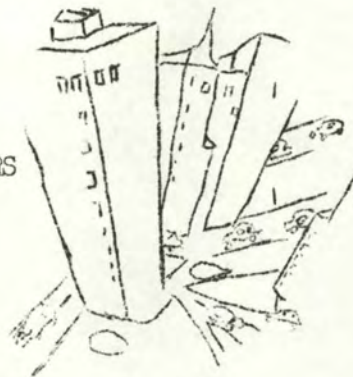
In the beginning God created Heaven and Earth, And the earth was without form and void.....

Yes, in the beginning, God created Heaven and Earth And in so doing - created the first horizon. He created man and as man worked he changed the landscape about him - he changed the horizon, he created new horizons. Cities grew up and the horizon became rooftops instead of trees. New horizons were found with the discovery of America - new political horizons grew up with the framing of the constitution. New industrial horizons appeared with the concept of mass production. The horizons of low rooftops gave way to sky-scrapers - and now mighty rockets poise on the horizon ready to blast off to new horizons on new planets.

Color - baby blue  
Name - New Horizons  
Pa - John I.  
Ma - Louise

### FAMILY MEMBERS

Bruce Elm  
Genie Townsend  
Larry Lovely  
Gerry Dusenberry  
Karen Hudson  
Diana McRae  
Linda Richards  
Louise Burk  
Genevieve Clark  
John I. Bowling  
Devaki Uthurusamy



THE GENESIS FAMILY OF VENUS

Veve - Kenie Johnson - ma  
Vadom - Mike Early - pa  
Milo from Venus - Don Clayton  
Diana the Chase - Pat Moreland  
Astroid - Nina Means  
Virgo - Karen Wagner  
Intervenuse - Dorothy Thorensen  
Carrie Comet - Ruby Carpenter  
Sharon Hinkle  
Mel Carlson  
Cathy Clark  
Lynda Pommerening

In the beginning the Genesis family was not on Venus. We were a restless spirit of the Milky Way eacy without identity - agitating continually-revolting counter-clockwise becoming a blabby blabbish commotion finally moving to the center. We were against being like everyone else. We caused a whirlpool, sucking the whole Milky Way into a great vortex and realizing we had won our battle and like a mighty spring something shot us to a new planet... Venus .... and we started a utopian society bringing to our home something we all need more of L O V E

Color - Sky Blue



Mel's song, "I don't think she loves me any more!"

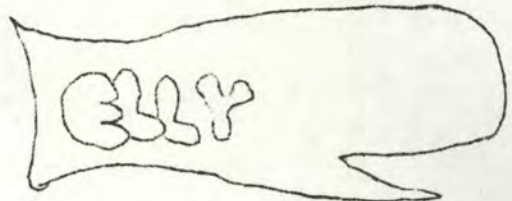
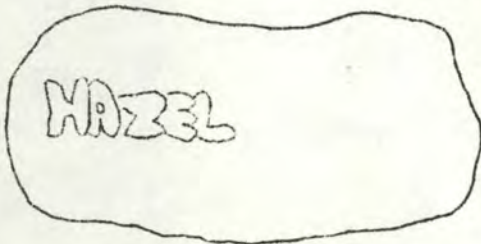
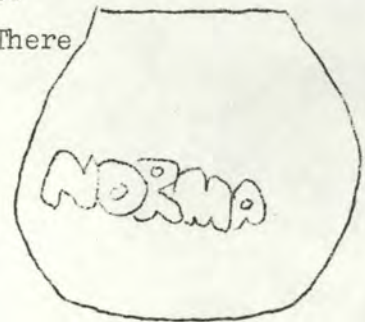
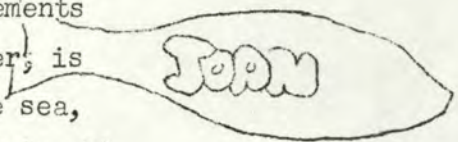
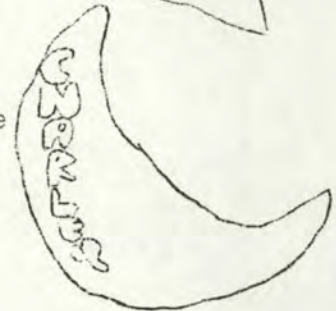
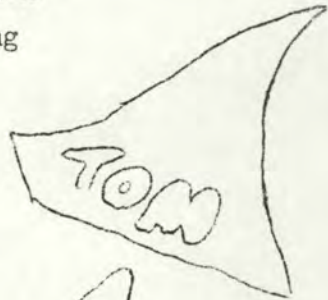
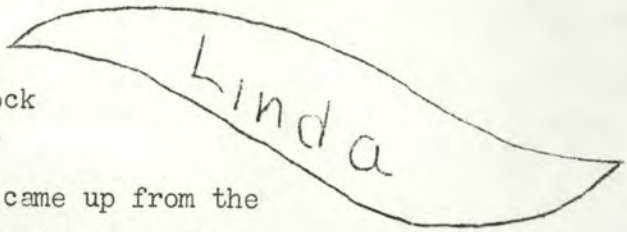
ATLANTIS

Father Neptune - Dok Rock  
Mother Nautilus - Ethel

The family of Atlantis came up from the bottom of the ocean to reign over all of the deep blue seas and the land. Each of our name tags is symbolic in relating to the land and/or the sea.

Alice is a drip of water from where the oceans began. Dok Rock symbolizes the foundation of the land. Ethyl and Mende are flowers symbolizing nature who rules over the land and waters.

Linda is a leaf who is part of the nature of the land. Elly (Moby Dick) and Joan (a fish) are creatures who still reign in the depths. Norma is a shell who counts the sands of time. Charley is the moon, and he controls the movements of the sea, Hazel, the sea cucumber, is still at rest at the bottom of the sea, while the rest of us have searched to all corners of the world. Tom is a ship for Chatcolab and is searching the seas. There is an empty piece in our puzzle which symbolizes Chatcolab, the end of our search where we are brought together.



- Doc (Rock) Stephens
- Alice Berner
- Tom Mattiee
- Linda Black
- Eleanor Gilliam
- Mende Cole
- Hazel Beeman
- Ethel Fox
- Norma Griffith
- Charlie Scribner
- Joan Stangel

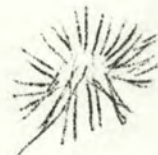
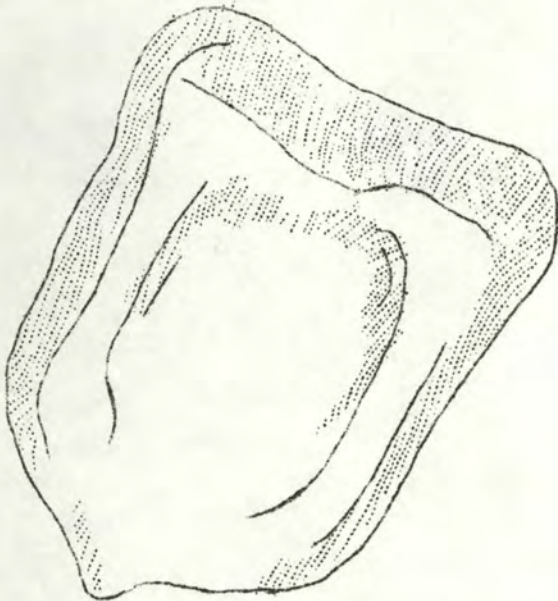
## THE SEEDS

Kathy Krebs - bird seed  
Leila Steckelberg - sunflower seed  
Clarence Stephens - poppy sees  
Markell Gjellstad - maple seed  
Jack McGrath - apple seed  
Becky Black - fig seed  
Randy Clark - weed seed  
Doris Paugh - acorn seed  
Emma Ryan - lilac seed  
Joe Bratsky - hay seed

In the beginning, God created the Seeds. These seeds sprouted and flourished, and soon became the Garden of Eden. It was there that the apple tree (Jack) got picked. The bird seed (Kathy) fed the birds, who spread the seeds around. Adam and Eve found an important use for the leaves of the fig tree (Becky). The poppy seeds (Doc) turned Adam and Eve into the apple.

They kept sweet with the maple say (Mark)  
The sunflower seeds (Leila) brought  
brightness and joy into the Garden. Every  
crowd has its nut (Doris). Due to the  
transgression, of the above, seeds who  
frolicked in the Garden, God sent the  
weed seed (Randy). But this ugliness  
was overcome by the beauty of the lilacs  
(Emma).

One windy autumn day, Adam and  
Company left the garden. And  
then those seeds really did  
frolick and flourish. When  
they got tired of messing around  
they scattered. Everywhere!  
Some of them even found their way  
to Chatcolab. Here we're all  
together to start again!



## PINK PILGRIMS

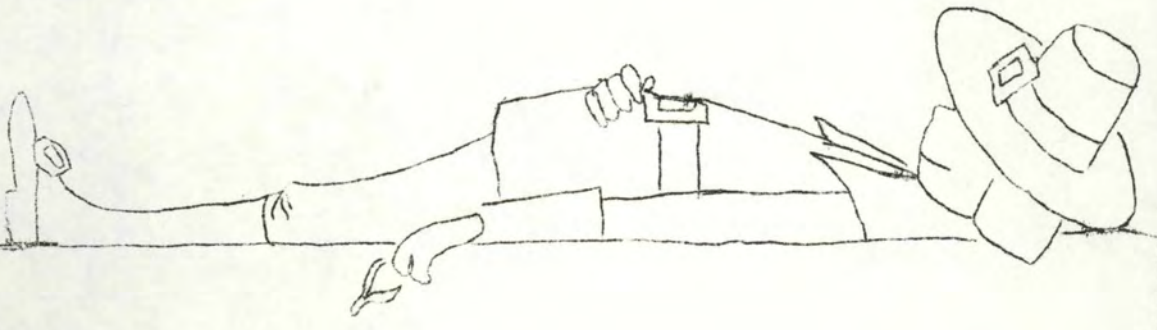
Bill Headrick  
Jene Hendrickson  
Robert Soules  
Rosina Murphy  
Joanne Sweeney  
Mabel Franklin

Kathy Yeager  
Marliss Fleck  
Angelo Rovetto  
Marge Bevan  
John Burlison  
Sissy Penrod

We are the Pink Pilgrims; our mother is Rosina and she feeds us spetina.  
In the beginning we need a father-- you know-- Who is the one and only

Angelo.

On the Mayflower the romance began, and that' s where Rosina caught her man.  
Toward the pink sunset they did roam, traveling west to build their home.  
In North Dakota they added Marliss, in Montana four more of us. First  
came Mabel and then Sissy, later on came Jene and Kathy.  
Idaho brought us Marge and Burlison John, then our family moved to Oregon.  
Adding Robert, Joanne and Bill, we hurried back to Chatcohill. Although  
we traveled far and near our true beginning is really here.



SUTEF FAMILY

We are a very fine family. Our beginnings are a mystery. We are asking you to figure out what our name is, and when you have, we will have our mystery solved. Please figure us out. We are very little but mighty. Precious in many ways and we are vital in the beginnings.

Color - beige

Family Members .....

Jim Beasley  
Maurine Bell  
John Webber  
Marge Leinum  
Kathy O'Rourke  
Vicki Day  
Jackie Pough  
Ellen Nygard  
Elaine Rovetto  
Sarah Arndt  
Geneva Paroz  
Jim Shepard





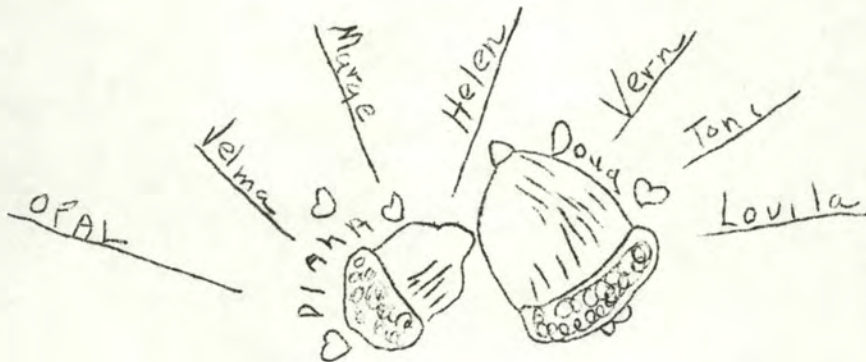
THE NUTTY ACORN FAMILY

'Twas a dark and stormy night and the wind was howling fiercely. The old oak tree swayed and moaned, and the branches creaked and the acorns fell one by one. With a crack, the largest of them all came hurling through the sky to earth. It lodged in a deep crevice. Poor "Nutty Doug" lay exhausted for a time....then he began to realize how quiet and lonely it was there all by himself. He could hear the wind rattling the branches, when what should fall down right beside him but the most beautiful feminine acorn in all the world. The little acorn shivered with fright until she noticed the big strong nut beside her. She said, "I'm Dainty Diana, may I shae your pad?" So Doug said, "Well....." (which translated means "of course").

And so the Nutty Acorn family began. Gradually, Nature covered the young couple with a soft blanket of earth and then a counterpane of snow.... and in the Spring there sprouted

Opal  
Toni  
Vern  
Lovila  
Helen  
Marge  
Velma  
and Adabell

And the moral of the whole thing is the rule we've all been taught..... (all us girls, anyhow)....Gals, don't settle down with some nut in his pad if you don't welcome sprouts!



PERM TONE

Pa: Dwight Wales -- Boonsong  
Ma: Lois Redman -- Saroch  
Children -- Ruth Ann Tolman - Chundee  
Joan Smith - Vanida  
Wasant - Tyrone  
Debbie Logan - Chittapun  
Lois Lohr - Mayuree  
Chris Hungerford - Natee  
Beth McFarlin - Ratchanee  
Velma Meeks - so new she hasn't been  
names as yet.

Ma and pa, Saroch and Boonsong, met in Thailand but because Ma had some Swedish background, they decided it was not necessary to get married and just started their family. The first daughter, Chundee, was born in Idaho. Next came Vanida in Montana. And the the biggest surprise of all--they had quintuplets. Chittaporn, Mayuree, Natee, Ratchanee, and Tryone were born in Mortahoe--better known as Montana, Oregon, Thailand, and Idaho. This is just the Perm Tone family. In the Thai language our family name "Perm Tone" means beginning.



ครอบครัวเริ่มใหม่

CHAT

BEGINS



AND ENDS  
IN THE KITCHEN

SIGN ON A GARBAGE TRUCK:  
"USED VITAMIN CONVOY SERVICE"

# A RECIPE FOR YOU

HERE'S A RECIPE you'll want to use over and over....

Take a large quantity of people of both sexes. Age doesn't really matter. Stir in a generous amount of cheerfulness and gaiety. Let it simmer without stopping. Add a brimming pan of kindness, 2 heaping cups of patience, 1 heartfelt of love. Next add 2 hand-fuls of generosity and a full measure of Thought For Other People. Now add several dashes of laughter, a tablespoon of sympathy flavored with essence of Charity. Stir well together and then strain off any grains of selfishness. Add one head of understanding, add plenty of faith and mix well.

Spread over a period of one week and you will be pleased with the results.

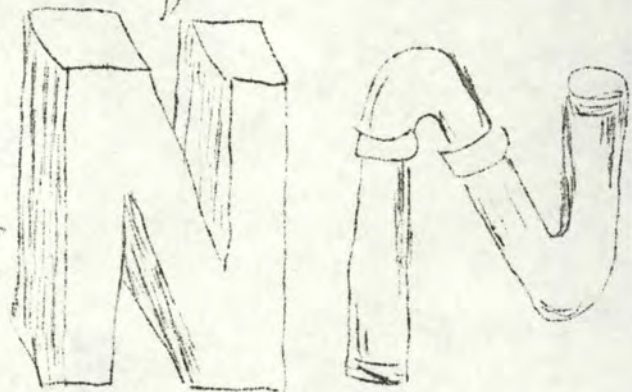
You may spread over a period of a lifetime and serve everybody you meet.

(Idea borrowed from several sources)

LOOK NORMA, A WOMAN'S PLACE IS IN THE KITCHEN.



PIXIES by JACK Wohl



By Wednesday



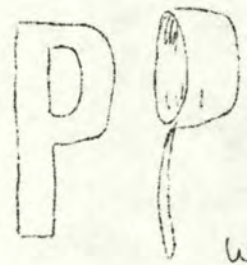
CARMICHAEL

"HARD TO GET SERVED!"

The new teacher was filling out a health questionnaire for the school doctor. After trying day, she pondered over the question, "Have you ever had a nervous breakdown?"

In big letters she wrote, "Not yet, but watch this space for further developments."

HELLO PAUL WHAT'S COOKING?



Wohl



## SUNDAY DINNER

Beef Stroganoff  
with Rice  
Green Beans with Onions  
and Bacon Bits  
Pineapple and Cottage  
Cheese Salad  
Chat-Co Cake  
Bread and Butter  
Tea - Coffee - Milk

# MENUS

## MONDAY

### Breakfast:

Apple Juice  
Bacon and Eggs  
Hot and Cold Cereal  
Toast and Jam  
Tea - Coffee - Milk

### Lunch:

Creamed Dried Beef  
on Boiled Potatoes  
Crunchy Spring Salad  
Lemon Pudding  
Tea - Coffee - Milk

### Dinner:

Pork Steak with  
Mushrooms  
Bean Salad with  
Onion Rings  
Baked Potatoes  
Peaches  
Tea - Coffee - Milk

## TUESDAY

### Breakfast:

Orange Juice  
Sausage and  
Scrambled Eggs  
Toast and Jam  
Tea - Coffee - Milk

### Lunch:

Busy Wife Stew  
Hard Rolls  
Pickled Beets  
Gingerbread with  
Whipped Cream  
Tea - Coffee - Milk

### Dinner:

Chicken and Noodles  
Cabbage Salad  
Peas and Carrots  
Apricot Crisp  
Tea - Coffee - Milk

## WEDNESDAY

### Breakfast:

Fried Western Trout  
Corn Bread and Syrup  
Oranges  
Coffee - Milk

### Lunch:

Cold Cuts and Cheese  
Sandwiches  
Oranges  
Cookies  
Cold Drinks

### Dinner:

Barbecued Antelope  
Potato Salad  
Garlic French Bread  
Pickles and Olives  
Celery Sticks  
Ice Cream - Cookies



T H U R S D A Y

Breakfast:  
 Stewed Prunes  
 Hot and Cold Cereal  
 Sausage and Eggs  
 Toast and Jam  
 Tea - Coffee - Milk

Lunch:  
 Texas Goulash  
 Tossed Salad  
 Hot Biscuits  
 Strawberry Shortcake



T H U R S D A Y

Dinner for the  
 Stay-at-Homers  
 Baked Ham  
 Steamed Cabbage  
 Criss-Cross Potatoes  
 Jello Fruit Salad  
 Cookies  
 Tea - Coffee - Milk

Dinner for the  
 Mountain Climbers  
 Mountain Stew  
 Walking Salad  
 Toasted Marshmallows  
 Dipped in Cinnamon  
 Cold Drinks

F R I D A Y

Breakfast:  
 Rhubarb Sauce  
 French Toast and Syrup  
 Hot and Cold Cereal  
 Tea - Coffee - Milk

Lunch:  
 Vegetable Soup and  
 Crackers  
 Shrimp and Lettuce Salad  
 Apple Pie with Cheese

Dinner:  
 Baked Halibut Creole  
 Baked Potatoes  
 Vegetable Jello Salad  
 Buttered Peas  
 Flaming Steamed  
 Pudding With  
 Hard Sauce  
 Tea - Coffee - Milk

S A T U R D A Y

Breakfast:  
 Fruit Juice  
 Bacon and Eggs  
 Hot and Cold Cereal  
 Toast and Jam  
 Tea - Coffee - Milk

Lunch:  
 Potato Meat Filled Roll  
 Cole Slaw With Pineapple  
 Orange Cake

\*\*\*\*\*  
 \* SUNDAY \*  
 \* Breakfast: \*  
 \* Hot cakes \*  
 \* Eggs \*  
 \* French Toast \*  
 \* \* \* \* \*  
 \* \* \* \* \*

NOTE: Menu for the Saturday Special Meal is on the next page.



CHIPS FROM THE KITCHEN

FAMILY PIE



WHY CAN'T  
THEY  
TEFLON  
COAT YOUR  
RIES ---SO  
THE FOOD  
WON'T STICK.

Take two (2) heaping cups of patience  
1 heartfelt of love, Add a full pound of  
wisdom and Love. 1 cup of unselfishness, 1  
cup good nature & laughter. Mix together  
smoothly with complete faith in God.

Sprinkle generously with thoughtfulness,  
and plenty of faith, 1 headful of understand-  
ing. Mix well and spread over a period of  
a lifetime and serve everybody you meet.

This makes a wonderful family pie.

WE worry, we putter, we push and we  
shove. Hunting little molehills to make  
mountains of.

+++++

DATE ORANGE CAKE

- 3 C. sugar
- 1 C. oleo
- 3 eggs
- 3 C. buttermilk
- 3 tsp. vanilla
- 6 C. flour
- 3 tsp. soda
- 3 C. nuts
- 1 C. dates

Mix and bake 40 min.

Pour TOPPING OVER  
WARM CAKE AND SERVE.

TOPPING

Heat juice of 3 oranges  
(a little rind)  
3 lemons and 3 C. sugar.  
Pour over warm cake. Or  
serve cold after setting  
at least 24 hours.

\*\*\*\*\*

CRISS-CROSS POTATOES

Large baking potatoes, sliced but not peeled.  
MIX: ¼ tsp. dry mustard to 2 Tbsp butter, with  
salt to season. Score top of potatoes with a fork.  
Spread the melted mixture on the potatoes and bake  
about 40 minutes.

YE OLDE EDITOR'S FAVORITE CANDY

- 1 C. Butter; 2 Tbs. Corn Syrup
- 2 Tbsp. Water. 1 C. ~~water~~ *Sugar*
- 1½ Cups walnuts
- 8 oz. Hershey Bar.

---Cook as directed & break into pieces.

Put butter, syrup, water, and sugar  
in saucepan in that order.

DO NOT STIR!

Cook on low heat to 299°F.

Put 1½ c. walnuts <sup>or</sup>  
almonds on foil ~~in oven~~ <sup>on PAN</sup>  
about 12 x 18". Cut  
Hershey bar into pieces  
and spread over nuts.  
Pour syrup over top and  
cool.

BEING OUT OF  
CUPS---is  
almost AS BAD  
AS BEING OUT  
OF COFFEE---



+++++

### STROGANOFF (80 servings)

Heat 3 C. oil  
Cook: 10 C. chopped onions  
in the oil until brown.  
(golden--that is.)

Add: 25# hamburger and cook  
until brown.

Add: ½ C. (to taste) SALT  
¼ C. (to taste) nutmeg  
1/8 C. pepper or less

ADD: 6 small cans of mushrooms  
(stem and pieces)

Add: 3 - 50 oz. cans mushroom  
SOUP and cook 15 minutes  
when ready to serve, spread  
about 4 cups powdered butter-  
milk over top and stir gently.  
Serve on rice.

### HUNTER'S STEW

Brown hamburger and onions  
Add raw, sliced potatoes  
Add canned vegetable soup.  
Cook, covered, on top of  
stove until vegetables are  
done.  
Refrigerate, and warm when  
needed.

### MEXICAN CHILI

Cook 5# kidney beans  
(can buy gallon cans)  
Mix: 2 Qt. #10 cans tomato  
soup.  
2 C. chopped onions  
4 oz. chili powder  
4 oz. salt  
Sear 10# ground beef  
¼ C. suet  
Water to make 24 Qt. volume  
Simmer together 3 hours, with  
the beans.

### ( VARIATIONS FOR THURSDAY CAKE ) ICING

Use pineapple juice in the icing  
Other fruits in season; Rhubarb,  
cherries, strawberries, apricots  
etc., can be used for the filling.

1 C. powdered sugar  
1 tsp. butter  
2 Tbsp cream or milk  
½ tsp. vanilla

Drizzle over hot cake.

### BUTTERMILK HOTCAKES

8 C. flour sifted with:  
4 tsp salt  
4 tsp soda  
3 tsp Baking powder.

4 Tbls. corn meal  
4 Tbsp. sugar

Add 8 eggs  
8 C. buttermilk  
4 Tbsp. melted shortening.  
Yield 80 hotcakes.

### THURSDAY'S CAKE

Pineapple Squares

### Filling:

½ C. sugar  
3 Tbsp cornstarch  
½ tsp. salt  
1 can crushed pineapple--  
(3½ cups, 1# 14 oz. size can)  
1 egg yolk  
Cook all together and cool to  
lukewarm.

### DOUGH:

2/3 C. scalded milk  
Add: 1 tsp. sugar  
Dissolve 1 pkg. active dry  
yeast in  
¼ C. warm water, add to the  
cooled milk.  
Add 4 egg yolks slightly beaten  
4 C. flour  
1 C. margarine

Mix as for pie crust. Stir  
in yeast and milk mixture.  
Blend thoroughly--divide in  
half and roll out on floured  
board to fit pan 10 x 15",  
overlapping edges. Spread  
with filling--roll remaining  
dough to cover, seal edges  
snip top with scissors for air  
to escape. Cover, let rise in  
warm place 1 to 1¼ hours.  
Bake at 375 degrees.

(YUM, YUM, MARGE!)



### OATMEAL CAKE

Pour 4½ C. hot water  
over 3 C. oatmeal and  
3 cubes butter or oleo.  
Let stand 20 min.

Add 3 C. white sugar  
3 C. brown sugar  
6 eggs beaten  
1½ C. raisins

Add 4½ C. flour  
3 tsp soda  
3 tsp cinnamon  
1½ tsp baking powder

#### TOPPING:

3 C. sugar  
Melt 3 cubes butter  
Stir in 3 eggs  
3 c. coconut  
¾ C. Evaporated milk  
Boil 2 minutes  
Add 3 tsp vanilla

Bake 30 minutes 350'  
(30-40 min.)

### GINGERBREAD

6 C. flour  
6 tsp baking powder  
¾ tsp soda  
5 tsp ginger  
3 tsp cinnamon  
1½ tsp salt  
1 C. shortening  
1½ C. sugar  
3 eggs  
2 C. molasses  
2¼ C sour milk  
Sift dry ingredients 3 times,  
cream shortening and sugar,  
add eggs to molasses, and dry  
ingredients with milk.  
Bake 30-40 minutes at 350'

### BAKING POWDER BISCUITS

16 cups flour  
½ C baking powder  
3 T salt  
2 C lard  
1½ C milk

Bake 12 minutes at 450'

### BARBECUE SAUCE

2 C. chopped onion (about 4)  
1¼ C. brown sugar  
¼ C. paprika  
¼ C. salt  
¼ C. mustard  
2½ Tbsp chili powder  
1¼ Tbsp cayenne pepper  
½ C. Worcestershire sauce  
10 C. tomato juice  
2½ C. vinegar  
2½ C. catsup  
5 C. water.

Makes enough for 40 # of chicken.

### CORN BREAD

4 EGGS  
7 CUPS BUTTERMILK  
2 TSP SODA  
2 CUPS FLOUR  
6 CUPS YELLOW CORNMEAL  
4 TSP. SUGAR  
5 TBSP BAKING POWDER  
4 TSP SODA  
1 C SHORTENING

400' 40 min.

### FUDGE CAKE for 40

Cream together:  
1½ C. shortening  
4 C. sugar  
6 well beaten eggs  
Add: Mix together  
4 oz. chocolate (melted) or 5 oz.  
cocoa  
1½ tsp. soda  
1½ C. hot water  
1½ pints milk  
Add this liquid alternately  
with 7 Cups flour.  
Bake 25-30 min. at 350'  
Makes 6 - 9" layers.

### APPLE PIES

Crust for 7 pies:

10 C. flour  
3 1/3 C. shortening  
4 tsp. salt  
1¼ C. water  
6 gallons canned apples makes  
20 pies.

#### HOME MADE NOODLES

Beat up very lightly.  
30 eggs yolks & 10 whole eggs  
5 tablespoons salt  
2 cups of cold water  
stir in 18 cups flour

#### WALKING SALAD

Take a nice big apple and core out the insdie. Use a teaspoon to do this. Take out as much of the inside as possible, without breaking the outside peel. Then fill "salad bowl" with chopped celery, raisons, nuts and mayonnaise.  
Then enjoy your salad as you hike -- or when you get to your camp site -- you'll enjoy eating your salad bowl as you eat your salad. Use no spoon -- but beware, you may end up with mayonnaise on your nose!

#### ALICE'S CORNFLAKE CANDY

2 cups sugar  
 $\frac{1}{2}$  cup milk  
 $\frac{1}{2}$  cup light corn syrup  
1 cup sweet or sour cream  
Cook to soft ball stage. 1 1/2 teaspoon vanilla.  
Pour over -  
8 cups corn flakes  
1 cup rice krispies  
1 cup salted peanuts  
Mix and press into pan greased with butter.

To serve about 100 people the recipe should be made in a quantity 4 times the recipe above.

-----

#### Barbecue

Wednesday evening the Rock Hunters were greeted by a fine barbecued antelope. The antelope came from Montana. For some who do not know what an antelope is - it is a small goat related animal that weighs about 80 pounds and is usually very tasty if hunted properly and prepared properly. Well evidently both were accomplished as it was delicious. Cliff Robertson did the barbecuing and used the basting sauce recorded on the history page for 1965. (It was used for chicken in 1965.

### PICKLED BEAN SALAD

1 gallon green beans	1 cup sugar
1 gallon yellow wax beans	2 teaspoons salt
3 cans kidney beans	3 cups vinegar
3 cans garbanzo beans	2 cups salad oil
4 or 5 onions, sliced	dash black pepper

Drain juice from beans.  
Combine drained beans, pepper, and onion.  
Add remaining ingredients and toss.  
Refrigerate several hours before serving.

\* \* \* \* \*

### FLAMING PUDDING

Sift together:	18 cups sifted flour	5 teaspoons salt
	5 teaspoons soda	5 tablespoons cinnamon
Mix in:	5 cups raisins	5 cups finely cut citron
Mix and blend in:	5 cups ground suet	5 cups molasses
	5 cups sweet or sour milk	

Pour into well greased molds, steam for three hours. Serve hot with hard sauce. To make hard sauce: cream 2 pounds butter, blend in confectioner's sugar and 6 teaspoons vanilla until sauce is firm.

\*\*\*\*\*

### APRICOT CRISP

10 cups flour  
8 cups sugar  
4 cups butter

Crumble and spread over fruit.

Bake at 400°F. until brown. \*\*\*\*\*

### CRISS - CROSS POTATOES

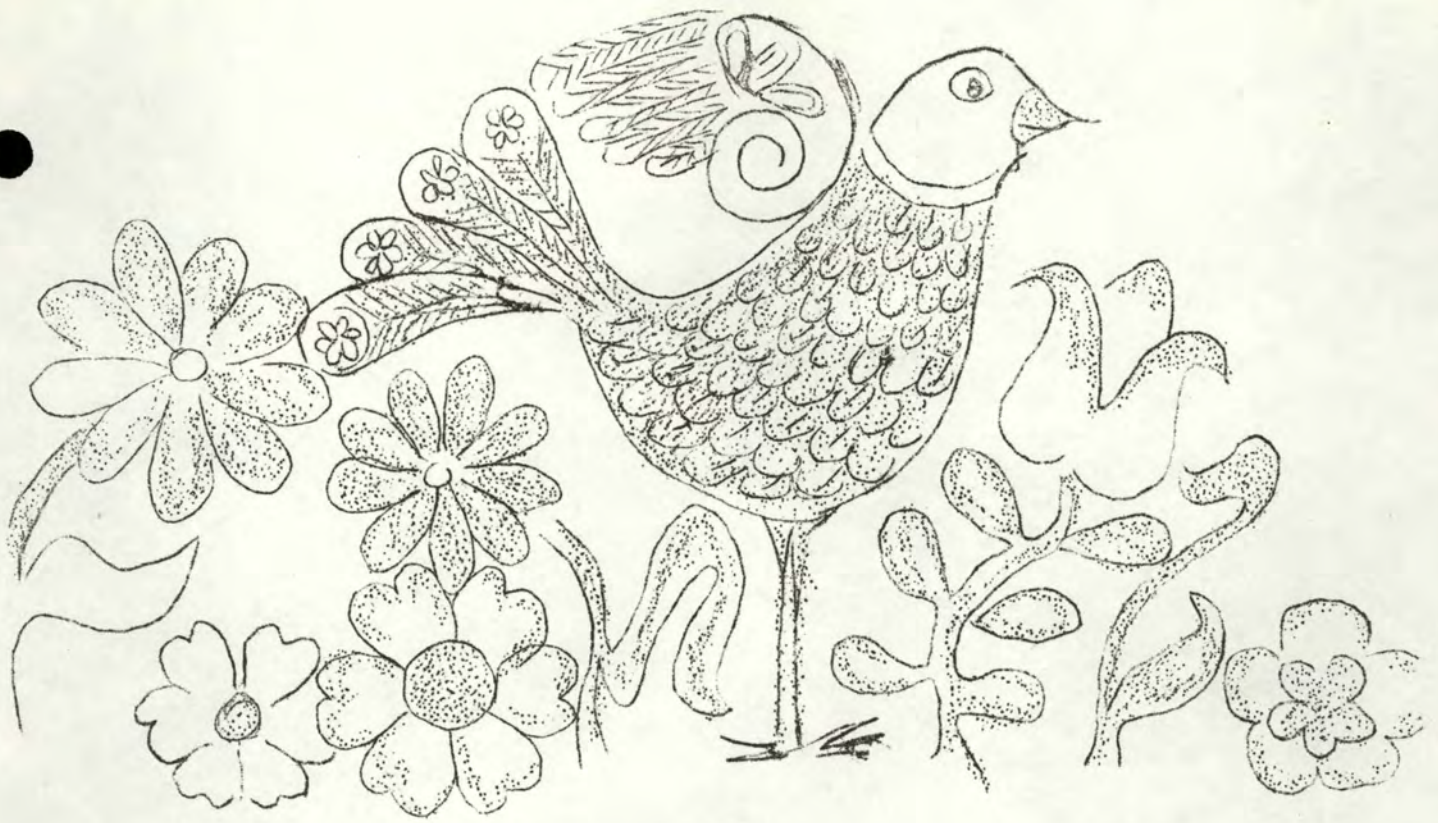
Do not peel potatoes, but cut in slices, longwise, about 3/4 inch thick. Score criss-cross with fork on one side. Rub with oil and with sprinkled paprika.

### POTATO FILLED MEAT ROLL

8 cups cracker or bread crumbs	2 tablespoons pepper
8 cups milk	6 cups grated cheese
20 pounds hamburger	4 cups cracker crumbs
16 eggs, slightly beaten	8 quarts mashed potatoes
6 onions	1 gallon tomato puree or soup
4 tablespoons salt	

Soak the 8 cups crumbs in milk. Combine with meat, eggs, onion, salt, pepper, and 4 cups of grated cheese.

Sprinkle the 4 cups cracker crumbs on wax paper. Pat meat on crumbs, spread with potato and the remaining 2 cups cheese. Carefully roll up like jelly roll. Put in shallow baking pan. Bake at 350°F. for 45 minutes. Pour the puree (or soup) over meat and continue to bake another 45 minutes.



### WEST INDIAN MENU

Main Dish	Biriyani Pachidi
Vegetables	Bonda Madagam
Bread	Puri Potato Mesal
Dessert	Halwa Pistha

## RECIPES for West Indian Dinner

### BIRIYANI

2 pounds mutton or fowl-- cut into pieces. Simmer 20 minutes to soften.  
Grind and keep separate: in 3 groups:

25 green chilies	12 cloves	$\frac{1}{2}$ C. coconut
2 tsp coriander seed	6 bits of cinnamon	$\frac{1}{4}$ lb. almonds
1 piece of tumeric	1 piece of ginger	$\frac{1}{4}$ lb. cashews
	6 pods of cardamon	a little tapioca

10 big onions sliced  
1 lb. butter.

salt to taste  
coriander leaves  
2 lb. rice  
8 C. water.

#### Directions:

Stew meat for twenty minutes to soften. Grind together chilies, coriander seed, and tumeric. Set aside. Grind and keep separate from first grinding: cloves, cinnamon, ginger and cardamon. Grind and keep separate, coconut, almonds, cashews and tapioca.

Fry onions in a large amount of butter. Add first two grindings add half of the onions, salt, and a handful of coriander leaves to the meat.

Fry rice in remaining butter for ten minutes. Add water, stir well. Add meat, remaining onions and the third grinding. Cover with clean cloth and kettle lid. Cook over low heat. Add more hot water if rice is not done in 20 minutes, and needs more liquid.

Yield: 12 servings.

#### TOPPING:

The topping, Pachide, is made by using fried onions and adding yogurt, mustard seed, parsley, lemon extract, ginger powder and salt.

### PURI

1 $\frac{2}{3}$ cup unsifted whole wheat flour	2 tsp. salt
2 $\frac{2}{3}$ C. sifted white flour	2 tbsp. shortening
	1 $\frac{1}{2}$ C. water.

Mix flour and salt in large bowl. Add shortening and mix well. Add water. Stir with fork until all dry ingredients are moistened. Shape into a ball. Let dough stand for 30 minutes. Knead for 5 min. Roll out until  $\frac{1}{8}$  inch thick. Cut into 3 inch rounds. Deep fat fry in hot grease-- should only take about 30 seconds until puffed. Turn and fry 1 minute longer. Drain on paper towels and serve hot.

## Recipe for Potato Curry (Indian Name: Basal)

4 servings

Potatoes, 6 or 7  
Onion, 1

Chili Powder, 1 tsp.  
Pepper 1 tsp.  
Mustard seed 10 to 20  
Salt, according to taste.

Milk, 1 Cup  
Oil 2 spoons

At first, potatoes are cooked in boiling water until soft. After they cook soft, the excess of water shall be drained and the potatoes are mashed and the salt is added to it.

Then take a frying pan and pour the oil in it and keep it on the stove. As the oil gets hot, the mustard shall be put in the oil. When the mustard seeds start to pop out, the chopped onion is also put into the oil and fried for 5 minutes. Then the potatoes also go in with the onion. Then the milk is mixed with those things and keep the mixture on the stove for 5 or 6 minutes. Then serve hot with chili and pepper.

## BONDA

Mix bisquick with milk until thick balls. Add potatoes, onions, cauliflower, grated carrots and fresh grated ginger root. Drop in about tablespoon size into deep fat and fry. Serve warm with catsup.

## Vadagam

Dip spinach leaves in a thin pancake batter and deep fat fry.

## Halwa

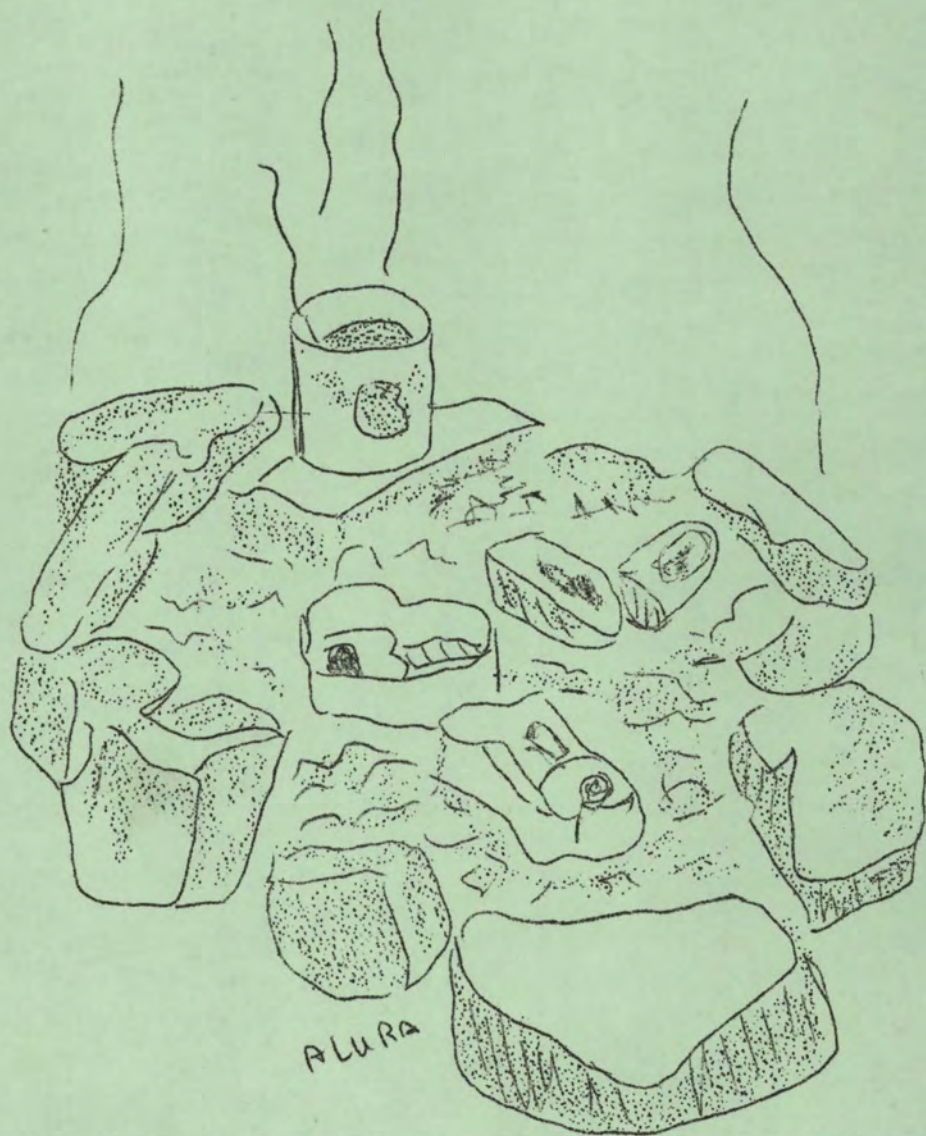
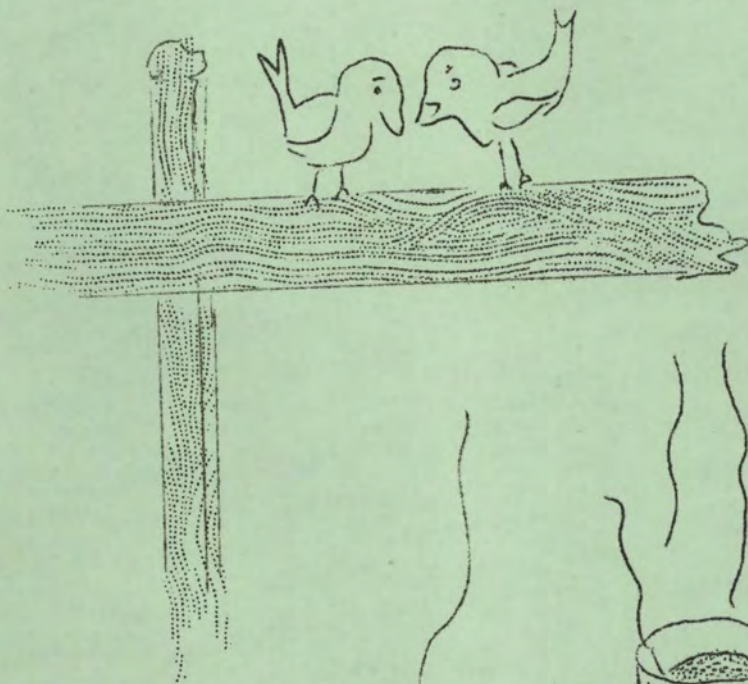
Peel and grate carrots. Cook until done, in a small amount of milk. Cook until dry. Put butter or oil in a skillet and fry the carrots after adding sugar, almonds, cardamom and a little salt. Cook for approximately 10 minutes. Serve warm.

## PISTHA

Use biscuit dough. Pinch off dough size of walnut, insert one almond in middle. Roll out to about size of little finger. Fry in deep fat until golden brown.

Prepare a sugar syrup: 3 cups water, 1 cup sugar, 6 to 10 cardamom seeds or  $\frac{1}{4}$  tsp cardamom. Bring to a boil and boil 5 minutes. Lay fried sticks in hot syrup approximately  $\frac{1}{2}$  to 1 minute, then place in a baking dish. Warm when ready to serve.

# OUTDOOR COOKERY



ALURA

# CHEF CHARLIE SEZ



This opus considers more advanced and complicated applications of foil cookery than can be demonstrated at CHATCOLAB, because they require more time and preparation. Basically the process is the same as we have been using, but there is more of it. There is nothing rigid or formal about it but a little careful experimenting will be rewarding when you show your ability before company.

Almost anything can be cooked beautifully and there is a wide latitude for error and still leave an edible dish. There is considerable variance in how well done the individual likes his victuals. I like mine done enough so that all of the kicking and most of the squealing is eliminated. It is easier to handle if it is not struggling too violently. The wood you use and how dry it may be will affect the time required. The size of the package will vary with the time, and the degree of hunger may also enter. Just remember that it is your cooking and if the other victims disapprove they are always welcome to try their hands. After all we are out for a good time, so let's try to have it.

There are three widths of foil available, 8 inch, 12 inch, and eighteen inch, in kitchen and in heavy duty weights. I favor the heavy duty for single wrapping, such as we have been doing. However, for multiple wrap, the kitchen weight seems to do as well, perhaps even better. Avoid sharp protruding bones as they are liable to make a hole in the wrap, and then you will have something that may be hard to eat and enjoy; it will be scorched.

The wrapping should be double, each complete in itself, and not two sheets wrapped together. There are several reasons for this, if the outside layer is burned through or punctured the inside will still function; when pulled from the ashes the outside can be peeled off and the inside remains clean. It also serves to keep the food warm.

*"Swallowing angry words is much easier than having to eat them."*



Any good cookbook is loaded with recipes that may be handled in the same manner. Just use your imagination. All of the ideas given here are proven and successful. All will require some experimenting to obtain the proper temperature. You will still need coffee composed in the proper manner, because that is what opens your eyes, and keeps you alert.

Either a reflector or Dutch oven, or both, is needed. The reflector can be purchased, made up of sheet tin or aluminum (see sketch) or it can be fashioned from aluminum foil. It should be about 15 inches long and deep; sometimes a smaller one will do and sometimes a longer one is convenient. When I mention Dutch oven I do not mean the "drugstore cowboy" variety usually found in the stores, but the old iron sheep-herder species. In some situations the newfangled version will do nicely but for real service they do not substitute successfully for the original model; the lid is the difference. Many items can very well be baked in foil wrap, but do not forget to allow plenty of room for them to grow. For long baking such as bread, wrap at least 3 times. So here goes, and may the results make you popular, at home and in camp. Bread, that's right, good yeast bread!

#### YEAST BREAD

Into half a cup of warm water put a yeast cake or package of dry yeast. Let it stand about 5 minutes. Now into a cup of warm water put lard about the size of an egg. Crisco, bacon grease or margarine will do. Add a Tablespoon of salt and a Tablespoon of sugar, and the yeast. Then add all the flour they will take up. The dough will be rather firm.

Knead it well and set to rise until it reaches twice the original size. Knead it down again and let rise. Knead it the third time, shape into a loaf, set in a well greased pan. Let it rise in the pan, grease the top well with lard or what you have. Set in reflector and bake about 45 minutes at slow heat. The aroma of this will get you a flock of kibitzers in a hurry. Try making a softer dough, cut into small pieces and a flatter pan for raised biscuits. These will not take quite so long to bake. Or mix an egg, half a cup of sugar and some spice, roll out about  $\frac{1}{2}$ " thick, cut into squares of about 2 inches, stick your finger through to make the hole, and drop into deep fat that is rather hot (you will need the dutch oven or black pail for this rather than the reflector) and you will have some very fine doughnuts!

#### JOHNNY CAKE

(Part of this should be easy to remember, because it jingles?)

Two cups sweet milk, One cup of sour,  
two cups corn meal, one cup of flour.

Add a teaspoon of salt, a teaspoon of soda and half a cup of molasses. Mix up everything, put into a greased flat pan and bake. If you are stuck for sour milk, drop a couple of tablespoons of vinegar into a cup of sweet milk, let stand for a little bit. Powdered milk is fine--follow directions for mixing.

HUCKLEBERRY CAKE:

mixed according to directions  
 1 egg, 1 Cup sweet milk, (powdered/ o.k.) 3 Tbsp. sugar, butter size of egg (oleo or bacon grease) teaspoon of salt, teaspoon of soda, 2 teaspoons cream of tartar (baking powder will do as well) 3 cups flour, 2 cups huckleberries. Mix sugar in egg, melt butter and add with rest of ingredients, then flour and berries. Bake half an hour or until brown, in moderately hot reflector. U-m-m-m-m.

HOT BISCUITS

Two cups of flour, 2 teaspoons baking powder, teaspoon salt 2 tablespoons lard, 2/3 cup of milk (this is the tricky part because flours differ) Mix the dry props and work the lard in by hand, then add milk and stir with fork, add enough to make the dough SOFT. Pat it out, cut, put in pan and bake in fairly hot reflector 12-15 minutes. (Bisquick may be substituted-- horribl thought!)

, ALL ABOVE can be baked in the reflector along with many other mixtures, or the Dutch oven can do the job very nicely. For the last two, the Dutch oven will probably be best, the black bucket will suffice, and the reflector will be found rather awkward.

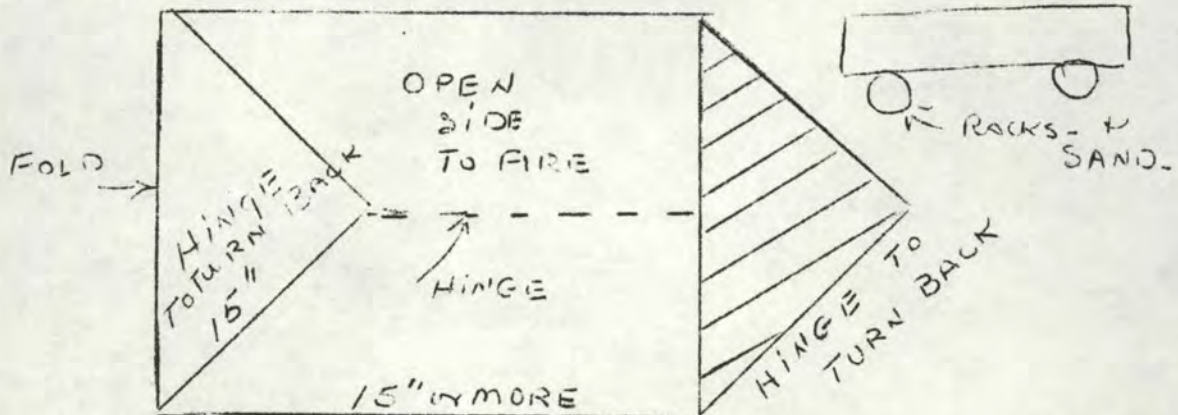
TROUT CHOWDER: (other fish will do)

Dress fish, removing heads and tails. Fold in clean dish towel and place in pot of boiling water for 10 minutes. Save the water. In dutch oven, brown a goodly portion of diced bacon, add onions to taste. When the onions have become slightly transparent add as much of fish water as you need, add diced potatoes and a little later the fish. Milk should be added when the potatoes are soft, canned is fine. Season to taste, cover and simmer over a slow fire as long as you can stand it. Start it in the morning is a good idea, and by suppertime you really have a banquet.

1968 Friday morning breakfast comments made everyone who stay in camp wish they had gone down for the second fish breakfast. Western mountain trout was baked in foil.

FISH BAKED IN FOIL

Dress fish, removing heads and tails. Lay 1 piece of bacon on foil, add rainbow trout and wrap loosely using the "drug-store wrap". Cook in coals, slowly on each side.



## Outdoor Cookery

Who doesn't love to eat in the outdoors? The tantalizing aroma of sizzling chicken or of steaks, the mellon glow of the coals, the hum of happy voices--it all adds up to fun for everyone. And the setting can be porch, patio, park, seashore, or stream.

Cooking can be very simple, or it can become very elaborate and part of the outdoor fun.

### STARTING THE FIRE

In getting a fire started, remember that a fire needs three things--HEAT, AIR and FUEL. When sticks are too close, the air cannot get in and the fire smothers. When the sticks are too far apart, too much air gets in and cools the fire below the kindling point. Piling too much fuel on a fire before it gets started may put out the fire. Add small sticks very carefully, a few at a time, until the fire catches well.

Flames from a fire are useful to boil water or cook food in a utensil.

After the flames die down, the glowing coals furnish the best heat for cooking. Be patient--Wait for the glowing coals.

### GREEN STICK COOKERY

Sticks used for cooking should be of green, sweet wood to prevent flavoring the food. Examples are apple, poplar, hazel, maple, and cherry. Resinous woods impart unpleasant tastes. Make them about 4 or 5 feet long and sharpen one end if using over a campfire. They may be shorter if using over a grill.

#### Hamburger Drumsticks

Mix 1 lbs. ground beef  
½ cup crumbled corn flakes  
1 egg  
Seasoning

Squeeze firmly around end of a whittled stick. Cook slowly until done.

#### Cheese Bakes

Thread slice of bacon on stick and partially cook. Cut hard cheese into 1 inch cubes and slide on stick. Wrap bacon around each cheese cube and fasten with a toothpick. Cook over hot coals until the bacon is crisp and the cheese is melted. Put on bread or a roll to eat.

### Angels on Horseback

Slice weiners in half lengthwise. Be careful not to cut clear through. Open the weiner and place a strip of cheese inside. Close and wrap a strip of bacon around the weiner. Fasten with toothpicks and broil slowly over hot coals until the bacon is done and the cheese melts.

### Doughboys

Use canned biscuits or make biscuits from "scratch" or a mix. Mold the dough into balls. Shape the ball over the end of a green peeled stick 1-2 inches thick. Shape dough down the stick evenly to about  $\frac{1}{2}$  inch thickness. Be sure the dough covers end of the stick. Bake over hot coals - turn to get even golden brown. Remove from stick and fill center with preserves, cheese, peanut butter or jam. When filled it is known as a Cave Woman's Cream Puff.

### Biscuit Twists

Mold the dough into a ribbon about two inches wide and as thick as your little finger.

Peel the bark from the large end of a green stick. Sticks should be about twice the size of your thumb. Heat for a few minutes over the fire. Dust stick with flour. Wind the ribbon of dough spirally around the peeled end of the sticks. Leave a slight gap between the spirals.

Bake over hot coals. (10-15 minutes) Turn so they bake evenly. The "Twists" should slip off the stick easily when they are done. Put a wiener, cheese or bacon in the hole or eat the twist plain.

### Other Outdoor Biscuit Tricks

. . . Wrap strips of biscuit dough around a wiener . . . fasten at either end with a toothpick. Roast over hot coals.

. . . Biscuits and bread are easily toasted over an open fire. Split and butter bread or biscuits. Place them buttered side down on a piece of heavy duty foil. Lay foil on the grill or cooking rack. The breads will brown to perfection in about 5 minutes.

. . . Be a real adventurer! Bake drop biscuits in a heavy skillet with a lid - - - Place skillet over hot coals, grease generously and drop biscuits in. Cover and bake. They should be done in 15 to 20 minutes.

### Elderberry (Blue) Blossom waffles

When elderberries are in full bloom, pick whole clusters, and leave stem about 12 inches long. Make a pancake batter--plunge blossom cluster into pancake batter. Deep fat fry and eat with or without butter and syrup. Mrs. Butterworth's syrup works best because it has butter included.

## SHISH-KEBABS

Kabob is the name of a dish consisting of small pieces of meats, vegetables or fruits which are put on a skewer or stick and broiled over hot coals. It is a Turkish word - Shish means Skewer and Kebab means - broiled meat.

If the meat is raw, it is best to partly or completely pre-cook it before you place it on the skewer. This will help make sure the meat is done the same time as the vegetables and fruits.

Arrange the food neatly on trays and let each person make his own selection. Each person strings on his skewer (or stick) alternate pieces of meat, onion, tomato, mushroom, green pepper, etc.

Use a pastry brush to brush the meat and vegetables with melted fat or marinade sauce, or lace with food with a piece of bacon on skewer and the bacon will baste food.

Hold sticks over the coals or lay skewers on a rack over the coals. Broil foods 15 to 20 minutes. Turn skewer or stick often and baste when food appears dry.

When food is done enough to suit you, add salt and pepper and slip foods into a hot bun.

Since most meats take longer to cook than vegetables and fruits, one person might like to cook the meat and another person cook the vegetables or fruit and then both share the food. Meats would not have to be pre-cooked.

### Kabob Variations

Beef or Lamb - Tomatoes - Onions - Green Peppers

Cut tender lean meat into 1 inch cubes and pre-cook. Alternate meat and vegetables on skewer.

Frankfurter - Bacon - Pineapple

Cut frankfurters in fourths. Thread one end of bacon slice on skewer and weave over and under chunks of frankfurter and pineapple as you alternate them on the skewer. Repeat.

Sausage - Peach - Cherry - Mushroom

String skewer with brown-and-serve sausage, peach halves with a cherry in the center and mushroom caps.

Bologna - Onion - Dill Pickle

Remove skin from ring-style bologna, cut in  $1\frac{1}{2}$  inch slices. Thread skewer with bologna, thick onion slice (thread crosswise) and a chunk of dill pickle. Repeat. Add bacon if you like.

Ham - Spiced Crabapples - Pineapple - Sweet Potatoes

Cut cooked or canned ham in  $1\frac{1}{2}$  inch cubes. String on skewer with canned spiced crabapples, pineapple chunks, canned sweet potatoes. Brush with glaze of 2 T. Butter,  $\frac{1}{2}$  cup brown sugar and  $\frac{1}{4}$  cup pineapple syrup.

Meatball - Bacon - Tomato - Onion

Make your favorite meatballs and wrap in bacon. Thread meatball on skewer,  $\frac{1}{2}$  tomato (or small whole one) and small whole onion. Repeat.

Scallop - Bacon - Mushroom - Green Pepper

Thread sea scallop on skewer,  $1/3$  strip bacon, mushroom, green pepper cut in 1 inch squares. Repeat. Small onions may also be used.

## Kabob Variations cont.

### Frankfurter - Potato - Pickle - Tomato

Cut frankfurters in fourths, spread with mustard. Alternate with pickle chunks, cooked potato chunks and tomato wedges.

### Marinating Meats

To marinate means to cover meat with a liquid such as vinegar or fruit juice and seasonings and let it set for a period of time. Marinating will help tenderize the meat and give it a very delicious flavor.

#### Marinade Sauce

(Many different combinations of liquids and seasonings can be used.)

1 part oil	You may add one or more
2 parts vinegar	seasonings such as soy
2 parts water	sauce, celery seed, catsup
Salt and pepper	

Soak the meat in the sauce for several hours or overnight. Drain and use sauce to baste food as the kabob cooks.

Italian or French dressings also make excellent marinade sauces. Use directly from the bottle and soak meat several hours or overnight. Check recipe books for other combinations.

### Desserts on a Stick

#### Marshmallows

Toast the marshmallow very slowly. Marshmallows are made of sugar and they burn like paper. When the marshmallows are toasty and brown, try rolling them in cinnamon, ground nuts or grated chocolate. Try dipping them in chocolate syrup and then rolling in coconut.

#### Mock Angel Food Cake

Bread  
Sweetened condensed milk  
Coconut

Trim crusts off bread and cut into 2 inch squares. Dip in sweetened condensed milk, then roll in coconut. Toast over an open fire until brown. Tastes like angel food cake when done.

#### Fruit Kabobs

Alternate marshmallows and pieces of fruit such as pineapple cubes, orange sections, etc., on green sticks. When browned, eat plain or place between graham crackers.

Apples

Core apples and stuff center with marshmallows. Roast on sticks. Put green sticks through stem ends of apples. Roast over coals, turning often until the skin slips off. Peel and roll in brown sugar, then toast just long enough to melt the sugar.

Date Dreams

Alternate pitted dates and halved marshmallows on a stick. Toast over coals.

SALAD SPECIALWalking Salad

Take a nice big apple and core out the inside. Use a teaspoon to do this. Take out as much of the inside as possible, without breaking the outside peel. Then fill "salad bowl" with chopped celery, raisins, small marshmallows, nuts, and mayonaise which have been mixed together.

Then enjoy your salad as you hike--or when you get to your campsite--you'll enjoy eating your salad bowl as you eat your salad. Use no spoon--but beware, you may end up with a little mayonaise on your nose!

CHAT LABBER SUGGESTIONS

Put bacon and onions in a skillet and fry. Add canned cream style corn. Cook a few minutes and serve on crackers.

Boil an egg for breakfast by just putting it into a paper cup and fill with water and setting it on the grill. The cup will not burn as long as there is water in it.

If you want only 2 or 3 bisquits, bake them in an empty soup can. The ends should not be sut off so they can be closed to form a little oven. Roll can over several times during the cooking.

Maple leaves give a good flavor to ready prepared meats. Wrap spam, minced ham, weiners, etc. with maple leaves and warm on the grill or coals.

Put a piece of minced ham on the grill - as it gets hot it will "puff up" in the center. Fill this hole with potato salad and eat while the meat is hot. You could put a piece of bread around it if you prefer.

## TIN CAN COOKERY

Have you ever tried to cook a meal in a tin can? It is really fun and very easy to do. This makes an excellent theme for a hobo picnic or hike.

If you want a complete meal cooked in a can, try "Coffee Can Cookout". A pound size coffee can will do but a two-pound size gives more room for vegetables. Put these in the coffee can in this order.

2 T butter or margarine

3 T water

1 generous hamburger patty using about  $\frac{1}{4}$  lb. ground beef

Pack firmly into the can. Add one or more of the following vegetables. The number and amount will depend upon your appetite.

Carrots cut in strips

Onion slices

Chunks of raw potato

Chunks of cabbage

Chunks of celery

Green beans

Salt and pepper

Punch several holes in lid to allow steam to escape. Snap on the lid and cook 30 to 45 minutes over hot coals. Be sure you have coals and not a blaze.

WATCH OUT!! Use your insulated cooking mitts, tongs, or thick pot holders to handle the hot coffee can.

Another method for "Meal in a Coffee Can":

For each person arrange in a 1-pound coffee can lined with heavy weight aluminum foil the following:

1 heaping T of canned tomatoes

1 tsp Worcestershire Sauce

1 thick slice onion

1 tsp salt

1 thick hamburger patty

Pepper to taste

$\frac{1}{2}$  slice bacon

Tomato juice or juice from vegetable

$\frac{1}{4}$ - $\frac{1}{2}$  cup vegetable (peas, carrots, lima beans, mixed)

Sliced potatoes

Turn cans upside down and shape heavy aluminum foil over each. Turn cans right side up and place foil liners inside. Arrange ingredients in order given above and put lids on cans. Place cans on coals for 30 to 40 minutes. Remove lids and lift food out by foil ends. Eat right from the foil "plates".

Want Dumplings too?

Cook your "Can meal" for about 20 to 30 minutes. Then, drop small spoonfuls of dumpling batter (1 Cup Crescent mix and  $\frac{1}{4}$  cup and 2 T of milk) on top of food cookery in can. Cover and cook for 15 to 20 minutes.



ALUMINUM FOIL COOKERY

One of the easiest ways to cook outdoors is to wrap your food in heavy duty aluminum foil. Place it in the hot coals and then turn it a few times (about every 5 to 10 minutes) during the cooking. The foil serves as a dish and leaves no dirty pots and pans or dishes to clean up later.

HOW TO WRAP FOODS IN ALUMINUM FOIL BEFORE COOKING OVER A CAMP FIRE



Place item to be cooked on a sheet of aluminum foil. Wrap should be big enough to allow for a three-fold crimping of open edges.

Next, fold in half and crimp the three open edges. Make three folds on these edges. This makes an air tight envelope.

If light weight foil is used, take another sheet of aluminum foil the same size as the first, repeat the process, making a double layer around the food.

This package is placed right on the coals. When the food is cooked, the three crimped edges can be torn off in zipper fashion. The contents are then eaten from the wrap, doing away with a dish or plate.

Care should be taken in turning the package during cooking so the foil is not broken open. If the foil is broken, the juices and steam necessary for cooking will be lost. Two long sticks can be used, tongs or insulated gloves can also be used. Care should be taken when opening the package to avoid burning your hands.

The drugstore wrap that was used to wrap sandwiches for the freezer can also be used to wrap your food for cooking over coals. Fold over in about 1 inch folds until foil is close to food (Careful, some foods need room to expand). Do the same. Fold for both ends. Just remember to seal all of the edges to keep the moisture in. This way you cook by steam and keep all of the juices in your food. You can cook more than one food at a time in the same package and the flavors blend with each other to make a delicious meal.

"COMPLETE MEAL IN ONE PACKAGE"

Hamburger, canned string beans, sliced onions.

Place a pat of butter on center of foil. Press hamburger to about ¼ inch thick and season. May use bite size pieces if preferred. Then add the drained string beans and onions. Add another pat of butter on top. Salt and pepper and wrap. Cook for 40 minutes.

Try other hamburger combinations. Here are a few suggestions:

Sliced or diced onions, potatoes, and carrots.

Frozen mixed vegetables

Frozen peas and carrots

Other combinations:

Ham, sweet potatoes and apples or pineapple

Place a slice of raw ham on foil. Slice potatoes about ½ inch thick and place on top of ham. Then add slices of apples (or pineapple) on top. Wrap and cook 45 minutes. If precooked ham is used, it will be ready in about 30 minutes.

Link or bulk sausage, potatoe or apple

Cut core out of a potato or apple. Stuff with a link sausage or bulk sausage. Wrap in foil and cook for 45 minutes.

Canned tuna fish or salmon (keep sealed until time to use)

Onion and potatoes

Place a pat of butter on foil. Put a layer of sliced potatoes on foil. Cut fish about ½ inch thick and place on top of potatoes. Top with sliced onions. Wrap and cook about 30 minutes.

COOKING VEGETABLES IN FOIL

Arrange individual portions of fresh or frozen vegetables on foil. Add butter or margarine and salt and pepper. Seal in foil. Cook on grill until done. Good combinations are: (1) corn, peas, green pepper and tomato; and (2) tomato, thinly sliced onion and squash chunks.

Baked Potatoes

Wrap clean, whole unpeeled potatoes in aluminum foil. Cover with hot ashes and coals and bake for 45 minutes to 1 hour, depending upon size of potato. Test for doneness by piercing potato through the foil. When done, cut cross in top of potato, squeeze to soften and push cross up. Serve with butter or sour cream, salt and pepper, and grated cheese, if desired.

Kabobs

Kabobs may be wrapped in foil and cooked 10 to 15 minutes in hot ashes and coals, depending upon the sizes of the pieces of food.

Roasting Ears

Husk corn and remove silks or remove silks and lay husks back on corn. Spread husked ear with butter or margarine and season with salt and pepper. Wrap in foil, adding 1 teaspoon water, if desired. Twist ends of foil to secure. Double wrap if fire is very hot. Cook about 6 minutes, turning 2 or 3 times.

4

If husks were left on the ears, wrap in single thickness of foil and roast about 15 minutes. When corn is done, remove husks and season with salt, pepper and butter or margarine. Corn in husks may be soaked in cold, slaty water about 30 minutes, then cooked over a grill unwrapped about 15 minutes with occasional turning until husks are brown and dry.

### COOKING MEAT IN FOIL

#### Stuffed Frankfurters

Split frankfurters almost through lengthwise and fill with: (1) chili; (2) baked beans or spanish rice and cheese strip; (3) pickle relish and cheese strip; or (4) mashed potatoes, grated onion and cheese strip. Wrap securely in foil and bake in coals 10 to 15 minutes.

#### Fish Fillets

Fish fillets may be wrapped in foil with other foods such as potatoes, onions and other vegetables, dotted with butter and seasoned and cooked on grill above hot coals about 30 minutes, depending upon thickness of fish.

Paul Bunyanburgers (Giant meat patties with a "built-in filling").

2 eggs	1½ tsp salt
2 lbs ground beef	½ tsp seasoning or
2 T Worcestershire Sauce	garlic salt
	Pepper

Beat eggs slightly; add ground beef and sprinkle with seasonings. Mix lightly. Divide into six portions. Flatten out gently on aluminum foil. For filling, let everyone select his own. Leave a 1 inch margin for sealing and spread half of patty with mustard, top with chopped onion, grated cheese, pickle relish, etc. Fold meat over filling and press around margin to seal in "everything". Wrap the burgers "drug store wrap" in foil and broil over coals 3 to 5 minutes on each side. Yield: 6 burgers.

#### Pigs in Blankets

Mix biscuit dough and roll or pat ¾ inch thick. Cut into 3 x 5 inch oblong pieces. Place link sausage on the dough and wrap in foil. Bake 12 to 15 minutes, turning at least 3 times. Start cooking with sausage side toward fire.

Try mixing the dough on the foil you are going to bake your individual biscuit in to save washing extra dishes.

Butter and hot maple syrup poured over Pigs in the Blanket makes a great out-of-doors breakfast.

## FRUITS COOKED IN FOIL

Baked Banana Boat - Select under-ripe or green-flecked bananas. Wash, and with a paring knife, slash the skin on the inside curve of the bananas; cut down into the banana and spread it apart.

Insert small cuts of marshmallows and long slender fingers of plain milk chocolate bars.

Pull the skin together, wrap each banana in foil.

Place over the coals and cook for about 20 minutes. Turn at least twice. Serve hot.

Try ~~eliminating~~ the chocolate bar and add a sprinkle of brown sugar and cinnamon or nutmeg.

Baked Apples - Wash and core baking apples; fill center with mixture of white or brown sugar, raisins and cinnamon or anise seed for flavoring. Score the skin with a fork. Wrap in foil, twisting ends together at the top. Bake 20 to 30 minutes in hot coals. Turn about every 5 minutes.

Don't be afraid to try something different. Cooking with foil is unlimited so be sure and try many types of food. Just remember that the size of the package, the thickness of the food and the fire will determine how long the food must cook. While learning, you may want to check once or twice to make sure that the food will be done just right.

## PLANKING FISH

Shad, flounder, salmon or any other "flat" fish are most commonly used when planking. Other fish may be planked if they are split open and laid flat. Be careful not to cut them completely apart. Open the fish so it looks like a book. Tack some pieces of bacon or pork to the fish to help keep the fish moist and prevent it from drying. Salt and pepper fish and spread it with butter, margarine or oil. Arrange the plank before the fire. Soaking the plank in water before using helps prevent the plank from burning. Have a bucket of water handy to dip the plank in if necessary.

The fish may be held secure to the plank with nails, hardwood slivers or by placing a piece of "chicken wire" over it. Turning the plank several times will help fish cook evenly. If the fish appears dry while cooking, baste it with butter, margarine or oil.

## TIN CAN UTENSILS

A whole set of utensils for outdoor cooking are easily made from various sized tin cans that can be inserted together. Caution: edges of the can should be smooth to prevent cuts. Certain types of can openers will leave a good edge.

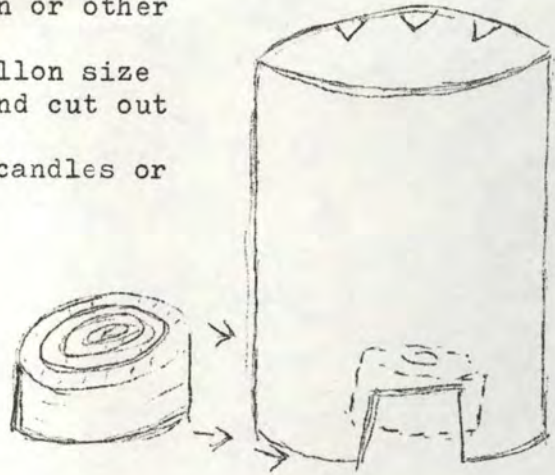
The No. 10 can with a wire handle makes a good water can or stew kettle. Drinking cups can be devised from small fruit cans. It is

possible to make useable lanterns from nearly any shape of can. Large cans, when cut diagonally across the length, make good reflector ovens. Tin can stoves are especially popular and safe if fire building is at all hazardous. Plan to make a tin can stove and learn to cook on it.

### TIN CAN STOVE AND BUDDY BURNER

Equipment needed: 1 empty tuna fish can or other small can  
1 empty No. 10 or gallon size tin can with one end cut out  
1 corrugated box  
Wax - either cold candles or paraffin

To make the stove, use a No. 10 or larger tin can. The unopened end of the can will be the top of stove. With a wedge can opener, punch two or three holes in one side near the top for the chimney. On the bottom of the opposite side cut a 3 inch door.



To make the buddy burner, cut corrugated box into strips a little less in width than depth of tuna fish can. Make fairly tight roll and insert in can. This makes the "wick" of the buddy burner.

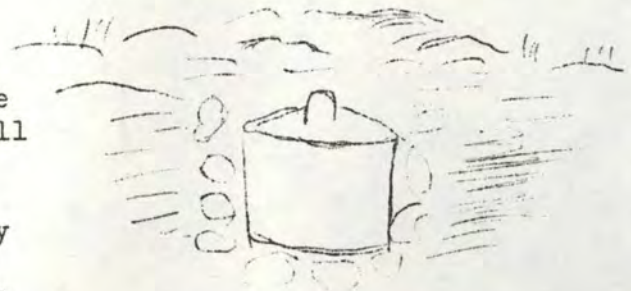
Melt old candles or paraffin and pour over roll in tuna fish can until it is well saturated. With sharp knife, rough up edge of the wick so it will light easily.

A well-saturated buddy burner should last several hours. The more openings in the stove, the hotter the fire will be and there will also be more smoke.

This is an excellent stove for cooking pancakes, eggs, bacon, sausage and french toast. Make or buy all purpose mix and try cooking some of the recipes on your tin can stove.

### BEAN HOLE BEANS

Did you ever hear of Bean Hole Beans? The beans are placed in a heavy kettle or pot, covered with water, seasoned and placed in a pit in the ground. Bean Hole Beans take a lot of time and are a dish you will probably not make very often but they are fun to try at least once. You can fix them and as soon as they are cooking, you can go for that hike you have been planning and come back to a delicious meal.



### Bean Hole Ceremony

Bean hole beans are best when a bit of ceremony is included as they are put into the ground. Try the Aztec Lullaby with some motions and you are in for some real fun. Many different motions can be used in addition to the clapping and humming that is described in the Game Section. For example: Part 1, start the group standing around fire with arms extended skyward; then arms forward toward fire; end by clapping on knees. Part 11, Kneel down and repeat arm movements and clap on ground.

During this time several cooks are lowering the pot into the hole and shoveling dirt. Thinking positive thoughts about how good the beans will be as the song is sung adds excitement.

A ceremony similiar to the Aztec Lullaby (see game section) can be done as the bean pot is removed from the bean hole.

While the beans cook try some of these activities:

1. Build a fire in wet weather
2. Identify "pitch" wood.
3. Build shelters
4. Read compass and maps
5. Purify drinking water
6. Tell time by sun
7. Send distress signals.

While the beans cook, try some contests such as:

Water boiling contest  
Nature identification  
Tracking  
Treasure hunts  
One-match fire  
Potato or apple peeling  
Taste identifications  
Smell identifications  
Sound identifications  
Skipping rocks on water  
Collecting insects



Do not "just go on a hike. Have a purpose and plan a theme or other activities for your hike while the beans are cooking.

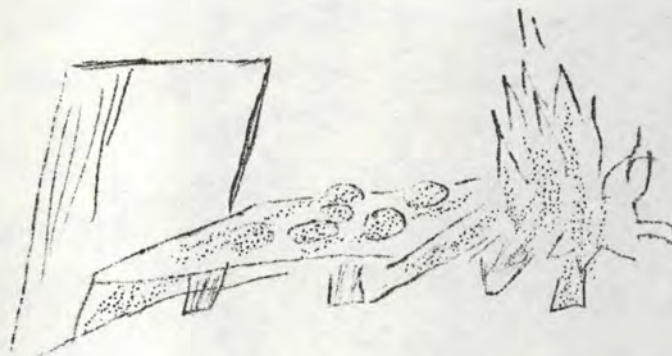
Lantern hike  
Hobo hike  
Camera hike  
Observation hike - take list of things to see or make a list of different trees, flowers, etc.  
Mystery or surprise-ending hike

## REFLECTOR OVEN COOKERY

Reflector ovens or bakers can be purchased or made of tin or aluminum foil. The fire should be backed with small logs placed at one side of the fire to reflect the heat. Place the oven as close to the fire as you can bear holding your hand to the count of eight or nine. You will need to experiment with the distance from oven to fire.

### Type 1 Reflector Oven

With this simple method, biscuits can be baking while the fire is burning to form a bed of coals. At one side of the fire make a little platform of bricks or stones. Place your pan of biscuits on the platform with the back part of the pan slightly higher than the side nearest the fire. (The slant gives the heat a chance to bake the biscuits at the back side of the pan.)



Behind the biscuit pan set up a bright shiny sheet of metal such as a cookie sheet or a piece of board covered with foil. The heat reflected from the shiny surface behind the biscuits and from the biscuit pan bake the biscuits.

### Type 11 Reflector Oven

Select a box about 12" to 15" wide, 20" to 24" long, and about 12" deep. Cut a wire coat hanger into a rod about 16" to 19" long so that it is about 3" to 4" wider than the box. Have another wire coat hanger ready for use. Put a hole in the center of each of the lengthwise sides of the box near the base just large enough for the wire rod to go across inside the box. Just above the two holes put a vertical slit in the sides of the box about 3" long.

Line the lengthwise sides of the box with metal foil - this will cover the hole and slit on the inside but the wire can easily go through the foil when needed.

Take a strip of metal foil long enough to go from the top of the short side of the box to the center of the base and then up to the top of the other short side plus enough to lap well beyond the edges. About 1½ yards will be ample.

Place the center of this strip in the center of the base of the box. Carefully insert the wire rod in the side hole, put it over the foil and out the opposite side. Stretch the foil to the top of the short sides and fold over the edges. This will make a V-shaped lining in the box.

Last, take the wire coat hanger and insert the rounded ends into each slit in the box from the inside, cutting the side lining of the foil as it is inserted. This hanger is the base on which the baking pans will set. The hook of the hanger can also be an easy handle to carry the oven.



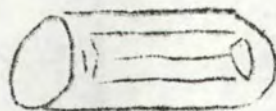
When the fire is down to coals, set the box on end before the fire and put the baking dish on the shelf. A blazing fire is not recommended for this oven because the cardboard box might burn.

#### Type III Reflector Oven

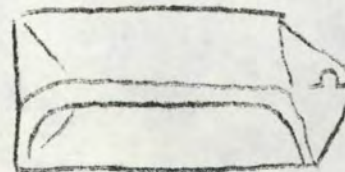
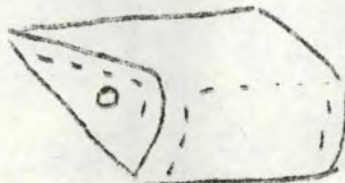
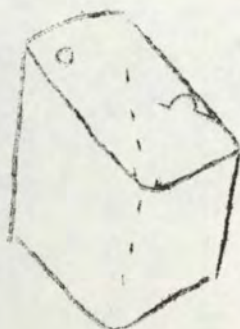
Measure the width of a strip of heavy freezer aluminum foil. Drive two stocks, with prongs at the top, the distance apart of the width of the aluminum foil. Place the sticks directly in front of the blaze of the fire. Take a strip of aluminum foil and fasten securely to the sticks at both the top and the bottom by tying with a string or fine wire. Leave the foil loose so that it will form a loop as shown in the picture. The distance from the fire will depend on how hot the blaze is. To bake biscuits takes a fairly hot fire. Place biscuits on the foil as shown in the picture, to bake. When they brown on one side, turn to brown on the other side.

#### Type IV Reflector Oven

In a large round can, - such as a five gallon oil can, - make a slit in the side from about one inch of the top to one inch from the bottom. Cut another slit from each end of this cut about  $1/4$  to  $1/3$  of the distance around the can. Bend the loosened section into the can for the shelf. Prop this before the banked coals so that it will not roll.



A rectangular can should be cut in half diagonally. One side should be cut again so as to furnish a metal sheet to use as the shelf in the triangular piece. If tabs can be left on the ends of the metal sheet, these can serve as braces for the shelf.





## OTHER LITTLE TID-BITS FOR OUTDOOR COOKERY.

### PATIO PARTY GRILL

Try using a large clay flower pot. You may want one for each person or perhaps 2 or 3 people could share. Place coals in pot and use for cooking kabobs, toasting marshmallows and other foods. A wire cake rack could be used as a grill for the "Flower Pot Stove."

### FIRESTARTER IDEAS

Remove the cork liner from the soda pop bottle caps and fill with melted wax. Place a piece of string in the wax as it hardens to use as a wick or place a small birthday candle in the wax to act as your starter (A good way to use up those "pieces" of candles!) Remember wax is flammable so you should be very careful when handling it. (Old candles cut in small chunks might be a good idea)

### WATERPROOF MATCHES

Dip matches in melted wax before starting on your hike. The wax keeps them dry and you will always be ready to start your fire, even if the day is very damp and rainy. (Carry your matches in a plastic medicine bottle)

### CLEANING POTS AND PANS

Before you put your skillet or cooking pot near the fire, rub a cake of soap generously over the outside...then washing the pan will be easier.

### CAMP MEASUREMENTS:

Going hiking? You don't want to carry a lot of utensils! Learn these measurements and you can take fewer items in your pack. (Each one left out helps!



2 finger pinch = 1/8 tsp.



3 finger pinch = 1/3 tsp.



4 finger pinch equals 1 tsp.



1 handful = 1/4 Cup

### OUTDOOR ACTIVITY IDEAS

Relays and other contests are fun when you are camping, or when you are with a group of younger children try some of these:

Skip rocks on the water.

Water boiling contest.

Nature Identification

Tracking

Treasure Hunts

Compass Readings

One-match Fire

Potato or apple peeling.

Taste identifications  
(also smell, or sound)

Collecting insects (not flowers..Just look)

HAVE A PURPOSE OR THEME FOR A HIKE...

Sunrise hike, lantern, hobo, camera,

Observation hike-- take list of things to see or

make a list of different trees, etc. you see while hiking. (Crawl under a bush and pretend you are <sup>or animal</sup> and see the world as <sup>it</sup> sees it.)

Mystery or surprise ending hike...

EDIBLE WILD PLANTS

A man lost in the forest could find plenty of good to help him survive if he knew the wild foods which Indians used to eat.

Gail Thomas, forester at Bend, has collected lore on the early day Indians' natural foods. One of the easiest to find, he points out, is the black moss frequently found hanging from trees on both the east and west sides of the Cascades. You simply pluck it from the branches, roll it into a ball and begin chewing.

"You have to acquire a taste for this morsel", says Thomas, "but it is thought to be rich in protein and a man lost in the woods could live on it. Indians used to make a sort of salad out of it. Deer and elk love it and they often follow logging operations to browse on moss from the limbx of felled trees. A pound of it is supposed to be equivalent to a bale of hay."

Another Indian mainstay was the cattail, whose tender shoots were considered a delicacy. Other Indians sought out edible bulbs such as the harvest Brodiaea or the harvest cluster lily - which resembles the potato in taste.

Popular berries on the Indian's fruit menu were huckleberries, the false Solomon's seal, spikenard, golden currant--also known as Missouri or buffalo currant - and chokeberries.

Plants with edible roots included the thistle. It was distinguished from the bull thistle by its absence of spiny points.

Tribal squaws boiled cow parsnips, which taste slightly like carrots. Women and children also gathered the wocus or yellow pond lily, sometimes called spatterdock, which grows profusely along the west side of upper Klamath Lake. They used a special two-horned pestle and mortar to grind the roasted seeds into meal.

The common sunflower and the balsam root, which resembles it furnished seeds which were ground into an oily meal and made into a kind of bread or mush. The sticky tarweed or common madia, which opens at night and fades during the day, supplied an oil resembling olive oil.

When the going was really tough during a hard winter, the Indians would resort to chopping away the bark on a ponderosa pine tree and eating the soft cambium layer underneath.

Many plants found in Western Oregon are not at all tasty but can be utilized in an emergency to keep one alive. In utilizing wild plants, it is a good idea to keep the following rules in mind:

1. Use only plants that you are familiar with and can positively identify.
2. Remember that cooked plants are safer and more easily digested.
3. Be suspicious of plants with the following characteristics. Some of them are perfectly edible but they share characteristics with poisonous ones.

- a. Plants with milky juice. (dogbane and milkweed)
- b. Onion-like plants that do not smell like onion. (death camas)
- c. Plants with parsley-like foliage. (poison hemlock)
- d. Roots that smell like parsnips. (water hemlock)
- e. Plants in the families Umbelliferae, Solanaceae and Leguminosae.
- f. Wilted leaves of Prunus. (Known to develop hydrocyanic acid)

HABITAT	STRUCTURE EATEN	METHOD OF PREPARATION
1. Beaches and dunes	A. Underground parts	V. Fresh or cooked
2. Ponds and marshes	B. Young shoots	W. Steamed for tea
3. Stream borders	C. Pith or sapwood	X. Potherbs (greens)
4. Cultivated fields	D. Young leaves	Y. Roasted
5. Damp wooded areas	E. Fruits or seeds	Z. Dried for flour
6. Dry, rock or sand	F. Blossoms	
7. Mountain slopes		
8. Meadows		
1. Ash, Mountain ( <i>Sorbus</i> species) Berry juice used to flavor cold drinks		3-7-E-V-Z
2. Aspen ( <i>Populus tremuloides</i> ) Strip off under-bark and dry.		3-7-C-V-Z
3. Berries ( <i>Rubus</i> species) Eat ripe fruit, Blackberries, raspberries, salmonberry, thimbleberry		
4. Bracken fern ( <i>Pteridium aquilinum</i> ) Young shoots like asparagus.		<del>3-4-5-7-A-D-X-</del> Y-Z
5. Burdock ( <i>Arctium minus</i> ) Pith good raw or like asparagus. Common burdock.		4-8-A-B-C-V-X
6. Cat-tail ( <i>Typha latifolia</i> ) Flower spikes		2-A-B-F-V-X-Y-Z
7. Camas ( <i>Camassia quamash</i> )		3-A-Y
8. Currants and gooseberries ( <i>Ribes</i> ) Eat ripe fruit		
9. Chickweed ( <i>Stellaria media</i> )		4-5-D-X
10. Clover ( <i>Trifolium pratense</i> ) Dip dry smoked roots		4-5-7-8-D-V-X-Z
11. Dandelion ( <i>Taraxacum officinale</i> ) Dry ground roots used for coffee.		4-A-D-W-X
12. Dock ( <i>Rumex crispus</i> ) Curly-leaved dock		4-D-X
13. Douglas fir ( <i>Pseudotsuga menziesii</i> )		3-5-7-C-W-Z
14. Elderberry ( <i>Sambucus glauca</i> ) Flowers good fried in batter. Blue elderberry		3-5-E-F-V
15. Fireweed ( <i>Epilobium angustifolium</i> )		3-4-6-B-C-D-W-X
16. Grape ( <i>Berberis aquifolium</i> ) Oregon grape		5-7-E-V
17. Huckleberry ( <i>Vaccinium parvifolium</i> ) Red huckleberry		3-7-E-V
18. Hazelnut ( <i>Corylus</i> )		3-4-5-E-V-Y
19. Hemlock ( <i>Tsuga</i> species) Young tips steeped for tea		3-5-7-B-C-D-W-Z
20. Kinnikinnick or Bearberry ( <i>Arctostaphylos uva-ursi</i> ) Quite tasteless, better cooked		6-7-E-V
21. Lamb's quarter ( <i>Chenopodium album</i> ) Prepare like spinach.		4-D-E-V-X-Z-
22. Lodgepole pine ( <i>Pinus contorta</i> ) Dried under bark		6-7-C-E-V-Z
23. Miner's lettuce ( <i>Montia perfoliata</i> ) Some add formic acid by putting in ant hill.		5-D-V-X
24. Nettle ( <i>Urtica gracilis</i> )		3-5-B-D-W-X

- |  |             |
|--|-------------|
| 25. Onion ( <i>Allium validum</i> ) and others. Wild onion and swamp onion - all have a strong odor. Change water a time or two. | 2-3-6-7-A-X |
| 26. Plantain ( <i>Plantago major</i> ) Fix like spinach<br>Common plantain.  | 4-D-W-X     |
| 27. Rose ( <i>Rosa</i> ) Wild Rose   | 3-4-5-E-V   |
| 28. Salal ( <i>Gaultheria shallon</i> )  | 1-3-E-V-Z   |
| 29. Service berry or June berry ( <i>Amelanchier</i> )   | 3-5-7-E-V   |
| 30. Shepherd's purse ( <i>Capsella bursa-pastoris</i> )<br>Use like cabbage.   | 4-D-X       |
| 31. Shooting star ( <i>Dodecatheon</i> )   | 3-7-8-A-D-Y |
| 32. Shield leaf or Indian rhubarb ( <i>Peltiphyllum peltatum</i> ) Use in spring or summer.                                      | 3-7-B-V-X   |



Table for  
its 2

Happy

## TABLE FUN

Table fun can be planned for lunch or supper. You can have it at both meals. Make table fun something that will add zest to mealtime and enhance the day's programs. There is wide variety of ideas that make good substance for table fun: table games, competition of some sort between tables, singing, quick crafts, skits, stories, or other BRIEF PERFORMANCES.

BREVITY is the key to making table fun programs snappy. Fifteen minutes or less is suggested length of time. Start table fun period so labbers can be dismissed from lunch by 1:00 p.m. or very shortly after and from supper not later than 7:15 p.m.

Some table fun activities can be spontaneous, when several of the campers know the songs. The following ideas can be quickly picked up by new campers. These often are used during mealtime or between the meal and the regular table fun events.

\* \* \* \* \*

### PUN GAME:

Each table plays as a team. Any table starts by singing, "Have you ever seen a mountain peak, a mountain peak, a mountain peak? Have you ever seen a mountain peak, now you tell us one?" (Tune: Have You Ever Seen a Lassie?)

Then another table answers, using another pun. The game can be continued until the players want to stop.

Here are a few suggestions for the puns:

boat pier, belly flop, cross trail, square dance, chimney sweep,  
nail file, toe dance, ho hum, fish fry, ocean wave, banana split,  
goat skin, cow hide, sea sick, puppy love, moonbeam, strip tease,  
comic strip, board walk, surfboard, starfish, horse fly, bed wet,  
side stroke, turtle neck, bottle neck, water ski, snow shoe, ski sock,  
corn curl, sand buggy, milk shake, earring, coke float, chip dip,  
telephone wire, nose drop, back drop, sage brush, tooth paste, house  
paint, eye lash, hair cut, roller skate, hair clip, bobby pin, sun burn,  
lip stick, shoe lace, knotty pine, bark dust, candy diss, toilet bowl,  
barn swallow, window frame, goose bump, belly dance, tongue tied,  
garden seed, sun dial, sun bathe, slap stick.

\* \* \* \* \*

### THIS IS TABLE NUMBER ONE:

Any table starts by singing "This is table number one, number one, number one. This is table number one. Where is number two?"

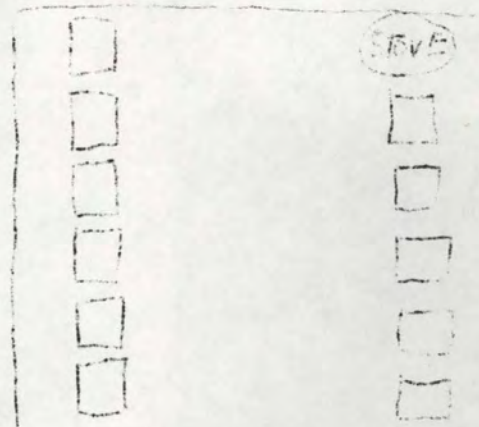
Then table two answers by singing the same song, substituting two for one. Each remembers its number. Any table may call on any other table.

For variation, a table may sing, "This is table best of all." Then a table may answer by singing, "This is table better yet", while another may reply with "This is table better than best."

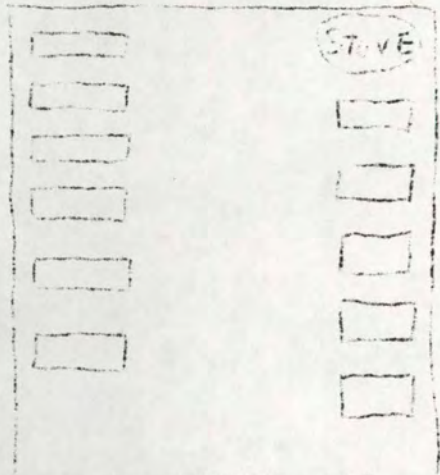
# TABLE ARRANGEMENTS



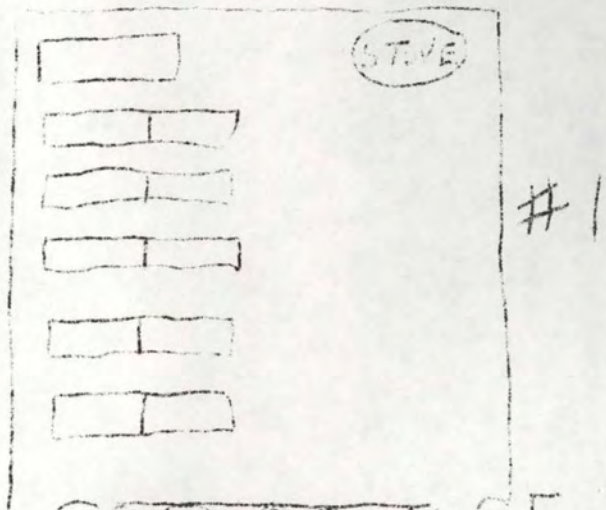
DIAMOND



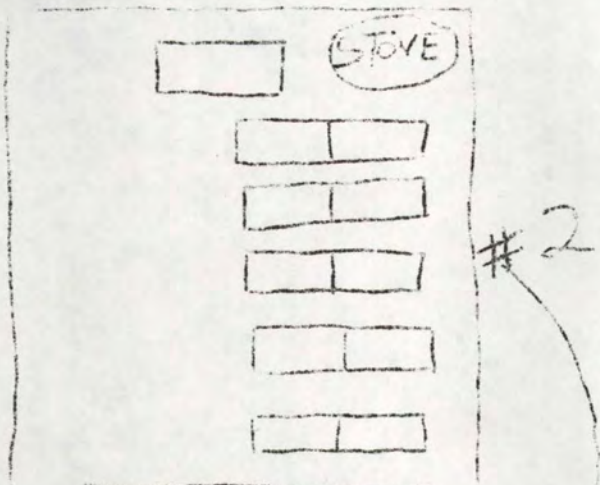
LENGTHWISE



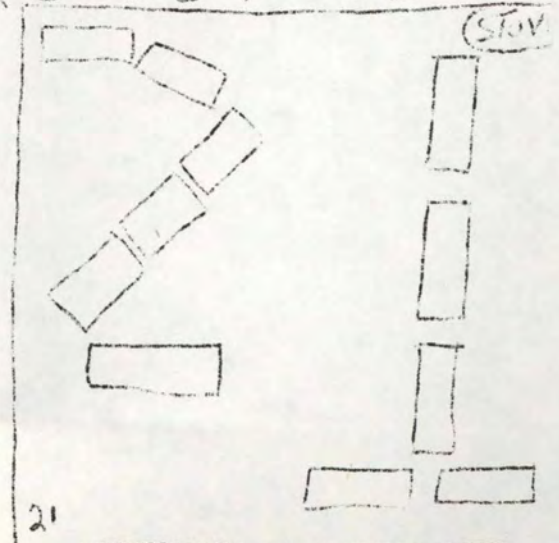
CROSSWISE = SPLIT



CROSSWISE



CROSSWISE  
DOUBLE



# TABLE FUN BEGINNINGS

Sunday, the first night in camp, we had an opportunity at dinner to meet the other members of our family group. One task after dinner was to complete the jig-saw puzzle that had been used to make name tags. Then we composed some fabulous family histories that were read later at the party.

The grace songs used during lab can be found in the music section of this notebook. Games used will be in the game section.

## MONDAY TABLE FUN

COMMITTEE MEMBERS: Pat M., Ellen N., Doris P., Dorothy T., Little Bill H., Toni B., Jackie P., Jack Mc., Ruth Ann T.

### LUNCH:

"THE THING" was introduced at lunch by Little Bill and was promptly found on Angelo. For his fine, Angelo led us in "Mares Eat Oats, and Does Eat Oats, and Little Lambs Eat Ivy"---the first song he has EVER led. What will this be the beginning of???

The arranged seating--by birthday months--resulted in SOME melodious singing at the close of the meal. The June-July tables gave a fine rendition of "Take Me Out To The Ball Game". April-September tables sang "Springtime In The Rockies" for April but forgot "School Days" for September. "Jingle Bells" was the song the January-December tables sang. March and October tables were ----enthusiastic???had a generation gap???or something???----anyhow they presented "Blowing in the Wind" and "Its Going To Be A Long Spring". Due to the lack of flowers in their months, the November-February tables sang "Where Have All The Flowers Gone?"

The May-August group was a real swining bunch, they even wrote their own song--an original medley:

While strolling through the park one day,  
All in the merry month of May,  
I was taken by surprise,  
By a pair of roughish eyes,  
'Twas in the merry month of May.  
For it's a long long way from May to September  
For August's there you must remember.  
So--  
Happy Birthday to US,  
Happy Birthday to US.

### DINNER:

Angelo made it---he gave "THE THING" away---to Deva. At the Monday evening party she demonstrated how to wrap a full sari, a half sari, and the sari used for her wedding dress. Saturday's big activity had it's beginning with the selection of one representative from each family--to serve on the "Saturday Beginning Committee".





# TUESDAY

## BREAKFAST:

Mel did a special "rocking" speech and demonstration for us, complete with music. Then he invited all labbers to try their luck at it, if they could stand up that is.

COMMITTEE MEMBERS: Velma M., Opal H., Joan S., Geneva P.,  
Chris, Ruth Ann T.

## LUNCH:

Tables were arranged to form a diamond shape in the center of the dining hall --to be used for the announcements and productions. Labbers sat with their family groups. Each table was given a nursery rhyme to act out after the tables were cleared. Some were guessed quickly by other tables, while some took longer. One table (the Pink Pilgrims) claimed they didn't even know the story. They had Billy Goat Gruff, with Leila playing the troll and Little Bill, of course, the biggest goat. The Acorns version of the Three Little Pigs was most unusual--especially Doug with his gigantic puff as the Big Bad Wolf. Other families acted out Old MacDonald Had a Farm, Jack and Jill, Mary Had A Little Lamb, Hi Diddle Diddle the Cat and the Fiddle, Mary Mary Quite Contrary, Pop Goes the Weasel, and Three Blind Mice.

Deva really did get "THE THING" given to someone else. She gave it to Geneva who gave it to Jim, who gave it to Ethyl. And Jim was even TALKING to Ethyl about "THE THING" when he gave it to her. For her fine Ethyl led the group in singing, "Michael Row the Boat Ashore".

## DINNER:

"THE THING" traveled again, this time to Norma. She gave us a demonstration on surfing on the beaches of Oregon, once the dinner cleanup committee was able to complete their job.

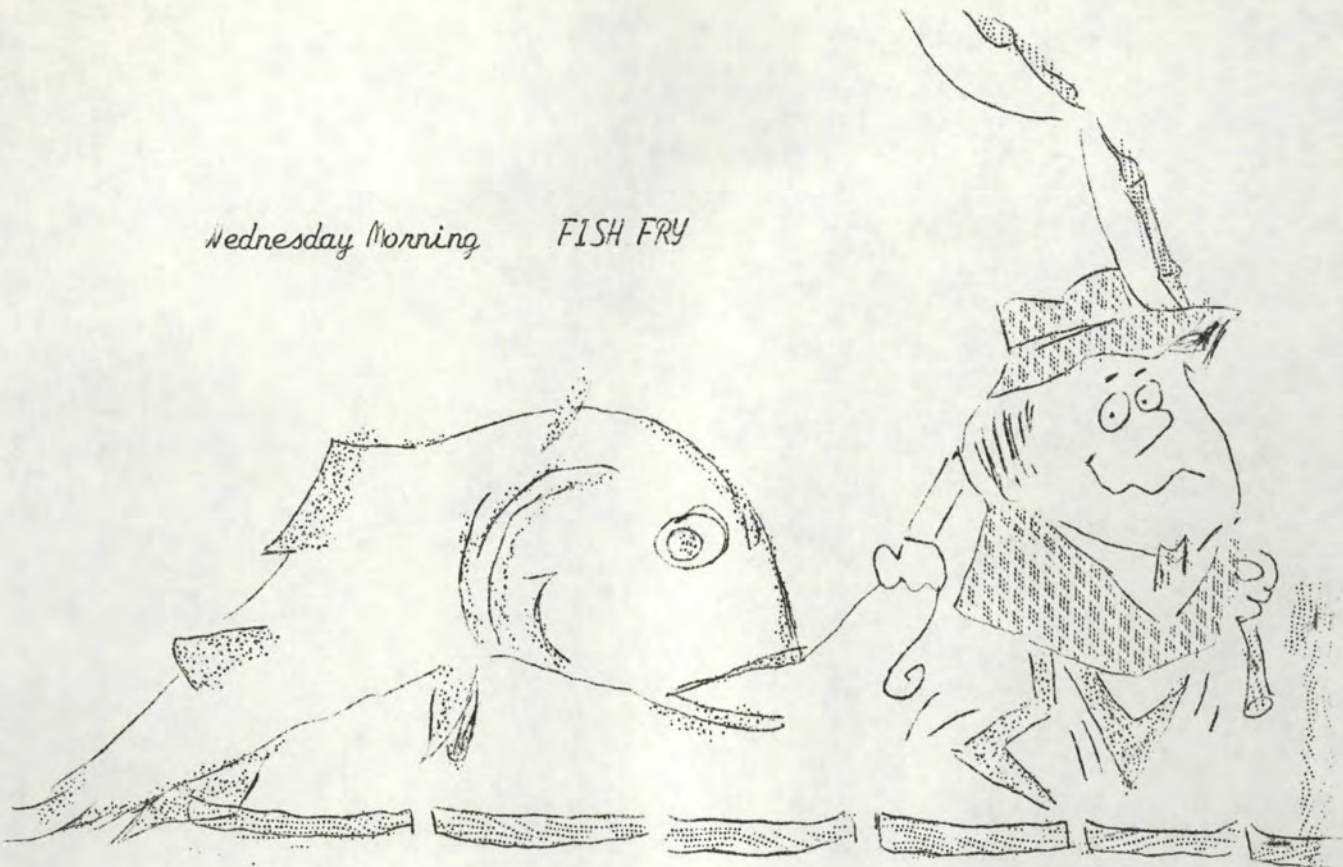
The tables were arranged lengthwise of the dining hall. Labbers selected the tables that fit their outfits (everyone was dressed for the evening party). Labels for the tables included: Rock Hounds, Hippies, Intellectuals, The Jet Set, Flower Lovers, Songbirds.

A dismissal song, "Hi Ho Hi Ho", was introduced at this meal.

## EVALUATION:

Some labbers would like more opportunities to select where they will set, rather than having this decided for them. Some labbers were heard to say about the diamond arrangement, "It's like having a love affair with the wall". They were in the spot where the diagonal line of the table with the wall made quite a small space in which to sit. A few commented that even when the tables were straight against the wall, they still felt crowded---wouldn't it be possible to move the tables out a few inches from the wall.

Wednesday Morning FISH FRY



Wednesday morning Fish Fry lured about forty or fifty Labbers to the lake shore for Breakfast of fried fish and cornbread with plenty of coffee to wake up the late comers.

There is nothing better than satisfying a good morning appetite with an outdoor fried fish.

The rainbow trout were delicious and cooked to perfection.

Genie Townsend was chief fryer of fish at one stove and Lois Redmon for the other.

Doc Rok gave demonstration on how to eat fish without forks.

The fish fry is an every year project of Chatcolab. To start out the "free day" for labbers.

Ruby Carpenter  
Jack McGrath



Wednesday was a gloomy day and things did not begin with all of the systems 'go'. There was a trip to St. Maries for a motor and pulley, then the electricity was off for some time and then Mother Nature provided us with rain. Regardless, the barbeque was a success and the hungry rock hunters enjoyed coming home to a feast and the warmth of the dining hall.

The meat was antelope and mule deer. Cliff Robertson and Roland Bevan did a fine job of making a delicious meal with the help of the kitchen crew.

# WEDNESDAY TABLE FUN

Being a free day, there was no special committee for Wednesday Table Fun--- but that doesn't mean we didn't have any. That is flexible you know.

## BREAKFAST

The Fish Fry at breakfast time seemed to be great for those labbers who always wanted to make it in the big time---movies that is. Bruce made sure all was included---from the "real way" to eat fish(fingers) to the "amateur" way (forks) Becky was so shook by the eyes on the fish she covered them with an orange slice.

## LUNCH

Noontime table fun would be hard to describe since everyone was scattered throughout the camp as well as throughout the state. If you want any more, be sure to ask someone who went on a free day activity different from yours.

## DINNER

Due to the threatening rain, the barbecue was held in the dining hall---the eating that is. MOST of the cooking of the meat was done outside. "THE THING" was found on Vern and he was VOLUNTEERED to present "Three Blue Pigeons" for his fine. A very emotional presentation was given.

A PLEADING announcement for Alice's sack of supplies and Leila's tools resulted in two fine originals:

"I saw Maurine in the sack."

"You mean you were looking for a bag?"

"I saw Maurine in the bag."

"You mean an old bag??!!!"

"Bring Back, oh bring back, Oh bring back the tools to Leila."

# THURSDAY

## BREAKFAST

"THE THING" was found on Alice. She read a letter from a former labber to pay her fine. Everyone must have been tired as nothing else exciting happened at breakfast.

COMMITTEE: Kathy, Little Bill, Lovilla, Lois L, Vicki, Mende, Ruth Ann.

## LUNCH

Things livened up by noon---guess everyone was finally awake. Rather than singing grace, a thought was presented by Angelo:

QUIET----STOP----THINK

Think of the most memorable thought of your life.....  
.....Now you are ready to live another day.

Labbers were seated by drawing slips of colored paper as they entered the dining hall. These matched the table where they ate. Under each tray were pieces of an animal puzzle. After putting these together each table was to sing a song about their animal. We heard:

Little Peter Rabbit  
How Much Is That Doggie In The Window?  
How Much Is That Kitty In The Window?  
Turkey In The Straw  
Ten Little Indians  
The Farmer In The Dell  
The Old Gray Mare  
Baa, Baa, Black Sheep  
Old MacDonald  
Tie Me Kangaroo Down  
Pink Elephant (an original I think)

Those fortunate (?) enough to have a skunk under their plate were to plan a skit to present at breakfast on Friday (the next meal all labbers would eat together).

Also we had a demonstration by Lois on how to prepare a walking salad for our dinner Thursday evening. Now by this we don't mean picking greens along the way to make the salad with once we are on top of Indians Cliffs. But rather an apple with the center scooped out and filled with a mixture of finely chopped celery, nuts, marshmallows, and salad dressing. This salad had another unique feature--it was an appetizer as you prepared it and a salad later.

"THE THING" resulted in "John Jacob Jingleheimer Smith", led by Becky who had the fine to pay.

#### DINNER

Due to most of the labbers being up on Indian Cliffs for dinner, no special table fun was planned. At Indian Cliffs, the grace was given in Thai by Wasant. Didn't find out what happened for those who remained at camp.

## FRIDAY TABLE FUN

#### BREAKFAST

After a trip to the lake--to find the part of our breakfast taken by Tajar (a North American Indian Imp) we were finally able to eat. Announcements were so important that we were REQUESTED to listen twice as hard--after all we have 2 ears and only 1 mouth.

The four skunks, Angelo, Ruby, Helen, and Clarence, (Mende did not make it to breakfast), presented a short look at the first three days of lab with the song "The More We Get Together" for a closing.

As usual, words for labbers from the notebook editor came at mealtime. But now she was asking us to turn in copy BEFORE the event takes place---NOW what kind of reporting is that?

Rosina introduced a new song when she paid her fine for having the "THING". "Be a Merry-go-Round" is done with three groups. One sings Um Pa Pa, one Um Tweet Tweet, and one DA DA DA DA DA DA DA(while holding your nose).

COMMITTEE: Louise, Toni, Pat, Kenie, Ruth Ann.

#### LUNCH

Labbers sat with their family groups in order to prepare a special part for the Saturday evening ceremony.

"Maximilian", better known as Don Clayton, had to pay a fine at noon for having on his person "THE THING".

And what a show we had watching "Matilda" get ready for the movies. Did someone say Matilda was two people? Try it yourself and find out.

#### DINNER

A pencil and paper game called "Folk Songs" was played. See game section.

Mel had requested 50 Gallons of love for the lab. The girls who spent the afternoon in town presented him with the first installment, 5 gallons. As he was leaving the lab early he presented this to Vern, then very lovingly presented Vern with the "I goofed" sign for not wearing his name tags. This was done with the comment, "Love is never any good unless you pass it on

#### SATURDAY

We hope to do Kashunga, have an auction, and make passports.

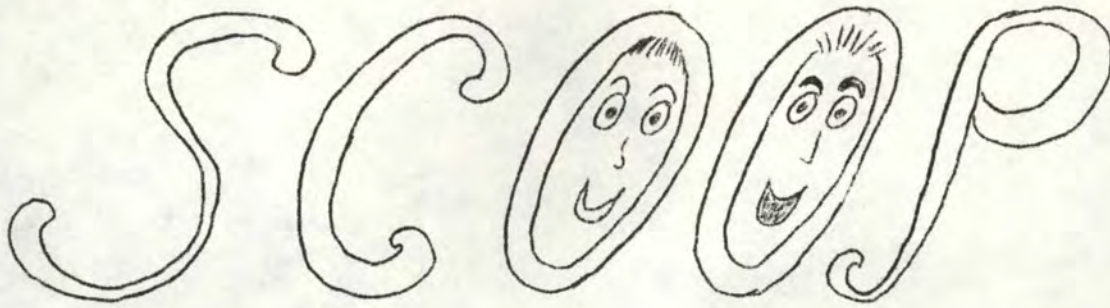
Can't tell you much more as this went to press before the events happened. At last report Don had "THE THING", and then we saw it on the ground by the wishing well--no idea who will end up with it on Saturday.

## TABLE FUN EXTRAS

Games used are found in the game section. Grace songs and other music will be in the music section. Other happenings of table fun activities will be found in appropriate sections. The Chat songbook includes some grace songs; for example, page A, O Give Thanks; page C, For Health and Strength; page 42, Morning, Evening; page 69, Table Grace; page 78, God Has Created A New Day.

#### SOME EVALUATION NOTES

1. Hard to keep table fun short with so many announcements.
2. Announcements can be spaced better (timewise and interest wise) if those having them contact table fun committee in advance.
3. Labbers at times do not listen to hear what the announcements say. They listen with closed ears.
4. Best to have announcements and table fun activity after the tables have been cleared.
5. Eleven tables and eight families and a long dining hall do not go together well to provide for interesting seating arrangements that are easily handled and tables still situated so everyone can be served. The next page shows some of the table arrangements we used.



## Bulletin Board

## Tea Time and Craft Town

Look for the Bulletin Board on the south side of the Craft Building. After you have found it, keep an eagle eye open for special notices and events that are coming up.

In the lower right hand corner of the Bulletin Board there is a sign-out sheet. Please sign out whenever you plan to leave camp.

Each day the Bulletin Board will sport a set of sign up sheets for different activities. As you decide which activity you wish to participate in for the day be sure to sign up for the planning sessions and get in there and "pitch" those ideas. Some of the activities that will need your ideas and help are 'tea time', 'table fun', 'party planning' and 'ceremonies'.  
"HAPPY PITCHING"

### WANTED

Demonstrations on crafts, outdoor cookery, story telling, stunts, tumbling and ideas, ideas on any thing that can be demonstrated. Contact Hazel Beeman about your demonstration so that it can be scheduled.

### MORE WANTED!!!!

Anyone having any good ideas, recipes or methods on Outdoor Cookery visit with Lois Redman and share your knowledge.

Tea Time comes at 3:30 today between the Dining Hall and the Craft Building. Come join us. Don't leave too soon as there will be a Craft Tour from 4:00 to 4:30. At this time the group will be divided into families and escorted on a visit to all of the craft rooms for your inspection. The buzzer will sound when you are to move on to the next room. Keep an eye on your guide. At 4:30 you will go to whichever craft you have chosen to work with.

There will be typewriters available on the tables in the back of the dining hall to be used for typing your reports for the notebook.

### RISE AND SHINE

Charley serves breakfast around the campfire at 6:00 A.M. every morning and loves to have company

If anyone is going to town be sure to check with Marge or Genie to see if there is anything that should be bought.



FREE DAY  
WEDNESDAY  
with  
Much to Do!

Fish Fry  
Rock Hunt  
Barbecque  
Notebook  
Scenic drives  
Window shopping  
Depart for your bunk  
Just stay in camp

Genie tells us that we need some people to sign up for the fish fry to help carry things to the lake and to carry them back. You will probably even be able to help fry a fish or two.

Tomorrow everybody fixes their own lunch. The fixins' will be in the kitchen. Canned pop will be available at 10¢ a can.

Perhaps the unforgivable sin is to have lived with something beautiful and not have recognized it.

#### NO REGRETS

There is only one thing about which I shall have no regrets when my life ends. I have savored to the full all the small, daily joys. The bright sunshine on the breakfast table, the smell of the air at dusk; the sound of the clock ticking; the light rains that star gently after midnight; the hour when the family come home; the Sunday-morning tea before the fire. I have never missed one moment of beauty, not ever taken it for granted. Spring, summer, autumn, or winter. I wish I had failed as little in other ways.

I find the great thing in this world is not so much where we stand as in what direction we are moving.

Oliver Wendell Holmes

HELP!! HELP!!  
If you haven't planned anything special for tomorrow Leila would be glad to have some help in the notebook room. Stop by.





NOW IS THE TIME TO CHECK THE ROSTER ON THE BULLETIN BOARD AND MAKE ANY NECESSARY CHANGES IN NAME, ADDRESS, OR OTHER INFORMATION.

Eat Out  
and Out on  
Camp Indian  
Cliffs  
Thursday Night

Ghosts?  
Rain?  
Sleep???

FUN FUN! FUN!! FUN!!!

Remember to be on hand for lunch to see the demonstration on making a 'walking salad.' This is an idea that is delicious and something that is wonderful to take home to be used with some of your groups. It really makes a big impression.

Idea for an easy way to carry your sleeping bag: roll bag lengthwise. Tie end of a rope ( $1\frac{1}{2}$  x length of bag) around bag about 8" from end of bag with a square knot then go up bag another 8 or 10" and put a half hitch, now curve the bag a little and make another half hitch each 8 or 10" to the end of bag to form a horse-shoe, tie and run rope over to other end rope and tie. You can carry this over your neck and hands are free.

HAVE YOU SIGNED A SHEET YET TO HELP PLAN TEA TIME, PARTY, TABLE FUN, DEMONSTRATIONS OR CEREMONIAL FOR TODAY???

The North Dakota gals came up with this idea for warming their beds before bedtime. They put bricks on the stove while watching the slides last night then deposited them in their beds. Report was that the beds were nice and cozy and the feet were warm all night.

What about  
an  
Auction?

#### DEMONSTRATIONS

Be sure to walk by Lois Redman's outdoor cookery every chance you get!

Immediately following Tea Time a Chalk Talk will be given by Hazel Beeman and craft time will include ideas for using chalk in making props and backgrounds for party, play, program, or ceremonials.

DON'T MISS BREAKFAST FRIDAY MORNING AS SOMETHING VERY SPECIAL HAS BEEN PLANNED. IF YOU HAVE BREAKFAST WITH CHARLEY AT THE LAKE COME BACK TO JOIN THE FUN!!

Sign up Now for  
a committee  
to plan for the  
Big Day Saturday!



Help Help Help!

Listen

Some committees have had no or at least very little adult help. PLEASE sign up to help on some committee every day. Remember-- you will gain in leadership training in just the same measure as your participation.

twice as much as you talk! The buzzer and announcements are all important! Remember that others wish to hear and participate so Please HEAR and HEED!

WHAT WOULD THAT BE LIKE IF EACH PERSON PARTICIPATED JUST LIKE YOU?

This is the last day for crafts! Do your best to finish what you've started!

Have YOU placed something on the shelf for auction? This is for everyone so hurry and place "something" or specify a "service" you will sell!

Return any tools you have borrowed! and be sure to pay in full for all supplies used!

SATURDAY IS ALMOST HERE!!!!

LOOK for the suggestion box and get in any ideas you can think of to improve our lab. It is YOUR lab and we need your ideas to make it better.

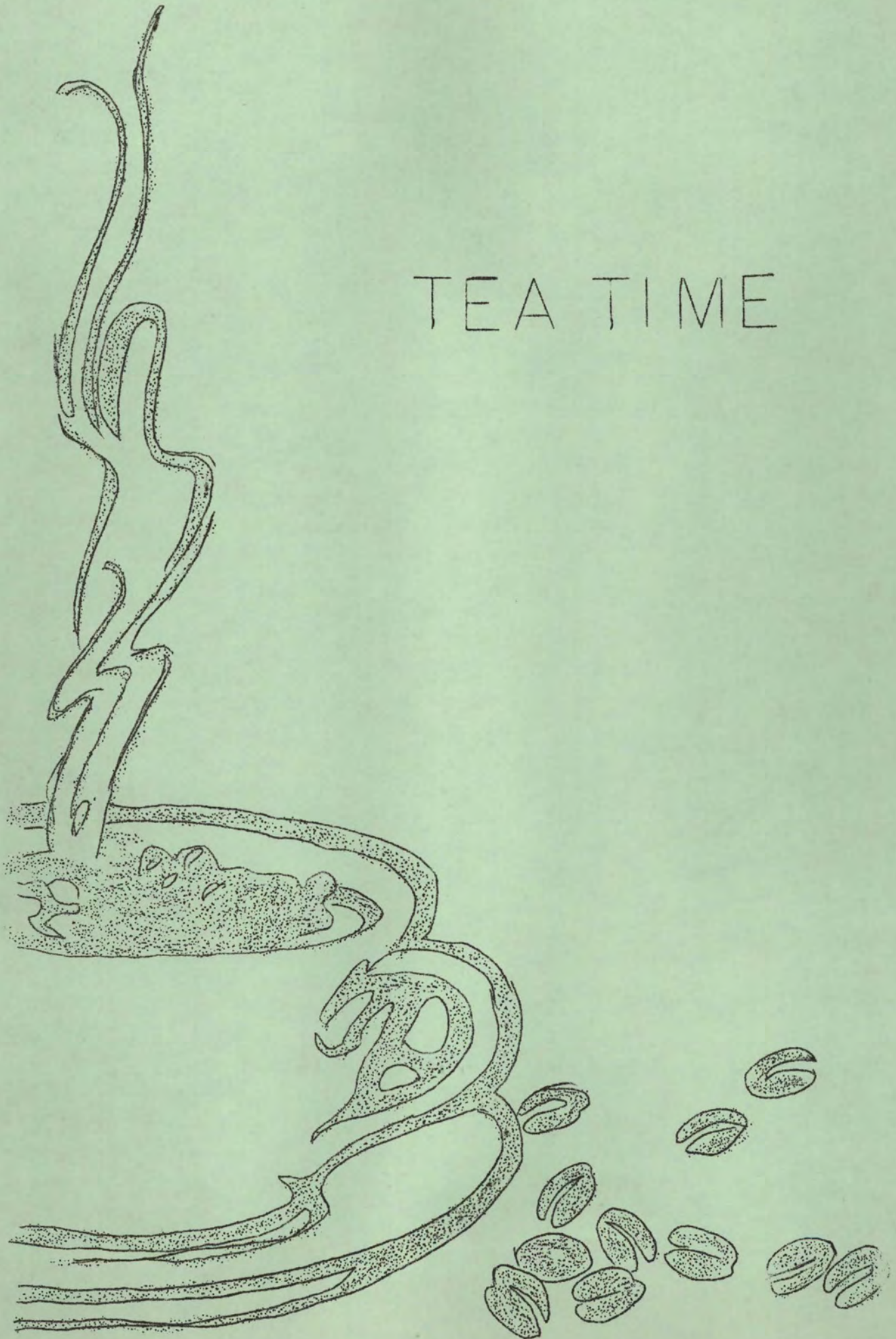
Are you working on a committee? Sign up quick and help in the area of your greatest interest. EVERY individual should be on some committee.

please Please PLEASE PLEASE Write up and turn in all material for the notebook today. Even the Saturday activities should be in by Friday dinner time to get in the notebook!

We are traveling around this "Small World" so costumes could be from any country--some suggestions might be India,

Thailand, Sweden, Austria, Japan, China, Early American, or American Indian

TEA TIME



Monday-----

Hong Kong Apples

New dessert idea                  Excellent snack

Peel and remove cores from apples; cut into bite-size pieces. Spear each piece with toothpick; dip in lemon juice, then drain. Meanwhile combine in a heavy saucepan -

3/4 cup sugar  
1/4 cup water  
1/3 cup Karo syrup (Red or Blue label)

Cook, stirring constantly until sugar is dissolved. Continue cooking to hard ball stage (290) or until a small amount of mixture separates into threads which are hard and brittle when tested in very cold water. Remove from heat. Pour hot syrup in heat-proof dish; set over candle warmer.

Arrange candle warmer and syrup, apple pieces and a small bowl of ice water on a tray.

For serving, let each person dip apple piece in warm syrup then in ice water to harden syrup coating. Eat at once.

The committee felt the "3-D" method was effective -

Dip---Dunk---Devour.

Tuesday-----

POPCORN PARTY CAKE

\*6 cups popped corn  
1/2 cup salted peanuts  
1 cup shredded coconut  
1 cup Karo syrup, red label  
1 cup sugar  
1/2 cup light cream  
1 tablespoon butter  
1/8 teaspoon salt  
1 teaspoon vanilla

Combine popped corn, peanuts and coconut in a large bowl. Blend Karo, sugar, cream and salt in saucepan. Cook over medium heat, stirring constantly, until mixture comes to a boil. Continue cooking, stirring occasionally, to soft ball stage (238) or until a small amount of mixture forms a soft ball when tested in very cold water. Remove from heat. Stir in butter and vanilla. Pour over popcorn mixture and mix thoroughly. Press into a buttered 10 inch tube pan or spring form pan or 9 inch square cake pan. (Butter hands if desired) Let stand several hours or until firm enough to slice. Makes 20 to 30 pieces depending on size.

\*4 cups of corn flakes and 2 cups of crisp rice cereal may be substituted for the popped corn, if desired.



Our Families are built much  
as a good orchestra is built-  
not with every member playing  
the same instrument or the same  
notes but with every member kno-  
wing his own instrument and prac-  
ticing it with the others, achie-  
ving a harmony that is based upon  
difference.

Evelyn Millis Duvall

THERE IS EVER A SONG SOMEWHERE, my dear;  
There is ever a something sings alway;  
There's the song of the lark when the skies are clear,  
And the song of the thrush when the skies are gray.  
The sunshine showers across the grain,  
And the bluebird trills in the orchard tree;  
And in and out, when the eaves drip rain,  
The swallows are twittering ceaselessly.

There is ever a song somewhere, my dear,  
Be the skies above dark or fair,  
There is ever a song that our hearts may hear--  
There is ever a song somewhere, my dear,  
There is ever a song somewhere!

James Whitcomb Riley.

ARCHITECTURE IN GENERAL IS FROZEN MUSIC  
Von Schiller

"I don't know anything about music,  
really, but I know what I like."  
(from Oxford Dict. of Quotations)

Music, the greatest good that mortals know  
And all of heaven we have below  
(Addison: Song for St. Cecilia's Day)

Sure, there is music even in the beauty, and the silent note  
which cupid strikes, far sweeter than the sound of an instrument.  
For there is a music wherever there is a harmony, order or  
proportion; and thus far we may maintain the music of the  
spheres; for those well ordered motions, and regular paces,  
though they give no sound unto the ear, yet to the under-  
standing they strike a note most full of harmony.

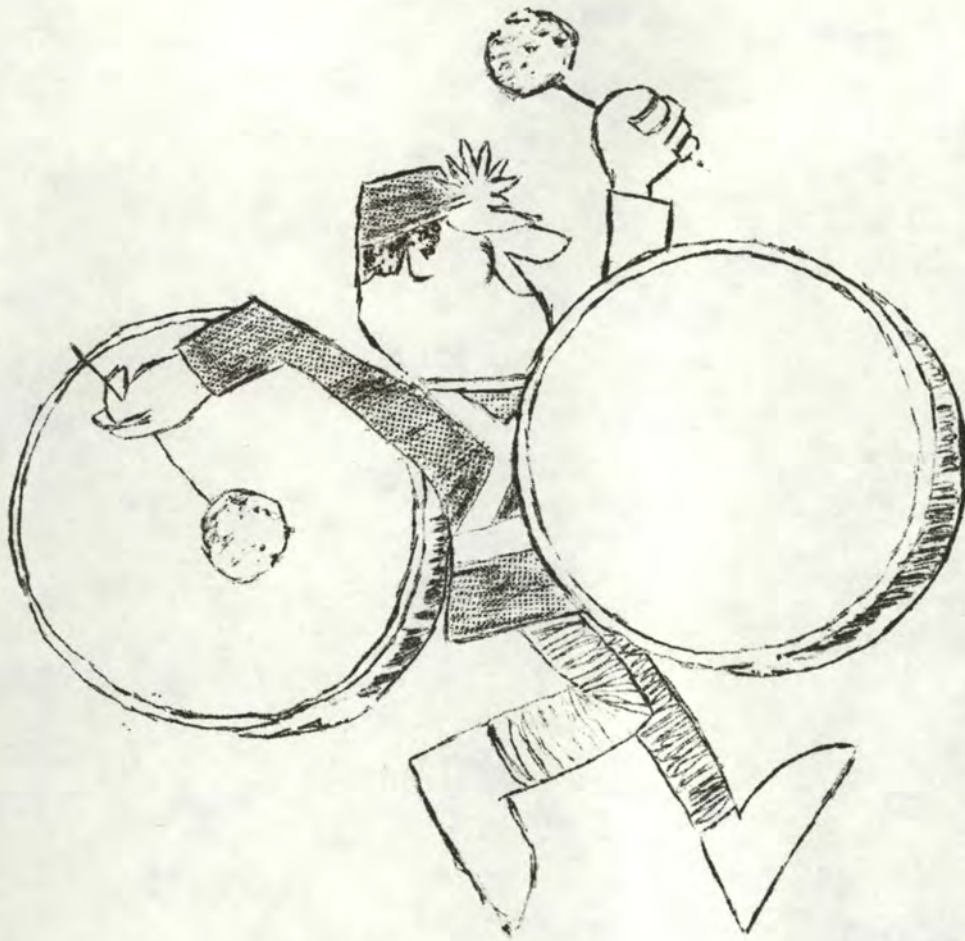
Sir Thomas Browne

A friend said that her husband had a terrible voice.  
She added that he's the only person she ever heard of  
who got a letter from Mitch Miller asking him not to  
sing along.

In Minnesota, there's a choral group of Catholic nuns who  
call themselves the Hoot-nunnies.

IN THE STILL OF THE AIR THE MUSIC LIES UNHEARD:  
In the rough marble, beauty hides unseen;  
To make the music and the beauty needs  
The Master's touch, the sculptor's chisel keen.

Great Master, touch us with thy skillful hand;  
Let not the music that is in us die!  
Great Sculptor, hew and polish us; not let,  
Hidden and lost, thy form within us lie!



THE  
SILENT  
LANGUAGE

A book that I have sometimes referred to in my work as a teacher is called the "Silent Language". It is written by a special anthropologist and his point is that all of a society's culture is basically communication. In a very real way he is right about this. We speak to each other very forcefully in ways other than through words. In fact, as Glenn pointed out during one of our discussions, the word content doesn't say much until we determine the intent that inevitably lies in and behind the content of the words that we put together into phrases and sentences. So it is that we speak or communicate to each in many ways apart from words.

One of the most fluent, often wordless, languages that I find personally indispensable in music. Its scope and versatility allow us to relate to the ribald or the reverent mood. It allows communication beyond national or cultural bounds; it speaks of the everyday or of the once in a lifetime experience; it ministers at the heart level to the needs that move in upon us when we are in sorrow or to these needs to sing out when joys abounds and overflows from within. (Cont.)

## Music 2

Can you imagine an "experience" here at Chatcolab if music were eliminated from the entire week of living and learning because it was felt that other things were more important? When you study about the cultures of various peoples you invariably find their basic art form to include music.

This is not to infer that music is the cause or the cure for our feeling sad or depressed, lost or lonely, nor joyfully ecstatic. What we are trying to say here is that music is a kind of vehicle which allows each of us to give honest expression of our inner feelings, thoughts, remembrances, fears, hopes and beliefs in such a way that we can admit them and often recognize and accept them as real to us. It allows us to speak out at the heart level when the propriety of that situation seems to deny the worth or importance of feelings as facts. So it is a wonderful way that music confronts us and then permits us to give expression to what is in us and without us.

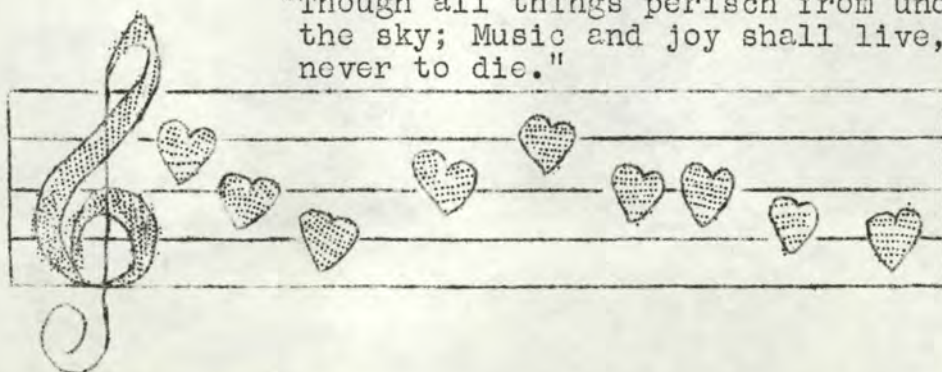
Can you imagine any famous composer gaining the mark of greatness or any folk song continuing to be the choice of the people for their singing if there isn't evident in that music that element of the "Human" message. Isn't that why our musical tastes change and broaden? As you grow and become you find that you have an ear for music that before "didn't do anything to you".

And at the same time there is an increasing store of rich and meaningful memory intertwined and immediately available when that certain tune is played or sung again. And it happens in the darndest times and places. In the shower, the car at twilight, in the singing of the grace, or even in the midst of that moment of crisis.

I just can't imagine how I would be able to understand, tell about or accept certain essential experiences that have punctuated and processed my personality if I wasn't able to converse in the language of music. It articulates some of the deepest human feelings that you and I have and it is such a beautiful and flowing language for communicating the subtle but central meanings of life about us at the aesthetic level.

There were several times this week when you and I have kind of let ourselves get caught up in the powerful and satisfying experience of communicating through a song. I'm not sure how you felt but I felt and heard in those moments-- the promise of fulfillment.

"Though all things perish from under the sky; Music and joy shall live, never to die."



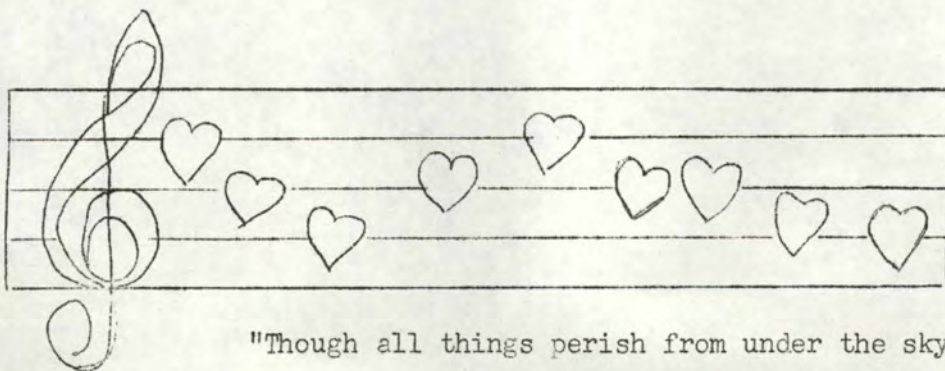




When that certain tune reaches our ear an increasing store of rich and meaningful memory is released. And it happens in the darndest times and places - in the shower, the car at twilight, in the singing of the grace, or even in the midst of that moment of crisis.

I just cant imagine how I would be able to understand, tell about or accept certain essential experiences that have punctuated and processed my personality if I wasn't able to converse in the language of music. It articulates some of the deepest human feelings that you and I have and it is such a beautiful and flowing language for communicating the subtle but central meanings of the living that is going on.

There were several times this week when you and I have kind of let ourselves get caught up in the powerful and satisfying experience of communicating through a song. I'm not sure how you felt but I felt and heard in those moments--a message full of the promise of fulfillment.



"Though all things perish from under the sky;  
Music and joy shall live, never to die."

## HINTS FOR LEADING INFORMAL GROUP SONG SESSIONS

Don Clayton

**KNOW** your songs well enough to be free to relate positively to the group and the situation.

(If we aren't secure in the role of song leader because we don't feel we know our material very well, the fear of failing tends to preoccupy us to the point where we are not free to size up the situation with both its opportunities and its limitations.)

**BE** enthusiastic and show it

(except when a situation is most solemn the leader inevitably provides the contagious element which sparks the group and involves them in the free and full experience of singing together.)

**SET THE STAGE** for the session and the individual songs by relating the music or the story behind the "Here and Now" of the occasion that all are a part of.

(It is important that selections be integrated into the experience of the participants)

**AVOID** the use of crutches and props unless you are sure that they will help the situation.

(accompaniment, pitch pipe, individual books or song sheets, microphone and public address system often get in the way of or detract from the success of a singing experience. When we are in the spotlight of the song leading role we are often tempted to depend upon gadgets, instruments and other people because we are worried about ourselves rather than because we have carefully evaluated the situations and the kinds of aids that are essential.)

Generally speaking, Open the session with a familiar song and one which has a lively tempo.

A song that takes too long to practice and learn before the group can really sing it or one which is known and therefore sung by only some of the group means that the group is deprived of a beginning mood setting experience which promises a satisfying experience in song.

**BE READY** to capitalize on and adjust to the unexpected

It is impossible to anticipate all the elements and demands or the opportunities that are in a situation before you actually get into the process of the occasion. Therefore it is impossible to eliminate or avoid the unknowns and the challenge that they often offer.

Learn to roll with the punches and learn to both accept and admit that a leader has the right to be wrong about what he expects of himself and the group situation. Don't be afraid to change the selections, the sequence or the time planned for singing if the condition suggests it.

**VARIETY IS THE SPICE** of a singing experience before tapering and termination the session.

When singers can predict what will be sung and how songs will be led and sung, the enjoyment of the experience is dulled greatly. The same kinds of songs or songs with the same tempo or key are poorly selected if they are grouped together. Certain songs seem to do a better job than others and so should be selected and placed with that in mind. The song or songs you choose to conclude the session should be such that people sense a kind of completeness in their experience of being delightfully bound in music. (cont.)

SET THE STAGE for that which is to follow  
(So often the very important matter of helping the participants make a transition in mood and attention to the next item on the program is not taken care of and unfortunate results are invited. The song leader can often do this quite logically and easily through the choice of closing songs and the remarks he makes to relate them to the kind of event that is coming up.

REMEMBER THAT: Your main task is to fashion a group experience of discovery and satisfaction through doing something just for the enjoyment of it.

=====

Mother was watching as the little girl lay on the floor,  
singing to herself. Every so often she would roll over.  
Finally the mother asked her why she was doing that.  
She said:

"I am a 'record' and I have to roll over to play the other side."

=====

### FOLK SONGS

The Ballad, or Folk Song, is the world's first newspaper and informal history book--- a record of battles, adventures, and scandals in the days when an illiterate community depended for its news on the minstrels who roamed the countryside. The minstrel having much news to report, could not rely entirely on his memory. A ballad stanza by its rhyme scheme and general circumscribed framework helped him to supply details which might otherwise be forgotten-- to give accurate versions of names and times and places, and to recall the sequences of an event as it really happened.....Local songsters added tricks of phrasing; additions of verses demanded rhythmical changes as new wordings were added. Only the best elements in the songs continued as the songs became popular.

=====

### TOMORROW

A way unknown, a book unread,  
A tree with fruit unharvested,  
A sea unsailed, a word unsaid,  
A house with rooms untenanted,  
a tale untold, a tear unshed,  
A reel unrolled of colored thread  
A field untilled, a friend unfed,  
A loaf unbaked of living bread,  
A song unsung, a hill ahead,  
A beauty spot unvisited,  
A web unspun, a wing unspread.  
A hope as yet unheralded,  
A fight unfought, a fear unfled,  
A conqueror with uncrowned head.

## SONGS FOR GRACE

Below are variations of a grace used often this year. Tune: Doxology.

### WESLEY GRACE

(page 69 in Chatcolab Songbook)

Be present at our table, Lord,  
Be here and everywhere adored,  
These mercies bless, and grant that we  
May feast in fellowship with Thee. Amen.

### GRACE AT TABLE

(page 11 in Grace at Table, Cooperative Recreation Service, Delaware, Ohio)

Be present at this table Lord;  
Be here and everywhere adored;  
These mercies bless, and grant that we  
May faithful in Thy service be.

We thank Thee for the morning light,  
For rest and shelter of the night,  
For health and food, for love and friends,  
For everything Thy goodness sends.

### GRACE SONG

(page 6 in Gloria '67, Cooperative Recreation Service, Delaware, Ohio)

Be present at our table, Lord,  
Be here and everywhere adored;  
These mercies bless, and grant that we  
May live and work today with Thee.

We thank Thee, Lord, for this, our food,  
For life and health and every good:  
Let manna to our souls be given---  
The bread of life sent down from Heaven.

### BE PRESENT AT OUR TABLE, LORD

(page 22 in Grace at Table)

Be present at our table, Lord,  
Be here and everywhere adored,  
These mercies bless and grant that we  
May feast in Paradise with thee.

### GRACE SONG

(page 30 in National 4-H Club Songbook)

Be present at this table Lord,  
Be here and everywhere adored,  
These mercies bless, and grant that we  
May dwell in Paradise with Thee.

### JOHNNY APPLESEED GRACE

The Lord is good to me  
And so I thank the Lord  
For giving me the things I need,  
The sun and the rain and the apple seed.  
The Lord is good to me.

### SCOTTISH GRACE

(Gloria '67 and Grace at Table)

Some hae meat and canna eat  
And some wad eat that want it;  
But we hae meat and we can eat,  
And sae the Lord be thanket.  
Robert Burns, 1787

### PRAISE FOR BREAD

(page 14 in Grace at Table)

Morning (noontime, evening) has come,  
The board is spread;  
Thanks be to Him who giveth bread;  
Praise God for bread!

### FOR HEALTH AND STRENGTH

(page 7 in Grace at Table)

For health and strength and daily food,  
We praise Thy name, O Lord!

### ROUND OF THANKS

(page 54 in National 4-H Club Songbook)

For health and strength and daily bread,  
We praise Thy name, O Lord.

### THOU ART GREAT

(page 10 in Grace at Table and page 54 in National 4-H Club Songbook)

Thou art great, and Thou art good,  
And we thank Thee for this food;  
By Thy hand must all be fed,  
Give us, Lord, our daily bread. Amen.

### SPECIAL FOR BREAKFAST LATE COMERS

You've been primping,  
You've been primping,  
Now you're late, now you're late.  
Start a little earlier,  
Start a little earlier.  
We won't wait.

## EACH CAMPFIRE LIGHTS ANEW

Each campfire lights anew  
The flame of friendship true.  
The joy we've had in knowing you  
Will last our whole life through.

And as the embers die away,  
We wish that we might always stay,  
But since we cannot have our way  
We'll come again some other day.

(Verse 3 by Bill Eunning)

Within our hearts there burns a flame  
That is not yours alone nor mine,  
But held in trust to carry far...  
That everywhere its light may shine.

Here in our hearts a light does shine  
That is not yours alone or mine  
But held in trust for all of time  
That every where this light may shine.

(verse 5 used and taken from the Camp Fire Girls)

And though we are far apart  
I'll hold you in my heart,  
Until we meet again...  
God keep you safe 'til then.

## SPANISH WORDS FOR ABOVE SONG:

Cada reunion reviva mas'  
La amor que aqu'e se siente  
La amor que aqu'e se siente  
Por siempre durara'.

ESKIMO SONG --The Polar Bear Hunt.

"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."

Eskimo paddles his kayak to hunt polar bear.  
(Clasp both elbows and rock arms back and forth in rhythm  
to suggest paddling a kayak. with a double bladed paddle.  
Sing CHORUS after each verse.

Verse 1: RUB NOSES with neighbor on one side,  
(Kissing wife and relations goodbye) then other side.  
(Little boys and prudes may shake hands)

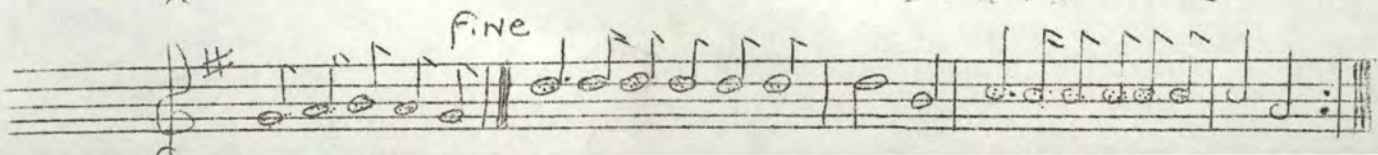
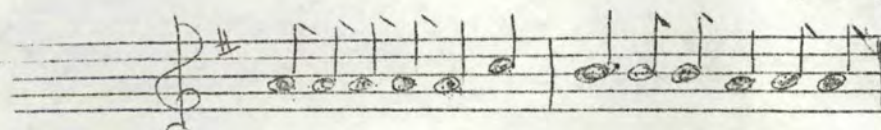
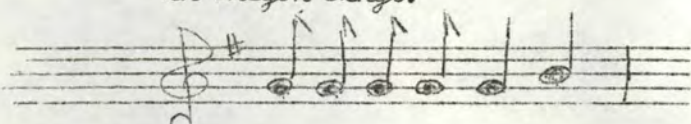
Verse 2: Shading eyes with right hand, palm up  
with elbow crossed over to left side, scan  
horizon for polar bear. Repeat with left hand.

Verse 3: Aim bow at moving bear during  
first two measures, release string on  
"ta" and then clap hands saying "Bang".  
Repeat, reversing hands. (Sing next cho-  
rus quickly as you paddle over to  
the bear.)

Verse 4 Reach down and pull heavy  
bear into kayak during first two mea-  
sures, then GRUNT. Repeat, (Sing  
next chorus slowly, the kayak is SO  
heavy!?)

Verse 5: Holding arm high and moving  
hand from wrist, wave to folks on  
shore, then point down to your bear,  
shouting "see" Repeat with other  
hand. (Sing next chorus with  
increasing speed (and pride) as you  
near shore.

From Tent and Trail Songs 1962  
in Oregon Sings.



We've tra-velled the high-lands, We've tra-velled the low, we like an y place  
 where we happen to go--- Some men praise the high lands and some praise the  
 low, but we like where ev-er we go.

### SWISS BOY

Oh, a swiss boy went yodeling on a mountain so high,  
 When along came an avalanche interrupting his cry.

Oh-lee-a, oh-lee-a- ka-hee-a, oh-lee-a koo-koo (motion)  
 Oh-lee-a ka-hee-a, oh-lee-a- koo-koo (motion)  
 Oh-lee-a ka-hee-a, oh-lee-a- koo-koo, (motion)  
 Oh-lee-a- ke-hee-a, oh.

2nd verse substitute grizzly bear for avalanche

3rd verse substitute jersey cow

4th verse substitute Swiss Miss

Motions are "swish" for avalanche, "orr" for bear, "squirt-squirt"  
 for cow, and "kiss-kiss" for Swiss Miss.

After each verse, add the motion to the motions of the previous verses  
 in the chorus.

### TODAY

Today while the blossoms still cling, to the vine,  
 I taste your strawberries,  
 I'll drink your sweet wine.  
 A million tomorrows may all pass away,  
 er' I forget all the joy, that is mine today.

I'll be a dandy and I'll be a rover,  
 You'll know who I am by the song that I sing.  
 I'll feast at your tables, I'll sleep in your clover  
 Who cares what the 'morrow shall bring.  
 I can't be contented with yesterday's glories.

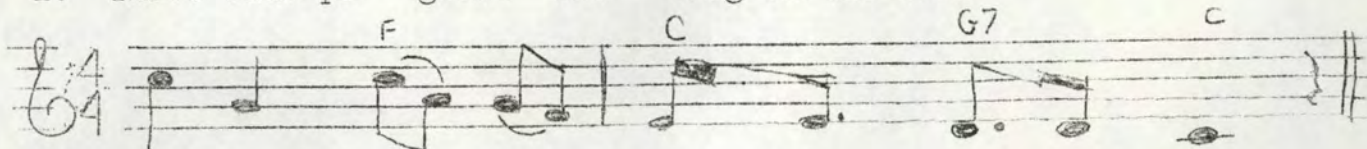
I can't live on promises Winter to "Spring.  
 Today is my moment, and now is my story.  
 I'll laugh and I'll cry, and I'll sing.

Happily

Three Blue Pigeons



1. Three blue pi - geons sit - ting on the wall



Three blue pi - geons sit - ting on the wall.

Spoken: One flew away.  
O-o-oh!

2. Two blue pigeons sitting on the wall, two blue pigeons sitting on the wall.  
Another flew away.  
O-o-o-oh!
3. One blue pigeon sitting on the wall, one blue pigeon sitting on the wall.  
And the third flew away!  
O-o-o-o-oh!
4. No blue pigeons sitting on the wall, one blue pigeon sitting on the wall.  
One flew back.  
Whee-ee-ee-ee!
5. One blue pigeon sitting on the wall, one blue pigeon sitting on the wall.  
Another flew back.  
Whee-ee-ee-ee!
6. Two blue pigeons sitting on the wall, two blue pigeons sitting on the wall.  
And the third flew back!  
Whee-ee-ee-ee!
7. Three blue pigeons sitting on the wall, three blue pigeons sitting on the wall.

Complete with Words, music, legend, chord symbols for autoharp, guitar, etc.

From heritage songster ---- A songbook of 320 folk and familiar songs

Leon & Lynn Dallin  
Wm. C. Brown, Publishers,  
Dubuque, Iowa.



AZTEC LULLAB  
(Indian)

WORDS:

Aaaaahhhh through all of section 1  
 Konish konish pa-lo-sha  
 Chi-ca-ben chi-ca-ben pa-ko-ka

1. Clap soft rhythm of 1--2--1, 2, 3 (repeat)
2. Add singing of "aah!" to Part 1, continue clapping (repeat)
3. Sing words to Part II and change clapping to single beat. (repeat)
4. After two beats of clapping sing Part 1 with "aah".
5. Now hum Part 1
6. Conclude as you began (clapping without singing.)

=====

Nassau the Forty-Second

Nassau the forty-second  
 Nassau has gone to war,  
 Nassau the forty-second  
 Marching through the brambles braw.

Aum da diem got boots and stockings,  
 Aum da diem got none at all  
 Zum da diem got boots and stockings,  
 Marching throught the brambles braw.

Zum-Zum-Zum-Zum----

The Zums should be sung by part of the men,  
 while the rest of the companys sings the song  
 again.

within our hearts there  
 burns a flame  
 That is not yours alone, nor  
 nor mine,  
 But held in trust to carry  
 That everywhere its light  
 may shine.

"A GOOD TIME WAS HAD BY ALL Tuesday night after a very impressive ceremony, when a few of the more ??talented?? singers of Chat stayed around the campfire for a few beautiful renditions of our old camp favorites. These included such songs as "The Ants Go Marching In, Little Bunny Frou-Frou, Ninety-nine Bottles of Beer, and other equally serious tunes. Really, though, a very spirited song-fest was whipped into order with very little trouble. A down-to-earth discussion of philosophies, and the world at large followed the singing.

Mike Early

A Song from South Africa

The baboon (b-boon) climbs the hill  
 With a sickle tail, with a sickle tail,  
 The b-boon climbs the hill  
 With a sickle tail, with a sickle tail.  
 The farmer watches till he has come much  
 closer still,  
 Then he grabs him by his  
 little sickle tail

CHORUS: Stop your groaning, stop your moaning,  
 The Stellenbacher boys are here,  
 Stop your groaning, stop your moaning,  
 The Stellenbacher boys are here.

God Bless My Underwear  
 God bless my ;underwear,  
 My only pair  
 Stand beside them and guide  
 them to the washing machine  
 over there.  
 Through the washer,  
 Through the wringer, and  
 the dryer, full of lint.  
 God bless my underwear,  
 My only pair.

Oh, Brandy

Chorus:  
 Oh, brandy, leave me alone  
 Oh, brandy, leave me alone  
 Oh, brandy, leave me alone  
 Remember I must go home.  
 \*\*\*

1. My gal has another fellow,  
 I don't know the reason why  
 I say, "hello, dear;" she says:  
 "Hello and good-bye--" (Chorus)

2. Last Saturday I stopped to see her  
 I knocked at her door all day,  
 Then I stood in the rain  
 With my dying bouquet. (Cho.)

from Josef Marais and Miranda  
 Revisit the S. African Veld.

THE WIND IS BLOWIN'

The wind is blow'in and the rain  
 is fall'in  
 And joy is fillin' the air.  
 Troubles and sorrows are gone  
 forever,  
 And love abound everywhere.  
 We're all together now,  
 Makin' friendships that will last.  
 Sing and be happy now,  
 For time goes TOO fast.

Cricket--Outdoor School '67

\*\*\*another verse to Brandy...

HI HO HI HO

(May be ;used as a dismissal song  
 after meals.)

We are as starved as starved could be  
 Hi ho, hi ho, hi ho, hi ho,  
 But now we've had enough to eat  
 Hi ho, hi ho, hi ho.  
 A rig-a-jig jig and away we go,  
 Away we go, away we go.  
 A rig-a-jig jig and away we go  
 We'll soon be back again.

\*\*\*\* My home is so  
 far away.  
 repeat 3 times/  
 Really I cannot  
 stay.

## FUN SONGS

### The BEAR

Leader: The other day..

Group: The other day..

L: I met a bear,

G: I met a bear ..

(After each line, group repeats what leader sings. So only one line is given from here on....)

The other day,  
I met a bear,  
Up in the woods,  
Away up there.

He looked at me,  
I looked at him  
he sized me up  
I sized up him.

He says to me  
"Why don't you run?  
I see you ain't  
Got any gun."

And so I ran  
Away from there  
But right behind  
He was that bear.

And then I saw  
Ahead of me  
A great big tree  
O Lordy me.

The nearest branch  
Was ten feet up  
I'd have to jump  
And trust to luck.

And so I jumped  
Into the air  
And missed that branch  
Away up there.

But that's okay  
Now don't you frown  
I caught that branch  
On the way back down.

That's all there is  
There ain't no more  
Unless I meet  
That bear once more.

### SIPPING CIDER

(Sung to same tune, in the same way as the BEAR song)  
(or sing a whole verse at a time)

The prettiest girl  
I ever did saw  
Was sippin' cider  
through a straw.

(Repeat above)

I said to her  
What you doing that fer'  
Just sippin' ci-  
der through a straw?

She said to me  
That's all I know  
Just sippin' ci-  
der through a straw.

With cheek to cheek  
And jaw to jaw  
We both sipped ci-  
der through her straw.

And somehow then  
That straw did slip  
And I sipped ci-  
der from her lips.

That's how I got  
My mother-in-law  
From sippin' ci-  
der through a straw.

Now 49 kids  
All call me aw  
From sippin' ci-  
der through a straw.

If you don't want  
no mother-in-law  
Don't sip no ci-  
der through a straw.

The moral of  
this sad, sad joke  
Is don't sip cider,  
Sip a coke!

Freedom Isn't Free  
Freedom isn't free!  
Freedom isn't free!  
You got to pay a price,  
You got to sacrifice  
for your liberty.

Verses:

Freedom is a word often heard to day  
But if you want to keep it there's a price to pay  
Each generation must win it anew  
'Cause it's not something handed down to you.

There was a gen'ral by the name of George,  
With a small band of men at Valley Forge,  
Left the comfort of home for the cold and ice,  
They won independence 'cuse they paid the price.

In ancient Rome they felt so free,  
Doing what comes naturally  
They were so busy being merry ones,  
That they didn't notice the barbarians!

From Vietnam to Alamein,  
Our fighting men will have died in vain,  
If we just go on with our comfort and ease,  
Doing exactly as we dang well please!

### Which Way America?

Chorus

Which way America? Which way America?  
Which way America? Which way to go?  
This is my country, and I want to know,  
Which way America is going to go.

Verses:

There is many a road to travel,  
Many a hill to climb..  
I'm gonna find the straight road  
And walk it to the edge to time.

There is many a storm before us,  
Many a choice to make.  
I'm gonna ask the Lord above,  
To show me the road to take.

What Color Is God's Skin?

Verse One

"Good night," I said to my little son,  
So tired out when the day was done.  
Then he said, as tucked him in,  
"Tell me, daddy; what color's God's skin?"

Chorus

What color is God's skin? What color is God's Skin?  
I said, "It's black, brown, it's yellow, it is red, it is white,  
Every man's the same in the good Lord's right."

Verse two

He looked at me with his shining eyes,  
I knew I could tell no lies,  
When he said, Daddy why do the different races fight,  
If we're the same in the good Lord's sight?"

Chorus

Verse three

"Son, that's part of our sufferin past,  
But the whole human family is learning at last  
That the thing we missed on the raod we trod,  
Is to walk as the daughters and the sons of God.

Chorus

These words to America a man once hurled,  
"God's last chance to make a world."  
The different races are meant to be--  
Our strength and glory, from sea to sea.

What color is God's skin? What color is God's skin?  
I said, "It's black, brown, it's yellow, it is red, it is white,  
Ev'ry man's the same in the good Lord's sight.  
Ev'ry man's the same in the good Lord's sight."

~  
A NEW TOMORROW

Every guy, every girl  
Every guy and girl is needed  
To make a new tomorrow

Repeat

CHORUS

We're gonna talk about it all over the town  
We're gonna shout about it where ever we're found  
We're gonna stamp our feet (stamp feet, in time)  
And, sing about it?  
Play that beat (clap hands in time)  
Until it's heard the world around  
The whole wide world around

2

We're on the line  
We're on the go  
We've got the power and speed to win now  
To make ia new tomorrow

Repeat

Repeat 2nd verse

IF I HAD A HAMMER

If I had a hammer, I'd hammer in the morning  
I'd hammer in the evening  
All over this land  
I'd hammer out danger, I'd hammer out warning  
I'd hammer out love between my brother and my sister  
All ..... over this land

2

If I had a bell (continue like above verse)

3

If I had a song (continue like above verse)

4

Now I have a hammer  
And I have a bell .....  
And I've got a song to sing  
All over this land  
It's the hammer of danger  
It's the bell of freedom .....  
It's the song about love between my brother and my sister  
All ..... over this land .....

## UP WITH PEOPLE!

It happened just this morning,  
I was walking down the street,  
The milkman and the postman  
And the policeman I did meet,  
There in ev'ry window, At ev'ry single door,  
I recognized people I'd never noticed before.

### Chorus

Up! Up with people!  
You meet 'em where ever you go!  
Up! Up with people!  
They're the best kind of folks we know.  
If more people were for people,  
All people ev'ry where  
There'd be a lot less people to worry about,  
And a lot more people who care!  
There'd be a lot less people to worry about,  
And a lot more people who care!

People from the southland, and people from the north,  
Like a mighty army I saw them coming forth.  
'Twas a great reunion, Befitting of a king!  
Then I realised people were more important than things.

### Chorus

Inside ev'ry body there's some bad and there's some good,  
But don't let anybody start attacking people hood.  
Love them as they are,  
But fight for them to be, Great men and great women,  
As God meant them to be.

### Chorus

## Born Free

Born free. As free as the wind blows, as free as the grass grows,  
Born free to follow your heart.  
Live free and beauty surrounds you, the world still astounds you,  
Each time you look at a star. Stay free, where no walls divide you,  
You're free as a roaring tide, so there's no need to hide.  
Born free. And life is worth living, but only worth living 'cause  
You're born free.

## THIS LAND IS YOUR LAND

CHO:

This land is your land, this land is my land  
From California to the New York Island,  
From the redwood forest to the gulf stream waters,  
This land was made for you and me.

As I went walking that ribbon of highways,  
I saw above me that endless skyway,  
I saw below me that golden valley,  
This land was made for you and me.  
Cho.

I roamed and rambled and I followed my footsteps,  
To the sparkling sands of her diamond deserts,  
And all around me the voice was sounding  
This land was made for you and me.

The sun came shining and I was strolling  
And the wheat fields waving and the dust clouds rolling  
As the fog was lifting, a voice was calling  
This land was made for you and me.

## BLOWIN' IN THE WIND

How many roads must a man walk down  
Before he's called a man?  
How many seas must a white dove sail  
Before he sleeps in the sand?  
How many times must the cannon balls fly  
Before they're forever banned?  
The answer my friend is blowin' in the wind,  
The answer is blowin' in the wind.  
How many years can a mountain exist  
Before it's washed in the sea?  
How many years can some people exist  
Before they're allowed to be free?  
How many times can a man turn his head  
And pretend that he just doesn't see?  
The answer my friend is blowin' in the wind,  
The answer is blowin' in the wind.  
How many times must a man look up  
Before he can see the sky?  
How many ears must one man have  
Before he can hear people cry?  
How many deaths will it take  
Till he knows that too many people have died?  
The answer my friend is blowin' in the wind,  
The answer is blowin' in the wind.

## JOHN JACOB JINGLEHEIMER SCHMIDT

John Jacob Jingleheimer Schmidt; that's my name too.  
Whenever I go out, the people always shout  
There goes John Jacob Jingleheimer Schmidt  
Da-da-da-da-da-da-da.



MORIAH

A-way out here they have a name  
For wind and rain and fire  
The rain is Tess, the fire's Jove,  
And they call the wind Moriah.

Moriah blows the stars around  
And sets the clouds a flyin'  
Moriah makes the mountains sound  
Like folks was out there dyin'.

Moriah, Moriah, they call the wind Moriah.

Before I knew Moriah's name  
And heard her wail and whinin'  
I had a gal and she had me  
And the sun was always shinin'.  
Then one day I left my gal  
I left her far behind me.  
And now I'm lost, or goll durn lost  
Not even God can find me.

Moriah, Moriah, they call the wind Moriah

Out here they have a name for rain  
Wind and fire only.  
But when you're lost and all alone,  
There ain't no name for lonely.

I'm a lost and lonely man,  
Without a star to guide me.  
Moriah blow my love to me,  
I need my gal beside me.

Moriah, Moriah, they call the wind Moriah.

NO MAN IS AN ISLAND

No man is an island,  
No man walks alone.  
Each man's joy is a 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.



DO-RE MI

Do a deer, a female deer  
Re a drop of golden sun  
Me a name I call myself  
Fa a long long way to run,  
So a needle pulling thread,  
La a note to follow "so".  
Ti a drink with jam and bread  
And that will bring us back to  
do-o-o-o----

(Repeat)

THE HAPPY WANDERER

I love to go awandering  
Along the mountain track  
And as I go, I love to sing  
My knapsack on my back.

Cho.

I love to wander by the stream  
Than dances in the sun,  
So joyously it calls to me,  
Come! Join my happy song.

Cho.

I wave my hat to all I meet  
And they wave back to me  
And blackbirds call so loud  
and sweet  
From every greenwood tree.

Cho.

High overhead, the skylark's  
wing,  
They never rest at home  
But But just like me they  
love to sing,  
As o'er the world we roam.

Cho.

Oh may I go a wandering  
until the day I die;  
Oh, may I always laugh and sing  
Beneath God's clear, blue sky.  
Cho:

Valderi, Valdera, Valderi  
valde ha ha ha ha ha ha  
Valderi, Valdera  
My knapsack on my back.

## LEMON TREE

When I was just a little boy,  
My father said to me"  
Come here and learn a lesson  
From the lovely Lemon Tree.  
"My son, it's most important,"  
My father said to me,  
"To put your faith in what you feel  
And not in what you see."  
Chorus:

Lemon tree, very pretty,  
And the lemon flower is sweet,  
But the fruit of the poor lemon,  
Is a thing one cannot eat;

Beneath that lemon tree one day,  
My love and I did lie,  
A girl so sweet that when she smiled,  
The sun rose in the sky.  
We passed the summer lost in love,  
Beneath the Lemon Tree,  
The music of her laughter,  
Hid my father's words from me.  
CHO:

One day she left without a word,  
She took away the sun,  
And in the dark she left behind,  
I knew what she had done.  
She left me for another,  
It's a common tale but true,  
A sadder man but wiser now,  
I sing these words to you.  
Cho.

Lemon Tree, very pretty,  
And the lemon flower is sweet,  
But the fruit of the poor lemon,  
Is a thing one cannot eat.

## A Table GRACE

The Lord is good to me  
and so I thank the Lord,  
For giving me the things  
I need,  
The sun, the rain, and the  
appleseed.  
The Lord is good to me.

## WHERE HAVE ALL THE FLOWERS GONE?

Where have all the flowers gone?  
Long time passing  
Where have all the flowers gone?  
Long time ago.  
Where have all the flowers gone?  
Young girls picked them, every one.  
Oh, when will they ever learn?  
When will they ever learn?

Where have all the young girls  
gone?

Long time passing,  
Where have all the young girls  
gone?

Long time ago.  
Where have all the young girls  
gone?

Gone to young men, every one,  
Oh when will they ever learn?  
When will they ever learn?

Where have all the young men gone?  
Long time passing,

Where have all the young men gone  
Long time ago.

Where have all the young men gone  
Gone for soldiers, every one  
Oh, when will they ever learn?  
When will they ever learn?

Where have all the soldiers gone?  
Long time passing

Where have all the soldiers gone?  
Long time ago.

Where have all the soldiers gone?  
Gone to the graveyard, every one  
Oh, when will they ever learn?  
When will they ever learn?

Where have all the graveyards gone?  
Long time passing

Where have all the graveyards gone?  
Long time ago.

Where have all the graveyards gone?  
Gone to flower, every one.

Oh, when will they ever learn?  
When will they ever learn?

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# DISCUSSIONS

Y\*O\*U\*T\*H

from the viewpoint of Douglas MacArthur

"Youth is not a time of life.. it is a state of mind  
It is not a matter of pink cheeks, red lips and supple  
knees...it is a temper of the will, a quality of the  
imagination--a vigor of emotions. It is a freshness  
of the deep springs.

Youth means a temperamental predominance of courage  
over timidity...of an appetite for adventure over love  
of ease. It can exist in a man of fifty, as in a boy  
of twenty.

NO ONE grows old by merely living a certain number  
of years. People grow old by deserting their ideals.  
Years may wrinkle the skin, but to lose enthusiasm wr-  
inkles the soul. Worry, doubt, self-distrust, fear  
and despair...these are the long, long years that bow  
the head and turn the growing spirit back to dust.

Whether seventy or sixteen, there is in every being's  
heart the love of wonder...a gentle amazement at the  
stars and moon...an unflinching appetite for what comes  
next in the game of life.

You are as young as your faith, as old as your  
doubts; as young as your self-confidence, as old as  
your fear; as young as your hope; as old as your despair.

When the central place of your heart is covered with  
the snows of pessimism and the ice of cynicism-- then  
you are grown old indeed, and May God HAVE MERCY ON  
YOUR SOUL."



OPTIMIST!  
 by FARRIS in Sat. Review

CARMICHAEL

ONE FEELS SO  
 INSIGNIFICANT---  
 BELONGING TO  
 NOTHING BUT  
 MAJORITY GROUPS...

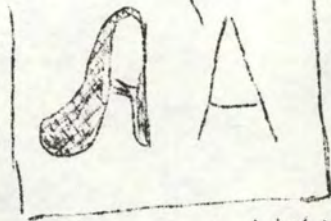


BY Eastman



STILL LIFE by Robinson  
 Chicago Tribune

JUST LIKE THAT?  
AFTER 22 YEARS OF  
MARRIAGE you've  
DECIDED to BECOME  
A HIPPIE



PIXIES by Wohl

THE TROUBLE  
with you is...  
you're too  
SHALLOW.

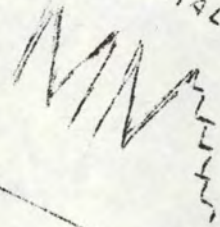
THOUGHT IS DEEP ER  
THAN ALL SPEECH,  
FEELING DEEPER  
THAN ALL THOUGHT.

— Christopher P.  
Cranch

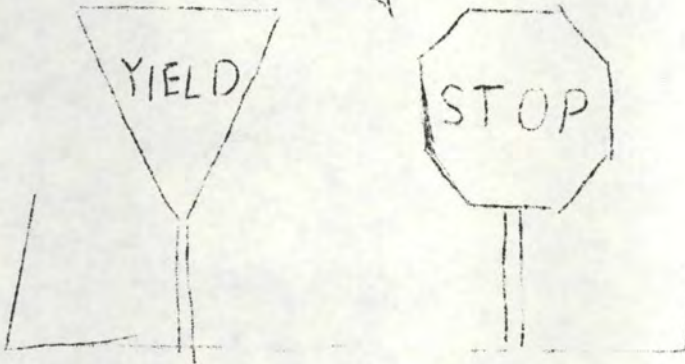
WELL I'M JUST NOT  
ONE OF THOSE gads  
who's INTERESTED IN  
IN MAKING POINTS.



WHY DO YOU LET  
EVERY BODY  
WALK ALL OVER  
you MALCOLM?



I HATE A GUY WHO WON'T  
TAKE A FIRM STAND



To whom can I speak today?  
The gentle man has perished  
The violent man has access to  
everybody.

To whom can I speak today?  
The iniquity that smites the land  
It has no end.

To whom can I speak today?  
There are no righteous men  
The earth is surrendered to criminals.

(This was written some two thousand years ago, but how current  
they appear.)

## DISCUSSIONS

An attempt was made this year to put the discussion subjects within the framework of a theory of interpersonal behavior.

The theory selected was that of William Schutz a psychologist and behavioral scientist who conducts very popular group encounter sessions across the country. His FIRO theory of interpersonal behavior is included in the following pages. (FIRO means Fundamental Interpersonal Relationship Orientation) Some of the reasons that this theory seemed to be practical for use at Chatolab are:

1. It is fairly simple and is applicable to individual needs and desires for growing and becoming as a person in one's own right. It does not require that we give up our particular life style to take on some authorities blueprint model of how a 'good' or 'intelligent' or 'mature' person ought to be.

2. It assumes that experiencing enjoyment is of central worth. This fits very well with the position and underlying purpose of Chatcolab.

3. The principles of individual need and growth that are presented by Dr. Schutz are applicable to a group also. Therefore, we can examine the development or growth of this week's lab against this theory.

4. Dr. Schutz has a book entitled "JOY" which describes many exercises, games and other activities for both individual and group situations which relate to the three interpersonal need areas of his theory - INCLUSION, CONTROL AND AFFECTION. It is also this writers opinion and experience that many of the activities and skills we learn at Chatcolab as recreational are very useful devices to help people to experience the kind of interpersonal needs that his theory outlines.

5. Dr. Schutz' approach toward helping people to learn about self, others, group elements and leadership seems to fit that of Chatcolab. We haven't ever fully succeeded in realizing our learning theory all the way here at Chat but that isn't because it is necessarily inadequate:

### CONVENTIONAL IDEA OF LEARNING

1. Have the selected, approved and established thinking of some authority presented as the model for the learners to measure against. (The lecture method is traditionally the way most often used)
2. Have the learners study and discuss these abstract concepts or ideas to master and understand them.
3. Test the learners (usually by writing answers to questions and have those desig-

### CHAT IDEA OF LEARNING

1. Have the people come together for a week in a setting apart and get involved in a variety of experiences that are related to our living together as persons wanting to grow, improve, enjoy. Through experimentally exploring and trying things, we get a great deal of information of others and ourselves both in the way of feelings, and thoughts.
2. Process this information which we have given and

nated by society as authorities of specialists in this area.

gained through living together as valid interpersonal knowledge. Identify and discuss with one another what the behavior of a group (such as a planning, play or performing group) or an individual brought out in the way of response to others. How we perceive something, how others perceive the same happening and what kind of feelings behavior causes are crucial pieces of information for learning to be effective in a given situation.

3. Take this understanding looking at our "here and now" experience and compare and test with theories that we or others have worked out.

#### MONDAY:

The group for singing around the dining room stove. The singing was used as a way of involving the various individuals with their fears, feelings of self and others and their hopes and expectations for the week, within a common, participative experience. After an introduction about problems of beginning at Chatcolab every year as a typical individual and group problem throughout life members were asked to congregate in a part of the dining room where tables and benches were removed. They were asked to close their eyes and to think about their being alone and in their first day at Chat. Honoring of one's feelings inside their own skin plus their feelings about this setting at Chat and the people here was encouraged. Members were then asked to move slowly into the center with eyes closed and without talking. They were to decide how they would relate to people they met as they moved. After a few minutes labbers were asked to slowly move out to a position out to the wall area again. A second exercise that participants were invited to participate in was "HUMAN MANCHINE".

People were asked to move back to the arena area for a processing of what they had felt during this time. The INCLUSION NEEDS portion of Schutz's theory was then presented and applied to our situation at Chat.

#### ANGELO'S PHILOSOPHICAL THOUGHT ON THE FIRST MEETING

"Custom has asked us to judge those we meet. Experience has shown that our first judgment is not adequate to gain understanding. We must see through the masks that are worn. Truth is that which is the real person. What beauty there is when we need not wear a mask! What glory when we meet a person whose mask is not a mask but is himself."



"What two strangers who chose each other discovered"  
 We became "Get Acquainted Partners" on our first trip to Chatcolab. A few minutes of conversation revealed that we had many things in common. Just to list a few, we both have eight children, four boys and four girls. Each has the oldest son named Russel. Both of us have a daughter named Karen. Our children share five birthday months. We each have a mother's ring---gifts from our families.

Both of our husbands were seriously injured last year in a horse back accident, requiring surgery. Both are now mended and the surgical hardware has been removed. They each stayed home, hoping to complete the crop seeding before our return. We both live on fairly large farms, 16-18 miles from town and raise grain and Hereford cattle. Our children ride a school bus and our mail is delivered on a rural route.

The similarity does not end there. We each have only one sister and no brothers. We are both 4-H club leaders and both of us drive a Chevrolet vehicle. Who are we? Mrs. Orville (Dorothy) Thoreson, Ruso, North Dakota; and Mrs. Elmer (Helen) Hudson, Townsend, Montana.

#### TUESDAYS:

The group met outdoors for the singing and discussion plus considerable laughing and joking. During this period "Doc" Stephens and others illustrated the challenging and testing of the authority and control of the song and discussion leader. This led very conveniently into the discussion of SHUTZ' second major need area CONTROL.

An informal presentation was given around how we experience the world through the senses of taste, smell, hearing and touch as well as sight. The point was stressed that we are over educated in the eye sense but grossly inadequate in the use of our other senses in receiving and giving to the world.

To illustrate this group members were asked to choose someone they felt they would like to know better and to go with them on a blind walk to more fully experience themselves in nature. There was to be no talking as one member closed his eyes and tried to trust himself into the care of another who would become his eyes. After about ten minutes partners were to change roles. Most of the processing of this experience was done between partners as time was short for the whole group to re-assemble and discuss.

#### A PHILOSOPHICAL THOUGHT FROM ANGELO

"Quiet" Stop -- Meditate -----

What is the most memorable incident in your past? Do you have it? O.K.! Now you can live another day.

#### THURSDAY:

The song session began this session back in the area around the dining room stove. This session was around the interpersonal need area of AFFECTION. The game of "impressions" was played to illustrate that leaders need to encourage others to give honest

feedback and also learn how to receive that which is not necessarily comfortable for what it is worth. The problem of giving and receiving seemed to be a focus of the opening portion. It was brought out that it is not easy to identify and deal with not only negative feelings we hold but with the positive feelings we have toward others as well. To illustrate this people were asked to write down (and not reveal to others) two strong or positive qualities they felt they had. Because time was short eight or nine volunteers were asked for who would be willing to stand in a circle. One person would agree to go into the center. The other members would then move toward this person one at a time, and express with or without words strong or positive feelings and thoughts they had about this person. This proved to be a genuine and emotionally involving experience for all the volunteers and for others observing as well.

#### FRIDAY:

On Thursday, during planning time, a group sat down to plan the Friday discussion. The process used was to engage the group in a discussion so that they might experience each other around several issues or problems that had a fairly high degree of emotional feeling. The group was soon involved in spirited interchange. After approximately twenty minutes of experiencing, the processing of the experience took place as they identified the points that they were finding themselves focusing on. The next step was to agree on a general area for discussion at the Friday session. The method and mechanics was simply to put up the table next to the stove with benches. After the song period had been completed the members gathered round and the subject was recapitulated and members were to carry on from there and not try to redo or rehash the content of the Thursday planning by discussion session. It was not long before the members in the audience started getting into the talk and the lively discussion around work, happiness, leisure, and the problem of youth delaying gratification of their person needs now in order to get a degree were discussed. Evidence of the success of this approach and these subjects as timely was to be found in the number of grouping around camp that voluntarily carried on their own discussions for quite a time after the formal conclusions.

#### SATURDAY:

This session was devoted to 1. a short evaluation of this week of living together and the question of INCLUSION, CONTROL, AND AFFECTION. To what degree was it a success for a. the individual who came here with his needs, fears, self concept and expectations, and b. for our group life - Chatcolab? 2. The annual business meeting was held and three new members were elected to join the others elected at past sessions to carry on the organization into next year. 3. A questionnaire was then passed out asking for both negative and positive feedback so that the board could have this vital information to enable them to set-up our next get together in 1970.

WM. SCHUTZ' FIRO THEORY OF INTERPERSONAL BEHAVIOR

SOME BASIC ASSUMPTIONS ABOUT THE BEHAVIOR OF MAN:

1. Each person is a social being seeking to establish an open stabilized relationship between himself and his environment.

The inability or failure to use one's resources is the chief reason for boredom, frustration, alienation, depression and deep dissatisfaction in most of the situations we find ourselves in.

- II. The chief source of joy is the realization and use of one's resources.

- a. The concept of creativity is the most adequate one to express the notion of joy through optimal development of personal functioning. Creativity implies not only the full use of one's capacities, but also includes going beyond them into previously unexplored areas.
- b. He who has voluntarily mastered a skill experiences enjoyment when participating in the area of his expertness (skier, scholar, violinist, athlete on a team, management executive, etc.)
- c. The more of his abilities an individual has voluntarily developed (without compulsion or obligation) and finds appropriate media for full expression in, the more pleasure and satisfaction he feels within himself.
- d. This capacity for excellence involves a combining and integrating of internal systems to that degree wherein a coordinated action allows the whole person to encounter or have a meeting with an external situation.

- III. A person follows the same laws as a group and a group follows the same laws as a person.

This general proposition means then that:

- a. Any finding on the level of individual, small group, organizational or societal life would have implications for all other levels.
- b. Understanding of personality may be increased by observation of group phenomena.
- c. There are special implications for training and therapy groups inasmuch as this conceptual framework allows the trainer and group members to more easily understand the group process. (the substitution of corresponding variables from different levels will result in correspondingly true hypotheses.)

- IV. An individual has a group within him.

During infancy many figures are ambiguously perceived and are gradually focused and differentiated. This involves an inner struggle for the determination of pre-eminence for certain introjected figures.

As he matures, the individual must deal with the positive and negative feelings he feels these people having toward each other and toward his own impulses. These feelings must be brought into concern if the individual is to emerge as productive and well-integrated.

V. Therefore the individual can be identified as a small group of which he is the leader.

This groupness is composed of all his introjects, especially his early years; all those people he has incorporated into his own ego. Just as a group process!

- a. One may be dominated by a particular introject/part.
- b. One may be influenced by external relations which in turn affect the interaction of his introjects.
- c. One's leadership of his inner group varies from moment to moment (and more generally through his developmental phases).
- d. One continues to act even when torn by internal conflict.
- e. Different introjects dominate in different situations or areas.
- f. One has the capacity to become immobilized and unproductive.
- g. When arriving at a decision, one may be regarded as symbolically working out the interaction of the group within himself to reach a decision. (ego functioning)

VI. Both the leadership functions of the group and the individual ego develop through dealing with three major areas of influence:

- a. Outer Reality - Through "autoplastic" and "alloplastic" adaptation the leadership function in the group or in the individual employs intelligence, perceptual ability, motility and action in the service of adapting itself to the external world.
- b. Interpersonal Needs - Leadership function develops in part through dealing with interpersonal desires within the sphere of the group or the individual member.
- c. Conflict-Free Sphere - The leadership function is to mobilize and put into use all of the conflict-free sphere that he has available (the general reservoir of talent, intelligence, perceptual ability, etc.). This kind of rational behavior means acting in accordance to one's own values and beliefs as well as toward one's goals.

With these three components for relationship one can conceptualize that all behavior is made up to two parts: one is motivated basically by the attempt to solve interpersonal problems, the other is based more on the here and now and is rational or appropriate. The almost constant sum would be stated as: rational, conflict-free factors operate to the degree interpersonal problems (either within the group or between the group and reality) are solved.

VII. INCLUSION, CONTROL AND AFFECTION are man's three basic interpersonal needs and form the foundation for exploring the realm of interpersonal relations and the methods whereby full human potential may be achieved between man and man. The theory pin-points the arenas of joy and misery as being centered in one's interpersonal relations.

Another major point in the theory is that every group, no matter what its function or composition, given enough time, goes through the three interpersonal phases in the same sequence.

a. THE INCLUSION NEED is TO MAINTAIN A SATISFACTORY RELATION "IN OR OUT?" WITH OTHERS WITH RESPECT TO BELONGING.

This phase centers around the question of "in or out" which confronts one every time perceives himself as in an interpersonal situation. Priority business is finding out the place that one fits in as a specific individual who is regarded as someone and not ignored.

This involves an anxiety area which gives rise to individual-centered behavior.

I EXPRESS BEHAVIOR (initiates toward others)



I WANT BEHAVIOR



Identity Concern

How important will I be in this new situation?  
Will they get to know who I am? What I can do?

Boundary Problems

Safe topics are devices for the purpose of sizing up people- For deciding to what degree he will invest or let go in the relationship.

Interaction      Prominence      Identity      Acknowledgment      Struct.  
 Attention      Individuality      Recognition      Procedure

The Negative Exclusion (as the one turned down by a fraternity)

- b. THE CONTROL NEED is TO MAINTAIN A SATISFACTORY RELATION BETWEEN THE SELF AND OTHERS WITH REGARD TO POWER AND INFLUENCE.

This phase centers around the problem of "top or bottom!" How should we set up a way for making decision so we just don't waste time is a big concern. Struggles for leadership, trying to structurally organize, get rules of procedure and other competitive behavior is characteristic.

I EXPRESS BEHAVIOR

Abdicrat' \_\_\_\_\_ Autocrat

I WANT BEHAVIOR

Submissive \_\_\_\_\_ Rebellious  
 Dependent \_\_\_\_\_ Counterdependent

Power/Control Concern

"It seems to me that we're wasting a lot of time!"  
 "I think our trouble is the fact that we aren't organized!"

Distribution Problems

Anxiety tends to center around having too much or too little responsibility and too much and too little influence.

Dominance      Acquisition      Influence      Power      Competence  
 Competition      Avoidance      Influence      Responsibility  
 Achievement

THE Negative - Incompetence (as the one flunked by the professor)

- c. THE AFFECTION NEED is TO MAINTAIN A SATISFACTORY RELATION BETWEEN SELF AND OTHERS WITH REGARD TO LOVE AND AFFECTION.  
"NEAR OR FAR?"

This phase moves its focus to the issue of "near or far." This stage deals more directly and personally with feelings of a high emotional intensity centered between pairs.

I EXPRESS BEHAVIOR

Underpersonal \_\_\_\_\_ Overpersonal

I WANT BEHAVIOR

Counterpersonal

Personal Compliance

Intimacy Concern

"How and when do I show my feelings to others without getting rejected, embarrassed or "flubbing" it?"

"For some reason I can give but can't receive!"

Authenticity    Mutuality    Emotional    Distance    Affirmation  
Jeaslousy    Friendship    Honesty    Companionship    Intimacy

THE NEGATIVE - REJECTION (as the one jilted by his lover)



"I know that you believe you understand what you think I said, but I am not sure you realize that what you heard is not what I meant."

THE POOR SCHOLAR'S SOLIQUY  
Stephen M. Cory, Professor of Education  
University of Chicago, Chicago, Illinois

No, I'm not very good in school. This is my second year in the seventh grade and I'm bigger and taller than the other kids. They like me all right, though, even if I don't say much in the school room, because outside I can tell them how to do a lot of things. They tag me around and that sort of makes up for what goes on in school.

I don't know why the teachers don't like me. They never say much. Seems they think you don't know anything unless you can name the book it comes out of. I've got a lot of books in my own room at home--books like Popular Science, Mechanical Encyclopedia, and the Sear's and Ward's Catalogues, but don't very often just sit down and read them through like they made us do at school. I use my books when I want to find something out, like whenever Mom buys anything second hand, I look it up in Sear's and Ward's first and tell her if she is getting stung or not. I can use the index in a hurry to find the things I want.

In School, though, we've got to learn whatever is in the books and I just can't memorize the stuff. Last year, I stayed after school every night for two weeks trying to learn the names of the Presidents. Of course, I knew some of them like Washington, Jefferson, and Lincoln, but there must have been thirty altogether, and I never did get them straight. I'm not too sorry though because the kids who learned the Presidents had to turn right around and learn the Vice-Presidents. I'm taking seventh grade over but our teacher this year isn't so interested in Presidents. She has us trying to learn the names of the great inventors. The kids seem interested.

I guess I just can't remember names in History. Anyway, this year, I've been trying to learn about trucks, because my uncle owns three and he says I can drive one when I'm sixteen. I already know the horsepower and number of forward and backward speeds of twenty-six American trucks, some of the Diesels, and I can spot each make a long way off. It's funny how the Diesel works. I started to tell my teacher last Wednesday in science class when the pump we were using to make a vacuum in a ball jar got hot, but she said she didn't see what a Diesel engine had to do with our experiment on air pressure, so I just kept still. The kids seemed interested, though. I took four of them around to my uncle's garage after school and we saw the mechanic Gus, tearing a big Diesel truck down. Boy, does he know his stuff.

I'm not very good in geography either. They call it economic geography this year. We've been studying the imports and exports of Chile this week, but I couldn't tell you what they are. Maybe the reason is I had to miss school yesterday because my uncle took me and his big trailer truck down state about two hundred miles and we bought ten tons of stock at the Chicago market

He had told me where we were going and I had to figure out the mileage. He didn't do anything but drive and turn where I told him to. Was that fun! I sat with a map in my lap and told him to turn some west or some other direction. We made seven stops and drove over five hundred miles round trip. I'm figuring now what his oil cost and also the wear and tear on the truck--he calls it depreciation--so we'll know how much he made.



I even write all of the bills and sent the letters to the farmers about what their pigs and beef cattle brought at the stockyards. I only made three mistakes in seventeen letters last time, my aunt said--all commas. She's been through high school and reads them over. I wish I could write school themes that way. The last one I had to write on was, "What a Daffodil Thinks of Spring," and I just couldn't get going.

I don't do very well in school in arithmetic either. Seems I just can't keep my mind on the problems. I had one the other day like this:

If a 57 foot telephone pole falls across a cement highway so that  $17 \frac{1}{6}$  feet extend from one side and  $17 \frac{9}{17}$  feet from the other, what would be the width of the highway?

That seemed to me like an awfully silly way to get the width of a highway. I didn't even try to answer it because it didn't say whether the pole had fallen straight across or not.

Even in shop I don't get very good marks. All of us kids made a broom holder and a book end this term and mine was sloppy. I just couldn't get interested. Mom doesn't use a broom any more with her new vacuum cleaner and all of our books are in a bookcase with glass doors in the parlor. Anyway I wanted to make an end gate for uncle's trailer but the shop teacher said that meant using metal and wood both and I'd have to learn how to work with wood first. I didn't see why so I kept still and made a tie rack at school and the tail gate after school at my uncle's garage. He said I saved him \$10.00.

Civics is hard for me, too. I've been staying after school trying to learn the "Articles of Confederation" for almost a week because the teacher said we couldn't be a good citizen unless we did. I really tried, because I do want to be a good citizen. I did hate to stay after school, though, because a bunch of us boys from the south end of town have been cleaning up the old lot across from Taylor's Machine Shop to make a playground out of it for the little kids from the Methodist Home. I made the jungle gym from old pipe and the guys made me Grand Mogul to keep the playground going. We raised enough money collecting scrap this month to build a wire fence clear around the lot.

Dad says I can quit school when I'm fifteen and I'm sort of anxious to because there are a lot of things I want to learn how to do, and as my uncle says, I'm not getting any younger.

## DISCUSSIONS

### Charity Begins At Home (1 Cor.13)

Though in the glamor of the public eye, I sway the emotions of men by my oratory, or by my silver singing, or by my skillful paying...and then go home and gripe because supper is late, or because my clothes weren't ironed to suit me, I am become as sounding brass, or a tinkling cymbal.

And though I am able to impress others with my vast knowledge of the deep things of the Word of God, and though I am able to accomplish mighty things through faith so that I become famous among men as a remover of mountains, and have not the love that sees the deep longings of the hearts around the family circle, and remove the barriers that grow up in shy and tender hearts, I am nothing at all.

And though in the glamor of public praise, I bestow all my good to feed the poor, and though I win the name and fame of a martyr by giving my body to be burned, and yet close up like a clam at home, or behave like a snapping turtle, knowing nothing of the glory of giving myself unstinted, self-denying service to those nearest and dearest, it profiteth me nothing. Love is never impatient, but kind; love knows no jealousy; love makes no parade; gives herself no airs.

Love never broods over wrongs; never exults over the mistakes of rights; is never resentful, Never imagines that others may be plotting against her.

Love never broods over wrongs; never exults over the mistakes of others; but is truly gladdened by goodness.

Love suffers silently, is always trustful, always cheerful, always patient.

Home is the acid test of the truly yielded life, for in all other phases of Christian service there is a certain amount of glamor; but in the home, one is confronted with the bare facts of life, stripped of all glamor. The home is given to help every Christian "not to think of himself more highly than he ought to think." And, it is in the home that we have the privilege of demonstrating that the Christian life is "faith which worketh by love."

Source Unknown

Northwest Leadership Laboratory

1969 CHATCOLAB

"Barometer-of Feeling" Evaluation of CHAT Activities

Check one:

This is my first lab.

I have been to at least one lab before.

Check one:

I am 20 or under.

I am over 20.

1. In the charts below place check marks to indicate as nearly as possible your reactions to the activities in which you participated.

I didn't participate			
Skip it, man!			
Improve it or dump it			
The usual run			
Good -- not tops			
Cool, man, cool!			
Discussions			
Planning			
Leadership-			
Singing			
Dancing			
Games			
Nature			
Crafts-			
chalk			
cone			
cooper			
feather			
fly tying			
fur			
leather			
plastic			
rock			
tile			
tin			
Chat news			

I didn't participate			
Skip it, man!			
Improve it or dump it			
The usual run			
Good -- not tops			
Cool, man, cool!			
Wales Symphony			
Lakeside breakfasts			
Outdoor cookery			
Evening programs			
Ceremonies			
Notebook			
"Alone" time			
Breaks			
Demonstrations			
Meal time fun			
Food			
Fish Fry			
Barbeque			
Evening jam sessions			
Rock Hunt			
Thursday hike			
Flag Ceremonies			
Evaluation			
Melody time			

"Bof" Evaluation, cont'd

2. Of all the activities you participated in,

a. Which do you rate as most helpful to you in the development of your ability as a leader?

\_\_\_\_\_

b. Which were the least helpful to you in the development of your ability as a leader?

\_\_\_\_\_

c. Which gave you the most enjoyment?

\_\_\_\_\_

d. Which gave you the least enjoyment?

\_\_\_\_\_

3. Write here any comments, criticisms or suggestions that you believe would be helpful in planning the next CHATCOLIB program.

# OUT OF DOORS



## *Begin At The Beginning*

*You will find the beginning is a very important place to start on any project. When you begin at the beginning, you can grow as you proceed and you will have laid a good foundation for future success.*

*.....Abundant Living.*



## EARTH'S BEAUTY

Lois Anne Williams

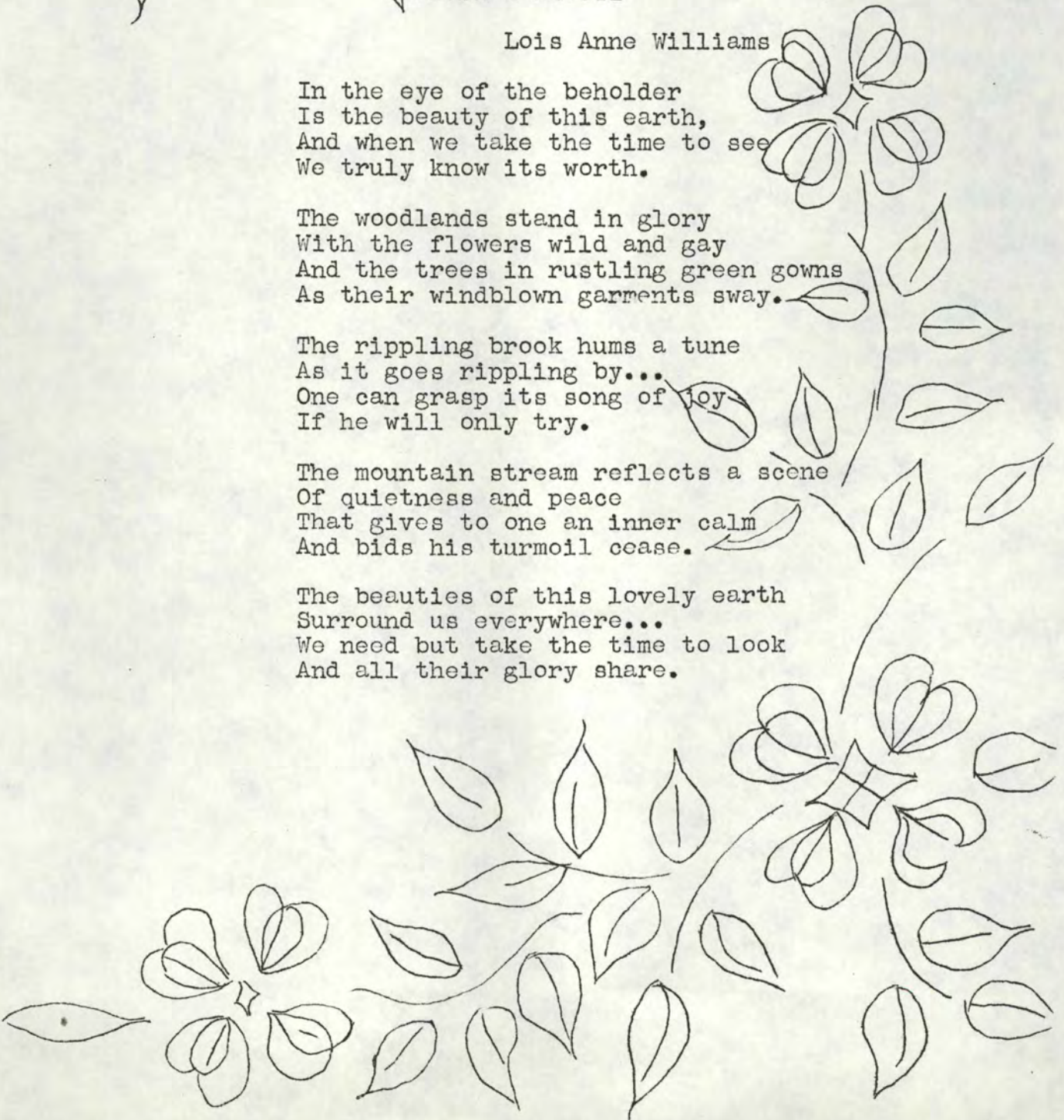
In the eye of the beholder  
Is the beauty of this earth,  
And when we take the time to see  
We truly know its worth.

The woodlands stand in glory  
With the flowers wild and gay  
And the trees in rustling green gowns  
As their windblown garments sway.

The rippling brook hums a tune  
As it goes rippling by...  
One can grasp its song of joy  
If he will only try.

The mountain stream reflects a scene  
Of quietness and peace  
That gives to one an inner calm  
And bids his turmoil cease.

The beauties of this lovely earth  
Surround us everywhere...  
We need but take the time to look  
And all their glory share.



## WINTER ON THE PLAINS

Verse by GENE LINDBERG

When winter spreads white blankets on the plains  
Each scene, however commonplace, regains  
Some of the charm it had long years ago ...  
Old scars, manmade, lie hidden under snow.

A barbed wire fence becomes a magic thing;  
A harp with diamonds glinting from each string,  
A ditch, however ugly in the raw,  
Now flows in graceful curves without a flaw.

Yet every thing of beauty man has made  
With wheel and plow and hammer, axe and spade,  
Is softened and remodeled till it gains  
The special look of winter on the plains.

### ONLY THE PEAK

Flashed like a jewel in the deepening blue,  
And from the shade beneath none dared  
to speak.

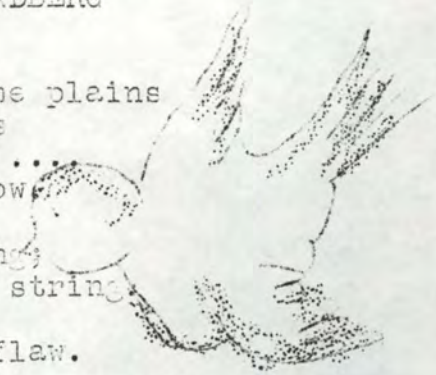
Robert Bridges

The tree that never had to fight  
For sun and sky and air and light,  
That stood out in the open plain  
And always got its share of rain,  
Never became a forest king,  
But lived and died a scrubby thing.

The man who never had to toil  
To heaven from the common soil,  
Who never had to win his share  
Of sun and sky and light and air,  
Never became a manly man,  
But lived and died as he began.

Good timber does not grow in ease,  
The stronger wind, the tougher trees;  
The farther sky, the greater length,  
The more the storm, the more the strength,  
By sun and cold, by rain and snows,  
In the tree and man, good timber grows.

-Author unknown



I never see a pansy  
With its lovely little face  
I never see a garden  
With its beauty and its grace  
But what I think of friendship  
With its power to give a lift  
And always I'm reminded  
That a friend is God's own gift.

Lord, let me learn the joy of simple deeds,  
The kind that fit into a comrade's needs;  
A handclasp that will lend encouragement,  
A smile - upon a cheering mission sent.

Let me not be too busy, nor too blind  
To see when others need me to be kind.

Romana Ross Keller

### "Only God Can Make A Tree"

Large, small, tall and straight, twisted, gnarled,  
with leaf or needle--the tree is surely one of God's  
most wonderous creations.

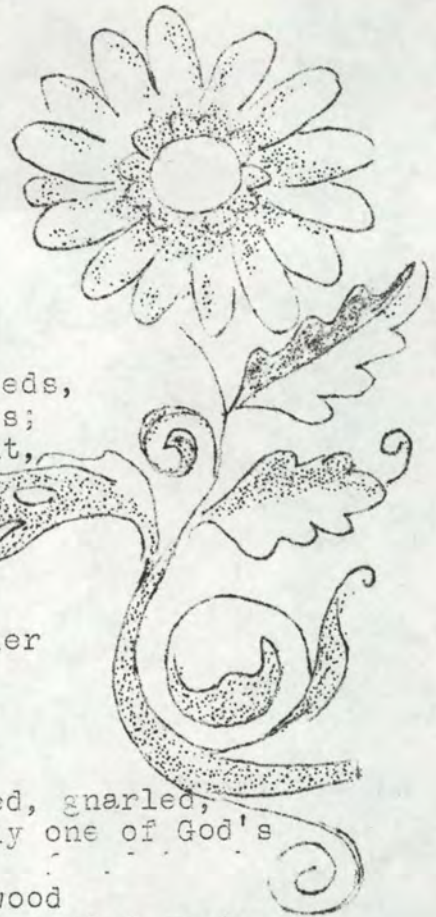
Many a tree is found in the wood  
Some for the strength of the gnarled root,  
Some for shelter against the storm  
And some to keep the hearth-stone warm;  
Some for the roof, and some for the beam,  
And some for a boat to breast the stream;  
In the wealth of the wood since the world began  
The trees have offered their gifts to man.

" The trees and the skies and the lanes and  
the brooks  
Are more full of wonders than all of the books.  
And always outdoors you can find something new  
You never are lacking for something to do.....  
So, come where the wild things are waiting  
outside  
And let your soul taste of the joys that abide."

from The Good World

The Lord must have liked us, I say, when I see  
The bloom of the rose and the green of the tree,  
The flash of the wing of a bird flitting by,  
The gold of the grain and the blue of the sky,  
The clover elow and the tall pines above--  
Oh, there's something about us the good Lord must love.

Edgar A. Guest.





## GUIDELINES FOR NATURE HIKES

Nature hikes are available in all parts of our state and tie in with many different kinds of 4-H projects and youth activities.

Any responsible person can successfully lead one. Actually, the main characteristics of a successful hike are that the youngsters enjoy the activity, learn something, and return safely.

The following ideas are presented to help adults enjoy taking young people on a walk in the out-of-doors where they can become better acquainted with the natural world around them.

### Enjoying A Hike

Children love a hike. They respond with joy to space, fellowship, and the fun of action. Satisfying their curiosity about living and non-living things around them can add subtle pleasure that is a hidden bonus. Actually, it is difficult to take a group of youngsters on a hike into the woods without it becoming a nature hike, especially if the children have time to see what they are looking at. It is important to give them time to do a bit of looking, a bit of loafing, and a bit of relaxing to feel the impact of the natural world around them.

Most youngsters enjoy your approval or recognition. Be alert to let them carry some of your equipment, help you spot certain kinds of flowers, rocks, trees or animals, and share responsibilities of keeping order on the trail. Recognizing a youngster's abilities to see and observe can give him a real boost in the spirit and fun of hiking. On the other hand, too much bossing or talking can take all the pleasure from the outing and turn it into an ordeal. Relax and enjoy the wonders of nature with your club members.

### Learning Something

Seeing is the first step in introducing and acquainting our youngsters with many of our natural resources. A leader can soon learn what the group is interested in by watching their response to birds, frogs, salamanders, trees, mosses, cliffs, insects, etc. It is ideal when the guide is knowledgeable about wildlife, plants, soils, weather, geology, area history and Indian legends, but it is not essential. A leader can successfully teach many things by merely moving along at a pace that permits the youngsters to see, hear, feel and talk about the natural world around them. Seeing and watching for things is kind of a "catching behavior". The leader can give status and importance to observations by joining with the hikers in seeing things along the trail. Remember, too, lots of information is walking along with you. Be alert to use informed youngsters. Getting them to share what they know about objects of interest creates more enthusiasm and keener observations. Their combined eyes and curiosities will notice and identify many things. This is the basis for more inquiry and detailed learning.

If possible, walk a ways before you begin stopping, looking and studying items of interest. This gives the youngsters a chance to use up some excess energy and welcome a stop. After that, make frequent short stops. Short ones can be informative and interesting.

### Helps for Learning

With youngsters it may be best that they have a few concrete objectives before they begin. People go on hikes for a variety of reasons including the sheer joy of being out-of-doors, a chance to learn, or both. It will help you as a leader to open their eyes and arouse their curiosity in advance--to give them something to look for. Furthermore, when you return from your sojourn, it is hoped that all of you will be ready to listen to resource people and check references to learn more about the living and non-living things you saw, smelled and studied in the out-of-doors. Much information is available from written materials and other people. The following are offered as resource suggestions.

1. The 4-H Natural Science Library, a list of reference is available at your County Extension office. This list points the way to information on birds, mammals, fish, insects, plants of all kinds, geology, and other general outdoor topics (through various publications).
2. The Pocket Guide for 4-H Hikes is a dandy, too, and everyone can have a copy. The vocabulary is such that you and the youngsters should become familiar with it before going on the hike. Perhaps this can be done at a regular 4-H meeting or when you are planning your hike.

This excellent little booklet can be used in a number of ways to lead youngsters into learning about the out-of-doors.

If you have an exceptional group, the ideal way to use it for maximum learning is to have the pocket guide along on hikes and check off the items as they are seen or discussed. Since most youngsters aren't inclined to do a great deal of paper work, this may be difficult for a majority of them to do. However, it is an idea worth trying.

Perhaps you would rather check off the items halfway through, or you could wait until you have almost completed the hike before distributing the guides and marking the items you have seen.

Another good way <sup>is</sup> to do this as soon as you get back to tables at camp.

However you do it, the Pocket Guide to 4-H Hikes can give more purpose to your activity. Copies are available from your County Extension office.

3. Resource People are another source of help with subject matter for hikes. You or your club members may know local people who are knowledgeable about various facets of our natural resources. Usually, such people are happy to help others learn about their favorite topic. They should not be overlooked.

### Getting Back Safely

To have a good nature hike, the guide needs to bring back everybody that he started out with. With a small group this is relatively easy, but with ten or more you need a reliable way of keeping track.

It is always a good idea to have other adults along, especially with a group of young hikers. An adult at the front of the group or line and one at the end will prevent anyone getting ahead of the group or being left behind. Others can be interspersed here and there if necessary.

The "buddy system" is one successful method of keeping track of hikers. They keep tabs on each other and being with a friend starts everyone off in a happy mood and ready to enjoy himself.

Another simple method of organizing is to have the youngsters "count off". A casual way of doing this is to first start walking down the trail or straight through the woods. It may take a hundred yards, or a quarter mile, but soon the hikers will find their friends and form a pattern of compatibility. When this happens, stop for the count and record the number for later reference and verification if needed. If the number is large, dividing the hikers into groups, with a counselor in charge of each group, will also lessen your worries as a leader.

It is good insurance to have counselors take roll call both before and after the hike. Every so often (about every mile on a long hike with 15 or more) also stop and have a "buddy check" or have the hikers "count off" with the group. This "nose count" serves two purposes: (1) If any are missing, you can start looking for them before they are really lost, and (2) You will have a better idea of where to look if it is necessary.

#### Points to Remember

1. Keep in control. This is a major challenge, but it's a must. Lead the group. To let some hikers walk ahead usually erodes discipline and control of the group.
2. Have a signalling device. An ordinary policeman's whistle can be used. Horns or gongs have also been helpful for assembling a group.
3. Have jobs ready. Some youngsters will have more curiosity than others. The ones that aren't interested can become a nuisance unless kept busy. Plan to have them carry equipment, specimens, lunches, or extra clothing. Sometimes they also make good guides at forks in trails.
4. Be prepared for collecting. Since collecting seems to be a human trait, having equipment to carry specimens is handy. A few bottles or small containers will hold insects and other living, creeping, jumping forms. A simple plant press can be made by using pieces of cardboard and newspapers held together with one inch strips of old innertube or belt. A jackknife will also be useful and a small hand lens for viewing various objects.
5. Don't "over teach". Qualified and competent people sometimes bring dark clouds over a nature hike by trying to teach too much, too long, and in too great a detail. Teaching within a youngster's scope of understanding and aptitude is the number one challenge for a resource person on a nature hike. If not met, the group can become bored, and a bored group will soon require a kind of discipline that can take the pleasure out of the hike.
6. Enjoy yourself. It's contagious!

From Andrew S. Landforce of O.S.U.  
Extension Wildlife Management  
Specialist

While you are at Lab this week, most of you will climb to the Indian Bluffs for the fun of the hike and to look down on beautiful Chatcolet Lake below you.

I've been thinking that some of you might be interested in knowing more about the unusual river which you see flowing through the lake and finally emptying in the lake below you.

This is the St. Joe River. It is the only river in the world that flows through a lake and it is also the highest navigable river. It flows at an elevation of 2,119 feet for 35 miles.

The St. Joe was called "The Gentle River" by the Indians for centuries. It was here that Indians of many tribes came to camp for peace and relaxation. Among these tribes were the Spokanes, the Coeur-d'Alenes and the Yakimas. They all lived in harmony here. The river was also used as an excellent food supply by the Indians. In the spring they came to fish and in the fall they came to hunt. There is a centuries old deer crossing in this area.

In the year 1842, two Jesuit fathers came to the area and founded "The Mission of the Sacred Heart" on the river. They took as their patron saint, Saint Joseph, and so-called the river.

Things changed greatly in the year 1900. It was then that the lumber people discovered the great forests in this area. People came by the thousands to work in the lumber mills. Their paddle-wheeled boats used this river as a freight and passenger highway. Many thousands of people in their best finery and with picnic hampers filled their boats and used this highway for their holiday excursions. It was the thing to do way back then. The holiday people got on the boats at Harrison and usually came as far as this little town of Chatcolet below you. It was these people who named the river "The shadowey St. Joe". The paddle-wheeled steamers however were very hard on the river. The captain of one boat would suddenly see another ahead and decide he would prove once and for all that he had the best boat. A race would begin and even the passengers would enter into the chore of passing cord wood to the boilers, until every ounce of steam was produced. The resulting turbulence was very hard on the banks of "The Gentle River" and the river has never recovered from the damage that was done.

The St. Joe is still a river very important to the area. It is now just called, very affectionately, "The Joe" by all the people who live near it.

Marge Bevan

PARTIAL LIST OF WILD FLOWERS OF THE AREA

Honey Suckle	Mountain Fleece
Golden buttercups	Syringa
Yellow bells and Bird bills	Spirea
Pale blue forget-me-nots	Fireweed
Blue and yellow violets	Wild Hollyhocks
Trilliums	Water Lillies
Dogs-tooth violets	Skunk Cabbage
Wild Sweet William	Indian Paintbrush
Geraniums	Goldenrod
Sweetpeas	Wild Clover
Blue bells	Choke cherry Bush
Blue daisies	Thorn berry Bush
Larkspur	Wild Pin--Cherry
Blue Camus	Elderberry
Brown Lilly	Service Berry
Wild Rose	Blue Clamatis
Lady Slippers	
Wild Strawberry	

PARTIAL LIST OF THE BIRDS OF THE AREA

Fish Duck	English Sparrow
Coot	Common blackbird
White Swan	Song Sparrow
Widgeons	Chickadee
Canada Goose	Flicker
Brent	Grosbeak
Loon	Raven
Inland Gull	Buzzard
Ruffeled Grouse	Goldfinch
Blue Grouse	Hell-diver
Prarie Chicken	Common Tern
Snipe	Wood duck
Curlew	Snowy Owl
Brown Wren	Mourning Dove
R <sup>o</sup> bin	Cedar Waxwing
Red--winged blackbird	Junkos
Bald Eagle	House Wrens
Golden Eagle	Bluebirds
Sparrow Hawk	Ruby-throated hummingbirds
Marsh Hawk	Plover
Fish Hawk	Kingfisher
Night Hawk	Chimney Swift
Crow	Pileated woodpecker
Kingbird	Blue Heron
Meadowlark	Sandhill crane
Yellow-canary	Magpie
Barn-swallow	Butcher Bird
Wood--thrush	Downy Woodpecker
Western bluejay	Sapsucker
Catbird	Nuthatch



## ROCK HUNT

On May 14, 1969, a group of Chatcolabbers took two cars and a camper and went about 60 miles to Pardue Creek to hunt gem stones - garnets. We stopped along the way and picked up a lot of pretty opals.

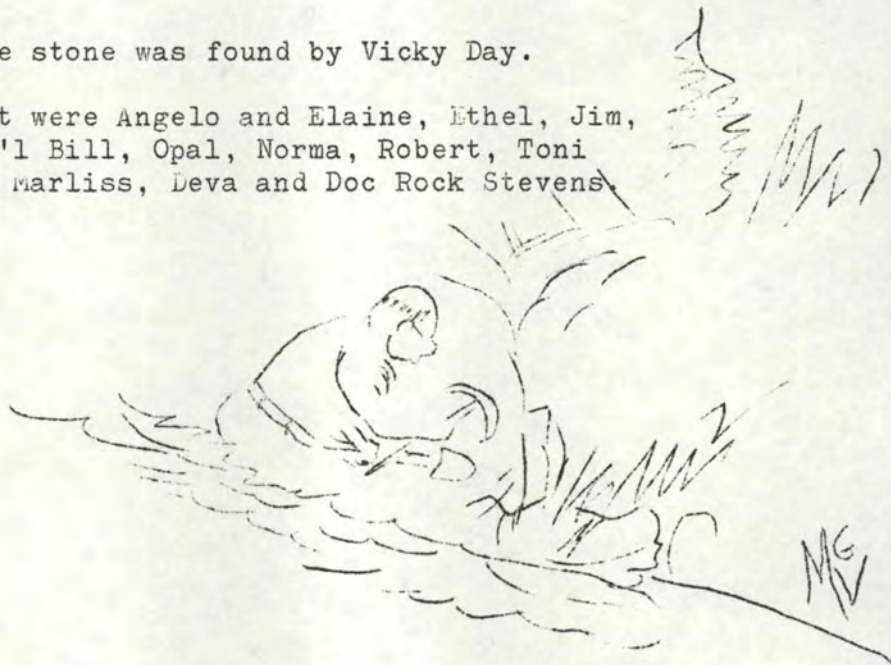
The garnets were found along the stream, mostly in the roots of dead trees. This was a successful hunt. We must have found gems to fill a gallon bucket. We found some large ones, and many small ones. When someone would find a large stone, we would hear a loud yell. Many of the hunters reported that this was the most exciting and fun day they had had in a long time.

Picks, shovels and bare hands were used as tools to dig out the stones. Then buckets of water were thrown over the area - and some of the diggers - to wash the mud down. Screens were good to shake in the creek, dump on the bank and scramble for the garnets.

Garnet hunting is a wet and tiring sport, but TRY it, it's a barrel of fun.

The largest single stone was found by Vicky Day.

Others in the hunt were Angelo and Elaine, Ethel, Jim, Genie, Joanne, Li'l Bill, Opal, Norma, Robert, Toni Marjory, Marge B. Marliss, Deva and Doc Rock Stevens.



You may take your precious garnet stones to Spokane, Washington to the House of Many Facets, E. 9304 Broadway to have them faceted. The cost will be about \$6.00 each.



#### GARNET HUNTING

Did you ever go garnet hunting  
In the merry month of May?  
And the garnets are a-plenty  
This is not work, it's play.

The garnets come a-peeping  
Thru the rocks, tree roots and muck.  
This is a muddy business,  
Your feet may get firmly stuck.

But the pleasure is out of this world,  
When you make a lucky find.  
You'll yell for all to see it, and  
Go almost out of your mind.

With the Chatcolabbers, I tried this,  
Got my money's worth, to the "N"th degree.  
Next time you go garnet hunting  
Please don't forget to call for me.



## REVERIES OF A ROCKHOUND

When I was just a little girl 'bout five years old,  
I'd pick up all the pretty rocks my hand would hold.

I'd take them to the kitchen, wash them nice and clean,  
I'd put them in a glass jar where they could be seen.

They were mostly little agates, Lake Superior by name,  
The state is Minnesota from whence they came.

That was many years ago when rockhounds were but few.  
How to cut and polish them, that I never knew.

The years flew by and so did youth, I am sad to say.  
If I knew then what I know now, I'd never thrown away.

Those pretty little agates with bands of purest white,  
On a background of reddish brown and spaced exactly right.

For now we take those pebbles and cut and shape and grind  
Those pretty little baubles into jewelry of a kind.

Yes, I've turned into a rockhound, I've joined the happy  
throng,  
My husband too is on the beam, he too is going strong.

We pick a certain day to go looking for these rocks,  
We don our jeans, and old shirt and an extra pair of socks.

We pack a lunch, load up the car with all our camping gear  
For we'll be gone perhaps a day and some times most a year

There's shovel, picks and crowbars, hammer are a must.  
We dig, no matter where we're at, in water or in dust.

We churn the water of Emerald Creek for garnets big and  
small.  
For sapphires too of many hues, We always have a ball.

No matter what the weather's like, in sunshine or in rain,  
A group of nuts will congregate and study the terrain.

Then point a finger to a spot, it may be far away,  
We wonder if we'll make it there and back inside a day.

We climb the highest mountain for a piece of agate blue,  
And walk the sandy beaches of the Pacific Ocean, too.

We dig for logs that petrified a million years ago,  
When the forests were engulfed in a giant lava flow.

We travel light when we leave home, hoping that will change  
As we load the many rocks we gathered out there on the  
range.

We meet the nicest people, each has his choicest stone,  
It may be agate nodule or a piece of Dinny bone.

There's always pleasant memories of our visits with new  
friends,  
And I hope that thee and we will be rockhounds to the end.



## CONTINUED SINGING, DANCING, GAMES AND NATURE SESSION

About twenty people joined in the session that started at the well. A little general discussion finally led to the idea that we go to the Rec. Hall and start there with some singing that could then be danced. Singing Games or Play Party Games that had a singable set of words were introduced such as Bingo and I've Been to Harlem were sung. The group then moved out into a circle and the problem of getting groups into new formation without stopping the play process was approached. It was pointed out how a group leader needed to avoid being an arbitrary general or a disciplinarian lest major role of facilitator of enjoyment and free expression be lost.

To get couples, the game of "musical knees" was introduced and played. Finding that we had more girls than boys the singing game of "I've Been to Harlem" was now danced as well as sung. In this dance the extras had a chance to steal a partner. Next the game of "Musical Madness" was introduced to illustrate the way you could break up a group into any desired size of sub-groups. By ending in threes it was now possible to do singing games or games that needed singing or music. This could solve several problems including imbalance of males and females or the uncomfortability of young boys who have to dance with just one girl. "Partner Stoop" was played to illustrate this. (it can also be played as a two-some). To illustrate the alternative to eliminating people in games like "Musical Knees" and "Partner Stoop" the imaginary passing game called "Wonder Ball" was played. If a person gets the ball at the end of the ditty he becomes a third of something the group decides upon such as "You are a third of a Big Black Bulgy Bear." Seldom does a person get to be three thirds of something and is thus out.

"The Wonder ball goes round and round  
If you catch it you are bound  
If you're caught holding it  
YOU ARE ONE!"

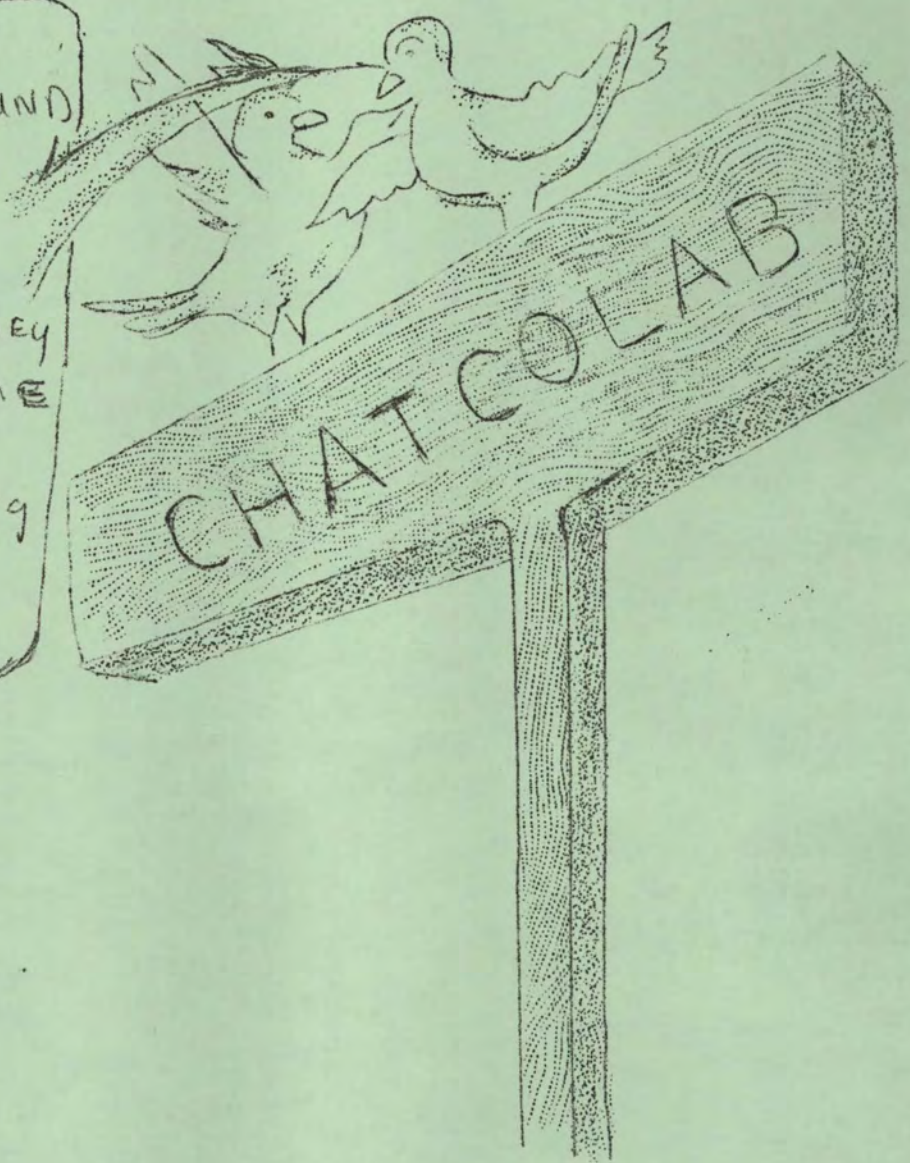
Burce Elm then showed how joy could keep the singing in the dancers experience when you moved to activities that had more of the dance steps in them. He illustrated this with such numbers as "Jolly Is the Miller" done as a threesome. He also pointed out how important it was for a leader to have a broad repertoire of such activities even though he was pretty much a dance specialist focusing on square dancing. One very crucial time for these is when you have a power failure in camp.

Diana McRae then involved the group in "Squirrels in the Tree" which is usually thought of as a little children's game but which proved to be very appropriate for this young and older adult situation. The principle that emerged at about this point was the importance of 1.) having an integrated experience of dance, music, singing, games, nature, etc., and 2) having your transitions from one activity and formation and various front leaders well planned and made through transitions that were linking rather than stopping, mood breaking and then starting again. #3) This usually requires that one of your leaders be free from being emotionally involved in leading actual activities so that he can support, guide and coordinate the program as a whole. It was stressed how leaders giving up their central leadership role to another must always know where the leader is located and what is needed for him to move along and avoid the problem of "gaposis."

Mel Carlson took charge about this time and suggested that we walk back to tea without talking. We were to take the same old path but through more fully using power of observation in both looking and listening to experience something that caused considerable response in us. The group made a circle and played the "Wonder Ball" game to find the person who would tell us about their experience. After some interesting sharing and comparing we moved into the tea line.

# DEMONSTRATIONS

LETS  
STICK AROUND  
FOR the  
ACTION,  
ALICE —  
I HEAR they  
HAVE SOME  
mighty  
INTERESTING  
IDEAS  
AROUND  
HERE!



DEMONSTRATIONS

By Margaret Evelyn Singleton

I closed the door, but they misted through  
Somehow, and swirled around  
My would-be solitude, a few  
As choice as could be found.

I gave it up and welcomed them;  
Those stubborn few who stayed  
And filled my inner room with joy  
Unknown were doors obeyed.

WISDOM is knowing what to do next;  
SKILL is knowing how to do it,  
And virtue is doing it.

David Starr Jordan

Use what talents you possess:  
the woods would be silent if  
no birds sang there except  
those that sang best.

God, let me be a giver  
and not one  
Who only takes and takes  
unceasingly;  
God let me give, so that  
not just my own,  
But other's lives as well,  
May richer be.

PIXies by Art Wohl

Admit it, YOU  
need a lot more  
outside help  
than I do.



PIXies

What good is it to be gifted  
if we don't know how to use  
what we've got?

We may be talented, but we're  
still a bunch of dummies.

ART  
Only temporarily —  
SMART

SOLID CITIZENS

Lois Stephens & Jean Baringer

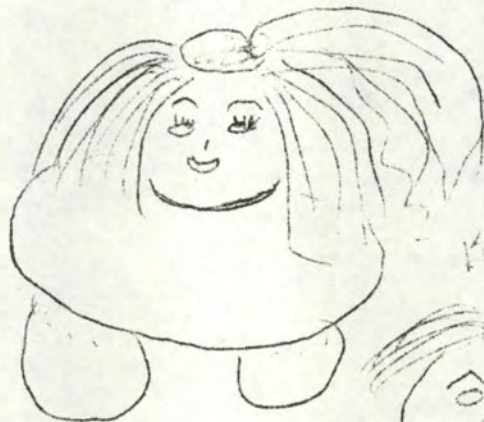
People and animals made from smooth round rocks. The best place to find these rocks is along the banks of rather rapidly running streams, or in glacial deposits.

An active imagination and a bottle of "white glue" are the only other ingredients needed. Features may be added with fine felt tip pens. Feathers, lace, rickrack, pieces of felt or sea shells can add interesting touches.

One hint - Don't go hunting rocks of a certain shape - rather, look at the rocks available and imagine them as heads, feet, bodies, etc.

At a recent Rock Show in Seattle a baseball game was depicted complete with bleachers full of spectators wearing colored felt baseball hats like the ones worn by their favorite team.

BRUCE ELM



by Janet White

Leila



DWIGHT



DON C.

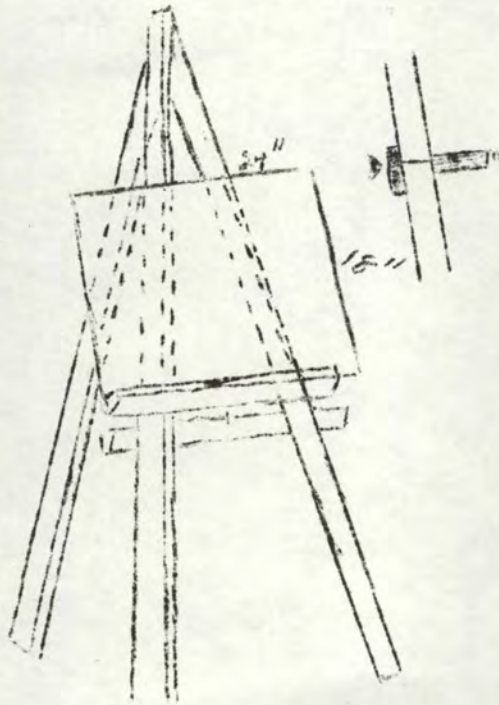
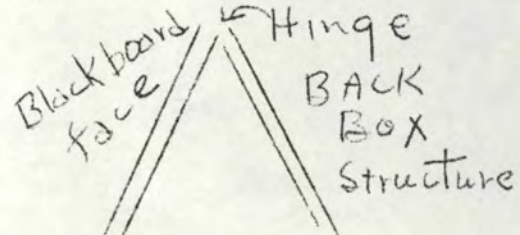
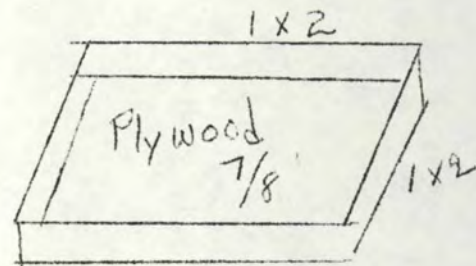
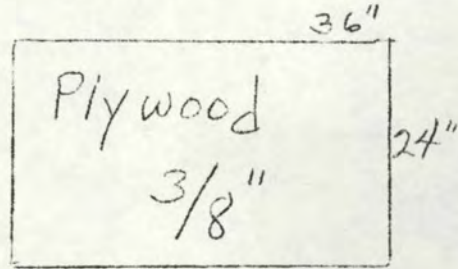
## PORTABLE EASEL AND BLACKBOARD

### Materials needed:

- 2 pieces of 3/8 plywood 24x36
- 2 pieces of 1x2 inch pine 36 inches long
- 2 pieces of 1x2 inch pine about 22 1/2 inches long.

### Directions for assembling:

1. Take one piece of 3/8 inch plywood 24x36 inches and nail to the 1/2 material to make a box-line structure.
2. Hinge the other piece of 3/8 inch plywood to one end of the box structure (on the end piece of the 1/2).
3. Put a hook and eye or other cabinet hardware on the opposite end of the hinged area to hold blackboard together in a compact unit when transporting.
4. Paint the single piece of plywood with green blackboard paint.
5. Attach a handle (cabinet hardware) to one side of the blackboard for carrying.



### EASEL

#### Materials needed:

- 3 boards 6' x 1 3/8" x 3/4"
- 1 board 2' x 3 1/2" x 3/4"
- 1 board 2' x 1 3/8" x 3/4"
- 1 bolt 3" x 3/4" with wing nut
- 1 bolt 5" x 3/4" " " "
- 4' of 3/4" chain
- 2 screw eyes
- 1 screw hook
  
- 1 sheet 3/32" plywood 18" x 24"  
(size is optional)

## SCRAP BAG FLOWERS

Form chenille stems into petal shape, then put glue on one side and press onto cloth. When dry trim around edge of chenille and assemble into flower.

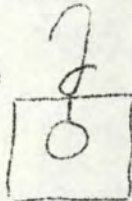


## CHRISTMAS TREE ORNAMENTS

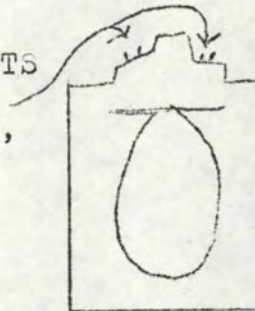
Clip little wires on bottom end of cube,

Remove plastic outside cover,  
pull out bulb.

small Christmas tree  
ornament and hanger

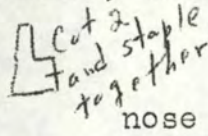
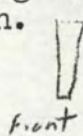



Used Flashcube




## EGG CARTON REINDEER

One egg carton with long dividers, then cut down center  
and divide each section.



2 cups from regular  
carton 

nose and neck are the long  
points, cut at edge of cup

 two cups from carton

2 eyes

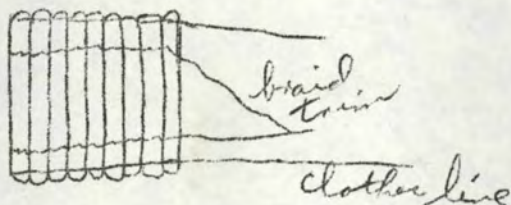
3 chenille bumps for ears & tail

2-1 1/2" chenille stems for antlers

## CHRISTMAS CARD WASTEBASKET

One ice cream carton or any solid container, old cards, plastic  
clothes line, braid and glue, small dowel or pencil.

Roll cards on dowel, starting at one corner gluing at the  
final corner, then trim ends to fit container. Glue to out-  
side of container. Cut clothes line into 2" pieces and  
insert ends in holes in top and bottom of rolled cards.  
Decorate with braid.



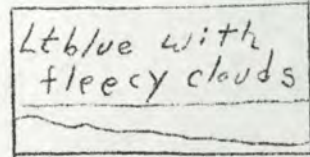
*Velma Meeks*

## CHANGING SCENES WITH CHALK

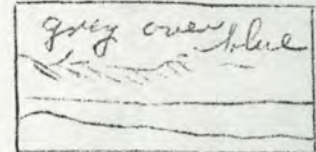
*Hazel Belmont*

Have you made expensive posters, props, or background scenes for programs or plays and then found you just had no place to store them? It can be very expensive to make posterboard backgrounds for each changing scene. Newspaper and lecture chalk can be your answer. Large scenes can be done very quickly and can be changed as the scene needs to vary. These can be sprayed with clear lacquer and then rolled carefully on cardboard tubes for storage.

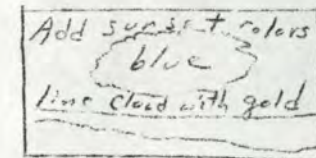
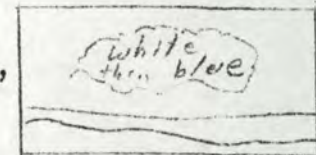
For our demonstration we used the idea of the individual who is coming to Chat for the very first time. All reports of Chat have been rosy and bright and the individual leaves home in great anticipation.



We then discussed how the clouds may roll in when it is discovered things are not as "perfect" as expected or they become lost in a maze of "what are we supposed to do"? Using the same picture we made grey clouds covering the clear blue sky and with a swoop of the chalk showed how the scene could appear to be raining.



At Chat we need not let the clouds persist. If we do, we fail to share or to gain new knowledge and abilities. We can just "punch a hole in the clouds" by making ourselves take part in all activities available. We "punched the hole" in the cloud by using white then blue and then added yellow, orange, red, violet and purple to change to beautiful sunset illustrating that the more we learn and do the brighter our sky becomes at Chat.



Some of our greatest lessons in art can come from nature walks and study of the world about us. To draw trees we need to know just what the tree is like that we plan to draw. Very small objects do not need much detail for background scenery but trees, hills, rocks, stone or rock walls, or fences in the foreground as well as clouds and mountains in the background were discussed showing the ways to make lines to give the desired effects as in the illustrations shown here.



Fir in distance  
Close fir showing bark with lighter lines of chalk.



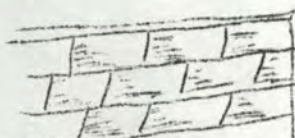
Rolling Hills



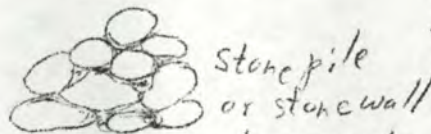
Changed to Rocky Crags



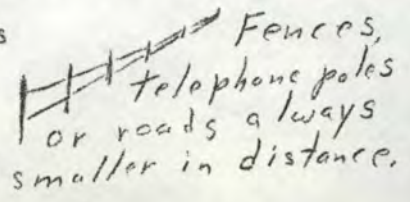
Use start of chalk lines to show crags, slide or slope of mts.



Stone wall with chalk only necessary for shadows and lines.



Stone pile or stone wall can be made quickly with circles and only the corners shaded in.



Fences, telephone poles or roads always get smaller in distance.



WISE OLE' OWL MEMO PAD

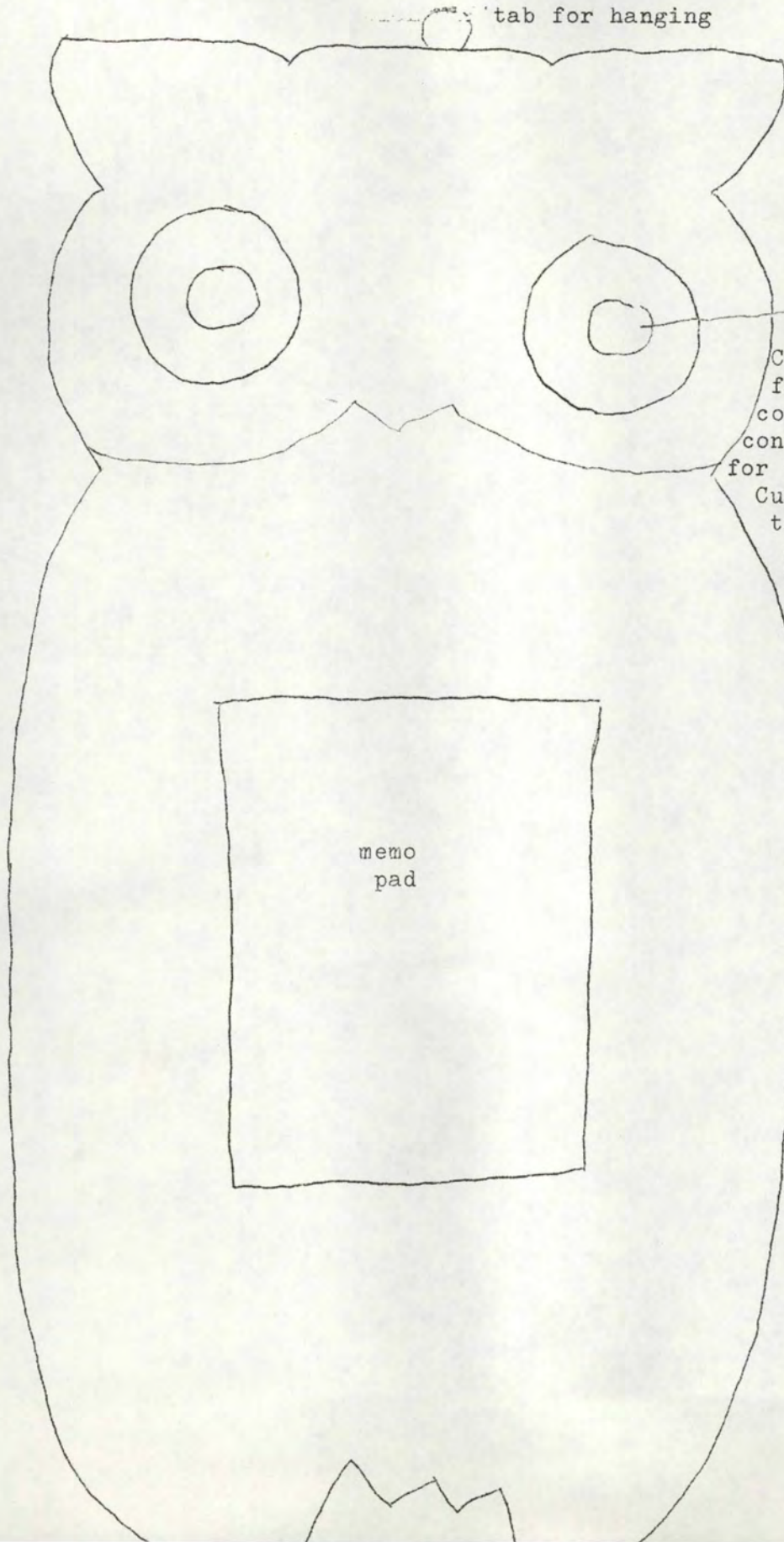
tab for hanging

movable eyes

Cut body of owl from your favorite color felt. Cut a contrasting color for the top part. Cut black circles to glue the eyes on.

Paste a memo pad on the owl's "belly" and cut a black piece of felt for bottom to paste edges so as to hold a pencil. Paste a piece of cardboard on back to make it substantial. At the top attach a holder for hanging.

memo  
pad



MOSAICS DEMONSTRATION  
NINA MEERS

For a base one should have something stiff such as paper platters, corrugated cardboard or plywood. Designs may be obtained from many sources, such as those for fur pictures, color books or transfer patterns. Simple ones are best.

If wood is used it should be sanded. Designs are applied by tracing or transfer. Background is next. Tempera or water colors are best. Glue cord tie on lines of pictures. Fill a section at a time with glue. Fill with color desired. Press in, and shake off excess.

Materials can be most any dry material on hand, such as seeds, beads, macaroni, beans, sand and etc. Different textures add interest. A border may be added if desired, using the same kinds of materials. When finished spray with lacquer or varnish.

TISSUE PAPER POPPY  
VELMA MEERS



Plain tissue paper of any color. Fold in center, then in thirds. Fold lengthwise the same way until it forms a square of five inches. Cut with pinking shears.



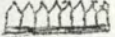
With a solution of Elmers glue, thinned half and half with water, glue two petals together with covered wire in center.



When dry crumple into ball, wire and all, open up slightly. Make center by using a center about 1/2 to 3/4 inch ball, or poppy center or six or seven stamens. Arrange petals around center and wire wrap with floral tape. Spray with a protective spray.

PLASTIC PARCHMENT FLOWER  
VELMA MEERS

- 1 package plastic parchment any color
- Hum calax
- 3 medium size wire
- 1 large stem wire

Cut parchment into seven strips with pinking shears. Fold in center, cut  to half inch of the fold. Open up and gather along uncut strip, wrap wire around and twist tight. Make three. Pull through calax, Insert stem and wrap with floral tape.

DEFINISTATIONS  
GENEVA AND ANGELO ROVETTO

FILE PLACE LOGS

Collect your old magazines and roll them up into presto-log size. Then tie them with a string.

Make a good collection. It is fun and easy.

Now get all or any of the following crystals at your hobby shop, drug store or better yet, tell your "friendly Druggist" to order it in bulk for you. (Save money this way.) One quart of each or any one.

Mix in a plastic bucket or plastic container four quarts of water with any of the following for the listed results.

Sodium Sulfate=Brown

Nitrate=Green

Potassium Permanganate=Orchid

Blue Vitrol=Bluish Green

Now place magazine in bucket standing up for forty-eight hours. If they are not completely soaked, turn them upside down after twenty-four hours. Then remove and let them dry.

Keep each magazine type to one color for later identification. Such as, all Women's Home Journal are brown, all Saturday Evening Post are greenish blue, and etc.



## SIMPLICITY

I find a beauty  
in simple things,  
A hill that echoes,  
a shell that sings,  
The morning rays  
against the sky,  
The evening shadows,  
a butterfly.

I love the meadows,  
clover sweet,  
The farmer's field  
of green gold wheat,  
The cadence of a bird  
in flight,  
The moon beside a cloud  
at night.....  
But most of all,  
a yellow rose,  
A melody.....  
and book of prose.

Maude G. Booth

## CRAFTS

A path may lead to anywhere---  
The end may hold success;  
But always shall reward be gained  
By effort, more or less

--J.M.B

C  
R  
A  
F  
T  
S

## Learning Can Be A Sometimes Thing

We can learn or not, as along we wing.  
In life's great race to get ahead,  
We have to be clothed and need to be fed.  
Money is managed or not as we choose.  
Houses are fixed to live in and use.  
But how we decide what it is we will get  
Is all tied up in how we will let  
Our minds open up to absorb an idea  
And prick up our ears to listen and hear.  
If we think we know best to go on as we are  
We might advance, still we might not go far.  
No one demands we be eager to learn  
But opportunity is there at every turn  
For training is open to all club members  
To fan every spark and many members  
That may be sleeping in heart, soul and mind  
If we look down the road, we can see, or find  
A new way to sew, plan a budget or meal  
That promotes for the family a better weal.

## IF YOU WANT TO REACH A GOAL

It takes a little courage and a little self-control  
And some grim determination if you want to reach a goal;  
It takes a deal of striving and a firm and stern set chin,  
No matter what the battle, if you're really out to win.  
There is a rule of life to guide you as you seek prosperity  
Never put your wishbone where your backbone ought to be!

## PLASTIC CLAY

I took a piece of plastic clay  
And idly fashioned it one day,  
And as my fingers pressed it still,  
It bent and yielded to my will.

I came again when days were past,  
The bit of clay was hard at last.  
The form I gave it still it bore,  
But I could change that form no more.

I took a piece of living clay  
And gently formed it day by day,  
And molded it with power and art --  
A young child's soft and yielding heart.

I came again when years were gone,  
He was a man I looked upon.  
The imprint still he bore,  
But I could change him then no more.

(unknown)

# ROCK POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape, or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color, and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are polished, or cut, by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 to 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock polishing is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by tacking a piece of an old felt hat brim to a board, soaking it with water and tin oxide powder and bringing out the final polish by rubbing against the felt impregnated with wet tin oxide.

Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people--grinding the disinteresting and unpleasant characteristics away, then by finer and finer trining bringing out the final gem quality that we see in all mature individuals.

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished, and be of pleasing quality of color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

# GEMS

Doc Rock Stephens

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A few years ago at Chat, Doc Rock invited anyone who was interested to go with him on a rock hunt. Since then he has had happy groups of Labbers getting thoroughly drenched by rain, slogging through snow banks, wading through mud, etcetera. But always the group has had the time of their lives and have gotten back to camp with their precious prizes of Idaho Star Garnets.

The Chat group has generally gone garnet digging in the Emerald Creek area which is 5 miles south-east of Fernwood, Idaho. They have dug in the stream beds of each of the four gulches which meet the main stream of Emerald Creek. These are Pee Wee, No-Name, Garnet Gulch and Trail 381. The interesting part of this situation is that even though the gulches are very close together a quite different kind of garnet is found in each one.

People think of garnets as always being a red color. However, they are found in every color imaginable except blue in various parts of the world. The garnets in the area to which Doc takes us vary in color from red to the purple shades. The red garnet is called the Pyrope garnet and its color is due to the magnesium found in it. A good red one is classified as a precious gem. The dark garnets color is due to the presence of iron.

The unusual and exciting part of finding garnets in this area is that a good number of them show asterism. So far as we know at the present time, star garnets are not found in any other place in the world. Our garnets are pre-Cambrian in age. These stones have probably been under great pressure for a long time.

The crystal structure of the garnet is dodecahedral which means that it grows with 12 faces. A few stones will have beveled edges and this will count 24 faces. This crystal is called a trapezohedron. The garnet is one of the harder stones to work on. Its hardness is an asset in that it will not scratch readily. Its hardness varies between  $6\frac{1}{2}$  and  $7\frac{1}{2}$  on the Moh scale. This means that ordinary steel will not scratch it, but

hardened steel possibly can.

Star stones of any type are cut in a "cab" form (cabachon). This means a rounded top. Generally a garnet is cut so that the inside of the crystal becomes the top of the finished stone. The reason of this is that the silk or chatoyancy is generally found in the center of the stone. Chatoyancy in all star stones is due to hollow needle-like inclusions which are parallel to each other and it is this which creates the star effect. Care must be taken in grinding and shaping the stone so as not to cut away much of the silk because in so doing a poorer star will result.

But perhaps you have found a very clear stone. One like this had best be faceted to bring out its full potential beauty. Faceting must be done by someone who has the know how and equipment to do this. The refractive index of the garnet is not high and so it is generally more satisfactory to have a stone cut in a small size. The Bohemian garnets which have been expensive and world famous for so many years have always been cut very small and then mounted close together. This gives the light a chance to shine through and show off the lovely red color.

If you can see a dodecahedral face on your stone dop the flat face to the dop stick and you will generally find that the star will then appear uppermost on the stone. As you grind away the stone you will be changing the contour of the stone and the star will keep shifting slightly with the change. The star must be kept uppermost so you will have to keep checking on its position under a strong light. To proceed with a stone that you expect will show a good star you will need to partly finish a small portion of the stone by grinding and sanding. When you think you might have gotten to the point of seeing a star, put some light oil on the stone and hold it under a strong light.

In working a garnet by hand one doesn't have the problem of keeping the stone cool. However, if you have access to an electric grinding wheel you must use extreme care that the stone does not heat up through friction. Just an instant of too much heat will cause the stone to fracture or to craze under the surface. This can be avoided by using cool water on the grinding wheel.

Marge Bevan

*Dear God, I have so much that's good,  
May I be quick to share,  
To reach a friendly hand to those  
Who need someone to care.*

*All that I have has come from Thee;  
I know it's not my own;  
Please give me grace wisely to use  
These gifts I have on loan.*

(Anna Gasser)





# ROCK POLISHING

Don't let anyone say "You Can't Take It With You", for this Lapidary hobby is one that you can. Everything you need for grinding and polishing a rock can be carried in your pocket with lots of room to spare. You won't need a jingle of coins in your pocket to carry on in this hobby either. Much of what you need for grinding and polishing rocks can be acquired at no expense. A look in the Lapidary catalogues can scare you spitless at the expensive grinding wheels, etcetera. But remember, this hobby of rock working is a new one to we amateurs which has become popular in the past twenty-five years. Those in a hurry have brought about a demand for power equipment. We who like to work with our hands know that the perfectly exquisite rock work which we see in art museums all over the world was done by hand with equipment of the most primitive nature.

Now first of all we need a stick: a dop stick, to secure the stone we have decided to work on. This can be a short length of dowel, a short piece of a round pencil, a nail, or what have you. It needs to be round to rotate easily. Then dopping wax, sealing wax with shellac added to it, is needed. But sealing wax is perfectly all right to use, and you can get a large stick of this in a stationary store for fifty cents a stick. This will last a long time. The wax is melted over heat of some sort, perhaps a cigarette lighter, a candle, or a simple alcohol lamp.

Heat your wax. Watch out here. There is a fine point at which the wax is soft. It will go from soft to dripping quickly. Mold a nice gob of wax on the end of your stick. Then heat your stone (carefully - and above the flame as some stones will fracture or shatter from too much heat), reheat the wax and then join the wax and the stone. Make a good base of wax under the stone. Then reheat quickly to make a good bond. Set aside to cool. Don't hurry the cooling or your stone will break off the dopstick and you'll just lose time putting it back on.

Now the fun really begins. With a carborundum stone (you know, a piece of a grindstone) just start grinding away to shape that stone the way you want it. A grit stone will grind faster than a fine grit. You can use your grindstone dry, with oil or with water. Water seems to work best of all but in some circumstances its messiness makes its use quite prohibitive.

When your stone has reached the shape you want from grinding, the next step is sanding. But right now you must wash the stone, wash your hands and be sure you have gotten rid of all the grit under your fingernails. The objective in sanding is to reduce the size of the scratches. The scratches will be coarse and deep from an 80 grit carborundum stone. So proceed to erase them with about 120 to 200 grit sanding cloth. This sanding cloth can be purchased at a hardware store, auto supply store, etc. The "Wet or Dry" will cost a few cents more a sheet but it's worth the little extra cost as it can be washed in water to remove the dirt and so will be usable longer. When

you are sure the first scratches are gone and just those of the sanding cloth remain, again wash rock, hands, and fingernails and proceed with a finer sanding cloth. This time 300 to 400 grit, after washing up again. The size grit you use will depend on what you are able to buy in your store. Next you will go to 500 or 600 grit, after washing up again. The washing up is very important. One grain of grit can do an awful lot of scratching and you'll just have to go back and repeat the process you have just completed.

By now the colors and the patterns, if any on your rock will be coming through. So now you can start with the best part of all-- the polishing. The polishing powders we use are very very fine grit. They are almost entirely oxides of metal. The common and inexpensive ones are Tin Oxide and Cerium Oxide. You probably have some Tripoli in your workshop around home. This is an ancient and time honored polishing agent of metals and rocks. Each Lapidary seems to have strong opinions of what polishing agent is best to use on each kind of rock. Work this out to your own satisfaction. Also decide what you will use as a buffer for your polishing powder. This buffer could be felt (firm as from a man's hat), leather (from shoes, gloves, handbags), pella (the plastic fabric home sewers use for stiffening), or even a piece of wood. Beech wood has been much used in the past. Moisten the powder slightly on the buffer you have chosen and proceed with your polishing. Work hard and when you are able to SEE into the stone you will have achieved the perfection towards which you have been working.

"And this our life exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in everything."

*Marge Bevan*

DIAMONDS

by VIRGINIA CALL

*Diamonds are only chunks of coal  
That stuck to their jobs, you see.  
If they'd petered out, like most of us do,  
Where would the diamonds be?  
It isn't the fact of making a start,  
It's the sticking that counts, I'd say.  
It's the fellows that know not the meaning  
of fail,  
But hammer and hammer away.  
Whenever you think that you've come to the  
end,  
And you're beaten as bad as can be,  
Remember that diamonds are chunks of coal  
That stuck to their jobs, you see.*

## POLISHING HINGS

When polishing agate that tends to undercut, spray with two good heavy coats of clear plastic and let set for two days then proceed with regular sanding and polishing. This will tend to fill the porousness or undercutting.

Some of the hard-to-polish materials, such as Jade, Tiger Eye, Rhodochrosite, Rhodonite and others, for best results should be sanded wet. I have also found that if you get a shine from the sanding cloth that is about the best that you will end up with. So try to get a fine satin finish before going to the leather buff. To maintain the dull finish use only new or nearly new sanding cloth all the way down to number 600, not letting the cloth run dry at any time. Spend lots of time on the fine cloth, then when you go to the leather buff with tin oxide and the shine will come up quickly

### NOT SATISFIED WITH DOP WAX?

Next time try applying Elmer's glue on clean end of a dop stick, holding the cab on with a rubber band. Let set for an hour or so and then go ahead with the forming and polishing. When cab is finished, soak in warm water until cab drops off.

Instead of building a putty dam around the place where a hole is to be drilled in a cab or other stone, I use a small piece of rubber hose the end of which has been touched with Peel-em-off cement. This is much quicker and easier than building a dam each time.

Hints from ALL ROCKHOUNDS POW WOW CLUB OF AMERICA, Inc.

### Twelve Things to REMEMBER by Marshall Field

1. The value of time.
2. The success of perseverance.
3. The pleasure of working.
4. The dignity of simplicity.
5. The worth of character.
6. The influence of example.
7. The power of kindness.
8. The obligation of duty.
9. The wisdom of economy.
10. The virtue of patience.
11. The improvement of talent.
12. The joy of originating.



WHAT DO YOU SEE WHEN YOU LOOK?

Can you look in a puddle of mud and see  
Reflected, a clear blue sky?  
Can you look at your troubles and see in them good  
That shall come to you by and by?

Can you look thru' the black-shrouded night and see  
Illumined, a starlit sky?  
Can you take what life gives and come back for more?  
Can you "take-it" and not question why?

Can you look thru' the tempest of strife and see  
The smile of the Master there  
Can you see mirrored back some rich promise of grace,  
Assuring of heavenly care?

Or is trouble just trouble and mud just mud,  
Depriving your soul of its sight?  
If you'll look for some good in the worst that may come,  
Your gloom will give place to the light!

(from "Memory Bells" by R.W. Jackson, Th.B

from the book "All About the Months."  
by Maymie R. Krythe.

JANUARY BIRTHSTONE: The GARNET

The garnet is hard, durable, and translucent; therefore it makes a beautiful gem stone. However, some are too soft for ring settings, while others are hard enough for use as abrasives.

The Latin word for garnet means "seed-like," for the garnet crystals, embedded in the matrix, resemble pomegranate seeds. Also, red, the most common color of garnets, looked like the thick juice of this fruit.

The gem has been known from time immemorial, and was used, not only for ornamentation, but for smelting ores and polishing various surfaces. The garnet is considered a semi-precious stone. Since it has been found practically in all parts of the world, in different kinds of rocks, and in great abundance, this stone has not been highly prized for jewelry, and because it is one of the cheapest of gems, its extraction has not been too profitable.

## Garnets (from "All About the Months")

People usually think of the garnet only as a stone of dark red shade. But its color varies with its composition; besides ruby-red, other hues are yellow, brownish-green, yellow-green, green, purple, and even black. The garnet of greatest value to the jewelry trade is the deep-red variety, the "pyrope," from a Greek word denoting "fire-like."

Garnets differ, too, in size, varying from small ones to exceptionally large specimens. For example, in the Imperial Treasury in Vienna, there was one the size of a pigeon's egg. Kaiser Rudolf II owned one valued at 7,000 pounds, (about \$20,00 American money.) The King of Saxony had such a gem, weighing 468½ carats, set in the Order of the Golden Fleece. . . And in 1885 a garnet, weighing 91 was found just off Broadway, in N.Y. by some workmen during an excavating job.

Some garnets are quite brittle and are not easily engraved, and it is remarkable that ancient engravers were able to carve them so skillfully and artistically. It is said to be possible to identify the likenesses of Plato and Socrates from a garnet that has on it the carved heads on one stone....(Marlborough Collection.)

In using garnets for jewelry, various superstitions have been built up around them. People born in January were supposed to have worn these gems as protection against sickness. This belief is said to have started in Poland, and from there spread to other places on the continent and then abroad.

It was thought, also, that a garnet could protect its owner from accidents when traveling; that it had certain qualities connected with blood, and could impart to those whose birthdays were during January such magical characteristics as "constancy", "true fellowship," and "fidelity." In addition, anyone who wore a garnet with a lion engraved upon it would be blessed with health and honor. Sometimes these stones were crushed and used in poultices to stimulate the heart!

According to an ancient legend in the Talmud, the only light NOAH had in the Ark came from an enormous red garnet. Pliny, the well-known Latin writer, stated that large garnets...were sometimes hollowed out and used as drinking vessels. In 1791, the French crown jewels collection contained eight cups, each made from a large, single garnet.

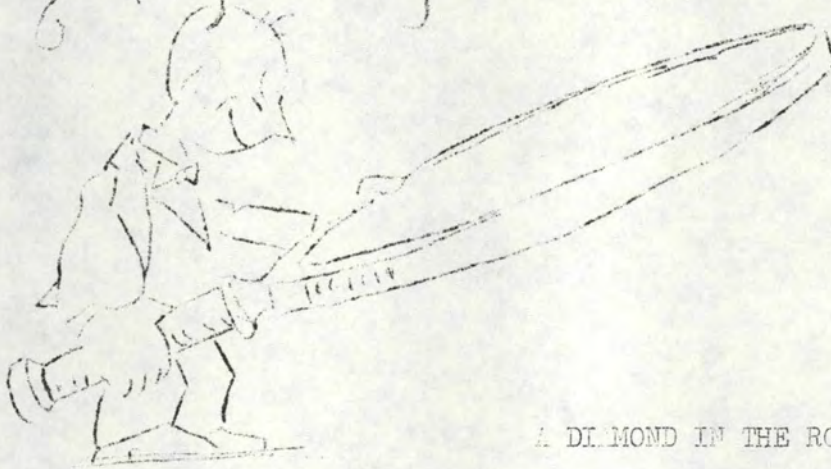
In primitive days, some Asiatic peoples used these stones as bullets, for they believed the glowing shades of the gems made them more deadly. The Persians considered garnets as royal stones, and often engraved the likeness of their monarch on them.

While garnets are found in varied parts of the globe, certain places have a majority of them...South Africa, for instance. In 1870 a Dutch overseer..suspected the presence of diamonds also, for the two are often found close together...and it was so. India and Burma are other places. A cinnamon-colored garnet has been found in Ceylon; this same type has been discovered in the Lava of Mt. Vesuvius. Handsome olive-green gems have been found in Russia, with an unusual transparency. They look well in pendants and necklaces, but are not hard enough for finger rings. The garnet industry was carried on at Teplitz, Czechoslovakia, for centuries, and as many as 10,000 persons were engaged in cutting and setting the gems. However, in the later part of the 18th century, they were mounted in what many people considered unattractive and inartistic pins and brooches with the result that industry and stones lost popularity. Traders and tourists buy these gems set by the Navajo Indians in Arizona and N.M., (light violet-colored or pale red.) Although garnets are fashioned for ornamental purposes, much of them are used other ways--- especially as jewels in watches, and for bearings in scientific

instruments, also abrasives needed in the Shoe industry, plate, glass wood, and leather. Garnet paper, considered superior to regular sand paper, is an important commercial product.

If the garnet is your birthstone, remember, it is of value not only for its ornamental qualities, but also for its utility.

## Any Way You Look At It



### A DIAMOND IN THE ROUGH

C.D. Meigs.

A diamond in the rough  
Is a diamond, sure enough  
For before it ever sparkles  
It has the diamond stuff.

Of course someone must find it,  
Or it never would be found.  
And then someone must grind it,  
Or it never would be ground.

But when it's found, and when it's ground,  
And when it's burnished bright,  
That diamond's everlastingly  
Just sending out its light.

Oh parent; teacher in club or Sunday School  
Don't say, "I've done enough;"  
That worst boy in your class may be  
A diamond in the rough.

## COPPER ENAMELING

Leila Steckelber

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient toms 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. (000)
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 Prep-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, starting around the outside edge or the powdered glass will pile up too thick in the center. Place on a trivet and place in a kiln which has been preheated to 1450 or 1500. When melted and glossy, but not quite smooth (similar to orange peel), 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. In this is not done between each firing, pieces will pop off and come down on top of your work (marking 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 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 piece, and sieve an a second coat of enamel, except that all coats after the first should be fired until JUST glossy and smoth instead of like orange peel. DO NOT FIRE YET: instead, choose one of the decoating ideas described below:

### DECORATING IDEAS:

#### LUMP AND THREAD ENAMEL

Place a few small lumps and/ or threads on this unfired coat of enamel-- put them in a kiln and fire until (cont.)

## 2. Copper Enameling

(Cont.) 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. Rooster, fish and bold geometric designs 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 through 7. Stir well and brush an 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 on top of 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 brush away a bit of enamel before firing-- or 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.



# COPPER WIRE BRACELET OR NECKLACE

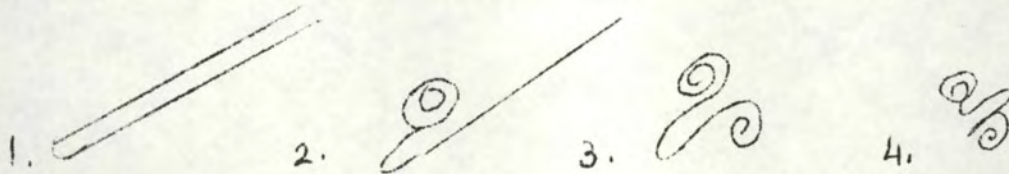
Leila Steckelberg

## MATERIALS AND EQUIPMENT

1. No. 18 or 20 copper wire, preferably lacquered.
2. Pointed nose pliers.
3. Pliers or scissors for cutting wire.

Wire is cut 7" lengths. Twenty to twenty-four links are required for a bracelet.

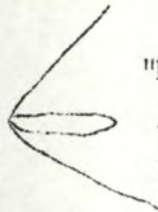
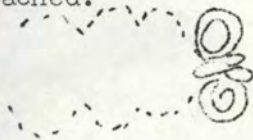
Diagrammatically they are constructed as follows:



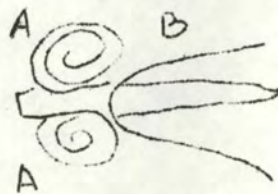
## SUGGESTIONS:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils-- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers rather than turning the pliers.

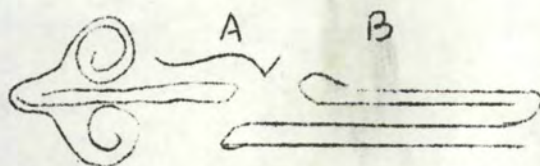
After the bracelet has been assembled, the "hook" links is attached.



"hook" links B must be attached to bracelet A before further bending can be done.



Ends are coiled inward to conform with bracelet coils.



Hook is then bent upward to prevent irritation of wrist.

These bracelets, necklaces, and matching earrings are sometimes called Egyptian because a similar kind of jewelry was made of wire in Egypt about 2,000 B.C. each bracelet or necklace (cont.)

## 2. Coiled-Wire Jewelry (cont.)

consists of a series of sections equal to the desired length of the finished piece. Each section is formed as follows:

Bend a loop in the center of each piece of wire with the long nosed pliers and then make the concentric circles in each end of each piece, winding to the outside. It is a good idea to make a full-sized drawing of one section to serve as a guide since each section must be identical.

When all the sections are made, place each one on top of several layers of newspaper and pound it with a small wooden mallet or the heel of a shoe, (Do not use a metal hammer, since it will mark the wire,) to flatten and stiffen it if desired.

Using the pliers, bend down the loop of each section until it forms a right angle, move about 1/8" and make another right angle and then push the loop down toward the coils with your fingers. The sections are then linked together by inserting the loop of one section down through the loop of another section. Pinch the loop of the section you have added until it is flat against the first section.

When you have joined enough sections to make the piece the desired length, add a hook to one end and a jump ring to the opposite end. The hook is best made by a coiled section similar to the other sections, but with a much longer length of wire between the two coils to form the hook.



8 Earring

## SPIRAL COIL JEWELRY

This is one of the easiest kinds of coiled-wire jewelry to make. Use 16 or 18 gauge copper wire.

The wire is wound around a pencil, coils close together. When most of the pencil is covered, remove the coiled wire and cut it into short sections. Each section contains four complete rounds or circles of the wire. To cut the wire easily, bend each section away from the rest of the coil.

For a bracelet, about 22 sections will be needed. When these have all been coiled and cut, they are joined together by the end of one section being passed down through the center of another section and then wound through the other one by turning it around and around. When the bracelet is long enough, make a jump ring of 14 gauge wire and insert it through one of the end sections.

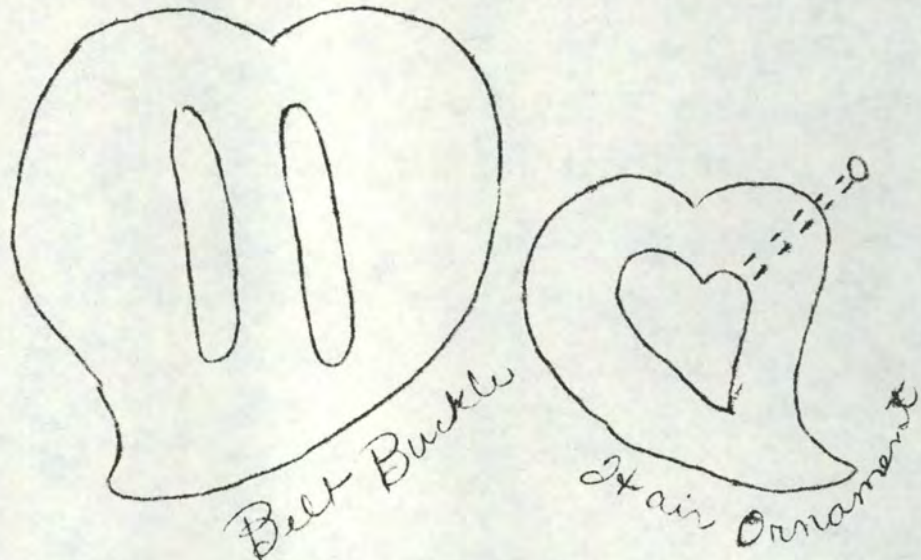
A necklace is made in exactly the same way, but is much longer. Earrings are made by cementing one or more four-circle sections to earring backs.



Beautiful jewelry, buttons, etc. may be made from coconut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be. Drill holes in the button before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Half shells may be used for hanging baskets and string holders.

Use hair ornaments for patterns for buttons and buckles that match.



## COCONUT SHELL ORNAMENTS

(a recipe from the 1962 notebook, demonstrated by Alura Dodd.)  
COCONUT CANDY

Slice thinly, meat from one coconut. Then make a syrup of 2 cups sugar and 1 cup water, stir until dissolved and boil until it spins a thread. Add sliced coconut and stir, let boil, stirring occasionally until the moisture is used up and sugar has started to crystalize. Spread out on a cookie sheet.

\*\*\*\*\*

A lot of people are like wheelbarrows--  
not good unless pushed.  
Some are like canoes--  
they need to be paddled.  
Some are like kites--  
if you don't keep a string on them they'll fly away.  
Some are like a good watch--  
open face, pure gold, quietly busy and full of good works.

Owl  
or

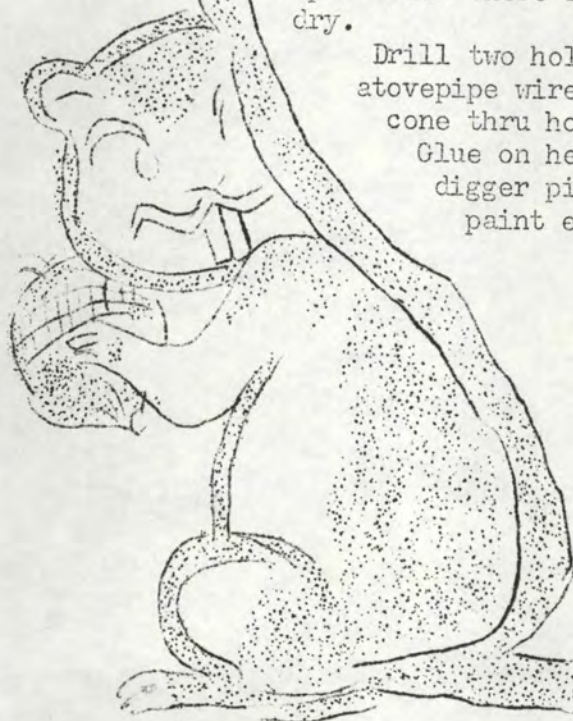
PINECONE SQUIRREL

MATERIALS:

- 1 Bull pinecone with stem
- 1 bigger bull pine
- 2 acorn cups
- 2 digger pine petals
- 2 large petals for ears
- stove pipe wire
- Duco cement

First select cones for head with stem end - shape beak from stem end, take Jackknife and dig holes big enough to set in acorn cups. Glue these in with Duco cement and let dry.

Drill two holes in core of body cone. Cut stovepipe wire long enough to go around head cone thru holes in body and into driftwood stand. Glue on head 2 large petals and glue two digger pine petals for toes. Let glue dry - paint eyes brown and yellow. Spray varnish.



PLAQUES

MATERIALS

- Large reed mat
- Round reed mat or plywood
- Arrange dry weeds or leaves, cones - cut some small cones, mosses, green cedar with cones. Fasten on with fine wire and Duco cement.
- Spray varnish.
- (Can use plastic flowers for arrangement also.)

## CANDLE HOLDER WITH SALT DOUGH

### MATERIALS

Cardboard cut size and shape desired  
Elmers glue  
and Cone Petals  
and all sizes of cones, nuts, pods and lichen, salt dough

1 cup flour,  $\frac{1}{2}$  cup salt, (sack) 2 tablespoons instant coffee,  
 $\frac{1}{2}$  cup water. Work in hands.

Cut cardboard size desired, add  $\frac{1}{2}$  inch of salt dough. Start by using single petals, dip each petal in Elmers glue and go all around outside edge, then add bottle cap size to fit candle and dip in glue and insert in center of candle holder.

Then add the larger cones, nuts and pod lichen - each dipped in glue. Arrange where wanted, fill in with small cones till completely covered. Let dough harden and spray varnish.

- - - - -

To make Pine Cones that glow in color when burned - - - - -

Have cones warm. (room temperature). Warm overnight to open.

Red flames - use strontium nitrate  
Blue - barium  
Green - copper chloride  
Orange - calcium  
Bluish - copper sulphate  
Violet - lithium chloride (Most expensive)

1. Dissolve 1# chemical in 1 gallon water in wooden or earthen container. Fill a cheesecloth bag with cones, dip bag up and down 1 minute or less. Remove and spread on newspaper to dry overnight

or

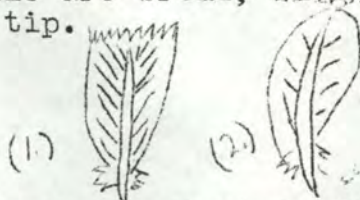
2. Dip cones into solution of 1 gallon hot water in which 1 tablespoon solid glue has been dissolved. Skim them out and while they are still moist and hot sprinkle them freely with the powdered chemical.

Or

3. Sparingly pour melted paraffin over the cones which have been spread out on paper. While wax is soft sprinkle it with different powders. (I Have to really work fast with this method.)
4. Keep color producing chemicals by fireplace in a jar with wooden spoon. Sprinkle by spoonsful over blazing logs.

Feather Pins - first let's identify the types of feathers used.

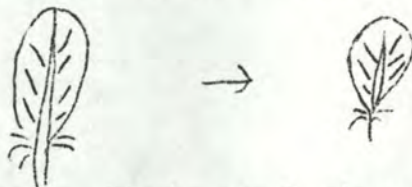
- (1) Flats are small breast feathers with squared off ends.
- (2) Cosse of Cowville are broad, slightly curved feathers with a rounded tip.



These feathers can be purchased at Craft and Variety stores dyed in brilliant hues. However, for a more natural effect, the feathers of dove, duck, pheasant, chicken and turkey are the best. Many of these, especially dove, duck and pheasant can be obtained during hunting season. The natural markings combine to produce beautiful patterns.

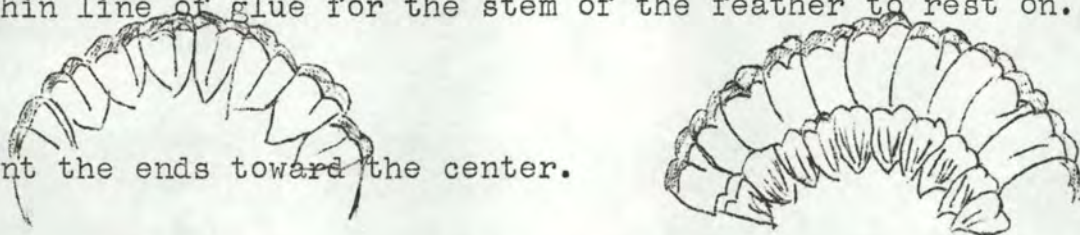
Backing is made of thin tag board, two inches in diameter, and usually colored so that it will not show through the feathers. The back side is covered with felt.

The feathers must be sorted so that the same markings and colors are together. Whole skins are best. Because of the natural curve, the bottom must be cut. This also gets rid of unnecessary fluff.



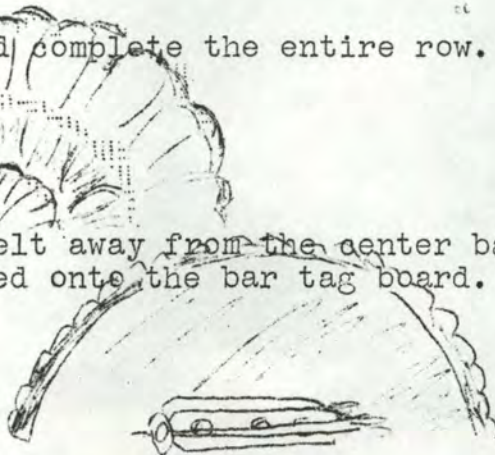
Elmer's white glue = all is used since it dries clear. The outside row is done first. Outside over-lapping of  $\frac{1}{2}$ " is all right, but not anymore. It frays and crumples, because of rubbing. The middle row comes next, over-lapping the bottom of the outside row. Finally, tiny tip ends form the center. Run a thin line of glue for the stem of the feather to rest on.

Point the ends toward the center.



Remember to start at one end and complete the entire row. This is because of over-lapping.

Cut a little strip of the felt away from the center back, so that the pin back can be glued onto the bar tag board.



Once upon a time there lived a Prince who cared nothing for the responsibilities of state soon to descend upon him--- his only interest was in catching a fish upon a fly of special construction for which the material was difficult to come by. He was the despair of his father, the king, who was in poor health and failing fast.

However, he was far more observing and erudite than most suspected. Although his conversation almost entirely consisted of queries as to where he might secure a certain shade of pale blue dun hackles to keep his supply of flies up to standard and to supply a few of his friends. This became a national joke as well as a subject of deep concern. What was to become of the nation when it had to depend upon one who could, or would, only think in terms of highly specialized fishing?

It so happened that he had a couple of cousins who did not care about fishing, or much of anything else, with the exception that if the Prince was out of the way one of them would inherit the throne.

Of course they were very discreet about their ambitions and concealed them quite well. It also happened that an all powerful witch lived down by the Prince's favorite trout stream. She hated almost everyone, but one particular charming young lady above all others. She let it be known that any young swain who kept company with this young lady would come to disastrous end forthwith.

Finally the sad day came when the good king went to his reward. (dum, dum, de dum, dum, de dum, de dum, du dum.)

There was much grief and great trepidation as to the probable future of the nation, when it must be guided by a profligate who had not a care for anything but fishing, and who quite likely would have some difficulties with his envious cousins. And the prince took advantage of the disturbed state of the national thinking to go fishing.

(continued)



CHARLIE S.

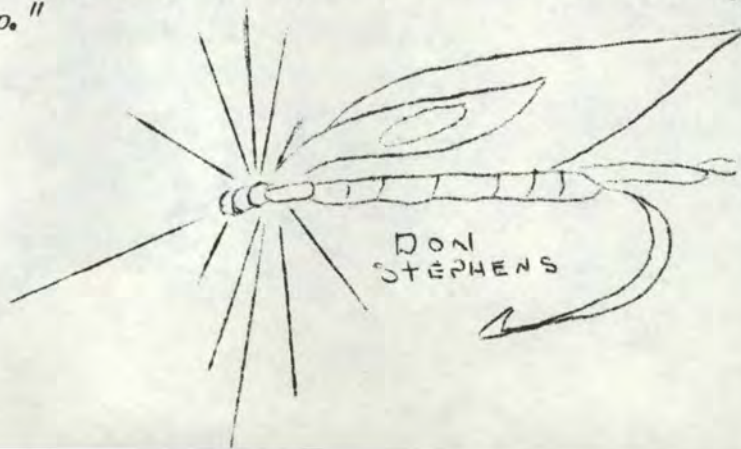
On his first cast, a great fish rose and went down the river with his last fly. This called for deep concentration as he was completely out of the special pale blue dun hackle so essential to building another fly. What to do? Then it occurred to him that perhaps the witch could help in this emergency. So he walked to her door, and knocked. She greeted him with a scowl which deepened to a dark frown when the nature of the Prince's problem was explained.

Finally the Prince asked her if it were true that she had the power to turn animals into birds and if they would stay that way. He was assured that was well within her power and that once so turned they would very well remain in that state or condition. Could she conjure a three year old rooster with especially long firm hackles of a special pale blue dun shade? The assurance was emphatic, and with this warning: "Young man, if you pester me with any more of these silly questions, you will receive a lesson that you will never forget."

The prince pled for just one more question, to no avail. This called for a different approach. He began by mildly praising the above mentioned charming young lady, which evoked a very dark and heavy frown and a warning growl. The prince then informed the witch that this young lady was the object of attention by both of his envious cousins. Says Mrs. Witch, "I'll take care of those two in no uncertain terms, a-flirting with that hussy. The Prince suggested that it might be well to convert them to roosters, provided that they might have a special shade of pale blue dun hackles. "Well, you just watch me. I'll show that young hussy how to take liberties with an old woman!"

The hours of quiet meditation spent on his favorite stream paid off in many ways. The internal peace of the nation was assured, the witch was satisfied that she had at last assuaged part of her vengeance upon the charming young lady, and most important, the New King was assured of a never ending supply of a certain shade of pale blue dun hackles ever on hand. High grade, too.

*When suggesting improvements for the next camp, once at an earlier board meeting (Charlie suggested to tell anyone interested in fly tying.... "Anyone with small vices, bring them to camp."*





## PLASTIC CRAFT

Ruby Carpenter

This craft is one a person can use in quite a few ways, such as preserving lucky 4-leaf clover and small gems you want to display and keep or plaques for the wall.

This craft may be used with older youth, as well as adults, because some of it has to be done quite fast. As it hardens quite fast and if it is not used at once is wasted.

Materials for this craft may be found in any handicraft book -- American Handicraft. (a tandy leather outfit) or Gagnei's Handicrafts, 1024 Nicollet Avenue, Minneapolis, Minnesota, 55403. Part of the supplies can be purchased at any Hobbie or Craft shop.

For this you'll need the plastic or ceramic (more expensive but better to work with) molds, the casting plastic, hardener (or catalyst), items to embed in it, jewelry items (key chains), necklace and bracelet chains, earring backings, jump rings etc. epoxy glue, a drill file and something to mix the plastic in (small paper cups and popsicle sticks etc.).

The process for mixing is different for the object you are casting. Seven drops of catalyst is used per ounce for the deepen molds because of the intense heat caused by the curing.

1. use about 7 drops of catalyst per ounce for molds  $\frac{1}{4}$  inch thick. This can be used for smaller molds by pouring  $\frac{1}{8}$  inch layer not full. Let this set until the consistency of Jello-- about  $\frac{1}{2}$  hr.

2. Put in the initials, glitten, pressed and dried flowers or ferns, stones, pictures, etc. Use a toothpick or popsicle stick to press down so there are no air bubbles or to arrange design in the desired position. Put these in upside down.

3. Pour in another layer and let it "gel" (30 minutes)

4. If a colored backing is desired or back ground is needed to show up object, either put paint or dye in last layer or broken glass or travetine sand in last layer.

5. For release of object from mold, use "Pledge" spray mold, then wipe off Pledge from mold before pouring plastic in.

When object is hardened or set (it is no longer sticky) it should come out without any trouble. If not, put in cold place (such as refrigerator) but don't leave to long as intense cold or heat craks the plastic.

6. Use a file or sandpaper to smooth off the edges. Don't scratch the front as the scratch will be permanent and "fog up" the design.

7. Object can be drilled or (glue clipsto attach key chains or pin backs on. Note: the mountainous areas and dryer areas cause difference in hardening of plastic. A moist atmosphere take longer to dry. But be careful on adding more catalyst as the curing process create extreme heat and either melts the mold or cracks the plastic object.

If animals, insects or plants are embedded they should be dried to remove all moisture.

A special drying compound is best for removing moisture and still keep the natural color and shape. (fine sand or cornmeal can be used.)

The ratten object are performed so all that is needed is Plastic hardener and broken glass or sand.

Place ratten object on milofilm, shut masking tape around the out side of object; be sure you get the tape tight against the bottom of object so plastic doesn't run out.

15 drops of hardener per ounce of resin so you have to work fast in spreading plastic then put broken glass or travetine sand on top of plastic. After this is done, a coat of plastic is poured over the glass or sand.

The praying hands are made with mold. Travetine sand white tan colored sand, with plastic, hardener and (cabasal) the thicken for plastic.

6 ounces p lastic cabasal to make the plastic the consistency of thick jam. Then add 7 drops of hardener per ounce and 1/2 again the amount of hardener per ounce. In other words, 11 drops hardener per ounce for this object.

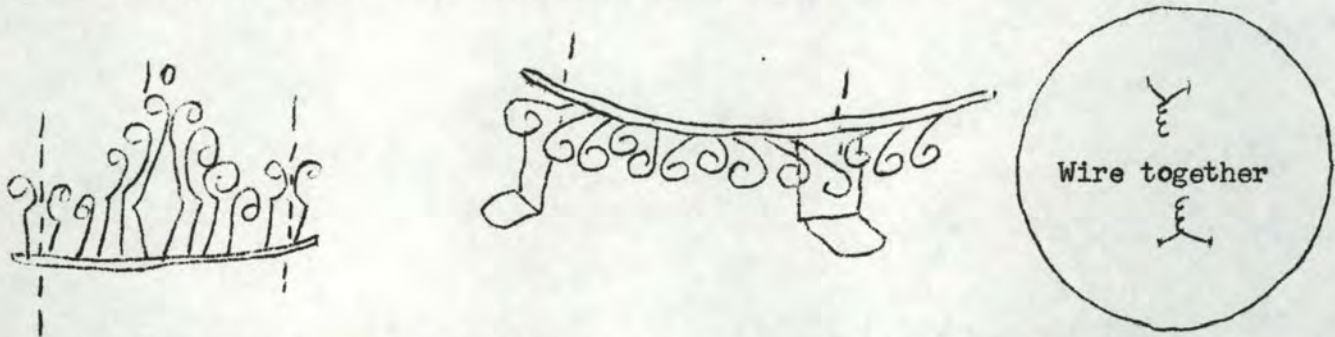
In order to get the plastic that runs out on the edge of the ratten object use file or sandpaper to remove the plastic.

Ruby Carpenter

TIN CAN MAGIC  
Petite Candle Holder

Materials required:                      Long-Nosed Pliers  
Can, 2 inches in diameter              Wire  
Can, 2-1/2 inches in diameter              Candle Glass  
Small Tin Snips                              Candle, or Wax Beads & Wick

The small can will be the top section, and we must remove the rim and the seam down the side. Then it is divided into fourths. Depending on the height you desire - but probably the strips should not be over 2-1/2 inches long. Each fourth section is divided into 10 sections. With the pliers not too close to the bottom of the cut, twist the strip 1/4 turn. Now curl the tips of 2 strips next to each other in opposite directions. Shape the stems of them so the upper edges come together. Curl the next 2 on either side the same direction, but shorter. Also the next 2 on each side. Follow the diagram.



You can figure out your own design by pulling the curls higher and fastening as the chair with clamps; leave a border before the rim and curl some down over it, and make arches above where you can fasten plastic drops or whatever you dream up.

The bottom can is also divided into fourths and a wide strip cut from each fourth, always from the same side, to make four legs. These are left about 1-3/8 inches long. The 3/8 th inch is turned out to make the foot, and the corners trimmed off. There are 10 divisions between the legs. These again are twisted 1/4 turn and curled as the diagram, being about 1-1/2 inches long. When each can is shaped, they can be fastened together by glueing or punching corresponding double holes in each to receive small wire to hold them, pulling through to the bottom side. A fine bead chain may be glued inside the edge of the lower can for a more finished look. This may be changed, too, by pulling curls down much as the first can diagram and using these as the feet and/or leaving a border as suggested for above and making arches there, too. They can be as simple or as ornate as you desire.

Spray with color or plastic paint.

Jene Hendrickson

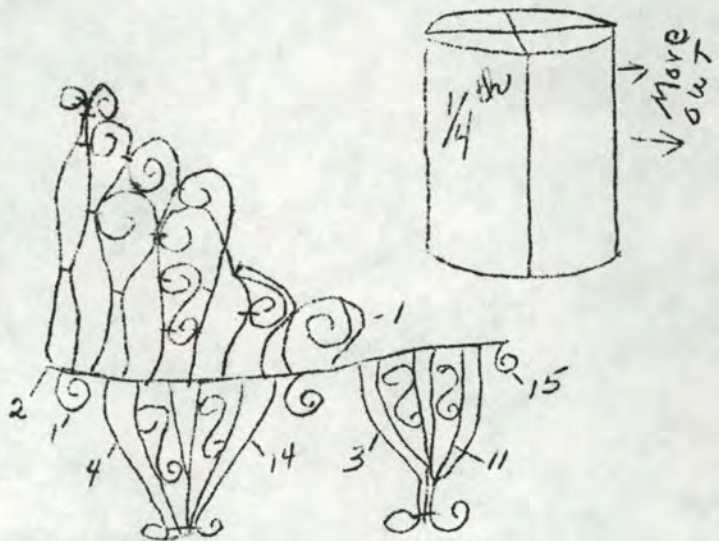
## TIN CAN MAGIC Chairs

### Materials required:

Aluminum Pop or Beer Cans	Cardboard Circle smaller than inside diameter of can bottom
Small Tin Snips	Elmers Glue
Long-Nosed Pliers	Dry Coffee Grounds for Stuffing
Cloth to cover Cushion	Lots of Time and Patience

The first thing we must do is cut off one end of the can - not just the lid, but the whole rim. A can opener will work sideways to do this, or use the tin snips. Some cans have a side seam, and this also must be removed. Cut as close as possible to it. Divide into fourths. Each of these 1/4 sections should make 16 narrow strips cut the length of the can all the way to the bottom. If there was a seam in the side of the can, use this as the center back. Starting here, the first strip of the 16 is left down and cut to about 1 inch in length. I would rather cut and shape as I go so I do not have so many ends in the way - of course, working both sides of the back to keep them even. As a diagram to show which goes up and which goes down, we will start numbering from the center back.

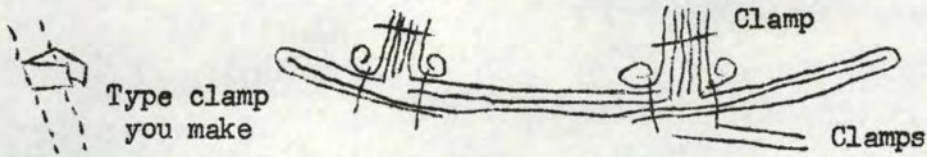
Strip #		Part
1	Down	Curl between Legs
2	Up	Back Center
3	Up	Back
4	Down	Leg, kept Long
5	Up	Back
6	Down	Leg, kept Long
7	Up	Back
8	Down	Leg, length of Leg
9	Up	Back
10	Down	Leg, length of Leg
11	Up	Arm
12	Down	Leg, kept Long
13	Up	Arm
14	Down	Leg, kept Long
15	Up	Arm
16	Down	Curl between Legs



On the strips that are lifted up, allowing a portion to come past the rim, with the pliers give a twist to the strip so it now makes a quarter turn toward the middle, not too sharp, for these are brittle and will snap off easily. Unless you are a good grafter, it will show. Make each side match, twisting one side one way and the other the opposite direction.

The second two strips on each side are curled over with the long nose pliers either toward the center or outward. They are secured together up near the top by an extra strip (One of the pieces cut shorter or from an extra can.) These are made into a clamp around the 2 upright strips. I do not have a set pattern for placing the ones for the back and usually put them where I feel they look best. I also graft in plain or S curls to fill in vacant areas and to strengthen the legs and back. In the diagram I have attempted to give the idea as an opened out half can. The legs are spread to give a wider stance. If rockers are to be put on, I have found that cutting one wider strip the full length of the can makes it stronger. It is grafted in as I have attempted to show in the diagram below:

## Tin Can Chair (Continued)



After the chair shape is as you desire, spray with black paint, watching to get it in all the curls.

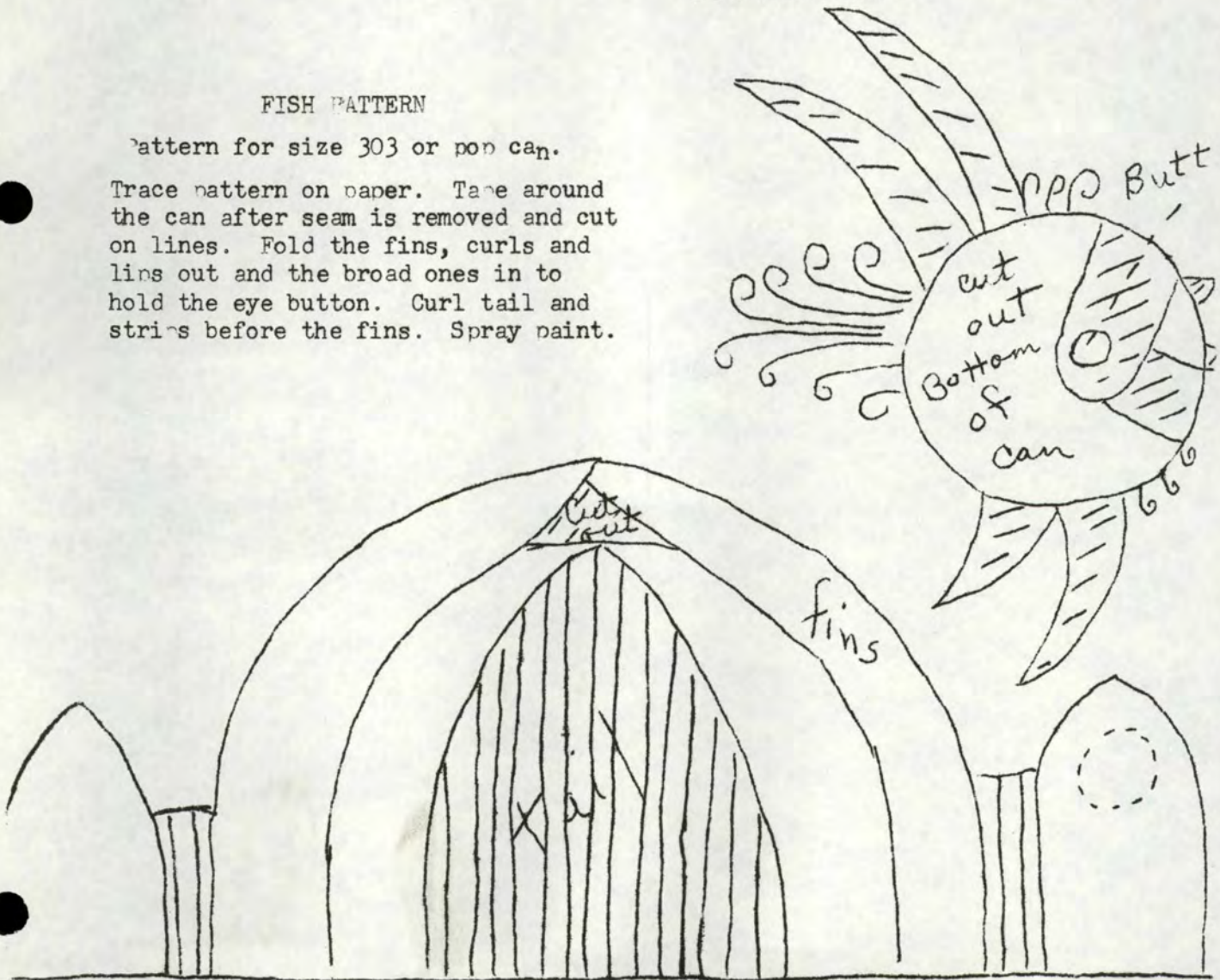
The cushion is made by having the cloth circle cut about 1 inch larger in diameter than the cardboard piece. Cover the cardboard with the cloth, starting by marking off in fourths again and easing in the fullness by glueing down the tucks. Leave an opening large enough to pour in some coffee grounds as stuffing, and complete glueing down the rest of the circle. When it dries, it can be glued in place.

Jene Hendrickson

## FISH PATTERN

Pattern for size 303 or pop can.

Trace pattern on paper. Tape around the can after seam is removed and cut on lines. Fold the fins, curls and fins out and the broad ones in to hold the eye button. Curl tail and strips before the fins. Spray paint.



TIN CAN MAGIC  
with Jene Hendrickson

Usual tools required to make and shape the projects are:

- Small tin snips--the kind to cut curves.
- Long nosed plyers--or needle nose.
- Gloves--to protect your hands.
- Option--spray paint.
- Ideas, time and patience.

For MEDALLIONS or simple flowers

It depends on the size diameter lid on what size finished product you have. A variety of sizes helps to add interest when making a wall placque or fashioning a wreath or some Christmas shape decoration. Can use behind Xmas tree bulbs.

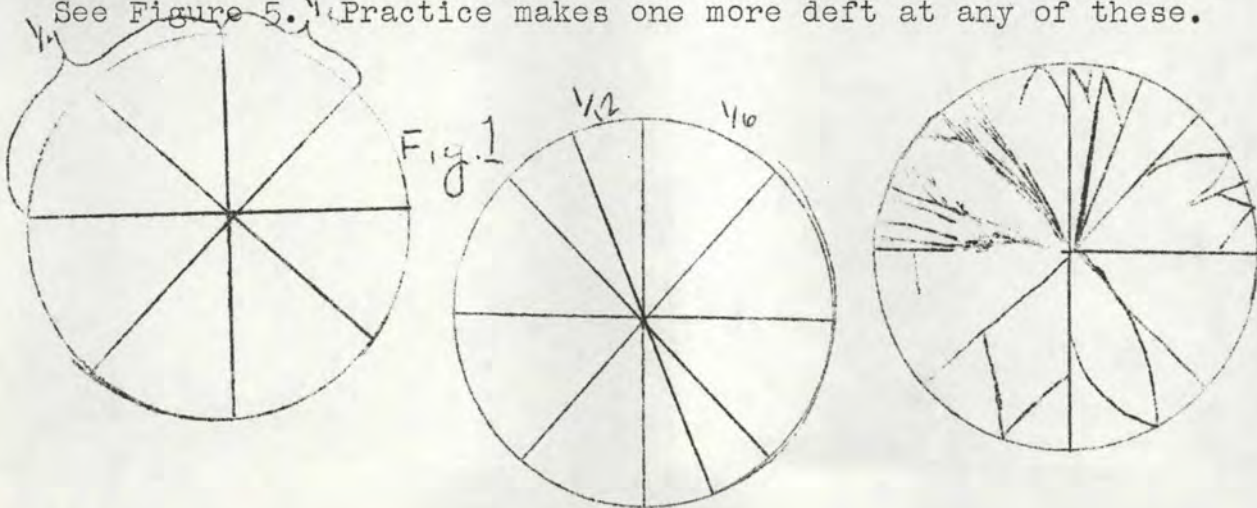
For the basic or daisy shape, the lid is divided into 8 to 12 equal sections as shown in Figures 1 and 2.

The shping of each section or petal is accompoished in various ways; the tips can be simply cut to form a point at the center outer edge of the wedge as shown in various ways in figure 3 or fringing and shaping in the various ways. Try some ideas of your own. Experiments can sometimes come up with some very creative effects. Maybe cuts and curls in between the petal pieces, perhaps.

Now if you are going into more of a flower type, small width strips are cut from the one side of all or some of the petals, depending on how many petals; and curled down to the center with the long nosed plyers to form a stamen effect, usually 3 to 5 of these, as in Figure 4.

Another way to shape the point of the petal is to use the long nosed plyers to curl the outer edges of the section to the center to form a point as again in figure 4. I like the light and shadow effect here. I find the placing of the plyers as in the figure, serves to make the point best, curling in from the right on one side and in from the left on the other.

When each petal is shaped and having an even number of petals, every other one is pulled sharply up from the center and with the fingers, round over the petal in an arch effect. The alternate ones are just slightly lifted and rounded over. See Figure 5. Practice makes one more deft at any of these.



In Figure 4 where cutting out toward the middle more (the blackedout background section) enables you to get a deeper flower more like a morning glory when the petals are lifted and arched over. These take fewer cuts for the stamens, about 3.

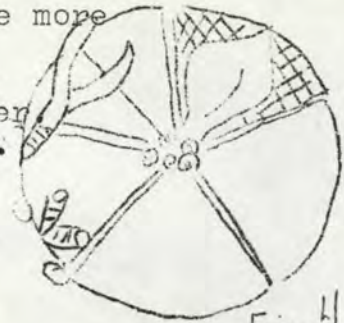


Fig. 4

In figure 6, I have attempted to show the general pattern for a mum type flower. First, I usually make at least 2 narrow cuts on each left side of the wedge, all the way around. These thin cuts will always automatically tend to curl up toward the center. I help place these with the long nose pliers again into more desired position. Then I cut a slice from the right side of the wedge all the way around. These will curl down as cut so again the pliers are used to lift them up among the others at the center leaving the curl as it arched in the cutting. It is simpler this way if the under side of the lid is a different color. I then go around and around making a slice on alternate sides of the wedge and placing them or shaping as I go until there is a small wedge left and I cut this out. (The dark area in Fig. 6)

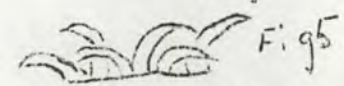


Fig. 5

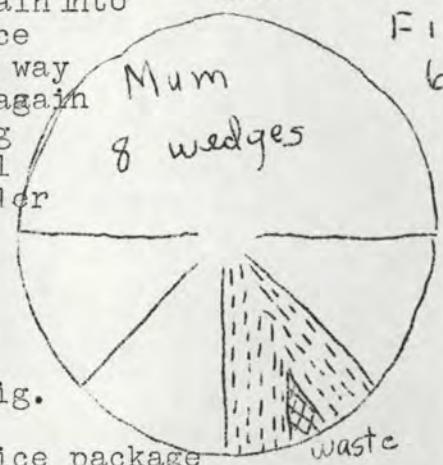


Fig. 6

Besides placing on plaques these make nice package decorations or even as a pin or corsage. I've used them as hair adornment.

The rose is simpler than it seems in that it is shaped from 3 sized can lids. Here again the size of finished product depends on the size smallest being about 2 inches in diameter.

Starting with the smallest, divide into 3 more or less equal parts. Bring each cut close to the center but allow space to punch 2 holes in the center. These will receive the small wire that is necessary to hold the 3 lids together for the finished rose. To do this use a nail and hammer over a block of wood.

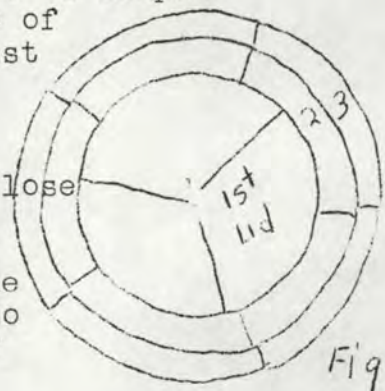


Fig. 7

Figure 7 may act as a template for the divisions of the 3 different sized lids; 3 petals for the center, and 5 for the two outside ones. The center petal shaping is represented in Fig. 8, shaping all three petals in this manner, and don't forget to punch the holes. After you have the 3 leafed clover effect, the length of the snout of the long nosed pliers are laid along the

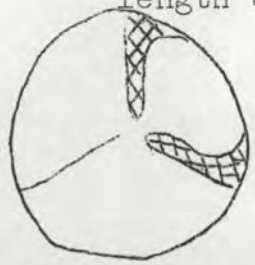


Fig. 8



Fig. 9



Fig. 10

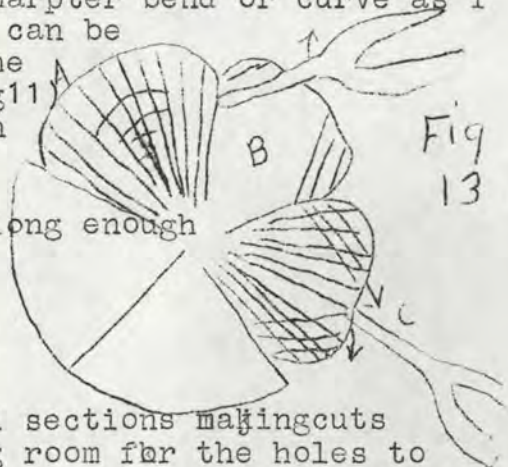


Fig. 11



Fig. 12

petal as the lines in the lower petal of Figure 9, starting at the outer edge and working toward the center of the petal, cupping in the manner of the natural one, Fig. 10. Keep these shallow bends close together all the way. It is usually easier to shape half way across and turn the lid over and shape the other side to correspond by forcing the shallow bends down instead of up if starting from the right side. To shape the very center, one petal must be forced in a sharper bend or curve as in Fig. 11. The outer edge of the curl can be shaped to roll by forcing it out with the tips of the pliers like the arrows. (Fig. 11) The outer edge of the other 2 petals can be partially rolled downward. A wire, bent double, is then placed through the 2 holes in the center, having the ends long enough to secure the other 2 lids also for the finished rose. Now the center tightly rolled petal is pulled to the center and the other 2 petals are pulled in to cup around it.



The middle lid is divided into 5 equal sections making cuts rather close to the center again leaving room for the holes to be punched in the center. These holes may be slightly further apart than the ones in the first lid. The corners (only) are cut off rounded on these petals and the pliers again used to shape in a cupped fashion as the lines indicate in A portion of Fig. 13. The pincer nose is placed full length, tip to the center on these lines, as in forming the first petal. After cupping each petal, lay the full length of the pincer nose along the lines on the B portion of Fig. 13. Starting on the outer edge, roll the petals down in a natural effect. Now for the final touch, give a slight downward thrust a couple of times in the center of the outer edge of the petal (C portion, Fig. 13) especially on the last lid. It is shaped and divided exactly as the second one. After shaping the individual petals, each petal is forced upward toward the center, overlapping one petal over the previous to form a cupping effect. The wires extending from the first portion you made is then placed down through the holes of the second portion and these

these petals cupped snugly up around the first portion. Add the third one the same way and twist the wires to hold them securely together.

Leaves can be cut to represent the various types and for veins, turn right side down on a pad of paper or magazines and run an old glass cutter along vein lines. This gives a raised effect on the right side and cups the leaf a bit.

The stems are made by cutting narrow strips (straight) about 3/8 inch wide, from around a can, and these are wound in spiral fashion around a heavy wire like a coat hanger wire.

For wall plaques the flowers, stems and leaves may be fastened to fine or medium mesh hardware cloth purchased at a lumber yard, or glued or sewed to a colored burlap background or whatever else you might desire. Spraying the tin portions with clear plastic paint will help keep them from rusting and tarnishing. To fasten to the hardware cloth I used acid core solder and had to neutralize the acid with soda water and dry it good before spraying. There is a liquid solder available now, that may work.



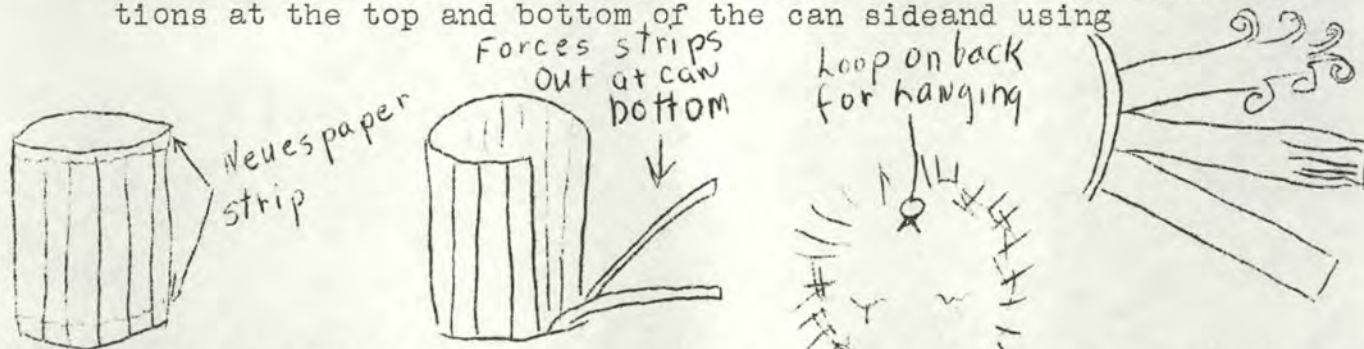
## SUNBURST PLACQUE

Most cans are lined with a galvanized type lining which is fine for covering with spray paint to match a color scheme. However, if you wish to keep it all chrome or gold it may take a bit of search to acquire them. The chrome I found in coffee cans (but, here the outside color will usually show in the curls so must be removed. I have scraped mine but I understand a good paint remover will accomplish this though it is somewhat messy) cans containing Metrecal, nuts, some motor oil and some anti-freeze, 3 lb. shortening, cans also.

Gold colors range from pale to dark tint I have found in cherry, punch and grape juice cans, some motor oil cans, some anti-freeze, 5 lb. honey cans, some fruit and soft drink cans. Large shortening, frozen egg, dessert topping, berries and of course the large canned fruit cans can be obtained at bakeries, hospitals or restaurant, university kitchens.

Coated linings are on many aluminum cans as a greyed effect or beige color in potted meat, vienne sausage, some chili cans. Most of these have the pubb tab openings, that spirals the whole top off.

A varying number of cans may be used depending on the size area you desire to cover. If you have cans with paper labels these are easily removed or left to mark the lines for the cuts to be made from top to bottom. The top rim of the can must be removed. Then the side seam is cut out down to the bottom and broke off. To determine how to mark off the sections on my can, I usually use a strip of newspaper to measure around the circumference of the can. Mark where the ends overlap. Allowing a small amount extra where the ends meet, (allowing for the removal of the side seam) fold this strip in half, then half again (4 even sections). From here we decide on a 16 or 12 section either by folding in half twice again for 16's or into thirds for 12 sections. If you turn the folds in oposite directions, accordion fashion, the sections come out evener. Mark the sections clearer with pencil or pen and fasten back around the can with tape having the overlap coming over the side seam where you allowed the extra. If you are using a narrow strip, mark sections at the top and bottom of the can side and using



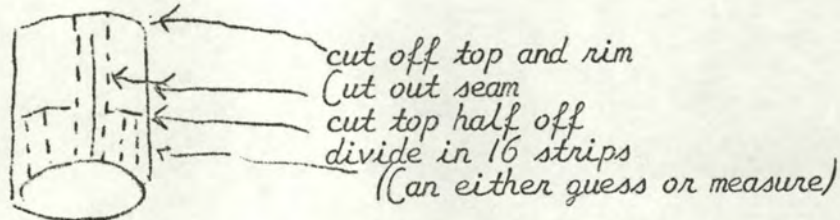
a ruler connect by using a nail to scratch in or a free flowing pen (not ballpoint) or Listo pencil. If you prefer or have paper the size of the can height you can begin to make cuts a short distance down each line all the way around till they are all cut to the bottom. This way the paper will not be cut off and you have to tape it together again to continue your cuts.

These strips, thus made are forced outward as the upright can is held firmly on the table top. On the outer edge of the strips, the type of cuts are decided upon for the effect desired and are curled loosely with long nose pliers.

The number of cans desired are so cut and fitted together. Use wire in 2 or 3 places pushed through holes that you have punched in the bottoms of the cans to correspond. One should have a little extra length to allow making a loop to hang it by. The middle of the right side may be covered by a lid cut in medalion fashion or a fancy pin or earring may be fastened there. The medallion should be secured first before fastening rest of the cans together. Spray with clear plastic to protect.

### SOME MORE TIN CRAFT

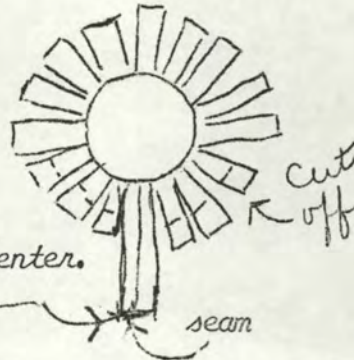
#### Picture Frame from a Pop Can



Cut each strip in fifths  
Cut off

Turn back under  
for stand

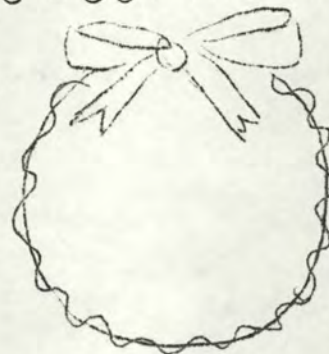
Glue Picture in Center.



#### A CHRISTMAS TREE DECORATION

Cut ring from can ends. Wrap with ribbon and tie bow.

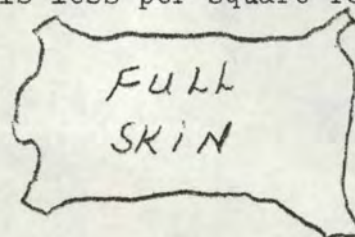
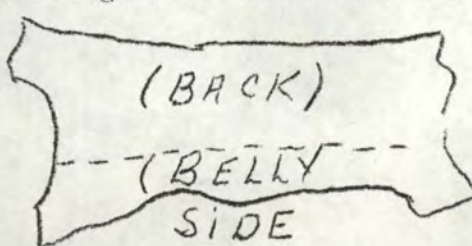
Use your own ideas.  
Hang a bell or ball in the center if desired



LEATHER CARVING AND TOOLING  
Hazel Beeman & Chuck Voss

Leathercraft is one of the most versatile of crafts. It is simple enough for the beginner or for children 6 years and up. It can also be a very creative art for the skilled craftsman. Simple tools can be used very effectively or the individual may choose from a very large variety of intricate tools. You can enjoy hours of pleasant relaxation, fun, and creativity with leathercraft with a few basic tools. For the leather artist it can also become a very lucrative hobby or business.

Sides and Skins are usually measured by the square foot. The leather is measured by special machines. The thickness (or weight) of leather is usually measured in ounces. One oz. equals about 1/64" thickness. For billfolds, comb or key cases and other small articles a 3 to 5 oz. is good. For heavier articles such as purses, brief cases or light weight belts a 6-7 or 7-8 oz. weight is best. Western belts, gun cases, and similar large articles can be made from 8-9 or 9-10 oz. for longer wear. Leather kits are available at most leather craft stores and also for the beginner small scraps may be purchased by the pound. For those who plan to make a number of articles the most economical way to purchase is by the side or skin. A skin is the full hide of a small animal, the side is half of a large animal hide. The closer the leather is to the backbone of the animal the stronger it is and therefore the more expensive. This is often best to purchase if only belts, etc. are to be made. However, a full side is more economical if purses are to be made as the Belly section can be used for gussets and the overall cost is less per square foot.



## 2--Leather

You will need a few basic tools - others can be added as you desire. A Marblite Tooling Board or similar smooth, hard-surfaced piece of material to be used when using stamping tools. When punching or cutting place the leather on a piece of heavy leather, Pouno Board, linoleum or smooth board. For a water container it is best to use a glass, porcelain or enameled container for water and sponge for casing the leather. Many metal containers will stain the leather. Also be sure to keep the wet leather away from metal filings or steel dust.

The 7 basic tools you will need are the swivel knife, camoflage, pear shader, beveler, veiner, seeder, and backgrounder. Many designs can be made with even less. A metal stylus is helpful in tracing the design but a wooden orange stick or any sharp but smooth object may be used. Never use carbon paper or ball point pen or leather, though as it will mark the leather and cannot be removed.

Here are the basic steps in making your leather project. First the leather must be cased--dampened. If you are using heavy leather for belts, etc. it is best to immerse it in water until all airbubbles stop. Then place the leather in a plastic bag overnight or for a few hours to be sure it is evenly moist all the way through. Approximately 4 hours before it is to be worked the leather should be taken from the bag and let dry until the natural color begins to return. When the leather dries too much it can then be slightly dampened on both top and bottom sides with a sponge. The leather should be just damp enough to feel cool to the touch but never soggy wet. Light weight leathers can be "quick cased" by merely dampening them on both top and bottom with a sponge.

### 3--Leather

When the leather is ready to work tape the pattern which has been drawn on tracing paper or tracing film to the leather and trace each line with a stylus or any sharp tracing instrument. Next cut the design with the swivel knife being sure to cut the foremost objects first. Also be sure to cut each line all the way to the joining line--but never cut across another line. To prevent stretching the leather on light weight articles it is best to cement it to heavy wrapping paper or cardboard with rubber cement and the paper can be removed when the project is tooled. A rawhide mallet is best for pounding the stamping tools but a wooden mallet or even a block of hard wood can be used.

The first stamping tool to use for most designs is the camouflage.

Always stamp the design away from you for better visibility. Space the impressions evenly.



Next use the beveler around the outside edge of each part of the design remembering to bevel the foremost objects first. The tool must be "walked" for smooth beveling. Use the pear shader to put depressions in petals or leaves to give a three dimensional relief. The seeder is used for flower centers or for trimming letters or making borders and the veiner to make decorative lines along the centers of leaves or on scrolls.



Beveler

Pear  
Shader

Seeder

Trimmed with the  
Veiner

Backgrounder

Many leather craft projects can be made quite inexpensively by buying scrap leather from hobby and craft shops and making many tools on your own.

Tools can be made from a large variety of items. Some of them follow. (1) household tools such as nut pick, orange sticks (2) large nails filed to a desired shape on the sharp end work as stop tools, bevelers, (3) a half bolt soldered onto the end of a nail make an excellent background or matting tool. (4) numerous parts can be stuck into the end of a dowel or other piece of wood. A cog wheel from inside a clock or watch is a good example; it makes an attractive star pattern.

Along with your created tools it is wise to purchase a few that are hard to make substitutes for. Three of the most important are. 1. swivel knife 2. camouflage tool 3. veiner

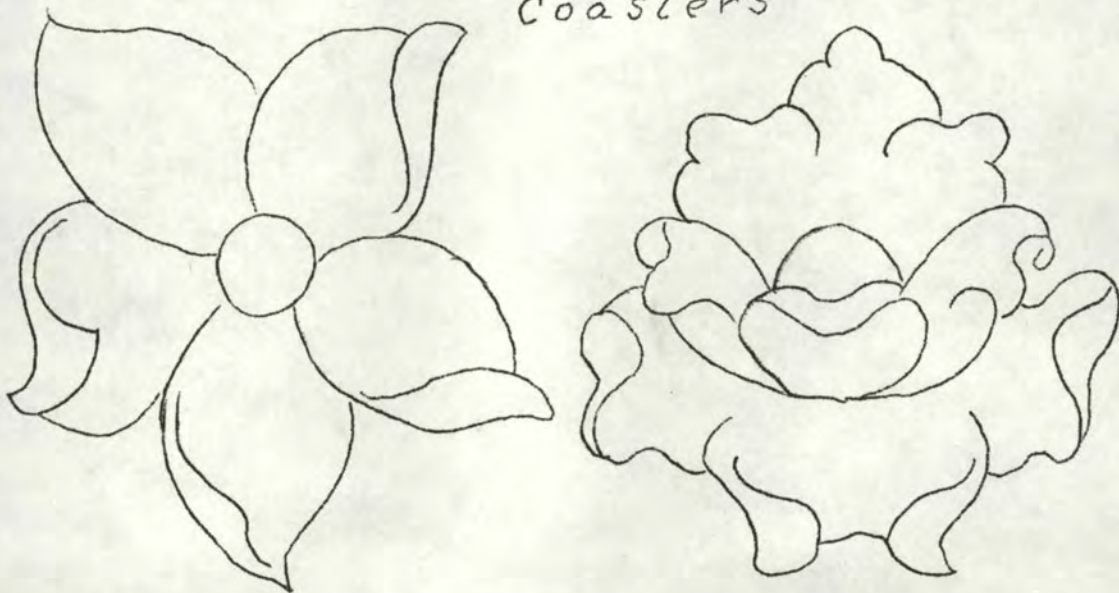
Several items that would be simple enough for the beginner are listed here:

- |                          |                      |
|--------------------------|----------------------|
| 1. coasters              | 6. checkbook covers  |
| 2. comb cases            | 7. small coin purse  |
| 3. key cases             | 8. tie slip          |
| 4. key chain decorations | 9. nail clipper case |
| 5. name tags for luggage |                      |

A new project that can be relatively simple is a set of bookend covers. To make them, cut from the pattern given. Use pattern flower given or any design desired. Tool heavy front piece first, then cut from lighter leather a piece of about the same size and glue to the back. Glue together three sides leaving the bottom open. Next, lace the glued sides with the desired type of lacing. They are now ready to slip over any standard size metal bookends.

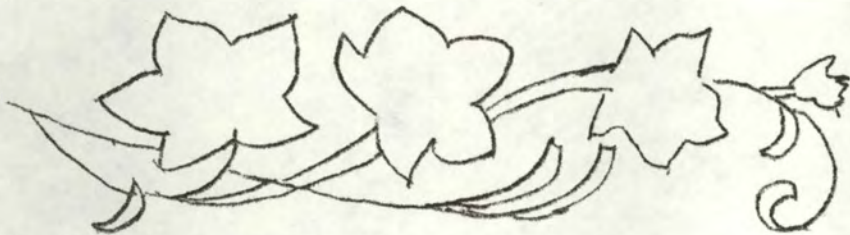
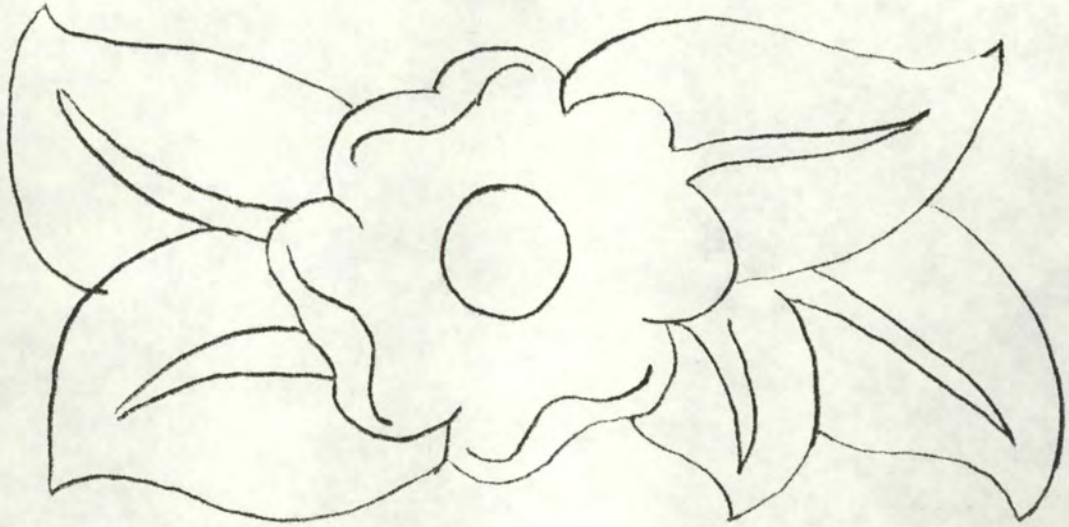
For easier cutting of patterns, cut first from a piece of heavy cardboard then keep this for a pattern. It saves much time and needless measuring.

Coasters

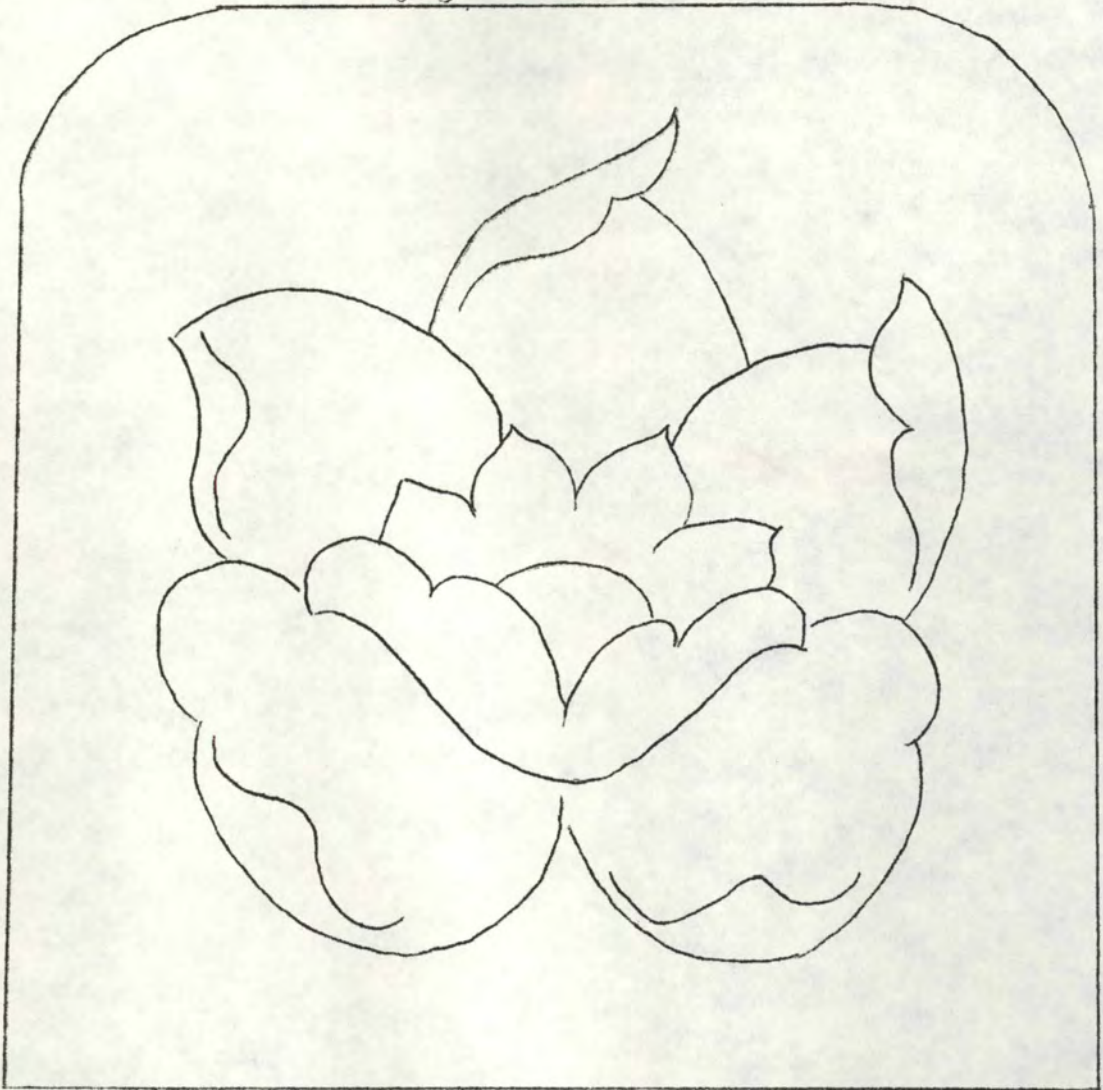


4--Leather

Here are a few simple patterns for key case or comb cases:



Book end cover pattern  
and suggested design



More ideas for comb rasas or  
belts. For variation in belts  
reverse alternating sections.





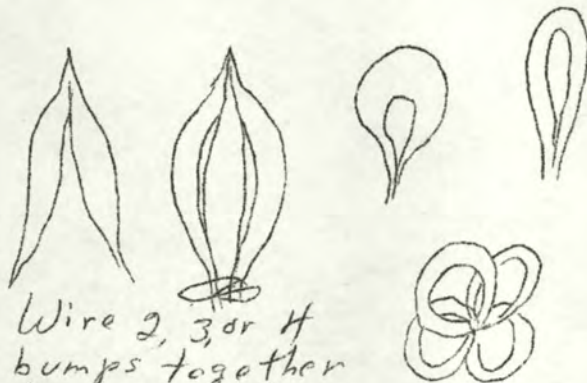
## FLOWERS AND FIGURES FROM CHENILLE

Hazel Beeman

Chenille is wire covered with a fluffy material and can thus be bent into a wide variety of flowers and figures. Some chenille is non-crushable but other crushable chenille can be easily fluffed by steaming. It can be obtained in various size sticks or ropes or in bumps with the "bumps" being from 1" to 6" as desired. For the flowers and figures we made 3" bump chenille and stem chenille were used.

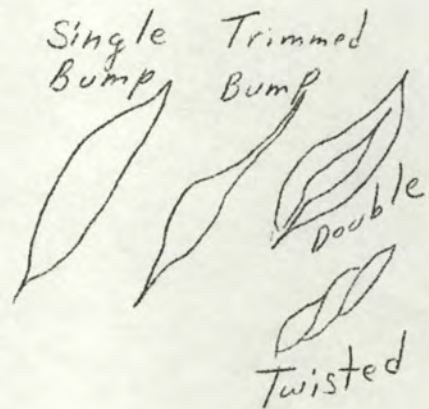
As with feather flowers the chenille can either be pressed into styrofoam balls or be wired together around the desired type of center and held securely with floral tape.

### PETALS



Wire 2, 3, or 4 bumps together to make the desired width for petals or leaves.

### LEAVES



### CENTERS

Centers can be made by twisting or doubling one or two bumps, by making a coil from stem chenille, use feathers or fluff, or use purchased centers if desired.

The calyx is important and can be made with green chenille bumps twisted at the base of the flower, use feathers, or formed with green floral tape.

Buds can be formed over a small oval styrofoam ball or may be made by using two sections of two bumps and twisting them together as shown for the twisted leaf. Twist tightly for a slender bud or bend the wire out slightly to form a loose, full bud.



## ROLLED RIBBON ROSE CORSE

### Materials Needed:

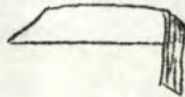
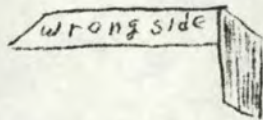
- 1/2 or 3/4" ribbon for buds and bows
- 1 or 1 1/2" ribbon for roses any colors desired.
- 1/2, 3/4, or 1" green for leaves
- 1 or 1 1/2" velor (if desired) for leaves
- fine wire
- floral tape in green (also white if desired)
- net in green (also white if desired) or any other color to accent roses
- covered wire that is pliable to attach bow (can be plastic or cloth covered)

Cut a piece of ribbon from the bolt and hold it with "wrong" side toward you in left hand. Use 1/3 yd. for nice size rose, less or more can be used for variation of roses or buds.

Fold ribbon forward.

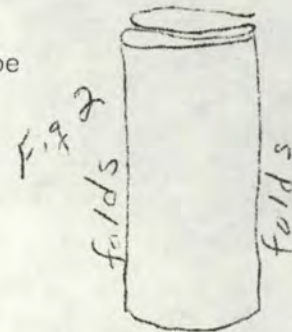
Fold back half of first fold.

Now fold doubled fold forward with right hand still holding entire piece with left hand.

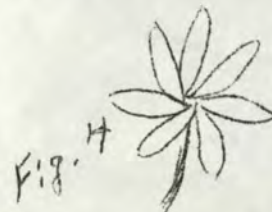


Fold ribbon on left backward at a slight angle. Then roll piece in rt. hand forward and continue folding piece in left hand backward and rolling piece in rt. hand forward. Be sure to slant the ribbon slightly so that the upper edge is loose enough to make an open flower. Fasten fine wire securely at the base and cover with green floral tape Fig 1.

Make sprays of net by folding net of twice the length you wish each net petal to be (about 5 or 6") Fig. 2 Fold up as in fig. 3 and cut on the dotted lines to form petals. Wrap a fine wire at the center, pull it tight and twist together then tape with green or white floral tape or a matching color to the flowers. Pull and twist into desired positions as in fig 4.

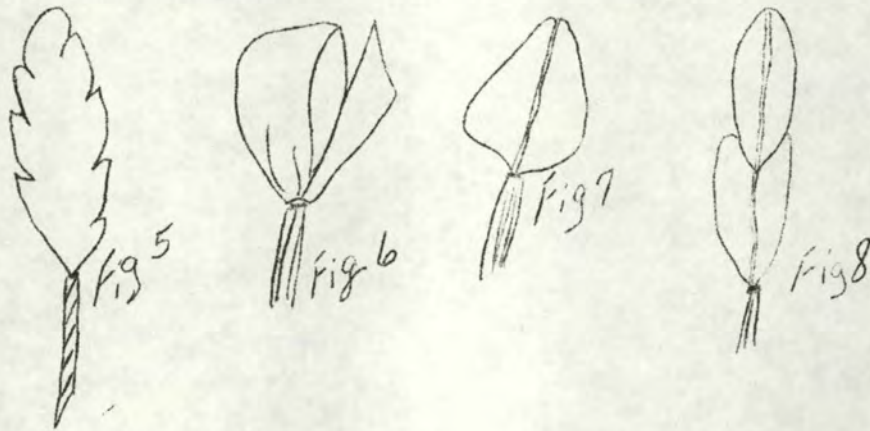


Leaves can be made in various ways and can be of satin or velour ribbon. Some of each may be used in a corsage to obtain variety. Velour can be cut and notched to make a shaped leaf. Fig 5. Fold velour or satin as samples for other "leaves". Wrap fine wire at base of leaf, tuck in the ribbon and wrap as tight as possible then cover stem with floral tape. For fig.6 hold ribbon with wrong side toward you. fold top 1/3 forward and back 1/3 back and fasten securely with fine wire. For fig. 7 hold ribbon with wrong side toward you and at right angle make a double roll forward with each end of ribbon, pull together at bottom and fasten with wire.



For a long leaf like fig 8 make fig 7 then make another double loop forward with both ends. Fasten with fine wire and wrap with green tape. Arrange the net <sup>flowers</sup> and leaves to suit your fancy securing the stems with floral tape.

To form a bow, hold the ribbon with wrong side toward you. Fold forward slightly more of the upper edge than you wish the finished loop to be and hold these with left hand with thumb toward you. Wrap a loop of the ribbon around your thumb, twist the ribbon so satin finish is on top then loop under and hold this also with your thumb and finger of left hand. Continue until you have the desired number of loops for the bow. Be sure to twist the ribbon each time you bring it under your thumb so the next loop will be right side out. Fasten securely with wire to the corsage. If soft covered wire is used, the ends may be curled around a pencil to make tendrils.



If materials are not available in your local area you may order by mail from:

Zim's  
240 East 2nd So.  
Salt Lake City, Utah

Jenny's Gift  
and Crafts  
4257 Adams St.  
Boise, Idaho 83704

or Tandy Leather Stores

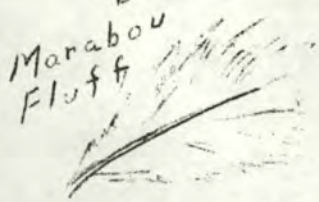
465 N. Loana St.  
Anaheim, Calif. 92801

1928 N.E. 42nd Ave.  
Portland, Oregon 97213

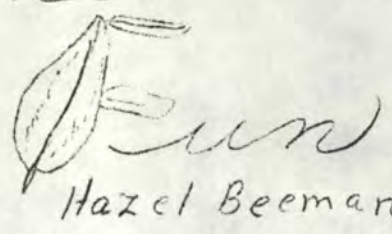
22 N 29th St.  
Billings, Mont. 59103

N. 1811 Division  
Spokane, Wash. 99205

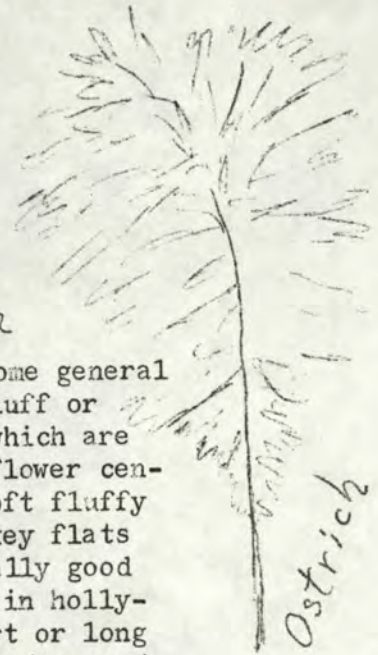
# Feather



Marabou Fluff



Hazel Beeman



Ostrich

FEATHER FLOWERS-- First, let's identify some general types of feathers and uses of each. (1) Fluff or marabou are feathers of turkey or goose, which are all or nearly all fluff and are used for flower centers, bunny rabbits, ducks etc. where a soft fluffy appearance is desired. (2) Chicken or turkey flats are the square end breast feathers especially good where an unbroken edge is desired such as in hollyhocks. (3) Cosse of Cowuille come in short or long with some fluff at the end and is probably the most versatile of all--often called "floral". These are broad, slightly curved, some fluff at the bottom and rounded end. (4) Satin or Indian is a long straight feather with a satin glow on one side. Can be trimmed and shaped to make long slender leaves. (5) Hackle are of two types. One has about 2" of fluff at the end and then long slender often with a fine gloss finish. The other is straight and slim with very little fluff.



Short



Turkey or Chicken Flats

These feathers can be purchased at Craft and Variety stores dyed in brilliant hues, but don't overlook the natural feathers of duck, turkey, chicken, etc. Remember that the very choicest feathers can be saved during hunting season from dove, pheasant or duck!

Hackle s

Slim

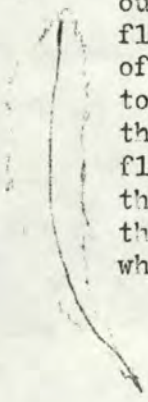


Various books can be purchased with detailed instructions and arrangement ideas for only about 50¢ each; but once you get the general idea, you can use your ingenuity to plan and arrange to suit your own purpose and wishes. Floral arrangements often sell in stores for \$25 to \$45 that you can easily make at a minimum cost and a little time.



Cosse (Goose)

Long



Flowers are of 2 general types--those wrapped and taped around wire or those with styrofoam ball as base. The general principle to remember in making those without styrofoam base is to start with a cluster of floral centers (or a folded fluff feather or cluster of 3 small feathers) and with floral tape attach this to a wire the desired length of the stem you wish for the completed flower. Add the feathers with the floral tape securing them to the wire stem. After the flower is completed wrap on down the wire with the floral tape adding the other feathers for leaves where desired.

Cowuille

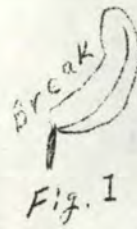


Satin Finish Goose, Duck, Chicken

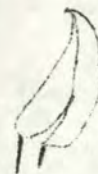
Indian feather



Daffodil



Rosebuds

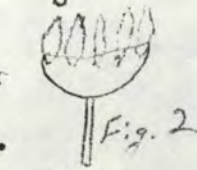


Glue sections around 1/2" ball of styrofoam



Curl feathers for a basket or for Mums

For making the flowers with a styrofoam ball, a half ball is used. For a stem to hold onto while securing feathers to ball, cut a 6" piece of wire or chenille stem. Stick it through the ball from the round side. Make a hook on the end of stem, Fig. 1. Pull stem back through ball until hook pushes into top of ball. The hook prevents stem from pulling out of ball when pressure is applied.



Using Scissors as for curling ribbon gift tie.

Stick the ends of quills into glue and then stick the feathers into the flat surface of the ball. After the flat side is covered with overlapping rows, move down rounded sides of ball about 1/4 inch for each row. About 1/2 of the above row should show on each one.

For the center of the flower, tear off some fluff from other feathers and glue to ball.

Glue some green fluff to the outside bottom of the flower to hide the remainder of the styrofoam ball.

For leaves, tape the green feathers to the stem. If the stem is not strong enough to hold up the flower head, tape another wire to it.

Curve the feathers by bending over with scissors or with your thumb nail.

\*\*\*\*\*

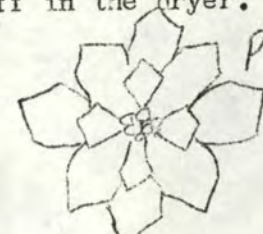
Feather Dying is easy-- just "pluck your bird", put the feathers in pillow ticking, sew it up tight and wash in the machine with your favorite detergent. While still wet, remove from tick and dye with RIT any color desired. Drain and place in the tick again, sew tight and fluff in the dryer.



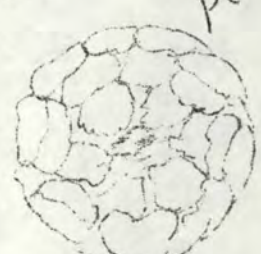
Fuchsia



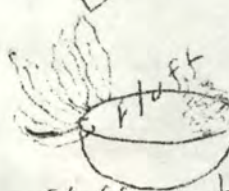
Iris



Poinsettia



Peony



Fluff center then row up of curved Casse for Poppy.

FEATHER DOG

Hazel  
Belman

Press in a felt flower center for the nose; press or glue eyes (may use buttons) in place.

Cover with feathers spacing them just so the end of the bottom of the feathers is even with the styrofoam. Each row of feathers should just meet the next row.

Always cover the body first working from the bottom up to the neck letting the feathers curve downward; then work from the neck up and back from the face. The nose and around the eyes may be covered with fluff from the end of feathers or the entire dog may be made of fluff. Tie a bow around his neck to dress him up a bit.

Make a tail and  
of chenille and  
add feathers at the  
top. Merely insert about  
1" of end and  
band to shape.

Cut 1 from  
1 1/2 or 2" styrofoam.

Trim to round and  
shape the head, nose,  
and neck.

Fasten front legs  
where marked with x's  
using Tacky or Elmer's  
glue, secure with a  
toothpick or small  
piece of stiff wire.

Fasten back legs here.

X

Cut 2

1/4" STYROFOAM

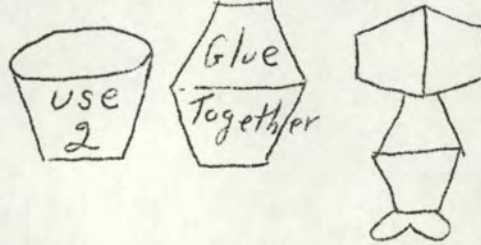
Cut 2 from  
1/4 inch  
styrofoam.

# EGG CARTON CAPERS

Hazel Beeman

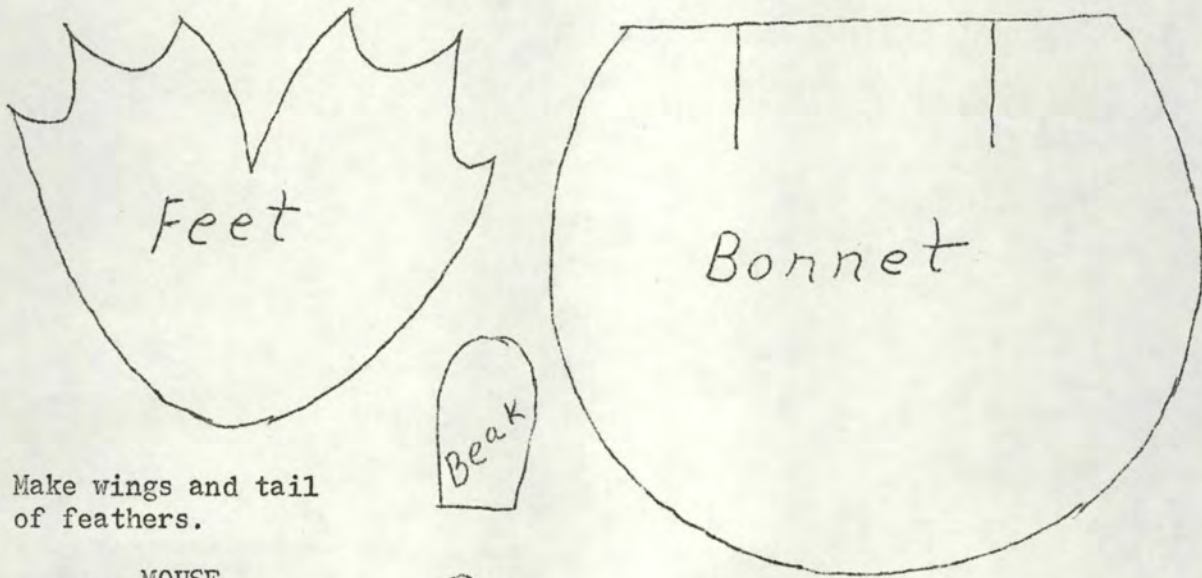
DON'T throw away those egg cartons! Creatures and creations can be made from either the paper mache or styrofoam cartons. Various books of ideas and instructions are available at craft stores but it's fun to use your own imagination and invent new patterns of your own. Here are basic instructions and ideas we used at Chat this year. The basic body for most people and animals need 4 cups from an egg carton and feet and arms cut from the lid of the box as shown at right.

A heart with the point at back makes feet for most figures.



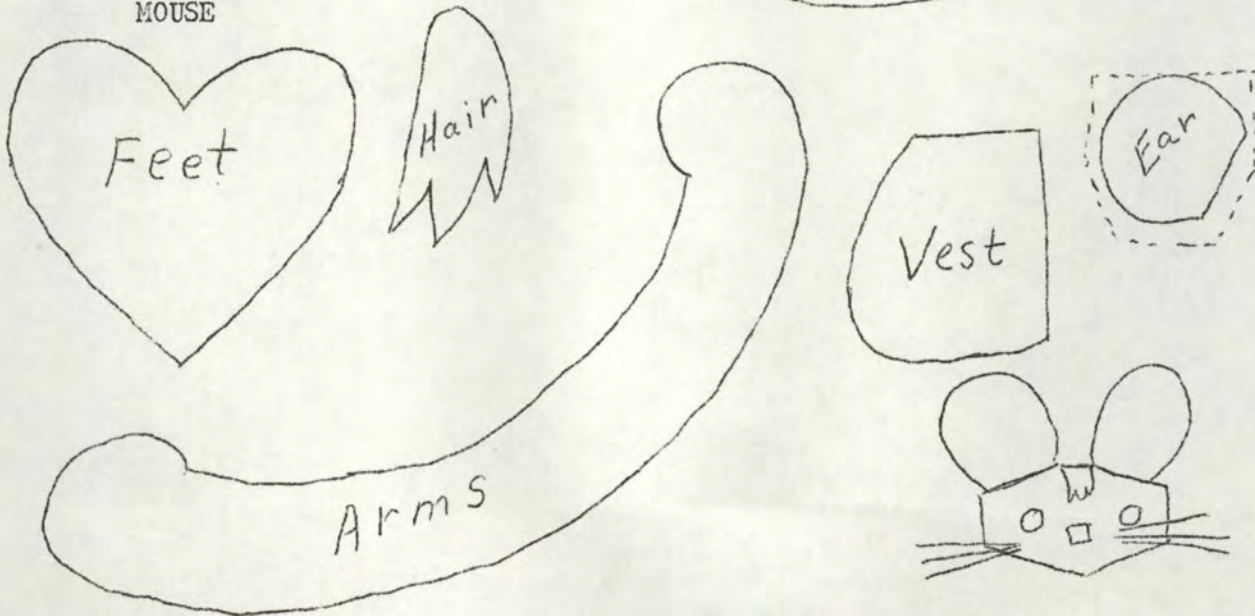
## DUCK

Use basic body, paint yellow, use moveable eyes or small buttons, make bonnet and beak of felt.



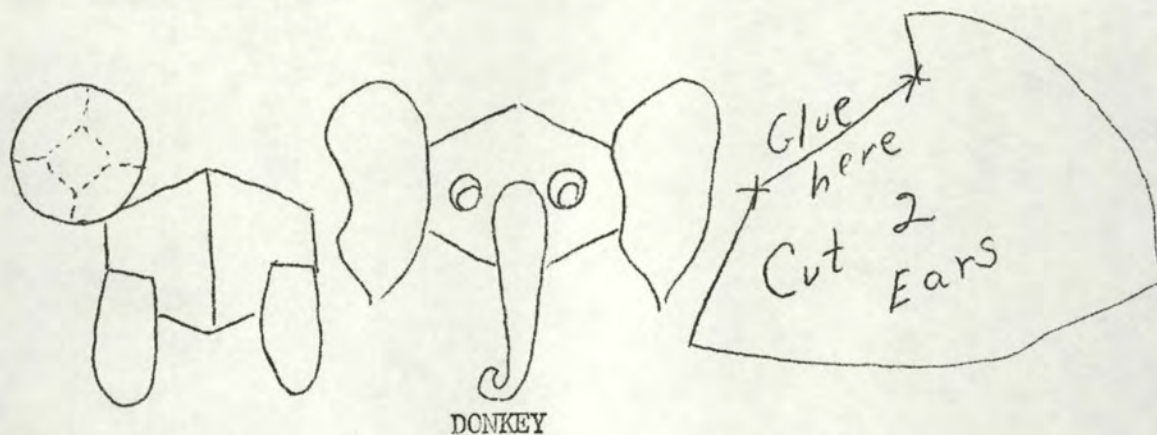
Make wings and tail of feathers.

## MOUSE



## ELEPHANT

Use basic body pieces arranging and glueing as shown. Use bump chenille for trunk and  $\frac{1}{2}$  piece chenille bump for tail.



DONKEY

Use basic body cutting legs as for elephant only make them more slim. Make ears of 2 double chenille bumps.



Cut eyes from cover and trim with felt.



Ears



UNCLE SAM

Use basic pattern for body, heart for feet, and basic arm pattern but trim hands to form thumb. Make a hat by using a 2" circle of dark blue for the brim and a strip  $3 \frac{3}{4}$ " x  $1 \frac{3}{4}$ " of red and white or red, white and blue stripe to form a circle for the crown. His beard can be made from white fur material or cotton.

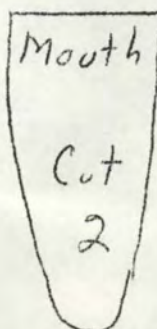
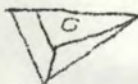
Try your imagination in making various animals or Santa Claus, a snowman, clown, witch, drummer boy, black cat, jewel box, nut cup, flowers, cross, star, tree or THING.

## ALLIGATOR

Cut 8 sections and mount on cardboard strip.



Tail



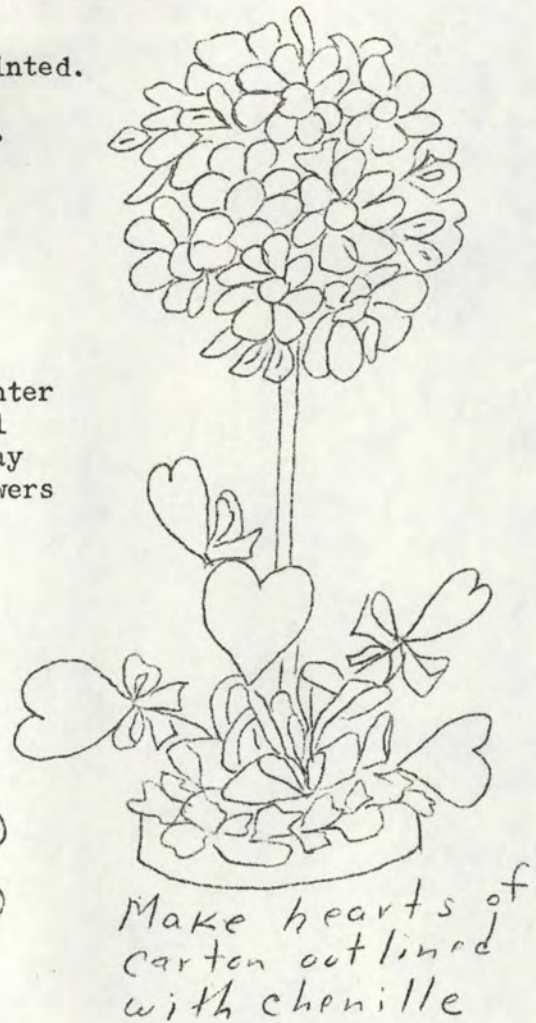
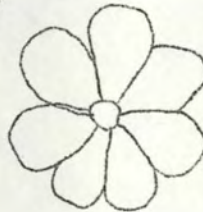
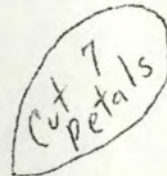
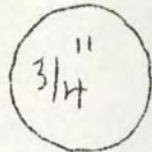


### EGG CARTON DAISY TOPIARY TREE

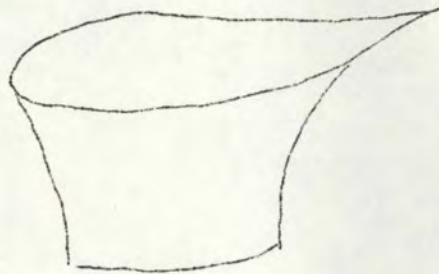
#### Materials needed:

Colored egg cartons or paper mache can be painted.  
White foam disk for base  
White foam disk or half ball for top of base.  
Wooden dowel or heavy wire for stem.  
White foam ball for top.  
Narrow ribbon for leaves of flowers.  
Wider ribbon to trim base.  
Net about 6" wide or use scraps.  
Seeds, feathers, or pearls for centers.

Assemble as illustrated glueing petals to center and then sticking completed flowers into ball with straight pins. The same size flowers may be used for any size ball--just use more flowers for the larger balls.



### SWAN NUT CUP



Use chenille stem for neck and feathers for wings and tail.

FUR AND SCRAP CLOTH ANIMAL PICTURES  
Hazel Beeman

Mount on plyboard, tile,  
or masonite or cover  
cardboard with cloth, burlap,  
or wallpaper. Use nature  
whenever possible such as  
real bark for the tree.

MATERIALS  
NEEDED

Brown or black  
fake fur for bear.  
Lt. brown felt for  
bears nose  
white felt for birch  
tree.

Moss green felt for  
leaves.

1 or eyes (buttons may  
be used)

1 small glass nose  
black braid

Glue black braid  
on all outline lines  
of bear and tree.

Light  
Brown FUR

Fake  
Fur

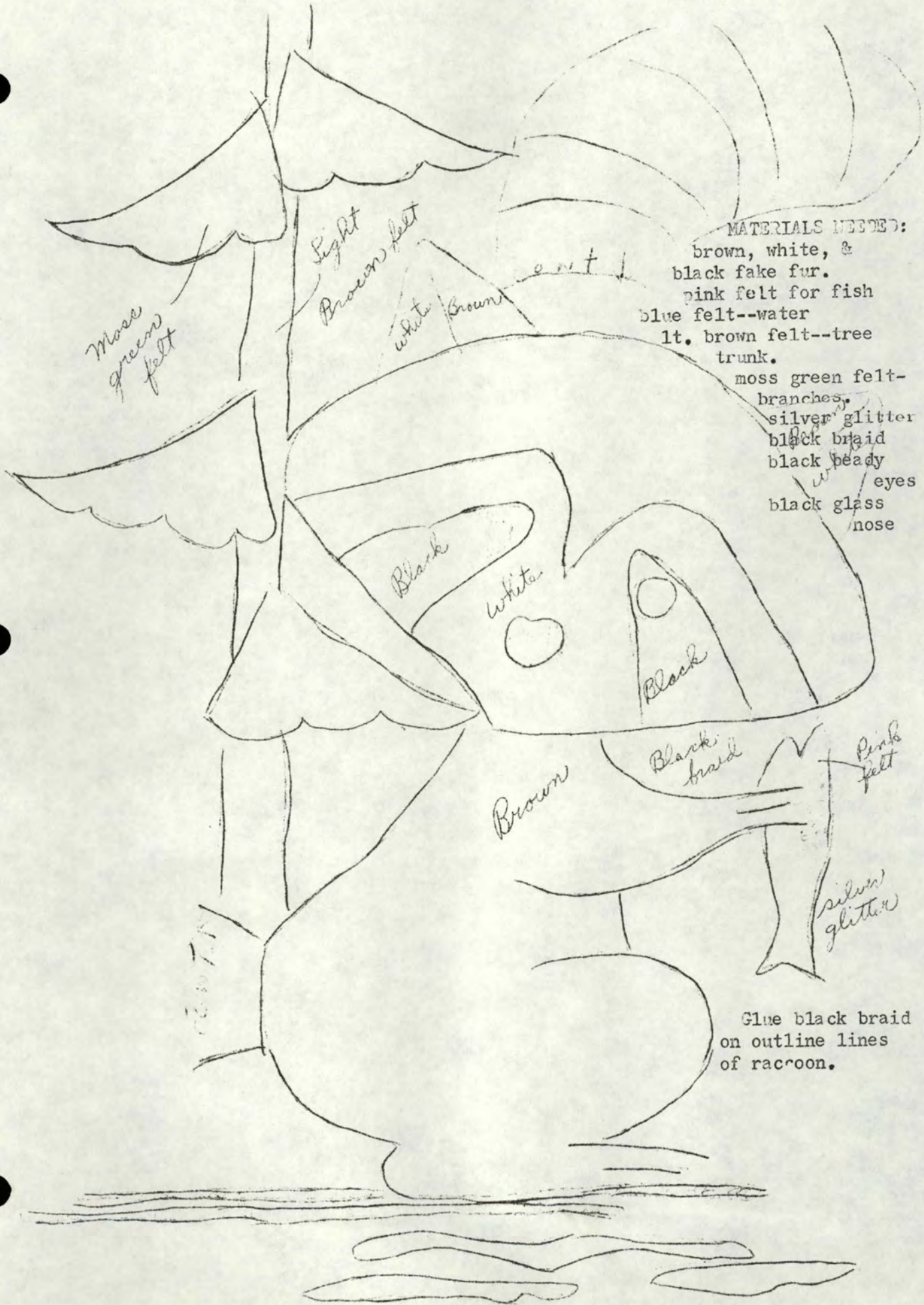
Moss  
green

White  
Felt

CONT

CONT

Black  
Braid



Moss green felt

Light Brown felt

White Brown

**MATERIALS NEEDED:**  
 brown, white, & black fake fur.  
 pink felt for fish  
 blue felt--water  
 lt. brown felt--tree trunk.  
 moss green felt--branches.  
 silver glitter  
 black braid  
 black beady eyes  
 black glass nose

Black

White

Black

Brown

Black braid

Pink felt

silver glitter

Glue black braid on outline lines of raccoon.

Costs -

Real  
Bunny  
Fur

COME  
TAIL

MATERIALS NEEDED  
Lt. brown or gray  
fur.  
Black braid  
little black eyes  
black glass nose

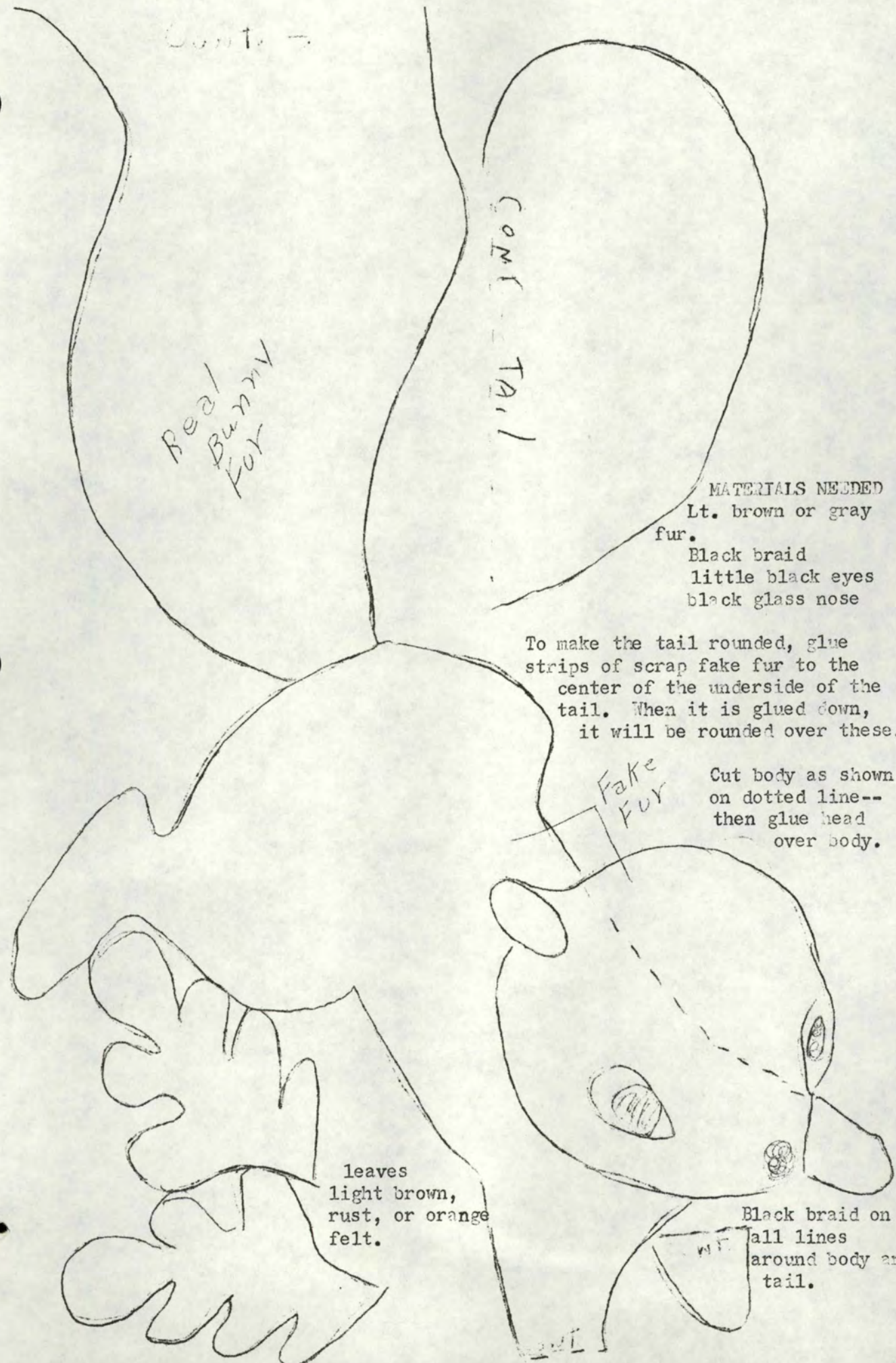
To make the tail rounded, glue  
strips of scrap fake fur to the  
center of the underside of the  
tail. When it is glued down,  
it will be rounded over these.

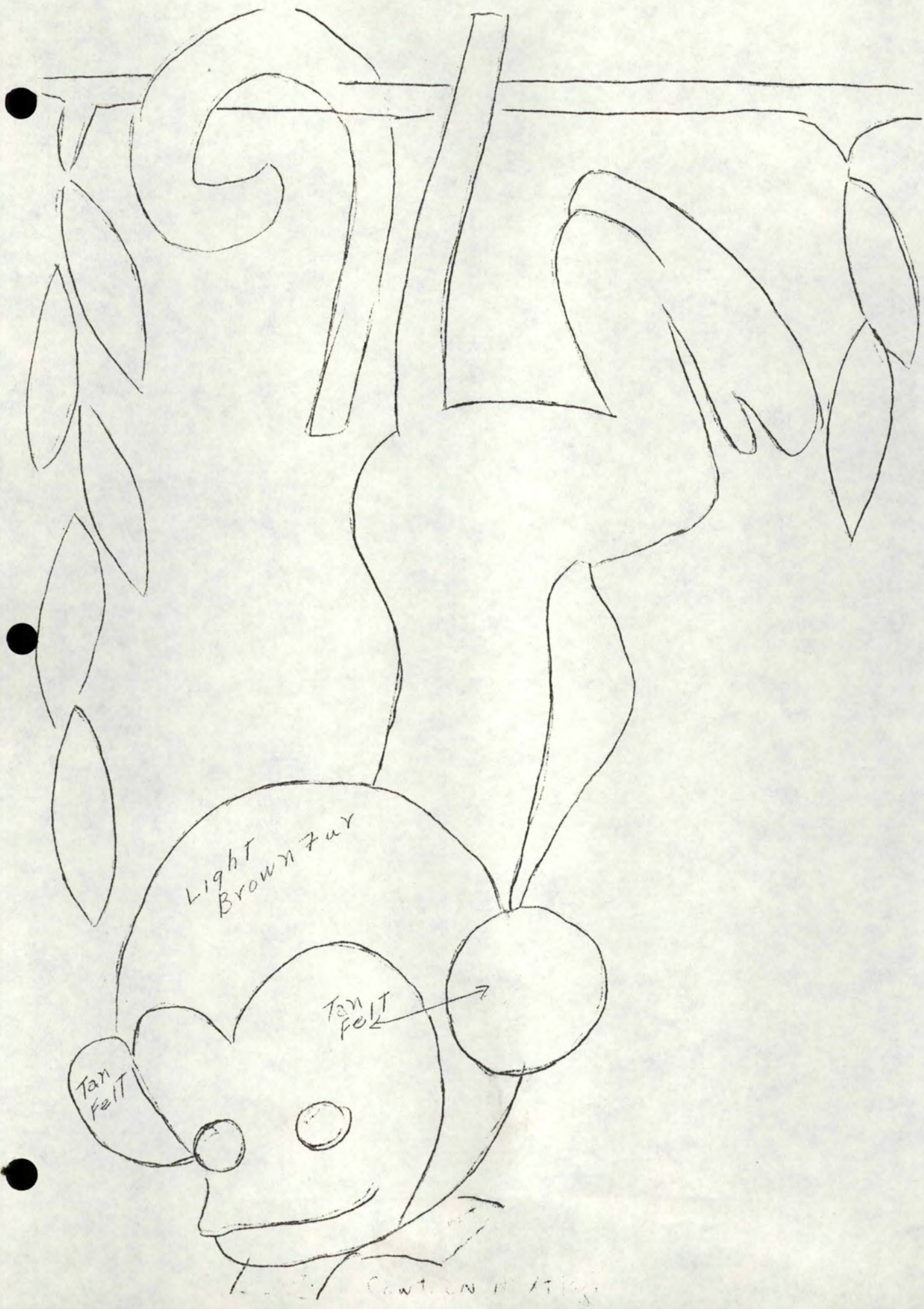
Fake  
Fur

Cut body as shown  
on dotted line--  
then glue head  
over body.

leaves  
light brown,  
rust, or orange  
felt.

Black braid on  
all lines  
around body and  
tail.



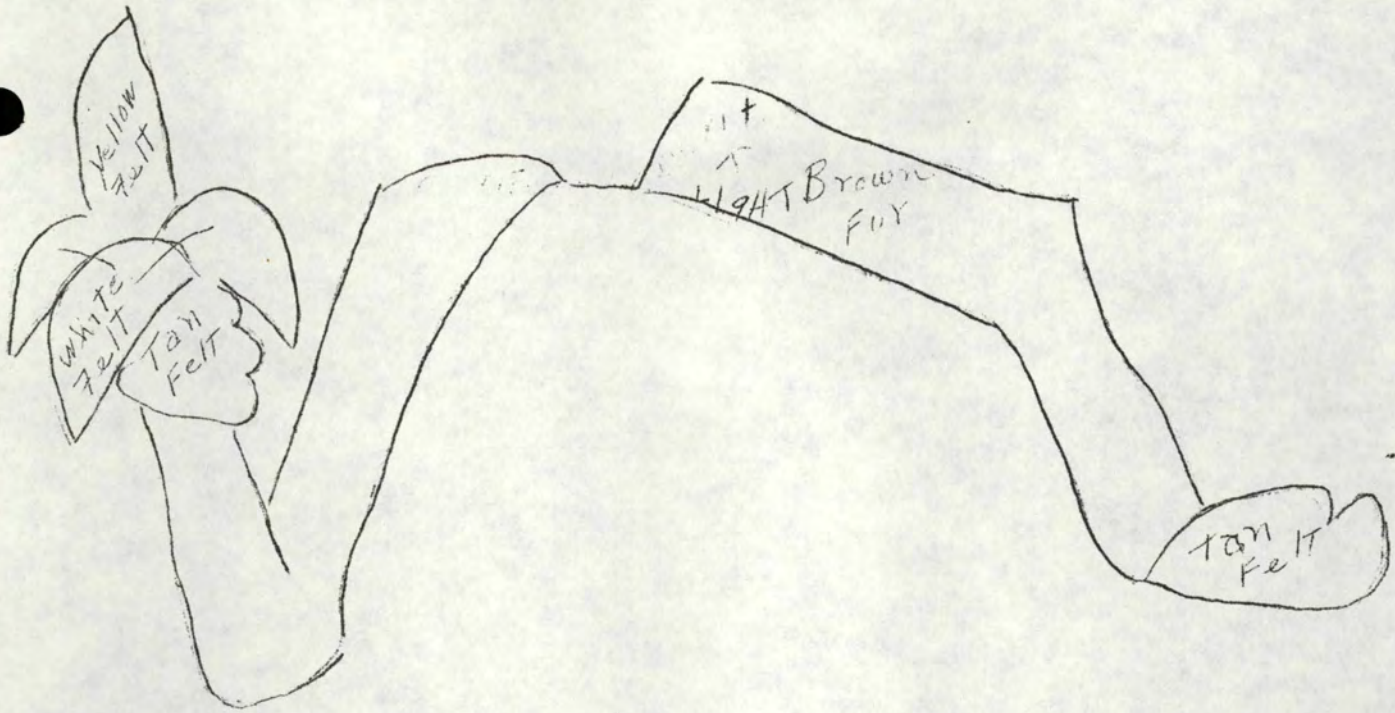


Light  
Brown Fur

Tan  
Felt

Tan  
Felt

Continued on next page



MATERIALS NEEDED:  
 Light brown fur  
 tan felt  
 moss green felt  
 yellow felt  
 white felt  
 two small black eyes  
 black braid

Cut a small slit in bottom of  
 ear as shown--overlap it slightly  
 when gluing to head--ear will  
 stand out.

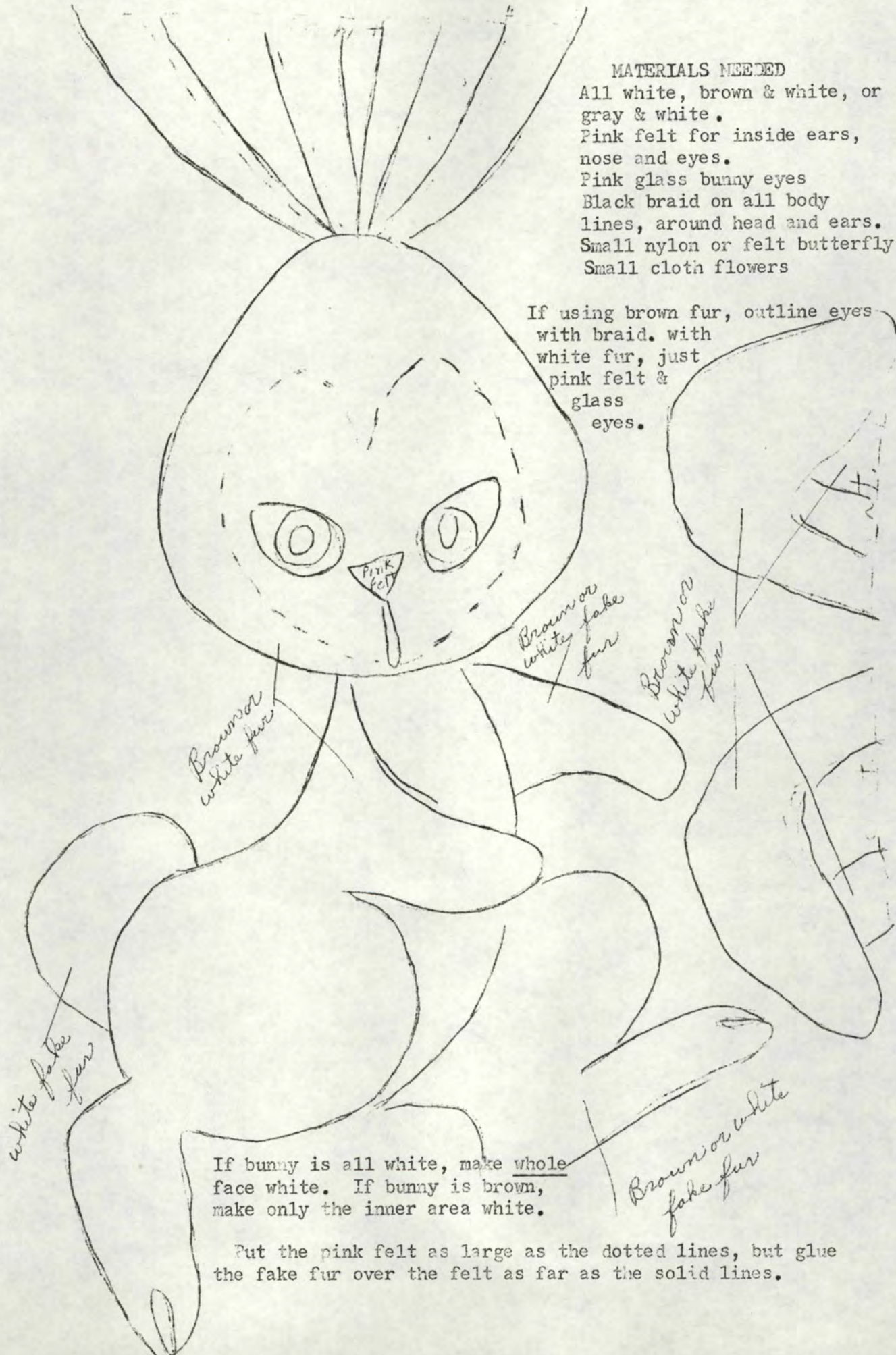
When tail is extended as is shown,  
 the hanging vines will be across  
 the top of the picture.

After fur and felt are glued in place, glue black braid  
 on all lines around body and banana.

**MATERIALS NEEDED**

All white, brown & white, or gray & white.  
Pink felt for inside ears, nose and eyes.  
Pink glass bunny eyes  
Black braid on all body lines, around head and ears.  
Small nylon or felt butterfly  
Small cloth flowers

If using brown fur, outline eyes with braid. with white fur, just pink felt & glass eyes.



*Brown or white fake fur*

*Brown or white fake fur*

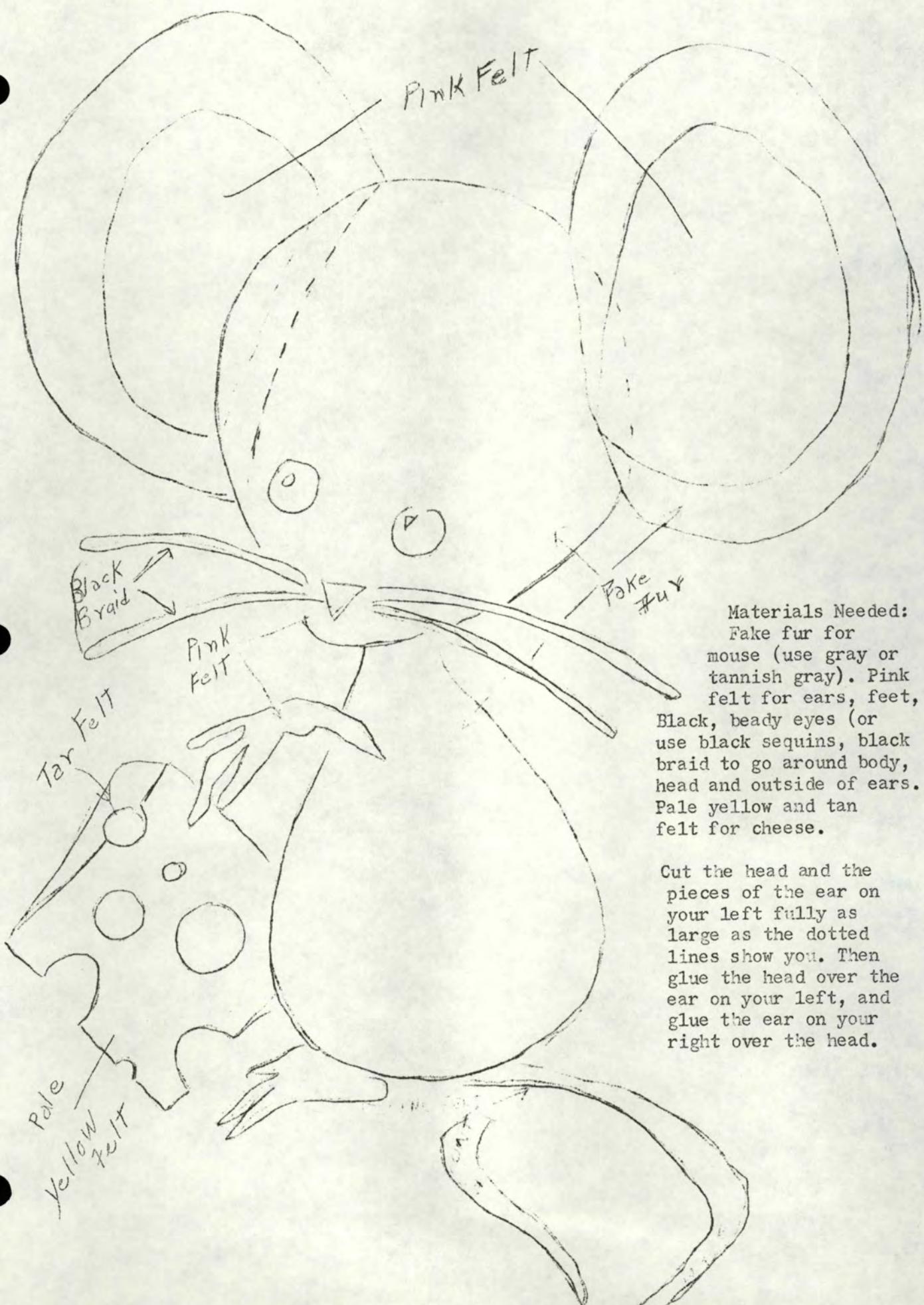
*Brown or white fake fur*

*white fake fur*

*Brown or white fake fur*

If bunny is all white, make whole face white. If bunny is brown, make only the inner area white.

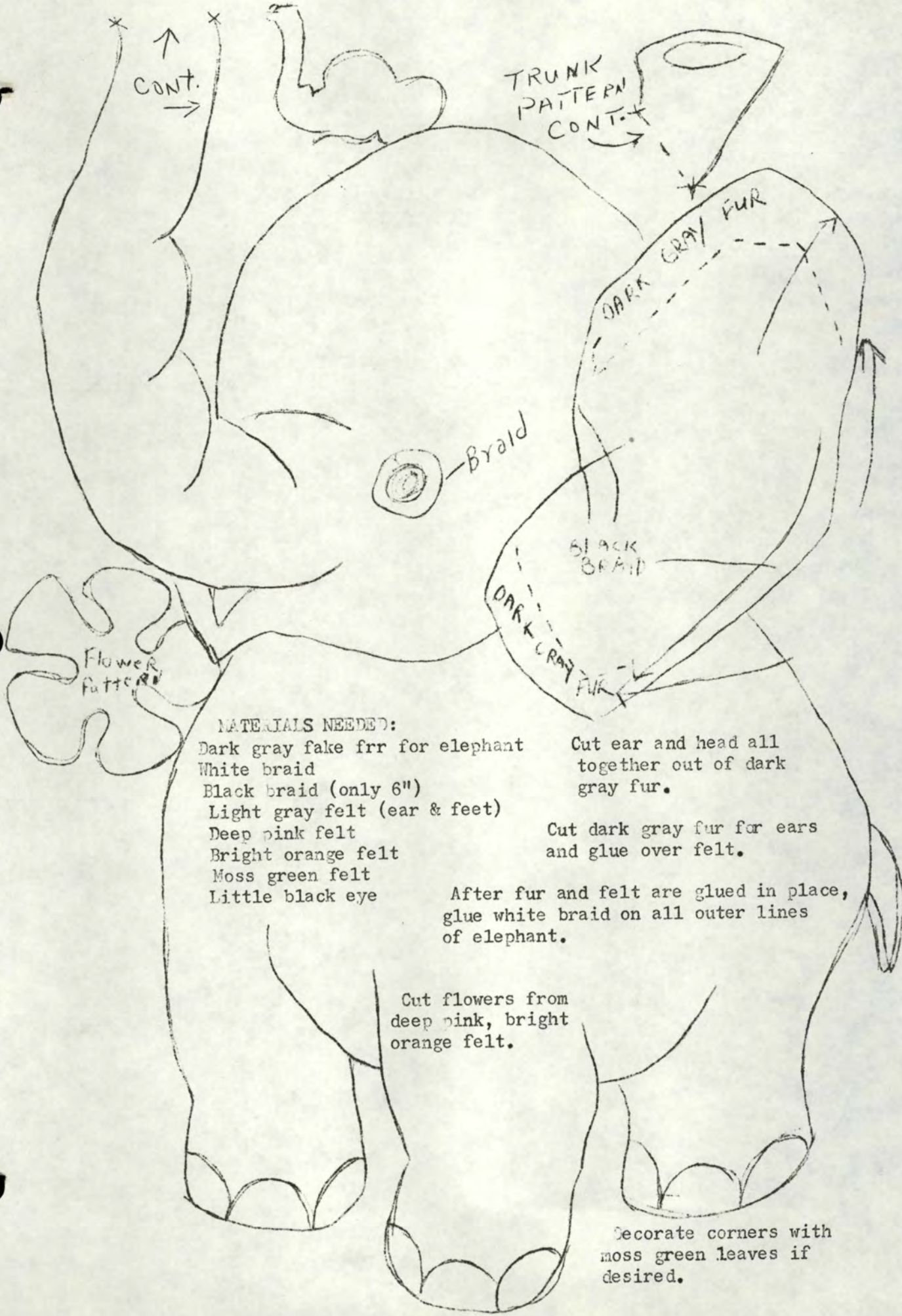
Put the pink felt as large as the dotted lines, but glue the fake fur over the felt as far as the solid lines.



Materials Needed:  
 Fake fur for mouse (use gray or tannish gray). Pink felt for ears, feet, Black, beady eyes (or use black sequins, black braid to go around body, head and outside of ears. Pale yellow and tan felt for cheese.

Cut the head and the pieces of the ear on your left fully as large as the dotted lines show you. Then glue the head over the ear on your left, and glue the ear on your right over the head.





**MATERIALS NEEDED:**

- Dark gray fake fur for elephant
- White braid
- Black braid (only 6")
- Light gray felt (ear & feet)
- Deep pink felt
- Bright orange felt
- Moss green felt
- Little black eye

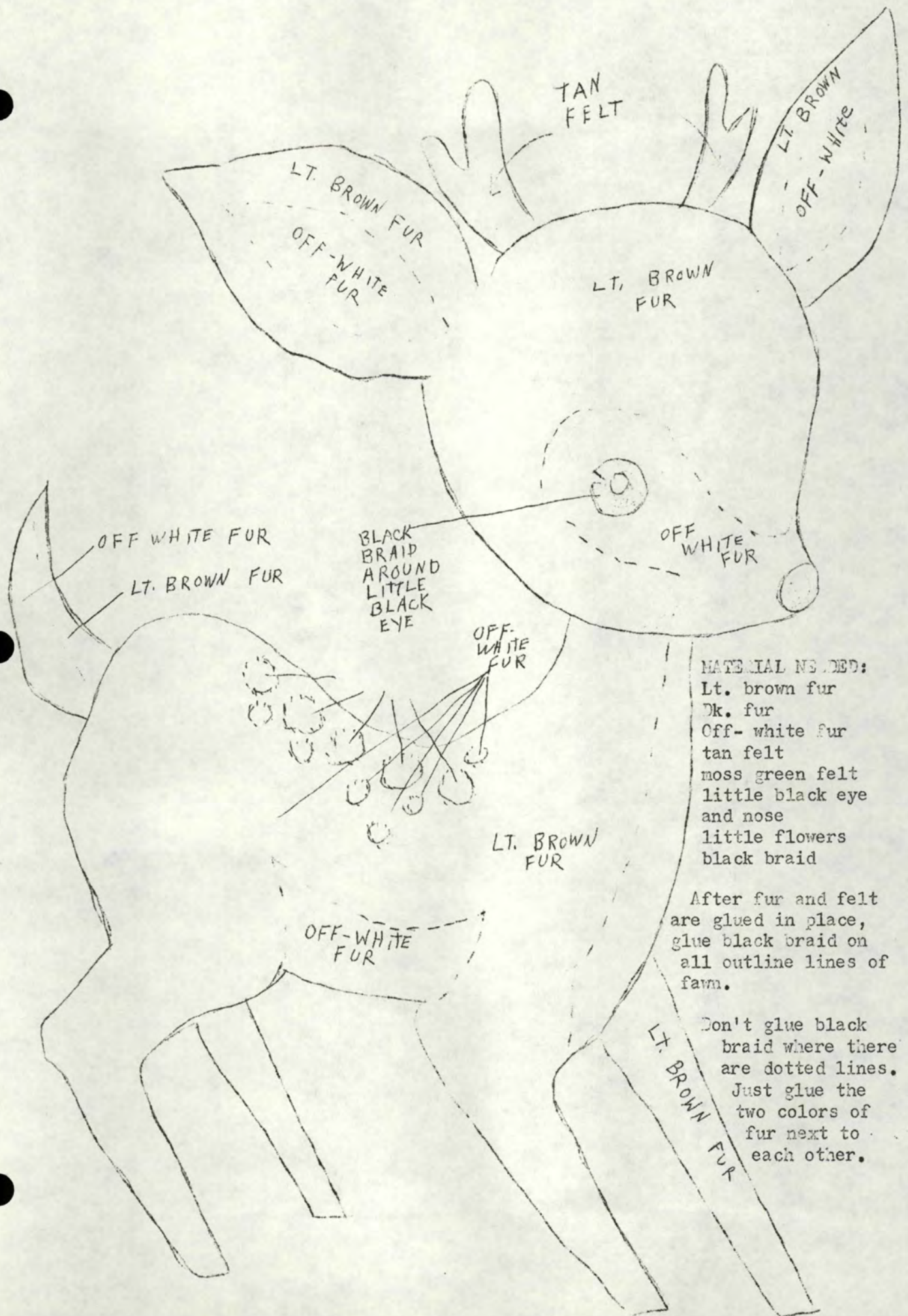
Cut ear and head all together out of dark gray fur.

Cut dark gray fur for ears and glue over felt.

After fur and felt are glued in place, glue white braid on all outer lines of elephant.

Cut flowers from deep pink, bright orange felt.

Decorate corners with moss green leaves if desired.



**MATERIAL NEEDED:**

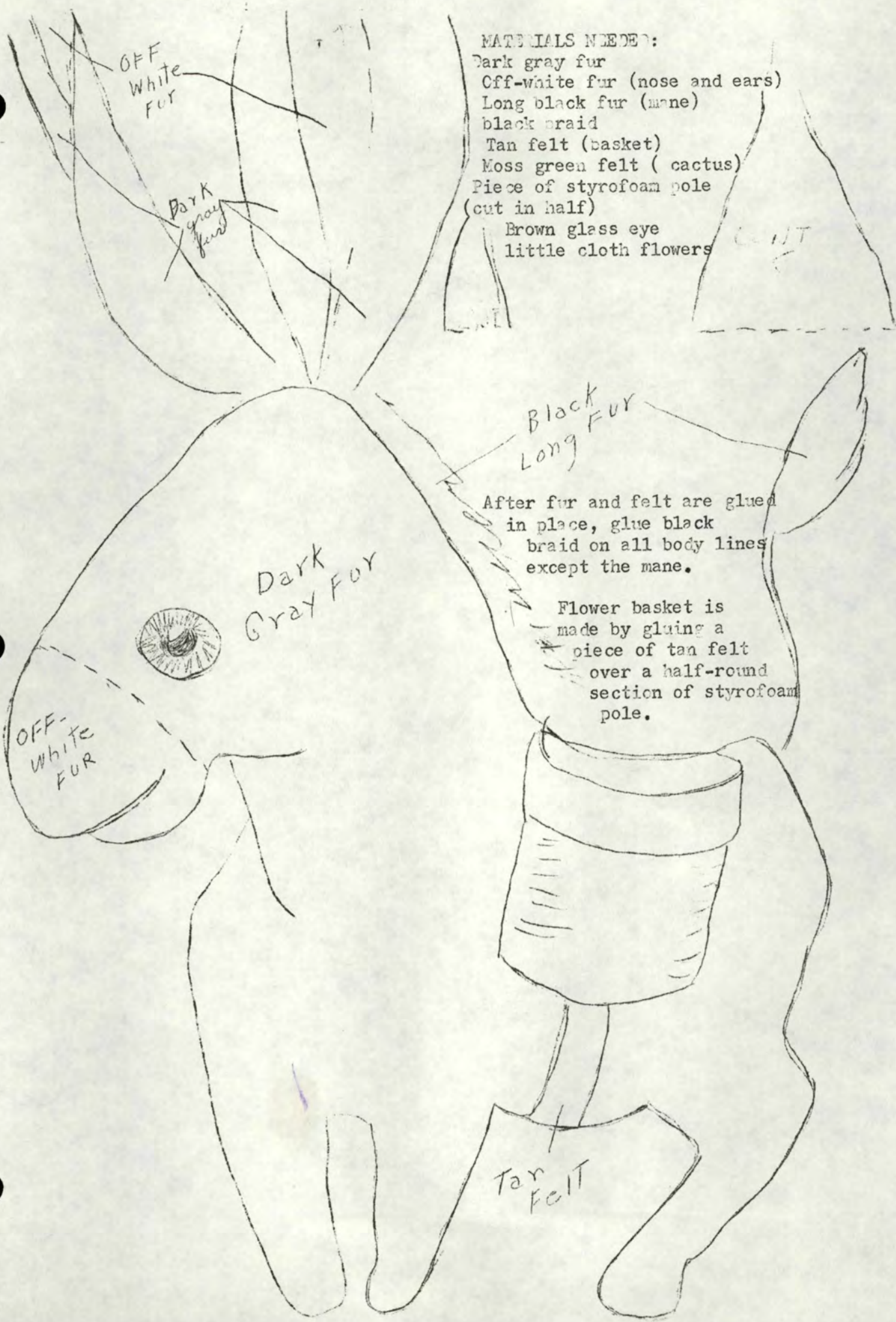
- Lt. brown fur
- Ok. fur
- Off- white fur
- tan felt
- moss green felt
- little black eye
- and nose
- little flowers
- black braid

After fur and felt are glued in place, glue black braid on all outline lines of fawn.

Don't glue black braid where there are dotted lines. Just glue the two colors of fur next to each other.

MATERIALS NEEDED:

- Dark gray fur
- Off-white fur (nose and ears)
- Long black fur (mane)
- black braid
- Tan felt (basket)
- Moss green felt (cactus)
- Piece of styrofoam pole (cut in half)
- Brown glass eye
- little cloth flowers



OFF  
White  
FUR

Dark  
gray  
fur

Black  
Long  
FUR

Dark  
Gray  
FUR

OFF-  
White  
FUR

After fur and felt are glued  
in place, glue black  
braid on all body lines  
except the mane.

Flower basket is  
made by gluing a  
piece of tan felt  
over a half-round  
section of styrofoam  
pole.

Tan  
felt

**MATERIALS NEEDED:**

Fake fur for puff part of poodle (black, gray, white, or tan-grey)

Felt to match fur-- for smooth parts of dog-- feet, face, body

black braid

small black eye or sequins

black glass nose

small cloth flowers

rhinestones

gold trim braid

lt. brown felt for flower pot.

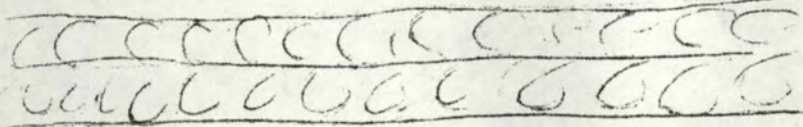
Fake Fur

Felt

Glue black braid on all lines of the poodle.

FAKE FUR

Felt



MATERIALS NEEDED:

Fake fur for cat, (brown, gray, white or black.

Pink felt for ears, nose

1 pair green cat eyes  
black or white braid

pink ribbon for bow  
few feet of yarn &

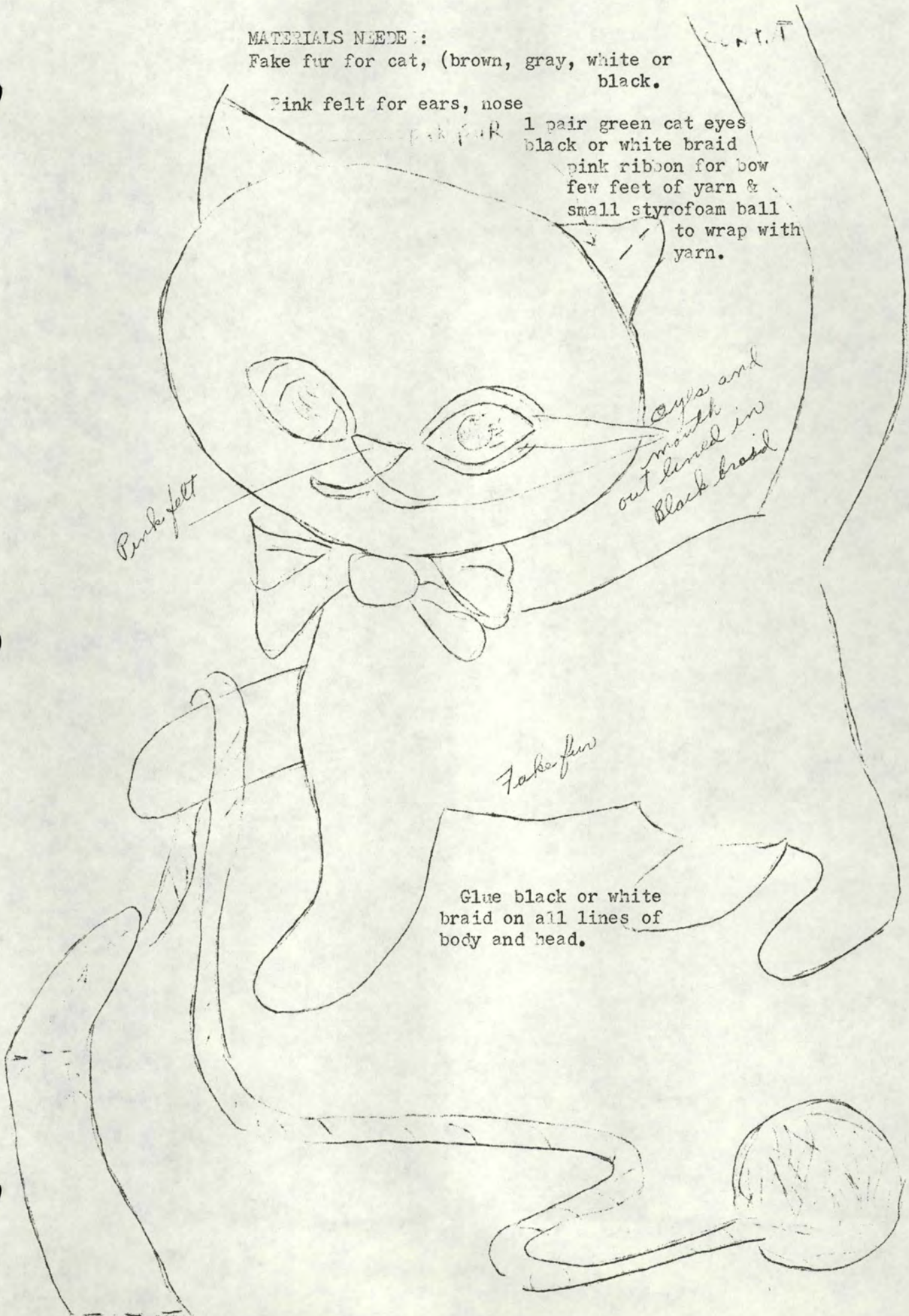
small styrofoam ball  
to wrap with  
yarn.

*Pink felt*

*Eyes and  
mouth  
out lined in  
black braid*

*Fake fur*

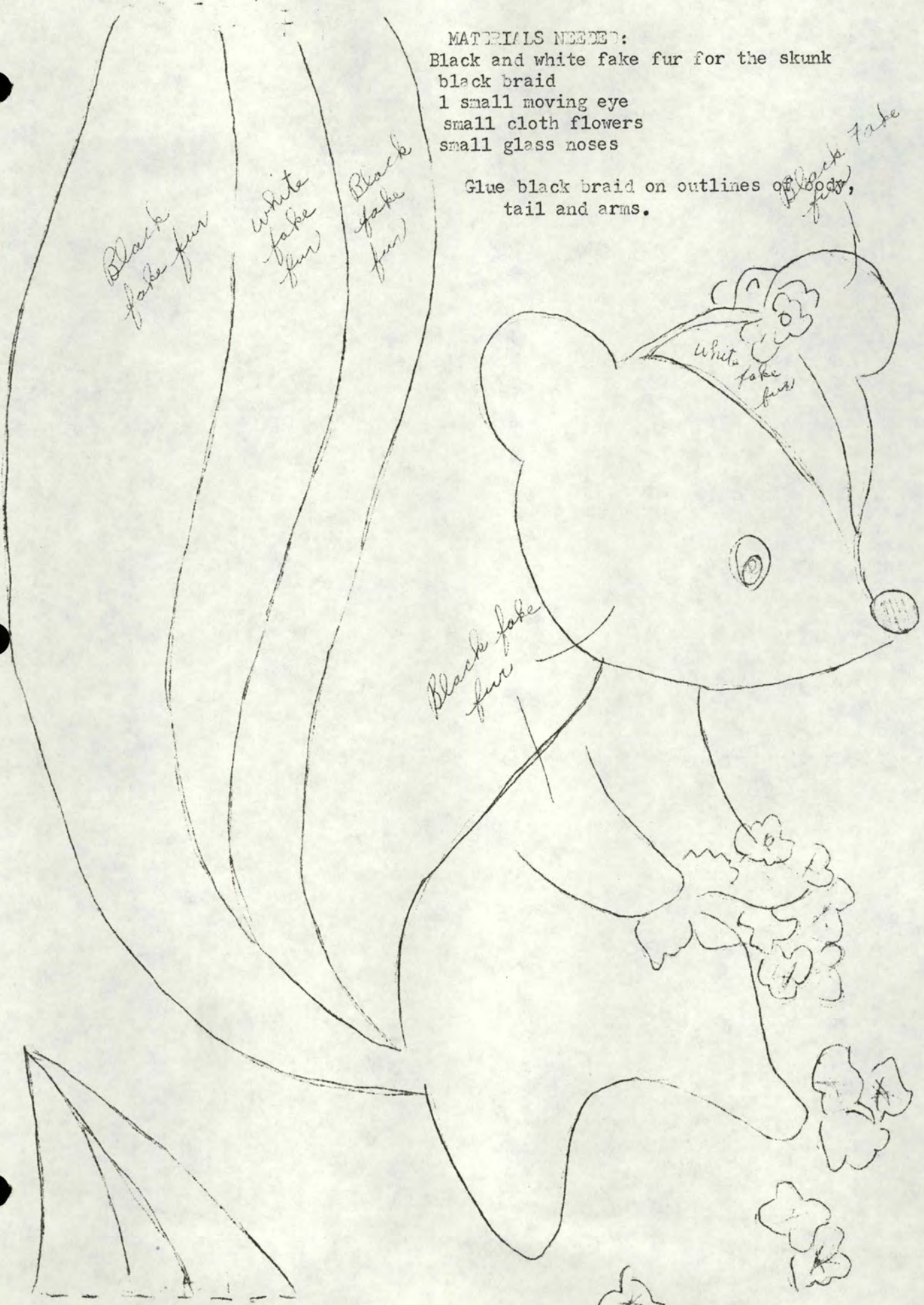
Glue black or white  
braid on all lines of  
body and head.



MATERIALS NEEDED:

- Black and white fake fur for the skunk
- black braid
- 1 small moving eye
- small cloth flowers
- small glass noses

Glue black braid on outlines of body, tail and arms.

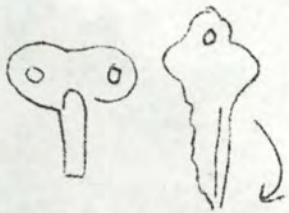




GAMES



PIXies by Wohl



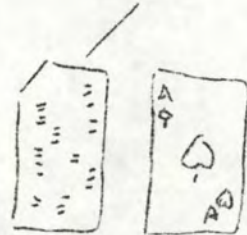
I envy your life,  
Thurlow...  
All fun and games.



CARMICHAEL:

Only one thing  
keeps me from  
eating more popcorn  
--the bottom of the  
bag---

ARNOLD... when are  
you going to learn  
the world of computers  
isn't all fun and  
games?



Here's just a little game of life  
That you might like to play;  
The rules are very ; simple...  
You begin anew each day.  
On waking bring to mind some joy,  
Call this new day a game;  
And if unthinkingly your lips  
A dark thought start to frame,  
Just open wide your mouth--  
Pretend it was a yawn;  
Then stretch and stretch and smile a bit  
And the dark thought will be gone!

Ruth N. Day

PIXies by Wohl

I'm glad we're  
ending our relationship  
on a happy note





No one can really appreciate a recreation on song leader until they have tried to take the leadership without much or any preparation.

The success of any recreation program depends on the leader and what he does to make the program interesting and appealing for the people who participate in it. His personality and conduct are of prime importance.

**PLANNING:** There may be times when it will be necessary for the leader to work alone in planning and conducting a social recreation program, but the most desirable procedure is to have a committee, a council, or a group of assistant leaders, made up of representatives from the larger group, to help make plans. Planning with people rather than for them helps to assure a successful program.

Some questions and answers for the leaders: where to start the program, when to start? Where to stand, what do you think about, what to do, what to say, what activities to select. The leader's attitude makes a great difference also. Keep in mind the old saying "You can catch more flies with honey than with vinegar." Never blow the whistle unless the game demands it, then make it short and sharp and clear. Don't be a traffic cop. Don't be bossy, Don't drive.

#### Grand March

Men and women, (boys and girls,) form separate lines on opposite sides of the room, facing the leader. The boys stand at the leader's left, the girls at his right. March music is played, but if no instrumental music is available, any good marching song may be sung.

A. The lines march forward, then toward each other, the boys passing behind the leader and outside the line of girls while the girls go in front of the leader and inside the line of boys. When the lines meet at the opposite end of the room or hall, the marchers come up the center in twos with arms locked.

B. The first couple goes to the right, the second to the left, the third to the right, and so on, continuing around the room until the lines meet and the marchers come up in fours.

C. The leader divides the fours into couples and again sends the lines around as in B. When they meet at the other end of the hall, each couple in the left line joins hands and raises them to form a bridge. The right line passes under the bridges. Both lines continue to march during this figure. When the lines meet at the upper end of the hall, the right line forms bridges and the left passes under.

D. When the lines meet at the lower end of the room, the first couple in the left line makes a bridge, while the first couple from the right line goes under. The second right couple makes a bridge under which the first couple from the left passes. Thus the couples alternately make bridges or go under them. The figure should be repeated at the other end of the hall. This is rather difficult and should not be attempted until a group is accustomed to marching; it is pretty and popular, however.

# GAMES

Name of game \_\_\_\_\_  
Materials needed:

Type of game:

(circle) ACTIVE QUIET INDOOR MENTAL MIXER

Number of participants or Teams \_\_\_\_\_

Appropriate for what ages? \_\_\_\_\_

Directions:

Variations:

GAME OBJECTIVE: Purpose? (for example: Creativity? Contest?  
Get Acquainted? Utilize Skills?)

Participating crew:

Game played when? \_\_\_\_\_

reported by

## GET ACQUAINTED GAMES

### MEET MRS. WIGGINS

#### Supplies needed:

- 1 salt shaker
- 1 dining table with matching set of people

#### How to play:

The first person picks up the salt shaker, turns to the person seated at his right, hands him the salt shaker and says, "My name is John Smith (or whatever his real name is) and this is Mrs. Wiggins."

The next person now turns to his right and hands on the salt shaker. "My name is \_\_\_\_\_, John Smith says that this is Mrs. Wiggins." Play continues around the table to the right. Each person adds his own name and repeats the names of previous players in correct order until Mrs. Wiggins is returned to the first player.



### GET ACQUAINTED GAME

1. Find your double: Each person has a paper or notecard and pencil. Number 1 -10 on the left side. At the signal each person is to find someone who has the same
  1. Color of eyes
  2. Color of hair
  3. Same height
  4. Color of shoes, sox, shirt or such
  5. Same month of birthday
  - 6 - 10 - Same town, car, brothers, etc

First on finished may call all others with a "same feature" to the front of the room.

2. Name Bingo - Each person is given a pencil and paper. Draw a 6 or 8 inch square. Divide into 16 or 25 smaller squares like a Bingo card. Each player is to get the signature of a different person in each square. When all have finished, or a given time has elapsed, play Bingo. The first person finished may call the name of another person, who stands up when name is called. All players having his name cover, or cross his name on their card. He then calls another name. Play Bingo until all names are called; someone has a Black Out, or desired time has been used. In a large crowd, it may be too time consuming to call all the names.

GET ACQUAINTED!!!

1. Find a boy who is wearing a class ring. \_\_\_\_\_
2. Find someone who is wearing contacts. \_\_\_\_\_
3. Find someone who is a rodeo star. \_\_\_\_\_
4. Find someone who owns a canoe. \_\_\_\_\_
4. Find a girl who is from Roundup, Montana. \_\_\_\_\_
5. Find a boy who raises Snorthorn cattle. \_\_\_\_\_
6. Find a person with green eyes. \_\_\_\_\_
7. Find a person who has his birthday on July 7. \_\_\_\_\_
8. Find a boy wearing a Chatcolab sweatshirt. \_\_\_\_\_
9. Find a person from India. \_\_\_\_\_
10. Find one of the cooks for Chatcolab. \_\_\_\_\_
11. Find a lady who has had her daughter just come home from Panama after 3 years. \_\_\_\_\_
12. Find someone who is a craft teacher. \_\_\_\_\_
13. Find someone who is wearing Levis. \_\_\_\_\_
14. Find someone who has built a tepee. \_\_\_\_\_
15. Find somebody who is wearing cowboy boots. \_\_\_\_\_
16. Find someone who is under 5' 4". \_\_\_\_\_
17. Find a person named La Rele Stephens. \_\_\_\_\_
18. Find the editor of the Chatcolab Notebook. \_\_\_\_\_
19. Find someone who is wearing black shoes. \_\_\_\_\_
20. Find a person from each state. \_\_\_\_\_

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FOLK SONGS

Identify the person or persons associated---

1. Who was too late to get his supper? 1. \_\_\_\_\_
2. For who did she bake a cherry pie? 2. \_\_\_\_\_
3. Who was told to "Hang Down Your Head and Cry?" 3. \_\_\_\_\_
4. Who was shot for courtin' Sally Bly? 4. \_\_\_\_\_
5. Whose body lies a-mold'ring in the grave? 5. \_\_\_\_\_
6. Who was the famous farmer? 6. \_\_\_\_\_
7. Sweet Betsey from Pike had a lover named---? 7. \_\_\_\_\_
8. Who lived on the "Old Kentucky Shore?" 8. \_\_\_\_\_
9. Who were invited to "Dance By The Light of the Moon?" 9. \_\_\_\_\_
10. Who lived in a cavern in a canyon? 10. \_\_\_\_\_
11. Who was the famous steel dribin' man? 11. \_\_\_\_\_
12. Who was the famous gal from Scarlet Town? 12. \_\_\_\_\_
13. Who was the Mister Howard the train robber? 13. \_\_\_\_\_
14. Who was sweet as apple cider? 14. \_\_\_\_\_
15. Who was famous for her light brown hair? 15. \_\_\_\_\_
16. What Texas gal beats the belles of Tennessee? 16. \_\_\_\_\_
17. Who looked sweet on a bicycle built for two? 17. \_\_\_\_\_
18. For whom do I pine in all my dreams? 18. \_\_\_\_\_
19. Who waltzed with the strawberry blond? 19. \_\_\_\_\_
20. What fair damsel lies over the ocean? 20. \_\_\_\_\_
21. Who gave me her promise true? 21. \_\_\_\_\_
22. Who was famous for her quilting party? 22. \_\_\_\_\_
23. Who is my sweetheart? I'm her Joe. 23. \_\_\_\_\_
24. Who fought the battle of Jericho? 24. \_\_\_\_\_
25. Who is my true love in Lousiana? 25. \_\_\_\_\_

(answers on next page in notebook)

FOLK SONG QUIZ  
ANSWERS

- |                   |                              |
|-------------------|------------------------------|
| 1. Old Dan Tucker | 14. Ida                      |
| 2. Billie Eoy     | 15. Jeannie                  |
| 3. Tom Dooley     | 16. The Yellow Rose of Texas |
| 4. Johnny         | 17. Daisy                    |
| 5. John Brown's   | 18. Sweet Adeline            |
| 6. Old MacDonald  | 19. Casey                    |
| 7. Ike            | 20. Lonnie                   |
| 8. Nellie Gray    | 21. Annie Laurie             |
| 9. Buffalo Gals   | 22. Aunt Dinah               |
| 10. Clementine    | 23. Annie Rooney             |
| 11. John Henry    | 24. Joshua                   |
| 12. Barbara Allen | 25. Oh Susanna               |
| 13. Jessie James  |                              |

This game was used for Table Fun on Friday. To play you need the blank game sheet (the page preceding this) and pencils. It is one of the group of games commonly called paper and pencil games. We played by having the eight people at one table work together to complete the answers. The winning table had to sing one of the songs listed (as their prize of course).

TWISTERS

This is an example of another pencil and paper game for an older group. The three words defined in each group are composed of the same four letters. Find one, then twist the letters around to find the other two. Six correct groups is passing; eight or more make you a top word-twister.

- |                               |                          |
|-------------------------------|--------------------------|
| 1. (a) A benediction          | 6. (a) To spring over    |
| (b) An appellation            | (b) Sound, as of a bell  |
| (c) Long hair of a horse      | (c) Wan, colorless       |
| 2. (a) A small body of water  | 7. (a) A fruit           |
| (b) A game                    | (b) To cut covering off  |
| (c) Doubling of rope          | (c) To harvest           |
| 3. (a) A cock, hen or chicken | 8. (a) A measure of land |
| (b) Glide, as a stream        | (b) Contest of speed     |
| (c) An animal                 | (c) To be fond of        |
| 4. (a) To challenge           | 9. (a) Chair or bench    |
| (b) Beloved                   | (b) Point of the compass |
| (c) To peruse                 | (c) Satisfy appetite of  |
| 5. (a) Crippled               | 10. (a) Domesticated     |
| (b) One of the sexes          | (b) Set of players       |
| (c) A repast                  | (c) Flesh of animals     |

ANSWERS TO TWISTERS GAME

- |                     |                      |
|---------------------|----------------------|
| 1. Amen, name, mane | 6. Leap, peal, pale  |
| 2. Pool, polo, loop | 7. Pear, pare, reap  |
| 3. Fowl, flow, wolf | 8. Acre, race, care  |
| 4. Dare, dear, read | 9. Seat, east, sate  |
| 5. Lamé, male, meal | 10. Tame, team, meat |

## S C A V E N G E R H U N T

First read all of the list, then go and get one of your team members' pillow cases in which to put your finds. Find as many objects as you can before the party bell rings.

REMMBER - DO YOUR OWN THING!!!!

6 strawberry flowers

a red and blue stripped rock

a piece of red electric cord with a plug-in

a 1924 penny

a class ring with initial JES

a broken button

a square red agate

25 dandelion flowers

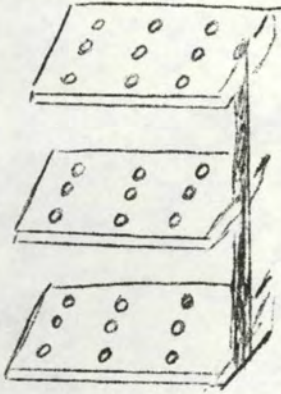
3 different kinds of pine cones - 6 each

3-tone strand of hair

a pair of Lumi sticks



### 3 DIMENSIONAL TIC TAC TOE

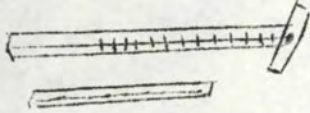


Two to six players may play, using marbles of different colors. Take turns placing one marble at a time on any of the three blocks.

Object: to get three marbles in a row of your own color. The rows of three may be on any one block, or diagonally, or vertically on three blocks. The player who can first place three marbles in a row wins the game.

Variation: play until all the holes are filled, then count to see who has the most rows of three. There are 49 possible ways.

### WAHOO STICK - INDIAN WINDMILL - TRUTH STICK



On one end of a notched stick, a light propeller is fastened with a pin or nail. By rubbing the notched edge with the rubbing stick, the propeller is made to revolve; then at will, the operator can stop the propeller and reverse the direction of its revolution.

### TO FINISH THE HARDWOOD PUZZLES

Sand carefully, with fine and very fine sandpaper. With slightly damp cloth, remove all sanding dust. Finish with one or more coats of Wood finish or polyurethane varnish. Sand lightly with very fine sandpaper, and remove all dust between coats. The final coat may need to be sanded very lightly, and then polished with furniture polish.

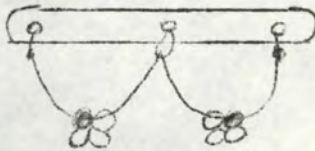
(We used birch, walnut, mahogany, and maple.)



## Small Wooden Games and Puzzles

Clarence and Lois Stephens

### LOVERS YOKE



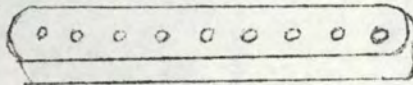
4-H CLOVER  
ETC.

Bore three holes in a strip of wood, bone, plastic or stiff leather. Loop a strong smooth cord through the center hole; slip a bead or ring onto each string, then tie the ends through appropriate holes.

Object: to get both beads on the same side without removing the string or untying the knots.

Legend: There was once a wise old man with a beautiful young daughter who was courted by a handsome young man. When the young man asked for the daughters hand, the father replied that he would lock the lovers in separate rooms. If they could get into the same room without unlocking the doors or breaking them down, he would give his consent to the marriage. **THEY DID IT.**

### SHUTTLE PUZZLE



A strip of wood about 8 or 10 inches long, with nine (9) holes, (approximately  $\frac{1}{2}$  inch apart.) Start the puzzle with four marbles of the same color at each end, a blank space in the center.

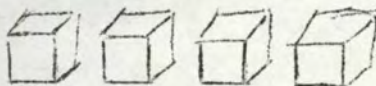
Object: to move marbles on right to extreme left, and marbles on left to extreme right.

You may move 1 marble 1 space, or jump 1 marble over 1 marble.

You may NOT back up or jump more than one marble.

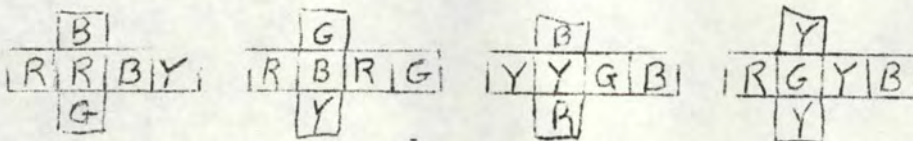
### FRUSTRATION BLOCKS

Four colored cubes. See diagram below for painting schedule.



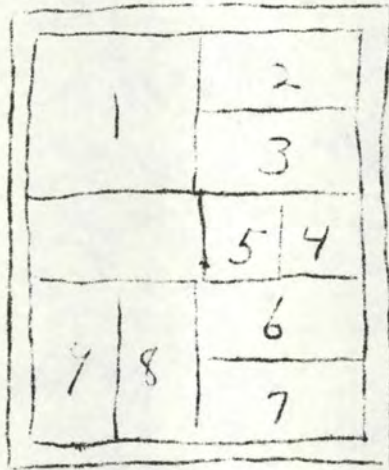
Object: to arrange the four blocks in a row with the four colors showing on all four sides. The order of the colors does not matter.

Red, Yellow Blue, Green



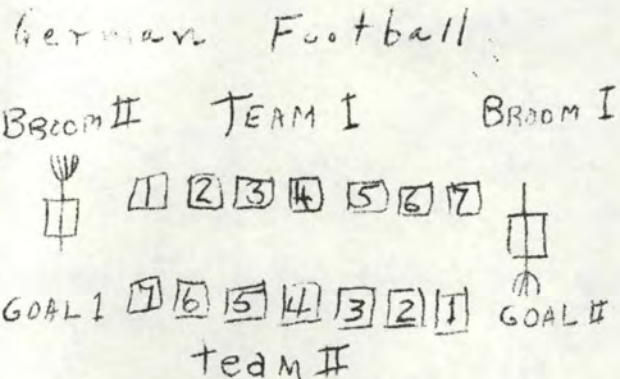
## NINE BLOCK PUZZLE

For the Nine Block Puzzle you will need a piece of  $\frac{1}{2}$ " pine or plywood  $3\frac{1}{4}$ " wide and 4" long, another piece  $\frac{1}{2}$ " thick,  $\frac{3}{4}$ " wide and 16" long, and third piece  $\frac{3}{8}$ " thick,  $1\frac{1}{2}$ " wide and 8" long. Make the box from the  $\frac{1}{2}$ " wood as shown in the diagram. Nail and glue the  $\frac{3}{4}$ " strips to the bottom board with  $\frac{7}{8}$ " wire brads and a good grade of fish glue. Then cut out the nine blocks. Be careful to make them just a bit larger than required so that you can sandpaper them down to the right size. Sandpaper the corners slightly, too, to improve their appearance and make it easier to shift them around. Put the blocks in the box as shown in the diagram. You need not number them. I did it just to help you in the construction and as a key to the solution. The object of the puzzle is to shift the pieces around so that the large #1 piece ends up in the position occupied at the beginning by #8 and #9. You can shift the blocks any way you wish. But you must not remove them from the box, move one over the other, or turn them around. You can solve this puzzle in fifty-two moves.



### Supplies needed:

- 2 chairs
- 2 brooms or stout canes or sticks
- 1 knotted rag
- 2 teams of players



### How to play:

Be sure to number teams from opposite ends as illustrated. When the leader calls out a number, players on both teams with that number, run to get their brooms (which is opposite their goal) and try to sweep the knotted rag under their goal first, scoring one point. The leader then calls another number when players are back in line. A note of caution: this game can get very, very rough.

## GAMES

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 holds 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 either 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 one or two of the 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 index finger held up.

Name of Game: CIRCLES OR NUMBER CHANGES ✓

Type of Game: Active, indoor or outdoor

Directions: This is an excellent game for getting a large group into smaller groups or any number you desire, or to learn the size of your group. The leader calls a number, such as three, and people must quickly get into groups of three. Another number is then called--the group of three breaks up and forms new groups of the new number. Continue calling different numbers, ending with the size of group you desire for the next game. Do not double a number when changing the size of the groups or divide it in half. Left-overs go to the center of the room where they can be found to join another group or circle.

## WINK-UM ✓

Type of Game: Active Indoor Mixer

### DIRECTIONS:

Sit in a circle and have your partner stand behind you. One person who is standing doesn't have a partner. He winks at anyone in the circle sitting down. That person must get up and go to the person who winked at him before the person behind him grabs them. If they are grabbed, then they must stay. Also the people standing must have their hands behind their back.

## RELAY RACE

NAME OF GAME: NEWSPAPER RELAY

Type of Game: Active--Indoor--Mixer

All ages

Roll up newspaper and put a rubber band or string on it. Divide the teams in half. Half of the team goes on the opposite side of the hall. The leader (first man on team) puts the paper between his knees and runs across the floor relaying the paper.

## KNIFE RELAY

KIND OF GAME: ACTIVE MIXER

5 to 8 per team is best

Attach ball of string to knife(table). Give one to each captain. At the start the Captain puts the knife down his shirt and pants. The next person puts the knife up his pants and shirt. Next person down the shirt,ect., . When line is done, start back and unthread the line.

## ORANGE PASSING

ACTIVE\*\*INDCOR

Have teams line up single file. The first person puts the orange up under his chin and puts pressure down on the orange so it won't fall. Then he turns around and the next person , using only her chin takes the orange and then continues. If the orange is dropped it must be picked up by the chin.

## Who Am I?

Before party make tags with items in certain catagories. When each guest arrives, place one tag on his back. Tell him what group he is in ( veg., famous person, etc.) Then let the others help himess what he is. He asks questions such as "Where do I grow? Am I Alive? You can only answer "Yes" or "No".

## POOR PUSSY

ACTIVE INDCOR

Stand in a circle. One person (the pussy) stands in the middle.

The Pussy walks up to anyone and MECWS.

The person PUSSY meows to must pat the PUSSY three times on the head without smilin..

POLKA CLAP GAME

Record: Beer Barrel Polka is good

Any 2/4 rhythm will do

- 1 Clap hands of partner
- & Clap own hands in front of you
- 2 Clap own hands behind your back
- & Clap own hands in front of you.

Practice this alone at first.  
Try it with a partner.

Two couples form a small square

Cpl one starts on beat one

Cpl two starts on beat two.

Then if you are brave, try it with four couples,  
each couple starting the half beat after the  
couple ahead.



TODAY

We often grumble as we say:  
"Today is just another day,"  
And greet it with a sigh of doubt,  
Not knowing what it's all about.

Sometimes the sun shines very bright,  
And our todays are made just right,  
But very often we can't see  
How good today can really be.

Today is here and yet we say,  
"Tomorrow is another day."  
We do not grasp today's bright beams  
But plan tomorrow's joy, it seems.

But there's no time like our today,  
No matter whether work or play,  
For with it we must build our life  
Forgetful of tomorrow's strife.

by Lucy June Helmick

## RYTHUM HAND GAMES

Tuesday afternoon discussion with Yahoo centered around small group games with very little props. Discussion included knowing your small unit as quickly as possible, and giving them a lot of listening time. Let them tell you their needs as they see it. Talk with them not at them. Be creative with them. We also talked about Spur-of-the moment whopper tales that get bigger as you go along, allowing for questions as you go along. Sometimes just lying back and looking at the clouds is a game. Time with a compass also. This might include pocket gimmicks. Some counselors bring one thing different in their pocket to camp each day just for the reason to be ready if it's needed. A list of short quick games should also be available to you for immediate resource of ideas in case you run out. These can be prepared well in advance as is done sometime with songs. Go through your resource material often enough to become familiar with what you have.

### Rythum Chant---HAVE YOU EVER, EVER, EVER

told by Markell Gjorstad

Have you ever, ever, ever in your long legged life  
Seen a long legged sailor and his long legged wife. (hands 1 yd. apart)  
No, I've never, never never in my long legged life.....  
Seen a long legged sailor and his long legged wife  
Have you ever seen a short legged (hands 1 ft. apart)  
" " " " " goggel eyed (make glasses to eyes)  
knock kneed (Put elbows together)  
pigion toed (finger tips together)  
Big eared (hands to ears)  
Long nosed (hands to nose)

### STICK, STICK

told by Tonka

Stick, stick is a unit circle game. The participants stand close together so that they can reach across to person to the right as though to place a tiny stick in their left hand. It is a constant action of taking a pretend stick from your left open hand and with a closed fist putting it into your right neighbors open left hand. One person is chosen as it, and she stands in the center and tries to guess who has it. The rest continue to pass it to the right, while singing a chant.

Chant: Stick, Stick, How you wander  
From one hand into the other.  
Is it fair? Is it fair?  
To keep poor Tonka standing there?



## PENNIE GAME

told by Jim Shephard

Play at table, two sides of about six. One team has one penny. The team with the penny put their hands under the table and pass the penny back and forth until the other team says "stop" and counts to three. The team with the penny slaps their hands on the table with one person having the penny. The other team guess who has the penny by talking or telling the elected captain and asking the person to raise their hand. After the hand is raised it isn't placed on the table again that round. If opposite team guesses who had the penny, they get the penny. If they do not the other team scores a point. Winning points should be decided upon before game starts.

## PLAINS INDIAN HAND GAME

told by Yahoo and Dwight

The Hand game was played by practically every tribe in the American continent. It has many variations, but is generally always played with 2 three inch bones, or wood pieces. One piece has a band of some sort around the middle. Two players sit opposite each other. Beside him sits his team of from 3 to 10 or more, facing each other. They both elect a captain who does not have a rythum stick. The other members of the team all have a rythum stick which they tap on a log or board placed in front of each team. In front of each captain is a set of 10 betting sticks. One captain is given the set of bones, and the opposite captain is the guesser. The opposite captain starts a chant while the teams both keep time. While the chant is going on, the captain with the bones goes through all kinds of antics with his hands changing the bones from hand to hand trying to deceive the guesser. When the guesser points and says "there", or using the indian word from his tribe for it, the one with the bones must immediately open his hands and show the bones. If the opposite player has guessed the bone without the band around the center, he gets the bones to start the next round. If he doesn't, he must give one of his betting sticks to the captain with the bones. When all the betting sticks are won by a team, the winning captain declares himself winner, and then divides the holdings with the entire team, giving them according as they have bet. In games with children they receive the winning sticks, and return them to the game after being declared winners.

It was not uncommon to hear during the long winter nights the high notes and wailing of the hand game chant. Women would play in one Tipi and men in the other, and the excited voices and sometimes wild playing would cut through the wind and winter storms.

Chant

Hi Ya, Hi Ya, Hi Ya, Hi Ya  
Hi Ya, hi-----Ya

Ho, Ho, Ho, Ho, Ho,  
Ho, Ho, Ho, Ho.



COOKIE JAR

told by Tonka

This is a group game done in a circle. The kids sit cross-legged. This is a continuous rhythm game. There is a chant with hand motions, which is done alone. You slap your knees, clap, snap fingers, clap, and slap knees again. It is a four-count beat.

Participants are numbered and the call goes from one to the rest. It goes:

Leader: Who stole the cookie from the Cookie jar?  
Number two stole the cookie from the cookie jar.

Number 2: Who me?

Leader: Yes you.

Number 2: Couldn't be.

Leader: Then who?

Number 2: Number 6 stole the cookie from the cookie jar.....

Everyone sing the first part together. One person accuses another and it goes from there.



A SAILOR WENT TO SEA

told by Becky Black

A sailor went to sea, sea, sea.  
To see what he could see, see, see.  
But all that he could see, see, see.  
Was the bottom of the deep blue sea, sea, sea.

Motions: (with partner)

Clap hands, clap right hands together, clap hands, clap left hands together. Place right hand on forehead as if saluting 3 times.

Repeat these motions for each line

Repeat the above motions for the second verse substituting hands crossed over chest 3 times for the saluting.

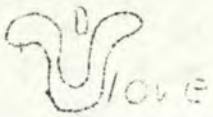
Repeat for third verse substituting hands on knees 3 times for hands crossed over chest.

Repeat the above motions for the fourth verse substituting one salute, one hand crossed over chest, and one hand on knee.

Repeat these motions for each line.

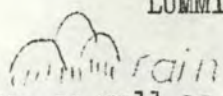







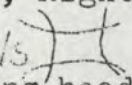
LUMMI STICKS

from: "Chief" Morton



This stick game, as well as we can ascertain, comes to us from a very small tribe of Indians in Northwest Washington. There is much more to it than the fun of the coordination or the game itself. The sticks used may be approximately 14-18 inches long, and may be made to resemble totem poles by carving or painting or wood butning a simple Indian story on them. A set consists of two pairs. The game may be played by two, four, or six, sitting in a small circle throwing across to each other, or in a large circle as in Pattern II when the sticks can be thrown to right or to the left. Players sit cross-legged, throw sticks straight, catch on the diagonal.

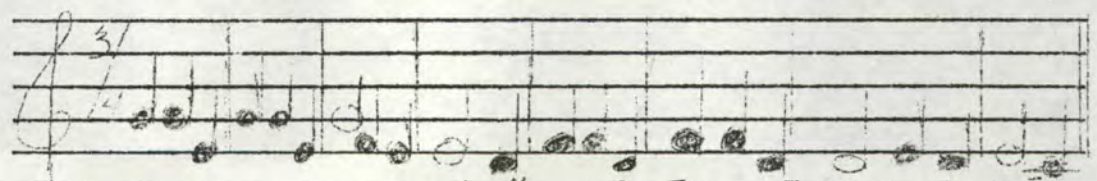
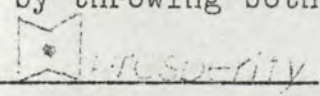
PATTERN I: (If two couples play, one couple must start on the second phase so that only one couple are throwing sticks across.)

1. Tap ends down, tap together, throw right. Down, together, throw left, etc.
2. Down, together, Right, Left, etc.
3. Down, together, Right, Left, Right, Left. *friendship*
4. Down, together, Right, Left, Right, Left, Right, Left.
5. Point heads down, flip, down, together, Right, Left, Right, Left. 
6. Side, (Tap heads of sticks out at right angles to body) flip, front (heads down) flip, down, together, Right, Left, Right, Left. *journey*
7. Side, flip, front, flip, cross (Cross sticks heads down) Point (straight) down, down, together, Right, Left, Right, Left.
8. Side (With arms crossed) flip, point (tapping heads). Side (with uncrossed arms) flip, point, front, flip, Down together, Right Left. *four winds* 

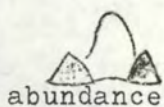
PATTERN II: Instead of tossing sticks straight across as in Pattern one, the left stick is thrown across, the right stick is thrown to the LEFT HAND, and the other person's stick is caught in the right hand, all for one (1) count. Run through Pattern I, doing it this way.

PATTERN III: Do the same--shifting to the right. Also can be done with a Left-Right shift, or by throwing both sticks at once, to left or right. *eye*

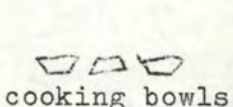
LUMMI INDIAN SONG



Mā kū ā, Kō tā ō, ā ku i tā nā. Mā kū ā, kō tā ō, ā kū i tā nā.



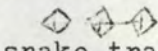
abundance



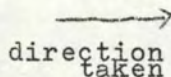
cooking bowls



deer

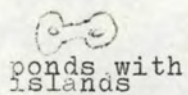


snake tracks



direction taken

surface of land



ponds with islands

all day

all night

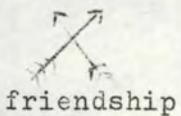
morning noon night



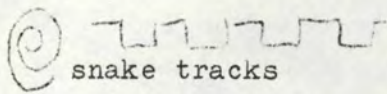
moon



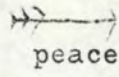
face



friendship



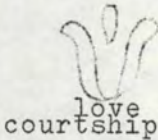
snake tracks



peace

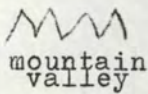


flames



love courtship

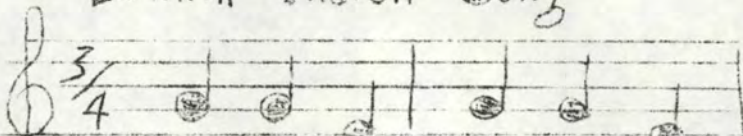
# Lummi Indian Song



mountain valley



happiness sunshine



mā kū a Kō tā ō,  
(mō kā ō)



trees



tracks



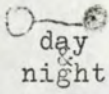
journey



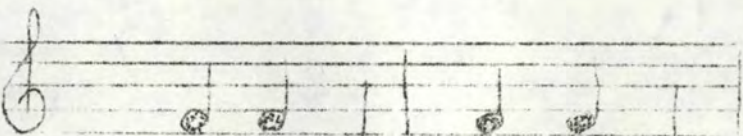
ā kū i tā nā

defeat

success



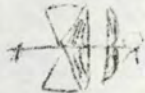
day night



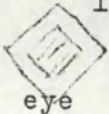
mā kū a Kō tā ō  
(mō kā ō)

life

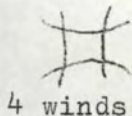
lightening



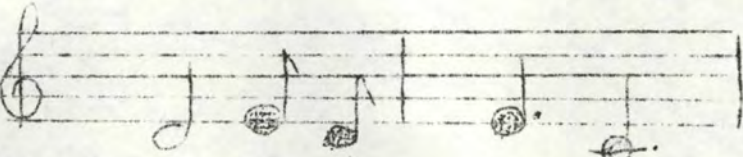
bird



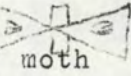
eye



4 winds



ā kū i tā nā



moth



ant hill



bear tracks

branching trails



flies



squaw



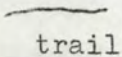
prosperity



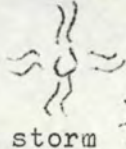
braves



spider



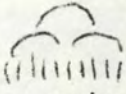
trail





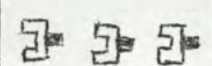





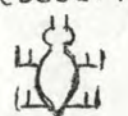

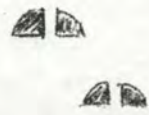


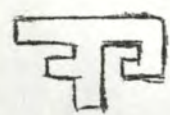


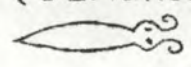
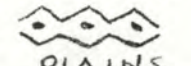


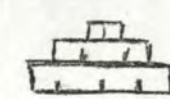




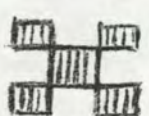
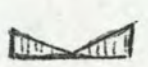

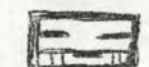

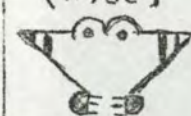
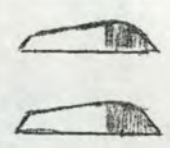
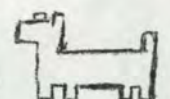
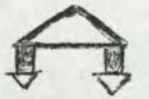




storm



sun



rain

Bird forms (carefree)	Thunder bird (happiness)	Animal Forms	Lizard	Fish	Coyote	Enclours	Insect form
Membres	ARAPAHO	RABBIT PIAINS	 Arapaho	 mimbres	 ARAPAHO	Hogon  NAVAHO	Butterfly Everlasting life  SIKYATKI
 HOPE	 ZIA RAINBIRD	HORSE (JOURNEY)  PIAINS	Gila monster (Desert)  Pueblo	Tracks good sign Buffalo  ARAPAHO	Buffalo  PIAINS	tent (Brief Home)  ARAPAHO	Dragon fly  POMO
 HOPI	 NORTH WEST	Buffalo  PIAINS	Snake (Defiance)  or  PIAINS	Deer  PIAINS	Person Forms MAN  PIAINS	Pueblo  mountain	Earthform  mountain
 COCHITI	Eagle Feather (chief) 	Deer  PIAINS	Turtle  Arapaho	EIK  ARAPAHO	Squaw  NAVAJO	Equipment MASK  NAVAJO	Sky form sun  PIAINS
OWL (wise)  PIAIN		Dog  Plains	Frog  Arapaho	Beast  PIAINS	Medicineman (wise)  Plains	Saddle bags  Arapaho	wind  Mimbres

INDIAN

SYMBOLS



TONKA





SENSE AND NONSENSE  
STORIES

## SKITS

### BIGGER AND BETTER BABY CONTEST.

#### MATERIALS:

Balloons, toys, all day sucker, make paper ice cream cones.

#### PRIZE:

1000 cans of Gerbello Baby Food (large box, empty, labeled as such).

#### CHARACTERS:

Chairman of Bigger Better Baby Contest

Three Judges--taken from crowd.

Mothers and their babies, can be 4 or more sets.

May throw in a father or two.

Largest baby and Mother--baby much larger, dressed in a sheet or blanket diaper, T-shirt, carrying a large jug (bottle) with a nipple (we made it of clay).

Chairman announces that the contest will close at 8 o'clock sharp, no one may enter after that time. The children must be under 2 years of age. They will be judged on their size, health, brilliance of mind and their talents. The prize will be 1000 cans of "Gerbello" baby food.

Women come singly or in groups. As they arrive the chairman greets them, asks their names. As they are seated the children jostle and take things from one another. After it is decided all have arrived, the 3 judges are picked from the crowd (so it will be fair to all, ask the judges if they have any connections with any of the contestants, and give them paper to keep score on).

The mothers bring each child up on the platform and they are interviewed as each shows what they can do.

The chairman asks if there are anymore contestants--saying it is almost 8 o'clock closing time. One last Baby (Biggest you can find, comes from crowd-- He will make 2 of the other ones).

He is interviewed. His name is "CHAT-CO-LAB". He goes through his paces and is a scream. Judges declare he is the winner. The other mothers say he is bound to be older than 2. No baby could have grown that large in only 2 years. Baby Chat picks up the large box of "Gerbello" baby food and carries it out.

By OPAL HOCFNAGLE

## SKITS

### PEBBLES

School teacher rings bell. Rings again and again.  
One by one the kids enter the class room. Each time the teacher asks why th  
they are tardy, and they always answer "I was throwing pebbles in the brook"

Finally one student comes in looking a mess and dripping wet.  
He is exhausted and falls to the floor.

TEACHER, "And why are you tardy?"

STUDENT: "I'M PEBBLES'."

Lovila KKrueger

### THE LOST CHORD

Group sings, harmonizing beautifully.

Bandit (handkerchief over his face) enters, searches around and runs off  
with his loot.

Group sings again-terribly flat. Tries 2 or 3 times-always flat.  
Figure something is wrong. Bandit must have gotten away with something.  
Go out and bring back the bandit'.Z Search his pockets and finally  
pull out a long string from his pocket.

Then they exclaim: "Oh'. that's what was wrongl We have found  
"THE LOST CHORD"

Group sings again in harmony.

LOVILA KRUEGER

LION HUNT

Chorus

Going on a lion hunt,  
I'm not afraid  
Cause I got my gun  
And my bullets by my side  
Going on a lion hunt.

So here we go  
We open the door,  
Go out on the porch  
Shut the door  
We walk to the jeep  
And climb right in  
Turn on the key  
Put it in low  
Let out the clutch  
And here we go.

Chorus

Get to the top  
Turn off the key  
And out we hop  
Have a look see.  
Let's walk to a tree  
And climb that tree  
Then we better stop  
Cause we reached the top.  
Look all around  
No lions anywhere.  
So we climb back down  
Till we reach the ground.  
Now we walk right along  
Till we come to a bridge  
Let's cross the bridge.  
Look over the side  
Fallllllll in  
That's O.K.  
Good day for a swim  
Swim to the side,  
Shake yourself off,  
Here's the tall grass  
Walk right through.  
A great big hill  
Let's climb that hill  
It's a mighty steep hill  
So we better slow down.

Chorus (slower and lower)  
There's a cave over there  
Let's look inside

(cup hands) It's mighty dark in here.  
I don't see a thing.

Chorus (cupped hands)

What's that?  
Two big eyes  
Furry head  
Lots of teeth  
Shaggy mane  
Broad back  
Long tail

IT'S A LION!!!!  
Run out of that cave  
Run down the hill  
Don't look back  
He's following us still  
Run through the tall grass  
And across that bridge  
Fallllllll in.

Start to swim  
Climb out the other side  
Shake yourself off  
Run to the tree  
Climb that tree  
Look all around  
Not a lion anywhere  
So I climb back down  
And I walk to the jeep  
Climb in

Turn on the key  
Put it in low  
Let out the clutch  
And home we go

Chorus (past tense)

Stop!!!!  
What's that? Two big eyes  
Furry head  
Lots of teeth  
Shaggy mane, Broad back  
Long tail, IT'S A LION!!!

It's in the Jeep!!!!!!  
Jump out of the jeep  
Run to the house  
Open the door, Jump inside  
Close the door  
Run upstairs  
Jump under the bed  
Hide my head.

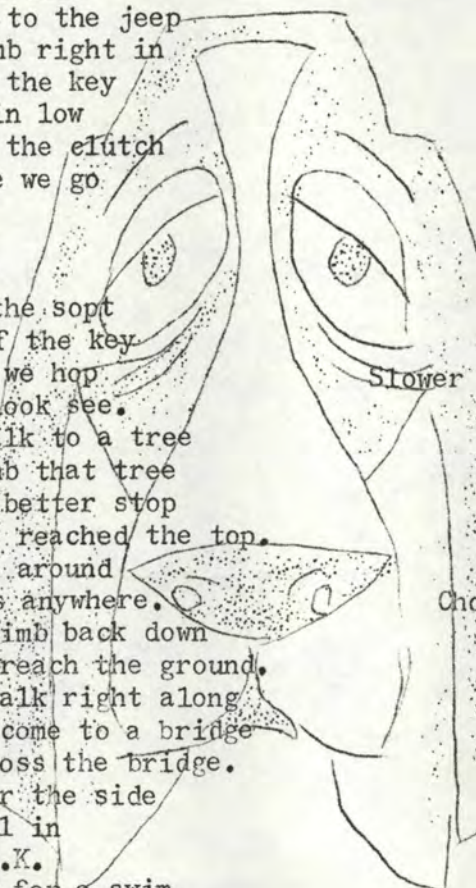
Softly Chorus (soft, hands on head)

What's that? Two big eyes  
Furry head, Lots of teeth  
Shaggy mane, Broad back  
Long tail, IT'S A LION!!!!  
That's O.K.

He's here to stay  
Let's not fret  
He's my big fat pet

Chorus (past tense)

Gonna go agin'  
But not today  
Cause I done bin.



Much  
Faster

Slower



Don Clayton



Maximilian Rabbit arrived at CHAT late in the week. But he was greeted with enthusiasm and had his friends in stitches before he was here two seconds. He told of his trials and tribulations as he tried to build a housing development for defenseless, 3% handicapped unhoppy rabbits.

He had been re-elected president of the Vegetable Eaters Club (an unheard of thing) so he had to be very careful to disguise his unfortunate problem of running out of his ranch-house type cave on top of the hill and he COULDN'T help himself

as he scampered over the waving fields of grain and GRABBED a poor

little defenseless, hopeless rabbit and BEATING HIM OVER THE HEAD 3 TIMES! Then he would be so ashamed, he would go back home to his ranch-house type cave on top of the hill, and sit in the refrigerator to cool off-- anyhow, everyone knows a Westinghouse is a good place for tired webbits.

Anyhow, the Fairy Godmother was all eyes, and she saw Maximillian the 3 thousand, three hundred and thirty third, and she told him what would happen if he did this one more time! (you know-- coming out of his cave on top of the hill, running down

same hill, and over the waving-fields of grain and all the rest.) Sometimes he just couldn't stand it, and ran the wrong way, and you know what happens if you run the wrong way in a cave. Well-- we must tell you the moral of our story----

HARE TODAY AND GOON TOMORROW.





THE SAGA OF A LITTLE LOST SAILOR  
(A story told with folded paper props)

Directions for folding follow the story-

Once upon a time there was a little boy who was very unhappy with himself. He just couldn't decide what he wanted to do with his life. He thought of many occupations, but he couldn't make a choice. Finally, he decided that he should travel through the world, trying many different jobs, until he found the one he liked best. (The story teller is folding the first hat.)

So, one morning bright and early, he packed his bags and left home. Days passed, and soon he had his first job. Can you guess where he was? (Storyteller puts on hat #1) Your'e right. He had made his way to the place where all good little boys end up: the military, service (and more specifically, the Army). He had a nice new uniform and a big new hat.

Well, he liked the Army all right, but he decided that the Navy sounded even better, so he transferred over, and wound up with a new hat. (H at #2)

After a time he tired of all this "Hup two!" stuff, so he decided to move on. As he walked down the street, feeling like a new man, a shiny new fire-truck went whizzing by. He thought about it for a minute, and decided that he would make a good fireman. He joined up, and again, he git a new hat. (Hat #3)

Being a big, brave fireman was fun for a time, but after awhile it got pretty old too, and he began to look around for something new to do.

His horses and the Wild West draw many a young man, and our little boy was no exception. After a short time he was herding cattle and roping horses. Of course his hat made him feel like a real cowboy! (Hat #4)

He got pretty hot and dusty riding and he began to think of going back to sea. So, he bought a fancy boat and a new hat-- definately-- a new hat. (Hat #5)

And, he began to sail the seven seas. He hadn't been out very long when a big storm came up. Now, he was a good commander, so when the wind blew off the mast, he went right on sailing. (Tear off piece and sail the boat over rough seas. Well, he had smooth sailing for awhile, but he soon found himself in another storm. (Maybe he wasn't as good as we thought?) This time the whole front end of the boat felloff. (Tear off the end of the boat) But he had a swinging boat, and it stayed on top of the water. It stayed up, that is, until it hit an iceberg! (Tear off the other end, and sink the boat)

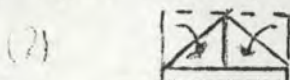
This was the last straw. The beautiful ship sank down, down, down. They sent rescue crews out to look for the little boy, but he was never seen again. The only thing they ever found was his little T-Shirt, floating on top of the water. (Hold up the Shirt)

DIRECTIONS FOR FOLDING THE HAT

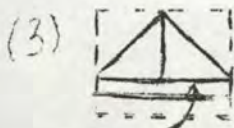
Fold a double sheet of newspaper in half (1)



Then fold the top corners in, to form a triangle (2)



Fold the bottom flaps up next (3), and you have H at #1 (4)



(4) Army = #1



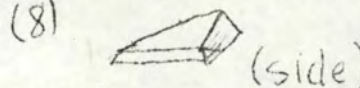
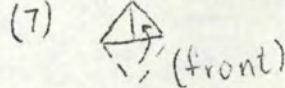
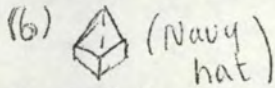
Lost Sailor, con't.

H at #2 is simply the Army Hat turned around 90° (5)

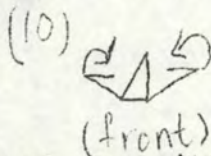
NAVY # 2 =



To make the firemen's hat, fold up one point of the Navy Hat (6,7,8)



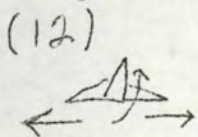
H at #4 begins by folding the other flap up (as in diagram 7), folding the very points of the flaps in (10), and pulling, very lightly, on the flaps to open the hat up. (11) ..



#4 = Cowboy

For the Sailor hat (#5), unfold the points again (lookslike diagram 9).

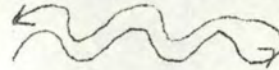
Chasp the points of the flaps, and by pulling out on them (12), you should end up with something like this: (13)



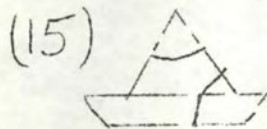
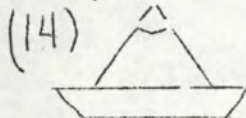
= #5 Boat + Commander's hat

The boat consis of Hat #5 flattened and pushed in a rocking motion

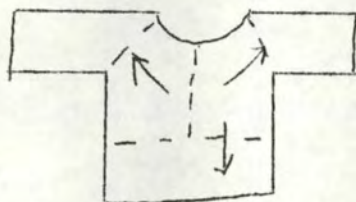
(like a roller coaster) over the waves.



For the storm "damage", tear out the top of the hat (14), and tear off both ends (15,16).



To show the T-Shirt unfold what's left, and you'll have the shape of a shirt.



2  
LITTLE RABBIT FLUFLU

(Sing Chorus, say the other parts)

Chorus:

Little Rabbit FluFlu,  
Hopping through the forest,  
Scooping up the field mice,  
And banging them on the head.

Down came the Good Fairy:  
(Good Fairy)

"Little Rabbit FluFlu, if you don't quit banging those poor little field mice on the head I'm going to turn you into a goon."

(Little Rabbit FluFlu)  
"Oh, please Good Fairy, give me one more chance. I will be good I promise."

(Good Fairy)  
"All right Little Rabbit FluFlu, I will give you one more chance, but I warn you, if you son't watch it I will turn you into a goon."

Chorus

Down came the Good Fairy:  
(Good Fairy)

"Little Rabbit FluFlu, I warned you. I'm going to turn you into a goon."

(Little Rabbit FluFlu)  
"Oh please Good Fairy, give me just one more chance. I promise I'll quit hitting those little field mice on the head."

(Good Fairy)  
"All right I will give you one more chance. I promise though that next time you hit one of those poor little field mice I will turn you into a goon."

Chorus

Down came the Good Fairy:  
(Good Fairy)

"I warned you Little Rabbit FluFlu, I am going to turn you into a goon."

(Little Rabbit FluFlu)  
"Please, Good Fairy, don't turn me into a goon. I am sorry. I won't hurt the little field mice any more."

(Good Fairy)  
"No, not this time, I am really going to turn you into a goon."  
(The Good Fairy turns Little Rabbit FluFlu into a Goon.)

The moral of this story is:

"HARE TODAY, GOON TOMARROW."

## THE LIGHTHOUSE KEEPERS DAUGHTER

Upon a lonely island, amid the rulling wave  
There stands a lonely lighthouse whose base  
the salt seas lave.

A strong and stalwart keeper with wife and  
daughter fair  
Resided in that lighthouse and kept it shining there.

One sunset as the maiden gazed sadly out to sea,  
"Alas!" she thought, "How empty all life appears to me.  
Now can it be adventure will wholly pass?  
So far from all excitement must I both live and die?"  
Ah, little knew that maiden if truth or not she spoke,  
Or that, when least expected, life has its little joke.

That night her doughty father climbed up the narrow stair  
And lit, as was his custom, the lamp that waited there.  
His duty once accomplished he leaned against the door,  
And reaching in his pocket took out the meagre store of pay  
received that morning and covering all the year.  
'Twas not a mighty fortune and yet he held it dear.  
He proudly turned it over to let the lamp light shine,  
On every coin he counted--to him a golden mine.

Below him in the shadows there skulked a villian grim;  
He knew the keepers habits and envious he was of him.  
He loved the keeper's daughter, he coveted the gold,  
And in his heart he plotted on both revenge untold.

He tiptoed past the kitchen to where the stairs began  
And then stealthly he climbed them to seek the hapless man.  
As around and round he mounted his greed was mounting too.  
At last he reached the victim and cruelly he slew!  
Forthwith he snatched the dagger and wiped it on his pants,  
--He never gave the keeper a single backward glance.  
But grabbed the bag of monies and started down the stair  
Nor stopped one breathless moment until he gained the air.

The keepers wife had ready a chowder good and hot.  
She said unto her daughter "Just leave the light turned low  
And I will climb the staircase to see what keeps him so."  
She toiled about the tower with a low and steady pace,  
Not reckoning of the sorrow that soon would blanch her face.  
Around and round she mounted with quick and labored breath,  
While on the stairs above her lay a grim and ghastly death.

A cry rang on the darkness--a shriek to freeze the blood.  
As the keepers lowly helpmate bewailed her widowhood.  
With hand that shook with horror she touched  
his clammy brow,  
Then stumbled down the stairway - reached ground,  
she knew not how.  
"Your Dad," she gasped, "your father--" Alarmed said  
daughter then,

"Why Mamma, what's the trouble?" "Oh, speak to me again."  
In spite of tears and sobbings they struggled to the top,  
Around and round and round again as if they could not stop.  
"Oh daughter fetch a doctor" the stricken mother cried,  
Without a word by terror spurred, the daughter duly hied.

She seized a boat she seized the oars, she seized  
an anchor too,  
And through the night urged on by fright the little  
rowboat flew.

"Oh, doctor, doctor, doctor," she sobbed with every breath,  
"If it be fate come not too late but save my pa from death."

And now she's found the doctor, again the ore-locks click,  
Against the foam she rows him home. Thinks he

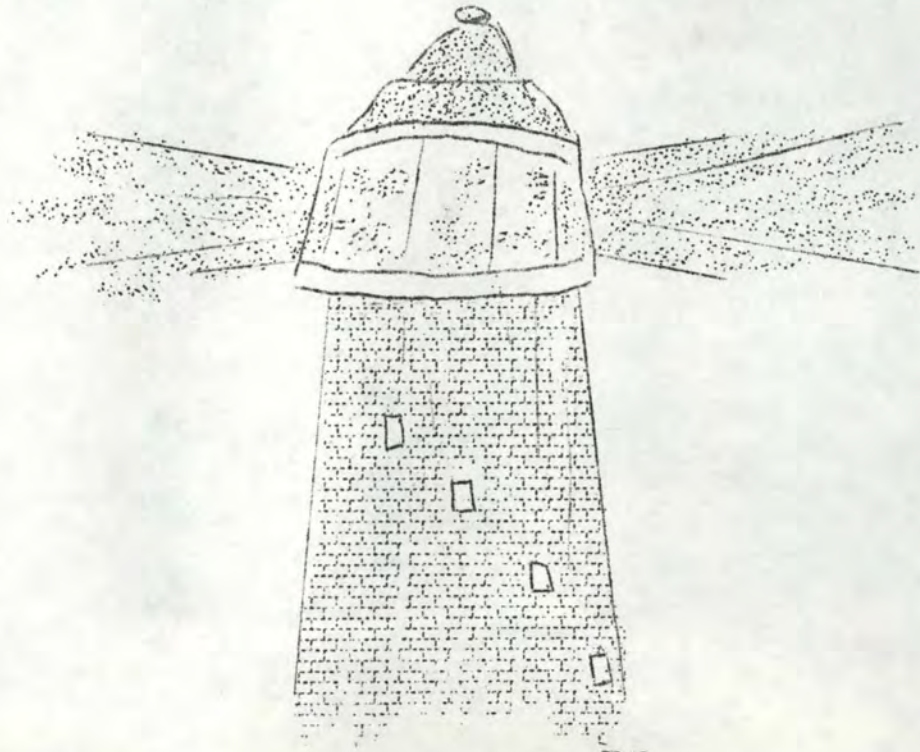
"This girl is slick"

They pass the dashing currents, they pass the rugged rocks  
With might and main despite the strain, they reached  
the lighthouse dock.

Then upward-ever upward the breathless couple toiled,  
To where the wounded keeper with blood the floor-  
beard soiled.

And downward, ever downward, they bore the sorry load;  
Into the cozy kitchen with gasping breath they strode.  
The doctor did his noblest with every tool he had.  
And soon a rising color renewed what hope they had.  
The keeper opened his eyelids, he drew a deeper breath,  
The workers felt assurance that they had cheated death.

The sequel of the story is evident and clear--  
The doctor and the daughter, their troth they slighted dear.  
The keeper gave his blessing, the wife she gave hers too.  
Adventure, love and honor each one received its due.



## THE ONLY TIME LITTLE BILL WAS EVER LOST

When I was just a small boy about 8 or 9 years old I owned an old double barrel shotgun in the 12 gauge size. I had been taught how to shoot by my father and he did a pretty good job of teaching me too, but remember, I said he taught me to shoot and not to hunt. When I shot, I shot at such interesting things as a tin can or a target, but seldom at any game. . . at that point.

Well, I went shooting one day in our woods and eventually ended up leaving our place and going into a large canyon which borders our farm. As it turned out the prior training my dad had given me came in handy as he always told me to never return home with an empty gun, in other words, always save one shell to carry home in the event I would come across something I wanted to shoot at on the way home. Such things that I might want to shoot at according to my father were neighbors in our chicken house, and a few other things which we won't go into at this time.

Well here I was down in this large canyon in the middle of summer and had used up all but my one shell so I figured it was time to go home, however, I had no idea where home was as it seems I was hopelessly lost. Yep, I had done the thing no woodsman should do by going into the woods and not taking notice of the landmarks so I could not find my way out of the woods. Now what do I do? I am lost, only one shell and no food to eat. Actually I am not too worried about not being found because I knew that when my dad had to do my chores and then noticed I wasn't at the dinner table he would probably come looking for me since I was noticed to not miss meals unless something was wrong. Well, during the waiting period for Dad to notice I am not around so he would come a looking for me, I might as well make myself comfortable so the first thing is to find a place to sleep if I am here that long.

Aha, there is a cave which with a few boughs from the trees of the area I can make quite comfortable. Now that the bedroom situation is taken care of let's look for something to eat. Yes, I still have the shotgun and one shell so maybe I can find something to shoot.

Down the trail I happened to notice a Blue Grouse which is a bird about the size of a pheasant that we have in our area and I thought perhaps that I could shoot it, but just as I was taking aim I saw a movement further up the trail and it was ANOTHER GROUSE! Well, knowing how good a shot I am, I thought perhaps that if I got the two of them in a line if I missed one, I could hit the other one. O. K., I'm now ready to shoot a grouse for dinner. AIM...CAREFUL NOW...SQUEEZE THE TRIGGER...BANG!!!...WOW! Look at all that smoke, dust and other stuff. Hummm, would you look at that, here I am standing with nothing but the stock of that old double barrel in my hand. It seems that the old gun blew up!

As I looked for the pieces from my old gun, I found one barrel next to a doe deer. After cutting her throat, I found the other barrel next to the doe's boy friend. Sure enough, there was a big lump on his head where that gunbarrel had bonked him in the beam. Well, there's nothing to do but to butcher him too.



Now what do I have here? Yes, the shot had killed both grouse (grice, grouses?) So, I now have two deer and two grouse to carry back to my cave and prepare for dinner. Well, as I strained to pick up all this meat I happened to pop a button off my pants and it seemed to fly across the stream. Now this button is quite important to me as it is the one which holds up the pants. O. K., I better wade across that creek and retrieve my button...

When I got to the button, I found that the force of it had killed a rabbit. So, what could I do but carry the rabbit back across the stream on my way back to cave.



After crossing the stream, I sat down to empty the water out of my boots. I found 12 fish in my left boot, and 8 more in my right boot.

Well, I finally got all my goodies together and was ready to start the cooking process, but being only 8 or 9 years old and living at home all that time, I wasn't quite as skilled in the open air cooking as I might have been.

When the forest ranger in the area saw my campfire smoke he brought a fire fighting crew up to investigate. After I had explained that I was lost and merely trying to keep from starving to death, we all had a big feed and then the nice forester showed me how to get home. He also taught me that whenever I go into the woods I should make a mental note of the landmarks so I can find my way out. As a result of his teaching I have never been lost in the woods since.



## THE COWBOY AND THE COFFIN

There was a town with a Sheriff, Deputy, and Mayor. There were 100 families in this town with many children. One day all of the children started to disappear and soon all of them were gone. The town's people didn't like this and so the Sheriff and Deputy decided to go out one night to see if they could find where the kids were disappearing to, so they went to a house that was supposed to have been haunted. The Sheriff went upstairs to look around and when he came back down he found the Deputy was gone. The next night the Sheriff and the Mayor went out to the house and the Sheriff heard a noise out on the porch so he went out to see what it was. When he went back into the house the Deputy had also disappeared. The next night the Sheriff went out by himself and he also disappeared.

This really worried the people left in the town and they knew something had to be done about it. One day right after these things had taken place an outlaw rode into town with his horse "Sliver." The town's people were so desperate that they asked this outlaw to go out and find what it was that was making all the people disappear.

The cowboy and his horse went out to the house armed with 2 Winchester rifles, 2 six shot pistols, a Bowie knife, knife, and a double barrel shot gun. Everything was going fine until the cowboy heard a noise upstairs in the closet. He went up and opened the door and there was a big coffin hovering in it. The cowboy started backing away from the closet and the coffin started following him. In order to get down the first floor the cowboy had to go down a great big staircase. When he reached the staircase he looked and the coffin was right behind him. The cowboy started down the stairs. The cowboy went clunk, clunk, and the coffin went clunk, clunk, the cowboy clunk, clunk, the coffin clunk, clunk. The cowboy then got his Winchester rifle and shot it into the coffin's body, POW, POW, POW, POW, POW, POW, POW, POW: but the coffin just kept coming. The cowboy clunk, clunk, the coffin clunk, clunk. Then the coffin started going faster, clunk, clunk, clunk, and the cowboy clunk, clunk. The cowboy then threw his knife into the coffin but it didn't do a thing. Finally the cowboy reached the floor. The cowboy creak, creak, the coffin, clunk, clunk, the cowboy creak, creak, the coffin creak, creak. They kept going across the floor, creak, creak; creak, creak; then the cowboy turned and shot his other Winchester POW, POW, POW, POW, POW, POW, POW, POW, which just splintered the coffin a little, but it kept coming. The cowboy creak, creak, the coffin creak, creak, the cowboy creak, creak, the coffin creak, creak. The cowboy still had his six-shot and he let the coffin have it. BANG, BANG, BANG, BANG, BANG. This didn't even stop the coffin and it just kept coming.

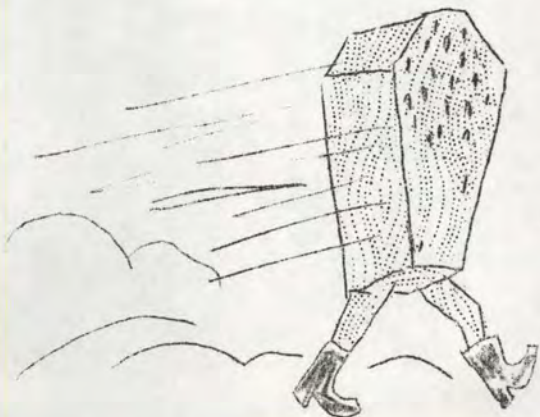
Finally the cowboy reached the porch but the coffin was getting closer. The cowboy, creak, creak, the coffin creak, creak, until the cowboy finally reached the sand outside the house. The cowboy screech, screech, the coffin creak, creak, the cowboy screech, screech, the coffin creak, creak, the cowboy screech screech, and finally the coffin screech, screech. The cowboy reached his horse Sliver and took off in a run. The cowboy screech, screech, screech, screech, (because the horse had four feet) the coffin screech, screech. This continued for two days and both Sliver and the cowboy were getting tired. The cowboy turned and threw his Bowie knife at the coffin but this just bounced off, Bowie, Bowie, Bowie, thud. All the cowboy had left was a double-barrel shotgun and he shot it into the front of the coffin, PING, PING, not hurting the coffin at all.



The coffin kept coming, gaining on the cowboy all the time. The cowboy screech, screech, screech, screech, the coffin screech, screech. Finally Sliver just couldn't make it any longer and he dropped right out from under the cowboy. Now the cowboy was noted for being a fast runner and he took off running as fast as he could. The coffin stopped at Sliver and tore him up and all that was left was sawdust. The cowboy screech, screech, the coffin screech, screech, the cowboy screech, screech, the coffin screech, screech. The cowboy then came upon a pile of rocks and stopped and started throwing them at the coffin. THUD, THUD, THUD, THUD. This gave the coffin a slight headache but it didn't slow him down a bit. The cowboy screech, screech, the coffin screech, screech, the cowboy (becoming quite tired) screech, screech, the coffin screech, screech.

The cowboy had had almost all he could take and soon fell down on his hands and knees. The cowboy screech, screech, screech, screech, the coffin screech, screech, the cowboy screech, screech, screech, screech, the coffin screech, screech, the cowboy screech, screech, screech, screech, the coffin screech, screech. As the cowboy had had about all he could take he threw a handful of sand at the coffin but that didn't stop him either.

Finally, the cowboy collapsed on the ground and watched the coffin as it came closer and closer until it was right over the cowboy. Want to know what happened? The cowboy pulled out his Swiss Brothers' Cough Drops and stopped the coffin.



## LITTLE BILL'S HOBBY

There are several people who have very interesting hobbies and mine is rather unique, because my hobby is spit. Why, I can spit long ones and short ones, round ones and spiral ones and besides that I can spit in and out of the window.

Well, when I was in high school, a new girl moved into our area, and I wanted very much to meet her but past experience had taught me that I didn't just go up to her and say my name was Headrick, I suppose you know what yours is, so I got a mutual friend to introduce me to Mary. We will use the name Mary, although that wasn't her real name. Well, I was very nice to Mary, and we got to talking and the conversation finally got around to hobbies, and I told Mary what mine was, and she was most pleased and surprised'. but a little more pleased than surprised.

I finally asked Mary to go have a Coke with me (she didn't know I meant to share a Coke between us, as I only had one nickel--you could get a Coke for a nickle then. Well, when I asked that girl to go with me and have a Coke she was most pleased and surprised but a little more pleased than surprised.

We were sitting in the drugstore drinking our Coke and I finally asked Mary what her hobby was and I could tell that she was most pleased and surprised, that I should ask her, but she was a little more pleased than surprised. As it turned out, she had a hobby and it was the same as mine, in other words SPIT. Well this made me most pleased and surprised but a little more pleased than surprised. I asked Mary to demonstrate her talent, and I could tell she was most pleased and surprised, but a little more pleased than surprised. She did spit long ones, short ones, round ones spiral ones, and then she finally spit in and out of the window, which made me most pleased and surprised, but a little more pleased than surprised. After that demonstration by Mary, we talked a little more and she finally got around to asking me to show her how well I could spit...I spit right between her eye and her eyeball which made her most pleased and surprised, but a whole lot more surprised than pleased.

This was the end of a beautiful friendship and since then I have all but given up being actively interested in my chosen hobby.

Z  
"THE STORY OUR SHOES TELL US"

(Take both shoes off and pick up one to show the people)

Did you know our shoes have a message for us? This shoe has a sole, (turn shoe over and point to it) just like we do. The sole on the shoe is tough and can take a lot of abuse like our souls should. Also, the sole is flexible and the very foundation of the whole shoe, just as our soul should be the very foundation or base of our lives.

At the end of the sole on the shoe, there is a reminder for us-- a heel. It should remind us not to be a heel with the people with whom we work, play and worship or associate.

The top of the shoe, the finish and color tells us something too. There are black shoes, brown shoes, red, yellow and white ones too, and they all walk down the same streets, paths and walks of life. So, too, we are reminded of the black, brown, red, yellow and white people, and we should all walk side by side down the paths of life. Some shoes have a rough finish, as some people are rough; other shoes are smooth, like some people; some shoes are shiny and highly polished, just like some people we know.

No matter how we find the finish of the shoe or the people we meet, we must remember we're all God's children -- and we can get along together.

The shoe has one tongue and it serves a purpose. We have one tongue and hope it serves a purpose-- not for gossip and slander.

The shoe has many eyes, but yet it cannot see. We have only two eyes and hope that we use them to see all we can and should.

The shoe laces hang down and tell us that even our lives can have loose ends too. The shoe strings to be beneficial have to be tied--so our lives need to have the loose ends tied together.

When I put this shoe on, it fits; it's comfortable when worn-- just like we should fit in with the people we work with.

As this shoe is put on my foot, we must remember that it never walks alone. So, too, we never walk alone through life; there is always another to walk with us--one greater, more powerful who always goes with us and comforts and consoles us.

## TIPI TALLS

In the creation stories, different sections of the country had different figureheads for the great creator, however they all had one thing in common. The creator could do all things, but they also had their human form which for the most cases was foolish. Coyote was the creator in the south, Raven in the Northwest coast tribes, and Napi among the Blackfeet and Montana tribes.

From the Upper Lake area above where Mabel lives is a story of

### HO FIRE CAME TO THE BUCKEYE TRLE

Long ago there was no light in the world except that which surrounded the two little grandsons of Coyote, the Creator. One day when the children were playing shinny, Juhmayo, chief of the Wolf People, saw them. He wanted them to go to his own dark village and remain there, so he said to the shinny balls, "Roll, balls, roll! Roll all the way to Sunrise."

The children did not hear this so they kept running after the balls. When they came to Sunrise, the Wolf People seized them and tied them to the centerpole of the roundhouse. And the glow from the little boys lit up the great round building.

When Coyote's grandchildren did not return, he went to sleep because he knew that if he dreamed, he would see in the vision where the children were. He lay first on one side, and then on the other. He kept doing this until at last he saw in a dream what had happened to the children.

Awaking, Coyote said, "I shall rescue my two little boys. But no one must know that I am Coyote the Creator. I'll take another form. How shall I appear? If I go as a strong young man, they'll be afraid of me. If I go as an old man, I'll not be able to dance well. I know! I'll go as a middle-aged man. That is best."

But the Wolf People recognized Coyote immediately. They received him with great honor and began pounding wild oat seeds for a feast, and as they worked, they sang the Wild Oat Song.

"We must give a dance for Coyote," said Juhmayo the Chief.

"That's not a dance song I hear," said Coyote. "It's a food song."

"Won't you sing your dance song for us?" Juhmayo asked politely.

This was just what Coyote wanted. He stepped into the roundhouse and pretended he didn't see the two little boys glowing softly at the top of the centerpole. Coyote opened his small net bag and the Wolf clan was amazed at what he took from it. There were the Mice Men, bumblebees, his feather headress and deerskin garments, and other things he needed for the dance. Some of these things Coyote had made small so that they would fit into his bag, but the minute they touched the ground, they assumed their regular size.

When Coyote was ready to begin his dance, he made the Mice men invisible. He whispered to them, "Climb the centerpole and cut the ropes that hold my two grandsons."

To the bumblebees he said, "Sing your sleepy song." Then he stood beside the centerpole and began to dance the Ho Ho Cha, which is the greatest dance the Pomos have. And as he danced and the bumblebees sang, the Wolf People did not hear the mice gnawing the ropes at the top of the centerpole.

Soon a man fell asleep. Coyote paused and said "let me show you the way our men always sleep." And he placed the man's head toward the centerpole. When the last one was sound asleep, Coyote took gum from his net bag and glued the hair of each sleeper to that of his neighbor. Then he went on dancing. At last Coyote called out to the

Tipi Tales Cont'd

Nice Men, "Are you ready?"

"Very soon," they replied.

Coyote went on dancing. Again he called out, "Are you ready?"

"Very soon," came the answer.

The fourth time Coyote asked the question, the Nice Men answered, "All is ready."

As the ropes broke, Coyote caught the two little boys and ran out of the village with them.

In the village there was a wise old woman called Tildee. She feared that all was not well in the roundhouse. And when she came and saw the men lying about the centerpole with their hair glued together, she cried, "You foolish men! The lights we so treasured have been stolen!"

The men tried to get up, but they could not, and they fought among themselves. "Let go of my hair! Let go of my hair!" they kept crying.

Tildee took a knife of obsidian and cut their hair. Then they called the Fog Men who are the fastest runners in the world.

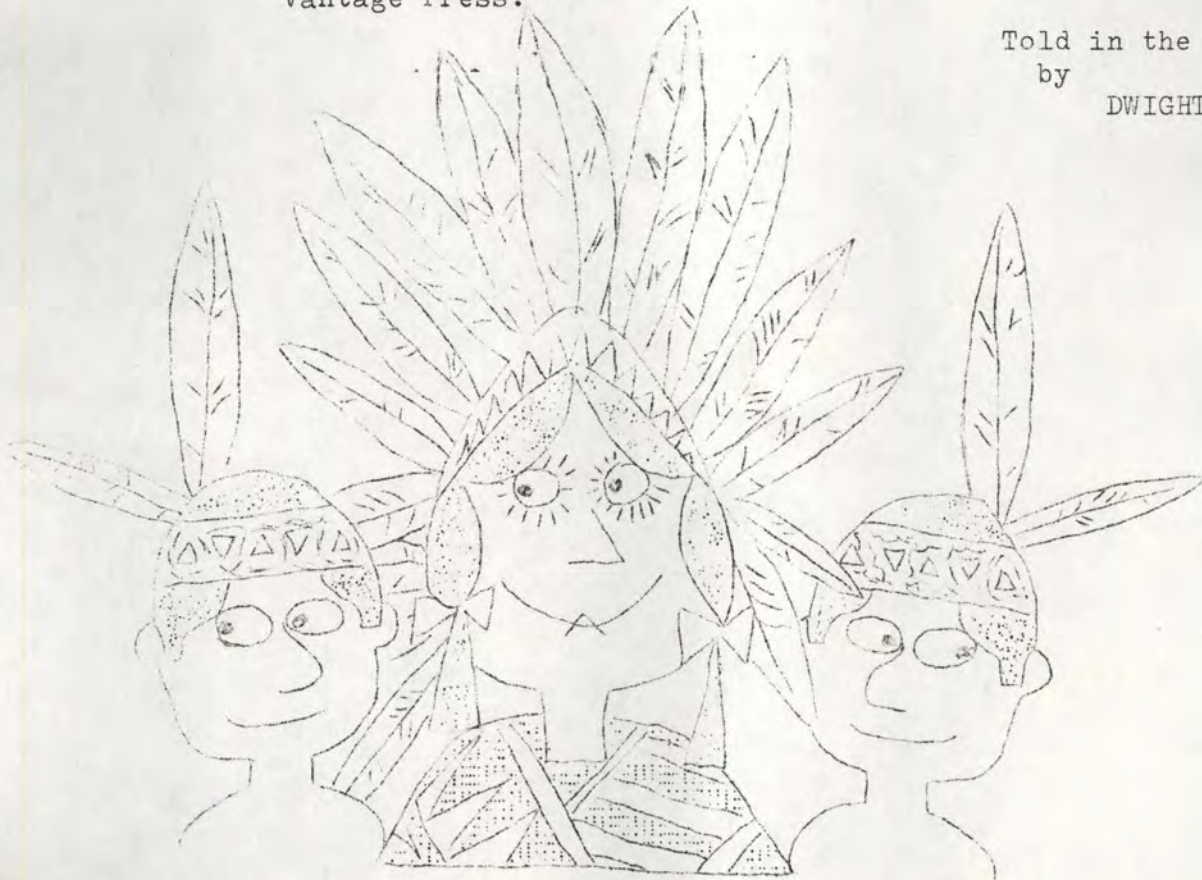
When Coyote saw that he was about to be overtaken by the Fog Men, he said to his grandsons, "We'll hide in that hollow buckeye tree."

As Coyote and his two little grandsons entered the buckeye, the bark closed after them, and the Fog men were unable to find them.

And since then, whenever the Pomo need fire, they know where to find it. It is safely hidden in the heart of the buckeye tree.

Biblio: Pomo Indian Myths by Cora Clark and Texa Bowen Williams.  
Vantage Press.

Told in the Tipi  
by  
DWIGHT

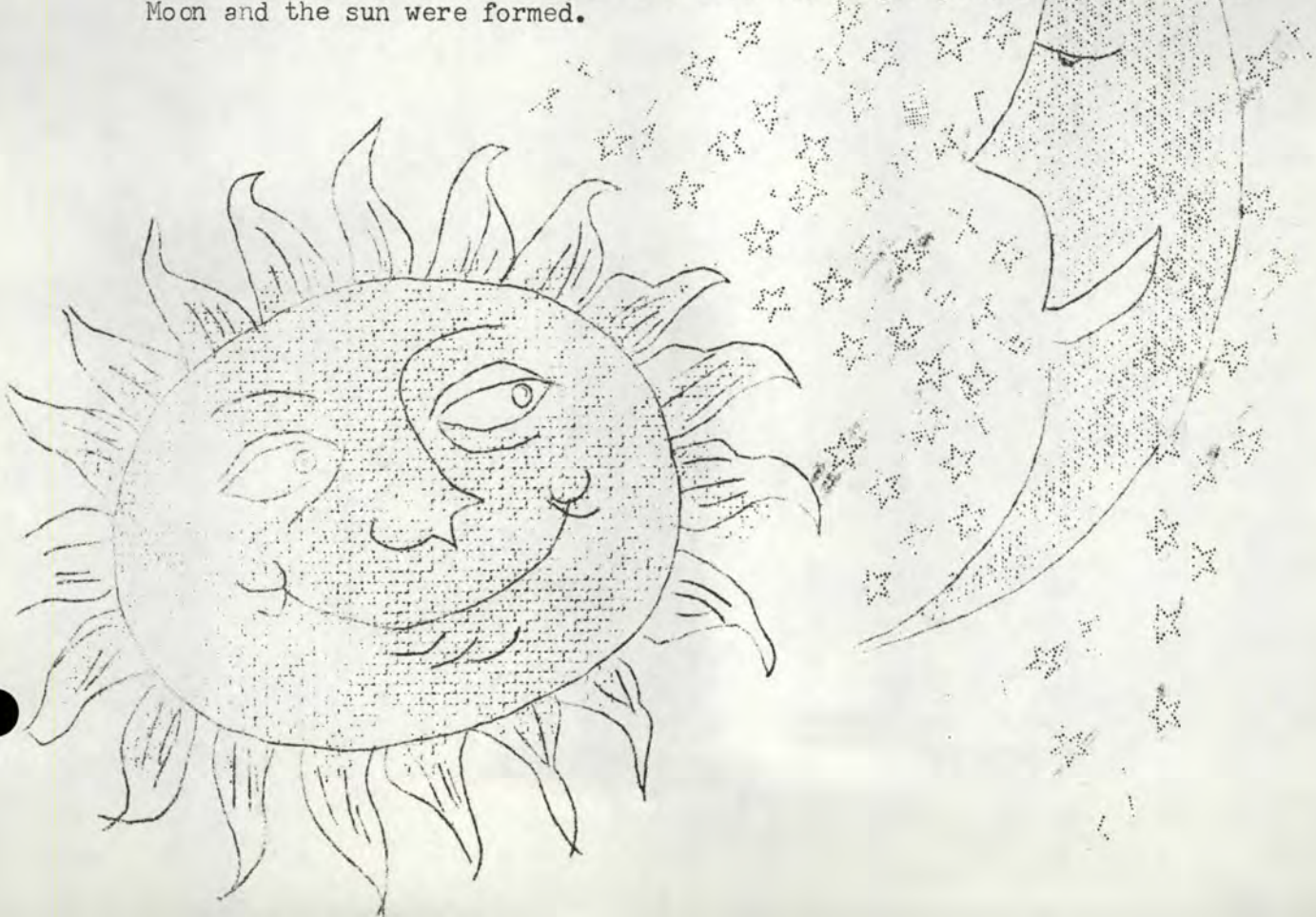


## HOW THE RAVEN STOLE THE MOON.

In the very early days when the world was new, it is said there was no light in the land, for the moon was the private property of one man. The Raven heard of the Moon, so he searched for it. Finally he located it. He then planned to steal it, scouted round the moon-owner's house, and sized up the situation.

The owner of the Moon had a child who had just begun to crawl around. During the absence of the man, the Raven went into the house and killed the baby. Then he transformed himself into a baby and climbed into the crib in its place. It happened that the parents were very fond of the baby, and greatly pampered and petted it. The child (who was the Raven in disguise) began crying and wailing as babies do. The parents did everything to stop this crying but with no success. In his crying, he pronounced the word "Moon". The Moon was kept inside a box of stone. Inside this box were four other stone boxes. The Moon was taken out and given to the baby (the Raven) to play with. He stopped crying and rolled the Moon on the ground. Then he began to cry again. He wanted to have the Smoke-Hole in the roof opened. The grandfather opened it and he stopped crying. When nobody was looking in his direction, he picked up the Moon and flew out the open smoke outlet.

He flew with the Moon to Nass River, when he came upon some oolaken fishermen. He asked them for some oolaken, but they told him that as he was not able to give them light, he was not entitled to any oolaken. So he let out a piece of the Moon from under his wing to show that he could give them light. The fishermen were delighted with this and gave him boatloads of fish which he devoured. Then he broke the Moon into pieces by his power. There were many small pieces which he threw into the sky, and so the stars were made. There were also two larger pieces from which the Moon and the sun were formed.





HOW THE BUZZARD GOT HIS BLACK COAT



In the beginning the birds had no feathers at all, so they were naked and hung their heads because they were ashamed. When winter came they got very cold. Then they held a council and decided to ask the Gods to give them coats with which to cover themselves.

The Gods met them in council, and when the birds told them what they wanted, the Gods told them that the coats were already made and waiting for them, but they were far away, and some one would have to go and bring them.

Then they called for some one to go, and the Buzzard offered his services.

The Buzzard started out and traveled for such a long time that he ate up all the food he had brought along and got so hungry that he had to eat anything he could find, and he does this to this day.

After a long, long time, he reached the place where the new feather coats were, and picked out the most beautiful one to try on, thinking to wear it himself but it would not fit.

Then he tried on one coat after another, always the finest and brightest he could find, but not a single one of them would fit him. So he piled all those that he had tried on to one side, and kept right on trying to find one that would fit. It took a long time to do this for the Buzzard tried on every coat there was, until, at last, only one was left, and he put it on.

It was black and only long enough to reach to his neck, so there was nothing to go on his head at all; but it fit pretty well otherwise, so the Buzzard decided to wear it and get something to go on his head when he should see the Gods again.

Then he gathered up all the other coats and started back, flying high in the air.

He had such a load that he kept dropping some of the coats as he went along, and would have to stop and circle around and around, hunting for the coat that had dropped, and then when he found it, he would have to circle down and get it, and then circle around and around to get up high so he could go on again. That is why the Buzzards all fly in circles away up so high in the air nowadays.

The Buzzard had to stop so many times that it took a long, long time to make the journey back to the council place, so every one had gone long before the Buzzard got there.

Then the Buzzard started out again, and flew in circles for a long, long time, calling to all the birds, and giving to each one his coat as fast as they could be found, until at last all of them had been given the fine feather coats they wear now.

The Buzzard never saw the Gods again, so he could not get anything at all to go on his head and neck, and has had to get along the best he could without any feathers ever since, and has had to wear the shabby black coat he put on at first, because he could not find the Gods and could get nothing else anywhere to fit him any better.

That is why the Buzzard is not a handsome bird, and why his head and neck are naked (so the old men say). But everybody knows that he can fly higher and further than any other bird. That is because he had to fly so far and so long to bring the coats to all the other birds. He is just as well satisfied as he is after all, and that is the way everybody should be.

Told by Bruce Elm

Biblio: Indian Tales for Little Folks by W.S. Phillips. (1928)

It is diffEkuLt to Hyde  
THINGS IN YER KAMP. YOU  
STAY UP ALL NIGHT. THERE IS TOO  
MUCH KOMMUNICASHON AND I  
JEST ABOUT GOT KILT.

BESIDES I GOT TRAPPED  
IN KLOZ IN BONNER CABIN...

AND WUZ SKEERED.

IT WUZ A

KUSTERATING EXPERIENCE.

TAJER

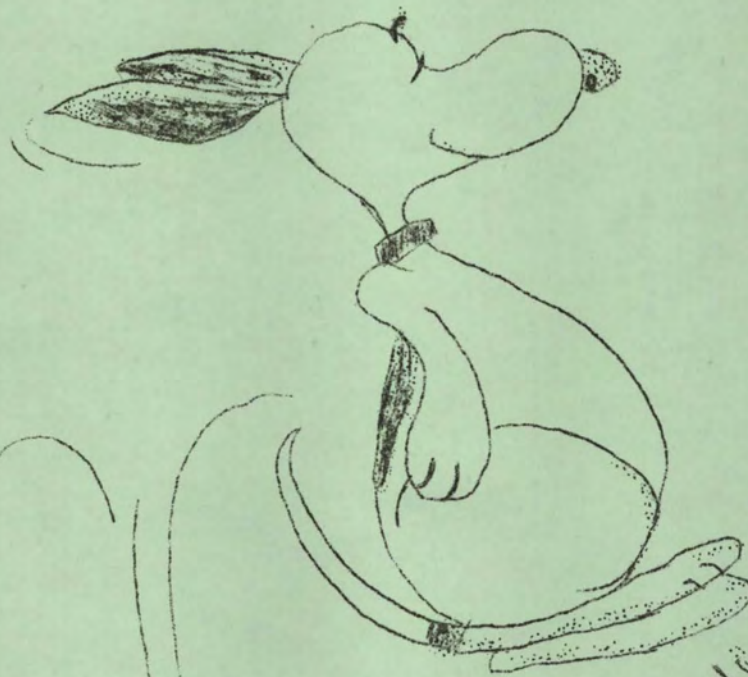


FOREVER  
BABY



# DANCES

If you can't dance,  
you should at least be able  
to do a happy hop!



EARLY + SCHULZ



ADANCE  
THEME =  
idea  
LEPRECHAUN  
LEAD

SO.... YOU LIKE TO DANCE!  
(by Louise Brownson)  
\*(From an article in  
HEALTHWAYS Magazine)

Have you ever been spellbound watching an Indian ceremonial dance in a New Mexico pueblo? Or enjoyed a visit to village folk dances in European countries (Or imported into World Fairs)? Or been entranced watching an oriental dance with its measured body rhythms and exquisite hand movements? Or the Hawaiian hula? Or by a gypsy Flamenco performance?

Perhaps you've "sashayed" your partner in a Western square dance and swung your partner in a "do-si-do."

But of course you've waltzed! Nearly everybody has waltzed! For hundreds of years people have..Italizn, French, German.. and now the American version with all its countless variations.

Perhaps the forever fox-trot is your treat... or you like the gay skippety-hop of the Polka, now happily revived. Maybe you're one who "digs" jazz...or swing"s your specialty, or rock 'n'roll.. Or you burn out your energy on the groovy NOW dances of the young. (Remember yesterday's FAD dances-- the Charleston and before that the ragtime, bunny hug and many others. Yes, and the "twist."

And don't you just love the roll of the rumba, the precise, syncopated cha cha, or the sultry sweep of the tango----

Curious... throughout the centuries it has proved impossible to stop people indefinitely from dancing. It seems there's an irrepressible rhythm in the blood and bones of human beings.

In earliest times, dances started as a very earthy expression of man's emotions, at times working into orgies, often connected with pagan religious festivals. Later, Greece brought grace and distinction to the dance and developed the art of choral dancing. Socrates, Plato and other philosophers condemned the art. Then, the Romans turned dancing into Bacchanalian spectacles which the church, and the state outlawed.

During the Dark Ages peasants and trade people had their pantomimic dances accompanied by sung parodies. In medieval times group round dances came into favor, gay and informal. The European courts took up the dance and cultivated it, from the very lively to the stately minuet.

The court dances tended to become formalized in exact deportment. But to avoid the monotony, there were always new styles breaking through as the result of new musical forms to inspire them----

For dancing is the result of music,

(cont.)

~~it dances tended~~  
Did anyone ever  
tell you, Marty,  
you have two  
left feet?

MM

PIXies by Wahl

from primitive drum beat, through sung folk music, to more sophisticated forms and instruments, to full orchestra. Nearly all the world's leading composers have either consciously or unconsciously been inspired by their own folk music, principally by the mouth music which accompanies the people's festivals, rituals and dances.

Folk dances performed together are coordinated by common rhythms and sounds. The patterns made by the dancer's feet help to describe something of the development of the society in which a dance is performed.

Geographical and climatic conditions dictate the quality of the movement to be performed, and somewhat the accompanying rhythm. In the hottest countries, movements are fluid, flowing easily from one part of the body to the other. An accented step is not as abrupt as the same type of step in a cold country, where more energetic movements are made. Where there is swift change of temperature between day and night, as in Spain, there is usually a clear distinction made between hard and soft movements-- languorous steps abruptly alternated with clear and vigorous stamping and footwork.

In Germany, France, and especially England, movements and rhythms are equalized. Here, there's a similarity to all the dances, except for the interesting floor patterns. The tempo of the dance, however, is not dictated by climatic conditions; it varies at all times and in all places.

IN AMERICA, Puritan rule prohibited dancing among the settlers, but eventually some English and European folk dances appeared in the more liberal South. There were country square dances, jigs and reels-- with music by fiddler or a Negro slave strumming the banjo.

With the growth of towns into cities, the dance became more formal. Boston, N.Y., Philadelphia and Washington were the scenes of elaborate balls, dance "assemblies." Dancing masters were employed by the best society to refine the dance-- and the manners of the people! Our first president danced the minuet with elegance.

Came the waltz, the Polka and the schottische. After the stately minuet these dances were considered by some to be scandalous, the waltz especially, as it was really the first couple dance with body contact. Then, with the turn of the century, there was a whirl of gay new dances, including the outrageous ragtime, inspired by "Alexander's Ragtime Band." The fox-trot became American classic, and the "Castle Walk" with its inovator Irene Castle made more beautiful the whole concept of the dance. And so America danced on.. and still does.

A leading school of ballroom dancing estimates that today about 30% of all Americans practice social dancing as a cultural art. One studio manager says: "People don't take dancing lessons to learn to dance; they take lessons for what the dance will do for them." Which is different things to different people, it's true, but in all cases it's an exercise for muscle tone, flexibility and coordination. It offers recreation, a rewarding development of natural rhythms and skilled footwork, a release from tensions and a sense of exhilaration of mind and body while interpreting music; and there's the satisfaction of social participation. And the male attitude about it?...Actually, historically, many of the earlier dances were performed by men alone-- complete with boots and sword!

## Round Dances

### Salty Dog Rag Record: Decca 27981

Formation: Couples in promenade position scattered about the floor  
All start on the right foot.

1. (Grapevine out and in) side, behind, side hop, side, behind, side, hop (progress forward) step, hop, step, hop, step, hop, step, hop, repeat
2. (Pull the girls across to the other side) fwd, fwd, fwd, hop (twirl) step, step, step, hop. (Join right hands for a wheel) step, hop, step, hop, step, hop, step, hop.  
Repeat.
3. (Heel step in place) right heel forward, together, left heel forward, together (with feet together) move heels out and in (pigeon toe fashion) stomp right, stomp left.  
(progress forward) step, hop, step, hop, step, hop, step, hop  
Repeat

Repeat entire dance.

### Patty Cake Polka Record: Any good polka

Formation: double circle, men on inside, partners facing. Start on man's left and lady's right foot.

#### DANCE

1. Heel, toe, Heel, Toe  
Slide, slide, slide  
Repeat on man's right
2. Partners clap right hands  
Clap own hands  
Partners clap left hands  
Clap own hands  
partners clap both hands  
Clap own hands  
Clap own knees
3. Polka turn for four polka steps

### Hillbilly Mixer Record: Hi Hat 801

Formation: Couples in semi-closed position, facint CCW around the circle. Start on the man's left and the lady's right foot.

#### DANCE

1. Walk, walk, step close step  
Repeat beginning on right foot
2. Side point, side point, side point, side point  
(away and together from partner, face partner on last point and join both hands)
3. Side, together, side, swing (right foot swings across left foot  
Repeat starting on the right foot
4. Back away from partner four steps
5. Walk forward four steps to the dancer to the right of your partner

Repeat dance with new partner.

### THIRD MAN THEME

Music: The Third Man Theme  
Record: Mac Gregor 6445  
Rhythm: 4/4

Formation: Single Circle  
Position: Hands Joined  
Footwork: All on left foot

Measures	Steps	Description
1-2	Slide & Clap	Step side with foot, close right to left foot. Repeat two more times. Clap on count 3 of the second measure.
3-4	Slide & Clap	Repeat measures 1 & 2 to the right.
5-6	Hand claps	Clap right hand to right knee, clap both hands together, clap left hand to left knee, clap both hands together, clap right hand to right knee, clap both hands together, clap both hands to the knees. Each clap gets one count except the last which gets two.
7-8	Turn & Clap	Turn once around to the left in four steps. Clap both hands to the knees, then the hips, then together.

Note: This dance may be made more interesting by imitating various activities when doing the slide and clap. These might be playing a violin, doing the hula, playing the drums, shooting a gun, etc.

## TETON MOUNTAIN STOMP

Music: Teton Mountain Stomp  
 Record: Windsor 4615-A  
 Rhythm: 4/4

Formation: Double Circle  
 Position: Two-Hand  
 Footwork: Opposite

Measures	Step	Description
1-2	Side & Stomp	Step left with the left foot, close the right to the left. Step left with the left foot. Stomp the right foot next to the left foot. Repeat to the right.
3-4	Step Stomp	Step left with the left foot, stomp the right foot next to the left. Step right with the right foot and stomp the left foot next to the right foot. Repeat.
5	Right Side Walk	Turn so the men face counter-clockwise and the ladies face clockwise around the hall. The men walk forward and the ladies walk backward four steps.
6	Left Side Walk	At the end of the above step, the dancers turn towards their partner turning half around so that the men face clockwise. They continue around the circle with the men backing up and the ladies walking forward.
7	Right Side Walk	Repeat the action of measure 5.
8	Ladies Arch	The ladies arch under the men's raised left arm going counter-clockwise around the the next man for a new partner in four walking steps.

## GRAND MARCH

Music: Any March  
Record: ---

Formation: Line  
Position: Single file  
Footwork: All on the left  
foot.

Partner pairing: Coming towards the front of the hall, the men go to their left and the girls to their right and continue around the sides of the hall until they meet at the back of the hall where they join as partners; the first man with the first girl, the second man with the second girl etc. They then come towards the front in a double line of couples.

Skin the snake: The line of couples all turn left. The first couple does an about face and forms an arch with the other couples following after they have duck under the arches following them and lead the line out when they come to the end of the arches.  
Note: When the couples do the about face they turn individually and do not change sides of the line.

Build-up: The couples come down the center of the hall. Upon reaching the end of the hall one couple goes left and the next goes right etc. When they meet at the other end of the hall, they come up to the front in lines of four. Then the lines of four go alternate directions as did the couples. When the lines of four meet they come down in eights. This process may be continued as desired, restricted only as time and room may limit.  
Note: If the lines are made as long as possible and then stopped just as the first comes to the head of the hall, this makes an excellent formation for announcements, or they may be asked to be seated for recreational lingo or a program etc.

### SPANISH FLEA

Right kick  
Left kick  
Grape-vine on right foot (turn 180° on last kick  
and kick left foot)  
Grape-vine (start on left foot)  
Right kick  
Left kick

### HILLBILLY MIXER

Record: Hi Hat 801

Formation: double circle, men on the inside

Position: Full open, men on inside facing line of dance.

Footwork: Opposite, (steps described for men)

1. Walk and two step Walk two steps forward (L, R) step forward left, close right to left, step forward left.
2. Repeat above starting on right foot. End facing partner.
3. Side point Step to side with left, point right across left. Step to side with the right and point left across right.  
Repeat.
4. Back away Back four steps away from partner. (L,R,L,R)
5. Walk forward to the next partner to your own right. (L,R,L,R)

Easy version of the above:

1. Walk Walk forward eight steps starting on man's left and lady's right foot.
2. Side point Same as number 3 above.
3. Two step-Turn Turn to left and turn to new partner (originally to your right) in four two-steps.

### WHERE TO ORDER RECORDS

Yates Record Service  
436½ E 4th South  
Salt Lake City, Utah



## SPANISH FLEA

Music: Spanish Flea  
 Record: A&M 792  
 Rhythm: 4/4

Formation: Single Circle  
 Position: Individual  
 Footwork: None (use hands)

Start with the left foot forward and the weight on the right foot.

Measures	Step	Description
1-4	Rhythm	Bunce slightly on the right leg tap the left toe.
5	Clap	Clap both hands to right hip twice, then clap hands together.
6	Miss	Pass right hand over left fist twice, then pass left hand over the right fist twice.
7	Fists	Hit fists together twice with the right fist on top, then twice with the left fist on top.
8	Elbows	Hit right elbow with the left fist twice, then hit the left elbow with the right fist twice.
9-10	Swish	Pass both hands to the right side, then up to shoulder level, pass one hand on each side, then back up pass both hands to the left side, then back up, and finally pass one hand on each side and back up.
11-12	Twirl the rope	Twirl right hand above head as if twirling a rope. (four counts) repeat with the left hand. Note: The second, third and fourth times through the left hand twirls for four counts.
13-14	Swim	Imitate the action of swimming for eight counts.
15-16	Chug-Clap	With both feet together, chug backwards on the first count and clap on the second count. Repeat three more times.
17-18	Hitch-Hike	"Hitch-Hike" with the right hand for four counts then with the left hand for four counts. (Cont.)



## TANT' HESSIE

Tant' Hessie, a South Afrian dance meaning "Aunt Ester's white horse", was presented at the University of the Pacific Folk Dance Camp in 1962 by Huig Hofman of Antwerp, Belgium.

Record: Folkraft 337-006B (2/4 time).

Formation: Double circle, partner facing, M on the inside.

Steps: Walk and buzz-step turn.

### Pattern in Brief

1. Walk fwd 4 (R shoulder), walk back 4 to place.
  2. Walk fwd 4 (L shoulders), walk back 4 to place.
  3. Do-sa-do (pass r shoulders) with 8 walking steps.
  4. Do-sa-do (pass L shoulders) with 7 walking steps. On 8, step L and yell Hey.
  5. In shoulder-waist swing position, turn for 16 steps, using dip down on R, up on L.
- Repeat entire dance, moving L to a new partner.

## MAYIM, MAYIM

Mayim, Mayim, which means "water, water" is danced the world over, according to a statement by Rickey Holden after his tour around the world. The dance depicts the significance of water in the dry land of Israel.

PRONUNCIATION: Ma-yeem.

Nationality: Israeli

Record: Folkraft 1108A (4/4 time). Steps: Grapevine, run, tap-step.

Formation: Single closed circle facing enter, hands joined and held low.

### Pattern In Brief

1. Grapevine.
  2. Begin R, move to center with 4 runs, back out 4. Repeat
  3. Move CW, 4 runs, face center on ct 4.
  4. Tap toe and clap.
- Repeat entire dance.

## DOUDLEBSKA POLKA

Nationality - Czechoslovakian

Record - Folk Dancer MH3016

Steps - Polka, walk.

Formation - Couples in shoulder-waist position any place on floor.

Pattern in Brief - 16 polkas in LOD

2. Form stars.

M in circle face center and clap while W polka around outside.

4 Repeat entire dance.

### PATTERN

Meas

1-4 Introduction, no movement.

#### I

1-16 Take 16 polkas, LOD, anywhere on the floor. Partners turn CW as they move CCW around the dance floor.

#### II

1-16 M make a L-hand star, retaining hold of partner with R arm around her waist. W's L hand is on M's R shoulder. (It is preferable to make many small stars rather than one large star. If all M go into one star, it is necessary to put L hands on L shoulders of M in front.) Walk around singing "Tra-la-la-la-la-la" to the rythm of the music.

#### III

1-16 M face center and clap own hands twice on cts 1, &. On ct 2, extend hands to side and clap hands of M on each side once. W reverse LOD (CW) and take 16 polka steps around the circle of M as they clap. When the music starts over, W dances with the M in front of her as he turns to find new partner.

Repeat entire dance with new partner.

### Hints for Learning

An easy way for the class to learn the polka is to form a single circle, facing the center. Then do the following: (1) Slide six times facing center of circle, turn R with a hop and slide six times facing the wall. Turn L to face center and repeat this sequence. Use the same techniques, doing only 4 slides, then do it with only two slides. (2) Perform the two slides progressing CCW around the hall. (3) Repeat the second routine in time with a polka record. While practicing the step, slowly eliminate the definite turn from center to wall.

ALUNELUL

"little hazelnut"

Pronunciation - Ah-lee-neh-lee  
Record - Folk Dance MH1120

Nationality - Romanian  
Steps - Sideward step, stamp.

Formation - Single circle, facing center, with hands on the shoulders of the person next to you. Keep facing center throughout the dance.

- Pattern in Brief -
1. Five steps and two stamps.
  2. Three steps and one stamp.
  3. Step, stamp; step, stamp; step, stamp, stamp.

PATTERN

Measures

- I
- 1 - 2 Step R to side, cross L behind R, step R to side, cross L behind R. Step R and stamp L heel beside R twice (no weight).
  - 3 - 4 Repeat, starting with L ft and moving to L (opposite footwork).
  - 5 - 8 Repeat from beginning.

II

- 1 Move R by stepping R, crossing L behind, and stepping R. Stamp L heel.
- 2 Move L by stepping L, crossing R behind, and stepping L. Stamp R heel.
- 3 - 4 Repeat meas 1 and 2.

III

- 5 - 6 In place, step R, stamp L, step L, stamp R; step R, stamp L twice. Repeat action with L, stamp R, step R, stamp L; step L, stamp R twice.
- 7 - 8 Repeat meas 5-6.

HINTS FOR LEARNING

This is a good dance for learning to move lightly on your feet as you progress sideward. The stamps are light, and the entire dance should look effortless as you perform it. Remember to listen carefully to the music.



CHA CHA MIXER

Music: Any good CHA CHA  
 Record: any  
 Rhythm: 4/4

Formation: Double Circle,  
 men facing out  
 Position: Hands joined  
 Footwork: Opposite

Measure	Step	Description
1-4	Basic	Men step forward with the left foot, then back with the right foot in two slow steps. Then take three short steps in place. The rhythm for the step is slow, slow, quick, quick, slow. The second half is to step back on the right foot then forward on the left foot in two slow steps, then three short steps, then three short steps in place. Repeat the entire step.
5-7	Open break	Cross the left foot over the right, step back in place with the right, then the three short steps in place. Step across over the left foot with the right foot, then back in place with the left foot and the three short steps in place. Repeat with the left foot.
8	Walk around	Cross the right foot over the left turn all the way around as the right foot steps in place. (Men turn left, girls turn right) instead of doing three steps in place walk to a new partner on the right with three short steps forward.

## ZIOGELIS

"The Grasshopper," as most students know this, is another introduced in this country by Vyts Beliajus. This, like so many Lithuanian dances, is an occupational dance--telling a harvest story. The two-step portrays the romancing of the grasshoppers as they move through the rye.

Pronunciation - Zhyo-ghya-lis

Nationality - Lithuanian.

Record - Folkraft Flo52P

Steps - Grasshopper, two-step, two-step balance,

Formation - Two sets of 3 people facing each other, M in center with arms around waists of W on each side. W's inside hand on M's shoulders.

Pattern in Brief - Chorus (grasshopper step)

1. Elbow swing and change sides. Chorus.
2. W slide across, Chorus.
3. Arches: M to R side, W arch across and back. Chorus.
4. Trio arch: R hand high, LW under. Chorus.
5. Circle 3, L and R. Chorus.
6. Circle 6, L and R. Chorus.

### PATTERN

#### I

Meas

- 1-8 Chorus. Grasshopper step: All start with R ft, step fwd with 2 two-steps. Finish the second by bending the L knee in a fwd dip. Starting with R ft, do 2 two-steps bwd, ending with a dip. As you dip fwd, the body leans fwd. As you dip bwd, the body leans back. Repeat meas 1-8.
- 9-12 W on M's R moves into center, hooking R elbows to turn one and one-half times and change sides. This takes 4 two-steps. W on M's L and M do two-step balance in place (step R, change weight, step L, change weight).
- 13-16 Repeat meas 9-12, with W on M's L changing sides.

#### II

- 1-8 Chorus.
- 9-12 W on M's R side face M, slide back to original position passing opposite lady back to back. M and L W two-step balance.
- 13-16 Repeat meas 9-12, with L-hand W sliding to original place.

#### III

- 1-8 Chorus
- 9-12 M move to R as though standing on side of a square. (M slides in front of R W 4 slides.) W join hands (inside) and change sides with W in set #1 making an arch as W in set #2 dive under the arch. Turn in toward your partner and two-step back to place with W in set #2 making the arch. M two-step balance for 4, then slide back to place.

#### IV

- 1-8 Chorus.
- 9-12 4 two-steps. M makes arch with R W high, L W goes under as W cross in front of M. M follows L W under arch and the set is facing out.

13-16 Repeat meas 9-12, with L hand high and R W under, M follows R W and set faces center again.

V

1-8 Chorus

9-12 Join hands in a circle of 3 and move CW with 4 two steps.

13-16 Reverse circle of 3 and move CCW with 4 two-steps.

VI

1-8 Chorus

9-16 Join hands in a circle of 6, moving CW with 4 two-steps. Reverse for 4 two-steps and end by swinging arms fwd and up and yelling HEY.

#### Hints for Learning:

This dance can be memorized in pairs. In the first two figures, the ladies change sides. The next two figures are arch figures. The last two are circles.





JOSE'

Blue Star 1031

Figure

Senoritas promenade go inside of the ring  
Home you go and swing, Senor you swing  
Allemande left that corner, Do-sa-do your own  
Senor, star by the right, It's once around you roam  
Pass your own and take the next, That corner lady swing  
Swing that Senorita then promenade the ring  
Hasta La Vista, Hasta La Vista, Jose' done and gone  
Singing Ay Yi Yi Yi, How he'd carry on

CANDY STORE LADY

Wagon Wheel 8146

Well you bow down to your partner and to your corners all  
Allemande left with your left hand and now the old Gee Haw  
It's grand right left around the ring and when you meet your own  
Do-sa-do back right out get ready for the heel and toe  
It's heel and toe to the center and heel and toe it's out  
Heel and toe it's in heel and toe and promenade  
Promenade her and serenade her  
She's the little girl that runs the candy store.



## GUAM STICK DANCE

FORMATION: Couples scatter about the floor, each dancer facing the opposite direction from his partner.

RECORD: None- (May be learned to any good march or simply to drum-beat.)

Note: Each dancer has two sticks about three feet long, one in each hand.

### Count

- 1-16 Beat Ground Hit both sticks to ground on ct. 1, hit sticks together on ct. 2. Repeat 7 more times.
- 17-32 Hit High Step to side with left and hit partner's near stick with right stick on ct. 17, step left foot back to place and hit own sticks together on ct. 18. Hit both sticks together on ct. 19. Hit both sticks together on ct. 20. Repeat the action of cts. 17 - 20 three more times. On cts. 31 and 32 turn to face opposite direction.
- 33-48 Repeat action of cts. 17 -32 starting with opposite hand and foot. Turn one-half turn on cts. 47-48.
- 49-64 Low & Across Step towards partner with right foot as you reach low with the stick in the right hand to hit the stick between his legs. At the same time reach low with your left stick between your own legs, (ct. 49). Step right foot back to place and hit own sticks together on ct. 50. Hit both sticks on the ground on ct. 51. Hit both sticks together on ct. 52. Repeat 3 more times. Turn on cts 63-64 to face opposite direction.
- 65-80 Repeat action of cts. 49-64 starting with opposite hand and foot. Turn one-half turn on cts. 47-48.
- 81-96 High & Low Step to side with left and hit partner's near stick with right stick on ct. 81. Step left foot back to place and hit own sticks together on ct. 82. Step towards partner with right foot as you reach low with the stick in the right hand to hit the stick between his legs. At the same time reach low with your left stick between your own legs. (ct 83). Step right foot back to place and hit own sticks together on count 84. Repeat three more times. On counts 95-96 turn one-half turn to face opposite direction.
- 97-112 Repeat action of counts 81-96

## CHATCODANZ

FORMATION: SINGLE CIRCLE OR LINES

FOOTWORK: ALL START ON LEFT FOOT

RECORD: GREEN ONIONS ( OR ANY SIMILAR POPULAR TUNE).

### Count

- 1-4 Two-step left and right      Side left, close right, step in place left.  
Side right close left, step in place right.
- 5-8 Two-step fwd & back      Forward left, close right, step in place left  
back right, close left, step in place right.
- 9-12 Turn      Forward left turning  $\frac{1}{4}$  turn left, back right  
turning  $\frac{1}{4}$  more to the left. Back left, close  
right. (End facing opposite direction from  
start.)
- 13-16 Step-Kick      Side left, kick right across left, side right,  
kick left across right.
- Repeat dance from beginning facing opposite  
directions.

## D'HAMMER SCHMITZSG' SELIN

This dance, originally for men only, was presented by Vyts Beliajus, and has proved to be one of the most popular. Its name means "the blacksmith's apprentice". Coordinating the arm movements presents a personal challenge to the dancers.

PRONUNCIATION: D'hammer-schmitt Gzellan. Nationality: German.

RECORD: Folkraft 1845 x45B (3/4 time). STEPS: Step-hop, waltz.

FORMATION: Two couples side by side facing their own partners.

### PATTERN BRIEF:

1. Clap pattern with partner.
2. Circle left and right.
3. Clap pattern: M1 with W2 and M2 and W1 (diagnally across).
4. Rand L hand star.
5. Clap pattern; M2 and W1 leading off.
6. Waltz anywhere.

## TEACHING SQUARE DANCE

The first requirement of any teaching is for the instructor to completely understand what he is going to teach. Therefore, the square dance instructor must not only know the individual movements he will present, but he must not only know a sequence which may be used to have the dancers practice the movement. The following is a minimum which a recreational leader should know successfully teach even the most elementary dancer.

- 1- The square formation and its parts (partner, corner, heads, sides, couples, 1,2,3 & 4)
- 2- Swing
- 3- Allemande left
- 4- Do-sa-do
- 5- Promenade (Oh Johnny)
- 6- Ladies or men promenade inside the ring.
- 7- Allemande left
- 8- Right and left grand (Alabama Jubilee)
- 9- Ladies chain (Coming Round the Mountain) (Just Because)
- 10- Lead right and circle four, then pick up two-circle six, pick up two - circle eight. (Hot Time In The Old Town Tonight)

The names in the parenthesis are singing calls which might be used at that point in the program. There is a very good long play album, "The fundamentals of square dancing", called by Bob Ruff of Whittier, California, which is intended for beginner dancers. It assumes that there will be a teacher demonstrate the calls to be used, but that the teacher may not be a caller himself. There is a guide sheet which gives the sequence to be used in the demonstration. This record is available by asking for record number LP 6001 from -

Sets in Order  
Robertson  
462 North Blvd.  
Los Angeles, California 90048

The company listed above is the outstanding authority in the country today on square dancing and would be glad to answer any questions about obtaining any materials on square dancing. They also publish the leading square dance magazine.

If the above record is not used, then use the figure on the record you are going to use as a guide to the demonstration and the walk thru. Be sure to use the simpler calls first. It is wise to try to choose records that have many of the calls already learned on them so as to not have too much time spent teaching. The aid of the suggestions of an experienced square dancer or caller would help in this selection. The sequence of movements given at the first is a good teaching sequence if one wishes to use the records listed. The records are standard ones and should be available for many years. They are listed in the sequence I would use them, but this is by no means the only logical sequence. It is merely a suggestion.

## NINE PIN SQUARE

### INTRODUCTION

### CALL

First and third gent circle the nine pin (once around)  
Swing your own when you get home.  
First gent out and swing the 9 pin,  
Run away home and swing your own.  
The second gent out and swing the 9 pin,  
Run away home and swing your own.  
The third gent out and swing the 9 pin,  
Run away home and swing your own.  
The fourth gent out and swing the 9 pin,  
Run away home and everybody swing.  
All four ladies circle the 9 pin.  
All five circle with the 9 pin.  
Everybody swing the nearest thing.  
Allemande left and a grand right and left.

Continue with the 2nd and 4th,  
Continue with the 3rd and 1st,  
Continue with the 4th and 2nd.

Dance may be ended by calling --

All four couples circle the 9 pin.  
Take her off the floor, that's all there is  
There ain't no more.

Called by Leila Steckelberg

OLD TIME SQUARES AS CALLED BY LEBILA STECKELBERG

ALL JUMP UP AND WHEN YOU COME DOWN  
SWING YOUR HONEY AROUND AND A ROUND.

FIRST COUPLE OUT TO THE COUPLE ON THE RIGHT

\*EIGHT HANDS ACROSS

Men join hands between ladies, ladies join hands below men's hands)

LADIES BOW AND THE GENTS BOW-WOW

(LADIES BOW UP AS MEN PUT ARMS AROUND LADIES WAISTS , HANDS  
STILL JOINED, MEN DUCK AS LADIES PUT ARMS AROUND MEN'S NECKS,  
HANDS CLASPED) L

AND SWING LIKE THUNDER!

BREAK AND SWING YOUR OPPOSITE.

NOW YOUR OWN, LEAVE OTHERS ALONE, AND

ON TO THE NEXT COUPLE.

\*(Repeat 3 more times)

Call repeated for couples 2,3,and 4.

DIVE FOR THE OYSTER.

FIRST COUPLE OUT TO THE COUPLE ON THE RIGHT

\* FOUR HANDS AROUND AND HALF WAY AROUND

AND DIVE FOR THE OYSTER

NOW DIG FOR THE CLAM

NOW DIVE FOR YOUR HOME AND A HAPPY LAND AND

ON TO THE NEXT COUPLE

\*(REPEAT 3 more times)

(Call repeated for couples 2,3, and 4.)

*I've pondered this one to no avail,  
For a lucid reason I always fail:  
It's funny thing as you drive along,  
You may turn right and still be wrong!*

*(applies to dancing, too!!)*

BIRDIE IN THE CAGE.

(THREE HANDS AROUND).

FIRST COUPLE OUT BALANCE AND SWING  
LEAD TO THE RIGHT AND FORM A RING  
WITH FOUR HANDS AROUND  
CAGE THE BIRDIE WITH THREE HANDS AROUND

Lady 1 steps in center. Couple 2 and gent 1 join  
hands and circle around lady 1.

BIRDIE HOPS OUT AND CROW HOPS IN

Gent 1 steps in center as lady 1 joins circle with couple 2.

RING UP THREE AND YOU'RE GONE AGAIN  
CROW HOPS OUT WITH A RIGHT HAND ACROSS

Gent 1 steps out between the two ladies,  
all four form a right hand star.

THEN BACK WITH THE LEFT AND DON'T GET LOST

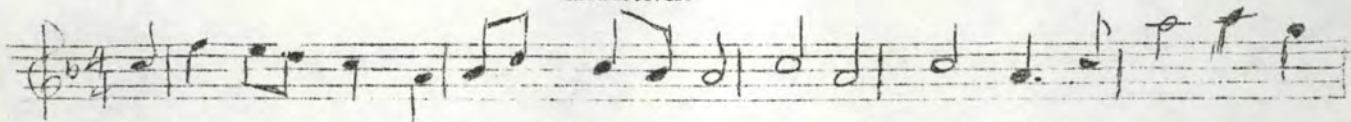
Reverse direction, form left hand star.

FORM A RING AND MAKE IT GO

LEAD TO THE NEXT

Call may be repeated for couples 2,3, and 4.

KASHUNGA



The slaves of Job are playing Kashunga Take it Leave it then take it a-



gain. They go zig a zag a zig a zag a zig a zag a zig! } Repeat from B

This is a rhythm game which may be played with blocks, stones, cans  
This is a rhythm game which may be played with blocks, stones, cans of  
food, stones, etc.

Action: Players each have one of the playing pieces and are seated on the  
floor in a circle. The objects are passed to the right in even rhythm  
starting with the word "slaves". Part B starting with "zig a zag a ..."  
keep the piece you have and tap it front, right, front, right...until the last  
"zig" a, when it is passed. Pick up the piece passed to you and repeat  
"zig a zag a ....".

First time--everyone sings the song while playing the game.  
Second time over--everyone hums the song while playing the game.  
Third time SILENCE--only the tapping gives the rhythm.

This is an elimination game. As mistakes are made drop out, take your  
pieces with you and as soon as two others have dropped out start a second  
circle. TRY PASSING OBJECTS TO THE LEFT SOMETIMES !.

## HURRY, HURRY, HURRY

Windsor 4105

### INTRODUCTION

Everybody swing your corners, boys, swing 'em high and low  
Swing the next girl down the line don't let her go  
Now go back home and swing your own, swing and swing and swing  
Then promenade your pretty girl round the ring

### FIGURE

First old couple lead to the right, circle four hands round  
Leave her there, go on to the next, circle three hands round  
Take that couple on with you and circle five hands round  
Now leave those four and join the line of three  
The ladies chain across the hall, but don't you dare return  
Now chain again along that line, just watch 'em churn  
Now turn and chain across the hall, don't let 'em roam  
Now chain the line and swing your honey home

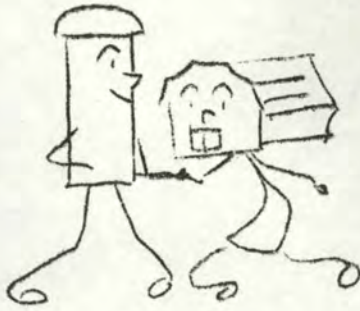
### BREAK CLOSER

Allemande left with the old left hand, and around the ring you go  
It's a grand old right and left, boys walk on the heel and toe  
And when you meet that gal of yours, just do-sa-do  
And then you promenade that pretty girl back home

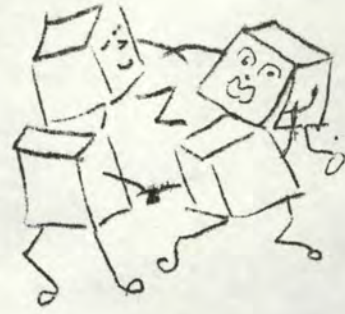
Called by Mike Early







1954



## SQUARE DANCE

DID YOU EVER SEE  
A BARN DANCE?

(WHO WROTE IT??)

(With apologies for cutting parts out

To all you beginners--wherever you are,  
Be patient with us who have gone this far.  
If we seem reluctant to dance in your square,  
It's not because of the people there;  
No, it's only because it reminds us now  
Of those hectic days when WE didn't know how.  
But don't you give up, your day is due;  
You can see now what we've been through.  
So let's all have fun and forget our share  
Of the mess we made in our very first square.

-----  
Well I remember; I'll never forget,  
What a mess we made in our very first set.  
It's "Sets in order." the caller cried,  
We dashed to the floor, just bursting with pride.  
We stood in a square like he told us to,  
Then waited to hear what next we should do.  
He explained the dance 'till he thought we knew,  
Then called it slow and walked us through.

"This is all very easy," the caller said,  
"If you'll just listen and use your head.  
....If you get lost in the middle of a square,  
Just "go back Home" and stand right there..  
Then begin again with a brand new start."  
I wanted to laugh, but I didn't dare,  
'cause who could get LOST in a ten-foot square?

The music began, and here was the call...  
There wasn't a call I could recognize.  
Confusion reigned in our little sphere,  
With everyone running, but going nowhere  
To swing someone who wasn't even there!  
The bodies of folks just ceased to be,  
And legs and hands were all I could see!  
I just reached out for the nearest one  
And it spun around me and then it was done....  
Left me standing there, all alone.

I couldn't see why this was fun! flopped!  
The music stopped-- a moron could see our square had/  
I looked around---- there wasn't a person standing there  
Who'd started with me when we formed our square!!!!

I TOLD YOU  
WE SHOULD  
STICK AROUND,  
ALICE, THERE  
IS SOMETHING  
UNUSUAL GOING  
ON DOWN THERE  
— ALL THOSE  
PEOPLE AREN'T  
SINGING, LAUGHING  
AND CARRYING ON  
FOR NOTHING!



PARTIES

## Leadership Experience in Organizing and Conducting Social Activities

Leila Steckelberg  
Recreation with Youth Groups

Social recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to laugh, to compete in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred-- may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common--a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors, nor does it have to come on some special day. A good party is merely any social recreation centered around one idea or theme. It is a program of events that is unified, has movement gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax and tapers off to a mellow close.

When you volunteer, (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to a successful party; that is, that the more the committee and the leaders can do to get those attending the party to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on."

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and the conducting of activities for the enjoyment of all. Only you can provide the prerequisites; some of the principles and techniques I shall attempt to bring to you here.

## 2--Recreation with Youth Groups (continued)

Good parties are not automatic--they don't "just happen." Just getting people together is not enough. This need not be frightening, however, since it does not take a magician to provide the ingredients necessary. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well--planned party agenda, with dependable and enthusiastic people on hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling happy person who can proceed with confidence. The result will be genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy, contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. PLANNING FOR, and WITH, EACH SPECIFIC GROUP of PEOPLE is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the answers.

### 1. THE TYPE of party will be determined by:

#### A. WHO will be attending?

1. Age of participants?
2. Sex of participants?
3. Proportion of men, women, children?
4. Abilities or limitations of participants
5. Special interests of participants?
6. Prejudices, if any?
7. Size of the group--number attending?
8. Type of group: (Church, 4-H, etc.)
9. Experiences this group has had.
10. Do they know each other?

#### B. WHAT IS THE OCCASION for the party?

1. Why is the group getting together? Will help set the theme.
2. How will they be dressed?
3. What type of party will it be?

#### C. WHEN is the party being held?

1. Time of day?
2. Season of the year?
3. Weather?
4. How long will it last?
5. Will party include a meal of some kind of refreshments?

#### D. WHERE will party be held?

1. Location? (Indoors? Outdoors?)  
Size of facility? Kind of place?
2. Facilities available?
  - a. parking?
  - b. hanging wraps?
  - c. Lavatory?
  - d. Fireplace, etc.?
  - e. Electricity?
  - f. Heat & ventilation?
  - g. Kitchen facilities?
  - h. Chairs and tables?
  - i. Waste baskets
  - j. What is the floor like?

3-- Recreation with youth groups: (continued)

3. What equipment is available?  
P. A. system? Record player? Piano?
  4. Regulations?  
How early can you get in? how late to stay?  
(Any cleanup requirements, or decoration regulations?)
- E. How much is the budget? Its resources?

II. THEME (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)

Where does the theme originate--past, present, future; History-- events or people? Activities, sports, circus, Occupations? Geographical areas (Countries, customs, traditions, celebration dates or days? Fiction or make-believe? seasons, nature?

WHERE DO THE IDEAS COME FROM?

1. Sometimes an already determined by the occasion.
2. Brainstorming (saying the first thing that comes into your head whether it makes sense or not).  
List ALL ideas suggested, eliminate by democratic procedures.
3. Make final decision on mutual interest (even combine themes)

III. PARTS OF A PARTY

A. BUILD-UP -- to create enthusiasm, to stimulate interest to want to come to the party.

INVITATIONS, POSTERS, SIGNS, ANNOUNCEMENTS (radio and TV for public events sometimes free)

State clearly the date, time, place, theme; whether the guest is to wear costume or bring anything special.

Should have element of mystery or surprise. A clever committee will create a variety of things to keep interest alive and stimulate "looking-forward" to the party.

B. ATMOSPHERE -- to create more enthusiasm.

Decorations should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive. May be done pre-party activity, or ahead of time by committee.

C. PROGRAM -- the program IS the party!

1. The program is concerned with:  
Choice of activities -- what kind, how many, order of events.
2. Transition from one activity to another.
3. Relation of activities to the theme -- change the names of activities (games, dances, etc.) to suit the theme.
4. Appropriate activities according to "who" is attending.  
FUN! FUN! FUN! ENTHUSIASM! ENTHUSIASM!

#### 4--Recreation with youth Groups: (continued)

Program continued:

2. The program may be made up of any, or all, of the following activities:

GAMES: Ice breakers, defrosters. Get-acquainted. Mixers. Active. Quiet. Relays. Pencil & paper. Musical.

DANCES: Western-Squares. etc., Popular, Interpretive.

PRE-PARTY ACTIVITIES: something easily and readily provided to participants, with very little explanation necessary, as they arrive. Don't let your guests have a moment of bewilderment about when the party will begin--it has begun the moment the first guest arrived! These activities must be of the type that can be used for any number of people; does not upset the whole group when a new person arrives; and is easily terminated.

1. Decorations 2. Costumes 3. Name tags 4. Competitive types of things such as each group building something pertaining to the theme of the party -- such as a space vehicle for travel on the moon, dressing another member as a scarecrow, animal, etc.

GROUPS should be kept small so that they may get acquainted if need-be, and share the fun rather than be isolated:

Contests, entertainment, skits, stunts, music, singing, slides and films (and equipment needed!) stories, visiting.

3. Preparation of the program--some general leadership directions
  - a. have a definite program planned; however, be flexible and have substitute activities available, and be willing to change if necessary.
  - b. An hour and a half is plenty of time for a program of organized social recreation activities especially if the activities are quite active.
  - c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you planned. On the other hand, some activities may take longer than you planned, so be willing to drop or skip some of the program--don't drag it out to the bitter end!
  - d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone--individually or in groups--as soon as they arrive.
  - e. The second activity should be one which includes everyone together as a group. This may be a get-acquainted, ice-breaker, or mixer type of game or dance, and should be lively, fun, and one of the leader's surefire activities since this event can set the tone of the entire party.
  - f. The next activity should be in a similar formation but contrasting in terms of action--if the first was noisy and active physically, this one can be less active or more quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh--active participation will usually take care of itself after that. Do make it easy for late-arrivals to enter into the activities by choosing those that are simple, and easy to start participating in at any stage of the game. Save the more complicated for later in the party.

5--Recreation with Youth Groups: (continued)

- g. Now a change of position or formation is needed. Plan for one activity to have some relationship to the next--winner of the last be captain or "it" for the next activity. Move smoothly from one activity to another with a minimum of time lost--but don't push! Confusion can be kept to a small degree if you can end one game in the formation required for the next activity, or use a game to get into the new position (Choo-choo, circles, Grand March, etc.)
  - h. Vary the program--use ideas from those listed previously....
    - 1. Active and quiet. 2. small group activities and whole-group activities. 3. Participant and spectator.
  - i. A climax activity should bring the whole group back together. This leaves the group happy or exhilarated from good participation.
  - j. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time." Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling." Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
  - k. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all folks!"
    - 1. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run two consecutive events requiring different materials to be passed out.
  - m. When planning a party around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
  - n. Have a master list of events with leaders (and materials if needed) posted in some inconspicuous, yet accessible, place so that those who are going to lead can check at any time to see when they are due to perform.
- D. REFRESHMENTS may be served any time, beginning, during--as a part of the regular flow of activities, or at the close. Plans include some activity leading into the serving and also for leading back into the other program activities, if served during the party. May be PLANNED ACCORDING TO THE THEME. Keep in mind the comfort of the guests, ease of handling and eating what is served.

6--Recreation with Youth Groups:(continued)

E. CLEANUP -- If all has been planned well, each committee will take care of their own and no one will be stuck with the job. 1. It is a time when those who have worked together to plan the party enjoy sharing the fun, laughs, and good fellowship of clearing it away. 2. Have on hand plenty of waste baskets, brooms or mops, ladders, dish washing materials including hot water, and boxes in which to carry things away.

F. PARTY POST-MORTEM -- E. O. Harbin, the outstanding American recreationalist, says that "a good recreation occasion ought to be enjoyed three times--in participation, in realization, and in retrospect." This is certainly true for a successful party, especially the last part, if we judge by vocal expressions alone. A good party always has a delightful party hangover, with people buzzing and exclaiming as they review the happenings and try to explain it to others.

Much could be learned from this kind of a reaction or even an adverse one, if a kind of supervised or controlled discussion were held after the party. At least, the party committee should indulge in some honest evaluation by looking at the party piece by piece and scoring the success, mediocrity, or failure of each event.

How will this material improve your party planning? I have given you the "whole load" as the saying goes, now you must sift through and use the things which apply to your situation. There is much to learn about social recreation--I have only scratched the surface here.

PLANNING EXCITING PARTIES IS EASY--

HAVE FUN, BE ENTHUSIASTIC!

# #

*BELIEVE IN YOURSELF*  
by Edgan M. Guest

*Believe in yourself! Believe you were made  
To do any task without calling for aid.  
Believe, without growing to scornfully proud,  
That you, as the greatest and least are endowed.  
A mind to do thinking, two hands and two eyes  
Are all the equipment God gives to the wise.  
Believe in yourself! You're divinely designed  
And perfectly made for the work of mankind.  
This truth you must cling to through danger and pain;  
The heights man has reached you can also attain.  
Believe to the very last hour, for it's true,  
That whatever you will, you've been gifted to do...  
The wisdom of ages is yours if you'll read.  
But you've got to believe in yourself to succeed.*



SOME THINGS TO CONSIDER

for your own parties

From Mary Regan,  
a former Labber.

Place Available ( ) Space: Large, small

LIGHTING: Adequate outlets ( ) Any other props necessary?

VENTILATION: Good? Heat needed? Fan?

ARE THERE PROVISIONS FOR REFRESHMENTS (preparation or serving?)

CHAIRS: Movable? Stationary? Can you make noise?

DECORATIONS: Is the room clean? Attractive? Are you allowed to  
put up decorations?

Need Piano? Stage?

Everything like you found it or better.

You are very essential to the happiness of the world.  
Your little services to others may pass un-noticed but the sum  
of all such helpfulness is what makes the world better today  
than it was yesterday and builds up our civilization.

—Anthony Trollope.

Small kindnesses, small courtesies, small consideration,  
habitually practiced in our social relations, give a  
greater charm to the character than the display of great  
talent and accomplishments.

"STAY" IS A CHARMING WORD  
IN A FRIEND'S VOCABULARY.  
Alcott.

# EVENING ACTIVITIES

THEME:

Buildup:

(TABLE FUN?)

(TEATIME)

Atmosphere:

PROPS USED:

Costumes?

Decorations?

Body of the activity:

(Games, Dances, Stories, Stunts, Contest)

Refreshments:

Evaluation:

# Themes

Apple Blossom	Detective	Indoor Circus	Pioneer
Album	Double or Nothing	Indian Pow Pow	Parents
Apache	Doubter's	Income Tax	Plain People
All Aboard	Daffy	Infants	Pickininy
Avalanche	Do or Don't	Indoor Field Day	Pig Skin
Advertising	Discovery	Icicle	Potato
Anniversary	Delicatessen	It's a Date	Pancake
Anchor's Aweigh	Dutch Treat	Irish Jig	Partner
Alley Cat	Driveway Dance	Initiation	Plum Pudding
Absent Minded		Initials	Politicians
Astrologer's	Enrollment		Pencil and Paper
Arabian	Everybody's	Jalopy Jamboree	Pussy Willows
Amateur Artists	End over End	Jack Frost	Proposal
	Elevator	Juke Box	Presidential
Boston Teas	Early Bird		Pirate
Barneyard	Emerald	Keepsake	Pot Luck
Backyard	Election	Kitchen	Progressive
Beanie Bout	Excursion	Kiddie Car	
Buck Rodgers	Envelope	Kid's	Quarterback
Ball and Chain	Electric	K.P.	Quiz Kid
Blowout			
Backwards	Family Fun	Lazy	Radio
Bible Characters	Folk Festival	Leadership	Record
Broadway	Fiesta Frolic	Lantern	Rainy Day
Bubble Dance	Famous Folks	Ladies Aid	Rainbow
Balloon Bust	Fun Fun	Lone Wolf	Railroad
Looks	Farm and Home	Liberty Bell	Recipe
Bon Voyage	Funny Paper	Left Handed	Raindrop
Bonnet	First Aid		Retreat
Breakfast	Frustrates Frolic	Morgue	Romancer's Tea
Barbecue	Full Moon	Mountain Madness	
Backwoods	Fox Hunt	Mystery	Sing and Sway
Bughouse	Fools for Fun	Mexican	Supper at Eleven
Black Magic	Fun Frolic	Memories	Saddle Shoe
	Final Exam	Nagazines	Super Supper
Candy Pull	First Nighter's	Modern Times	Safety First
Calendar	Four Freedoms	Mr. and Mrs.	Saints and Sinners
Circus		Mathematics	Sailor's Shindig
Calico Capers	Good Neighbors	Mad Hatters	Shamrock
Corn Husking	Gay and Ninety	Mail Order	School Daze
Carnival	Gypsy	Modernistic Mixer	Spring Cleaning
Community	Ghost Roast	Melody Mixer	Shower
Class Clambake	Gingersnap	Music and Make Believe	
Colonial	Grand Opera		Touchdown Tea
Candales and Music	Guess Who	Newspaper	Two by Two
Covered Wagon	Garage	Notables	Taffy
Chit Chat	Golf Ball	Northern Lights	Treasure
Coke and Bull	Fame	Nature	Talent
Comic Characters		Nonsense	Turkey Tangle
Cradle to Grave	Holidays	Novelty	Toy Makers
Celebrities	Hayloft	Nationality Night	Travelogue
Cotton Ball	Happy Helpers		
Commando	Hospital	Old Clothes	Vagabond
Candid Camera	Hobby	Old Folks at Home	Vegetable
Convention	Howdy	One World	
Cafeteria	Hobo Holiday	On the Town	White Elephant
Congressional	Hollywood	Old Gang	Wonderland
Cracker Jack	Hopi Hop	Old Home Week	Winter Carnival
C.A.R.E. Carnival	Hot Rod Hop	Open House	
C.R.O.P. Carnival	Headlines		Any Zodiac
	Heart to Heart		

## Sunday Night Party

Rosina-- get acquainted game (15 minutes)  
Bruce---mixer dances (6 min.)  
Lois---mixer dances (8 min.)  
Families---stories  
Don C. ---songs -- fast to slow

### Ceremony

Don C. How Chatcolab began  
Mike Ideas  
Bruce E. Knowledge  
Alice B. Philosophy  
Diana M. Humor  
Lois B. Sharing in friendship  
Don C. closing song



8:00 animals.....Chris, Nasant

8:10 scramble.....Mike, Doug

8:20 relays.....Debbie, Joan, Karen

8:35 Kangaroo Court.....Markell, Mike, Joe, Louise,  
Gerry, Kathy, Marge, Vicki

9:00 dancing.....Norma, Mike

Buildup-- Posters in the form of WANTED posters for various crimes

Games: in game section, Animals, Scramble, Relays, Kangaroo Court,  
and dancing.

Games: Animals Newspaper relay Orange Relay

Dancing: Modern with old-young mixture, Square,  
Kangaroo Hop (Bunny Hop)

EVALUATION: The opening guessing game was successful in getting everyone involved as they arrived. At times the breaks between the different activities were too long. This can cause boredom and lack of enthusiasm, and requires getting everyone's attention again.

The kangaroo Court would be more interesting if the judge had given each defendant a sentence for his crime. There was a letdown when the time came for the sentence and nothing was done. The adlibbing worked fine for the court players, but it can get boring if it is carried too far.

Participation in the relays, dances, and games was almost 100%. They seemed to appeal to all ages there.

The buildup for the party was poor. No interest was created. Much more advertising should have been done. A skit done by the party planning committee might have been effective.

## Tuesday Party

On Tuesday noon, it was announced to the populous of Chatcolab that Tuesday evening would be a "Do Your Own Thing" party. Everyone was to wear hippie-like costumes. It was also announced that there would be a scavenger hunt. At dinner, Debbie publicized the "hippie shake" by running through the dining hall.

The scavenger hunt was held after dinner. The winners were Debbie, Doug, Bandy, John, and Becky. Bruce led circle and square dancing. The "Do your own thing King and Queen were chosen on their costumes. Deb. Logan and Bruce Elm won. They honorably danced the Royalty Dance. Then everyone joined in for some fast and slow dancing. A play was presented by Gerry, Joe, Jackie, Jack and Karen, entitled: "The Lighthouse Keeper's Daughter." They did a bang-up job. A style review was performed by a few costumed beauties including the King and Queen. Rosina, Kathy, and Kathy were commentators. After a few last dances, we leisurely strolled down to the lake for the ceremony.

### Evaluation by Deb. Logan

We should have had a better advertisement on the scavenger hunt, but it turned out pretty well. More people should have participated.

The younger generation had fun dancing, but there should have been more dancing for the older generation.

We should have posted what was going to take place, because the breaks were too lengthy.

The style review should have had more of the older members in it. We had a lot of kids and only a few adults.

The skit should have been the last thing on the agenda, because we were too "wound-up" and warm to go out into the cold for the ceremony. The skit would have calmed them down.

---

## THURSDAY NIGHT OVERNIGHT

### Kathy Yaeger's Challenge:

Don't ever fall in love, my friend, You see it doesn't pay.  
It only causes broken hearts; It happens every day.  
You wonder where he is at night, and wonder if he's true.  
One minute he makes you happy, the next he makes you blue  
Each time you get to see him, Your heart begins to dance.  
Your life revolves around him, There's nothing like romance!  
But when it starts, you don't know why you worry every night,  
You see, my friend, you're losing him. It never works out right.  
Love is fine, but it hurts too much, the price you pay is high.  
If I had to choose love or death, I think I'd rather die.  
So when I say--don't fall in love, You'll be hurt before you're through!  
You see, my friend, I ought to know...I fell in love with you!!



## INDIAN CLIFFS

On Thursday evening, a long line of Chatcolabbers wound their way up the trail to the Indian Cliffs. As you get up out of the tallest timber, you have a beautiful view of the lake below, with the St. Joseph river, bordered with trees running between Round and Chatcolet Lakes. There was a train crossing the gulch, across the valley.

As we neared the camp-site, a group of enthusiastic young men lifted Don on their shoulders and ran on up with him. He was in possession of a sack containing many of the lunches.

There were 4 fires built there and the tinfoil suppers, were put into the coals, to cook. A "Walking Salad" (hollowed out apple, with green salad inside) was brought along, too, with a tin can of soda pop.

Those that cooked at each fire were a team as they competed in games. The young folks were very active as they formed pyramids (standing, kneeling and laying flat) along with walking on their hands, stood on their heads and played charades.

About 2/3 of the group, walked down the moonlight trail with flashlights, about 8:30. The remainder sang songs and slept in sleeping bags on large tarps around the campfire.

By Opal Hoofnagle

## Friday Night Party

### The Birthday Party--- Barn Dance.

Chatcolab is now legal. It is twenty-one years old this year. Friday's party was to celebrate this birthday.

The party began with Bruce calling the Spanish Flea and Pattie Cake Polka. From there we moved into the "Bigger and Better Baby Contest." Many were entered, and Mom had most of her family there. Gerry was picked the best behaved baby and Chat Blab (Don Clayton) was picked best all-around baby. His prize was 1,000 cans of Sorbles baby food. Bill was runner-up.

Pebbles was the next skit presented. The story of it is found in another section of this book.

The group was taught how to play "Musical Knees." Angelo and Joan Stangel were the winners.

Don, Velma and Large then brought Chat's birthday cake and cut it so all could have some of it.

## SATURDAY'S PARTY

ॐ ॐ ॐ ॐ ॐ - Welcome Grü Göt Gott

....The sign that greeted Labbers to the East Indian Dinner. The floor was covered with plastic and guests sat on the floor to eat the dinner prepared by labbers. Many colored pennants arched to two center lights, with 3 huge flower baskets of gaily colored paper flowers hung from the center beam. Topiary trees (long dowels set in plaster of paris in cans) stood around the wall ends (made of the Tables stood on ends.) Tapes of authentic Indian music was played. (Air India travel posters and Batik (paper) persian rugs also decorated the walls.)

The party began in the Rec. Hall, passengers embarked on the "United Chat Airlines" A program of entertainment and dancing followed the dinner (recipies on another page) As the plane "flew" over Austria, Sissy described the life of the people. When the "Plane" "Landed" in India, guests removed their shoes and sat on the floor to eat the dinner. We were instructed to eat all food with the right hand, as that is the clean hand, and others can use your fork or spoon, but not your hand. The food was highly spiced for our taste, but very delicious. Several women wore sari's that belonged to Dina. It was a beautiful finish to another Unusual Chatcolab.. The best ever, because this is THIS year's Chat.

# CEREMONIES





FAN THE FLAME

Take heed to the fire of your heart, for the tendency of fire is to go out. Fire will go out unless I do three things:

1. Keep drafts open;
  2. Keep ashes and clinkers shaken out;
  3. Put on more fuel.
- I am not to run around and kindle the fire at the altar of someone else. I have a fire of my own. I am to keep the drafts open--keep the windows open toward Heaven. I am to keep the ashes out--I cannot depend on past experiences; I must seek God afresh. Then I must add the fuel-- pile on new truth, search the Scriptures freely, feed my soul. There are many blasts that will blow the flame out if I don't guard the fire in my own heart.

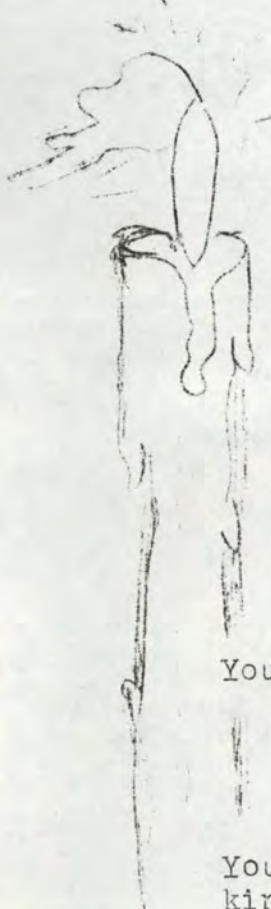
Samuel Brengle.



Plan  
Plan  
Plan

THERE IS NOT ENOUGH  
DARKNESS IN ALL THE  
WORLD TO PUT OUT THE  
LIGHT OF ONE SMALL  
CANDLE.

One ONE CANDLE



A candle is a small thing  
But one candle can light another  
And as it gives its flames to the other,  
See how its own light increases!  
Light is the power to dispel darkness,  
You have this power to move back the darkness  
in yourself and in others with the birth of  
light created when one mind illuminates  
another, when one man strengthens another.  
And its flame enlarges within you as you pass it on.

(The Eternal Light)

SOMETHING FOR YOURSELF

You simply give to others a bit of yourself--  
a thoughtful act,  
a helpful idea,  
a word of appreciation,  
a lift over a rough spot,  
a timely suggestion.

You take something out of your mind, garnished in kindness out of your heart, and put it into another fellow's mind and heart.

Charles M. Burr

## CAMP CEREMONIES

This material is a composite of materials from Bill and Mary Fran Bunning, Gerry Finn, John Kiesow and Lois Redman, Gloria Johnson and compiled by Lois Redman.

Did you ever watch the campfire  
When the wood has fallen low,  
And the ashes start to whiten  
Round the embers' crimson glow,

When the night sounds all around you  
Making silence doubly sweet,  
And a full moon high above you  
That the spell may be complete?

Tell me, were you ever nearer  
To the land of heart's desire  
Than when you sat there thinking  
With your face turned toward the fire?

Well planned camp ceremonies are as much a part of a balanced camp program as crafts and recreation. This section of your camp notebook will give you suggested ceremonies. More than that, we hope suggestions which will follow, along with your participation in ceremonies during this camping workshop will inspire you to look for and help you find ceremonies anywhere.

Camp ceremonies developed by a committee, tribe, or club are usually more impressive and will give more opportunity for the development of campers. Traditional ceremonies, however, are often expected and may well be a part of the ceremony program. Age and experience of the camp group will need to be considered in choosing the number and type of ceremonies for a particular camp.

A camp ceremony is intended to leave a thought, an idea, or at least an impression.

### PURPOSE

The purpose of a camp ceremony can be many-faceted. Rather than just having a ceremony as a set part of the schedule, we suggest thought should be given to the purposes which the ceremony is to serve.

Perhaps the most common purpose of a 4-H camp ceremony is to provide a quieting period to make a transition between active games or recreation and the time for lights out. It can be a training aid to help campers achieve a deeper meaning from the camping experience.

Four-H camp ceremonials may serve a very useful purpose in highlighting the ideals of 4-H club work. Basic 4-H philosophy can be expressed through camp ceremonials using the 4-H emblem, the pledge, the motto, the creed, and often 4-H songs.

Jessalee Mallalieu, Recreation Specialist, says in her Camp Ceremonies publication, "Ceremonials are a method of symbolizing our hopes and dreams and ideals. They can be set in a form which becomes traditional and is used for the same occasion many times, or they can be asflexible as the group desires."

### IDEAS ARE EVERYWHERE

Ideas can come from almost everywhere. Most camps have a theme for the week or day, or an evening party which will offer a ceremony suggestion. Countries, famous people, holidays, poems songs, and stories all offer excellent possibilities. A brainstorming session of your planning or camp committee is almost sure to provide sources of inspiration.

### PHYSICAL CONSIDERATIONS

Physical arrangements must be taken into account before a final decision can be made in planning a particular ceremony. If you plan to have your presentation outdoors, you should consider the weather. Will it be too cold, too wet, or too windy. If the group is to remain for any length of time at one place, there should be a place for them to sit. Adequate room and seating must also be provided for indoor programs.

If you are using objects or mechanical equipment for symbolizing a ceremony, we suggest you have a run-through ahead of time in the area where you plan to hold the ceremony.

### Planning the Ceremony

Planning and some rehearsal are essential even for the traditional ceremony. If you are developing a ceremony, one must be sure the plan will fit the time available for development, talent of the group, and equipment on hand.

In using the ceremony as an activity for the development of the boy and girl, we feel it highly desirable that each camper have the opportunity to participate at least once during each camp experience. NOT ALL can be used for speaking parts nor would everyone desire this role, but there are many other roles such as making the fire, making visuals of all types, or the operation of mechanical visuals during the ceremony.

In camps with older members daily volunteers with wide participation urged is suggested as a method of getting participants. With young camp groups assigned tribes or living groups to specific ceremony task may be a more satisfactory method of establishing the committee to be in charge. Camp counselors can be of great value to the camp staff person in charge of ceremonies if they have had prior training during their counselor orientation.

When the final ceremony plan is settled, it is important that each participant clearly understands his part. Rehearsal is the surest way to insure proper sequence and timing when co-ordinated

action is called for. A smooth performance will assist the audience in gaining the deep seated meaning of the ceremony rather than thinking about the performance of the ceremony participants.

Some questions to ask:

1. What does the group desire to express in the ceremony? Too many thoughts will be ineffective. What is the best way to say it?
2. How best can the transition from the evening's activities into the ceremonial be made, in order to change mood smoothly?
3. Where is the best place to hold the ceremony? The entire group can be moved without too much effort if another setting is desirable.
4. What is the best way to symbolize the message?
5. How can we make the most of group feeling in the setting and in the positioning of the group in relation to the speaker and focal point of ceremonial?
6. How to best dramatize the ceremonial? Lights, water, music, and any other props are possibilities -- nothing need be excluded, and don't stick just to candles, because they're the most common!
7. What would be a fitting closing for the ceremonial? Don't forget that not only must the ceremony finish, but the group needs to know what to do next -- refreshments, go to bed, go home, or stay and sing for awhile.

Ceremonials are not just seen or heard or spoken, ceremonials are a feeling deep within a person that he can live and love in a worthwhile way and that this day has been a good one. And the most wonderful thing, perhaps, is that one knows that he is sharing this feeling together with the people around him as they sing the closing song.

You have seen, heard, and felt the ceremonials we have created at this Chatcolab. They are reproduced here for enjoyment in rereading and remembering, but we hope that you'll just take the feeling and leave the words and help others to discover the joy of doing their own, unique, ceremonials.

#### POSSIBLE COMPONENTS

Symbols -- Symbols play a most valuable role in performance of a ceremony. By use of symbols, speakers can express their ideas and make abstract conceptions take on vivid reality. Objects can be used to represent such virtues as courage, faith and helpfulness.

Vocalization-- There are perhaps some ceremonials where lights, props, and wordless action can portray the intended idea, however, most ceremonials will require speaking parts to set the stage and express intended ideas. The amount of speaking will vary, but generally a brief choice of words spoken from within the individual will generate the greatest amount of feeling. All too often, parts for the traditional ceremony are handed to the speaker who will read the part rather than vocalize the part with his or her own ideas or feelings. The speaker is not attempting to completely cover the subject, rather he is reaching into the hearts and emotions of the hearers.

Lights and Fires -- Since most ceremonies are in the evenings, lights of all types are a great aid in creating the desired affect. Campfires are a tradition with all forms of camping, and indoors the fireplace is also an effective focus of attention.

# BEGINNING oooo AGAIN

David A. Redding  
from *If I Could Pray Again*,  
Fleming H. Revell.

*With every rising of the sun,  
Think of your life as just begun.*

*Father,  
I would like  
One more try  
To be  
Myself.  
Give me courage  
To give encouragement  
In patience,  
And understanding  
To make myself plain  
So I can sign off  
At last, "Sincerely yours,"  
And You and I  
Can look back and forth--  
Man and Maker,  
Face to face  
On solid ground.  
Amen.*

Candles lend themselves to many uses in providing a warm glow of light. Candle stubs can be burned in tin cans to give a mysterious light.

"For marking paths" or for carrying in a procession, you will find "luminarios" or "faralitos" convenient and beautiful. These are brown paper bags, tops turned down for a bit of stiffening, with a couple of inches of sand in the bottom. Short candles are bedded in the sand, and the light they shed through the paper bag is soft and mellow. Used to outline the path of a procession, to mark the steps of a building, or to be held by campers in a circle. They are very impressive.

Lanterns can be improvised from fairly large tin cans, by anyone proficient with tin snips or a heavy knife. Cut a window in the side of the can for the candle light to shine through, and in the bottom make two crossed gashes -- an "X" -- which will enable you to fold up the metal for a most satisfactory candle holder.

Flares which are used as danger signals on the roads and railroads may be used for a different effect. They give a red light and make a little noise. Most flares burn for about 15 minutes. They can be purchased at most hardware stores for about 25¢ each.

Black Powder may be used to make a running fire -- It will not be dangerous as long as it is not under pressure. It can be ignited by just touching a match to it.

Black powder must be kept dry. It works best to make a trough from cardboard and put the powder in the trough just before campfire time.

The best source of black powder is from your friends who make their own bullets. It can not be bought in stores without special permits.

Campfire -- A camp is not complete without an outdoor campfire. Most camps will have an area. The circle needs to be large enough for the fire and your campfire activities and provide some type of seating so all can see and hear.

Tree Planting -- "The planting of a tree can be one of the most impressive symbols of a camping experience. The tree itself has many attributes that parallel our own, and the act of planting it bespeaks our love of natural things, our appreciation of our camp, and our faith in what we are doing. If you find it possible to plant a tree that will make your camp site more beautiful, by all means build a ceremony around it."

Shadow Graph -- A white sheet stretched tight in front of your stage area with a light a few feet behind will be all the equipment necessary for a shadowgraph presentation.

Light can be provided by an electric light bulb, flashlights, a lantern, or a group of candles. There should be no light in front of the sheet and adequate room behind the sheet and in front of the lights for the actors. Cardboard outlines can also be used.

Slides -- Don't overlook the possibility of using slides in ceremonies for setting the theme or depicting certain ideas.

Lights on Water -- If you have a lake, stream or swimming pool, floating candles, or light on the water from a boat can make an impressive sight. Candles in paper cups, paper plates, or on small pieces of wood will float and if you wish can be placed in the water from a boat as it is rowed along with a choral group singing an appropriate song. Songs and poems coming across the water along with the spectacle of lighting could make almost an entire ceremony. A dock running out from shore could be used with luminarios along the side reflecting into the water.

Campfire on Water -- A float can be made from logs with a pre-laid fire on the raft. The fire could be lighted from the end of the dock, or from a boat. A wire could be fastened to the float so that the fire could be slowly pulled to shore. Plenty of dry tinder should be placed above the water line to insure a fast start. After the fire is laid a dry newspaper spread over the fire material would keep heavy dew from reaching the tinder, until time to light the fire.

Friendship Circle -- "When you want your group in a circle, it is a good idea to have a brief game of some sort that will call for holding hands. Then you can lead the line through a few simple patterns and into a circle.

In the circle, each person can hold hands with his neighbors on either side. Or he can cross hands in front of himself and give his right hand to the person on his left. Still another way is to stretch his arms past his immediate neighbor and hold hands with the second person in either direction.

Should the group be too large for one circle, you can form a double concentric ring. If you prefer you can use a heart shape or other formation for the group. If your camp has an emblem, this might be formed of candles or windlights as a focal point in the center of the ring."

Processions -- Processions can be effective as part of a ceremony, especially in movement of the group in an orderly fashion from recreation hall or previous campfire program to site of the evening ceremony. Torches along the trail, or given to group leaders can be used to light the way. Luminarios or candles placed in tin cans are other possibilities.

Songs -- Songs are an intimate part of most ceremonials. They should add to the central theme, but if the entire group is to sing, they must be songs everyone will know. If you wish to use special songs, a choral group could practice before hand on songs not generally known by the group. Musical instruments can also be used on occasion.

#### SUGGESTED CEREMONIES TO OPEN OR CLOSE CAMP

Many camp committees like to have a traditional opening and closing ceremony. They can be used to set the stage for the camp experience or to crystalize the feelings campers have about new experiences before they depart for home.

Camp philosophy, objectives, theme, or even camp rules can be brought to sharp focus through an opening ceremony.

#### Camp Opening Ceremony

Held around the campfire on the first evening of camp. Counselors and staff conduct this ceremony.

1st Speaker To most of us a campfire symbolizes our entire camp experience. As we sit gazing into the blazing fire, we see the many opportunities that will be ours this week.

Another symbol of our camp is found in the beautiful stand of Douglas-fir trees so abundant in this area. These trees, just like all of us at camp, are continually growing. We like to think of the parts of these giant trees as a symbol of some of these opportunities that we will enjoy as the week progresses.

2nd Speaker This bunch of needles represent nature. Just as you will have a wonderful chance to learn about nature while living in the beautiful natural setting of Camp \_\_\_\_\_. We cannot live for a week in such close contact nature and God's handiwork, without developing a greater appreciation for it. I place these needles in our Camp \_\_\_\_\_ campfire to represent nature.



3rd Speaker This twig from the Douglas-fir is the part in which growth is most noticeable. As we grow in stature, we also grow as we learn here at camp. We learn to work together, we learn new songs and enjoy old songs, we learn new skills and many other things while here. I add this twig to the fire to represent growth and learning.

4th Speaker This bark is the part that covers the entire tree, just as our activities at camp occupy much of our time. These activities such as crafts, swimming, forestry, Indian lore, and our evening campfires help to make camp a valuable experience for us all. I add the bark to the fire to represent our camp activities.

5th Speaker The root of a tree is ever deepening in its search for food and a strong hold to anchor the tree against the wind. Camp is an experience for the deepening of friendship with both old and new friends. I add this root representing friendship to our campfire.

6th Speaker The cone of the Douglas-fir contains the seeds that spread the new trees far and wide. This cone and it's seeds represents sharing. Here at camp we all share our talents and our enthusiasm to make the camp a valuable experience. As we return to our homes after camp, let us continue to share the things we have learned at camp and our 4-H ideals with others in our communities.

1st Speaker Now let us join together in singing our campfire song, (page 1) "Oregon Sings."

Each campfire lights anew  
The flame of friendship true  
The joys we've had in knowing you  
Will last our whole life through.

\*Each counselor makes up his own talk to represent each subject. This is merely a suggested commentary.

#### Ceremonial Leader

1. Adding the pine knots of the campfire symbolic of fellowship -- (the pine knot is the part that remains hard when the rest has decayed so it is enduring. Also when burning it sparkles and cracks joyfully and gaily which certainly is an important part of group fellowship.)
2. Four council members were asked to tell briefly what they were looking forward to in the days ahead here at camp. (The following statements are representative)

Ceremonial  
Council Member

"I am looking forward to the exchange of ideas with others in informal chats and in discussion groups. I hope that when the week is over I will have some good and new ideas and will be able to do clearer thinking."

Ceremonial Leader

"I place a piece of wood from an old stately tree because it has spent many years in this valley, observing the things of life hereabouts. And if it could speak it would certainly impart much wisdom to our fellowship."

Council Member

When asked what he was looking forward to he said, "I am most anxious to make new friends." "While making new friends you might even find a girl friend." He also pointed out that in this fellowship one could also strengthen and make more lasting his old friendships.

Ceremonial Leader

"This juniper sprig which I found near the rushing stream certainly symbolizes friendship for it never grows alone but always in a friendly cluster. And when placed upon the fire gives a bright, warm flame. I place this on our fire of friendship in the hopes that our camp this week will truly develop a warm spirit of friendship."

Council Member

"While I am at camp I would enjoy most of all learning new arts and crafts so that when I return to my own club I will be able to spread new ideas to the other club members. While I am at camp it also will give me a chance to get acquainted with more fellow citizens and extend fellowship with older friends."

Ceremonial Leader

"I have here a fir branch which I now place upon the fellowship fire. It symbolizes creative service for with its milled wood and by their hands, men make a multitude of things for mankind's use."

Council Member

"This camp surely should help me to develop a healthier body as I live amid the beauties of its surroundings and the purity of its climate. Also the first efforts of the cooks shows that we are going to have plenty of tasty, nutritious food. Thus I hope to make body a healthier abode for a greater service, warmer friendliness and clearer thinking."

Ceremonial Leader

"Years ago Indians used to take pine needles and boil them in water to make a brew to cure certain types of sickness. So I place these needles upon the fire hoping that our friendship will in these days ahead develop healthier bodies to make us more effective leaders when we return once again to our homes and communities. Now because singing is one of the greatest producers of good happy fellowship. Let us sing, first a few old familiar songs and then a few new."

Closing song: "Each Camp Fire Lights Anew"

Friendship circle and the singing of Taps.

Dreamboat Ceremony  
(for closing camp)

Each living unit builds a "dreamboat" which is merely a small wooden raft or boat small enough to be carried by one camper. The boats are decorated with greenery, candles, etc., and displayed around the campfire.

Around the campfire each unit tells its wish or dream for next year's camp. The wishes are thrown in the fire and the smoke must rise to the God of Wishes, to make the wish come true.

Following the campfire part of the ceremony, the boat carriers take their boats to the river or lake and the remainder of the campers follow and take their places along the bank.

The path to the water can be made much more impressive with the use of luminarios, paper sacks with sand in the bottom to hold a small candle.

The candles are lighted and boats are launched one at a time. Each group sings their favorite song as their boat rides past them, if you are on a river, if on a lake or around a swimming pool songs could be sung as boat drifts out. Movement can be given to the dreamboats on a pond or lake by tying them to a fish line and reeling in from the opposite shore or trailing them behind a row boat or canoe.

Tradition says that if the units boat candles stay lit until the boat passes the group, their wish will be granted; on the lake or pool this could be until they finish the song.

The song "Dreaming" or "Sons of the Soil" starts and ends the ceremony.

M.C.

Does it seem possible a whole week has gone by since we came to camp, and that this is our last evening around the campfire. And still it seems a long time since we said goodbye to Mom and Dad and got on the busses too, and we've done a lot of things--- Remember what some of our counselors told us around that first night's campfire? They said we'd learn about nature while we were here, and made that promise come true, didn't they? And they said we'd grow while we were here, too. Our Cookie and Doughie have taken care of that pretty well as far as our bodies are concerned - some of our clothes are tighter tonight than they were a week ago. We've also grown by learning to do things - and for many of us this first week away from home has made us feel just a little more grown up. We've made many good new friends - we'll be writing lots of letters after we get home. Now we can look forward to sharing things we've made in crafts, the songs we've learned, and our experiences, with our friends and family.

2 or 3 songs

M.C.

To some very special people who have made camp especially wonderful for all of us, we'd like to sing our toast song. Cookie.... Doughie .... Sudsy..... Mr. Clean.... Patches.... Tex-- 2 or 3 more songs

M.C.

And now the two dream boat bearers from each shelter will present the dream boats around the fire -

Will the wishmakers from each shelter come forward and as they make their wishes they will throw them in the fire

- |                      |              |
|----------------------|--------------|
| 1. Creeping Crawdads | 5. Mermaids  |
| 2. Oyster Shells     | 6. Sailfish  |
| 3. White caps        | 7. Seahorses |
| 4. Surfside 4        | 8. Mussels   |

M.C.

As the smoke of our wishes rises we'll ask the Giver of Wishes to grant all our wishes -

2 or 3 more songs

M.C.

The time has come to launch the dream boats. Will the dream bearers come forward and pick up the dream boats? Now, will the counselors leave the fire and take their stations along the river path?

M.C. (Next dismiss shelters in order by name)

ORDER OF THE CRAWDAD CEREMONY

1st

Speaker A good 4-H member practices what he says when he repeats the 4-H pledge, not only at camp, but at all times, everywhere.

At Camp Lane\* campers who live up to the ideals of the pledge especially well are honored in a special ceremony, by being initiated into the Order of the Crawdad. The Crawdad was chosen as the symbol of an honor camper because crawdads or crayfish are so abundant in Turner Creek\* and the Siuslaw River\* where they pass through Camp Lane.\* A favorite free time activity of the 4-H campers is catching crawdads.

The order of the Crawdad was started at the Coos-Curry Douglas Tri-County Camp about 1956 and the Lane County Order\* is the first offshoot of this honor camper group. Members in the order are selected from all the campers present. Selections are made by the counselors and staff.

2nd

Speaker A Good Camper Pledges His Head to Clearer Thinking. He is eager to learn in organized activities such as crafts, nature study, sports, and helps other members when they have difficulty. He is cheerful when it is his turn to set tables, wash dishes, and at all times during camp. He says, "Let's do it," instead of "Oh, do we have to do that?"

3rd

Speaker A Good Camper Pledges His Heart To Greater Loyalty. A good camper is a good sport. He plays the game as well as he can, and is a good winner as well as a good loser. He is loyal to his living unit and works well with the other members and he is loyal to the entire camp. He does not run the camp down as not being as good as the one he attended last year. A good camper is friendly. Not only to his own special buddies, but to all campers. He is liked and respected by other campers, counselors, and staff.

4th

Speaker A Good Camper Pledges His Hands to Larger Service. He is willing to accept the responsibility of helping keep his unit clean, helping plan unit or camp program, etc. He is willing to share his talents and abilities with the other campers and does not "hog" them for himself. He is eager to become involved in the many activities of camp life. During free time he finds constructive things to do for himself and others.

\*Appropriate changes in camp name, rivers, or general situation can be made to adapt this ceremony to other camp programs.

5th Speaker A Good Camper Pledges His Health to Better Living. A good camper is clean in thought, word and deed, and keeps himself clean and neat while at camp. His table manners are good. He considers others at the table, and is an example to other 4-H'ers.

1st Speaker Hark! I hear the Prime Minister of Crawdad Land coming.  
(Prime Minister wearing a humorous costume enters, escorted by former Order members.)

Prime Minister Rise, Oh ye subjects of Crawdad Land.  
(Granddaddy Crawdad dressed appropriately escorted in by former Order members.)

Granddad Crawdad Be seated on ye loyal subjects. Mr. Prime Minister proceed with the ceremony.

Prime Minister Will the page of the court please read the names of those to whom we have gathered to pay honor and homage.

(1st speaker reads names of honor campers.)

Prime Minister then dubs each neophyte with his sceptor made of a cooking spoon with a crawdad attached. Former Order members award the emblems of membership and give the secret handshake, followed by the Crawdad song.

Prime Minister concludes ceremony by suggesting that each member go forth to spread the ideal of 4-H work and the attributes of a good camper by which they were chosen.

#### Campfire Candlelighting Ceremony

##### Preparation:

A simpler ceremony can be held around a campfire at a 4-H Club Camp. No special chorus would be needed but all the members should know the "Campfire Song," "Follow the Gleam" and "Taps."

One candle for the leader and one for the representative of each of the four "H's" would be all that would be needed. Each member could be provided with a candle, if desired. Before the ceremony each member should be told to bring a small stick to the campfire.

Those who are to represent the "H's" will need to have a card with their speech on it well before the ceremony.

Have group stand in a circle as close around the fire as is feasible. Distribute candles.

With this ceremony it would be very effective if a bugler could blow taps after the last song. If a bugler is not available, have one or several people stationed outside the circle to sing "Taps" as an echo.

Ceremony:

Leader: If we were asked to tell what 4-H Club work means to us, each person would say it differently. Many of us, also, would have a hard time putting into words the things we feel in our hearts. This is often true of the things that mean a great deal to us. When this happens and we can't find the words to say what we mean, then we try to symbolize as beautifully as we can what we want to express. Tonight we will try to symbolize the meaning of 4-H Club work.

4-H Club work is sponsored by the United States Department of Agriculture, the State College and the County Extension Service, and it aims to help all boys and girls to be better citizens. Just as this fire burning before us needs our contributions of wood if it is to be of use to us, so club work requires the enthusiastic cooperation of every member if it is to be of the greatest worth to us all. Starting here at my right let each club member and leader bring to the fire a small stick as a symbol of what we put into club work. While we do this let's sing the "Campfire Song."

Each Campfire lights anew,  
The flame of friendship true,  
The joy we had in knowing you,  
Will last our whole life through,

From this fire that is kept alive by all of us, I light this candle representing the leadership that helps \_\_\_\_\_ County 4-H Club Work to develop and grow, Let us now hear the meaning of the 4-H's. Will \_\_\_\_\_ representing the "H" for Head please come forward and light your candle.

Head H: "I pledge my head to clearer thinking." (Light candle and club member continues.) Thinking clearly will help all of us to do our work better. I would act with good judgement, speak with knowledge, and study many things in order to grow in wisdom.

Leader: Will \_\_\_\_\_ representing the "H" for heart please come forward and light your candle.

Heart H: "I pledge my heart to greater loyalty!" (Light candle and club member continues.) Loyalty means that each of us works with other club members for the best interest of the whole group. I would enrich my life with understanding, faith, and confidence in other people, realizing that what I seek in others I may develop in myself.

Leader: Will \_\_\_\_\_ representing the "H" for Hand please come forward and light your candle.

Hand H: "I pledge my hands to larger service!" (Light candle and club member continues.) This is a pledge to develop a more useful life through skills in all I do. May I find needed work which will not only serve mankind, but in which I may develop to the utmost my own usefulness and power.

Leader: Will \_\_\_\_\_ representing the "H" for Health please come forward and light your candle.

Health H: "I pledge my health to better living!" (Light candle and club member continues.) Good health stimulates clear thinking and improves all our work and play. I would guard as a valued possession my strong body and my good health so that I may live fully and well.

Leader: Let us each pledge ourselves anew to the ideals of 4-H Club work as we sing "Follow the Gleam."

All Sing: FOLLOW THE GLEAM

(If desired, all club members can be provided with candles and the circle around the campfire can light their candles from the four H's.)

Let us all repeat the pledge together. "I pledge \_\_\_\_\_."

With the closing of our service we blow out the candles but carry away with us the flame of club work in our hearts. Now let's all sing "taps" and then stand quietly for the echo.





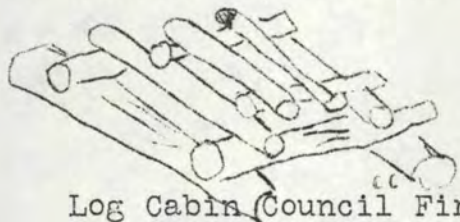
Campers like ceremonies and magic. Both of these elements can be included in starting a campfire for an evening program.

Laying the fire

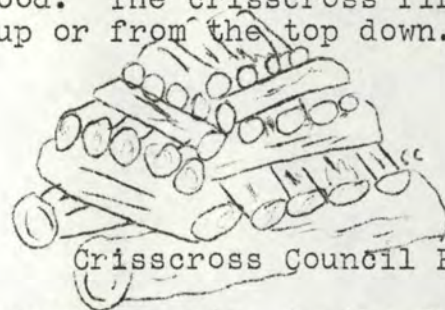
The fire should be carefully laid before the campers enter the council ring.

Several types of fires may be used for an evening campfire program, but three of the most popular are the log-cabin, the crisscross, and the teepee or wigwam council fires.

The log cabin fire is laid in pyramid shape, starting with heavy wood at the base with successively smaller wood building the walls toward the top. The crisscross fire is laid in much the same way except that each layer other than the bottom is built solidly using appropriate sized wood. The crisscross fire will burn effectively from the bottom up or from the top down.



Log Cabin Council Fire



Crisscross Council Fire

The teepee fire is built, as its name suggests, in the form of a teepee. Tinder and small kindling are placed in the center with larger wood on the outside. A piece of hay wire will prove helpful in holding the teepee together as it burns.

A teepee fire makes a good starting fire for the log-cabin fire. Place the teepee fire way in the center of the log cabin.



Teepee or Wigwam Council Fire

Enough readily combustible tinder or paper and kindling must be placed near the "magic" fire source or point of impact to assure that the fire will start quickly and burn enough light the larger wood.

Be sure to conceal any wires or lines and other equipment you will be using to start your "magic" fire.

Lighting the fire.

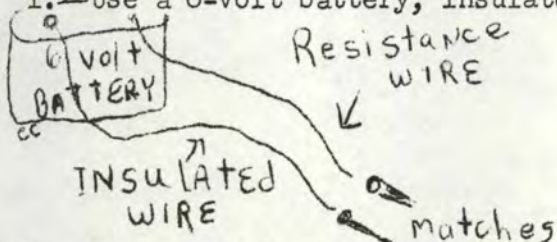
Preface the fire lighting with incantations to the "fire god," Vulcan the god of fire, or to the Great Spirit Wakona to bring forth fire to the evening campfire program. If you want to go all out, have someone out of sight of the campers yet just outside the fire circle shake a sheet of aluminum or galvanized iron for a thunder effect while another person shoots a camera flash.

Be sure to check or test fire lighting methods before the program begins.

Mechanical methods.

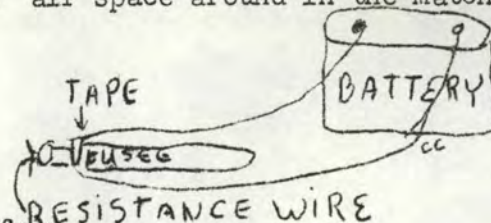
No chemicals are needed for these methods.

1. Use a 6-volt battery, insulated extension wire, resistance wire and

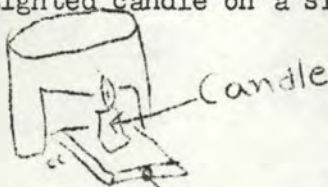


kitchen matches. Stick the match heads in the resistance wire coils. The resistance wire heats as current flows through it and ignites the match heads. Be sure to leave air space around in the match heads.

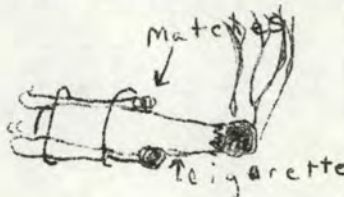
2. Tape a "hot wire" across the exposed end of a red ten-minute railway fuse. Hot wire running through a box of kitchen matches will also work. If resistance wire is not available, use the spring from a ball point pen.



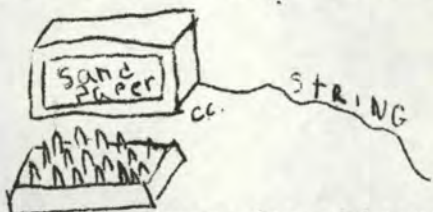
3. Lighted candle on a sliding board concealed in the fire lay under a cut-out tin can. Black fish line or heavy black thread leads to edge of the council ring. To start fire, pull string until the flame of candle is under tinder.



4. Tie two matches to a cigarette (no filter). Light several prepared cigarettes and put them in a fire-lay under dry tinder or paper. Cigarettes burn about one inch in three minutes. Allow plenty of air space.

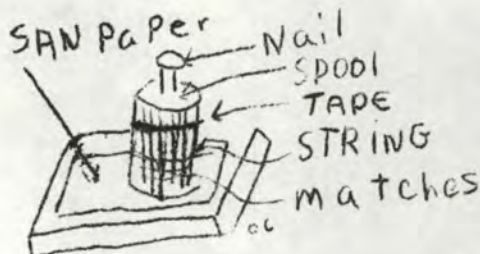


5. Drill or punch 30-40 holes in a piece of flat board. Put shortened

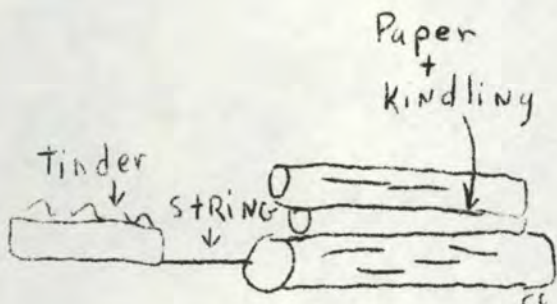


kitchen match in each hole, head up. Heavy top board has sandpaper surface in contact with match heads. Sharp pull on fish line or thread starts the fire.

6. Anchor sandpaper -topped board in fire lay. Tape kitchen matches to large spool, place on nail, heads down and carefully tap nail into sandpaper-topped board. Take several turns of fish line around spool and extend line beyond council ring. A sharp pull spins the spool and starts the fire.

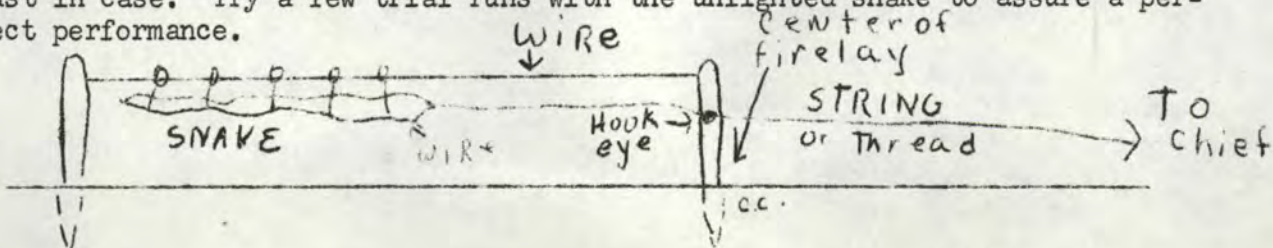


7. Use a small wooden box for a fire sled. Load it with dry tinder chips.



A long string is attached to one end of the sled and passed through the council fire to a position on the opposite side. A solo indian dancer asks the Great Spirit to send fire. Someone inconspicuously lights the fire sled and the sled is slowly pulled toward the council fire. The dancer follows the sled and dances around it as if he were forcing it toward the fire lay. Tinder at the point of contact or a tunnel under the fire with tinder in the center start it off.

8. A "fire snake" is a spectacular method of lighting a fire. Make a "snake" from a 2 or 3-foot length of 3/4 inch rope wrapped round with some dark absorbent cloth which has been previously soaked in melted paraffine or one of the fire lighting liquids or waxes used to start charcoal fires. The snake is threaded on a strong, thin, black wire stretched from somewhere outside the circle to a short stake firmly driven into the ground just inside the heart of the council fire. The snake may be threaded by means of small wire loops attached to the body. The snake should be hidden from view so it can be lighted out of sight. The fire snake, once lit, is pulled from its hiding place into the council fire by means of a long, black thread or string attached to a short piece of wire from the snake's nose. The pulling string or thread has been passed through a small screw-eye fastened to the stake in the heart of the fire lay. The wire passes over to the Chief or someone else who will pull it through the fire lay at the proper time. Since the snake should travel only about three inches above the ground, great care must be taken to see that the path is cleared of dry grass or other inflammable material. A water bucket should be handy just in case. Try a few trial runs with the unlighted snake to assure a perfect performance.



9. Fire by fire ball is a popular method of starting a magic fire. A fine wire is tightly strung from a branch of a tree to a stake driven into the center of the fire lay. An ordinary thread spool or photographic film spool is threaded onto the wire. The spool is wrapped with cotton wool or gauze which has been soaked in melted paraffine wax. At the signal, the fire ball, is lit by someone concealed in the tree and is allowed to descend into the fire. You will need to experiment with this to see that it doesn't come down the wire so rapidly that the campers do not see it. A fairly long run is far more effective than a short run.

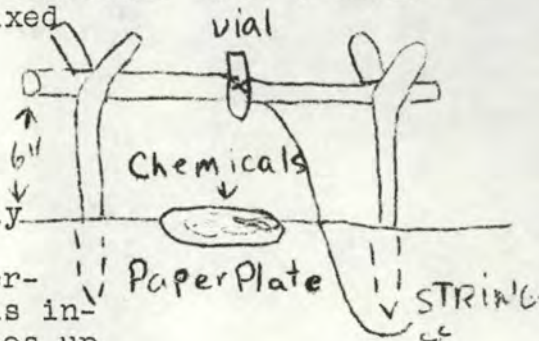
Be sure to leave an opening in the fire lay for the fire ball to enter.

10. A similar method, especially dramatic during an Indian campfire, is to have a costumed brave standing outside the circle shoot a flaming arrow into the tinder. The arrow, the head of which is paraffin or kerosene soaked, is guided by a thin black wire on which it is suspended by wire loops. It should not be shot too hard. An opening must be left in the fire lay to allow the arrow to get to the tinder.

#### Chemical methods.

(Exercise utmost caution when using chemicals. They are extremely dangerous if not stored and handled properly.)

1. A "magic fire" which will burst into flame without visible human aid is made with sulfuric acid, potassium chlorate and sugar. At the base of the tinder, place a shallow container with a tablespoon of potassium chlorate thoroughly mixed with a tablespoon of granulated sugar. (Do not grind together). Above this, suspend a glass vial containing an ounce of sulfuric acid. To this vial, attach an inconspicuous thread in such a manner that the vial can be easily tilted by pulling the thread. When a call is made for fire, the designated person draws on the string. The acid spills into the other chemicals and the fire blazes up immediately.



Because of the explosive nature of the chemicals, they must be kept out of reach of the campers. If the "set" does not blaze up immediately, use a match but don't lean over the fire lay unless you want to be "defurred." The chemicals may not get together as soon as you planned it.

2. A slower method is to use a tablespoon of potassium permanganate into which is poured a similar quantity of glycerine. It will be a minute or two before combustion starts, which gives the fire lighter time for his mysterious chants, dances or supplications.

Again, use caution in handling these chemicals.

3. Delayed action fire. Secure 6 feet of about 1/8 inch thick soft, absorbent white string and six pieces of white cotton cloth 5 inches long and two inches wide. Purchase a small can of saltpeter from a drug store and you are in business. Make a strong soupy solution of the saltpeter by dissolving it with hot water in a can or soup plate. Use just enough water to dissolve the saltpeter crystals. Thoroughly soak the strips of cotton and the string in this solution, letting them absorb as much as possible. Put them in the sun to dry completely. When dry, the material will be covered with flaky white crystals. Rub the crystals from the fuse to slow down the speed of the fuse. Leave the crystals on the cotton cloth strips.

The fuse usually burns at the rate of 1 to 1½ inches per minute, though you should test that which you make. Winds have some effect on the speed of the fuse so take this into consideration.

Loosely wrap one of the cotton strips around an extra two inches of the fuse and you are ready to light the fire. Light before the campers file into the council ring. (The fuse must be exposed to the air its entire length. If a stick presses on it, it will not burn.)

NOTE: Saltpeter (potassium nitrate or sodium nitrate) is one of the ingredients of gunpowder. Use it with caution.

4. Medicine breath fire. The Medicine Man kneels before the fire which is ready to be lit, stretches his arms to the sky, then breathes gently on the fire which immediately blossoms into fire.

The secret of this "magic fire" is a fuse made from a piece of fairly thick (about 1/8 inch) soft white string which has been soaked in a saltpeter solution and allowed to dry thoroughly. A fuse of this sort will burn for about four minutes when it is 3 inches in length. The tiny wisp of smoke made when the fuse smolders is hardly perceptible even a few feet away. Six inches of this fuse will smolder for about 9 minutes. It should be lit before the campers file into the campfire circle.

The fuse leads to the center of the fire lay and a nest of very dry tinder. Prepare some special tinder by impregnating some finely shredded cedar bark or a small square of cotton or linen with a soupy solution of saltpeter, and drying it thoroughly.

The Medicine Man can watch the smoldering fuse from his spot near the fire, and when it reaches the tinder, blowing softly will cause it to ignite.

#### References:

Campfire and Council Ring Programs, Macfarlan, Allen A.; Association Press, N.Y. 1952

Ceremonies With the Bunnings, Bunning, Mary Frances and Bill, Colorado Springs, Colorado, 1961. (Mimeo)

Camping Magazine, March 1962, American Camping Association, Martinsville, Indiana.

## COLOR MAGIC FIRES

Color fires are beautiful for occasional use, and they are easily made. There are a number of chemical powders and cubes on the market which produce multicolored fires when placed on the main logs of the fire or dropped into it when it is burning. Although a few of the chemicals are rather expensive, when bought in half-pound or pound quantities they will last for an entire camp season or longer, depending on how they are used. Colors are produced as follows:

red	strontium chloride
orange	calcium chloride
yellowish	sodium chloride (salt)
blue	copper oxide
green	copper, boron, borax, boric acid, or barium chloride
blue-green to purple	copper sulphate or copper Chl
mauve to violet	potassium chloride
crimson to purple	lithium chloride

These chemicals can be readied for use by mixing one pound of the chemical with one gallon of water. Pine cones and lengths of dry, porous sticks are steeped in the solutions, overnight or for longer periods, and when dried are ready for use.

Already prepared color-fire chemicals can be recommended, as they save considerable experimentation and work. These color-fire agents come in various powders, grains, cones, and sticks, with complete directions for use on the packages. All of these chemicals produce a variety of excellent color effects and may be bought in small or larger quantities at reasonable prices.

Camps situated near to the sea will find that logs washed into shore, when dried in the sun, will brighten a campfire with rainbow hues when used as fuel.

## TORCHES

Most torches made by using cloth soaked in kerosene prove smoky and smelly. Melted paraffin wax gives a better and cleaner light. A good way to use the melted paraffin wax is to dip into it strips of gauze bandages from 1 to 3 inches wide and then wrap these strips around the top of the stick or pole which is being used as the handle for the torch. The strip should not cover more than the top 3 or 4 inches of the handle. All sticks and poles used for handles should be green whenever possible and should range from 1 to 1½ inches in diameter. The lengths of these torch sticks or poles vary from 3 feet, when they are being carried, to 8-foot poles, when one end is driven into the ground. The fact that these paraffin wax torches are dripless is another point in their favor.

Good torches can be made from cattails, which are found on marshy ground and around some lakes and ponds. The "tails" are big enough for use from the end of July onward and are simply prepared, as they do not need to be dried, by just soaking the fuzzy end in melted paraffin or kerosene. Of course, they will only burn for a comparatively short time without the reed burning through, so they

should only be carried in their natural state during brief ceremonies. When they are required for a longer period, the top part of the cattail can be wired onto green sticks so that the torches will burn much longer.

Older campers should be given the responsibility of torch-bearing, and instructed in advance to hold their torches out to the side when the campers are walking in line, so the torch will burn neither the torch-bearers nor other campers.

#### HOW FIRE CAME TO EARTH

It was in the long ago. Yelth, the raven, was a spirit of good, and he was kind; but his uncle, the Great Gray Eagle, was a spirit of evil.

The Eagle kept in his lodge the Sun, Moon, Stars, Fire, and fresh water, and he guarded them that the children of men should not get any part of them. He hated the children of men and wished them evil. But Yelth wished them well, and therefore the Great Gray Eagle hated him.

The Great Gray Eagle's daughter, however, did not hate the handsome youth, and when Yelth spoke smooth words to her, she bade him enter her father's lodge. Yelth looked well within the lodge to see what he could find that the children of men could use.

"Who are you?" he asked a great, shining ball; and the ball answered: "I am Sun. All day long I can shine and give light and warmth. Why am I shut up here?"

Then Yelth saw a smaller ball and he asked: "Who are you?" and a gentle voice said: "I am Moon, and by night I can shed soft radiance over all the world to make it fair and well-night bright as day. Yet here I rest in this dark place," and she sighed.

Yelth turned to some small and twinkling lights and asked their names. They answered: "We are Stars. We are Moon's children, flowers of the sky; but the Great Gray Eagle keeps us here, although we long to see the bright and beautiful world."

Yelth looked once more in the lodge and saw two other things, and they were Fire and Water, and he said to himself: "All of those things I must have for the use of my friends, the children of men"

Then Yelth, the raven, gathered up Sun, Moon, Stars, Fire and Water, and bearing them all with him, he flew up out of the smoke hole of the lodge. He flew straight up to the blue, and there he hung Sun where all men might see him. Then he rested for a while in a treetop, and soon came night.

Yelth could not see to fly; but he hung Moon in her place and scattered the Stars all about the sky, and they made the heavens bright with light. An Yelth flew swiftly through the air.

Yelth could not see to fly; but he hung Moon in her place and scattered the Stars all about the sky, and they made the heavens bright with light. An Yelth flew swiftly through the air.

He flew and flew toward his own lodge. And he carried with him fresh Water and burning Fire. At length, however, he grew tired of his task. He dropped Water upon the Earth, and it flowed and flowed into rivers and lakes and springs, and thereafter men had plenty of fresh water to drink.

Now Fire was burning upon a fire stick, and Yelth carried the stick in his bill. The slow flames burned and burned, and the smoke blackened the raven's coat until it was like a coal. The flames became hotter until they burned the stick away and touched Yelth's bill with pain. Yelth dropped the Fire and it fell to earth. To the rocks and trees it fell, and there it is to this day. For the children of men to make fire by striking together two bits of rock, or by rubbing together two dry sticks.

And this is how Fire was brought to earth by Yelth, the raven, in the time of long ago.

(Stretch a small wire or cord from a stake in the pile of wood to a tree or to some other higher point outside the circle. At this hang a rag soaked in oil and weight it so that at the proper moment someone can light it and send it down the wire to the kindling. It really has the appearance of a flying brand. Storyteller should be opposite the starter of the fire so that the attention of the group will not be drawn behind scenes.)

#### WHY THE BEAVER HAS NO HAIR ON HIS TAIL

The Indians that were around here at this time were always cold, ate all their food raw for they had no fire. So, they went to the big chief of the tribe and asked what could be done about it. They said that they had been cold for many years and that only during the summer was it extremely pleasant to live. The old chief said that he would see what he could do about it, so he sat down with the elders of the tribe. They decided that something must be done, but they were not just sure what could be done. They came to the conclusion that the big chief should talk to Owatonna, the God of Lightning. From him he should get fire of some sort.

So, after a long period of deciding upon a plan to get in touch with him and what he was going to say, he went to the top of the highest mountain and prayed to Owatonna. He told him of their plight and asked him to send fire to the Indians. Owatonna thought it over for a few moments and said, "You've been a peaceful tribe - I think you deserve it." Immediately a bolt of lightning out of the sky hit the tree next to the chief, and it started to burn. Owatonna told the chief that he would have to care for the fire, that he would want to keep the fire because he would not be able to give it to them again. The chief said thank you, we will give much care to the fire.



So the chief went back to his tribe and told them of the wonderful fire they had gotten, and also of the terms on which he had to take the fire. They all agreed that the terms were very easy, and they would want to keep the fire. The summer wore on, and nothing much happened. The fires kept burning; the food was being cooked and life was much easier for all.

But as most people will, they started to take a good thing for granted. Several people would let their fire go out, for they knew that the person next door had one, and he could get embers from his fire. But it wasn't long before everyone started thinking this, and lo and behold one morning, there wasn't a bit of burning fire in any part of the village. They sent runners to other tribes and that same situation prevailed there also.

Again, they called the elders of the tribe together, and they asked their chief what could be done about the loss of the fire. The chief told them the terms on which the fire was acquired. After a lengthy discussion, it was decided to try to get fire again. The chief being the best man of the tribe, was appointed to talk with Owatonna and try to get the fire again. The chief did this the very next day, and Owatonna answered, "Send somebody up for it."

The chief was astounded at this. How could a person go up to Heaven and bring back fire. It is impossible. He brought the news back to the tribe, and Indians being so superstitious all said they would not go. They gave many clumsy animals of the forest to go after the fire. He had always been friendly with the animals and figured one of them would go for him. He talked to them all, the bear and the deer, the birds and the small animals until he came to the beaver.

The beaver being a jolly animal, said sure he would go, but how was he to get up to heaven? And a long discussion followed, with most of the animals of the forest participating. It was decided that the beaver should climb the next rainbow that should appear in the sky. They did not have long to wait, for the next day it rained, and early in the afternoon a beautiful rainbow appeared. Most everybody was on hand to see the little beaver off. He climbed the rainbow slowly at first, then faster as he gained confidence. It was not long before he was out of sight. Little beaver was very happy with his chore. When he got to the top of the rainbow, he started jumping from cloud to cloud to get to the home of the gods. He had to hurry for he knew if the rainbow were to disappear, he would have no way to getting back to earth soon. So he looked for the god of lightning, Owatonna, and it was not long before he found him. He told Owatonna that he was the messenger sent by his Chief for the fire.

Owatonna stood and looked at him and said, "I gave you fire once before, and through carelessness you lost it. I shall give it to you now, but do not ever ask for it again." The little beaver was very happy, and thanked the great god for all that he had done for him. But all of a sudden, it occurred to the little beaver, how was he to carry this fire back to earth? He could not hold it in his hands, it would burn him, of course. So they sat down and thought for awhile.

Owatonna asked the little beaver why he couldn't take it home on his tail. "That's a good idea," said the little beaver. "I'll do that." Little beaver took the ember, put it on his tail, thanked the great god, and started on his way back. He jumped from cloud to cloud, heading for the rainbow.

At this time, the god of wind, who had been watching all this without entering into, said, "I am going to keep the fire from these people. If I blow a cloud in front of the sun, the rainbow will disappear, and so will little beaver and his fire." He started to blow a cloud in front of the sun, just as little beaver was more than half-way down. When everyone saw that was happening, they gasped. Little beaver would be killed.

Little beaver also saw what was going on so he hurried. But he was not fast enough. The cloud went in front of the sun, and the rainbow disappeared completely, and the little beaver started falling. Now all this time Old Baldy, the eagle, had been watching what was happening and saw little beaver fall. He flew from his nest, high in the tree, and flew up and caught little beaver and brought him to earth safely. The Indians were very thankful. They had their fire and kept it for many years to come.

A little side line to this story is this. The reason that beavers do not have hair on their tails is because the first one went up after fire.



## 4-H Camp Ceremony

### Forest Fire Safety - Shadow Play

PROPS. Hang sheet between trees or use tent poles. Behind sheet place a tree branch in center. Put owl and blue jay in tree. Pin other animals, Yogi Bear and Smokey on sheet. Put small light behind sheet. When animal speaks, flash another flashlight directly on the animal who is speaking. Animal silhouettes can be made out of cardboard

#### SCRIPT.

YOGI BEAR Speaks. Hi - I am Yogi Bear. Welcome 4-H campers to the Jelly Stone camp fire circle. We have a special friend with us tonight. He is Smokey the Bear.

Shine light on Smokey silhouette:  
SMOKEY Says, "Hi Boys and Girls."

Yogi BEAR. Boys and girls did you know there is a real Smokey Bear? His home is now at the zoo in Washington, D.C. Several years ago a careless camper threw a cigarette into the forest. The forest caught fire and many animals and trees were burned. After the fire was out the forest rangers were standing in the forest looking over the damage. All of a sudden they heard a scratching noise. They turned around and there they saw a little bear trying to climb up a tree that had burned. (Could have little bear silhouette at bottom of trees - flash light on it here) They walked closer to the little bear. His paws had been badly burned. His fur was nearly gone. The forest rangers knew the little bear was in great pain. They caught him and took him back to the ranger station. They bandaged his paws and gave him food and water.

A little girl in New Mexico took the bear home with her and cared for him. Because the rangers had found the little bear in the smokey forest, the little girl named him Smokey.

Soon Smokey's burns healed and he was well again. The little girl kept him until he got big. Then she decided she should take Smokey back to the forest. But Smokey did not go back to the forest. He became a national symbol for forest fire protection. He was flown to Washington, D.C. where his home is now. He is still reminding boys and girls to protect the forest from fires.

SMOKEY. You boys and girls are real good campers. As you know the forest is a lovely place to live for all my animal friends. Some of them are here tonight to talk to you.

FIRST ANIMAL. WHOO WHOO! I am the wise old owl. I live in the forest trees. I love to fly at night finding food for myself and my little ones. Thanks boys and girls for keeping my home safe from forest fires.

SECOND ANIMAL. I am the mighty Blue Jay. I build my home in the trees too. I love to sing in the morning. I'm happy when the forest is beautiful and green. Our friends the hummingbirds and the bees like the Jelly Stone Campers too, because they do not pull the flowers around camp. They leave them to make the forest pretty and to make food for us.

THIRD ANIMAL. I am Bunny Rabbit. I like the 4-H campers too because they don't throw paper and scraps on the ground. They put them in the trash barrels to burn or shovel them under the dirt. They keep the forest beautiful at all times. My home is in the brushy areas in the forest. I hope a forest fire never comes because it would destroy my home and I would have no place to live.

FOURTH ANIMAL. I am Benny the Beaver. I work hard to saw down little trees with my sharp teeth to build my home in the creeks in the forest. Fire burns my home too. When all the trees burn it makes the creeks muddy and this kills the fish in the streams. I like the 4-H campers because they do not cut down trees and just leave them. All animals are sad when they see someone cut down a tree and just leave it to rot.

FIFTH ANIMAL. I am Skippy the squirrel. I build my home from leaves and sticks high up in the trees. I gather nuts and store them for my winter food. We like to live in the healthy trees. Trees that are damaged by fires soon die, because insects and disease kill them. 4-H campers please tell all your friends to be careful with fires when they are in the forest.

SIXTH ANIMAL. I am Bamby the Deer. The forest makes a lovely place for my family to live and hide from everyone. But when forest fires come they destroy my home and I have no place to live. Remember these safety rules when you build a fire. Be sure there is plenty of space where no grass or brush can catch fire. Do not build the fire too big and never leave a camp fire while it is still burning. Be sure it is out before you leave.

SMOKEY THE BEAR. Thank you animals for coming to Jelly Stone Camp tonight. You had better go back to your homes in the forest now. It will be safe tonight because the 4-H campers are careful at all times with their camp fires.

## FLAG CEREMONIES FOR CAMP

In camp the American flag and a 4-H flag should be flown each day except during bad weather. We should honor our flag and teach the campers to honor it by displaying and using it according to rules and customs based on our national laws.

Flag raising and lowering are daily ceremonies in which every camper should participate. It should be done with meaning and not merely as a routine motion. Flag ceremonies should be planned to stimulate boys and girls to think about their responsibilities as citizens. For an impressive ceremony, the members in charge of raising or lowering should practice enough to acquire a measure of precision. It may help to have a practice pole on the camp ground to develop this precision.

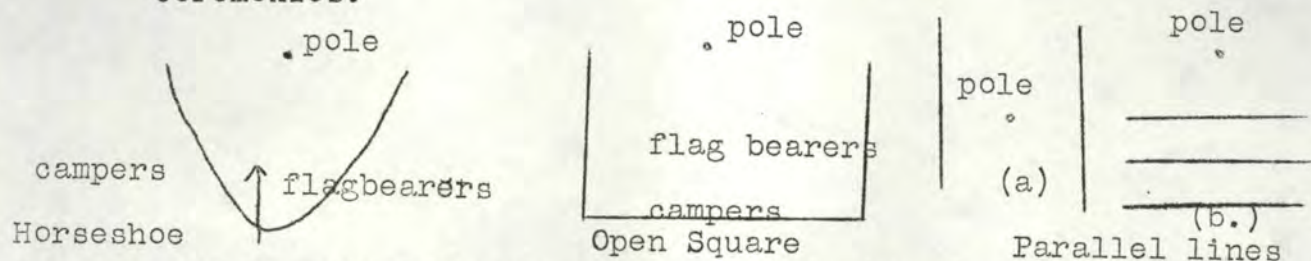
If each ceremony is assigned to a different shelter group, it will give more members a chance to participate. It will have greater educational value if they are responsible for planning their own ceremony.

You may want to have counselors perform the first flag raising or lowering ceremony to help set the pace. If the first one is done well and in a serious vein, the following ones will generally be high quality.

Announcements should not be made at flag ceremonies.

### FORMATIONS

The following are some suggestions for formations for flag ceremonies.



RAISING THE FLAG The flag bearers, who may be accompanied by their shelter group or unit, may carry the flag to the staff or pole and attach it to the hallyard. If campers are fairly young, they may want to be at the flag pole and have flags attached before the rest of the campers assemble.

The flags should be briskly hoisted. Campers should stand at attention and salute as the flag is raised. According to The American Citizen's Handbook, it is proper to salute by placing the right hand over the heart. Men and boys should remove hats. The 4-H flag should be flown under the United States flag or on a separate, slightly shorter pole. If there is someone in camp who can play a bugle, trumpet or coronet, this adds a great deal to the ceremony. A record might be used if there is no bugler.

After the flag is at the peak and secured, one of the members should lead the Pledge of Allegiance to the flag. The 4-H pledge should follow.

Following the pledges, the group may be dismissed, but it can give the ceremony more meaning as well as variation if a patriotic poem is read, a thought for the day given, a song sung, or some story told about our American flag or the patriots who have served it. This part should be kept short.

#### LOWERING THE FLAG

The flag should be lowered slowly and ceremoniously. Campers stand at attention and salute as the flag is lowered. Flag bearers should fold the flag properly and put it away for the night. (Details on folding the flag are shown at the end of these suggestions).

You may also wish to include a poem, reading or song in the flag lowering ceremony.

#### SONGS

Some excellent songs are:

America  
America The Beautiful  
Land of the Empire Builders

God Bless America  
Star Spangled Banner  
This Is My Country

#### READINGS

America I Love You!

Proudly I salute the flag of these United States of America, and treasure the ideals for which it stands; Liberty and justice for all. Gladly I respond to every call for loyalty to the American way of life, in thought and deed; to make our country strong, and to keep our country united. Willingly would I give all that I am, and all that I have, by the grace of God, to preserve our precious America for ourselves; and to transmit it ever more glorious, for our children to enjoy, pure and untainted, and in the way our Fathers have bequeathed it to us. (America, I Love You! -- Aaron Metchik)

#### WHAT THE FLAG MEANS

This flag means more than association and reward. It is the symbol of our national unity, our national endeavor, our national aspiration. It tells you of the struggle for independence, of union preserved, of liberty and union one and inseparable, of the sacrifices of brave men and women to whom the ideals and honor of this nation have been dearer than life.

It means American first; it means an undivided allegiance ... It means that you cannot be saved by the valor and devotion of your ancestors; that to each generation comes its patriotic duty; and that upon your willingness to sacrifice and endure as those before you have sacrificed and endured rests the national hope.

It speaks of equal rights; of the inspiration of free institutions exemplified and vindicated; of liberty under law intelligently conceived and impartially administered. There is not a thread in it but scorns self-indulgence, weakness, and capacity. It is eloquent of our common destiny.

#### American's Creed

I believe in the United States of America as a government of the people, by the people, and for the people; a sovereign nation of many sovereign states; a perfect union, one and inseparable established upon those principles sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

#### I Am Old Glory

For more than eight-score years I have been the banner of hope and freedom for generation after generation of Americans. Born amid the first flames of America's fight for freedom, I am the symbol of a country that has grown from a little group of thirteen colonies to be a Union of fifty sovereign states. Planted firmly on the high pinnacle of American Faith my gently fluttering folds have proved an inspiration to untold millions. Men have followed me into battle with unwavering courage. They have looked upon me as a symbol of national unity. They have prayed that they and their fellow citizens might continue to enjoy the life, liberty, and pursuit of happiness, which have been granted to every American as the heritage of free men. So long as men love liberty more than life itself; so long as they treasure the priceless privileges bought with the blood of our forefathers; so long as the principles of truth, justice and charity for all remain deeply rooted in human hearts. I shall continue to be the enduring banner of the United States of America. I am Old Glory.

\* \* \* \* \*

Many hands have raised this flag. They have passed it on to us - a symbol of our way of life. It means the right to worship in the church of our choice, to speak freely, to work where we will, to choose our own leaders. These are the living ideals which are the very fabric of our Flag and Nation..

If each of us holds fast to the ideals which are represented, our Flag itself will fly high, come calm or storm. And it will remind us constantly that we owe to our children the blessings of freedom our forefathers gave to us.

4

The flag of our Country with it fifty stars and thirteen stripes is the proud emblem of our nation. The thirteen red and white stripes represent the thirteen original colonies which waged a long and bitter struggle for independence. During those years of hardship and sacrifice, they stood shoulder to shoulder, and these stripes will ever remain a testimonial to the brave men and women of those thirteen colonies who fought to establish this nation.

Each white star on the blue field tells of a sovereign state that has become a part of this Union. The red in the flag represents the courage which the people of our nation have shown whenever it was needed; the courage to dare and to face danger for a cause which is just.

The white stands for liberty. It tells of men and women from every part of the world who came to this country to enjoy the blessings of freedom, liberty and equality. The blue represents loyalty. It speaks of the loyalty of the thirteen original colonies to each other, the loyalty of fifty states to their Union, and the loyalty in the hearts of millions of citizens to their country.

This is the flag of freedom, of justice, of equality. This is Our Flag.

\* \* \* \* \*

First speaker - It is my duty to respect the flag of the United States of America.

Second speaker - Our flag represents us - all of us. We are back of it as well as under its protection. When I show respect to the flag, I show my own self-respect as well as my love for my country. I intend to protect my flag from careless treatment and from harm. I shall salute it as it passes by and take care of it whenever it comes into my hands.

\* \* \* \* \*

First speaker- It is my duty to defend my flag and my country against all enemies.

Second speaker - All enemies are not across oceans or in armies. Some of my country's enemies are in me. When I refuse to work with my family or neighbor to improve life in my community, when I am careless about protecting school or other public property, when I say or do things that are harmful, I am a public enemy. So first of all, I am going to defend my country against my own carelessness. I am going to make sure that I set a good example.

POEMS

Breathes there a man, with soul so dead  
Who never to himself hath said,  
"This is my own, my native land!"



5

Whose heart hath ne'er within him burned,  
As home his footsteps he hath turned  
From wandering on a foreign strand.

-- Sir Walter Scott

"There are Many Flags"

There are many flags in many lands  
There are flags of every hue  
But there is no flag, however grand  
Like our own Red, White and Blue,

I know where the prettiest colors are  
And I'm sure, if I only know  
How to get them here, I could make a flag  
Of glorious red, white and blue.

I would cut a piece from the evening sky  
When the stars were shining through  
And use it just as it was on high  
For my stars and field of blue.

Then I'd take part of a fleecy cloud  
And some red from a rainbow bright  
And put them together side by side  
For my stripes of red and white.

We shall always love the Stars and Stripes  
And we mean to be ever true  
To this land of ours and the dear old flag  
The Red, the White and the Blue.

A warm handclasp will help some, too;  
A wave of the hand, a cheery "good day"  
To those you may meet, or pass by the way - as you travel  
along.

Start in the day with a word of prayer,  
As the birds trill their notes to the morning air,  
Let your prayer be to God, like their songs to Heaven  
Thankful for life and the blessings given;  
Thinking those thoughts that are right and good,  
Doing those deeds that you feel you should - as you travel  
along.

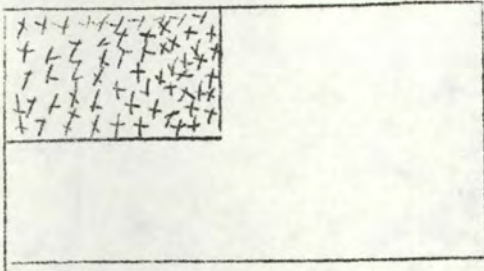
66 Anon.

"Four Things"

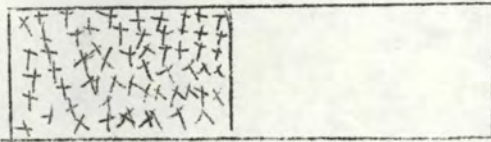
Four things a man must learn to do  
If he would make his record true:  
To think without confusion clearly;  
To love his fellowman sincerely;  
To act from honest motives purely;  
To trust in God and heaven securely.

6

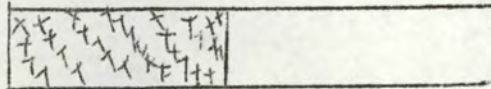
## FOLDING THE FLAG



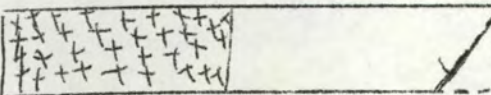
This shows flag before folding.



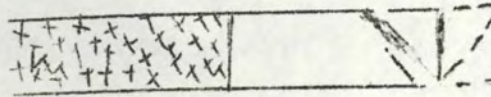
Step 1. Fold in center lengthwise, bringing bottom edge up behind --blue field and stars always on top.



Step 2. Fold in center again with upper part of blue field on top.



Step 3. Fold the corner at the opposite end from the blue field to form a triangle.



Step 4. Fold triangle toward blue field. This leaves the end opposite the blue field parallel to the edge of the field.

Step 5. Continue steps 3 and 4 until the flag is folded into a triangle. No red shows.

### References:

"Steps to 4-H Camping," Lennox, John. USDA Fed. Ext. Ser., PA-401. 1950

The American Citizens Handbook, the National Education Assoc. of the United States, 1941, 1946.

"Camp Activity Suggestions for Michigan 4-H Clubs" Peterson, Arden. Michigan State University 4-H Club Department.

"Ceremonies with the Bunnings," Bunning, Wm. and Mary Francis, Colorado Springs, Colo. 1960.

## PLANNING GUIDE FOR CEREMONIALS

THEME:

MESSAGE:

SETTING:

TRANSITIONAL PERIOD

CENTER OF FOCUS

CREATING THE MOOD:

DRAMATIC EFFECTS

HIGH POINT

PARTICIPANTS

NARRATION:

ENDING:

WORK DETAILS:

## TIPI RAISING CEREMONY

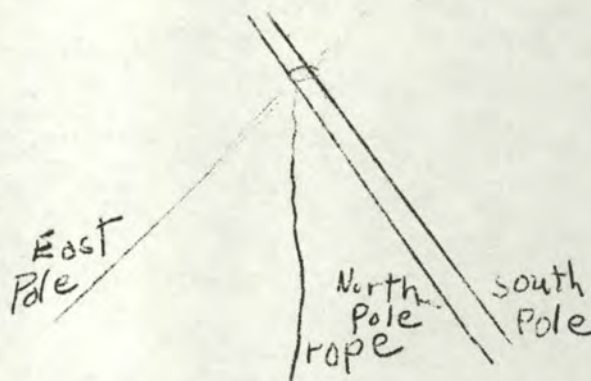
After the discussion period on Monday, we gathered at the southwest end of Chatcolab and listened as Mabel McKay gave an explanation of her basket weaving, her ceremonial dress and her Pomo tribal customs. She gave a dedication prayer to open her weaving and each gave silent blessing to our camp experience.

Dwight and Diana gave an offering for the cedar poles Dwight had brought from Pilchuck (Chinook word for Red Water) Tree Farm near Arlington, Washington. With assistance from four volunteers, the tripod for each Tipi was raised as the group sang "Arise, Arise" a Zuni Sunrise song.

Arise, Arise, Arise.  
The Dawn is here.  
The day is calling me.  
The Dawn is here.  
Life is calling me.

Ever grateful  
Ever worthy be.  
Ever Faithful  
Ever sturdy be.

Arise, Arise, Arise.



Wearing costumes from Sharon Hinkle's Indian Trunks, Sharon, Jim Shephard, and Joan Smith, with the assistance of Labbers with many bells and Dwight's drum, circled the Tipis in an indian friendship dance. Then, with a whoop from Dwight, Sharon came forth with a Buffalo Stomp.

After the ceremony the labbers talked to Mabel then helped finish setting Tipi Poles and putting up the Tipi cover.

COMMENT: When the Tipi is raised the three main poles constituting a tripod are raised by holding the base of the poles with one indian walking the poles up from the tie and one indian pulling the rope for control. (See above diagram.) The south pole is then moved to the south position with a twist if there is stress at the top. Four poles are then laid into the crotch between the East Pole and the North Pole. (The east pole is the left hand side of the door as all Tipis face to the East.)

Four poles are laid into the same crotch between the east pole and the south pole. Three poles are then laid into the back crotch and room left for the center back pole. The rope is then taken from the south pole, and, following the sun, is wrapped around the crotch four times, then brought in by the north pole and staked to the ground in the center of the Tipi.

The Tipi cover is attached to the center back pole and the pole is raised and dropped into the center back crotch. Spread the Tipi to the front and lace. After lacing, adjust the poles to pull the Tipi tight. Put in stakes and flap poles. Cross flap poles in the back.



OUR  
INDIAN  
VILLAGE

drawn by Mike  
Early

## A COUNSELOR ADDS HIS PRAYER TO CAMP WORSHIP SERVICES

Bernard Stein, Camp Nebagamon, Wisc., sent in this poem written by one of his counselors, Louis Daniel Brodsky, for a worship service.

God grant us the strength each and every day  
To live our lives in a manly way;  
To do each task as best we can  
And to give of ourselves to our fellow man.

God grant us in Thy providence  
The necessary self-confidence  
To face our work without any fear,  
To face impossible tasks with cheer.

God grant us privileges in our turn!  
But only those which we work to earn,  
Only those of which we can say,  
"This is my right; I have earned my way!"

God grant us the opportunities  
To find responsibilities  
Which will turn us from children into men, indeed  
Ready to meet mankind's every need.

God grant us the needed peace of mind  
To follow the rules to which we find  
Ourselves bound, no matter how far out of our way  
We are forced by inconvenience to sway.

God grant us the strength each and every day  
To live our lives in a manly way;  
To do each task as best we can  
And to give of ourselves to our fellow man.



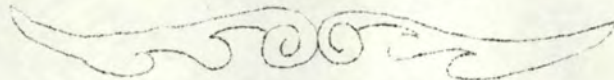
### SUNDAY NIGHT CEREMONY

After the stories were all related of how the Chatcolab families had their beginnings, Don C. started some group songs which formed the transition from party to ceremony. Don went from the closing song into a brief history of Chatcolab, telling how the first session of Chat was launched in 1949 on donations of \$52.00 contributed by the nine people who were the first directors, how the first session of the Lab was held at Camp Heyburn, which was then only a vacant C.C.C. camp.

Lighting of the Chatcolab Candles followed. Deva brought the light into the circle and gave it to Mike. As each candle was lighted, the person lighting it spoke briefly about how each felt with regard to a particular facet of Chat. Those who spoke and the areas they covered were:

Mike E.	- -	New Ideas
Bruce E.	-	Knowledge
Alice B.		Philosophy
Diana M.		Humor
Lois R.		Sharing in Friendship

The ceremony closed with group singing.



### MONDAY NIGHT CEREMONY

Theme: No Man Is An Island

Setting: The meadow between the Rec Hall and the girls cabins.

Fire: One big fire with five small fires around it. Black powder was used between the small fires and the big one. Lighting the small fires ignited the black powder that burned into the large fire to start it.

Program: Singing - No man is an Island

4 groups representing:

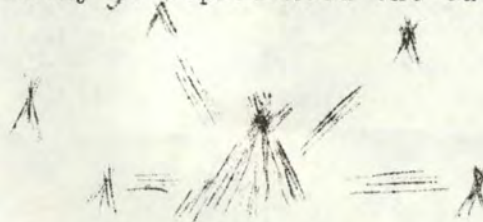
New Labbers - Becky, Elly, Bob, Deva

Old Labbers - Ethyl, Lois

Enthusiasm - Larry, Rosina, Kenny

Participation - Linda, Nina, Tom

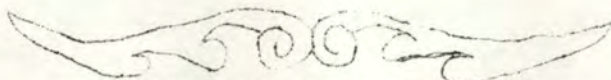
The fifth fire - represented the person not yet in the "Chatcolab" circle. Kathy Y. represented the Outcast.



After the 4 fires were burning the assigned group made a circle around Kathy who was the "outcast" - after some urging, she joined the group. The group then sang "No Man Is An Island" and Kathy's fire was pulled (by a wire) into the big fire.

Evaluation: Overall effect was good, but several several areas could have been more effective.

1. There was not enough transition from the Bunny Hop to the ceremony.
2. Each of the five groups was supposed to come one group at a time to light their candles, but the whole group came at once - looked a bit unorganized.
3. The "Outcast fire" was on the side away from the group, therefore, many did not get the significance of this fire's joining the group fire.
4. The "participation" group had their back to the audience, they could have turned and faced audience during their speaking parts.



#### TUESDAY NIGHT CEREMONY

The Tuesday night ceremony was based on a patriotic theme. Thirty-five "illuminarios" marked the path to the lake near the spot where Charlie's breakfasts are held. It was quite dark and the ceremonial site was lighted by six red flares which made a semi-circle in front of the pile of wood that would later become a bon-fire. Everyone came down the path quietly and seated themselves in a semi-circle about eight feet from the flares. When everyone had arrived we sang "This Is My Country". After the song, three patriotic poems were read.

#### MY NATIVE LAND Read by Kathy Krebs

Breathes there the man with soul so dead  
Who never to himself hath said:

    This is my own, my native land?  
Whose heart hath ne'er within him burned  
As home his footsteps he hath turned,

    From wandering on a foreign strand?  
If such there breathe, go, mark him well!  
For him no minstrel raptures swell;  
High tho his titles, proud his name,  
Boundless his wealth as wish can claim  
Despite those title, power, and pelf,  
The wretch concentrated all in self,  
Living, shall forfeit fair renown,  
And doubly dying, shall go down  
To the vile dust from whence he sprung.  
Unwept, unhonored, and unsung.

---Sir Walter Scott



THIS LAND IS OURS  
Read by Gene Hendrickson

This land is ours; its golden grains,  
Its mountain peaks, and fruited plains.

This land is ours to have and hold;  
Its wells of oil, its veins of gold.

Its sturdy schools, its churches fine;  
Its forest plots of spruce and pine.

Its waterfalls, its caps of snow;  
Its ferns and moss where brooklets flow!

Its surfaced roads on which we ride,  
Stretch miles across the countryside.

This land is ours; its sun and shade  
Where democratic codes are made.

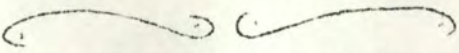
This land is ours; its fields of corn  
Where gentlemen of strength are born.

This land is ours to love and cherish,  
To guard, that freedom does not perish!  
--Nona Keen Duffy

YOUNG AMERICA  
Read by Gene Hendrickson

I'm proud of this America  
    In which I had my birth;  
To me it is the finest land  
    Of any on this earth.  
I'm proud to know the stars and stripes  
    Floats over great and small,  
And gives, regardless of their race,  
    Security to all.  
And, for the blessed privilege  
    Of being safe and free.  
I'll try my very best to make  
    My country proud of me.  
--Anna M. Priestly

After the first poem was read, Don, Joan, Chris, Rosina, Kathy Y., and Larry, who were waiting in the timber behind the ceremony site, started singing AMERICA, AMERICA. The tune came from ROSE, ROSE. The fire was then lighted by the use of a flare by Robert. The ceremony was concluded by the group singing several patriotic numbers.



THURSDAY NIGHT CEREMONY

Indian Cliffs was the site, hikers were the participants. The younger campers put on an acrobatics show. Many spills and bruises later, Deb Logan changed the program activities to Charades. They were based on familiar television programs - Mod Squad, Gentle Ben, Lassie, Flying Nun, Here Come the Brides. Almost everyone who made it up the hill participated in the games and enjoyed the program.

### FRIDAY NIGHT CEREMONY

Theme: Colors of Friendship

Fire builders: Norma Griffith, John Webber, Larry Lovely

Coordination: Jim Beasley

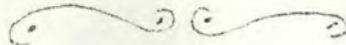
Chairman: Marge Bevan and Angelo Rovetto

Ceremonial Speaker: Geneva Paroz

Song: Kum Ba Yah

Colors of Friendship can mean several different things, such as friendship with other countrys and races. The young mixed with older people, of the white pure friendship of a mother and child - and let us not pass over a color of blue a young person may feel in anticipation of a telephone call from a "special" friend. As we get older, our own coloring has a deeper hue.

As we go now on our way towards home, let us give "thanks" for all that has been granted us; such as these flares that have reached out their extended deep colors in many directions. Hands clasped tightly with every other person, raise arms and hands over head and down over each others back and go in a complete chain unbroken until another year.



### SATURDAY NIGHT CEREMONY

The planning committee was rather extensive - All Labbers who had seen earlier ceremonies and who wanted to participate.

The meeting started under the direction of Lois and Angelo, but the group took command almost immediately.

Poma Mable, Tonka and Diana brought out the human, earthy element of the Indian American. The ceremony began in the Rec Hall at the conclusion of the program.

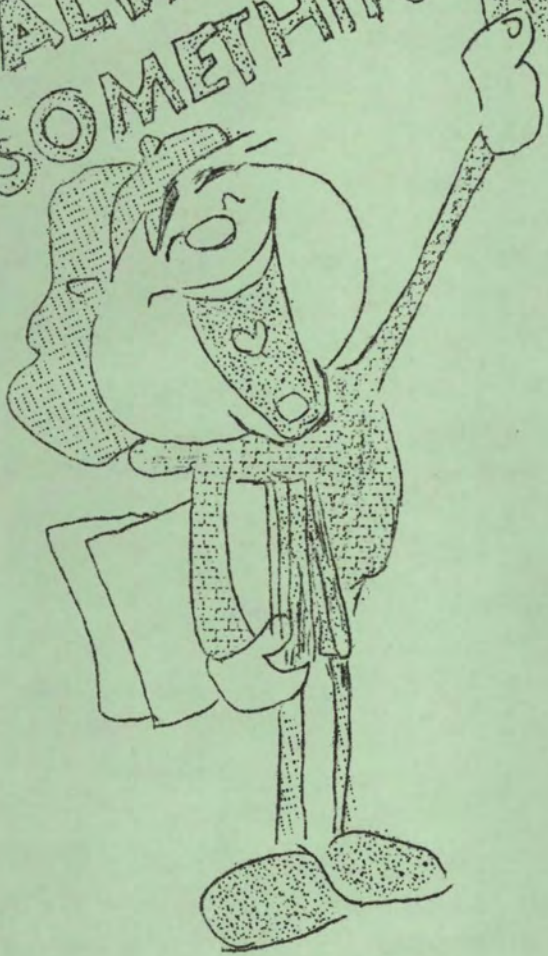
In Indian file, we walked thru the woods in the dark picking up wood, cones and twigs. When coming out of the forest, we saw the lights from the fire in the two Tipis like beacons in the dark, welcoming the travelers. Between the two tipis we formed a circle, throwing our thoughtful twigs onto the prepared, but unlit fire, and sang "Peace, I Ask of Thee, Oh River."

Standing in the darkness, the rhythmic beat of the American Indian drums started the ritual dance which swept out into the crowd making this a complete experience of a spiritual nature. In the mist of this enchantment, the answer came from above in the form of a ball of fire lighting our fire, bringing joy to our hearts and voice to our lips. The various families at this point stepped up to the fire one at a time adding fuel to the fire and thoughts to our mind - stirring our most deep rooted emotion.

At the conclusion of this, the song, Kum Ba Yah was sung to bring us back to reality. In culmination, Poma Mable gave us the Indian prayer of peace.

P.S. The talks were so fulfilling that we put them in a section all their own. See them in the History Section

ALWAYS  
SOMETHING EXTRA



## A NEW START

I will start anew this morning with a higher,  
fairer creed:  
I will cease to stand complaining of my ruthless  
neighbor's greed;  
I will cease to sit repining while my duty's call  
is clear;  
I will waste no moment whining, and my heart shall  
know no fear.  
I will look sometimes about me for the things  
that merit praise;  
I will search for hidden beauties that elude  
the grumbler's gaze.  
I will try to find contentment in the paths  
that I must tread;  
I will cease to have resentment when another  
moves ahead.

I will not be swayed by envy when my rival's  
strength is shown;  
I will not deny his merit, but I'll strive  
to prove my own;  
I will try to see the beauty spread before me,  
rain or shine;  
I will cease to preach your duty, and be more  
concerned with mine.

Copied from Healthways Magazine.



I never worry  
about how I start  
the day...  
It's how it ends up  
that bothers me!

I want to know, when day is done,  
That life has been worth living...  
That I have brought somebody joy  
Through kind, unselfish living.

I want to feel, when evening falls,  
And shadows quickly lengthen,  
That I have made somebody glad,  
Some weakness I have strengthened.

I want to know, that come what may,  
I've left some cheer and gladness;  
I want to know, that on my way  
I've banished someone's sadness.

I want to feel, at close of day  
That someone's cares were lighter;  
Because of kindness I have done,  
May someone's life be brighter.  
( Unknown. )

THE BUSINESS OF THE DAY  
Patience Strong

It's just the way we carry through  
The business of the day  
That makes and molds the character,  
The things we do and say;  
The way we act when we are vexed;  
The attitude we take;  
The sort of pleasures we enjoy;  
The kind of friends we make.

It's not the big events alone  
That makes us what we are;  
And not the dizzy moments when  
We're swinging on a star;  
It's just the things that happen as  
Along the road we plod;  
The little things determine what  
We're really worth to God.

WOULDN'T THIS OLD WORLD BE BETTER,  
IF THE FOLKS WE MEET WOULD SAY,  
I KNOW SOMETHING GOOD ABOUT YOU,  
AND TREAT US JUST THAT WAY?  
WOULDN'T IT BE NICE TO PRACTICE  
THAT FINE WAY OF THINKING, TOO:  
YOU KNOW SOMETHING GOOD ABOUT ME,  
I KNOW SOMETHING GOOD ABOUT YOU.

The trouble with  
life is-- if we  
are ever able to  
love a butterfly,  
we must care for  
a few caterpillars!

*The only people  
to get even with are those  
who have helped you.*

They say the world is round  
And yet I often think it is square.  
So many little hurts we get from  
corners here and there.  
There is one truth in life, I've found,  
While journeying over the State  
The only folks we really wound  
Are those we love the best.  
We flatter those we scarcely know  
We please the fleeting guest,  
And deal full many a thoughtless blow  
To those we love the best.

The things that count are never weighed on scales  
Nor measured by the dollar's gruesome face;  
They are the friendly smile that never fails,  
The handclasp that no bribery can replace.  
The things that count are not of mansion size,  
Nor lined with jeweled satin nor brocade;  
They are the simple trust in children's eyes  
And prayer that helps the person who has prayed.  
The things that count are courage in distress  
And hope that shines as brightly as a star  
And vision and humility that bless  
With God's true plan all living things that are.  
These are the things that have the deepest worth;  
These are the most important things on earth.

....Mary O'Conner

We can't change yesterday  
That is clear  
Or begin tomorrow  
Until it is here.  
So all that is left  
For you and for me  
Is to make TODAY  
As sweet as can be.

Edna St. Vincent Millay  
poems.

HERE'S A CLEAN, YEAR, A WHITE  
YEAR  
REACH YOUR HAND AND TAKE IT.  
YOU ARE THE BUILDER,  
AND NO ONE ELSE CAN MAKE IT  
SEE WHAT IT IS THAT WAITS  
HERE

WHOLE AND NEW:  
IT'S NOT A YEAR ONLY,  
BUT A WORLD FOR YOU.

It is all very well to have a legitimate concern about a situation, and it is more than proper to brood about correcting anything that is in your power. But simple, mindless anxiety about something over which you have no control will only make you edgy and unpleasant to live with, and there are enough everyday hazards to happiness without adding any totally unnecessary ones.

The motto, incidentally, which helped me get many hours of sleep was:  
"Worry is worse than trouble..  
The worst never happens."

newspaper clipping. as  
Source unknown.

Borrow trouble for  
yourself, if that's your  
nature, but don't lend  
it to your neighbors.  
--Rudyard Kipling.

Time ripens all things:  
no man is born wise.  
Cervantes.

(NO PROBLEM IS  
SO BIG OR SO COMPLICATED  
THAT IT CAN'T BE  
RUN AWAY FROM.)

IF YOUNG MEN HAD WIT  
AND OLD MEN STRENGTH  
EVERYTHING MIGHT BE  
WELL DONE.  
ITALIAN PROVERB



SCHWIZ



YESTERDAY IS BUT A  
DREAM,  
TOMORROW IS ONLY A  
VISION.  
BUT TODAY WELL LIVED  
MAKES  
EVERY YESTERDAY  
A DREAM OF HAPPINESS,  
AND EVERY TOMORROW  
A VISION OF HOPE.  
LOOK WELL, THEREFORE,  
TO THIS DAY.

from the Sanscrit.

## THE ART OF BEING

Contributed by Maurine Bell

The art of being is the assumption that you may possess, this very minute, those qualities of spirit and attitudes of mind that make for radiant living.

It is a philosophy of BEING TODAY, instead of becoming in a tomorrow that never comes.

It is recognizing that courage, joy, serenity, faith, hope and love are immediately available now, and proceeding to open yourself so these qualities can be expressed through you in everyday living.

It is following the maxim of Shakespeare: "Assume a virtue though you have it not"...knowing that the dynamic power of habit can build it into your character.

It is being great now, being forgiving now, being tolerant now, being happy now, being successful now, instead of postponing positive and constructive living to some vague and indefinite future.

It is knowing that when we move into the future it becomes the NOW, and that now is the appointed time!

It is facing the fact that your biggest task is not to get ahead of others, but to surpass yourself.

It is wasting no time dreaming about the rich life you may live next year, or ten years from now; it is beginning to live at your best right now, today.

It is heeding the wisdom of the ancient Chinese seer who observed: "A journey of a thousand miles begins with a single step," and it is taking that step today.

It is beginning today to be the man you want to be.

It is developing an awareness of the infinite possibilities in each magic moment.

It is enlarging the NOW by pouring into it intense creative energy.

It is immortalizing the present moment that your life may have eternal significance.

It is coming into a full realization that the Master voiced the secret of victorious BEING, when He declared that the Kingdom of God is not afar off, but that it is WITHIN YOU NOW!



USERS AND NOT OWNERS.

Each of us has some of this world's goods. We each have one or more talents. And, each of us has the same amount of time-- one minute at a time. Time runs out for each of us sooner or later. When time has run out, it becomes clear that we can no longer use our talent nor money (goods). It does appear that we are stewards (controllers of the use) of our Time, Talent, and Things. (Copied.)

DOUBT sees the obstacles--  
FAITH sees the way.  
DOUBT sees the darkest night--  
FAITH sees the day.  
DOUBT dreads to take a step--  
Faith soars on high.  
DOUBT questions, "Who believes?"  
FAITH answers "I".

LITTLE BY LITTLE AN HOUR GOES BY  
LITTLE BY LITTLE A DAY:  
LITTLE BY LITTLE YOU REACH YOUR GOAL  
OR LET IT SLIP AWAY.

Perhaps the most valuable result of all education is the ability to make yourself do the thing you have to do, when it ought to be done, whether you like it or not; it is the first lesson that ought to be learned; and however early a man's training begins, it is probably the last lesson that he learns thoroughly.

Thomas H. Huxley.

There are people who don't make the same mistake twice. They just make new ones. (Today's Churkle)

Men do not care how nobly they live, but only how long, although it is within the reach of every man to live nobly, but within no man's power to live long.  
Seneca.

THANK GOD EVERY MORNING  
WHEN YOU GET UP THAT YOU  
HAVE SOMETHING TO DO THAT  
DAY WHICH MUST BE DONE,  
WHETHER YOU LIKE IT OR NOT.  
BEING FORCED TO WORK, AND  
FORCED TO DO YOUR BEST, WILL  
BREED IN YOU TEMPERANCE AND  
SELF CONTROL, DILIGENCE AND  
STRENGTH OF WILL, CHEERFUL-  
NESS AND CONTENT,

. AND A HUNDRED VIRTUES WHICH THE  
IDLE NEVER KNOW. Chas. Kingsley.

I LEAVE THE PAST BEHIND  
AND WITH HANDS OUTSTRETCHED  
TO WHATEVER LIES AHEAD  
I GO STRAIGHT FOR THE GOAL.

Philippians 3:14  
(Phillips)

Fear not that thy life shall  
come to an end, but rather  
fear that it shall never have  
a beginning.

--Cardinal Newman.

Each day is a new beginning  
Every morn is the world made new.

### THE LITTLE THINGS

*The little things  
Are most worth-while--  
A quiet word,  
A look, a smile,  
The listening ear  
That's quick to share  
Another's thoughts,  
Another's care...  
Though sometimes they may seem  
Quite small,  
These little things  
Mean most of all.*

Margaret Lindsey

Reach down and change the gears  
within us that we may go forward  
with Thee. --Peter Marshall.

*"Life is hard ;by the yard--  
But it's a cinch by the inch."*

EACH DAY is a lifetime in miniature...  
To awaken each morning is to be born again,  
to fall asleep at night is to die to the day.

In between the waking and sleeping are the golden hours  
of the day.

What we cannot do for a lifetime we can do for a daytime.  
"Anyone," wrote Robert Louis Stevenson, "can live sweetly,  
patiently, lovingly, purely, 'till the sun goes down."

Anyone can radiate love for a day.

Anyone can hold his temper for a day and guard the words  
he speaks.

Anyone can carry his burden heroically for one day.

Anyone can strive to be happy for a day and to spread  
happiness around.

Anyone can radiate love for a day.

Anyone can rise above fear for a day and meet each  
situation with courage.

Anyone can be kind and thoughtful and considerate for a day.

Anyone can endeavor to learn something new each day  
and mark some growth.

When we fail and fall short, let us forgive ourselves and  
consider the words of Emerson: "Finish every day  
and be done with it. TOMORROW is a new day; you  
will begin it well and serenely and with too high  
a spirit to be cumbered by your old nonsense."

LIVE a day at a time and remember that tomorrow is  
another day.

## PHILOSOPHY OF LIFE

Angelo

Some cycles in the universe are so rapid you have to slow them down to observe them. Then some are so slow you must speed them up.

The greatest cycle we look at is the cycle of life of we Human Beings! What beauty-- what great satisfaction to see this cycle before our very eyes... Yes, this is life in a capsule-- "Chatcolab."

To live, taste, feel this experience is wonderful, but true beauty is lasting beauty and this is only done by adding those tidbits that are most stirring to us into our Own Life, to make them lasting by living this beauty.

---

How lovely things must seem to you  
Who have such lovely eyes to see them through.

---

Contributed by Maurine Bell

Slow me down, Lord, ease the pounding of my heart by the  
Quiet of my mind.

Steady my hurried pace with a vision of the eternal  
Reaching of time.

Give me, amidst the confusion of my day, the calmness  
Of the everlasting hills.

Break the tension of my nerves and muscles with the  
Soothing music of the singing streams that live in  
My memory.

Help me to know the magic restoring power of sleep.

Teach me the art of taking minute vacations,

Of slowing down to look at a flower, to pat a dog,  
To chat with a friend, to read a few lines from a good book.

Remind me each day of the fable of the hare and the tortoise,  
That I may know that the race is not always to the swift,  
That there is more to life than increasing its speed.

Let me look upward into the branches of the towering oak  
And know that it grew because it grew slowly and well.

Slow me down, Lord, and inspire me to send my roots deep  
Into the soil of life's enduring values that I may grow  
Toward the stars of my greater destiny.

# Autographs

(by Hilaire Belloc.)

From quiet homes and first beginnings,  
Out to the undiscovered ends,  
There's nothing worth the wear of winning  
But laughter and the love of friends.

Instead of a gem, or even a flower, cast the gift of a  
loving thought into the heart of a friend.

Geo. MacDonald

Actions, not words, are the  
true mark of the attachment  
of friends.

Geo. Washington

## MY FRIENDS

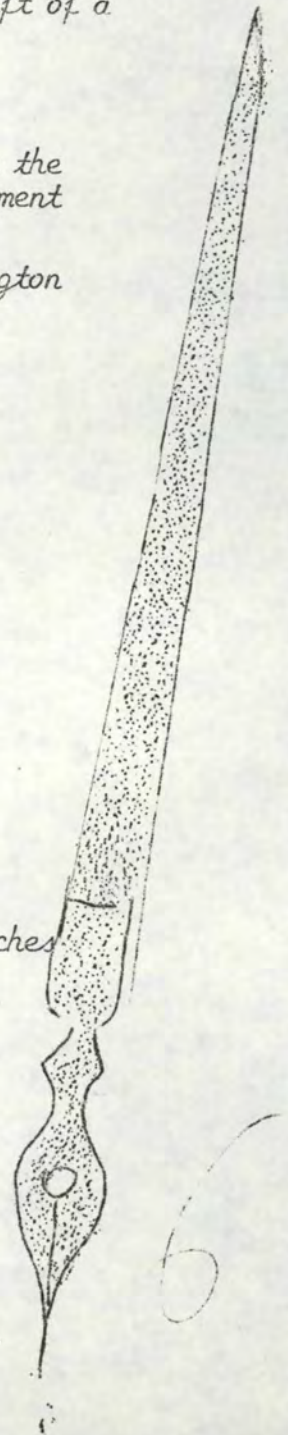
My friends are little lamps to me,  
Their radiance warms and cheers my ways;  
And all the pathway dark and lone  
Is brightened by their rays.

I try to keep them bright by faith,  
And never let them dim by doubt;  
For every time I lose a friend  
A little lamp goes out.  
Elizabeth Whittemore.

THREE MEN ARE MY FRIENDS: he that loves me, he that  
hates me, and he that is indifferent to me.  
Who loves me teaches me tenderness, who hates me teaches  
me caution. Who is indifferent to me teaches me  
self-reliance.

Remembrance is the sweetest flower  
Of all the world's perfuming.  
For love doth guard it, sun or shower  
And friendship keeps it blooming.

Clifton Bingham



The year is closed  
The record made  
The last deed done  
The last word said  
The memory alone remains  
Of all its joys, its  
griefs, its gains  
And now with purpose full  
and clear  
We turn to meet another year.

E. Jones

I want to be on friendly terms with everyone I know;  
I would admire and trust them all,  
As here and there I go.  
But life is filled with many folk,  
So where should I begin  
To judge the qualities of each--  
These friends I wish to win?  
Myself! Ah, there's a starting point!  
How good am I? How true?  
Would others like, admire, approve  
The things I say and do?  
And so I'll start my friendship list  
With the person known to me,  
And teach myself the traits I'll like  
In other friends to see.

from Healthways Magazine.



Contributed  
by  
Mel  
Carlson

May the road rise to meet you  
May the wind be always at your back  
May the sun shine warm upon your face  
May the rains fall soft upon you  
in pleasant splendor,  
And until we meet again  
May God hold you in the palm of His hand.

# SUMMER FUN



About 1965 a group of 35 Chatcolabbers and family members met at Antilon Lake for a weekend camp out. It turned out to be such fun that another Chatco "in-between" reunion was desired, so several times since then there have been other reunions. This year the "One!!" camp-out will be at Camp Irondyke (or Vicinity) in Oregon, AUGUST 2-3, and at FLATHEAD LAKE (Joan Smith's cabin) July 19-20. The new Chatcolab News Bulletin will doubtless have more definite information soon. But we will be hearing all about it, no doubt, one way or another. Contact Vern at the Chatcolab post office box in Moscow if you plan to go.

There are other recreation Labs in California, Black Hills, and some others, at different times of the year. Perhaps we can get that information to you, too.

But don't forget-- the BEST Lab, the one you'll want to attend next year, is at

Heyburn Youth Camp,  
Plummer, Idaho!

See Ya next year, at

CHATCOLAB.

BEGIN HERE

GET A GOOD  
GET THING  
GOING!

TELL OTHERS  
ABOUT CHAT

TO CARE IS TO SHARE