

THANK YOU!

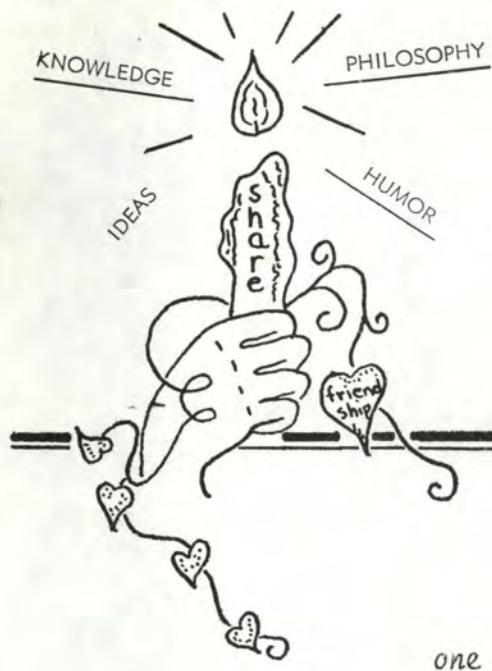
Chatcolab has a special meaning for each and every one of us. Through the years there have been many changes in the lab just as there are changes in the individuals who have been involved. Chatcolab has changed from a very structured lab through transition periods to where things are now on a partially non-structured basis. Change has been hard, there have been growing pains, some very beneficial, some still growing. Chatcolab is now 34 years old.

During the years of growing there have been some people who have developed and experienced growing pains, too. Some of us have been privileged to associate and rub elbows with two very special people and have shared their glow and joy in their individual growth. Leila Steckelberg has NOT missed a Lab for the past 30 years -- and has worked hard and has spent many hours sharing of herself in making CHAT a meaningful and positive experience for each one of us. Her conviction that there is value, learning and growing to be gained from a week at a Recreation Leadership Laboratory has been her motivation and all of us are richer because of her efforts - Leila, We Love You!

The other person who has been an inspiration to many of us is a fellow with a wry sense of humor who used to compete for a time on the mealtime agenda with the train "chugging" past Heyburn Youth Camp - Doc's sense of humor is so dry that many of his close friends are not sure when he is serious or perhaps more to the point, "Is he really joking?" Doc Stephens (Joe) is here with us this week for his 25th Lab session! Doc, we love you, too! and appreciate the energy expenditure and the hours you have spent in making CHATCOLAB possible for all of us to experience.

LEILA STECKELBERG AND "DOC ROCK" JOE STEPHENS ---- WE DEDICATE THIS 1982 CHATCOLAB BOOK TO YOU!!!

FOR SHARING YOU



NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

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

These Western Leaders agreed that:

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

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

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

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

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

Now you are a part of Chatcolab.

This is notebook number 34

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

CHATCOLAB LEADERSHIP LABORATORY PHILOSOPHY

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

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

THE LAB IS A RETREAT FROM DAILY ROUTINE
Group unity grows as individuals develop together
in work and play.

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.
NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities
lead to mental, emotional and spiritual growth.
AS A RESULT OF LAB EXPERIENCE individuals recognize opportunities
for good living.....

BY SHARING ONE'S SELF FREELY!

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1982 RESOURCE PEOPLE

- Discussions-----Burton Olsen
Kathy Wallenhaupt
Burl Winchester
Sally Heard
Mary Swan
Ed Gerdes
Diana Mac Rae
- Music, Storytelling & Folklore-----Marianne Skinner (DuBois)
- Music-----Elaine Sturges
- Storytelling thru Photography-----Margaret Bradley
- Dance-----Burton Olsen
Roy Main
- Dancercize-----Terri Heard
Carolyn Heard
- Games-----Dick Headrick
Burton Olsen
- First Aid & CPR-----Dick Headrick
- Outdoor Activities Breakfast-----Brad Bradley
- Camp Planning-----Miriam Beasley
- Clowning-----Sherri Michaels
- Chatcolab Pillows-----Elaine Rovetto
Jean Baringer
- Arts & Crafts, Classes-----Jean Baringer
Jackie Baritell
Stew White Virginia Kinch
Jeff Wagoner Mark Patterson
Pat Davis Colleen Ditterline
Joan Peters Billie Marie Studer
Mary Pancich Leila Stechelberg
(and other we may have missed)

Others who worked on Chat Pillows---
Colleen Ditterline
Celene Merenz
Mathilda Utzman
Terri Heard
Geneva Davis

- Co-Editors-(Notebook)-----Terry Carson
Barb Mechels
- Mimeograph Operator-----John Headrick
- Facilitator-----Leila Steckelberg
- Typists & Illustrators-----A thousand Thanks to all
who gave "Bits & Pieces"
of their time to HELP

KITCHEN

Head Cook-----Genie Townsend

Cooks-----Kay Webb
Elsie Lucore

Facilitator-----Bob Townsend

Helpers:-----Miriam Beasley
Sirkka Rönneberg
Barbara Burks
Cindy Michaels
Barbara Mechels
Elaine Rovetto

KP's-----Mary Swan
Jacque Gerdes
Owana Weisgram

"Go Fors"-----Bob Townsend
Jim Beasley

NOTES FROM THE CHAIRMAN

Another Chatcolab is rapidly concluding and I'd just like to thank you all for you've done to make it happen. Special thanks to our wonderful resource people who have helped in innumerable ways beyond the call of duty (and/or contract).

It hasn't been an easy week, and for some it's been very hard, maybe even disappointing. But learning, leading and living seems to include growing pains. Just as long as we keep the growing in front of us as the goal, maybe some of the pain will be sweetened a little.

To you quiet (and not-so-quiet) friends, tireless kitchen and bookroom workers and especially to you wonderously supportive fellow board members, I give all my love and gratitude.

Much love to you my friends,

Mark

THE TYPOGRAPHICAL ERROR



The typographical error
is a slippery thing and sly
You can hunt until you're dizzy
but somehow it gets by.

Till it's run through the duplicator
it's strange how still it keeps
It shrinks down in a corner
and never stirs or peeps.

The typographical error
too small for human eyes
Till the ink is on the paper
when it's grown to mountain size.

The editors stare in shock;
they grab their head in terror
They'd read the copy o'er and o'er
and never saw the error.

The remainder of the issue
may be clean as clean can be
But the typographical error
is the only thing you see...

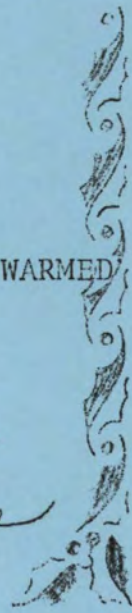
We the willing, led by the
unknowing, are doing the impossible.
For the ungrateful we have
done so much for so long
with so little.
We are now qualified to do
anything with NOTHING.

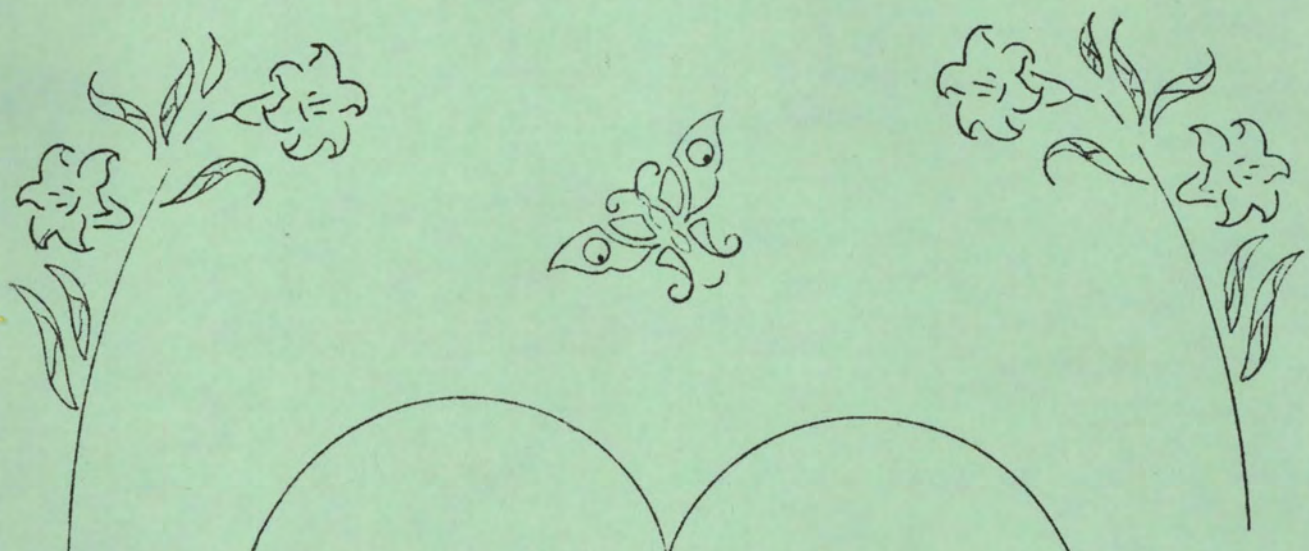
SPECIAL THANKS _____

To ALL who helped the Notebook Room Elves keep WARMED
with hot coffee and loving ENCOURAGEMENT!!

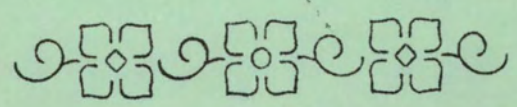
"BLESS YOU ALL"

Lerry Carson
Barb Meckels





IN
THE
BEGINNING ∞∞∞
CHAT



HISTORY OF RECREATION LABORATORIES

The recreation laboratory idea was born in the early thirties at Waldenwoods, Michigan. A meeting had been scheduled for recreation leaders, and all arrived except the people to conduct the meeting. A snow storm prevented their arrival. The group decided to carry on that meeting by exchanging their own ideas and experiences and by practicing and developing recreation methods and ideas for their own groups.

They spent several days together before the roads were cleared for them. At the end, in analyzing what they had done, they decided that their method had been so effective in the sharing of information, ideas, and the techniques that had been useful in their work, that they decided to hold another meeting. Their enthusiasm for the "laboratory" method was so great and contagious that others heard about it. Applications came from many people who wished to share this experience with them.

In several years time, the group had grown so large the originators felt that it was necessary to reduce its size because they felt that its maximum usefulness and effectiveness could be obtained only in small groups that could be quickly integrated into sharing situations in lab. Consequently, they agreed to break up and form other laboratories entirely separate except in inspiration from the parent group. Some of these labs made great progress while others were less successful.

One of the labs originating in this process are Camp Idluhapi at Loretta, Minnesota, which later became the Northland Recreation Leaders Lab. This in turn was the inspiration for others, one of which was formed by a group principally from Nebraska, North and South Dakota and Montana. Twenty seven interested people donated a dollar, and with this \$27 a committee planned the first lab to be in October 1946, at Box Elder Camp in the Black Hills near Nemo, South Dakota. They decided on a fall lab, usually the end of September, since Northland was held in the spring. The Black Hills Lab drew its registrants from an ever widening circle in the west, midwest, and southwest, and generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established in the Northwest-held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Woudn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho, from Havre, Montana. There were a few from southern Idaho who had attended Black Hill's Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills labbers contributed \$58 toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington, and Idaho who were interested in people and recreation and were also drafted

to complete the new organizational committee. The winter meeting held during Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana, blew the \$58 but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. Ongoing authority by an old timer, the best weather in May was always the second week--May 11-18, 1949, was the target date. This meeting was followed by lots of letters, phone calls, and news releases inviting and urging recreation leaders to participate.

This camp was built as a C.C.C. camp in the 1930's. During WW II, it was used as a Convalescent camp for pilots stationed at Spokane. Then Chatcolab was first held here, the camp was in a sad state of disrepair. Don brought students from Moscow and many others in the area contributed much time, materials, and money to repair the camp so it could again be used. A wall was built between the kitchen and the dining area and many pictures were painted in the walls to enhance the building. The trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend' Oreille.

The first lab, May 11-18, 1949, was a great success with 88 people attending in full spirit and form. Financially it was solvent, morally it was clean, and physically it was capable of growth and sustained life. Chatcolab was held in the same location--Heyburn State Park on Lake Chatcolet--from 1949 through 1975. The name Chatcolab was derived from the name of the lake and the fact that this is a laboratory situation.

In 1955, a group of three California people, came to Chatcolab in Idaho and became so enthused with the idea that they were determined to set up a similar organization in California. More than a three-year period finally culminated in starting the Redwood Lab.

In May, 1956, the topmost section of the Chatcolab Candle, which represented sharing was presented to Mary, Kay, and Carl for the beginning of the new lab. A committee had been formed in 1955 and the members met at Camp Sylvester (Stanislaus Co. 4-H Camp) on Nov. 12-13, 1956 was set for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in Southern California. This lab was cancelled one week before scheduled to start due to inadequate registration.

Mary Rogan and Emily Ronssee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of lab. They came back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of their Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at that first lab) went down to help the new lab off to a flying start. There were 43 labbers including staff and resource that year.

In April, 1959, the second lab was held at Mendocino Woodlands, eight miles inland from Mendocino City, with 50 people attending. Not even an Asian flu epidemic, a "fast" trip down a very narrow rough, and crooked mountain road late at night because of a broken collar bone,

dampened the enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1960 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that he had given this lab.

Since the center section of our original candle became the base of the Redwood Candle, in 1958 the remaining part of it was melted down and molded into a new large candle and 4 small ones to represent the "Spirit" of Chatcolab-knowledge, philosophy, ideas, humor, and sharing. These are the candles we still use.

Through the years, Chatcolabbers have strived to make improvements in the camp so that it will be a better place when we leave.

The possibilities of becoming an incorporated group was discussed at the October '63 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison was most instrumental in getting the corporate matters completed so that on May 15, 1969 during Chatcolab the articles of incorporation were notarized at St. Maries, Idaho.

As can happen in any organization the plans and expectations were becoming too caught up in the past and "getting in a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now of Illinois, attended the October '69 planning board meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. Recalling that we learn through sharing not merely in getting, and that labbers need to feel the warmth and love of the group to be ready to learn and experience leadership, plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May '70 lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in a self discovery.

Chatcolab '72 saw the introduction of C.H.A.T. (College or camp of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

The celebration of the 25th anniversary brought 91 labbers to Chat. Mary Fran Bunning Anderson (who along with her husband, Bill) instrumental in forming the earlier years lab's leadership growth, attended her 19th lab and shared memories of past labs. Marge Leinum Grier (24), Leila Steckelberg (21), Don Clayton (23), Vernon Burlison (20), who all had each attended at least 20 years also added their memoirs. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced and enjoyed other activities.

All good things to come to an end sometime and our use of Heyburn Youth Camp ended (last lab there was 1975) by the Idaho State Health Dept.

declaring the facilities unfit and closed the facilities unless they could be brought up to regulated health standards. This was almost an impossibility for the aging facilities to be updated.

Vern Burlison and Leila Steckelberg were instrumental in finding a new location, deciding on Easter Seal Camp at Worley, Idaho, not far from Heyburn. There was much nostalgia carry-over and yearning for Indian Cliffs, the colorful dining hall, the glorious trees, the daily train, the many memories there, but we found a new home, because Chatcolab is not just a place, more importantly - people! The wishing well at Heyburn was purchased at the dispersal auction and will someday be rebuilt as a remembrance of our "youthful years." Easter Seal Camp (WSU) has satisfied our needs and now feels like home.

Recreation Laboratories offer a unique opportunity for all those involved in recreation of all types, whether on an amateur or professional basis. Its uniqueness stems from the extent of complete involvement of the individual in the imaginative planning and sharing of all aspects of the recreational program. An atmosphere is created for discovering within oneself the latent abilities that ones normal environment never uncovers. In this discovery, anyone can become a better man or woman, a more efficient leader. The wide opportunity to gain manual skills and training experiences, through of lasting value, shall be considered secondary to the foregoing.

Thus, these basic objections were formulated 23 years ago and still hold today:

"Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize, and share those talents in themselves which are perhaps laying dormant by:

1. Getting to know intimately, by working together, others similarly involved in working with people.
2. Encouraging participation in "trying-out" situations.
3. Sharing recreational experiences and skills with both amateurs and professionals.

The basic idea which brought so much enthusiasm out of so many people can be expressed in one word - SHARING. The learning at lab has never been by or for specialists. It has been an effort to stimulate and enthuse by exposure to methods and ideas. Stress has been placed upon learning by participation and encouragement. The sharing of duties was encouraged whenever possible by having the lab in a camp site situation where duties and problems made practical application of chore sharing a necessity. Leaders have been chosen very often, not as true experts in their fields, but rather as guides to help other leaders on the way.

At the Great Lakes Recreation Leaders Laboratory held May 5-10, 1978 at Camp Pinewood on Echo Lake (15 miles east of Muskegon, Michigan) the "true" story of the birth of recreation labs was made known. This story follows:

The many fine Rec Labs now being held all over the United States received their inspiration and beginning years ago in Chicago.

Lynn Rohrbaugh, Owen Gree, Chester Dower and Chester Graham (all ministerial students) decided that the National Recreation Association was not meeting the needs of the churches and other non-professional groups. So they organized the first Educational Recreation Institute held in Chicago in June, 1926-27. It was moved to Wheeling, W. Va. in 1928-29, Lake Geneva, Wisconsin and then to Waldenwoods (near Howell, Michigan) from 1931 through 1934.

As the group grew larger and people became eager to share the inspiration, training and fellowship with people in their own localities, it was decided to discontinue the meeting in Waldenwoods and give people an opportunity to start new labs.

The Michigan group met for two years at the Folk School in Grant, Michigan. After that the Michigan area did not have a Lab until Arden Peterson, Marian Hermance, Bernice LaFreniers, Gould Pinney, Ray Lamb and Jim Halm went out to the Black Hills Recreation Lab in 1951 and came back with such great enthusiasm that a Great Lakes Recreation Leaders Lab was started at Twin Lakes in 1952.

The "myth" of the snow storm is still preferred by labbers because it is symbolic of the philosophy of Chatcolab. When put in such situations (a "leader" does not arrive) we should be prepared to take over and not be dependant on someone else. Through Chatcolab experiences, we strive to be able to become dependant upon ourselves.

NORTHWEST RECREATION CAMP

Camp Chatcolet Plummer, Idaho
May 11 - 18, 1949

1948 Committee - served in 1949

- Don Clayton, Moscow, Idaho Chm.
- Emil K. Eliason, Havre, Montana Treas.
- Louise K. Richardson, Corvallis, Montana Sec.
- Ruth Radir, Pullman, Wash.
- A. L. Richardson, Corvallis, Mt.
- Dan Warren, Moscow, Idaho
- George Gustafson, Bozeman, Mont.
- Evelyn Sainsbury, Great Falls, Mont.
- Esther Teskerud, Corvallis, Ore..

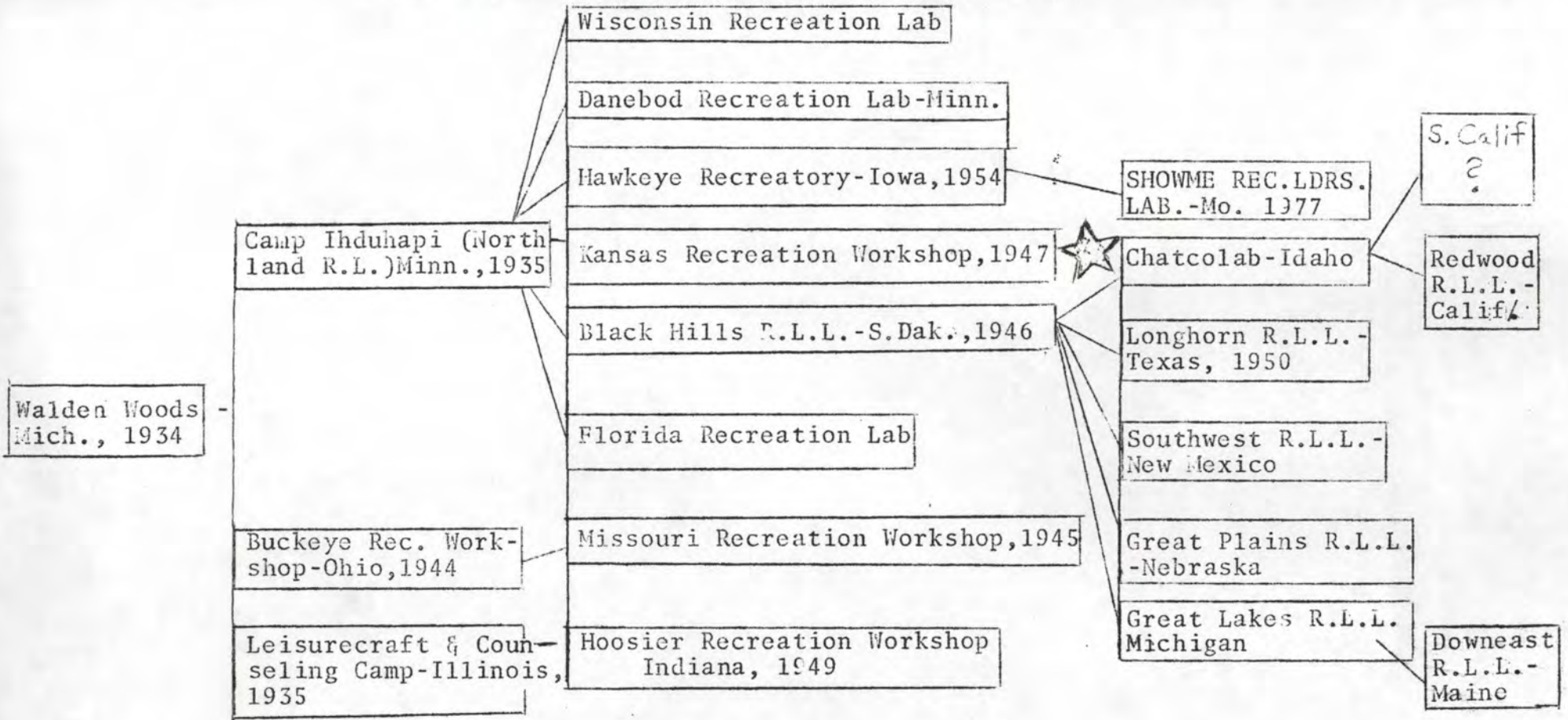
1949 Committee - served 1950 camp Term Expires

- Don Clayton, Chm. 1952
- Dan Warren, V. Chm. 1952
- Geo. Gustafson, Treas. 1951
- Louise K. Richardson, Sec. 1951
- Jim Huntley, Olympia, Wash. 1952
- Evelyn Sainsbury, Salem, Or. 1951
- Lillian Timmer, Moccasin, Mont. 1950
- John Stottsenberg, Nez Perce, Id. 1950
- Elizabeth Dush, Okanagan, Wash. 1950

(Chatcolab history re-written and updated during the 1978 lab by Leila Steckelberg and Jean Baringer, with the help of those who could "remember when.")

1981 - Small candle given to Chaparrall

GENEALOGY CHART OF NON-PROFIT RECREATION LABORATORIES



Not Determined - Eastern Cooperative Recreation School - New York
 John C. Campbell Folk School - North Carolina
 Kentucky Recreation Workshop

HISTORY OF CAMP EASTER SEAL

In 1950 Mr. Bryan Hankins, Executive Director and Vera McCord of the Washington Society for Crippled Children and Adults, told Al Smick, Extension Specialist in Community Organization at the State College of Washington that the society was willing to provide funds for a camp or teacher's institute for the benefit of handicapped children in the summer of 1950.

A sub-committee called the Working Committee was established. Members were Gordon McCloskey, Delmar Oviatt, Roger Larson, and Ruth Radir, all members of the State College of Washington. Roger Larson was elected as the first Camp Director. His major responsibilities included finding a campsite, employing all personnel and making all other arrangements in the physical make-up of the camp. Ruth Radir of the Extension Service was program director.

Up to this time camps for the handicapped were limited to children with the same type of handicap. The committee decided that this camp would include both those who were handicapped and those who were not. Non-handicapped children were limited to one for every four who were handicapped. Handicapped children had to be orthopedic cases who were ambulatory and mentally acceptable in the public school. The handicapped came from all over the state of Washington, the non-handicapped from Pullman, Washington. The camp became a reality on July 16, 1950 with 39 children and 12 counselors. It was called Camp Manitowish meaning "Wish of the Great Spirit," and it was located at Point McDonald on Coeur d' Alene Lake.

The owners of the campsite, The Episcopal Church, served notice that they would rent the camp to the Society for the last time in the summer of 1955. An advertisement appeared in the Sunday Spokesman Review for the sale of property along the lake. The property appeared to be a good site for a camp but if earnest money were not put down immediately, the chance of buying the site would be lost. Four men, Golden Romney, Roger Larson, Victor Dauer, and Glen Galligan, put down the earnest money and then had the task of persuading the Board of Regents of Washington State University that the school should purchase the site. Even with a site, the Camp looked doubtful since there were no available facilities for campers or counselors. Within a year \$29,000.00 had been collected; a kitchen, an infirmary, and a cottage for boys donated; and various equipment acquired. In 1956 a total of 162 campers roughed it with the help of 22 counselors. Tents were used to house, feed and provide recreation.

That first year would always be called the "Miracle of Cottonwood Bay" but the new camp was given the name of Camp Easter Seal by the camp committee.

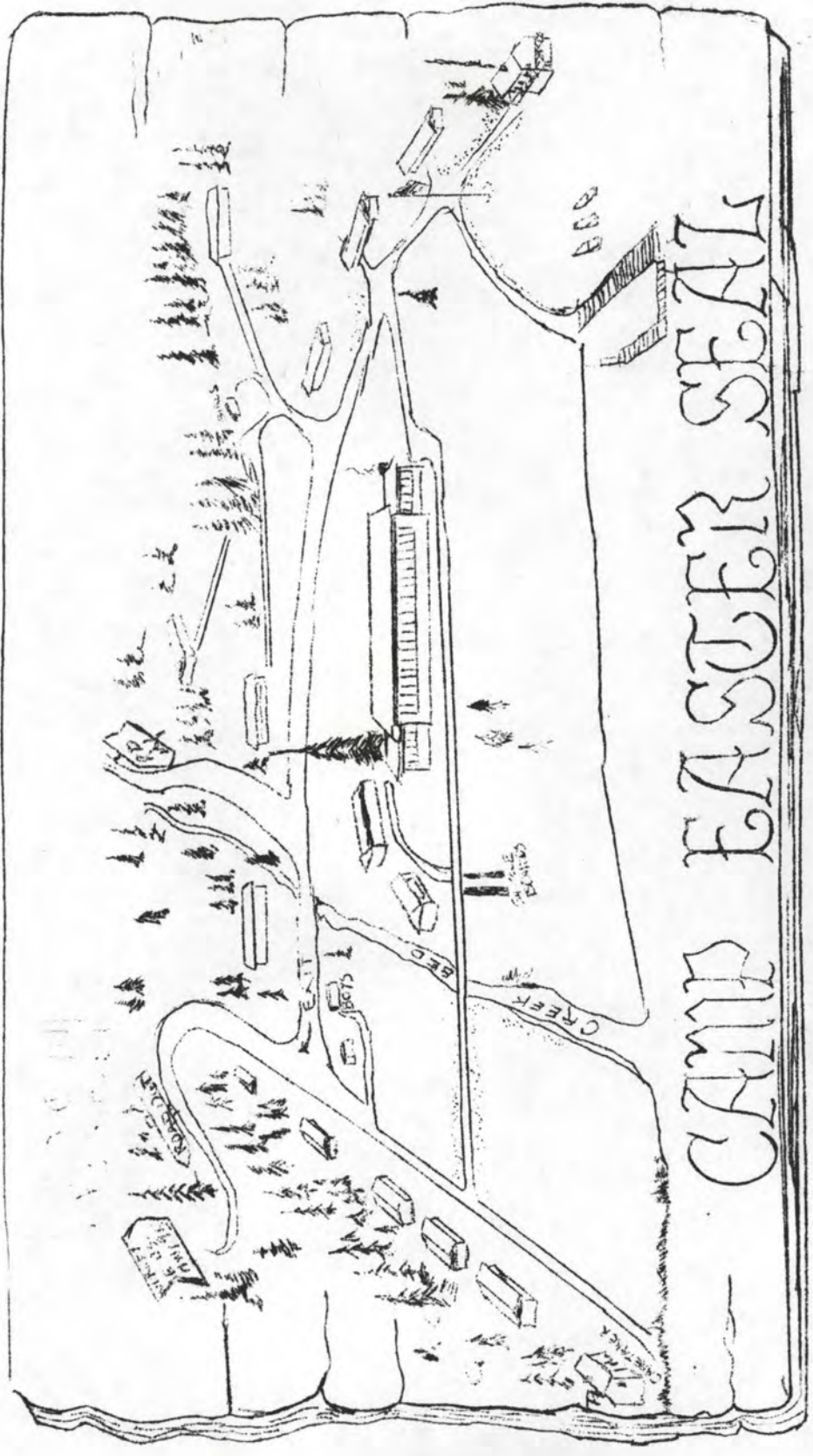
A cabin especially designed for the wheelchair camper was completed in 1961. Known as the Kiwanis Hall, it was the first winterized sleeping cabin at the camp. In October of 1969, a caretaker was hired by the College.

Always popular with the campers were the waterfront activities- swimming, boating, and fishing. Canoes, rowboats, and floatboats offered a variety of boating possibilities. In the early years campers would hike to nearby areas. With the extensive development of the area, places to hike became harder to find. The floatboats provided the answer. It allowed an overnight camp out with lessons on tent pitching, wood gathering, and cooking on an open fire.

Games at the camp included archery, riflery, volleyball, softball, tetherball, ping-pong, checkers, chess, cards or reading.

In 1968 a day camp for adult handicapped persons was held. This resulted in 1969 of a regular camping session for adults only. In 1970 a special session for mentally retarded children was started. The facility was worth over \$200,000.00 in 1970. Around 360 campers with 60 counselors use the camp in the summer. In addition the camp site is rented to outside groups, mainly churches.

In June of 1980, the name was changed to Camp Larson in honor of Roger Larson, the First Camp Director.



OTHER RECREATION LABS

BAPTIST SUNDAY SCHOOL BOARD REC. LAB. CHURCH RECREATION DEPT. HASVILLE, TENNESSEE 37234	January \$160.00 Lake Yale and Glorieta, Tenn
BLACK HILLS RECREATION LEADERS LAB. INC. Ruth Moe, Executive Secretary 205 Corthell Road Laramie, Wyo 82070	September 25 - October 3, 1982 \$120 New Castle, Wyoming
BUCKEYE RECREATION WORKSHOP, INC. Mary Brenner 16721 Hartford Road Sunbury, OH 43074 (614) 965-2042	March 19-24, 1982 \$105 Brinkhaven, Ohio
CHAPARRAL REC., ED., & LEADERSHIP LAB, INC. Marianne D. Skinner Cuyamaca Star Rt. Box 1919 Julian, Cal. 92036 (714) 765 1135	November 10-14, 1982 \$70.00 Julian, California
EASTERN COOPERATIVE REC. SCHOOL NANCY PENNEY Box 41 Center Strafford, NH 03815 (603) 664 2213	August 8-16, 1981 \$150.00 Peterborough, New Hampshire
GREAT LAKES RECREATION LEADERS LAB Mary Lou Reichard 1694 Progress Lincoln Park, MI 48146	April 30-May 5, 1982 \$130 Dowling, Michigan
Great Plains Recreation Leaders Lab Mrs. Henry Schneider Cody, Neb 69211	April Held at Camp Comeca Cozad, NB
HAWKEYE RECREATORY Glen Thompson State 4-H Office 23 Curtiss Iowa State University Ames, IO 50011	March 14-20, 1982 \$90.00 Dayton, Ohio

Hoosier Recreation Workshop
 Eric Behrman , Ext Agent-Youth/4-H
 205 N. Colege Ave.
 Graham Plaza
 Bloomington, Indiana 47401
 (812) 332 2366

April 2-4, 1982
 \$50.00
 Bradford Woods, Indiana

KANSAS RECREATION WORKSHOP
 Carmen Armentraut
 557 South Erie
 Wichita, KS 67211

April
 \$70.00

LAUREL HIGHLAND CREATIVE LIFE LAB
 Nikki Yahner, Registrar
 33 Grant Street
 Greensburg, Pa 15601
 (412) 439 4912

April 25-30, 1982
 \$130.00
 Hopwood, Pennsylvania

LEISURECRAFT AND COUNSELING CAMP
 Mrs. Naomi N. Baker
 Rural Route 1, Box 70
 West York, Il 62478

April 25-30, 1982
 \$71.00
 Monticello, Illinois

LEISURE/RECREATION WORKSHOP
 Southeastern Jurisdiction Office
 159 Ralph Mc Gill Blvd. NE, Suite 304
 Atlanta, Georgia 30308

April 12-17, 1982
 \$120.00
 Gallant, Alabama

LONGHORN RECREATION LABORATORY
 Jim Davis
 400 Timber
 College Station, TX 77843

March 8-13, 1982
 Cost \$100.00
 Held at Texas 4-H Ctr.
 Star Route 2, Box 191
 Brownwood, TX 76801

NORTHLAND REC LAB
 Jo Hecht
 3420 48th Place
 Des Moines, Iowa 50310

April 23, -30, 1982
 Cost \$95.00
 Held at Camp St. Croix
 near Hudson, WI

PRESBYTERIAN ANNUAL REC. WORKSHOP
 Gay Mothershed
 1545 State Street
 New Orleans, Louisiana 70118

May 3-8 1982
 \$160.00
 Montreat, No. Carolina

REDWOOD REC. LEADERSHIP LAB
 Jim Slakey, Executive Director
 2718 Brentwood Drive
 Lacey, WA 98503

Week before Easter
 April 3-9, 1982
 \$88.50
 San Luis Obispo, California

SHOWME RECREATION LEADERS LAB
1014 Holly Drive
Jefferson City, MO 65101

March 10-15, 1982
(unknown)
Eureka, Missouri

WINTER CREATIVE LIFE LAB
Jim Mc Chesney
666 N E Mississippi Street
Fridley MNN 55432

Jan 31 to
February 5, 1982
\$100
Onamia, Minnesota

Out of order, but still a lab:

CORNELL LEADERSHIP LAB
Bernice Scott
State Ext. Rec. Specialist
1007 Hanshaw Rd
Ithaca, New York 14850

KANSAS REC. WORKSHOP (CRAFTS)
Carmen Armentraut
557 So. Erie
Wichita, Kansas 67211

KEYSTONE REC. LAB (New, Fall 1981)
Janet Rice Flynn
434 Montview Pl.
Pittsburgh, Pennsylvania 15221

MISSOURI REC. LAB (Family Rec)
Jack Kenward
Publications Division
Farmlands Industries, Inc.
P O Box 7305
Kansas City, Missouri 64116

ARTICLES OF INCORPORATION

OF

CHATCOLAB, INC.

The undersigned, being persons of legal age and citizens of the United States, in order to form a nonprofit cooperative association pursuant to Title 30, Chapter 10, of the Idaho Code, State of Idaho, do hereby certify as follows:

ARTICLE I

The name of said corporation shall be Chatcolab, Inc. hereinafter called the Corporation.

ARTICLE II

The principal office of the Corporation in the State of Idaho is located in the City of Moscow, County of Latah. The name and address of its resident agent in charge thereof are Vernon H. Burlison, Chatcolab, Inc. 704 N. Lincoln, Moscow, Idaho 83843.

ARTICLE III

The purpose of the Corporation and the nature and objects of its business to be transacted and its activities to be carried on are to any or all of the things herein set forth:

1. To do all things necessary to hold an annual leadership development laboratory of one week duration for its members, including, not limited to, the following:

Make plans for each session of the leadership development laboratory; obtain the use of a group camp or other suitable facilities as a place for holding the lab; advertise the lab and promote attendance; collect registration fees from those who attend; purchase a group medical, health and accident insurance policy to cover those who attend during their travel to and from the lab and during the lab; purchase food and other supplies needed in running the lab; obtain the services of cooks, resource persons for teaching, stenographers and other personnel such as may be needed to carry on the lab; lease, rent or purchase and own equipment, such as a mimeograph machine, typewriters, vacuum cleaners and other items needed in conducting the lab; and to carry out a program of instructional and recreational activities deemed to be helpful to individual volunteer leaders of 4-H, Campfire Girls, Inc., community recreation centers, churches, granges, and other worthwhile organizations to further development of their leadership abilities with the aim that they become more competent leaders and thereby more effective in their respective leadership roles.

ARTICLE IV

The corporation is intended to have perpetual existence, but if it should ever become necessary to dissolve the corporation, its entire plus assets left over after payments of all obligations will become assets of the

Heyburn Youth Camp Association if it is still in existence; and if it is not, the corporation's plus assets will become assets of the Black Hills Recreation Leaders Laboratory, if it is still in existence, and if it is not, the corporation's plus assets will become assets of the Redwood Leadership Recreation Laboratory. (This was amended May 12, 1980)

AMENDMENT OF ARTICLE IV

Upon the winding up and dissolution of the corporation, after paying or adequately providing for the debts and obligations of the organization, the remaining assets shall be distributed to a non-profit fund, foundation or corporation which has established its tax exempt status under Section 501 (c) (3) of the Internal Revenue Code. (May, 1980)

ARTICLE V

There shall be no capital stock and no shares of stock. The rights and interests of all members shall be equal. No member can have or acquire greater interest therein than any other member. The Corporation shall issue a membership certificate to each member. No member can assign his membership certificate so that the transferee can by such transfer become a member of the Corporation, except by permission of the Board of Directors and under such regulations as the by-laws prescribe. The private property of the members of the Corporation shall not be subject to the payment of corporate debts to any extent whatever.

ARTICLE VI

The undersigned incorporators shall be members of the Corporation. In addition to the undersigned incorporators, any person may become a member in the Corporation by:

(a) Paying in full such membership fee as shall be specified in the by-laws of the Corporation.

(b) Agreeing to comply with and be bound by these Articles of Incorporation and by the by-laws of the Corporation and any amendments thereto and by such rules and regulations as may at any time be adopted by the Board of Directors of the Corporation for the general interest of its members; provided, however, that no person except the undersigned incorporators shall become a member of the Corporation without his being accepted for membership by the affirmative vote of a majority of the members of the Board of Directors of the Corporation. No person shall own more than one membership in the Corporation.

ARTICLE VII

The Board of Directors shall consist of nine members. All directors must be duly qualified members of the Corporation. The first Board of Directors shall consist of the undersigned incorporators. They shall hold office until their successors are elected by members of the Corporation in their first annual meeting. In case of any vacancy in the Board of Directors, the remaining directors may elect a successor to hold office for the unexpired portion of the term of the director whose place is vacant.

ARTICLE VIII

Any person, to be eligible for election as a Director, must be a qualified member of the Corporation and a citizen of the United States at the time of his election. In furtherance (not in limitation) of their powers conferred by statute, the Directors of the Corporation are expressly authorized:

- (a) To make, alter or repeal the by-laws of the Corporation;
- (b) To set apart out of the funds of the Corporation a reserve for any purpose and to abolish any such reserve;
- (c) To acquire by purchase or otherwise any real and personal property for and on behalf of the Corporation in furtherance of its aims and purposes;
- (d) To sell or otherwise dispose of any part of the property, assets and effects of the Corporation less than the whole thereof, on such terms and conditions as the Directors shall deem advisable;
- (e) To remove at any time any officer of the Corporation, but only by the affirmative vote of at least two-thirds majority of the whole Board of Directors. Any employee of the Corporation may be removed at any time by an affirmative vote of a majority of the Board of Directors, or by any committee or superior officer upon whom such power of removal may be conferred by the by-laws or by vote of the Board of Directors.
- (f) Each Director and officer of the Corporation shall be indemnified by the Corporation against reasonable expenses incurred by him in connection with any action, suit or proceeding to which he may be made a party by reason of his being or having been a Director or officer of the Corporation, excepting those instances wherein he shall be finally adjudged to have been derelict in the performance of his duty as such Director or officer. Such right of indemnification shall not be deemed exclusive of any other rights to which he may be entitled as a matter of law.

ARTICLE IX

The Corporation may by its by-laws confer upon its Directors other powers and authorities in addition to the foregoing and to those expressly conferred upon them by statute.

ARTICLE X

The Corporation reserved the right to change or repeal any provision contained in this certificate of incorporation in the manner now or hereafter prescribed by statute. All rights conferred herein on members are granted subject to this reservation.

ARTICLE XI

This corporation is organized exclusively for religious, charitable, scientific, literary or education purposes within the meaning of Section 501 (c) (3) of the Internal Revenue Code. (Added May, 1980)

ARTICLE XII

Notwithstanding any other provision of these articles, the corporation shall not carry on any other activities not permitted to be carried on by an organization exempt from Federal Income Tax, under Section 501 (c) (3) of the Internal Revenue Code. (Added May 1980)

CONSTITUTION and BY-LAWS
of
CHATCOLAB, INCORPORATED

ARTICLE I. Name and Nature

- Section 1. The name of this organization is Chatcolab, Incorporated.
- Section 2. Northwest Leadership Laboratory will be used as a subtitle to Chatcolab, Incorporated.
- Section 3. Chatcolab, Incorporated, is a non-profit corporation.

ARTICLE II Purpose

- Section 1. Chatcolab, Incorporated, exists for the sole purpose of assisting leaders of youth and adult groups to develop their individual leadership abilities.
- Section 2. The primary means of accomplishing this purpose will be to hold an annual leadership development laboratory in a camping situation.
- Section 3. The objective of the laboratory is to provide instruction, guidance, and inspiration in an atmosphere that is made conducive to the development of the individual's leadership abilities through sharing of ideas, knowledge, and humor with friendly concern.

ARTICLE III Membership and Privileges

- Section 1. Any person over 18 years of age who is interested in improving his/her own leadership abilities and/or the abilities of others, who pays the total lab fee or who is granted the same through action of the Board of Directors, and who attends the annual laboratory session for any given year is a bona fide member of Chatcolab, Incorporated, for that year.
- Section 2. Persons between the ages of 15 and 18 must submit 2 letters of recommendations, one from a parent or legal guardian, one from another adult (non-relative). Letters shall accompany pre-registration forms. Attendance shall be subject to approval. Approval means this person is accepted as a bona fide member of Chatcolab, Inc. for that year.
- Section 3. Each member has the right to vote on all matters of business transacted in the Annual meeting, plus the rights to any other privileges that are extended to the Corporation's membership.
- Section 4. There shall be no membership discrimination against sex, race, creed or national origin.

ARTICLE IV Organization and Authority

- Section 1. The executive body of Chatcolab, Incorporated, is a board of nine elected directors, three elected each year, by the members in attendance at the annual meeting, each to serve a term of three years, thus perpetuating a nine-Board of Directors with staggered three-year terms.
- Section 2. The Board of Directors annually elects from its members the following officers who each serve for a term of one year: Chairma Vice Chairman, Secretary, and Treasurer.
- Section 3. The Board of Directors shall transact all business necessary to plan, organize, and conduct the annual session of the Northwest Leadership Laboratory.
- Section 4. The members in attendance at each Annual Meeting shall act upon any questions of policy that may be presented to the meeting by the Board of Directors or by any member of the corporation.

ARTICLE V Meetings

- Section 1. There shall be an annual meeting of the full membership. The annual meeting shall be held during the week that is scheduled for the leadership laboratory.
- Section 2. Within the six months following each annual session of the Northwest Leadership Laboratory, the Board of Directors shall hold a meeting to plan the next session of the laboratory.
- Section 3. During the week of each annual session of the Northwest Leadership Laboratory, the Board of Directors may hold as many meetings as its members deem necessary to make the lab program function as smoothly and as effectively as possible.

ARTICLE VI Provision for Amendment

- Section 1. Any part of this constitution may be amended by a two-third majority vote of the Corporation members present at the annual meeting, provided that notice of any proposed amendment(s) is both posted on the official bulletin board at the Laboratory and is read before the membership during the morning of the first day of the laboratory session wherein will be held the Annual Meeting that will consider the proposed amendment (s).
- Section 2. Any change that is made in the constitution by the above described means will become effective immediately.

Effective date of this Constitution is May 15, 1982.

Jean Baringer, Secretary of Chatcolab, Inc.

BY-LAWS

1. Directors-

- a. Qualifications: Any Chatcolab, Inc. member who is 18 years of age or older, who has attended at least one full (7 day) session of the Northwest Leadership Laboratory or one of the other similar labs, and who can, barring unforeseen circumstances, attend the planning meetings of the Board of Directors and the annual Sessions of the Northwest Leadership Laboratory for the next three years is qualified to be nominated for director.
- b. Nominations: Nominations for directors will be made by a Nominating Committee appointed by the Chairman of Chatcolab, Inc. The Committee will make at least five nominations. The Committee's slate of nominees must be introduced to the membership of Chatcolab, Inc. by 7:30 p.m. on Friday of the week of the lab. Other nominations may be made from the floor at the time of election during the Annual Meeting on Saturday morning of the lab week.
- c. Elections: Each member of Chatcolab, Inc., will vote for three candidates out of the total number of nominations made. Voting will be by secret ballot. The ballots will be counted under the supervision of the Vice-Chairman, Secretary and Treasurer of Chatcolab. The three candidates receiving the highest number of votes will be declared elected. The remaining candidates will be listed as alternatives in the order of the numbers of votes they received, proceeding from the one with the highest number of votes being first alternate to the one with the lowest number being last alternate, listing up to three alternates. Alternates will be invited and encouraged to attend Board meetings.
- d. Succession of terms: No director who has served a three-year term may be elected for a second term without an interval of at least one year between terms. This provision does not apply to any director who is finishing an appointment made to fill out an unexpired term.
- e. Honorary Board Members: Persons designated as Honorary Board Members (Dwight Wales in 1970, Marge Leinum Grier in 1972, Leila Steckelberg in 1975, Vern Burlison in 1977 and Don Clayton in 1977) have the same status as the elected 9 directors - they can vote and they can hold office when any of the 9 board members elected are not able to do so.
- f. Quorum: A majority of the elected board of directors shall constitute a quorum. A quorum is required to conduct a business meeting.

(continued)

by-laws (page 2)

g. Authority: The Board of Directors has authority to do these things:

- (1) Select a meeting place for the planning meeting that is central to the locations of the directors.
- (2) Set policies and make decisions not specifically determined by the full membership.
- (3) Evaluate the laboratory program from the standpoint of its effectiveness in accomplishing the purpose of Chatcolab, Inc.
- (4) Decide on the time and place for the next lab and plan the program, making it of such nature as is deemed to be highly effective in accomplishing the purpose of Chatcolab, Inc.
- (5) Set lab registration fees at a level expected to maintain the corporation on a solvent but non-profit basis.
- (6) Pay their individual registration fees the same as other members of Chatcolab, Inc.
- (7) Obtain competent resource personnel to teach and to assist otherwise to make the lab successful.
- (8) Hire cooks, typists and other staff necessary to the operation of the lab.
- (9) Acquire, manage and dispose of property as is necessary or desirable for the accomplishment of the purpose of Chatcolab, Inc.
- (10) Accept donations and gifts to Chatcolab, Inc., providing there is no donor's requirement that would thwart, regulate or in any way limit the Directors' full and free authority to plan and conduct a leadership laboratory program designed to accomplish the purpose of Chatcolab, Inc. to the fullest extent possible.
- (11) In case of any emergency that would make it unsafe, highly undesirable or impossible to hold the lab, the Board of Directors may temporarily discontinue it until the emergency has passed.
- (12) Amend these by-laws to any extent that is judged by at least two-thirds of the elected Directors to be in the best interests of Chatcolab, Inc.

(continued)

by-laws (page 3)

(13) Perform any additional act that helps accomplish the purpose of the Corporation and that is permissible under statute governing non-profit corporations in the State of Idaho.

(14) In case Chatcolab should be dissolved the entire assets shall be transferred to Black Hills Recreation Leadership Laboratory. In case of dissolution of the B.H.R.L.L., beneficiaries shall be Camp Larson, a department of Washington State University. This is contingent on the qualifications for non-profit status.

(15) To remove at any time any officer of the Corporation, but only by the affirmative vote of at least two-thirds majority of the whole Board of Directors. Any director or member of the Corporation may be removed at any time by an affirmative vote of a majority of the Board of Directors.

(16) Have authority and permission to individually act as an official delegate to attend other similar labs to help promote and publicize the well-being and attendance at Chatcolab, Inc. Members will not be reimbursed for their expenses.

- h. Resignations: If a member of the Board of Directors for good and justifiable reasons cannot fulfill his term of office and desires to resign as a director, he must do so in writing to the secretary or chairman of the Board of Directors.

2. Officers -

- a. Qualifications: Any director is eligible for any office except that to be eligible for chairman or vice chairman a candidate should have served at least one year as a director.
- b. Succession of terms; An officer may be elected to succeed himself in the same office if it is the unanimous opinion of the remaining eight directors that his/her election is in the best interests of the Board of Directors.
- c. Duties and authorities:
- (1) Chairman - The chairman shall
- (a) preside at the Annual Meeting of the Corporation and at all regular and special meetings of the Board of Directors.

(continued)

by-laws (page 4)

(b) fill by appointment any vacancy that occurs in the Board of Directors for any reason. Appointments will be made from alternates elected at the Annual Meeting of the Corporation if any of them are available. If none is available, appointments will be made from eligible members of the Corporation. Such appointments are subject to the approval of the remaining directors.

(c) fill by appointment any vacancy that occurs for any reason in the offices of Vice-Chairman, Secretary, and Treasurer. Only directors will be eligible for such appointments and all appointments will be subject to the approval of the remaining directors. Honorary Board Members may be asked when no other directors are able to accept an office.

(d) appoint a committee of three persons to audit the annual financial records of the Corporation.

(2) Vice-Chairman - The Vice-Chairman shall:

(a) preside at meetings when the Chairman for any reason is unable to do so.

(b) have charge of public relations for the lab. This includes preparation, publication and distribution of brochures, circular letters, newspaper items, magazine articles, radio tapes and other media to impart knowledge about and to promote attendance at the annual leadership laboratory.

(c) assume the office of Chairman if for any reason it is vacated before the term is expired.

(3) Secretary - The Secretary shall:

(a) keep minutes of the Annual Meeting of the Corporation and of all meetings of the Board of Directors.

(b) supply a copy of the minutes to each director within the next six weeks following any meeting.

(c) work with the treasurer in preparing and filing the reports required of the Corporation by the State of Idaho.

(d) be custodian of the central file of minutes and other historical records of the Corporation.

(4) Treasurer - The Treasurer shall:

(a) accept and deposit all income received by the Corporation.

(continued)

by-laws (page 5)

(b) pay by check all authorized expenses of the Corporation.

(c) keep an accurate record of all income and expenses and is authorized by the Board to destroy any records (not pertinent to the Corporation) that are over 5 years old.

(d) submit the financial records for audit not later than four weeks prior to the Board's planning meeting for the next lab.

(e) present an annual financial statement to the Board of Directors at the planning meeting for the next lab.

(f) be a member of the scholarship committee appointed by the President. (suggested May '81 but not voted on)

3. Fees and Expenses

- a. The total lab fee for attending a full session of the Northwest Leadership Laboratory will be established at the fall planning meeting and should be announced at least 4 months prior to the lab. There are three categories - full fee, Senior Citizens, (65 and older), full time school students and Patron Members whose fee includes notebook group picture and Chat Chat subscription for 1 year.
- b. The total lab fee includes charges for food, camp rental fees, insurance, paid resources, general supplies, publicity, incidentals necessary to operate the laboratory, a notebook and Chat Chat subscription for 1 year.
- c. Part-time participants in the laboratory will be charged at rates determined by the Board and/or Treasurer at an appropriate rate.
- d. Anyone desiring to attend the lab must send the designated advertized deposit along with a completed registration form to the Corporation Treasurer by April 15. There will be an additional charge for all who do not pre-register by April 15.
- e. Anyone who pre-registers and then finds it impossible to attend the lab may apply to the Treasurer for a refund. Upon receipt of such application, the Treasurer will refund the full amount to the applicant. Applications for refunds must be received by the Treasurer no later than two weeks following the closing date of the lab.

(continued)

by-laws (page 6)

- f. Resource personnel and hired staff for the lab will be paid wages or honorariums and/or they will be reimbursed for part or all of their expenses according to agreements reached with them each on an individual basis by a representative of the Board of Directors prior to thier coming to the lab.
- g. Members of the Board of Directors, upon presentation of a statement to the Treasurer, may be reimbursed for their expenses incurred to attend the annual planning meeting at prevailing rates per mile round trip for the most direct paved route between the agreed meeting place and their respective homes and not to exceed reasonable rates per day for subsistence for the time necessary to be away from home in order to attend the Board's planning meeting.
- h. Any member of the Board of Directors may be reimbursed in full for all other authorized expenses incurred in meeting his/her responsibilities as a director of the Corporation, unless he/she is finally adjudged to have been derelict in the performance of his/her duty as a director.
- i. The Scholarship Fund is used to assist foreign students, other students or adults needing financial assistance. This fund is from monies accrued by auctions, memorials, raffles and donations so designated. A three member committee (to also include the Treasurer) appointed by the chairman, shall set up and/or follow guidelines and act on scholarship applications submitted with the pre-registration and notify the applicant of the decision.
- j. Clarification of terms:
 - (1) Campship - awarded to designated resource people, no money is paid out of general fund, labber doesn't pay lab fees but is a member of Chatcolab, Inc.
 - (2) Scholarship - applied for, the amount of the proper fee (full, Senior Citizen or student) is deposited in general fund from the scholarship fund, successful applicant is a member of Chatcolab, Inc.
 - (3) Honorarium - same as a campship, except that it is then paid out of the general fund.
 - (4) Lifetime membership - a campship allowed to a person for as long as they are able to attend, with membership privileges.

Effective date of three by-laws is _____.

Chairman

Reservation

NAME _____

ADDRESS _____

Deposit (\$10.00) _____ Full fee _____

A deposit, required with reservation, is due by April 15 to avoid a late payment fee of \$5.00. This is refundable up to May 1.

There is no discrimination because of race, sex, color, creed or national origin.

Send to: *Chatcolab, Inc*
7406 - 164th St N.E.

~~Betty Scholtz~~
~~5003 S. E. Aldercrest Rd.~~
~~Milwaukie, Ore. 97222~~ *Arlington, wa*
98223

What are your areas of interest?

Personal Development _____ Crafts _____

Party Planning _____ Ceremonies _____

Dance (what kind?) _____

Games _____ Other _____

People you would like to have Chat Information sent to:

NAME _____

ADDRESS _____

NAME _____

ADDRESS _____



Chatcolab

~~5003 SE Aldercrest Rd.~~
~~Milwaukie, Ore. 97222~~

hello Stechelberg
9406 164th St NE
Arlington, WA 98223



YOU ARE INVITED TO.....

Northwest Leadership
Laboratory

Chatcolab



NEW IDEAS IN
LEADERSHIP

What Chatcolab?

Chatcolab is a leadership laboratory; a week filled with leadership development opportunities for everyone under the guidance of skilled resource leaders. Each day's program activities are planned and carried out by those who attend.

The lab is non-profit and has no sponsor. It has been carried on since 1948 by those who take part. An elected board is the executive body, and does the general planning and making of arrangements for each year's session.



Chatcolab is

a stimulating, learning experience for group leaders.

an experience in group living where there is an exchange of ideas and techniques in group recreation.

a retreat from daily routine which refreshes leaders as they work and play within the lab group.

an avenue through sharing abilities in creative activities, to new levels of mental, emotional and spiritual development.



Objectives of Chatcolab

- To help us develop our leadership abilities.
- To enable us better to understand ourselves and others.
- To develop creative skills and to become acquainted with new recreation methods and materials.
- To have a week a wholesome fun with about 100 wonderful people.

Daily Activities

Discussions on leadership philosophy, concepts, methods and techniques.

Assistance with your personal leadership development in the areas of group games, planning, group discussion, folk and square dancing, outdoor cookery and demonstrations, planning and carrying out evening parties, ceremonies, campfires, and participation in a festive closing dinner.

Sharing of a variety of crafts, such as painting, copper enameling, gem polishing, jewelry making, fly tying, leather work and macrame'.

Who Attends?

Any professional or volunteer who is interested in working with youth and/or adult groups such as Boy Scouts, Girl Scouts, YMCA, YWCA, Camp Fire Girls, 4-H, Church and Senior Citizens.

Those leaders aged 15 through 17 must submit two letters of recommendation and a signed medical release.

Cost

The lab fee ~~of \$75.00~~ (subject to change) includes basic camp expenses and one copy of the Notebook. Shirts, additional Notebooks, craft supplies, etc. are extra.

Campships are available. If you desire one submit a letter of request with your reservation.

What to Bring

Plenty of warm and comfortable camp clothes, personal toiletries, bedding, and a flashlight.



Chat is held at Camp WSU on Coeur d'Alene Lake near Worley, Idaho. It starts the 2nd Sunday of May with registration between 2 & 5 p.m. and ends with breakfast the following Sunday.



Chatcolab

Northwest Leadership Laboratory

Discover your Wings

May 9 thru May 16, 1982

This year's theme is "DISCOVER YOUR WINGS" -- be prepared!
Help all of us to do that.

Sunday evening, May 9th, we will make stone soup. Bring a can of vegetable or package of your favorite homemade soup item, pasta, etc. (Stone Soup Legend)

Also bring snapshots of your family, home, pets, whatever is close to your heart. Bring these for a joint project for decorating the "I CAN" can, which will tell others a little bit about yourself.

1982 Lab fee is \$110.00 (\$80.00 for Sr. Citizens & Full time Students)
\$25.00 pre-registration required by April 15th, otherwise an additional \$5.00 late charge will be added at registration at camp.
\$10.00 Patron Members (Includes Chat Book, Picture, Chat Chat newsletter sub.)
\$15.00 per day for part time labbers or \$5.00 per meal (Overnitters \$25.00 per day for one to three days, four days or more full fee will be charged)
First Saturday nite: \$10.00 fee for non-board members, no charge for Board

Resource People for 1982

Burton Olson (Utah) for management conflict, World Wide and Initiative test games, dancing and hooters
Marianne D. Skinner (California) for music, storytelling and folklore, rec/lab movements, camp planning
Dick Headrick (Neb) for active, outdoor games, basic first aid for camp, rec/job opportunities
Gene and Lorna Fink (WASH) for free form dancing, thoughtprocesses, right/left brain activities, music trends
Kathy H. Wallenhaupt (Idaho) personal growth thru visualization techniques
Leila Steckelberg (Wash) crafts, copper bead jewelry, dancing
Sally Heard (Mont) Montessori concepts
Jackie Baritell (Calif.) for bookmaking, Christmas crafts
Brad Bradley (Wash) for survival, outdoor activities, kayaking, bird watching
Jean Baringer (Mont) for nature crafts, cross stitch, art
Mark Patterson (Calif) transfer dying, native designs
Margaret Bradley (Wash) storytelling thru photography
Burl Winchester (Mont) photograph techniques, help Margaret, R/L:brain, communicatic
Miriam Beasley (Ore) Camp Planning, silk screening
Jim Martin (Ore) for storytelling, indian bead crafts, indian lore
Betty Schuld - (Ore) clay
Johnnie Bell (Ore)- surprise
Gwen and Roy Main (Calif) for exercise for special populations, handicapped, exercise, and general folk and round dancing
Blanche Harding -(Mont) Puppetry

AND MANY, MANY MORE as we discover your wings!

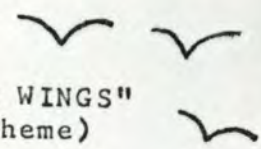
NEW IDEAS IN LEADERSHIP



Chatcolab

Northwest Leadership Laboratory

"DISCOVER YOUR WINGS"
(1982 lab theme)
May 9 - 16



Your reservation has been received and a space is saved for you at Camp Larson. Welcome to Chat '82! Registration will be from 2 to 5 on Sunday, May 9 and the lab will end with breakfast on May 16. There is now a pay phone at Camp Larson: #208-689-9250.

Here is a list of things you should bring to camp:

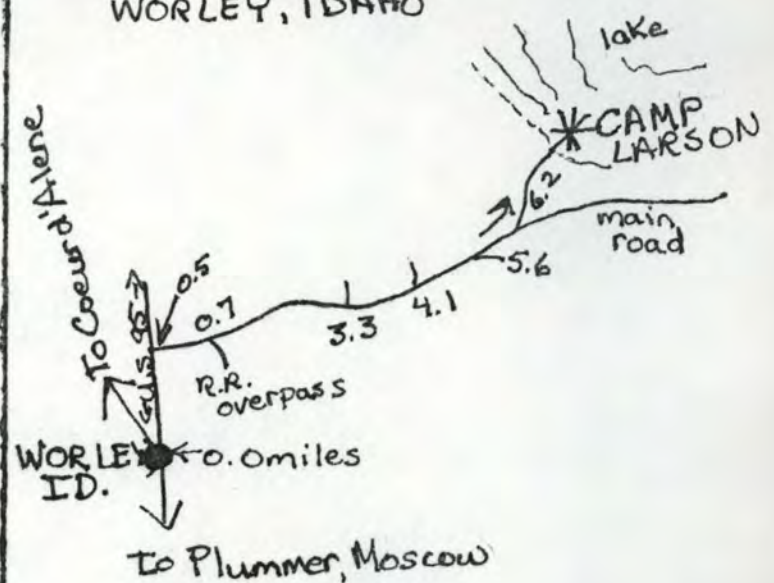
1. LEARN HOW TO MAKE STONE SOUP on Sunday evening by bringing a can or package of your favorite homemade soup ingredient (vegetables, pasta, etc.). This is a must for everyone if we are to have Sunday dinner!
2. For a group project to tell others about yourself, bring favorite snapshots to decorate an "I CAN" (children, pets, home etc.).
3. If you can bring any fresh produce, dried fruit, preserves, or baked goods to donate to the lab, please do. This is a fun way to share and to save on food costs.
4. Weather is unsettled, so bring warm, comfortable casual camp clothes with a change or two in case of warm weather. Sometimes it rains, too!
5. Sleeping bag or bedding and a pillow.
6. Towels, toiletries, flash light, alarm clock.
7. Some extra money for tee-shirts, pictures, auction and crafts supplies. We are having stained glass as a craft option not mentioned in the insert. Crafts instructors may need to be reimbursed for materials you use.
8. You may want a dress-up outfit for the closing dinner.
9. Costumes and costume materials are optional but may be useful.
10. Bring any prose, books, songs, stories, poems or anything you'd like to share with others.
11. If you have a special craft or skill that you would like to teach you will need to bring materials.
12. Most importantly, bring YOURSELF, your talents, your ideas and enthusiasm! SEE YOU MAY 9!



GENERAL DIRECTIONS
to CAMP LARSON
(formerly Camp W.S.U. and
Camp Easter Seal)

NEW IDEAS IN LEADERSHIP

DETAILED MAP from WORLEY, IDAHO



Where do people live?

#'s From each State



MONTANA

WYOMING

19

IDAHO

3

WASHINGTON

16

OREGON

15

8

CALIFORNIA

Nebraska

1

WISCONSIN

UTAH

1

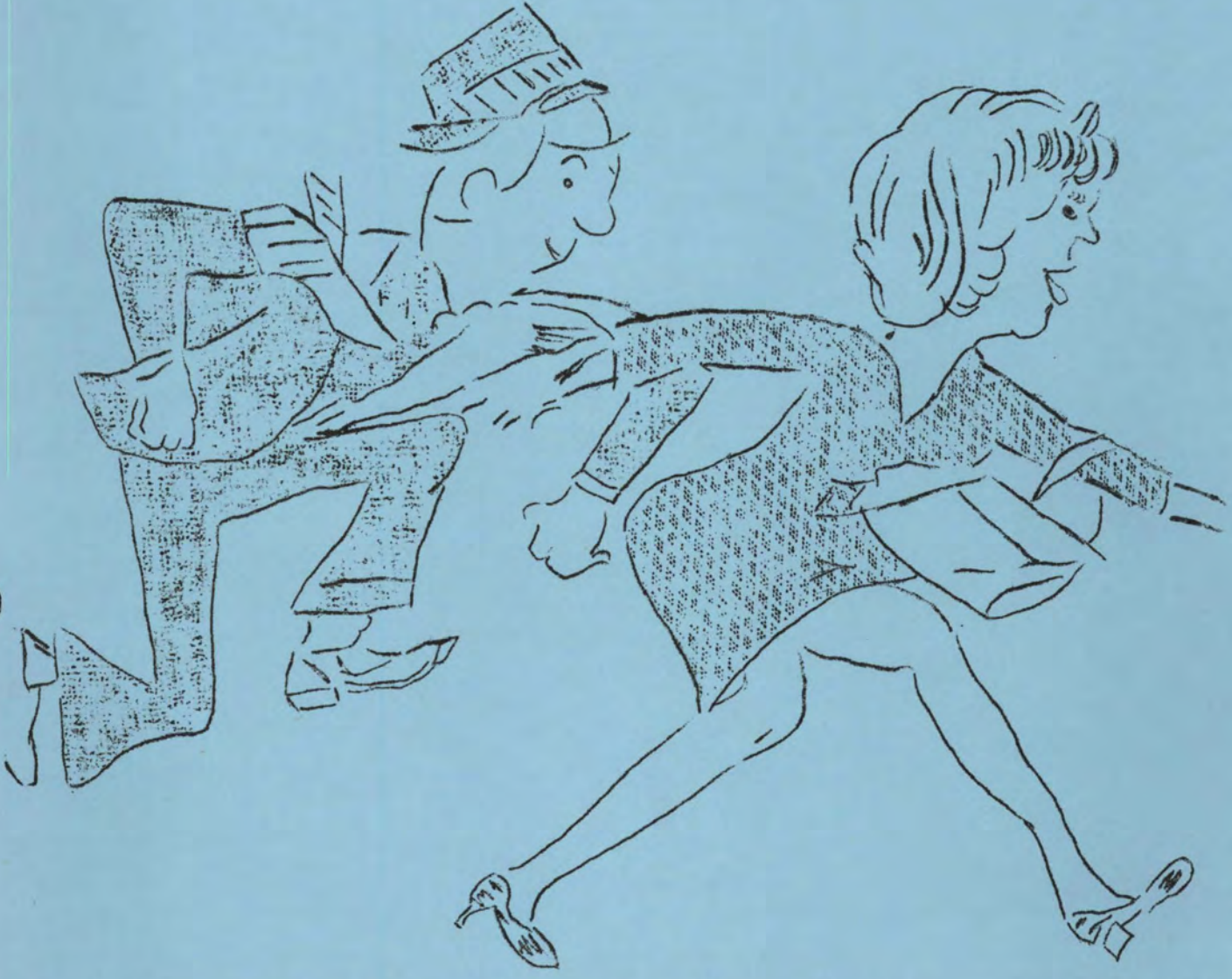
Finland

1

Alaska

1

(NEU)



ADDRESS WHILE LAB IS IN SESSION:

CHATCOLAB
 Camp Larson
 General Delivery
 Worley, ID 83876
 (208)689-9250

CARETAKERS:

Chet & Dorothy Baird
 Camp Larson *Route #1, Box 90*
 Worley, ID 83876
 (208)689-3220

ROSTER - Page 2

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Baringer, Jean (BD:7-5) 520 South Maryland Conrad, MT 59425 (406)278-7716	knit, crochet, beadwork, macrame, picture taking, bowl- ing, pinochle	Craft Shop Pro- prieter and Consultant
Baritell, Jackie (BD:8-27) 20 Edmund Court Walnut Creek, CA 94596 (415)933-6548	music (especially folk), guitar & piano, crafts, sew- ing, dogs, natural science, children's literature, writing, people, hiking & more	Bookkeeper
Beasley, James R. "Jim" (BD:2-13) 14515 S. Clackamas River Drive Oregon City, OR 97045 (503)656-5027	family, wife, child- ren, grandchildren, church	Retired
Beasley, Miriam (BD:1-30) 14515 S. Clackamas River Drive Oregon City, OR 97045 (503)656-5027	family (husband Jim, 4 children and 9 grandchildren), church, school-peren- nial student, out- of-doors (camps, people and camping)	Teacher
Bradley, Brad (BD:3-4) 401 E. Mercer #31 Seattle, WA 98102 (206)329-0227	outdoor activities, baking Brad's Bread, gourmet cooking	Guide
Bradley, Margaret (BD:6-26) 401 E. Mercer #31 Seattle, WA 98102 (206)329-0227	candid photography, family, birds, flowers and Brad	Social Worker
Burks, Barbara (BD:8-26) 45206 S.E. Coalman Sandy, OR 97055 (503)668-6263	guide dog (4-H puppy raiser), working with youth	Homemaker and Mother
Carson, Terry (BD:10-2) Rt 2, Box 133 Moscow, ID 83843 (208)882-3017 (home) (208)885-6358 (work)	husband, children and all thier friends	Secretary University of Idaho

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<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Davis, Patrick (BD:5-7) 115 McPherson Santa Cruz, CA 95060 (408)423-4361 (home) (408)292-1271 (work)	music, juggling	Counselor
Ditterline, Colleen (BD:8-2) 1371 Wolverine Lane Bozeman, MT 59715 (406)586-6413	dance, crafts	Student/Sales-clerk
Gerdes, Edward (BD:3-12) Box 835 Lewis & Clark College Portland, OR 97219 (503)245-7553 820 Lozier Lane Medford, OR 97501 (503)770-5307	backpacking, political theory, law, people, traveling, social myths, child-related recreation, relations (public, private, et.al.)	Student
Gerdes, Jacque (BD:4-21) P.O. Box 3284 San Jose, CA 95116 (408)263-2870	water skiing, baja bugs, beaches	Warehouse Worker
Hart, Heidi (BD:10-26) 73800 Gallatin Road Gallatin Gateway, MT 59730	crafts, guitar	Student
Hayes, Renee (BD:11-6) 3216 Highway 93 South Kalispell, MT 59901 (406)755-3925	learn more skills in activities to teach others at home	Student
Headrick, Dick (BD:4-16) 439 West 7th Wahoo, NE 68066 (402)443-4056	flying, bicycling, ham radio, canoeing, traveling	Parks & Recreation Director
Headrick, John (BD:5-27) 18766 S. Lower Highland Road Beavercreek, OR 97004 (503)632-3188	outdoor activities, school, music	Gas Station Attendant
Heard, Carolyn (BD:12-24) 1621 3rd Ave. S. Great Falls, MT 59405 (406)453-2088	singing, music	Student

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<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Heard, Sally (BD:3-27) 1621 3rd Ave. S. Great Falls, MT 59405 (406)453-2088	painting, youth, cooking, reading, Montessori	Montessori Teacher
Heard, Terri (BD:10-16) 1707 Alder Drive, #1 Great Falls, MT 59404 (406)727-8588	being creative, Calligraphy, guitar, music, public re- lations	Marketing Director and Public Re- lations
Hougard, Ceily (BD:8-4) P.O. Box 239 Gallatin Gateway, MT 59730 (406)763-4522	sewing, bowling, hiking, raquetball, tennis, softball, kids	Homemaker
Hougard, Jodi (BD:10-19) P.O. Box 239 Gallatin Gateway, MT 59730 (406)763-4522	crafts	Student
Kinch, Virginia (BD:8-3) 4402 39th Ave. SW Seattle, WA 98116 (206)935-7417	sewing, textile painting, crochet- ing, knitting, stained glass	Bookkeeper
Lozon, Arthur E. "Art" BD:10-9) 1701 20th Street S. Apt. B-20 Great Falls, MT 59405 (406)761-6214	reading, poetry, clip articles and share, church, people	Ass't. Manager, Pines Apts. Ret.
Lozon, Clisty (BD:3-17) 1701 20th Street S. Apt. B-20 Great Falls, MT 59405 (406)761-6214	makes scrapbooks, church, people, crocheting, house- plants (lots of 'em)	Ass't. Manager, Pines Apts.
Lucore, Elsie (BD:12-26) 6842 SE Telford Road Gresham, OR 97030 (503)665-5716	farming, love to hunt (deer and elk)	School Cook
MacRae, Diana 3327 N Belle Street San Bernardino, CA 92404 (714)883-7233 (parents phone & address)	political science, comparative religion	Writer

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<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Main, Roy (BD:8-17) 660 W. Main Road El Centro, CA 92243 (714)352-3446 619-	song, dance, parties, Arthocize (exercises for arthritics)	Retired
McWilliams, Kathryn (BD:4-26) "KT MAC" 8128 Lindley Avenue Reseda, CA 91335 (213)344-2442	men, cooking, needle- work, skinny-dipping, shopping men some- times	CS Nurse
Mechels, Barbara (BD:5-17) #1 19th Avenue S. Great Falls, MT 59405 (406)454-1276	music, art	Housewife
Merenz, Celene (BD:11-21) 4243 3rd Avenue N. Great Falls, MT 59401 (406)453-1076	outdoors	Stenographer
Merenz, Paula (BD:1-6) 4243 3rd Avenue N. Great Falls, MT 59401 (406)453-1076	drawing portraits	
Michaels, Iva E. "Cindy" (BD:9-1) 4341 Seabeck Holly Road Bremerton, WA 98312 (206)830-4064	stained glass, horses, knitting, crocheting	Housewife
Michaels, John E. (BD:10-29) 4341 Seabeck Holly Road Bremerton, WA 98312 (206)830-4064	4-H, horses, fishing, camp- ing, crafts	Pipefitter
Michaels, Sherri Marie (BD:8-30) 16 Scenic Drive Montesano, WA 98503 (206)249-5947	clowning, sheep shearing	Student
Nuss, Terri (BD:4-13) Box 157 Gallatin Gateway, MT 59730 (406)763-4597		Rancher

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Olson, Burton K. (BD:5-23) 273-J Richard's Building Brigham Young University Provo, UT 84602 (801)378-4369	outdoor recreation activities, crafts, gardening, family, church, racquetball, X-C skiing, fly fishing, kayaking	Associate Professor
Pancich, Mary M. (BD:3-3) 1822 1st Ave. S. Great Falls, MT 59401 (406)452-3245	Stew, Stew, Stew, calligraphy, sewing, wedding cuisine, M-A-S-H, guitar, piano	Independantly Poor
Patterson, Mark D. (BD:12-24) 470½ Borden Hill Road Los Altos, CA 94022 (415)948-3860	music, traveling, horticulture, wood carving, fungus drawing, hiking, canoeing, church	Creatively Retired
Peters, Joan M. (BD:12-23) 820 Lozier Lane Medford, OR 97501 (503)770-5307	ceramics, swimming, outdoor sports, cards, E.S.P.; etc.	Ceramicist
Rönneberg, Sirkka (BD:1-8) Rajakatu 12 B 22 18100 Heinola 10 Finland, EUROPE	people, mental health work	Cosmetology
Rovetto, Angelo (BD:1-21) 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	philosophy, Love of Life	Bowline Mgr.
Rovetto, Elaine (BD:11-10) 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	arts, crafts, read- ing, walking in the mountains, to be communication, people, travel, languages, writing, exploring new spaces or old in new ways	Wife, Mother, Homemaker, soon to be Student
Salyer, Brian (BD:11-14) 14515 S. Clackamas River Drive Oregon City, OR 97045 (503)656-5027	camping, back- packing, skiing, calligraphy, rock climbing	Student

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<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Smith, Joan (BD:5-9) Box 74874 Fairbanks, AK 99707	country music, floating rivers, dancing, Boy Scouts	Missionary
Smith, Shannon (BD:10-15) 11455 Clayton Road San Jose, CA 95127 (408)259-5635		Houseparent
Staeck, Betty (BD:6-24) 1102 8th Ave. #706 Seattle, WA 98101 (206)623-9067	snow skiing, hiking, biking	
Steckelberg, Leila (BD:7-30) 9406 164th Street NE Arlington, WA 98223 (206)435-3075	family, people, dancing (square- round & folk), rock- hound, silversmith- ing, camping, recreation, crafts	Home Economist and Recreation Specialist
Studer, Billie Marie (BD:10-2) 5512 Canfield Place N Seattle, WA 98103 (206)632-6106	Survival! roller* skating, leadership training, mind ex- pansion, biofeedback, fun, health & herbs	Unoccupied Busy Body
Sturges, Elaine L. (BD:10-23) 1203 Fetterman Laramie, WY 82070 (307)742-3425	guitar, song leading, wildflower collecting and crafts	Teacher
Swan, Mary (BD:2-10) 4415 5th Avenue S Great Falls, MT 59405 (406)453-6001 OR: Box 731 Corroll College Helena, MT 59625	school, sobriety, E hugs, backrubs	Student
Townsend, Genie (BD:1-27) 38240 SE Rude Road Sandy, OR 97055 (503)668-5876	outdoors hunting, wild flowers	Housewife

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<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Townsend, Robert E. Sr. (BD:4-12) 38240 SE Rude Road Sandy, OR 97055 (503)668-5876	rifle club, black powder shooting	Retired
Utzman, Mathilda (BD:4-14) 4402 39th Ave. SW Seattle, WA 98116 (206)935-7417	crafts of all kinds, sewing, etc.	
Wagoner, Jeff (BD:11-18) 709 NE 10th Street Grants Pass, OR 97526 (503)476-5179	bicycling, camp- ing, driving my van, being a bum, play guitar and harmonica a little	Navy
Wallenhaupt, Kathy (BD:2-19) Rt 1, Box 50 Rathdrum, ID 83858 (208)772-3936	visualizing, loving	Home Economist
Weisgram, Owana (BD:5-6) Rt 3, Box 315 Conrad, MT 59425 (406)278-3323	snow and water skiing, girls basket- ball, cheerleading, clowning, recreation	Student
Webb, Kay (BD:7-22) 3330 SE 66th Portland, OR 97206 (503)774-3082	sewing, knitting, crocheting	Homemaker
White, Stewart E. (BD:4-1) 3931 SE Ivon Street Portland, OR 97202 (503)232-0662	singing, Mary, Marrying Mary, being married to Mary, making Merry with Mary!	Firefighter/ Paramedic
Winchester, Burl (BD:10-25) 8401 Huffine Lane Bozeman, MT 59715 (406)587-7965	people	Teacher
Wright, Hilarie (BD:7-6) 11455 Clayton Road San Jose, CA 95127 (408)279-3243	acting, sculpting, painting, singing, etc.	Nursing Aide

LATE COMERS

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Beasley, J. Robert "Beaz" 6231 22nd N.E. BD: 2-21 Seattle, WA 98115 (206)523-1876	people (especially Chris), listening, hugging, children of all ages, experiencing life for as long & as much as possible	School Bus Dispatcher
Clayton, Don BD: 5-19 912 Berlin Street Waupaca, WI 54981 (715)258-7015	golf, swimming, bowling, boating, canoeing, reading	Golfer
Clayton, Dorothy BD: 4-4 912 Berlin Street Waupaca, WI 54981 (715)258-7015	Women's Issues	writing Women's history and lobbying for equality for women
Davis, Geneva BD: 1-28 Rt 1, Box 329 <i>P.O. Box 9755</i> Moscow, ID 83843 (208)882-2170	enjoying everybody	retired
Eschweiler, Ginny BD: 11-23 557 Walnut Wahoo, NE 68066	bicycling, guil- ling, crewel, kids	Teacher's Aide
Matteo, Joe BD: 10-28 10055 Oak Hill Road Independence, OR 97351 (503)838-1186 (for the next 6 months) 158-40-5262 Naval Reserve Center Terminal Island Long Beach, CA 90801	farming in Indepen- dence, people, mechanics, girls (not ships), traveling, chew, fishing, hunt- ing, sailing, wrestl- ing	Navy
Neff, Nora BD: 9-11 302½ "L" Hoquiam, WA 98550 (206)538-0111	singing, playing, talking, carpentry, swimming, people, bicycling, travel- ing, Theology, life	Student/Pool Manager
Rovetto, Mark BD: 1-16 2504 Butterfield Road Yakima, WA 98901 (509)453-2339 (920 California Street) Pullman, WA 99163	skiing, leader actor of sort, playing, motor- cycling	Student

(continued)

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
Watts, Sonya BD: 4-14 1423 Jackson Walla Walla, WA 99362 (509)529-1635	CampFire, Inc., Music, gardening, creative arts	Grounds Supervisor
Skinner, Marianne D. BD:9-5 Cuyamaca Star Route, Box 1919 Julian, CA 92036 (714)765-1135	music, rec labs, travel, stained glass, sewing, guide dogs, Indian Lore, new and old games, people in general (Rees in particular)	Outdoor Education Specialist
Stephens, LaRele J. "Doc" BD: 3-20 4808 S. Helena Street Spokane, WA 99203 (509) 488 -0329 <i>448-</i>	handy crafts	Bee Keeper

With us in "Spirit" and would love to hear from you:

Wales, Dwight BD: 11-22-1898 Beachwood 24 20420 Marine Dr. NW Stanwood, WA 98292	people, loving and history	retired
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REMEMBER

Here at CHAT we are REAL PEOPLE in an
ARTIFICIAL WORLD!

At HOME we are ARTIFICIAL PEOPLE in a
REAL WORLD!

GROUP PICTURE

- Row 1 Jim Beasley, Jeff Wagoner, John Headrick, Brian Salyer,
"Nuclear Duck", Dick Headrick, Ed Gerdes
- Row 2 Leila Steckelberg, Jean Baringer, Margaret Bradley,
Billie Marie Studer, Mark Patterson, Mary "Buffalo"
Pancick-White, Stewart White, Hilarie Wright,
Shannon Smith
- Row 3 Sirkka Rönneberg, Miriam Beasley, Terry Carson,
Ceily Hougard, Sally Heard, Carolyn Heard, Diana
Mac Rae, Joan Smith, Renee' Hayes, Paula Merenz,
Clisty Lozon
- Row 4 Burton Olsen, Art Lozon, Terri Nuss, Heidi Hart,
Jodi Hougard, Colleen Ditterline, Virginia Kinch,
Celene Merenz, Genie Townsend, Bob Townsend
- Row 5 Barbara Mechels, Bet Staeck, Burl Winchester, Andy
Michaels, John Michaels, Kathy Wallenhaupt, Jackie
Baritell, Roy Main, Elaine Sturges, Mathilda Utzman,
Terri Heard, Brad Bradley, Barbara Burks, KT Mac
- Row 6 Owana Weisgram, Jacque Gerdes, Patrick Davis, Sherri
Michaels, Elaine Rovetto, Angelo Rovetto, Joan Peters,
Mary Swan, Kay Webb, Elsie Lucore

If, after you get home, you decide that you would like a group or state picture, please order from (\$2.50 each):

Thoney's Studio
Pullman, WA 99164

1 (509) 332-2924

Washington

1st Row - Margaret Bradley, Billie Marie
Studer, Bet Staack, Sherri
Michaels, Leila Steckelberg

2nd Row - John Michaels, Brad Bradley,
Virginia Kinch, Elaine
Rovetto, Mathilda Utzman,
Cindy Michaels, Angilo
Rovetto

2/2/2



ACTIVITIES

Sunday

- a.m. Board Meeting/Set up of facilities(bookroom, quiet corner, library, crafts.)
- noon Board Potluck lunch
- 2-6 Registration--Leila and Margaret
(name, address, organization, interests paid fees)
Name Tags--Mary and Barb
(liver lid decorated by each labber)
Polaroid Pictures-----Ed (of each individual labber)
Decorating and "Think Bits"--Mama B.
"Discover" your Wings"--Sing up board for Discovery groups.
- 6:30 Supper--Sit at Name Tags
Welcome and Orientation--Mark
(Chat Camp Rules, Regulations, Sign out sheets)
Welcome to Camp Larson--Chet and Dorothy
Interest survey--Jean (see day activity)
- STONE SOUP-(see menus in Kitchen Division)
each person brought 1 can of Vegetables or 1 pk. of pasta,,etcetra for "Stone Soup" supper, served w/bread and vegetable sticks and cake.
Was Mother's Day--Stew sang "Ava Maria" in honor of all mothers here at Chat!
- 8:00 Chatcolab Candle Ceremony--Terri, Mary Swan, Leila Moma B, Angelo Brian, Brad
1. History of Lab Movement--Leila
(Knowing the Lab)
2. History of Chat--Leila
3. Songs--Elaine, Jackie
Intro-Art-- (DISREGUARD TO LATE AT NIGHT TO CHANGE IT.)
Mixers--Burton--Chatcolab Bingo (see Games)
- 10:00 Refreshments--Elaine R.)
(coffee, tea, apples
Hooters-@Burton (Hootwanny)
Late night sing alongs.

Monday

- 7:00 Board Meeting--Mark
- 7:45 Flag RAising--Stew and Crew
- 8:00 Breakfast--Margaret, Grace "Moring has Broken"
led by Billie Marie, accopanied by guitarist
Elaine and Jeff
- 9:00 Group Pictures---of whole lab and by state groups
- 9:45 Singing--Elaine and Jackie
- 10:00 Intro-Art--Burl
- 11:00 Why are we here?-@Burl and Burton
- 11:45 Break (Table setting)
- noon Lunch--Grace was a poem provided by Bet
Mama B--Scheduling clarified
- 1:30 Presentation of Resources--Jean
Calendar sing-up sheets---Brian
- 2:30 Discovery groups and EXplanation--Jean
(sheet of types if Activities-Terri)
Sign-up and Brain storm--Meet in selected areas-Jackie
Met to discuss how they would combine talents and skills
to sponsor activities for remainder of week
- 4:30 Free Time
- 5:45 Flag Lowering-@Bob and Brain
- 6:00 Supper--Diana led the group in "For Healthe and
Strength" as a round. Elaine gave instructions for this
for this years quilting project and passed out
squares for each labber to decorate.
- 8:00 Craft Faire--Introduced by the craft Discovery
group; Colleen, Jean, Leila, Celene, Paula, Katie,
Jackie, Mararet
- 9:00 Ceremony of Hands--by the people that put on
craft faire.
- 10:00 Hooters--Dancing with Burton and Roy

Day Activities
Monday, p.m.

THREE MINUTE INTRODUCTIONS -- THE "SHARERS"

1. KITES -- Stew, Billie Marie, Jeff
2. PHOTO ALBUM, STORYTELLING -- Margaret
3. COPPER ENAMEL BEADS, JEWELRY, ROSEMOLING. --- Leila
4. STAINED GLASS SUN CATCHERS -- Virginia
5. CERAMICS -- Joan P.
6. PERSONALIZED LIGHT PLATES -- Colleen
7. BE ALIVE - MOVING -- Roy
8. CAMP PROGRAMS AND "PACK YOUR OWN CHUTE" MOVIE -- Miriam
9. DANCERCIZE (AEROBICS) -- Carolyn and Terri Heard
10. RIBBON BUTTERFLIES -- Mary P.
11. HACKY SAC -- Pat D.
12. BREAKFASTS, BIRD WATCHING, KAYAK -- Brad Bradley
13. WORKING WITH CHILDREN (MONTESSORI) -- Sally Heard
14. NATURE CRAFTS, GRID NEEDLEPOINT, COUNTED THREAD CROSS STITCH--
Jean Baringer
15. SLIDE SHOW, CHRISTMAS CRAFTS -- Jackie Baritell
16. SONG BOOKS, TAPED SONGFEST -- Elaine S.
17. PHOTOS TO DECALS -- Mark P.
18. OUTDOOR ACTIVE GAMES, JOB OPPORTUNITIES, FIRST AID, FLYING AND
RADIO -- Dick H.
19. CLOWNING -- Sherri
20. VISUALIZATIONS, STRESS MANAGEMENT -- Kathy W.
21. POLITICAL ROLE-PLAYING -- Diana M.
22. INEXPENSIVE GAMES, TEST GAMES, DANCING -- Burton Olsen
23. ADDICTION AWARENESS -- Mary S.
24. MALE-FEMALE ROLES -- Ed



Possibilities for Day Activities
Monday, p.m.

Discovery List

Possible Activities
For all Lab and/or Smaller Scale

Flag Raising	Craft Show
Flag Lowering	Auctions
Meal Time Activities	Ceremonies
Tea Time	Picnics
Parties	Olympics
Dances	Hikes
Talent Shows	Trail Clearing
Games	Singing Sessions
Panel Discussions	Costumes
Theme Activities	Story Telling

AND LOTS MORE!!

YOUR IMAGINATION IS

YOUR GUIDE.....

authored by
Terri Heard

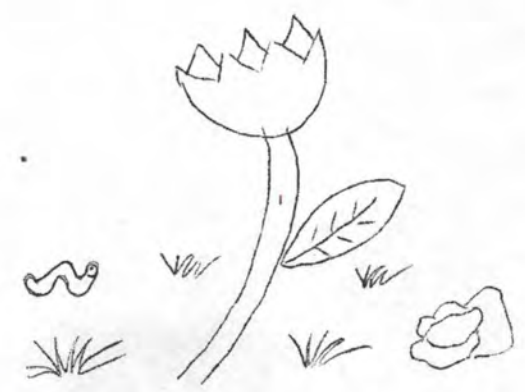
Tuesday

- 7:00 Board Meeting
- 7:45 Flag Raising
- 8:00 Breakfast--Mmm Good--Breajfast was: (believe it or not there was a breakfast!) stewed prunes, orange hot cakes, eggs, sausage, cold cereal.
- 9:00 Kites--Stew
Montessori--Sally (look under disscussion groups)
Hiking--Outdoors Discovery Group
- 10:00 Visualizing--Kathy
- 11:00 Dancercise--Terri and Carolyn
- 11:45 Lunch--Talked about secret friends and sat in discovery groups
- 1:00 Analysis of Sex Roles--Ed/Photography--Margaret
- 2:00 Volleyball--Everybody took part
- 3:00 Alcohol Awareness--Mary S.
Folk Dance--Burton
- 4:00 Clowming--Sherri
- 5:45 Flag Lowering
- 6:00 Supper--Philosophers-Grace-Washed feet for something to symbolize that we are all servant of one another.
- 8:00 Ceremony--Philosophers
- 10:00 And of course--Hooters

Children need parents they can be proud of

Deep inside each of us
 is an inner core,
 a wellspring of life
 wanting to burst forth
 and express itself

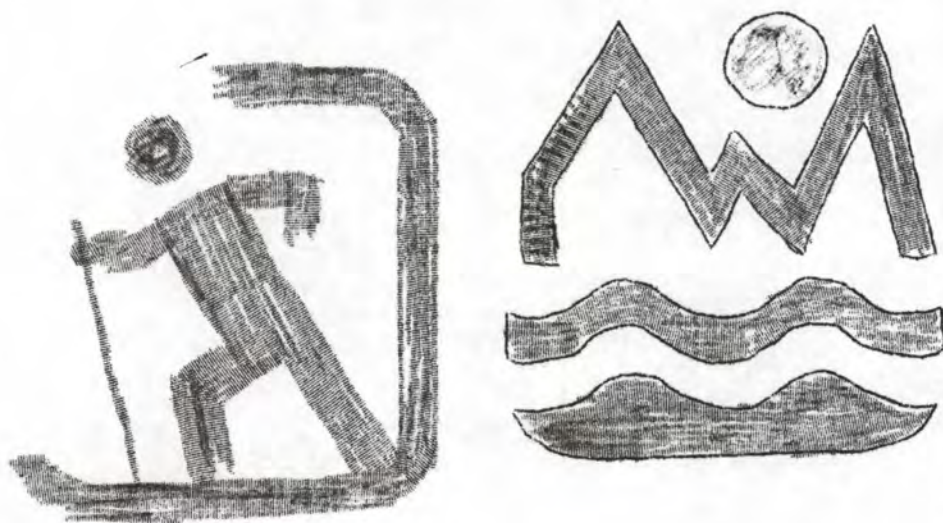
Laughter heals



HIKE (9 to 11 AM)

A Hike was provided to all campers. The hike went to the clearing on top of the hill. It was an "un-natural Hike" prepared by Elaine and Brad. They placed objects such as Kleenex, matchbooks, etc. in the woods for the hikers to spot and count. They observed the natural flora as well, took pictures of the lake, the clearing, and each other. Hiking Safety was discussed, such as a lead and a person versed in hiking in the rear to make sure everyone is accounted for.

Present: Brad, Billie Marie, Elaine, John, Mark P., Jeff, Bet, Margaret, Shannon, Ceily, Colleen, Jody, Cindy & Heidi.



WEDNESDAY ACTIVITIES

5:00 BIRD WATCHING FIELD TRIP Chairperson- Jean Baringer

7:00 board meeting

8:00 Montessori Field trip into Coeur D'Alene

9:30 Brunch

10:00 Visualization Class by Kathy
Flag Raising Ceremony
Philosophy

12:00 Lunch - Old Fashioned hot dog picnic on the grass
"Flying Free and Easy"
Partners went on "Blind walk after lunch
and ate together (colored paper pieces were handed out and you
had to find someone with a color match as your partner)

1:00 ALL LAB SESSION
Stress Conflict - Kathy

2:00 Discory Groups met

3:00 Round Dance - Burton

4:00 Clowning - Sheri

5:00 Singing - Marianne & Elaine

6:00 Dinner

7:45 Flag Ceremony

8:00 Dance Class - various types of dances lead by Burton, Leila and
Jean, then led into fireplace room for closing ceremony

9:00 Ceremony = Interpretive Dance by Carolyn & Terri
Miriam read story of Creation
Song Fest and taping session of camp songs by Hooters

10:00 Hooters singing, dancing with Burt, finishing up crafts,
E Huggers, etc...

BIRDWATCHING AT TURNBULL NATIONAL
WILDLIFE REFUGE

Our group of eight left Chat at 5:05 am. Wednesday to drive to the Refuge. Along the Way we observed sixteen species of birds. On the refuge we did the usual visitor loop route and Brad also arranged for the group to visit Stubblefield Lake, an area not generally open to the public. We observed thirtyfour birds, eight mammals and nie flowering plants. Most of the participant were able to see and identify species of birds new to them. On drive home, we saw twenty five species.

Our high points included seeing Canadian Geese with Goslings, a great Horned Owl being mobbed by blackbirds, a fat coyote trotting across a field and seeing the beautiful plumages at close range through Brad's spotting scope.

We had a great brunch prepared by the Bradleys. (Same menu as Tuesday Breakfast.) All had a fun time!

Participants: Elaine S., Sirkka, Miriam, Shannon, Burton, Ang, Margaret and Brad.

BIRDS OBSERVED - 44 species

Lark Sparrow
Black Billed Magpie
Brewer's Blackbird
RedWinged Blackbird
Yellow Headed Blackbird
Robin
Tree Swallows
Violet Green Swallows
Barn Swallows
Black Swift
Meadow Lark
Horned Lark
Kestrel
Marsh Hawk
Red Tail Hawk
Mourning Doves
Ring Billed Gull
Flicker
Snipe
Killdeer
Great Horned Owl
Rock Dove
Mallard
Shoemaker Duck
Cinnamon Teal
Green Winged Teal
Blue Winged Teal
Lesser Scaup

Buffle Head
Redhead Duck
American Coot
Gadwalls
Ruddy Ducks
House Sparrow
Starling
Western Kingbird
Song Sparrow
Common Crow
Pied Billed Grebe
Belted Kingfisher
Canadian Geese
Trumpeter Swan
Long Billed Marsh Wren
Savannah Sparrow

Mammals

Coyote
Cottontail Rabbit
Chipmunk
Douglas Squirrel
Ground Squirrel
Tree Frog
Northern Painted Turtle
Box Turtle
Grass Snake

Flowering Plants

Balsam Root Camas
Service (Savvis) Jeffrey's Shoo
Grass of Parnasis star
Forget-me -nots Buttercups
Wood Star Low Oregon Grap

BRADLEY'S BREAKFAST

Tuesday at 7:30, twelve of us gathered in the chapel for breakfast prepared by Margaret and Brad. We joined hands in a circle to sing Johnnie Appleseed and then partook of the food and fellowship on this beautiful sunny morning. Margaret and Brad prepared eggs over Sura (white gas) back packing stoves. Brad brought brown bread he had baked from an old family recipe.

MENUE:

Orange sections
Brown Bread
Bradley's Eggs
Cofffee or Hot Chocolate

BRADLEYS" EGGS (feeds 6)
12 eggs
Fresh musrooms sliced
Green onions chopped
Cheddar Cheese
Basil, Oregano, Salt Pepper
to taste, top with Paprika

Brown Bread:

2 cups graham floor (whole wheat will do)
1 c. corn meal
1/2 c. sugar
1/2 c. molasses
2 c. buttermilk
2 t. soda
1 t. baking pwdr.
1/4 t. salt
1 c raisins

Brad added 1 cup chopped dates from the Main's El Centro, Ca trees to give a special CHAT flavor, bake 1 hour at 360.

John, Cindy, Kathy, Jodi, Terri, Ceily,
Joan, Art, Heidi, Hilarie, Margaret, Brad

Wednesday Night Dance

Planned by Dance Discovery Group

- Burton Olson
- Roy Main
- Mike Michaels
- Sherri Micheals
- Terri Heard
- Carolyn Heard
- Mama B
- Leila

The program started with flag lowering. Before the flag was lowered everybody joined in with the song "Up, Up, with People". As the flag was lowered the song "America" was sung in rounds. To end the ceremony a line dance called a Conga lead the group back up to the hall.

The evening consisted of various dances along with a King and Queen Wiggles contest. A dance with the music of alley cat was taught and the contest started. The winners of the contest were the ones who could wiggle the best. King Wiggles was Ed Gerdes. Queen Wiggles was Renee.

Both Ed and Renee were awarded with a crown. After that a few more dances were taught which ended in a line dance leading the grop into the fireplace room for the evening Ceremony.



THURSDAY ACTIVITIES

7:00 Board Meeting

8:00 Breakfast

9:00 Montessori - Sally

~~Voice Class - Kathy~~
Danceercise - Terri & Carolyn
Danceercise - Terri & Carolyn

10:00 Visualizing - Kathy

Photique - Mark

Games Outdoors - Dick

11:00 All-Lab Session

Singing with Marianne with help from Mark, Stew, Elaine, Jackie and special help from Brian and Ed.

12:00 Picnic on the grass Hot dogs with homemade buns, potato salad, real lemon aid, pickles, celery and carrots sticks, apple crisp. Couples were formed by matching paper cutouts and ate together. afterward a Blind Walk with their partner.

1:00 Setting up a camp - Miriam

Outdoors - game - Dick

Slide Tape Committee

2:00 - 2:30 Discovery Group meeting time

3:00 Dance - Jitterbug - Burton

A.A., Ala-non meeting - Mary

4:00 Clowing - Sherri

Kites- Stew

5:00 Job Hunting - Dick

5:45 Flag Lowing - Philosophers

6:00 Supper -

Grace - Philosopher

7:00 Games

8:00 Movie: Pack Your Own Chute . Discussion Analyztion


At campfire everyone could burn the fear or rise they had written on a paper chute and say something about it or not. Many participated with deep feeling. Concluded with songs. after there were small tusters

10:00 until? Hooters - There were small clusters assambel in the dinning room, fireplace room and kitchen visiting to wind down the evening.

What if ?

In the sunny setting of the meadow fireside area a dozen Philosophers Discussed the weighty questions which all of us need answers to such as:



- " WHAT IF ALL SPECULATION IS FUTILE? "
- " I WOULD AGREE WITH YOU , BUT YOU ARE TAKING THE UNIVERSE OUT OF CONTEXT! "
- " MY MIND IS OPEN (by appointment only.) "
- " I'm IN SEARCH OF MYSELF.....HAVE YOU SEEN ME ANYWHERE?? " 
- " THE WORLD NEEDS MORE PEOPLE LIKE U\$ and FEWER LIKE T H E M "
- " BUT IF IT WEREN'T FOR PEOPLE LIKE THEM WE WOULDN'T BE AS GOOD AS WE THINK WE ARE!"
- "
- " WHY ARE WE SO MUCH MORE NORMAL THAN ANYBODY ELSE????????????????? "

Our favorite PHIL: Angelo Rovetto finally was enabled to lay it on us after being missing ALL week and the substance resulting from a moment by moment personal recall session of one hour, one day, a week, a month, a year, then your long memories....This is YOU, Non one else is YOU. You make a difference in the world each moment and YOU are PERFECT as Y O U are this second. and on these happy or unhappy thoughts or whatever the bell rang for adjournment. We have serious moments and hilarious minutes too plus contemplative challenges and exciting ideas to share and implemnt.

DINNER DECORATIONS for Thursday were correlated to the evening presentation of a touching movie entitled "ACK YOUR OWN CHUTE" with strung -up parachutes suspended from wires above the dining tables.

Lively motion-songs were presented by each table primarily because a quiet "sitting" evening was anticipated and the review of clever songs and table-type humor Evening CEROMONEY was brief with each participant writing down on a parachute shaped souvenir the risk or fear she/he would wish to eradicate and commit themselves to work on in the coming months. These were shared or unshared and presented to the spirit of fire for destruction-



FRIDAY

- 7:00 Board meeting
- 7:45 Flag Raising
- 8:00 Breakfast
- 9:00 Montesori - Sally
- 10:00 Visualizing - International Round Table
 - Photo - Mark Forum on Middle East - addressed to the UN
 - CPR - Dick Diana Mac Rae
- 11:00 Rose-Mulling - Leila
 - Dancercize - Carolyn and Terri
- 11:30 Slide Tape Committee
- 12:00 Lunch
- 1:00 Setting Up a Camp
 - Total Relaxation - Sherri
- 2:00 Discovery Groups Meeting
- 2:30 Herbal Tea Party
- 3:00 Ballroom Dance - Burton
 - Indian Games - Marianne
- 4:00 Clowing - Sherri
 - Inaative Games - Dick
- 6:00 Dinner
- 7:00 Party - CIRCUS
- 8:00 Clowing Graduation - Sherri
- 9:00 Ceremony - Music Group

Labbers:

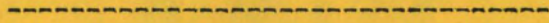
Feedback to Clowns - Friday Night

I usually hate evaluations for fear they will turn into dull, negative, nit-picking. I have learned this week to face fears and they can be dissolved. So, with full knowledge of the joy of passing on good feedback, I shall tell you how an often repeating returnee to Chat experienced the Circus! The clowns were super. I feel we are used to a high saturation of entertainment with TV and monies - not to suggest that we are experts - but we know quality entertainment when we see it and that quality of special something was definitely present in the entertainment we enjoyed. That was not my observation alone. I extended my appreciation to one of the clowns. He was a bit skeptical of my words. So I emphasized that my feeling was prompted by some feeling that the impact of the endeavor had been high. So, I decided that was a hint maybe some of the others needed to hear my impressions. I told another I felt this had been super special only to have her repeat the quality of amazed, guarded acceptance. That did it! I asked someone for their feeling about the performance. They agreed it had been special. I then decided to think out the reasons and went on to compliment the clown who had a very full role and learned in our conversation afterward that the clowns had negated their program on account of a lack of planning and practice. (They might have killed the very quality that made the evening fun, if they'd practiced!) They had worked hard in their classes and had learned a lot about acting, mime and had put themselves into their roles wholeheartedly. That they wanted us to laugh and participate in the clowning had worked. That they were caring about doing a good job also showed. We liked seeing them working all together and in their individual roles. And, this was so good to have as a lab entertainment. And, was indeed a full lab involvement. There were some who missed it. Typists and those with obligations they were zeroed onto, people passing it on, back and forth, caring about doing a (continued)

job they'd begun and doing their best. And, having fun in the process. It is all we can expect of a laboratory experience. It is the peak. They set up what we wanted to learn. They explored the elements. They obtained all materials they needed for success. They explored some of the known theories and shared knowledge. They used the learning to accomplish a goal. A successful Circul. In the process they did what is best. And this, my dear fellow Labbers, and especially the clowns, just must be told. You were so very good!!!! We loved you. You should know.

Many thanks for the good sharing,

Elaine Rovetto



SATURDAY SCHEDULE

- 7:45 Flag Raising
- 8:00 Breakfast
- 10:00 All Lab Corporation Meeting and Election
Deadline for all incoming Notebook Material
- 12:00 Lunch
- 1:00 Auction
- 2:00 Conflict Management
- 3:30 Notebok???
- 6:30 Dinner
- 9:00 Ceremony

CLOSING -- HOOTERS

SATURDAY DINNER

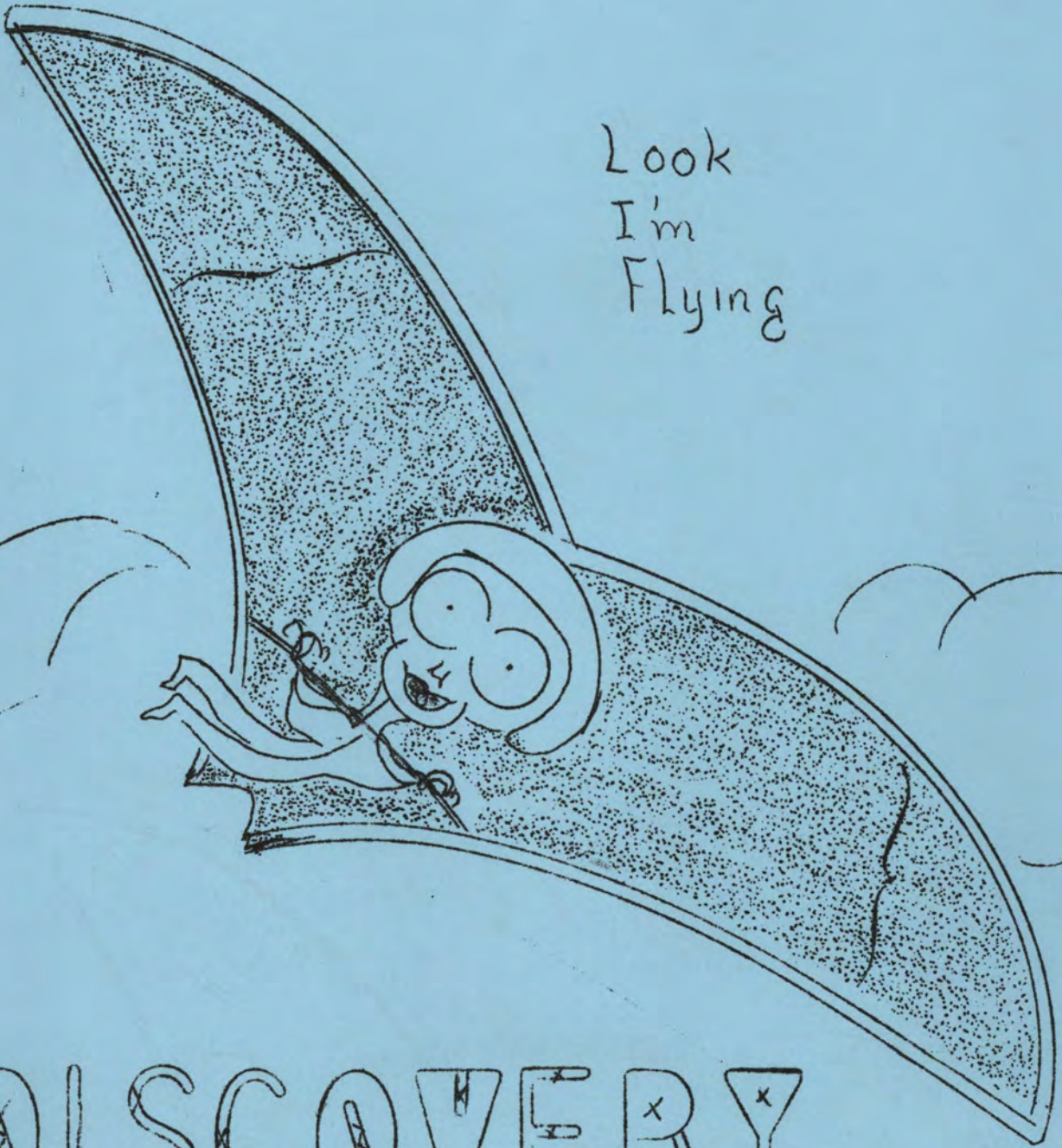
Menu

- Tomato Juice
- Deviled Eggs - Cheese
- Tuna Spread - Crackers
- Ham
- Turkey & Stuffing
- Cranberry Sauce
- Mashed Potatoes & Gravy
- Rice, Peas & Carrots
- Tossed Salad
- Lemon Fruit Jello Salad
- Dinner Rolls
- Chocolate Fudge Cake
- Coffee, Tea, Milk

COOKING CREW

- Coordinator-----MaMa B
- Breads-----Katie McWilliams
Barbara Burks
Bets Staack
Sirkka Rönneberg
- Salads-----Dorothy and Don
Clayton
- Hors d'ouerves-----Angelo Rovetto
- Opener Technician-----"Doc Rock" Stephens
- Chopper Technician-----Pat Davis
- Peas, Carrots & Rice-----Nora Neff
Celene Merenz
- Chocolate Fudge Cake -----Celene Merenz
Nora Neff
- General Helpers-----Joan Smith
Mary Pancich
Stewart White
- Servers-----Roy Main
Billie Marie Studer
Art Lozon
Clisty Lozon
Elaine Sturges

Look
I'm
Flying

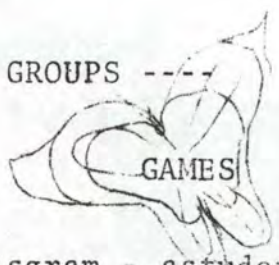


DISCOVERY

GROUPS



DISCOVERY GROUPS -----



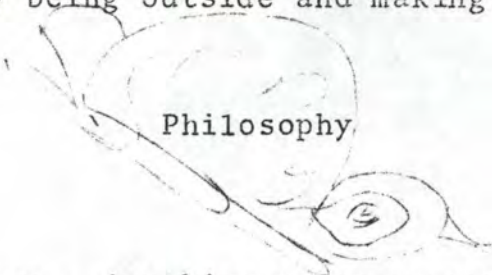
Owanda Weisgram - a student from Conrad, Montana. I work at a horse ranch. I like snow and water skiing, cheerleading, ball, 4-H and people

Jacque Gerdes - I live in San Jose, California and I am presently working in a warehouse. I like going to the beach, water skiing, meeting new people and being with my boyfriend.

Dick Headrick - I am a mis(dis)placed oregonian working in Wahoo, Neb. as Parks & Rec. Director. I've been there just over a year and enjoy the job quite a bit. I like flying, c[?] friends, serious conversation and believe it or not lots of (surprise) My favorite thing to do is sit out and watch the stars on a clear night by a lake in the mountains with a very special person.

Heidi Hart - a teeny from Gallatin Gateway, Montana. I live on a ranch and I like the outdoors. I also love skiing, guys, B/Ball, horses, O MOK SEES and running. I like people and my mom sometimes, but school I hate.

Grody Jodi Hougard - I am from Gallatin Gateway, Montana and am 17 years old. I live on a farm and have horses, cows, goats, and dogs. I am in 4-H and that is how I was able to attend Chatcolab on a scholarship for our county. I enjoy being outside and making new friends.



Art Lozon - Anything a man or woman can dream, they can do. Retirement is a new start at living.

Doc Rock - retired, Bee Keeper, actively starting honey, I love and give -(come up to 4808 So. Helena St. Spokane Ws.) Honey for health, stings for arthritis.

Bet Staeck from Seattle for 2nd year, with Chat's wonderful people and learning opportunities.

Sally Heard - from Great Falls, Mt. Love that is kept isn't love until it is given away! Chat provides the beginning and the people.

Mary Swan - Jr. at Carroll College in Helena. I'm originally from Great Falls. My philosophy in life is "to be true to myself." I enjoy Chat because I can share as much as I desire and people do not pass judgement whatsoever.

Barbara Burks - Sandy, Oregon - mother of five, ages 20 years to 8 years. My first love outside of my family is working with the 4-H, guide dog Puppy Raisers Program, and with Guid Dog for the Blind, Inc.

Barb Mechels - Great Falls, Mont, mother of three beautiful children. I think this discovery group should be called!"TALK WE CAN!".....and talk, and talk, and talk..

Clisty Lozon, Great Falls, Montana - assistant manager of the Pines Apartments. I serve 80 families and pray for each and everyone of them as I serve them. Praise God.

Billie Marie Studer, Seattlite - I'm glad to listen although if you don't speak up I can not hear you --- Soooo, my philosophy is a beatitude:

"Blessed are the Deaf, they do not have to listen to the dumb!"

Also known as the spaced out Clown from Space Needle City

Kathy Wallenhaupt- As a person thinks so is he. I live in Coeur d;Alene and professionally am the extension home economist. My goals are to become a freelancer and write atleast 3 books. My highest priority is "Becoming a Butterfly".



Patrick Jay Davis - Counselor with abused children. I love children, homemade music, juggling, and just spending time with people.

Hilarie Wright - I am a part time actress, full time artist I work with special children. I love life, people, music, the arts, acting strange and chat.

Jeff Wagner - I am in the Navy pushing pencils and punching typewriters. I really dig trains, playing my guitar, and harmonica, being with a bunch of great people and driving my van. This is my first time at Chatcolab and I love it.

Edward Gerdes - I am a soon to be graduate from college My interests range over a broad spectrum of activities, I am quite enjoying my lessons in clowning.

Joan Peters - I am ceramicist and am interested in camping and most indoor and/or outdoor activities. I have 7 children ranging in age from 17 years up to 27 years. I also have 4 grandchildren.

Mark - It started a long time ago, but that's dull and boring. In the meantime, I often wake up in my bed in the water tower wherein I live the rest of the time. People claim I cannot be held legally accountable for, but I don't know anything about such things. I work with my roommate in his construction firm, and till put in shifts at 12 acres, a care facility for the developmentally disabled. I'm also doing some valuable soul's searching and taking time to play the piano, work on my garden, be with my friends, run through the surf at my favorite beaches, drive through the Santa Cruz mountains in my with the top down, eat an occasional mexican dinner at Rositas Alviso, and work on some of my pet projects. I hope someday you might drop by for a week and visit. I hope you like SPAM.



Terri Heard - I come from Great Falls, Montana, I enjoy Music, crafts, guitar, E hugs, and lost more. I work in a credit union in which I do all the advertising, public relations and administrative assistant work.

Carolyn Heard - I am from Great Falls, Mt . I am a senior in High School. I enjoy music, outdoors, small children and chat. I will soon be headed to Arizona for school where I plan to major in child psychology.

Bob Townsend, Sr. From Sandy, Oregon, an old time labber, retired, enjoy all activities especially outdoors. Have always enjoyed chat, hop to come to more of them.

Mike Michaels - home is where I hang my hat, that is usually Bremerton, Was. I enjoy fishing, camping, children and my wife, Cindy. I work at Puget Sound Naval Shipyard. We have a large garden which Cindy and I both get much pleasure from. This is my first yeat at Chat and pray that there there will be many more.

Roy Main nails from El Centro, Ca., a city 12 miles from the Mexican Border. A former hardward salesman and store manager, he has gone from "Nuts and Bolts" to "Song and Dance". His inspiration for the latter came from Chat and his dearly beloved Gwen. He works with residents in Convalescent Hospitals with mentally retarded, handicapped and the mentally ill, and occassionally with elementary school children as well as senior citizens.

Burton - I teach at Brigham Young University, Provo, Utah, and I am heavily involved in outdoor recreation activities, family, recreation, and community education. Have a loving and patient wife, and 8 beautiful children. Live on four acres with two milk cows, calves, rabbits, ducks, pigs, sheep, bees, a dog and cat, 30 plus fruit trees, grapes and a garden. Love life and my motto is

PRAY FOR THE BEST
PREPARE FOR THE WORST
BUT TAKE WHAT COMES - HAPPILY

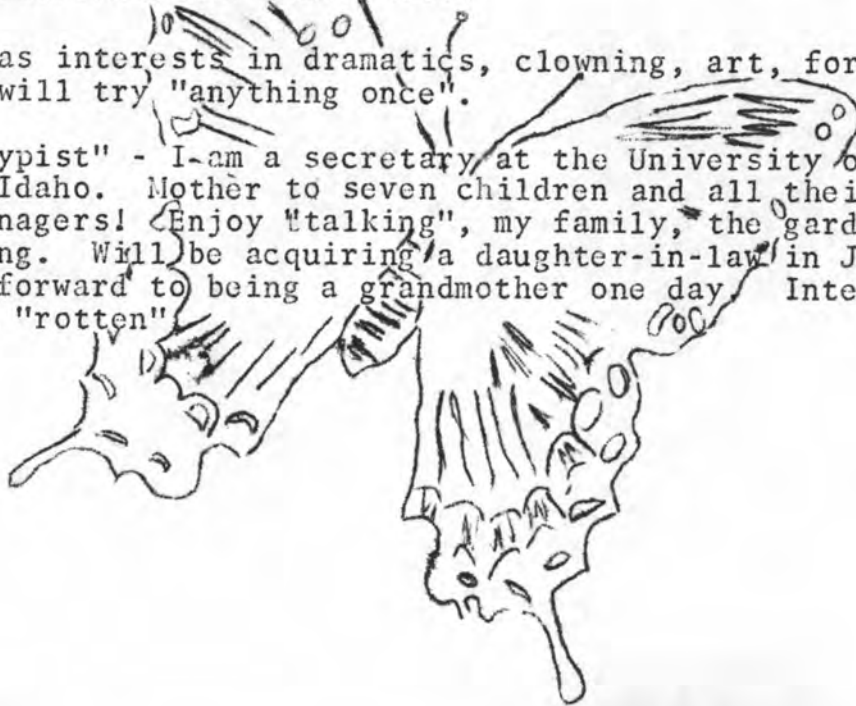
Miriam comes from Oregon City, Oregon where she enjoys being a wife, mother of 4 and grandmother of 9. First graders join the aforementioned as being the central parts of her waking hours. Baking, reading, swimming, preparing for 2 separate sessions of summer camps are highlights and musts to my well-being. Sprinkled throughout the year are wondrous symphony concerts, plays and PEOPLE -- Jim's and my extended family and our dear, dear friends (sometimes synonymous!) My current motto: (it changes from time to time)

"THE HEART KNOWS TODAY WHAT THE HEAD UNDERSTANDS TOMORROW" from the Crock of Gold.

Sirkka comes from Heinola, Finland, a city of 15,000, a small town via Sydney, Australia where her son and his wife and daughter and son live. I also have a daughter who is a Junior in college in Pampere, Finland. I am a cosmetologist, near to my heart is working in the field of mental health. Refreshment and Re-creation comes to me from my summer cottage on the shores of a lake. In Finland it is thought Americans are in a constant rush, machine like. I am happy to find American people especially Chatcolabbers are sensitive to the needs of others and DO take time to interact with each other.

Sherri has interests in dramatics, clowning, art, foreign languages and she will try "anything once".

Terry "Typist" - I am a secretary at the University of Idaho at Moscow, Idaho. Mother to seven children and all their friends. Love teenagers! Enjoy "talking", my family, the garden, canning and sewing. Will be acquiring a daughter-in-law in June and am looking forward to being a grandmother one day. Intend to spoil them all "rotten"



"The Cooks" Discovery Group"

Kate - homemaker, 3 grown sons, 3 grandchildren, likes bowling (2 bowling leagues), knitting, chocheting and embroidery.

Elsie - retired, but still subs at 8 grade schools, loves kids, loves the outdoors and still goes deer hunting. Hobbies: likes to embroidery, crochet and jest about anything and everything. Lives on small farm with garden. Great grandmother!

Genie (Regenia) - has 2 sons and 1 daughter - 10 grandchildren. Likes to go hunting and clamming, judges at fairs (clothing, canning, 4-H ropes), 4-H leader for 30 years. Hobbies: cross stitch, latch hook rugs, canning and rifle club.

"The 'Outdoor' Discovery Group"

Marianne D. Skinner (D as in DuBois...) - there are only few facets that do not intrigue me, but the most thrilling is LIFE itself. I am living in the Cuyamaca Mountains (NE San Diego Co.) with my husband, Rees; golden recreiver, Rod; and a rotten cat, "Big Shot". Have been teaching 6th grade environmental education, but am branching out into consulting in education and recreation.

Brad Bradley - I exist in Seattle, live at the Garden House near Arlington--travel to Alaska, Hawaii and Mexico for a business -- love Margaret and family. The outdoors is my favorite place -- hiking, cross country skiing, bird watching, back packing, looking at wild flowers, cactus, tropical plants, mountain climbing, kayaking, whale watching. I like to share with people and especially "adopted daughters".

Elaine L. Sturges - I live in Laramie, Wyoming with my husband, Dave. I love people, dogs, music and life! I'm a kindergarten/preschool teacher and specialize in music and movement ideas for children.

John Headrick - I live in Beavercreek, Oregon. I love the outdoors and everything that has to do with it. I am currently studying Fish and Game Management. My other hobbies include 4-H, camping, photography, singing, "E" hugs, warm fuzzies and "Magic Pennies".

Shannon Smith - Originally home, Hollywood, California - have lived 10 years in Florida and currently reside at 12 acres in San Jose, California where I'm "Mom" to 11 mentally retarded girls/women. I love traveling, photography, animals, the outdoors (mountains and the ocean especially), movies, walks in the rain, music and people! This fall I'll be attending Humboldt State majoring in Geography (finishing up my last 1½ years of school after taking 2 years off to work) and then ... ? .. ??

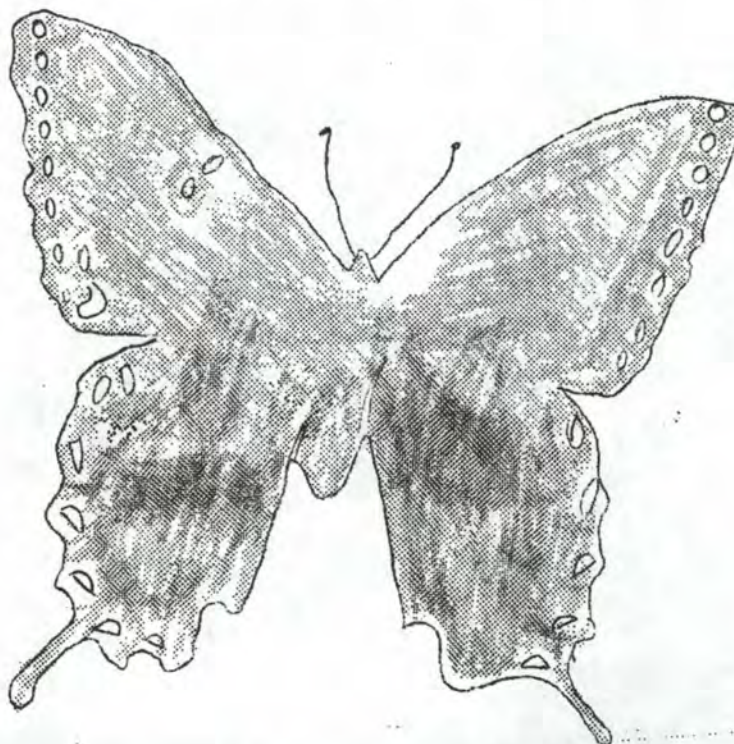
Outdoors Discovery Group cont'd.

Terri - I am Terri Nuss and I live on a farm in Gallatin Gateway, Montana and raise cattle along with my husband and family. I love being outdoors and with my animals. This camp, when I was asked to come, wasn't exactly what I had expected but turned out to be fun with the crafts and volleyball games.

Ceily - You may know me by my being short and having curly hair. I live in Gallatin Gateway, Montana with a neat farm and a beautiful family of three daughters and a super husband. I came up here as a chaperone and spent time doing crafts and such. The lake was beautiful and I enjoyed myself.

Philosophy Discovery Group
(off-the-wall "he left early")

Burl Winchester - Born in sheep and cattle ranch in New Mexico. I'm very patient and have no enemies--though I may be an enemy of others. I'm anxious to be helpful to anyone needing help. I'm a good father - not quite conventional enough to be a good member of civic clubs, church; --most formally organized groups. I feel I contribute best with a great deal of independence. I'm healthy, strong, inspired, very active and with diverse interests. I love people and am loved...All sorts of people help me.. I keep trying to be worthy of their confidence and love! This is my comfort zone, my island -- I'm seldom alone, need many other people, but need to have alone time.





Virginia Kinch - sister of Zilda Carlson (sister in law of Mel Carlson), daughter of Mathilda Utzman, main hobby here is stained glass, also loves sewing and crocheting and reading. Husband, Paul, sons: Jim, Ron, daughter Karen, Grandsons: Jason 7, Jordan 6, Justin 2 1/2, Jarren 10 mo. Home: West Seattle

Mathilda Utman - 3rd year labber, enjoy it more and more, glad to see old friends miss those who are absent, happy to meet new ones. Happy to have Virginia here. I enjoy her sons and grandsons, make me feel young instead of old. Busy with crafts, hope to get things done before Sat. Even the weather has been super.

Celen Merenz, from Great Falls, Mont, husband Al, 3 children, James 18, Paul 16, and Naomi 12, I enjoy crafts, sewing, cooking, church, 4-H leadership and sq. and round dancing.

Colleen Ditterline: from Bozeman, Montana, 17 years old, sernios at Bozeman Sernior High School, looking forward to graduating in June! Love bicycling, running, eightlifting, sewing, cross-country skiing, etc. I will be attending Montana State University next year, majoring in Bueiness management and computer science. Hope to be at Chat again next year!

Jean Baringer - Conrad, Montana. I am wife of Jack who is county extension agent, mother of Jeff 9, Jennifer 7. All 3 keep me busy enough, but I am also involved in an adoptive parents group, church association & circle, bowling league, 4-H leader, and a birthday club. For 2 years I've been a Craft Shop Proprieter and consultant which means I sell craft items and some supplies in my home, am craft lady at 4-h camp or wherever asked, give craft programs to groups and take my shop and classes trucking to Chatcolab or wherever. I enjoy all and any company I get. We have extra beds, coffee, tea, cake or whatever readily available. Sometime, Come see me!

Renee Hayes - from New York State, and moved to Kalispel, Montana 4 1/2 years I love horses and making things. I own 4 horses (one just had a colt tuesday 11th.), 8 goats, 2 cats, 1 rabbit, 2 poodles (one black and one white) and I love to travel. I go to Flathead High School where I am a sophomore and have one sister (we always fight).

Paula Merenz - I'm from good ole Great Falls, Montana and I live with my ma, pa, and sister, my borthers at college. My favorite possession is my dog whose name is "Poo". He is an 8 year old poodle, he's my 2nd best guardian angel. I am a sophomore at the best school in Great Falls, GFHS, My favorite pastimes are rollerskating and being " weird".

Elaine Rovetto from Yakima, Washington where my husband, Angelo and I like to welcome our son home from Wash. State Un. and our friends from wherever they may come. We like going from Yakimas lush, irrigated oasis to mountains, ocean and exploring most everywhere. One of our family's favorite times was our journey to meet relatives in Italy and traveling via Eurailpass all over Europe and to Finland and Spain.

(Elaine Rovetto continued)

We loved returning home too. And will always look forward to whatever the future brings. I anticipate attending college to finish my last two years next fall in preparation for beginning a career. Most of all I love living, fully.

Margaret Bradley hails from Seattle Washington. Brad likes to say I am his "Bitter" half but I know better. We have 4 wonderful children who have all flown from the nest. Three daughters are married and our son is the perpetual student. We hope by the end of this year to be grandparents for the first time (#2 daughter) as well as proud parents of a doctor (the scientific kind). I have a masters degree in social work and am a juvenile probation counselor for the county. I love the great outdoors, gardening (in doors as well as out) arts, and crafts, candid photograph, Brad and of course, all yo Chatcolab friends.

Katie McMillian -know to some as "Katie Mac" and "Madame Wong" and I don't sell Chinese food or take in any laundry. I sleep with a Burt Reynolds pillow case and I have worked with handicaped kids for the last 5 years. What the two have in common, I don;t know, but they are both important to me. So is moo, moo, chat's only flying cow. Who I rescued, from Mark Patterson some two years ago. This is my second year at Chat and Shannon and I are going to discover the U.S. (though I heard someone else already did) After that, back to were I grew up. There I plan to go back to school and become a Monarch, my life ambition.

Jackie B. from Walnut Creek, Ca. I'm much involved with Chat, Black Hills lab and Dhaparral Lab. I am a bookkeeper for my family's Napa Valley vineyard. I love dogs, kids, friends, travel, writing, children's lit, natural history, sewing, handicrafts, hiking, the Sierras, rushing streams, min and hearts.....

Leila Stöckelberg I am a native Washingtonian (Arlington) but have lived and worked in Idaho, California and South Dakota. Also have gone to graduate school in Washington, Oregon and Washington DC after graduating from the Un. of Washintan in 1963. Have taught High School ME and have been a professional with Camp Fire (directed Camp Kirby 9 years), have worked with 4-H, Cub Scouts, Camp Fire, Degree of Honor Juniors and Sunday School. Husband Dale and I have been foster parents for abused kids, also. We live in a country and have a 70 years old house we are in the process of remodeling. Dale is a logger who will never retire, he loves working in the woods. We have a son , David, a professional actor. This week he has gone from Murry's Dinner Theator in Little Rock, Arkansas to one at Harrisburg, Penn. Dale and I are rockhounds and square dancers who are looking forward to retirement. We belong to camping club and hope to make good use of it soon.

Cindy Michaels from Bremerton, Washington. Today is our wedding anniversary 7 years to date, we love lots of children and animals and are having a wonderfultime today. The boy who got me as a secret friend came closer to the water and sang and played the guitar.... it was just great!

LATE COMERS
The "LEFTOVERS" Discovery Group

Geneva Davis - It is great to come back into Chatcolab once again; to see so many new faces along with many of my friends of the past. I now have 4 "great grandchildren" to add with my older grandchildren all living close around Moscow, Idaho. God Bless each one until another year arrives - Always,
 Geneva Davis (Paroz)

Joe Matteo - In past years I have come to Chat from Independence, Oregon. I have attended 5 years of Chatcolabs. I went in the Navy on 14 January 1982; have completed my schooling and am off to Long Beach, California to be an Engine Mechanic. My hobbies are girls, hunting, fishing, traveling, people, mechanics and farming.

Nora Neff - Hello! I'm a third time chatter - I'm currently a full time carpentry student and pool maintenance manager in Hoquiam, Washington. I like outdoors, working hard, kids (big and little) singing, bicycling, swimming, swimming (not running tho!) all forms of creation and beauty and almost everything else. Shalom

Sonya Watts - Born and raised in Walla Walla with some time spent in the San Francisco Bay area in California. Married, no children. Currently grounds supervisor at Whitman College; choir director of the Araie United Methodist Church; camp director for Camp Catch-the-Wind; Walla Walla Council Camp Fire, Inc. Interests? Nature, Indian/People Lore, music, creative arts, growing things, loving and hugging.

Dorothy Clayton - I've discovered Women's History; helped sponsor a Women's Study Shelf in our local library. Gerda Lerner is the founder of Women's History. Read her material.

Don Clayton - I am, I am -- retired, muchly involved in the now. Back in my boyhood roots of central Wisconsin. Relaxing, remodeling, golfing, swimming, bowling, gardening, yarding, loving. Can't figure how I ever had time to work.

Mark Rovetto - Hi! My name is Mark Angelo John Charles Rovetto 1st, last, and only; with the dignified, aristocratic, Italian nose. My hobbies are skiing, motorcycling, girls, cars, people, conversation and being dull and boring. I'm professional/part-time student, (whenever there is a test, I am part-time). I am attending Washington State University majoring in International Business.

Ginny Eschweiler - My name is Ginny Eschweiler. I love the outdoors, especially in the summer time. I like to work with kids and plan to get my degree in early childhood education. I am getting married in August and I am really forward to being married. (Lucky Boy - Dick Headrick)

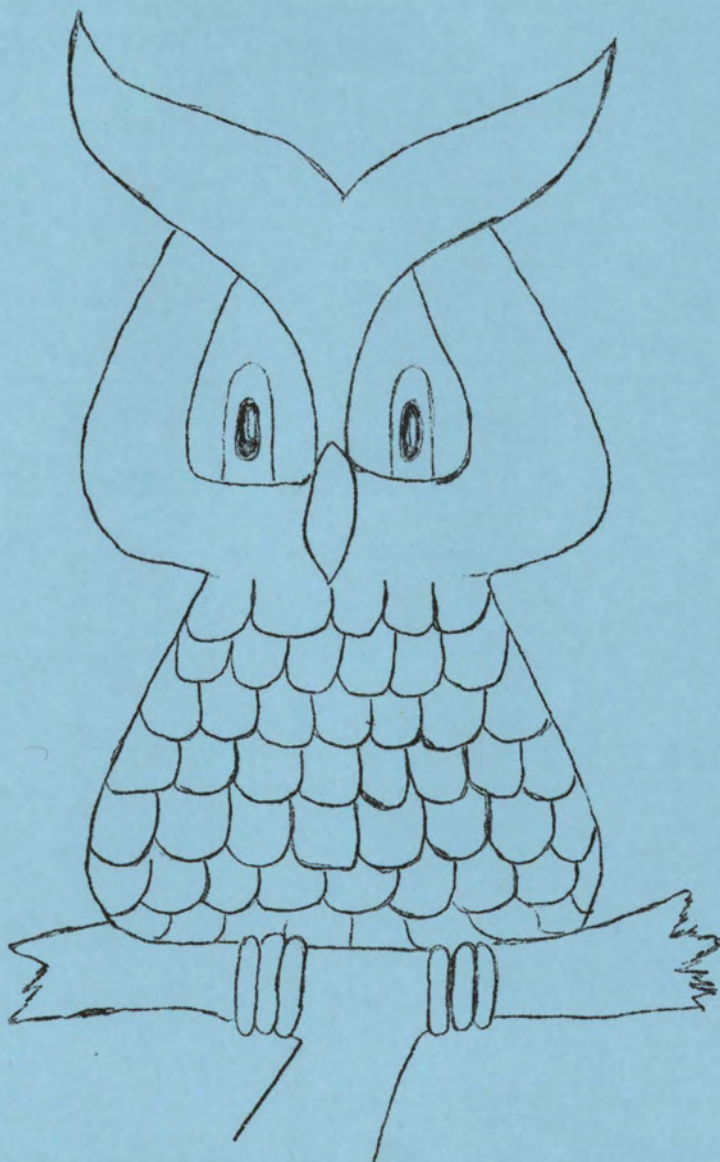
tlc

The "Leftovers" Discovery Group

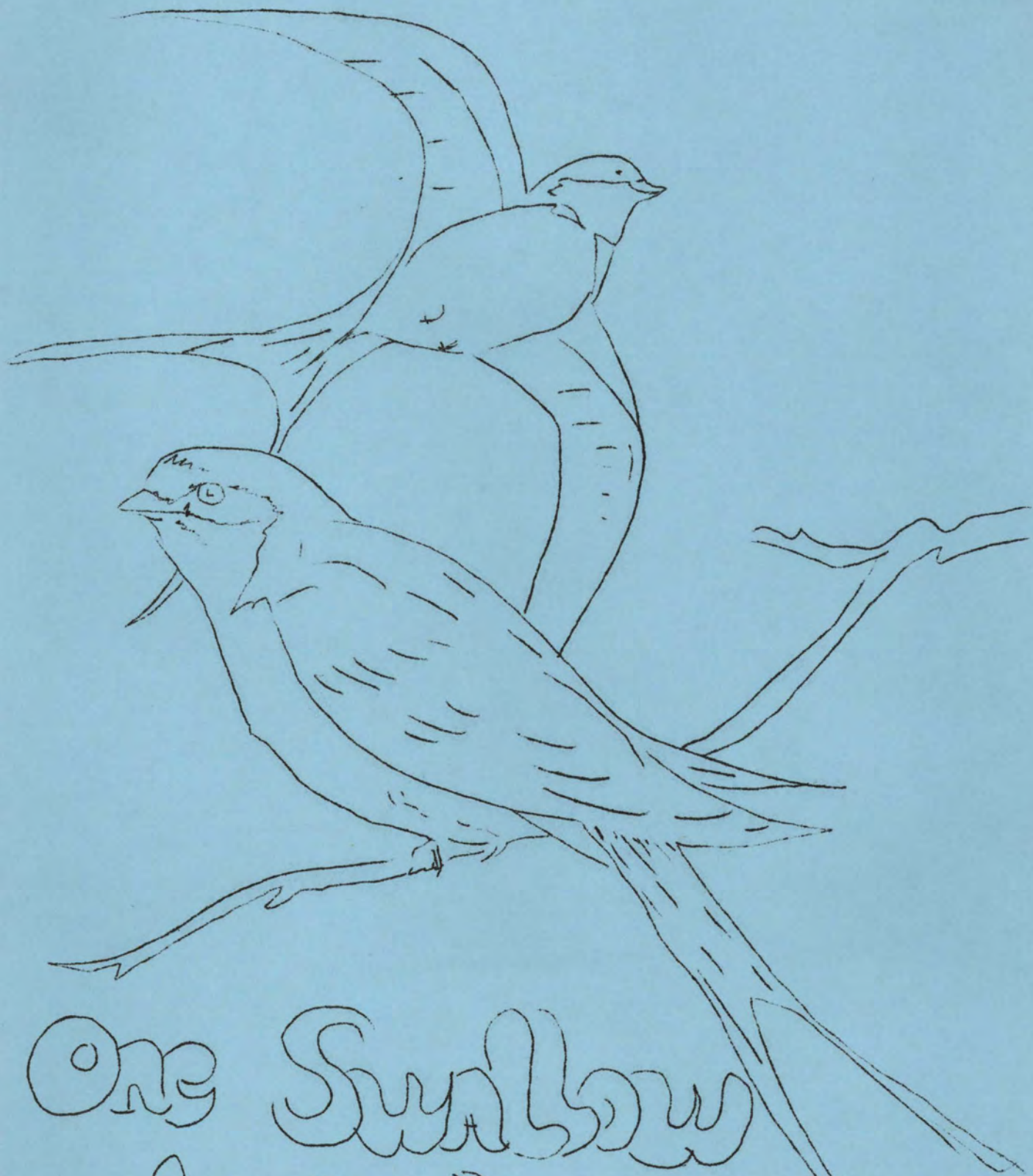
Beaz - Is still living in Seattle and married to Chris (she didn't come because she couldn't get time off work). Still working with school buses, now ARA Transportation (they changed their name as of January 1) as a charter person, accident investigation and safety co-ordinator. Came rolling into lab 0625 a.m. on Thursday (sunrise over Spokane was neat). Late again as usual, but here again for at least a part of the week. Has changed and grown in a lot of ways since attending Chat in 1971 and regretfully not at all in others. Still holds a special place in heart for this annual renewal of self worth and growth, but just as confused as ever.



To Hoot With Time



HOOTERS



One Swallow
and you love the
Cook's forever!

MENU FOR WEEK

SATURDAY night (Board members)
hamburgers with cheese and pickles
tossed salad and carrot & celery sticks
Fruit cookies

SUNDAY breakfast (Board Members)
apple juice
hot cakes & eggs
dry cereal
syrup, jam, coffee, teac, hot chocolate

Lunch (Board Members)
tuna & noodle hot dish
rhubarb crisp
apple celery & raisin nut salad
brea butter
coffee tea & milk

Dinner for all Campers
stone soup
tossed salad
Chat Co cake
bread & butter
tea coffee & milk

MONDAY breakfast
juice & apple sauce
eggs & bacon
hot cereal (Orowheat)
Cinnamon toast
coffee tea, hot choc

Lunch
scalloped potatoes & cheese
bean salad
fruit crisp (apricot)
bread & butter & jam
coffee tea & milk

Dinner
creamed turkey on rice
cottage cheese & pineapple salad
fresh asparagus
cookies & peaches
bread & butter
coffee tea & milk

TUESDAY breakfast
 stewed prunes
 orange hot cakes
 eggs & sausage
 cold cereal
 syrup & jam
 coffee tea & hot choc.

Lunch
 lasagne (tuna & broccoli)
 tossed salad
 bread & butter
 pears & cookies
 coffee tea

Dinner
 baked ham
 baked potatoes
 cole slaw
 string beans
 date cake
 bread & butter
 tea coffee & milk

WEDNESDAY breakfast
 juice
 muffins
 bacon
 cold cereal
 syrup & jam
 tea coffee & hot choc

Lunch
 leftovers
 salads
 shred cheese
 sliced tomatoes
 tuna sandwiches
 apple crisp

Dinner
Finnish Dinner (see recipe section)
 Karjalan Paisti
 boiled potatoes - sliced cooked carrots
 Karjalan Piirakkaa topped with egg butter
 fruit soup and Finnish sweet bread
 milk coffee or tea

THURSDAY breakfast
 juice & oranges
 bacon & eggs
 jtoast & jam
 cold cereal

Lunch
 Weiner wraps
 potato salad
 pickled beets
 apple crisp

THURSDAY dinner

pork chops in mushroom soup
mashed potatoes
asparagus
tossed salad
fruit jello
hot rolls

FRIDAY Breakfast

juice
bacon & eggs
cinnamon toast & rolls
cold cereal
tea coffee & hot choc.

Lunch: lasagne (hamburger & pork sausage)
tossed salad
carrots & celery sticks
garlic bread
pears

Dinner: baked fish
mashed potatoes
corn
bread & butter
ice cream
tea coffee & milk

SATURDAY breakfast

juice & applesauce
bacon & eggs
hot cakes
syrup & jam
coffee tea milk & choc

Lunch: cheese casserole
cabbage slaw
sliced tomato
strawberry shortcake & topping
tea coffee & milk

Dinner: to be planned by CHAT CO LABBERS

SUNDAY Breakfast

eggs, bacon
hot cakes
fruit & juice
syrup jam
coffee tea milk

BEST BET LASAGNE

- 1 12 1/2 oz. can chunk light tuna or 2 6 1/2 oz. can
- 1 10 ounce package frozen chopped broccoli
- 1 8 ounce carton Ricotta cheese
- 1/2 c. grated Parmesan cheese, divided
- 1 8 ounce pack. lasagne noodles
- 1 large onion, chopped
- 2 cloves garlic, pressed
- 1 T veg. oil
- 1 14 1/2 ounce can Italian Tomatoes
- 1 6 ounce can tomato paste
- 1/2 c water
- 1 teaspoon oregano, crumbled
- 1 teaspoon sweet basil, crumbled
- 1/2 teaspoon salt
- 1/4 teaspoon rosemary, crumbled
- 12 ounces Mozzarella cheese, shreed
(times 4)
(to feed 60)

Drain tuna. Cook Broccoli and drain. Combine broccoli with Ricotta cheese and 1/4 c. Parmesan Cheese. Set aside. Cook noodles. Saute onion and garlic in oil, stir in rest of ingredients simmer 15 minutes. Layer into 2 quart casserole dish. Back 375 20-

Basic Recipe for 175 rolls

- 10# flour
- 2 c. sugar
- 2 c. powdered milk
- 1/3 c Salt
- 1 c. shortening
- 1/2 # yeast
- 1 Gal Water

Mix all ingredients together except for the water. Mix just enough water to the dough to make the right consistency.

Basic recipe may be used for the following:

- | | |
|-----------------------|---------------------------------------|
| 1. Plain Rolls | 8. Hamburger buns |
| 2. Cloverleaf rolls | 9. Hot dog buns |
| 3. Bulgar rolls | 10. Wiener wraps |
| 4. Wheat rolls | 11. Coffee cake using left over fruit |
| 5. Cinnamon dip rolls | 12. French apple goodies |
| 6. Butter Crisp rolls | 13. Pizza |
| 7. Cinnamon Rolls | 14. Indian Fry Bread |
| 8. Cinnamon Twist | |

RECIPES FROM WEDNESDAY DINNER

KARJALAU PAISTI

1½
 1½lbs beef (cubed) (could use round steak)
 1½ lbs, pork cubed
 1½ lbs. lamb cubed
 1 large onion chopped
 salt and pepper lightly

Mix and brown the meats and onion in hot oven. Add about 1½ c. water. Turn the heat down to 325° and let cook for 3-4 hours stirring occasionally. Serve with boiled potatoes, boiled carrots (sliced)

DESSERT FRUIT SOUP (for 10)

2 cups stewed dried prunes and juice or 2 cups canned prune juice
 3 cups of any other canned fruit or a combination of canned fruit
 ¼cup and 2 T cornstarch

Mix cornstarch with 1 cup of juice then add remaining ingredients and boil until cornstarch clears. Serve with light cookies or Finnish Pullea (braided coffee bread).

COFFEE BREAD (FINNISH PULLEA)

2 T dissolve yeast in ½ c water
 2 c. milk
 2 eggs
 ½ t. salt
 ½ lb. butter or margarine
 2 t cardamom
 1 C. raisin (if desired)
 about 6 cups flour (you need a bit more)

If you mix and knead by hand it isn't necessary to melt the butter. (Sirkka says liquid butter fools one into using too much flour - My experience is that adding flour and kneading and kneading prevents this.) Add sugar salt and cardamom seed with first 2 or 3 cup flour, adding 1 egg at a time. Add flour 1 cup at a time - stirring until the dough becomes so heavy you feel the urge to knead - knead until dough is springy to touch - let rise until double in bulk - form "rope" and braid. Let rise on cookie sheet until double in bulk. Bake at 400 20 min. turn heat down to 325° for 20 to 25 min. or until bread sounds hollow to the thumb.

KARJALAN PIIRKKA (filled Karelian flat bread)

Water
 Rye flour
 White flour

Mix together water and rye flour and knead adding enough white flour to form pliable dough.

RECIPE FROM WEDNESDAY NIGHT (con't)

- Rice
- butter
- water
- Eggs
- Milk

Cook rice until done (beginning with rice, butter and small amount of water)
 Add milk as the rice seems to be getting "done". Continue cooking until
 mushy. Then add eggs one at a time. set aside to cool as you mix the
 Piirakka crusts.
 Roll out very thin with rolling pin, form circles using large biscuit cutter,
 on 8 oz drinking glass. then roll out onto ovals. Place $1\frac{1}{2}$ T. to $2\frac{1}{2}$ T.
 rice mixture onto the crust crimp edges and bake at 500° for 20 - 25 min.

EGG BUTTER

- Hard boiled eggs
- Butter

Use fork to mash eggs and stir in a bite of salt and the butter. Use on
 top of the Piirakka

SAVORY OYSTERS (from Yahoo)

White sauce (abbut 1 to 1½ cups)
(Butter, flour, milk - may use some of liquid from oysters)

with about

- 1 Tablespoon Lemon Juice
- 2 Tablespoons vinggar
- 1 teasponn Worchester Sauce
- 1 Tablespoon (or less according to taste)
chopped chives
- 1 Teaspoon chopped onion (or equiv. of dried onion fla kes)

Cook over medicum to low heat until well blended and smooth.
Add drained oysters from 2 8 oz. cans of oysters (about 1 pt)
cook until just done. Serve on toast points or in patty shells
on on noodles... Delicious.!

APPLE SALAD (from Barb Mechels)

Washed, but not peeled Red apples - cut into pieces
raisins
peanuts (or whatever nut you have)
sweeten with honey and cinnamon to taste.

(this is a good last day salad, using up apples, oranges,
and any other fruit)

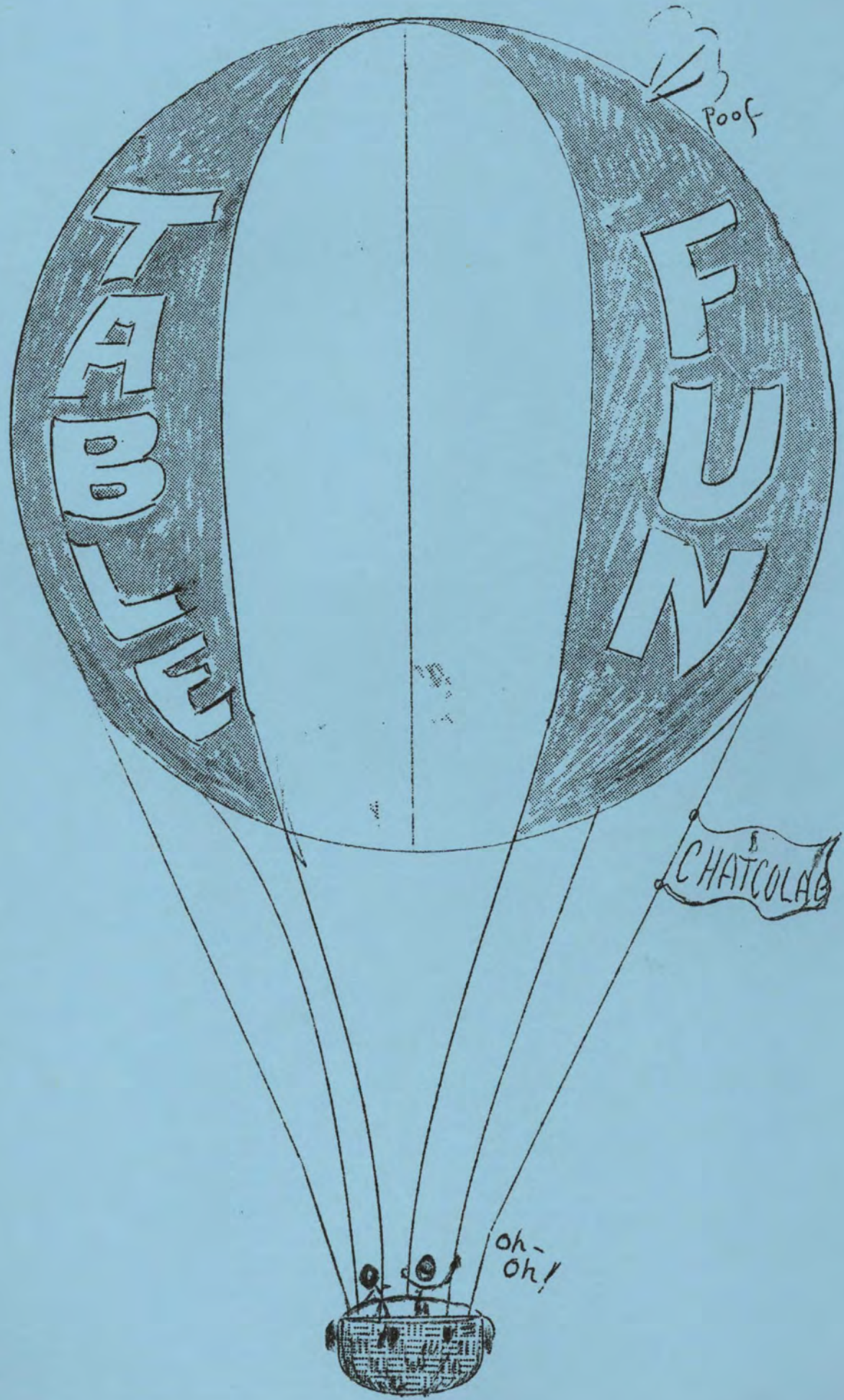
FRESH SPINACH SALAD (from Elaine Rovetto)

Wash, chopped spinach leaves
sliced fresh mushroom
(sliced onion, optional)
hard boiled egg, chopped

Toss in bowl and use with Vinigrette Salad dressing-
salad oil with vinegar (4 tablespoons to 3 tablespoons)
with garlic bud . Use fresh ground black pepper and salt
on the salad when served.

LEFTOVER SALAD (from your secret cook)

Take any left over vegetables, such as cauliflower, carrots,
onions,celery, green pepper, brocolli, green beans, etc.
and marinate in large bowl or jar overnite with 1 jar of
Italian Salad Dressing. Turning ingredients several times
during the course of 8 hours. Serving on wedge of lettuce
or in cups.



FINISH TABLE FUN
WITH

"SIRKKA" RÖNNEBERG

"Good" -HYVÄ pronounced oo-vay

"Beautiful Mountains Kaunist Unturi

Bread - Leipä

Morning - Aamu

Sail Boat - purjevene

Thanks or Thank you - Kiitos



Table Fun

This test does not measure your intelligence, your fluency with words and certainly not your mathematical ability. It will however, give you some guage of your mental flexibility and creativity. In the three years since we developed the test, we've found few people who could solve more than half the 24 questions on the first try. Many, however, reported getting answers long after the test had been set aside--particularly at unexpected moments when their minds were relaxed and some reported solving all the questions over a period of several days. Take this as your personal challenge.

INSTRUCTIONS: Each equation below contains the initials of words that will make it correct. Find the missing words. For example: (9= L of a C) 9=Lives of a Cat.

26=
L of the A

8=
S on a SS

8=
W of the AW

3=
BM (SHTR)

1,001=
AN

4=
Q in a G

12=
S of the Z

24=
H in a D

54=
C in the D (with a J)

1=
W on a U

9=
P in the SS

5=
D in a ZC

88=
PK

57=
HV

13=
S on the AF

11=
P on a FT

18=
H on a GC

1,000=
W that a P is W

32=
DF at which WF

29=
D in a F in LY

90=
D in a RA

64=
S on a C

200=
D for PG in M

40=
D and N of the GF

INTELLIGENCE TEST

shared by Jean Baringer

Table Fun

1. If you went to bed at 8:00 o'clock at night and set the alarm to get you up at 9:00 o'clock in the morning, how many hours of sleep would you get _____
2. Do they have a 4th of July in England? _____
3. How many birthdays does the average man have? _____
4. If you had only one match and entered a room in which there was a kerosene lamp, an oil heater and a wood-burning stove, which would you light first? _____
5. Why can't a man living in Winston-Salem, N.C. be buried west of the Mississippi River? _____
6. Some months have 30 days, some have 31, how many months have 28 days? _____
7. If a doctor gave you three pills and told you to take one every half hour, how long would they last you? _____
8. A man builds a house with 4 sides to it and it is a rectangular shape: each side has a south exposure. A big bear wanders by-- what color is the bear? _____
9. How far can a dog run into the woods? _____
10. What four words appear on every denomination of U.S. coins? _____
11. What is a minimum number of active baseball players "on the field" during any part of an inning? _____ How many outs in an inning? _____
12. I have in my hand only 2 U.S. coins which total 55 cents in value. One is not a nickle. Please bear this in mind. What are the two coins? _____
13. A farmer had 17 sheep. All but 9 died. How many did he have left? _____
14. Divide 30 by $\frac{1}{2}$ and add ten. What is the answer? _____
15. Two men were playing checkers. Each played five games and each one won the same number of games. No draws. How can you figure this? _____
16. Take two apples from three apples and what do you have? _____
17. An archaeologist claimed he found some coins of gold dated 46 B.C. Do you think he really did? _____
18. A woman gives a beggar 50 cents. The woman is the beggar's sister, but the beggar is not the woman's brother, How come? _____

Intelligence Test (Cont'd)

- 19. How many animals of each species did Moses take aboard the Ark with him? _____
- 20. Is it legal in California for a man to marry his widow's sister? _____
- 21. What word is misspelled on this page? _____

15 or more correct - GENIUS
 10 correct - NORMAL
 8 correct - SUBNORMAL
 5 correct - IDIOT

TRY THIS ON FOR SIZE (Match the two columns)
 shared by Jean Baringer

- | | |
|-----------------------|-------------------|
| <u>G</u> 1. 2x4 | A. Flashlight |
| <u>N</u> 2. 7½ | B. Umbrella |
| <u>W</u> 3. 18 | C. Radio |
| <u>I</u> 4. 6.70-15 | D. Shoes |
| <u>Y</u> 5. 6d | E. Watch |
| <u>K</u> 6. 11 oz. | F. Motor |
| <u>T</u> 7. 60 watt | G. Lumber |
| <u>B</u> 8. 16 rib | H. Baby clothes |
| <u>U</u> 9. 35 mm. | I. Auto tire |
| <u>F</u> 10. 4 HP | J. Gold |
| <u>R</u> 11. 30 amps | K. Drinking glass |
| <u>V</u> 12. 50 | L. Rake |
| <u>A</u> 13. 3 cell | M. Women's hose |
| <u>H</u> 14. 6 months | N. Hat |
| <u>D</u> 15. 8A | O. Rifle |
| <u>S</u> 16. 32 - 30 | P. Typing paper |
| <u>X</u> 17. 15 - 33 | Q. Screen |
| <u>P</u> 18. 8½ x 11 | R. Fuse plug |
| <u>C</u> 19. 5 tube | S. Trousers |
| <u>M</u> 20. 16 mesh | T. Light bulb |
| <u>Q</u> 21. 51 guage | U. Film |
| <u>J</u> 22. 14K | V. Thread |
| <u>O</u> 23. 30-00 | W. Dress |
| <u>L</u> 24. 18 tine | X. Shirt |
| <u>E</u> 25. 21 jewel | Y. Nails |

MOTHER GOOSE QUIZ

shared by Jean Baringer

1. Who purloined a pig and ran? _____
2. What characterized the little girl who was very, very, good or bad _____
3. Why did the pussy cat go to London? _____
4. In what holiday pastry did Little Jack Horner find a prize? _____
5. Little Miss Muffet was fond of what dairy delicacy? _____
6. How much wool did Baa Baa Black Sheep have? _____
7. Who solved the housing shortage by living in a pumpkin shell? _____
8. The brave old Duke of York had how many brave soldiers? _____
9. Who put the kettle on and served tea to all? _____
10. What Welshman stole my leg of beef? _____
11. What brave lad rescued Pussy from the well? _____
12. What frugal, delicious, diet did the woman in the shoe feed her brood? _____
13. Who was famous as a nimble-footed, hot-footed high jumper? _____
14. 'Twas mutual admiration and love that kept what animal from harm? _____
15. What two juveniles failed to deliver a pail of water? _____
16. What 'cry-baby' musician fell asleep in the hay? _____
17. What animal laughed at the sport of cow-high jumping? _____
18. Who was the thief who stole the tarts made by the Queen? _____
19. Who ran through the town crying the curfew in his nightgown? _____
20. What married couple cooperated best by cleaning up their platters? _____
21. How many blackbirds were baked in the pie for the King? _____
22. While the King counted his "moola", what was the Queen doing? _____
23. What disaster befell the maid in this episode? _____
24. What music loving monarch shunned cigarettes for his pipe? _____
25. What roly-poly character fell from his perch on the wall? _____

ELSEWHERE!! This is it!

- 26=Letters of the Alphabet
- 7=Wonders of the Ancient World
- 1,001=Arabian Nights
- 12=Signs of the Zodiac
- 54=Cards in the deck with the Joker
- 9=Planets in the Solar System
- 88=Piano Keys
- 13=Stripes on the American Flag
- 18=Holes on a Golf Course
- 32=Degrees Fahrenheit at Which Water Freezes
- 90=Degrees in a Right Angle
- 200=Dollars for Pass Go in Monopoly
- 8=Sides on a Stop Sign
- 3=Blind Mice (See How They Run)
- 4=Quarts in a Gallon
- 24=Hours in a Day
- 1=Wheel on a Unicycle
- 5=Digits in a Zip Code
- 57=Heign Varieties
- 11=Players on a Football Team
- 1,000=Words That A Picture is Worth
- 29=Days in February in Leap Year
- 64=Squares on a Checkerboard
- 40=Days and Nights of the Great Flood

INTELLIGENCE TEST

- | | |
|---------------------|--|
| 1. 1 | 12. 50¢ & 5¢ (the other "one" is a nickle) |
| 2. Yes | |
| 3. 1 | 13. 9 |
| 4. Match | 14. 70 |
| 5. Ain't Dead Yet | 15. Not Playing Each Other |
| 6. All | 16. 1 apple |
| 7. 1 hour | 17. No |
| 8. White | 18. She's a woman too |
| 9. Half way | 19. 0 |
| 10. In God We Trust | 20. No |
| 11. 10; 6 | 21. Misspelled |

Mother Goose Quiz

- | | |
|--------------------|----------------------------|
| 1. Tom | 14. Mary's lamb |
| 2. a curl | 15. Jack & Jill |
| 3. visit the queen | 16. Boy Blue |
| 4. Christmas pie | 17. dog |
| 5. curds & whey | 18. Knave of Hearts |
| 6. 3 bags | 19. Wee Willie Winkie |
| 7. Peter-wife | 20. Jack Sprat & wife |
| 8. 10,000 | 21. 24 |
| 9. Polly | 22. eating bread and honey |
| 10. Taffy | 23. lost her nose |
| 11. Tommy Stout | 24. Old King Cole |
| 12. broth | 25. Humpty |
| 13. Jack | |

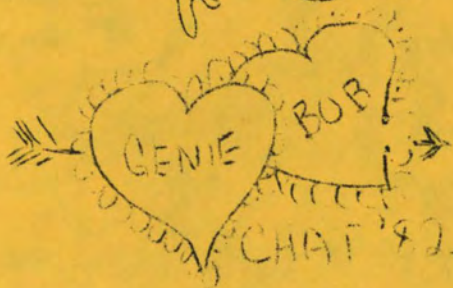
SATURDAY TEA TIME

There are several extra special people in the lab who deserve recognition. May 15th is Genie and Bob Townsend's 43rd Anniversary.

To celebrate this they will be presented with a decorated cake in honor of the occasion. They both have attended lab for many years. Genie being cook and Bob being "Go fer" (go for this and go for that).

They have been a valuable part of the lab resources and we appreciate them. Countless hours have been spent in the kitchen here. the kitchen is the heart of any camp or lab and Genie and Bob are central in the hearts of most of us.....

We love you!



MUSIC



LET THERE BE PEACE ON EARTH

Let there be peace on earth,
 And let it begin with me.
 Let there be peace on earth,
 The peace that was meant to be.
 With God as our Father,
 United all are we,
 Let us walk with each other,
 In perfect harmony.

Let peace begin with me,
 Let this be the moment now.
 With ever step I take,
 Let this be my solemn vow:
 To take each moment,
 And live each moment,
 In peace eternally.
 Let there be peace on earth,
 And let it begin with me.

Let love begin with me,
 Let this be the moment now.
 With every breathe I take,
 Let this be my solemn vow:
 To take each moment,
 And Live each moment,
 In love eternally.
 Let there be love on earth,
 And let it begin with me!

ON A CLEAR DAY

On a clear day, rise and look
 around you, And you'll see
 who you are.
 On a clear day, how it will
 astound you,
 That the flow of your being
 outshines every star.
 You'll feel part of every
 mountain, sea and shore.
 You can hear from far and
 near a world you've never
 heard before.
 And on a clear day, on that
 clear day,
 You can see forever, and ever
 and evermore.

REPEAT

MORNING HAS BROKEN

Morning has broken like the first morning;
 Blackbird has spoken like the first bird.
 Praise for the singing, Praise for the morning.
 Praise for them springing fresh from the world.

Sweet the rain's new fall, sunlit from heaven.
 Like the first dewfall on the first grass.
 Praise for the sweetness of the wet garden,
 Sprung in completeness where his feet pass.

Mine is the sunlight, Mine is the morning,
 Born of the one light Eden saw play.
 Praise with elation, Praise ev'ry morning,
 God's recreation of the new day.

JUNIOR BIRDMEN

Up in the air, junior birdmen
 Up in the air, flying high
 Up in the air, junior birdmen
 Keep your chin up in the sky, up in the sky,
 And when you hear the radar announcement
 That you have won your wings of tin,
 You know the Junior Birdmen,
 Have sent their boxtops in
 Five Boxtops - Ten boxtops - zooooooooommm..

DEEP AND WIDE

Deep and wide, deep and wide
 (spread arms vertically, spread arm horizontally, clap, repeat)
 There's a fountain flowing deep and wide.
 (throw arms up, sweep to side, spread arms vertically, clap,
 spread arms vertically, clap)

Repeat same two lines

Variations:

- a.) Arms movement as emphasized as possible
- b.) Leave out words "deep", "wide", "fountain," "flowing" and use action in their place.

MAGIC PENNY

Chorus:

D
 Love is something if you give it away
 A7 D
 Give it away, give it away

Love is something if you give it away
 You end up having more.

1. It's just like a magic penny
 Hold it tight and you won't have any
 Lend it , spend it, and you'll have so many
 They'll roll all over the floor for.....(chorus)

Money's dandy and we like to use it,
 But love is better if you don't refuse it,
 It's a treasure and you'll never lose it
 Unless you lock up your door, for

Let's go dancin til the break of day
 And if there's a piper we can pay
 for love is something if you give it away
 You end up having more.

So let the sunshine and the rain come down
 And let the rainbows touch the ground
 for magic pennies make a lovely sound
 as they roll all over the floor.

RED BALOON

Give me a red balloon on a long black string,
 I'd be richer than any king
 With my red balloon on a long black string;
 I can whistle and I can sing.

Chorus

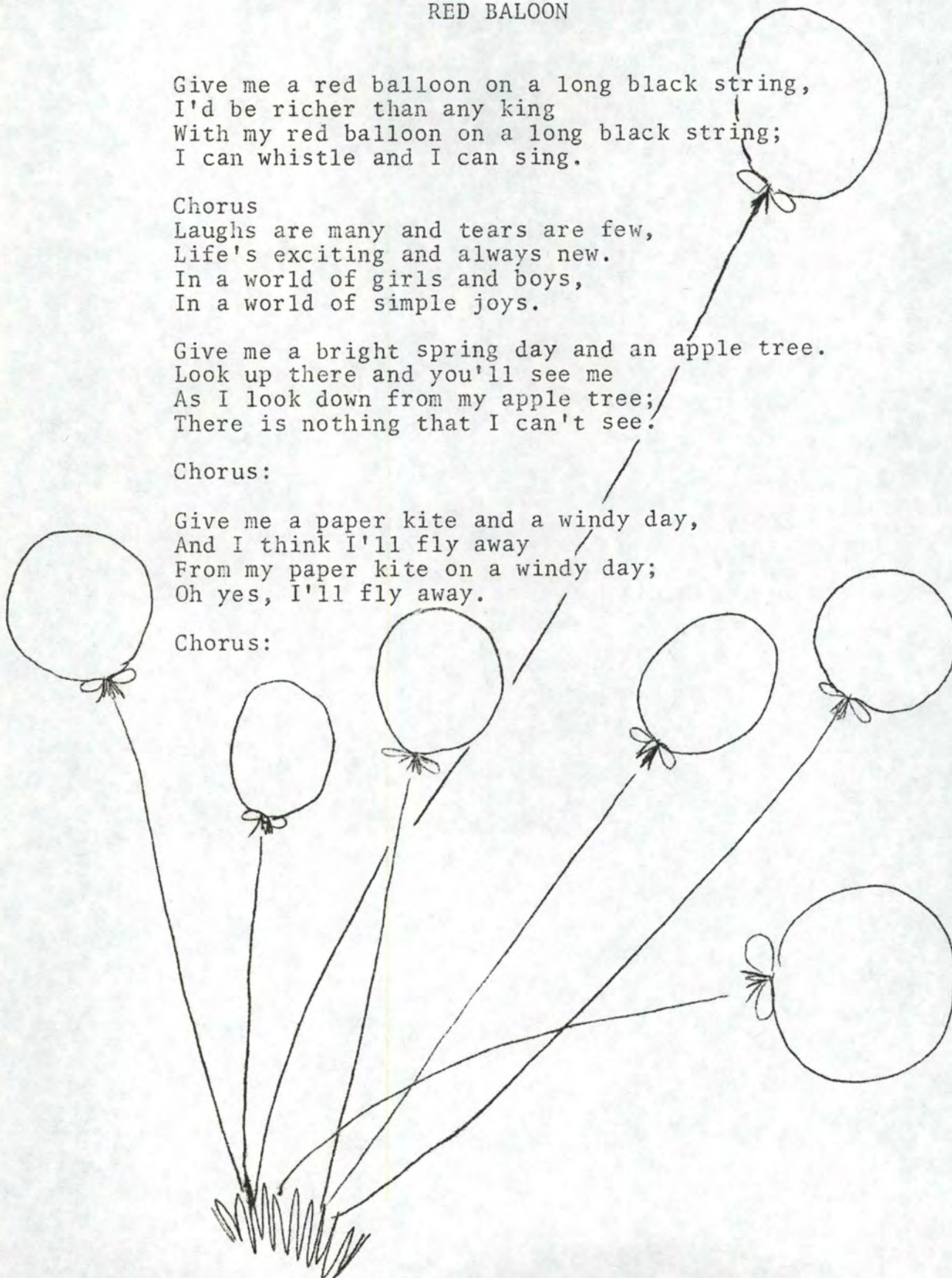
Laughs are many and tears are few,
 Life's exciting and always new.
 In a world of girls and boys,
 In a world of simple joys.

Give me a bright spring day and an apple tree.
 Look up there and you'll see me
 As I look down from my apple tree;
 There is nothing that I can't see.

Chorus:

Give me a paper kite and a windy day,
 And I think I'll fly away
 From my paper kite on a windy day;
 Oh yes, I'll fly away.

Chorus:



FOUR STRONG WINDS

Chorus

Four strong winds that blow lonely,
 Seven seas that run high,
 All those things that don't change come what may.
 But our good times are all gone
 And I'm bound for moving on,
 I'll look for you if I'm ever back this way.

I think I'll go out to Alberta,
 Weather's good there in the fall'
 I got some friends that I can go to workin' for.
 Still I wish you'd change your mind
 If I asked you one more time,
 But we've been through that a hundred times
 or more.

Chorus:

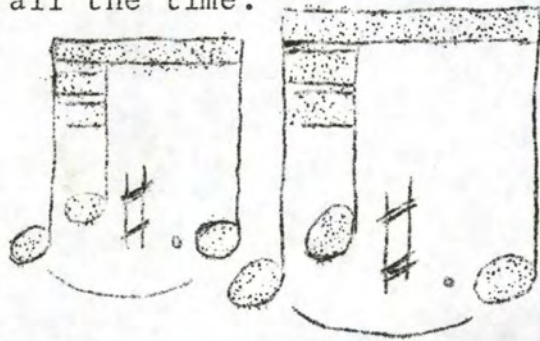
If I get there before the snow flies
 And if things are goin' good,
 You could meet me if I sent you down the fare.
 But by then it would be winter,
 Ain't much for you to do
 And those winds sure can blow cold way out there.

Chorus:

DOWNRIGHT HAPPY

I'm upright, in right, outright, downright
 Happy all the time (repeat)

The birds their carols sing
 Throughout the woodlands green.
 I'm upright, in right, outright, downright,
 Happy all the time.



FUNKY NURSERY RHYMES (To the rhytm of "snap-clap0--snap clap, etc)

Chorus - Hump te dump, hump hump te dumpty dumpty (repeat)

-verse can be any Mother goose nursery rhyme--

Example:

Mary had a little lamb
Its fleece was white as wno
And everywhere that Mary went
The lamb said " 000, ain't that funky now!"

(Chorus)

WHOEVER SHALL HAVE SOME GOOD PEANUTS

Whoever shall have some good peanuts
and giveth his neighbor none,
He san't have any of my good peanuts
When his good peanuts are gone!

Chorus: Oh, wan't it be yoyful, joyful, joyful,
Oh, won't it be joyful
When his good peanuts are gone, now....

2. A man who has some girl scout cookies
and giveth his neighbor none,
He shan't have any of my good cookies
When his good cookies are gone. (chorus)

3. A man who has a bucket of Kentucky Fried Ch. icken

4. Rich red, rare, ripe strawberry shortcake

5. red, all wool, guaranteed not to shrink or fade long johns

DOWN BY THE BAY

Leader: Down by the bay

Group

Leader: Where the watermelon grow

Group:

Leader: I dare not go

Group:

Leader: For if I do

Group:

all my mama will say

1) All: Have you ever seen a bee
with a sunburned knee
Down by the bay?

2) Have you ever sen a cow
with a green eyebrow
Down by the bay?

3 Have you ever seen a moothe
=with hith front tooth loothe
Down by the bay?

The Bear Sat Around

The bear sat around with his foot on the log (4x)
One (Hey) Two (Hey) Three (Hey) Four (Hey)
Let's sing that *song once more.

* Texan

1) The bar sat around with his foot on the log.

Opera

2) Sing in high tone making opera gestures

Silent (no singing, actions only.verse 3)

"bear" - hands behind ears

"sat" hands on derriere

"around" make circle with hands

"foot" point to foot

"log" point to an imaginary log on the ground

4. Polish

The bear sat around with a log on his foot.

Hello , my Name is Joe

Hello, my name is Joe

I gotta wife and three kids

I work in a butter factory

One day my boss came up to me and said

"Joe, are you busy?"

I said "No, I'm not busy!"

"Churn the butter with your right arm....

(start r. arm action at this time)

next verse - left arm (use both arms in action song)

left foot

right foot

hips,

head

tongue

Last time - when you get to

"Joe are you busy?"

I said, "Yes" and quit

Hey Ho, Nobody Home
Meat nor drink
Nor money have I none;
Still I will be merry
He Ho Nobody Home.

3 part
round

Ah Poor Bird,
you are sad
but when you lived in yonder wood
your song was glad

Rose, Rose, Rose, Rose
Will I ever see thee wed?
I will marry at thy will sire
At thy will.

CARRY ME ACKEY

Carry me ackey goin' Linstead Market
Not a quaddy would sell (repeat all couplets twice)

Chorus:
Oh, what a life, not a bite,
on a Saturday night.

Everybody come see them, see them,
not a quaddy would sell.

Chorus:
Mama, Mama, don't beat me, hit me
not a quaddy would sell.

(Chorus)

DOWNRIGHT HAPPY (arm actions)
I'm upright, in right, outright, down right
Happy all the time (repeat)

The birds their carols sing
Throughout the woodlands green
I'm upright, in right, outright, downright
Happy all the time.

Little Cabin in the Woods (Action song)

Little cabin in the woods	draw picture of cabin
Little man by the window stood	man peering out window
Saw a rabbit hopin by	hand motion, hopping
Frightened as can be.	holding rifle
"Help me, Help me, Help me!" he creid	come here
Lest the hunter shoot me dead	petting other hand
Come little rabbit, come inside	(next draw really big, 3rd time
Safely to abide"	use fingers and do small with high voice)

Modern version

In a pad in a forest green, boom, boom, boom, boom.
Little Herman was surveying the scene, boom boom boom boom
saw a hairman hopping by, raping at his pad
Boom Boom Boom Boom like hlep, like help came his plea
BoomBoom Boom Boom Agriculture man exterminate me
Boom Boom Boom Boom Little Hairman come with me
Safely you will always be. Boom Boom Boom Boom

HORSEY

Horsey, horsey, on your way;	I like to take my horse and
We've been together for many a day	wagon,
So let your tail go swish	I like to ride all through the
And your wheels go round	I like to hear old Dobbins clij
Biddee-up, we're homeward bound.	I like to feel those wheels go
	round.

PENNY WHISTLE PEDDLER

Chorus

Oh, I hope you meet the peddler,
 With a feather in his hat;
 The penny whistle man
 With the orange colored cap.
 Bells on his toes,
 And a raggle-tagged kind of grin;
 Hi'll teach you how to love
 If you believe in him.

In a misty, mystic land beneath dark hills,
 The penny whistle peddler comes,
 And there he weaves his magic spells.
 If you ever hear his piping coming from some
 far-off glade,
 Open up your hearts and love
 And never be afraid.

Chorus:

They've never heard of war
 In the place he swells;
 There's music and laughter
 And magic are the tales he tells.
 No one's ever nasty,
 Snakes and dogs don't ever bite,
 Little children never cry,
 They're happy day and night

Chorus:

I hate to have to tell you
 The whistle man is gone;
 Today you never hear of him,
 The sounds of war and hate have come.
 But if children love each other
 And narrow minds all pass away
 The penny whistle man
 Will come back some day.

CAT'S IN THE CRADLE

A child arrived just the other day,
 He came to the world in the usual way.
 But there were planes to catch and bills to pay,
 He learned to walk which I was away.
 And he was talkin' 'fore I knew it and as he grew
 He'd say, "I'm gonna be like you, Dad. Ya know
 I'm gonna be like you."

Chorus:

And the cat's in the cradle and the silver spoon,
 Little boy blue and the man in the moon.
 When you comin' home, Dad? I don't know when,
 We'll get together then, ya know we'll have a good
 time then.

My son turned ten just the other day,
 He said "thanks for the ball, Dad, come on, let's
 play,
 "Can you teach me to throw?" I said, "Not today,
 I got a lot to do" he said, "That's OK" and
 He walked away but his smile never dimmed.
 He said, "I'm gonna be like him, yeah,
 You know I'm gonna be like him."

Well, he came home from college just the other day,
 So much like a man I just had to say,
 "Son, I'm proud of you can you sit for awhile?"
 He shook his head and he said with a smile,
 "What I'm feelin' lik Dad, is to borrow the car
 keys,
 See you late, can I have them please?"

Chorus, sung to son

I've long since retired, my son's moved away,
 I called him up just the other day.
 I said, I'd like to see you if you don't mind."
 He said, "I'd love to Dad, if I could find the
 time;
 You see my new job's a hassle and the kids have
 the flu,
 But it's sure been nice talkin' to you Dad,
 It's sure nice talkin' to you."
 And as he hung up the phone it occurred to me,
 He'd grown up just like me, my boy was just like
 me.

NEW BLACK HILLS RECREATION LEADERS LAB SONG BOOK *

FUN SONGS

Sippin' Cider (& Variations)
 Carry Me Ackey
 Downright Happy
 Little Cabin (& Variation)
 River Boatman

ROUNDS

Battered Elm Tree
 Hey-Ho, Ah, Poor Bird, Rose
 Horsey, Horsey
 Oh, How Lovely

BY THE FIRESIDE

Ash Grove
 Flicker of the Campfire
 I Want to Linger
 Pass It On

FOLK SONGS

Blowin' in the Wind
 The Cat Came Back
 Cat's in the Cradle
 Circles
 Country Roads
 Four Strong Winds
 Friendship is a Shining Thing
 I'm On My Way
 One for the Money
 One Tin Soldier
 Puff, the Magic Dragon
 Rec Lab Today
 Those Were the Days
 Turn, Turn, Turn
 Waltzing Matilda

Common Guitar Chords

*For copies and price write to Ruth Moe, 205 Corthall Road,
 Laramie, WY 82070.

For copy of cassette tape write to Burton Olsen, Associate
 Professor, 273-J Richards Building, Brigham Young University,
 Provo, UT 84602. Cost per tape -- \$4.00.

SOUNDS OF SILENCE

Hello darkness my old friend,
I've come to talk to you again,
Because a vision softly creeping
Left its seeds while I was sleeping,
And the vision that was planted in my brain
Still remains within the sounds of silence.

In restless dreams I walked alone,
Narrow streets of cobblestone:
Neath the halo of the street lamp
I turned my collar to the cold and damp,
When my eyes were flashed by the flash of a neon light
That split the night, and touched the sounds of silence.

And in the naked light I saw
Ten thousand people, maybe more.
People talking without speaking,
People hearing without listening,
People writing songs their voices never share --
No one dare disturb the sound of silence.

"Fools!" said I, You do not know.
Silence like a cancer grows.
Hears my words that I might teach you,
Take my arm that I might reach you."
But, my words like silent raindrops fell
And echoed in the wells of silence.

And the people bowed and prayed
To a Neon God they made,
And the sign flashed out its warning
In the words that it was forming.
And the sign said, "The words of the prophets are written on the subway walls
And tenement halls" and whispered in the sounds of silence.

THOSE WERE THE DAYS

Once upon a time there was a tavern
Where we used to raise a glass of two,
Remember how we laughed away the hours,
And dreamed of all the great things we would do.

Chorus

Those were the days my friend, we thought they'd never end,
We'd sing and dance forever and a day.
We'd live the life we chose, we'd fight and never lose,
For we were young and sure to have our way.
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
Those were the days, oh yes, those were the days.

Then the busy years went rushing by us,
We lost our starry notions on the way.
If by chance I'd see you in the tavern,
We'd smile at one another and we'd say.

Chorus:

THOSE WERE THE DAYS (con't)

Just tonight I stood before the tavern
Nothing seemed the way it used to be.
In the glass I saw a strange reflection,
Was that lonely woman really me?

Chorus:

Through the door there came familiar laughter,
I saw your face and heard you call my name.
Oh, my friend, we're older but wiser,
For in our hearts the dreams are still the same.

Chorus:

COUNTRY ROADS

Almost heaven, West Virginia,
Blue Ridge Mountains, Shenandoah River.
Life is old there, older than the trees,
Younger than the mountains, growing like a breeze.

Chorus:

Country roads, take me home
To the place I belong.
West Virginia, mountain mama,
Take me home, country roads.

All my memories gather 'round her;
Miner's lady, stranger to blue waters.
Dark and dusty painted on the sky,
Misty taste of moonshine, teardrop in my eye.

Chorus:

I hear her voice in the morning hours she calls me,
Radio reminds me of my home far away.
Drivin' down the road I get a feelin'
That I should have been home yesterday, yesterday.

Chorus twice

TUESDAY CAMPFIRE

Heard around the fire, Brian to Jerri
Ah, ha, I got my finger there first, You
didn't get all the way in!

Song: "My Ding a Ling" (Doc's request)
Chorus:
My Ding a Ling, my Ding a Ling, I want you to play
with my Ding A Ling. (2x)

When I was just a little bitty boy,
My grandma, gave me a cute little toy
Silver bells hanging on a string
She told me , it was my ding a ling....
(Chorus)

Well, Mamma took me to Sunday school
They tried to teach me the golden rule
Everytime that choir would sing
Catchme playing with my ding a ling.
(chorus)

Once I was climbing the garden wall
I slipped and had a terrible fall.
I fell so hard, I heard bells ring
and I held on to my ding a ling.
(Chorus)

Once I was swimming cross turtle creek
Crawdad's snapping all round my feet.
Sure was hard to swim across that thing
with both hands hodling my ding a ling.
(chorus)

Well, I remember the girl next door
We used to play house on the kitchen floor
She'd be the queen and I'd be the king
and I'd let her play with my ding a ling.
(chorus)

This here song it ain't so sad
The cutest little song that you ever had
Those of you who will not sing
You must be playing with your own ding a ling.
(chorus)

Thurs. a.m. Grace or Table Tea Song
Sung to the tune of " Are you Sleeping?"

GOD, OUR FATHER, GOD OUR FATHER,
ONCE AGAIN, ONCE AGAIN,
WE WOULD ASK THY BLESSING
WE WOULD ASK THY BLESSING
A---Men, A---men

ONE FOR THE MONEY

Chorus: One for the money, two for the show,
Three to make ready as off into the world
To find my fortune I go.

If I were a baker in a bakery shop
I'd bake and I'd bake and I wouldn't stop
'Till all of the world had cookies and pies
And Love was the color of the children's eyes.

Chorus:

If I were a butcher I would be able
To set the whole world down at my table,
I'd work and I'd work and not go to bed,
'Till the world was the color of the very well fed.

Chorus:

A candlestick maker I shall be I
I'll light a candle for the world to see
And then one day when the darkness is gone
The world will be the color of dawn.

Chorus:

MAGIC PENNY

Chorus:
Love is something if you give it away,
Give it away, Give it away.
Love is something if you give it away,
You'll end up having more.

It's just like a magic penny
Hold it tight and you won't have any
Lend it, spend it, you'll have so many
They'll roll all over the floor.

Chorus:

So let's go dancin' 'till the break of day
And if there's a piper let him pay
For love is something, if you give it away
You'll end up having more.

Chorus:

So let the sunshine and the rain come down
And let the rainbows touch the ground,
For magic pennies make a lovely sound
When they roll all over the floor.

Chorus:

last verse written by Marta White of Oregon

TODAY

Today, while the blossoms still cling to the vine,
I'll taste your strawberries, I'll drink your sweet
wine.

A million tomorrows shall all pass away
'Ere I forget all the joy that is mine today.

I'll be a dandy and I'll be a rover,
You'll know who I am by the song taht
I sing;
I'll feast at your table, I'll sleep in your clover,
I'll laugh and I'll cry and I'll sing.

Chorus:

I can't be contented with yesterday's glory,
I can't live on promises winter to spring,
Today is my moment and now is my story,
Who cares what tomorrow will bring?

Chorus:

REC LAB TODAY

Today while the pine fragrance hangs in the air,
Beside the white eater, beneath skies so fair,
We'll share Rec Lab moments for we cannot stay,
But we'll delight in the joys that we knwo, today.

We'll learn some new skills and we will become leaders,
We'll share what we learn with the others we know,
We'll build understanding and knowledge of labbers,
Through plans that we make ere we go.

Chorus:

We'll touch the hands of our newly found Someones,
We'll reach fheir hearts by the words that we say,
We'll turn to the mountains for our inspiration,
And smile when we think of today.

Chorus:

We'll be the dancers, and we'll be the singers,
We'll knwo who we are by the love that we see.
We'll look to our vision and try to be dreamers
o learn what the future might be.

Chorus:

Happiness is life.

ONE TIN SOLDIER

Listen children, to a story that was written long ago
'Bout a kingdom on a mountain and the valley folk below
On the mountain was a treasure buried deep beneath a stone
And the valley people swore they'd have it for their very own.

Chorus

Go ahead and hate your neighbor, go ahead and cheat a friend,
Do it in the name of heaven, you can justify it in the end.
There won't be any trumpets blowin' come the judgment day;
On the bloody morning after one tin soldier rides away.

So the people of the vally sent a message up the hill,
Asking for the buried treasure, tons and gold for which thy'd kill
Came an answer from the kingdom, "With our brothers we will share
All the secrets of our mountain, all the riches buried there."

Now the valley cried with anger, "Mount your horses, draw your sword!"
And they killed the mountain people, so they won their just reward.
As they stood beside the treasure, on the mountain dark and red
Turned the stone and looked beneath it, "Peace on Earth" was all it said.

Chorus:

PUFF, THE MAGIC DRAGON

Puff, the magic dragon lived by the sea
And frolicked in the Autumn mist in a land called Honahlee.
Little Jackie Paper loved that rascal Puff,
And brought him strings and sealing wax,
And other fancy stuff, oh!

Chorus

Puff, the magic dragon lived by the sea,
And frolicked in the Autumn mist in a land called Honahlee!
Puff, the magic dragon lived by the sea
And frolicked in the Autumn mist in a land called Honahlee!

Together they would travel on a boat with billowed sail,
Jackie kept a lookout perched on Puff's gigantic tail.
Noble kings and princes would bow whene'er they came,
Pirate ships would lower their flags when Puff
Roared out his named.

Chorus;

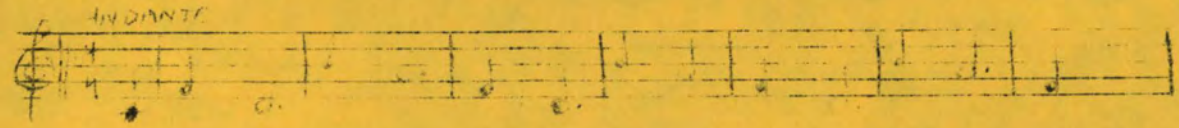
A dragon lives forever, but not so little boys.
Painted wings and giant rings make way for other toys.
One grey night it happened, Jakie Paper came no more,
And Puff that mighty dragon
He ceased his fearless roar.

His head was bent in sorrow, green scales fell like rain,
Puff no longer went to play along the cherry lane.
So, Puff that mighty dragon,
Sadly slipped into his cave.

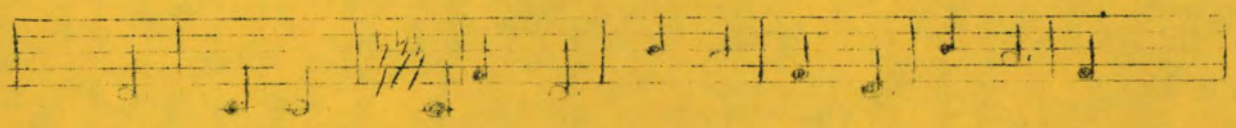
Chorus:

SOUTH AFRICAN LULLABY

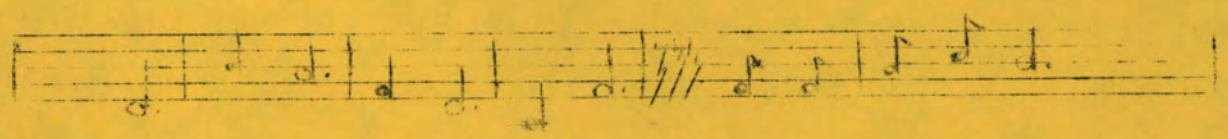
offered by Hilarie Wright



WEEPING SKY, WE BRING THE SUN, TO MAKE YOU GLAD, AND FILL YOU...



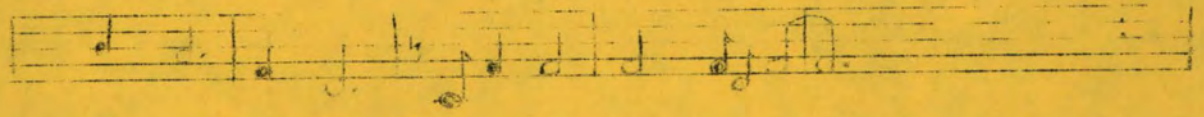
WITHTHE DAY. QUIET TREES, WE HAVE THE WIND TO MAKE YOU...



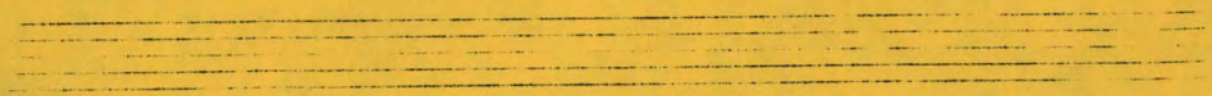
DANCE AND FILL YOU WITH OUR PLAY. AND YOU SHALL BE GLAD.....



AND YOU SHALL DANCE AND YOU SHALL COME TO HEAR OUR SONG....



AND LEARN ITS TUNE BEFORE IT FADES AWAY.....



(HUM A REPEAT: THEN SING LAST PHRASE AGAIN)

put to music by
Mark

I'M ON MY WAY

I'm on my way to find a friend,
And I may not pass this way again.
So, let's go build the bridge, mister;
Let's go pick the flowers, sister.

Ref:
Come along strangers, come along friends,
We may not pass this way again.

Let's walk this trail until the end
For we may not pass this way again.
So, let's go climb a mountain, mister,
Drink from a bubbling fountain, sister.

Ref:
Let's live this day until the end
For we may not pass this way again
So, let's go run the ridges, mister,
Let's go chase a rainbow, sister.

Ref:

ON THE LOOSE

On the loose to climb amountain
On the loose where I am free
On the loose to live my life the way
I think my life should be
For I've only got a moment
And a whole world yet to see,
I'll be looking for tomorrow on the loose.

Have you ever seen a sunrise
Turn the completely red?
Have you slept beneath the moon and stars,
Apine bough for your bed?
Do you sit and talk with friends
Though a word is never said?
Then you're just like me and
You've been on the loose.

There's a trail that I am hiking
Just to see where it might go;
Many people still to visit,
Many people yet to know.
And in following my dream
I will live and I will grow
On a trail that's waiting
Out there on the loose.

Continued on next page,

ON THE LOOSE continue

So in search of love and laughter
 I'll be traveling through this world
 Never sure of where I'm going
 For I haven't any plans
 So in time when you are ready
 Come and join me, take my hand
 And together we'll share life
 Out on the loose.

(Repeat first verse)

JET PLANE

All my bags are packed, I'm ready to go;
 I'm standing here, outside your door
 I hate to wake you up and say goodbye.
 But the dawn is breaking, it's early morn;
 A taxi's waiting, he's blowing his horn,
 Already I'm so lonesome I could cry

Chorus:

So kiss me and smile for me,
 Tell me that you'll wait for me,
 Hold me like you'll never let me go.
 I'm leaving on a jet plane--
 Don't know when I 'll be back again;
 Oh babe, I hate to go.

There are so many times I let you down,
 So many times I played around;
 I tell you now, they don't mean a thing.
 Every place I go I think of you,
 Every song I sing I sing for you--
 When I come back I'll wear your wedding ring.

Chorus:

Now the time has come to leave you,
 One more time let me kiss you,
 Hold me now, then I'll be on my way.
 Dream about the days to come
 When I won't have to leave alone.
 About the times I won't have to say.....

Chorus:

THERE IS HOPE FOR EVERYONE!!

Love is like a vine it clings to you.

God is ubiquitous!!

FLICKER OF THE CAMPFIRE

The flicker of the campfire, the wind in the pines,
 The stars in the heavens, the moon that shines,
 A place where people gather singing songs of all
 kinds
 A place where old man trouble is always left behind.

So, give me the light of the campfire warm and bright,
 bright,
 And give me some friends to sing with: I'll be
 here all night.
 For Love is for those who find it; I've found mine
 right here,
 Just you and me and the campfire and the songs
 we love to share.

PASS IT ON

It only takes a spark to get a fire going, ...
 And soon all those around
 Can warm up to its glowing.
 That's how it is with God's love,
 Once you've experienced it
 You spread His love to everyone;
 You want to pass it on.

What a wonderful time is Spring,
 When all the trees are budding,
 The birds begin to sing,
 The flowers start their blooming.
 That's how it is with God's love;
 Once you've experienced it
 You want to sing, it's fresh as spring;
 You want to pass it on.

I wish for you my friend
 The happiness that I've found,
 You can depend on Him;
 It matters not where you're bound.
 I'll shout it from the mountain top,
 The Lord of Love has come to me.
 I want to pass it on.

DOWNRIGHT HAPPY

I'm upright, in right, outright, downright
 Happy all the time (repeat)

The birds their carols sing
 Throughout the woodlands green.
 I'm upright, in right, outright, downright,
 Happy all the time.

"OF MY HANDS"

Am G Am Am
 Of my hands I give to you, O Lord
 C G Am
 Of my hands I give to you
 G D Am
 I give to you as you gave to me
 G Am
 Of my hands I give to you.

Of my heart I give to you, O Lord
 Of my heart I give to you
 I give to you as you gave to me
 Of my heart I give to you.

Of my life I give to you, O Lord
 Of my life I give to you
 I give to you as you gave to me
 Of my life I give to you.



THE NUCLEAR DUCK

(to the tune of BARGES):

Out of my car seat looking in the day
I can see the Nuclear Ducks at play.
Duckies glow green and duckies glow red
I can see those Nuclear Ducks ahead.

Duck--ies, I would like to glow with you
I would like web feet instead of shoes.
Duck-ies, have you Nukies in your Beaks?
Is that what makes you glow for weeks?



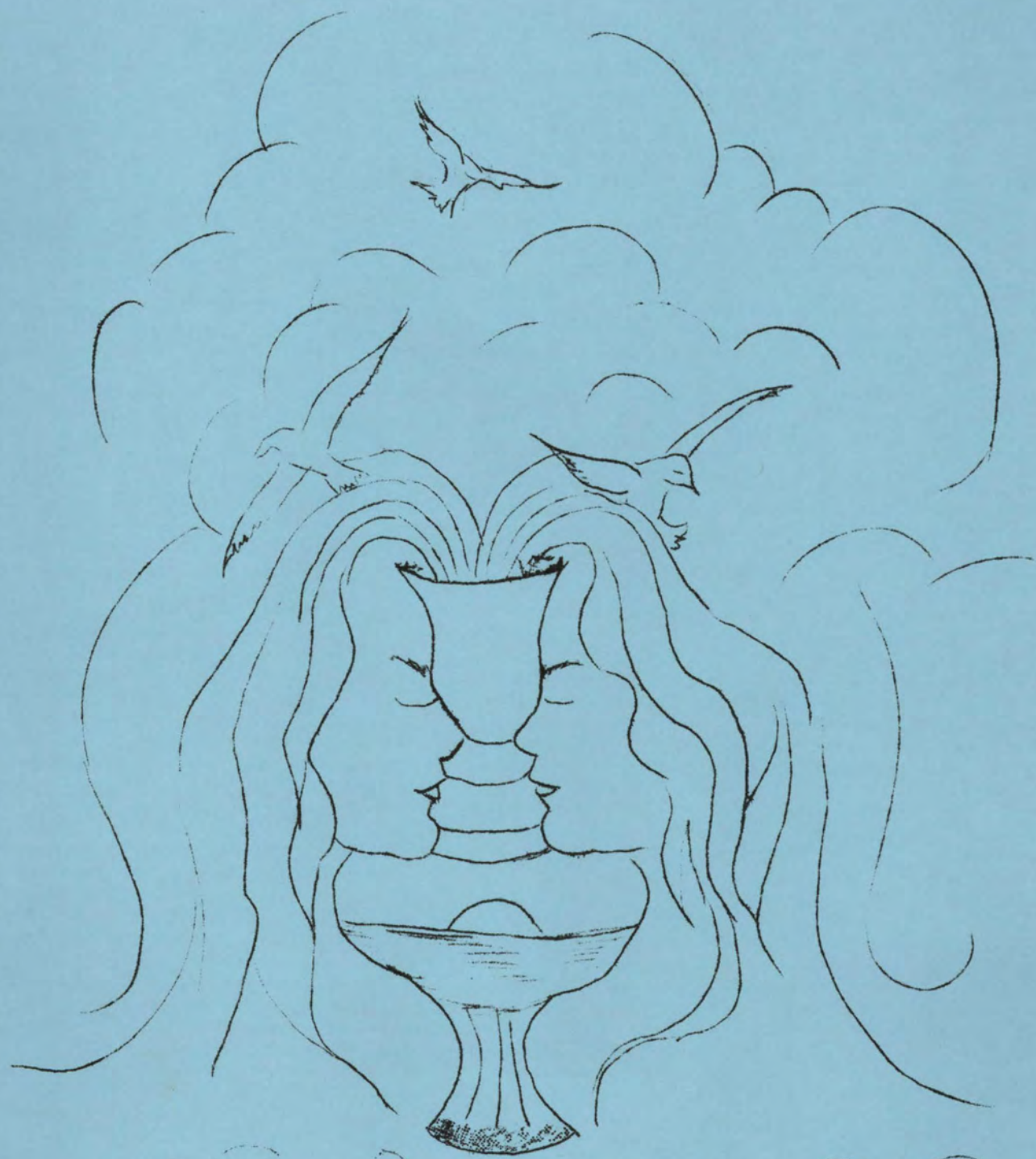
"I AM"

I am the mountain
I am the sky
I am the swallow
I fly and fly
I am the meadow
I nurse the lamb
I am the river
I am, I am.

We're bound together
This world and me
I am a part of
The things I see
I am of nature
It is of me
I'm of my maker
I am, I am.

*The omnipotence of
God - the great I am
was so powerful in
this song in 1977
that I was instantly
healed of grief when
our youngest son left us.
two months after I learned
this at Chatcolab.*

*Thank you.
y also.*



Philosophy

QUOTES FROM BURTON OLSEN ON+THE PRESENTATION OF "MY REAL SELF"

Leadership & Philosophy Monday a.m.

A boy or girl is the only thing that God can "make a man out of".

If you try most of the time, you may fail some of the time, but if you never try anytime, you will fail all the time.

Success is made up of "cans", not "can't".

Will we be the grand parents or grand children of great men and women?

What a day may bring, a day can take away.

No one can make you feel inferior unless they have your consent.

"I am part of all I have met." Tenneson

That you keep you lose, but that you give you keep.

	REAL SELF	ME AT CHAT
Who am I?	Take 2 minutes and list down who you really are. Be personal, for no one will see it unless you want to share it!	Take 2 minutes and list down who I am at Chat? Am I really different than my "real self"? What facades do I have?
What do I want?	Take 2 minutes and list down your goals and objectives for next month, year and/or life. Cover areas of family, profession, personal, etc.	Take 2 minutes and list down your goals and objectives for Chat! How can Chat help?
What do I Share?	Take 2 minutes and list down what you really share with others--your family, friends, church, etc.	Take 2 minutes and list down what you can really share with us here at Chat!

Real Self

Who am I?

wife
 mother
 teacher
 rockband
 dancer
 designer
 - clothes
 - jewelry
 listener
 friend
 helper
 nature lover

facilitator - supply the things
 for others to do - notebook
 - treasurer

participant

What do I want in life?

happiness
 good health + long life
 finish one house
 be financially secure
 buy a motor home
 travel
 see David on stage
 be more observing &
 helpful
 have many friends + be
 worthy of them

more knowledge of the things
 I do not understand
 to become more observing -
 more aware of others'
 feelings - thoughts
 more caring
 learn more about myself
 new ideas
 change of pace
 love

What do I share?

myself as a teacher
 + nurse (time)
 love
 knowledge
 caring

myself - 29 years of experience
 here at Chat
 caring

You give + give + give until
 you have everything.

Wednesday 1:00 pm
Kathy Wallenhaupt

STRESS DISCUSSION OUTLINE

Definition:

Physical & emotional reaction to circumstances or events that frighten, irritate, confuse, endanger, or excite us. Any out-of-the ordinary experience, pleasant or unpleasant which requires a change.

The original way of dealing with stress was fight of flight that has changed; too often now stress is internalized and our body absorbs the poisons and it can create physiological problems.

Big stressors in Life

Stressors

Divide into Youth, mid-life - Experienced livers

Discuss - Have a recorder
types of stress for you

How do you handle these stressors

Report to total group

Summary of how to cope

(put on posters or chalk board)

BIG STRESSES IN LIFE:

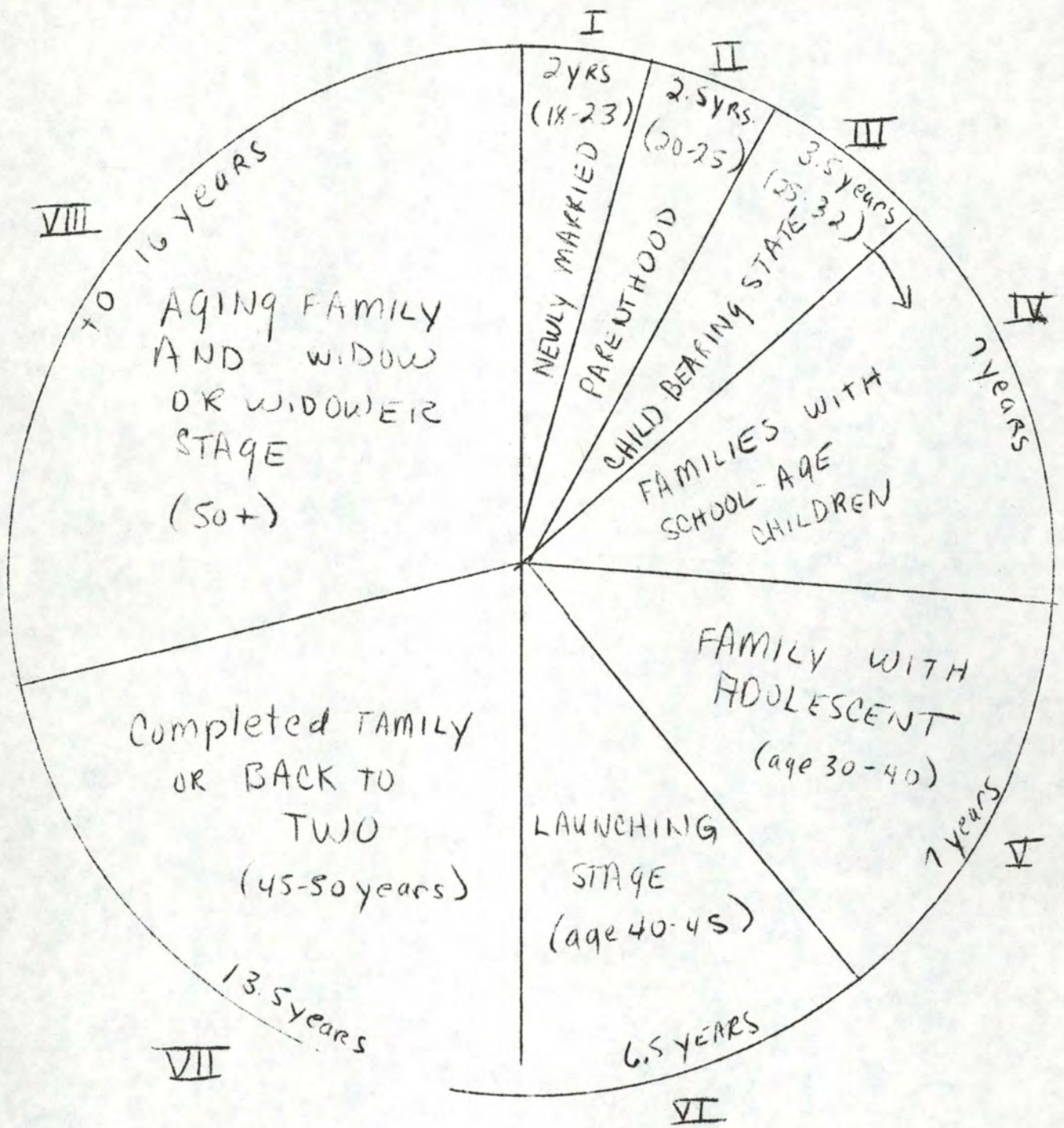
1. Birth
2. Toilet Training
3. Learning to Speak
4. Learning to read
5. Moving and/or transitions in school
6. Choosing a Career
7. Choosing a Mate
8. Divorce or death
9. Retirement
10. Decline of physical capacity.

STRESSES

The stress in our society comes largely out of our anger which is rooted in our loneliness, our fear and our frustrations. Because we can't control people and things, to make everything come out right for our self centered self.

Jess Lair

THE FAMILY LIFE CYCLE



Young -

Career Choosing
 Social pressures - "Peer"
 Traditional/ Realistic roles
 Parents - Expectation/ control of
 Priorities - Social, Economical, Moral
 School
 To work or not to work
 expense vs. on job training
 Dieting

Young - Dealing

Clarify your own values

Objectively evaluate problems

Decide on being yourself or part of group

Escapes - Hobbies - Ignore

 MIDDLE AGE GROUP (MID LIFE)

Stress Points

-- What do I do with what's left? Am I still on mark?

-- 35-50 yr. - GREATEST STRESSES --

Job, family, financial -- security and financial goals for retirement.

-- Responsible formore than one person - wife, family, home future, parents' well being, possible deaths/disabilty, remarriage (parents and new in law relations

-- Decisions on job progression/ changes

-- Age limit chances - 30,40,50 etc

Ways of Dealing with

-- Aging - plan on things to do in the future

Have birthday during fair time

Change attitude toward aging/youth orientation

deal with fear of death before it occurs.

-- Remove object/yourself from stree

-- Face it head on

-- Use short retreats for "recooperation

STRESSES OF THE
EXPERIENCED LIVERS

Physical Deterioration

No groups to fit into

Being labeled by age, categorized as OLD

" Dont rock the boat, embarass us, Grandma, etc.

Not being a couple anymore

includes being excluded (e.g. square dance group , etc)

Jealousies, cliquishness

Boxed in by sex roles

Contemporaries ' sicknesses and deaths

No one to share the past with, losing the history

Fear of becoming incapable

no longer self sufficient

cooking, dressing, etc.

Fear of being dependent

convalescent hospital

Being "Protected by lying (esp. children)

Being told what to do as if roles reversed.

COPING - Exp. Livers

Complaining to others

Control Children ,ie. guilt

"Tradition" as an excuse (not remarrying)

Ask others for advice,

Additions - drugs, alcohol, gambling

Joining groups being active

looking for new interest

More concerned with others than self

Expanding Education (re-education)

Acceptance

STRESSORS

Overcrowding

Pollution

Rapid Change

World Events

Shortages

Inflation

Deadlines

26 WAYS TO COPE WITH THE STRESSES OF LIFE

by:

Kathy Wallenhaupt

1. Consider the whole person.
2. Listen to your body.
3. Like yourself - As you are - Respect yourself.
4. Put a power value on yourself - Know your worth.
5. Make your own decisions. Take your own responsibilities.
6. Set limits on yourself.
7. Give yourself a break when things are tense.
8. Learn to talk to a confidant about your problems.
9. Work off your anger - Clean the garage - Play tennis.
10. Give in occasionally - Make allowances for the other person being right also.
11. Do something for others. When you are worried about yourself think of somebody who needs you.
12. Take one thing at a time and really deal with it.
13. Shun the superman image - Decide what you can do best.
14. Go easy on criticism - Look for the best in others.
15. Schedule your recreation - Get some outside exercise daily.
16. Systematic desensitization - Overcome fears by steps.
17. Learn to cry.
18. Laugh a lot.
19. Ask yourself "Will it matter years from now"?
20. Ask yourself "Is it my problem"?
21. Anticipate crisis so you won't be caught off guard.
22. Rehearse expected problems and work out the solution in advance.
23. See the change as exciting.
24. Expect the best in every experience.
25. Relax deeply.
26. Explore your potential.

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 Faust, Julius, Creative Coping
 Maltz, Maxwell, Creative Living for Today
 Pelletier, Kenneth R. Mind as Healer, Mind as Slayer
 Selye, Hans, Stress Without Distress
 Sheehy, Gail, Passages: Predictable Crisis of Adult Life
 Spielberger, Charles, Understanding Stress and Anxiety

CHARACTERISTICS OF MIDLIFE (35-45)

Men and women are rarely at the same point at the same time.

WOMEN

- Brimming with ambition
- Ready to go
- Feel a sense of release
- Learned to care about themselves

MEN

- Feel they are on the precipice looking down
- More interested in spending family
- Ready to relax, slow-down, stay home

45 Years +

-Menopause

-Climateric

CHARACTERISTICS OF MIDLIFE

An impulse toward change - To be accepted or not.

Being depressed - An internal need to change.

"Emptiness is a symptom that you are not living creatively, Wondering if or Feeling there is "something more".

Some personality change.

"The life of every man is a diary in which he means to write one story, and writes another; and his humblest hour is when he compares the volume as it is with what he hoped to make it." -----James M. Barrie

Getting rid of inner custodian (parental opinion).

Enlarged capacity of love for self thence others.

(continued)

Characteristics of Midlife (cont'd)

A need to re-evaluate life.
Realization that there are no absolute answers.
Equilibrium is regained.
Deciding: "It's too late to start something new".

or

"Yes, I can change"

Become the front of the generation chain as parents die.
Increased interest in age and reason for death (as friends begin to die).

"We age not by years, but the events and our emotional reactions to them." ---Dr. Arnold A. Hutschnecker

Have the same romantic fantasies as children.

Realization that where you are now in life will probably be where you remain. i.e.; financially, socially, etc.

"A man reaches his peak mentally somewhere around the age of 35 and maintains the same level until well past 70."

-----Maxwell Maltz

A chance for: Self actualization (fulfilling a secret desire)

or

Staying with present career and squeezing it dry.

"If you took all the experience and judgement of people over 50 out of the world there wouldn't be enough brains left to run it." -----Henry Ford

Recognizing it's OK to express feelings.

Doing what feels right to you - Acting on your own internal authority.

Face and accept the characteristics in ourselves of:

Greed - Competition - Selfishness

Fear - Jealousy - Dependency

Possessiveness - Destructiveness

A realization that you stand alone with your personal thoughts and feelings - You are unique and it's OK

"If one has refused to budge during midlife transition they calcify and become stale - Resigned parents become children - Children become strangers - Mates grow away or go away."

-----Gail Sheehy

"By the time you are Real, most of your hair has been loved off and eyes drop out and you get loose in the joints and very shabby. But, these things don't matter at all because once you are Real you can't be ugly, except to people who don't understand."

-----Margery Williams

The Velveteen Rabbit

VISUALIZING

Visualizing is developing an inner awareness to discover your real feeling, gain the "ahas" of life and begin to use your imaginative powers. To visualize effectively one must first be relaxed to gain the alpha level (which is the state between wake and sleep at which we are in the unconscious state of awarness). The alpha level is where visualizing is done.

Some have visualized for most of their lives under the guise of fantasy and/or daydreaming. Now by directing your efforts to your problems and personal development visualizing gain work for you.

By using any basic relaxation exercise your may them go on to do the following:

- Get acquainted with the three parts of your being.
- Discover your real self.
- Develop a private place equipped to help you in problem solving.
- Develop a board of directors to help in guiding your life.
- Discover your method of imaging

Imaging

There are three ways to image which is best discribed.



A non-imager does not see pictures or experience any of the other senses when visualizing.

Their greatest talent is to take random thoughts and ideas and form logic.

They effectively use examples and comparisans when communicating. Therefore they are very convincing.

They can see how to make improvements
Remember things that make sense forgets things that don't.

Changing imagers have trouble settling on something.

They are the starters of the world but poor finisher.
They change jobs often

Start many projects - many are never finished.
Always have new ideas for starts.

Procrastinate

Enjoy the unexpected in life

Cope with your style by continuing to start projects that you have going.

Fixed imagers make decisions and stay with them.

They are the finishers of the world - Excellent managers

Enjoy routine - Want life planned

Must finish what they start before beginning some thing else.

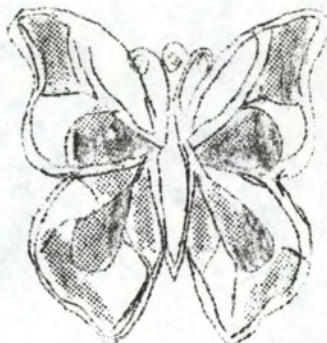
They are dependable

If they do change their mind it is a total change.
Cope with your style by dividing work into portions and finish it in portions.

BOOKS TO READ

As a Man Thinketh	by James Allen
Power of Positive Thinking	by Norman V. Peale
Alpha Awareness	by Wally Minto
Alpha Awareness - The Results Book	by Wally Minto
Think and Grow Rich	by Napoleon Hill
Psycho-cybernetics	by Maxwell Maltz
The Power of Your Sub-conscious Mind	by Dr. Joseph Murphy
Visualization	by Adelaide Bry & Marjorie Bair
Wishcraft	By Barbara Sher
Creative Coping	by Julius Faust
The Centering Book	by Russell Wells
The Silva Mind Central Method	by Jose Silva
How to Picture What you Want	by Harold Sherman

Kathy Wallenhaut
Instructor



Am I doing my best?

In the past 100 years it seems attitudes have changed. One hundred years ago people built things to last and worked hars to produce the best, the strongest and the most durable. When people took a job they were expected to dress neatly work hard and give their best. In the intervening years dress codes have relaxed, breaks and slack time has been stretched and work ethics have been reduced. It appears that attitudes toward work have been relaxed, stretched and reduced.

Which set of attitudes seems more common today?

Do you best
Strive for greatness
Excell - Perform
Do your utmost
Succed - Win
Be on top
Giver it your all
Quality
Perfection
Highest - Greatest



UTMOST

Do what's necessary
Get by
Acceptable
Stay in there
Do what's expected
Satisfactory
Beat the system
Passable - okay - average
Good enough
Ordinary - Moderate



MEDIOCRE

I am not mediocre so why do I allow myself to accept or promote mediocrity?

You are not mediocre, you are a great person - Prove it and expect. Do and be your **UTMOST**.

Shared by

Kathy Wallenhauft



SHARING NATURE WITH KIDS

Awareness is the key word in sharing the natural environment with a curious young mind. You, as the facilitator, do not have to have boundless knowledge of biological sciences - only a basic understanding of nature's cycles and balances.

Every organism on earth has a purpose for which it has adapted. When a child asks "What is that?", avoid telling them a name; children, just as adults, tend to categorize, box and store information. Try to make the child more curious by asking further questions - what purpose does it serve? Why is it so colored? So shaped? Growing in this sunlight?, In this soil? What does it feel like? Look like? Smell like? Taste like? What other organisms may benefit from its existence? After the organism is explored from these angles, you may want to tell the kids its name, if you know it. If you don't know, let the children name it for one of its features ("licorice plant, "anti-gravity bird", etc.)

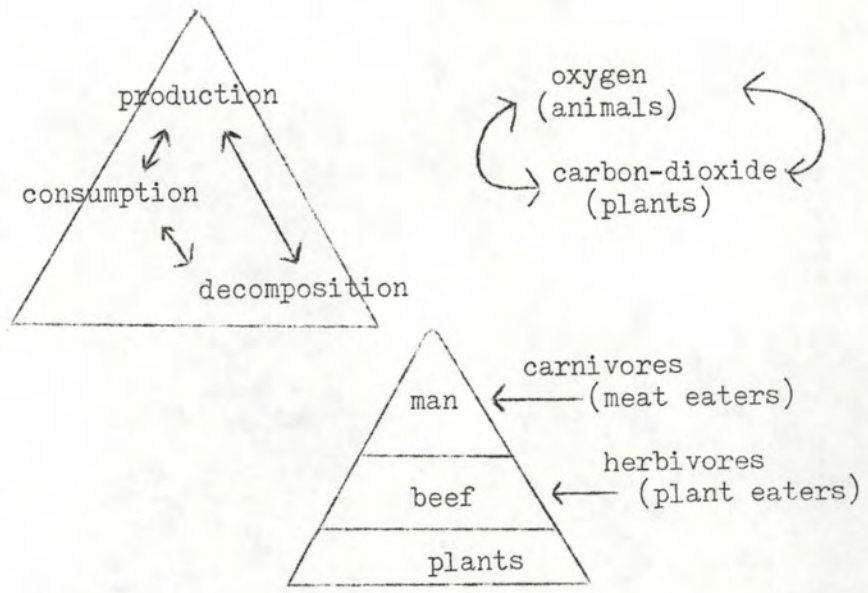
Before you take to the trail with a group take 10-20 minutes to orient them to what you are going to experience. Get the mental gears in motion. How? There are a myriad of written materials available on nature awareness games and activities. Some examples, perhaps familiar to you, are Groking a Tree, Blind Walks, I Spy ("I am aware of..."), Microscopic World ("World in your Arms"). Other orientations may be done with flash cards of bird silhouettes, field marks, animal tracks, bird or animal adaptations. Encourage idea sharing, discussion, questioning - assure the children that there is no such thing as a "dumb question".

Most children bring with them to the woods fears instilled in them by storybooks, legend and T.V. The most important thing you can do is to allow them to have fun, explore, learn to LOVE and RESPECT all forms of life, and the interrelationships thereof.

... ..

SHARING NATURE WITH KIDS CONT.

Some CYCLES for you to be aware of....



Resources

The Amateur Naturalist's Handbook

by Vinson Brown
Prentice-Hall, Inc. 1980
Englewood Cliffs, N.J. 07632

Sharing Nature with Children

Sorry

O.B.I.S.

Outdoor Biological Instruction Series

American Camping Association
Bradford Woods
Indiana

has a book list/catalogue, upon request.

ANALYSIS OF SEX ROLES THROUGH UNDERSTANDING FAIRY TALES
(Tuesday morning class with Ed Gerdes)

We looked at four fairy tales; Snow White and The Seven Dwarfs, Cinderella, Rapunzel, and Hansel and Gretel. In discussing these tales, the class concentrated on consistent story themes and on consistent sex roles of the male and female characters.

STORY THEMES

- 1) The prettiest woman always gets the best man.
- 2) All evil is perpetrated by one woman to another woman.
- 3) Men are the saviors of women.
- 4) Women clean house (domestic chores) and look pretty.
- 5) The idea of "romantic love" or "living happily ever after with your marriage partner" is also very endemic.
- 6) The mothers in the story are either very good and pure (they die) or they are nasty and evil.
- 7) All of the heroines are completely helpless.

Character Roles

Roles for Women:

GOOD

Mother: Natural mother of Cinderella and of Snow White are good, pure women. They also die at the beginning of the tale.

EVIL

The mother is seen as evil and an instrument of terror. Snow White's step-mother is a witch, Rapunzel's surrogate mother is a witch, Cinderella has an evil step-mother, and the mother of Hansel and Gretel abandons them in the forest.

Princess: The princess moves from the mother's house to the house of the prince. She is always taken care of by mother or husband.

She is characterized as being passive, beautiful, innocent, and victimized. The princess never thinks, acts, initiates, confronts, resists, challenges, or questions. The princess is very weak and inert, she is either dominated by her mother or her husband.

Roles for Men:

Father: Usually very noble and rich. They never seem to know what their wives are doing. They are never responsible for the evil perpetrated by their wives, no matter what the father does, or does not do, he is always perceived as being good and virtuous. Could the father be considered 'hen-pecked'?

Prince: The prince is good, noble and very powerful. He travels often and has a mission or purpose in life, and he always fulfills it. The prince stops or destroys the evil mother and captures the princess for his wife. He is always saving women from their evil mothers.

An interesting and enlightening discussion followed, in which many questions were raised. What moral values should we be teaching our children? What kinds of fairy tales are appropriate to teach? In which direction are sex roles evolving? Are there any new fairy tales with different themes?

SETTING UP A CAMP

by Miriam Beasley

Many kinds of camps are held in almost all the states of the union. It was the consensus of the group gathered that all camps have certain basic needs, a suggested outline to follow might be:

- I. Who is it for?
 - Size and ages of group
 - What are the needs of this group?
- II Goals
 - Where and when can it be held?
 - What are the available facilities
 - What kind of program can fit the chosen facility
- III How can we achieve the goals and accomplish the purposes
- IV Help
 - Who can help
 - Committee of interested adults and junior members
 - 9 adults plus 3 juniors
 - An Advisory committee of interested overflow

The Clackamas County Camp committee meets at least once each month throughout the year - except December. Plans for camp for the following year begin right after camp in June. This year July is completed, counselors (all of whom are considered staff) and the adult staff and camp committee meet for an evaluation of camp in July. Notes are kept and suggestions are made for the following year.

The August meeting maps out the following year in outline, bearing in mind the evaluations. Sept - November discuss and plan publicity, methods of adding to the growth of the camp and camp advisory committee. November reviews the counselor application. January, counselor applications are mailed to 4-Hers, 14 and over, and to the 4-H leaders in the January News letter. January meeting plans dates and suggested places for the counselor training sessions. February, March and April overnight are sessions which are all held before counselors are actually chosen. February - a Valentine from the camp committee and the letter written during camp the prior year is mailed to last year's campers. February meeting details, February camp counselor training session. March meeting generally evaluates first counselor training session and details March counselor training meeting. April meeting, details plans for the overnight, and evaluates March training session. May - first meeting, select counselors. May 2nd meeting outlines training still to be covered. June meeting finalizes details of camp, crafts and supplies. Have we contacted resource and craft helpers.

- June 1982 - 21-26 1st session
- 28 to July 3 2nd session

The group meeting to discuss camps and their programs agreed that objectives for a camp might include:

1. Provide a wholesome atmosphere
2. Learn new skills
3. A loving, social acceptive atmosphere
4. learn to appreciate nature
5. A minimum of repetition from prior year

Training sessions for counselors and Jr. Leaders are important. Counselors to be selected by following criteria: Maturity, Enthusiasm, responsibility, cooperation. Adults involved should have at least an orientation which would include the 1) Objectives of the camp, 2 How to meet those objectives, and 3) Explanation of program.

Any questions, feel free to write: Mama B, 14515 S. Clackamas River, Oregon Cl Oregon 97045 and I will gladly explore your questions with you. Happy Campng.

SLIDE TAPE
THE PERFECT MARRIAGE

Many hours of haphazard and often frustrating work can be saved if you take a few minutes to sit down and briefly outline your plans on paper before you jump into a project. The cardinal rule in a project of this nature is : KEEP IT SIMPLE, MAKE IT FIT. It is very easy to get bogged down in unnecessary verbiage which bores your viewers.

Because most people have never done anything like this before, you will see an outline below to guide your thoughts as you plan. Take a little extra time in the planning stages and you'll save much more by the time you are finished with the whole project.

PLAN IT OUT

- I. What's your idea
The question to ask yourself is: what do I want to communicate?
An idea, a problem situation, a need which will instruct entertain, etc.
- II What for
The purpose of forming objectives is to give you guidance that permits an orderly presentation of content ... jot your ideas down in a brief outline and it will help you see a more logical sequence.
- III CONSIDER YOUR AUDIENCE
Think of age, and educational level, knowledge of the subject and attitude toward it. Remember, your audience will rarely be as interested in your subject as you are, so don't overload them with unneeded frills.
- IV: STORYBOARDING
A good way of relating content to objective is to connect the two visually. This is best done by using a set of 3 x 5 cards or half sheets of typing paper. Each illustration with its written explanation (not the final script) and type of shot is needed. L. S. - long shot, M. S. - medium shot, C. U. - close up
First plan what is seen and then what is said about each illustration (See attached sample, page 2)
- V. SCRIPT MAKING
This is the written blueprint which gives definite direction for your picture taking, art work, filming, etc. It is a picture by picture listing with accompanying narration or captions. (see page 3)
- VI. OTHER THOUGHTS
 - 1. Be sure slide tape is best media for your audio visual idea. Perhaps Super 8MM or transparencies would better communicate?
 - 2. Don't overlook humor and use of other voices and sounds in your audio.
 - 3. A music intro, background and exit always adds a touch of quality to your soundtrack.

4. Pacing and variety in both the slides and tapes are critical to success. A slide should not be shown more than a few seconds.

5. Plan it well and you will be a sensation. But remember the secret to the perfect marriage of media: KEEP IT SIMPLE, MAKE IT FIT.

An Example of a Script:

<u>SLIDE NO.</u>	OUR WATER SUPPLY <u>NARRATION</u>
1.	Blank - music intro 10 sec.
2.	Title " Our Water Supply"
3.	The water we take for granted - where does it come from? How is it purified?
4.	It starts in the Sierra Nevada Mountains.
5.	The James River carries it west.
6.	It is held in the reservoir at Iron Mountain.
7.	It is purified in our treatment plant.
8.	The first step is to pray the water in the air.
9.	This is aeration: air is mixed with the water
10.	Aeration improves the water's flavor.
11.	The next step is coagulation, to start the removal of impurities.
12.	Here is alum mixed with water.
13.	Impurities coagulate together to form large masses.
14.	Third Step - sedimentation, the settling of impurities
15.	while clear water flows off at the top.
16.	Scrapers remove the settled impurities at the bottom.
17.	Then the water is filtered
18.	through beds of sand and travel
19.	Make up of filter beds is fine sand at the top with progressively coarser gravel below.
20.	To continue the long trip to our homes, the water.....



#2

LS
=

SNOW COVERED
MOUNTAINS

THE SPECIAL VALUE OF MAKE-YOUR-OWN SLIDES

(This is an updated version of the article "The Special Value of Make-Your-Own Slides", which appeared in Audiovisual Notes from Kodak, Kodak Periodical No. T-91-8-1, copyright 1968.)

When you need to relate information convincingly to a group of people, you soon discover the value of good projected visuals. You find that such visuals can be used to reinforce or expand your material. Moreover, you find that they add impact to instruction and improve the prospect that what you present will be understood, absorbed and retained. This applies whether you are a teacher in the classroom, a businessman making a presentation or an industrial trainer instruction employees.

Certainly one of the most versatile of the many available types of visuals is the 2x2-inch (50 x 50-mm) slide. These transparencies are versatile because they can be adapted for many purposes and used in many ways--to explain and illustrate the geography of a region, to develop a theory through a succession of formulas or diagrams, to reveal progression in a business activity by means of charts or graphs, to show how a small electrical product is wired, or to demonstrate the correct method of sharpening a tool. The list is almost endless.

Slides in the 2 x 2-inch size can, of course, be selected from producers' and distributors' lists.* There is a large variety of these ready-made slides and they cover many subject areas. Recently, however, educators, industrial training personnel and others have become increasingly aware of the special value of custom-made slides as an instruction tool. Often custom-made slides can be used to replace or supplement ready-made slides and thus update an existing program, adapt it to a specific need or expand upon it for further or broader treatment. When there is no suitable program available from a producer or distributor, you can make your slides yourself and produce your own program.

Your own custom-made slides are conceived and produced for an immediate, particular instructional purpose and they are consequently specific to the material that is being taught or related. Their attractiveness and effectiveness are products of the instructor's ingenuity and imagination.

The KODAK EKTAGRAPHIC EF Visualmaker is a direct means to such instructor-made (or student-made) slides. The Visualmaker includes as its main components a camera and two copy stands. Operation of the equipment is easy and the resulting slides--or prints, if you wish--are consistently good.

*See Kodak Pamphlet No. S-2. Some Sources of 2 x 2-Inch Color Slides. For a single complimentary copy, write to Eastman Kodak Company, Department 412L, Rochester, NY 14650.

continued.

THE SPECIAL VALUE OF MAKE-YOUR-OWN SLIDES (cont'd)

Consider these advantages of making your own slides:

1. Instructor-made slides can be tailored to your subject or treatment of subject. When you are planning your own visual aids for use in the classroom or training facility, you can go beyond the existing slides that are available to you--locally or from producer's catalogs. For your subject material you can select from the resources of libraries, laboratories, museums, personal collections or historical files--in fact, from any accessible source of information or from any scene you observe.
2. Slides that you make yourself can be exactly suited to the plan of the presentation. They can be devised to give the desired type of amount of emphasis to any aspect of the material. In addition, they can be designed for the ability level of the class that you will see them. Even the size of the group and the size of the room can be considered when the slides are made. When the slides are planned to explain a technique (example: using a microscope), the pictures can show the exact equipment the students will be working with.
3. Slides that are made locally by instructors (or under their supervision) can be timely in a true sense of the word. They can be as current as today's newspaper.
4. Extraordinary variety in the conception and design of slides is possible when you make them yourself. One of the reasons for this is the fact that the available and usable subject material is so abundant. A list of possible sources of material, as suggested above, could be extended almost indefinitely.
5. Custom-made slides can be specific. They do not have to be generalized or suited to the needs of any other instructor or any other teaching situation. They can be personalized--made to reflect the interest, conviction and enthusiasm of the photographer. And they can be localized by using subject material that will be identified with the community, school, business or industry involved.

Imagine the variety and number of subjects that could be neatly covered by a series of no more than twenty slides (one roll of film)--all made locally and specifically for the purpose at hand!

IMPROVING YOUR CHANCES OF BECOMING EMPLOYED

By Dick

In the field of recreation as well as several other fields, job applicants are much more abundant than the jobs themselves. For this reason it is necessary to make yourself as marketable as possible. Where to look for the job, what to do after you find an opening that interests you, getting an interview and presenting yourself well in the interview are all important aspects of the search.

Where to Look: There are several sources available for Recreation Jobs. Remember, the more widespread the bulletin, the more competition that you will have in landing the job. The National Recreation and Parks Assn., (NRPA) has an excellent Job Service bulletin that covers the entire United States. Most jobs in this bulletin receive about 2-300 applicants. Do not let this fact scare you however, if you are good and know it be bold and go for it. Most states have an organization that also has job bulletins. In Oregon there are several. The Oregon Parks and Recreation Society has one, the State Wildlife Commission, the several colleges and universities as well as the Oregon Community Ed. Assn all have bulletins that announce several openings as they come up. Contact the state organizations and ask.

If you are interested in only one geographical area, subscribe to the local paper, check with the YMCA and other organizations, be alert to who is where and if they are planning to move on.

After finding an opening: TYPE a cover letter to add to your TYPED resume'. There are two schools of thought as to your resume' one is to prepare a general resume' that has all the important information and send it out with a cover letter that relates more specifically why this is a job that was made for YOU. The other alternative is to develop a resume' specifically for the job. To do this effectively, you obviously need to know as much as possible about the job. What do they want, Who will they serve, how will my experiences be most advantageously presented. Another key to making your resume' stand out in the stack of hundreds of applications is to use a paper that is not white. I cannot stress this enough, a buff, brown or yellow paper stands out so much more than you could imagine. The same resume' on white and a colored paper are not at all alike. With as much competition as there is, every little bit helps. Use a good typewriter, an IBM Selectric is great, but any typewriter that prints CLEAR legible letters is fine. Also invest in a good printer, DON'T run down to the cheap print machine in the library or grocery store. Go to a place that makes professional looking copies. The few cents difference can make the difference of being employed or hungry. Be creative in your resume'. MAKE IT STAND OUT.

After you get an interview: Dress appropriately for the interview, Ladies, DON'T try to seduce the employer, it won't work and if it does, keep your eyes open. BE ON TIME That does not mean half an hour early, people that arrive too early appear to not plan effectively. Thirty minutes of sitting in the waiting room is thirty minutes wasted time. Employers do not want to hire time-wasters. Be alert, enthusiastic, and don't be afraid to ask questions. By this time you should have done your homework, know what kind of position this is, what do they want, how can you fit into the organization. If possible

keep up as much as possible on the local political climate. ASK QUESTIONS!

Ask about the budget, why did the position become open, are there any surprizes that you might find, if not a local job, ask about the town, village or company. Ask intelligent questions. they help.

Asking where the bars are is not an intellegent question.

GENERAL COMMENTS:

YOU HAVE TO START SOMEWHERE: Dont expect to become "The Boss" at the first attempt.

DON'T LIMIT YOURSELF: A broad base of experience will help much more than a very limited one. Take a job in a related field. (or at least apply for them.)

DON'T BECOME DISCOURAGED: Sometime this is very hard after several monthe of looking, but YOUR position is there, just keep looking for it.

BE HONEST with yourself and your potential employer, dont dry to "snow" him/her. They are probrably able to spot that or they would not be where they are.

IMPORTANT ITEMS FOR A RESUME':

NAME, ADDRESS, PHONE NUMBER (with Area Code), EDUCATION, WORK EXPERIENCE, AWARDS, CERTIFICATES, DEGREES (First Aid, CPR, etc.) LISCENSES, OTHER JOB RELATED INFORMATION.

GOOD LUCK!!!!!!



GUIDELINES FOR OBSERVING MONTESSORI CLASSES

All applicants to the Montessori Teacher Training Program are requested to spend the equivalent of one week in observing Montessori classes in session. The purpose of this requirement is to provide the applicant with practical, first hand knowledge of how Montessori functions and is implemented with young children.

During the academic phase of the seven week summer program, having the benefit of this practical observation in advance, will enable you more easily to bridge the gap between Montessori theory and its application. To the extent that you gain practical experience in observing how Montessori teachers operate in a classroom, to that extent will you derive more from the lectures, presentations, demonstrations, practice sessions of the program.

What to Look for in a Montessori Classroom:

1. The atmosphere of the classroom - try to sense the spirit that pervades, the interest on the part of the children, the extent to which the children are free to pursue activities in answer to inner felt needs, the extent to which there is a warm interpersonal reaction among the children, between the children and the teacher, the extent to which enthusiasm for learning is present.

2. The catalytic role of the teacher: See if you can notice how she functions as a catalytic agent - - bringing together the child and appropriate materials, all geared to his level of readiness and development, note how she relates to the children, how she relates to her assistant(s); try to note when she intervenes; e.g. when she approaches the child and introduces him to a new piece of learning material; note the tone of her voice; note when she talks and when she merely uses her hand or her looks. Are all of the adults in the classroom busy all of the time? Have you noted when one of them seems to be doing nothing but just observing the children?

3. Observe the kinds of activities in progress in the room: Note how many of the children are absorbed in activity; how many different activities are in process, how many of these are individual activities; are there any group activities in progress? How many in the group activity? What is the role of the teacher? The role of the children? Note the nature of the interaction. Are some children just observing or apparently not involved? How long do they remain thus? Does the Teacher approach them? If so, what does she do?

4. Note the noise level of the classroom. Would you describe it as a busy hum of activity? Do the children appear to be free, happy and openly expressing their feelings? Do you get the impression that the classroom is too quiet? If you were to chart the activity level of the classroom, would it be higher at the beginning to the period? After the class has been in session a half hour, one hour, after two hours? If you were to chart the noise level when would it be at its peak? Does the teacher suggest group activity when the noise level reaches a certain peak? Have you noticed any children teaching other children? Engaged in what activity?

5. Learning materials in the classroom environment: Are you able to distinguish the major categories of materials? Are materials of all kinds all around the classroom or do you note areas that seem to center on certain of activities? Which? Have you noted the area where the materials challenge the child to note similarities and differences? What senses are involved in these matching and discrimination activities? Have you noticed an area for language activity? An area for math activity? Did you notice any materials that would stimulate the child in the field of music, art, geography, science? Any which seem to foster independence? At what level are the materials displayed - at the child's eye level? Are the materials orderly arranged? When children take materials, do they return them to their proper place? Do the materials in the classroom give you the general impression of neatness and order?

6. Attractiveness of the Montessori classroom: Do you have the general impression of beauty? Do you feel that you would like to work in the class? To what extent do you sense good taste in choice of arrangement, choice of color, inherent appeal to children? Would you describe everything in the classroom including the adults as exhibiting the same pattern of appreciation for the beautiful?

7. Reactions of children. You may want to concentrate on one child for a good part of the morning, noting his reaction to other children, his reaction to various materials, his reaction to the children. How would you describe his inner self image as he goes through the activities of the day in the classroom. What do you think his feeling reactions are? What do you think his learning? You may want to concentrate on a small group, or you may want to concentrate only on the catalytic role of the teacher, or you may want to take a principle of Montessori, such as "The Montessori teacher has a deep respect and reverence for the child" and note how this is implemented in the classroom.

Your observations should wet your appetite for learning more about Montessori rationale.

A GOOD OBSERVER

- ... is seen little and heard not at all.
 - Never laughs at children's remarks.
 - Sits in one place unless there is a reason to move.
 - Makes no comments or remarks during the observation session unless asked to do so.
 - Does not whisper to neighbors.
- ...keeps in mind the purpose.
 - Observes the teaching in the light of its purpose.
 - Watches the children's reactions to test the effectiveness of the teaching.
- ...Is constructive in criticism.
 - Looks for the good in the work being done.
 - Where the work being observed could be improved, suggests not so much where the work seems wrong as how it could be improved.
- ...Knows that everyone has needs.
 - Is aware of own needs.
 - Makes notes of questions and discusses these points later.
 - Is critical of own work while observing others.
- ... Relates that which is observed to own work and situation and discusses with the group at evaluation period methods of adaptation.
- ...Participates when asked to do so, and welcomes criticism of own procedure
- ...Listens to new ideas and tries new methods before being critical of them
- ...Is alert and eager for every learning situation.

OBSERVING A MONTESSORI CLASS

The following questions can help you understand and evaluate what you see in a Montessori classroom.

The Environment:

- 1. Is the room attractive?
- 2. Are the materials in good condition?
- 3. Are the materials visible and easily accessible to the children?
- 4. Does the room seem orderly and well cared for?
- 5. Do the materials seem to be logically arranged?
- 6. Is there an outdoor area? a gym?

The Directress

- 1. Does she seem comfortable and relaxed in the room?
- 2. Does she speak softly and gently?
- 3. Does she move slowly and gracefully?
- 4. Does she seem aware of what is going on in the room?
- 5. Does she respond to the children appropriately?
- 6. Does she seem to be in control of the room?
- 7. Does she treat each child with respect and courtesy?
- 8. Do the children obey her cheerfully and readily?
- 9. Does she contribute to keeping order in the room?
- 10. Does she demonstrate materials clearly and seem aware of the child's response?

The Children:

- 1. Do they seem comfortable in the room?
- 2. Do they show many periods of involvement with work?
- 3. Do they follow the ground rules?
- 4. Do they handle the materials carefully and replace them after use?
- 5. Do they work well together and alone?
- 6. Do they ask for help when they need it?
- 7. Do they follow instructions willingly?
- 8. Do they seem happy in school?

A UNIVERSITY PRESIDENT ASKS EIGHT QUESTIONS ON MONTESSORI OF DR. FLEEGE

1. Briefly, what is Montessori?

The name Montessori comes from Maria Montessori, an Italian physician-psychologist turned educator in the early part of this century. Through a unique approach in dealing with children who had difficulties in learning, she developed a theory, along with a curriculum of especially designed learning materials and activities. "Montessori" refers to a method of helping children develop within themselves the fundamental attitudes, skills, habits, and ideas essential to a life of independent learning. Emphasis is on confronting the child with appropriate learning activities geared to answering his individual needs, especially at the pre-school ages: 3,4,and 5.

2. What are Montessori's purposes and objectives?

To prepare the child for later learning in traditional parochial and public schools and to do this in such a manner that the child develops positive attitudes toward school, books, teacher, his environment; in short a positive attitude toward learning itself.

The objective is not to introduce the child to read at four or to work geometry at five, but rather to develop in the child a great background of experience basic to learning.

3. Briefly describe what teaching techniques are used to achieve Montessori objectives.

The teaching objectives are based on insight into how young children develop and how early learning takes place. The emphasis is on individualization of instruction. Among the hundreds of uniquely designed pieces of learning equipment to which are correlated respective learning activities, there are those which especially appeal to children at various stages in their development as pre-schooler. Hence the average classroom would find twenty children at any given time working at possibly a dozen different projects. Group activities do have their place, but this is the exception rather than the rule.

The teacher, called the "Directress", serves as a catalytic agent.- introducing the child to a learning activity, then stepping aside to let him learn by himself and sense the thrill of discovery with the consequent inner satisfaction, thus building up within the child self-confidence and inner motivation for still more learning and discovery.

4. Briefly describe the kind of Teacher Training Program used in preparing teachers for Montessori schools.

Montessori teachers are required to be college graduates. About one quarter of those who take the training have training beyond college, sometimes including a master's degree. Occasionally an exception is made if the applicant has unusual personal qualifications or has a background of rich experience in working with children. In such instances a college equivalency test is required.

The Montessori teacher training program is for twelve months. Phase I is usually an intensive eight week summer program, five days a week, 8:30 to 4:30, consisting of observation of an experienced Montessori directress working with a class, lectures, demonstrations, laboratory and practice periods, etc. Phase II is a nine-month internship in an accredited Montessori school under a certified Montessori directress. The internship includes guided readings, the writing of specific essays, the development of a personal handbook (usually several hundred pages - and the result of the candidate's own work) and a thesis on an "early learning " topic.

Written, oral and performance examinations are required, after which the student is recommended for certification or for further internship.

5. Briefly describe any information you have on evaluations made with respect to the effectiveness of these programs.

The U. S. Office of Education has given De Paul University a grant with which to develop evaluation instruments for finding out the effectiveness of the Montessori pre-school program. A research Team at De Paul is currently comparing the data which has gathered from a control group and a Montessori group. Naturally, no competent judgment can be made until we have had an opportunity to follow these children for five or six years, up into the regular schools. A difficulty here lies in the fact that there are practically no reliable tests for pre-schoolers. Hence, much of our effort has gone into experimenting with different tests, bi-polar scales, etc.

The preliminary evidence we have thus far indicates that the Montessori objectives seem to be achieved and children with such training seem to manifest a larger measure of the goal qualities than other children, e.g., initiative, self-confident, ability to learn independently, leadership, creativity, etc. However, final conclusions must await further evidence.

6. Briefly describe Project Head Start.

Project head start is one aspect of President Johnson's Anti-Poverty Program, geared to providing pre-school experience for children in culturally disadvantaged areas. The Chicago Committee on Urban Opportunity, headed by Deton Brooks, asked the respondent to serve as technical advisor in educational matters, and hence the writer has been serving, along with Dr. Hess of the University of Chicago, Dr. Samuel Andelman, Dr. J. Hirsh (Institute for Juvenile Research) and others. A program of enriched sensory and perceptual experience is hoped for. The aim; to give disadvantaged children a "head-start" on school.

7. Is there any relationship between Project Head Start and Montessori? If so what are the similarities? The Differences?

There is no direct relationship between Head Start and Montessori on a national level, although several newscaster, including Norman Ross, stated when the program was announced that Pres. Johnson had heard of Montessori and wanted to use this approach in meeting the drop-out problem. Whether this is true I have no evidence.

Montessori and Head Start are similar in that both recognize the importance of the pre-school years in determining a child's personality traits and in developing the foundational habits and skills basic to a life of learning. Head Start differs from Montessori in that Head Start could include any pre school program anyone would devise. Montessori (according to Dr. Silberman in a recent Article in Harper's Magazine on the "The Slums" is the only pre-school approach that has a well thought out program and curriculum to match. Many of the pre school programs are largely baby-sitting establishments or play schools.

8. What are some of the objections leveled against Montessori by others?

The main objections as I have heard them are these: (a) Montessori is too structured. There is too much discipline in it, not enough freedom; (b) Montessori was tried forty years ago and there have been many developments in early learning since, hence Montessori is not up to date; (c) Montessori was developed in Europe and does not fit American kids.

Anyone who knows the facts finds it difficult to agree with the above objections. Most of the critics do not know what Montessori is about, have not carefully read her books or have taken segments out of context; in short, they are down on it because they are not up on it.

Furthermore, teachers who have acquired their training in child development and educational psychology from books written ten years or more ago had their ideas shaped by child development and early learning theory which rapidly is being discounted by the findings of current research in a number of universities, not only in the United States but likewise in Europe, including Russia. J. McVicker Hunt of the University of Illinois, nationally recognized for his work on the influence of pre-school environment on a person's intellectual potential, has stated in almost every one of his recent research publications that those interested in teaching the very young child should re-examine Montessori in the light of current findings, and if they do they will find that Maria Montessori was far ahead of her times.

As for being too structured, etc., the two basic prerequisites for achieving learning in any situation include, according to Montessori, genuine freedom and discipline, both simultaneously present. John Dewey believed the same but did not know how to achieve it. In the Montessori approach the prepared environment presents the child with genuine freedom while the limits set to his choices by the environment provide the necessary indirect discipline. * See "How Children Develop Intellectually", US Dept of HEW.

HOW PARENTS CAN HELP THEIR PRE-SCHOOLER TO THINK

There is no richer source of practical ideas for stimulating the mental abilities of pre-school children today than the books of Dr. Maria Montessori. Here are a few samplings you might find valuable with your pre-schooler at home. Of course, much more happens to a child actually enrolled in a Montessori school than a few isolated experiences like these. But they will help you assay the claim and stimulate your child's abilities.

For a happy game that develops motor skills, draw a wide circle on the floor with chalk or paint. First, let your child walk it, one foot directly in front of the other, until he can balance well. Then let him try carrying a glass of water without spilling as he walks, a bell without it ringing, or a bean bag on his head without it slipping.

You can get a 2 inch by 6 inch plank at the lumber yard, brace it, and let your youngster enjoy walk the fence fun by going forward, backward, tiptoe, and with bell, bean bag or water.

For variety, cut out foot prints slightly bigger than your youngster's shoes and arrange them to make a path of long steps, short steps, and turning steps which he must follow by placing his feet precisely on the prints.

MATCH PIECES OF CLOTH

To stimulate your child's tactile sensitivity, cut out matching pieces of cloth of several different textures-velvet, silk, seersucker, corduroy, chiffon. When your child can match them easily by sight and touch, blindfold him and let him try it by touch alone.

Put a dozen simple objects in a paper bag, with the top tied just tightly enough to let your youngster slip his hand in. He is to identify each object by touch before taking it out.

To sharpen his auditory ability, take small, empty salt shakers, or other cardboard boxes, and fill pairs of them with different substances, such as sand, gravel, rice -- that make a noise when your child shakes them. First he should learn to match the pairs of sounds. Later, he can arrange them in order of loudness.

Put four kinds of unshelled nuts into a bowl. Let your youngsters sort them by type in small dishes. After he can do this easily, blindfold him and let him try again.

Teach Him to Count:

To give your child concrete experience with numbers, teach him to count from zero to nine, using anything he can move into groups - toothpicks - raisins, blocks, fingers. Then give him a box divided into sections numbered from zero to nine (an egg carton will work) and 45 beads or beans he is to distribute correctly. The box will give him some degree of self-correction as he works.

DO YOU KNOW THIS MONTESSORI CHILD?
by Virginia B. Gleege

This is the "Normalized" child in the Montessori classroom; he is a very special child, as is every child in a Montessori school. We never know the day this child will "arrive" in command of himself. Boy or girl, blonde or brunette, tall or short, physically he is any little person.

He is the child who gets up in the morning and asks, "Do I go to school today?" When the answer is "yes", he smiles, or he may question when the answer is "no". Sometimes talking while dressing, sometimes wrapped in quiet thoughts, he is a little person on this road to independence. He wants to do everything for himself.

Arriving at school, he steps out of the car with a look of anticipation on his face. He enters the classroom and without hesitation hangs up his coat, puts boots and mitten in place, stops for a word of conversation with a friend or makes a comment to an adult. Then, with that same thoughtful look, selects his work, a piece of material, and off to table or rug. He works with the material examining it, creating with it, learning from it. He may glance around now and then, returning always to the work before him. He completes the work and may repeat it, becoming lost in it. He knows the moment when he is finished with it. He puts his work away-- in its proper place.

He may choose something else to do. So goes his day, making decisions, choosing his tasks, learning by himself. He may sit next to a friend, or sit alone. He may work with another child, or he may work alone. He may choose to talk or work in silent absorption. He can pour without spilling, serve juice without an accident, he is in complete control of himself. He knows where he is going, he knows what he wants to do.

Sometimes this child is in his first year in the Montessori School, more often he is in the second year, but most likely in his third year. He is five, he is sociable, he is mindful of his peers, very interested in other people. Above all he knows himself. He is aware of himself as a person, he is independent, he likes himself, he believes in himself. He is free of the need of having an adult ever present to tell him what to do. He is free to learn himself. He is free to grow and develop. He is a true Montessori child.

He has not been taught but has been freed to discover, to learn, to experience positive feelings about his own ability, about himself as a little person. He will become the new generation -- a generation of strong men, independent, and free. As Dr. Maria Montessori says in *Discovery of the Child*:

"The concept of liberty for the child cannot be simple like that which is associated with the observation of plants, insects, etc. The reason is that the child, owing to his characteristic helplessness when born, and his position as a social individual, is fettered by many bonds which restrict his activity."

"An educational method which is based on liberty must intervene in order to help the child regain it; that is, to lessen as far as possible the social bonds which limit his activity. By degrees, as the child proceeds on his way, his spontaneous demonstrations will become more instinct with truth, will reveal his character more clearly. That is why the first form of educational intervention ought to have as its objective the leading of the child along the paths of independence.

"One cannot be free without being independent; hence, in order to attain independence, the active manifestations of personal liberty must be guided from the earliest childhood. Little children, from the moment when they are weaned are travelling along the hazardous road of independence."

"...Yet he is still dependent, because he is unable to walk, cannot wash or dress himself, cannot ask for what he wants in intelligible language; he is the slave of everybody. At the age of three, however, the child should have made himself to a great extent independent and free.

"Teaching, if it is to benefit the tender children, must be such as will help them to advance along the road to independence. Helping them to walk alone, to run, to mount and descent the staircases, to lift up fallen objects, to dress and undress themselves, to wash themselves, to speak so as to state their needs clearly, to make attempts to satisfy their desires - - that is what constitutes education in independence."

"... We wait upon children, and a servile act which affects them is no less fatal than an act which kills one of their useful natural actions".....

"... It is dangerous, often it closes outlets, erects obstacles in the way of the life which is unfolding, and besides the immediate consequences, it gives rise to graver consequences in the future. The mind of anyone who, in order to get what he needs, does not work but gives orders atrophies and grows weak. In such manner do we inoculate the mind of childhood with the deadly sin of laziness

"Just in proportion as it is useless, assistance forms an impediment to the development of natural strength."

CRITERIA FOR JUDGING THE SUITABILITY OF
TEACHING MATERIALS QUALIFYING AS " MONTESSORI MATERIALS".....

Materials should:

- 1) Help the child fulfill one or several of his developmental needs; answer a - - felt quest at this stage of his development, his urge to feel, manipulate, discover the quality of, see how it works, test his skill.
- 2) Provide for the psychological needs of a child; this would include the size of the item (s), durability, attractiveness, inner stimulation or inviting power, etc.,
- 3) Provide opportunity for co-ordinated large and/or small muscle movement.
- 4) "Call to the child", that is, provide a motive or activity which comes from the material or exercise itself. It should invite the child to work with material. Hence, it should have an inherent quality which stimulates the child's interest.
- 5) Provide for a genuinely real and purposeful task suited to the child's level of physical, mental, and emotional readiness.
- 6) Be so designed as to promote the development of systematic work habits, which would include , order, neatness, and concentration.
- 7) Be so constituted as to have adequate provision for isolation of given difficulties.
- 8) Have a built-in control of error so that the child can experience direct satisfaction in correct accomplishment and sense the nature of his error, or atleast there is an error, if improperly performed, in short it must lend itself to self-education.
- 9) In other than the simplest of materials, provide for the introduction later of further exercises of the material leading to refined learning outcomes.
- 10) Build confidence in self as independent learner.
- 11) Provide suitable opportunity for comparison and judgement that is, choosing according to what is perceived and making a decision.
- 12) Opportunity for the development of inner-motivation, and inner, that is self control -- a basic element in creative learning.

GAMES AROUND THE HOUSE FOR SHARPENING THE SENSES

Urban H. Fleege, Ph.D.

Professor of Child Psychology

DePaul University, Chicago-----shared by Sally Heard

The preschool age child is bursting with an unconscious desire to discover, to explore, to learn. Everything in his environment is potentially thrilling. In order to become so actually, there must be a semblance of order in the way he experiences this environment. Lack of order in the environment leads to confusion. The same environment approached with specific goals in mind becomes a source of an endless, thrilling, learning experience.

The young child loves to touch, handle, squeeze, smell and taste, whatever he can get his hands on -- all in an effort to discover what it is. Children are born with a genuine desire to learn. How the environment is prepared and what assists are provided to the child in enabling him to discover qualities and quantities in this environment determines the extensiveness and the nature of what is learned by the child. Some children, by being challenged to note similarities and differences, develop the skills of a sharp observer. They learn to perceive critically and accurately. They become sensitive to fine differences in shapes, colors and designs. With increasing experience, they acquire a facility for noting minute variations and nuances.

Children are not born with finely attuned perceptual skills; rather such ability to perceive more accurately is the result of progressive experience in being challenged to note similarities and differences while still a very young child. For this reason, child psychologists are now urging parents to spend time with their children in thinking up games and activities which involve the young child's various senses, as he confronts aspects of his everyday environment. Here are some games you can play with your preschooler which will help him sharpen his five senses.

Children want to see everything, so begin with sight. Give him a box of several dozen buttons of various sizes. Have him sort these into two piles--large and small and then have him line them up according to size; later have him sort them according to colors. Discuss with him the different sizes of leaves on the trees in your yard or on the street. Have him collect them, noting not only their size but their shape and difference in color. Discuss with him the various shapes of the houses on your block and their size as well as color. Give him a direct mail catalog, asking him to identify and possibly cut out similar objects -- coats, tires, shoes, toy cars, clocks, dolls. Suggest he sort objects according to colors. The next time you take him shopping, play the "most popular color game", noting the most popular color of dress worn by the ladies you meet. Take him to your clothes closet and let him feel the texture of Dad's suits

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Games Around The House For Sharpening the Senses (cont'd)

and your skirts. Introduce him to such words as "wool", "silk", "velvet", "cotton", tying these in with the feel of the garment. Let him lay out Dad's ties on the bed, sorting them according to color.

Along the beach or on a gravel road, suggest he collect various sizes, colors, shapes of the stones, later sorting these accordingly. While sitting leisurely on a park bench or while waiting in a doctor's office, call his attention to the colors of people's eyes, differences in shapes of heads, or in a parking lot, noting cars of similar make, distinguishing large from small and the shades of paint colors.

Because children live in a world of sound, they become quite adept at tuning sounds out. They enjoy "sound games". Suggest that you and your child close your eyes, sit in the room and just listen, noting sounds of traffic, an airplane overhead, a bird chirping, the faint voice of a child down the street, the rustle of leaves or sit in the backyard and just listen. Note the sound of the wind, the buzz of an insect, muffled traffic fading in the distance or listening to several children's voices, several houses away, identifying the voice as boy or girl. Take items from the kitchen: rice, salt beans, cereal, shake them in hollow boxes and have him note the different sounds. Fill identical size glasses with various amounts of water and lead him to experiment with tapping the sides of the glass, noting the different sounds.

Dad's shop furnishes further challenge: pick out a selection of different size nails, screws, nuts, bolts, but put only a few in a box or the task of sorting is too confusing. Take three or four bolts of different diameters with matching nuts. Not only does the young child enjoy matching bolts and nuts, but likewise enjoys the challenge involved in the fine muscle-sensory motor coordination.

Three times a day you have an opportunity to help him sharpen his sense of smell, leading him to guess what mother is preparing on the stove, or closing his eyes--ask him to taste and identify the food. On a trip with Dad to the office, lead him to note the various smells, the smell of the garage, of a gas station, of the office building, of a restaurant, of a department store and even the unique smell of the average drug store.

Children enjoy the "mystery game" -- where you place different kinds of fruit in a bag, asking the child to place his hand in the bag and identify the fruit. Different shaped objects can likewise be placed in a bag, asking the child to identify square, round, triangular, etc.

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Games Around The House For Sharpening the Senses (cont'd)

Most children love to color and cut out objects. Here old catalogs serve a good purpose. Sometimes children love to paste, cut out objects on a large paper, forming their own designs. In order that children enjoy these activities, they must be free to work at them at their own rate and when they feel like it. Adult pressure not only removes the joy of the activity but deprives the child of the opportunity of learning as well.

The parents' role is that of providing an encouraging atmosphere for the exploration and discovery while showing a positive interest in the child's activity. Suggest appropriate goals to the child, such as picking out all the red dresses in the catalog, sorting a box of Daddy's nails according to size and a little later helping him count the number of large buttons, red buttons or small buttons in the sorted boxes. A word of caution: do not go overboard and complicate the environment; a child tends to be a walking question mark, he is more comfortable in an orderly simple environment.

Parents must be careful least they confront the child with too many activities and thus confuse and distract him. The aim is to facilitate concentration through the provision of absorbing activity in pursuit of a single goal. Children, like many adults, when first confronted with a new task, do it best when not distracted from pursuing a single purpose.

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HELPS IN APPLYING MONTESSORI IN THE HOME

Joan Beck, a Chicago Tribune writer and Syndicated Columnist, whose "You and Your Child" column has repeatedly turned to Montessori, offers the following guidelines for the application of Montessori principles to the home---as adapted from her column of July 15, 1965.

1. Whenever you can, arrange your home so that the child can manage for himself. Make his table and chair low enough, his toy shelves easily accessible, his clothing equipment with fasteners he can operate, his clothes rods the right height, etc.

2. Then, don't do anything for him that he can do for himself. "Any unnecessary aid is a hindrance to learning", said Montessori.

3. Teach your child with real things. Take the time to show him how to handle materials and equipment carefully and he will be capable of far more than you realized.

4. When you want to teach your preschooler a new activity or skill, plan it out first as a programmed teaching exercise. Break it down into small precise steps. Ask yourself: What points of interest does this activity hold for my child? How can error be controlled by the activity itself? How can I isolate a single learning element I want my youngster to absorb.

5. When teaching a small child, slow down your movements. Use as few words as possible. Let your movements guide your youngster's eye to what he is to learn.

6. Give your child enough time to do a task without hurrying. He usually works at a slower, more deliberate speed than an adult, needs to repeat activities often even after he appears to have mastered them.

7. See that your youngster has as much choice as possible in his activities. He can't live up to his potential unless he has the opportunity for independent work.

8. Don't insist that your child try a new activity if he isn't interested. Don't make him stick at a learning task when he doesn't want to.

9. Make discipline interesting whenever you can. Say, "See how quietly you can close the door".

10. Make creative use of silence. Encourage your youngster to be still for a moment so he can hear more acutely. This not only stimulates his sense of hearing, but gives him a feeling of selfmastery.

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Helps in Applying Montessori in the Home cont'd.

"When the child pleads to 'help me do it myself', he means to help him develop his capability to the fullest, whatever those capacities may be, to become what he is and was meant to be, a unique, remarkable human being." -----Tomorrow, Aug. 1965.

"Emerson tells us that what each one of us needs most of all is someone confidently to expect us to do what we are capable of doing."

-----Dr. Urban H. Fleege

CAN A PARENT AFFORD NOT TO SEND HIS CHILD TO MONTESSORI?

Urban H. Fleege, Ph.D.
Professor of Child Development
DePaul University, Chicago

Modern research on the part of psychologists overwhelms us with evidence pointing to the importance of the pre-school years. It is during the early years of a child's development that his various learning abilities can be developed and actualized or rendered dull and diminished. It is during these years, likewise, that a child's personality is structured or possibly blurred for life.

The Quality of the Environment is Vital

Providing an appropriate environment is of utmost importance for every child, whether son or daughter, has the potential of being a gifted or average child, or, by natural endowment, is somewhat limited in his or her capacities. The quality and kinds of stimulation provided determine the extent to which potentials become actuality.

Psychologists in the field of early learning find that children in every category are extremely susceptible to the kind of learning atmosphere that prevails in their surroundings during their preschool years. Blessed is that child who, during a significant part of his day, is stimulated to explore, manipulate, observe, compare and question the nature of things that occur in his environment. It is only by being stimulated to interact with persons, things, situations and relationships

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Can A Parent Afford Not to Send His Child to Montessori? (cont'd)

that the various potentialities with which he is endowed can be developed and become real and usable.

Too many adults assume erroneously that whatever a child is endowed with by nature--meaning whatever he has inherited-- will automatically mature and become actualized. The undeniable fact is that only a part (and in some cases none) of a child's potentials develop and then only to the extent that opportunities for positive interaction have stimulated the child to engage these potentialities in appropriate activities.

The key as to what kinds of activities or situations are appropriate is dependent upon a highly complex combination of factors in the child, which we term readiness. In other words, a child's effective functioning in a given situation, for example, matching pictures and words, stacking various lengths so that they all come out even, matching colors, textures, sizes or shapes -- depends on such factors as physical and neurological maturity, previous opportunities to interact with appropriate challenges in his environment and the residual inner feelings and self-image resulting from such interaction.

Ability Does Not Develop Automatically

All of us wish that development of our potentialities would somehow take place more or less automatically. Research now shows, however, that depending on the insights and prudence with which the child's total environment is designed, to that extent are the child's various potentialities maximized. Every parent wants to do what he can to establish an appropriate environment within the home so that the child feels accepted, wanted, liked, loved and believed in.

In our attempt to provide this kind of environment and home atmosphere, we are sometimes overly impressed by the necessity of guiding our children; hence, we over-do the showing, telling and teaching aspect in our relationship with our children. Others are more impressed with the necessity of the child's learning through personal discovery. Because we do not understand the complexities functioning in the child's development, we retire into the background with a fond hope that the general situation within the home will provide the necessary experiences for the child to function with maximum effectiveness.

Difficult to Provide Appropriate Stimulation in the Home

Because a home is for all the family, not just child-centered, or for that matter, just adult-centered, it is difficult to provide the kind of environment and confrontation needed by the child. During his preschool years, a child needs to be

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Can a Parent Afford Not To Send His Child to Montessori? (Cont'd.)

confronted in a wide variety of appropriate areas. He needs to savor the inner satisfaction of success, yielding positive feelings within. Such inner feelings of satisfaction and achievement are basic in determining the gradual formation of the way he comes to see himself, feel about himself and believe about himself.

Critical Outcome of Preschool Years

Phenomenological psychologists such as Carl Rogers, Arthur Combs, Maslow and others are insistent that the most critical preschool outcome determining the child's later life style, personality structure and behavioral pattern, is the nature of the self-image formed during the early years. For a child always tries to attain and maintain his self-image. If he gradually comes to see himself and feel about himself as capable in a given situation, he has no hesitancy in taking hold and beginning the task. Where "success experiences" are frequent and consistent, a positive attitude toward self and a habit of initiative takes deep root within the inner core of his being. Similarly, with other attitudes and habits prerequisite for success, such a sense of order and responsibility, persistence, creativity and a keenly developed curiosity.

Montessori Schools in the past decade have been established as fast as adequately trained Montessori Teachers could be provided. Because it is difficult for a thoroughly enjoyed and lived-in home to provide the simplicity, order and appropriate materials required by a preschooler, an increasing number of parents, prompted by the above insights, are sending their children during the preschool years to a Montessori School.

Montessori Offers Unique Advantages

A unique feature of a well-run Montessori School is the environment; everything here speaks of beauty, simplicity, order, good taste and everything is at the child's eye-level. The Montessori School provides the child with three hours of experience a day in a children's house where an enriched selection of programmed tasks enables him to interact with materials and activities answering his particular needs at this stage of his development.

Various materials call to him, arousing a warm inner glow of satisfaction as he learns to become a bit more independent in learning how to button, zip, hook and tie things. He savors a feeling of confidence as he learns how to hang up his own coat, pour his own milk, mop up neatly where he has spilled. A growing conviction of "I can do it" wells up within him as he stacks in decreasing order of size a series of blocks. He swells with deep inner satisfaction as he sounds out a word and

(continued)

Can A Parent Afford Not To Send His Child to Montessori? (cont'd)

matches the word card to the object the word represents. He glows with confidence as he selects the number box which challenges him to sort 45 sticks or buttons into a series of bins number 0-9, knowing that if he has none left over at the end, nor short any, that he has accomplished the task.

The Child Learns How to Learn

Thus through hundreds of activities and materials designed to answer the child's developmental needs, each having a built-in control of error, enabling the child to learn by himself, the child's learning potentials are appropriately stimulated, developed and rendered maximally functional.

Unfortunately, it is a rare parent who can find the time, not to mention being able to provide the environment and the requisite materials within the home, to provide the child with these needed experiences on a regular basis. Child psychologists insist, however, that if the child is to have available to him in functioning form the learning potentialities inherent in his native opportunities for some form of their regular actualization must be provided through appropriate stimulation during his earliest three years.

Should a child possess only modest endowment by nature, it is all the more important that whatever endowment he possess be rendered maximally, functional. It is only through appropriate stimulation, assisted by proper designed materials and activities, that potentialities become actualized.

What is true of the under-endowed is equally true of the normal child as well as of the gifted child. Some feel that it is the gifted child who is the most neglected, particularly during the preschool years. It is now commonly recognized by early learning psychologists that innate talents of bright children do not flower without appropriate mental nourishment especially during the very early years.

LEARNING POTENTIAL IS LOST FOREVER -- IF NOT DEVELOPED

Unfortunately, there is a widespread feeling that it is somehow undemocratic to give a gifted child the kind of opportunity that will help him move even farther ahead of other youngsters-- even though the lack of such opportunity leaves him bored, under achieving and with his great potentialities unrealized. The cost to a bright child of having to spend a large part of his day in an environment lacking in appropriate challenge is most devastating not only to his gifted learning abilities, but likewise to his developing personality structure. This loss of potential for the gifted child is great during the preschool years when special provisions for the bright are fewer except for the few who have the advantage of attending a Montessori School.

Studies of bright individuals show clearly that most of them grew up in homes which supplied them with stimulating conversation, books, creative materials, private lessons, manipulative toys, attendance at a Montessori similarly innovative preschool which surrounded them with appropriate new experiences in great abundance.

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It is most unfortunate when parents are too poor or too heavily burdened with earning a living that they do not find time to answer the gifted child's urgent mental needs. It is unfortunate because, if the gifted child's needs are neglected during his early years, he is likely to give up early and let his boredom develop to an indifference to learning in general.

THE BRIGHT CHILD SUFFERS MOST WHEN NOT STIMULATED

It is the neglected gifted child also that is most vulnerable to society pressures to conform, to be like other children and thus become a victim of psychological handicap of low personal expectations-- because of low expectations from his parents. Because the gifted child seems to be developing at a faster pace, time runs out fast for him. If his environment does not give him the full measure of mental nourishment which he needs, his gifted potentialities may never become actualized. Without an enriched stimulating environment activating his gifted learning potential he soon ceases to act like a gifted child. If tested, he may not even reveal his giftedness; in fact, he ceases to be a gifted child.

The potentially gifted child needs opportunity to learn more and at an above average pace suitable to his naturally quick style. He cannot really wait for honor classes in school or tests later on, for, by that time it may be too late. The potentially gifted child, lacking opportunities to actualize his gifted potentials, needs appropriately challenging opportunities during his preschool years. Research now seems to indicate that the chances are good that if this does not take place, then by the time tests are given in school he will no longer be identified as unusually bright or gifted.

THE SLOW LEARNER IS IMPROVED

On the other hand, a child which a testing program in school may identify as a slow learner, or as a child with serious learning difficulties, might not now thus be identified had he had appropriately stimulating opportunities during his preschool years. Such appropriate experiences in a stimulating, positive environment could have maximized whatever learning potential was present.

Hence, regardless of native endowment, the child's abilities with which he is to meet life can be most effectively developed during his preschool years when he is capable of learning at a rate many times that of an adult. The tools for creative learning positive attitudes, an abiding curiosity, order and purpose, the experience that learning is enjoyable, satisfying insights, habits of initiative and concentration, are natural outcomes in a well-run Montessori School.

The preschool years pass so quickly. No other period in a child's development offers such right opportunity for influencing him so effectively, efficiently and lastingly. The time to help a child get the most out of his college years, find happiness and be a success in life is during his preschool years.

Montessori Class - shared by Sally Heard

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COMMANDMENTS OF COMMUNICATION FOR PARENTS

I. Realize that Good Family Communication is the Key to getting along.. it begins with the couple who makes a conscious effort to develop their own communication skills. This usually leads to better skills with children.

II. Remember, the Circuits of Communication are Opened from the Beginning of Life... the current is turned on in infancy -by both parents, through their words, their warmth, their touch and throught the baby's coos, smiles and expressions.

III. Accept the Child's Need to Express and to Handle His Anger... help him learn that anger is natural. Releasing it in outward, acceptable ways is healthier than keeping it inside, being destructive, or hurting others.

IV. Listen, Without Preconceived Opinions, To Understand the Message Being Transmitted., hear the child out patiently and completely, without the "yes but's". Tune in to his point of view to avoid short-cicuiting the lines of communication.

V. Stay on the Right Frequency with the Right Tone of Voice... this helps transmission and feedback. Sarcasm, preaching , nagging and being "mickey-mouse" are communication barriers which jam the network.

VI. Speak to the Child's Feelings, not to His Words work at decoding the underlying messages. Understanding child behaviour is a requisite. Reflect questions back to help him find his own answers.

VII. Learn to Discuss Sex Truthfully, Wisely, and With Some Degree of Ease..practice with one another. Avoid being hush-hush and disguising words, using correct terms, answer questions when asked giving only needed information.

VIII. Keep Privileged Communication Confidential and In Esteem a child is entitled to choose his own trusted confidant. Belittling him and violating his confidence will cause him to tune out and leave the network.

IX. Hold Regular Family Discussion Wherein Each Member Has Voice and Participation... in these " Communication Workshops" complaints may be aired, difference resolved and plans discussed. Good family communication is a two-way process. Encourag it, and with age the youngster will do more to keep the channels open.

X. Fret Not about Mistakes - Learn to Laugh, Love and To Begin All Over Again. ..children are complex human beings. Some are easy to rear, some find life difficult. Cracking their communication code is challenging. Mistakes are made but worry is needless. The right and happy spirit leads to successful communication!

COMPONENTS OF A HEALTHY PERSONALITY IN A CHILD

By Urban H. Fleege, PH. D.
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One of the goals of education is to help each child develop a healthy personality. Children whose behavioral response is within the normal range for children of their age are said to have a healthy personality. The following are characteristics usually found in children who are said to have a healthy personality:

1. They have realistic goals: i.e., goals in keeping with their level of development and their ability; they are capable of satisfying their various needs and in so doing their manner of functioning is in accord with the socially acceptable pattern

2. They have developed social interests; i.e. they are concerned about others as well as themselves. This sensitivity to others emerges gradually as they mature. It shows itself in a capacity to understand how others feel as well as "how others feel about me."

3. They feel competent and act accordingly. They possess self confidence and who it in a willingness to become involved.

4. The child who is developing in a healthy direction is one who is becoming more and more self directed, less and less dependent on others. He is learning how to make responsible decisions suitable to his level of development.

5. He is reality oriented; that is, he is learning to distinguish fact from fantasy. He secures some of his satisfaction from achievement rather than from the easy escape into the land of fantasy. He is capable of fantasizing but he knows when he is in the land of reverie.

6. He is developing an inner discipline and manifests same through his ability to postpone his own gratification. Gradually as he matures, he moves from considering mainly himself to a concern for the needs of others.

E. Erikson at the Mid Century White House Conference on Children and Youth listed the following as characteristics of a healthy personality: a) a sense of Trust. If, in the first year, the child's needs are met, it is likely he will develop a sense of trust. b) A sense of autonomy. The child has a feeling of self sufficiency and strength as a result of making choices. c) A sense of Patience. He is able to plan and follow through on his ideas, to be creative. d) A sense of duty, and accomplishment. He recognizes the importance of cooperation and of work; he enjoys the feeling that he is able. e) A sense of identity. He knows who he is and develops a positive self image. f) A sensitivity to others. He knows when he is with others and cares for others.

TEN COMMANDMENTS FOR RELATING TO CHILDREN

1. Thou shalt give the child space to grow and choices to make.
2. Thou shalt attempt to understand thy self in order that thou may better understand the child.
3. Thou shalt attempt to love each child, but understand that there may be times, when this shall be difficult.
4. Thou shalt not do everything for the child; instead, thou shalt provide opportunities for the child to learn through doing.
5. Thou shalt provide order in the child's life.
6. Thou shalt remember to never ask the child, "Why?" for then thou shalt perhaps be encouraging excuse - making and even lying in the child. The child shalt tell thee if there is a reason without thine question.
7. Thou shalt accept the child as not being perfect, but is - in the process. Thou shalt not compare the child with thy neighbor's child, but remember that each child is unique, and that each child carries within him or her, the adult that he or she shall become.
8. Thou shalt not wallow in self-pity, guilt, or worry when thou errs, but thou shalt instead look to the future, for ways that thou shalt do better.
9. Thou shalt remember that thou art a person too, with needs for love, acceptance, approval, self respect and self esteem.
10. Thou shalt allow the child and thyself to live each moment of each day. Thou shalt acknowledge the past, live in the present, and plan for the future.

A DAILY DOZEN FOR BASIC DISCIPLINE

1. Be consistent. When you reprimand an action one day and ignore it the next, children don't know what to expect. As a result they will often try it again to see if they can "get away with it". They are also quick to see and resent the basic unfairness of inconsistency.
2. Follow through when you say something.
3. Further look for the reasons behind the behavior. It often stems from the fact that the curriculum or the teaching approach does not interest them.
4. Be sure the children know the rules. If you expect them to behave a certain way, tell them so and explain the reason why. A presentation/discussion about the rule(s) can be enlightening both to you and them. You may also find some rules have no real purpose.

5. Check your own feelings about individual children. Do you play favorites? It is difficult to like sullen or rebellious children and easy to like the quiet conformists. Your dislike for the rebel will incite more rebellion.
6. Watch your tongue... stabs, leave wounds that never heal.
7. Don't make work/study/ etc., in the home or classroom a punishment. Otherwise they will be led to know such things are worthwhile.
8. Let children know that you like them. Praise if favorable especially for children with discipline problems when the praise is true. Disapprove the act, but never the child.
9. Don't try to do the impossible. Make referrals for children with emotional problems.
10. Control your temper at all times. When you lose your cool, you lose your ability to solve the discipline problem sanely, rationally, and thoughtfully.
11. Don't be afraid to apologize if you've treated a child unjustly. You will gain the child's respect.
12. What you see as misbehaviour, may be a normal behaviour in a child's cultural background. It may take time, patience and tact to break the pattern.

GENERAL GUIDELINES FOR ADULT
BEHAVIOUR IN A
MONTESSORI PREPARED ENVIRONMENT

1. Slow down your pace to meet child's pace.
2. Relax, get enough rest. Set limits on your activities.
3. At all costs, control your need to coerce or restrain the child physically. Never touch a child unless you have his permission or are invited by him in some way.
4. Come down to the height of the child.
5. Recede into the walls and furniture as much as possible especially when "unoccupied".. avoid being the authority figure.
6. Steer clear of trappings which give the adult a position of authority or domination by being flexible.
7. Form clear statements of classroom rules and goals.
8. Make rules which you and the adult staff can follow also.
9. The child has a right to work without interruption by another child or adult. The child is encouraged to complete a full work cycle; getting, using, and returning the equipment.
10. Make sure it is clear to the child that he has rights.

11. Work out and program clear, but flexible strategies for classroom life and discipline so that the ground rules can be applied in a practical way by all adults.
12. Know the materials well so the child can be free to explore within the limits set, and so that you can be free from over-concern. Never sacrifice the child for things.
13. Minimize apologies and verbal explanations. Divert the child's attention if it is necessary to intervene.
14. Be consistent in your discipline, presentations, general order yet program things in such a way that there remains room for adaptation to individual needs.
15. Stop before the child tires. Watch or listen for clues which indicate that the child's attention is waning.
16. Clarify the difference between the presentation by the teacher (now, this is my work) and the exercise by the child (Now, you may choose this work).
17. Leave the child a legitimate "OUT". When possible if the child needs special guidance or assistance, allow the child the choice limited to his ability to handle the situation so that he is able to resolve his impasse with dignity. When choice is not possible, make a clear, firm statement of your expectations. Avoid ambivalence and phoniness of phrases like "would you like to..." when there is no real choice in the situation.
18. Leave yourself an "out". The adult is the protector of the environment and the groundrules.
19. Take care that groundrules do not become a subjective device. Make a plan for
 - A. A regular evaluation, rotation, and repair of materials
 - B. Variations in general routines;
 - C. Regular observation of the class.
20. Work consciously on positive phrasing. A child can be annihilated by verbal abuse.

Anne F. Murphy

SOME GROUND RULES FOR A MONTESSORI CLASS

Purpose of Ground Rules:

To help establish and maintain an environment which is conducive to the child's developing an inner discipline, inner-directed activity, learning, behavior.

General Principle re Ground Rules:

They must be clearly stated, thoroughly understood by everyone, respected by all, implemented by everyone, that is insisted on (enforced) with brevity, firmness, consistency.

Ground rules thus should be simple and as few a possible.

Sometimes children will deliberately disturb or violate the rules as a means of getting attention, being talked to, touched, led to the line, helped dress himself, etc. Thus the child is rewarded for disapproved behavior - - resulting in a reinforced mis-behavior pattern. Firmness of voice, curtness short of discourtesy, a clear attitude of disapproval, no handling or touching of the child, isolation if necessary (but not in a spot where the child becomes the object of attention)--are the characteristics of a teacher's effective response to a child in the mind of the child should be such that it discourages repetition of the disapproved behavior. The child should realize that he is still accepted and respected as a person but that his disregard of the rules simply will not be tolerated.

A few Rules:

1. When walking on the line, set the Example - walking erect, head erect, hands at side --not swinging in all directions or held out in front. Children imitate you, what you do and how you do it.
2. Keep talking to a minimum - unless it is a group-sharing activity. If you rely too much on your voice, the children become loud and an orderly, working environment disappears. Do not continuously raise your voice as the noise level in the room rises. Directives can be given in a low, measured voice- and with determination - but words must be few- and the children must know" you mean business."
3. Do not do for the children what they have been introduced to do for themselves. If you do, you undo what has been accomplished todate. Do not put the children's boots on for them. Do not help them dress themselves; do not dress them. If they need help, re-present the dressing activity.
4. Point out the area(s) in which children are to dress and undress. Keep the passageway clear of dressing activities; e.g. the area leading to the exit door should not be the area in which children dress and sit down to pull on their boots. Children should be shown how to lay out their clothing on the tables, to sit down on the line for putting on boots, etc.
5. Trainees should be giving presentations; but this will be effective only IF trainee has been faithful in practicing todate with the materials. Hence the ground rules: new presentations by the Directress or under the supervisory eye of the Directress.

ADMONITION TO STAFF:

Do not touch a child unless vitally necessary, ie., to prevent child from immanent danger. Resist the natural appeal of the young child which invites touching=and fondling. The urge to touch is a natural urge-characterized by "mothering" or grandmothering. Do not slap a child, even his hands.

FUNDAMENTAL EXERCISE

Preparation:

- Observe the child
- Evaluate child's actions, needs and interest.
- Choose appropriate, growth-promoting material and exercise, which will continue child on the road to self development.
- Consider "indirect preparation" required, if any
- Check the materials, at the shelf, for completeness and good repair
- Provide a table cleared of all materials, or a floor space, uncluttered and out of the way of traffic.
- INVITE the child and get his consent for a demonstration.
- If smock or apron is needed, show him where to get it and how to put it on.
- If hand need to be washed, do that.
- If a rug or table mat are needed, get one.
- Show the child where the material is kept on the shelf.
- Give the name of the material.
- Show the child where the materials are and how to carry them to his place of work.
- Seat the child and yourself, comfortably, teacher to sit at the child's dominant side and to perform actions with a maximum of visibility.
- Teacher to situate herself at the child's working level.
- Through gesture and expression convey to child internal and outward composure and focused attention.

Presentation:

- Slowly, clearly and harmoniously lay out any material in an orderly and functional fashion.
- Throughout, watch child periodically, to make sure his attention is on the performance.
- Perform exercise with a sense of personal involvement; be interesting but do not exaggerate or overdramatize.
- Uncover to the child the main point of the exercise, the salient feature and purpose of the material at hand.
- Perform the demonstration with a sensible attempt at non-verbal communication (*"economy of words").
- Highlight important points by pausing or slowing down and by performing other useful gestures.
- Evaluate child's interest, continuously, and make necessary adjustments.
- Bear in mind that an exercise ought to be just challenging enough to create interest and involvement, but not cause withdrawal by being too difficult.
- Upon completion, return all materials to their original place.
- Replace disposable parts of a material.
- Invite child to repeat.
- If child is not interested in repeating, accept his decision; refrain from showing positive or negative reactions.

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PARENTAL INTEREST - KEY TO CHILD SUCCESS
by Ivan Samuels

Most people enjoy the fact that other people are interested in them. It is very satisfying to know that there are those who care for us, love us, respect us and want the very best in life for us. In this kind of atmosphere people want to do things that are meaningful and helpful to themselves and to others. Children enjoy the type of climate where they feel that they are important enough to be cared for, important enough to have others show pride of things they do and say.

The Tragedy of Neglect

In a home where this type of interest, care and respect is not forthcoming, children are most likely to develop the attitude of "No one is really interested in the things I say or do, so why should I be enthused?" For the child, neglect really means that he is not important at all. Neglect may even mean that he is not a person or maybe he is not quite like everyone else. Most children like to feel important, and most children like to feel that, while they are not exactly like the next child, they are valuable to somebody.

The greatest tragedy of neglect is that it tends to generate more neglect. A child may do much better at learning to brush his hair, take his bath, shine his shoes, read his book, add his numbers, paint or draw, cherish honesty, and play his musical instrument when he feels that someone is really interested in what he is doing. If he fails to see that type of interest displayed, he begins to perceive neglect as a "way of life". He may even find some satisfaction in being neglected. "No one cares for me, so why should I care for anyone else?"

Children learn more from imitation of acts and attitudes than they do from instruction. In many learning situations the success of a student is generated by interest in his work. His interest emerges from continued interest, rather than from intermittent parental interest. Nothing fosters success like the satisfaction of past success. Parental failure to be interested in the child's behavior sets the stage for potential failure. Many parents say that they do not want their youngsters to be failures, yet they fail to provide the interest children need if they are to make a habit of well being, being successful, not only in school but out of school as well.

How Do we Show that We are Interested?

If a child were to bring home a ten dollar bill from school, every parent would display definite interest. One would try to find out where he found the money, when, did he report the matter to his teacher? Interest would be displayed in terms of place, time and a full report from the child. This interest would be sincere, for parents want their child to develop a habit of honesty... Should interest in your child's education be any different? Helping the child to locate answers to questions, helping him to interpret the sought for information, asking him what the information means to him and asking him to describe the nature of his teacher's response--those are everyday signs of interest to the child.

If the child is to taste success in school, he must meet the schools requirements. Parents may not always agree with his teacher, but their enthusiasm for what the school stands for is another concern for their child's well being

Children are quite sensitive to their parents' interest in the progress they are making in school. The guideline here is moderate interest. Excessive interest can cause anxiety in the child and develop interfering tensions. Concern with a son's report card is a very definite indication of sincere interest in his progress. Taking the time to ask him to interpret his report, complimenting him on evidences of effort, talking over causes of low grades or difficulties which he may be encountering are further evidences in his mind of the value parents attach not only to his success in school, but likewise to him as a person.

Attending School Functions

Children take their cue from their parents in the way in which they regard the school. If parents make a very determined effort to attend school functions with both Dad and Mother appearing for the parent interview, the child cannot help but be impressed with the importance that parents attach to his education

In reviewing the child's report card, a word of caution is in order here. Overly ambitious parents may lose sight of the child's limited ability. He will do his utmost to live up to his parent's expectations of him provided they are in keeping with his capabilities. The truly interested parent does not ask his child to do more than the child can do. He respects him for his capabilities and his own interests. The truly interested parent does not exploit his child's abilities, but assists him in using them to his own personal satisfaction and to the satisfaction of the rest of society.

At some stages children do not want their parents to attend their schools except on special occasions. Should this be true, and your child is enjoying success then it may be wise to find out at what times your child wants to come to his school. There are times when you cannot wait on the child's invitations, but even then it is not necessary to act as a detective.

Interest May Change but be Continuous

As the size of your family increases and the children grow older, the nature of your interest in any one child will also change. At the high school level, parental interest relates to the future. Post high school education becomes important. All of the children may not go to college. Some may try schools that will require only two years beyond high school. Some may be interested only in mechanical or technical training.

The wise parent is willing to recognize differences in his children, and with teacher's help provide only that which is best for the child. The parent's interest must adjust to meet the needs of the child at each stage of his development. A parent's interest must keep pace with the shifting interest of his offspring. Flexibility of parent interest is a "must" if the child's confidence is to be maintained.

HOW PARENTS CAN INCREASE THE EFFECTIVENESS OF A CHILD'S WORK
IN A MONTESSORI SCHOOL by Urban H. Fleege, Ph.D. Professor, Child
Psychology, cePaul University.

The following suggests a few ways in which parents can carry out within the home some of the Montessori Principles which characterize the Montessori school environment to the extent that the atmosphere of the school can be continued within the home, and to that extent will the child be helped within the home in developing positive personality traits in the process of actualizing more fully his potential.

A key element in the Montessori classroom is a sincere respect and reverence for the individuality of each child, hence, each child is not expected to act or perform in the same manner as another child. One may have fast movements, another slow. One may prefer to look, another to listen, another to work with his hands, because each child is unique. His different manner of developing, acting or learning is understood and respected.

To the extent that we parents respect the individuality of each child and encourage him to develop his strengths, whatever they may be, focussing on his assets rather than calling attention to his deficiencies, to that extent will we help a child develop positive good feelings about himself. With focus on the positive rather than the negative we will help him develop a positive self image. By respecting the child as a person, for what he is, rather than for what he does, we underscore the positive impact of a good Montessori school upon our children.

Another way of helping the child develop in a positive direction is through showing affection for our children spontaneously. Instead of associating affection or praise only with accomplishment, try showing affection for them when they haven't done a thing. A hug for accomplishment is nice but a hug "for nothing" is even better!

Obvious enjoyment of a child for what he is ---combined with occasional and necessary criticism of what he does - is the stuff that makes for good growth and the development of positive traits. Undemanding, accepting love from parents is vital to normal development. Failure to parent to convince a child that they have this feeling for him is probably the single most important cause of future personality problems.

Another way of helping our pre-schoolers is through utilizing the environment in helping them develop concepts of largeness, smallness, right left relationships and such concepts as far, near, and close. These kinds of learning experiences help a child gain clearer ideas of relativity without expenditures of money, but do involve expenditures of the parent's time and effort. It is quite natural to fit such concepts as right, left, small, large, loud, soft, far near, close, etc. in endless conversations and everyday routines that are part of a parent-child interaction. The family dog is larger than the cat. But the cat is large in relation to the hamster. Dad's office is far away in relation to Jimmy's house in the next block, but it is close in relation to the next town where grandma lives.

Physical learning such as learning to catch a large ball, learning how to skip and jump, ducking under things, touching the toes, walking or running backwards, likewise make contributions toward mental development and these skills improve coordination and develop perceptual and conceptual awareness.

A rich experience is one which has a beginning and an end, an intensity which makes it a memorable event. We contrast rich experiences with those which are drab, uneventful, unevocative, a repetition of stale yesterdays with no highs or lows. Here are six characteristics of rich experiences.

1. The senses may be strongly involved. We must never forget that children have eyes, ears, noses, and muscles, and that they like to use them. Author and naturalist W. H. Hudson, speaking of his childhood says:

I rejoiced in colors, scents, in taste, and touch; the blue of the sky, the verdure of earth, the water, the taste of milk, of fruit, of honey, the smell of dry or moist soil, of wind and rain, and of herbs and flowers, the mere feel of a blade of grass made me happy, and here were certain sounds and perfumes, and above all certain colors in flowers, and in the plumage and eggs of birds.

are we careful not to squeeze the juice out of experiences and then feed children the dried out abstractions?

2. There is a quality of novelty about a rich experience - a freshness a pleasant shock of discovery. The spirit of adventure and the experiment is often present. The root of the word experience comes from experiri, to "try out". When we try out things, we are active, not passive. We become involved, immersed, engaged.

3. A rich experience may have a marked emotional tone; it is rarely neutral. Note that the word motivation has the same root as emotion, it means to "move". A rich experience is a moving experience, hence one that has extraordinary power and dynamism.

4. A rich experience is often the culmination or fulfillment of other experiences. The memorableness of an event depends on what you bring to it. Agusta Rodin had thought and studied so much about the sculptures of the cathedral in Chartres that when he finally saw them he fainted.

5. A rich experience often carries with it a sense of personal achievement, an element of self-discovery, of creativity, the Eureka effect. There is exhilaration and satisfaction in having accomplished something we have never done before, of solving a problem. The little child says exultantly: " I did it, I did it!"

Keats put it this way: "Sudden a thought came like a full blown rose". Rich experiences run deep, go straight to the heart of the matter. They are not surface experiences, the ill-assorted bits and pieces of a hurried and harried life.

Actually this "Catching on" process can't be hurried too much; it may need time to develop. In trying to predigest too much for the learner, the teacher may rob him of the chance to make his own rewarding generalizations. There is nothing like the thrill of achievement that comes when students realize that they can discover things for themselves and do not always have to be told. It releases latent energies, gives them a sense of their power to direct their own lives, to be in charge of their own education. Teachers may underestimate the ability of children to learn, to discover.

6. A rich experience can generate new experience. Such an experience has no ceiling, is dynamic rather than static, is not self-terminating. We return to it again and again, thus opening up further insights. It is "Suffused with suggestiveness" to use philosopher Whitehead's phrase.

What can teachers do to provide the bases for such rich generative experiences? We can help young people cover or create pattern and structure in their own experiences. This helps provide both a map and a "filing" system and thus will assist them in searching for the relationship between an old and a new experience. They learn to see the new in the old and the old in the new. With growing maturity the structure of subject-matter itself will influence the way learners relate and "file" or categorize old and new experiences.

To make an experience a generative one, we must intensify our analysis, develop a more concentrated scrutiny, a more rigorous evaluation. We must not only see but "see into". We can develop the habit of looking creatively at the commonplace.

We have noted six aspects of rich experience. Rich experience contrasts sharply with the bookish, unreal, abstract substitutes for it. Learning that is acquired by merely memorizing abstractions is either forgotten or transferable, but rich experiences are almost always retained as memorable events in themselves and in the form of transferable "deposits" of knowledge.

Rich experience carries with it a sense of wonder, of appreciation, of gratitude. A young child said to her teacher on leaving school, "We had a wonderful day, didn't we?"

DO YOU EXPECT ENOUGH FROM YOUR CHILD?

Urban H. Fleege, Ph. D., Ass. Vice Pres. DePaul Un.

"Johnny doesn't study at all. He never does his homework. I can't get him to do anything - and his room is always a mess." How familiar is the tone of this remark. How many who have said the same about their own child realize the very remark itself is partly responsible for the child's poor behavior.

Every child tends to respond with that level of behavior which is confidently expected of him. Most children respect and love their parents and consequently tend to respond in keeping with what their parents expect of them. If parents confidently and realistically expect the child to be neat and orderly, he will do his utmost to respond accordingly. If on the other hand the parent makes it quite clear that he does not expect the child to be neat and orderly, but rather expects him to be slovenly, lax, and careless, the child will not disappoint his parents; he will comply by being lazy and careless. It is a law of psychology that all of us, adults as well as children, tend to respond in keeping with what those who we admire and respect confidently expect of us - provided the performance expected is realistic; that is, in keeping with what we are capable of doing. A salesman makes use of this principle when he clearly outlines what he expects his client to do. Good teachers and preachers do likewise. Human beings tend to react to what is expected because in so doing they are satisfying certain basic hungers within; the desire for approval, status recognition, a sense of achieving a goal which is set for us and the feeling of worth that the other person attaches to our responding in a given manner.

The impact of the "law of expectation" is particularly striking in children since children are keenly sensitive to the need for recognition, for achievement, for security, for acceptance, for approval and for love. Consequently, an overlooked source of motivation in children is the parent's realistic level of behavior expectation from their children. When parents repeatedly state to relatives and other visitors to the home that Mary is undependable and no help at all around the house, Mary responds with exactly what has been asked for. On the other hand, where it is publicly announced to the relatives and other members of the family that Mary is growing up to be a big girl, that she "helps with the dishes, makes the beds, and "mother would not know what to do without her", Mary beams all over and cannot wait for opportunities to live up to what is expected of her. In so responding, Mary is satisfying fundamental needs found in her and in all of us, thus tapping basic inner main springs for human action.

Do we expect enough from our children? Without doubt, some parents expect too much and others not enough. Perhaps the majority do not expect enough from their children since it is difficult continuously to raise our sights and keep abreast of our children's expanding and maturing abilities. Where parents expect too little, children tend to be kept dependent to an extent which interferes with their natural maturation. On the other hand, parents whose expectations are too accelerated or beyond the child's native capacities, tend to foster in their children habits of lying or making excuses for failure to live up to that which is expected of them. Unrealistic expectations, at the same time, frustrate the child and foster within the child a failure habit of mind with a consequent lack of confidence in his own abilities.

Aspiration level is a powerful source of motivation for every child, provided he sets for himself realistic goals, is led wholeheartedly to accept them, wants them and sets out intently to achieve them. The parent's level of expectation for this child is an effective determinant in assisting the child in choosing his own aspiration levels. The key word here, however, is realistic levels of expectation. What is a realistic expectation with reference to politeness neatness, truthfulness, stick to itiveness, initiative, reading interest etc. at age seven, age nine, age eleven, etc? General levels of behavior as described in books on child development provide some cue but since each child is different, even within the same family, the best cue is provided through careful and repeated observation of the child on the part of the parent. That level of a given specific behavior is realistic to the extent that it stretches the child just a little beyond his present performance. Where such behavior is confidently expected, the child thrills when he is able to respond to that which his parents whom he loves expect of him.

A child needs the assistance of his parent in helping him set realistic goals for himself. An objective, clearly conceived and held firmly in the mind, acts like a psychological magnet drawing the child toward its achievement and realization. Ralph Waldo Emerson had this in mind when he said, "What each one of us needs most of all is someone to make us do what we are capable of doing." William James, the American psychologist, puts it a little differently. He said "The average human being works up to only twenty or thirty percent of his capacity". In other words, our children could raise the level of their output if they could be motivated to do so. We are not advocating here continuous performance at peak level, for human beings are not machines. What we are saying, however, is that by challenging our children at frequent intervals to do what they are capable of doing will help them realize more fully their potentialities. At the same time we will lead them to establish within themselves confidence in their ability to perform at a level nearer their true potentiality.

It is easier for some children to set higher goals than it will be for others - depending on their respective success or failure to date. Each child, in reality, has three concepts of himself, his real self his ideal self, and his perceived self. His real self is usually not well understood for he may not know his true strengths or weaknesses.

His ideal self is the mosaic of abilities, skills, attitudes, value and ambitions embellished in his mind as the shining image standing out in the distance but clearly beheld as the person he some day wants to be. It is this ideal self which parents can considerably influence through their realistic level of behavior expectations in their children.

The perceived self is the shifting, unclear concept that the child has of himself - still very much in the process of formation. Since his concept of himself is a powerful determinant in shaping his personality characteristics, parents, by carefully keeping in mind his current performance level, can help the child shape in a positive direction his perceived self by expecting behavior in keeping with his present performance capabilities.

In summary then, what parents expect from their children can be a very effective means of motivating them, accelerating their maturation and building within them a confident concept of themselves.

MONTESSORI AT CHAT

Discover your wings is the perfect theme for a Montessori Class At Ch at. Dr. Maria Montessori discovered many exciting things about the children she observed. The main thing being -

"Dr. Maria Montessori believed that no human being is educated by another person. He must do it himself or it will never be done. A truly educated individual continues learning long after the hours and years he spends in the classroom because he is motivated from within by a natural curiosity and love for knowledge. Dr. Montessori felt, therefore, that the goal of early childhood education should not be to fill the child with facts from a pre-selected course of studies, but rather to cultivate his own natural desire to learn".

"Dr. Montessori never equated goodness with silence and immobility. Self discipline, she felt, should be acquired gradually through absorption in meaningful work. When a child becomes vitally interested in a particular classroom activity, his behavior almost always matures."

"Never let a child risk failure", she wrote, "until he has a reasonable chance of success".

"Very early learning is not the norm, nor was it ever Dr Montessori's objective. Her ideal was only that the learning experience should occur naturally and joyfully at the proper moment for each individual child".

"It is true, we cannot make a genius; we can only give each individual the chance to fulfill his potential possibilities to become an independent, secure, and balanced human being!"

"No learning takes place without concentration and attention. The child prepares to learn by performing exercises which help him to gradually lengthen the time in which he can focus his attention on a specific activity."

Montessori group takes a tour to a Montessori School:

On Wednesday morning 5 of our group went in to Couer d'Alene to see a school in action. The following are the reflections of this trip:

Jackie Baritell: I was truly inspired to see Montessori education in action through the upper grades. The level of achievement and enthusiasm for learning among the older children reinforced for me the value of the early educational concepts of Montessori. I had the feeling that I'd like to sit with those kids and have them teach me.

Elaine Rovetto: Children doing all kinds of projects in a pleasant environment. The feeling of Calm, serene vitality was really impressive.

Rena Stellan started Montessori in Coeur d'Alene about 20 years ago with just inspirations, strong will, and a refusal to be discouraged. It started in her basement. She and Doug, her husband, built it from nothing to the present campus of 8-10 small buildings with large outdoor play areas divided for safety and degree of needs of the individual students. Individuals are not corralled to a certain place but goes to the area that suits his needs and desires. Rena runs and directs the school. Two of her children have gone through the school and through college, etc. and back to teaching in the Montessori school. My second interest in the school is I love Rena and Doug Stellan. I delivered all of their children and helped them as they helped me for many years. Dr. L. Stephens " Doc Rock"

Elaine Rovetto - Wow! I liked what I saw. It said to me that the kids could do their learning in a warm setting with strength and assurance with competent, supportive teachers. I liked the feeling at the school from the outside on into the classroom. The people were a part of an atmosphere that included us all in our roles - the students learning, the teachers offering what they needed, and we, as observers filling our interests with facts and having questions answered and watching kids in a very good environment. We watched a 9 year old girl work a very complex equation with complete confidence. She entered the school in January and had worked from the normal 4th grade math level to ne only math oriented senior high students could successfully completed. I felt her confidence and obvitus competence were an example of a super student, teacher, and available materials situation. I'd love it if I were a student there!

Barb Mechels - Envy - I wished I could go to school and learn what they are learning with fun, color, excitement, and no end time zone..... I feel a special "anointing" goose bumps, or whatever when I observe a Montessorri class.

Bet Staeck: In this, my first visit to a Montessori school, I was impressed with the inviting atmosphere of the small pleasantly colored play yards and buildings with small rooms furnished with a myriad of things to explore,- each reflecting the Montessori concept of respect for the child.

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The international Discovery Group used a Middle East proposal, written by a Chatcolabber, using Catcolab Philosophies, to bring into focus the strength of volunteer leadership upon an international conflict. Because of the human relations value the Labber has placed upon Chatcolab, and the openness to test new concepts and values in leadership initiative, the author was able to test ways of presenting the paper to the United Nations as well as a way to involve complementary organizations to the purpose of the paper.

Unlike other committees at the lab, this committee was assembled by private interviews and searching out labbers to find if their interest, this year, lay in the direction of International Discovery.

The Paper needed a planning committee in order to get it to a place where it could be presented to those in the lab who had not had a chance to study its contents.

The committee decided to play the role of the various groups on the Planning Committee, and to act out a presentation to the U. N. secretary-General to ask the United Nations for U. N. protection for the proposed East Jerusalem Conference for a Palestinian State.

Roles included: U. N. Secretary -General (Burton Olson)

Planning committee:

World Bank - Angelo Rovetto, retired investor
 American Jewish Alternatives to Zionism, Inc., - Dr. Stevens, retired Phy.
 Rep. of Jews in Israel, Jerusalem & West Bank - Ed Gerdes, Sr. college student in Political Science and Law
 Rep. of Christians in Jerusalem and West Bank - Joan Smith, Christian Pilgrim and social worker
 Rep. of Moslems in Jerusalem and West Bank - Mark Patterson, Travelers and contractor
 Palestinian Congress of No. America - Pat Davis, Professional Counselor
 Carnegie Endowment for Peace Institute - Billie Marie Studer, retired agricultural inspector & rec. Specialist.
 Amnesty International - Mary Swan, Encounter Counselor
 World Council of Churches - Art Lozon, retired US PO and Ass. Apt. Mgr.
 International Red Cross & Red Crescent - Stewart White, firefighter / paramedic

The presentation included a 2 minute summary of the role of each group. The main issue was summed up by the Palestinian Congress representative in his opening statement:

I am representing the Palestinian Congress of No. America. Firstly, I speak for Palistenians who have been forced to leave their ancestral home in Paliestine due to threat of, or actual physical harm, and or economic deprivation. Secondly I represent my brothers and sisters who are still in the home land.

While none of us really like the idea of Zionist Israel, we realize that its existence has been recognized by the world at large and that it will not simply go away.

SUGGESTED FORMAT
FOR AN
EAST JERUSALEM - PALESTINIAN
CONTINENTAL CONFERENCE
ON
EAST JERUSALEM AND PALESTINE

The purpose of this paper is to present a suggested format for a conference in East Jerusalem, West Bank., in order to assure the general world public the intent of a conference in Jerusalem.

The paper is also written to promote the idea of a grass-roots elected religious council composing the Judicial branch of an elected government in Palestine Jerusalem and the Palestine under a protectorate, as opposed to a single sectarian appointed state or military judicial system.

In any other area in the world, religion does not necessarily need to be a part of a government component. However, there are those who have contributed substantially to religious thinking and historical values, who adhere to the principle of a state with built in monotheistic assurances, and they take exception to Jerusalem and its surroundings being governed only on a political, economic or military base.

This conference would assure discussion of the forward, preamble and each article, and the ideas stated could either be restated, embellished or deleted.

Normally a preliminary conference would be organized, and such a primary draft be from the input of those attending. However, since the denial, during the prolonged military occupation of the area, of freedom of assembly, and since the denial of an uncensored press, and because of the intimidation to free speech caused by systematic torture, normal primary democratic processes have been stifled excessively. Therefore, this proposal has been written from recording the expressions and feelings of the people during the 3 1/2 years the author lived in Jerusalem and traveled in the country.

The purpose of the paper has been to put these feelings into some form of program to plan an acceptable world approved base for a world approved conference that would save valuable time in the United Nations, and would recognize the feelings of the inhabitants as well as concerned universal monotheists.

Because the conference format has a definite stated purpose and discussion points, it has been put forth to enable the world to envision and determine whether or not the Palestinian people, living in Jerusalem and the areas concerned, and those individuals who support Jerusalem as a monotheistic city, have the right to assemble and discuss the points of this paper without interference.

The proposal before us offers an equitable alternative to the present hostilities which prevent both Israel and Palestine from moving forward and beyond the state of fear and distrust which so much characterizes the mood of daily life in both our contrys. Of equal importance to my displaced brothers and sisters, this proposal allows us to return to the home of our Father Abraham and to share in the natural resources of the area.

We are truly brothers begotten of a common Father, we have tried to steal each other's inheritance for our own exclusive use. We are both strong and neither can win at the expense of the other. We have shown the world that brothers can do in the spirit of anger, let us now set ourselves the task of showing the world what brothers may accomplish in a spirit of cooperation. I say again that we are brothers of a common Father, we are the children of a common God. Perhaps the most important thing we can accomplish will be to show that inspite of our differences, we can work together to glorify our common Father, rather than persist in our present course which at best invalidates the existence of our God, and at worst will lead to the eventual destruction of both Israel and Palistine.

The meeting was taped live, as it was hel in the lab's main hall. There was a slight general Lab interest, which was symbolic of the present U. S. World interest, even with allowances that Labbers had come to the lab for many less serious and interesting things in which to participate.

The genuine interest and concern of the above participating labbers as the planning committee of the proposed conference, however, has stimulated the author into believing that the general U. S. and world public could understand and relate to the position of the paper by taking the time to read it. The time factor, however, must be cut to a minimum, without loosing the accompanying back-up material which serves to validate the paper's position.

As author of the paper and Chairman of the International Discovery Group, I thank the lab planning committee for taking their precious Lab time to test this paper.

My thanks and my love to you each, Yahoo

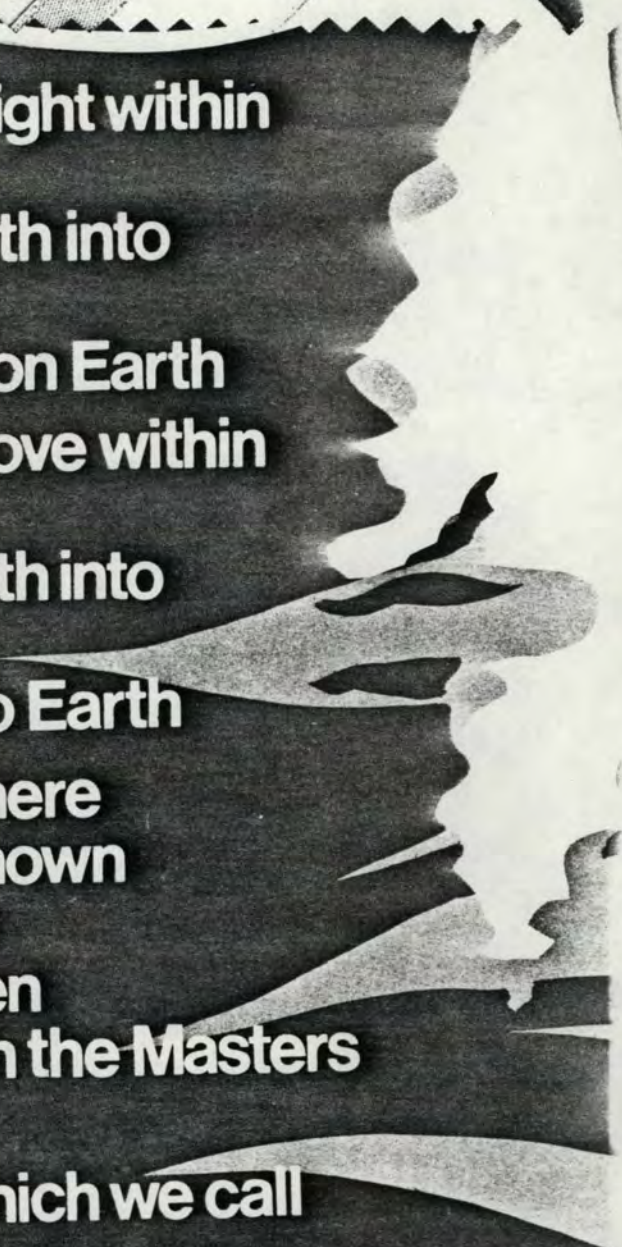
Prose and Poetry



From the point of Light within
 the Mind of God
 Let light stream forth into
 the minds of men
 Let Light descend on Earth
 From the point of Love within
 the Heart of God
 Let love stream forth into
 the hearts of men
 May **LOVE** return to Earth

From the centre where
 the Will of God is known
 Let purpose guide
 the little wills of men
 The purpose which the Masters
 know and serve

From the centre which we call
 the race of men
 Let the Plan of Love and Light
 work out
 And may it seal the door where
 evil dwells
 Let Light and Love and Power restore the
Earth



Poem shared at Lunch
as "Grace" May 10, 1982
by Bet Staeck

Lord, who am I to teach they way
to little children day by day,
so prone myself to go astray?

I teach them knowledge, but I know
how faint they flicker and how low
the candles of my knowledge glow.

I teach them Power to will and do,
but only now to learn anew
my own great weakness through and through.

I teach them Love for all mankind
and all God's creatures, but I find
my love comes lagging far behind.

Lord, if their guide I still must be,
Oh, let the little children see
the teacher leaning hard on Thee.

Leslie Pinckney Hill



Ancient Arapho Invocation:

(This Arapaho Ceremonial Prayer was used before white contact. Originally this request was chanted before an ordinary meal for the blessing of the Holy Spirit.)

O my father, Holy Spirit,
 O Four Old-Men
 and Keeper of the Sacred Pipe.
 O Morning Star
 and all good things of creation----

I mention these good things:
 the light of dawn,
 the good wind,
 the timber
 the soil,
 and the animals.

Listen----All you creatures
 under the ground,
 All you creatures
 above the ground
 and in the waters.

May this People
 be long in life,
 and increase.

May our boys and girls,
 our children of all ages.....
 May our grown men and women,
 and all our elders....

May they increase
 and be strengthened.

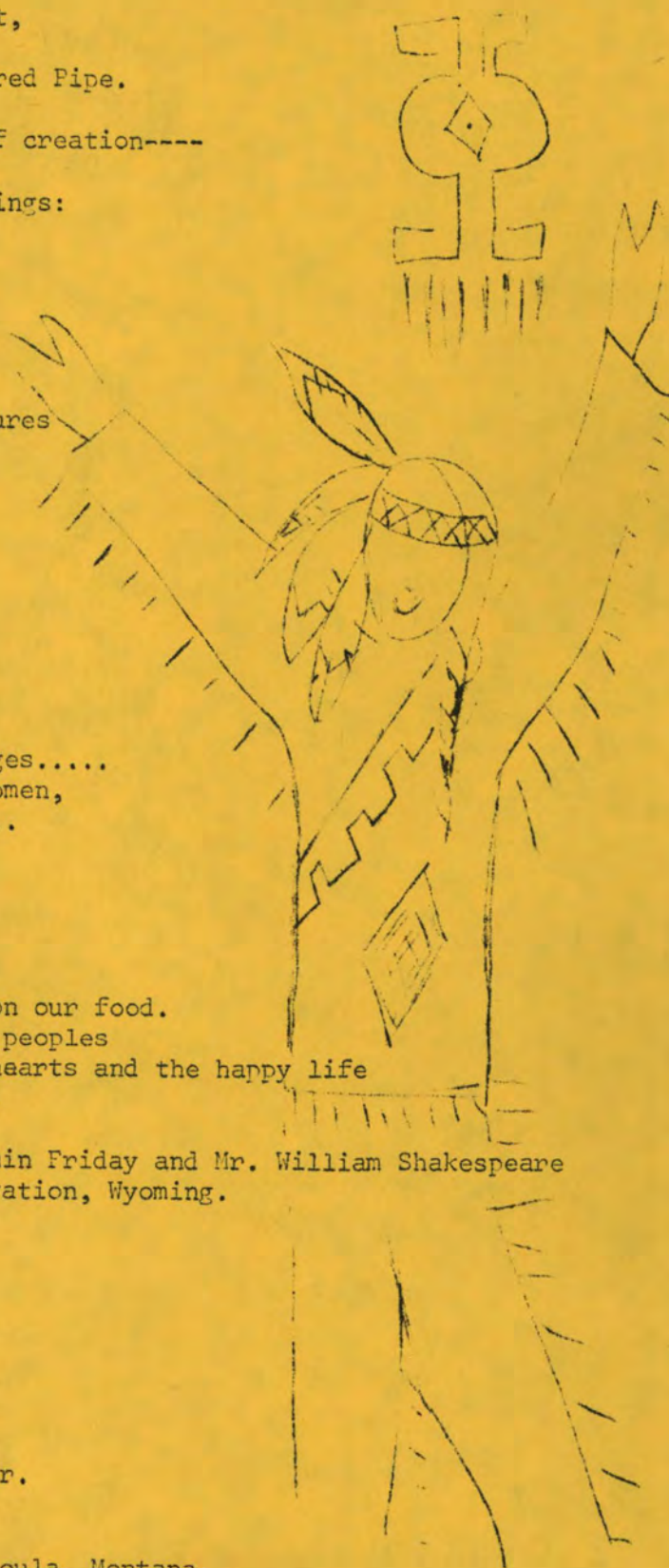
O Father Creator,
 We ask this blessing upon our food.
 And we ask for all your peoples
 the growth of loving hearts and the happy life
 of peace and harmony.

Translated by Mr. Benjamin Friday and Mr. William Shakespeare
 of the Wind River Reservation, Wyoming.

Prayer

The earth is beautiful.
 The sky is beautiful.
 My people are beautiful
 and my heart is full.
 That worth living for
 is also worth dying for.
 Hokahey!

John Laughing Wolf, Missoula, Montana.



A THOUSAND LIVES BEYOND

Everywhere I have walked in my long life, flowers bloom, insets hum, birds fly, the movement that is life stirs in every desert and in every mountain, stires in every stream and the oceans, stires in every bluff and gully, and every part of this land; in every night I look up and the sky is a thousand stars and that life has moved over the earth will it move into the sky? In the day I look up I do not see the star but I know that behind the sun there are a thousand more goings on of life when life moves beyond the sun will my children's children go with it? This night my mind trav&ls a great way where my mind goes my body will follow.

I do not have one short life I have a thousand lives beyond.

Chante Tonka, Frank L. Wood
Leavenworth, Kansas
Yantonai dacotah

My Brother

He shall move out to vibrant land where sweet crests of lifting mountains melt colours to his eyes and starshine stillness sifting to earthen meadows, his mind will free each thought to race with the wind.

It is true my brother your dreams spinning westward moving your soul are forever expanding your strengths.

Elizabeth Smith, Minnesota

I hugged her to me and heard the talk of the ants who never forgot the old ways.... and bring the stones

Joe Rice
Tahca isнала
"Arapaho Invocation"
translated by Wind River Reservation.

Summer Wind Songs

With our bellies filled with horse meat and our spirits like new-born pups we sang to the summer wind and sipped slowly from the sweet waters of the cold springs of our beautiful Earth Mothers our medicine was strong and good we knew that our children would chase rainbows eat sacred pinon nuts hunt the elk and grow tall our faith was the faith of elders who have heard the brown owl speak at night seen caught crows dance on the bleached bones of our enemies and prayed that the blanket hills of our ancestors would be a warm lodge to our people always yes, our bellies were filled with horse meat and our spirits were like new-born pups and we sang to the summer wind all the old and sacred songs taught to us by the Great Spirit since that dawn long ago when he cast our seed upon the earth and gave us a name blessed by the stars forever.....
Ross Laursen
Viking-Comanche poet, Folsom Prison

We are Brothers

We are Brothers Great Spirit , deaf no more can hear you again the dragonfly of four wings whispered to me we are brothers I hear your voice in the winds, the trees.. rushing thru the tall grass no longer an orphan reunited with mother earth

"That I Spent,
I had.
That I gave,
I have.
That I Kept,
I Lost."

Prose Poster on Wall

+++++

MYSELF

I have to live with myself, and so
I want to be fit for myself to know.
I want to be able, as years go by,
Always to look myself straight in the eye.
I don't want to stand at the setting sun
and hate myself for the things I've done.

Author Unknown

+++++

Strict vine tied me up
Oppressing, how heavy the feeling is!
I wanted to say, but the voice was
as thin as a thread,
Trembling in my throat!

Like a tiny pebble at the bottom
of a stream
Covered by an increasing water
so fast it flowed!

A shadow moved in, another moment,
"Open your heart."
A smile appeared on a mirror of the water.
The voice touched me,
So did the warmth,
to make me free!

Kazuko Yoshinaga Jibachi

+++++

When the persons in our world do not
offer identifications that permit genuine commitment and
engagement, then we must reach beyond these persons. We must
learn to live with the uncertainty of
creating a new world and endure the tensions of
doubt and fear as we struggle to create a
beginning that honors our own individuality and
selfhood.

Clark E. Moustakas

One of the most difficult lessons we, as adults, must learn is to recapture the sense of honesty which was so keen and powerful in childhood. Young children who are not even aware that honesty is a virtue have such a keen sense of speaking directly, truthfully, and openly that even when they are taught to be kind, tactful, and polite, their sense of honesty remains so spontaneous and genuine that they persist in saying what they feel no matter how severe the consequences may be. Only after repeated correction, disapproval, punishment, and rejection does the child submit and learn the gains of distortion, subtlety and deviation. Only then does the social need for kindness and sympathy, for achievement and regard, for success and approval, exceed the determination to remain true to one's own eyes and ears and heart.

When we are not honest, we are cut off from a significant resource of ourselves, a vital dimension that is necessary for unity and wholeness. A significant stream of inner life is dammed up, and until we recapture and recreate that sense of honesty we cannot know ourselves and we cannot know other persons and grow as individuals and in relationships.....

* * * * *

A Ritual to Read to each Other:

If you don't know the kind of person I am
and I don't know the kind of person you are
a pattern that others made may prevail in the world
and following the wrong god home we may miss our star.

For there is many a small betrayal in the mind
a shrug that lets the fragile sequence break
sending with shouts the horrible errors of childhood
storming out to play through the broken dyke.

And as elephants parade holding each elephant's tail,
but if one wanders the circus won't find the park,
I call it cruel and maybe the roof of all cruelty
to know what occurs but not recognize the fact.

And so I appeal to a voice, to something shadowy,
a remote important region in all who talk:
though we could fool each other, we should consider
lest the parade of our mutual life get lost in the dark.

For it is important that awake people be awake,
or a breaking line may discourage them back to sleep;
the signals we give - yes or not, maybe -
should be clear; the darkness around us is deep.

WILLIAM STAFFORD.

Look at me. Please, see me.
 Not my clothes or stubby nails
 or homely face.
 Open your heart, so you can see mine.
 I do not ask you to agree with
 or Understand all you see
 For I don't even do that.
 Just look at what is really there
 and allow it to be.

Peg Hoddinott (Finding Youself, Finding Others by Clark E. Moustakas

Individuality and identity emerge from the deep levels of the self, from the resources and talents that exist in each of us to be formed and shaped into a particular being in the world. It is these values which society should recognize, encourage, and affirm. The self cannot develop unless there is freedom, choice, and responsibility, unless each person experiences his own senses and becomes an active force in life, free to choose and select free to feel and express openly and honestly the nature of these feelings, free to identify with alive persons who encourage growth in individual identity, who value being for itself and who can enable the person to engage himself and be committed to meaningful activity.

The presence of the person ensures an awakening, a personal process that involves an answering engagement with life. We must learn to talk to the powers of the self as the Apache do.

Our songs come from those inner powers. We keep them alive when we sing to them. That way a power knows you are trying to tell it something. It knows when it hears your songs. And when a power hears your songs it wants to listen. If you don't sing your songs, but somebody else's, then a power won't know where to find you; it won't know how to work for you.

C.M.

To communicate is the beginning to understanding. To feel is the beginning of self-growth. To touch is the beginning of involvement. To love, the beginning of all that will ever be.

I breathe and I grow. A flickering candle flame can be my world. My candle light touches softly and gently from a distance till it draws you, and your face is glowing in the light.

My candle dances, and I will
 always.....
 Nancy Ceranowicz

Sing until your breath
 Cracklesto the last
 Note which is caught
 Upon the passing wind.
 Laugh until the pains
 Squeeze authority
 into chaotic blasts
 and then into puny puffs.
 Cry until the peak of your tears
 like the pure tips of a wave
 before it folds into the
 Gulping sea.
 Oh, but Love when your hear
 beats the beat of nights full
 of Daffodils for then you are.

The realtiy of the other person is not in what he reveals to you,
 but in what he cannot reveal to you.
 Therefore, if you would understand him, listen not to what he says
 but rather to what he does not say.
 Kahlil Gibran

When he was about three, Standing Bear would be sent to bring his
 father's pony to be bridled, and to getthe village whetstone - a
 difficult task, as he had to go from tipi to tipi until he found it.
 With this came the development of autonomy; there was no supervision;
 the child was trusted to carry out his responsibility. No external
 inducement was offered; and in fact, no
 one ever said to a child, "Do this and I will pay you it"
 Neither was coercion used in teaching responsible behavior.
 "Father.... never said, "You have to do this, or "you must
 do that". But when soing things himself he would often say something like
 'Son, some day when you are a man, you will do this.'" Coercion,
 Persuasion were never acceptable among the Dakota since no man could
 decide for another, nor was responsible for the behavior of another.
 Dorothy Lee

What an awesome thing it is to feel oneself on the verge of the possibility
 of really knowing another person. Can it ever happen? I'm not sure. I don't
 know that any two people can really strip themselves that naked in front of each
 other. We're so filled with fears of rejection and pretenses that we
 scarcely know whether we're being fraudulent or real ourselves.

Of all the dangers we share, probably the greatest comes from our fantasi-
 zing about each other. Are we making each other up? We have no way to test
 the reality of it.
 Beverly Axelrod _____

Love creates an embracing meaning in relationship. It gives the life of the
 person a sense of value, a feeling of goodness. Love is a force that nourishes
 growth. It is the sunshine and the seed but it is not growth itself. To grow,
 one needs the soil and the rain as well as the seeds of love. Love endures the
 test of crises, tragedy, the changes of time. It is the source from which other
 things come; tears and laughter; fear and courage; anger and contentment;
 restlessness and tranquility. Thus, love is ultimate, complete in itself while
 other qualities require the presente of love to attain a sense of value.

Sunshine is a butterfly's best friend.
 Actually in cold or wet weather a
 butterfly will not survive. It needs
 sunshine for a healthy life expectancy.

Some things to learn from the butterfly
 are:

- There are necessary stages that lead to beauty.
- We may need to crawl before we fly.
- Dormancy (reflective time) is necessary for beautiful fulfillment.
- Once inner beauty is transferred to the outside we no longer need to attract attention to ourself.
- We need the warmth of positives to keep us healthy.
- Negative conditions effect longevity.



Where are you beautiful butterfly
 I look for you on the winds of today.
 When grey skies are here it's hard to
 remember
 That there is tomorrow with newness
 of life.
 I miss your innovent presence in
 multi-colored bauty
 I long for the gentleness of your
 touch
 I strive for your possession of
 freedom.

-----shared and written by:
 Kathy Wallenhaupt
 4-14-82

RUN for the Roses

Running free and wild in the wind....

Run with the images of yesterday which still linger in the hallways of my mind.

The day of destiny awaits all and for some the dream is relinquished but you said when I get to the roses that destiny is only held in the hand of tomorrow, not in the thorns.

I try to run in the drak garb yet outside I giggle contently in ruffles and lace, but seeing through this you put a cracked mirror of my self-portrait together....

Where the silent power of strength prevails and the weak don't stand a chance, you instead pushed me until I was lightly pricked.

You helped me tear down the door that only before, we alone locked Thank you for everything, friend

You release me running for the roses, but I leave remembering.

Heidi Hart

A LITTLE MIXED UP

Just a line to say I'm fine That I'm not among the dead Tho I'm getting more forgetful and Mixed up in my head.

So if it's my turn to write you There's no need getting sore I may think I've written and Don't want to be a bore.

For sometimes I can't remember When I stand at the foot of the stair If I must go up for something Or I've just come down from there.

So remember I do love you And, wish you were here But now it's mail time So I must say goodbye Dear.

And before the Frig so often My poor mind is filled with doubt Have I just put food away or Have I come to take it out? And there's times when it's dark outside with my night cap on my head I don't know if I'm retiring Or just getting out of bed.

There I stood at the mail box With a face so very red Instead of mailing you my letter I've opened it instead.

Written by a senior citizen of the San Fernando Valley, contributed by Roy Main

CRAFTY LADY

I cancelled out the paper, I stopped the milkman too. I fired my trusty gardener My own hair I now do. The only thing I buy now Each time the Eagle flies Are the necesasary groceries and a ton of Craft supplies..... Gail Brown

You may never know when someone
May catch a dream from you.
You never know when a little word
or something you may do
May open up the windows
of a Mind that seeks the light---
The way you live may not matter at all.
But you never know - - it might.

And just in case it could be
That another's life, through you.
Might possibly change for the better
With a broader and Brighter view.
It seems it might be worth a try
at pointing the way to the right,....
Of course, it may not matter at all,
but then again -- it might.

Helen Lowrie Marshall

THERE ARE ONLY TWO LASTING BEQUESTS
WE CAN GIVE OUR CHILDREN.....
ONE IS ROOTS,
THE OTHER, WINGS.....

Follow your wings ...
take one flap at a time
and don't settle for less
just continue the flight.

Follow your wings....
if you fall don't stop and lose sight of your goal
press on to the top.
For only on top can we see the whole view,
can we see what we've done and what we can do,
can we then have the vision to seek something new.

FLAP ON AND FOLLOW YOUR WINGS!

Heidi Hart

Acts 4: 29 ---31
But now, O Lord, look at the threats they are leveling against us. Grant to y
servants, even as they speak your words, by stretching forth your hand in
cures and signs and wonders to be worked in the name of Jesus your Holy
Servant. The place where they gathered shook as they prayed, they
were filled with the Holy Spirit and continued to speak God's word
with confidence. Amen.

But God's descent
 into flesh was meant
 as a demonstration
 that the supreme merit
 lay in risking spirit
 in substantiation.
 Spirit enters flesh
 and for all its worth
 changes into earth
 in birth after birth
 every fresh and ever fresh.
 We may take the view
 that its derring-do
 thought of in the large
 is one might charge
 on our human part
 of the soul's ethereal
 into the material.

THE BUTTERFLY,
 EVEN WHEN PURSUED,
 NEVER APPEARS IN
 A HURRY.

Garaku

(Submitted by Bets)

Robert Frost (submitted by Elaine Rovetto)

NOT KNOWING THE TRUTH DOESN'T STOP IT FROM BEING TRUE...
 Richard Bach

Forgiveness is the fragrance
 the violet spreads on the heel
 that crushes it.

A smile is the carnation in the buttonhole of life.

 Leila Steckelberg:

May the love of God lift you to greater heights.
 Soar above the mundane into the heavenlies, lifted by the
 breeze of love, warmed by the spirit of Chat.

Your secret pal for 1982
 From little ol' me to you!!!

DIAKONIA

Feet!

Just plain,

ordinary,
tired,
feet!

Jesus cared

about feet.

He didn't ignore

the head, the heart the soul
spectacular things like that.

But I'm especially glad
that he cared

about feet.

Not many messiahs

ever did that.

You can wax eloquent

and be beautifully abstract about people's
head, and hearts, and souls.

But it's hard to be removed from human need

when you're kneeling down on the floor
washing another person's feet.

Dusty roads are scarce

and very few sandals are worn these day,

but feet trapped in leather are just as tired
and just as ignored.

There still aren't many messiahs around

who care about
feet.

submitted by Art Lozon

Lord's PRAYER

Great Spirit, whose tipi is the sky,

And whose hunting ground is the earth.

Mighty and fearful are you called. Ruler over storms

Over man and birds and beasts; have your way over all...

Over earthways as over skyways.

Find us this day our meat and corn that we may be strong and brace
and put aside our wicked ways as we turn from badworks of them doing
us wrong.

Let us not have such troubles as lead us into crooked roads.

But keep us from evil, for yours is all there is.....

Earth, Sky, Streams, the Hills, and valleys,

the Stars, the moon, and the sun, and all that lives
and breaths.

WONDERFUL, SHINING, MIGHTY SPIRIT!

CRAFTS



ARTS AND CRAFTS

Using your ingenuity and creativity!

Games and dancing are to develop skills in muscle development and coordination, social interaction and thought processes. Arts and Crafts can do all that too; and also help develop one's sense of creativity and reasoning, eye-hand coordination and control.

Craft projects can be used to catch fish, wear, decorate rooms, eat, sell for a profit and to be useful other than decoration. They can be made from specific and expensive materials and from items otherwise thrown away and that cost little (tin cans, egg cartons, pheasant feathers, potato chip cans, plastic jugs, glass bottles, etc.) so we help by recycling. They can be a therapy of muscle and mind, help a person relax, a change of pace from the routine of things, give its creator a feeling of accomplishment in being able to make something and have an object to show for their efforts and their talents. Some can become a very good source of income or a regular business and can last a lifetime. Examples: Dan Bailey's fly-tying, World-Wide Games and the Baileys; candle-making, rock polishing, leatherwork, Barbie doll clothes, rock people, photography and oil painting.

It is a natural instinct for man to shape something with his hands, giving expression to thoughts and ideas. The ability to create and produce a craft object with your own hands is not limited to age, sex or anything--it is universal for all people.

Show-and-Tell is often thought of in relation to grade school classes, but not many a day goes by when you don't find yourself explaining a process of some kind, telling how to get somewhere or giving directions while using your hands. Just try to tell your friend how to tie a shoe or teach a child how to tie shoes, a necktie or such, without using your hands.

Or have you had an occasion to talk to a blind person or tell someone over the phone about making a reversible vest or how to change a diaper or a tire! You need to make sure directions are very clear and explicit. This is so true with any craft project. Directions need to be clear.

Craft projects have a definite place in a 4-H program or any other program. People use a craft they know well (knitting, painting, macrame', fly-tying, etc.) to introduce themselves to other people by sharing ideas. Or, they use the craft to strike up a conversation with a new person as a basis for getting to know them. This interaction also helps develop a person's self-confidence, to overcome shyness, improve vocabulary and increase speaking abilities.

(continued)

Most camping programs include craft time or classes of some sort. Why is it in the program? Is it just for a time-killer to keep campers busy; is it to fulfill Mommy's wish that her child bring something home; or is it really some of these reasons, plus developing skills in comprehending how to do, using creative abilities, eye-hand coordination and learning to be resourceful. Are your camp crafts from kits where anyone can do all the same thing, color flowers by number to a prescribed pattern or is there a little more leeway and self-expression and an opportunity to show one's real abilities? Purchased kits can be expensive, too. Making your own cut costs.

Here are some ideas you may use for a regular club meeting or for camp craft ideas. A Supply of Elmer's glue, Mod Podge, Plaster of Paris, yarn, wiggle eyes, felt markers, sequins, rope, used wrapping paper and ribbons, jars, paints and brushes and nature's supply of rocks, cones, shells or driftwood can do a great many inexpensive projects. Very briefly, here are some ideas for projects. Some need specific equipment and may not be ideal in all camps.

TEACHING TECHNIQUES
by:
Jean Baringer

When teaching others how-to-do a craft project or just helping others, please remember these points. You will think of more yourself.

1. Make sure you know what you are doing. Practice your craft; know the easy and the hard spots so you can foresee any problems.
2. Have a list of all equipment and materials needed and make sure you have them all in good working order before you start. (Have tape end started, glue bottle unplugged, paints mixed, water on hand and not have to get later, etc.)
3. Samples of finished products help to see end results. But, don't be afraid to show the not-so-good ones. They can show mistakes and "what happens if" and children don't feel so inadequate or a failure if theirs isn't as "perfect" as the sample--if yours isn't perfect.
4. If you have a long-term project to demonstrate or explain you might have some "sequence" or step-by-step samples to show various stages of the project.

(continued)

Teaching Techniques (Arts & Crafts) cont'd.

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7. Exaggerate your moves. When showing a group some steps of embroidery or knots, don't use small thread or yarn. Use large things - a rope or shoelace and screen or rug hooking canvas so they can see what you are doing. Or, have samples that can be passed around.
8. When working with children make sure there are enough helpers or work in small groups.
9. Be sure to emphasize any safety precautions when using toxic paints, glues, sharp tools, broken glass, fire or whatever - and keep a close watch for such problems.
10. Plan for extra time for others to do projects that take you a certain amount of time. Remember, you can whiz through what may take numerous times for others to learn (certain stitches, how to tie knots, using floral tape, etc.) Allow for undoing mistakes, slowpokes and accidents.
11. Try to understand where your "students" or "classmates" are coming from, their capabilities. Be patient when a left-hander can't grasp your right-handed explanations, etc.
12. Don't expect everyone to copy the examples exactly - this stifles creativity. Be appreciative of creative expressions - even if they aren't always to your liking.
13. Realize that you may be working with people who may not want to be there. They had to be with the group in crafts, but would rather be out playing ball. Or, it's just not their "bag" or "cup of tea"! Stimulation can occur; alternatives or quick projects can be provided.

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Some Simple Crafts

NON-NATURE

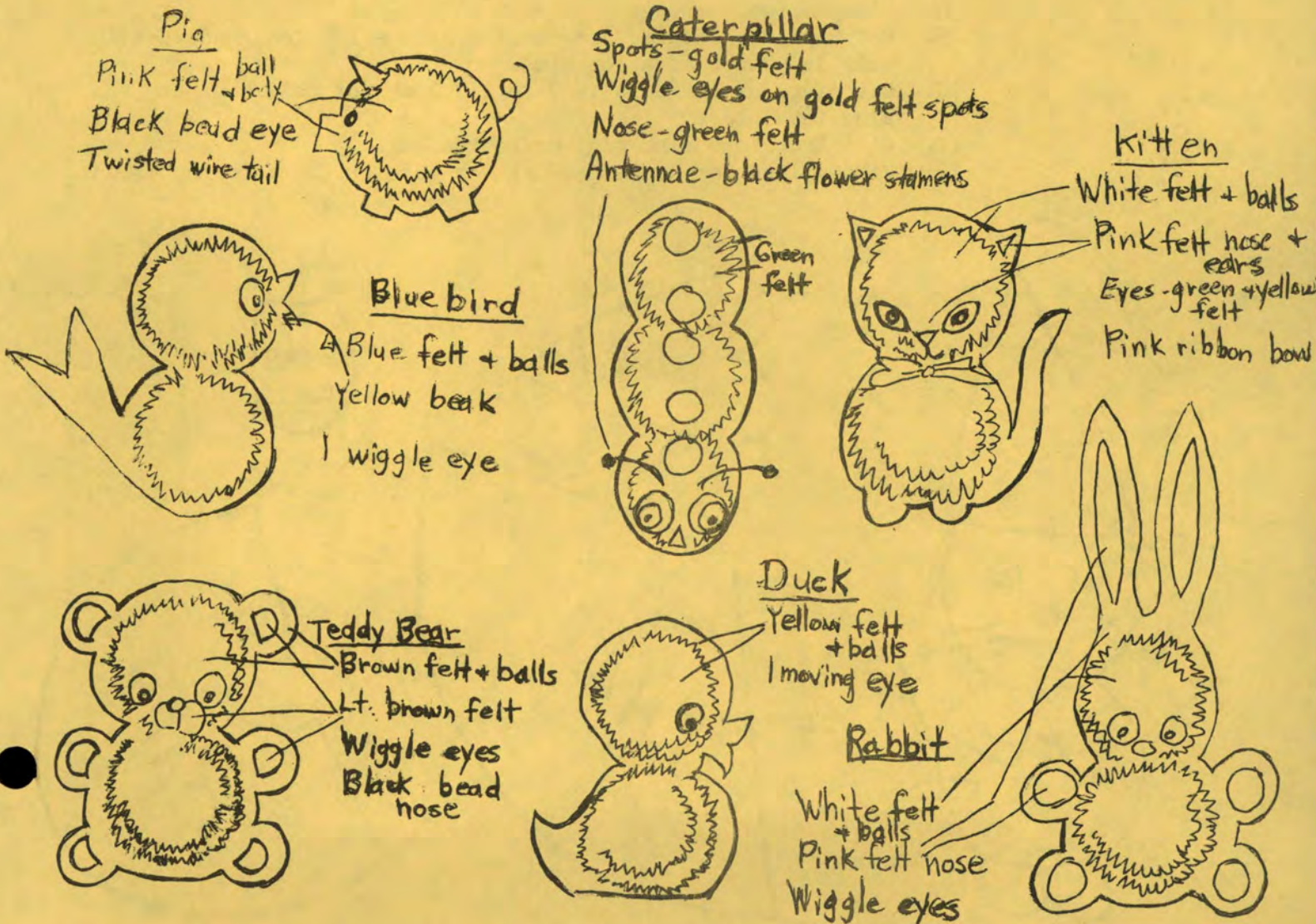
The use of these for camp or other group sessions will depend on:

1. Age of children, number of children, and adult helpers.
2. Length of session.
3. Number of sessions held.
4. Camp budget and supplies available.
5. Space to work in, appliances and equipment available.
6. The amount and type of mess, and clean-up time, you can handle.

1. BALL FRINGE REFRIGERATOR ORNAMENTS OR PINS (from ZIMS)

A. Materials: Balls from fringe or pompoms, felt in matching colors, wiggle eyes or sequins and beads, black flower stamens, glue, scissors, safety pins, needle and thread, or strip of magnetic tape.

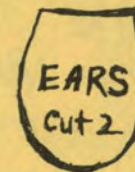
B. Directions: Trace animal outline on felt (use a cardboard or plastic pattern or template) and cut out shape in one piece. Glue the pompom balls on the felt where indicated, add eyes and other details. Sew on, pin, or glue magnetic tape on back of animals.



2. MOUSE TREE ORNAMENT

A. Materials: Felt scraps (for cape, hat, feet), 2 styrofoam balls-1 1/2" diam., 1 round toothpick, 2 wiggle eyes, 1-3 sequins and tiny beads, 2 pins with glass heads, some plain straight pins, 1/2 pipe cleaner (arms), 3" fine wire (whiskers), 6-8" nylon fishline or cord, craft glue, scissors.

- B. Directions:
1. To trace on the felt, use cardboard pattern for ears, cape, hat, and feet. Cut these out. Glue hat in a cone, overlapping the straight edges just a little. Hold til glue sets.
 2. Place cape on a ball, using a headed pin at closing of cape. Add a little glue to secure in place.
 3. Push toothpick down center of cape and ball.
 4. Glue wiggle eyes (or sequin, bead and pin) and sequin or beaded pin in place for nose on other styrofoam ball.
 5. Cut thin wire to 1" long and push through styro-ball in place for whiskers - 2 or 3 wires will do.
 6. Push styro-head on toothpick. Add glue between both balls to secure in place.
 7. Try hat on ball to see where it comes. Mark with a pin, take hat off, glue ears in place on each side of head so hat and ears overlap.
 8. Replace hat and glue it in place. May add 1 pin in back where seam is, on the edge.
 9. Cut 2 pieces of pipe cleaner for arms - 1 1/2" long and push into ball in proper area for arms.
 10. Cut piece or leave as is 2 to 2 1/2" long for tail and push and glue into place.
 11. Glue feet (may also pin) on bottom ball.
 12. Make a loop for hanger and attach (sew or glue) to top of hat.



CHRISTMAS TREE BIRD

F-27d

by Jean Baringer

Materials needed:

- 2 1 1/4" styrofoam balls
- 1 toothpick
- 9 sequins
- 1 piece rickrack or trim 1 1/2" long
- 1 orange felt piece (beak)
- 1 black piece felt (bow)
- 1 colored piece felt
- 11 pins
- 1 piece plastic greenery
- white glue (not included)
- thread (not included)

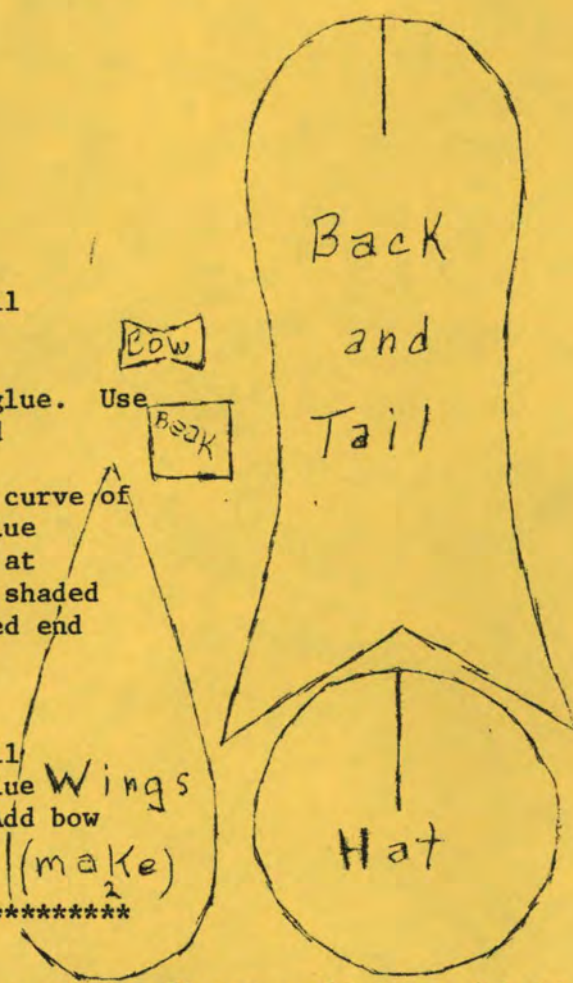


Procedure:

HEAD - Fold beak in half diagonally, make a small crease in ball, poke fold line of beak into crease - use glue to secure. Use pins and add sequin eyes. Cut slash in hat, overlap 1/2" and glue. Use glue, pin and sequin to fasten hat on head. Add thread loop for hanger.

BODY - Glue on rickrack in straight line around curve of other ball. Cut slit in the back felt piece, glue rounded slit end of back and tail piece to ball at one end of rickrack. (See pattern, use glue in shaded areas). Add wings using a little glue on rounded end of wings, add sequins with pins. (See picture) Glue and pin greenery on bottom.

JOIN together by putting toothpick into body ball through end of slit in felt back. Add dab of glue and push on the head ball in proper position. Add bow with a pin.



Wouldn't it be nice if anyone tempted to point a finger would instead hold out a hand?

Friends

What made us friends in the long ago, When first we met? Well, I think I know...
 The best in me and the best in you hailed each other, because they knew
 That always and always, since life began, Our being friends was part of the plan.

Love knows no limit to its endurance, no end to its trust, no fading of its hope;
 it can outlast anything. Love still stands when all else has fallen.

BEADED WREATH

F-27c

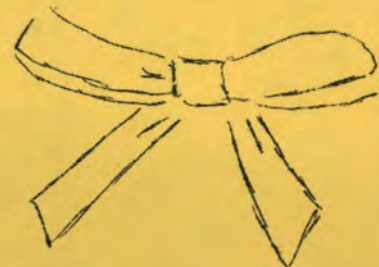
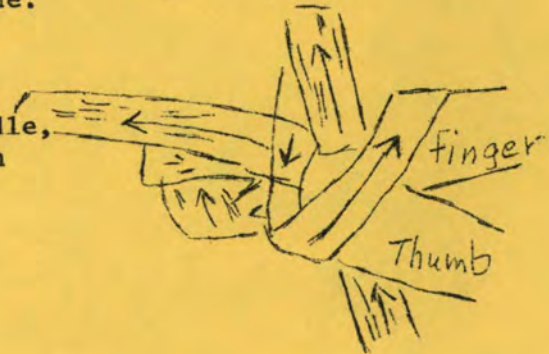
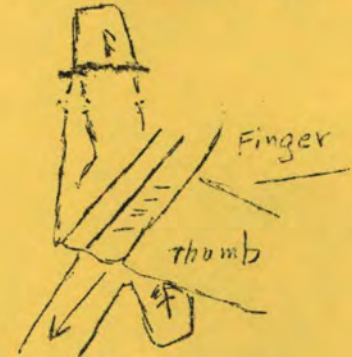
by Jean Baringer

Materials:

20 cartwheels (cw)
 19 faceted beads
 10 tri-beads
 1 chenille stem
 9" ribbon (velvette)
 4" wire
 1 ft. nylon filament

Procedure:

1. Start with cartwheel bead and push bead onto chenille stem to within $1\frac{1}{2}$ " of other end. Add faceted bead and alternately add remaining beads, for a total of 20 cartwheels and 19 faceted beads. (end with cw.)
2. Curve the beaded chenille stem into a circle and twist the 2 stem ends (1 long, 1 short) together with a few turns.
3. Push 10 tri-beads onto the long end of chenille to form the "candle". Trim the chenille to $\frac{3}{4}$ " and bend down to form a "wick", pushing end of stem into top bead. Trim off excess chenille of short twisted end. Bend "candle" into center of the wreath.
4. To make a bow: a. Hold ribbon, fuzzy (front) side up between index finger and thumb 1" from end. In other hand bring long end of ribbon up from thumb, make a 1" loop, bringing ribbon down in back, around to front up over thumb, down behind thumb and index finger. Let go of ribbon with "wrapping" hand. Put thumb on fuzzy side of ribbon (on long end) twist to the side (this puts the ribbon right side out) and with index finger make a 1" loop and put loop through the loop over the thumb, pull out index finger and thumb and pull bow tight and adjust, keeping the fuzzy side to outside.
5. Attach box: Slip short wire through knot in back of box, twist wire together a few times, wrap wire around front of wreath at bottom of candle, twist a few times, cut off excess wire and tuck in sharp ends.
6. To make hanger: Tie ends of nylon filament together, loop the filament around top center of wreath and slip other end of loop through loop (larkshead knot.)



by Jean Baringer

- Materials: Macrame Cord (woven, better than twisted, knit doesn't work)
- Shades of brown, 4" white
- Styrofoam egg
- Owl (or cat) eyes
- Plastic Bead Bananas (for beaks)
- Feathers
- Magnetic Strips
- Candle
- Scissors
- Glue

1. Cut cord into 3/4 inch pieces, two white pieces for eyes. Cut browns into 3/4 inch pieces, may need 2-3 yards or so of cord. May need to cut more as you see fit.
2. Light candle, hold end of cord over flame until it starts to melt and curl, but not flame; press immediately into styrofoam. Cover entire surface, placing close together but not squished in tight. Allow a little time (2 minutes) for cord to cool and set.
3. Use a comb (or needle to pick) and brush out ends of cord to make fluffy. Trim ends to evenness desired.
4. Attach eyes (with stem) by placing a little white glue on end and pushing into center of white cords.
5. Glue bird feathers (pheasant) on sides for wings and on top for ears.
6. Glue end of banana bead and place between eyes.
7. Cut magnetic strip to proper size and attach to back for owl.

Note: Other shapes may be cut from styrofoam and use correlated colors...hearts, shamrock, pumpkins, etc.

For owl bodies, make two by cutting an egg shaped piece of styrofoam into halves. Makes two bodies.

A real friend is one who helps us to think our noblest thought, put forth our best efforts, and to be our best selves.

Be true to your word, your work, and your friend.

A Gift, A Friend:

God gave me a gift, a friend
 Hey there friend try to understand
 It's hard to say good-bye
 So let's leave it up to him
 God gives a gift but he never takes away.

Hey there friend, wait for me
 Stay there friend, let's live eternally
 We won't say good-bye for he came to make us free
 So hey there gift, come and walk along with me.

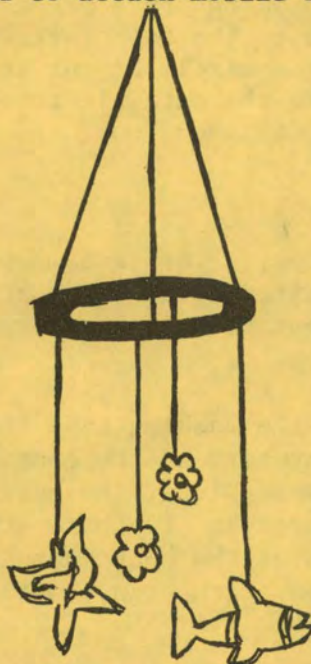
3. BUTTERFLY & FISH MOBILES

A. Materials:

Clear plastic wrap
Black construction paper
Permanent dye felt markers
Glue
Sharp scissors
Thread & needle
Wire or plastic lid
Newspapers

B. Directions:

1. Trace desired pattern (Butterfly, Fish, Flower, Star or Church Window) in duplicate. Each figure needs 2 pieces.*
2. Carefully cut out silhouettes, using sharp scissors or exacto knife on protected surface.
3. Cut a piece of plastic wrap a little larger than the pattern. Lay on protected surface (newspapers) so ink doesn't go through.
4. Use felt markers to fill in colored areas of design.
5. Glue black outline to back of plastic wrap design and other design to front of wrap design.
6. Trim off excess plastic wrap.
7. Get the mobile holder ready--if using plastic lid (from butter tub, frosting, etc.) cut out center and put holes in rim. May use sticks or twigs.
8. Use needle and thread to attach mobile figures to frame. Add additional threads for hanging.



*PATTERNS - For smaller children, use simple patterns. Older persons can handle more complicated designs.

4. CANDY DISH

A. Materials: Plastic quart or liter pop bottle, knife, scissors, permanent felt markers, rickrack, and glue or self-adhesive metallic trim.

- B. Directions:
1. With knife, cut bottom portion off plastic bottle just $\frac{1}{2}$ " above "ledge" (about 4" from bottom of bottle). Don't use ones with the black part. Trim edge with scissors so it is smooth and no rough places.
 2. Use permanent markers to put design onto outside of ridges and crevasses to look like stained glass, Tiffany glass or whatever design you wish.
 3. Glue rickrack or metallic trim to top edge of the newly decorated candy dish. The trim may eventually come off but can be reglued.

5. SCENE UNDER GLASS

Use the top part of the plastic pop bottle for this project.

A. Materials: Plastic pop bottle, knife, scissors, felt, metallic trim, bow, dried flowers, figurines, cardboard, glue, heat source (from candle or hot burner).

- B. Directions:
1. With knife, or scissors cut off excess middle part of the bottle so the dome remains.
 2. You may want to leave the neck of the bottle on for a candle holder or may want to cut it off. If you cut it off, remember that this is the thickest part of the bottle. You will need to heat the knife so it will melt into the plastic.
 3. Cut out 1 cardboard and 2 felt circles the same size as the bottom (widest) part of the "dome", and the same for the top hole in the bottle, if you cut the top off.
 4. Glue the felt circles to both sides of the cardboard circles.
 5. Arrange the figurines and flowers in place on the larger circle and glue to the felt. Allow time for these to get somewhat dry.
 6. Glue the dome on the base piece with scene and the smaller felted circle to the top of the dome and allow to set.
 7. Glue bow to top circle or put in a candle.
 8. Glue or adhere the metallic trim to the bottom outside edge of dome to give finished look.

6. MASKING TAPE CONTAINERS

A. Materials: Roll of masking tape, 1" or less in width (not wide), paste or wax shoe polish of desired color (red, brown, black, etc.), rags, can, butter tub, jar, potato chip can, wine bottle, or such to form basic design of container.

- B. Directions: Tear (don't cut) the masking tape into small (1" squares or smaller) pieces. Start anywhere on the container and put the pieces of tape on, overlapping each piece. Be sure there are no places of the container showing through. If there are, put tape over them. Continue until the outside of the container is completely covered, even taping over the top edges of the can, bottle lip, or such. Smooth down all loose edges.

Dip the rag generously in the paste shoe polish and rub over the surface, being careful not to tear the edges of tape loose. Continue until entire surface of tape is colored. Rub off any excess polish. The longer the finished container sits, the more antiqued leather-look it has.

Use these containers for plant water dishes, flower vases, containers to carry things (cars, crayons, marbles, dolls, etc.).

These are just a very few specific ideas to get you started. More ideas will come to you as you think of the recyclable items that can be used (egg cartons, baby food jars, foam meat trays). Also, basics can be taught in needlepoint techniques using the plastic grids, in cross stitch on Aida cloth, God's eyes (Ojo's), various bead crafts, etc. Start listing your ideas here.

7.

8.

9.

10.

11.

12.

Plaid Enterprises, Inc. of Norcross, Georgia has published several booklets entitled: KIDS CRAFTS SERIES-Crafts for Groups, #7433, Needle Works #7444, and Felt and Pompoms #7434, all 1981.

"Recyclable" Crafts

-- by Jean Baringer

Here are some ideas you may want to use in your programs. Is your camp program on a low budget with no funds for crafts? Need some ideas from church school crafts program? Is your group having a money raising craft sale (no expenses needed for supplies)?

These crafts are based on "throw-away items" which can be made into interesting items.

Please add your ideas to this list. What can you do with these items?

Plastic aerosol can lids (caps)

Bottles, jars

Butter tubs

Baby food jars

Corn husks

Egg cartons

Egg shells

Foam meat trays

Greeting cards

Knit scraps

L'egg eggs

Lids (plastic) from cans

(coffee, ice cream buckets)

Napkins

Potato chip cans

Ribbons

Rocks

Plastic spoons

Pop top pull tabs

Pinecones

Soap bottles, broomsticks

Window shades

Wrapping paper

Yarn

Aerosol Can Caps - Make Easter baskets using pipe cleaner handles; decorate with paint or felt markers; fill with grass and candy.

- Make recipe holders by filling with plaster of Paris and upright fork or clothes pin.

Bottles, Jars - Make vases by painting outside; cover with masking tape, etc. Make hurricane candle by cutting jar; decorating outside; add candle. Cut and make drinking glasses, candy dishes, ash trays, etc.

Baby Food Jars - Use as paper weights by filling with water, plastic flowers, or glitter. Make handy rack with lids nailed to boards; fill jars with screws, nails, buttons, paperclips, rubber bands, etc. Use for storing paints, clay, etc.

Butter Tubs - Flower Pots - Decorate with masking tape and shoe polish.

Corn Husks - Make dolls, wreaths, etc.

Egg Cartons - Make flowers (tulips, iris, etc.) using stamens, wire, florist tape. Use for fire starters (paper mache kind) filling cups with rolled up newspapers with wick (string) in center and fill with wax. Separate cups.

Egg Shells - Make flowers, egg tree (decorated with sequins, trims, etc.).

Foam Meat Trays - Cut out shapes for refrigerator decor, picture frames, or little kids' necklaces.

Greeting Cards - Make placemats by gluing on construction paper; cover with clear contact.
- Decoupage on wood, coffee can lids for nametag or tie ornaments, or wall plaques.

Knit Scraps - Make soft toys (dolls, balls, blocks, quilts, stuffing toys).

Flat Plastic Lids - Use for frames for mobiles, yarn holders by punching holes and looping yarn through, tree decorations by gluing on wrapping paper or trims.

Festive Napkins - Use mod podge or glue on plaster or wood plaques for pictures; make rock weights, candles (jars).

Potato Chip Cans or Oatmeal Boxes - Punch holes in lid with knitting needles or yarn holders, attach handle, decorate outside.

Ribbons - Make flower corsages or fish mobiles.

Rocks - Make paperweights or people-animal creatures. Use small rocks for mosaic pictures.

Pine Cones - Make flowers on boards or stems; make turkeys by adding features.

Pull Tabs - Use for chains for curtains, pictures, or wall hangings; use for picture hangers (nail to back of plaques).

Soap Bottles - Use for making hobby horses; cut forms to crochet together for purses or bags; make blocks, napkin holders.

Window Shades - Make posters, carry-all bags, locker holders, map holders, place mats.

Wrapping Paper - Glue on glass jars for candles, on rocks for paper weights, pictures, plaques.

Yarn - Make "Eye of God"; crochet into afghans or plastic egg covers; weave into belts, book marks, macrame, mobiles, or plant hangers

These will get your list started - add more !!!

Nature Crafts

-- by Jean Baringer

A. Background

Some of the most beautiful craft ideas are found in nature's backyard. Mother Nature and Father Time have continued to provide a variety of shapes, textures, colors, and sizes of materials to use in exciting creations.

Keep on the lookout for contrasting colors, sizes, and textures of bark, leaves, fir and pine cones, seeds, leaves, interesting berries and flowers, moss, fungi, seed pods, nuts, and roots. Don't overlook cattails, grains, corn, milk pods, snails, burls on twigs, and knotholes! Save the coconut shells, corn husks, egg shells, pumpkin seeds, cherry pits, and walnut shells as you use them.

Collect enough of one kind so you don't run out in the middle of a project, and so you can repeat a pattern to establish continuity and rhythm.

As you notice, gather, and accumulate these items, you may also notice that you have become more aware of the things around you that have seemed so insignificant before. What joy!

B. Materials

1. Natural

Here is a list of nature's supplies that can be used--start collecting! Please add your own ideas here and expand on the possibilities.

a. From the Shores

- (1) Sea shells of any type - whole and broken
- (2) Sand - various colors and fineness
- (3) Driftwood
- (4) Seaweed
- (5) Tumbled rocks

b. From the Fields and Plains

- (1) Grain seeds and plants (wheat, barley heads, straw, oats, etc.)
- (2) Corn husks and cobs, corn seeds
- (3) Bird feathers
- (4) Seed pods (milk pods, thistles, ash, alder, sycamore seeds, lilacs)
- (5) Wildflowers - to press, for petals, for seeds
- (6) Cattails, pussy willows
- (7) Weathered bones
- (8) Grasses, leaves, butterflies

c. From the Forests

- (1) Bark
- (2) Cones from pines, fir, spruce, cedar, alder, and birch trees
- (3) Pine needles
- (4) Moss
- (5) Fungi

- (6) Twigs and burls
- (7) Wood for slices and sticks
- (8) Flower petals and seed pods
- (9) Roots
- (10) Cockleburs
- (11) Dried berries, leaves, ferns

d. From the Garden, Grove, and Grocery Store

- (1) Nuts and shells (peanut, walnut)
- (2) Coconut shells
- (3) Fruit and vegetable seeds - pits (cherry, apricot, watermelon, squash)
- (4) Egg shells
- (5) Rhubarb roots and seeds
- (6) Gourds
- (7) Spices and herbs
- (8) Apples (applehead dolls)

2. Supplemental - tools and equipment

To work with these materials and transform them into something else you will probably use these items, depending of course on what you make with them.

a. Tools -

- (1) Pruning shears
- (2) Pliers
- (3) Scissors
- (4) Sharp object (awl, darning needle)
- (5) Hand saw
- (6) Old brush
- (7) Rasp or file
- (8) Glue gun

b. Adhesives -

- (1) White glue (Tacky dries quicker than Elmers!)
- (2) Mod-Podge or Art Podge (good for heavy objects, and acts also as a preservative)
- (3) Plastecine - clay
- (4) Magnetic strips
- (5) Masking tape

c. Materials -

- (1) Twine, thread, wire, nylon filament
- (2) Raffia
- (3) Cardboard
- (4) Construction paper
- (5) Felt, yarn
- (6) Toothpicks
- (7) Wiggle eyes
- (8) Paints and brushes
- (9) Beads
- (10) Chenille stems
- (11) Felt markers
- (12) Waxed paper
- (13) Tissue paper, kleenex
- (14) Clear contact paper

C. Products

With these materials, much can be done for a variety of finished products. These can be used as gifts, home decor, jewelry, seasonal or year-round items.

1. Hanging Projects

- a. Mobiles or walnut shell boats, dried flowers, shells (wind chimes), driftwood
- b. Pictures and plaques, collages, shadow boxes, using all types of materials
- c. Eye catchers - pressed flowers in glass or clear contact
- d. Tree decorations - seeds and cone wreaths, straw weavings, corn husk dolls, walnut shell creatures, pine needle baskets, decorated milk weed pods
- e. Refrigerator decor - walnut shell strawberries, mice, rabbits, cone owls on twigs

2. Jewelry

- a. Seashell necklace, bracelet, pins
- b. Sliced wood necklace, pins, keychains, tie bars
- c. Polished rocks
- d. Sliced nuts and pinecones as pins, necklaces, earrings
- e. Coconut shell as necklaces, hair accessories
- f. Bird feather jewelry (necklace medallion)
- g. Corncob faces as pins
- h. Back bones - vertebrae as necklaces

3. 3-Dimensionals - Sculptures

- a. Clam shell candles
- b. Pinecones, flowers, turkeys, and critters
- c. Driftwood arrangements
- d. Flower arrangements, planters' enrichment
- e. Table decorations, tray favors (walnut, peanut critters, pine cones)
- f. Conversation pieces - room decor (cornhusk dolls, rock critters, seashell creatures, bead and seed scenes, eggshell "plant and tree")
- g. Stationery and place cards - pressed flowers
- h. Sachet - flower petals, herbs
- i. Placemats - pressed flowers
- j. Fungi - provides surfaces for pictures and ink drawings

D. General Directions

These tips and pointers should be of importance, no matter what you are using and what you make of these materials.

1. Be sure to check with private landowners, park rangers, or administrative agencies before removing materials from private property, state, or federal lands. Some items are prohibited to be removed.
2. When gathering materials make sure they are free of unwanted bugs that may cause an infestation or disease! Remember that sea creatures (snails, crabs, sea urchins, starfish) may still be living when found and will later cause an awful smell if not tended to properly.
3. If cones have pitch on them, heat them in a 200°F. oven a few minutes (on aluminum foil) - it also helps to dry the cones out and open petals. Don't burn them! Let them cool, rinse in water and allow to dry (may take 2 weeks for larger ones).
4. Before using, clean rocks, shells, woods, and bones with a brush to get rid of dirt, moss, bugs, etc. (not wanted in finished product) so adhesives can have a strong hold.
5. After gathering nuts, wash and dry them, heat 20-30 minutes in a 100-150° oven to kill any insects and eggs that could be inside them.
6. If you save your own pumpkin, apple, squash, and cantaloupe seeds, cherry pits, etc. wash and dry thoroughly to prevent mold. Store in jars or boxes. You may wish to dye seeds by mixing 1-2 tsp. powdered dye in 1 cup of hot water, bring to boil and remove from heat. Add seeds and stir 30-60 seconds or until desired color. Rinse and dry.
7. Keep the proportions of scenes, pictures, etc., in mind when combining materials.

8. To avoid frustration, use a fast-drying glue or adhesive (Tacky or Super Tacky dries faster than Elmers or other white glue). Make sure items are fastened securely and had a good chance to dry thoroughly enough before proceeding.
9. Avoid sharp, "eye pokers" or pieces that may break easily and also avoid any materials that are potentially poisonous (know poisonous parts of plants, pods, seeds, leaves) or noxious weeds!
10. Avoid following specific patterns. This stifles creativity, limits imagination on use of the materials. The more freedom allowed, the more creative expressions will flow.
11. Work over newspapers or such for easier cleanup and to protect surface from unwanted permanent marks.

E. Specific Projects

1. Driftwood - creatures, plaques, sculptures, etc.

These types of projects lend themselves to much creative imagination, and many originals. Clean the collected pieces of driftwood in soap and water to get rid of unwanted sand, bugs, grass, etc., and allow to dry. Cement or driveways hasten the drying as the moisture is drawn out of the wood. When it is dry, you may decide to leave the wood natural, or bleach, darken, sand, oil, varnish or wax the piece. Glue on shells, seaweed, dried flowers, moss, or whatever.

2. Coconut Shell Jewelry

It has been said that if you run a wetted finger along the line where you want the coconut to crack, then hit the shell on a counter or with a hammer, and it should separate on that wetted line.

a. Materials: coconut shell, coping saw, drill, rasp files, sandpaper of various sizes, jewelry findings (jump rings, bell caps, pin backs, key ring, chains, etc.), adhesive (model glue).

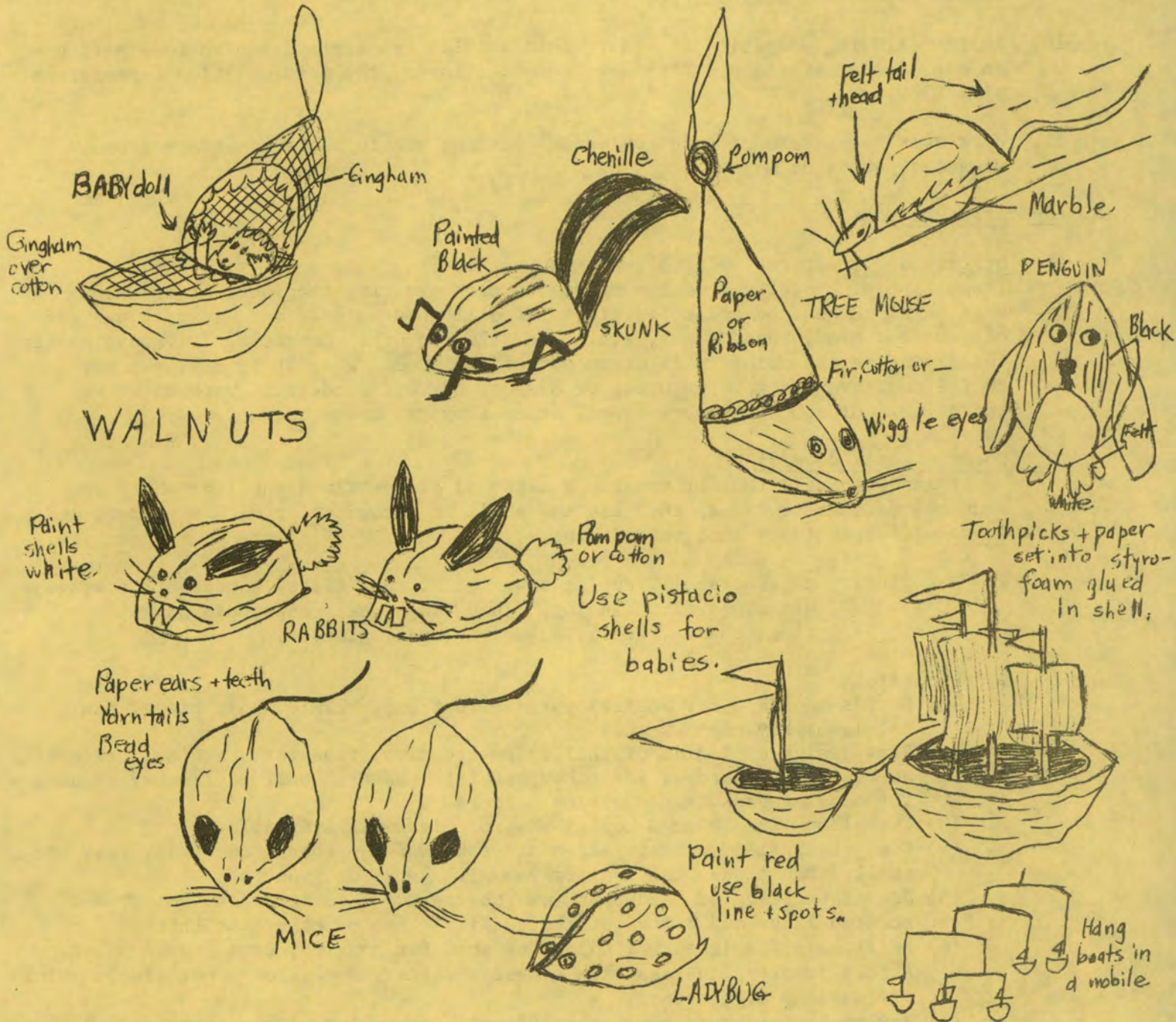
b. Directions:

- (1) Decide on shape for desired purpose (buttons, buckle, hair piece, pin, necklace, key chain, etc.)
- (2) Draw design on inside of shell. Be creative, free forms are as interesting as hearts, teardrops, and other specific shapes. Half shells may be used for hanging baskets and string holders.
- (3) Cut along lines with a coping saw, or jigsaw if available.
- (4) Use a rasp file to shape edges and take off the coarse outer layer of the shell. Don't rasp too long or you will get deep grooves.
- (5) Use finer files or sandpaper (use coarser down to finer) to smooth out scratch lines and bring out the quality - the smoother the shinier.
- (6) Drill hole for jewelry findings or cord for hanging, sand around holes. Attach jewelry findings with adhesive (epoxy, model, or super glue), using precautions as necessary.
- (7) May apply furniture wax, vegetable oil, or polish with a chamois or such to bring out a shine.

3. Walnut Shell Critters

Carefully separate the shell halves to avoid cracking the halves into tiny pieces. Empty out meats and pieces. If you do break one, try gluing it back together.

These critters can be used as refrigerator magnet decorations, tree ornaments, tray favors, as a game piece, (put marble under shell, have races on a downhill slant), or other purposes.



- a. Depending on what is made, you will need:
Walnut shells, acrylic paints, brushes, cotton, felt, paper, yarn, tiny pom-poms, thread, tiny beads, chenille stems, toothpicks, white fast-drying glue, wiggle eyes, self-stick magnet strip.

b. Directions:
 Brush acrylic paints on shells to be used for skunks (black), rabbits (white), ladybugs (red), mice (gray), or leave natural. Allow 10-20 minutes to dry. For refrigerator ornaments, glue a cardboard and felt piece (cut size and shape of shell) to bottom of shell to attach the magnet onto. Be sure to add chenille legs or yarn tails between shell and cardboard piece.

Skunk - Take 2 pieces of black chenille and 1 white chenille and wire 3 pieces together at both ends, bending in a slight curve for tail, cut black pipe cleaner legs 1 1/2" long and glue on. Add wiggle eyes; put magnet strip on bottom.

Rabbits - Cut pair of ears and teeth of paper or felt and glue on; add pompom or cotton tail, pink bead for nose and thread for whiskers.

Mice - Cut paper or felt ears and glue in place, add thread for whiskers and black bead eyes.

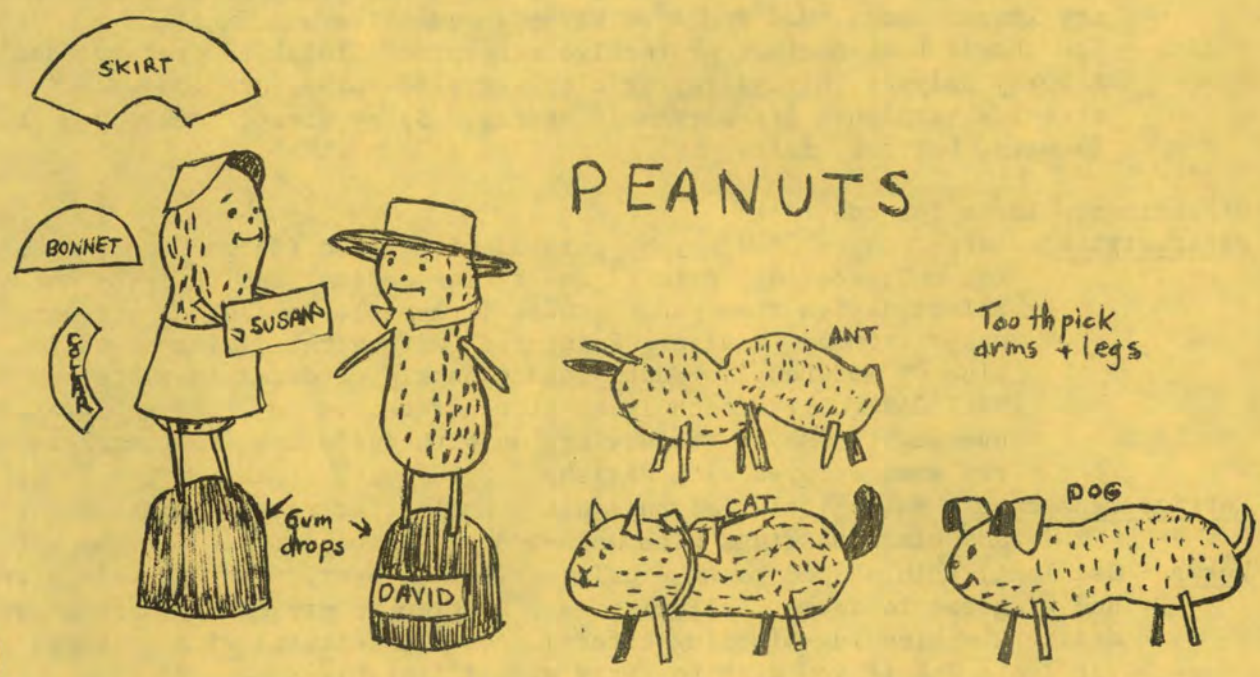
Boat - Glue small piece of styrofoam in bottom of boat (or modeling clay) to push toothpick and paper sails into - with glue. May attach nylon filament to boat sail and tie to wire or twigs to make a mobile.

Doll - Add cotton to inside of shell, cover with small piece of fabric and glue in, slip doll under fabric, add coverlet over head and glue in place.

Mouse - Make a cone of stiff ribbon, felt or colored paper, add trim for brim, pompom on point and loop for hanger. Glue on wiggle eyes, bead nose, and thread whiskers. Cover bottom with brown paper or felt.

Tree Ornaments - Use a nylon filament or thread or metallic cord to attach securely to the top part of the shell critter.

4. Peanut Critters - Use whole peanuts. Use the same techniques and ideas as with the walnut shells



5. Rock Creatures (Solid Citizens)

Rock crafts are a very inexpensive craft and can be as easy or as complicated as you want to make them. Rocks are found in any community and come in a large variety - small to large, rough to polished, and in a variety of types and colors - which leaves no limit to the creations they provide. The only limit is your imagination.

When gathering rocks, you may immediately see something definite in the piece (head, face, arm, feet shapes) or you may just take a hand, pocket, or bucketful home to use as you see fit later. Smooth ones are found along riverbeds and sea-shores where they've been tumbled naturally, or you may find that special rock in your alley or where you park your car at the store.

There are basically two types of rock work - that using only one rock or stone (painted, polished, decoupage, for paperweights, decor, jewelry, etc.) or combinations of rocks (in sculptures, pictures, jewelry, etc.) For either type the rocks should be washed and dried before use. Be sure to cover the area where you will be working.

- a. **Materials:** Depending on the desired end results, your materials may be basic-- glue and felt markers (for younger children), permanent markers, acrylic paints, felt, yarn, fake fur, feathers, decals, paper napkins, fabric scraps, wiggle eyes, beads, gesso, Mod Podge, chenille stems, spray paints, cotton, tape, India ink, fixative finishes, magnet strips, and on the list goes.

Paints - acrylics are best as they mix easy, are water-soluble, dry fast, and brushes wash easy with water.

Brushes - there are a variety of wide and thin brushes for base coats, mixing, and features.

Glues and Adhesives - Elmers' may be okay for children but it takes longer to dry; Super Tacky Glue is best as it dries faster, and dries clear. For a strong bond, saturate cotton in glue and place between two rocks to be glued and dry thoroughly. Epoxy can be used for some work. Put foil under work to catch drips (it peels off easy). Or you might also try liquid lead. Mod Podge works as an adhesive and finish.

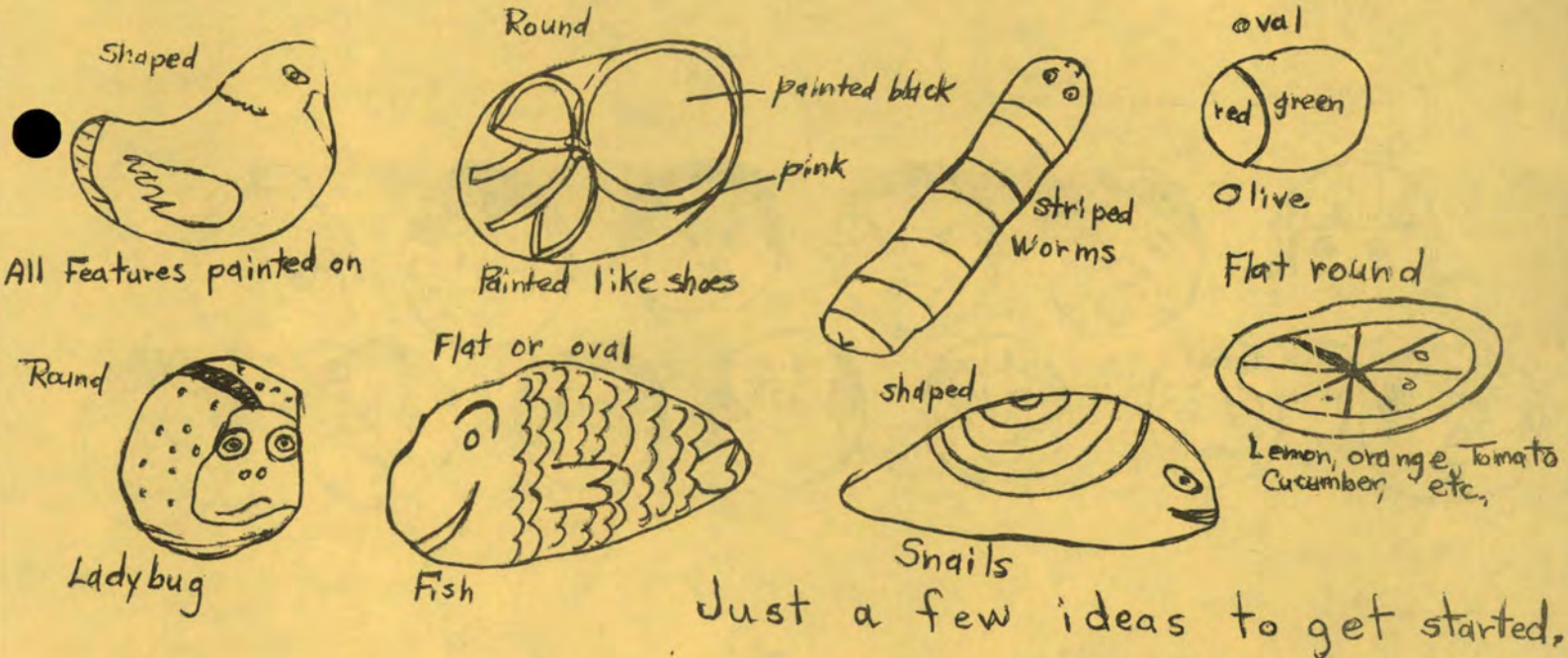
Finish - You should have a clear protective waterproof finish to preserve designs. A spray polymer, Miraglaze, or clear acrylic sprays are good. Polyurethane varnishes are extremely strong. Spray first, then add eyes, flowers, buttons, felt.

- b. **Directions:** Ideas for one rock

Paperweights - larger rocks used may be painted with gesso (an undercoating, an undercoating, primer, and filler medium) and it dries quickly. Select design from paper napkin (1 layer), decals, or wrapping paper trimmed to size. Paint rock with a thin layer of white glue or Mod Podge. Gently place napkin or decal in place and VERY CAREFULLY smooth it so it won't tear. Dry thoroughly, overnight. May write sayings on with India Ink (felt markers run when sprayed with Finish). Spray with clear acrylic finish.

Refrig. Ornaments - Make little ladybugs using small flat rocks; paint red and add black markings with magnet strip on bottom.

Worms - Use long, thin shaped rocks - paint white all over, paint palest color and progress to darker, allowing each section to dry first (unless you desire the blending-bleeding effect). Do the features with felt pen (or India Ink if you wish to spray with a finish).



Just a few ideas to get started,

Ideas for combinations of rocks.

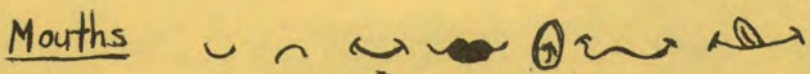
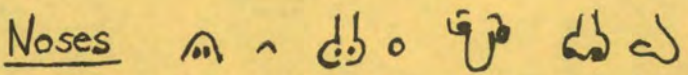
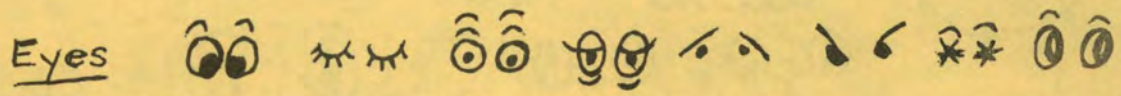
Assembling rocks requires arranging and gluing stones together in various forms --animals, people, mosaics, sculptures, etc. The hardest part is keeping them balanced while the glue sets.

Mosaics and collages - may combine different rocks or combine rocks and wood, sand, shells, etc. A backed frame spread with glue, sand sprinkled on top and stones added in a design makes an attractive picture.

People - Glue body to the feet, tape stones in place or brace upright between books, can, etc. Let "heels" stick out behind body (if long enough) to assure good balance. When dry, attach head and tape in place or lay stones down until dried. Add nose, arms, etc. features. After glue dries, paint, if desired, add details, and the finish.

Animals - Assemble rocks you'll need - body, head, legs, feet, tail, etc. First attach the legs - turn the body rock upside down, glue (and tape if need be) three legs in place and allow to dry. Turn this part right side up - three legs stand nicely in a tripod. Put the fourth leg in place as is and glue in place so it touches surfaces properly. When it's dry, add head, and rest of features; paint if desired, add details and final finish.

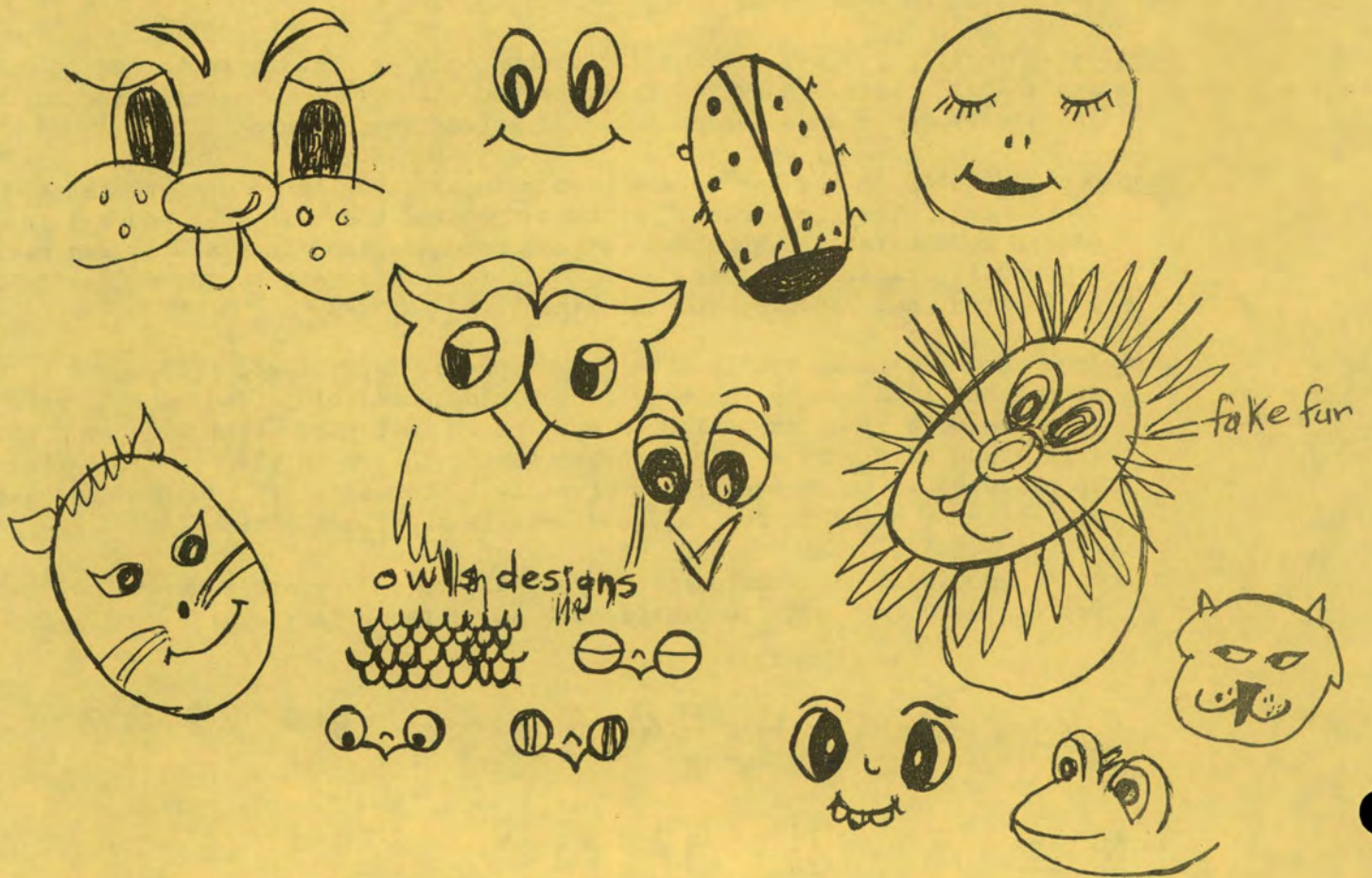
Cartoon faces add so much character to your pieces. Here are some features which you can make into many combinations. Add more of your own.



Some combinations.



Some animals.



6. Rose Beads

This is a really unique old recipe for making fragrant rose jewelry. Grind up about four cups of rose petals in a meat grinder. Cover them with water in a saucepan and simmer several hours until the mixture gets pulpy. Test for doneness by taking a little in a spoon and rolling it around to see if it sticks together. Let it cool enough to handle and then roll or press it into any shape you like. Stick toothpicks or pins through the beads and let them dry for about a week. Once dry, they're ready for stringing. To give the beads a soft luster, rub each one with a little vaseline. Your rose beads will be a versatile treasure, serving as both jewelry and perfume.

7. Rose Petal Potpourri

This concoction creates the intoxicating scent of spiced roses. Potpourri recipes vary but they all start with drying the rose petals. Spread them on a flat surface in the sun, sprinkle with salt and turn them occasionally. You can finish the drying process by bagging them in mesh and hanging them in a windy place. Petals of other flowers, such as carnations or heliotropes, may be added. When the petals are dried, mix them with spices and leave them in a covered jar for two to three weeks, stirring occasionally. Suggested spices vary. In grandmother's time such modern day varieties as ground orris root, sandalwood powder and gum benzoin were used. These are hard to come by these days, though you might check your local drug store just in case. At any rate, many present-day "grocery store spices" were also used and will suffice.

For eight cups of rose petals, use:

1/4 ounce cloves	1/4 ounce mace
1/4 ounce cinnamon	1/4 ounce allspice
1/8 ounce crushed coriander	1/8 ounce powdered cardamon seeds

This isn't one of those recipes that has to be followed religiously in order to work. Any combination of these spices you happen to find on your shelves will do. Just remember that main ingredient, rose petals! You can add to your potpourri jar whenever you receive scented flowers to make a continuing memento of your flower gifts. Once your mixture is concocted, you can make it into sachets for drawers, closets, and linen shelves - or just put your potpourri in a decorative jar for a sweet-smelling conversation piece.

8. Pressed Flowers and Leaves

Make a scene that brings nature indoors. You can keep those lovely flowers from your garden - press them! Preserve those flowers by pressing them to remove the moisture and use them in various ways explained later. You may want to make a special plant press or use a "makeshift" press. It is best to pick flowers in mid-morning or late afternoon to avoid morning dew and at high noon they tend to wither. Choose perfect, recent blossoms (before they are "ripe", so they don't shed petals), don't show bug nibble marks. Larger flowers can be separated into smaller blossoms (geraniums, delphinium, sweet william, etc.). Pansies, spirea, ferns, Queen Anne's Lace press well!

Pressure and absorbency are the keys to preserving. Plant and flowers can be pressed in a telephone book, using a reasonable amount of pages for absorbing between the flowers. Magazines are not recommended because the shiny pages don't absorb - unless you use paper toweling. Newspapers are the best for absorbing moisture. Press the papers between large flat boards with belts or ropes tightly bound around the bundle. (Or, use heavy boxes or items set on top of papers.) Drying time is about a week, depending on the size and thickness of the flowers. Plants may need to be transferred to another paper if they are too damp and papers

are still moist after a week. Some may lose their color by withering before they were pressed or by mildewing in the papers. When thoroughly dry, carefully remove the flowers from the "drying papers" and store in shallow boxes 'til used.

Collect many while you can. You may decide to make more and can't always get your supplies!

What to do with the pressed flowers. Here are some ideas; depending on which you choose you may want to have on hand the following items.

- a. **Materials:** pressed flowers in a variety of colors and sizes, white glue, water, cotton swabs, tweezers, white paper, rice paper, parchment paper, tissue paper, kleenex, small paint brush, clear contact paper (self-adhesive), scissors, glassed picture frame, fabric.
- b. **Directions:**
 - (1) Depending on the project (picture, collage, framed picture, placemats, stationery, light catchers, etc.) you need to decide what size flowers will be appropriate and how many you need. Practice arranging them to a desired position on a practice sheet of paper.
 - (2) Carefully glue into place the desired pieces or lay on the finished parts to be used. Be careful of draughts; if blossoms break off, they can be mended with a little glue.

Pictures: Mix a little water with white glue to make the glue easier to work with on dainty flowers. Take the backing out of a picture frame, cover it with some padding and background fabric (velvet is the usual, tiny paster checks work nicely) and tape in place. Carefully (with tweezers) arrange flowers, leaves or grasses on the background, add a dab of glue to each after it is in place. Place glass on top of picture and add frame. You may need to tack or nail back into place.

Stationery: Make your own cards or stationery to use or give as gifts. One method is using kleenex or tissue paper. Mix thoroughly 3 parts glue with 1 part water in a small dish so there are no glue blobs. Place base paper (typing paper-type) down first, arrange flowers or leaves in desired arrangement; carefully place tissue over the design. Brush glue mixture VERY CAREFULLY over the tissue, being careful not to tear the paper; allow to dry thoroughly. When dry, trim edges and fold into desired shape. May want to press smooth with iron.

The other method is similar except using parchment paper as a base, picture of flowers, and rice paper in place of the tissue. Rice paper is easier to work with but more expensive. Do the work over a waxed paper so the glued papers will peel off easier.

Placemats: You can make clear backed placemats using two large pieces of clear contact, or using one piece contact and one piece of clear, heavy plastic, or a covered back using one piece of contact and one of construction paper. Lay the base down (construction paper, for example), arrange flowered design on the paper, may add a little glue so they won't creep along paper as you add the contact paper. Carefully peel off the back of the pre-measured piece of contact paper and smooth on the flowers and paper. Overlap edges so they won't roll loose.

Sun Catchers: Place flower designs between two pieces of glass or clear plastic. Adhere edges together by using liquid lead, welding metal edge, gluing. Add appropriate type of hanging device. Hang it up and enjoy!

9. Dried Flowers and Leaves

Dried flowers can be used in flower arrangements, in 3-D pictures, on wall plaques, to display in enclosed containers, and for fancy potpourri cans. Some flowers and weeds can be dried by hanging them upside down and in a paper bag at room temperature for some time. Queen Anne's lace is usually done this way. Some prefer the flowers to be a little less fragile and prefer to crush the ends of stems of flowers, and soak in a solution of 1/3 glycerin to 2/3 water. Food coloring can be added to this mixture if a color change is desired. (Try this with bells of Ireland, grape hyacinth seed pods, etc.) If some special shaping of the flowers is desired, insert a wire in the stem before drying, when dry, the process will tighten flowers to the wire stem. Fresh flowers can be dried in Silica gel, sterilized sand, kitty litter, or 1 part borax to 1 part cornmeal. Silica gel is quicker. When it is blue, it is dry, as it absorbs moisture, it turns white or pink. Reactivate it by placing granules in a 225° oven for 15 minutes on a cookie sheet, turn heat off, let them stay in oven til granules turn blue. Store in an airtight container. To use the gel, put a thin layer of granules in a container, place flower (face up) in and carefully get the get worked into all areas of flower, gently sprinkling granules over whole flower until completely covered. Cover container tightly and leave in a dark, dry place for a week. Petals should feel brittle. When ready, gently pour off the granules and pick out the flowers. Store in airtight containers or use in project.

10. Christmas Wreath Seed Ornaments

- a. Materials: Thick cardboard (enough for a circle 4" diameter for each), green felt (enough to cover both sides of the cardboard), fast-drying glue (Elmer's is OK), cord 6 " long for hanger, seeds, seed pods, cones, etc.
- b. Directions:
 - (1) Cut cardboard in circle 4" diameter, with a 1" hole in the center like a donut.
 - (2) Cut 2 felt pieces a tiny bit larger than cardboard.
 - (3) Fold cord in half, glue to cardboard outer edge. Glue a felt "donut" to each side of the cardboard.
 - (4) Start on outside edge (usually one side decorated, can do both), and glue on the pine cone pieces, seeds, pods, etc. as you wish in a pleasing design. Put them close enough to cover the felt.
 - (5) Allow plenty of drying time to let pieces set (so they won't slide off when you pick it up).
 - (6) Spray on a clear acrylic spray as an additional adhesive, if you wish.

11. Pine Cones

There are many ideas for using pine cones. You can surely add more to this short list, but here are a few.

Whole Cones - paint and use for Christmas scenes
 - make into turkeys by adding tails, heads and feet
 - wire into wreaths or cone trees
 - cut bottom off and use as flowers on a stem
 -

Cone Petals - glue petals into designs of paper or felt
 - make into little owl pins with wiggle eyes
 -

12. Feather Jewelry

Various types of jewelry can be made from feathers --necklaces, barrettes, brooches, medallions. Feathers can be from various fowl - birds, pheasant, partridges, ducks, peacocks, etc. If you have any trouble finding them out in nature, some can be found in craft stores or where fishing and fly-tying supplies are sold.

Medallion:

- a. Materials: Thin cardboard backing and felt 3" diameter on both sides, scissors, cord for hanger loop, chain or cord for around neck, colorful feathers, glue
- b. Directions:
 - (1) Cut circle of felt and cardboard 3" diameter.
 - (2) Glue short cord or hanger on cardboard and glue felt to both sides of cardboard.
 - (3) Glue feathers in a circular design, starting with outside row working to center.
 - (4) Allow to dry. Add necklace. Wear and enjoy.

13. Corn Husk Dolls

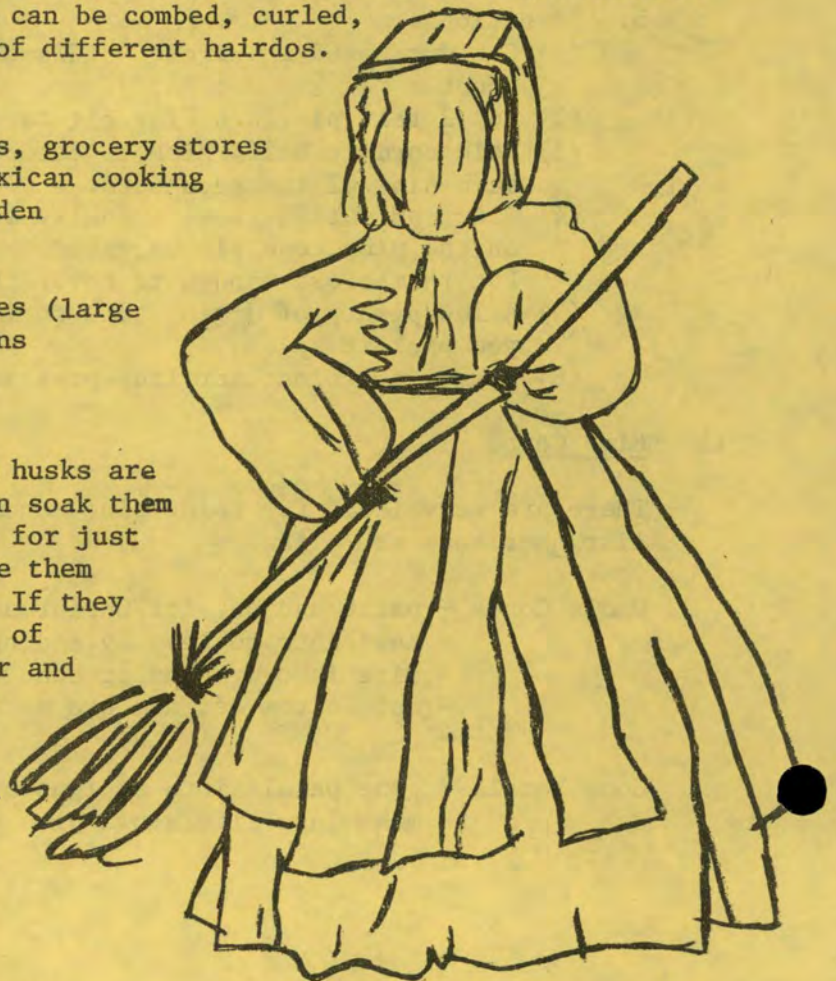
Ready to get your hands wet? Since you will be working mostly with cornhusks and raffia, you will find that you can do most anything with them. The secret is working with them when they are soft and wet - shape, roll, sew, glue, braid, weave, dry, paint and even curl them. When dry, the husks stay the way you fashioned them! For hair, you can use sisal, combed jute, strands of shredded husks, cornsilk, ribbons, raffia, straw, etc. which can be combed, curled, braided, and sewed into a variety of different hairdos.

a. Materials:

Cornhusks (from hobby stores, grocery stores where there is a lot of Mexican cooking (tamales), or from your garden)
 Pipe cleaners or wire
 Raffia, materials for hair
 Tacky glue, scissors, needles (large and small) thread, large pans for soaking

b. Directions:

- (1) Soaking cornhusks - If the husks are too dry or brittle, you can soak them in a pan of lukewarm water for just a few minutes (3-5) to make them soft enough to work with. If they are really dry, add 3 Tbs. of glycerin to $\frac{1}{2}$ gal. of water and soak husks in solution for 3-5 min. Work done with cornhusks is done while they are wet and flexible; this includes cutting, shaping, rolling, curling, etc. so place your pan of



cornhusks "right close." When the husks are dry, they will retain their shape.

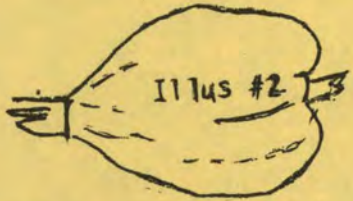
- (2) Dyeing Cornhusks - If you desire colored cornhusks for your doll making, place Batik dye in a pan of cool water. Submerge the husks to be colored completely in the dye solution so they will color evenly without any light spots. For maximum color, allow husks to soak overnight. For very faint hues, soak two to three hours or until husks attain the color you want. To "quick color" your cornhusk dolls in lively hues to highlight your decor, you may use an acrylic brush-on or spray paint in a matte or satin finish.

(3) Construction:

- a. Arms - Start your doll by making the arms. Cut about 1/2" off a pipe cleaner and a piece of cornhusk about 1/4" longer than the pipe cleaner and 1 1/2" wide. Roll husks tightly around the pipe cleaner and tie each end about 1/2" from end with raffia. This forms "hands." Do not soak the raffia - it is very tough when dry but weakens when it is soaked in water. Cut raffia tie short. (Illus. #1)



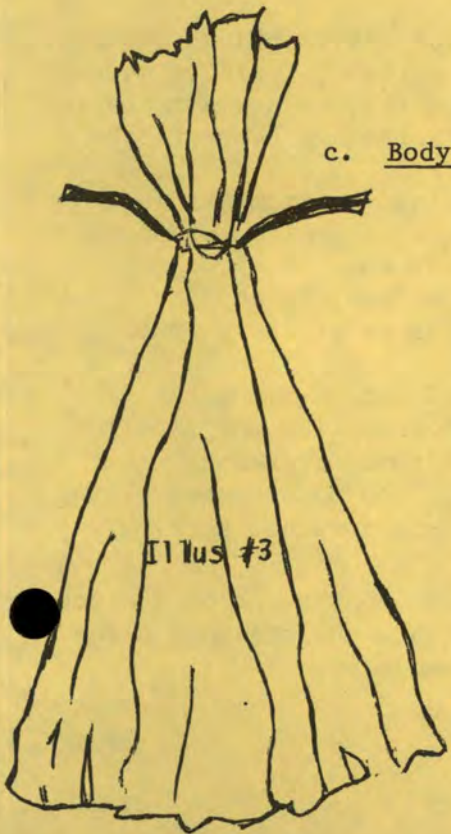
- b. Blouse Sleeves - Cut 2 or 4 pieces of wet husk about 4 inches long by 4" wide. Choose inner husks that are a little thinner for the sleeves. Use the smoother side (inside) of the husk as the outside of the doll. Attach one or two pieces of cut husk on each end of pipe cleaner, gathering the husks around the end of the pipe cleaner and extending away from the center (overlap where sides come together) and tie over the previous tie. Now - under water - turn the husk pieces back toward the center of the pipe cleaner, slightly overlapping so sleeve will be closed. Tie in center. You can "pouf" the sleeves toward each other. Repeat this procedure on the other end of the pipe cleaner for other sleeve (See Illus. #2).



Male version of a sleeve is very simple to make. Cut two cornhusks 3" long by 4" wide at the widest point. Wrap the narrow portion of the sleeve around the center of the covered pipe cleaner. Cut bottom of sleeve even with hands, or if you like the hands to show, cut bottom of sleeve even with tie at wrist. Repeat this procedure on other end of pipe cleaner for other sleeve.

c. Body and Head

Choose 4" wide, large husks (6 to 8" wide) and 2 narrow husks (4" to 5" wide) or the equivalent in narrower widths that will form the head, body and skirt of the doll. Place 2 of the wide pieces with smooth side facing you and gather together about 2" from the top. Gather second 2 wide pieces and place on top of the first two, smooth side down. Keep in mind that part of one of the inner wide pieces will make the head, and that the two inner pieces will be the outside of the finished doll so choose the nicest pieces for this. Now add one or two narrower pieces (gathered) on each side to fill out the skirt, smooth side towards inside. Tie very tightly - this tie will be the top of the head. The husks will shrink somewhat as they dry. (Illus. #3)



Under water, roll the top 2" into a ball for the head. Add more pieces of husk if needed, or cut out some if too large. Now turn all of the pieces over the ball, smooth one side for the face and tie tightly (knot in back) around the neck. Add the arms piece between the bodice pieces tight against the neck having two large

husks in back and the rest in front (add some pieces inside for a bust if needed), and tie at the waist with a wide piece of raffia, making a pretty bow in back or front, as desired. Arrange the husks before you tie so you can spread the skirt. After spreading the skirt, insert a crumpled piece of paper toweling to hold the skirt out as it dries. You may want to tie a piece of raffia around the bottom of the skirt to hold it in place. An apron may be added by tucking it under the waistline tie.

- d. Sunbonnet - Fold a piece 5" by about 3" long back about $\frac{1}{2}$ inch along 5" side. Add hair, and with a needle threaded with raffia, sew through the head from ear to ear, fold back of bonnet down and tie over it to hold in place.

Shape the arms the way you would like them to be. You may add a broom, basket, etc. Let your imagination run wild! There are many variations in making dolls - this is just one way.

14. Wheat Weaving - "Corn Dollies"

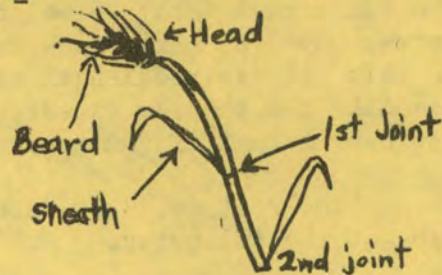
Tradition has it that ornaments which are hung from one harvest to the next are to bring blessings and a bountiful harvest. The British refer to a-l grain as corn and thus the term "corn dollies". (Dolls were the first shapes made by weavings) referred to the wheat weavings which symbolized good luck. Besides different varieties of wheat, the barley, oats, rye and grasses can also be used following the same procedures.

- a. Materials: Wheat stems or other grain, scissors, raffia or carpet thread, tubs for soaking, towels to wrap wheat
- b. Directions:
 Commercial packaged wheat grown specifically for crafts is longer, thicker and easier to handle than gathering your own. If you gather your own wheat, here are some considerations.
- (1) Gather it about two weeks before it will be ready for harvest--just after it turns from green to yellow gold. The heads are upright, grain is doughy, not hard. The wheat will be more pliable to use and the heads won't shatter as easily and will stand straighter. Triticale, a durum-rye cross is the best kind as it is tougher.
 - (2) Leave the heads attached, "clean the wheat" by cutting the stem off just above the first joint. Save the rest for straw projects. Allow stems to dry in fresh air and sun to prevent mildew (a week or so).
 - (3) For any straw, sort the stems by diameters - fine, medium, thick - as project results will be more uniform. Tie in bundles or store in boxes loosely packed, but tight enough to be mouse-proof.
 - (4) When ready to use, soak it for 15-30 minutes in cool water (hot water takes half the time but may discolor the straw). Oversoaking may discolor and over-soften the straw. Soak 'til it will bend without breaking.
 - (5) Keep the straw damp by wrapping it in a damp towel. The unused straw, when dry, can be stored for later use and used again. But, a second soaking may cause grain heads to open.
 - (6) Don't worry about the lengths of stems - when you come to the end of a piece cut a new piece on a slant, insert the pointed end into the previous piece and continue weaving. May add a drop of glue for securing.

- (7) Leftover pieces of straw can be used for straw marquetry (use of stalks split open and flattened) and other straw projects.
- (8) Understand the terms, practice the weaves and plaiting and you are ready to combine these into your own designs.

c. Definitions:

- (1) Plait - type of weaving or braiding by bending or weaving straw around each other (common is 5 straw round plait which forms a spiral of 4 sides); others are 6 straw round plait, fan plait, etc.
- (2) Mordiford - a heart-shaped weaving, traditional to the Mordiford area in England where the corn dollies were popular.
- (3) Parts of the straw -



- (4) Clove hitch knot - Use raffia or carpet thread to fasten grain heads together, and secure straw to be woven.



- (5) Tempering - Putting moisture back in straw by soaking it for more pliability.

d. Weaving:

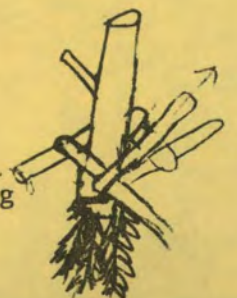
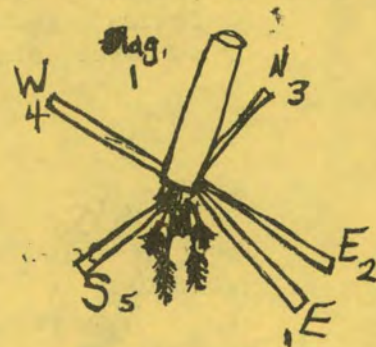
Basic spiral weave - (4 corners) Use to make rope or cords, bells, wheat flower, wreaths. Uses 5 headed straws, cord and dowel or pencil. Tie securely 5 pieces of straw (near the heads) around a dowel. Hold with straw heads down, long end of dowel up, position straws in North, West, South and two in East positions. Mentally number the straws as in diagram 1.

- Move #1 (working straw) over 2 & 3 up to side of 3.
- Move #3 (working straw) over 1 & 4 up to side of 4.
- Move #4 (working straw) over 3 & 5 to side of 5.
- Move #5 (working straw) over 4 & 2 to side of 2.

Turn dowel as you work. Straw is moved to "inside" of straw. See diagram 2.

Repeat moving 1 straw over 2 straws to form a core around the dowel. Add straws as needed and cover the joints by the folds. To increase width of spiral, move the working straw to the outside of second straw, decrease by moving working straw farther to inside of second straw.

Continue to end of desired length for specific project. Tie ends tightly. This basic spiral weave can be done using



5, 6, or 7 or more number of corners or sides by adding one more straw than number of corners desired. After practice, the weave can be done without using the dowel.

e. Plaiting:

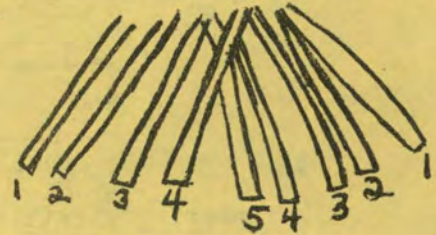
This has many variations and usually doesn't require adding on more straws.

- (1) 5 straw plait - done like the weave but without a dowel, closed core.
- (2) 4 straw plait - tie 4 straws close to the heads, spread in a N.S.E.W. position. Move the straws straight across - N to S, S to N, E to W, W to E, continue N to S, S to N, etc., working on top of previous work. Hold work tight and make clean folds. Tie ends together tightly.
- (3) 3 straw plait - like a normal braid.
- (4) 6 straw plait - Fan straws into a 6 point star and move 1 straw over 2, working clockwise, move the next straw over 2 straws to "fill in the gap." Continue to do this 'til desired length and tie securely.
- (5) 7 straw plait - like the 6 straw except, fold 1 over 2 straws, skip a straw, fold next straw over 2 to fill the gap.

There are others also, 2 straw, 3 or cats paw plait, Welch fan plat plait, which is a variation of the following.

- (6) Flat ribbon plait - tie 9 straws by the heads, spread to an upside down V with 4 straws on the left side, 5 on the right. Mentally number the straws from outside in from 1 to 5. See diagram.

Start on the right side. Raise straw 2, lay straw 1 across straws 3, 4 and 5 at an angle next to 4 on the left side. (It becomes #5 on the left side). Lower straw 2 on the right side (which becomes #1 on the right). Lift straw 2 on the left, move #1 left across 3, 4 and 5 on the left over next to #4 on the right. Continue process, altering sides. As you fold outside straw down, pay special attention to smooth out crease on edge for a neater look. May add on straws for longer plait. Tie ends.



- f. Projects: Using these weaves and plaits you can combine these into various shapes by forming loops, wreaths, hearts (for these, make 2 long plaits, fasten together in middle with more straws) and finish by adding bows to cover joinings.

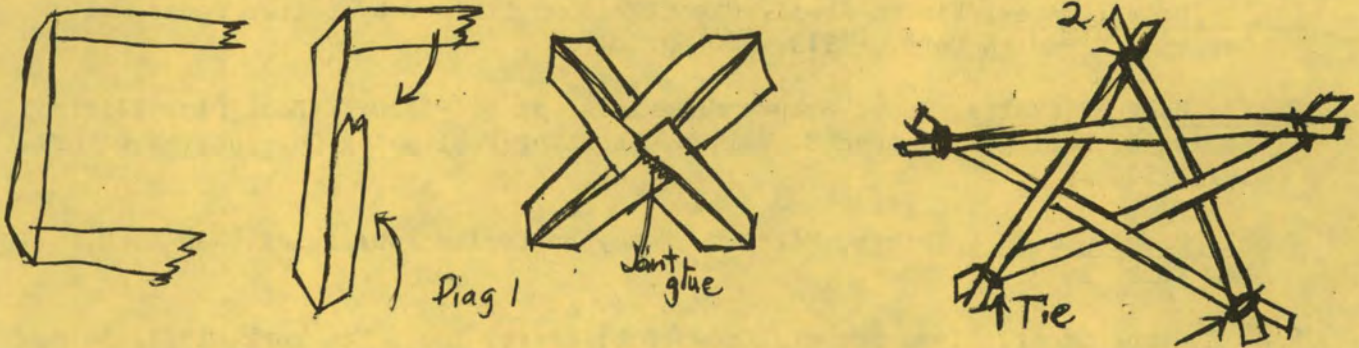


15. Straw Projects

These can use the pieces left from the wheat weaving projects. Most straw pieces originated in the Scandanavian areas or in Mexico as popular handicrafts. These use flat or sometimes split straws. Tie pieces together with clove hitch knot or use tacky glue. Ideas here are for tree decorations, mobiles, gift wrap extra's, etc.

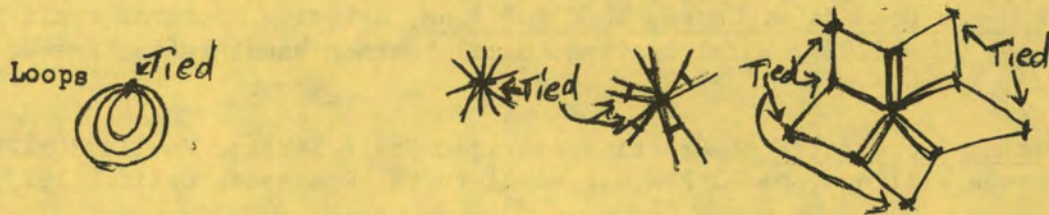
Bent point star (diagram 1)

5 point woven star (diagram 2)



5 point tied star

Tie 5 straws together in the middle. Up 1/3 length from center, tie 2 straws together to make 5 points. Tie together on the ends 1 straw from 2 adjacent "arms."



Other projects could include crosses, flowers, dolls, animals, birds, and many more.

16. Pine Needle Baskets

This I have not pursued myself but plan to someday. There are some neat baskets and designs that can be made. I have included in the bibliography sources of information for such projects.

17. (Add your ideas.)

18.

19.

20.

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COUNTED THREAD CROSS STITCH

INTRODUCTION TO COUNTED THREAD CROSS STITCH

To many Americans the words "cross stitch" bring visions of blue crosses stamped on dish towels and pillow cases. But in the rest of the world, cross stitch is worked not from a stamped design but by counting threads in the fabric; thus the term counted cross stitch.

This simple stitch has been the foundation of decorative embroidery for centuries. Cross stitches decorate 16th century English samplers, European peasant costumes and 20th century Syrian dresses. Cross stitches embellish Mexican shirts, Ukranian aprons, and Moroccan scarves. Cross stitching is truly an international folk art.

Cross stitch is easy and quick to learn. It works up rapidly as you don't have to fill in the background. Working from a chart is fun as you watch the design take shape on blank fabric. During the session you will be introduced to the basic techniques of counted cross stitch, the materials used and a number of easy to stitch charted designs.

INTRODUCTION TO BLACKWORK

After learning counted thread cross stitch, it is rather natural to ask what else can be done on evenweave fabrics. The geometric patterns in Blackwork offer just such possibilities.

Blackwork is English and Spanish in origin and dates back to the 16th century. It is most commonly associated with dress decoration and particularly with Katherine of Aragon who came from Spain and eventually became one of the many wives of Henry VIII.

Much of the early work was done on cuffs and ruffles as a border pattern. When seen in such places it was done so that it was completely reversible. The stitch used to achieve this effect is called the Holbein Stitch because Hans Holbein, a portrait artist of the day painted in such detail that patterns could actually be counted from his paintings.

Blackwork was originally worked in black silk on white linen and can be a free form in design and stitches. It is generally known, however, as a counted thread technique in which geometric patterns are created with cross stitches and other straight stitches. The effect of dark, medium, and light patterns are achieved by the density of the pattern in the same principle as black dots are used in newspaper photos. Black on white was the traditional color combination used but other colors may also be used in both the fabric and thread. There should be great contrast in thread and background for maximum effect, however, and shades of a single color in one piece tends to be most dramatic. It is also important to include some areas of solid dark stitching to contrast with the geometric area. Traditionally all the shapes were outlined but some heavy lines can be equally effective.

PILLOWS
FOR
CRAFT CAMP PROJECT

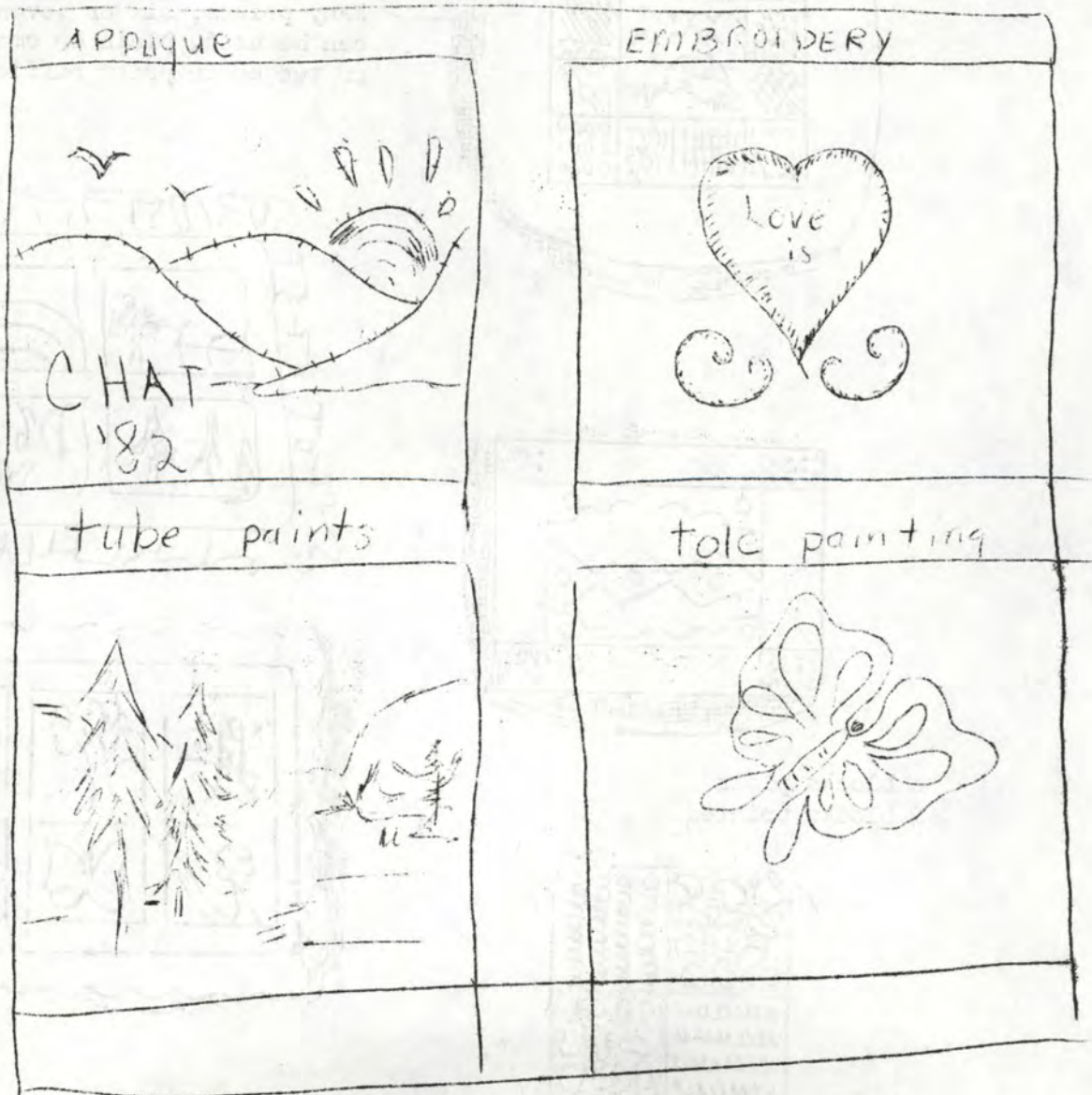
BY Elaine Rovetto

Each labber made a pillow square to place in a pieced pillow top, containing 4 blocks and strips divided by various prints. We attempted to blend the blocks according to color, subject, and design so the result would be appealing.

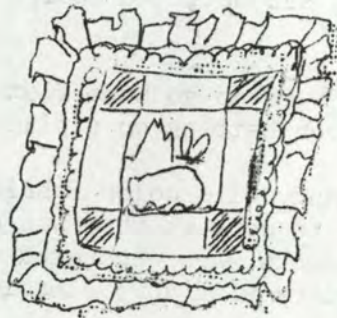
The pillow were not stuffed at lab, but were to go home flat for easier transport. They can be filled with dacron batting or a pillow form.

We supplied a variety of calico prints and solid color fabrics to ensure a quality end result and an invitation to work on them was extended to anyone who would participate. The blocks were decorated with tube paints, fabric applique, and /or embroidery with very pleasing results.

The pillow were then sold for chances and the winners drawn Saturday evening.

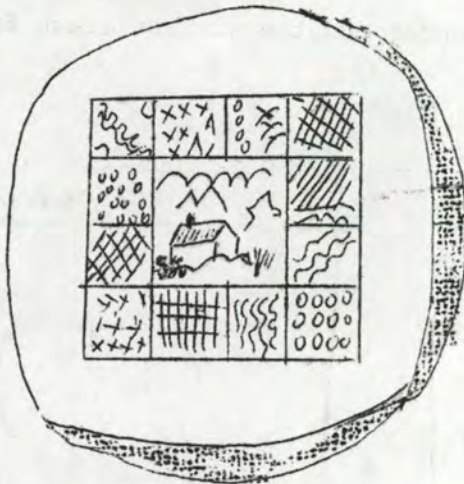


PILLOWS

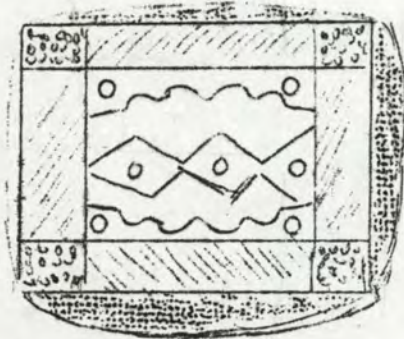


Cotton ruffle. (same as pillow or contrasting)
Lace

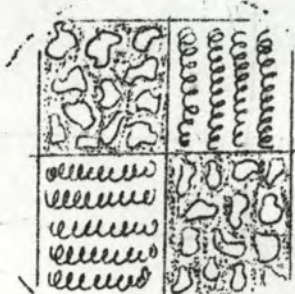
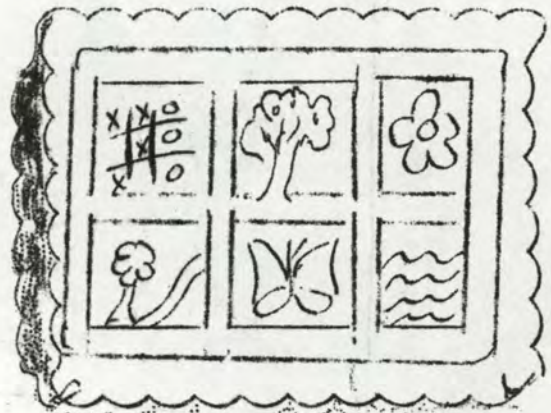
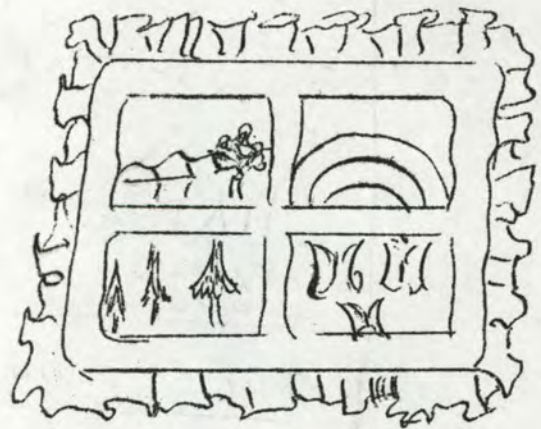
CAMP REC. PROJECT:
Each person makes a square
40 people makes 10 pillows



Many prints, six or seven
can be used, plain or small dot
or two color print ruffle is best.



1 blocks plain
2 blocks printed



Fabric Butterflies
Mary Pancich

These fabric butterflies are very easy to make and are appropriate for many different uses: I.E. fridgerator magnets, barrettes and hair clips, package decorations, table decorations, bazaar crafts ----gifts.

They are constructed from stiffened ribbon, chenille pipe cleaner stems and magnets. One butterfly (using this pattern) takes 1/2 yard ribbon, one pipe cleaner (cut in half = half for feelers and half for the body) and one magnet.

Assemble the cut patterns as shown in Figure 1 overlapping the inside sections of pieces 1 and 2 and placing pieces 3 and 4 over them, again overlapping the inside sections but also making the outside edges align.

Prepare the body by wrapping one half of the chenille stem around a skinny object like a pencil, knitting needle or crochet hook. Leave enough room on the ends to twist together after its wrapped around the ribbon. Gather the pieces together to form the center by pinch pleating the fabric down the middle. Secure with the coiled pipe cleaner slipping the feelers underneath before twisting closed. (it's easier than slipping it through after the body is twisted.) Bend the ends of the feelers stems to form ears. If feelers seem loose, twist them around each other at the top of the body. Feelers can be trimmed to any desirable length. Attach magnet to back of the coiled body.

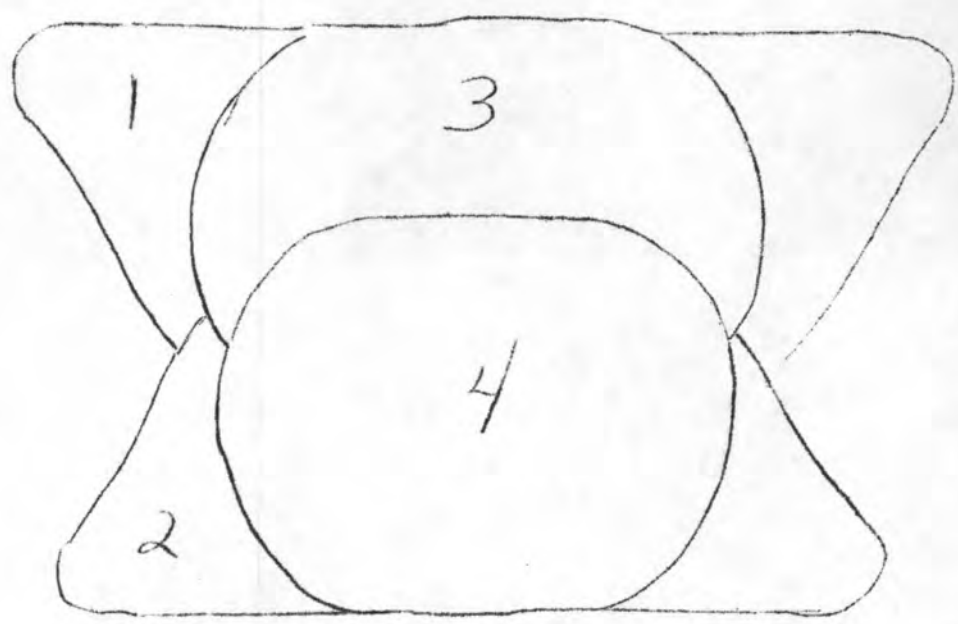
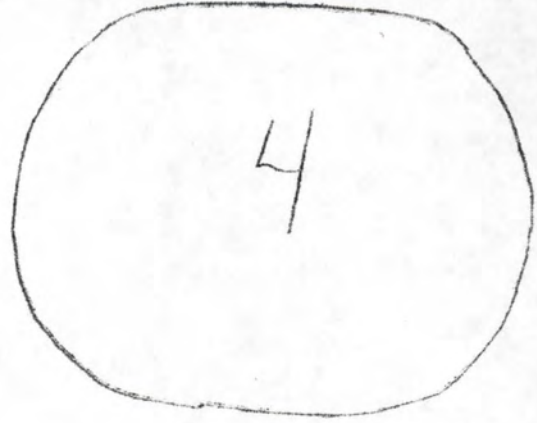
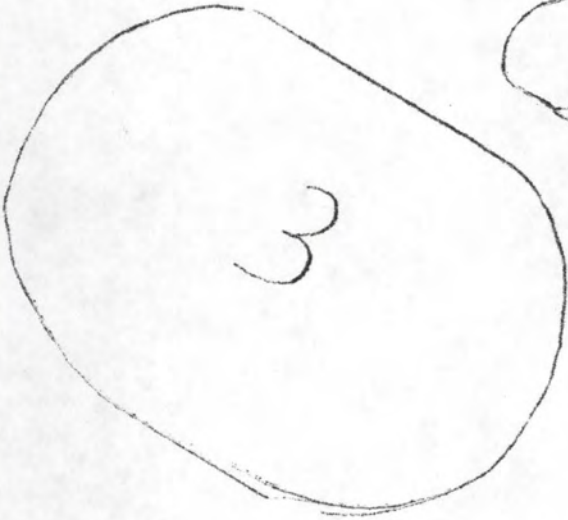
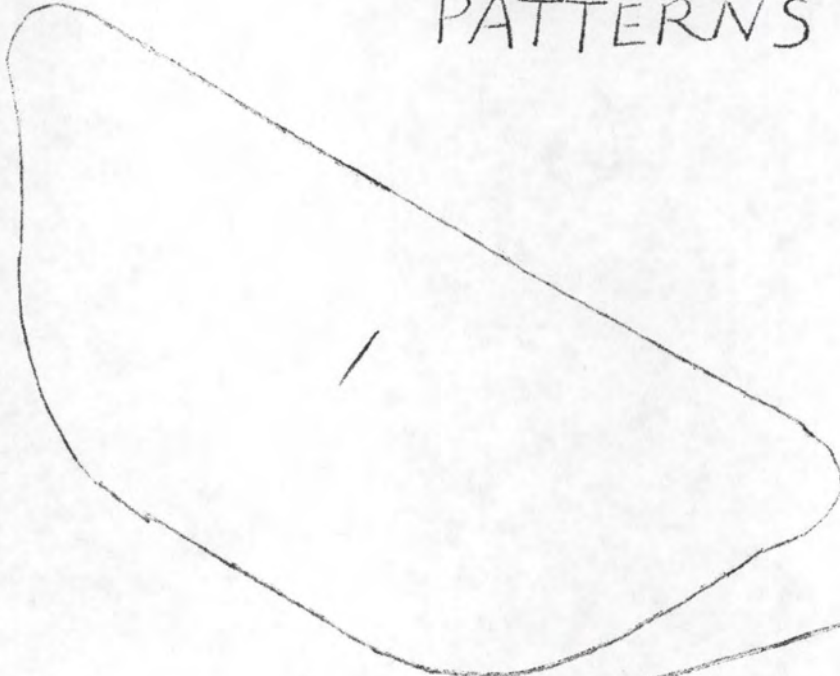


FIGURE 1

FABRIC BUTTERFLY PATTERNS



Crafts

NATURE CRAFTS

by:

Jean Baringer

A. Background

Some of the most beautiful craft ideas are found in nature's backyard. Mother Nature and Father Time have continued to provide a variety of shapes, textures, colors and sizes of materials to use in exciting creations.

Keep on the lookout for contrasting colors, sizes and textures of bark, leaves, fir and pine cones, seeds, leaves, interesting berries and flowers, moss, fungi, seed pods, nuts and roots. Don't overlook cattails, grains, corn, milk pods, snails, burls on twigs and knotholes! Save the coconut shells, corn husks, egg shells, pumpkin seeds, cherry pits and walnut shells as you use them.

Collect enough of one kind so you don't run out in the middle of a project and so you can repeat a pattern to establish continuity and rhythm.

As you notice, gather and accumulate these items, you may also notice that you have become more aware of the things around you that have seemed so insignificant before. What joy!

B. Materials

1. Natural

Here is a list of nature's supplies that can be used--start collecting! Please add your own ideas here and expand on the possibilities.

a. From the Shores

- (1) Sea shells of any type - whole and broken
- (2) Sand - various colors and fineness
- (3) Driftwood
- (4) Seaweed
- (5) Tumbled rocks

b. From the Fields and Plains

- (1) Grain seeds and plants (wheat, barley heads, straw, oats, etc.)
- (2) Corn husks and cobs, corn seeds
- (3) Bird feathers
- (4) Seed pods (milk pods, thistles, ash, alder, sycamore seeds, lilacs)

(continued)

Page 2
Nature Crafts (cont'd)

- (5) Wildflowers - to press, for petals, for seeds
- (6) Cattails, pussy willows
- (7) Weathered bones
- (8) Grasses, leaves, butterflies

c. From the Forests

- (1) Bark
- (2) Cones from pines, fir, spruce, cedar, alder and birch trees
- (3) Pine needles
- (4) Moss
- (5) Fungi
- (6) Twigs and burls
- (7) Wood for slices and sticks
- (8) Flower petals and seed pods
- (9) Roots
- (10) Cockleburs
- (11) Dried berries, leaves, ferns

d. From the Garden, Grove and Grocery Store

- (1) Nuts and shells (peanut, walnut)
- (2) Coconut shells
- (3) Fruit and vegetable seeds - pits (cherry, apricot, watermelon, squash)
- (4) Egg shells
- (5) Rhubarb roots and seeds
- (6) Gourds
- (7) Spices and herbs
- (8) Apples (applehead dolls)

2. Supplemental - tools and equipment

To work with these materials and transform them into something else you will probably use these items, depending of course on what you make with them.

a. Tools -

- (1) Pruning shears
- (2) Pliers
- (3) Scissors
- (4) Sharp object (awl, darning needle)
- (5) Hand saw
- (6) Old brush
- (7) Rasp or file
- (8) Glue gun

b. Adhesives -

- (1) White glue (Tacky dries quicker than Elmers!)
- (2) Mod-Podge or Art Podge (good for heavy objects and acts also as a preservative)

(continued)

Page 3
Nature Crafts (cont'd)

- (3) Plastecine - clay
- (4) Magnetic strips
- (5) Masking tape

c. Materials -

- (1) Twine, thread, wire, nylon filament
- (2) Raffia
- (3) Cardboard
- (4) Construction paper
- (5) Felt, yarn
- (6) Toothpicks
- (7) Wiggle eyes
- (8) Paints and brushes
- (9) Beads
- (10) Chenille stems
- (11) Felt markers
- (12) Waxed paper
- (13) Tissue paper, kleenex
- (14) Clear contact paper

C. Products

With these materials, much can be done for a variety of finished products. These can be used as gifts, home decor, jewelry, seasonal or year-round items.

1. Hanging Projects

- a. Mobiles or walnut shell boats, dried flowers, shells (wind chimes), driftwood
- b. Pictures and plaques, collages, shadow boxes, using all types of materials
- c. Eye catchers - pressed flowers in glass or clear contact
- d. Tree decorations - seeds and cone wreaths, straw weavings, corn husk dolls, walnut shell creatures, pine needle baskets, decorated milk weed pods
- e. Refrigerator decor - walnut shell strawberries, mice, rabbits, cone owls on twigs

2. Jewelry

- a. Seashell necklace, bracelet, pins
- b. Sliced wood necklace, pins, keychains, tie bars
- c. Polished rocks
- d. Sliced nuts and pinecones as pins, necklaces, earrings
- e. Coconut shell as necklaces, hair accessories
- f. Bird feather jewelry (necklace medallion)
- g. Corncob faces as pins
- h. Back bones - vertebrae as necklaces

(continued)

3. 3-Diminsionals - Sculptures

- a. Clam shell candles
- b. Pinecones, flowers, turkeys and critters
- c. Driftwood arrangements
- d. Flower arrangements, planters' enrichment
- e. Table decorations, tray favors (walnut, peanut critters, pine cones)
- f. Conversation pieces - room decor (cornhusk dolls, rock critters, seashell creatures, bead and seed scenes, eggshell "plant and tree")
- g. Stationery and place cards - pressed flowers
- h. Sachet - flower petals, herbs
- i. Placemats - pressed flowers
- j. Fungi - provides surfaces for pictures and ink drawings

D. General Directions

These tips and pointers should be of importance, no matter what you are using and what you make of these materials.

1. Be sure to check with private landowners, park rangers or administrative agencies before removing materials from private property, state or federal lands. Some items are prohibited to be removed.
2. When gathering materials make sure they are free of unwanted bugs that may cause an infestation or disease! Remember that sea creatures (snails, crabs, sea urchins, starfish) may still be living when found and will later cause an awful smell if not tended to properly.
3. If cones have pitch on them, heat them in a 200°F oven a few minutes (on aluminum foil)-it also helps to dry the cones out and open petals. Don't burn them! Let them cool, rinse in water and allow to dry (may take 2 weeks for larger ones).
4. Before using, clean rocks, shells, woods and bones with a brush to get rid of dirt, moss, bugs, etc. (not wanted in finished product) so adhesives can have a strong hold.
5. After gathering nuts, wash and dry them, heat 20-30 minutes in a 100-150° oven to kill any insects and eggs that could be inside them.

(continued)

Page 5
Nature Crafts (cont'd)

6. If you save your own pumpkin, apple, squash and cantaloupe seeds, cherry pits, etc. wash and dry thoroughly to prevent mold. Store in jars or boxes. You may wish to dye seeds by mixing 1-2 tsp. powdered dye in 1 cup of hot water, bring to boil and remove from heat. Add seeds and stir 30-60 seconds or until desired color. Rinse and dry.
7. Keep the proportions of scenes, pictures, etc., in mind when combining materials.
8. To avoid frustration, use a fast-drying glue or adhesive (Tacky or Super Tacky dries faster than Elmer's or other white glue). Make sure items are fastened securely and had a good chance to dry thoroughly enough before proceeding.
9. Avoid sharp, "eye pokers" or pieces that may break easily and also avoid any materials that are potentially poisonous (know poisonous parts of plants, pods, seeds, leaves) or noxious weeds!
10. Avoid following specific patterns. This stifles creativity, limits imagination on use of the materials. The more freedom allowed, the more creative expressions will flow.
11. Work over newspapers or such for easier cleanup and to protect surfaces from unwanted permanent marks.

E. Specific Projects

1. Driftwood - creatures, plaques, sculptures, etc.
These types of projects lend themselves to much creative imagination and many originals. Clean the collected pieces of driftwood in soap and water to get rid of unwanted sand, bugs, grass, etc., and allow to dry. Cement or driveways hasten the drying of the moisture is drawn out of the wood. When it is dry, you may decide to leave the wood natural or bleach, darken, sand, oil, varnish or wax the piece. Glue on shells, seaweed, dried flowers, moss or whatever.

2. Coconut Shell Jewelry

It has been said that if you run a wettened finger along the line where you want the coconut to crack, then hit the shell on a counter or with a hammer, it should separate on that wetted line.

- a. Materials: coconut shell, coping saw, drill, rasp files, sandpaper of various sizes, jewelry findings (jump rings, bell caps, pin backs, key ring, chains, etc.), adhesive (model glue). (continued)

Page 6
Nature Crafts (cont'd)

b. Directions:

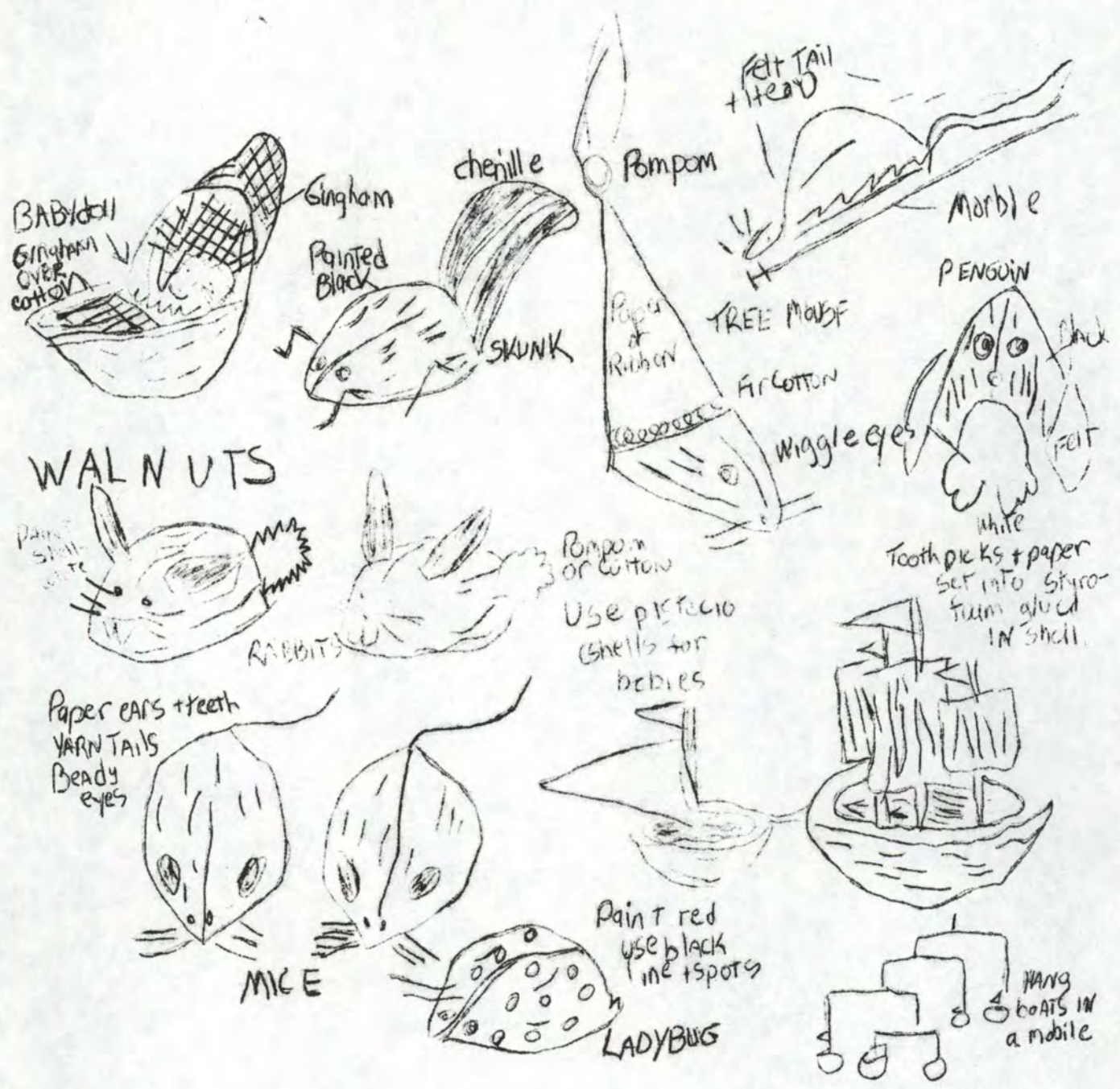
- (1) Decide on shape for desired purpose (buttons, buckle, hair piece, pin, necklace, key chain, etc.)
- (2) Draw design on inside of shell. Be creative, free forms are as interesting as hearts, teardrops and other specific shapes. Half shells may be used for hanging baskets and string holders.
- (3) Cut along lines with a coping saw or jigsaw if available.
- (4) Use a rasp file to shape edges and take off the coarse outer layer of the shell. Don't rasp too long or you will get deep grooves.
- (5) Use finer files or sandpaper (use coarser down to finer) to smooth out scratch lines and bring out the quality - the smoother the shinier.
- (6) Drill hole for jewelry findings or cord for hanging, sand around holes. Attach jewelry findings with adhesive (epoxy, model or super glue), using precautions as necessary.
- (7) May apply furniture wax, vegetable oil or polish with a chamois or such to bring out a shine.

3. Walnut Shell Critters

Carefully separate the shell halves to avoid cracking the halves into tiny pieces. Empty out meats and pieces. If you do break one, try fluing it back together.

The critters on the following page can be used as refrigerator magnet decorations, tree ornaments, tray favors, as a game piece, (put marble under shell, have races on a downhill slant), or other purposes.

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Nature Crafts (cont'd)



- a. Depending on what is made, you will need:
 (Walnut shells, acrylic paints, brushes, cotton, felt, paper, yarn, tiny pompoms, thread, tiny beads, chenille stems, toothpicks, white fast-drying glue, wiggle eyes, self-stick magnet strip.)

b. Directions:



Brush acrylic paints on shells to be used for skunks (black), rabbits (white), ladybugs (red), mice (gray) or leave natural. Allow 10-20 minutes to dry. For refrigerator ornaments, glue a cardboard and felt piece (cut size and shape of shell) to bottom of shell to attach the magnet onto. Be sure to add chenille legs or yarn tails between shell and cardboard piece.

Skunk - Take 2 pieces of black chenille and 1 white chenille and wire 3 pieces together at both ends, bending in a slight curve for tail, cut black pipe cleaner legs 1 1/2" long and glue on. Add wiggle eyes; put magnet strip on bottom.

Rabbits - Cut pair of ears and teeth of paper or felt and glue on; add pompom or cotton tail, pink bead for nose and thread for whiskers.

PEANUTS



Mice - Cut paper or felt ears and glue in place, add thread for whiskers and black bead eyes.

Boat - Glue small piece of styrofoam in bottom of boat (or modeling clay) to push toothpick and paper sails into - with glue. May attach nylon filament to boat sail and tie to wire or twigs to make a mobile.

Doll - Add cotton to inside of shell, cover with small piece of fabric and glue in, slip doll under fabric, add coverlet over head and glue in place.

Mouse - Make a cone of stiff ribbon, felt or colored paper, add trim for brim, pompom on point and loop for hanger. Glue on wiggle eyes, bead nose and thread whiskers. Cover bottom with brown paper or felt.

Tree Ornaments - Use a nylon filament or thread or metallic cord to attach securely to the top part of the shell critter.

ANT 4. Peanut Critters

- Use whole peanuts. Use the same techniques and ideas as with the walnut shells.



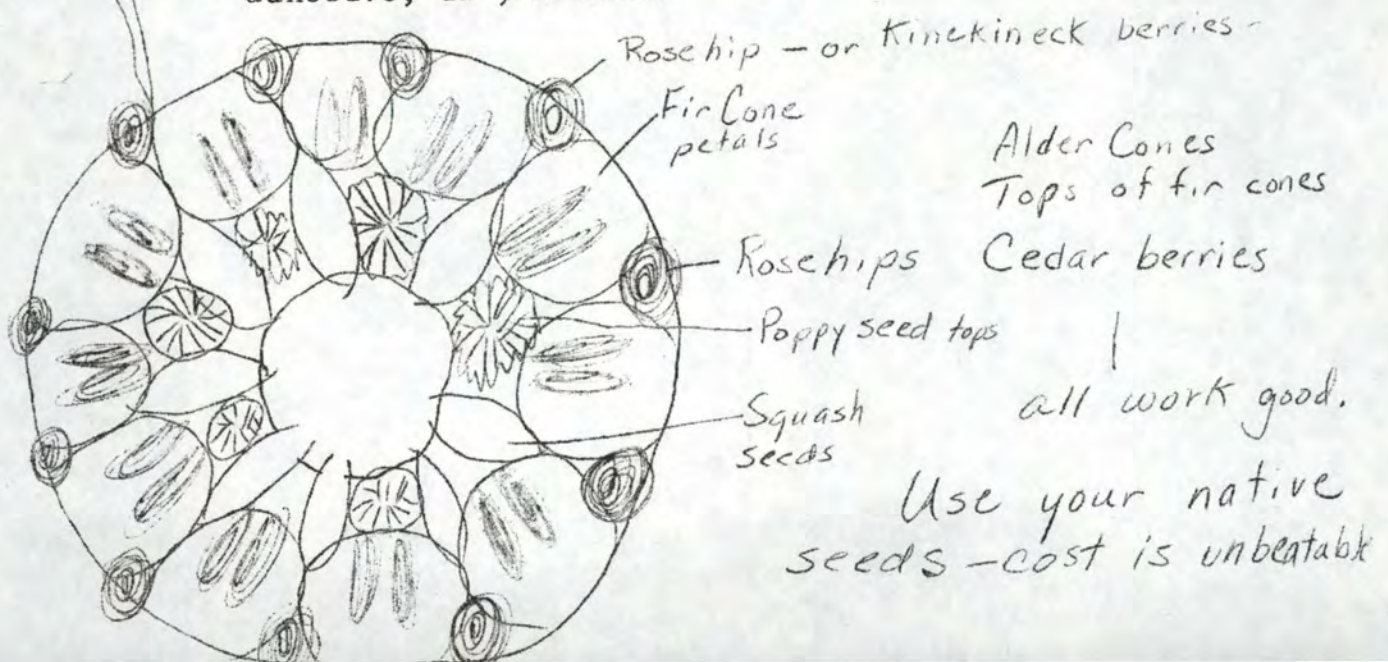
CHRISTMAS WREATH SEED ORNAMENTS

by:

Jean Baringer

Christmas Wreath Seed Ornaments

- a. Materials: Thick cardboard (enough for a circle 4" diameter for each), green felt (enough to cover both sides of the cardboard), fast-drying glue (Elmer's is OK), cord 6" long for hanger, seeds, seed pods, cones, etc.
- b. Directions:
- (1) Cut cardboard in circle 4" diameter, with a 1" hole in the center like a donut.
 - (2) Cut 2 felt pieces a tiny bit larger than cardboard.
 - (3) Fold cord in half, glue to cardboard outer edge. Glue a felt "donut" to each side of the cardboard.
 - (4) Start on outside edge (usually one side decorated, can do both), and glue on the pine cone pieces, seeds, pods, etc as you wish in a pleasing design. Put them close enough to cover the felt.
 - (5) Allow plenty of drying time to let pieces set (so they won't slide off when you pick it up).
 - (6) Spray on a clear acrylic spray as an additional adhesive, if you wish.



STAINED GLASS

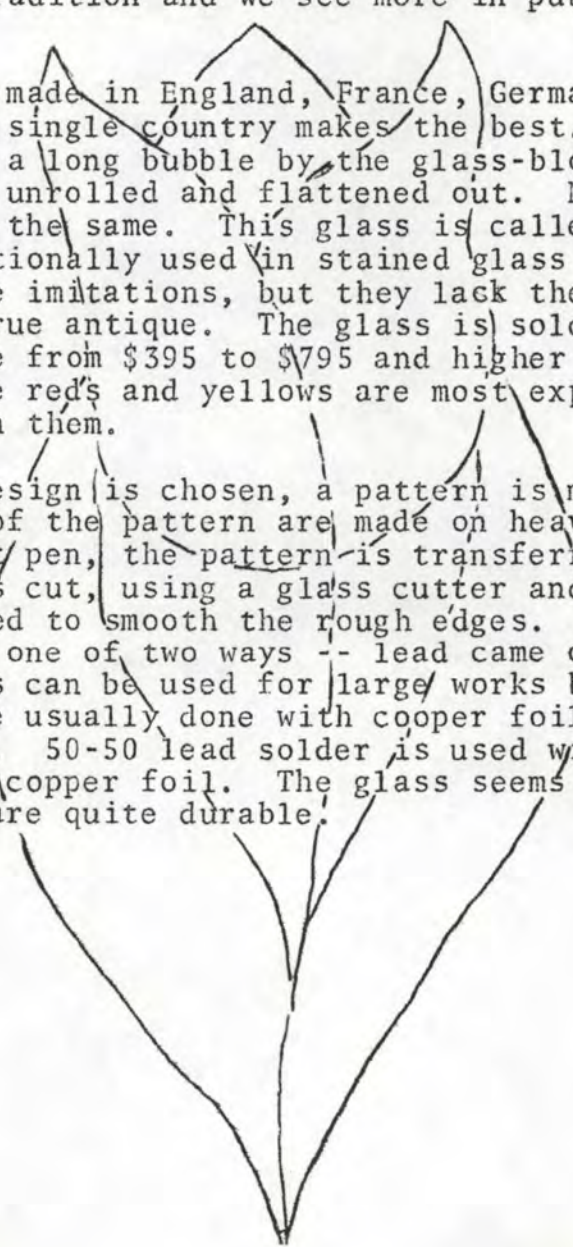
by
Virginia Kinch

The art of making colored glass was known before recorded history. Its first use in church windows dates as far back as 969 A.D. By the 13th century the city of Chartres, near Paris, was the center for skill and instruction. By the 18th century the art of glassmaking and glazing declined, but revived in the early 19th century.

The earliest examples of stained glass art in the US were done in 1847 - the windows of the Holy Trinity Church, Brooklyn Heights, New York. Recently the art has begun to move away from religious tradition and we see more in public and private buildings.

Glass is made in England, France, Germany and the United States. No single country makes the best. The molten glass is blown into a long bubble by the glass-blower and then the cylinder is unrolled and flattened out. No two pieces of glass are exactly the same. This glass is called antique glass and it is traditionally used in stained glass work. There are machine-made imitations, but they lack the character and beauty of true antique. The glass is sold by the square foot-- prices range from \$395 to \$795 and higher for a few special pieces. The reds and yellows are most expensive because they have gold in them.

Once a design is chosen, a pattern is made-called a cartoon. The pieces of the pattern are made on heavy paper and then, using a felt pen, the pattern is transferred to the glass. The glass is cut, using a glass cutter and usually a grinding wheel is used to smooth the rough edges. The glass is put together in one of two ways -- lead came or copper foil. Both methods can be used for large works but the small sun-catchers are usually done with copper foil. Tiffany lamps use copper foil. 50-50 lead solder is used with either the lead came or the copper foil. The glass seems very fragile, but really are quite durable.



GENERAL INSTRUCTIONS FOR STAINED GLASS

TOOLS AND MATERIALS:

Glass Cutters
 Oil
 Soldering Irons
 Rostat (Dimmer Switch)
 Straight Edges (rules, 45 degree triangle
 Lead Vise
 Working Surface (Glazing Board)
 Hammer and Nails
 Knives
 Pliers (flat wide nosed pliers)
 Shears
 Lathekins
 Carborundum Stone and file
 Orange Stick and Razor Blade
 Sponge and Brushes
 Copper Foil
 Flux and Solder
 Linseed Oil, Glazing Putty, Plater of Paris
 Finishing Agents - Patina's
 Copper Wire and bar
 Lead Came
 Glass
 Pattern

General instructions:

- A. Patterns may be sketched directly on the glass with a magic marker or a crayon. The glass must be clean and dry.
- B. The pattern can be taped to the underside of the glass or used on top of the glass and can serve as an accurate guide for cutting the glass. The glass must be cut accurately or the leading will be difficult.
- C. If the pattern is to be duplicated, make a pattern on heavy paper or light weight cardboard. Trace the pattern, numbering each piece to correspond with the design. Later when the pattern is cut apart, you will know its relative position. Use tracing paper to transfer from book to cardboard or heavy paper.
- D. The heart of the lead takes up 1/16th of an inch, Cut the pattern with two razor blades taped together with a 1/16" wood or cardboard spacer in between. This allows for the width of the lead heart which comes between each piece of glass when fitting two or more pieces of glass together. However, cut the outer perimeter of the design with a single razor blade or scissors. Use "H" lead chan when connecting two or more pieces of glass and "U" lead channel around outside edges.
- E. When cutting the glass leave a sufficient margin of glass around your pattern to allow sufficient leverage to remove excess glass. Small pieces of glass can be held with a pliers to remove.
- F. When needed, the glass can be filed with a carborundum tone or sanded with medicum course sandpaper to smooth rough edges.

G. Eyes for the various patterns can be made by simply melting a droplet of solder and when cool, glue it to the glass.

H. Occasionally glue will be needed to keep lead and glass from separating.

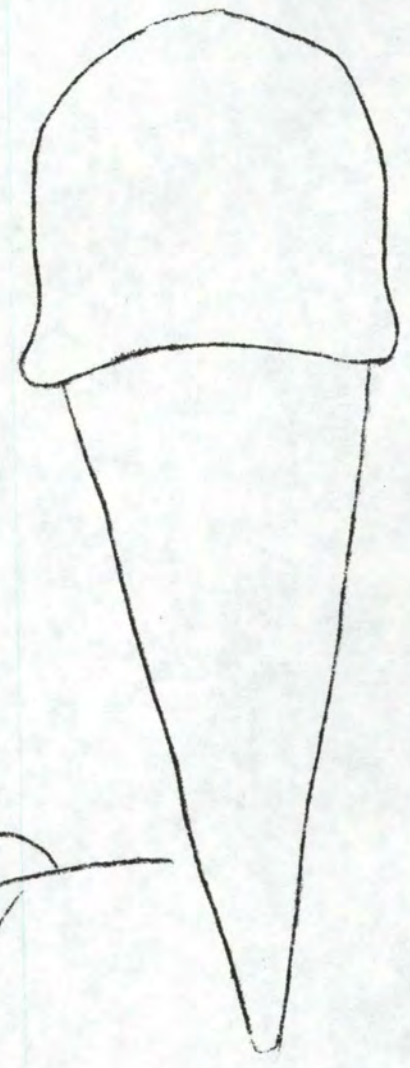
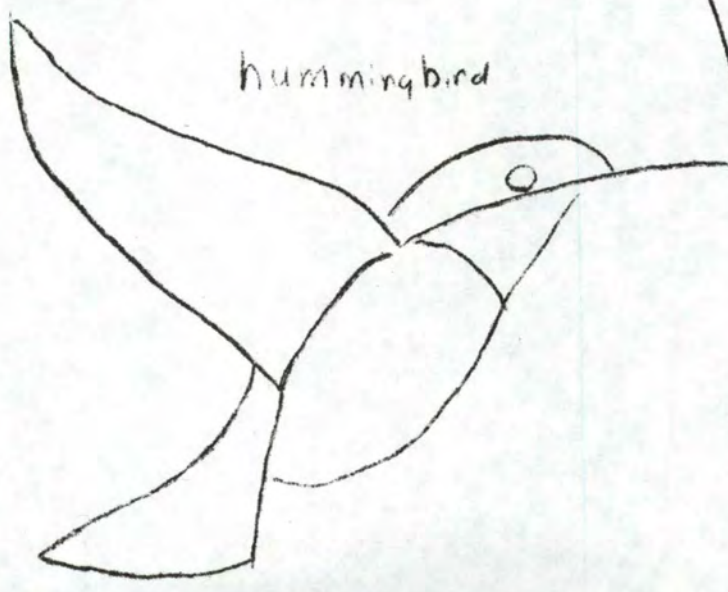
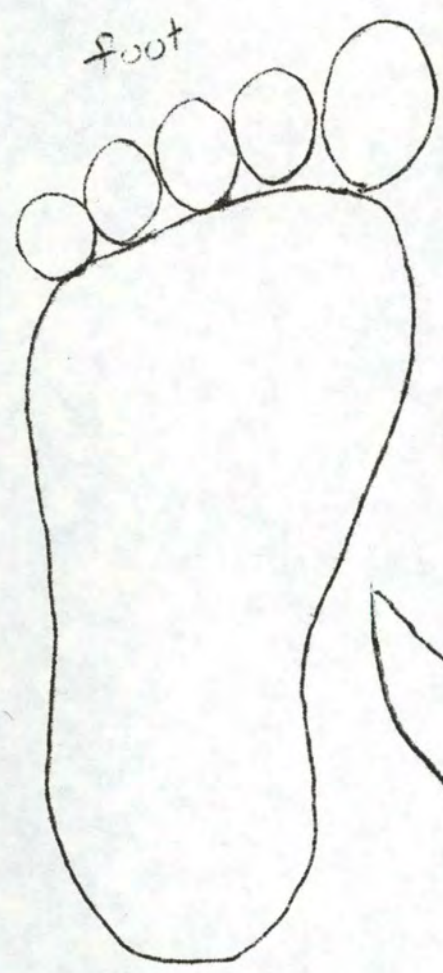
I. Lead channel can be hammered into a flat piece if needed for decorative pieces.

J. Cut sheet metal or copper can be soldered easily to lead if needed for br or strands.

K. When doing window panels or complicated designs, hammer, small nails around outside edge of the design to hold glass.

L. Where the broken line appears on the pattern use two layers of glass and channel.

SIMPLE PATTERNS FOR BEGINNERS -



Cone

CUTTING THE GLASS:

- 1) draw pattern onto the glass
- 2) dip cutter in oil every two or three cuts or use a cutter that has a handle that holds the oil
- 3) Score glass: Bearing down firmly with cutter, start 1/8" in from the edge farthest from you. Pull the cutter towards you maintaining downward pressure. Stop 1/8" from the opposite edge. Don't go off. Listen for the "SCRITCH" of your cutter. The score should show clearly on the glass. NEVER, NEVER GO OVER THE SAME SCORE TWICE. Do the most difficult scores first, and after each score, break the glass.
- 4) HOLDING THE CUTTER between the first two fingers, thumb and index finger should be in position to bear down on the shoulders of the cutter.
- 5) Tapping: Hold the glass in one hand and with your cutter in the other, gently begin to tap the underside of the score. Begin at the far edge tapping towards the middle. The tapping will start a run in the score. Once the run starts, keep tapping just in front of it. Be firm but not heavy handed. Do your tapping over the workbench. Glass has a tendency to break before you expect it to and you don't want it to go crashing to the floor.
- 6) Snapping straight scores. Make a fist out of both hands with clenched fingers underneath the glass, thumbs on top, parallel to the score, firmly press out and away. Snap.
- 7) Use pliers to snap off small straight line scores.
- 8) Use pliers to break away any pieces of glass that have been scored and are curved or rounded.
- 9) Glass is sharp and should be handled with care. Dull the edges of glass with a grinding wheel or by scraping the edge with a piece of scrap glass at right angles. Sweep up work area regularly to get rid of chips of glass.
- 10) Wipe glass clean with damp cloth

LEADING:

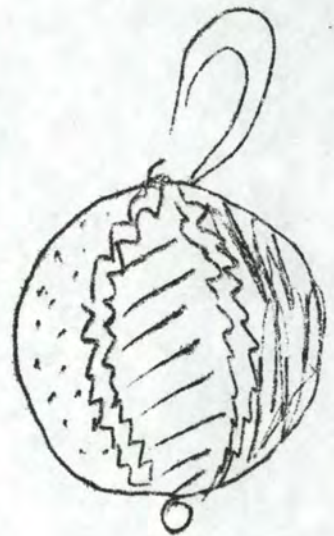
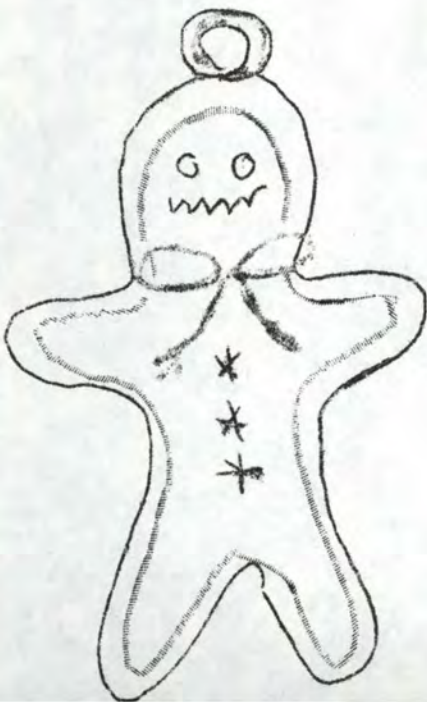
The copper foil technique:

- 1) Start to wrap - be sure glass is clean and free from dirt or oil. Peel off enough copper foil to go around the piece of glass plus 1/4" for overlap. Remove protective backing from adhesive side, center edge of glass in the width of foil. There must be an equal amount of overhang on both sides of the glass. Press the foil to the edge of the glass with your lathekin or other burnishing tool.
- 2) Fold over sides of foil - Press flush against the glass surfaces to form a neat folder on both sides. Burnish the foil so that it lies smooth and tight against the glass.
- 3) Fit pieces of glass that have been wrapped into position on your working drawing. Check again for fit.
- 4) Tacking - begin by applying oleic acid flux to several edges of the foil. To tack solder apply just enough solder to join two pieces securely together. Tacking is especially helpful when you are doing a free form project. Remove drawing if you are planning to use it again.
- 5) Final Soldering - apply flux to exposed areas of copper foil. Hold soldering iron over the copper foil, bring end of the wire to tip of iron. Move them both continuously along the length of the seam. The hot solder will follow the iron.
- 6) Finishing off. Turn the project over and solder the other side. Remember not to let the iron get too hot or you'll mess up the front. Remember glass gets hot. For hanging solder a copper wire loop to top of object.
- 7) Floated Soldered seams. Keep the soldering iron raised about 1/8 inch and go back over the soldered seam. This will pull the solder up into a convex shape.
8. Clean up - Wipe clean, can use plaster of paris or sawdust, or just a damp clean rag.
- 9) Patina's - for dull gray to plack patina use Tinner fluid, apply with paper towel.

CHRISTMAS CRAFTS

You need not be an artist to make attractive Christmas decorations. I consider myself a "copy artist" or, more accurately, a copy-crafter. My ideas come mainly from these sources: 1) Christmas hand-mades found at bazaars, boutiques and craft shops; 2) exchanging with friends (have an after noon Christmas craft exchange-- it's fun!) 3) Christmas craft magazines and December issues of women's magazines; and 4) displays or classes offered in the community, esp. through fabric or stitchery shops. I take ideas and sample home with me, make my own, and add personal touches.

There are thousands of Christmas crafts to share and those which follow are but a few of my favorites. All are easy and could be done with children or any aged adult. All are great for Christmas bazaars and sales. They seem to have ageless appeal as does the holiday for which they are created. I hope you will have as much fun with them as I do.



TREE ORNAMENTS:

YARN SANTA

MATERIALS:

- 1 plastic or metal ring 1½" diameter
- 4" piece thin, flexible wire
- 3 beads -- 2 dark round for eyes,
1 red oblong for nose
- 2 yds. each of red and white heavy rug
yarn or acrylic gift tie

METHOD:

Cut yarn into 8" lengths - 8-11
strands of red for Santa's hat, and 8-11
strands for beard (only 7 if using acrylic
gift tie). Loop yarn onto ring as shown in
diagram and pull each knot to secure tightly.
Attach wire and beads as shown (I use needle
nose pliers). To finish, tie hat at top
with a piece of red yarn which will also
serve as a hanger. Trim and untwist
white yarn to give Santa a fluffy beard.

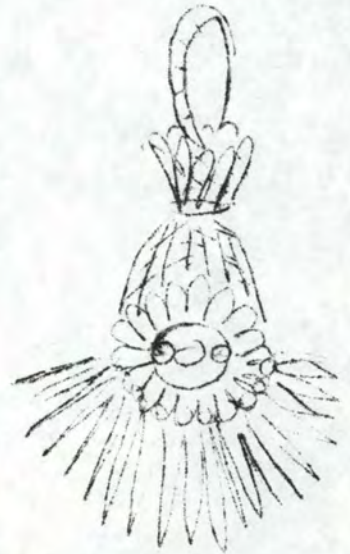
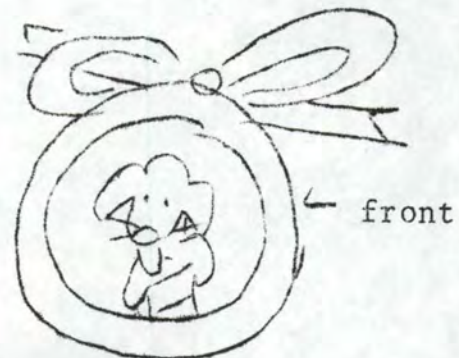
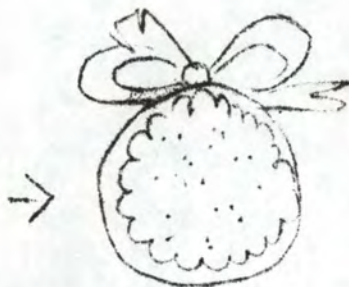


PHOTO PICTURE RINGS

Cut favorite snapshots or cute pictures from old Christmas cards to fit inside the wooden rings (curtain rings, macrame rings). Please rings over picture and pencil around ring to mark where the picture should be cut. Cut picture and place it against the ring to check for flush fit. Glue a piece of fabric to the back of the picture and trim. Glue picture in place on the ring. Glue rickrack or trim over the raw edges of the fabric. Finish by adding a bow to the top as a hanger.

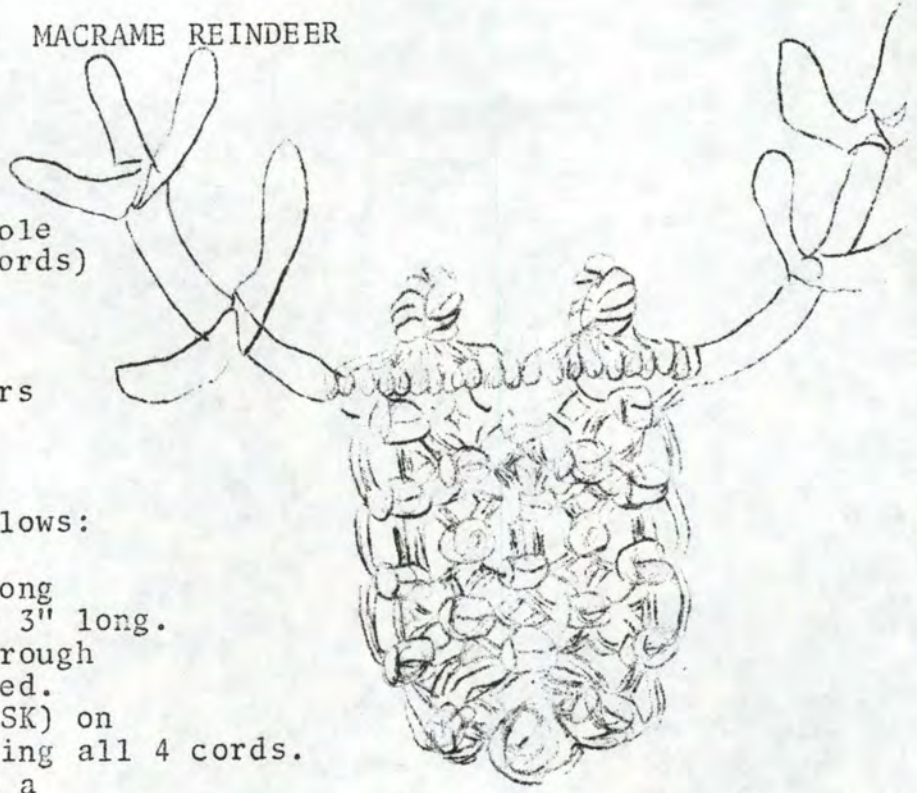
Back



MACRAME REINDEER

MATERIALS:

- 4½ yards 2-3mm. cord
- 2¼ " or 6-8mm beads for eyes (must have hole large enough for 2 cords)
- 1 5/8" or 16mm red round bead for nose
- 2 12" brown benille stems or pipe cleaners for antlers.



METHOD:

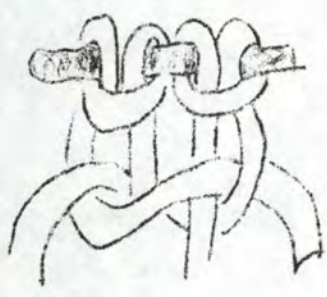
Cut materials as follows:

- 6 cords 27" long;
- 1 chenille stem 8" long
- cut 4 chenille stems 3" long.

a) thread 4 cords through nose bead til centered. Tie 1 square knot (SK) on each side of bead using all 4 cords. Each knot will be at a slight angle. Alternate cords and tie a SK with the 4 center cords. Add a cord with a SK to each group of 2 cords on the left and the right to make 3 SK in this row.

b) Tie 2 more rows of alternating square knots (ask). Thread eye beads onto cords 4 and 5 and cords 8 and 9. Tie a row of 3 SK under the beads, then tie 2 more rows of ASK. c) Double half hitch (DHH) all 12 cords onto center section of 8" chenille stems. Tie an overhand knot with each group of 6 cords next to the row of DHH to form the ears. Trim ends close to the knot and glue. d) Bend 2 short chenille stems around each antler. Add tiny bells or ribbon between ears for decoration. Trim antlers if necessary. Finished length 5".

STEP A



SQUARE KNOT B



HALF HITCH



MACRAME TREE

Materials

- 14 yds. 2mm cord
1/2" decorative ring

METHOD:

a) cut 2 cords 1 1/3 yds. long. fold cords in half and lark's head (LH) each cord onto the ring. Then tie a square knot (SK) with all 4 cords.

b) Cut two cords 1 1/3 yds. long. Center one cord directly below the SK and pin in place. Use it as a horizontal anchor cord and double half hitch (DHH) all 4 cords onto it. Repeat for adding the second cord and DHH all cords onto it, including the 2 previous anchor cord ends from the first row of DHH. Then tie a row of 2 SK below the last row of SHH.

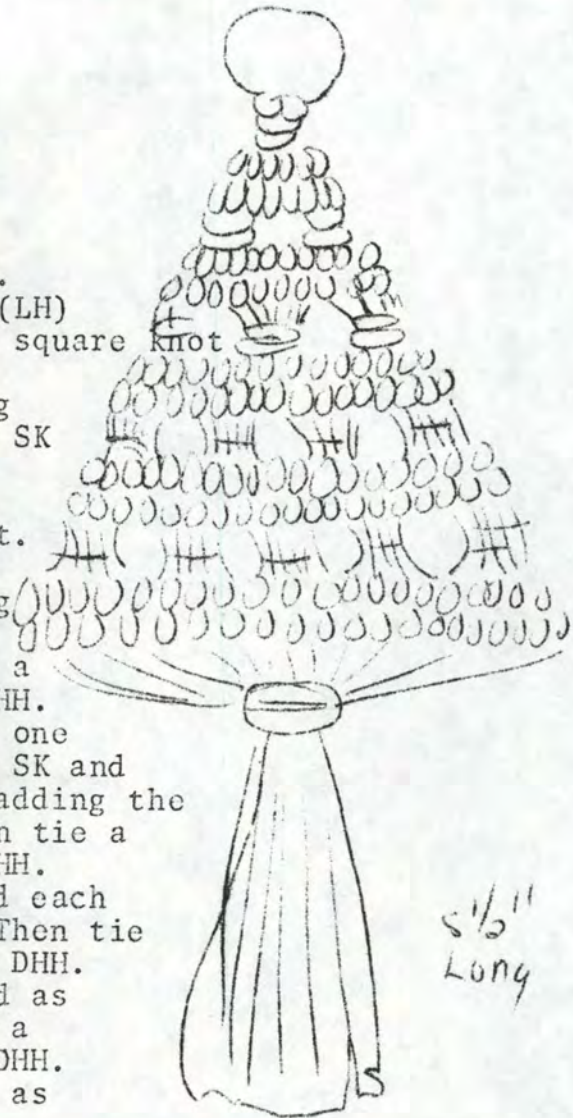
c) Cut 2 cords 42" long. Center one cord directly below the last row of SK and DHH all cords onto it. Repeat for adding the second cord with a row of SHH. Then tie a row of 3 SK below the last row of DHH.

d) Cut 2 cords 1 yard long. Add each cord as before for 2 rows of SHH. Then tie a row of 4 SK below the last row of DHH.

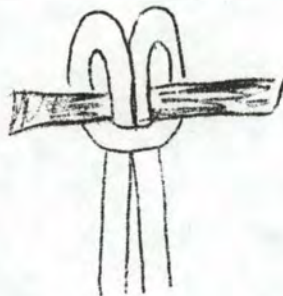
e) Cut 2 cords 30" long and add as before with 2 row of DHH. Then tie a row of 5 SK below the last row of DHH.

f) Cut 2 cords 24" long and add as before with 2 rows of DHH

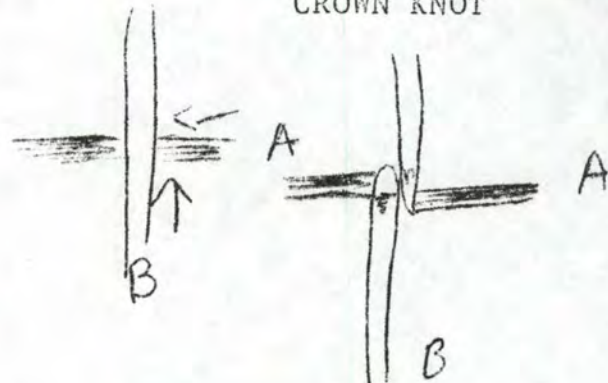
g) Cut a wrapping cord 18" long. Gather all cords together below the last row of DHH and wrap for 1/2". Trim trunk fringe to desired length. Knot the ends of secure them with glue to prevent unraveling if necessary.



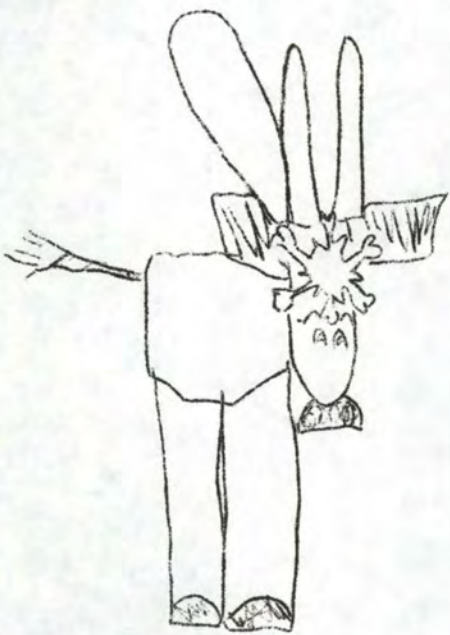
LARKS HEAD



CROWN KNOT

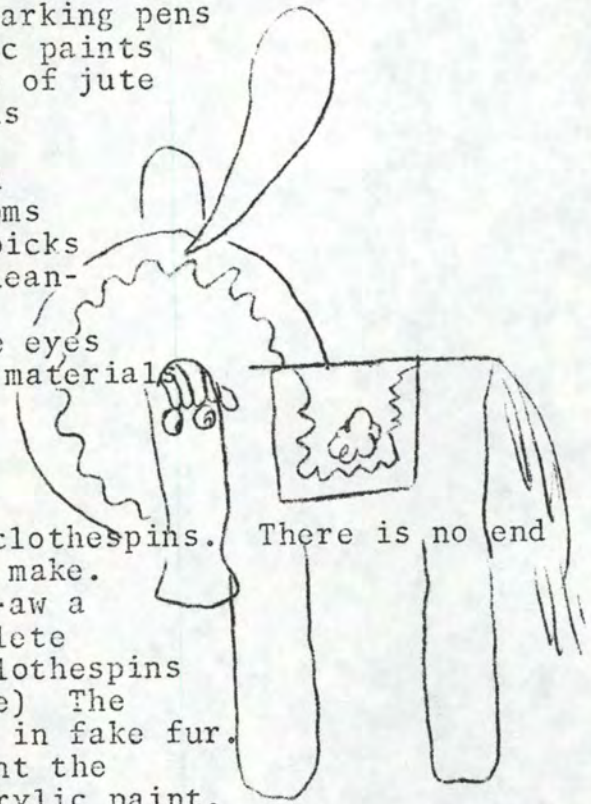


CLOTHESPIN CHARACTERS



Materials:

- round clothespins
- felt scraps
- strong white glue
- fine marking pens
- acrylic paints
- pieces of jute
- sequins
- braid
- thread
- pom poms
- toothpicks
- pip cleaners
- wiggle eyes
- misc. materials



There are no fast rules for creating characters from old-fashioned round clothespins. There is no end to the variety of characters you can make.

In one magazine I saw a wonderful and complete creche scene in clothespins (animals and people). The sheep were covered in fake fur. If you wish to paint the clothespins use acrylic paint. Marking pens work well for faces, hoofs, red noses, etc.



Play around with these and you will surely come up with cuties. Keep your eye on crafty magazines for various clothespin characters show up in them pretty often.



THEART OF CHALKING

by Artist Joan Peters'

Chalking or Pastels has become quite popular in recent years, they can be used on all mediums in various ways.

Chalks can be used directly on bisque, a base coat can be applied and/or the reverse antique may be used. Chalks may be applied with a brush, Q-tips or your fingers, if using a brush a good stiff bristled brush is recommended. Chalks may be sprayed in between layers of each color, to avoid smearing. Chalks may, also, be used wet for deeper shading and special effects.

Chalks are pastel colors, if deep and/or bright colors are wanted, chalks should not be used, opaque stains and/or the oil based antique colors would suit your purpose better.

There is a book titled "Chalking" which is made available by "Masterpiece". These books are very valuable in selected chalking techniques. They are available through P's Ceramic Supply
305 N. Bartlett ;
Medford, Or 97501

P's are distributors for the masterpiece products or you may buy directly from Masterpiece Co. which is located back east. I apologize for not having the exact address with me.

Chalking is relatively simple and lots of fun. You don't have to have an art talent to do ceramics in any of the four mediums, statuary, Earthenware, Stoneware, and Porcelain. A little imagination goes a long way.

MACARONI ORNAMENTS

- Plastic foam balls: 3", 4", 5" diameter
- Florist's wire
- Spray paint: flat white, metallic gold
- Macaroni in different shapes such as rings, wagon wheels, crinkly noodles, etc,
- Velvet and paper ribbons
- Large sequins in bright colors
- Small brass pin
- Rhinestones
- Tassels
- Gold cord, about 8" for each
- All-purpose glue
- Scissors
- Pointed pliers

1. Force a length of florist's wire through center ball, extending it slightly from each end.
2. Bend each end of wire into hook shape.
3. Glue macaroni shapes on balls as shown or as desired. Do not cover wire hooks.
4. Break noodles to fill in empty spaces.
5. When glue has dried, spray with gold paint.
6. Add sparkle by gluing rhinestones and pinning sequins in center of macaroni shapes.
7. Make bows for bottom and top of each ball, using velvet or paper ribbon
8. For bottom, slip loop of tassel and bow under hook of florist's wire. With pointed pliers, bring hook over bow so that bow is held firmly against bottom of ball.
9. For top, use pliers to bring wire hook over bow and over center of piece of gold cord for hanging. Knot ends of cord.

Use these guidelines and let your imagination take over. This is also next on styrofoam trees or wreaths of free-form macaroni ornaments.



Plastic Grid Needle Point
by Jean Baringer



Most people consider needlepoint as being a basic diagonal stitch to cover a canvas. This is true, but it also includes many more patternal stitches. Using the plastic grid, this is generally limited to the basic diagonal stitch running from upper right to lower left (/). Some patterns may call for a reversed diagonal stitch or overcast stitch. Stitches are generally made by stitching over one intersection at a time.

Materials - Plastic Grid is used, fun to work with and is a good craft for youngsters. It is easy to handle and teaches basic needlework skills. The grid may be cut into various sizes and even shapes for the more advanced sticher. It cuts easily with scissors.

A needle with a blunt end (tapestry or even a yarn darning needle) would be used.

Yarn is generally of the three ply craft yarn. Because the yard will fray easily as its drawn through the holes in the grid, it is recommended to use short lengths (2ft) of yarn at a time to prevent a frayed look.

Charted patterns are in many books, cross stitch patterns may also be used.

Measuring the plastic canvas mesh or Grid.

When cutting and allowing enough mesh or grid to fit a charted pattern, remember that the lines on the grid correspond to the holes on a graphed chart.



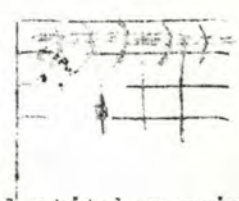
equals



Considerations:

Don't use knots - bury the threads by running the ends back under the ends on the back side. When starting your desgin, bring needle up through the first hole, leave a 3/4" tail of yarn, holding it along line of stitching direction, parallel. Make first stitches on back over the yarn tail, securing it.

The back should look like this



The front should have all diagonal stitches going over one X in the same direction for a stitch, unless otherwise stated.

Learn the basics on a small plastic grid like the rainbow coasters. Then, one can move on from there to three dementional shapes sewing parts together with an overcast stich.

Cover the back of the work with a piece of felt or another grid sewed around the edges.


KITES, KITES, KITES

Square

2 sticks 1/8" x 3/8" x 24"

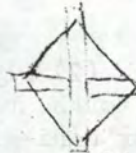
1 cover sheet 30" x 30"

A knife, yardstick, small thin-bladed saw, scissors, sandpaper tape, reinforcing rings, rubber bands, glue, right angle rule.

1. Put identical slits in the ends of both sticks
2. Wrap the inside part of the stick at the notch with string all four ends (leave long ends!) 
3. Cross the sticks at their midpoints and tape or lash them together at right angles



4. Tie framing string to "bottom" stick notch and string the frame keeping sticks at right angles. Tie framing string off so that it is tight. Lash the other outer ends.



5. Lay fram on 30"x 30" sheet and trace outline of frame string 3/4" to 1" outside string

Angle across at tips of sticks

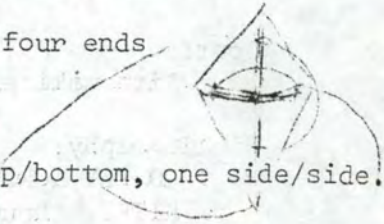


and decoarte cover (stay away from edges)

6. After cover is ready (dry) lay it face down with the fram on top. Fold edges of cover over the framing string and glue or tape down - keep the cover taut. If paper is wrinkled, water spray will help tighten it.

7. Make holes over spar sticks approximately 5" from the four ends

8. Apply paper reinforcing rings over each hole.

9. Tie two bridle strings to spar sticks- one to run top/bottom, one side/side. 

10. Attach an 1' tail string to the bottom of kite. Attach 2" x 6" bows to strings tail using a clove hitch. Space bows 6-12" apart depending on wind.

11. Attach flying line (3 x sq. ft. of surface = 1 lb) to bridle junction (Make Bridles join closer to top as wind get faster = 45° angle is a good start.

12. Take extra tail materials, find a 5-20 mph wind and with no storms, GO FLY A KITE!

KITE MAKING (Stew w, Billie Marie s, Jeff w)

Materials/Tools needed:

Knife	Cloth tape
Ruler(18" +)	Transparent tape
Thin-bladed saw	Cloth Reinforcing Rings
Scissors	Rubber bands
Medium Sandpaper	Model makers' glue
Square	Elmers' glue/rubber cement
Sticks (see "wood")	String (see "string")
Covering (see "covering")	
Plastic Rings (3/8-3/4")	

Wood:

Light, flexible and straight-grained.
Types- Spruce, White Pine, Ponderosa Pine, Cypress, Bamboo, Doweling.
Balsa is good for VERY SMALL Kites!
+ Avoid Fir(too heavy), Redwood and Cedar(too brittle).
+If Bamboo, sand the "knuckles" down to smooth.
+After cutting balance and smooth sticks by sanding.
+(Wood Yardsticks work well as a wood supply)

String:

Used for- (1) Framing (2) Flying line/ Bridle (3) Tail line
(1) Ordinary String- tough and thin
Strong thread- for mini-kites
(2) Based on the pulling weight of the kite-
Tensile breaking strength of the string must be \geq (3x the front surface area in Square feet). Ex. (3' x 3' x 3' = 27 lbs).
+Use lightest weight possible, such as monofilament fishing line.
+++ Don't use wire (Right, Mr. Franklin?).
(3) Length = 4 x the diagonal measure of the kite face.
+Bows: 2"x6" of paper, cloth, or plastic 6 to 12" apart.
+Attach using a clove hitch.

Covering:

Light and windproof- paper, plastic(.8 mill +), or tight-woven cloth.
+Decorate face before attaching to the frame.

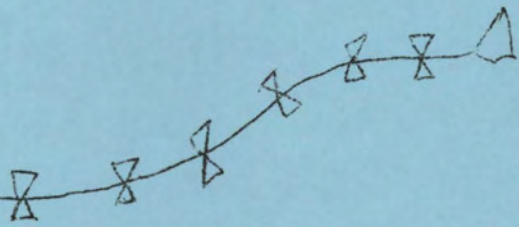
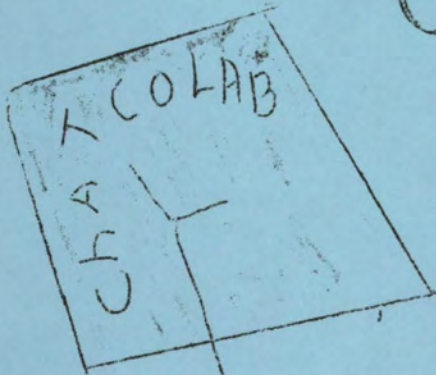
Cost:

Kite making and flying can be as cheap or as expensive as you want it!

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GAMES



STEPS AND THINGS TO REMEMBER WHEN LEADING GAMES Tips from Dick

GET THEIR ATTENTION: This can be accomplished in several ways, one is to absorb them, another is to lead to a group that is scared of you that you can threaten. Another way is to be Enthusiastic, and full of pep that is contagious. This is perhaps the best way.

MAKE SURE THAT EVERYONE CAN SEE AND HEAR YOU: This means Do NOT stand with your back to the sun, among other things. If there are posts in the room, stand so no one is blocked by it. Try to keep the background noise to a minimum while you are speaking.

GAMES CAN BE USED FOR SEVERAL REASONS: They can be used to create a mood, to move people from one area to another, to build unity, and probably most commonly, to be FUN!

ALWAYS KEEP SAFETY IN MIND WHEN PLANNING GAMES: Don't use walls, trees or other stationary objects for a base or "home" area. This can be dangerous because kids, and others, will run to the base full speed and shorten their noses and perhaps faces and arms. Also be aware of low hanging branches, rocks on the ground, poisonous bushes or plants, and other things.

GIVE CLEAR DIRECTIONS: Make sure that you speak clearly and if needed demonstrate slowly enough for everyone to understand. The best teacher is experience.

DON'T BE AFRAID TO ADAPT: Change the rules, the name, the formation or whatever is needed to fit the game to your own needs. There is nothing "sacred" about any game, (unless you are in an organized league) My favorite saying, WHEN YOUR TEAM IS BEHIND, CHANGE THE RULES!!

INTERSPERSE FAST AND SLOW GAMES: This keeps the people from wearing out too fast and losing interest.

OVERPLAN: Always plan for about twice as much time as you think you can possibly use, then add one activity. You can always drop activities, but it is very difficult to think up more new games on the spot. OVERPLAN.

KILL IT BEFORE IT DIES: Change the activity at the peak of interest, don't wait until the people tire of an activity or they will be less apt to want to play it again. Keep the enthusiasm up and the games will go much smoother.

ENJOY YOURSELF, THE REST WILL FOLLOW!

WORLD WIDE GAMES
Box 450
Delaware, Ohio 43015

World Wide Games, Inc. is owned and operated by Warren and Marylea Bailey, long time recreation labbers in the Great Lakes region, and master of folk dance and international play. A catalogue and folk dance record list can be acquired by writing to them.

Games shared at lab included a clogging man, Indian windmill, Lover's yolk, two pieced pyriamid, snapper trick, Hindu pyriamid and Ring around the horsehoes.

ANATOMY

Everyone partners up. The caller stands in teh midst of the group calling out two separate parts of a body. Example - nose to nose, elbowto knee, cheek to cheek, etc. The partners must connect those parts of the body mentioned. When the caller calls out Person to Person, everyone must find a new partner including the caller. This will result ina new person as the caller since there is an uneven number of people.

IF YOU LOVE ME, SMILE

Players get into a circle of about 10 players and pick someone to be "it". IT goes to a person and says, "If you love me, smile". The person tries not to smile while saying " Honey, I love you, but I can't smile". If the person smiles, he becomes it. if not, IT keeps trying to get someone to smile. Use plenty of body language.

LUMMI STICKS

Ma kũ ā, Kó tá ō, a ku i tā nā. Ma kũ ā, Kō tā ō, ā kũ i ta na

Tap. ends down, tap togerhter, throw right, down,together, throw left, etc.

- 2. Down, together, right, left, etc.
- 3. Down, together, right, left, right, left,
- 4. Down, together, right, left, right, left, right, left
- 5. Point heads down, flip, down , together, right, left, right, left.
- 6. Side (tap heads of sticks out at right angles to body) slip, front (heads down) flip, down together, right left, right, left.
- 7. Side, slip, front, slip, cross (cross sticks heads down) point (striaght down, down, together, right, left, right , left
- 8. Side (with arms crossed) flip, point (tapping heads) Side (with uncrossed arms) flip, point, front, flip, down together, right left.

Other variations - instead of tsoing sticks straight across as in pattern one, the left stick is thrown across and the right stick is thrown to the left hand, and the other person's stick is caught in the right hand, all for one count.

FUN--FUN -- F U N !!

GAMES
G A M E S

Suggestions from Billie Marie
(206) 632-6106
5512 Canfield Place North
Seattle, WA 98103

(Where is anybody) Use names to call out-Get acquainted:

EQUIPT: 2 sticks one marked with belt- other decorated with flowers or dots.
(male) (4-6 inch dowels) Female)

3-4 dozen forfeits: beans-pebbles-cones-poker chips etc)

FORMATION: Two sides facing couple of feet apart.

ACTION :

Person on one side shifts 2 sticks from hand to hand - behind above head etc trying to keep sticks gender from being seen.

If girl holds sticks then decorated one must be found., Boy the Belted 1 Correct guess--first time team receives 5 forfeits.

Second correct guess -- 2 2 forfeits.

Both wrong--then guessing team must pay 3 forfeits.

Trade sticks with other team when Correct guess is made. Continue till forfeits are on one side--or Mostest declared winners.

+++++ ++++++

JUEGO DEL PANUELO (HANDKERCHIEF/STONE CHASE)

12 to 32 players (divisible by Four) EQUIPT: Bandana or Fist-sized Colored Rock. Beanbag or Small pillow

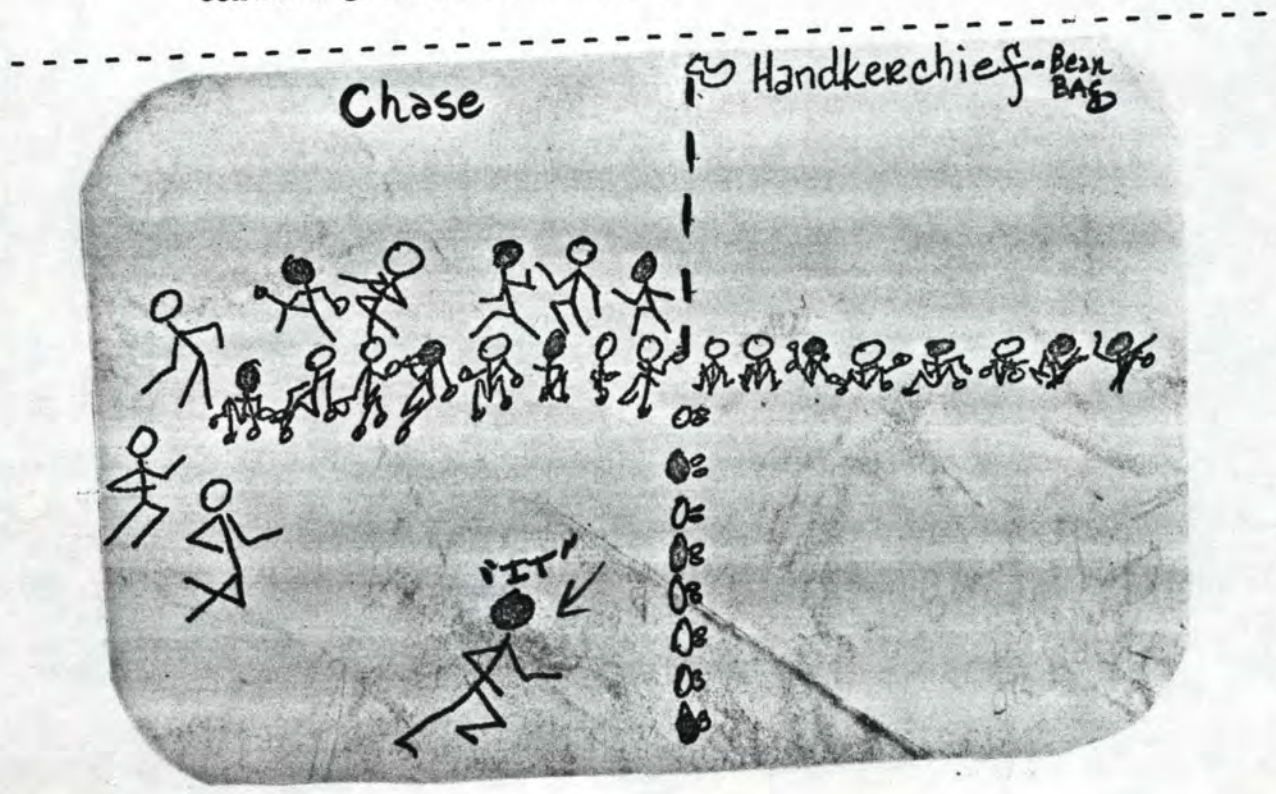
FORMATION: Cross.

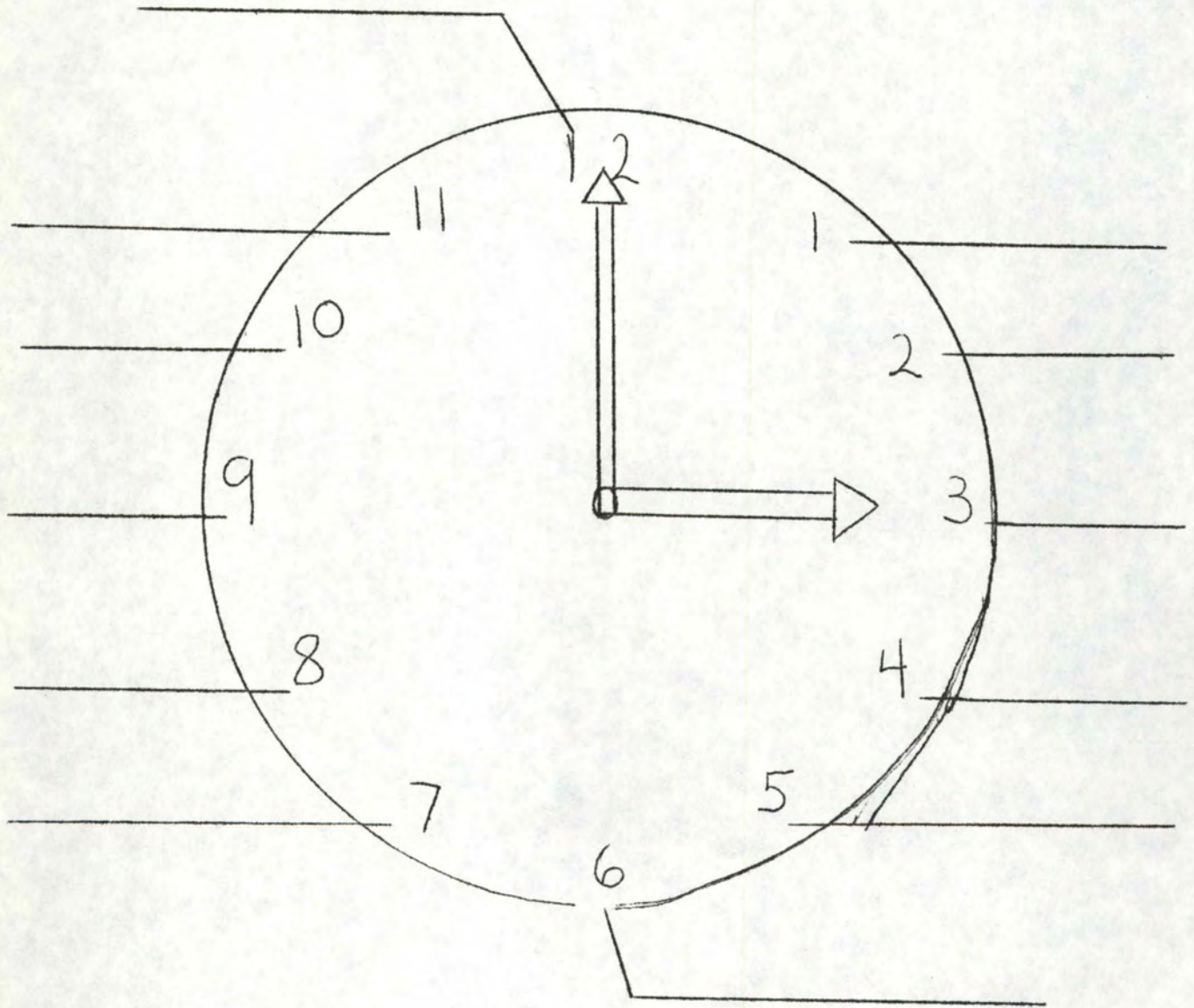
ACTION:

Players seated in cross (2 lines) SEE DIAGRAM On person is IT circles the group and drops the object behind persons near the end of the lines.

Everyone in that particular line leaps up-circles the group and returns to vacated spots. Meantime, "IT" Takes one of the vacated seats. Last one arriving without a seat becomes "IT"

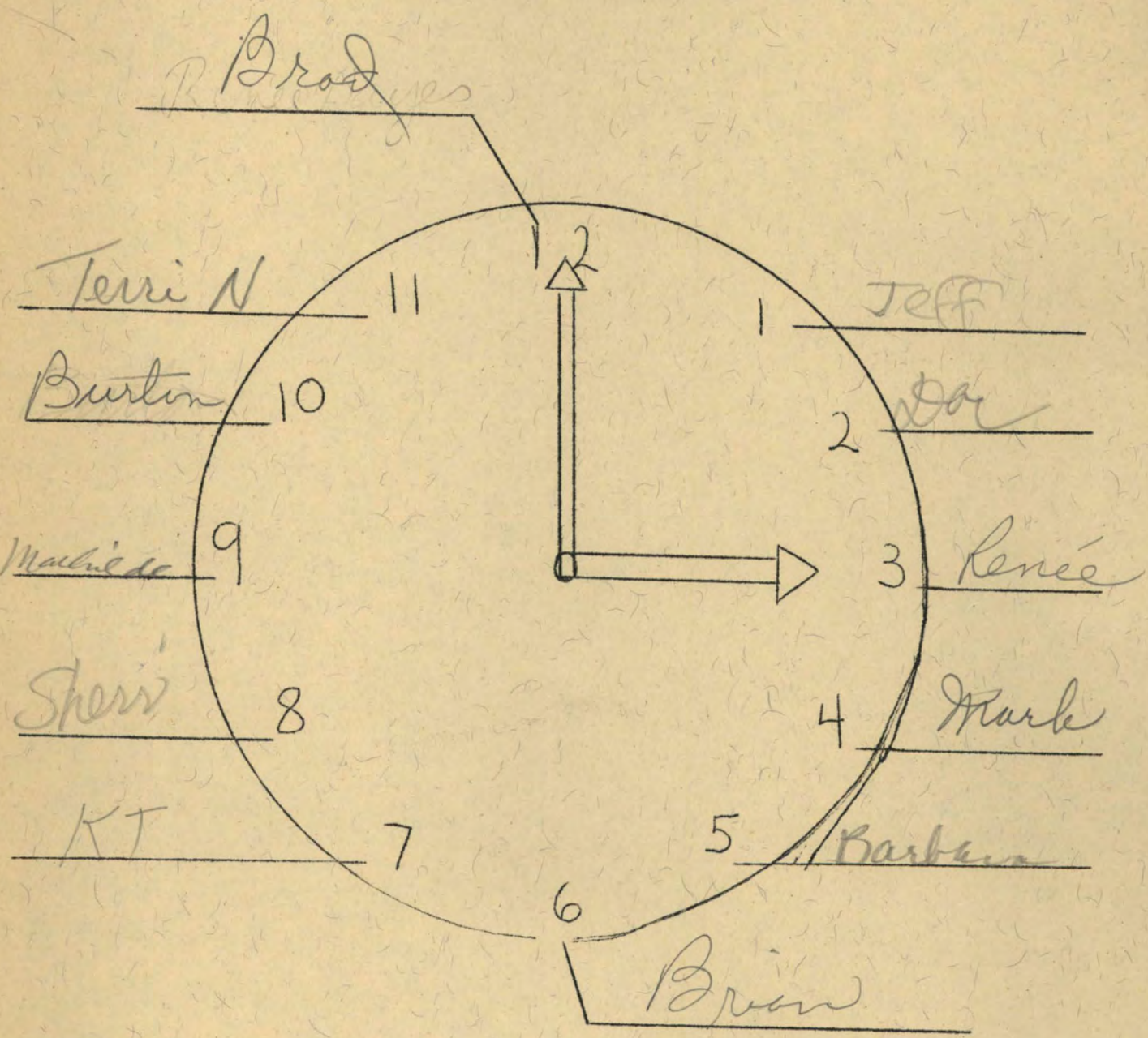
Continue game for 10-15 minutes..





DISCOVER ONE ANOTHER

Leila



DISCOVER ONE ANOTHER

" ACTIVITY " _ " GAME " _ " CRAFT "

NAME OF GAME:

E
C
C
-
P
M
E
N
T

MATERIALS:

TYPE of GAME: ACTIVE; QUIET; INDOOR; OUTDOOR; MENTAL; MIXER?
NUMBER of PARTICIPANTS of TEAMS? _____
APPROPRIATE FOR WHAT AGES? _____

D-I-R-E-C-T-I-O-N-S:

A
C
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M
E

_____ MINUTES

VARIATIONS:

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

NAME OF REPORTER _____

Game played when? _____

PARTICIPATING CREWS _____

COMMENTS: (How did it go?) _____

CHATCOLABINGO

Go around and introduce yourself to others. Ask and find out who would qualify to the questions below. Have people sign their names but only once in the appropriate square.

The first person to get twenty-five names needed to fill out the sheet, concludes the name-signing part of all labbers. The leader then reads off names of participants while audience marks off appropriate names. The first person to have five names vertically, horizontally or diagonally in a row is the CATALABINGO winner.

Who is at Chat for the first time?	Who can tell a joke?	What woman can tie a bowline around her waist?	Who has been trained in first aid?	Who is re-tired?
Who loves "E" hugs?	Who owns a horse?	What woman has milked a cow?	Who snores?	Who plays the harmonica?
Who plays a guitar?	Who knows how to disco?	Who is the greatest person at Chat?	Who can sing a solo?	Who plays the piano?
Who has 6 or more children?	Who has been to more than 2 different Labs?	What man has made his own shirt?	Who drove over 600 miles to get to Chat?	Who is a jogger?
Who can fly?	Who can play a trick with their hands?	When dressing who puts their left leg in their pants first?	Who can say the ABC's backwards?	Who has been to Chat 10 years or longer?

This was a get-acquainted game shared by Burton Olsen Sunday evening.

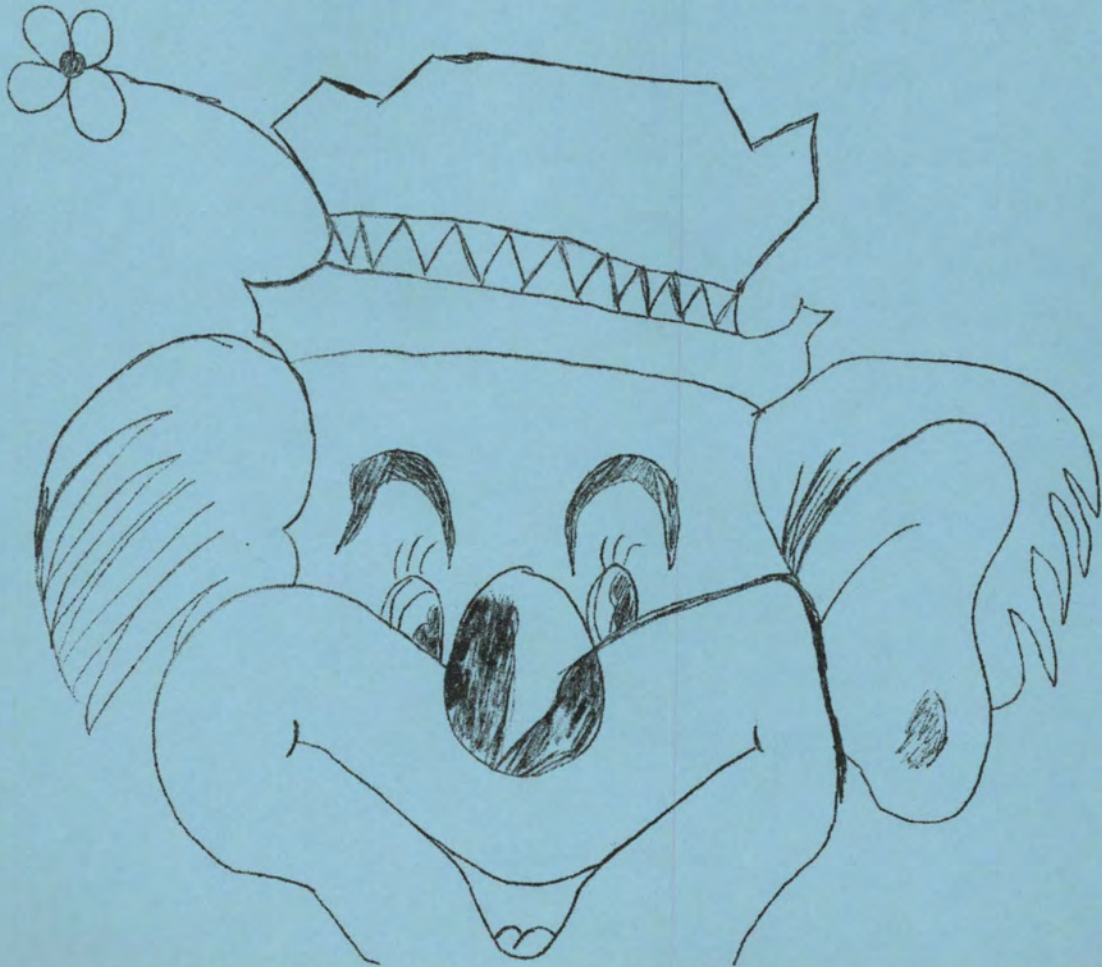
GO AROUND AND INTRODUCE YOURSELF TO OTHERS. ASK AND FIND OUT WHO WOULD QUALIFY TO THE QUESTIONS BELOW. USE A NAME ONLY ONCE. THE FIRST TO GET FIVE NAMES IN A ROW - VERTICALLY, HORIZONTALLY or DIAGONALLY - IS THE CHARCOLABING WINNER.....

Who is at Chat for the first time? <i>Barbara</i>	Who can tell a joke? <i>Poy M.</i>	What woman can tie a bowline around her waist? <i>Pat</i>	Who has been trained in first aid? <i>Pat</i>	Who is retired?? Bob T.
Who loved "BB" hugs? <i>Miriam</i>	Who owns a horse? <i>Pat</i>	What woman has milked a cow? <i>Terr N.</i>	Who snores? <i>Brian</i>	Who plays the harmonica? <i>Jeff</i>
Who plays a guitar? <i>Jacquie</i>	Who knows how to disco? <i>Jodi</i>	Who is the greatest person at Chat? <i>Pat</i>	Who can sing a solo? <i>Carolyn</i>	Who plays the Piano <i>Jackie</i>
Who has 6 or more children? <i>Cindy</i>	Who has been to more than 2 different labs? <i>Mark</i>	What man has made his own shirt? <i>Pat</i>	Who drove over 600 miles to get to Chat? Pat	Who is a jogger? <i>Kathy</i>
Who can fly? Pat	Who can play a trick with their hands? <i>Mike</i>	Who puts their left leg in their pants first? <i>Pat</i>	Who can say the ABC's backwards? <i>Pat</i>	Who has been to hat 10 years or longer? <i>Pat</i>

Day Activities

Clowning Class

1. Make-up put on
 - A. white face
 - B. Augusta face
 - C. Hobo face
2. Costumes
 - A. w/white + agusta
 - B. w/hobo
 - C. w/mime
3. Props - w/everything
4. Mime, skits
5. Everything not covered



Toy Shoppe

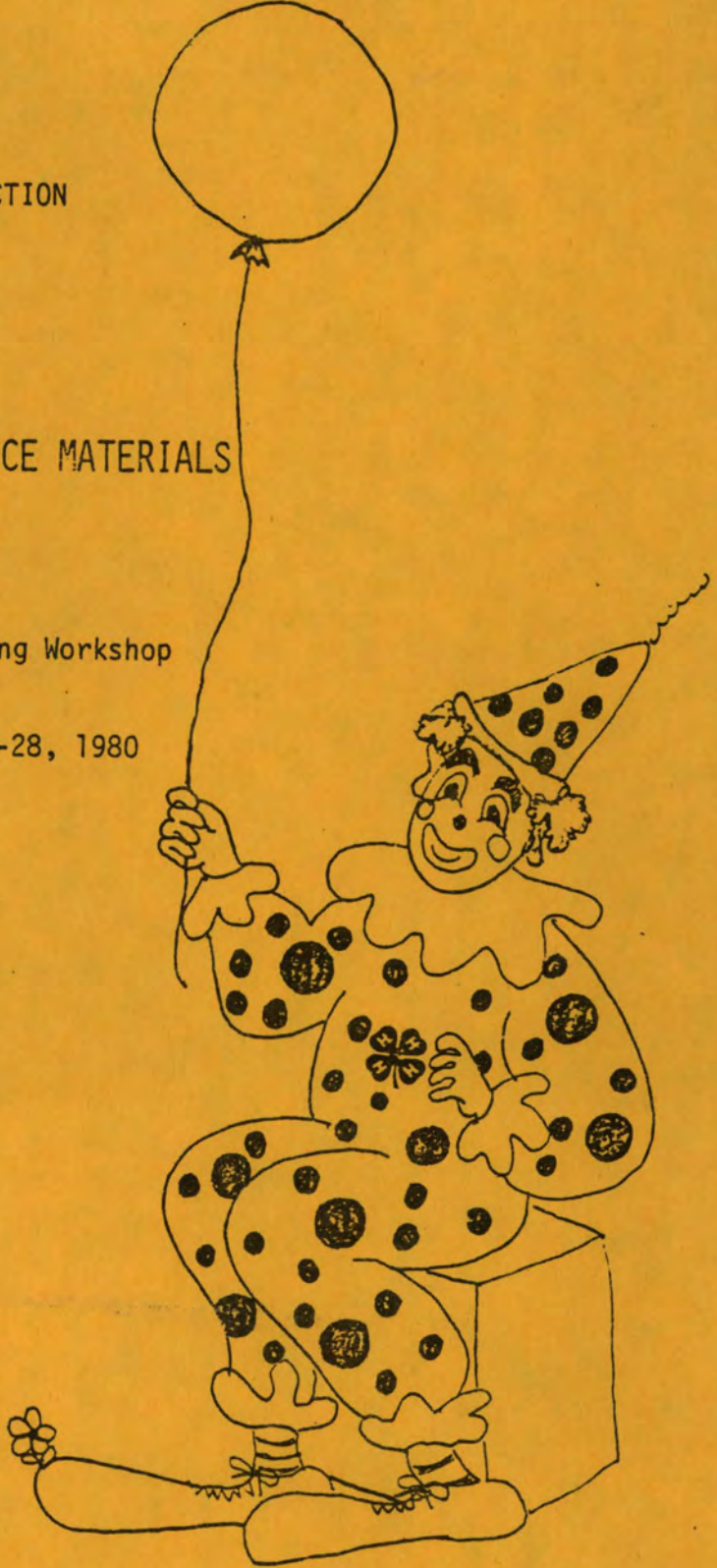
Number of Clowns: Any amount that is comfortable

One person is a small child going into a toy shoppe. The rest are toys (use your imagination!). The music is the Toy Shoppe. The child comes into the store and starts looking at toys. She/he starts to play with each one. As the child finds that he/she like all the toys he/she starts counting play money. As the child counts his/her change they stop in front of the toy. As the are (toys) counted for change they follow the child out the door in a march. Always keep in character!"

Clown Skits

A clown enters carrying a brief case. When asked where he is going he says he is taking his case to court. He enters one act later and starts climbing a ladder with his brief case, when asked where he is going this time, he says he is taking his case to a higher court.

A COLLECTION
 OF
 CLOWNING RESOURCE MATERIALS
 for
 the 4-H Clowning Workshop
 September 26-28, 1980



Workshop Committee:

- Nancy Anderson
- Caroline Cannon
- Shirley Munhollen
- Ann Schauber
- Janet Sivley
- Al Snider
- Nola Campbell

C-6310



OREGON STATE UNIVERSITY
EXTENSION SERVICE

Extension Service, Oregon State University, Corvallis, Henry A. Wedsworth, director. This publication was produced and distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914. Extension work is a cooperative program of Oregon State University, the U. S. Department of Agriculture, and Oregon counties. Extension invites participation in its programs and offers them equally to all people, without discrimination.

INTRODUCTION

This collection of Resource Material is designed to aid you in your clowning program. Some skit adaptations for specific programs are included; however, you may find you can adapt other skits for your individual groups. Your own creativity will lend itself to a unique program.

This collection was developed from a variety of sources. Included are contributions from the Lane County EFNEP Program where the Extension Clowning Program was initiated. Staff involved were Janet Pearson-Sivley, Shirley Munhollen, and Janice Broome. Contributions were also provided by Ann "Lilac" Schauber, Marion County Extension, 4-H - Youth Agent, as well as Nancy Anderson, 4-H leader and Laure Pearson Patrick, volunteer.

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CLOWN SKITS

BULLFIGHT!

Number of clowns: 2 or 3
 Materials: Red handkerchief, blanket or costume for bull, cue cards ("Cheer," "Ole'," "Boo")

Matador comes out - bows; cheers from crowd. Bull enters - boos from crowd. They begin fight, crowd yells, "Ole'!!" They tire and circle each other, do a quick dance and bull falls down. Matador accepts yells, applause from crowd; bows deeply. Then, bull sneaks up behind and butts him in rear end.

MIRROR - MIRROR

Number of clowns: 2
 Materials: "Fake" mirror (could be cardboard with foil in between two pieces), table, possibly. Mirror can be full length or hand-held type.

Clown #1 comes in, prepares make-up in front of mirror, forgets something and leaves room. Clown #2 comes in fumbling around, plays with mirror and breaks it. Clown #2 decides to pretend to be reflection. Clown #1 returns and continues to put on make-up with other clown (#2) as reflection. Clown #1 doesn't notice difference until he gets close to mirror and other clown (#2) sneezes! Clown #2 is chased off stage!

RAW EGGS

Number of clowns: 1
 Materials: Raw eggs, paper, tape

A variety of fun stunts and skits can be developed by using hollow egg shells.

Take a raw egg and pierce a small hole in one side with a sharp utensil such as an ice pick. Break away the hole so that it is large enough for the yolk and white to escape. Wash the shell and fill it with shredded paper. Tape over hole. Egg can be held in hand with tape towards palm - so that no one knows it isn't real! Try cracking it on a friend's head (carefully!).

TACKY TRASH

Number of clowns: 1
Materials: Paper sack with bottom cut out and "TRASH" written on front.
A variety of junk, tape.

Junk is spread out around stage. Clown appears (sack and tape in pockets). Looks around, sees junk and is disgusted. Has an idea - brings out sack (don't show audience bottom) and begins to pick up junk which falls out bottom unnoticed. Clown continues to pick it up, then stops and notices junk still on ground, looks down at sack, puts hand through, looks at audience through hole. Has an idea - brings out tape, fumbles around, tape sticks together, etc. Finally, gets bag taped up and begins to pick up junk once again. Gets it all picked up. Stands tall and proud, smiles and bows. Everything falls out of the sack.

THE GREAT SPEECH MAKER

Number of clowns: 2
Materials: None

Can be done throughout a show.

1. Master of Ceremonies clown on stage tells audience about a person who will give you his/her great address. Hams up speaker... Speaker comes out, clears throat and says "My address is (example - 180 W. Harrison St.)!" Clown is chased off stage.
2. Master of Ceremonies says, "We finally have a speaker with us who will give a fantastic address. Clown, will you please come out and address the crowd." Clown runs out in audience and begins undressing people. Master of Ceremonies clown yells, "What are you doing? I said address the crowd!" Other clown says, "Oh, I though you said undress!"

SOAPY WATER

Number of clowns: 2
Materials: Old clothes, 3 buckets (2 buckets filled with soapy water, 1 filled with paper), table.

Clowns begin to wash clothes happily; after several pieces are washed, they both reach for same garment. They tug at it; finally one clown lets go and the other one falls. The clown laughs until fallen clown gets mad! Fallen clown picks up bucket (paper) and chases clown out in crowd. After some ducks and dodges, the clowns run in front of the crowd and clown being chased ducks - clown with bucket throws contents on crowd. Both clowns turn and laugh at crowd.

HAIRY HAIRCUT

Number of clowns: 2
Materials: Large, oversized scissors, mirror with picture attached, person with crew cut or mohawk hair cut and sign that says, "Free Hair Cuts," along with chair.

Clowns pantomime haircut - expression important! End with hairdresser showing clown picture in mirror - chase off stage! Make sure to show crowd the picture/mirror.

HAIRY HAIRCUT (Another)

Number of clowns: 2
Materials: Oversized scissors, large hand mirror, magazine with picture of lovely hairdo loose inside, 2 wigs - 1 long (a fall), 1 short, hair dryer, large comb, ribbon, bald cap.

"Barber" clown invites passing clown to come in for a haircut. Pantomime the haircut (use lots of expression). "Fall" should be lightly pinned to short wig. As "barber" is cutting hair, the "fall" "accidentally" comes off. Barber quickly hides fall or throws out of the way; then puts hair dryer on. After a few minutes of massaging hair dryer hood, it is taken off, along with the short wig. This leaves bald cap exposed. Barber is horrified!, ties ribbon around bald cap, takes picture out of magazine, places on mirror and shows to customer. Customer is pleased and leaves!

This skit is most effective when customer has hand puppet, which reacts to the happenings.

TROUBLES IN TROUBLE

Number of clowns: 3
Materials: Cardboard one side of car, green paper, signs: "No Parking," "No Smoking," "No Littering," "No Loitering," "No Sitting on Grass," 5 tickets, police badge and robber's mask.

Trouble clown comes on stage and parks car. Second clown brings in sign "No Parking." Police comes in and gives ticket. This is repeated for each offense - no parking, no smoking, no littering, stay off grass, no loitering. Finally, Trouble clown is hauled off to jail by policeman. Second clown sneaks in and steals car.

"KEEP YOUR COOL"

Number of clowns: 3 - 1) Home owner, 2) Salesman, 3) Police
Materials: Police badge - star, suitcase, bucket with paper shredded

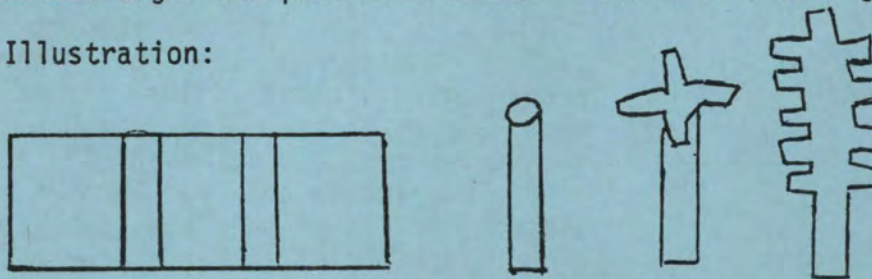
Home owner is wallpapering. Door bell rings. Sales person at door - tries to get home owner to buy goods. Home owner refuses and slams door. Home owner continues to wallpaper. Door bell rings again...several times. Home owner mad. Door bell rings again and he picks up bucket of glue/paste, opens door and throws on policeman who has sales person by the collar.

GROWING TREE

Number of clowns: 1
Materials: Newspaper

Lay out newspaper so that ends overlap. Roll up papers and tear from top of cylinder about 1/2 down. Hold bottom tight and pull from center - the tree should grow.

Illustration:



Can use this to talk about ecology, how plants grow, people grow, food plants need compared to people.

EMERGENCY - EMERGENCY

Number of clowns: 4
Materials: Small bike or trike, stretcher or blanket

One clown rides bike around and crashes. Another clown upset calls for help. Two clowns rush in with stretcher and put bike on it - rush out with clown weeping behind. Original clown looks surprised and hobbles out after them.

WISHY-WASHY MACHINE:

Number of clowns: 1
Materials: A container decorated for a washing machine with some type of noise maker, socks - 2 socks of different color (red/white, regular size), 1 sock with both colors - red/white striped, 2 socks different colors (red & white - same as first two) with holes, 2 baby socks - different colors - red and white, apron.

(Continued)

WISHY-WASHY MACHINE (Continued)

Clown as for assistant and puts apron on the person. Then, clown has all socks, except for one pair red/white, placed in machine which is magic and needs no water. Asks assistant to turn the crank and everyone says the magic words. Machine makes noises. Clown gets worried - pulls out socks (ripped up ones). Puts those back in and repeats until all the various socks have been shown. Has assistant turn crank opposite way - pulls out socks - clean and brand new!

SETTING THE TABLE

Number of clowns: 1
Materials: Tape of dish crashing - on sounds tape

Enter carrying imaginary tablecloth; shake it out, spread it over table and smooth out wrinkles. Pick up a pile of imaginary dishes, set them in various positions on the table. Step back and study arrangement. Look around to see if any one is looking. Grab end of tablecloth and pull (like magician). Take giant bow (as clown begins to take bow, have crashing dishes play). Clown looks surprised - shrugs shoulders and walks out.

THE GOOFY GOLFER

Number of clowns: 1
Materials: None. Can be done with equipment, but designed for a pantomime.

Enter as golfer with imaginary golf club; search for ball; see it; walk to it. Carefully study ball; walk over to hole which is about 5 yards away. Take putting position; putt ball; watch it miss; shake head; frown. Walk to ball; take aim; again miss; scowl. Walk to ball; very carefully study; putt ball; hold hand to head in disappointment as you miss again. Again, begin to study ball; look up; shake head; suddenly see something on other side of stage; throw club away; walk to other side of stage. Pick up the gardener's shovel; smile; walk back to ball; dig a hole; knock ball into hole with shovel; smile. Take ball from hole; kiss it; notice shovel in hand; kiss it; sling shovel over shoulder; walk off with gay step.

THE WRIST WATCH

Number of clowns: 1
Materials: None - Pantomime

Walk across stage; casually glance at watch; suddenly halt and stare at watch as if it has stopped.

(Continued)

THE WRIST WATCH (Continued)

listen; shake head; wind watch; again listen and shake head. Gently shake wrist; listen; frown and shake head. Gently tap watch with fingers; shake head. Sigh; shrug; take imaginary watch off; shrug, and drop on ground; jump on it several times. Wave good-bye to watch; walk a few steps; suddenly halt; curiously cup hand to ear as if you think you hear the watch ticking. Return to watch; pick it up; curiously hold it to ear; jerk back and stare at watch with pleased amazement; nod; quickly fasten watch on wrist; joyously hold up wrist; stare at watch as you walk off.

SKIDOO, GERMS!

Number of clowns: At least 3 - germs; 4 school children and 3 good health army
Materials: Paper with words written on them.

Enter germs - have strips of paper pinned on with words - "Influenza," "Mumps," "measles," "A Cold," "Rotten Teeth," etc. All dance around and sing, "A little bug will get you if you don't watch out."

Enter school boys and girls - germs begin to circle around them singing song. Children are frightened; then in comes the "good health army."

Enter "Merry sunshine," "Vitamins," "Milk (bottle," "Tooth-brush" (either signs or cardboard designs). Any good health song can be sung.

Children run to good health army - germs slink out.

Taken from: The Livewire Stunt Book
by Willis Bugbee

WAITER!

Number of clowns: 1 clown; customer(s) (varied)
Materials: Table

Few situations offer such a fine opportunity for a pantomime comedy skit as that of a waiter serving a diner - or a group of diners. Any group can use the listed suggestions here, not necessarily in the same order. It would be even better for several groups to work out their acts and present them one after another. Make no mistake, they will all be different - and more hilarious than they look in print!

1. The diner cannot catch the waiter's attention.
2. The waiter spills imaginary foods and drinks on the diner.
3. The diner changes his order several times.
4. The waiter eats the diner's food.

(Continued)

WAITER! (Continued)

5. The diner goes to sleep while waiting.
6. The waiter brings the wrong orders.
7. The diner helps himself to trays intended for another table.
8. The waiter hungrily watches the diner eat.
9. The diner chokes on the poor quality of food.
10. The waiter carries the food in his pocket.
11. The waiter sits with feet on table while taking the diner's order
12. The diner complains of poor service.
13. The diner gets on hands and knees to plead for service.
14. The waiter drops dishes just as he is about to serve.
15. The waiter whisks up dishes just after the diner barely tastes them.
16. The diner chokes on hot food and hastily gulps water.
17. The waiter seasons the diner's food by pouring huge amounts of salt and pepper on it.
18. The waiter clears the table by tossing dishes over his shoulder.
19. The diner gets so hungry he takes off his necktie, sets it on plate, salts it, pretends to cut and eat it.
20. The waiter passes several times while holding fingers in ears so as not to hear diner's frantic calls.
21. The waiter pours water from pitcher into glass, drinks it himself.
22. The waiter, who has been sweeping the floor, brushes off diner with broom.
23. The diner finds he is without money to pay.
24. The waiter holds out hand for his tip and the diner pours water into waiter's palm.
25. The diner attempts to show the waiter how to serve and ends up sadly serving the waiter a full dinner.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

THE STRONG MAN

Number of Clowns: 1

Materials: Small box with "Vitamins" written on it

1. As a strong man, enter with arms flexed and a powerful walk, face audience and bow.
2. Display arm muscles one at a time, bend down and grasp imaginary bar-bell with trembling arms, lift it overhead, lower it, bow.
3. Flex and display muscles of right arm, bend down and try to lift bar-bell with right arm, strain and drop it after lifting it only a few inches.
4. Look determined, briefly exercise right arm, bend down, again fail to lift bar-bell more than a few inches, scowl.

(Continued)

THE STRONG MAN (Continued)

5. Shake head in disappointment, cup hand to mouth and pretend to call toward wing. (At this point, an off stage assistant slides a small box onstage.)
6. Pick up box, hold it high so that audience can see its label which reads VITAMINS.
7. Scoop several handfuls of imaginary vitamins into mouth, swallow pills, set box down, flex muscles.
8. Stand over bar-bell, rub hands on trousers as if preparing for a great effort, bend down and succeed - after a mighty struggle - in lifting the bar-bell over head, lower it.
9. Take a step forward, bow to audience, try to casually scoop up vitamin box with one hand, amazingly find that it is too heavy, just barely lift box with both hands, struggle off stage with it.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

GRANDMA CROSSES THE STREET

Number of clowns: 1
Materials: Handbag, banana

1. As an elderly but spry lady, stand at the curb (a low box) with handbag tightly clutched.
2. Timidly turn head back and forth as you watch for an opportunity to cross the busy street.
3. Cautiously step off curb, start to cross, show alarm at approaching car, race back to curb, wag reproving finger after car.
4. Hold palm high for traffic to stop, try to cross, leap back to curb just in time.
5. Cautiously peer both ways, nod as you think you see an opening, quickly tiptoe into street a few steps, jerk about in confusion as cars whiz past, struggle back to curb, breathe heavily.
6. Sigh deeply in despair, hold finger to side of head and gaze slightly upward as if in deep thought, brighten and nod as you get a good idea.
7. Take a banana from handbag, slowly and clearly peel it, quickly eat the fruit, hold peel high to look at it, toss it so that it falls in the street about a foot from the curb.
8. Take a deep breath, deliberately step on peel, slip and slide forward as if the peel has enabled you to dodge the traffic, end up across the street.
9. Grin triumphantly, pick up peel, drop it in handbag, happily walk off.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

THE HIGH JUMPER

Number of clowns: 1

Materials: Crossbar, hammer and nails (nails optional)

1. As a high jumper, crouch as you prepare to jump.
2. Run and try to leap over crossbar, knock it off, look down at it, snap fingers in disappointment, replace crossbar on its standards.
3. Repeat actions of step 2 two more times while showing your dissatisfaction in varied ways, such as by groaning and sighing.
4. After third miss, suddenly get bright idea, walk a few steps away from high jump pit, pick up hammer and nails, return to pit, drive nails into crossbar so that it cannot fall off its standards.
5. Crouch, run, leap over crossbar, look back, shake hands above head in triumph, exit.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

THE FISHERMAN

Number of clowns: 1

Materials: None.

1. Enter with imaginary fishing pole, sit on chair, prepare to fish.
2. Cast line into water, lean forward and peer at line as you eagerly await a bite.
3. Lean back as you get a mild tug on the line, reel in a fish with little effort, hold hands apart to indicate that the fish is at least a yard long, set fish down, again cast line.
4. Wait for a moment, get another mild tug, reel in the fish without any strain, again hold hands apart to indicate you have a fish about a yard long, set it down, again cast line.
5. Wait a moment, suddenly jerk backward as you get a violent tug on line, twist and squirm as you desperately reel in the powerful fish, take deep sigh as you land it.
6. Stare in amazement as you hold up fish, take it from line and hold hands apart to indicate that it is only two inches long.
7. Shake head in amazement as you stare at fish, give it an underhand toss and throw it back in the water, point to water and flex muscles to indicate that it was certainly a powerful little fish, scoop up other fish, exit.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

DIZZY DINNERS

Number of clowns: 1

Materials: Mixing bowl - items for putting in bowl (see suggestions)

This pantomime usually gets lots of laughs, but real "props" are needed for greatest fun. The player goes through the motions of mixing an odd dish for dinner. The principal idea is for the pantomimist to drop all sorts of strange and funny items into a mixing bowl. Here are some suggestions:

1. Peel a potato, add the peels, throw potato over shoulder.
2. Take catsup bottle, unscrew cap, shake catsup into bowl, taste mixture, decide more catsup is needed, repeat action with two or three more bottles.
3. Grab a handful of the mixture, lick it, happily nod, pour in the contents of a small box, shrug, add box also.
4. Pick up newspaper, turn pages, briefly read, tear paper into shreds, let them flutter into bowl.
5. Look around for something else to add, notice button on coat, jerk it off, chop it up, add to bowl.
6. Crack several eggs over bowl, also toss shells into it.
7. Look around for something else to add, sweep floor, pour sweepings into bowl.
8. Pick up sugar bowl, taste sugar, smile at its sweetness, add several handfuls of sugar, taste mixture, painfully choke and fall.

Taken from: Pantomimes, Charades
and Skits
by Vernon Howard

TUG FOR TWO

This stunt is performed where there is a stage with wings, or a room with doors on opposite sides. A clown enters through one door or wing, walking backwards and pulling at end of a long rope. (The other end is held taut by someone offstage.) The clown falls onto the seat of his pants when the rope slackens for a second, but he gets up and continues pulling.

After much straining (and at times losing ground), the clown finally tugs his way across the stage, and disappears through the other door or into the stage wing. Here another person takes over holding the rope offstage, and with the person on the other side, offstage, keeps the rope seesawing back and forth.

Meanwhile, the clown makes his way behind the scenes, to the other side of the stage and takes hold of the other end of the rope. The rope continues to get pulled in the original direction and the same clown appears at the other end of the rope and gets dragged across the stage.

FOR EGGS-AMPLE

You'll need at least four clowns for this act, and a hard-boiled egg or one with the contents blown out of it. The clowns form a circle around the one clown who is chosen to be "It." A clown produces the egg and, with a great flourish, shows it to the audience. The egg is passed or tossed around the circle, "It" closes his eyes and covers them with his hands. The egg is passed around the circle a few more times. Finally, one clown holds the egg behind his back; the others put their hands behind their backs, too. The Leader says, "Ready" and "It" uncovers his eyes. He points to the one who he thinks has the egg. If he guesses correctly, the other clown becomes "It;" if not, the first clown is "It" again.

On about the fifth game, one clown has a brilliant idea, and ceremoniously shows the others that he is hiding the egg in his pocket. The Leader again says, "Ready," and the clowns hold their hands above their heads. The "It" tries to decide who has the egg. As he spots the bulging pocket of the clown, he hits the pocket containing the egg. The clown with the egg makes unpleasant faces as the others laugh at him.

NO SOAP

Two clowns walk on stage; one carries a large pail full of soapsuds and an armful of clothes representing dirty laundry, and the other clown carries a pail full of soapsuds and a pail full of paper confetti. (All three pails are clearly and largely labeled "Soapy Water"). They set the pails down with the pile of laundry between them. They each take an article of clothing and pretend to wash it.

When they reach for another item to wash, they both grab the same thing. The clowns fight over who gets the clothing, and have a tug of war in which the clothing may get torn. One clown lets go of the clothing and the other clown, still pulling, is thrown off balance and falls over. This clown gets even madder and throws the clothing back at the other clown, who then retaliates by throwing soapsuds. Both clowns engage in a soapsuds battle, and one finally dumps the suds in his pail on the other clown. But at this point, the clowns realize that the audience is laughing at them. They give each other a knowing look, then pick up the pail full of confetti and throw the contents at the audience.

Taken from: Basic Circus Skits
by Jack Wiley

DOCTOR CLOWN AND PATIENT

Characters: 2 Clowns
Props: Chair for Patient, Doctor Bag, Hammer, Stethoscope, Tongue Depressor, Rubber Snake, Silk Scarves, Piece of Chain, Hypodermic Needle (big)

(Continued)

DOCTOR CLOWN AND PATIENT (Continued)

Clown patient comes in wearing a business suit. He points to his stomach and registers pain. Doctor listens with stethoscope and then pulls out wiggly snake. Patient points to his foot and takes off his shoe. He has a sock with all toes sticking out. Doctor puts stethoscope on big toe and listens. He makes a motion "O.K." Patient puts shoe back on and then points to his ear. Doctor looks in ear. He pulls out about six tied silk scarves from under wig, behind ear. Patient registers relief. Patient then points to his mouth. Doctor looks in mouth with tongue depressor. He pulls out a piece of chain. Patient looks surprised and relieved. Doctor gets a big hypodermic needle and gives patient shot. Someone off stage breaks a balloon. Patient gets up and chases doctor off stage.

Taken From: Basic Circus Skits
by Jack Wiley

HIGH DIVING ACT

Characters: 2 Clowns
Props: Ladder, Small bucket

Diving clown sets stage with step ladder and small pail. He climbs ladder, waves hands, throws kisses and waves farewell. He puts his hands together to dive. Everyone yells, "NO, NO, NO."

Finally, another clown comes out and takes away pail. Diving clown comes down the ladder and chases other clown off stage.

Taken From: Basic Circus Skits
by Jack Wiley

THE TOREADOR

The "bullfighting" act offers great possibilities to a trio of clowns. The case consists of the Toreador and the front and hind legs of the "bull." The Toreador costume may be made up as fancy dictates, and the "bull" costume consists of blankets, etc.

A musician opens the stunt with the Bullfighter's Song (The Toreador) from Carmen, and the Toreador rushes on the stage singing the tune. The "bull" is released and rushes onto the stage as the Toreador sidesteps him. Many fancy steps by the bull and the Toreador add to the hilarity of the act. Slowly they come toward each other and when about ten feet apart, start circling about one another. The music plays a popular tune while the Toreador and the "bull" step about in the two-step style. Then the speed increases, chasing around in a circle until the bull is exhausted. As an encore, the Toreador makes a deep bow and the bull butts him as he leans over.

CLOWN FASHION SHOW

Here are some ideas for a fun fashion show. Be creative and adapt these ideas to suit your group.

"Four-H Clowns are Thrifty," and they are also very aware of the latest fashions. We would like to show you some of the newest styles for this year and how you can make these yourself at little or no cost, just some of your time and support.

1. Here _____ in a cute little newsmaker for fall - a print dress (newspaper) featuring 3/4 sleeves (3 circles with 1/4 marked on each, taped on each arm) and a face-flattering scoop neck (kitchen scoop around neck.)
2. Checks are "in" this year! _____ is wearing a house dress featuring the most popular checks (check blanks pinned all over dress). Notice the comfortable boat neck (plastic boat around neck in back). _____ must be going out tonight - she's wearing a curler bonnet (curlers all over a bonnet).
3. "Sailing, sailing, over the bounding main." _____ will certainly be a fashionable hit in her bell bottomed pants (bell on seat of pants), pea coat (small "P" letters cut out of paper all over the coat) and sailer hat.
4. Another favorite of ladies fashions is the easy-care sack dress (made out of extra large paper sacks). _____ has selected one in fall's newest color, Sunkist Orange (Sunkist oranges printed on sack). Notice the slash pocket at the hip line (make cut and tape across cut so it won't tear). The lovely pillbox hat (a large brim hat with small plastic pill boxes ties all around) and matching plastic bag (plastic bag) add just the perfect touch.
5. Aloha and thank-you, Hawaii, for giving us real comfort. _____ looks happy in her blue, red and white muu muu (milk cartons cut up and stitched all over a dress). Wicker baskets (a wicker flower basket) are always popular but _____'s basket has a new look (Look magazine inside).
6. What's really new this fall? Shapes and materials - both interesting and unusual. The casual look is achieved with the wide-wale corduroy, A-line skirt (large A made out of heavy paper for front and back) and a pin stipe blouse (a blouse with rows of safety pins going up and down). _____ will you show us your car coat (small plastic cars all over inside of coat) and lovely bucket bag (a bucket)? Thank you.
7. For the picture of floating elegance, _____ has selected a soft, two-ply chiffon gown (2-ply toilet tissue draped up and down). The color is lovely tissue green, one of this year's subtle pastels. The rope neckline (a piece of rope) is imported from Manila. Are you ready for the ball, _____ (throw a ball)?

CLOWN FASHION SHOW (Continued)

8. Another lovely creation from this year's collection is the tea gown (tea bags all over dress). The rabbit fur trim at the hemline (pompom balls at back hemline) and dainty spaghetti straps (spaghetti on shoulders) makes this dress fit for a queen. _____, your beaded bag (old beads sewn on a paper sack) is absolutely fascinating.
9. _____ will take your breath away when she cuts up at the party in her beautiful balloon dress (balloons all over dress - have a pair of scissors to pop balloons as she walks up and down aisle). _____ is wearing the latest in flashing earrings (flash bulbs on ears) - they make a flash in the night - by Sylvania. A lady always wears gloves (boxing gloves).
10. No fashion show would be complete without a wedding fashion. Here comes the radiant bride now. Isn't she beautiful in her gown of satin and lace (small pieces of ribbon and bows all over the dress). This design features a sweetheart neckline (boxes of Sweetheart soap around neck), and of course, a train (small toy train hanging from waist in back). _____ selected an open crown feather hat (Indian feathers) and fingertip veil (pieces of lace on each finger) to complete her bridal costume. _____, is the groom here? Do you think we could persuade him to come out?
11. Here he is! (...with another person behind with a toy gun and a man's hat on.) And what a handsome groom in his top hat (a headband with a small toy top on head), white tie (larg bow tie make out of heavy paper) bib, and tails (animal tails pinned to rear). (The groom is wearing bib overalls and comes in walking like a well dignified butler. T-shirt for white shirt.)

SKITS ADAPTED FOR NUTRITION

THE GREAT SPEECH MAKER

Number of Clowns: 2
Materials: None (optional - podium or microphone)
Purpose: To learn about the Milk Group

Nutrition Information:

- *Milk Group foods are an important part of our daily diet.
- *Children need at least 3 servings per day.
- *Teens need at least 4 servings per day.
- *Milk Group foods supply us with calcium for strong bones and teeth.
- *One serving of milk is 8 ounces (1 cup).
- *One serving of cheese is one ounce.
- *One serving of cottage cheese is 1/2 cup.

(Continued)

THE GREAT SPEECH MAKER (Continued)

Skit:

The first clown comes out to introduce the second clown. He/she introduces the second clown as a real celebrity and milk specialist. The first clown builds up the speaker by telling the audience the milk expert will be giving a very important address. The first clown just raves about the wonderful address that will be given by the milk expert who drinks 3 servings of milk every day. (Include different foods the milk expert eats from the Milk Group - such as cheese, yogurt, cottage cheese, etc.)

Finally, the milk expert (second clown), enters, comes to the front, clears his/her throat and says, "My address is 722 N. E. Pine Street."

The first clown chases second clown off the stage.

SOMETHING SPECIAL

Number of Clowns: 1

Materials: A peanut in the shell, box

Purpose: To learn about the Meat Group and protein

Nutrition Information:

*Meat Group foods supply us with protein

*Protein is needed to help build and repair body tissue

*Some protein sources are: meat, fish, poultry, eggs, dry peas and beans, peanut butter, nuts and seeds.

Skit:

The clown comes out pretending to have something really special in the box. The clown tells the audience that he/she can show them something that has never been seen before and will never be seen again. The clown really builds this up and tells them that this special thing is from the Meat Group (The clown can ask the audience if they can guess what it is.)

The clown goes on the tell them that this special something in the box is full of protein to help build and repair muscles and tissue.

After the clown builds up the excitement, he/she opens the box and pulls out the peanut, cracks it open and shows everyone the nuts inside. Then the clown quickly eats it and says, "You'd never seen it before and you'll never see it again!"

The clown then picks up box, bows, and walks off stage.

GOING FISHING

Number of Clowns: 2

Materials: Long piece of string

Purpose: To learn about the Meat Group

(Continued)

GOING FISHING (Continued)

Nutrition Information:

- *Fish is part of the Meat Group
- *We need 2 servings of Meat Group foods per day
- *One serving from this food group is:
 - 2 ounces of lean cooked meat or fish,
 - 2 eggs, 1 cup of dried beans or
 - 4 tablespoons of peanut butter

Skit:

One clown moves around the audience with a long piece of string and asks some of the people to take hold of it. They follow the clown holding on to the string. After the clown has four or five people on his string, he stops to visit another clown. They talk back and forth about what the first clown is doing (fishing), what Food Group fish are in, how many servings are needed, etc. One of the clowns can play the "dummy" and ask for help from the audience to answer the questions about the Meat Group.

Then the second clown asks the first clown if he/she had any luck fishing today. The first clown replies, "No, all that I caught was just this line of suckers!"

THE STRONG MAN

Number of Clowns: 2

Materials: Food, empty containers or pictures of food from each of the four food groups

Purpose: To learn the 4-4-3-2 formula

Nutrition Information:

- *The 4-4-3-2 formula stands for the daily number of servings we need from each of the four food groups
- *Four servings from the Bread & Cereal Group
- *Four servings from the Fruit & Vegetable Group
- *Three servings from the Milk Group
- *Two servings from the Meat Group

Skit:

The first "announcer" clown comes out and starts to introduce the strong man. He/she tells the audience that the strong man can do all kinds of things, but his greatest ability of all is to stand on just one finger! The announcer clown really builds up this amazing talent.

The second clown enters, looking very fit and healthy. As he begins to do warm-up exercises, the first clown asks him how he got so strong. While he's exercising, he pulls out a food (or picture) of each Food Group and explains how many times he eats food from that group every day (4-4-3-2). The announcer clown can help him out by holding the food, asking questions, etc. All this time, the strong man keeps exercising.

When he has told about 4-4-3-2 and completed his exercises, the strong man stretches high, bends over and carefully puts one finger under his foot. The announcer exclaims "And now folks, you've seen it. The strong man is standing on one finger!"

THE TIGHT ROPE WALK

Number of Clowns: 1

Materials: A rope at least 4' long, food (or empty containers of food), from each of the four food groups and a plate or tray.

Purpose: To learn about the four food groups

Nutrition Information:

- *We need to eat foods from all four food groups, everyday. (Fruits and Vegetables, Breads & Cereals, Milk and Meat)
- *Each food group supplies us with different vitamins and minerals that are essential for proper growth and health.
- *If one essential vitamin or mineral is missing, others will not work as well

Skit:

The clown comes out and lays the rope out on the floor. He/she then takes a piece of food (or container), shows it to the audience and places it on the tray. While the clown puts the food on the tray, he/she tells the audience what food group it's in and says why that particular food is good for us. (For example: Show an orange, place it on the tray and say, "An orange! Mmm... Fruits and Vegetables Group...lots of Vitamin C!")

When the clown has all four foods arranged on the tray, he/she begins to walk the tight rope - balancing the tray of food. The clown can do turns, bend down, etc., on the tight rope (all the time balancing the food on the tray). Then, the clown turns to the audience and says, "Look, a balanced meal!"

Originated by: Dan "Zappi" Fite

ARMY COOK AND SOLDIERS

Number of clowns: 4 (or more)

Materials: Sign that reads "Army Mess Hall"; Cook: Apron, large cooking pot, big spoon; Soldiers: Plates and forks

Purpose: To learn more about the Fruits & Vegetables Food Group

Nutrition Information:

- *We need four servings from the Fruit and Vegetable Group every day
- *This food group supplies us with Vitamin A and C
- *Vitamin A is for healthy skin, night vision, and for growth and development
- *Dark green and orange vegetables provide us with Vitamin A
- *Vitamin C helps hold our cells together, helps wounds heal and helps us resist infection
- *Citrus fruits, cabbage, strawberries, broccoli, and potatoes have Vitamin C

(Continued)

ARMY COOK AND SOLDIERS (Continued)

Skit:

The cook is on stage preparing food and stirring the large pot. The soldier clowns come in, sit down and begin eating the food. They start complaining to themselves about the food, saying that it tastes terrible, is old and rotten, etc. The clowns tell each other that the cook should be serving fresh fruits and vegetables. They want to have vegetables like carrots and squash that have Vitamin A to help them see at night when they're out in the battlefields. They also say that they want oranges, strawberries, pineapples and fruit with Vitamin C to help heal cuts and fight infection when they are out on those long wars. (The clowns can go on complaining about the horrible food and telling why they want fruits and vegetables.)

All this time, the cook is listening, looks mad, but doesn't say anything.

Finally, one of the clowns gets up and says "I know what we can do with this junk. We can use it as a secret weapon and feed it to the enemy!"

The cook has finally had enough and chases the clowns off stage with his/her big spoon and cooking pot.

NOTE: If you do not have supplies, this skit can be acted out without them.

HANDY PANTOMIMES

Players may now be assigned their first simple, individual pantomimes (really charades). Each player performs one of the listed actions while the others try to guess what is being done. Although hands and arms are the principal means of expression, other faculties should also be used. The purpose of this first performance is clarity of action. The leader should explain that even though the players know what they are doing, they must also make the action clear to the viewers. It contributes to clarity to have players briefly bow their heads just before and just after their performances; otherwise the viewers will think that the exits and entrances are part of the act.

1. Paste stamp on letter
2. Open and close door
3. Pick up and dial telephone
4. Feed crumbs to birds
5. Sail a glider
6. Cut paper with scissors.
7. Clean a window
8. Trim a hedge with large shears
9. Open drawer, remove object, close drawer
10. Play marbles
11. Balance a stick on palm
12. Place sheet in typewriter and type
13. Take books from shelf, replace them
14. Play a piano
15. Fill a glass from pitcher or faucet, drink
16. Pick up and pet cat
17. Hang a picture on wall
18. Unscrew light bulb, replace it with new one
19. Wind up and toss a toy top
20. Select key from ring, unlock door
21. Attach flag to rope, raise it
22. Set nail on box, hammer it in
23. Polish both shoes
24. Take coins from pocket, count and replace them
25. Wrap a package
26. Adjust a television picture
27. Catch and reel in a fish
28. Dab a brush in paint, paint a picture
29. Lower bucket into a well, pull it up
30. Briefly read several pages of a newspaper
31. Pick up telescope, peer in several directions
32. Play a trombone

HANDY PANTOMIMES (Continued)

33. Pick up rug, shake and replace it
34. Slice cake, eat a piece
35. Trim a tree with Christmas ornaments
36. Set a dinner table
37. Sharpen a pencil, write
38. Hang clothes on line
39. Fly a kite, pull it in all the way
40. Place saddle and bridle on a horse



AS/NC:map
9-3-80

COMEDY WARM-UPS

INTRODUCTION

Even though you can do your own warm-up in children's shows, it is always nice to have someone like a teacher, principal, or parent introduce you and bring you on stage. In your conversation with such a person before the show, stress that he or she do only two things: 1) get the children's attention, thus getting them quiet, and 2) bring you on with a big round of applause. If the person insists on saying more, ask that he keep the introduction as short as possible. "No life history, please!"

After that, take over.

Walking on stage, greet the audience cheerfully. Explain that we're here to have a good time, and tell the kids that if they like or enjoy anything during the show they may clap their hands and applaud all they want. Get them to applaud one time just to make sure they know what to do. Likewise, if they see or hear anything funny, they should feel free to go ahead and laugh.

"Don't hold those laughs inside you - you might explode during the show!" That usually gets a good laugh.

Then go into one of the opening warm-ups which follow, after which you can begin the actual magic performance.

DON'T LAUGH

One of the easiest ways of getting kids to laugh is to tell them NOT TO LAUGH. Do this sometimes as a part of an opening if you feel that the particular audience will respond to it.

"And if you see anything or hear anything FUNNY during the show, DON'T LAUGH!" Even if you say that seriously, the kids either giggle or laugh out loud. "Not even ONE GIGGLE or SNICKER or GRIN!" More laughs. "In fact, I don't want to see even ONE SMILE - not even one!" Kids automatically smile. "This is a very serious show, VERY SERIOUS! There is nothing funny about this show!" Pause to let that sink in.

Suddenly turn to one side of the audience and dramatically show, "NOW WHAT'S SO FUNNY ABOUT THAT?!" This usually releases a big bunch of laughs. Compound it by turning to the other side of the audience, pointing and shouting, "I SEE YOU LAUGHING OVER THERE - AND GIGGLING AND SMILING, TOO!"

Then relax. "You know what? I was only kidding. You really can laugh all you want. And giggle if you want. There are some boys giggling on the front row right now! And you can smile, too, because we're going to have a good time during our magic show today..."

And so on.

SHOUTING CONTEST

Divide the audience into two groups, say grades 1-2-3 versus grades 4-5-6.

"When I raise my hand, I want grades 1-2-3 to shout as loud as you can. When I drop my hand, everybody quiet." After grades 1-2-3 try it, go to the upper grades. "Well, now, that was pretty good. But let's see what the upper grades can do." After grades 4-5-6 shout, you can provoke them a little by saying, "Well, that was good, but I don't know if it was as good as the first, second and third grades. Maybe we'd better try it again."

Twice is enough on the shouting. You don't want to drive the teacher and parents crazy. Naturally, you can do this contest thing with hand-clapping, foot-stomping, whistling or duck-calling or anything else for variation. By the time you're through with it, the kids are reacting.

AH-CHOO, ETC.

This is a good shouting warm-up in one of the early Robert Orben comedy books. Mr. Orben would not object to my relating the idea to you. Not only does it make your audience laugh and shout and participate, it also takes up a good three or four minutes with no props.

Divide the audience into three parts, Group One, Group Two, and Group Three. Get the first bunch to shout "AH-CHOE" (rhymes with "doe" a deer). Go over it with them SEVERAL times. Then get Group Two to shout "AH-CHEE." Group Three's word to shout is "AH-CHOO." Practice each group three or four times very seriously. Then do Groups One and Two together. Then Two and Three. Then One and Three. Get everybody to shout as loud as possible as though competing.

Finally, you get everybody to shout their words at the same time on your count of three. One big time. Right after they all shout that last time, you say in a loud voice: "Gesundheit!"

RAISING HANDS GAG

Another good warm-up gag is one used by Buddy Farnan on his "Funtime Show" on WSB-TV in Atlanta.

You begin by asking the audience several standard questions to which they will answer YES by raising their hands. For instance, "How many of you like ice-cream? Hands up! Hands down! How many of you like chocolate candy? Hands up! Hands down!" After you do this five or six times with hands rapidly going up and down, you ask, "How many of you like liver? Hands up!"

If you've had the kids going fast enough, a bunch of hands will shoot up for a big laugh.

TOTAL RECALL

- Now for a favorite shouting warm-up.

"Before we start the show today, I'd like to find out who's here. Naturally, if I had enough time, I'd like to walk around and shake everybody's hand and find out all your names. But if I did that, we'd all be here till midnight and we wouldn't even get the show started."

"So I've come up with a wonderful way of finding out the name of everyone in the audience, and I've been practicing this for months, so it should work."

"Here's the idea: In just a moment I will count to three. When I hit three, I want EVERY ONE OF YOU to shout your first name out loud JUST ONE TIME. Remember now, first names or nicknames only. And just shout your names ONE TIME." Even with saying that, many kids will shout several times, but at least you can try for one time. "When you shout your names, I will listen VERY CAREFULLY. And I will actually HEAR and COMPREHEND and REMEMBER each and every name I hear you shout. You see, I've really been studying and practicing this - and now I have my mind developed to the point of total recall. So if you're ready, I'm ready. Okay, here we go. One! Two! Three!" And the kids scream out their names.

The moment the kids shout, cup your hands to your ears as though trying to hear every name. After a moment, remove your hands and hold them up to regain order. When the audience quiets down, announce:

"I heard every one of them. EVERY ONE! For instance, I heard girls by the names of Maria, Joanne, Betty, Susie, Jean, Angela, Martha, Sandra, Lynne, Tina, Juanita, Sylvia,..." and go on to name some 20-30 girls' names. Then say: "And I heard a lot of boys' names too, like Larry, Charlie, Bill, Jimmy, George, Bobby, Phil, three John's, two Joe's, a Gregory, Harry, Clyde,..." and so on "...and I heard one boy by the name of ...LE-ROY!"

Instant laughter.

The last boy's name is always one intended for a laugh. Usually a name like LEROY, ELROY, ARCHIBALD, BROCKHURST, or CHINKIO KINKANELLI will do it. For your own shows, pick a name that will be funny to children in your locality.

The moment the kids start laughing at the mention of Leroy, look around and point toward the back of the audience.

"There he is!" Shout, waving your hand at the imaginary Leroy. "Hey, Leroy! How are you doing?"

The audience will immediately turn around to look for Leroy, but shout, "Don't look! Don't look! See, there, you've scared him - he ducked under his seat the moment you all turned around!" Pause for kids to calm down. "Well, at least I know who's here, so we can get on with the magic show."

TALKING TEETH

For about \$2.50 or \$3.00, you can purchase a set of wind-up talking teeth from your magic dealer or local novelty shop. These teeth are spring-operated and wind up, after which they will chatter for about 30-40 seconds. Here are two successful warm-ups used for the teeth in elementary schools. In each case, begin with the teeth wound up and tucked in your right back pocket.

1. Tooth Fairy. "I've noticed a lot of you smiling today. I like to see people smile. And I've also noticed we have a lot of people out there today who are MISSING some of their teeth!" This gets giggles and mild laughter. "Let's see. How many of you are missing some teeth? Raise your hands - come on. Oh, a whole bunch. Well, that's all right. It happens to everybody."

"Why, when I was a little boy, I lost a bunch of my teeth. You know what I did? I put my teeth under my pillow, and then at night the tooth fairy came and took my teeth away and left me some money. Did any of you ever do that? Oh? Lots of you! I used to get a nickel or a dime or maybe a quarter for a big tooth. How much did you get? A quarter? Fifty cents? A dollar?" Pause. "A DOLLAR? FIVE DOLLARS? Did you say FIVE dollars? My, goodness, I better get your name and address (Pretend to indicate a kid in the audience) so I can put some of my teeth under your pillow! That way, I could get lots of money - cause I've got lots of teeth!"

At that point, pull the teeth out and display them closed. "See what I mean? Lots of teeth!" Pause for laughs. "You see, these are my Aunt Alice's old false teeth. She bought herself some new ones last week and she gave me these. She said if I ever get tired of talking or got a sore throat or something, I could just let these teeth take over." Release the teeth and let them chatter sitting on the palm of your hand. Act surprised. Look at the teeth and then back at the audience.

"Well, as soon as these teeth get quiet, we'll start the show." But the teeth keep talking. Pause. They sound louder. "I said, as soon as these teeth GET QUIET, we'll start the show." The teeth keep going. Act angry. Kids love this bit. Turn to the audience, then back to the teeth and shout, "QUIET!"

The teeth stop (under your control). You can accomplish this in one of two ways: 1) use your thumb to stop the teeth by pressing down on top of them or 2) tilt the teeth backwards to they stop themselves. The second way looks better, but it only works when the teeth have run down more than halfway.

"There. Now we can get started with..." Allow the teeth to talk again. This gets laughs. Stop talking, look at the teeth. Shout, "THAT'S ENOUGH!" Teeth stop again. "Now, I guess that shows you who's boss of this show..." Let teeth start once more. By this time, they are nearly run down, so say, "I guess we'd better put these teeth away and get our show started." And then the show begins.

TALKING TEETH (Continued)

2. Smile Contest. This talking teeth opener is very similar to the Tooth Fairy. Begin as before, but tell the kids that you would like for everybody to be happy and smile. "In fact, before we start today's show, we're going to have a smile contest. We'll see who can smile the biggest. But I'll tell you one thing: no matter how big any of you smile, I will smile TWICE AS BIG as any ONE of you. Oh, you don't believe me? Well, I'll show you. Let's do it this way: I'll count to three and all of you smile, and I will smile TWICE AS BIG as any ONE of you."

Put your hands on your hips, getting hold of teeth in your back pocket.

"Ready? ONE! TWO! THREE!"

Pull out the teeth and smile with the teeth held shut beside your face.

"There! You see, the reason I can smile twice as big is because I have two sets of teeth." Let the kids laugh. "You see, these are my Aunt Alice's old false teeth..." And the routine goes on from there as before.

3. They'll Bite. For younger kid audiences, say kindergarten through the third grade (primary schools), you can stick your finger in between the teeth while they're chattering and pretend that they bite you. Act hurt, shake your finger, frown and so on. It's silly, but to kids eight years old and under, it's very funny. Leave it out for those old guys in the fifth and sixth grades, as they tend not to appreciate it.

HOT JOB, HOT BOOK

Just like the talking teeth, you can use the standard hot book for a few warm-up laughs. The hot book, available from most magic dealers and in many novelty shops, looks like an ordinary book, but when you open it, flames shoot out due to a lighter fluid and stiker gimmick.

Introduce the hot book by saying something along these lines: "While I was waiting for the show to begin, I picked up this book to read in the school library. It's very interesting. Let's see. It's called HOW TO FIGHT FOREST FIRES by Smokey the Bear." Small laugh. Then open the book and let the flames shoot up. Say, "Wow - HE'S GOT A PRETTY HOT JOB!!"

Children will love it!

SIX FINGER COUNDOWN

Before going on stage, stick a sixth finger between two fingers of your right hand. After your opening remarks, explain that you'll need the audience to help you count down to start today's show.

"We'll count from five to one," you say, holding up your right hand (with six fingers). With the left hand, you point to one finger at a time as you say, "Five, four, three, two - wait a minute! There's something wrong!" You've

SIX FINGER COUNTDOWN (Continued)

noticed six fingers on your hand. "I've got six fingers on this hand!"

Pull off the extra finger with your left hand and put it in your left pocket. In reality, you jam the sixth finger between two of your left hand fingers.

Bring your prepared left hand out and start the countdown once more on your left hand this time. Again discover six fingers, this time on the left hand. Remove the sixth finger and put it in your right pocket, jamming it back on the right hand for a repeat. You can milk this gag as much as you like for plenty of laughs and audience participation.

LAUGHS DURING THE SHOW

MISCALLING NAMES

Mistakenly calling child volunteers by the wrong names can be a lot of fun for the performer as well as being quite amusing to the audience.

If you have two children on stage; for instance, let's say their names are Billy and Joanne, just "accidentally" call the boy, Joanne, and keep on talking without noticing your "mistake." Don't worry, though. The kids in the audience will tell you. A few minutes later, call the girl, Billy, for more laughs. Do this matter-of-factly in the course of your routine.

With four kids on stage, it's even more fun. Put a boy and girl on each side of you. Find out their names. Call out the names of the two on the left, then miscall the pair on your right. When the audience corrects you, repeat the correct names on the right and miscall those on the left. Do this often with the COMEDY LUNCH BOX routine, purposely messing up several times before starting the magic, to the complete amusement of the children in the audience.

I'LL READ YOUR MIND!

As an introduction to any comedy mind reading trick, this bit gets the audience and your volunteer into the right mood for what is to come. Use COMEDY CARD ON BACK routine and I'LL READ YOUR MIND together for elementary school and family audiences.

Have a volunteer on stage (usually a boy for this, but a girl will do), begin by asking his name. Let's say Tommy.

"Now, Tommy, let me explain that I am going to ATTEMPT to READ YOUR MIND. You don't MIND, do you? No. All right then, I will begin by asking you to stand ABSOLUTELY still, facing the audience, and I will endeavor to find out something about you. Now, let me see." Pause and hold your fingers outspread over the boy's head. "Hmm, hmm. Tommy is in the - fourth grade. Is that right?"

"No," says Tommy, which gets a laugh because you have PURPOSELY guessed wrong.

"What grade ARE you in?"

"Fifth!" says Tommy. Another small laugh.

Kids love to see the magician mess up like this. And you will enjoy doing it! So do it again, trying his age this time. Wrong again.

I'LL READ YOUR MIND (Continued)

Third, say, "Look, Tommy, let's try it one more time. This time, I want you to think of some food, any kind of food you like to eat. Just one thing. And I'll try to read your mind and find out what it is. Okay, let's see." Wave hand over his head a third time. "Ah!" exclaim. "I have it! Tommy was thinking about STRAWBERRY ICE-CREAM! Right, Tommy?"

"NO!" (If by some chance you get it right, which happens, then play it up as though you really have read his mind.)

Act very irritated and frustrated at this failure. "Well, what WERE you thinking of?"

"Pizza," says the boy.

"PIZZA!" you shout. "Well,...well...I'll have you know, Tommy, that STRAWBERRY ICE-CREAM and PIZZA have a lot in common. In fact, I often eat my pizza covered with strawberry ice-cream!" Make up this last sentence to suit whatever the volunteer says, or drop it altogether if you can't think of something clever on the spot. Don't worry. Whatever the kid says will be funny since it's different from your guess.

Then move into COMEDY CARD ON BACK or any other comedy mind reading trick. This would work well with the Insurance Policy trick or another trick with a strong climax.

PEANUT BUTTER?

Bruce Johnson gets a lot of audience participation mileage out of using "PEANUT BUTTER" as his magic words. He tells the kids in the beginning of the show that those are the magic words. They make anything work right. All through the show, whenever magic is needed, Bruce has the audience shout, "PEANUT BUTTER." The children seem to like this since peanut butter is something they can identify with, thus making it easy to remember, even after the show is over.

If you'd like to use the same idea for your own shows, may I suggest that you pick out some magic words of your own, like LICORICE ICE-CREAM, PURPLE PRUNES, COLLARD GREENS or...

PRE-CARD FORCE

This works very well with a card force using a Svengali deck or any riffle-type card force, that is, a force wherein you riffle through the deck with the fingers as a part of the force.

Action-wise, get a kid on stage to select a card for whatever purpose the trick demands.

"Now here's the way we'll do it," you explain. "I'll just flip through the deck like this with my fingers." Riffle through the cards. "While I'm doing that, I want you to say STOP anytime you want. Wherever you stop, that'll be your card. Okay? Okay. Here we go."

PRE-CARD FORCE (Continued)

Immediately riffle rapidly through the deck so fast that when the kid does say stop, you are already finished. "Oh, you waited too long. Let's start again." Do it again, faster this time. This usually gathers some laughs, mild to good. "Oh, you waited too long, again. You need to say STOP faster. Let's try once more, but this time say STOP much sooner. Okay? Let's go."

Here act like before, but merely start to riffle the deck. Actually, stop short and don't riffle. The kid almost always says STOP Immediately.

"THAT'S TOO SOON! I DIDN'T EVEN GET STARTED!"

This is a big laugh-getter. After this, go ahead with the force and the card trick.

HUM READING

Any time you're reading instructions from a paper or book to your audience, you can provoke a few laughs before you actually start the reading. Use this with Supreme's Comedy Card Rise, but it would fit a number of other tricks.

Explain to the children that you need to go over the instructions to the trick before you do it. With the instructions in hand, pretend to read them to yourself and rather than say the words out loud, just hum them, like, "Huh-hum, hum-hum, huh-um, huh-huh," and so on. Pretend that you're reading real sentences to yourself. Pause at the end of an imaginary sentence and look up at the kids. They'll laugh, but you keep a straight face. Then go back to your hums. Look up again, and don't laugh. Do this several times, and the kids will love it.

The last time you look up, say, "I don't see anything funny!" and you'll get a good laugh. Then go back and hum one more imaginary sentence. After that, start the magic.

ABC's BACKWARDS

ABC tricks with cards, blocks, or other objects are always good for children. From kindergarten on up, most kids are familiar (though to varying degrees) with the alphabet, and ABC tricks help reinforce their learning, especially if you have the children participate by shouting the ABC's used in the trick. This warm-up, therefore, leads nicely into that type of trick.

"I'd like to ask everybody a question. How many of you know your ABC's? Raise your hands. Well, that's just about everybody. Now, how many of you can say the ABC's backwards?"

Pause and check the hands raised, fewer than before.

"Hands down. Now, how many of you can say your ABC's backwards in less than ten seconds?" Pause. "Well, not too many." Maybe none. "You know, I can do it. That's right. I can say all 26 letters of the alphabet backwards in less than ten seconds. What? You want me to do it? Okay. If you have a watch, get ready to time me. Here I go. All 26 letters of the ABC's backwards in less than ten seconds."

ABC'S BACKWARDS (Continued)

Again pause, then say, "Ready - GO!"

Quickly turn around with your back towards the audience and recite the alphabet in the normal ABCDEF order, ending with WXYZ. Then turn and face the audience again.

"There - I did it!"

This creates immediate mixed reactions. Some think you didn't do it. Others realize what you've done.

Then explain: "Now, wait a minute. I said ALL 26 letters of the alphabet - and, I said them in LESS THAN TEN SECONDS - and, I turned BACKWARDS!"

A pause will let that sink in.

"I guess you'd call that a trick, not magic. Just a plain, old-fashioned trick. But now here's some real magic with the ABC's..."

And the trick begins.

If you desire, perhaps to add an extra punch and a little prestige for yourself, you can actually memorize the ABC's backwards till you can say them in less than ten seconds, and do them after the BACKWARDS joke.

Sometimes if kids say they can do it, let one or two stand up and try for extra laughs since they seldom get past the first four letters, ZYXW. However, mention that in early May, 1975, you did a school show in Atlanta where a little ten-year-old girl volunteered - and she actually did it! You couldn't believe it (and still don't), but you led the audience in a big round of applause for her. Then you showed them your "trick" way.

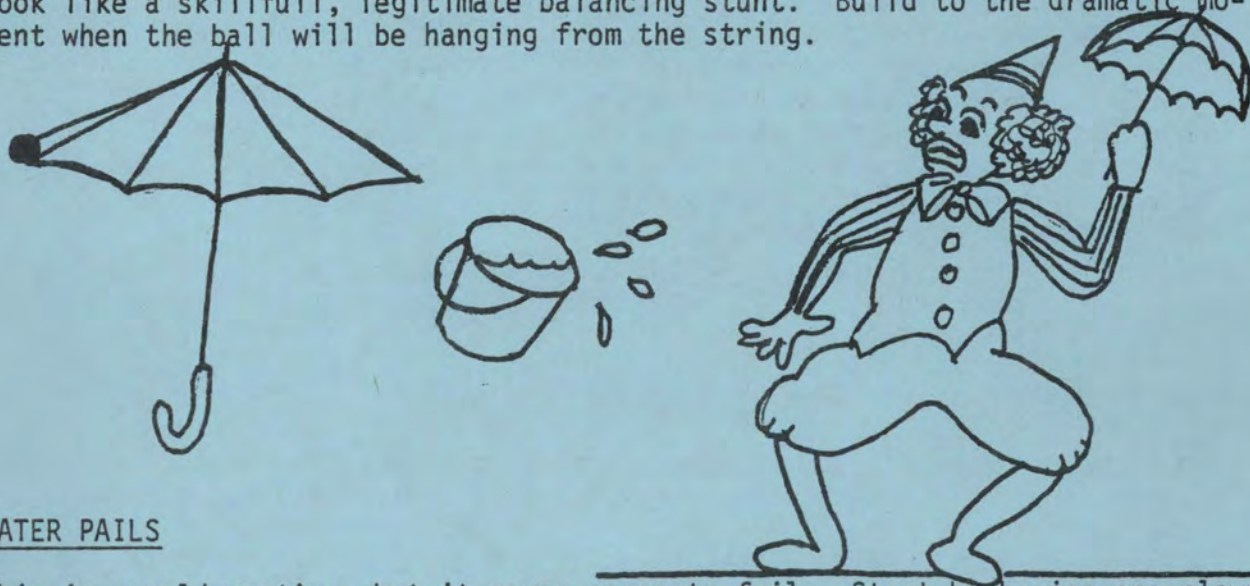
You just never know what kids will do sometimes!

ROUTINES AND PROPS

A number of routines along with the necessary props are given below. These can be used to keep the audience amused between acts and during intermission, or they can be used as full-fledged clown acts. The routines are intended only as suggestions. By all means add you own originality.

BALANCING A BALL ON UMBRELLA

A gimmick is used for this. A string is attached to the ball and the center of the umbrella, as shown. Fishing leader can be used to make it more difficult for the audience to see. Now when the umbrella is angled and rotated, the ball stays neatly balanced, rolling around the rim of the umbrella. After demonstrating the skill, the clown then walks off, perhaps after folding umbrella, with the ball dangling from the string. This is an example of showing the audience the method by which they were fooled. This has an unexpected element and almost always brings laughter. The effect can be greatly improved by the clown's skill. Practice the routine in front of a mirror. Try to make it look like a skillfull, legitimate balancing stunt. Build to the dramatic moment when the ball will be hanging from the string.



WATER PAILS

This is an old routine, but it never seems to fail. Start by having one clown chase another clown with a pail of water. Chaser catches up and throws pail of water over clown being chased. Wet clown runs and gets another pail, which is filled with confetti instead of water. The chasing positions are now reversed. Clown being chased falls down next to audience. Pail of confetti is thrown out over the audience.

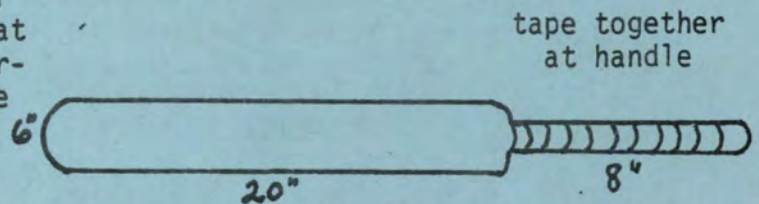
This routine generally works best if done rapidly. Audience must be led to believe that the second pail will also contain water. Everything must build to the surprise of the confetti falling over the audience.

RUBBER TIGHTWIRE

Construct the "tightwire" from a long band of rubber connected to two boxes. A clown can then perform great walking feats, as the band of rubber will be on the floor. A balancing pole will add to the effect. This act is ideal when programmed to follow right after the regular tightwire act.

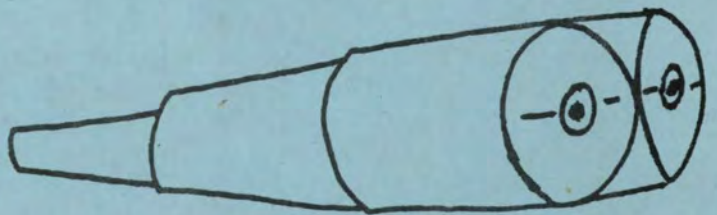
SLAPSTICKS

These can be constructed from three thin sheets of flexible wood, as shown. Bore a number of holes through the center sheet. Attach the sheets together at the handle. Routines can now be performed with two or more clowns. The slapsticks will make a loud noise whenever applied to another clown's posterior.



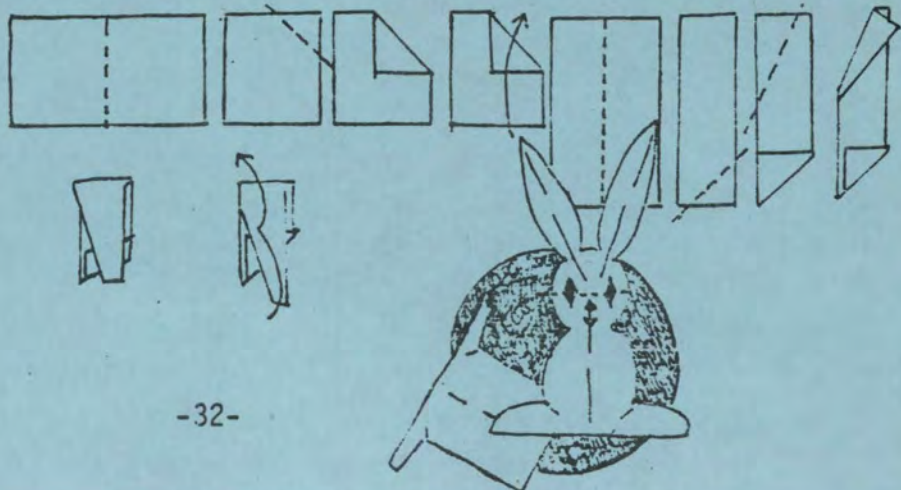
JUMBO BINOCULARS

Lookin' for a great prop to carry in a parade or at a picnic? Make yourself a pair of giant binoculars. You will need 2 small juice cans, 2 one pound coffee cans and 2 three pound coffee cans. (Other cans of similar size will work.) The cans are stacked and soldered together. Each assembly is then fastened to a cross piece of wood. To make the binoculars really funny, mound two large balls painted to look like eyes, inside the largest cans. The eyes are mounted on a steel rod. Paint the cans black, trim them with silver tape and you're all set for a funny visual prop.



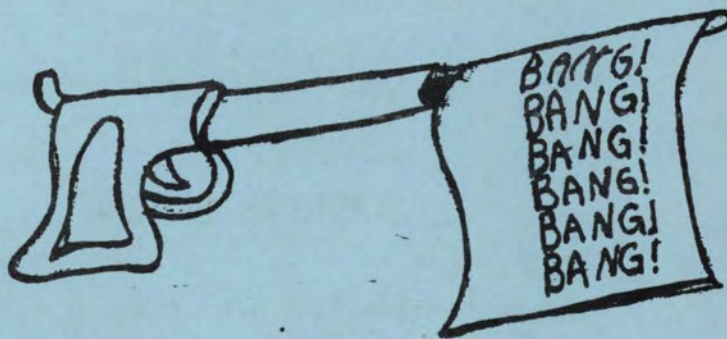
RABBIT IN HAT CUT-OUT

The clown magician displays a sheet of black construction and a sheet of white construction paper. With a few deft cuts of a scissors, a magician rabbit in a top hat appears. The papers are 8 1/2 X 5 1/2 inches and are folded according to the diagrams. Don't pass up this cute trick as it is perfect as a give-away for a child confined to a hospital. The gift of the Rabbit in the Hat will be long remembered.



SIX SHOOTER

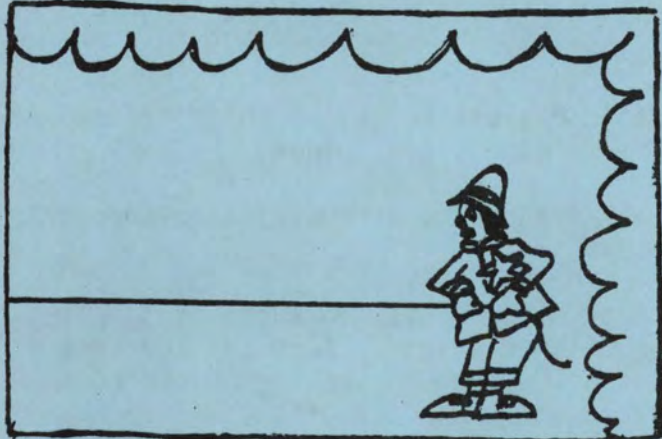
Take a conventional Bang Gun and replace the Bang banner with one that has 6 smaller "bangs" on it. As you fire the gun, the banner drops down to reveal the 6 "bangs." You merely look at the audience, shrug and explain that it's a Six Shooter!



TUG FOR TWO

This stunt is performed where there is a stage with wings, or a room with doors on opposite sides. A clown enters through one door or wing, walking backwards and pulling one end of a long rope. (The other end is held taut by someone offstage.) The clown falls on the seat of his pants when the rope slackens for a second, but gets up and continues pulling.

After much straining (and at times, losing ground), the clown finally tugs his way across the stage, and disappears through the other door or the stage wing. Here another person takes over holding the rope offstage, and with the person on the other side, offstage, keeps the rope seesawing back and forth. Meanwhile, the clown makes his way, behind the scenes, to the other side of the stage, and takes hold of the other end of the rope. The rope continues to get pulled in the original direction and the same clown appears at the other end of the rope and gets dragged across the stage.



BRAINSTORMING IDEAS. . . . FOR THE CLOWN

Make yourself a fake ice-cream cone, or purchase one from a dealer in props... It can be 5 balls of ice-cream high or one loose ball, which you can toss and catch back on top of the cone. Use subtle colors to represent the favorite flavors of ice-cream. Use rubber play balls.

Have a third leg. (Be sure to wear a long coat.

Three or four balls attached with thread. fake juggling... let drop... mug and then walk off.

Make-up in mirror... fake it and then show audience the mirror with a picture of a handsome movie star pasted on it.

Reverse a costume for walk-around, including your shoes.

Make a coat with extra arms... gloves on all hands, stuffed... good for walk-arounds.



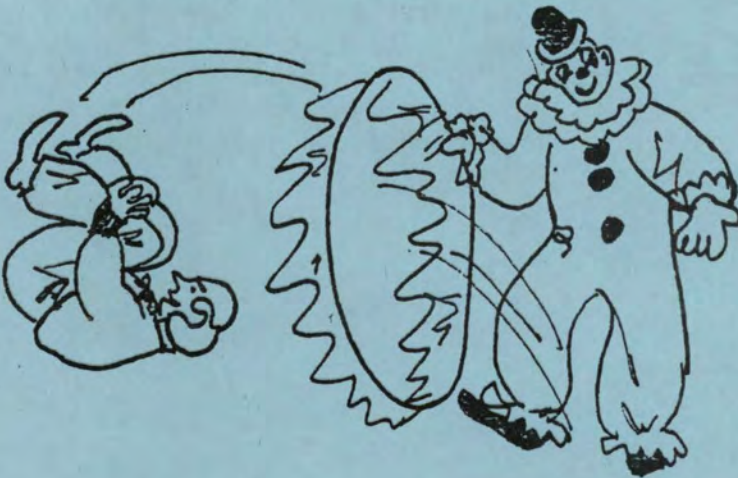
Magic dealers suggest a spinning bow tie... also a hair piece.

Walk-arounds... arrow sticking through body.

Black blindfold... do a bit of juggling or balance trick... face the audience and allow them to see a hole over one eye..., mug and run off.

Toss a ball in the air and allow it to hit you in face... spit out several teeth--these can be white navy beans.

Walk around with large suitcase... It opens in front of audience and out falls pots and pans... fake putting them back and finally run off with everything dragging behind. (All must be attached to inside of suitcase with a string.)



Reach into coat pocket (bottomless) reach in with your hand till you hit the ground.

Pull out handkerchief for a sad situation... have it as long as you desire. Remember clowns do outrageous things.

Look in various stores for their display items... large toothbrush, camera, tennis shoes, bottles of milk, etc. The store will probably give it to you after their sale is over.



Two clowns with tennis rackets... one with no string... play the game as you walk around.

Appear to sneeze... reach for handkerchief... let it go... then show audience the handkerchief with large hole in it... mug and then run off.

Two clowns (walk around) one with large fishing pole and small fish... the other with small pole and large fish.

Obtain light bulb from magic dealer... have string attached to one ear... place light bulb in other ear... pull string and light goes on.



For parades... remove the bottom from a large pot... continue to pick up material and deposit in pot... continue on without noticing it went through and is left on the ground. You may also use a trash can for this. How about a street cleaner's trash can on a cart, with the same gimmick?

Parades... get a bicycle and have the spoke revised to offset the center of wheel... do both wheels ... funny effect while riding.



CLOWN MUSIC AND STORY

THREE BEARS (from 4-H Camp)

(Action Story-Slap knees and Clap hands repeatedly)

This is the story of the three bears
The mama and the papa and the wee bear
They all went walkin' one early morn
And when they got back their hearts were torn.

"Who's been eatin' my porridge?" said the Papa Bear
"Who's been eatin' my porridge?" said the Mama Bear
"Hey, bobba-re-bear" said the little wee bear
"Who's been eatin' my porridge?" Woo!

"Who's been sittin' in my chair?" said the Papa Bear
"Who's been sittin' in my chair?" said the Mama Bear
"Hey, bobba-re-bear" said the little wee bear
"Who's been sittin' in my chair?" Woo!

"Who's been sleepin' in my bed?" said the Papa Bear
"Who's been sleepin' in my bed?" said the Mama Bear
"Hey, bobba-re-bear" said the little wee bear
"Who's been sleepin' in my bed?" Woo!

That was the story of the Three Bears
The Mama and the Papa and the wee bear. Woo!

GOOD CLOWN MUSIC

1. Calliope Music (excellent background for pantomime)
2. March of the Gladiators (classic circus music--good for introductions)
3. Hall of the Mt. King--good for sneaking up on another clown
4. Any fast, exciting music, e.g. Hungarian Rhapsodies, William Tell Overture, etc... for Rep. of Nutrition Race
5. Waltzes--good background for Style Review
6. Pomp & Circumstance interspersed with Beer Barrel Polka for "graduation ceremony"

THE MIXED-UP TOWN OF SOUNDS

I once came to a town, something like your town, but a very strange thing happened: All the sounds were mixed-up. It was very confusing indeed.

The Drum said "Moo-Moo."

The cow went "Oink-Oink."

The chicken went "Baa-Baa."

And the horse went "Quack-Quack."

While in the meadow the lambs said "Meow-Meow."

The little kitten said "(Whinny like a horse)."

The birds in the trees went "Ribbet-Ribbet."

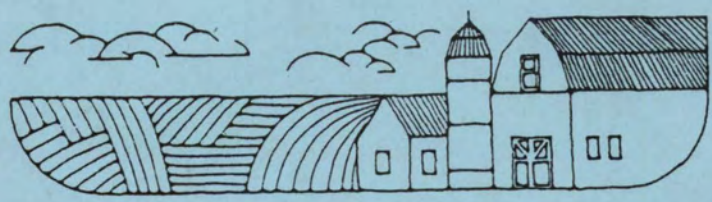
Down at the pond the frog went "Tweet-Tweet."

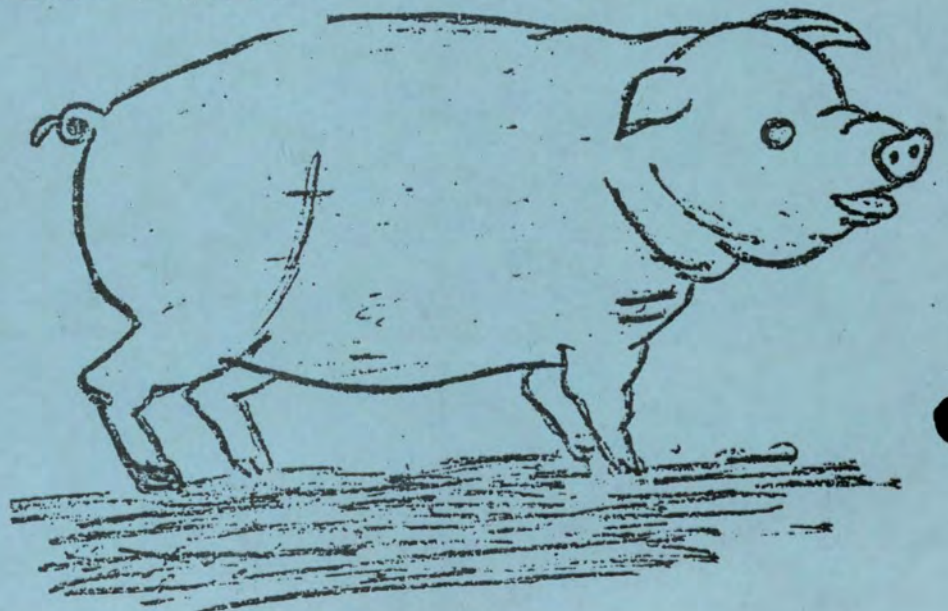
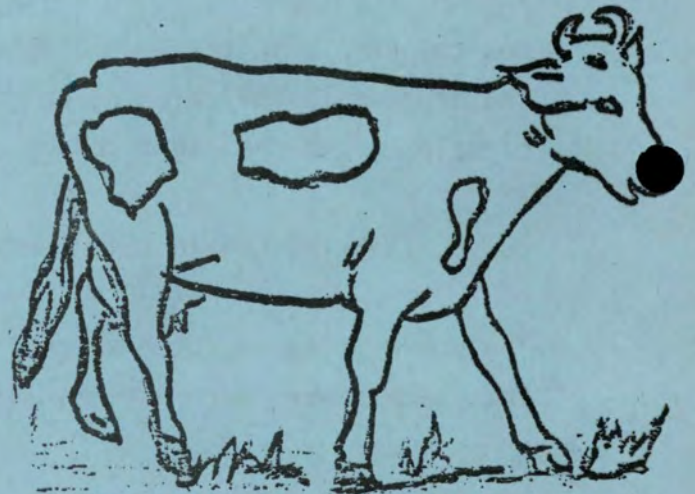
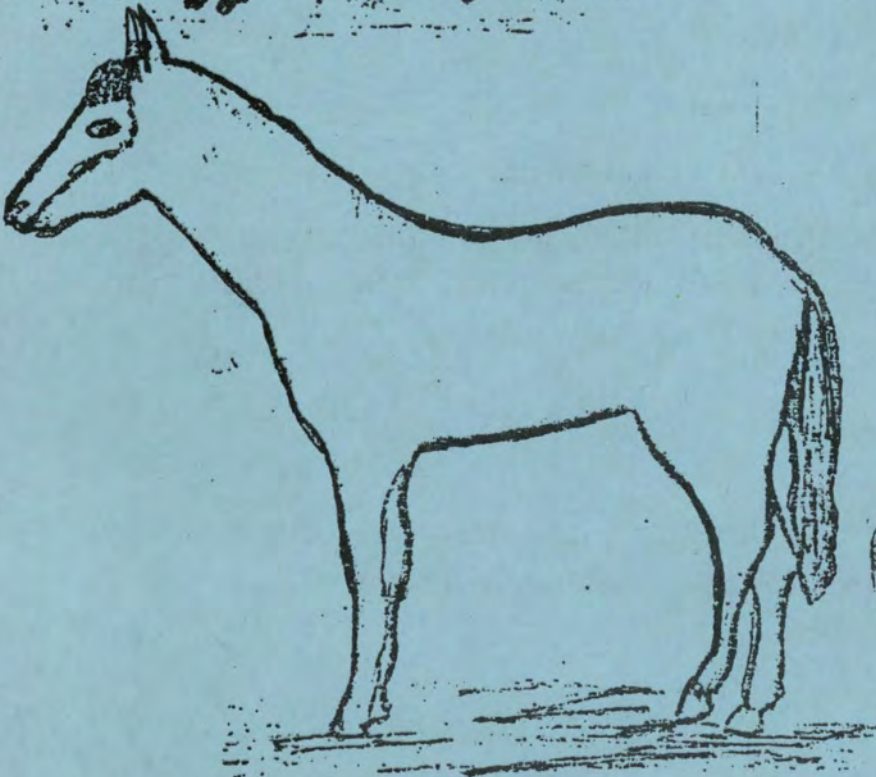
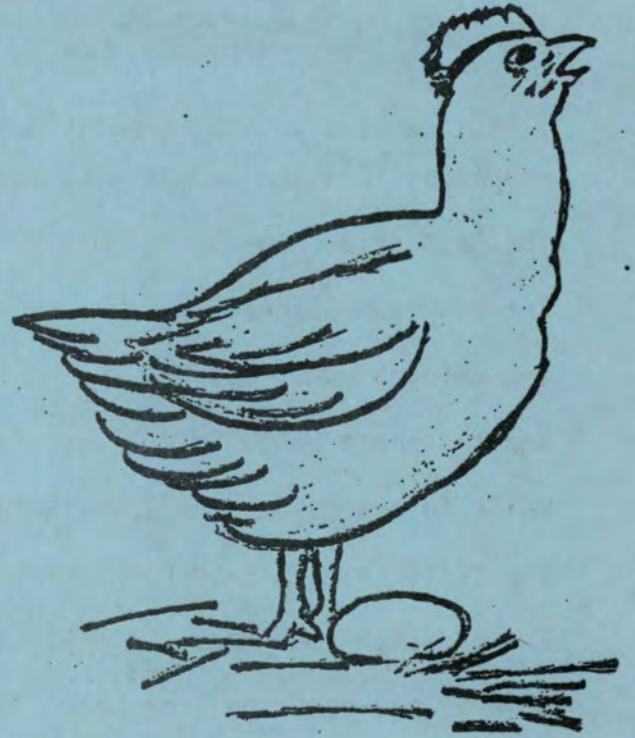
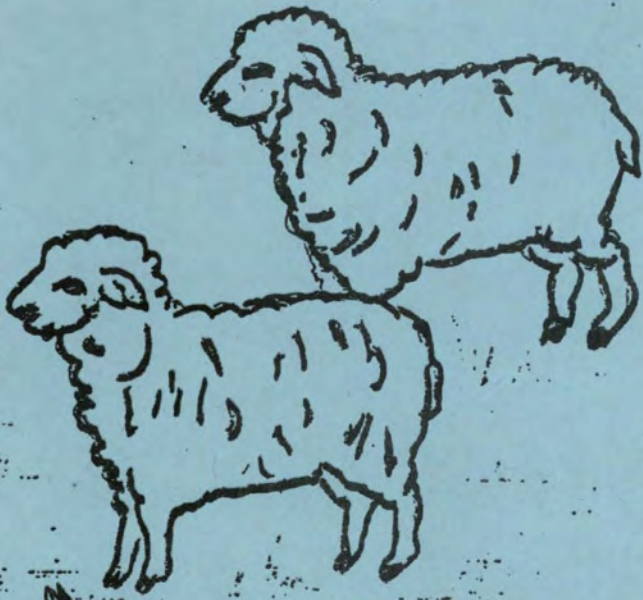
And my, what a surprise when the pig went "Cluck-Cluck."

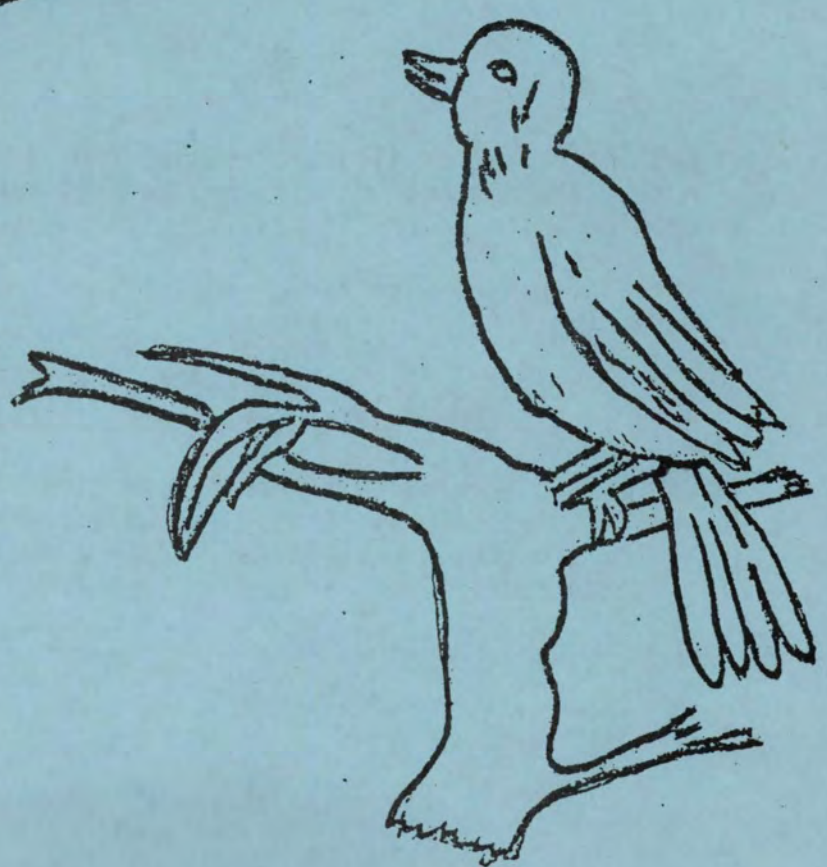
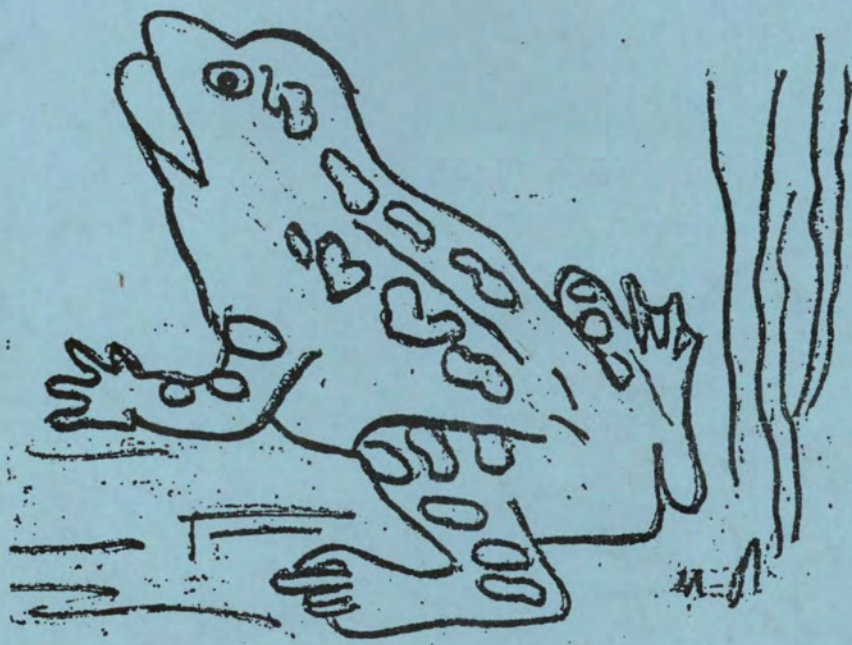
Now the people in the town didn't know what to do, whether they should feed the drum, milk the chicken, or go for a ride on the lambs. They needed a lot of help to put the right sounds back in place.

Do you think you could help them?

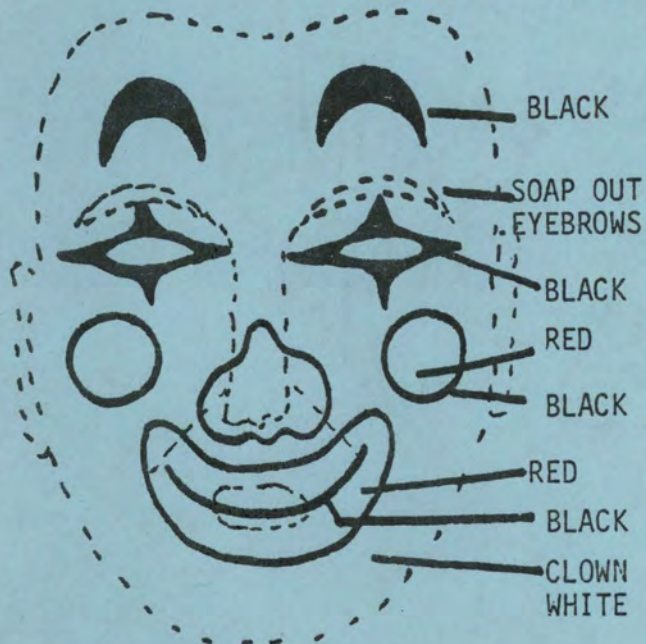
The above story has been successfully used for entertaining pre-schoolers. The animals are reproduced as large colorful pictures on tagboard.





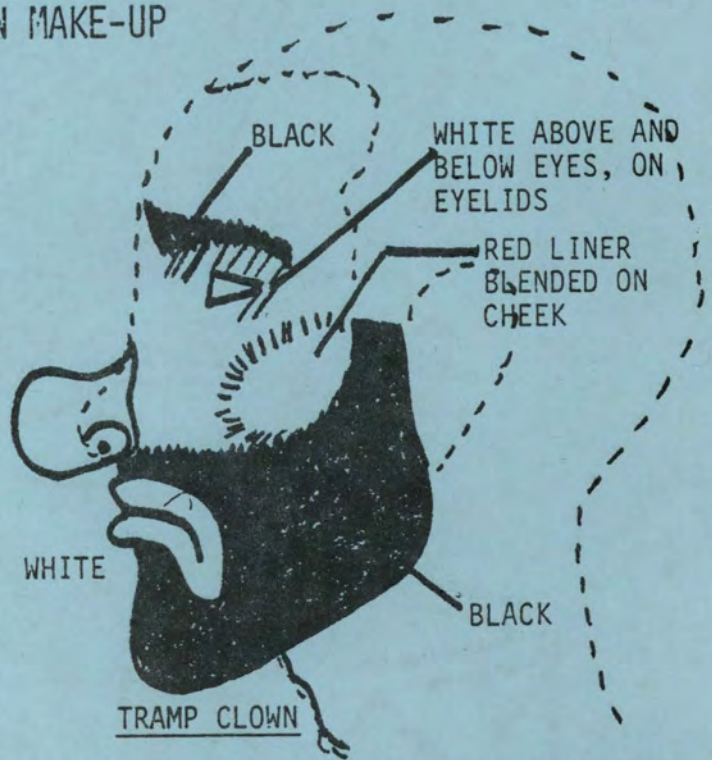


DETAILS FOR CLOWN MAKE-UP



TRADITIONAL CLOWN

Materials needed: Clown white base
Red liner or pancake
Black liner or pan-
cake



TRAMP CLOWN

Materials needed: Black liner or
pancake
Clown white
Red liner or pan-
cake

DIRECTIONS

The above diagram illustrates just two of many makeups possible with the clown nose. The nose may be attached to the skin with the double stick adhesive tape provided. To secure firmly, the following steps are recommended:

Fit and trim nose to face. The less trimmed, the better, as thinner edges hold more firmly.

Apply spirit gum around all edges of rubber prosthetic and on bridge of nose. When gum is tacky, attach prosthetic to face.

Use a lint free cloth to press down edges of prosthetic. This will prevent the prosthetic from pulling away and will remove excess spirit gum. If any edges of the prosthetic have lifted, apply a small amount of spirit gum with a toothpick and reset.

DIRECTIONS (Continued)

Do not use makeup on the nose. Make up the rest of the face as suggested or whatever design is desired.

If grease base makeup is used, powder with white face powder or baby talcum powder to set the paint so it will not smear. If pancake makeup is used, powdering is not necessary.



DANCING



DANCES FOR CHAT

Done by:
Burton Olsen

Here are the dances we have done this year at Chat

Amos & Moses
Lab Clap
Erev Shel Shosanim
Ajde Noga La Nogama (Tea Pot)
Dirlada
White Silder Sands
Miserlo
La Raspa
Seven Jumps
Bannielou Lambaol
Alley Cat
Pop Corn
Le Bal de Jugon
Spanish Flea

Ballroom Dances

Cha Cha Steps
Crossover
Crossover Rock
Crossover Freeze
Chase
Shine
Basic

Tango Steps

Basic
Left Turn
Right Turn
Arch
Conte'
Fan (Simple)
Fan (Advanced)
La Cobra
La Purta'
Psas Ocho
Syncopated Step

Jitterbug Steps

Forward Arch
Backward Arch
Rightside Cuddle
Right-side Cuddle Wheel
Twin Cities
Puzzle
Octopus
Combination Steps

EREU SHEL SHOSANIM
(Beautiful Isreali Dance)

FORMATION: Circle dance, no partners

<u>STEP</u>	<u>ACTION</u>
A	8 slow walking steps to the right closing on 8th count
B	Same as above - to the left
C	Step to right on right foot, step left behind (repeat for a total of 3 times) Step right and touch with left foot.
D	Same as above - to the left
B	Sway right, left, right, left
F	Two steps into center beginning with right foot, two steps out
G	Sway right, left, right, left
H	4 step turn to the right beginning with right foot
I	Repeat steps D, E, F, G,
J	Step on right foot, touch left, step on left foot, touch right (Interlude)
	Repeat entire dance except I.
	Step on right foot, step left behind, step on right foot, touch left (1st part of end)
	Repeat L - starting with left foot (2nd par of end)

Record may be obtained from. David Bone
1564 Walnut Ridge
Canton, MI 48187

BANNIELOU LAMBAOL
(French Circle Dance)

FORMATION: Circle or open circle, ldr at left. hands held
at shldr level. pinky hold. face ctr.
Meter: 4/4

- MEAS PATTERN Side step to L - Close R to L.
- 1 Step on L to L, flexing knees slightly before
step (1). Close R to L (2). Hand action for
cts 1 and 2. Make complete CW circle with
hands, bringing hands up, fwd, around, down
and back to beginning position. Action for
cts 1,2 constitute side close step. Repeat
side close step action meas 1, cts 1,2 (3,4).
- 2 Repeat meas 1, cts 1-4. Two side close steps.
- 3 PART II - POINT ACTION, SIDE CLOSE STEP.
Extend R fwd, touch R toe, pushing hands
straight fwd from shldr(1) Full R back to L,
touch action, no weight. At same time, pull
hands back to shldr (&). Extend R fwd again,
touching toe, extending hands (2). Close
R to L, stepping on R, bringing hands back to
shldr (&). Repeat action of step close step,
meas 1, cts 1,2. (3,4)
- 4 Repeat action of meas 3, cts 1-4.

DIRLADA (Greece)

Record: Peters International 16 beat introduction
"Greek Dances"
Nine 2502 "Oh Dirlada"

Formation: Free formation

Part Beat:

- I SIDE, BACK, SIDE, FRONT; SLIDE, LIFT, STEP,
SLAP; STEP, SLAP, STEP, CLAP
- 1 Step R swd Right
- 2 Step L crossing behind Right
- 3 Step R swd Right
- 4 Step L crossing in front of Right
- 5 Step R swd Right
- 6 Leg lift L in front of R
- 7 Step L swd Left
- 8 Raise R, knee bent, crossing behind Left
Slap R shoe with L hand
- 9 Step R next to L
- 10 Lift L fwd and slap inside of L shoe with L hand
- 11 Step L turning 1/4 turn left
- 12 Raise R fwd and clap both hands under R leg

ADJE NOGA ZA NOGAMA
(Slow Walking Dance from Croatia, Yugoslavia)
"TEAPOT" Dance

FORMATION: Circle dance, no partners right hand on hep, left hand in "cradle" of person in front.

<u>STEP</u>	<u>ACTION</u>
A	4 slow walking steps to left beginning with left foot
B	Step left (facing center), touch right
C	Step right backwards, touch left
D	Repeat A, B, C for remainder of dance

Record is an LP and can be obtained from:

Folkcraft Record Company
1159 Broad Street
Newark, NJ 97114

Record: Aman Vol. 6
Price: Approx. \$8.00



SULAM YAAKOV
"Jacob's Ladder"
(Israeli Dance)

FORMATION: Circle dance no partners

<u>STEP</u>	<u>ACTION</u>
A	Step to right with right foot, step together with left foot, step to right with right foot, step to middle of circle with left foot, close with left foot
B	Step to left with left foot, step together with with right foot, step to left with left foot, step back with right foot, close with right foot
C	Repeat A&B
D	Perform 2 "Misirlou" sequence of steps
E	Repeat dance beginning with A

Record can be obtained from: Folkcraft Record Company
1159 Broad Street
Newark, NJ 07114

Record: Sulam Yaakov ? 10016
Price: Approx. \$3.50

WHEEL CHAIR SQUARE DANCING

"

The year 1981 was designated as the year of the Handicapped.

Leaders in the Square Dance world asked " What can we do to recognize this very special year?" Out of this, Some Wheel Chair Square Dancing evolved. The activity can be used in convalescent hospitals, school for the handicapped, day tratment centers for the mentally ill, and as recreation for the retarded.

All it takes is someone who is familiar with basix square dance "calls", not necessarily a caller, who will volunteer to get a group started. Some "callers" use live music (piano) or (Guitars) so the tempo can be controlled and they use mostly the good old classic "Singing calls" such as Solomon Levi. Others develop their own "patter calls" using adaptatations of the basic calls of recognized " official" square dance calls. It takes 8 people to get started - 4 ambulatory and 4 who need wheel chairs for mobility.

WHERE CAN I BUY RECORDS

Festival Records
2769 W. Pico
Los Angeles, Ca 90006

For: Great selection of records,
costumes, music, dance books
Free Catalogue available

Ed Kremers' Folk Showplace
161 Turk Street
San Francisco, Ca 94102
(415 - 775 3444)

Folk & Square dance advice, records
and supplies. Many years of good
service in this field

Folk Motif
2752 E. Broadway
Lo ng Beach, Ca 90803

Dance Footwear, costumes, rrecords
books

Bob Ruff Records Co. &
Callers Supply
8459 Edmaru Ave.
Whittier, Ca 90605

Records, equipment, instructional
LP albums, Fundamentals of Sq.
Dancing are excellent. Catalogue
available.

Lloyd Shaw Foundation
Mailing Division
P O Box 134
Sharpes, Florida 32959

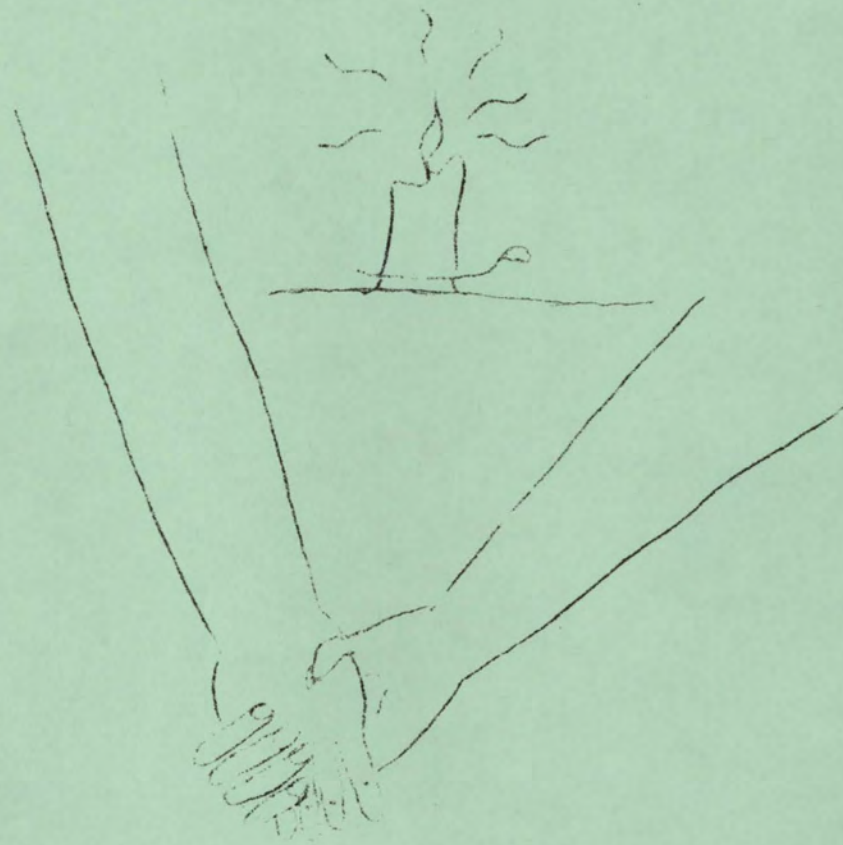
Rounds, Mixers, childrens, dances,
American Heritage dances, dance
curriculum kits and manuals, one nite
stand kits. Records & Manuals.
Fast Service - Manuals & Catalogue
Ask about workshops

WORLD WIDE GAMES
Box 450
Delaware, Ohio 43015

Games of all nations
Folk dance records

BOOKS

DANCE A WHILE, Harris, Pittman, Waller, Burgess Publishing Co.
Folk DANCES FROM NEAR AND FAR Folk Dance Federation of Calif. Inc.
1275 A St. Room 111, Hayward, Ca 94541



CEREMONIES

SUNDAY NIGHT CEREMONY - CHATCOLAB CANDLE CEREMONY

The Sunday night Ceremony began with singing. Leila gave a short history of how Chatcolab got started. Terri Heard explained the candles of KNOWLEDGE, SKILLS, IDEAS AND PHILOSOPHY represent some of the major benefits each of us should receive from the lab. They outline our own lives, but they do not achieve their full potential for us until we share them with others. Since these facets of the lab brighten our lives and enable us more adequately to give life to others, light is a fitting symbol for them. As candles are lighted that symbolize these important facets of the lab, listen to how each becomes a part of the whole.

ANGELO ROVETTO - IDEAS

"I light this candle of Ideas. Ideas are one area that only man and his mind can create. From the store of knowledge as unassociated as mountains mathematics and music - Man makes ideas. May the light of this candle and Chatcolab spark ideas for you."

MARY SWAN - HUMOR

Humor is a very important part of our week at Chat. As we begin to discover our wings, we need to realize that laughter transcends all bonds of language, age and position. Laughter heals as it draws us together and helps us develop a sense of unity. Discovering our wings takes courage and it also takes the ability to laugh at ourselves, learn from our mistakes, and go forth a stronger happier person. Share your laughter and joy with us this week as we attempt to discover our wings."

BRAD BRADLEY - KNOWLEDGE

"This is the candle of knowledge. With knowledge anything is possible. Gain the knowledge and spread your wings. We gather here to gain and give - to learn - to share. Knowledge is a sum of your experience so spread your wings and expose yourself to a variety of experiences."

BRIAN SALYER - PHILOSOPHY

"I am lighting the candle of Philosophy. This Poem is by Sus an Schultz and best says what Chats Philosophy is to me:

This life is yours, take the power
to choose what you want to do and do it well.
Take the power to love it honestly
take the power to walk in the forest
and be part of nature.
Take the power to control your own life,
No one else can do it for you.
Take the power to make your life Happy. "

MIRIAM BEASLEY "MAMA B" - SHARING

"This large candle is the candle of sharing. Sharing combines the candles of ideas, knowledge, humor and philosophy. Sharing epitomizes CHATCOLAB.

This ceremony was concluded by singing songs of fellowship and love.

THE GIFT OF HANDS
by:
Madeline Hanning
read by:
Margaret Bradley

When I was a very small child, I would climb upon my Grandpa's lap and there I would play. I didn't know it then, I was too young, but he was a crusty old man, who had worked hard all his life. His faith was simple, but deep. And he swore too much - at least, that was what my Mother always said. In spite of it all, I loved him and his stories.

I would wrap my small childish hands around his large and worn, wrinkled hands and play delightful games. It was right in the middle of one of those games that I noticed how wrinkled and knobby his hands were. Naturally, I asked him, how come? This was his reply:

"If you get a good gift, you use it. And you see, Child, I used my hands good. They can be a blind man's eyes and a silent man's words. They will be your greatest teacher and your best friends.

Hands can earn your keep, working away at whatever they do best and a lot of other things that ain't nice, but have to be done. They can warm you. They can catch a fish and pull out a plug of your favorite tobacco. They can help you get places, too. I used to hitch a ride to town till I got my car.

Hands will be your best friend-makers and forgivers. Remember to always put your best into a handshake. Those hands will be talkin for your heart. They'll greet a new comer or wave good-bye to an old friend. They can cover a sneeze like your Ma is always a harpin and they can catch a tear no one else is goin to see. They can show how you love another. Not by a gold ring on them, but by the things they do day in and day out, a nice pat on the shoulder or a nice squeeze. Your Gramma needs things like that and so do I. It says thanks for all the nice things you do for me.

They can show how you love your country in the way they salute the flag.

They ain't pretty hands, but there's lots of good in them. I kinda like how they don't play favorites. Rich folks got 'em, Kings, fancy and plain folks too. You got to watch out for the rascals. Mine try to cheat at cards sometimes. Just solitaire though and never in a game with anyone else.

The Gift of Hands (cont'd)

Monday p.m.
ceremony

Hands can build and they can tear down. Mind you know, Child, some things you gotta tear down to make way for better things, but there is a lot of good in some old things, too. That's why the old out-house still's standing out there.

Hands can write good music and mighty nice stories but they can also make war. They can work in the fields all day and still have time to hold a baby that's sick and bawling with the colic. They can be your doctor telling you to slow down when they're blistered and sore. They'll sweat and they'll be dry.

They ain't pretty but they are the best gifts you will ever have. Use them well! And you will thank Him every chance you get.

I looked at those hands and yes, they weren't pretty, they were beautiful. I said, "Thank you God, for the gift of hands". And, I thank Him often for my Grandpa and his stories and his life, full of love and appreciation.

The ceremony closed with a song (Of My Hands -- song section) sung by Terri Heard and Barbara Mechels who then taught the first verse to the group. Paula Merenz and Carolyn Heard interpreted the three verses in sign language.



TUESDAY EVENING CEREMONY
(submitted by Mama B)

When first we came into this world, we cried, smiled,
laughed, and rattles twirled-
We learned to crawl, then walk and run
played with others and had fun.
We went to school and learned to read -
Thus formed our sense of wonder seed.
As we matured, we worked and schemed
we wished on stars and sometimes dreamed.
Here at Chat we've learned we could
Do some things we thought we should
More than that the gentl touch
Of friends who've grown to mean so much
Some feelings are so deep within
right now we can't identify them.

We talked of "I Cans" several times this week. Yesterday Burton and Burl led us through some soul searching exercises. Many of us brought pictures or other items from home to share with labbers. Any or all of these things might be included in your "I Can" - under the fir tree are cans which Bets, Brian and I will pass out to each of you. There is a variety of size and shapes. If the one you get isn't right for you, trade with someone

What you do with yours is up to you. Mine will start with the inclusion of my written "Burton" exercise.

Illuminaries were made of sacks, gravel and candles and lined the walk down to the out of doors camp fire setting, where the songs of love were shared.

Help us discover who you
are

How "CAN" we help to unfold
your wings

"Can"you teach us to fly higher?

If we love enough, you CAN be anything you want to be

DISCOVER YOURSELF

WEDNESDAY CEREMONY

The DANCE DISCOVERY group concluded their planned Wednesday evening dance with a Ceremony in Dance. Marianne and Elaine opened our ceremony with "Pass it on" and Oh, how lovely is the evening".

Carolyn and Terri Heard coreographed and shared with us their interpretation of James Weldon Johnson's CREATION,
read by MamaB

with Ealine Sturges and Marianne Skinner providing soft background music on guitar. A short meditative span of time was followed by a song time, led by Elaine and Marianne as a gentle and beautiful transition back to the here and now.

(song book and tape available for purchase of all songs introduced and sung by group)



THURSDAY NITE SESSION AND CEREMONY

MOVIE: YOU PACK YOUR OWN CHUTE

Burton presented an overview of group exercise on "FEARS"

- A. Brief overview of fears
- B. Facilitators gave out paper and pencil to all participants.
- C. Take 2 minutes and list down on paper "What fears do you have"
- D. How do you cope with those fears.

What if last night, while I lay thinking here, somewhat ifs crawled inside my ear, and pranced and partied all night long, and sang their same old Whatif song. Whatif I'm dumb in school, What if theyre closed the swimming pool, Whatif I get beat up, Whatif there is poison in my cup, What if I start to cy, What if I get sick and die, What if I flunk that test, Whatif green hair grows on my chest. Whatif nobody likes me. Whatif a bolt of lightning strikes me, Whatif I don't grow taller, Whatif my head starts getting smaller? Whatifm y fish won't bite. Whatif the wind tears up my kits. Whatif they start a war, Whatif my parents get divorced, Whatif the bus is late, Whatif my teeth don't grow in straight, Whatif I tear my pants. Whatif I n... learn to dance. Everything seems swell and then the nighttime WHATIFS Strike again. From the Attic of the Mind by Shel Silverstein.

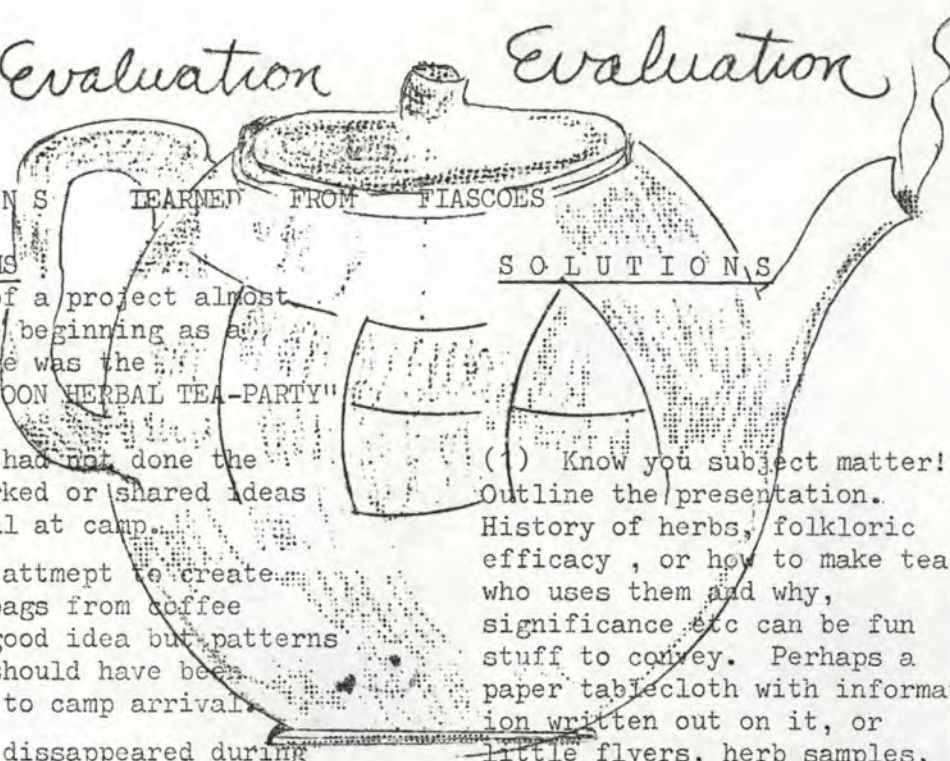
- E. See Film, introduce same to audience
- F. Take two minutes and go back to one of your fears you have previously identified and list any other points that would be helpful to you to assist in coping with your fears.
- G. Break up in groups of five and share your fear. One at a time in your groupslips of paper distributed for 1 over riding fear. Write it out on paper and take it to camp fire ceremony.

CEREMONY

The whole group gathered at the campfire in a circle, following several songs led by Ealine S. and Marianne, people were invited by the group to share the one fear and by placing it in the fire "Ridding" themselves of that fear. Many shared, some merely "Burned their fears".

Spontaneous songs from the group effectively closed the ceremony. Some stayed at the campfire circle to continue singing. A beautiful star filled sky provided a perfect setting for an inspirational thought provoking eveing.

Evaluation Evaluation Evaluation



LESSONS LEARNED FROM FIASCOES

PROBLEMS

Prime example of a project almost doomed from the beginning as a probable failure was the "FRIDAY AFTERNOON HERBAL TEA-PARTY"

- (1) Initiator had not done the homework or worked or shared ideas prior to arrival at camp.
- (2) Handcraft attempt to create individual tea-bags from coffee filters was a good idea but patterns and logistics should have been resolved PRIOR to camp arrival.
- (3) Tea books dissappeared during week--not returned to library quiet corner so when required for write-up or whatever reasearch were unavailable.
- (4) Persons tapped earlier in week eagerly offering assistance also spread themselves too thin so were non-participants at tea-time. Hostess was also unavailable.
- (5) Different from routine CHATCOLAB day. Traditional mid-afternoon refreshment break no longer in vogue .
- (6) Lack of prior advertizement or interest touting effects to gain attention of the camp left campers uninformed and uninvolved.

SOLUTIONS

- (1) Know you subject matter! Outline the presentation. : History of herbs, folkloric efficacy , or how to make tea, who uses them and why, significance etc can be fun stuff to convey. Perhaps a paper tablecloth with information written out on it, or little flyers, herb samples, display posters, plant drawings Etc, etc-- all interesting features to capture attention .
- (2) Demonstration of sewing flow-thru bags or demonstration of Tea-Pot traditions could have been ready.
- (3) Hang onto you reference materials or at least tell borrowers you require such for specific project at certain time.
- (4) Delegate jobs for Tea-Time Have formulas and flexible agenda for affair. Leader should be on hand to advise or host in this case to catch details for success.
- (5) Clever notices to gain attention for up-coming event are a priority. In this case could have consistd of the primary exercise song "I'm A LIL'TEAPOT" ,with a suggestion people need refreshment breaks and that titillating the taste buds with new products can be an adventure. Or tell a story about tea etc. Prepare your prospective participants for an agreeable affair by creating curiosity. THEN CARRY ON!!

ERRORS ARE OPPORTUNITIES FOR GROWTH!!

EVALUATION MEANS A PERSON ANYLIZES AND GOES ON FROM THERE--NOT REPEATING THE STUMBLING BLOCK MISTAKES!!

Billie Marie

Evaluation

If you love something, set it free.
If it comes back to you, it is yours
If it doesn't, it never was



Bits, and Pieces



Come let me
love you,
let me give my
life to you,
let me always
be with you.

MARY M. PANCICH and STEWART E. WHITE
AUGUST 21, 1982
7 pm
COLLEGE OF GREAT FALLS CHAPEL

Reception following:
PROVIDENCE FORUM
McLAUGHLIN CENTER

with another nuptial celebration:
AUGUST 28, 1982
6:30 pm VIGIL MASS
CHRIST THE KING CHURCH
MILWAUKIE, OREGON

Reception at STAN and SHIRLEY WHITE'S
12805 SE 172nd
BORING, OREGON

Dick

Ginny

Headrick & Eschweiler

Invite you to share their
Joy as they begin their life

Together

4:00 p.m.

August 28, 1982

at George Rogers Park

In Lake Oswego Oregon

Reception Following

the

Ceremony

*George Rogers Park
is at the south end
of Lake Oswego
just off Hwy. 6

Golden Rule of the World's Great Religions

Christianity

"... All things whatsoever ye would that men should do to you, do ye-even so to them . . ."

Confucianism

"Do not unto others that you would not they should do unto you."

Buddism Oriental

"In five ways should a clansman minister to his friends and familiars—by generosity, courtesy and benevolence, by treating them as he treats himself, and by being as good as his word."

Hinduism

"Do not to others, which if done to thee, would cause thee pain."

Mohammedanism

"No one of you is a believer until he loves for his brother what he loves for himself."

MOSLEM

Sikhism

"As thou deemest thyself so deem others. Then shalt thou become a partner in heaven."

Hebraism Jew

"What is hurtful to yourself, do not to your fellow man."

Jainism

"In happiness and suffering, in joy and grief, we should regard all creatures as we regard our own self."

Zoroastrianism

"That nature only is good when it shall not do unto another whatever is not good for its own self."

Taoism

"Regard your neighbor's gain as your own gain and regard your neighbor's loss as your own loss."

ORIENTAL

If at first you don't succeed ~

Don't Quit!



If you find you can't quit,
can't give up the dream ~ or the doing ~
then:

Never Give Up



Act as if
it were impossible to fail

Take Alternatives - think

persevere ~ ~

keep on keeping on ~ ~

**SOME
MORE
ACT!**

don't take no for an answer



(P.S. Failure is a temporary event - not a person)

from: "Anybody Can. ~~_____~~
The Write-Brain Experience"



E Hug



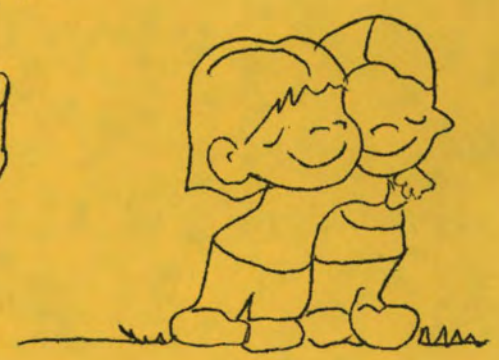
A Hug



B Hug



C Hug



D Hug

LET'S HUG

Why do you think God gave us two arms?

TO HUG, HUG, HUG, HUG

Huggers' Pledge (Taken with two arms extended)

I pledge my arms to Hugging
and promise to do my best to help
make this planet safe for HUGOCRACY.

Neither shyness nor embarrassment nor fear of
rejection shall keep me from my chosen a-rounds.

The essentials of life:

- 1. Air
- 2. Food
- 3. Water
- 4. HUGGING
- 5. Clothing
- 6. Shelter
- 7 HUGGING

come out of the closet

The time has come to TAKE UP ARMS.

Hugging is all natrual:

- Organic
- Naturally sweet
- = No pesticides
- no preservatives
- no articial ingredients
- 100% wholesome

Hugging is Healthy

- it helps the body's immunity system
- it keeps you healthier
- it cures depression
- it reduces stress
- it induces sleep
- its' invigorating
- its rejuvenating
- it has no unpleasant side effects
- Hugging is nothing less than a miracle di

RECIPE FOR A PERFECT HUG

Ingredients:

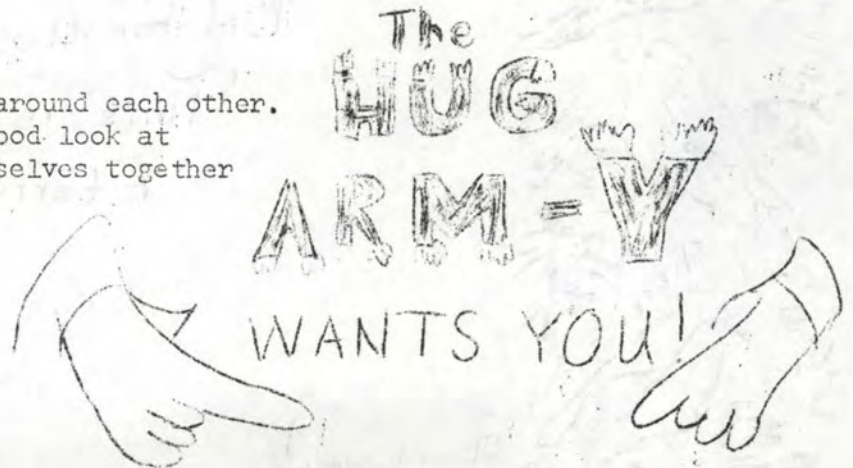
- 2 people
- 4 arms
- 2 hears
- a touch of love
- a pinch of humor
- a sprinkle of glee

The best people, places and times
to hub:
Anyone, Anyplace, Anytime

Directions:

Extend arms and wrap them around each other.
Clear your minds, take a good look at
each other, then pull yourselves together
and mix well

Serves two.



To Margaret Bradley, Sweet Rose

RED AND WHITE ROSE

Read in these Roses the sad story
of my hard fate, and your own glory;
In the white you may discover
The paleness of a fainting lover;
In the red the flames still feeding;
On my heart with fresh wounds bleeding.
The white will tell how I languish,
And the red express my anguish,
The white my innocence displaying,
The red my martyrdom betraying,
The frowns that on your brow resided,
Have those roses thus divided.
Oh! Let your smiles but clear the weather,
and then they both shall grow together.

With love to you
From your secret Chatter in '82



TIME is
Too slow for those who Wait,
Too swift for those who Fear,
Too long for those who Grieve,
Too short those who Rejoice
But for those who Love,
Time is
Eternity.

Jo: Sherrin
From;
Secret Pal

Thank you!

Bits

The eagle is our national emblem but
the national flower has to be the
Cost-of-living rose

Reluctant homemaker Philosophizes
Keeping a spotless house is like
stringing pearls without a knot
at the end of the thread!!

"CONCEIT
IS
GOD'S
GIFT TO
LITTLE
MEN."

PHILOSOPHERS

drove and flew across western states
To find freedom at Chatcolab
Where they could contribute as they pleased
With humor & skills in the latest fad,
Philosophizing with heartfelt ease
It was especially a special day
For persons coming along the way
- Endeavoring to discover their wings
By enjoying company in interesting things.
They were a thoughtful yet hugging lot
Collected by the lake in a wilderness spot.
Living together snug and warm
Safe and loving free from harm.

Now we thankfully accept for a week
1982 year in our own special way
Our recreational philosophy progressed
We ALL flew with our heritage processes
Where dreams in action come true
Our talents reborn showed thru
Talking and walking the path of faith
Enhancing ourselves we were born anew.

PHILOSOPHER:

PERSON WHO FORMULATES THEORIES
ON QUESTIONS OF PHILOSOPHY:

PERSON VERSED IN AND GOVERNING
HIS/HER LIFE BY PHILOSOPHIC
PRINCIPLES.

Temperate, Detached or Calm
Reasoning and theorizing and
discoursing in a pedantic or
reasonable manner.

PHILOSOPHY:

STUDY OF SCIENTIFIC TRUISMS of
particular branches of knowledge
or guidance principles .
A system of principles for guiding
practical affairs.
Wise composure and values for dealing
with problems.

OPPOSING FOOD for THOUGHT

"As soon as
A squirrel
Has gathered
its bin full....
Hunters stand
ready to
pepper its
skin ful."

PROBLEMS ARE OPPORTUNITIES FOR GROWTH.

HE WHO LOVES ME TEACHES ME TENDERNESS;
HE WHO HATES ME TEACHES ME CAUTION;
and HE WHO IS INDIFFERENT TO ME TEACHES ME SELF-RELIANCE.

NEVER SAW A PURPLE COW, NEVER HPE TO SEE ONE,
BUT THERE IS A PHILOSOPHIC TRUISM:
I'd RATHER SEE...THAN BE ONE! Ogden Nash

MOD VERSION: LIFE IS A BOWL OF CHERRIES...
FULL of PITS.

To Margaret Bradley, aweet rose

RED AND WHITE ROSES

Read in these Roses the sad story
of my hard fate, and your own glory;
In the white you may discover
The paleness of a fainting lover;
In the red the flames still feeding
On my heart with fresh wounds bleeding.
The white will tell how I languish,
And the red express my anguish,
The white my innocence displaying,
The red my martyrdom betraying
The frowns that on your brow resided,
Have those roses thus divided.
Oh! Let your smiles but clear the weather
and then they both shall grow together.

From your secret Chatter in '82
with love to you

Leila Stickelberger

May the love of God lift you to greater heights. Soar above the mundain
into the heavenlies, lifted by the breeze of love, warmed by the spirit of
Chat.

your secret pal for 1982
from little ol me to you.

PHILOSOPHY FOR ALL AGES!

Philosophy is the visualization and verbalization of one's life. Your life is your philosophy. It is good, it is very good, for this is what you are.

No one should boldly set out to change this without carefully looking back, and forward, and back again, because this is your life - your philosophy. First of all, do not let anyone change your philosophy as this is brainwashing.

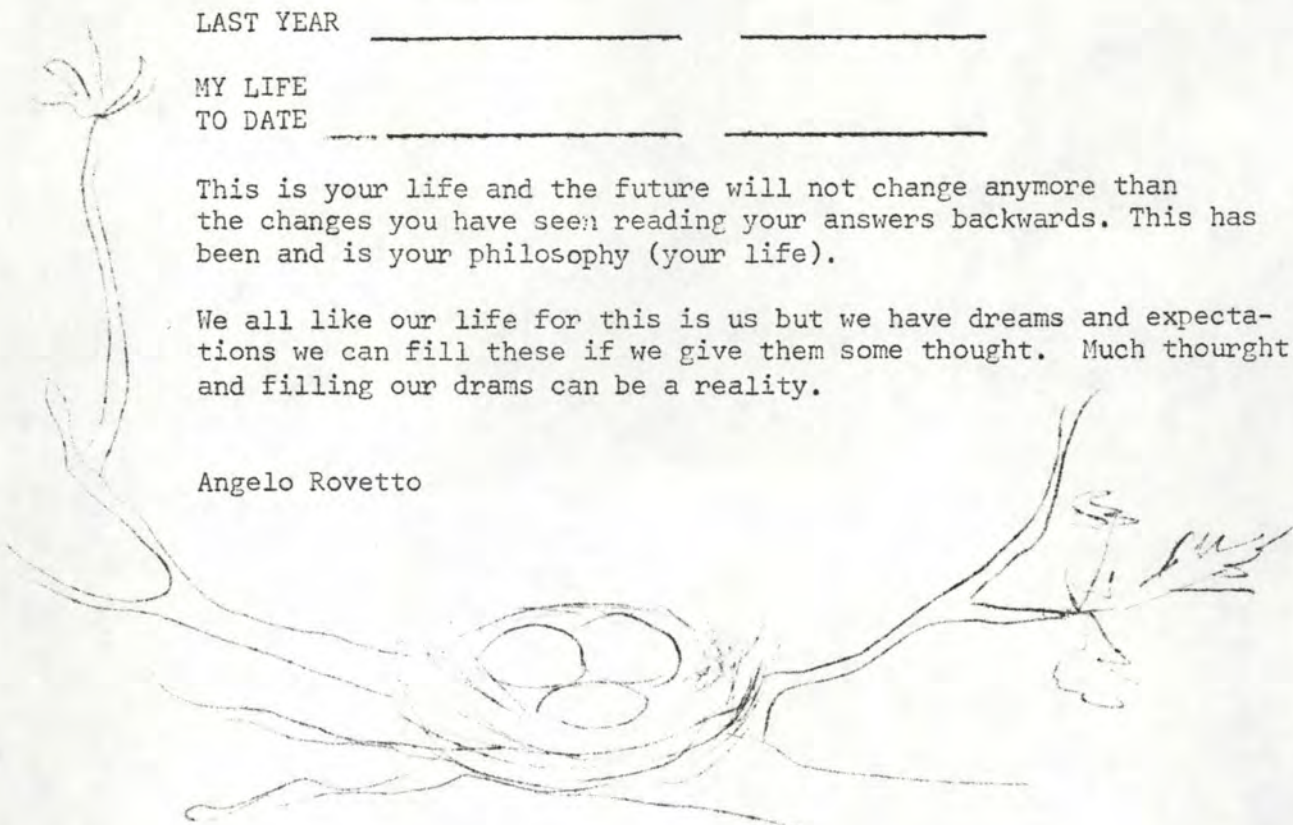
Only you have the privilege of this so LIVE... LISTEN,..LOOK,... LEARN.... PLAY....TOUCH,...TASTE,TRAVEL... for the world adds to our philosophy but as human beings of great knowledge, we can alter our life "Philosophy":but it should be done with great care and personal attention. Do not let anyone or group "brainwash" you. Judge for your self and adjust your life to your dream. A safe way is to look back and answer these questions with a short sentence or statement. What was or what do I remember of _____?

Yesterday	(Good) _____	(Bad) _____
LAST WEEK	_____	_____
LAST MONTH	_____	_____
LAST YEAR	_____	_____
MY LIFE TO DATE	_____	_____

This is your life and the future will not change anymore than the changes you have seen reading your answers backwards. This has been and is your philosophy (your life).

We all like our life for this is us but we have dreams and expectations we can fill these if we give them some thought. Much thought and filling our dreams can be a reality.

Angelo Rovetto



Chat Blab

GOSSIP SHEET

Carolyn and Terri danced up the dust practicing - Aerobic stuff and Various & Sundry joined in the patterns at random to learn, too....not doing all that well at following the fast tuned---

Later.....Billie Marie spilled white paint over her "one boot".. And, the comment was made (by a wry observer) --"Now you'll be able to tell your Right from the Left--Won't you?"

This is a letter, Jean B. received from her sister. Anyone knowing Jean's saving habits, who has been to the house and been up in her "sanctuary attic", can appreciate this letter she shares....
April 20, 1982

Dear Jean,

I've been thinking about you all morning and I just had to sit down and write to you. I decided today to get busy and do some serious cleaning and sorting in my room in the basement. While I was werking I found several things that I thought I shoudl ask you if you would have a use for them.

If you would like to have any of the following, plese let me know.

1. One baby food jar, no lid, carefully wrapped in news-paper, brought here from Chester and stored for 6 years ina boy of objects of similar value.
2. Every size, shape and description of pill or medicine bottle faithfully saved over a period of 13 years, no more than 3 or 4 alike.
3. Four used paper cups with cute pictures on outside, saved from a birthday party 3 or 4 years ago. Maybe the wax could be scraped off and the pictures d&eacoupageé onto something.
4. Two phesant feathers.
5. One piece of used orange crepe paper approximately 6" x 4"
6. Five or six manilla envelopes, different sized , writing on one side, fasteners broken. Good for keeping something in.
7. One Mickey Mouse doll with broken foot and hand. Gluing didn't work.
8. One "Muffy " doll with broken head. (Can't be glued)
9. One peanut butter jar full of cherry pits.
10. One plastic cap that came on the end of a large roll of Christmas wrapping paper. It has a nice snowflake design that could be pressed into playdoh, but press gently, it's thin brittle plastic.
11. A small pill bottle half full of small pebbles. NOTHING special, but they were pretty colors when wet.
12. 3 empty tic tac containers.
13. One used wooden dixie cup spoon.
14. Three chip dip containers used for mixing tempra paints 5 years ago.
15. One pair of broken scissors. The halves used to be good for poking holes and for loosening dirt in flower pots until both points broke off. But ch HANDLES ARE STILL GOOD.

I could list several more items.. if you want anything let me know there is no rush, I'll probably have them ten years from now.. So much for cleaning the basement.. I guess I go work in the yard.

PHILOSOPHY

Sitting in turned-out chairs around the octagonal tables Tuesday supertime GRACE began with Art Lozon's own meditative composition to Set a quiet mood for foot-washing ritual.

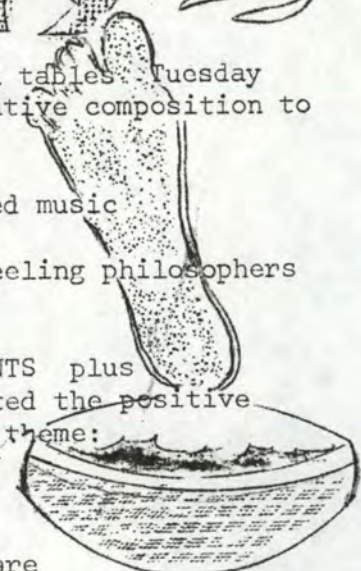
Each person removed right shoe and stocking.

Diners were requested to maintain silence as taped music

enhanced the humble circulation of 7 pairs of kneeling philosophers epitomizing gracious giving.

Table decorations were large replicas of FOOTPRINTS plus delicate calligraphy are of Sally Heard, who printed the positive quotations of the 10 major world religions on the theme:

"BE YE KIND TO ONE ANOTHER"



PHILOSOPHERS were promoting the idea that there are MORE likenesses among these lifestyle philosophies than differences. Attention to the fact that less than 15% of world is white about 25% of the world is monotheistic (MOSLEM, JEWISH, or CHRISTIAN). All these powerful minorities need to broaden their basic understanding of conditioning in other cultures and traditions.



Post-meal moderators were: Billie Marie S, Diane MacRae, and Joan Smith.

This indeed was a thought provoking experience and a combination brainchild of all the PHILOSOPHERS: Barbara Burks, Clisty, and Art Lozon, Barbara Mechels, Patrick Davis, Burton Olson, Brian Salyer, Mary Swan, Carolyn Heard.

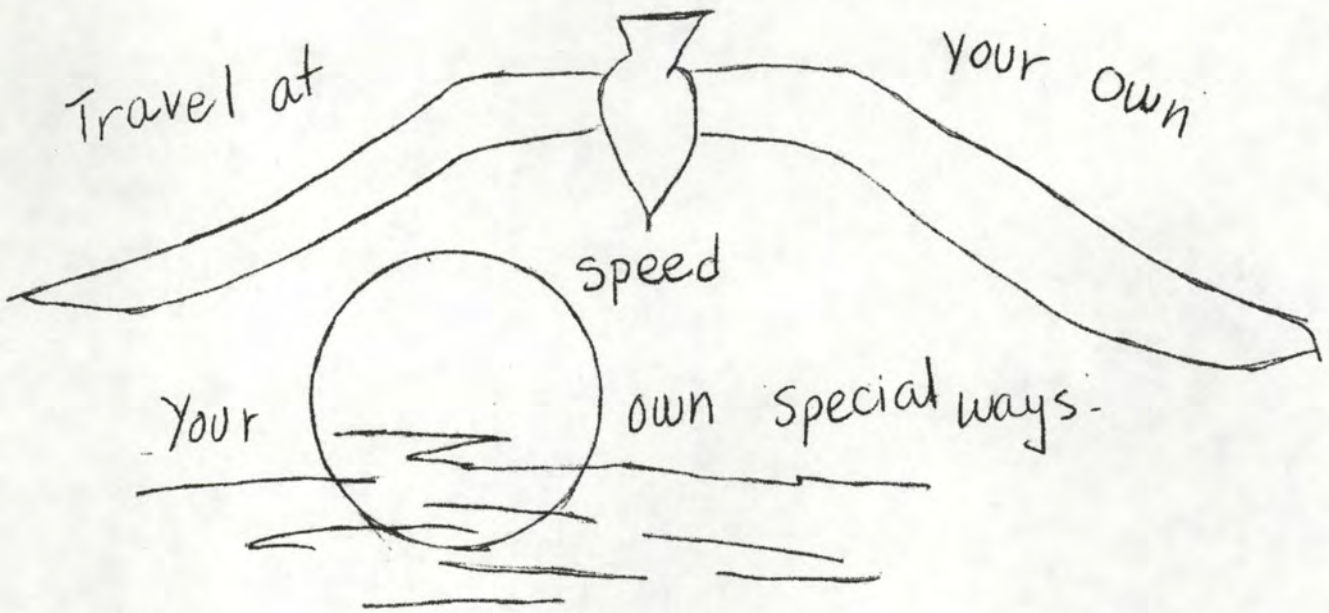


"LORD, You want me to grow, I do want to grow, but LORD it is painful.

Can't You let me grow without pain?
I must reach out to a-l my brothers-sisters.
Yes LORD, I know I must, but must I forgive All, even forgive myself?? O.K. if You say it, I know I must!
For You want only good for me. I'll keep trying, but I need your help. You are always there, it is me that strays
Yes Lord, I'll stay closer.
I'm feeling that inner peace and joy.
Thanks LORD, I'll keep trying and trying."

Art E. Lozon.

name of tape: LISTEN title of song: THE LORD JESUS
by: WESTERN PRIORY PRODUCTIONS, WESTON, VERMONT 05161



Dreams are wings for the soul

Let your dreams soar.

"Follow your dreams"

See I made all things new"

Life only demands from you the strength you possess only one feat is possible - not to have runaway.

Dag Hammerskjold

"Love is like water If it touches a plant, If it is put in a vessel on the self it evaporates."

"He who is not busy being born Is busy dying."

"To love someone is to always show them New ways to grow."

CARRY ON
by
Sliman Mansur*

Concern for Jerusalem and its future is the theme of this painting done in 1973 by Sliman Mansur, a young Palestinian born and educated in the West Bank. He is a part of the message as much as the Porter carrying grain through the streets of the Old City--determined to carry his beloved Jerusalem as a servant, never a slave.

Through centuries the city known originally as Salem in Caanon has served many rulers of the world who have come to impose their exclusive governments: The Jews, Assyrians, Babylonians, Persians, Greeks, Romans, Byzantine Christians, Moslim Arabs, Seljick Turks, Crusadera, Mamluk Egyptians, Ottoman Turks, British, Jordanian and now again the Jews. Each group left a segment behind of their order, and their assembly has become known as Palestinians. These have stayed to serve the city, enlarged as Jerusalem. The fraying rope indicates deterioration of hope as the last conqueror seems determined to crush the pride of the servant and leave him as a man coming from nowhere and going nowhere. Beyond this however, is the certain strength to carry through the precious city, the golden meal of that assembled love that illuminates the beloved Dome of the Rock of Mohammed and Abraham above the present confiscation and compoundment of a buldging concern--symbolized in one big sack. The size of the burden and the fraying rope are reminders that the burden cannot be put down until there is soverign recognition for the Palestinian servant.

Sliman Mansur's story is representative of the feelings of his people. Born in Bir Zeit, 10 kilometers north of Ramallah, near Jerusalem, Mr. Mansur was one of six children. After his father's passing when Sliman was four, the family was embraced by the German Luthern Evangelical Boarding School in Beit Jala, a small town west of Bethlehem. At an early age his artistic abilities were seen and nourished by Felix Theis, an artist and teacher at the school, until Felix Theis left Palestine to live again in Germany. Mr. Mansur went on to study techniques for three years at the Bezael Acadamy of Arts in West Jerusalem.

Multi-lingual, as are many other Palestinians, he speaks fluent German, English and Hebrew, as well as Arabic.

His grandfather was an Orthodox Priest. The marriage of his father, who also studies for the Luthern Priesthood and his mother, a lovely Arab woman, symbolizes the intermarriage of the Palestinian culture between the Eastern and Western World and the rich heritage of social justices portrayed in the single magnificent love of a Porter of the streets of Jerusalem.

* 1975 interview with Silman Mansur by Diana G. Mac Rae

(continued)

Carry On by Sliman Mansur

The painting hung in an office on Salah Eddin St., in East Jerusalem. As more people began to notice it, it caught the hearts and hopes of the Palestinians who have managed to maintain their identity in this still occupied territory. The demand for prints became heavy and so the Salah Eddin Public Relations Office worked with Mr. Mansur to copyright and reproduce the painting.

From 1967 to 1970, Mr. Mansur has arranged local shows for West Bank artists. This year in early March, he has arranged a showing of West Bank painting in Amman, Jordan at the Institute of Fine Arts at Shimeisany St. and a showing in late March in Damaseur, Syria, at the Gallery of Artist's Union on Fardaus St. In April he will bring the paintings to Iraq.

Through his work, Mr. Mansur makes known that the quest of recognition of a long developed Palestinian people is at hand. In reaching beyond indiscriminate attacks and imposed rulers, he continues to show the Palestinians' sovereign ability to speak for the city they have served, in the living grace of humility.

(Reprints airmailed from Salah Eddin P.R. Office. \$10.
International money order only.)

there are

FOUR MAIN BONES
in every organization:

THE WISHBONES
wishing somebody would do
something about it

THE JAWBONES
doing all the talking
but nothing else

THE KNUCKLEBONES
that knock everything

THE BACKBONE
that carries the load and
does the work

BRADLEY'S BREAKFAST

Tuesday at 7:30, twelve of us gathered in the chapel for breakfast prepared by Margaret and Brad. We joined hands in a circle to sing Johnnie Appleseed and then partook of the food and fellowship on this beautiful sunny morning. Margaret and Brad prepared eggs over Sura (white gas) back packing stoves. Brad brought brown bread he had baked from an old family recipe.

MENUE:

Orange sections
Brown Bread
Bradley's Eggs
Cofffee or Hot Chocolate

BRADLEYS" EGGS (feeds 6)
12 eggs
Fresh musrooms sliced
Green onions chopped
Cheddar Cheese
Basil, Oregano, Salt Pepper
to taste, top with Paprika

Brown Bread:

2 cups graham floor (whole wheat will do)
1 c. corn meal
1/2 c. sugar
1/2 c. molasses
2 c. buttermilk
2 t. soda
1 t. baking pwdr.
1/4 t. salt
1 c raisins

Brad added 1 cup chopped dates from the Main's El Centro, Ca trees to give a special CHAT flavor, bake 1 hour at 360.

John, Cindy, Kathy, Jodi, Terri, Ceily,
Joan, Art, Heidi, Hilarie, Margaret, Brad

LEILA
'82



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A LITTLE
SOMETHING
FOR A 
BEAUTIFUL
 PERSON



YOUR
SECRET
PAL