

*Vernon H. Burlison*

# chatcolab

## NOTES FOR '51'



# RECREATION CAMP



Autographs ~

WILLIAM L. BROWN  
JAN 18 1884  
NEW YORK



## TABLE OF CONTENTS

	<u>Section</u>
INTRODUCTION	GREEN
Outdoor Cookery	
Camp Cookery Setup	
Library	
Chatcolaborators	
Menus and recipes	
Work plan	
PROGRAM PLANNING	PINK
Table programs	
Party programs	
CAMP PHILOSOPHY	YELLOW
Discussions	
MUSIC	GREEN
CEREMONIALS	PINK
GAMES	BLUE
Square Dances	
Folk Dances	
Mixers	
Party Games	
Games	
CRAFTS	YELLOW
Leather	
Metal	
Spit 'N Whittle	
Demonstrations	

### THEME OF THE WEEK

"On Being a Real Person"

Wednesday - Through Friendship

Thursday - Through Holiday Celebrations

Friday - Through the Home and Family

Saturday - Through the Community

Sunday - Through the Outdoors

Monday - Through Costumes and Customs

Tuesday - Through Creative Drama



## ON BEING A REAL PERSON

"A real person achieves a high degree of unity within himself. He does not remain split and scattered but gets himself together into wholeness and coherence."

"As the ten trillion cells of the human body must be well organized to produce a smooth-running physique, so the discreet and often conflicting elements of personal experience, such as reflexes, impulses, desires, emotions, thoughts, and purposes, must be co-ordinated to make an effective personality."

"A real person is integrated"

"The process of personal synthesis starts early, and if the rudimentary reflexes are compared to notes in the musical scale, tunes are soon heard, intermittent, but indicating that composition has begun."

"Fully matured personality is, as General Smuts says, the most significant of all forms of integration, 'the highest and completest of all wholes' and to achieve it is difficult as it is significant."

"The central criterion of successful personal living is somehow to pass from mere 'multiple selves' into the poise, balance, and cohesion of a unified personality."

"The word 'crazy' comes from the French 'crase', meaning 'broken' or 'shattered'."

"Happiness," says Dr. William H. Sheldon, "is essentially a state of going somewhere wholeheartedly, one-directionally, without regret or reservation." Certainly, to live a fractional and flustered life, to feel pulled apart and at loose ends, to be all at odds with oneself, is to be unhappy."

"To become completely absorbed in an exciting game, to have a well-nigh perfectly focused hour of creativity. . . . to find oneself in the thick of a conflict where the whole of oneself goes all out for the sake of a cause deeply believed in, even to forget oneself in the complete enjoyment of uncontrollable laughter, such occasions, when life ceases to be a fraction and becomes an integer, are profoundly satisfying."

"No disorganized personality can be put into any situation so fortunate that by itself it will make him happy, while a well-organized personality can confront with astonishingly satisfying results conditions that seem at first insurmountable"

"Dependability is possible only in so far as the whole personality achieves a staunch unity that can be counted on."

"The process by which real personality is thus attained is inward and spiritual"



# CHATCOLABORATORS 1951

Aldrich, Delores	Sanders Co. Clerk	Thompson Falls, Mont.
Berry, Lloyd A.	Eng. Flood Control	Box 562, Walla Walla, Wash.
Black, Mrs. C. O.	Homemaker	Oroville, Wash.
Boone, Juliet (Mrs.)	Homemaker (church youth)	Twin Falls, Idaho
Bou, Jose R.	Student (gymnast)	Willis S. Hall, Moscow, Idaho
Brouillier (Mrs.) Dorothy	Homemaker (Grange-Comm)	Creston, Mont.
Burgess, Mrs. Helen	Homemaker (Camp Fire)	E. 823 Sinto, Spokane, Wn.
Burlison, Vernon H.	Extension Forester	1235 E. F, Moscow, Idaho
Bunning, (Mrs) Mary Frances	Retail Handicraft supplies	1931 Corona, Colorado Springs, Colo.
Bunning, Bill	same	same
Clayton, Rev. Donald	Minister	5th & VanBuren, Moscow, Id.
Edwards, Philip	student (4-H)	Rt.1 Dietrich, Ida.
Egged, Walter	student (4-H)	Rt.2 S, Box 52 Great Falls, Montana
E		
Erp, Marjorie	4-H Club Spec.	Box 916, College Sta. Pullman, Wash.
Erickson, Dorothy	Student (4-H, Grange del.)	Corvallis, Montana
Farwell, Jane	Recreation Specialist	Dodgeville, Wisc.
Feldhusen, Jean M.	HDA	343 Idaho, Gooding, Ida.
Fenske, Janice	Ass't State 4-H Ldr.	Savage, Montana
Fuller, Dorothy J.	Co.Ext.Agent	W 2727 Garland, Spokane
Funke, George	Co.Ext.Agent	Box 270, Coeur d'Alene, Id.
Gable, Jane	student (Camp Fire)	235 E. Beckwith, Missoula
Gable, Mae	Homemaker	same Mont.
Gibson, Mrs. Ellen	Homemaker	140 W.1st N. Preston, Ida.
Gastafson, George	Ext. Supervisor	MSC Bozeman, Mont.
Haake, Mrs. Aileen	Homemaker	Whitefish, Mont. Rt.1
Harwood, Louise	student (Camp Fire)	715 Birch, Coenr d'Alene, Id.
Harwood, Mrs. Tommy	Homemaker	same
Heinzelman, F. E.	Ass't State 4-H Ldr.	131 Blair St. Ithaca, N Y
Heinzelman, Mrs. Wilma C.	Homemaker	same
Huber, Mrs. Margaret	Homemaker (4-H)	Rt.1 Cataldo, Ida.
Hunter, Margaret E.	H D A	Box 917, Rock Springs, Wyo.
Hunter, Lois	student (F U)	Coenr d'Alene, Ida.
Hussa, Ruth E. (Mrs.)	Homemaker (FU)	Dudley, Idaho
Kaiser, Joanne	Student (4-H)	Whitepine, Mont.
Keil, Charlotte	student (4-H) FB)	Rt. 3 Conrad, Mont.
Keil, LaVern	farmer	same
Keil, Mrs. Vivian	Homemaker (H. D. Club)	same
Knight, Rev. R. Melford	Minister	Genesee, Idaho



Lacey, Mrs. Harry	4-H Ldr.	Shonkin, Mont.
Lassila, Sally	Musician (FU)	2301 -8thAve. S. Great Falls, Mont.
Leinum, Mrs. Marjorie	Homemaker (4-H FU)	Rt.1, Box 48, Coeur d'Alene, Id.
Lynch, Mrs. Jean	Homemaker (scouts)	Box 708, Nampa, Idaho
McDonald, Mrs. Frances	Health Spec.	MSC Bozeman, Mont.
Macho, Thomas R.	Merchant (4-H)	Thompson Falls, Mont.
Mallaliew, Jessalee	Recreation spec.	O.S.C, Corvallis, Oregon
Matson, Elsa	H D A	Grangeville, Idaho
Matthews, Mrs. D. N.	Homemaker	2118 Davidson, Missoula, Mont.
Maughan, Mrs. Loretta	Homemaker	275 E 1st S., Preston, Idaho
Mickey, Mrs. Martin	Homemaker	315 N.Howard, Moscow, Idaho
Mills, Rev. Donald	Minister	127 6thAve. Kirkland, Wash.
Neiwirth, Mrs. Margaret	Homemaker	Dubois, Idaho
Nixon, Mrs. Eva Jane	Homemaker (4-H church)	Bonniers Ferry, Idaho
Obert, Rev. Ernest A.	Minister	1025 E. 34th Ave. Spokane, Wn.
Orr, Jim	Student (4-H)	Rt. 1 Rathdrum, Idaho
Pettygrove, Joyce	Student (church)	227 9th Ave.N. Twin Falls, Ida.
Prater, Wendell	Ext. Agent	Rt.#1, Ellensburg, Wash.
Prater, Mrs. Jo Ann	Homemaker (church)	same
Prater, Patti	Student (4-H)	same
Prater, Judy		same
Pohipe, Mrs. Emma	Homemaker (4-H)	Rt.3, Blackfoot, Idaho
Prouty, Eleanor L.	Co.Ext. Agent	P.O.Bldg. Chehalis, Wash.
Reeves, Dale M.	Rancher (Comm. Youth)	Rt. 1, Box 75A, Laramie, Wyo.
Reeves, Mrs. Florence	Homemaker (Comm. & church)	same
Richardson, Al	Horticulturist	Expt Sta. Corvallis, Montana
Richardson, Kathy	student	same
Richardson, Mrs. Louise K.	Homemaker (church)	same
Richardson, Tommy	student (4-H)	same
Sawyers, Mrs. Zenda	Homemaker (Comm.groups)	Oroville, Wash.
Scantland, Lois	Ext. Agent	Troy Hall, WSC Pullman, Wash.
Schoenberg, Mrs. Mary	Homemaker (CYO)	Columbia Falls, Mont.
Scribner, Charles	U.S.Forest Service	St. Maries, Idaho
Smiley, Lloyd W.	Rancher (4-H)	Eden, Montana
Smith, Ivy L.	H D A	Box 763, Idaho Falls, Idaho
Stewart, Miss Florence M.	H D A	Box 888, Caldwell, Idaho
Thie, Lawrence H.	Co. Agent	Box 644, Coupeville, Wash.
Thompson, Ty	Nat. Service Director 4-H.	59 E. VanBuren St. Chicago 5
Tiegs, Gordon	Student (4-H)	Rt. 4 Nampa, Idaho
Tubb, Miss Lillian M.	H D A	Box 337, Kalispell, Mont.



Chatcolaborators (continued)

Page 3

Van Rossum, Mrs. Frances	Homemaker(4-H)	Box 23, Kootenai, Idaho
Vanisko, Catherine	Recreational guide	RFD Box 53, Deer Lodge, Mont.
Warren, Daniel	State Head of 4-H	University, Moscow, Idaho
Weaver, Marilyn	Student (4-H Y-Teens)	Rt. 4, Nampa, Idaho
Weaver, Mrs. Mary	Homemaker (4-H)	same
Weigen, Edna H.	H D A	Courthouse, Jerome, Idaho
Willes, Mrs. Ruth	Homemaker (4OH, church)	Dubois, Idaho
Williams, Mrs. Kathryn	Homemaker (Scouts)	229 Elmore, Nampa, Idaho
Walker, Kyle	Sec. Chamber of Commerce	Coeur d'Alene, Idaho
York, Vivian	Ext. Service Clerk (4-H)	Thompson Falls, Mont.

RESOURCE

Vernon Burlison	Outdoor Craft
Charles Scribner	Outdoor Craft
Bill Bunning	Metal Craft
Mary Frances Bunning	Leather, peasant craft
Jane Farwell	Folk Dancing, Party Planning
Ty Thompson	Discussions, Basic Steps, Homemade games
Al Richardson	Spit n' Whittle Corner

STAFF

Mae Gable	Stenographer
Vivian York	Stenographer
Marjory Leinum	Cook
Tommy Harwood	Cook



# CHATCOLEB

Camp Chatcolet, Heyburn Youth Camp

Chatcolet, Idaho

May 16 - 23, 1951

## 1950 Committee

Dan Warren, Chairman, Moscow, Idaho  
Don Clayton, Vice Chairman, Moscow, Idaho  
George Gustafson, treasurer, Bozeman, Montana  
Louise K. Richardson, Secretary, Corvallis, Montana  
Larry Thie, Coupeville, Washington  
George Funke, Coeur d'Alene, Idaho  
Jessalee Mallalieu, Corvallis, Oregon  
Ray Wolfley, Afton, Wyoming  
John Smith, Hot Springs, Montana

## 1951 Committee

## Term Expires

Dan Warren, Chairman, Moscow, Idaho	1952
Larry Thie, Vice Chairman, Coupeville, Wn.	1952
Janice Fenske, Treasurer, Savage, Montana	1954
Louise K. Richardson, Secretary	non-member
Don Clayton, Moscow, Idaho	1952
Wendell Prater, Ellensburg, Washington	1953
Lloyd Berry, Walla Walla, Washington	1953
Jessalee Mallalieu, Corvallis, Oregon	1953
George Funke, Coeur d'Alene, Idaho	1954
Al Richardson, Corvallis, Montana	1954

# # # # #

"A real person is integrated"



# CAMPERS WORK SCHEDULE

Camp Heyburn

(Numbers correspond to your group No. and tell what your job will be each day.)

	Wed.	Thurs.	Fri.	Sat.	Sun.	Mon.	Tues	Wed.
Set tables and serve breakfast		1	2	3	4	5	6	7-8
Wash breakfast dishes and take care of garbage		8	1	2	3	4	5	5-6
Set tables and serve lunch		2	3	4	5	6	7	
Wash Lunch Dishes, take care of garbage		4	5	6	7	8	1	
Set Tables and serve dinner Clean Dining Room after Dinner	4-5	6	7	8	1	2	3	
Wash Dinner Dishes--Take care of garbage, sweep kitchen	6-2	7	8	1	2	3	4	
After Breakfast--clean recreation hall; sweep dormitories		3	4	5	6	7	8	1-2
After breakfast--clean washrooms and grounds; Start fires at 6:30 A.M.		5	6	7	8	1	2	3-4



# MEMENUS FOR CHATCOLAB

1951  
LUNCH

BREAKFAST

DINNER

Wed.  
May 16

Roast pork - baked potatoes - peas  
Carrot, apple, raisin Salad  
Bread - Ice Cream - Cookies

Thurs. Fresh rhubarb - choice of  
May 17 Cereals (hot or dry)  
Coffee - scrambled eggs  
Toast - Jam

Escalloped corn - link sausages  
Tossed salad - hard rolls - butter  
Canned peaches - Cookies  
Milk and tea

Tomato juice, pot roast of beef  
with onions and carrots - brown  
potatoes, Cabbage Salad - Bread  
Young berry Cobbler - Coffee

Fri. apple juice -hot cereal  
May 18 Shirred eggs - toast  
Jam - Coffee

Split Pea Soup -Deviled Egg Salad  
or Egg Salad Sandwiches - Raw  
Carrot & Celery Strips- Apple Pie  
Dheese - Coffee

Smoked Bluebacks - Steamed Potatoes  
Spinach - Cole Slaw - Bread  
Rhubarb Upside-down-cake - Coffee

Sat. Tomato Juice -Cereals  
May 19Bacon and Eggs  
Toast - Jam - Coffee

Chili with Crackers - Peach &  
Cottage Cheese Salad - Gelatin  
Whip - Cookies - Tea and Milk

Roast Turkey & Dressing - Mashed  
potatoes - Gravy - Green peas  
Rolls - Coffee - Fudge Cake  
Ice Cream

Sun. Outdoor  
May 20 Buttermilk hotcakes  
Link sausage - fried eggs  
Oranges - Coffee

Sack Lunch  
Cold Turkey, Cheese, Cookies

Buffet Supper  
Potato Soup, Baking powder biscuits  
or Cinnamon rolls - Fruit Salad  
Coffee

Mon. Stewed Prunes - Cereals  
May 21 French Toast - Jam  
Bacon - Coffee

Vegetable Soup - Cold Meat  
Sandwiches -Grapefruit Salad  
Gingerbread and Whipped Cream  
Milk and Tea and Coffee

Baked Ham - Creamed Potatoes  
Asparagus - Tossed Green Salad  
Cornbread - Lemon Sponge Pudding  
Coffee

Tues. Fruit Juice - Scrambled  
May 22eggs - Link sausage  
Coffee - Cold cereal

Ham Roll with cheese sauce  
Whole Kernel Corn - relishes  
Canned Fruit - Cookies  
Milk - Coffee

Pork Steaks - Mashed Potatoes  
Lettuce Salad - Creole Onions  
Rolls - Butter - Cherry Cobbler  
with cream - Coffee

WED French Toast - Cold cereals  
May 23 Fruit - Coffee



# QUANTITY RECIPES USED FOR CHATCOLAB MENUS

## Mexican Chili - 50 Servings

Cook 5 lbs. kidney beans  
Mix-----2 q uarts tomato puree  
2 cups chopped onion  
10# Ground beef - Seared  
3 oz. Chili Powder  
4 oz. salt

Simmer together 3 hours with the beans  
and if desired add 1 c. flour paste to  
thicken.

## Buttermilk Hotcakes

3 c. flour  
4 tsp. salt  
4 tsp. soda  
3 tsp. baking powder      sift together  
4 lbs. corn meal  
4 Tbs. sugar

8 eggs  
8 cups buttermilk  
4 tbs. melted shortening  
Yield - 80 Hotcakes

## Lemon Sponge Pudding - 50 Servings

Sift together - - - 2 1/4 c. flour  
3 quarts sugar  
1 tsp. salt  
add - - - - - 2 1/4 c. lemon juice  
3/4 c. melted butter

Stir in - - - 24 beaten egg whites  
Pour into baking pans. Set pans in  
another pan of water. Bake at 325 to 350  
until pudding is set.

## Baking Powder Biscuits

sift together----16 c. flour  
1/2 c. baking powder  
2 Tbs. salt  
cut in ---- - - -2 c. fat (lard)  
add- - - - - 1 1/2 quarts milk  
Mix lightly, knead slightly, roll to  
1/2 inch thickness. Cut, bake at 450,  
Yield - 100      12 min.

## Apple Pie

Crust for seven pies:

10 c. flour  
3 1/3 c. shortening  
4 tsp. salt  
1 1/2 c. water

6 Gallons canned apples makes 20 pies

## Fudge Cake serves 60 people

cream together - - 1 1/2 c. shortening  
4 c. sugar  
add - - - - - 6 well beaten eggs  
mix together 4 oz. chocolate (or 5 oz.  
cocoa)  
1 1/2 T. Soda  
1 1/2 c. hot water  
1 1/2 pint milk

Add this liquid mixture alternately  
with 7 cups flour.

Bake 25 to 30 min. at 350 - makes 6  
9in. layers

-----  
A young HDA we'll call Swoose  
Was so thin that her girale was loose  
After chowing a while  
In our Chatcolab style  
She has picked up a cute lil caboose.      B.B.



-----  
Louise: (to sketch department)

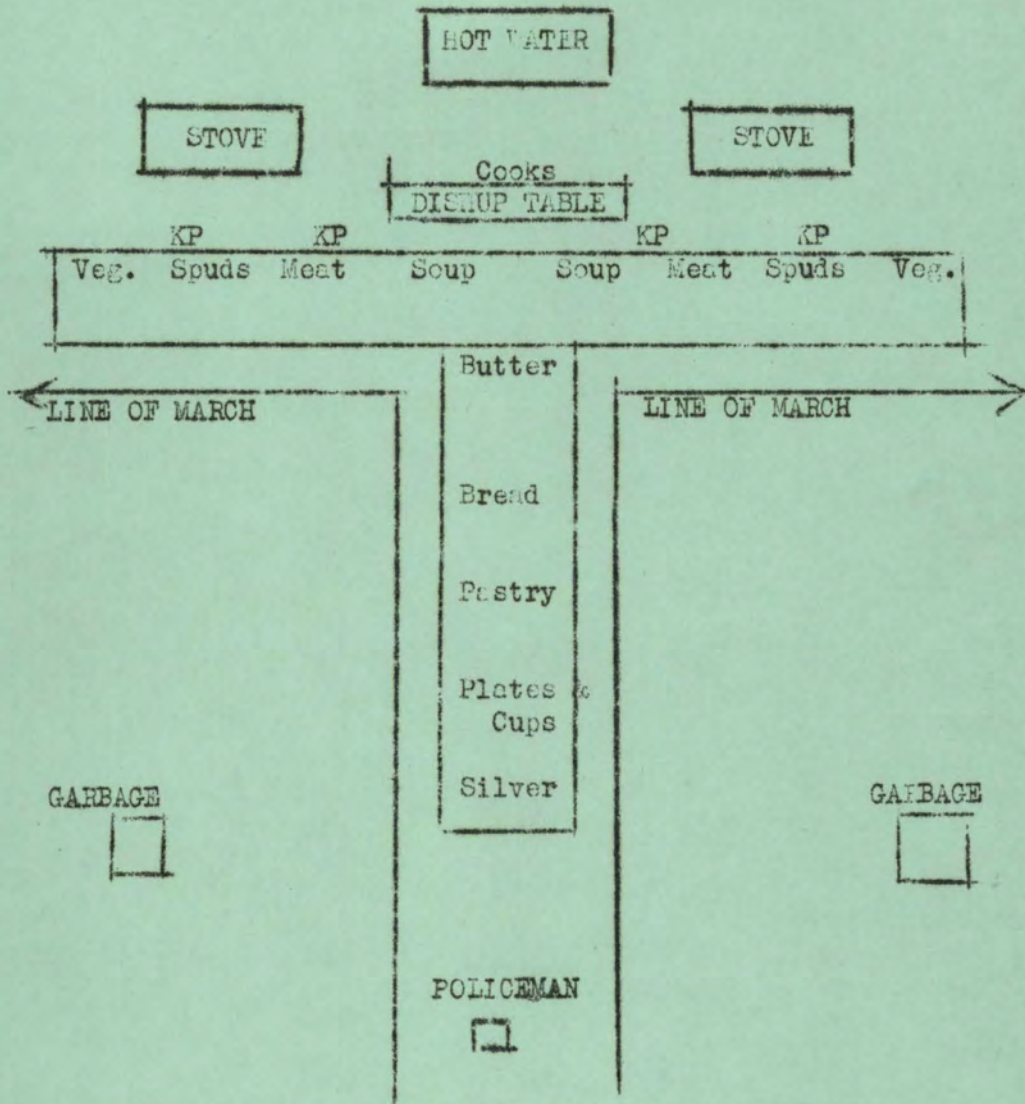
"Just fill out the rest of this  
page with the picture of a  
'Yum Yum' ".

We strive to please



# CAMP COOKERY SETUP

Forest Service approved method for feeding a fire crew. Could be used with excellent results for any large camp or organization.



1 Chronocles 16:33

"...the trees of the wood sing out at the presence of the Lord,..."

(Then shall the trees of the wood sing out at the presence of the Lord, because he cometh to judge the earth.)



## OUTDOOR COOKERY

Charles Scribner

There is nothing that is more restful and satisfying than simple outdoor living in our forests. Ability to prepare wholesome food, simply and easily will add very much to this enjoyment. For one thing, the less time that is required for culinary chores the more that is available for other activities. And gastronomically, because the mess mixed up for some camp meals is slightly horrible, eaten only because there is nothing else and appetites are limited only by the available supply.

Good wholesome food is so easy to prepare! Ceremony and formality, which are important ingredients of much cookery, have no place in camp. We don't have the equipment, and we don't want it or need it. We do want to prepare a satisfactory meal, quickly, with a minimum of fuss and bother.

The first item is the choice and preparation of a fireplace. Never build a fire against a tree, stump or log. Clear a spot, down to mineral earth, free of all inflammable material, at least four feet in diameter.

Select dry fuel but avoid pitchy wood. Wet or green wood burns with much smoke and much of the heat is expended in evaporating the moisture. Pitch burns well but makes a heavy smoke and scatters soot badly. Larch makes a good fire but is slow to start. Hemlock makes a hot fire but snaps badly and unless the fire is of good size, is difficult to keep going. Pine and cedar make a quick fire but do not last as long as some other woods. Poplar, willow, alder and birch make a fragrant fire but do not make such good coals as may be desired. However, we must usually make use of what is at hand.

In any camp an adequate supply of kindling is a must, something that will start a fire quickly under conditions somewhat less than ideal. Pine or cedar are probably the best woods, larch the poorest. Prepared paraffined paper is very satisfactory. A storage place should be provided, so that kindling can be kept dry. I know of nothing that contributes more to an unpleasant outing than a cold rainy morning and wet kindling and fuel. Try it sometime.

A supply of dry matches must be assured. This may be through use of a waterproof match that is dependable. Difficulty in getting a fire started is not pleasant at any time and at the worst can be dangerous.

Do not deface living trees in your search for fuel. Chopping or removal of bark will injure or possibly kill the tree with the result that the beauty of the camp is destroyed and the weakened tree is a menace. There is more than one instance of such a tree falling across a car or tent. Consider for a moment the problem of extricating yourself from under a crushed tent, on a stormy night with your clothes pinned down by the branches of a tree. You might be in the clothes and someone else doing the extricating.

The proper size of fire is very important. One that is too big requires more fuel and it creates so much heat that one cannot remain close enough to it to improve food. The most satisfactory method is to build a base that will quickly develop into a bed of coals. This furnishes plenty of heat, but one can work close to it. Soot and ashes are not flying and there is no smoke to weep in.



There are several advantages in keeping mess equipment to a minimum consistent with accomplishing the necessary results. Less space is required for transportation and less time is taken up with dishwashing. Aluminum foil seems to be the answer. It comes in a roll which requires little space. It can be crumpled into a ball and disposed of in a small hole in the ground in lieu of dishwashing. Every item of camp cookery can easily be handled in it. The unused portion will be very useful at home.

Several forms and brands of aluminum foil are on the market. Some of them are not too well suited to camp cooking. Most of them are too thin and are easily punctured. The 12" width is too narrow and thus difficult to fashion into utensils. Is not my punction to push any particular brand or product but so far as I am aware the most satisfactory for our use is Reynolds Heavy Duty Frozen Food Wrap. It is 18" wide and comes in 50' rolls. It is not easily punctured and for many purposes can be used several times.

A few non-resinous wands complete the essential utensils. Non-resinous is emphasized because resinous woods impart a flavor to some foods that I do not appreciate. However, tastes vary with the individual so if you think that you may be different the best way to find out is to experiment.

There are two booklets available that are convenient aids in preparing meals in camp;

"COOKING OVER THE CAMP FIRE" by the U. S. Dept. of Agriculture

"OUTDOOR COOKING WITH ALUMINUM WRAP" by the Reynolds Metal Co.

Richmond 19, Virginia price 10¢

There are other books that are more capacious and exacting. Very likely any of you can dream up other methods and recipes which will be distinctive and useful.

A good camper leaves a clean camp. Burn all of the refuse that will burn and put the rest in the receptacle provided or bury it. Never throw it in the stream. Some people are a little put out when their drinking water is draining off a garbage pile.

Then, put out the campfire. Pour water on it slowly, at the same time stirring with a stick. When you think it is out feel through it thoroughly with your hands. If perchance your fingers get burned it is a sure indication that more water and stirring is needed. The ashes look sort of messy on your hands but they rinse off easily. This treatment of a fire will preclude later regrets.

Good coffee or tea is an essential part of camp enjoyment. Very few facts of a trip are so uninteresting as coffee that lacks character. Economy is definitely not one of the necessary ingredients. If by chance the cup is too strong for some of the customers a little of the creek can be added, but if it is on the mild side the situation is hopeless. Many barrels of fine water have been spoiled by putting in too small a measure of coffee. To me personally, the old black bucket is not completely obsolete. It is messy and it is not beautiful. It imparts some subtle property to the brew that the most modern urn and method fails to instill. Long may it boil over!

\* \* \* \*

Handyman Charlie was here when we needed him.  
Created a dance to show his natural rythmn.

\* \* \* \*



LIBRARY  
by Janice Fenske

A meeting place of all the various phases of recreation--yes, that's the library! As a reference source for ceremonials, parties and what have you, the library is a valuable addition to camp.

To set up a camp library, you might want to bring along these materials:

Wrapping paper to cover the table tops  
Poster board for making signs  
Thumb tacks  
Lettering pen and brush  
India ink  
Ruler,      Nails      Hammer  
Filing case for filing book cards  
Plain filing cards  
Plain typing paper and several sheets of carbon paper  
Pencils  
Scissors  
Book ends (if you have room)

SETTING UP THE LIBRARY:

If you can, it's a good idea to arrange and cover your tables beforehand, and make your signs. You may want these divisions:

SONG BOOKS  
FOLK AND SQUARE DANCE BOOKS  
CRAFTS CATALOGS  
CEREMONIAL AND PARTY MATERIAL  
PARTY AND GAME REFERENCE BOOKS  
CEREMONIAL REFERENCES  
MISCELLANEOUS

CHECKING IN MATERIAL:

Set a time for people to bring material to the library.

Have contributors:

1. Write their name on all material.
2. List all their material (make a carbon copy--one for you, one for them)

CHECKING OUT AT THE END OF CAMP:

1. Have contributors assemble their material.
2. Check it against your list to see that none is lost.

\*\*\*\*\*

George Funke: "Voluntary help is needed for the smorgasbord tonight"

Elsa Matson, deep in painting project: "Are they going to need help painting the board?"



BOOKS I LIKE BEST

## Dancing:

HERB'S BLUE BONNET CALLS, \$1.50 per copy, \$1 per copy in lots of 10 or more from H. F. Greggerson, Jr. Box 3061 Station A., El Paso, Texas

FOLK DANCES FOR ALL, by Michael Herman, \$1 per copy from Barnes & Noble, NY  
...and promenade all..., by Helen & Larry Eisenberg, 2403 Branch Street,  
Nashville, Tennessee

MUSICAL MIXERS AND SIMPLE SQUARE DANCES, Ethel Bowers from National Recreation Assn., 315 4th Ave. New York 10, N. Y. 50¢ per copy.

## Songs:

HAPPY DAYS, 25¢ per copy from Idahupi Recreation Leaders Laboratory,  
Box 491, Minneapolis, Minnesota

FIRESIDE BOOK OF FOLK SONGS, Boni & Lloyd & Probensen, pub. Simon & Schuster, Rockefeller Center, N. Y. 20

UNITED NATIONS FOLK SONGS AND DANCES, 75¢ per copy, Edwards Music Co.  
1619 Broadway, New York, N. Y.

## Games:

FUN ENCYCLOPEDIA, by E. O. Harbin, \$3.95 per copy, from Abington-Cokesbury Press, New York

GAMES AND STUNTS FOR ALL OCCASIONS, by Young & Gardner, Lippincott Co.

PARTIES--PLANS AND PROGRAMS, by Ethel Bowers, from the National Recreation Association, 315 Fourth Ave. New York 10, N. Y.

## CRAFTS:

CREATIVE HANDS, by Cox and Weisman, pub. John Wiley & Sons. N.Y. \$4.25

CATALOG OF HANDCRAFT SUPPLIES, Catalog No. 50 from Greencraft Supplies,  
5626 Telegraph Ave. Oakland, 9, Calif.

## Stunts:

STUNT FUN, Richard Drummond, from Northwestern Press, 2200 Park Ave.  
Minneapolis, Minnesota

REHEARSAL LESS SKITS FOR STUNT NIGHT FUN, by Geo. Sheldon, Northw.(above)

## Magazines

ART HORIZONS, \$2 a year, American Craftsman's Educational Council, Inc.  
32 E. 52d Street, New York 22, N. Y.

JUNIOR ARTS AND ACTIVITIES, \$4.00 per year, from Jones Pub. Co.  
512 North Dearborn Parkway, Chicago 10, Ill.

## Miscellaneous

FUN FARE (A treasury of Readers Digest Wit and Humor) from the Readers Digest Assn, Inc. Pleasantville, N. Y.

STORYTELLING, from the Assn. for Childhood Educ. 1200 15th St. NW, Wash. D.C.

HANDY, I and II, Coop. Rec. Service, Delaware, Ohio

50¢

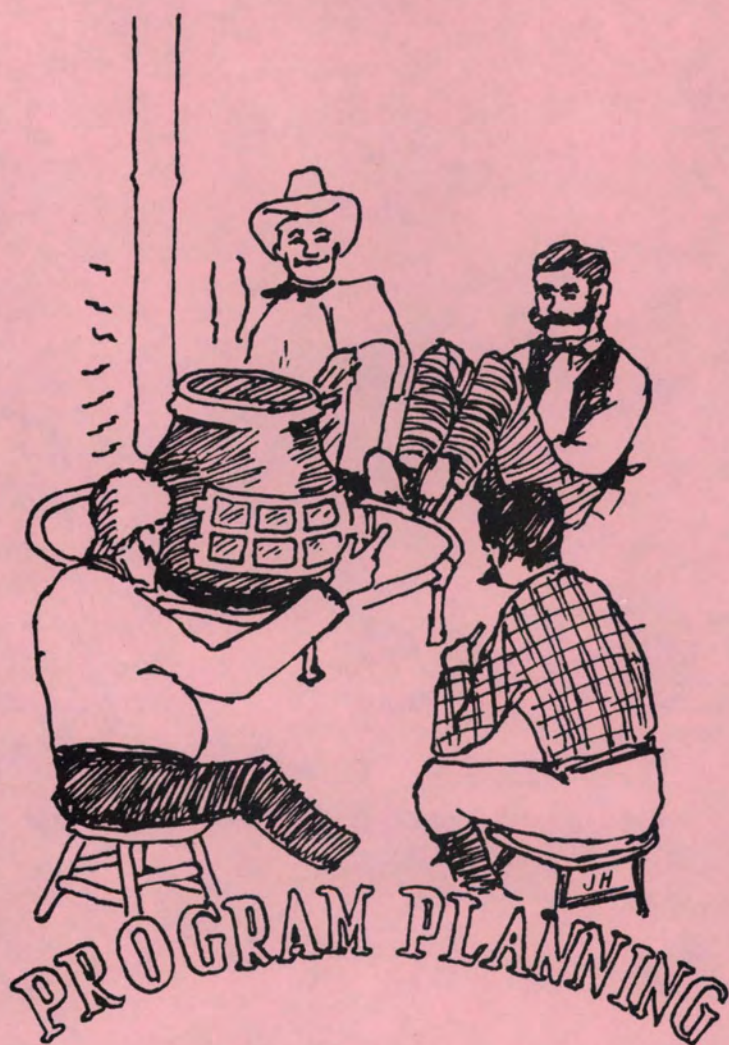
1000 QUOTABLE POEMS, Clark & Gillespie, from Willett, Clark & Co. Chicago

BOYS AND GIRLS AT WORSHIP, Warren Thompson Powell, Harper Bros. New York

MANAS OF GOOD CAMPING, from American Camping Assn. Association Press,  
347 Madison Avenue, New York 17, New York

WHAT CAN I DO NOW, MOTHER?, from Field Enterprises, Inc. Edu. Div. Chicago







## TABLE PROGRAMS

### Wednesday Evening

THEME: "On Being a Real Person through Friendship"

What better way to make new friends and to share with others than to get together at mealtime and join in the fellowship of song.

Happy Days Song Book      pages 31, 34 and 28.

From many backgrounds, from many and varied duties, from the stress and strain of everyday living we have come together here to rest, to refresh, to recreate our bodies and our minds through the experiences of Glastolab. Living, working and playing together here among the beauties of nature we can relax and share.

With Kagawa, the great Japanese Christian, we can say --

"Take Thou the burden, Lord; I am exhausted with this heavy load  
My tired hands tremble and I stumble, stumble along the way.  
Unless Thou lead me, Lord,  
The road I journey on it all too hard  
Through trust in Thee along can I go on."

### Thursday <sup>Morning</sup> ~~Evening~~

THEME: Holiday Celebration

Breakfast Eye-Opener - Holidays are gay, busy days for many people. They often get everybody up early. "Morning Comes Early" is a good song to begin a holiday.

Holidays often have a special setting that carry out their central thought. Also each person brings his own ideas and feelings to each holiday setting, giving the holiday special personal meaning.

"You never can tell what your thoughts will do,  
In bringing you hate or love;  
For thoughts are things and their airy wings  
Are swifter than carrier doves."

### Thursday Lunch

THEME: Holiday Celebration

Group is divided by birthdays falling in each two months of the year at the lunch tables. September and October in recognition of Labor Day very neatly stacked all dishes at their table, March and April made many wonderful promises of things they would do for others in camp only to end it all with "April Fool". July and August lent solemnity to the occasion with a portrayal of "The Spirit of '76" including the drummer, the fife player and the flag bearer.

Each person having received a small slip of paper wrote his or her name on it, then passed the slip on around the circle, each name added in turn until time was called. The person then holding the slip was responsible for a place-card for the name at the head of the list. Place cards to be used at the dinner in the evening. (Lists also served to help people get acquainted.)



TABLE PROGRAMS  
(page 2 - continued)

Thursday - Dinner

A wide variety of place name cards plus the appropriate holiday seasonal decorations at each table gave a real holiday spirit to the evening meal. Committees from each table provided decorations for their own table. Decorations ranged from fire crackers and Jack-O-Lanterns to Christmas candles.

January and February gave a realistic skit with the "Ole Ground Hog" climbing out of his hole for a look around, all was sunshine. He stayed out. May and June came along and gathered the nuts in May.

November and December tolled out the year as "Father Time" fully equipped with reaper and long "beard" marched by to pass away for ever and the clock (dish pan) struck twelve! But at least the "Baby New Year" was introduced although we saw only his necessary three cornered clothing.

A proper response to never ending (??) "announcements" greeted the first man on his feet for the usual meal time barrage. (Refer to Song section)

Friday - Breakfast

THEME: "Home and Family"

Thought for the day by Emma Pohipe

"The Shoshone Indians had no words in their language for swearing or to express profanity. When angry they had to settle their differences by coming to a peaceful understanding through discussion and compromise. When the white man came to the Shoshone Indian people he swear like the devil. Some Indians learn to swear too."

Songs - "Little Peter Rabbit" --- "The More We Get Together"

Friday - Lunch

FAMILIES GO VISITING

The Keil and Prater families visited the Richardson family at lunch today. After the meal Charlotte Keil played her accordin to entertain the families and then all sang "Home On The Range" while Charlotte accompanied the group. Tommy Richardson asked his dad to draw a picture. Al explained to the group that rather than say to a child, "I can't do that" a procedure which would lower the parent in the child's mind, it was better to divert the child's attention. So Al suggested to Tommy that Tommy could draw a better picture. "Well, I can only draw one picture" replied Tommy and drew this:-

(picture of a soldier and his dog going around  
the corner of the house)

QUOTATIONS by the family from

Joyce Pettygrove: "A family that prays together, stays together".

Don Clayton: "Drive-In Theatre's are wonderful for families - I get more business that way" (??)

Larry Thie: "A pat on the back may do much to preserve the home and family-- particularly when the pat is placed with care, high or low as the situation demands".



## TABLE PROGRAMS

(Page 3 - continued)

### Friday Evening - Dinner

THEME: "Family and Home"


In following the theme of the day the Kettle family, being Hosts arranged the tables in such a way that all of the families, eight of them, sat together. Pa, Ma and all of the children creating a real family atmosphere.

For the dinner program the family was the theme. First everyone present was asked to place their hands on their chests, palms inside with their finger tips touching. Keeping this pose, everyone was asked to close their eyes, emphasizing keeping the eyes closed and finger tips touching. When positive that everyone's eyes are closed say "It's dark in here isn't it?"

The first game played was one that can be used any place but for our purpose furthered the family spirit. It was called a talk fest. Ma and Pa of each family were asked to stand. Several things can be done here. The two people may start talking, 1. saying anything that comes to mind, 2. Recite the alphabet, 3. whistle or any other stunt that the person in charge may desire.

For the next portion of the program the poem titled "The Tongue Twisting Romance" was read.

A tree toad loved a she toad  
That lived up in a tree.  
She was a three toed tree toad  
But a two toed toad was he.  
The two-toed tree toad tried to win  
The she toad's friendly nod.  
For the two-toed tree toad loved the ground  
That the three-toed tree toad trod.  
But vainly the two-toed tree toad tried  
He could not please her whim  
In her tree toad bower  
With her V-toad power  
The she toad vetoed him.



The second game was then played. Pa started by saying "Ha", Ma then said, "Ha, Ha" and so down the line with the next person saying Ha a number of times corresponding to the number that he or she was. That is number ten would say "Ha" ten times.

The program was concluded with music. The musicians being Eleanor Prouty, flutist; Sally Lassila, accordion; Don Mills, bass viol. The numbers played were Whistling Rufus, Jigs and Reels and Home Sweet Home played by the orchestra and then sung by the entire group.

A most interesting incidental number being the jig danced by Jane Farwell on the dining room table. Mary Frances Dunning passed the hat supposedly for Jane but what became of the silver and coppers??



## TABLE PROGRAMS

Saturday

THEME: "On Being A Real Person Through Community Activities"

Breakfast -- Thought for the Day

"Four Things To Do" - Henry Van Dyke

Four things a man must learn to do  
If he would keep his record true;  
To think without confusion clearly;  
To love his fellow man sincerely;  
To act from honest motives purely;  
To trust in God and Heaven sincerely."

Within the community raising money is always a problem. Setting the stage for such activities as are necessary to raise money, the King's table was set in the dining hall. Special (?) chairs, silver (?) flowers and the very special services of a butler and maid. The privilege of dining at the special table was auctioned off to the highest bidder. The king or queen making the high bid selected his partner to live in state. Special music and entertainment were provided for the king and queen. The common people came to beg at the King's table as well as to complain of the high taxes assessed by the king and queen. In spite of this a special gift offering was provided for the king and queen. -- all for the general camp fund.

### Lament a la Larry

When I was King I used to dine  
On tidbits dainty and delicious;  
While slaves and singers hovered near,  
To gratify my regal wishes,  
So oh, what woe I came to know  
When royal hands bathed peasant dishes!!

### Saturday Lunch

Grace: Quartet "O Give Thanks"

Songs by young girls of community "Ole Texas" "When The Sun Goes Down"

"Walking at Night"

Talk on Communities and home customs of Puerto Rico as compared with here in the United States by Jose Bou

Stunt: Demonstration of first Schottische.

### Saturday Dinner

Elsa Matson told a fairy tale "The Three Goats and the Troll" in a combination of the native tongues of her father and mother - Swedish and Norwegian.

Two games - "Fortune Telling" and "Up Jenkins" - led by Dorothy Fuller and explained in the game section.

Dorothy Broullier sang a little Danish Folk song after which Dan Warren gave the origin of his nickname, "Cougar Dan".



## TABLE PROGRAMS

Sunday

THEME: "On Being a Real Person Out of Doors"

### Breakfast

Following Worship Service on the lake shore, breakfast was cooked on the outdoor ovens. Fellowship out of doors provided both the program and the thought for the day.

### Lunch

Materials for lunches were provided in the dining room. Each individual collected his own lunch in a paper sack. Campers all hiked up the beautiful trail to Indian Cliffs. A magnificent view of the lake and surrounding country side provided a setting for the noon luncheon site. Coffee cooked and water provided at the site.

Program in addition to the view and natural life included folk games (see games section) "Weaving the Wadmal", "Bingo" and "Four in a Boat".

### Dinner

In celebration of Dan Warren's birthday, the origin of his nickname, "Cougar Dan" was acted out. The story told by Dan was that during the summer vacation when he was in college he spent his time working in the forestry fire protection service. It happened that Charlie Scribner, our camp forester, was in charge of the camp. He welcomed Dan into the camp quite gladly thinking that he was a forestry major. However, when he discovered that Dan was "merely" an agricultural student, Dan ended up as chief cook and bottle washer.

Charlie who recently had acquired a new bride, had brought his wife to camp. About the time Mrs. Scribner arrived in camp, heavy thunder storms broke out in the mountains setting considerable numbers of fires in the forest. Charlie had left for another lookout before Mrs. Scribner came into camp during the time of the storm. When Mrs. Scribner arrived, she found that Charlie had gone on and so she started toward the lookout to find him. However, because of the fire situation Charlie called back and asked that his wife be kept at the home camp. She had already started by horse to meet Charlie. No other horses were available and there was no way to contact Mrs. Scribner. Hence our "hero" Dan was sent out on foot to overtake her on the trail.

Trying to save time and footsteps Dan started calling to her. Finally he sighted her and she in turn spotted him, so she waited for him to catch up with her. It seems that Mrs. Scribner had been warned about the dangers of cougars in the mountains and how their screams sounded very much like a human being in distress. Hearing Dan's calls, she was sure that it was a cougar and made every effort to get away from the "horrible" sounds. And ever since, our Dan has been known as "Cougar Dan."

Following the "true" version of what really happened out in the woods, it seems that Dan had gone out to commune with nature by as he was going down the trail two pretty girls happened to spy him and started to escape. After a long run all the way around the mountain, he got into camp only to find out that his supervisor was looking for him. Dan's report that he had sighted cougars in the wood led to his now famous name as "Cougar Dan."



## TABLE PROGRAM

### Sunday Dinner (continued)

The J. J. Meade family, in recognition of their famous son's (Dan) birthday (heaven only knows which one) presented him with an ornate birthday candle with all the due ceremony including of course, the singing of "Happy Birthday."

Advance publicity for the evenings' Indian tribal ceremony was in the form of a contest among the various tribal chieftains. Each chief in full regal dress put his foot forward in demonstrating the best ceremonial dance. (No, it wasn't the foot. We recognized one of the cancan dancers from Saturday night's party.)

### Monday Breakfast

THEME: "Customs and Costumes"

A thought for the Day -

OUTWITTED

He drew a circle that shut me out  
Heretic, rebel, a thing to flout.  
But love and I had the wit to win---  
We drew a circle that took him in.

---Edwin Markham

### Monday Lunch

The following announcement was made in the form of an opera with characters appropriately costumed.

Bass recitative: The ceremonial and party committees will continue their cerebral capacities in order to produce a potent programme.

Soprano: This will take place immediately following the completion of the carefully created culinary artistry from the hands of our cute, capricious, ~~cooing~~ cooks.

Aria: It will take more than one or two well done braised and sharpened wits to tan this program's hide.

Bass: Ha, ha, ha - you and me. Soprano repeat. Bass gives first initial, soprano follows with last name of each committee member.

Duet: We'll see you at the wishing well. Coughing spell follows.

2. Swiss Song - "Vreneli"
3. An Irish Story
4. Two Finnish polkas on an accordion.
5. Pledge to the United Nations flag.





## TABLE PROGRAMS

### Monday Dinner

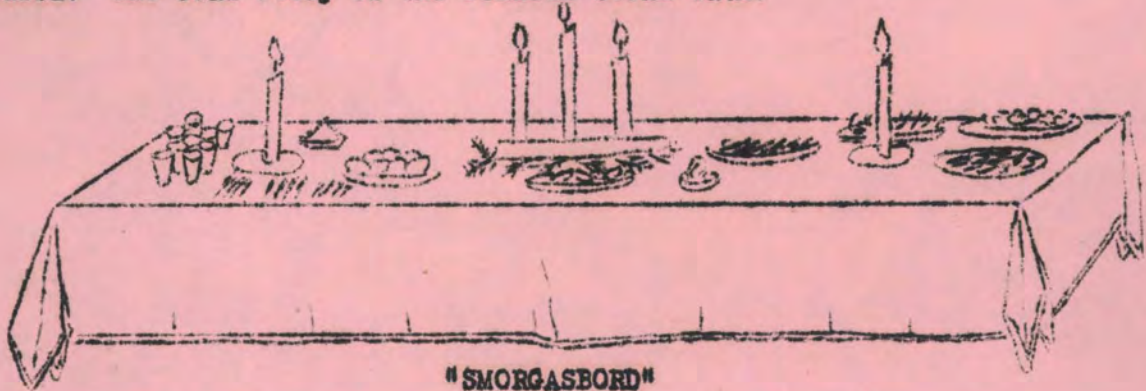
Song: Swiss Alpine Song led by Jane Farwell and all.

Bill Bunning: The "Luminarias" their use and history.

Tom Macho: "Du Gamla Bondeman" song.

Emma Pohipe: "Pop ups" about Indian customs.

Ruth Hussa: The real story of the Finnish steam bath.



Chairman - Elsa Matson

Serving in Scandinavian costume - Zenda Sawyers, George Gustafson, Julie Boone, Dorothy Erickson, Joyce Pettigrove, Tom Macho, Edna Weigan.

A Scandinavian custom is "Smorgasbord" for family get togethers, festivals and special occasions. The meaning is table of plenty or abundance of food. Smer means butter, bord - means table.

Smorgasbord is Buffet Table of delicacy served before main dinner course, 10 to 200 dishes. Guests fill plates with one of each food desired. Dinner is served immediately after, lasting about two hours. Served by men and women in Scandinavian costumes. Coffee being poured from a copper kettle. Don't forget candles, wooden platters and bowls fit in well. Woven baskets for bread and chafing disk to keep hot food warm.

The delicacies prepared are placed attractively on separate dishes and placed on buffet table consisting of various fish dishes, "sill salad of herring", smoked and pickled herring, smoked salmon, anchovies, sardines - "lute fish". Potatoes, fruit and vegetable salads. Open face sandwiches of rye bread (slice of egg and sliver of anchovy on top) and many others. Hard tack, knack brod, wheat wafers and crackers, sweet sour beans, deviled eggs, assorted relish trays, Swedish meat balls and \*Norwegian meat roll. Scandinavian cookies, rosettes. \*lefse

Dinner following can have main meat dish, Swedish meat balls, fried chicken, Ham, Turkey or Meat Roll. Dessert can be fruit soup of all types, dried fruit boiled together and slightly thickened eaten as soup or "Krem" made from lingonberries or youngberries, etc, cooked and thickened slightly, served in bowls with dabs of whip cream.

(Recipes on next page)



## TABLE PROGRAMS

RECIPES for Smorgasbord dishes;

### Swedish Meat Balls

1 lb. ground beef  
 $\frac{1}{2}$  lb. each ground veal and pork  
 1 cup bread soaked in milk  
 1 egg  
 $\frac{1}{2}$  cup celery cut fine

Combine, make into small balls. Fry brown and steam done. Make small ones size of a quarter for "smorgasbord". Large ones for dinner



Rosette Iron - Scandinavian cookie

### Lefse (Norwegian)

2 cups enriched flour  
 4 T. melted butter  
 2 c. mashed potatoes  
 $\frac{1}{2}$  t. salt

Blend thoroughly, mix to smooth stiff dough. Cut  $\frac{1}{16}$  in. thick in circles six or eight inches. Bake quickly on both sides in light greased griddle until bubbles formed during baking begin to brown lightly.

Serve warm with butter as bread type food, for variety serve cold with butter, sugar and cinnamon rolled and held with a toothpick.

### Tuesday Breakfast

THEME: "On Being A Real Person Through Creative Drama"

#### Thought for the Day

The gaiety and fun of Chatcolab inspired this thought for the day.

"Ah, Wad some power the giftae gie us  
 to see oursels' as ithers see us  
 It wad from many an eil sae us and folish notion.  
 What airs indress and gail would le'e us  
 and even devotion."

### Tuesday Lunch

Following the days theme of Creative Drama the groups of people at each table prepared a pantomime depicting some fairy tale. Details were worked out during the meal and the finished pantomime presented at the close of the meal. "Three Billy Goats Gruff" fully equipped with beards and the horrible face of the troll led off. Rip Van Winkle bowled in the mountains drank flagons of ale, slept and finally awaking from his nap.

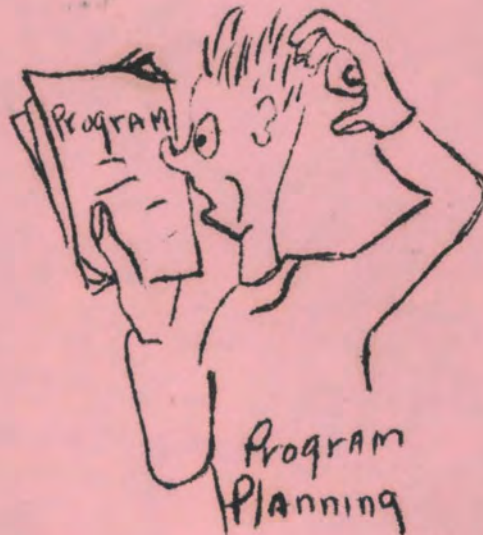
The "Sleeping Beauty" was awakened by the romantic kiss of the Handsome Prince, otherwise known as Pa Kettle (The Rev. Mr. Obert). King Midas was granted his wish of the Golden Touch by the Good Fairy only to learn to hate his gold. The Fairy came again and released King Midas of the curse of gold with the happy ending as Midas returned the beautiful maiden to life. Last of all "Rapunzel" of the golden hair was rescued by the prince who climbed by her golden braids to take her from the castle prison.



## TABLE PROGRAMS

### Tuesday Dinner

Everyone participated in the bear hunt. (This must have been the bear that made the tracks Charles Scribner saw on the Sunday hike). The bear hunt is done as follows: Leader tells story. "The hunter starts out down the trail (all slap knees to stimulate walking sounds) finally he reaches a ridge and starts across (all hit chest) then back on the trail (slap knees) up a long hill (slow down tempo of slaps on the knee) then on down the hill on the other side of the mountain and tempo speeds up to stimulate running. All the time the hunter is looking for the bear. He is carrying his gun and hunting knife and looking - looking but no bear. Finally he comes to another river but no bridge. He has to swim across (everyone slaps hands together in an up and down motion to sound like water splashing). Then he comes out of the river and shakes off the water. (All shake themselves). Then on down the trail. At last he sees a bear, but he is so frightened that he turns and starts running without firing a shot. (Rapid knee slap). In fact he drops his gun (stamp one foot). Back to the river, swims across (slapping hands) doesn't stop to shake but starts right in to run. Then up the long hill (slow slapping of knee) and he starts to pant very hard (rapid noisy breathing through mouth). Finally he reaches the top, he stops to look back (look over shoulder) then starts down other side down hill he begins to run again (rapid slapping of knee) then over the bridge (slap chest) back on trail and finally home again all worn out, minus his gun and no bear.





## PARTY PLANNING

- Jane Farwell

It happens every time! The fortunate few who are in on the "planning" of your next club or community party will have more fun than anyone who comes to the party later. And this should open our eyes to an important thing in making successful parties, - the more we give everyone to do with actually making the party, the more fun everyone will have.

Now suppose we're a committee of 12 people sitting here of an afternoon, making plans for our next month's community party. We look at the calendar and notice that it's neither Easter nor the Fourth of July, so we won't have to put a seasonal handle on our party plans. And so much the better -- that gives us a chance to stretch our imaginations as far as they will go. Since a "theme" -- or handle of some kind on which to hang ideas will spur a group's enthusiasm, let's go around our committee circle and ask everyone to suggest the first party "theme" that comes to his head. The chairman writes these down as they come -- when we get through we may have a list including "hats", "horses", "The Thing", "The Draft", "April Showers", "4th of July Snow Carnival", "Destination Unknown", or "Four and Twenty Blackbirds". Then we vote on the one that seems to have the most possibilities, keeping in mind the age limits and experience of the group for which we are planning.

Already ideas are beginning to bubble over and the chairman makes the next move which might be to divide his committee up into 4 parts -- 1. Build-Up, 2. Atmosphere 3. Program Activities 4. Refreshments, each small committee taking care of it's own "clean-up" duties so we don't have to have a special cleanup committee.

### 1. Build-up Committee

These folks do the "advertising" in every clever way they know, by stunts, posters, fancy post-cards, building up curiosity and interest in the forth coming party.

### 2. Atmosphere Committee

This committee creates the atmosphere, or sets the stage at the party in keeping with the party theme -- preferably by having the people who come to the party do it as they come in the door by making their own costumes, putting up the decorations, etc.

### 3. Program Activities

This means planning the actual events of the party, listing each event in order -- going from simple to more exciting things and keeping a happy balance of quiet and active games and dances so the group will all be participating most of the time. Also be sure to list along with the event who is in charge so each person knows his cue.

### 4. Refreshments

These are worked into also to the party theme so that we can continue the "atmosphere" of the party without having to resort to "lining up" to file past a refreshment stand.

A really successful party has an "ending" - a tapering off into a more mellow mood, leaving everyone conscious of the good fellowship in which they have been participants.



## PARTY PROGRAMS

### Wednesday Evening

THEME: "Friendship

Starting off Chatcolab with a bang was the Get.- Acquainted Party on Wednesday evening. To help new comers learn their way around camp, they were each assigned a big brother or sister. These groups came to the party together wearing something alike so that they could be distinguished as belonging to each other. Small groups were formed to play "How do you do", an excellent game for learning the names of all those present. One person from each group was responsible for introducing everyone in his group to the rest of the people.

After everyone was acquainted the men and women lined up in separate lines according to heights. The two lines counted off by eights and those with the same numbers formed eight groups which were to become the family and work groups. A family name was chosen and also a "MA" and "PA" to be responsible for their families.

Three relay games were played with the families as teams --Turkey Walk, Farmer and Crow and Bean Race with Straws.

Each team was given the name of a song, a play, a proverb or a slogan to act out. The Charades were presented to the group who in turn guessed what each skit represented.

### Thursday Evening

THEME: "Holiday Celebration"

PARTY: All Seasons Greetings

SPRING Master hats made from junk table as guests arrived.  
Master Parade with "brothers and sisters" teaming up. Six hats were selected and group pictures taken.

SUMMER Green Sleeves - "Methodist World of Fun Directions"

The Glow Worm Mixer (simple version)  
Square Dance "Dorn the Center and Out Off Six", extra girls supplied with red fire crackers (candles wrapped in crepe paper) and cut in on girls who had partners.

FALL School hall introduced Fall. Chairs in rows. Songs by classes (eight rows). Game planned "Barry's Madhouse" not used - lack of time.

WINTER Swedish custom of Lucia Dagen day on December 13 was explained as end of Harvest and start of winter. Custom of honoring a girl in the family. At dawn (in Sweden) Lucia Bride dressed in the traditional long white dress with a red sash around her waist wearing the Lucia crown of burning candles intertwined with evergreens. (Crown must be made to protect hair) While service set-up was made (coffee and cookies) the guests were taken on a tour of the camp in a chain dance led by accordion music. Returning to the hall the guests were greeted by the Lucia Bride in darkened hall. (Candles and Fireplace only lights) Dancers were led to seats by leader and served by Bride and her assistants.



## PARTY PROGRAMS

(continued - page 2)

### Friday Evening

THEME: "Home and Family"

Following Party Planning suggestions, the committee attempted to (1) build up interest with a "U. S. Mail" man delivering Special Delivery letters to Mr. and Mrs. of each family. These letters were signed for by the Mr. and the "kids" interest in what the letter contained was satisfied when they learned that every family was to expect another family to visit them at a designated home (the recreation room, the dining room, in the office, and in the men's dorm) at a specified time. Every family held council to decide proper entertainment for their visitors. An announcements sheet was posted which showed the complete schedule of visits and announced a family reunion to be held following the individual visits. Each family was asked to bring a picture from their family album.

(2) Atmosphere was created by the family's own home preparation for their company. For the reunion, an album frame was ready for use. A grandma was present to lend a touch of family dignity.

(3) The program of events started with the arrival of the visitors at each home when the host family took charge and started the various games, many of which are listed in the Party Games Section. At the close of the visits, everyone came to the family reunion where the door committees greeted them and everyone frolicked in a group of circle dance games. Grandma asked them to all be seated in front of the album and each family posed a "picture" of a family member, the Hopes Aunt Julie, The Potts Uncle Smudge, Bamsteads brought a recent portrait of Dagwood with a new creation of a Dagwood Special, the Snootenpootz's Little Rodent, Uncle Willie when a young lad represented the J. J. Meeddeph family, Little Tea, long since departed caused the Kettles to shed a reminiscent tear. The Goods delved deeply and were willing to claim Old Pithicanthropus Erectus. The Bunyan's Gargantia ran old Pithican a close race. A member of each family portrayed told the assembly something of interest concerning each picture. A sing followed the album views, each family asking for a favorite and leading the group. Popcorn and apples were to be passed but due to a difficulty with the popping machinery, candy replaced the popcorn. An old fashioned visit followed the refreshments until time for all to call the party over.





## COMMUNITY PARTY

Saturday Evening

THEME: Carnival

The whole party carried out the community money raising theme. Each family set up a booth, using the materials at hand.

### Curiosity Creator:

At lunchtime the committee members went through the dining hall masquerading as a train--brakeman, engineer, dining car, caboose, etc. Tickets for the community excursion train were sold at tea and dinner time.

### Carnival:

8:15-8:45

Goods: Penny Pitch  
Potts: Candle Auction Booth  
Hopes: Fish Pond, Ring the Bottle,  
Monkey Face Throw  
Bumstead: Variety Show

8:45-9:15

Kettles: Side Show, Juggling act,  
South American Dances,  
Bubble Dancer  
J. J. Meeddephs: Traveling circus  
Bunyans: Kissing Booth  
Snootenpootzes: Double or Nothing

Excursion train: The "train" was a 100 foot clothesline rope, marked off into various "cars" by signs. A passenger held on to each side of the rope. The train left the Wishing Well Station at 8:15 for the carnival.

Special Number: After the carnival, four can-can "girls" provided an extra attraction.

Games: Following through on the community money-raising theme, games were led by campers whose names were drawn out of the copper kettle. "Lead a game or pay two-bits" was the theme.

Refreshments: Passengers were transferred from the Recreation hall to the "Lunch Room" where coffee and sandwiches were served from vendor's trays--with supporting straps.

### MONEY - MAKING IDEAS

(from the Carnival)

Traveling Circus: This needs to be done in a tent or behind blankets. The tent has three areas:

#### A. Rocket ship and Swinging Basket:

The customers were led in blindfolded and were told to step up on a bench. An attendant holds them on both sides to make sure they don't fall, attendants on both ends of the bench then pick up the bench and move and move it.

1. Up and forward to give the sensation of sudden motion.
2. Alternating the direction of the ends to give rocking motion.



## COMMUNITY PARTY

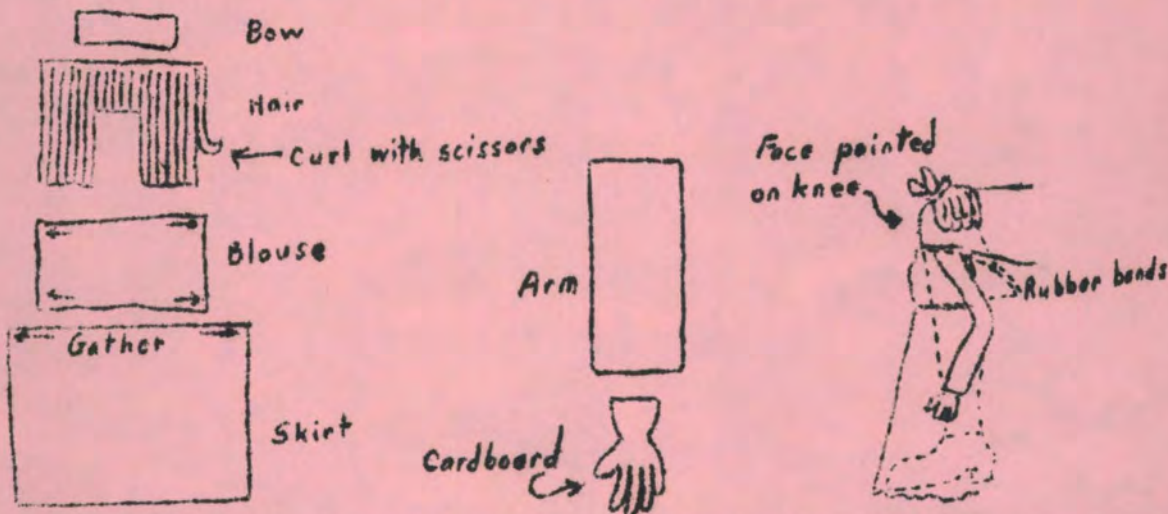
(continued -p.2)

3. During this time the attendants on the side slowly squat down, creating the sensation of being up in the air.
4. End the ride with an abrupt stop by setting the bench down with a thud.

### Swinging Basket (leave the blindfold on)

1. To get off the rocket, customers go into the swinging basket. (Note: people handling the basket need a strong back and a good grip!)
  - a. The basket is a "ladies chair" formed by two people grasping wrists.
  - b. Maneuver to swing the customer around once or so before sending him on to the next booth. Remove blindfold.

- B. Leg Show: Seat a person with bare legs. Make a crepe paper blouse and long skirt to cover his legs. Use crepe paper or yarn for hair. The arms are crepe paper. Hands are cardboard covered with crepe paper. Strings are attached to the hands like a puppet. The arms are scotch-taped to the person's knee. Paint a face on the knee.



- C. Wild Animal Show: Cover a box, leave a hole in the side. Place a mirror right behind the hole on the back of the box. The customer is invited to look at the "wild animal" and sees himself.

Candle Sale The booth is decorated with a huge crepe paper candle. Home-made candles are auctioned off to the highest bidder. You need a sales spotter and an auctioneer.

Lemon Tree: Collect in the neighborhood all the little prizes you need so you have one for each lemon on your lemon tree—and take any kind of tree and tie a lemon made of yellow crepe paper stuffed with cotton, each with a number in it corresponding to a number on a prize. Lemons are sold for 10 or 15 cents each and the purchasers prizes according to numbers in their lemons. Everyone knows he's getting a "lemon" anyway and this makes a good variation of the fish pond.



## COMMUNITY PARTY

(continued--p. 3)

### Variety Show

This consisted of two divisions, one a popularity contest and one a ring toss game. In the popularity contest each family was represented by a picture. Below this was a labeled covered container with a slot. Votes were cast by dropping a coin through the slot and everyone could vote as often as he wished at 1¢ a vote.

The ring toss game allowed three tosses of cardboard rings for 1¢ on numbered nails, the object being to make the highest score. Scores were chalked on a sheet posted on the wall.

### Penny Pitch:

Take a tub and fill it just about full of water and put a small container in the bottom, the object of the game is to toss the penny in the container. If you hit the cup you get two pennies back.

### Fish Pond

Two tables with a curtain in between and a blanket over the top formed the "pond". We used two fish poles with a bobby pin hook.

Ring the Bottle -- We threw cardboard rings at five coke bottles.

Monkey Face -- Two tables with a blanket over the front and a chair inside formed the booth. The blanket had a hole cut in it. Someone stuck his head through the hole; customers threw ping pong balls at it.

"Kettle Kapers" -- Jose did Puerto Rican dances -- the mumbo, sambo, rhumba and did a juggling act.

Ground Hog--some ground perk in a pan.

Chimpanzee--used mirror.

Longest dashound in the world--4 and 5 link sausages.

Bubble Dancer--girl dancing, blowing bubbles with bubble gum.

### Kissing Booth

Since the laws of this state won't allow kissing in public (you say) hang up a cloth "in between." Cut one or two faces in the cloth--eyes and nose and it adds to the booth to put a little lipstick around each mouth. The trick involved is: when they "pucker up" to the cloth, the person running the booth gives the patron a nice cool kiss with a cold fish.

- - - - -



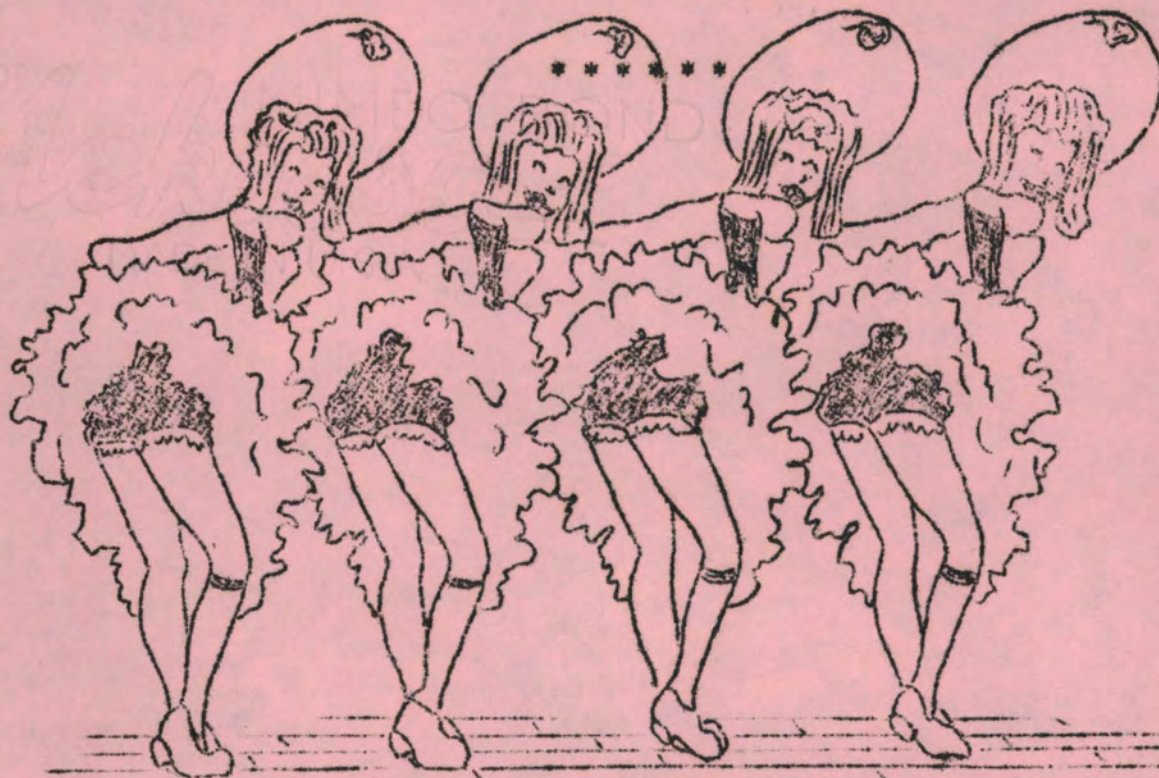
BALLAD OF THE SPRITELY PACHYDERMS  
OR  
WHY I DECIDED TO STUDY NUCLEAR PHYSICS

---- By Bill Bunning

When I was young I saved my dough  
To see the travelling dancing show;  
But never had I felt before  
The inner mood of terpsichore  
Until I saw the Flisky Four!

What grace! What charms!  
What brawny arms!  
What smiles! What ease!  
What hairy knees!

Let Time fly on! Age has no sting,  
By Gosh!! I've now seen everything!





Committee Reconvenes: The vote is taken--it is unanimous. Chairman charges gallery audience to help make International Bill of Human Rights a reality by living it along their daily walks of life.

Quartet sings first verse of World Anthem - Voice speaks second verse over mike while quartet sings - Third verse is read - Quartet Sings and audience Hums.

### CLOSING CEREMONIAL

Tuesday Evening

The group will gather around the fire in the Recreation Hall as they did the first evening and will begin singing some favorite campfire songs among them "Each Campfire". Hidden narrator will comment on the dying campfire which symbolized so many things that have happened during the week. A tremendous amount of energy has been creatively released. We have mingled feelings in the last gathering in this hall. We are reluctant to leave each other.

Sing second verse "And as the embers die away, we wish that we could somehow stay; But since we cannot have our way, we'll come again another day."

Hidden announcer then suggests that though we cannot keep this camp fellowship alive as we would like to but must each return from this new found group experience to our several communities and tasks still we can preserve the essence and worth of it in our own lives.

Then the five persons chosen to represent our group will each rise and speak about that which they have achieved this week, that which discovered them and that which they particularly expect to share back along their daily walk. Each light The Candle.

Julie Boone  
Mel Knight  
Marge Eip  
Janice Fenske  
Bill Bunning

The Trees  
The Mountains  
The Rec. (Fellowship) Hall  
The Lake and Moon  
The Central Fire and Smoke

Then with the singing of appropriate folk songs each person rises from the floor and takes the hand of another to form a large circle around the Hall. The Candle is taken to the center of the room and the Committee makes a circle around the Candle inside the larger circle.

The Snaring of the Light Follows. Each committee member beginning with Dan Warren lights his candle and recedes into the larger circle and shares his light with those on either side and they in turn share their light.

The Turning Away from the Circle of Fellowship - Each person turns and steps one step outward and holds his light while the Hidden Announcer tells of how they made the great light which is more powerful than the darkness which is in us and yet more than we individually or as a group are. Remembering then that the secret of this experience together was in the process of sharing, let us vow to continue in this vital experience by humbly yet enthusiastically sharing wherever we go cursing the darkness but light the candles of other lives. And remember this too that though our preoccupation, adversity, sorrow, aloneness or difficulty might cause our little candles to sputter and even go out, yet we can always turn back to this prefectable fellowship experience we have had here and rekindle the flame.



## PROGRAM PLANNING

### Sues. Sunday Evening Outdoor Party (continued)

III The game, Ethel Barrymore Auditions, will be played, which is similar to Aunt Sally Went Shopping. All the members of the audience will participate.

IV A play will be presented in which each family will select their best actor or actress to be in the performance. Audience participation will be extensive.

V The audience will be ushered to the dining room where all will participate in putting the notebook together. Refreshments of Mexican chocolate and cookies will be served by the ushers.

- - - - -

### Party Hat for Mixing group for Dances

Successful when group is top heavy with members of one sex.

For men - give out ties of crepe paper

For women:

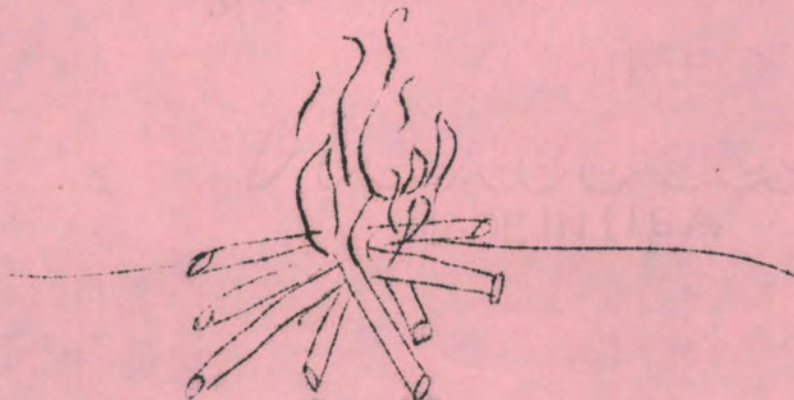


Base - Outer rim of paper pie plate  
Cut below center  
Wrap with strips of crepe paper  
Staple tie ribbons on  
Trim with bow on top.

\* \* \* \* \*

A third verse for "Each Campfire" was written by our verse-ital  
Bill Bunning:

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









### DISCUSSION

#### "On Being a Real Person" Thursday

Theme: Holidays

Type: Panel

Technique:

Panel made of chairman and four members representing 5 different states.

Chairman opened by introducing topic and then each member gave his views for his locality.

Chairman called for views from the floor.

Summary of ideas presented was given by the panel.

Summary:

In most American holidays there is an element of competition - this is the essence of the American way of living.

More participation is needed - instead of so much spectator entertainment.

Holidays present an opportunity to be with our friends and to make new friends.

The relationship from rural to city; city to state; state to national; national to international is growing.

#### Friday

Theme: On being a Real Person through the Home and Family

Type: Group discussion

Technique: Committee planned discussion questions to be used. Family groups assigned a question, two families being assigned the same question. A moderator and secretary was elected within each group, and spokesman reported at time of summary. After report by each group, a summary of ideas presented was given by members of the original committee.

Questions chosen for discussion:

Dad and Mother, are you spending your time making a living or making a home?

Working conditions affect family life, outside amusements, leaving children home, segregation as to ages in many organizations. Many felt it possible for working parents to maintain ideal home if direction and thinking were right. Observed a trend to a more normal home life for many families through participation in recreation activities.

Are you building happy memories for your family in your home?  
Many home-centered activities, games shared by the family, traditions kept and cherished, family reunions, and not least, church and Sunday school attendance as a family. Family councils or shared planning. Plenty of praise and recognition for all members of the family.



## Discussions (Continued)

Do you think that our modern family life is an improvement over pioneer family life?

Advantages are improved health conditions, advance in education, science and research. Increased tempo of living, overworking, abuse of television and radio may result in deterioration of family life. It would be to our advantage in modern times to regain a lost sense of values, and to strive for improved family relationships.

Is your family recreation homemade or store bought?

Doesn't matter which if the toys, games, etc. bring out creative talent and ideas. Instill in our families the ability to distinguish value and merit in our daily lives.

### SATURDAY

Theme: On Being a Real Person through Recreation

Type: Panel

Technique: Chairman presided and four other members on the panel

Definitions: Community recreation enriches home life.

Recreation covers a very wide scope

Recreation is re - creation; something that rebuilds; a good change from the usual routine

Recreation in an attitude toward life.

#### Problems:

Selfish groups interested in organizations mainly as money making projects.

Publicity a big factor

#### Satisfactory Leadership:

Community council including outstanding leaders to set up a program.

Potential leadership in everyone if properly developed.

Best way to combat jealousy - get group together and talk over problems together, then work together

#### Variety in recreation:

Lack of variety in community program

Swimming pool - baseball league - supervised games

Program for less skilled as well as program for the skilled.

Size of community a factor - Lack of facilities a factor

Recreation for all ages should be provided

Summary: Start in a small way and let the ripples of our program extend and grow into the bigger program. It takes inspiration and a lot of preparation to build a successful program.

- - - - -  
No one ever plowed a field by turning it over in his mind.  
- - - - -

GEORGE FUNKE looked so sweet as the Maypole at the holiday celebrations party Thursday night, they just had to wind him.



### CAMP PHILOSOPHY DISCUSSION

1. Should we spend more time acquiring easy craft projects that we can use with children's groups, or try to lay a foundation for genuine craft work?
2. Would it be better to have the camp chores done by hired personnel, leaving the campers more time to develop their talents?
3. Should we draw an upper and lower age limit for people who come to Chatcolab?
4. Are we spending too much time on parties and party-planning? Could this time be better spent in relaxation and personal exchange of ideas?
5. Should we try to get some nationally recognized experts to give us the benefit of their knowledge? And in what field?
6. Are discussion periods and ceremonials pretty much a waste of time for a group of adults who are already thoroughly trained in these fields?
7. Should singing be done at the table rather than by a special interest group?





MUSIC



OREGON STATE COLLEGE  
EXTENSION SERVICE  
HOME ECONOMICS

SONG LEADERSHIP

by  
Jessalee Mallalieu  
Recreation Specialist

It is possible for almost any person to lead a group in singing. To do this there are a number of simple techniques often used. Each leader will need to practice these until he gets the combination of techniques which best fit his style of working.

As in any type of group work, it is necessary first to get the interest and cooperation of the group. There are many ways of doing this, but here is one method which usually works.

Have the group sing a short, familiar song, preferably one with a quick tempo. This is to start the group doing something. Then encourage the group, or "kid" the people, or tell them a short funny story . . . whatever will get the group to relax, smile or laugh. This is a way of creating a "we" feeling in the group so that each will participate more freely. The first song might be repeated and the improvement in the singing praised. All through the song period this feeling of happy relaxation and yet of doing things together must be encouraged.

In the actual method of song leading there are also a great many individual variations in style. Here are some tips that have worked.

1. Announce the song. If possible, have words or words and music in each person's hands before starting.
2. Get attention of the group. This is done by raising arms ready to lead and calling attention to group being ready to sing.
3. Give group pitch of note on which to start. If you have an accompanist, use a chord, or note, or short introduction. Be sure you know what the accompanist is going to do so that the group and the music can start together.

If you do not have an accompanist, give the pitch by humming or singing the starting note. Be careful to try to pitch the song so that most people can sing it. This will take practice. Sing the songs often enough yourself before attempting to lead the group so that you can start them on the best note for the average voice.



4. Give a "ready" signal. This may be to say "ready" just before starting or it may be a special hand motion to catch the eyes of the group.
5. The starting signal must be definite and large enough to be seen by everyone.

If the song starts on the first beat of the measure, the starting signal is a "down beat".

If the song starts on the last beat of the measure, the starting signal is an "upbeat".

6. Beating time is necessary a) to keep the group singing together, and b) to keep the entire song as fast or as slow as you wish. However, there are no set motions that are always used, and here are several suggestions for methods of beating time.

As you listen to music you will always find a heavy, or accented, beat at regular intervals. This is the first beat of the measure, and usually the leader brings his hand or arm in a downward motion on it. Make this motion the largest of the measure. Then, move the hand up and down for each other beat of the measure. When the next measure starts, again make a longer downbeat.

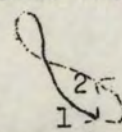
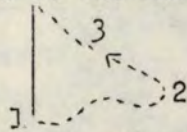
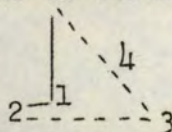
This is the pattern:

4 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 4 1 2 3 4 </div>
3 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 1 2 3 1 2 3 </div>
2 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 1 2 1 2 </div>
6 beats to the measure (slow time)	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 4 5 6 1 2 3 4 5 6 </div>
6 beats to the measure (fast time)	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1,2,3 4,5,6 1,2,3 4,5,6 </div>



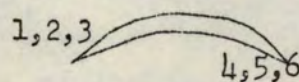
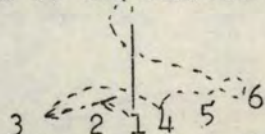
Directors of formal music usually use a standard pattern of arm movements so that their group will know the number of beats to the measure. These patterns are:

4 beats to the measure      3 beats to the measure      2 beats to the measure



6 beats to the measure (slow time)

6 beats to the measure (fast time)



Some leaders, especially in teaching a new song, use the method of moving the hand in a sideways motion and raising or lowering the hand as the notes go higher or lower on the scale. Thus:

Yan -    kee      Doo -    dle      went      to      town, etc.

7. Make the end of the song definite so all stop singing together. This is usually done by making a decided sideways movement of the arm on the beat at the end of the song. This is called the "cutoff", and the motion can imitate a cut or a motion to snatch the note from the group.
8. Interpretation of the feeling of the song by singing faster or slower, louder or softer, adds to the group's enjoyment in singing.

To sing faster, speed up the beat of the music.

To sing slower, make slower motions.

To sing more loudly, make bigger motions and raise hands palms up as though pulling for more song.

To sing more softly, make shorter motions and hold palms down as though to hush the group.

To change the tempo during the singing make the motions larger so that the group will be watching to see what change you are calling for.

To have the group hold a note, make the motions before the hold larger to catch attention and then "freeze" on the hold note. As soon as you wish to start the group again, bring your arm into the proper beat with a large, sweeping motion.



OREGON STATE COLLEGE  
EXTENSION SERVICE  
HOME ECONOMICS

SONG LEADERSHIP

by  
Jessalee Mallalieu  
Recreation Specialist

It is possible for almost any person to lead a group in singing. To do this there are a number of simple techniques often used. Each leader will need to practice these until he gets the combination of techniques which best fit his style of working.

As in any type of group work, it is necessary first to get the interest and cooperation of the group. There are many ways of doing this, but here is one method which usually works.

Have the group sing a short, familiar song, preferably one with a quick tempo. This is to start the group doing something. Then encourage the group, or "kid" the people, or tell them a short funny story . . . whatever will get the group to relax, smile or laugh. This is a way of creating a "we" feeling in the group so that each will participate more freely. The first song might be repeated and the improvement in the singing praised. All through the song period this feeling of happy relaxation and yet of doing things together must be encouraged.

In the actual method of song leading there are also a great many individual variations in style. Here are some tips that have worked.

1. Announce the song. If possible, have words or words and music in each person's hands before starting.
2. Get attention of the group. This is done by raising arms ready to lead and calling attention to group being ready to sing.
3. Give group pitch of note on which to start. If you have an accompanist, use a chord, or note, or short introduction. Be sure you know what the accompanist is going to do so that the group and the music can start together.

If you do not have an accompanist, give the pitch by humming or singing the starting note. Be careful to try to pitch the song so that most people can sing it. This will take practice. Sing the songs often enough yourself before attempting to lead the group so that you can start them on the best note for the average voice.



4. Give a "ready" signal. This may be to say "ready" just before starting or it may be a special hand motion to catch the eyes of the group.
5. The starting signal must be definite and large enough to be seen by everyone.

If the song starts on the first beat of the measure, the starting signal is a "down beat".

If the song starts on the last beat of the measure, the starting signal is an "upbeat".

6. Beating time is necessary a) to keep the group singing together, and b) to keep the entire song as fast or as slow as you wish. However, there are no set motions that are always used, and here are several suggestions for methods of beating time.

As you listen to music you will always find a heavy, or accented, beat at regular intervals. This is the first beat of the measure, and usually the leader brings his hand or arm in a downward motion on it. Make this motion the largest of the measure. Then, move the hand up and down for each other beat of the measure. When the next measure starts, again make a longer downbeat.

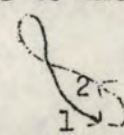
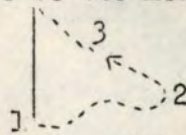
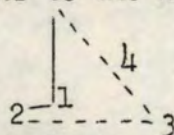
This is the pattern:

4 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 4 1 2 3 4 </div>
3 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 1 2 3 1 2 3 </div>
2 beats to the measure	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 1 2 1 2 </div>
6 beats to the measure (slow time)	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1 2 3 4 5 6 1 2 3 4 5 6 </div>
6 beats to the measure (fast time)	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> 1,2,3 4,5,6 1,2,3 4,5,6 </div>



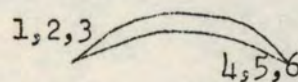
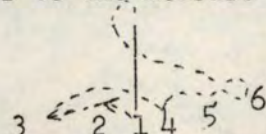
Directors of formal music usually use a standard pattern of arm movements so that their group will know the number of beats to the measure. These patterns are:

4 beats to the measure      3 beats to the measure      2 beats to the measure



6 beats to the measure (slow time)

6 beats to the measure (fast time)



Some leaders, especially in teaching a new song, use the method of moving the hand in a sideways motion and raising or lowering the hand as the notes go higher or lower on the scale. Thus:

Yan - kee      Doo - dle      went      to      town, etc.

7. Make the end of the song definite so all stop singing together. This is usually done by making a decided sideways movement of the arm on the beat at the end of the song. This is called the "cutoff", and the motion can imitate a cut or a motion to snatch the note from the group.
8. Interpretation of the feeling of the song by singing faster or slower, louder or softer, adds to the group's enjoyment in singing.

To sing faster, speed up the beat of the music.

To sing slower, make slower motions.

To sing more loudly, make bigger motions and raise hands palms up as though pulling for more song.

To sing more softly, make shorter motions and hold palms down as though to hush the group.

To change the tempo during the singing make the motions larger so that the group will be watching to see what change you are calling for.

To have the group hold a note, make the motions before the hold larger to catch attention and then "freeze" on the hold note. As soon as you wish to start the group again, bring your arm into the proper beat with a large, sweeping motion.



LITTLE PETER RABBIT  
(Tune: John Brown's Body)

Little Peter Rabbit had a fly upon his nose

" " " " " " " "  
" " " " " " " "

And he brushed it away with his paw.

This is a song with motions: When the word "rabbit" is sung, both hands are placed on the head to resemble ears. "Fly" is shown by a wiggling motion by the fingers of the right hand. When "nose" is sung, everyone points to his own nose. A brushing motion across the nose is made when "brushed" is sung. And "paw" is shown by holding up the right fist.

The first verse is sung as written. In the second verse the word "rabbit" is not sung, but the motion is made. In the 3d verse, both "rabbit" and "fly" are left out, but the motions are used. In each succeeding verse one more action word is left out. The verse will be sung six times through.

ANNOUNCEMENTS

(Tune: "You're in the Army Now")

Announcements, announcements, announcements  
It's a terrible death to die, it's a terrible death to die  
It's a terrible death to be talked to death  
It's a terrible death to die.  
Announcements, Announcements, Announcements!

THE MORE WE GET TOGETHER

The more we get together, together, together  
" " " " " , the happier we'll be  
For your friends are my friends  
And my friends are your friends  
The more we get together the happier we'll be

Starting in a sitting position, each time the words "together" and "friends" are sung, everyone rises or sits down, depending on what he is doing at that time. When one verse has been sung, everyone will be standing. In order to get them all seated again, the song must be sung another time.

THE OLD OAKEN BUCKET

How dear to my heart are the scenes of my childhood,  
When fond recollections presents them to view,  
The orchard, the meadow, the deep tangled wildwood.  
And every loved spot which my infancy knew.  
The wide spreading pond and the mill that stood by it,  
The bridge and the rock where the cataract fell;  
The cot of my father, the dairy house nigh it,  
And e'en the rude bucket that hung in the well.

Parody: With what anguish of mind I remember my childhood,  
Recalled in the light of knowledge since gained,  
The malarious farm, the wet, fungus-grown wildwood,  
The chills then contracted that since have remained;  
The scum-covered duck pond, the pigsty close by it,  
The ditch where the sour house drainage fell,  
The damp, shaded dwelling, the foul barnyard nigh it,  
But worse than all else was the terrible well.  
And the old oaken bucket, the mold crusted bucket,  
The moss-covered bucket that hung in the well.



HOW ARE YOU?

(Tune: Row your Boat)

How are you? How my friends are you?  
 I'm feeling very fine, And hope that you are too!  
 (shake hands) (slap backs) (tweak cheeks, etc)

OH, CHESTER

(Tune: Yankee Doodle)

Oh, Chester, have you heard about Harry  
 He just got back from the army  
 I hear he knows how to wear a rose  
 Hip, hip, hooray for the Army.

KUKUCK (Cuckoo)

(in "Lift Every Voice", published by Coop. Recreation Service, Delaware, Ohio)

Oh, I went to Peter's flowing spring  
 Where the water's so good  
 And I heard there the cuckoo as she called from the wood.  
 Chorus: 1. Ho-li-ah, 2. Ho-le-rah-hi-hi-a 3. Ho-le-rah-ku-kukuck  
 (repeat 2 & 3 three times)

After Easter come sunny days, That will melt all the snow  
 Then I'll marry my maiden fair, We'll be happy I know

When I've married my maiden fair  
 What then can I desire?  
 Oh, a home for her tending, And some wood for the fire.

Reference: Cooperative Recreation Service, Delaware, Ohio.  
 This group published a number of song collections, one of which is  
 "Happy Days", as used in camp. Ask for list of other Handy Recreation  
 Kits also.

\*\*\*\*\*

Singing - it is good for you!  
 So says vibrant Mallalieu;  
 But dirty looks when I'm off key  
 Come my way from Jessalee!

\*\*\*\*\*







CEREMONIALS



## CEREMONIALS

Wednesday

Theme - FRIENDSHIP - Don Clayton

The ceremonial atmosphere was firelight and the speakers expressed the differences that were most evident as we began our camp.

Occupations  
Communities  
States  
Racial background  
Politics  
Male and Female  
Age, etc.

The one common focus is the fire, symbolic of much that is to happen in the coming week. It is the fire of fellowship of our sharing. We can't tell of all the symbolic elements that are here as we begin but certainly as we look at it, and meditate there are some things that we can discern. Perhaps there is somebody in the group that would like to express themselves.

### Spirit of Last Year by Dan Warren

He emphasized that the spirit that has been generated through the two previous labs would prevail over this year's camp. Also there were those who were unable to get here and their thoughts were very much with us, such as Frank Guardipee, Alvilda Sorenson and Elizabeth Bush (who sent cookies and a telegram). He illustrated the importance of the fellowship by telling of a letter he received from one of the home demonstration agents that had been at the camp last year. Tommy Richardson was asked to place a log from last year's fire on the new fire.

### Spirit of the New Life

Wilma Heinzelman told of how valuable those who were new to the camp were in their enthusiasm in contributing new ideas to prevent the camp from becoming ingrown. These people were looking at camp life with a real anticipation. Tommy added a log to the fire symbolizing the spirit of the new life.

Spirit of Play was expressed by George Gustafson.

Spirit of the Out of Doors related by Al Richardson.

Spirit of Learning by Bill Bunning.

Spirit of Friendship by Jane Farrell

The speaker at the fire summed it up by expressing that this fire with all these elements plus the many other things that would become evident as we live together in the spirit of fellowship and sharing would prove to be the very center and essence of the week's experience. The uniqueness is to be found in the fact that it depends upon each person's contribution for its life. This is a people's camp and no part or piece of it is more important than the whole. The various techniques of crafts, ideas and talents that are being gained here is only a small part of it. Our secondary by-products that come out of the spirit of fellowship and friendship were symbolized at this fire. There is a song that we have sung at each camp before that is certainly appropriate for this occasion.

"Each campfire lights anew, the flame of friendship true.

The joy we've had in knowing you - Will last our whole life through."

We sang familiar camp songs and ended the evening with a friendship circle around the hall singing taps.



# HOLIDAY DECORATIONS CEREMONY

- Lillian Tubb

Thursday

Approach - singing carols. Wear mittens, caps and carry tree and greens.

Songs - "O Come Emmanuel" "There's A Song in the Air"

Group sing first verse of "Deck the Halls" and part of group place tree and greens.

Group sing verse 2 of "Deck the Halls" as Yule log is laid on fire.

Then all find places to sit by the fire.

"Kindle the Christmas brand and then  
Till sunset let it burn;  
Which quenched, than lay it up again  
Till Christmas next return.  
Parts must be kept wherewith to tend  
The Christmas log next year  
And where 'tis safely kept, the fiend  
Can do no mischief there."

Luke 2 - verses 6-14

"Hark the Herald Angels Sing"

READER: Can that first Christmas come today?

How can we make it so?

Judea was so far away

Two thousand years ago.

So far in time, so far in space

So far by mile or year

Can we today behold His face,

We of the now and here?

How can a Baby there and then,

As scripture writers say,

Bring peace on earth, goodwill to  
men,

New Bethlehems today?

Matthew - 2 verses 9-11

"While By My Sheep"

READER: But does Right forever bow to Wrong?

Can love, unaided, pierce Hate's cloud?

Shall the meek defy the proud?

READER: O men! Doubt not what God did give!

Your hearts are free and Christ does live!

(over In Him is born your peace today.

mike) If you but trust-and hope-and pray.

Lord, in the wild disorder of your years,

When paths are tangled and the way leads far,

ALL IN Although our eyes are blurred by many tears

We still can see the glory of the Star.

UNISON Should all else fail us, Lord, still let us see

The Star ahead that leads, at last, to Thee.

READER: The people that walked in darkness have seen a great light. They that  
dwelt in the land of the shadow of death, upon them hath the light  
shined. (male voice over mike.)

READER: (Female voice over mike) "For unto us a child is born-unto us a son  
is given".



THURSDAY EVENING CEREMONIAL  
(continued)

Both Voices     And the government shall be upon his shoulder. And his name shall be called Wonderful Counsellor, Mighty God, Everlasting Father, Prince of Peace.

Male voice     A King is born again tonight amid the tragedy and tears of these grim, ignominious years,  
And there against the dark, smothered sky a star shines clear,  
Behold the Light! New hope is born this Christmas night!

Song -- first verse of "O, Little Town of Bethlehem"

READER:     Male voice over mike:  
"Walk while you have the light, lest the darkness overtake you;  
For those who go about in the dark do not know where they are going.

Female voice over mike

While you have the light, believe in the light, that you may become sons of light. Come Unto Me.

READER:     O little Babe of Bethlehem upon your mother's breast  
You are the Hope that brightly gleams across the world's unrest.

CHORUS:     O Holy Child of Bethlehem, descend to us today;  
Cast out our sin and enter in, Be born in us today.

READER:     O little Babe of Bethlehem, amid the fragrant hay,  
You are the strength that carries us along the rugged way.

CHORUS:     O Holy Child of Bethlehem, descend to us today;  
Cast out our sin and enter in, Be born in us today.

READER:     O little Babe of Bethlehem, where glad eyed cattle nod,  
You are the Kindly Love that brings our seeking hearts to God.

CHORUS     3rd verse of "O Little Town of Bethlehem"

READER	If Christmas be not	<u>men</u> But Christmas now is true
	Within our hearts, then quench the song	If in our lives the Christ is found
<u>women</u>	Deny the hopes men treasured long,	
	Exclaim the star, dismiss the kings,	And love and righteousness abound
	Put none of faith in angels' wings.	
	The Shepherds we may well forget.	O God, subdue our hate and pride.
	If in ourselves no Christ dwells yet,	Let peace within our world abide
	Then Christmas is not true.	Be with us on our homeward way,
		Empower us through love, we pray.
		And Christmas will be true.

Carols by entire group -

"Joy to the World"

"Silent Night"

"It Came Upon the Midnight Clear"

"First Noel"

"O Come All Ye Faithful"



## THURSDAY EVENING CEREMONIAL

(continued)

- 3 -

### Christmas Prayer

Let Christmas not become a thing  
Merely of merchants trafficking,  
Of tinsel, bell and holly wreath  
And surface pleasure, but beneath  
The childish glamor, let us find,  
Nourishment for soul and mind.  
Let us follow kinder ways  
Through our teeming human maze  
And help the age of peace to come,  
From a Dreamers martyrdom.

Actors leave, singing "As With Gladness" - first verse.

## FRIDAY NIGHT CEREMONIAL

In keeping with the informal spirit of a family reunion, it was felt that the ceremony should be without any mark or formality or difference to set it apart.

Zenda Sawyer called for some of the boys to come forth and do a bit of singing of the old song "The Old Oaken Bucket". On the repeat the boys did a parody (censored by the Board of Health). (See Songs) Next, mention was made of the fact that the practice of story telling was becoming quite commercialized and confined mainly to the medium of radio and television, and too often not in the intimate mother to child at bedtime, or father and family at the fireplace manner. The Spoonerism "Back and the Jeanstalk" was read.

Following this, the evening was concluded with Janice Fenske reading Edgar A. Guest's "Home", while the quartet hummed "Home Sweet Home" in the background.

## SATURDAY NIGHT CEREMONIAL

Theme: "Community"

Before hand preparation: Lay fire and light it before group arrives. People in boat on lake set candles afloat. ("Fuse E" railroad flares or truck flares of the red ball type are used to light up the boat while the candles are being set out on the water. Large birthday candles are mounted in wax on a 4 x 4 piece of cardboard. Some types of flares don't give out a visible light—you can see just the flare but not the boat. You'll need about 100 mounted candles.)

Group sits around fire, singing familiar songs until candles come drifting in. Sing "Peace I Ask of Thee, O River", "Upward Trail" and etc.

---Burning: "The line of lights on the lake makes one think of the little towns that we have driven through in the evening when the lights are beginning to come on.

Because the little communities are so peaceful in the deepening dusk, and yet cheerful and friendly as the lights twinkle brightly, we think about each one that would be a wonderful place to live.



## SATURDAY EVENING CEREMONIAL

(continued)

- 4 -

Yet it is not the electric lights that make a community good. It is the spirit of the people around us, it is the doing and the sharing and the helping that quicken our hearts for the towns we love.

And more than that... it is not the spirit, the willingness of other people, but of ourselves. If the communities are to be shining lights, then we the individuals must provide the spark to touch them off."

Narrator: Let us pause for a moment and re-evaluate our community life, seeking inspiration for times ahead that will make our community as a light on a hill, a beacon to others.

Songs from people in boat or on shore:

Follow the Gleam  
Evening Star, etc.

Songs from landlubbers:

White Coral Bells, Swing Low Sweet Chariot, Jacob's Ladder, Every Time  
I Feel the Spirit, etc.

Narrator: Now as the light burns low,  
With our hearts all aglow  
As we break this campfire's ring,  
One more song we softly sing.

(Make friendship circle)

Song: Each Campfire Lights Anew  
Taps

## SUNDAY EVENING CEREMONIAL

The ceremony opened with a story of the Indian legend, Ee-dah-how, or the Indian word for Idaho, meaning Gem of the Mountains. Ee-d-how was a Bannock Indian maid loved and married by a white man. The story ends by her saving her husband's life through losing her own.

Emma Pohipe as Ee-d-how was introduced at the Campfire in a beautifully beaded white doeskin ceremonial gown. She danced the Eagle dance around the fire to the beat of an improvised drum (rubber over the end of a nail keg). She sang the Butterfly song, after which she invited the group to discuss with her their reaction to her people. The ceremony closed with an Indian prayer in song:

Wa-Ban-da, day dhun } Father, a needy one stands before  
Wa-pa-dhun-a thone- a } Thee, I that sing.

Words to the Butterfly song:

- |   |                        |  |
|---|------------------------|--|
| 1. Wongo (pine) ayah burn - ghee (roll the R's) | } Repeat.              |  |
| Wongo ayah burn - ghee (butterfly)              |                        |  |
| 2. Duōō wongō dah -da                           | 3. Wur-nda-duōō-gaukhe | Butterfly, butterfly                             |
| (dark)(pine) (light)                            | (into the sunlight)    | " "  |
| doo-yenno (flit)                                |                        | Flitting in and out of the shadows and sunlight. |



O U T D O O R S



W I T H G O D

Processional: From well

Psalm 121

Hymn: "For the Beauty of the Earth"

"For the beauty of the earth; for the glory of the skies  
For the love which from our birth, over and around us lies  
Lord of all, to Thee we raise, this our hymn of grateful praise.

For the wonder of each hour, of the day and of the night  
Hill and vale, and tree and flower, Sun and moon, and stars of light  
Lord of all, to Thee we raise, this our hymn of grateful praise.

For Thy Church that evermore, lifteth holy hands above  
Offering up on every shore Her pure sacrifice of love:  
Lord of all, to Thee we raise, this our hymn of grateful praise.

Responsive Reading: God in Nature

Oh come, let us sing unto the Lord; let us make a joyful noise to the rock of our salvation. Let us come before His presence with thanksgiving; let us make a joyful noise unto him with psalms. FOR THE LORD IS A GREAT GOD, AND A GREAT KING ABOVE ALL GODS. IN HIS HAND ARE THE DEEP PLACES OF THE EARTH: THE HEIGHTS OF THE MOUNTAINS ARE HIS ALSO. THE SEA IS HIS, AND HE MADE IT: AND HIS HANDS FORMED THE DRY LAND. Oh come, let us worship and bow down; let us kneel before the Lord our Maker: FOR HE IS OUR GOD, AND WE ARE THE PEOPLE OF HIS PASTURE, AND THE SHEEP OF HIS HAND. Praise ye the Lord. Praise ye the Lord from the heavens: Praise him in the heights. PRAISE YE HIM, ALL HIS ANGELS: PRAISE YE HIM, ALL HIS HOST. Praise ye him, sun and moon: praise him, all ye stars of light. Praise him, ye heavens of heavens, and ye waters that are above the heavens. LET THEM PRAISE THE NAME OF THE LORD: FOR HE COMMANDED, AND THEY WERE CREATED. HE HATH ALSO ESTABLISHED THEM FOR EVER AND EVER: HE HATH MADE A DECREE WHICH SHALL NOT PASS AWAY. Praise the Lord from the earth ye sea-monsters, and all deeps; FIRE AND HAIL, SNOW AND VAPOR: STORMY WIND, FULFILLING HIS WORD: Mountains and all hills; fruitful trees and all cedars; BEASTS AND ALL CATTLE: CREEPING THINGS AND FLYING BIRDS: Kings of the earth and all peoples; princes and judges of the earth; both young men and virgins; Old men and children: LET THEM PRAISE THE NAME OF THE LORD; FOR HIS NAME ALONE IS EXALTED: HIS GLORY IS ABOVE THE EARTH AND THE HEAVENS.

Music - Quartet

"On Being a Real Person Out-of-Doors"

Guided Meditation

Special Music

Psalm 23

Recessional "Spirit of the Living God"

Spirit of the living God, fall afresh on me. (repeat)

Melt me, mold me, use me.

Spirit of the living God, Fall afresh on me.



SETTING - A SEMICIRCLE OF TABLES In Committee Room

Chairman: In this particular session of the Assembly today we have one of the most encouraging opportunities ever presented an international body representing the peoples of nations. I sincerely hope that all of us come to this moment prepared to make our contribution to this new and forward step in the history of man's struggle for peace amid right relationships.

As the Committee on Human Rights Commission to Study the Organization of Peace it is our privileged opportunity to establish the groundwork, or the draft of an International Bill of Human Rights.

Few topics of law or politics have a longer background in history than the Rights of Man. Dating back to the beginnings when man abandoned nomadic existence and settled down to organized society, the minds of religious leaders, philosophers and kings have been engaged in this basic question: "What, if any, are the inalienable rights of the individual and how can they be guaranteed and safeguarded?"

Of course all of us are continually aware of the difficulty of our task. Well do we know the folly of ignoring the actuality of our differences. How these practices and attitudes which are so deeply embedded in the culture and emotions of the various national lives cannot be ignored, but must be the point of our beginning. However, though the places where we must begin from may be seemingly impossible, varied, and at a disagreeable low point, still we have ever resplendent before us the clear, high, and fulling point of destination.

At this point for the purpose of inspiration and guidance I would ask the delegate from the U.S.S.R. to read from our Charter of United Nations. (Blue Book)

Chairman: I will now hear from the representatives of the various nations with their suggested articles for this draft which in turn will be submitted to the Assembly with the recommendation and the fervent hope that they will then agree to make it a Bill. (Chinese Nationalist raises hand) I recognize the gentleman from China.

Chinese D. For perhaps a longer period than the combined histories of all the other countries represented here, the Chinese have been concerned about Human Rights. 23 centuries ago Mencius voiced it well when he said: "The individual is of infinite value, institutions and conventions come next, and the person of the ruler is of least significance." We would like to propose that "The rights and freedoms declared in (this Bill of Rights) shall apply to every person and shall be respected and observed without distinction as to race, sex, language, or religion."

Chairman: The Chairman recognized the gentleman from India

Indian D. Years ago the Benevolent and wise Emperor Asoka proclaimed his edict guaranteeing freedom of worship and other rights of his subjects and too, our Hindu religion has deep in its heart its concept of kingly Dharma or Obligations. We of India propose that this Bill include that "Every person has the right to freedom of conscience and belief, and freedom of religious association, teaching practice and worship."



Chairman: The chair recognizes the gentleman from France.

French D. Though our nation's story about the concern for human rights does not go back to what could be considered as more than modern history when compared to that of China and India, yet we have vivid in the French culture this same struggle for the recognition of and individuals rights regarding speech, property, protection from retroactive laws, arbitrary arrest and unnecessary punishment. They can all be found along with other rights in the preamble to the Constitution of 1791.

We propose that "Every person has the right to have any criminal charges against him and any civil claims or liabilities determined without undue delay and in fair public trial by an impartial tribunal, before which he has the opportunity for a full hearing, and has the right to consult with and to be represented by counsel."

We also propose that "Every person has the right in his capacity as citizen, to take part in the government of his state."

Chairman: I am sure that all of us appreciate mention by the members representing the nations they speak for of the deep roots these proposals they make have in their cultural soil, but as we have only a few minutes remaining before I will declare a recess when the committee members will have an opportunity to discuss the various draft proposals before we present them for the vote, I would request that each speaker now limit himself to just the words of his proposal.

Swedish D: We propose that "every person has the right to assemble peaceably with others."

Swiss D: We feel that "Every person has the right to form and hold opinions and to receive opinions and information from any source."

U. S. D.: We propose that "Every person has the right to freedom from arbitrary limitation of expression in all means of communication, including speech, press, radio, motion pictures and art."

Israel D.: That every person has the right to form with others associations of a political, economic, religious, social, educational, cultural, scientific, or any other character for purposes not inconsistent with all the articles.

Unit.Kingdom D.: "That every person has the right to receive from the state, assistance in the exercise of his right to work; and the state has the duty to promote stability of employment, to insure proper conditions of labor, and to fix minimum standards of just compensation."

Chairman: (Recognizes the value of these several contributions and declares a recess of twenty minutes for discussion of these several articles for the draft.)

REFRESHMENTS SERVED IN UNITED NATIONS CAFETERIA



Committee Reconvenes: The vote is taken--it is unanimous. Chairman charges gallery audience to help make International Bill of Human Rights a reality by living it along their daily walks of life.

Quartet sings first verse of World Anthem - Voice speaks second verse over mike while quartet sings - Third verse is read - Quartet Sings and audience Hums.

CLOSING CEREMONIAL  
Tuesday Evening

The group will gather around the fire in the Recreation Hall as they did the first evening and will begin singing some favorite campfire songs among them "Each Campfire". Hidden narrator will comment on the dying campfire which symbolized so many things that have happened during the week. A tremendous amount of energy has been creatively released. We have mingled feelings in the last gathering in this hall. We are reluctant to leave each other.

Sing second verse "And as the embers die away, we wish that we could somehow stay;  
But since we cannot have our way, we'll come again another day."

Hidden announcer then suggests that though we cannot keep this camp fellowship alive as we would like to but must each return from this new found group experience to our several communities and tasks still we can preserve the essence and worth of it in our own lives.

Then the five persons chosen to represent our group will each rise and speak about that which they have achieved this week, that which discovered them and that which they particularly expect to share back along their daily walk. Each light The Candle.

Julie Boone  
Mel Knight  
Marge Erp  
Janice Fenske  
Bill Bunning

The Trees  
The Mountains  
The Rec. (Fellowship) Hall  
The Lake and Moon  
The Central Fire and Smoke

Then with the singing of appropriate folk songs each person rises from the floor and takes the hand of another to form a large circle around the Hall. The Candle is taken to the center of the room and the Committee makes a circle around the Candle inside the larger circle.

The Sharing of the Light Follows. Each committee member beginning with Dan Warren lights his candle and recedes into the larger circle and shares his light with those on either side and they in turn share their light.

The Turning Away from the Circle of Fellowship - Each person turns and steps one step outward and holds his light while the Hidden Announcer tells of how they made the great light which is more powerful than the darkness which is in us and yet more than we individually or as a group are. Remembering then that the secret of this experience together was in the process of sharing, let us vow to continue in this vital experience by humbly yet enthusiastically sharing wherever we go cursing the darkness but light the candles of other lives. And remember this too that though our preoccupation, adversity, sorrow, aloneness or difficulty might cause our little candles to sputter and even go out, yet we can always turn back to this undefeatable fellowship experience we have had here and rekindle the flame.





GAMES



These directions are for a new group that have never square danced or know very little about it. Following squares are in order of difficulty and bring in various patterns and figures, how to do with ease.

Explain 1. The important thing in square dancing is listening to the caller. Most mistakes are made by those who talk and don't hear what the caller says.  
2. There must be four couples, lady on man's right. Join hands in a circle of eight for spacing. Drop hands.

Couple 1 has back to caller - Couple 2 to the right of couple 1

Couple 3 across from couple 1, couple 4 to the left of couple 1

Two head couples are couples 1 and 3 Couple 1 head couple

Two side couples are couples 2 and 4 or " 3 foot couple

Lady on left is man's corner, man on right is lady's corner.

3. Explain fully how a swing is done, Honor partner & corner, Alemande left, Right and Left Grand, Circle eight and Promenade.

4. Explain your figure which should be simple at first. After each step have dancers practice.

5. Explain what an opener - figure- filler - trimming and ending is.

6. Walk the dancers through the complete dance.

7. Put on music and call the dance.

8. Do several simple squares, then start explaining a do si do - Right hand and left hand cross - Right and left through and more difficult figures. Watch your group to be sure they are all able to do the figures before teaching more.

## II SQUARE DANCE - Simple Rules

Swing one time around (occasionally twice) Circle always to the left unless otherwise called.

Promenade past home position and around to place if less than half way home when starting. If more than half way to home position - promenade just to home.

Don't hop up and down - Don't move in wide circles, others need room, makes timing poor. Don't talk while caller explains.

Sections vary in dancing methods--the caller determines how the dance is done and should explain clearly before putting groups through a dance.

A waist or ballroom swing is preferable, has good balance and grace. Arms should be waist level or above for lightness.

## III SQUARE DANCE CALLING

Begin by command - patter later

Rhythm - hit heavy beat of music with first accent, keeping time

Call just ahead of pattern or figure

Instruct while calling if needed

Know patterns - be able to demonstrate

Don't take over two minutes to explain a pattern. Learn standard figures and

Know your square thoroughly

patterns

Understand form and types of square dances.

Form: 1. opener 2. figure 3 filler - ending

Type: 1. Visiting couple 2. Partners exchange 3. Symmetrical



CALLING

Begin on time.

Do a simple dance first, plain calls and simple patterns--frills later. Don't talk too much. Watch crowd. Note ability. Keep dancers within their ability. Pronounce and annunciate clearly.

Give dancers time to execute figures or patterns.

Don't show off--a good caller is never noticed. Don't try to impress a crowd with how much you know.

Plan squares with variety. But don't put all you know in one dance.

Work out new dances with a small group first.

Don't call a dance you can't walk a group through.

Don't destroy what people have spent years of research and study to build that all may participate.

Don't try to outdo everyone with complicated squares--encourage high-level dancing of simple nature.

Explain proper steps and easy changes to make a smooth continuous movement that eliminates poor timing and awkward pauses. Adhering to authentic form makes good smooth dancing and doesn't detract from the fun.

DANCING

Keep square dancing fun.

Be willing to share and help others

Listen to caller - don't "jump" a call

Don't show off - Don't tell others what to do

Do what caller says--no more

Be pleasant, carefree, regard others feelings. Help others, but don't force help. Others may resent it.

IV SQUARE DANCES

Divide the Ring (visiting couple type of square)

Opener--Honor your partner, honor your corner

All join hands and circle to the left

Figure--First couple down center split the ring. Swing when you meet at the head and feet, and side four the same.

First couple down center and cut away four, swing again as you did before.

First couple down center and cut away two, swing again as you used to do.

Filler - Alemande left - partners swing - promenade around the ring.

Put the other three couples through the figure, calling the filler between each

Ending--Alemande left and right and left grand. Meet your partner and promenade.

Explanation: Man bows to lady and lady to man. First couple walks toward opposite couple, lady goes right, gents go left around the set back of other couples to home position and everyone swings. Take your corner by the left, walk around and swing your partner. 2nd couple does the figure around to 3d, 4th and 1st couple. 3rd couple does the figure around to 4th, 1st and 2nd. 4th couple does the figure around to 1st, 2nd and 3rd couple. Ending is done by taking corner by the left hand and walk around and face partner. Take partner by right hand, walk past her, take the next lady by the left, next by the right, next by the left, walking past each one 'til you meet your partner and promenade. (explain each part to group dancing as is written)



**"Figure 8" (Visiting couple type)**

Opener: Everybody form a ring, Grab your partner and everyone swing.

Figure: 1st couple out to couple on the right. Circle 4 hands round. Break that ring and do si do. One more change and on you go. Pick up two and make it six, do si do and on you go. Go round that lady with a figure eight. Round the gent and dont be late. Back to center and form a ring - do si do and everyone sing.

Filler: Sashay by your corners all - Partners promenade the hall.

Do figure around set with 2nd, 3rd, 4th couple leading. Do filler between each figure.

Ending: Alemande left and right and left grand. Promenade to beat the band.

Explanation: All circle left to home position. All swing. 1st couple goes to right hand couple and make a circle of 4. Do si do your partner by the left, corner by the right, partner with the left. All join hands circle left. Head gent drops corner lady's hand and leads the line of four over to 3rd couple--takes them into the circle and circle six. Do si do as above and circle six. Head gent drops his corner's hand and leads line of six around the lady of couple number four, going between her and her partner and back into the center of the square, then between the couple again around back of the gent-into the center of the square with a figure eight--All four couples do si do as above. This is very good to learn the do si do with two, three and four couples.

**"Cage the Bird"**

Opener: All jump and when you come down, swing your honey around & around.

Figure: 1st couple out to couple right, Circle four and cage the bird. Bird hops out and crow hops in, circle three your gone again. Crow hops out with a right hand cross--back left dont get lost. Form a ring and do si do--(Texas Style) One more change and on you go, Cage the bird figure with 3rd and 4th couples.

Filler: Swing your corner like swingin' on a gate  
Now your own it aint too late

Do the figure with 2nd, 3rd, and 4th couples leading

Ending: Swing your opposite across the hall - Your right hand lady, and now your own. Promenade your corner home.

Explanation: 1st couple leads to right, circle four with 2nd couple. Lady goes to center of ring and other three join hands circling left-lady turns right. The lady joins circle and man goes in center turning right as lady did. All drop hands-men join right hands-lady left, making a right hand cross. Turn around and join left hands moving star. Join hands-circle four moving left. Do si do is begun with the 1st couple (visiting couple) facing into center of square this. They come out facing second couple, do a right and left thru to the third couple, second couple turns in place, man backing up - lady moving forward. (Important to make a smooth continuous movement, no awkward pauses or breaks) The figure is repeated around with 2nd, 3d and 4th couples. Ending--follow left hand gent around circle to opposite, then on to right hand lady and home to partner (swing each time).

- - Someone must have misunderstood! When I was introduced as a woodsman, Jan pinned a sign on the back of my neck with a thumbtack - - - Charlie Scribner



**"Promenade the Inside Ring"**

Opener: Honor partner, everyone swing, honor your corner and join a ring

Figure: 1st couple balance and swing - Promenade the inside ring  
 Right and left through the couple you meet, side four the same  
 Right and left back, same old track. Ladies chain, chain right back.  
 Form two rings and do si do.

Filler: Sashay by your corners all--Partners promenade the hall

Figure is done with couples 2, 3 and 4 leading

Ending: All four couples do si do and promenade.

Explanation: 1st couple join inside hands-lady does a quick curtsy, man bows slightly and swing- promenade around facing 2d couple. Right and left thru and back. Ladies join right hands- change over and take opposite by the left hand-turn around join right hands again, then left hand to partners and form a ring and do si do (couples 3 and 4 do the figure at the same time)

A do si do with two circles of four begin with partners around to their home position. This brings your set back to original promenade position.

Do si do or (Do paso as some call it) Join left hands with partner- walk around each other once, join right hands with corner-walk around back to partner-join left hands until caller directs next figure. (Always come back to your partner before going into next figure)

An elementary singing call: "Solomon Levi"

Record: MacGregor

Call: The first couple separate, around the outside track  
 Keep on going around the set, and meet her coming back  
 Pass right by your partner, Salute your corners all  
 Turn about and swing your own, and promenade the hall.

Repeat for second, third, fourth couples; then two head couples, two side couples; then all four couples.

Description: Lady and gent No. 1 turn away from each other, and walk completely around the set, the lady passing on the inside of the man, and all other couples moving to the center to let them by. When active couple (or couples) have passed each other in home position, everybody bows to his corner, turns around to swing his partner. Then all couples promenade around the set, counter-clockwise, back to home position. The action is separated as indicated above, with the ladies passing inside the gents they meet in each case.

A simple visiting square: "Elbow Swing"

Call: Introduction Throw off your coat, loosen your vest  
 Honor the one you love the best  
 All join hands and circle west  
 Into the center and make a little nest  
 "Rare" 'way back and stretch your vest  
 Swing your own, don't touch the rest  
 And promenade home to your own little nest

Figure: First couple balance and swing, out you go to the right of ring  
 Two gents meet with the elbow swing, opposite partners elbow sw.  
 Same two gents with the same old thing, now your own with an

Sub-Chorus: Four hands up and around you go, half way round and do they do  
 Partner left and here you go, corner right and don't be slow  
 Partner left and on (home) you go.

After visiting the three inactive couples, doing figure and sub-chorus with each, active couple returns to home position.

Chorus: Allemande left with your left hand, right to your partner, and r.&l.Grand.



**"Elbow Swing" (continued)**

Then promenade eight when you come straight  
 Repeat figure and choruses as above with second, third and fourth couples.  
 Ending: Honor your partner, smile at your corner  
 Wave to the lady across the hall  
 Thank you folks, I guess that's all.

**Directions:**

1. The figure--As two couples are facing, the two gents engage right elbows and turn  $1\frac{1}{2}$  times, turn opposite lady with left elbow, gents turn  $1\frac{1}{2}$  times again with right elbow, then turn partner with left elbow, and form circle of 4, with lady on gent's right.
2. The sub-chorus (The Northern Docey-Do) As active couple is facing the center in the circle of four, the ladies pass left shoulders (i.e., between opposite couple), then give left hand to partner and turn half 'way round, turn opposite with right hand a full turn around, turn partner again with the left with the gent's right hand behind the lady, into position for the next action (facing the next couple, or into home position if the figure is completed for the third time).

**SQUARE DANCE MIXER**

Form squares - Allemande left, right and left grand. Promenade around the hall. Circle four--any old four. Swap and swing and promenade the hall. Circle six, any old six, break the ring and corner swing. Promenade around the ring. Now promenade around the hall. Circle eight--any old eight--circle 8 til you get a eight (This forms your squares, after promenade as for grand march.)

Note: This mixer can be made more interesting and flexible by calling appropriate square dance figures while dancers are in circles--elbow swing with four, center star with six, and Texas star with eight.

**SUITABLE INSTRUMENTAL RECORDS FOR SQUARE DANCE CALLING**

- |             |  |
|-------------|--|
| I Beginners | Capitol 20099 Cripple Creek                            |
|             | Capitol 20101 Ragtime Annie                            |
|             | Capitol 20098 Soldiers Joy                             |
|             | Capitol 7-40203 Rakes of Mallow                        |
|             | Victor 36403 - Blackberry Quadrille (Soldiers Joy)     |
| II Advanced | Capitol 7-40203 A & E Rag (see above)                  |
|             | Capitol 71-40161 Devils Dream                          |
|             | Down Yonder  |
|             | Capitol 71-40162 Cumberland Gap - Skip to my Lou       |
|             | Capitol 40204 Hell Amongst the Yearlings               |
|             | Folkcraft F 1203 Taters in the Sandy Land - Bear Creek |

Hop

Suitable long-play records (conventional groove, 33 r.p.m.) have been prepared by Windsor and Linden.

Records may be obtained from these retailers:

- The Folk Dancer, Box 201, Flushing, Long Island, New York
- The Bristol Record Shop, Fergus Falls, Minn.
- Don Leary's, Hennepin Ave., Minneapolis, Minn.
- Morry Selman, 703 Hennepin, Minneapolis, Minn.
- Wyoming Musiccenter, Laramie, Wyo.
- Guertin & Ross, W. 908 Sprague Ave., Spokane 8, Wash.
- Pacific Record Exchange, Pike Street Market, Seattle, Wash.
- Johnson Bros. Record Shop, 5512 - 20th N.W. Seattle, Wash.
- Ed Kremers, 252 O'Farrell Street, San Francisco 2, Calif.



# GAMES

## COUPLE DANCES

### "Merry Widow Waltz"

#### 1st Step

Closed position. 1. Man balances back left, forward right - repeat

1 2 3 1 2 3 (count)

Half open position 2. Step left, swing right forward, step r. step left, close r.

1 2 3 1 2 3 1 2 3

step left 1 - 2 - 3 Turn opposite-half open position.

3. Step r. swing l forward, step l, step r, turn & dip

1, 2,3 1,2,3 1,2,3 1,2,3

Man leads forward-r. waltz step, then l. waltz step, twirls lady under his r. arm back to starting position.

#### 2nd Step

Repeat No. 1 of 1st Step.

Step 1. swing r. forward, step r. step l. step r. step left, turn and dip right

1, 2, 3, 1, 2, 3 1,2,3 1,2,3

Waltz three times, man leading with r. waltz step--twirl underarm as above.

Lady does the counterpart

### "Three Step" tune "Moon Winks"

Closed position. Move counterclockwise (Instruction for man, woman counterpart)

Slide left, slide left, step pivot -reverse

1, 2, 3.

Pivot turn-left, right, left-dip right, step left, step right

1, 2, 3, 1, 2, 3

The dip is done by man stepping back slightly--bend knee outward. Lady bends left knee forward between man's knees--her right toe points out.

### "Eva Three Step"

Record: Columbia DX "Eva Three Step"

Capitol 15420 "Teddy Bears' Picnic"

Position: Side by side, inside hands joined

Cue Call: 1. Walk 2, 3, point

2. Cross, 2, 3, point

3. Twirl back, 2,3, point

4. Together, 2, 3, point

5. Face-two-step, around-two-step

6. Step, swing; step, swing

7. Two-step (4, closed)

Direction: 1. Walk 4 steps in LOD

2. Twirl toward each other (M CW, W CCW), W passing fwd of gent, to exchange places, continuing the basic step (walk, 2,3, point) Man catches W's R hand in his L.

3. M twirls W CW under arch to rear of his present position as he moves diagonally fwd and to L.

4. Move to each other, restoring original positions

5. Two-step to side in LOD, partners facing

Turn around (M CCW, W CW) on 1 two-step, moving still in LOD

6. Step in LOD (M l, W r), swing other foot across, with both hands joined across. Repeat in RLOD

7. Do 4 two-steps in closed position, turning CW and moving in LOD.



## FOLK DANCES

by Jane Farwell

### GUSTAF'S TOAST

(A Swedish Singing Game) - Victor Record 20988



WORDS: A toast we pledge to Gustaf who is brave and true,  
A toast we pledge to Gustaf brave and true.  
A toast we pledge to Gustaf who is brave and true,  
A toast we pledge to Gustaf brave and true.

CHORUS: Tra, la, la, la, la la la la la la  
Tra, la la la, la la la la la la,  
Tra, la la la, la la la la la la,  
La, la, la!

The first part is sung and danced with all the pomp and solemnity of a court ceremony--the chorus is gay and lively by contrast.

FORMATION: Four couples form a square. Couples with backs to music and their opposites are head couples. Others are side couples. Partners hold inside hands shoulder level. Free hands on hips.

ACTION: Head couples walk three steps forward and on the fourth count bow to the opposite couple. Return to place.

Side couples forward and back in same way. Repeat.

CHORUS: Side couples form arches with their inside hands lifted high. Head couples take four steps forward, drop hands and separate, boy going left and lady right. They take inside hands with their opposites as they go through the arches, separate, boy continuing to his left and girl to her right.

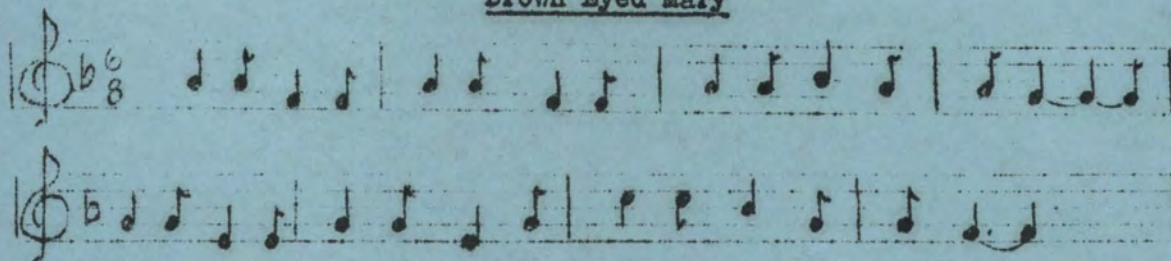
Repeat chorus, head couples now making arches, and side couples going through as above.

THIEVES: It's more fun to have extra players who act as thieves. They are allowed to steal partners as they come through arches.



FOLK DANCES

Brown Eyed Mary



1. If perchance we should meet  
On this wild prairie  
In my arms will I embrace  
My darling brown eyed Mary.
2. Turn your partner half way round
3. Turn your opposite lady
4. Turn your partner all around
5. And prom'nade your forward lady

Formation: Partners in promenade position.

- Action:
1. With hands crossed, partners promenade in a circle with three or four feet between each two couples.
  2. Partners join right hands and turn around (so that man is facing back with right hand toward center, lady in opposite direction.)
  3. Each man joins left hands with the lady who was in the couple behind him and turns her completely around.
  4. Join right hands with partner and turn her entirely around.
  5. Take lady ahead in promenade position for new partner and repeat from beginning.





FOLK DANCES

JAMAJA LABAJAIG

Estonian

Music: Record MH 1047

Chorus: Couples side by side, man's hand behind lady's waist, lady's hand on his inside shoulder. Free hands swing with the foot.

Step on left, swing right over left, then repeat on right foot, and so forth alternating feet.

1. Plain flat footed waltz.

Do the chorus.

2. Join inside hands, step swing forward, and back, turn once around by yourself stamp once. Step swing forward and back, turn around and stamp twice.

Do the chorus.

3. Tapping waltz, man taps first, then the girl. Step on left, tap twice with right foot and take a waltz step in between.

Do the chorus.

4. Stand side by side with right hips touching, hands on each other's hips, waltz forward turning in place with 4 steps, then run in place around, for 12 steps.

Repeat from beginning.

OXFORD MINUET

Old Time Dance - Music: Imperial Record - 1094

Formation: Couples in a double circle facing counterclockwise, girls on right of their partners. Inside hands joined.

- Action: 1. Starting with outside foot, take 3 steps forward and swing the inside foot over, pointing toe and touching it briefly. Change hands and start back in opposite direction, starting the three walking steps with ladies left - man's right, point other toe over.

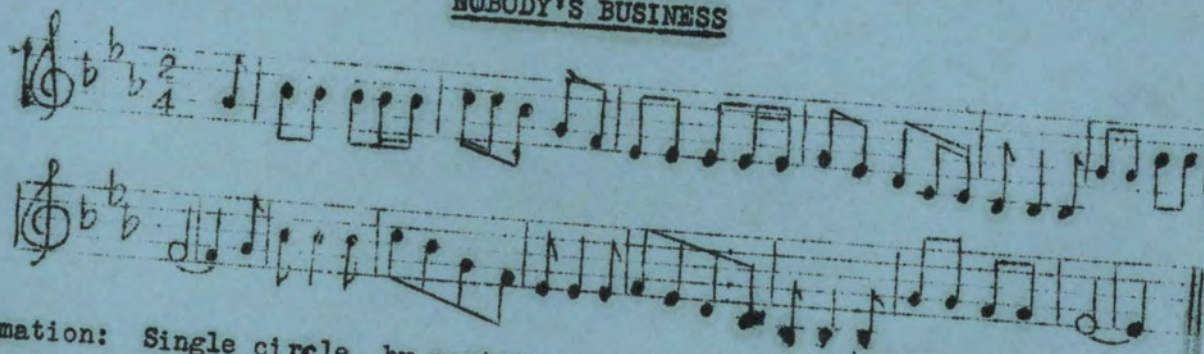
Repeat same step, forward, then back again.

2. Partners face each other, join both hands, and stepping on lady's right and gent's left foot, swing other one over and point. "This is done four times altogether, twice in each direction.)
3. Do the same minuet step as described in No. 1, one forward and one back.
4. Partners take ballroom position and do a quick two-step around the circle.  
Repeat entire dance as often as desired.



FOLK DANCES

NOBODY'S BUSINESS



Formation: Single circle, by partners.

Sing:

1. I went to town in a little red wagon,  
Came back home with the axle draggin',  
It's nobody's business what I do.

Chorus:

It's nobody's business, business,  
Nobody's business, business,  
Nobody's business what I do.

2. Way down yonder 'bout a mile and a quarter,  
Some old man's gonna lose his daughter,  
Nobody's business what I do.

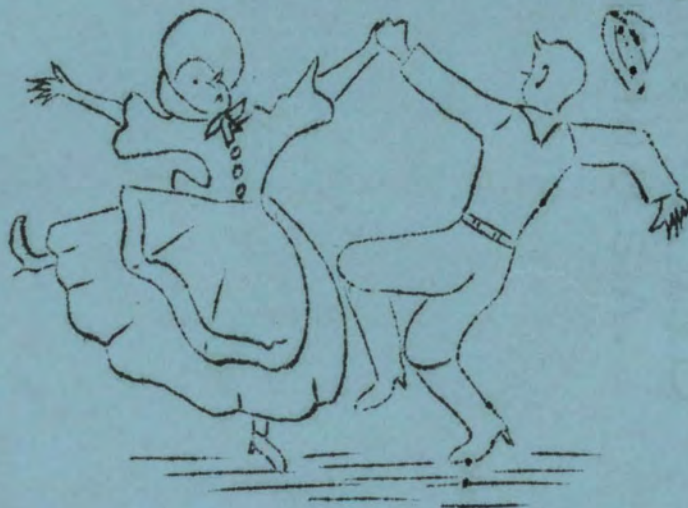
Repeat Chorus

3. I've got a wife and she's a daisy,  
She won't work and I'm too lazy,  
Etc.

Action:

1. All join hands and circle to the left.
2. Grand right and left.
3. Continue in grand-right-and-left direction with the elbow swing.

Repeat from the beginning with your new partner.



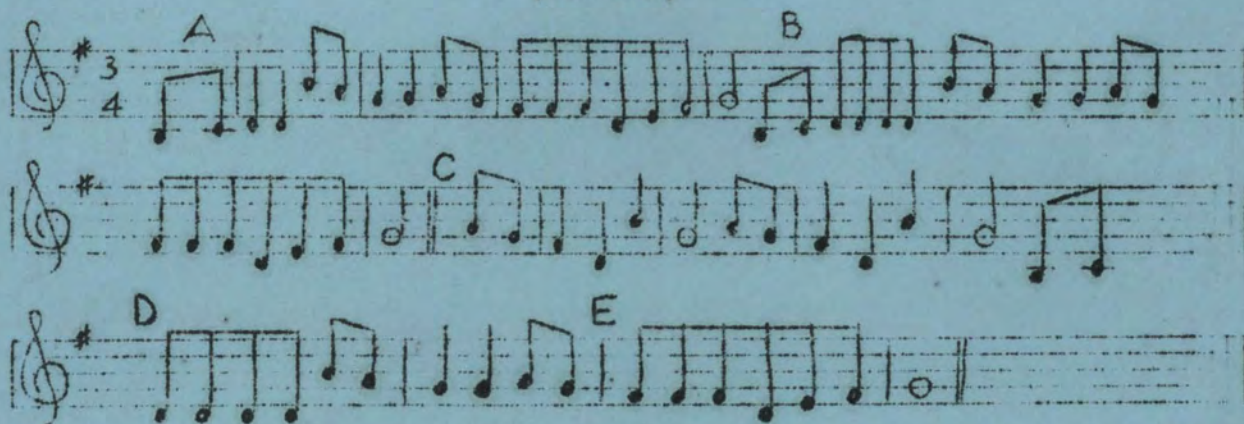


FOLK DANCES

JA SAS!

Norwegian

(Yes Sir)



**Formation:** Single circle without partners. One or more extra people are in the center.

**Sing:** I am waiting, I am hoping,  
That someone will join me in the ring.  
Won't you come and dance with me, my partner,  
While the other people stand and sing?

Tra la la la, Ja sas, (yes sir)  
Tra la la la, Ja sas,  
Won't you come and dance the way that I do,  
Or must I reverse and go with you?

- Action:**
- A. People in center walk around and choose partners from the circle.
  - B. Partners walk, waltz, or skip around the circle.
  - C. All turn in place to right starting with the right foot, three steps, stamp with the left, and clap once to "Ja Sas!". Repeat to the left.
  - D. Partners hook right elbow and turn around.
  - E. Reverse.

Now each person in the center goes to get a new partner.





FOLK DANCES

Seven Jumps

Music: Methodist World of Fun M 108

Formation: Single circle of partners, girls on right.

- Action:
1. Seven step-hops to right, jumping both feet on last count.
  2. Face partners - Clap own hands three times, hook right elbows with partner, turning with 4 counts. Clap hands again, and repeat with left elbow.
  3. On first note of music lift right foot in air, and stamp on second note. Repeat dance, each time adding one more action at the end.
    1. Raise right foot and down
    2. Raise left foot and down
    3. Right knee down
    4. Left knee down
    5. Right elbow down
    6. Left elbow down
    7. Forehead down (men turn flips)

Korobushka (Russian Peddler Dance)

Music: M 108 - Methodist World of Fun Series

Formation: Double circle, men on inside, facing partners, both hands joined.

- Action:
1. Start with man's left - ladies right foot. Start back toward center of circle with a step, step, step, hop.

Repeat going forward, starting with man's right foot - then do it once more going back, ending with a Pointing of free foot (man's right - ladies left) front, to side and bring both feet together.

2. Each takes three walking steps to own right, ending with a hop - and repeat to left, coming back to partner. Take right hands, pull up toward each other, rock back, then pull up and cross over to opposite side.

Repeat all of 2, returning to own side, then all boys move forward to next girl ahead for new partner.





FOLK DANCES

So Long

A Goodnight Circle

Music: Sing the chorus of "So Long, It's Been Good to Know You"

Formation: Single circle - ladies on right of partners, all hands joined.

Action:

Songs	Action
So long It's been good to know ya!	Swing arms in and out, rocking forward and back
So long It's been good to know ya!	Ladies release hands and make a complete turn to the right, moving to right of next man on right.
So long, It's been good to know ya!	Repeat above
But a long time since I've been home.	Repeat above
And I've got to be driftin' along.	Repeat above
	Promenade with partner on right, or waltz 4 waltz steps with her.

\* \* \* \* \*

LE MOT JUSTE

- Bill Bunning

Folks used to state - it's grand, it's great,  
Superb, Supreme, collossal!  
But all these terms are now passe'.  
Outmoded, old-hat, fossil!

We probed our mind to try and find,  
A word that means tremendous,  
That topped the rest, good, better, best,  
Superlative, stupendous!

These last two days we've coined a phrase,  
Short, truthful and specific;  
We put it thus: "Jane shared with us",  
Which means - "IT'S BEEN TERRIFIC!"

\* \* \* \* \*



FOLK DANCES

German

Rocking Waltz

Music: Folk Dancer - 3003

Formation: Couples facing man's back to center of circle, both hands held in air.

Both do waltz step to own left, then to right for 8 measures, swaying slightly with hands and body.

Take partner by the upper arms and do a German Type waltz around circle finishing with man's back to center of circle.

With 6 running steps ladies push man to center of circle, then man pushes lady away from center with 6 steps, and repeat the pushing figure.

Irish Washerwoman Mixer

Music: Imperial or Folkcraft Record by same name  
Also World of Fun Series M 103

Formation: Partners in single circle - ladies on right.

Action: All join hands and into the middle. All to center with joined hands.  
And when you get there keep time to the fiddle. Stamp foot 4 times in center.

And when you get back remember to call All come back out

Swing on the corner and promenade all Swing corners three quarters round and promenade.

(Promenade 16 counts and begin again)

German

Siebenschritt  
Seven Step

Music: Folk Dancer Record (Also on World of Fun Series)

Formation: Partners facing counter-clockwise, girls left hand on man's right shoulder, his arm around her waist, hands on hip.

Action: 1. Starting with outside foot - 7 steps forward. Seven steps back.

2. Partners separate - boys schottische toward center of circle - girls toward outside - starting with outside foot, then return to partner with another schottische step. Turn with partner with 4 step hops.

Repeat separation but this time boy goes on to next girl ahead and girl goes back to man behind to turn with 4 step hops.



FOLK DANCES

Danish Family Waltz

Music: Victor, Waltz on Reverse side of Styrman Karlson Hambo

Formation: Single circle, with partners, all joined hands.

Action: 1. Face corners (start on men's left and ladies right foot)  
"Byrolsan" Waltz step toward corner  
Then face partner, step and swing with other foot  
Repeat once more toward corner, once more toward partner.

(4 measures)

- 7 2. Waltz with corner 4 waltz steps turning clockwise and keeping in circle so couple ends with new girl on right side.

Continued until you are satisfied you have danced with all the girls.

My Man Is Away in the Hay

Music: Folk Dancer Record - MH 1051

Formation: Square Dance Formation

- Actions:
1. Introduction: In place swing joined hands up and down.
  2. All skip to left all the way around to place.
  3. Head couples 2 slides to center, stamp, 3 slides away, stamp then 8 long slides clear across hall, men passing back to back, then 8 long slides back home with ladies passing back to back. Side couples do the same after head couples finish.
  4. Ladies in middle skip to LEFT only-twice around while men clap.
  5. Repeat 3.
  6. Men in middle skip to left only-twice around while ladies clap.
  7. Repeat 3.
  8. Head couples make basket in middle and buzz step to left.
  9. Repeat 3.
  10. Side couples make basket in middle and buzz step to left.
  11. Repeat 3.
  12. All join hands and skip to left.



FOLK DANCES

Danish

Little Man in a Fix

Music: Folk Dancer Record - opposite side of Napoleon

Formation: Two couples in set, men with right arms around partners waist, left arms linked.

- Action:
1. Sixteen running steps straight ahead, couples revolving.
  2. Sixteen more running while men make arch with left hands joined and ladies run under, holding partners right hand in their left, and as the ladies go under they turn to face each other and join right hands on top of the men's joined left hands.
  3. Holding only partners nearest hand --- four open waltz steps.
  4. Four closed waltz steps in dance position.
  5. Repeat 3 and 4.

Each time the extra couples try to hoop up and not be left without partners.

Polka Zu Dreien

German

(Polka for three)

Music: Folk Dancer record MH 1050

Formation: 1 man and 2 ladies, or 1 lady and 2 men in sets of three facing counter-clockwise around circle.

- Action:
1. All start with right foot, heel and toe polka forward 4 times. Turn around, face the other way (break hands as you do so) and repeat 4 heel and toe polka in other direction.
  2. All 3 make a right hand star and do 8 polka steps turning clockwise and back by the left hand 8 more polka steps turning counter clockwise.
  3. Repeat No. 1
  4. All 3 join hands circle left with 8 polka steps and then right with 8 polka steps.

Repeat as often as desired.

\* \* \* \* \*

Thanks, thanks, thanks to our ex-officio (unsung heroes) who cranked the Mimeo so faithfully. Without Wendell, Mary and Kathryn we couldn't-a-done it!!



FOLK DANCES

Jessie Polka

Music: MacGregor Heel and Toe Polka

Formation: Two or more people in line, facing counter-clockwise, arms around each other's waists.

Action: Weight on right foot, place left heel to side-front, lean back. Place left foot beside right and put weight on it.

Place right toe back, lean forward. Momentarily touch right foot beside left.

Keep weight on left foot, touch right heel forward, place right foot beside left and put weight on it.

Touch left toe to side, touch left toe in front.

Starting with left foot, take four two-steps forward. Repeat.

KLUMAKOJIS (Lithuanian)

Music Columbia Record

FORMATION: All with partner in double circle, nearest hands joined.

ACTION:

1. Walk 8 steps forward around circle
2. Turn and walk 8 steps the other direction
3. Partners join right hands and walk around each other 8 counts
4. Start by the left hand eight counts
5. (Pause for 2 counts) and clap own hands three times
6. (Pause for 2 counts) and stamp feet three times.
7. Shake the left finger, three counts, and the right finger three counts,
8. Hit partner's right hand and continue turning completely around to own left and end with three stamps in place.
9. Repeat 5, 6, 7 and 8.
10. Take partner in "varsouvienna" position and two step for 16 measures- both using left foot- up to this time, girl starts with R boy with L.

All boys move up to next girl for new partner.

MARKLANDER

German Schottische

MUSIC: Folk Dancer 1051 - other side of Man Away in the Hat

FORMATION: Couples in ballroom position

ACTION: 1. One Schottische step to center and 1 schottische step (one, two, three, hop)

2.

Then turn with 4 stephops. Now with lady on outside, man on inside, separate with a schottische step, return to partner with schottische and turn with 4 step-hops. Repeat from beginning.

2. Open waltz position, inside hands joined, taking two step hops forward, lifting feet high, starting on outside foot. Now change hands turn towards partner, facing opposite direction, repeat two



two step hops. In Dance position turn lady with 4 step hops. Repeat all of 2.

3. Skaters position, do a schottische forward, one to left, then to right (diagonally) then 4 step hops and repeat all of 3.

4. Varsouvienne position, do same step as in number 3, except that on the first 4 step hops, drop right hands, lady moves forward in front of man and behind him (ending on left of man). Take Varsouvienne position again, repeat schottische steps, then on the next 4 step hops, drop hands, and man moves around in front of lady and behind her to take his original position. Repeat.

5. Man does 2 schottische steps in place while lady runs away from him with 2 schottische s, then as lady turns in place with 4 step hops, man takes 2 schottische steps to catch up with her, then takes her in ballroom position and both do schottische together and 4 step hops as they turn.

Repeat figure, this time the man running away and the lady catching up.

Dance is done twice through on record, finishing with Number 1 figure.

NAPOLEON  
(Danish mixer)

MUSIC: Folk Dancer Record by same name.

FORMATION: Double circle - partners facing -men with backs to center-arms joined straight out to side.

ACTION: 1 Start with man's left - ladies right foot-step, slide, step, hop  
Reverse same step in opposite direction.

2. Slap own hands - partners right, own hands, partners left, own hands  
both of partners hands, own

3. Repeat 1 and 2

4. "hopsa" step (a balance polka) in open position, advancing forward-

5. 4 hopsas in closed position. Repeat 3&4

ROAD TO THE ISLE  
Scotch Schottische

MUSIC: Imperial Record - Scottish Road to the Isles or Folk Dancer record

FORMATION: Couples in double circles, facing counter-clockwise, girl a little forward and to the right of partner. Boy takes girls right hand in his right over her right shoulder holding her left hand in his left hand--Varsouvienne position.

ACTION : Point left toe forward without putting weight on them (two counts)

Take three steps starting with left foot pausing for an extra beat on the last step (4 counts altogether)

Place right toe forward to right (hold for 2 counts)

Take 3 steps toward left starting with right foot. Pause for 2 counts on third step (4 counts altogether)

Place left toe forward to left (2 counts)



Place left toe back(2 counts)

Schottische step to left and forward beginning on left foot( one, two, three, hop). This takes four counts.

Schottische step to right beginning with right foot(4 counts)

As the hop is done on the right foot, a half turn is made on the same foot so that couples are facing clockwise and the turn is done(clockwise) without letting go of hands.

In this position couple repeats the two schottische steps as described above, ending the dance counter-clockwise.

### BLACK FOREST MAZURKA

German

MUSIC: Folk Dancer Record- Siebenschritt on other side

FORMATION: Partners in double circle facing counter clockwise, Begin in open waltz position, free hands on hips, inside hands joined

ACTION: Starting with outside foot, take one waltz step forward, swinging inside hands forward at shoulder level.

Swinging inside hands back, take one waltz step on inside foot.

Release hands and turn away from partner(to boy's left and girl's right) with one waltz step. When the turn is completed, end with three claps facing partner.

Partners join in regular position and take two mazurka steps together, starting with boy's left and girl's right foot (two measures).

Partners, still in dancing position, turn counter clockwise with six running steps, backwards for the boy, forwards for girl.

### VIENNA TWO-STEP

Old time dance from England

RECORD: Progressive Two-Step (London)

FORMATION: Couples in Varsovienne position

ACTION: Four walking steps forward starting with left foot  
 Four walking steps back starting with left foot  
 Pas de bas to left (to center of circle)  
 Pas de bas to right (away from center)  
 Step on left foot and hop on left foot at same time swinging  
 Right foot  
 Take a quick two-step diagonally forward to right,  
 Heel and toe (starting with left foot) two step left  
 Heel and toe (starting with right foot) two step right  
 Take 4 two-steps forward, and on the last two step the man moves  
 forward to new lady.



FOLK DANCES

Rheinlander for Three

German

MUSIC: MH 1049 -- Rheinlander for Three

FORMATION: Sets of threes - one man between two girls, all facing counter clockwise, hands joined, outside hands on hips.

ACTION: All start with left foot.

1. 2 schottische steps forward. On the third schottisch step, man makes arch with his left hand, the right hand lady passing under. On the fourth schottische step, the left hand lady dances forward to the other side of the man -- all three are now facing the opposite direction.

Repeat all in opposite direction.  
Repeat entire first figure.

2. One schottische step forward; on second schottische step, man turns both ladies one around toward him. One schottische step back, and on fourth schottische step man turns ladies once around outward.

Repeat this figure once.

3. Man turns to face left hand lady, joins right hands with her, doing two schottische steps around each other, then they join left hands and do two schottische steps back. In the meantime the right hand lady dances in place, not looking too happy about the whole thing.

Man turns and does the same step with his right hand lady.

SHOO FLY SWING  
(Fast Music)

MUSIC: Cripple Creek or Hell Amongst the Yearlings

FORMATION: Single circle

- ACTION:
1. Head man steps to center, facing his partner whom he swings around him with right hands joined. She swings around second man in circle with left hands - back to her partner with the right, to 3rd man with left, etc., all the way around the circle.
  2. As soon as head couple has gone past first three couples, the second couple follows them.



FOLK DANCES

GREAT BIG HOUSE IN NEW ORLEANS



Great big house in New Orleans  
 Forty stories high  
 Every room that I was in  
 Was lined with pumpkin pie.

FORMATION: Couples in single circle.

- ACTION:
1. On the first verse, all join hands and circle to the right.
  2. Went down to the old millstream.  
 (All girls go to the center and join hands)
  3. To get a pail of water.  
 (Boys all come to center, with girls standing to their right, and join hands in front of girls)
  4. Put one arm around my wife, and the other around my daughter.  
 (Boys raise joined arms and swing them and back of girls.)
  5. Fare-thee-well my darling girl  
 Fare-thee-well my daughter  
 (Boys swing girls on their right)
  6. Fare-thee-well my darling girl  
 With the golden slippers on her!  
 (Boys swing girls on their left, one and a half around, leaving them on the right.)

LADIES TO THE CENTER

Tune: "Skip to My Lou"

FORMATION: Single circle, facing in.

- SONG:
1. Ladies to the center with a hey ding ding
  2. Gents to the center and form a ring.
  3. Once in a circle and twice in a ring.
  4. Take a partner and everybody swing.

CHORUS:

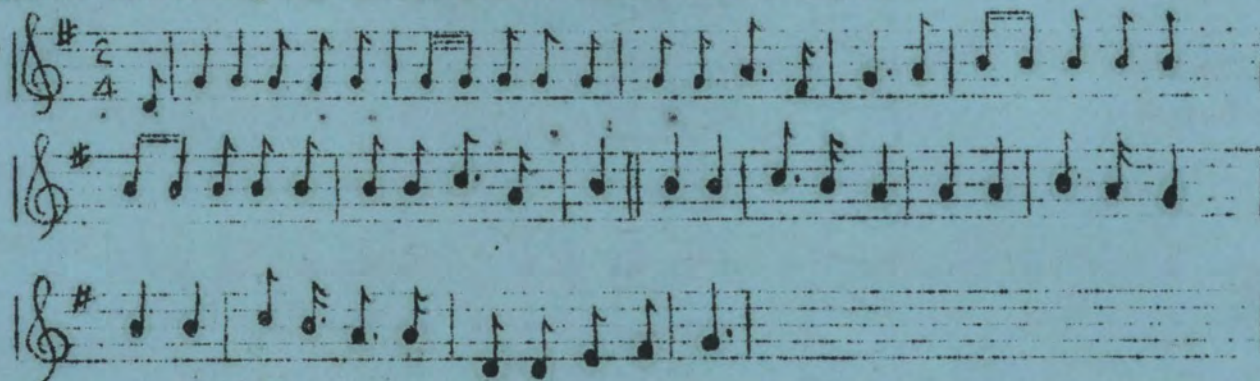
Swing, swing, everybody swing.  
 Swing, swing, everybody swing  
 Swing, swing, everybody swing  
 All join hands for the same old thing.



FOLK DANCES

## BINGO

This old Welsh-English ditty has become one of the best known and practices song-dances of our Southern mountaineers. It is a favorite of all the huskin's and quiltin's and other play parties of the plain folk of the Southland. It is full of rollicking fun and should be danced with a chuckle.



WORDS: A farmer's black dog sat on the back porch  
And Bingo was his name,  
A farmer's black dog sat on the back porch  
And Bingo was his name.

CHORUS

B, I, N, G, O  
B, I, N, G, O  
B, I, N, G, O  
And Bingo was his name.

SPOKEN

B, I, N, G, OH! (with a big hug)

SUNG

And Bingo, was his name.

FORMATION: Couples in a double circle, facing counter-clockwise.

ACTION: Beginning on left foot, all couples march around the room with hands joined in skating position singing first four lines of song. On the chorus couples fall back into single circle, join hands, and continue sliding to the right.

On the spoken part, partners turn to face each other, taking right hands on "B" and continue with grand right and left in the direction they are facing to the next 4 people on each letter. On "OH", they squeeze or swing their new partner with whom they begin the dance again.



FOLK DANCES

O CHARLEY

American

(Play Party Game)

MUSIC: Tune to "Ain't Gonna Rain No More"

FORMATION: Boys in one line face an equal number of girls in an opposite line.

SING: Oh! It's over the hills to feed the sheep,  
It's over the hills to Charley;  
It's over the hills to feed the sheep,  
It's over the hills to Charley.

ACTION: Join hands along the lines. On the first four beats, lines advance toward each other; on the second line retire four steps. Repeat.

SING: We're tramping down the weavily wheat,  
We're tramping down the barley;  
We're tramping down the weavily wheat,  
To bake a cake for Charley.

ACTION: During the second stanza the lines approach; each player joins right hands with partner opposite, and swings past into opposite position. Repeat to regain original position.

SING: O Charley is a fine young man,  
O Charley is a dandy;  
And Charley loves to kiss the girls  
Because it comes so handy.

ACTION: The head man swings out between the lines, prances the full length and takes his place at the foot. This shifts partners and everybody is ready again.

SEXTUR

Danish dance for 6 couples

MUSIC: Folk Dancer Record by same name.

FORMATION: Six couples in circle, each couple has a number.

ACTION: 1. All join hands and slide left 16 counts.

Chorus: 1st and 4th couples hold partner by inside hand and approach each other, starting on outside feet with a "step-slide-step, walk, walk" and do the same thing back to place.

2nd and 5th couples do the same

3rd and 6th couples do the same

Face partners for grand right and left all the way around

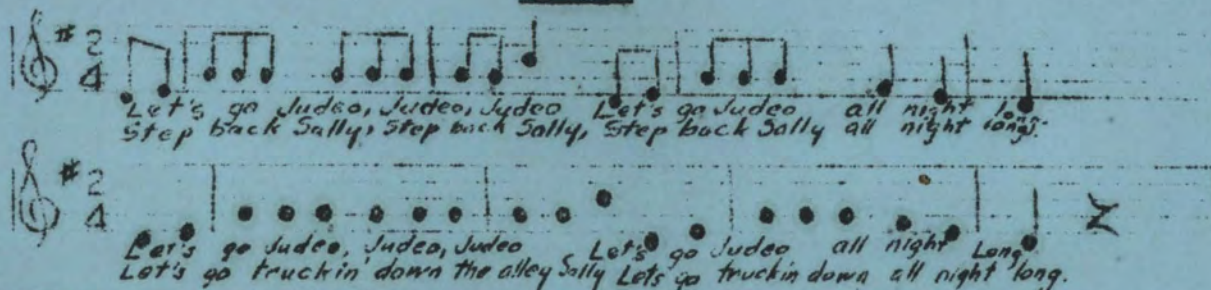
2. All ladies join hands and slide left around circle while boys clap. (repeat chorus)

3. All boys join hands and slide left around circle. (repeat chorus)

4. Take partners in shoulder-waist position and turn with slow pivot step in place. (repeat chorus)

5. All slide to left 16 steps.



FOLK DANCESJudeo

FORMATION: Four couples in longways - sets facing each other.

- ACTION:
1. Partners take both hands and hop in place, first with right foot forward, then left, alternating feet for sixteen counts -- see swing arms at the same time.
  2. Partners separate and step away from each other with "boogie woogie" or jive step, clapping hands.
  3. Head couple links arms and truck down between the lines to take places at the foot of the set.

HERR SCHMIDT FOR THREE

MUSIC: Record by same name.

FORMATION: Man in the center with girl on each side as in "Pop Goes The Weasel," man facing clockwise -- girls opposite.

ACTION: Three join hands in a circle.  
Slide forward on right feet (pause).  
Slide forward on left feet (pause).  
Then a quick right, left, right (pause).  
Repeat, starting with left feet.

Man turns girl on his right twice around with right elbow.

Man turns girl on his left once around with left elbow and continues clockwise on to the next two girls.

GLOW WORM

MUSIC:  
Glow Worm

FORMATION: Couples in promenade position.

- ACTION:
1. Couples promenade four counts.
  2. Face partners and back away four counts. (boys toward center)
  3. All move toward left toward new partner. (girls back and men forward around circle) (four counts)
  4. All swing new partner. (four counts)



FOLK DANCES

**GREEN SLEEVES**  
English

**MUSIC:** Methodist World of Fun Record



**Formation:** Couples stand in promenade position facing around the room counter clock-wise. They are numbered 1, 2, 1, 2, all around the room.

**Action:** All march 16 steps in promenade position.

All number one couples turn toward the couple behind them and make a right hand star. Walk eight steps in this direction, shift to the left hand star and walk eight steps coming back to original position with all couples facing counter-clockwise.

Couples join inside hands with partner. Couple number 1 walk between couple 2 with four steps as couple number 2 walk forward over them. Then couple number 2 walks under and between first couple as they walk forward four steps. Repeat all of part 3.





## GAME LEADERSHIP

To lead games so people have the most enjoyment from them is an important talent. It is a talent that many people can develop. To develop it to its highest good it must be used and used often. If we hide our talents they not only do not do any good while we have them, but they will be taken from us soon. While if we use them often, more will be given to us.

A game leader must have these qualifications:

1. He must enjoy playing games. He must feel that the games are so much fun that others will enjoy playing them, too.
2. He must like people. A game leader must try to get everyone playing as part of the group, and often must smooth out personality difficulties to do it.
3. He must be willing to work hard, both before and during the leading of games. Much planning, practicing and preparation ahead of time go into the leading of games, and a great deal of energy is needed to put over games at the meeting.

A good game leader must know many games. Start a collection of games and party plans from books, magazines, parties you have attended or favorite games of anyone you know. Know whether it is a game that can be played indoors or out, with adults, children, boys, girls, mixed groups, what equipment is needed and whether it would be acceptable to the people you will be leading. It will be easier to plan a program of games for a specific meeting or party if you know many different types that can be used.

Make a plan ahead of time for each occasion. It is usually best to write this plan out so you will select the things most suited to the occasion. At the last minute you may become flustered and forget what you wanted to do. Here are some suggestions:

a. Stretcher at a meeting

When a lecture or discussion type meeting is long it is good to stop in the middle of the program for a stretcher. Use a stunt song or exercise game that gets people to stand and move arms and legs. It should provide a laugh for mental relaxation, too.

b. Games following program at an organization meeting

Select one, two or three games which will give the group some activity and a chance to laugh and play together. The game should be as lively as the space and people will allow. There should be plenty of laughs and excitement. Relays can be a fine chance to work up team and competitive spirit and get everybody into the game. Quiz games or any type that divide the group into small units for quiet, thoughtful activity are not good here.

c. Games at a banquet

A get-acquainted activity as the guests assemble may be all that is needed. It will break the ice and prevent people from standing around awkwardly waiting for the signal to be seated. Other songs or games should come between courses or at the end.



d. Games as the main part of the entertainment

Start some activity as the guests arrive so that there will not be an awkward waiting period. If each knows the other guests, a mixer type game that gets people moving around and talking is good. If people do not know each other, a game which causes people to ask names and write them down is good.

When all are present start with one or two games that are familiar to the group or that are easy to explain. These should be done quickly so that the group begins to feel that they belong together.

Make each game a little more exciting or complicated than the last.

Continue to play games in one formation, such as standing circle games, until the group is ready for a change. Then, change the formation, perhaps to team games, and do these until time for a new type game. Don't go back to a formation previously used, but use another type such as seated circle, singing game, folk dances, etc.. Each time the formation of the group is changed there is a definite drop in the excitement of the party because it takes time to start a new activity. So again we must start the new formation with the simpler games of that type and build up to more exciting ones.

Just before time to serve refreshments have one or two quieter games so that the group is in the mood for relaxation and eating. The last activity before going home should be a definite ending game or good night song so that it is understood that that is all.

For all types of occasions, but particularly for an evening of games, plan more games than you expect to use. Sometimes a group does not play one game as long as you expected so an extra is needed. Sometimes a situation will come up at the last minute to make one game not acceptable to the group or another game will fit the occasion better. Be ready to make this change in program.

Sometimes a group will take much longer with one game than you thought, and it may be necessary to leave out several others. A written plan for the evening is a guide to good entertainment, not a law that must be followed to the letter. Be ready to make any variations the group seems to need.

Now your plans are laid, you have all the properties you need for the program, and the big event is here. Now your practice ahead of time to learn games and plan what to do will pay off.

Be enthusiastic and have fun yourself. If you are having fun it will be catching and others will have fun, too.

Be a part of the group wherever possible, but be sure you get attention. Calling to them, clapping hands, using a signal such as a raised arm or a chord of music are often good ways to get attention from a large group. If a whistle is used be careful not to use it too much.

To get people to take part, joke with them, laugh with them, be gay and even-tempered at all times. Encourage people to play. Make them know



you want them in the group, but don't be too insistent. Always leave a loophole so that someone can come into the games later if they wish or can drop out gracefully if necessary.

Don't "shush" people or scold them or boss them or argue with them. And never embarrass anyone or make fun of them. Remember a party is a place to have fun and your attitude will mean a lot in how much fun everyone else will have.

If an awkward situation should come up, turn the laugh on yourself. Take any remarks as you hope they were meant and don't brood over failures. Be ready to apologize or make amends, if possible, for mistakes. Then, next time you will be able to do a better job.

When teaching a specific game, here are some things to watch:

Know the game so you can get all the essential parts over to your audience clearly.

Get the group into the proper formation.

Explain the first step. If possible, demonstrate and have groups practice this step.

Explain, demonstrate and practice each step in turn.

Run through the whole game.

If the game might be misunderstood, have the group do the entire action once or twice before starting "for keeps".

If someone still misunderstands, stop the entire group and try to explain again in other words, as it is the leader's fault if it is not clear.

In practicing the game do it with someone who will not be embarrassed to have the whole group look at him. A shy person may be unable to play until the entire group is doing it.

Praise the group every time they do something especially well, and try to find these features often -- but really mean it.

Try to see that everyone has some recognition during the evening. Change leaders and captains frequently so that many people have the opportunity to be "first".

Watch your group as they play a game. Be sure to change it when the peak of excitement is reached and before the group tires of the game.

Playing games is fun and leading games so others can have fun is even more rewarding. Develop your talent and use it often. That way, you will realize your own capabilities and live a richer, fuller life.



## PARTY GAMES

### Turkey Walk (Relay Game)

Team members take turns as in any relay race. The object is to walk to the goal and back using the turkey walk (right foot, then left foot with the left heel touching the right toe, then right foot with the right heel touching the left toe, etc.) When a player returns home, he tags the next person in line who in turn does the turkey walk to the goal and back.

### Farmer and Crow (Relay race)

The head of each team is given three rocks or similar objects (to signify corn seed). He must plant the seed in a row in front of him and return home. The next player (the crow) gathers the corn up and returns home. The next player is a farmer and plants, the next a crow and eats, etc.

### How Do You Do (Get Acquainted Game)

Players are seated in a circle. The person who starts the game says to the person on his right, "How do you do. I am Suzy Jones (use own name)". The next player says, "How do you do". He then turns to the player on his right and says "May I present Suzy Jones and my name is Bill Green". The third player says, "How do you do". He then turns to the fourth player and says, "May I present Suzy Jones, Bill Green and my name is Joe Smith". This goes around the entire circle so the last player will have to know the names of and introduce everyone in the circle.

### Bean and Straw (Relay Race)

Every member of each team is given a straw. At the end of the room is a chair on which sits a bowl of dry beans. Each person must run to the beans, pick up one on the end of his straw by sucking in and then returning back home to deposit the bean in a bowl there.

### Catching June Bugs (mixer)

(arches game to obtain partners)

All circle around the hall passing under arches formed by four couples. When the music stops the arches fall and the captured people are sent to the center to get partners to form new arches until all have partners.

### Berry's Mad House

One apple and three cloves to one end of each row. Two cloves to the opposite end of the row. OBJECT pass apple from hand to hand across row and stick in clove, pass back and forth until all 5 cloves are in. Prize may be given for time and design made by cloves.

### Package Wrap

On a chair, table or bench at the goal line place a box, piece of wrapping paper large enough to cover the box, and a piece of string long enough to tie both ways. Have teams divided into couples. Each couple joins inside hands and cannot use these clasped hands. On signal the first couple runs to the bench, wraps and ties package, using outside hands only, and returns to team. Second couple runs to package and unties and unwraps it leaving paper, box and string in that order. Alternate couples then wrap and unwrap package.



## PARTY GAMES

(page 2 - continued)

### Statues

Persons often symbolize important holiday occasions. Each table group is given 2 or 3 minutes to select and plan for a holiday that may be represented by a person well known to all. An impersonation representing a holiday is given by someone selected by each table group. The others guess what holiday is represented such as Columbus sighting for land, John Hancock signing the "Declaration of Independence" for the 4th of July.

### Mirror Hat Trick (two players used)

Stand on each side of door jamb of open door. Place a mirror between them (should be at least 12" wide). Each presses his nose on edge of frame of mirror. "It" wears a large hat, holding mirror with left hand, right hand is concealed. Other one blows and "It's" hat rises (concealed hand raises the hat).

### Ring Relay

Form two lines in relay formation. Each person is given a match or toothpick which they hold with their teeth. Each leader is given a ring (lifesaver will do) and without use of hands, the ring is passed down each line. Winning line is the one whose last member receives the ring first. If ring is dropped it is returned to head of line to start over.

### Orange Relay

Directions same as for Ring Relay, except leader is given an orange to be held in the neck space by the chin. Keeping hands behind back the orange is passed down the line.

### Apple (or Orange) Dance

Holding an apple by pressure of foreheads, the couple dances with apple in position. Those who lose their apple may be eliminated from dance.

### Itzy Bitzy Boo

Players seated in circle are each provided with an opaque cup or bowl. A victim is chosen and seated to the right of the one who knows the punishment. First rubbing the bottom of the bowl, then turning the player seated right, he rubs that player's forehead saying "itzy bitzy boo" - this procedure is passed on down the circle and players are asked not to say anything other than the play words. Leader starts this same procedure around circle with same words and rubbing right cheek - left cheek and chin in turn. By this time the victim has lamp black (or cork black) rubbed on each contact spot and should be entirely unaware of the fact as all faces he sees are clear.

### Guess What

Group formation. "It" says, "I'm thinking of a word that rhymes with \_\_\_\_\_ (she chooses word)" Individuals in group try to guess her word by pantomime and the person successful becomes "it".



## PARTY GAMES

(continued - page 3)

### A What

Circle formation. Leader starts an article each way, saying in turn, "this is a big black \*book (\*name of article)". First player in each direction says "A what?" Leader repeats and first player turns to second player and dialogue is repeated, complete back to leader each time and started again by last player questioned. This could be used as a relay and in a small circle, only one article started.

### Concentration

Number the group. Leader sets time by clapping knees. Leader calls own number and another number as: clap, clap, one-three. Three waits two beats before calling his own number and another. If rhythm is broken the offender moves to bottom of line and as the line moves up to fill his place, those take the number of the one whose place they have moved to. If leader is caught, everyone has a new number.

### Slams and Compliments

"It" leaves room and an object is selected by the group for her to guess. "It" returns and asks "shy is it like me?" Individuals from group answer by stating a similarity to "it" in the form of a slam or a compliment. One who gives cue to correct answer becomes it.

### Door Jam

Group formation. "It" is sent from room and as she goes through the door she places her hand on the door jam with a number of fingers extended which the leader notes and which serves her when "it" returns to guess object chosen by group. If three fingers were shown, the leader asks proper question, the third question. Confuzin', amnt it??

### Donkey and the Fiddler

Place Ice breaker game for large groups (20 and over).

Preparation Fingers to ears and wiggle them for donkey. Left arm extended, right arm saw for bow on fiddle.

Play Leader goes to one person and acts out donkey. Person in circle acts out fiddler. When leader changes action, person attempts to change also so that he always does opposite action. If person does same action as leader he is caught and comes in center. Then each person attempts to catch another. Everyone caught comes in center to catch others until most people are caught. This gets everyone to move around and laugh.



## PARTY GAMES

(continued - page 4)

### Check-A-Berry

Formation: Circle, stand.

Size Group: 10 to 20

No equipment needed.

The leader of the group should have each person select a motion which is large enough to be easily seen and copied and is different from the motions of every other person in the circle. For instance, one person may pat his head; another, clap his hands; third, swing one foot; a fourth, move hands up and down, etc.

Each person repeats his motion in rhythm while the entire group chants: "Check-a-berry, check-a-berry, check-a-berry on." While they are doing their own motion they are watching the motion made by the person on their right. At the signal "on" each person then does the motion which his right-hand neighbor had been doing in rhythm to the continued chant, "Check-a-berry, check-a-berry, check-a-berry, on." Again the motion is changed to that which the right hand neighbor had just been doing. This is repeated until some person fails to change his motion at the signal "on." The person noticing this shouts "whoa." The one who failed to change his motion is then sent to the center of the circle, and the game starts again. Each person again does his original motion, watching the person to his right as before.

Now the person in the center must also watch those in the circle to see if anyone fails to make the proper change and he may also shout "whoa" and stop the group. This will place two or more people in the center. Each time the group is stopped players start again with their original motion. The last person in the circle is the winner.

### Rhythm

Formation: Semi-circle, seated

Size Group: 7 to 15

No equipment needed.

Each place in the semi-circle is numbered and while in that position the player takes that number. When the line shifts, the player takes the number of his new position. All players move their hands in rhythm of three counts, thus: (1) slap hands on knees; (2) clap hands together; (3) snap fingers of both hands over head. Player in number 1 position starts the game, thus:

Start rhythm: slap, clap, snap

No. 1: Slap, clap, "3" (any number called on snap)

No. 3: Slap, clap, "6" (number called must answer with another number on the next "snap")

No. 6: Slap, clap, "2"

If the person whose number has been called fails to answer with another number on the next rhythmic "snap," he forfeits his place and must go to the foot of the line. Those players seated below him move up one place and assume the new numbers. No. 1 again starts the rhythm and calls a new number.



## PARTY GAMES

(continued - page 5)

### Electricity

Formation: Circle, seated or standing.

Size Group: 7 to 15

All players hold hands in a circle except one who is IT and stands in the center of the circle. One player in the circle is the POWER HOUSE and another person in the circle approximately opposite him is the LIGHT HOUSE.

The POWER HOUSE starts an electric current in one direction by squeezing the hand of the person next to him. Each person passes the current on in the same direction until it again returns to the POWER HOUSE. The POWER HOUSE may continue the current in the same direction or may reverse it. The LIGHT HOUSE must say "blink" each time the current passes him, but he does not show in which direction the current is going. IT must find the person who has just received the current before he can pass it on to the next person. To do this he points to one person in the circle who must say truthfully whether or not he has just received the current.

When IT finds the person who has the current, that person takes IT's place in the center and IT becomes part of the circle. After some person has been caught, change the people who are the POWER HOUSE and LIGHT HOUSE.

### I'm Going Out West

Formation: Circle, seated

Size Group: 7 to 15

One person in the circle is the starter. The starter says, "I'm going out West and I'm going to take a (name an object or animal) with me." Each person in turn then says, "I'm going out West and I'm going to take a (name a different object or animal) with me." Players should never select a person to take on the journey. When each person has selected an object the starter says: "I'm going out West and I'm going to (give here the type of activity that you are going to do with the object taken)." Each person in turn must then "do" the same thing with the object he has taken.

For example: Leader is taking a tooth brush. Player 2 is taking a purse. The leader says, "I'm going out West and I'm going to brush my teeth with my tooth brush." Player 2 says, "I'm going out West and I'm going to brush my teeth with my purse." Each in turn then "brushes his teeth" with what he took. When each one in the circle has used object on the first statement the second person in line then says what he will do with the object he took, and it continues around the circle.

### Horse For Sale

Formation: Circle, seated or standing

Size Group: 7 to 20

Two people start the game by one being the seller and one the horse. The seller, followed by the horse, goes to someone in the circle. The seller says, "I have a horse for sale," and may add a short sales talk. The buyer asks very gravely



## PARTY GAMES

(continued - page 6)

### Horse for Sale (continued)

if the horse can perform some action. The seller repeats the order and the horse proceeds to demonstrate. If the buyer smiles or laughs, he then becomes the horse, the horse takes the place of the seller and the seller takes a place in the circle. The new seller must then attempt to sell his horse to another person.

### Buzz

Formation: Seated circle

Size group: 6 to 25

Someone in the group starts the county by saying aloud "one". The next person says "two" and the count continues around the circle. When any number is reached which is seven, a multiple of seven, or has a seven in the number, as 7-14-17-21-etc., the person whose turn it is says "Buzz" instead of that number. The count would then be 1-2-3-4-5-6-Buzz-8-9-10-11-12-13-Buzz-15, etc.

If anyone says the number instead of "Buzz" when another number should be used, that person drops out of the circle and the next person again starts With "one". The object is to see who can be the last person eliminated.

Once the game is started, insist that the count be done quickly so as not to give the players too long to study whether their response is a number or Buzz so that quickness of perception and attention become a factor in the game.

### Zip

Zip is a complex variation of Buzz for those groups which have played Buzz and have got the basic rules. For Zip use hand signals instead of sounds for numbers not to be said and the numbers to watch are both 4 and 7.

Thus: For 4, a multiple of 4 or any number having a 4 in it, as: 4-8-12-14-16-20-24-etc., pass the hand under the chin.

For 7, a multiple of 7, or any number containing 7, as: 7-14-17-21-etc., pass the hand over the head.

For those numbers which contain both 4 and 7, as: 14-28-42-47-etc. both hands are used, one to go over the head and one under the chin.

The count then would be 1-2-3 under chin 5-6 over head under chin 9-10-11 under chin 13 both hands 15-etc.

When the pattern is set going around the circle in one direction, introduce the next variation. The person who makes a hand signal for a number shows by the direction in which he moves his hand the direction in which the answers will proceed. Passing the right hand from right to left either over the head or under the chin will send the county clockwise around the circle. To pass the left hand from left to right will send the next count in a counter-clockwise direction to the person on his right. For those members needing two hands, both hands must go in



## PARTY GAMES

(continued - page 7)

### Zip (continued)

the same direction either left or right. To do this, place hands, palms together and pointed in direction desired. Then separate palms and move one over head and one under chin at same time.

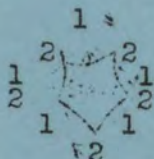
### Chase

Formation: Seated circle

Size group: Even number from 10-20

Equipment: Two pieces of cloth about the size of a small towel and of different colors.

Group should be seated as close as possible within the circle. Have group number off by two's thus:



Give to a number 1 and a number 2 on approximately opposite sides of the circle. The one cloth is passed from number 1 to 1 around the circle, and the second cloth from 2 to 2 in the same direction. The idea of the game is to pass both cloths in the same direction as rapidly as possible until one overtakes and passes the other. The one group can be named cats and the other dogs, or hare and hounds, or any names that would indicate a "chase" around the circle.

### Uncle Joshua's Death

Formation: Seated circle for small group or series of lines for larger group.

Size of Group: Not more than 12 in a circle or line.

A leader in the circle or in each line starts the game by saying to the person next to him, "Have you heard of Uncle Joshua's death?"

The second person replies, "No, how'd he die?"

The leader answers, "With one eye shut and his mouth all a-wry!"

The leader then illustrates his words by closing one eye and holding his mouth out of shape. This pose must be held to the end of the game.

The next two people repeat the words and action until everyone has passed along the first part of the death of Uncle Joshua.

For the second part the leader again asks the person next to him, "Have you heard of Uncle Joshua's death?" Again the reply, "No, how'd he die?" Leader (adding new motions as he tells of them), "With one eye shut, his mouth all a-wry, his right leg up and waving, Good-bye!"

\* \* \* \*

Baby sitter for the Al Richardson's baby hired a baby sitter to take care of the baby while she went to work. How far can this go??



## PARTY GAMES

(continued - page 8)

### Lummi Sticks

#### An Indian Rhythm Game

Each person has two lummi sticks. They are about 12 inches long and about 1 inch in diameter. The sticks are a cylinder type of stick.

The Chant, always sung twice is:

Mah Do Way Do tay oh

Way Kooee tah nah

Note that "way" and "tah" take two beats as marked.

### First Series

Two players sit on the floor or the ground facing each other. Sit far enough apart so the sticks will not touch.

#### First Verse

This is a three-beat rhythm

Holding the sticks upright, grasp in the middle. Both players do the same action at the same time.

1. Hit the sticks on the ground.
2. Hit together in the air, still holding the sticks upright.
3. Toss the right hand stick to the other player.

Repeat 1 and 2 above and toss left hand sticks. Repeat all until the chant has been sung through twice.

#### Second Verse

This is a four-beat rhythm. Repeat 1 and 2 of the first verse.

3. Toss the right stick to the other player.
4. Toss the left stick to the other player.

#### Third Verse

This is a six-beat rhythm.

Hold the sticks by the tip ends. Tap on the ground in front of you. Toss up and catch by the ends, shifting the hands to the middle of the sticks. Do the second verse.

#### Fourth Verse

This is an eight-beat rhythm.

Arms out to the sides, hold the sticks by the tip ends. Hit the ground and toss. Catch by tip end. Now do the third verse and then the second verse.

#### Fifth Verse

This is a twelve-beat rhythm.

Hold the sticks by the tip end, hands crossed in front. Hit the ground, catch by the tip, hands still crossed. Hit again in front, hands crossed. Do the fourth verse. Hit the ground again. Do verse three and then verse two.



## PARTY GAMES

(continued - page 9)

### Lummi Sticks (con't)

#### Second Series

The second series is the same as the first, except when the sticks are passed.

#### First Verse

Hold the sticks by the middle and in upright position.

1. Hit on the ground.
2. Hit sticks together in the air.
3. Toss your right hand stick to the other player while passing your left hand stick over to your right hand. The other player does the same thing at the same time. Catch the stick thrown you by your partner in your left hand. The sticks in the air form a rectangle.
4. Repeat 1 and 2 and pass the left hand stick to the other player while passing your right hand stick to your left hand.

#### Second Verse

- Repeat 1 and 2.
3. Pass a stick from your left to your right hand, as you pass your right hand stick across.
  4. Pass a stick from your right to your left hand as you pass your left hand stick across. Third, fourth and fifth verse the same as in series one. In this series you always come back to the second verse above. The second verse is like a chorus and the chorus is the only difference between series one and series two.

Each verse is followed without pause by the next verse. Each movement is done in a steady rhythm.

When players are skillful, play 4 together as in a singing round.

1 and 3 start with the chant.

2 and 4 start 2 beats later on "way".

All continue without pause to end of series.

	X	
	1	
X		X
2		4
	X	
	3	

- - - - -

Emma Pohipe:

"An accomplished Indian dancer does a dance similar to the jitterbug with his feet and the waltz with his torso".

- - - - -



## PROGRAM GAMES

(page 2 -- continued)

### BACK AND THE STEANJALK (In chow rapters)

Wapter Chun

Back in the shays before Dakespeare wrote the Verchant of Menace and the Sham-ing of the True, there lived in the Ittish Briles a woor piddow and her bittle loy, Jack. Now, Jack wasn't exactly a bawty noy, but he always hat around the souse newing duthing. He never fited a linger to do a witch of smirk. In other words, he was as hazy as lell:

As a result of this hayve bestrang-yer, their bubbard was as care as a stip treazer on a sturlesque baige.

So one day the middowed wuther said to him, "Saxk, my dear jun, unless we bret some ged and set it goon, we are going to darve to steth. I guess you'll have to get rid of Covtrude, our precious Holstein gert." So off Stack jarted, to sell the kesshus prow.

He hadn't gone far when he peddissed an old noartler rumming along the code. Strangely enough, the peddler carried his hap in his canned, and it was obviously doaded lown with what ammered to be parbles.

"What are you harrying in your cat, chum?" asked Jack with a smy rile. "Bee threans, bunny soy," ped the seddler, "and I am going to gade them for pieces of troaled." "Trade them for geeses of poaled?" echoed Jack. "Yes, pade them for troases of geeld," reiterated the peddler. "Wonderful, but how do they biffer from other deans?" hed our seero. "That, my chittle lum is a silitary meekret," panswered the eddler. "Well, if that's the case," jed Sack, "How's about we just trake a maid? I'll cade you this trow for your bolden geans." And the meal was dade.

Now when Jack returned with the tree byma leans in gert of Placetrude, his tuther was mitt to be fied! She babbed the greans and threw them unwindow-moniously out the sara.

Crack jide. His suther mobbed. Fleats toad down their chunken seeks like water over Fiagara Nawls, at tie hide. Let's you and I weep turpius copes, too, for these two unpeepy happie.

(The three beema limes, you'll be nappy to hoe, fell on surtle foil and immediately rock tcot. For durther fee-tails, see next week's poppy of the Coast! Don't rail to feed it!)

Weckst neek: THE ITEFUL FROAGER!



## PROGRAM GAMES

(page 3 - continued)

### BACK AND THE STEAN JALK

Checkund Sapter

THE ITT-FUL PROAGER or  
THE JASTY NIANT

What happened in the stevious imprawiment--bright queef, you'll be nad to glow! .  
..... so Mack's further babbed the greans and threw them unwindowmoniously  
out the sara. Now let's pre-here from seed:

The next morning, Jack with tied drears still on his chink peaks, bumped out  
of jed, slabbed his bedroom grippers and win to the randow. When he looked  
out, he couldn't belyve his erse! There, where the bins had previously been,  
was the beanesg tall stalk he had ever seen! (Ex-muse the scoetry.) So he  
quickly cloned his Houghs, mawled his kuther and ran outdoors. But by the  
time his mother had agurded her jastel, washed her hace and fands and lip on  
her putstick, Jack had beaned so high on the climbstalk that all she could see  
were the foals of his seat. (I imagine she must have fomptly prainted.)

Anyway, Clack jimed and he lumped until he teached the ropp, and there before  
him was the most cutiful basse! he had ever seen. (In fact, he had really never  
seen a lysal in his calf!O He knocked several times at the passive mortals,  
and soon he heard somebody coming with a trevvv head. The square deaked open like  
Sinner Anctum, and there stood a giantess, and eemale foager. She had a voice  
like a face biddle and a mace to fatch. Huther, was she broamly!

"Who dapped at my bore?" she rellowed, and Jack said, "I did, you great big  
lajious gorjy!"

And with that, like most any woman of the seamale fex, she immediately dieted  
qwown and became as soft hutty in his pands. So she said, "Well, if that's the  
case, you bandsome hoy with a scroanfile like a pretch by James Montflaggery Gum,  
come on in and greel me a pape!" (She sounded like an overwessed Mae stuff.)  
So Jack, pleased by his hospedence of evitality, went on in.

Kitting in the sitchen, poking a smipe, was Big Hertha's buzzband, a late big  
grug with a Monty Bully weird, and feet the ell of a siza-phamt.

"Fum, foe, fie, fee!" he bellowed--for he was a jackward biant--"I smell the ing  
of a Blooddishman!"

"Aw, chann the katter, chum," ejackulated Jac, "you're nothing but a fig barker!"

And the copid stoager, not underspooning Standerisms, almost lied daffing, and  
gave Jack a bag biscuit of eggs, all gollid sold.

Well, to shake a stong lorry mort, Clack jimed back bean the downstalk and right  
into the waits of his muthing armor. And although we may have dipped a few of  
the skeetales on this stassenating forry, you will be nappy to hoe that Mack and  
his juther now love in liktury on the right tride of the sax.



TIT TAT TOE or JACK

Equipment: The game board may be made of heavy cardboard or plywood about 5" square. The board is marked with nine small circles or dots, colored or painted, three rows of three dots each, evenly spaced.

Make 5 or 6 squares, or playing tokens, in two different colors. To play: Each player takes turns placing squares or tokens on a dot. As soon as one player gets 3 squares in a row he wins. In case neither player is able to get three squares in a row either vertically, horizontally or crosswise, the point is given to "Jack".

COUNT 4 OR NINE ON TEN

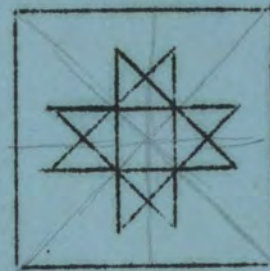
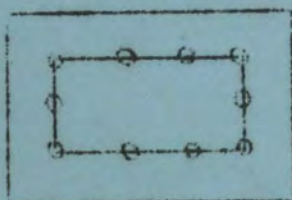
Can be on opposite side of Tit Tat Toe board.

Countersink or drill holes. Use 9 golf tees or marbles for players

Puzzle: Get nine counters on board by starting at vacant hole, count four and place counter. Filled hole may be counted but not used as starting point.

Solution: The key to the solution of this counting puzzle is always to fill the hole the next time that was used as the starting point on the preceding play.

(Sketch shown at left below)

EIGHT POINT STAR

(Sketch shown at right above)

Materials: 1 piece of wood  $4\frac{1}{2}$  x  $4\frac{1}{2}$  inches or 6 x 6 in. Seven golf tees or marbles for counters. Countersink or drill holes at the eight outside points of the star.

Puzzle: Get the 7 counters on the board by starting at a vacant hole and moving in a straight line, placing counter at the end.

SHUTTLE PUZZLE

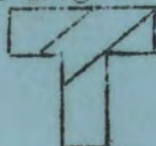
Secure a piece of hardwood 11" by  $1\frac{1}{2}$ " by  $\frac{1}{4}$ " or  $\frac{1}{2}$ " and drill or countersink 7 holes in a row. Use golf tees, small colored sticks or marbles for counters, 3 each of two colors.

Object: To move the different colored pegs or marbles to opposite holes, like checkers, moving or jumping one at a time. No player may move backward, jump over two, or one color around the same color. Start over again if you get stuck. The final result will be Green, green, green - 0 - Blue, blue, blue.

LETTER T - (4 pieces)

Construct this letter from heavy cardboard, presswood, or veneered wood  $4\frac{1}{2}$  x  $4\frac{1}{2}$  or 6x6.

Provide a small tray on which to hold the puzzle made of the same material with a  $\frac{1}{4}$  in wood trim. Lay out the diagram and cut on indicated lines.



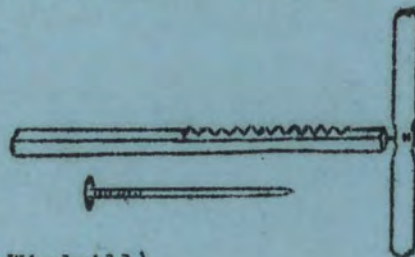


4-H CLOVER OR LOVERS' PUZZLE

This puzzle was originally called the Lovers' Puzzle, and had hearts where we have the 4-H Clover. It was considered a good omen if lovers were successful in getting the hearts on same loop. Cut a thin piece of wood from 4 to 8 inches long and about  $\frac{3}{4}$  to 1 in. wide, perforate it with three holes as indicated. Cut out pieces of wood into form of four-leaf clover.

The puzzle is to get both clovers on the same loop.

Solution: First draw the clover A along the string through the loop B, until it reaches the back of the center hole, then pull the loop through the hole, and pass the clover through the two loops that will then be formed; then draw the string back through hole as before and the clover may be easily passed to other loop. (Sketch shown at left below)

LIE DETECTOR (Indian Windmill)

The best way to get the truth about folks.

1 piece of hardwood  $\frac{3}{8}$ " x  $\frac{3}{8}$ " x 8"

1 piece thin board  $\frac{1}{16}$ " x  $\frac{1}{2}$ " x 2"

1 brad nail

Sketch at right above.

The 8" piece should be squared and sanded. Then with knife or three-cornered file cut the notches as on diagram A. Prepare the propeller and bore the hole through it and also into the end of the stick. Assemble the pieces. How to play: The object is to make the propeller rotate in either direction as desired. Take the stick in one hand and holding a pencil crosswise the stick, rub it up and down the notched edge of stick. Try to find the secret of how to reverse the direction of propeller.

LAPEL NEEDLE

Put them on coat lapels at a party

Materials: About 6" of  $\frac{1}{8}$  to  $\frac{1}{4}$ " stick

Some string Construct as per diagram

How to play: Try to place this needle on lapel or coat buttonhole and have wearer try to get it off. Can you discover how to get it on and off? It can be done.

JO JO THE CLOWN

Materials: 1 piece 6" x 2" of  $\frac{1}{4}$ " plywood

2' of string

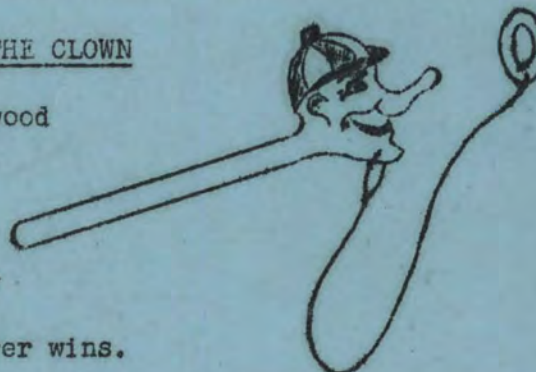
rubber jar ring

Cut out a figure such as diagramed

Fasten string to chin and to ring

Swing the ring up into the air and try to ring the nose.

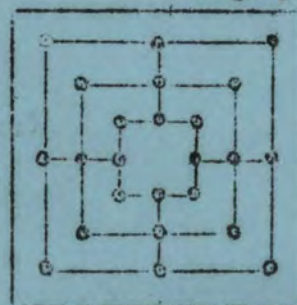
Agree on number of attempts--high scorer wins.





NINE MEN'S MORRIS

Equipment: Playing space of 3 concentric squares, with lines connecting the middle of the sides, and spots marked at the 24 intersections. Corners NOT connected. 2. Each player has 9 men of contrasting colors. OBJECT: capture 7 of opponents men.

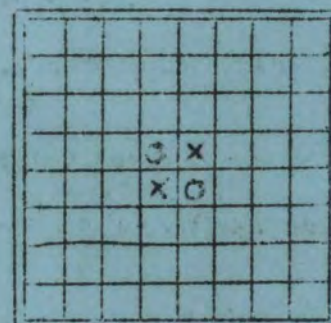


1. Starting. Start with the board empty. Players take turns in placing their men, 1 at a time, to make a row of three in a line, while preventing opponent from doing likewise. (not diagonally at corners.)
2. "Pounding". If either player succeeds in forming a row of three he may remove from the board any of the opponent's men (called "pounding")
3. Safe row. However a row of 3 may not be disturbed as long as there are other men left. This rule does not prevent a player from opening his own row of 3 (rule #7)
4. Placing. The placing continues until each man has entered his nine men on the board. This ends the first phase of the game. The second phase is "moving", the third is "hopping"
5. Moving. After each player has placed his nine men in play, players take turns in moving a man from point to point along open lines, still attempting to make 3 in a row.
6. Danish rule. The same man may not be moved twice in succession.
7. Open and close. Any row of 3 may be opened and closed as often as desired, provided Rule 6 is observed.
8. Hopping. When either player is reduced to 3 men, he is no longer obliged to follow the lines, but can hop to any point on the board. When both are reduced to three men, both can hop.
9. End. When either player is reduced to 2 men, his opponent wins.
10. Hints. Avoid crowding all your men together on 2 squares.  
Place first on the corners, and endeavor to form a cross with three men, as a line follows this.  
Don't devote all your attention to making a row while placing; be able to capture on the "moving".  
Don't open a safe row of 3 where the opponent can block or capture it.  
Before reducing the opponent to 3 men, endeavor to arrange 2 lines which you can complete in successive moves.

CHINESE FRIENDS

Equipment - Board with 64 squares or 8x8

1. Two players, each with 32 men, chose colors and start the game with 4 men on the center sqs.
2. X adds a man to the board to sandwich O between two of his color XOX; then turns over the one in the middle so that all are his color XXX. O then adds one next to X, up, across, or diagonally, OXO and reverses the man he has surrounded to make OOO.
3. Any number may be sandwiched and turned over in a single play, in any direction. BUT only the man you add to the board gives you a turn. Keep a finger on it until all turns are made.
4. You must play next to the other color. If you can't sandwich, pass your turn. Game ends when board is full. Winner has more than half. Note: Corners are very valuable. (playing time about 15 min.)





CHECKERS

Equipment- standard Checker Board, or same as described by Chinese Friends

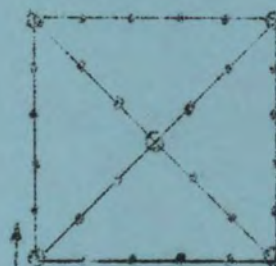
Two players each with 12 men, place them on black squares; starting in lower left corner. Object is to capture opponent's men.

Black moves first, diagonally, on black squares. Capture by jumping opponent to empty squares beyond; remove captured man. If a man can be jumped, you must do so. When you reach opponent's farthest or King row, you may crown your own man, by placing another on top, and King can then move backward or forward. When a series of jumps is possible, you may take them.

YOON (an ancient Korean game)

For two or three players; for partners, or teams of 2 or 3. For 2 or 3 players use 3 counters each (size of checkers) but for partners or teams, each team needs 4 counters. 4 throwing sticks are required; light flat one side; dark rounded on the other. (Split a twig the size of your finger for improvised play).

The object is to move around the board and off the shortest way.



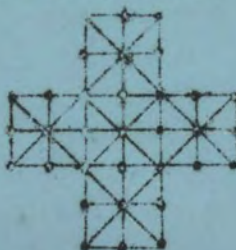
1. THROW: First player starts by throwing the four sticks on the table or floor; count a point for each side which shows light; but if all four show black, score 5. Move a counter forward, starting the 1st spot up from the home base.
2. SEND BACK: If the 2d player stops on a spot occupied by an opponent; send the opp. back, and take free throw.
3. FREE THROW: When all 4 sticks show light, score 4 and take free throw; when all show dark, you may shout, score 5 and take a free throw; also free throw on send back (above) \*
4. FREE RIDE: You may stack 2 or 3 men, and then move as one (but all can be sent back)
5. SHORT CUT: If a move brings you exactly to a corner, or the middle spot, you may take the diagonal, rather than the long way around.
6. COMING HOME: A counter is never placed on home base. To finish, it is necessary to throw exactly the points needed to bring your men one place beyond home base. \*Note: When you earn a free throw, it is often an advantage to hold the move until you've made the free throw.

FOX AND GEESE

Equipment: A greek cross diagram with 33 points connected by lines as illustrated. For use with pegs, holes are drilled. For marbles, countersink cups. In the old days beans and corn were often used for men. One fox and 17 geese.

Object: For the geese to pen up the fox, or fox capture 12 geese.

1. Start Begin the game with the 17 geese placed at one end of the board and the fox in the middle.





Homemade Games by Ty Thompson (continued)

DUTCH TACTICS (same board as for Fox & Geese)

24 men occupy upper spots. Lower 9 spots represent castle guarded by two guards at X X.

1	2	3				
4	5	6				
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	X		X	23	24
	0	0	0			
	0	0	0			

Men move to occupy the castle while guards try to capture men by jumping them to open space beyond. A series of jumps is permitted. Guards must jump out of fort when an opening is offered. Men may not move across on two inner lines of fort.

FRENCH SOLITAIRE (Same board as Fox & Geese)

Start with all holes full except center. Jump one over another to any empty hole, up or across, and remove men jumped. Try to leave last man in the center.

- - - - -

Listen my friends and I will tell  
A story thats known to the men too well  
Of the snorers six in number five  
Its a wonder the rest are still alive.

They snore and snort all night long  
From the time they retire, till crack of dawn  
The sawdust they wake from the sawing noise  
Makes plenty of work for the cleanup boys.

A great big pile was left one day  
And one fell in and there he lay  
Till he was rescued by dear Pop Bunyan  
A fine boy scout, a good old onion.

If they had only snored in key  
And snored by note in harmony  
We could record it, call it canned  
And dance to the music of Snorers Band. Ma Bunyan







## GENERAL NOTES ON LEATHERCRAFT

by Mary Frances Bunning

Be sure to specify tooling leather when you are buying leather to be decorated. Tooling leather is vegetable tanned, chrome or chemically tanned leather is the type used for shoes or undecorated projects. A 7 to 8 ounce leather is suitable for most projects, such as belts or handbags that are to be carved. Tooling calf or kip can be carved, but requires more care in cutting and stamping.

Steer is less expensive than tooling calf and is an excellent material to use for coin purses and billfolds when the design is only beveled. If you are having difficulty getting the desired results when tooling or carving, check the dampness of the leather. Leather should be fairly dry for stamping, and moist for tracing and beveling designs.

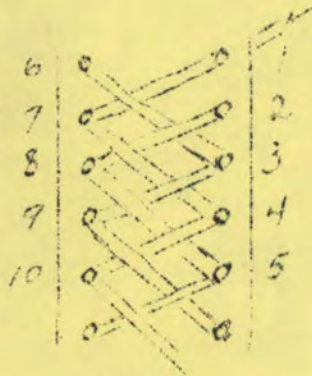
Decorative stamps are more effective when leather is only slightly moist. Leather which has been soiled while working can be cleaned with a ten percent solution of oxalic acid. Use saddle soap following the cleaning. Leather may be finished by using a lacquer or any one of the leather dressings.

### Leathercraft

This attractive laced-down-the-middle belt is easily made by these instructions:

1. Bevel the edges of the belt and attach a buckle.
2. Mark lines down the length of belt - from  $3/8"$  to  $5/8"$  apart, according to personal choice.
3. Bevel inside these lines to form channel for lacing.
4. Punch holes along inside of channel lines. The turning portion of the belt, and as much of the tip as draws through the buckle should not be punched or laced.
5. Lace as follows:

Drawing No. 1



Drawing No. 2



Draw lacing from back to front side of belt through Hole No. 1

Pass lacing across right side of belt and down through Hole No. 7 then up through No. 6 and down through No. 3, up through No. 2 and down through No. 8

The back of the belt when lacing is correctly done should look like Diagram No. 2

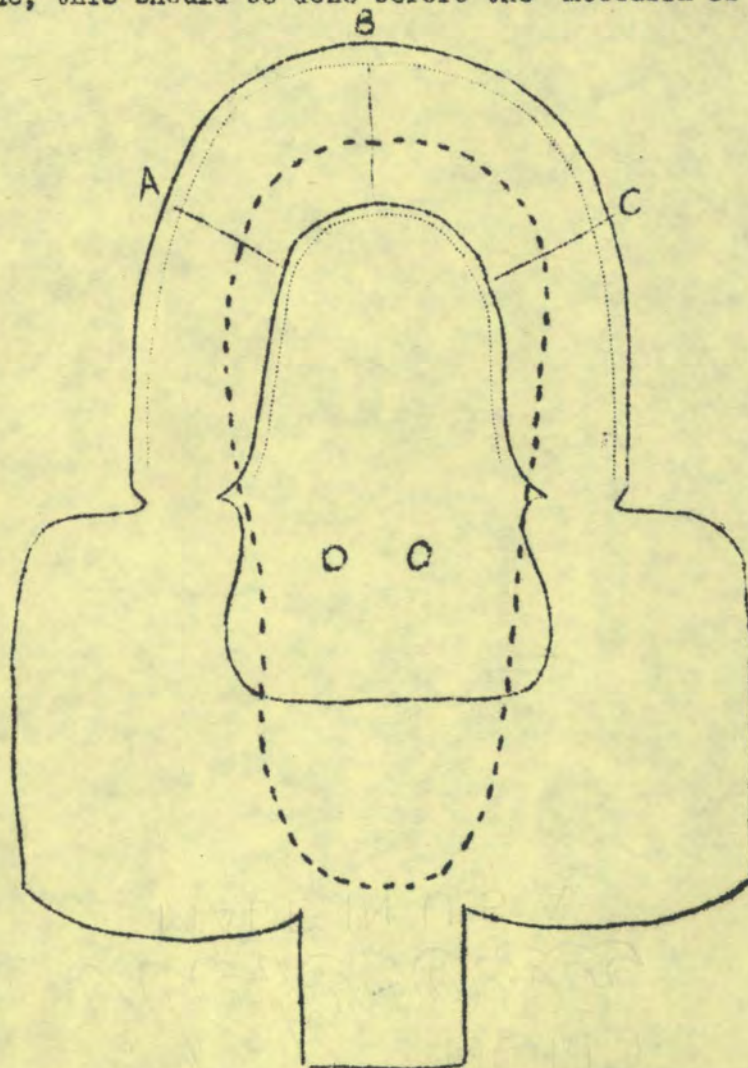
Note: Lacing does not pass through No. 1. This is to throw the first stitch at an angle to form a more interesting lacing pattern.



MOCCASIN MAKING  
by Mary Frances Bunning

It's fun and practical to make moccasins. Here are a few suggestions that I hope will help. You can utilize good portions of worn out leather articles such as the back of jackets etc. Elk and deer hides are excellent, and available in this hunting country.

First, make a drawing of your foot, preferably in your stocking foot. Smooth out lines. The width of the moccasin should be the measurement around the foot, plus one fourth inch for seams, and less the width of the tongue. Add one half of this amount to each side of the foot drawing, as in diagram. Draw in tongue as in diagram, and using a marking wheel or ruler, mark stitching holes in the tongue. Then divide toe into four parts as in A, B and C in diagram. Mark holes in vamp portion to correspond with the number of holes in the tongue. There should be exactly the same number of holes in the tongue as there are in the vamp. Punch the holes with a double OO punch or with an ice pick or awl. Sew with heavily waxed linen thread in a saddle stitch. This is accomplished by threading a needle on each end of the thread and passing through a single hole in each direction. Fit the toe before sewing the heel. Heel is sewed in the same manner as the toe. Cut thong for tie, and lay it under cuff, then turn down cuff and stitch. Punch holes in tongue for thong tie. If you wish to bead the tongue, this should be done before the moccasin is assembled.

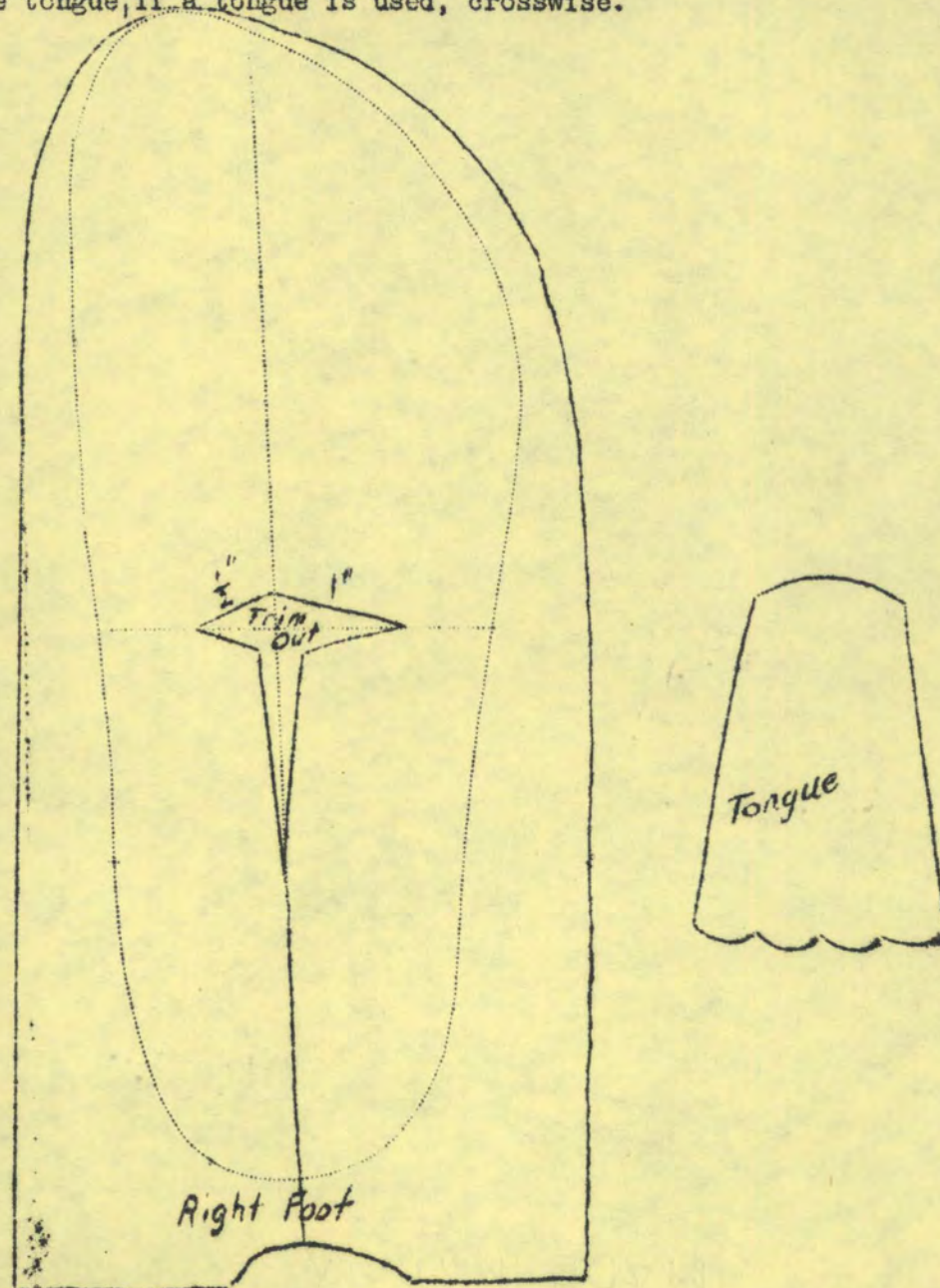




This is the moccasin demonstrated by Emma Pohipe, developed by the Shoshone-Bannock Indians.

Draw around foot, squaring off lines around instep. Working from the toe, add  $\frac{1}{2}$ " to sides of moccasin and to length. Fold pattern in half crosswise, and cut  $\frac{1}{2}$ " toward instep and 1" toward outside of foot on this horizontal line. Round as in diagram to conform to foot shape. Draw a line from center to heel as in diagram. Shape end to fit heel as in diagram. Cut soles from soft leather, and sew in saddlers stitch, placing narrow strip of leather between soles to make welt seam. Moccasins are sewed wrong side out, buried in wet sand for a couple of hours, then turned right side out, shaped to foot and allowed to dry. When using commercially tanned leathers, it is not necessary to bury in sand before turning. Hammer seams slightly to smooth before turning. If beading is desired, it should be done before the moccasin is assembled. Sew tongue in last.

Note: Emma suggests cutting the vamp of the moccasin lengthwise on the hide, and the tongue, if a tongue is used, crosswise.





## SOME THOUGHTS ON DESIGN

by Bill Bunning

Everywhere we look nature has arranged its materials in orderly fashion. The leaves and flowers on the trees and shrubs, the beautiful symmetry of rock patterns and striations point out to us the simple and effective and functional placement that is the essence of design. Design in its broad sense is the taking of materials and fashioning them into articles for a specific purpose. If we select and fashion well, then the design will be good.

Generally an article that is shaped so that it serves its intended purpose better than any other shape could, has an innate beauty of line and form. Primitive men often make baskets and pottery which have a beauty which cannot be surpassed with the most modern machine techniques because they were designed simply and well for filling a need in a pattern of living.

But all of us, like our ancestors at the remotest beginning of time, seem to have an inborn creative and artistic instinct. In man's first caves he drew pictures on the walls. On his earliest pottery there was an effort at surface embellishment to make the article even more pleasing to the eye than line and form alone could make it.

In designing today not so much emphasis is placed on drawing a pretty sketch on paper. There are other factors that come first. What is the material out of which the article is to be made? What tools and processes are available? Even in applied decoration which has no great concern with the function of the piece, these considerations of the available medium must be taken into account.

Because of these limitations of material and processes, it is seldom good to attempt pictorial design as applied to handicraft. Surface decoration of a bracelet or the textile painting on a blouse should be an added attraction, something that lends new interest to the whole and never detracts. In other words the bracelet should not be merely a skeleton on which the decoration is hung. Consequently when pictorial ideas are used, they generally are stylized for the purpose of creating a design which will fill the need. For instance it is quite desirable at times to use a flower as an applied decoration - on a piece of pottery for example. But if we attempt to duplicate all the detail of the flower, and even use its natural color, we may very easily attract too much attention to the flower and away from the essential line and beauty of the object we are embellishing. Much better to distort the line shape and color of the blossom to make it flow over the surface of the pot as tho it could not even have lived any place.

Geometrical forms alone and in combination with other graphic designs have a beautiful simplicity, unobtrusiveness and adaptability to a wide variety of materials, which have always made them very suitable for design. In working out a design pattern, repetition of a motif is frequently used. The eye can follow this repeated symbol with pleasure.

However, a repetition without any break can become monotonous. Some one element of the pattern by altering its size, shape location or some other characteristic can be made to dominate the whole. In finger ring for example the setting probably would be a dominant feature while a series of repetitive twists or scrolls in the encircling wire or a grouping of raindrops could provide a subordinate interest.



SOME THOUGHTS ON DESIGN

continued - page 2

In good design there is usually found balance. This may be an outcome of repetition of a motif, but on the other hand, it may be the result of a happy weighting of dissimilar units against each other resulting in a pleasant balance without a definite similarity.

Working with design is like seeking satisfaction in completing craft projects: only practice can accomplish the desired results. A hundred ideas may be discarded before you strike the one that is exactly what satisfies the mental image you have formed. It is a good idea to copy from pieces you find beautiful, for after all yours is the primary eye to please, so your judgment as to what is good is entirely acceptable. If your tastes and ideas change, you are showing symptoms of growth. Then broaden the field by enriching your copied designs with original ideas.

The final step is to combine one's knowledge of what has been done in the past and knowing what the working material and techniques are, to use your own images and skill to lay out an original design.

\* \* \* \* \*

WOOD CARVING OF PLAQUES AND TRAYS

Goldie Matthews

Wood is a most satisfying medium in which to work. Being not too difficult, it can be made into many practical and beautiful objects and is cheap and readily obtainable.

The best tools are of English steel, but good ones can be ground of steel files. A beginner can start with one chisel  $\frac{1}{2}$ " to  $\frac{3}{4}$ " wide, and a jack knife.

A work board can be made by nailing 2" strips of wood to a board somewhat larger than the object to be carved, one strip on each end of the board, but on opposite sides so the board may be caught under the table edge.

Select a design, as for an Indian plaque; transfer the design to the board, place this on the work board( or clamp it to the table) . Begin by drawing the point of the jack knife along the outside of the design. This serves as a stop cut so that as the chisel is used, the design will not be damaged. Follow contours of the design, making the planes high or low as necessary. Always keep both hands behind the chisel.

Plaques, hot mats, trays, decorated box tops if carved not too deeply, are suitable projects for beginners.

Lamp bases, sets of ducks or geese to hang on walls, doors, table tops, chests are for more advanced carvers. Gum wood, pine, oak, walnut are all good to carve.



## Wood Carving of Placques and Trays

-2-

Do not try to take out all chisel marks, as this destroys the handmade character of the object. Shellac may be used as a finish for many articles, but spar varnish should be used on those which are to hold food.

Some wood carvings may be painted as - plaques of flowers, Mother Goose (for children) chests with peasant designs. The lovely patina of well polished wood is usually more effective than paint however.



-----

I've never heard her scream or beller  
(Tho she may throw tantrums in the cellar!)

She never knows when to desist  
(Fingers typed down to the wrist)

At night she puts herself to sleep  
(She counting stencils'stead of sheep!)

And all so we can lounge at ease  
And read this notebook. Thanks, Louise!



## SILVERCRAFT PROGRAM ESSENTIALS

by Bill Bunning

There is something definitely satisfying about working with silver. From the earliest times both in Europe and among the Indians of our own country, the craftsman has delighted in turning out pieces of jewelry from the softest metal. It is easy to work with and the completed pieces take on ever-increasing beauty with wear.

However, in many craft groups silver work has not been utilized to the fullest extent because of a belief that the cost of tools and materials is prohibitive. This is actually not at all true, although as with all crafts there are many expensive tools which can be acquired which are not strictly essential. While it is true that a silver bracelet or brooch cannot be fashioned with the same economy of time and material as a length of pyro braiding, the extra investment results in an article of permanent value.

The basic requirement of course is the silver itself. This can be sterling sheet or wire and the latter can be round, half round, square, triangular, plain twisted or beaded. The cost of necessary silver for a small project such as a finger ring is not great since only a couple of square inches would be required nor is the cost great for a semi-precious stone such as turquoise for a setting.

Taking a finger ring as an example the processes involved probably would be: saving the silver to shape, filing, stamping on a design, soldering, grinding a stone to shape, polishing the stone and setting it.

For the first operation, the requirement is a jeweler's saw, which is not unlike a woodworker's coping saw, except that the teeth of the blade are much finer and wing nuts rather than pins hold the ends of the blade.

The second operation - filing - calls for files, preferably one or two large ones for rough and fast cutting and possibly a set of jeweler's needle files for careful finishing. These smaller files enable the artisan to get into right corners and do a professional looking job.

Stamping a design necessitates metal stamps, embossed with a design. Since making an impression on even so soft a material as silver, is pretty hard on a tool in steady use, these stamps must be made of heat-treated tool steel and as a result they are comparatively expensive. However, they are strictly optional tools as many a beautiful ring or bracelet is turned out without any stamped design.

Soldering is something else. Only the very simplest twisted wire pieces can be fabricated without soldering. Hence a soldering torch is essential. Not a soldering iron since silver solder will not melt at the highest temperature of a soldering iron. The torch must burn at 1800 to 2000 degrees F. The kinds of torches are multitudinous, ranging from simple alcohol or gasoline torches to acetylene burners or a bunsen burner type that can be hooked up to the kitchen gas stove. A small gasoline or alcohol torch is usually quite satisfactory for craft work - a plumber's blow torch will do nearly any soldering you will want to do. One can be obtained for just a few dollars. It is quite possible to work with a mouth blow pipe and a candle or alcohol lamp but frequently the lack of experience in using them is discouraging to the beginner.



## SILVERCRAFT PROGRAM ESSENTIALS

(continued)

Also required for soldering is silver solder and a flux which can be ordinary borax or a commercially prepared flux for easy use.

A commercial lapidary might have thousands of dollars worth of equipment for grinding and polishing stones. But for the amateur who plans to make only an occasional piece for craft enjoyment or to learn the processes nothing more is necessary than a package of emery cloth of assorted grits. With these varied abrasive papers, a stone that is reasonably soft can be worked down quite easily to the required shape. The polishing can be done with jeweler's rouge on a piece of buckskin or soft leather. For setting the stone a burnishing tool is desirable but any number of common utensils such as the smooth handle of a knife can be used.

Desirable would be a vise, a ring mandrel, pliers and tin shears.

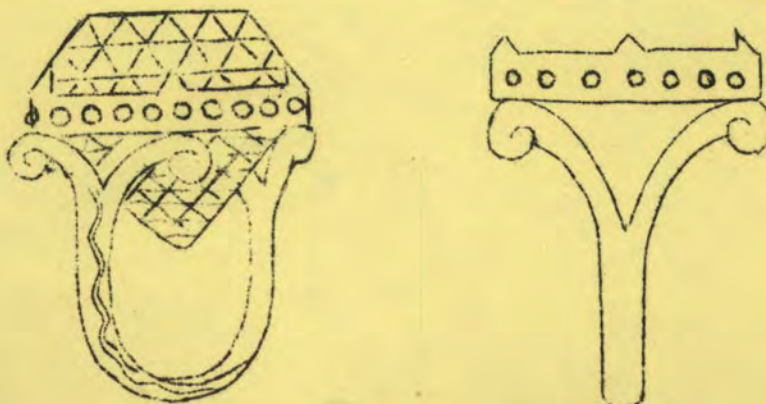
Summarizing then, the material requirements for a successful silver craft program are surprisingly few. Those of you who did silver work will recall that you actually used very few tools, even though there might have been quite a number available. Silver and solder are necessary of course, a saw, files, pliers, snips, torch, flux and emery cloth.

With these few items to start, a whole world of enjoyment in silver work will open itself to the enthusiast.

So you've got a faceted stone! In digging through good old Aunt Sophie's trunk you found her old ring set, which unfortunately wasn't ground cabochon like the ones we've used at Chatcolab but ground out with a lot of sparkly facets just like a diamond, which of course it wasn't because Aunt Sophie didn't have the kind of personality which collected diamonds.

Anyway, remember that faceted stone like any other requires a bezel to hold it to the mounting. Only unlike the cabachon, it wants the holding part to be inconspicuous as possible so as not to interfere with brilliancy. So suppose we file away all of the upper or holding portion of the bezel except for a few prongs which can be bent over tightly in setting the stone. Of course the brilliant cut stone has a tapering base and that means you can't use a solid base. You've got to have a shelf inside bezel or else saw a piece out of the solid base.

The bezel can be bossed or carved or drilled or decorated in any decorated in any one of several ways to make it more attractive.





### Lapel Flower Holder

A decorative lapel flower holder is a project to intrigue the growing skill of an amateur silver worker as soon as he has acquired sufficient skill to file to a mark and flow silver solder with some proficiency. We will assume that the reader needs no instruction on these elemental techniques.

It is well to keep the shape relatively simple, for an early project, because vase shapes can become quite involved and tricky and subtle curves and angles can offer a surprising range of difficulties. A flat vase is here suggested because it will require just four pieces of metal. The sides of the vase proper can take any outline from perfectly round to square or triangular. With shears and saw, cut these pieces to size and holding them together, file the edges true to your pattern. These should be cut from a reasonably heavy weight sterling, say 22 guage.

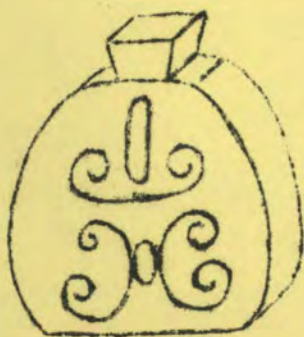
The sides and bottom are now formed or bent from one strip of lighter weight metal which makes a band of the same outline as the sides. This should come not quite together at the top to leave an opening for the neck. The three pieces are then carefully tied together with light binding wire after the usual clean-

ing and when you are satisfied that everything is in good contact, flux all around and apply small pledges of silver solder. When the preliminary preparations are finished, apply your heat, remembering that the solder must flush all along the joint because the finished article is intended to hold water hence must have no gaps, not even pinholes.

Next form the neck which in its simplest form can be conical. You will have to lay out a pattern for forming it. If you want a neck of different shape, lay it out, cut from light silver and bend it to form and solder the ends together. Then file up the base square and flat, polish the spot where it is to rest, wire it in place if necessary and join the two pieces by soldering. Again be sure you get a good joint.

If any initials or surface decorations are desired they can be prepared and sweated on the front side. On the reverse of course must be a pinback with a safety catch. Then file up all joints to an invisible line, clean and polish to the desired lustre.

Because of the comparatively small neck in proportion to the size of the vase, evaporation is very slow and it will hold a flower fresh for some time.



Sketch for neck layout.  
Not to size or scale.



## WOULDS FOR WOOD PAINTING

By Alvilda Sorenson and Mary Frances Bunning

Your first hand-painted wooden articles, like your first child, will shine in your heart as though it wears a halo. And surely it does. The joy of creating with ones own hands cannot be surpassed. The home, and those within it are enriched by the happiness it creates. Your ideas will grow and grow until they take on inches and pounds as though they had been fed a Sorenson Potato three times daily. Once you have learned to decorate wood, your cupboards and furniture will demand a new face. A decorated front door or shutters surely promises pride and happiness within. So here are a few suggestions which we think might be helpful when painting on natural wood. Sand the surface carefully. Your finished article will reflect the care you have taken. Dust the surface before starting your paint. For natural woods, we like to use tempera paints, they are simple to use, quick drying, and easy to clean up after. Brushes and paint containers are cleaned with water. Transfer design to wood either by use of graphite paper which is used in the same manner as carbon paper or with charcoal pencil and placing this side down rub the back side with any hard article such as a spoon. For painting your designs a good round sable brush about size 1 or 2 will serve for everything. It is wiser to put your money in one good brush than to buy several sizes of a poorer quality. Paint in design by dipping brush in more than one color and allowing it to do its own shading. Outline or accept with lighter or darker tints or shades, as desired. For articles such as furniture, plates and so forth that have a base coat of paint or background color we find it more satisfactory to use oil paint as temperas tend to act like water on a waxed surface. Don't be afraid to attempt to use oil paint. They are easy to use but require more drying time and care not to smear them with your hand while painting.

Paint your light colors first, then accent with darker. If your background color is light, accent with light color if your background is dark. This is not a strict rule as some very beautiful effects are gained by variations, but it is a good rule for the beginner.

To use oil paint, mix a little turpentine and any good clear varnish in about equal proportions. Squeeze a little of the colors you wish to use on a plate or a piece of wax or oil paper. Dip your brush first in the varnish mixture, and then blend it with your oil color. Oil colors will remain soft on your palette for days if you do not mix the varnish in the entire amount of the color. We keep a piece of wax paper to lay over the palette when it is not in use - this prevents a crust forming on the colors. Experiment with the application of your colors. The individual touches that you add are the things that make your finished treasure refreshingly you.

It is necessary to varnish all unfinished woods which have been painted with tempera, and desirable to varnish those painted with oil to increase their utilitarian value. For the tempera painting, clean any smudge from the surface by lightly going over it with art gum, then with quick strokes to avoid any bleeding, brush on the first coat of varnish. This will soak well into the wood. When this is dry, preferably overnight, repeat with another coat of clear varnish. When this is dry if the piece seems rough and grainy, brush it lightly with fine sandpaper before applying the third and final coat of varnish. We



## WOULDS FOR WOOD PAINTING

continued - page 2

like to let the last coat dry thoroughly over a period of days and then rub it with a little powdered pumice and linseed oil and follow by waxing with any good paste wax. This gives it that satiny luster that makes you want to sit for hours and rub your hands over it. This is only your beginning as you will expand and develop your own techniques and touches that makes your work individually yours.

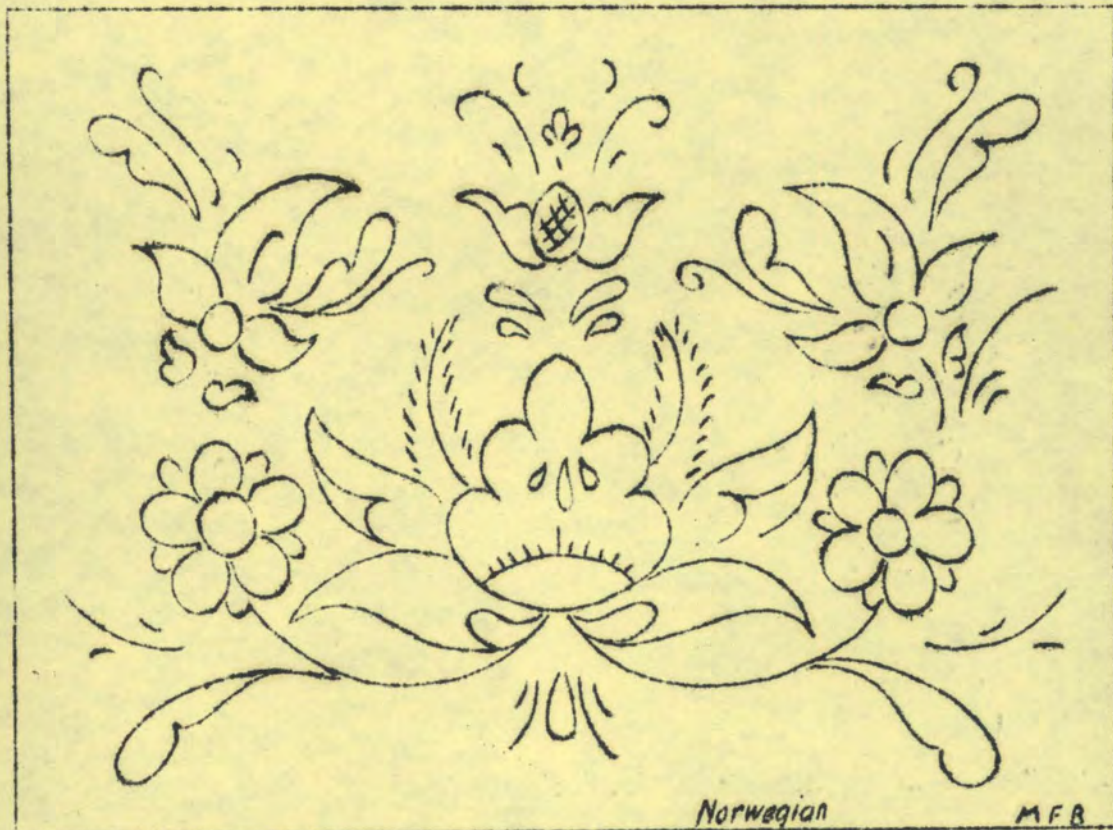
Be sure and share with us next year the little individual things you have done in your wood painting.

### Reference

"Louise C. Hoefers - Pennsylvania Dutch Design"  
published and distributed by Leisurcrafts \$1.50  
907 South Hill St.  
Los Angeles 15, California  
(especially adapted for Handicrafts)

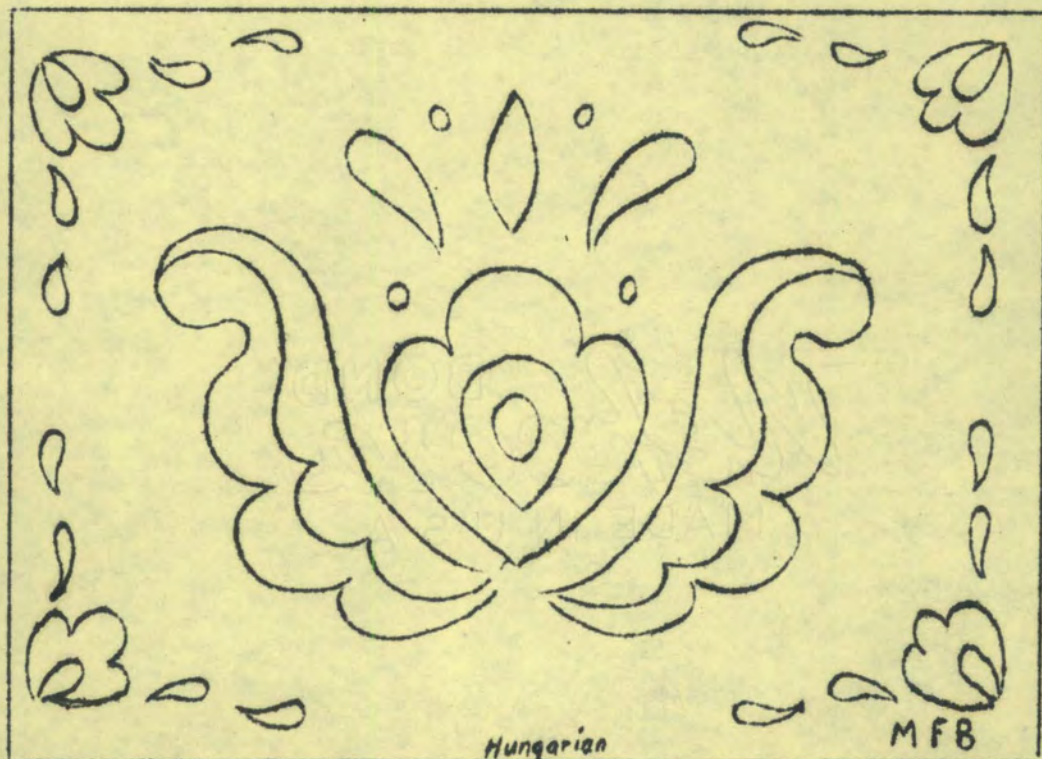
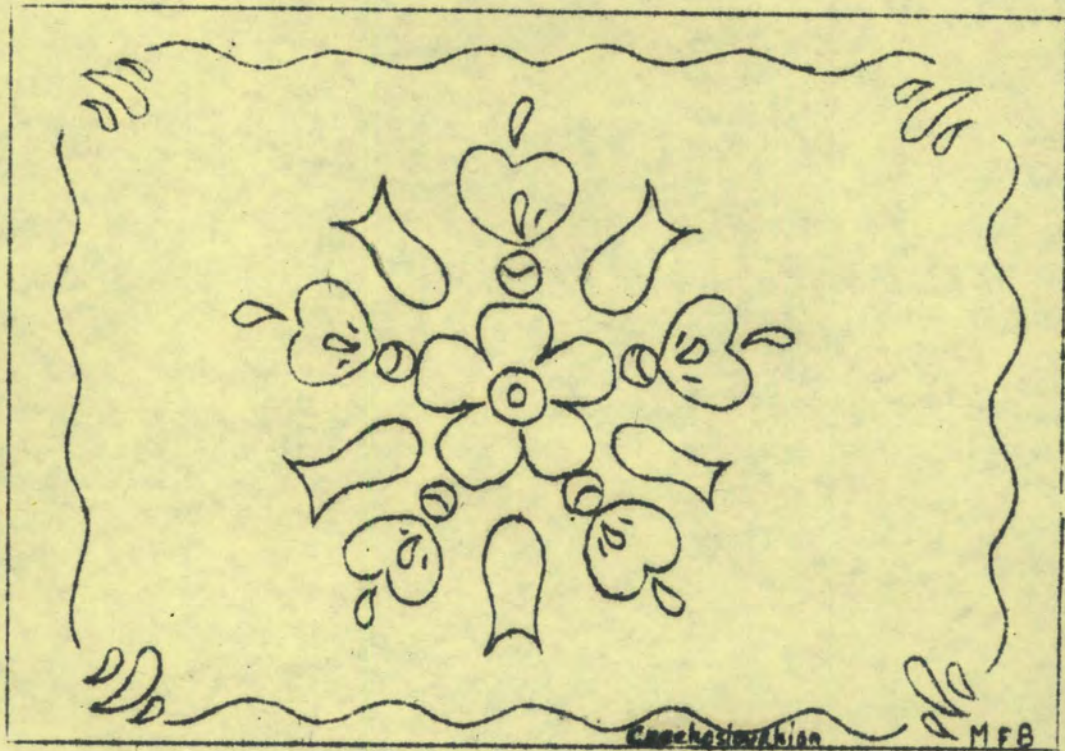
"Painting Patterns for Home Decorators" by Ruth W. Spears  
published by Barrows & Co. 1948

"How to Use Color and Decorating Designs in the Home" Howard Ketcham  
The Greystone Press, New York





Patterns for  
Painted Woodwork





Glass Etching

Materials: Plain tumblers, ash trays or other glass articles

Equipment: Etch-On-Glass tape

Etch - On - Cream

Razor Blade or sharp pointed knife

Stencil patterns

Procedure: 1. Cut strip of stencil tape allowing  $\frac{1}{2}$ " border around design. Place tape on glass plate or other hard flat surface. Outline design on tape and cut stencil.

2. Remove brown backing and place stencil on object to be etched, being careful that edges are pressed down firmly to prevent cream from seeping under the edge of the design.

3. Apply Etch-On-Cream sparingly but thoroughly, using the top of the tube to spread.

4. Allow to set for at least 10 minutes. Then hold object under running water and rinse off cream.

An alternative procedure is that of attaching the pattern to the inside of the tumbler with Scotch Tape and painting the portions which are to remain un-etched with asphaltum. This is permitted to dry for 12 hours, Etch-on-Glass is applied as above. The article is rinsed in running water to remove the etching compound. The asphaltum is then removed with turpentine.

Note: Etching cream is poisonous and may irritate the skin on contact. If irritation occurs, wash the affected area with a mild solution of bicarbonate of soda.

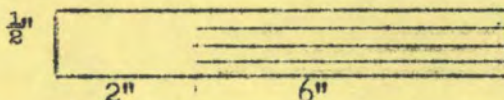
Reference: "Decorate Glassware with Etch-On-Glass" - 25¢ (instructions and patterns--Cleveland Crafts Co. Cleveland 15, Ohio)

Gay Birds

Material: Prepared gay bird kits with complete directions, or metallic acetate in sheets or strips.

Equipment: Duco cement Safety clasps

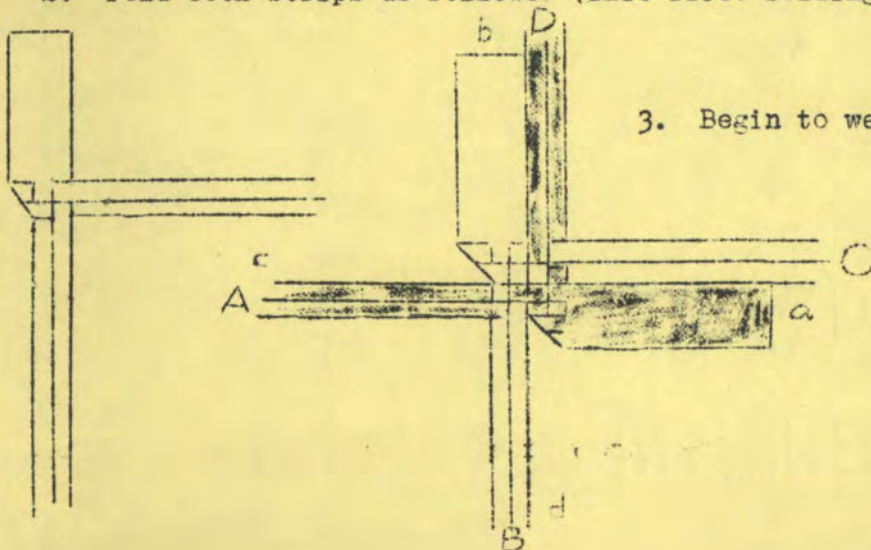
Procedure: 1. Cut metallic acetate into strips  $\frac{1}{2}$ " x 8" as illustrated below:



Cut first in half  
Cut each half in two

Two strips are required for each bird.

2. Fold both strips as follows: (This first folding is very important)



3. Begin to weave as follows:



4. Hold the bird firmly on a flat surface with the second finger of the left hand with strands A resting on the back of the hand between the second and third fingers. The ends of strands B and D are then placed in positions b and d respectively, and held in place with the first and third fingers. Strands C and A are then woven through strands B and D to reach points c and a.
5. Continue weaving strands C and D forward to form the head of the bird; strands A and B form the tail.
6. The weaving of the tail is completed by bringing all four strands out through the end. (This necessitates skipping one strand on each side.)
7. Pull all strands up until the body is firmly woven, but do not kink the strands.
8. Bring strands C and D together and tie a simple knot with the ends pointing downward to form the beak.
9. Complete the bird by splitting the tail feathers, and wings as desired. The safety clasp may be either fastened with glue or securing it in the weaving of the body.

Materials may be obtained from: Cleveland Crafts Co., Cleveland 15, Ohio

### TIN CRAFT

(see Pattern Page for diagrams and illustrations)

Material: Assorted tin cans, preferably those having lacquered finish

Equipment: Pliers - preferably pointed

Tin snips

Procedure: With a bit of practice it should not be necessary to transfer the pattern to the tin. For the novice this may be required. Use ingenuity and develop your own patterns and ideas. Cut carefully to avoid injury to hands.

#### 1. Christmas Angel

Most effective is a can lined with gold color. First draw your pattern on the piece of tin, and then cut out the angel. After cutting, bend piece marked 'halo' into a circle above the head. Twist the base and wings into a semi-circle so the angel will stand. Twist the wings more to the center than the body, and curl the wing tips slightly upward.

After the angel is shaped to suit your taste, spread a thin coat of clear or colored nail polish on the outside and sprinkle with diamond dust for a more effective decoration

#### 2. Bird

Trace pattern on tin, using gold as underside, cut out the bird and cut on each of the lines as marked. (If a coat of nail polish is desired, it is best to put it on before all the lines are cut and then use the diamond dust. Some will come off in the shaping, but the paint job will be neater if done as suggested.

The shaping of the bird is very important. First bend the feet under as marked to about a 45° angle so the bird will stand, bending the legs slightly back from the body. Now bend the tail strips upward which will spread them out like a fan. The head part should be bent back from the middle each way until they meet, thus forming the head and bill. Bend the wings slightly downward from the body and then curve them up as if in flight. The last step is to curl the wing strips under, which will separate them to resemble a fan. It should look like a bird by this time.

#### 3. Christmas Tree Wheel

Using a small can (baby food cans would be best for decorating a small tree) One with gold color lining preferred, cut down both sides of the seam of the can. This strip turned under at the end will serve as the "stem" to hook the decoration on the tree.



## CRAFTS

### Copper Necklace by

Al Richardson

Material: 17 to 20 gauge copper wire, preferably lacquered

Equipment: Pointed nose pliers Wire cutter Clear nail polish or lacquer

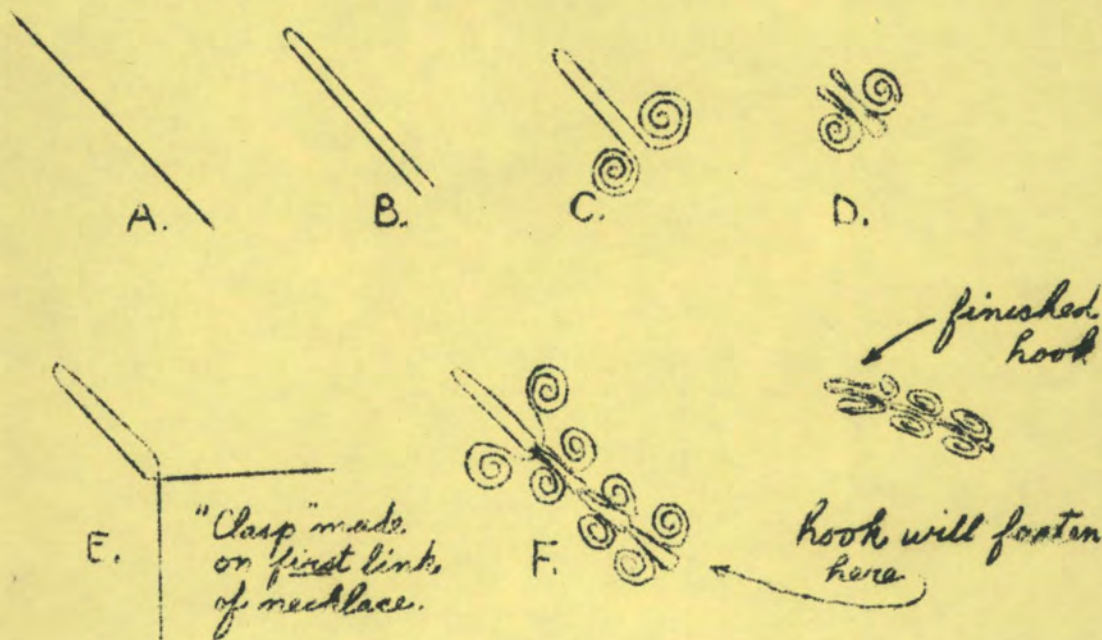
Procedure: 1. Cut wire into 7" pieces (about 40 for a necklace)

2. Bend wire double and "square the bend"

3. Gripping the end firmly with the very tip of the pliers, start coiling the ends outward. Work all links to stage C. before bending the hook. This will assure uniformity.

4. Bend the hook which will join the links together. When necklace has been completed, finish by covering with lacquer or fingernail polish.

Steps illustrated:



Material may be difficult to procure--try an electric shop which may sell it by the pound. Pliers, costing approximately \$2.00 may be obtained from  
Bunning Craft, Colorado Springs, Colorado 1931 Corona Ave.

-----

"Potts like all other forms of art are human expressions".



Tooling metal is a fascinating, creative craft. Limitless possibilities for self-expression are offered through this medium. The technique is simple and this craft is adaptable to any group. Trace design on metal by using carbon or tracing paper. Place designed metal on flat, soft surface such as felt, cardboard, cork, paper, etc. Follow outline using the pointed end of the #1 modeling tool or an ordinary nail. For raising the desired areas place metal face down and use slight pressure with the spoon shaped end of the #1 modeling tool. Smooth out flat areas which may have buckled during the raising operation by resting metal face upward on a hard surface and using the flat part of the spoon-shaped modeler. Work towards the raised areas. For further decorative effects the background may be stippled. For finishing fill up the raised areas with plaster of paris, modelling clay or cotton, and nail the picture onto a wooden base with escutcheon pins. If working with metal foil rub surface lightly with No. 000 steel wool until all discoloration has been removed. An application of lacquer spray will prevent future discoloration. (Antiquing with liver of sulfur may be done if desired).

PLASTIC RELIEVO PAINTING

This is a self-setting plastic paint for decorating with needle cone or brush on fabric, pottery, wood, paper, glass or metal

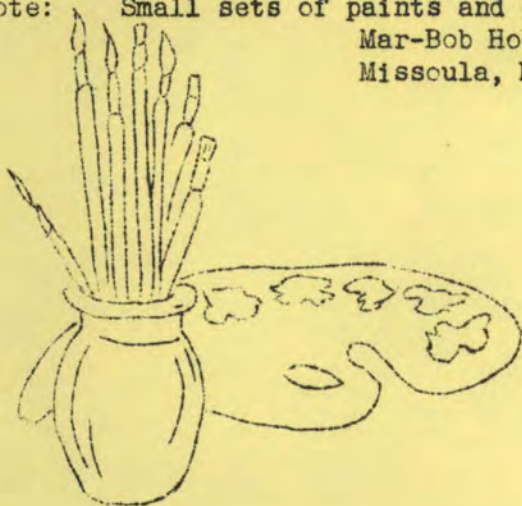
## Application:

1. Squeeze color from tube into a CVH needle cone
2. Flatten cone at the opening and fold until paint is forced to the point.
3. Snip off tip of cone with scissors
4. Hold cone like a pencil and touch it lightly to the surface to be decorated. Then squeeze the cone and follow the pattern outlines.

Variations: This paint may be used plain or with accessories such as lustre beads, sequinettes or rayon flocking. If an irridescent effect is desired, pour the white lustre beads over the paint while it is wet, shake off the surplus, let dry for 24 hours. Sequinettes should have foam white as a base and must be lightly pressed into the paint. Shake off surplus and let dry.

If you do not want a raised effect, thin down the colors with diluter. Do not use accessories with diluted paint. Launder articles in lukewarm water. Handle gently, do not soak or rub and painted article. Use a moderately hot iron and press cloth for pressing.

Note: Small sets of paints and equipment may be purchased from  
Mar-Bob Hobby Shop, South Third West,  
Missoula, Montana





# CRAFTS

## 3. Christmas Tree Wheel (Continued) (Diagrams and illustrations on pattern page)

Cut around the entire can using the radius of the can as a gauge. Now cut into strips toward the bottom seam of the can the same width as the "stem" all around the can. The next procedure is to twist each strip two complete turns in the same direction, starting on one side of the "stem" as a beginning point, bend one strip out and one under alternately until you have a flat decoration. Nail polish and diamond dust applied either before or after cutting into strips is very colorful.

## 4. Candle Holder

Cut tin cover as illustrated leaving the center the size of the candle to be used. Bend leaves alternately upward and downward to serve as holders and foot respectively.

## 5. Christmas Star

Cut star as illustrated. Twist narrow strips, paint with colorless nail polish and sprinkle with diamond dust or Christmas snow while wet.

## 6. Tin Icicle

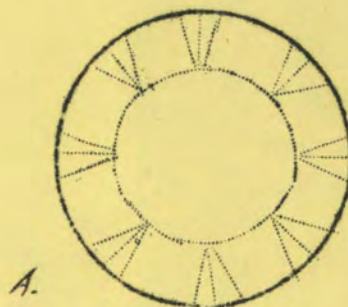
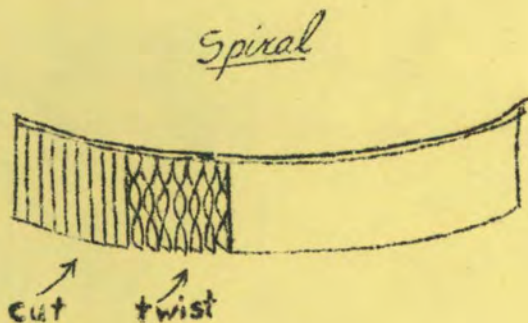
Cut the tin away from the seams of a large can so it will be in one large flat piece. Starting at the top cut into strips, wider at first and tapering down to a tip. Wind this around a small round article such as a pencil, and then pull the spiral down to full length.

## 7. Tin Spiral

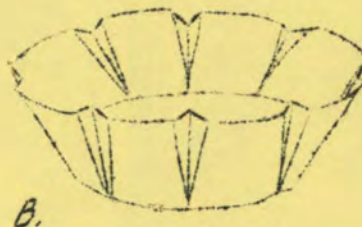
Use the top  $1\frac{1}{2}$ " of a No. 2 can, including the rim. From the thin edge cut  $1/8$ " strips to the rolled rim. With a plier, twist the individual strips and finally twist the entire ornament to finish the spiral.

## 8. Ash Trays

Trim the edges of a can cover and mark the circumference in 8 equal sections. With a pointed nose pliers, bend as illustrated. With the tips of the pliers, flute the edge if desired.



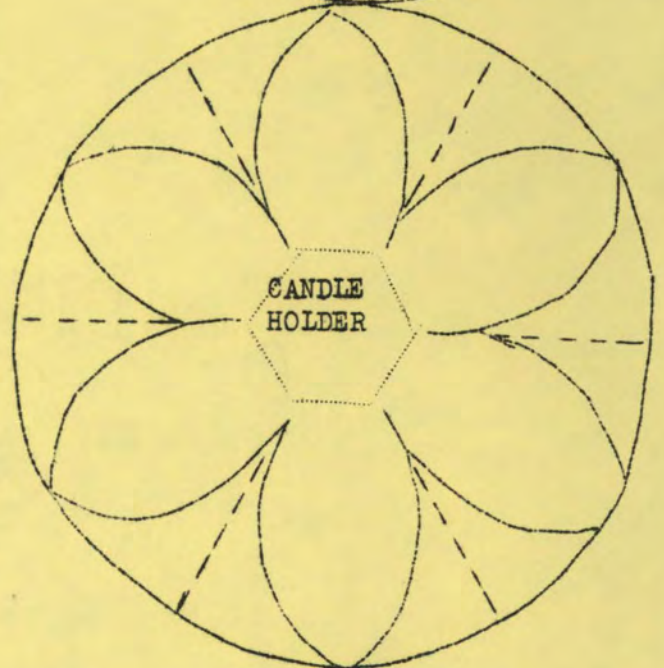
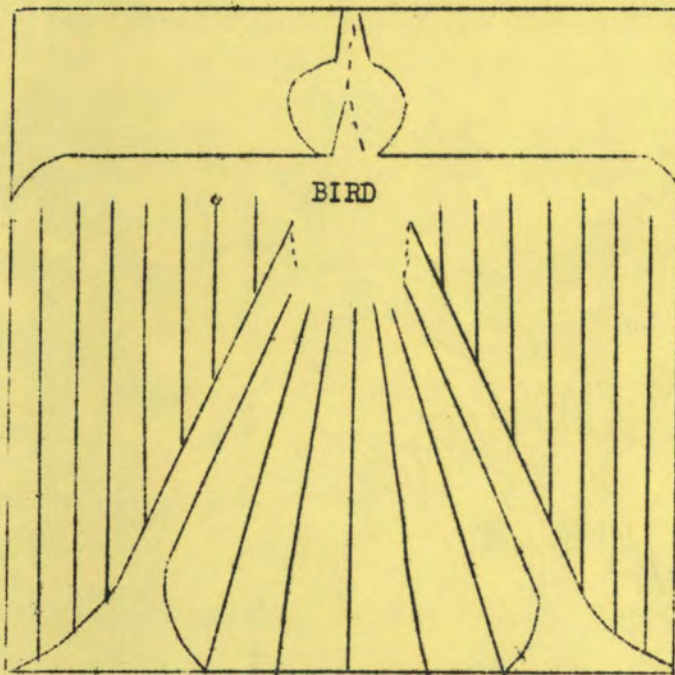
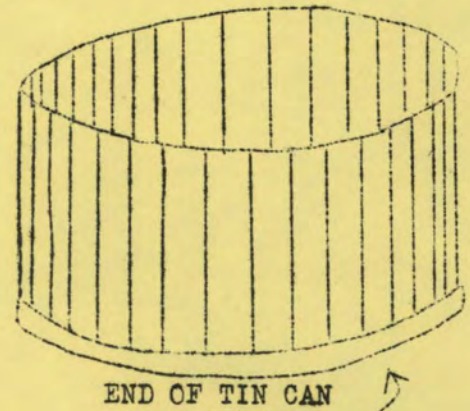
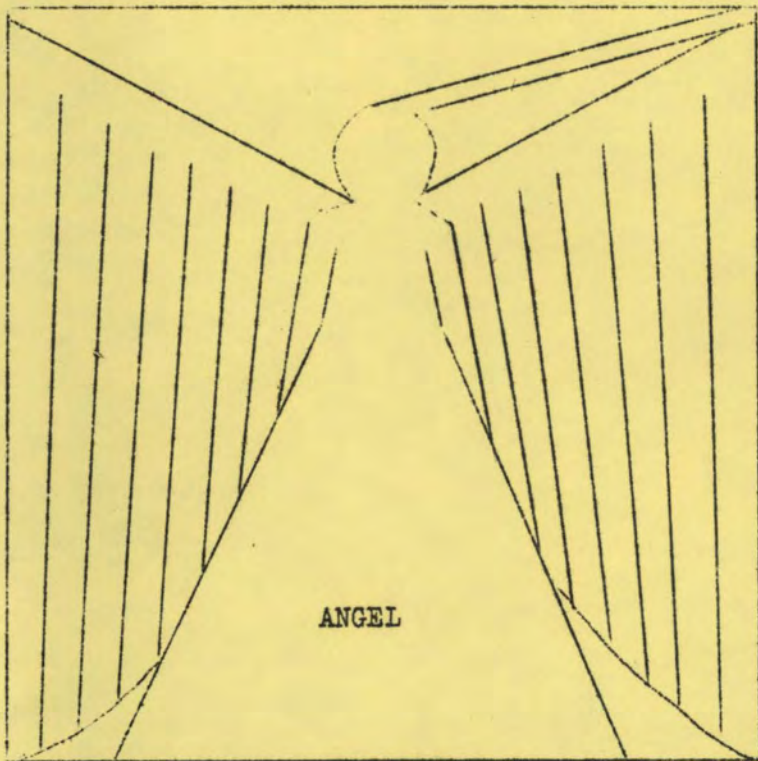
*Ash tray*





# Tin Craft Patterns

## CHRISTMAS TREE ORNAMENTS





## Wooden Lapel Pins:

Material - Preferably a soft wood with little definite grain. Basswood was used at camp.

## Equipment - Coping saw

Small jack knife or specially designed knives

Vice

Medium and fine sandpaper

Clear varnish or lacquer

Lapel pin findings

Pencil or carbon paper

Duco cement

Oil stone

Tempera paints

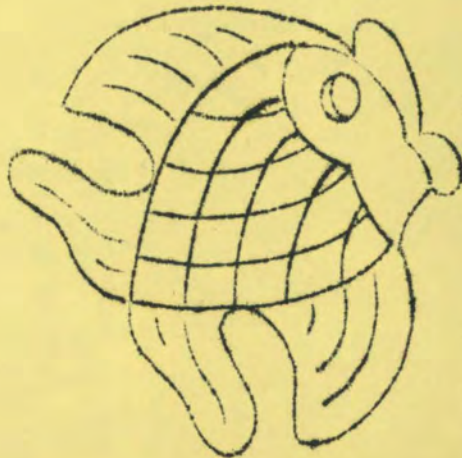
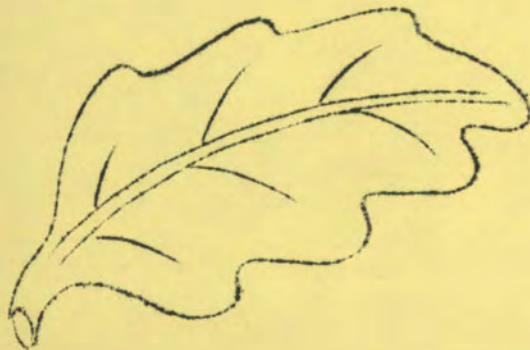
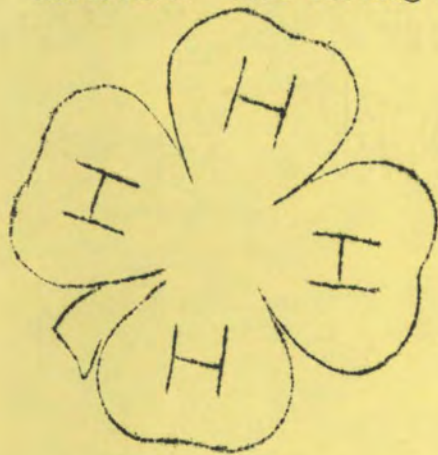
Procedure: Trace or sketch outline on wood block and cut out figure with coping saw. If this step is done carefully, the object will need little trimming. Round the edges, if you desire, with the knife, always working with the grain of the wood. To smooth, use medium sandpaper to remove the rough edges and very fine to finish. Paint pin if desired, attach the finding in place with Duco cement. Lacquer.

Hints: 1. Hold the wood block firmly in a vice for sawing. Work close to the jaws of the vice to reduce vibration and possible breakage.

2. Carving knives should be sharp and kept that way.

3. Always carve and sand with the grain of the wood. This prevents gouging or chipping corners and results in a smooth surface for final finishing. Work slowly--carving develops patience.

Reference: "Wood Carving and Whittling" Grosset and Dunlap





## CRAFTS

### CANDLE CRAFT

Zenda Sawyer, Janice Fenske

Candles may be made from scraps of candles, mixture of candle wax and paraffin or pure paraffin. If candle scraps are used, keep the colors separate.

Shapes are determined by the molds chosen for pouring--tin cans, jello molds, waxed cartons.

Candle wax and paraffin are highly inflammable, melt in container set in pan of hot water. An old coffee pot makes a good container, spatterproof and makes pouring easy.

Procedure: I.a. Bars of paraffin can be melted on sides with iron or placing in a warm pie pan set in hot water, then placed together with string in between for wick. Horizontal with two wicks or vertical with one wick.

b. Two bars may be put together for greeting candles.

II. Four bars may be melted together with wicks in center two bars. Sides may be melted to make candle smooth or dipped in color or frosted and glazed. Greetings, pictures, etc. may be painted on one or all sides. For the two bar candle, use one strand of wrapping twine for proper burning, double string for larger candle. Too thick a string will cause candle to smoke.

III. Snowball candles of any size may be made by pouring melted paraffin into two identical cups or bowls--cool thoroughly (ice box is good), remove and place three strands of string between as for bars. Frost with foamy wax. These can be dipped in color then dip quickly in foamy wax. Be sure wick is secure before dipping. Leave six inches of wick to hold candle for dipping on all candles to be dipped.

IV. Decorate candles by frosting, glazing, painted pictures and designs and greetings, pasting on stickers, decals, emblems and designs cut from construction paper.

Frosting is done by beating melted wax, spreading onto candle or dipping candle into foamy wax. Glaze candles by dipping candle form into clear melted paraffin. Painting is done with enamels and oils or any paint that adheres to glass, allowing plenty of time to dry. Gilding is done by touches of gold and silver paint. Metallics may be sprinkled on before paint dries. Paper decorated candles can be glazed, prevents paper sliding off.

Transparent candles are made of paraffin. Color by dipping into colored melted wax with crayons added for color. Lipstick for red. Also save colored candle scraps for this.

V. Dried weeds, holly, snow berries, evergreen sprays, pine cones, etc. may be dipped into melted wax and stuck on to various shape candles or at base of candle for decorating. Touches of foamy wax or dipped into foamy wax gives effect of snow. Shaded effects are obtained by dipping into one color and quickly dipping into another harmonizing color.

Fill bottles with sand, glaze them and drip various colors of melted wax onto glazed bottle, do not drip while wax is too warm.

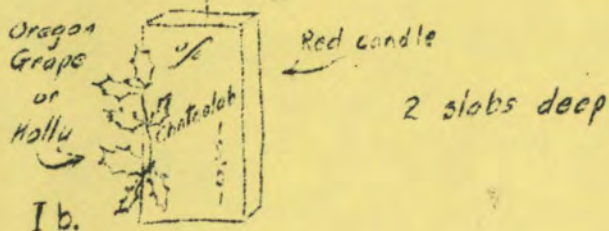
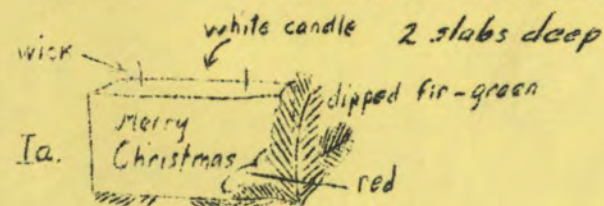
\*\*\*\*\*

### CANDLELIGHT

By candlelight the world grows calm and good  
A fitting place for peace; and simple food  
Is festive, as the tapers' mellow glow  
Shines down upon the dearest things I know...

The silver shimmer of pale damask's gleam  
Tall goblets catching sparkle from each beam  
Of flickering flame, the breathless hush of night,  
And you across from me in candlelight.





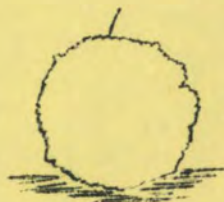
II



4 slabs deep

Frosted white - colored paper  
cutout design on  
unfrosted side.

III



Frosted white

V



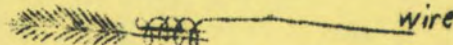
## FEATHER CRAFT by Helen Burgess

Materials: Corsage wire, floral tape and corsage ribbon

5 or 6 matched feathers for small flowers, 7 for larger. Feathers used are pheasant, duck and other native birds. Small feathers from the neck, breast and under wings.

Make 3 small flowers or 2 large ones for each corsage.

Remove the down from the lower part of each feather. Place corsage wire (3 or 4" long) at end of stem end of feather, then wind wire back over the stem & wire thusly:



Cover the wound wire with corsage tape. For the flower center you may use artificial flower centers or a square of plastic lace. Gather the 4 corners together and proceed as with the feathers. I like to use a 7 or 8" wire for the centers. Place the feathers around the center and proceed as you have with each individual feather. This wire should be about 7" long. Cover with floral tape. Arrange 3 flowers together, corsage fashion. Make a bow and attach. Use a bit of gold lace for backing. Finish stem end of wire by winding over a pencil, making a spiral.



## CRAFTS

## PUPPETS

Demonstration by Eva Jane Nixon

This can be a project to incorporate a number of interests.

I Construction of puppets may involve one or more of the following, depending on the kind of puppets to be constructed.

1. Wood carving
2. Paper mache
3. Clay modeling
4. Figure study (proportions)
5. Feature portrayal
6. Costuming

II Play Production

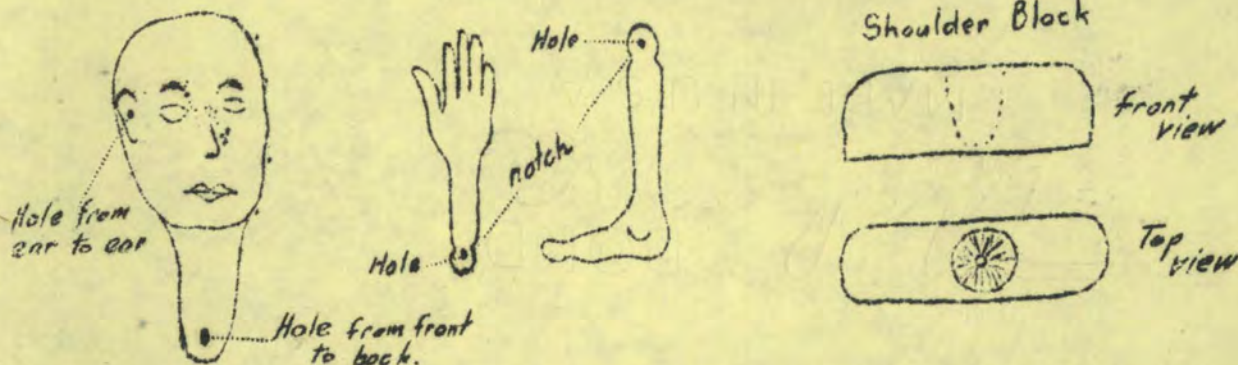
1. Choice of plot and action suitable to puppets.
2. Writing the play.
3. Staging
4. Voice portrayal
5. Manipulation of figures

III Theatre Construction

1. Structure for puppets
2. Lighting
3. Curtains
4. Decoration

A puppet project involves considerable planning and work for the first production, but the theatre can be stored, the puppets saved and costumed to suit a new play. Though a big project, puppet show production allows a great variety of interest participation. For instance, one child prefers stage work, another, puppet construction while another best enjoys the play writing. Puppet shows are a satisfactory means of raising funds.

### Clay and Wood Puppets

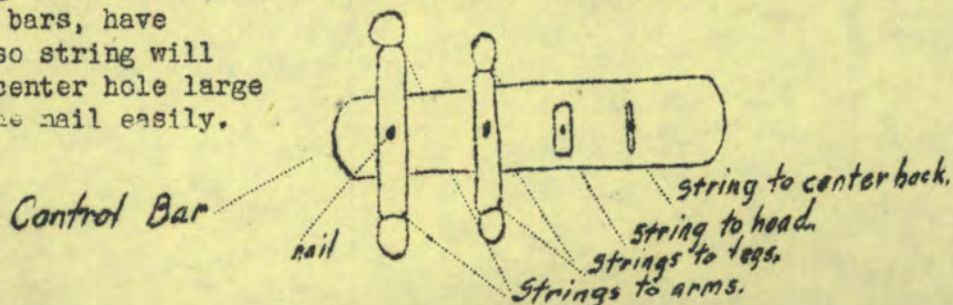


1. Shoulder--block of wood. Carve hole in center of shoulder block large enough for head to move in freely.
2. Hip block of wood

Make cloth tube legs and arms, sewing across at elbow and knee for proper bend. Attach legs and arms to proper block with a tack, making the hole in the cloth large enough so there is freedom of movement. Use a few shot, or small gravel, in the lower arms and legs for weight. And pieces of folded paper between each joint to allow definite joint action. Plain cloth bands join the hip and shoulder joints and the doll is ready for stringing.

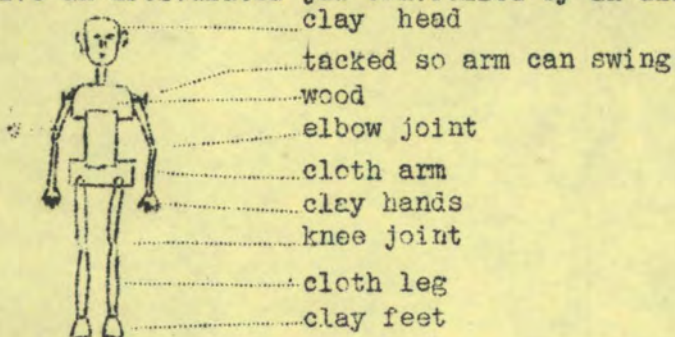
Use heavy waxed black thread for stringing. The control bar contains cross pieces for arm and leg attachments, which rest on headless nails.

When making arm & leg bars, have indents in the wood so string will not slip off. Make center hole large enough to fit over the nail easily.



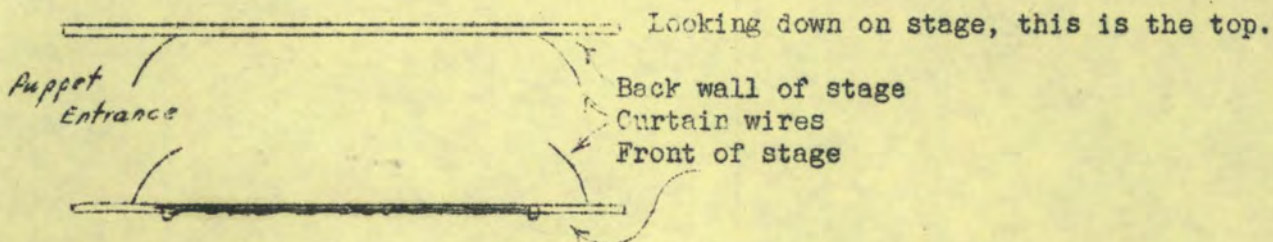


Animal figures are always popular with children. Many properties for the show can be attached to strings. Butterflies and birds floating thru the air are effective. The proportions of figures used have been approximately--the inch head, two inch body and four inch leg. A figure such as a giant can have a disproportionate head and hands and with such a large head may have an articulated jaw controlled by an added string.



Dress and string from shoulder for support thread; thru ear holes for head movement; from wrists; and from knees. Allow plenty of thread so if it is necessary you can lengthen a string. Adjustments often have to be made before entire threading is satisfactory, and length of thread from doll should be judged by placing doll on stage floor and standing in operating position.

Be sure when planning the side curtains that there is no top obstruction. Strong heavy wires are satisfactory for wing curtains. Bracing of the stage is at the floor level.



\*\*\*\*\*

"TRUTH MUST OUT"





## Demonstrations

### HOW TO MAKE A ROPE HALTER by Lloyd Smiley

Take approximately 13 feet of  $\frac{1}{2}$  in soft twist Manila or Sisal rope and whip the ends with strong cord or chalk line to prevent fraying. Measure approximately 27 inches from the end and make an eye splice by lifting one strand and running the short end back under this strand. Then take the long end and pass it back under the nearest strand to the eye splice. This completes the left eye splice of the halter.

Then to make the right eye splice measure four inches from the short end and untwist three strands. Work the three strand loops large enough with a marlin spike or tapered stick to pass long end of rope through them. This completes the right eye splice.

Thread the long end of rope down through the right eye in the direction the short end of rope is pointing and continue through the left eye of halter. This completes the halter.

This type of rope halter can be made adjustable for all size beef animals by making the left eye splice closer or farther to the right eye.

Additional information on halters, knots, hitches and splices are included in a small booklet entitled "Ropework" by James M. Drew, available at bookstores or western outfitters.

### HOW TO MAKE A GLASS LAMP

One of the interesting items in Alvilda Sorenson's exhibit, and one which a number of people wanted to know more about, was the lamp made out of water tumblers and ash trays.

Looking at the lamp makes its construction almost self-explanatory. Secure a couple of decorative water glasses (cut-glass type) and a couple of heavy glass ash trays. Drill holes in the center bottom of each piece, large enough to accomodate a  $\frac{1}{4}$ " tube. Then assemble with a length of tubing, threaded on each end. Use cork spacers as a cushion between the glass elements. Screw a nut on the base end of the tube and an electric light socket on the other, the electric cord passing thru the tube.

Someone, of course, is sure to ask, how do I drill the holes in the glasses? And that is the part no one likes to answer. Glass is very brittle, and the holes must be ground in. An abrasive grinding compound, together with a lubricant should be used in connection with a hollow brass or copper tube. This can be done by hand, but preferably in a drill press. Make a dam of putty around your grinding tube to hold your coolant. Put some of the abrasive in the circle, and grind away. The copper tube will pick up abrasive which will cut the glass. Frankly, it isn't easy. We'd suggest having a professional glass cutter drill the holes, because it is slow, and an amateur finds it awfully easy to crack the glass just as his drill breaks through. B.B.

You Haven't enough brains to tan your own hide! says Emma Pohipe



## SUGGESTION LIST

In the interest of a better camp for next year ( not that we are ashamed of our camp this year) we would like you to use this sheet to tell your Committee how the camp can be improved. This might include the program offered - Kinds of crafts, Kind of dancing- Kind of parties dates desired - etc. You might also include other suggestions which you may have.

\_\_\_\_\_  
Signed

\_\_\_\_\_  
Address

Please mail this suggestion sheet to Louise K. Richardson, Exp't. Sta  
Corvallis, MONTANA or hand it to a member of the Committee