

# LIBRARY CHATCOLAB



**LEADERSHIP  
CAMP 1984**

WELCOME

ABOARD

1984  
CHATCOLAB



LEADER-SHIP

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 36

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!

TABLE OF CONTENTS

Theme Page (Figurehead)-----

Spirit of Chatcolab (Fair Winds)-----

Philosophy of Chatcolab (Treasure Map)-----

Board Members Old & New (Crew List)-----

Notes from the Chairperson (Captain's Welcome Aboard)-----

Thoughts from the Editor (Log Tythms)-----

Roster & Picture (Passenger List)-----

History of Chatcolab (Ship's Log)-----

National Recreation Leadership Laboratories (Ports of Call)-----

Schedule (Life on Board)-----

Menu (Galley Grub)-----

Table Fun (Galley Gimmicks)-----

Leadership/Philosophy (Life Preservers)-----

Workshops (Shore Leave)-----

Music/Songs (Serenade)-----

Recreation (Deck Games)-----

Dances (Promenade)-----

Parties (Festivale)-----

Ceremonies (Ceremonial)-----

Prose & Poetry (Treasure Chest)-----

Bits & Pieces (Gold Dubloons)-----

Evaluations (Customs Declarations Form)-----

Fund Raising (Duty Free Shops)-----

Little Chats (Tugboats)-----

1984 COMMITTEE

May 13-19, 1984

Chairman(Captain)-----Dick Schwartz-----1986  
Vice-Chairman(First Mate)-----Mary White-----1985  
Secretary(Yeoman)-----Jean Baringer-----1986  
Treasurer(Purser)-----Leila Steckelberg-----  
Assistant Treasurer(Asst. Purser)-----Margaret Bradley-----1984  
Notebook Editor(Keeper of Log)-----Terry Carson-----  
Chat Chat Editor(Signalman)-----Mary White-----1985  
Jackie Baritell-----1984  
Pat Davis-----1986  
Barbara Mechels-----1985  
LaRele Stephens-----1985  
Burl Winchester-----1984

Alternates:-----1st-----Mark Rovetto  
2nd-----Rosemary Gouchenour  
3rd-----Stewart White  
Lifetime Members-----Dwight Wales  
Leila Steckelberg  
Honorary Members-----Vernon Burlison  
Don Clayton  
Marge Grier

1985 COMMITTEE

June 9-15, 1985

Chairman-----Dick Schwartz-----1986  
Vice Chairman-----Mary White-----1985  
Secretary-----Jean Baringer-----1986  
Treasurer-----Leila Steckelberg-----  
Assistant Treasurer-----Betty King-----1987  
Chat Chat Editor-----Mary White-----1985  
Pat Davis-----1986  
Rosemary Gouchenour-----1987  
Maureen King-----1987  
Barbara Mechels-----1985  
LaRele Stephens-----1985  
Alternates:-----1st-----Evelyn Sutton  
2nd-----Angelo Rovetto  
3rd-----Diana MacRae  
Lifetime Members-----Dwight Wales  
Leila Steckelberg  
Honorary Members-----Vernon Burlison  
Don Clayton  
Marge Grier

1984 RESOURCE PEOPLE

Discussions-----Harold Strobel

Program Planning-----Leila Steckelberg

Workshops-----Song Leading-----Jean Baringer  
Dance-----Gwen & Roy Main  
Games-----Harold Strobel  
First-Aid For Camps----Stewart White  
Burnout-----Pat Davis  
Survival-----Fairchild Airforce Base Personnel  
Environmental  
    Awareness-----Vernon Burlison

Crafts:-----Coordinator-----Jean Baringer  
    Rope Making-----Pat Davis  
    Knots-----Stew White  
    Leather & Wood  
        Burning-----Dick Schwartz  
    Rock Polishing-----"Doc" Rock Stephens

    Wheat Weaving  
    Stenciling  
    Needlepoint  
    Counted Cross Stitch---Jean Baringer

    Soapstone Carving  
    Scrimshaw (nuts)  
    Coconut Shell Jewelry  
    Chicken Scratch/  
        Tenerife  
    Hardanger Embroidery---Leila Steckelberg

Notebook-----Editor, Typist &  
    Illustrator-----Terry Carson  
    Facilitator & Mimeo-  
        graph Operator-----Leila Steckelberg

    Typists & Illustrators-----A thousand Thanks to all  
  who gave "Bits & Pieces"  
  of their time to HELP!!

Kitchen-----Cooks-----Rosemary and Don Gouchenour  
    Hobart Instructor-----Pat Davis

# WELCOME ABOARD MATES!

CHATCOLAB

1984



We are rapidly approaching the conclusion of our week together (time flies when you're having fun). The together of sharing, participating, learning and caring make this another special memory for me and I hope you all.

Our "crew" has been smaller than all past in numbers but our "Chat-Ship" held its course with all hands hauling as necessary and is reaching its destination as sure and true as any Chat in History.

Thank you for making it happen!

Love you all,

Dick







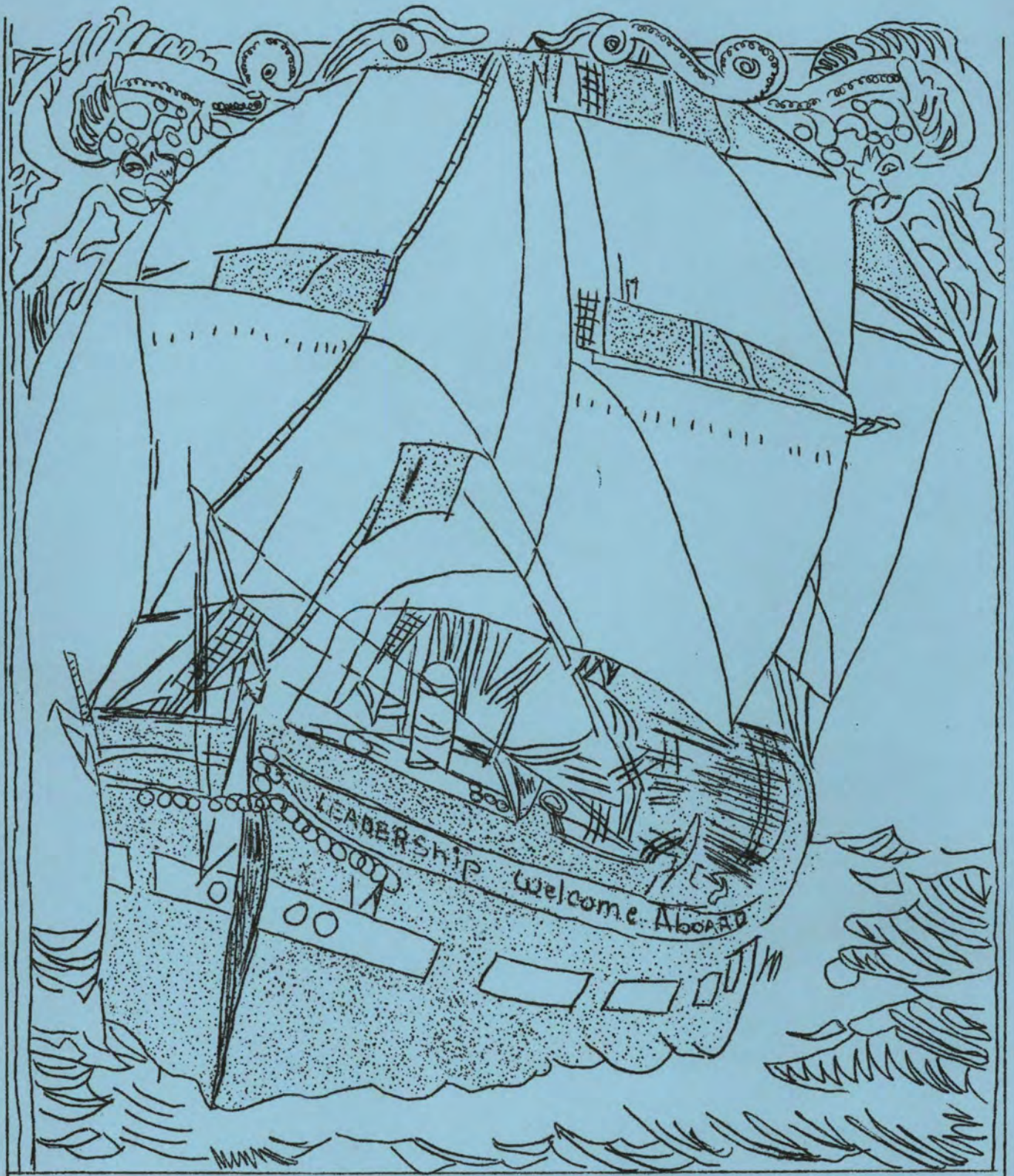
Notes from  
our Editor...

Something to "Always" remember:  
PEOPLE LEARN WHAT THEY LIVE

- If a person lives with criticism  
He learns to condemn.
- If a person lives with hostility,  
He learns to fight.
- If a person lives with ridicule,  
He learns to be shy.
- If a person lives with shame,  
He learns to feel guilty.
- If a person lives with tolerance,  
He learns to be patient.
- If a person lives with encouragement,  
He learns confidence.
- If a person lives with praise,  
He learns to appreciate.
- If a person lives with fairness,  
He learns justice.
- If a person lives with security,  
He learns to have faith.
- If a person lives with approval,  
He learns to like himself.
- If a person lives with acceptance and  
friendship,  
He learns to find love in the  
world.

Love, Peace and  
Happiness to all,

Henry



ADDRESS WHILE LAB IS IN SESSION:

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

CARETAKERS:

Chet & Dorothy Baird  
Camp Larson  
Worley, ID 83876  
(208)689-3220

<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	Variety Handcrafts (Cross St., Ndlpt, Knit) Bowl- ing, 4-H, camping, sing- ing	Wife and mother; Craft shop proprietor; Home Engineer and Director; 4-H Leader
Beasley, James R. (Jim) (BD:2-13) 14515 S. Clackamas River Drive Oregon City, OR 97045 (503)656-5027	Miriam, Church, Family, Golf and YOU	Retired
Bradley, Brad (BD:3-4) 401 E. Mercer #31 Seattle, WA 98102 (206)329-0227	Building House, Gardener, Hiking, Birding & Natural History, Backpacking, Work Travel. Margaret.	Retired Tour Operator
Bradley, Margaret (BD:6-26) 401 E. Mercer #31 Seattle, WA 98102 (206)329-0227	Family and Friends, Photo- graphing Same, Gardening, Hiking, Bird Watching, Traveling	MSW Probation Coun- selor; Grandmother Par Excellence
Burlison, Vernon (BD:11-19) 704 North Lincoln Moscow, ID 83843 (208)882-3891	Helping People Achieve Satisfaction, Gardening, Writing	Retired Forester
Carson, Terry (BD:10-2) 1086 Mix Road Moscow, ID 83843 (208)882-3017	Wayne, My Children and ALL Teenagers, sewing, refinishing furniture, Needlework and Quilting, Preserving	Housewife, Mother,
Davis, Patrick Jay (BD:5-7) 1309 Spruce Street Berkeley, CA 94709 (415)549-1607	Music, Juggling and other Motor Programs, Exotic Cooking, Learning About Most Anything and Anyone	Student Research Assistant
Gouchenour, Don (BD:5-6) Star Route, Box 39 Ledger, MT 59456 (406)627-2311	Having a good time! Laughing, Square Dancing, Working and Fishing.	Farmer and Rancher
Gouchenour, Rosemary (BD:11-11) Star Route, Box 39 Ledger, MT 59456 (406)627-2311	Camp-cooking; Pres. of Children's Church Group; 4-H leader; Den 5 Cub Scout Leader, Boy Scout & Cub Scout Comm. member. First love "Don" - singing, music booster - like to read	Wife, Mom, Grandma; Care for the ill in my home. Work W/DD program.
King, Betty (BD:8-20) 14705 Seattle Hill Road Snohomish, WA 98290 (206)337-4017	Spinning; Needlecraft; Home Making	Homemaker; President Construction Company; Program Coordinator

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
King, Maureen (BD:2-17) 42281 S.E. Shipley Road Sandy, OR 97055 (503)668-7603	4-H Camp Clackamas County, Square Dancing	RN
MacRae, Diana (BD:7-?) P.O. Box 30542 Oakland, CA 94604 (415)953-3955(day) (415)465-1732(night)	Human Relations in groups; World affairs and Evaluations; Singing, Writing and Tole Painting	Secretary/Work Processor
Main, Gwen (BD:9-7) 660 West Main Road ElCentro, CA 92243 (619)352-3446	Dancing, Music and Crafts	Retired Teacher
Main, Roy (BD:8-17) 660 W. Main Road ElCentro, CA 92243 (619)352-3446	Inter-personal Relat- ionships; Older Americans, Convalescent Homes, Handi- capped persons; Song and Dance, Fun and Games	Retired Retail Store Manager
Michaels, Sherri (BD:8-30) 16 Scenic Drive Montesano, WA 98503 (206)249-5947	Drama, music, competitive diving, competitive swim- ming, handicapped children, old and new friends, colleg, rodeo, 4-H, family, LIFE, E-hugs, my puppy, Snarsnic (rabbit), learning new things	Student; Lifeguard
Rouse, Pat (BD:8-23) Box 84 Chattaroy, WA 99003 (509)292-2363	Working with children, Sewing, Reading, Crocheting, Camping, 4-H and Church	County Extension Aide
Rovetto, Angelo (BD:1-21) 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	Social Development for People, Life Improve- ment; leisure living, family social enlarge- ment and life improve- ment maintain freedom ideas. Gold-Skiing- Travel	Business Entrapenur
Rovetto, Elaine (BD:11-10) 2504 Butterfield Road Yakima, WA 98901 (509)453-2339	Writing, Art, Crafts, Group Kynamics; People, Relationships, 4-H, Church, Ourdoors, Outdoors, Walking, Traveling, Exploring, Singing, Reading - Living Fully	Homemaker; Teacher Arts, Crafts; Living Skills; Living Fully

<p>Schwartz Dick (BD:7-29) 5678 S.E. Harlene Milwaukie, OR 97222 (503)654-7593</p>	<p>People, Fishing, Camping, Boating, Travel</p>	<p>Father of 3 boys; Semi-retired Insurance Engineer; Ex-Merchant Mariner</p>
<p>Staack, Bet (BD:6-24) 7021 Sand Pt. Way NE B108 Seattle, WA 98115 (206)525-6939</p>	<p>Challenging Friendships; Reading Non-Fiction; (Megatreude) self-help</p>	<p>Hiker, Biker, Skier</p>
<p>Steckelberg, Leila (BD:7-20) 9406 164th Street N.E. Arlington, WA 98223 (206)435-3075</p>	<p>Family, People, Dancing, Rockhounding, Silver- smithing, Camping, Traveling, Recreation and Crafts</p>	<p>Home Economist; Recreation Resource</p>
<p>Stephens, LaRele Joe "Doc" (BD:3-20) 4808 So. Helena Street Spokane, WA 99203 (509)448-0329</p>	<p>People and Group Dynamics; Bee-Keeper Rock Polishing as a ticket into lab.</p>	
<p>Strobel, Harold (BD:4-8) 1412 S. Black Bozeman, MT 59715 (406)587-5374</p>	<p>Working with Youth; Photography; Woodworking, Dancing, Having Fun! - Family, Leadership</p>	<p>State 4-H Youth Specialist</p>
<p>Studer, Billie Marie (BD:10-2) 5512 Canfield Place North Seattle, WA 98103 (206)632-6106</p>	<p>Planting Trees and Seeds of Knowledge; Looking for fun; Reading Extensively</p>	<p>Looking for a house- mate; Healing Hands--- Massage Therapist; Retired from Govern- ment; Occupied with learning and doing more with my life</p>
<p>Sutton, Evelyn (BD:9-20) 675 Tetrautt Road Kalispell, MT 59901 (406)752-3219</p>	<p>Sewing, Crafts, Kids, Gardening, Horses</p>	<p>Homemaker, 4-H Leader, Home Ec Director - Grange</p>
<p>Warner, DawnE (BD:12-18) 810 Halfmoon Road Whitefish, MT 59937 (406)892-3387</p>	<p>4-H, Cross Country Skiing, Horseback Riding, Sewing, Cooking, Photography, Washington, DC and our Government, Chatcolab because I wanted to be a better leader; Also to make many new friends</p>	<p>Student at Columbia Falls; the occupation I want to pursue is News Broadcasting</p>

<u>NAME, ADDRESS, PHONE</u>	<u>INTERESTS</u>	<u>OCCUPATION</u>
White, Mary (Pancich)(BD:3-3) 3931 S.E. Ivon Street Portland, OR 97202 (503)232-0662	Household Management; Public Relations/ Communications; Calligraphy; Cake Decorating	Homemaker
White, Stewart (Stew)(BD:4-1) 3931 SE Ivon Street Portland, OR 97202 (503)232-0662	Mary, Remodeling our Home, College Progress; Mustering, Golf, RaquetBall (Ha!)	Firefighter/ Paramedic

DROP IN GUESTS

Watson, Jacob (Jay) (BD:3-9) Rt 1, Box 124-E Colfax, WA 99111 (509)397-2452	Mental/Spiritual Development, Family Growth & Love Development	Homemaker, Writer, Parent, Lover of Life
Riley, Sue (Yeoman) & 6 mo. Emily Rt 1, Box 55 Colton, WA 99113 (509)332-0525	"Came to get a Battery Recharge"	
Abell, John 923 W. Main Pullman, WA 99163 (509)332-5852	"Also needed to get Battery Recharged"	
Sgt. Wright Cheney, WA	Survival Information & Techniques Instructor Fairchild Airforce Base, Spokane, Washington	
Sgt. Paetz Cheney, WA	Survival Information & Techniques Instructor Fairchild Airforce Base, Spokane, Washington	

NON-CAMPERS WITH CHANGED ADDRESSES

Patterson, Mark  
7302 Alicante #1  
LaCosta, CA 92008  
(619)438-7857

Smith, Joan  
P.O. Box 74874  
Fairbanks, AK 99207  
(907)456-3824 (Joel)  
(907)456-1604 Alano Club (3 hours behind us - best time 6:00-7:00 p.m.)

Jones, Meg (Bradley)(BD:10-12)  
Rt 2, Box 716  
Kasilof, AK 99610  
(907)283-4339

DuBois, Marianne  
P.O. Box 703  
Julian, CA 92036  
(619)765-2211

Baritell, Jackie  
112 Mulberry Ave.  
Atwater, CA 95301  
(209)357-0681

Ditterline, Colleen  
1371 Wolverine Lane  
Bozeman, MT 59715

Michels, Melanie  
Box 23  
Melstone, MT 59054



# Group Picture

Row 1 Dawne Warner, Billie Marie Studer, Dick Schwartz, Chester "Chet" Baird

Row 2 Jim Beasley, Dr. Joe Stephens, Diana MacRae, Vernon Burlison, Jean Baringer, Patrick Jay Davis, Don Goachenour, Rosemary Goachenour

Row 3 Stew White, Harold Strobel, Bet Staeck, Sherri Michaels, Pat Rouse, Evelyn Sutton, Leila Steckelberg

Row 4 Roy Main, Gwen Main, Terry Carson, Betty King, Mary White, Margaret Bradley, Brad Bradley, Maureen King, Angelo Rovetto, Elaine Rovetto

If, after you get home, you decide that you would like a group picture please send \$3.00 (\$2.50 for picture and \$.50 postage and handling) to:

Thoney's Studio  
Pullman, WA 99164

1-(509)332-2924



JOLLY RED ROGERS OF THE CRIMSON CREW

- Patrick Jay Davis - My voyage to Chat began 10 years ago and it's been such a great cruise that I have repeated it over and over again. I am a born and raised Montanan presently living in Berkeley, California and going to school for my hopefully terminal (Ph.D.) degree. I have come to Chat in different years for different reasons; to have fun, to learn, to teach and to share.
- Margaret Bradley - hails from Seattle, Washington where she resides with Brad, her spouse of 39 years. We have 4 wonderful children and 2 adorable grandchildren who light up our lives. I have worked for the King County Department of Youth Services for 15½ years as a probation counselor. Developing and gardening on our 7 acres near Arlington where we are building our retirement home; a source of great pleasure along with traveling, bird watching and hiking. I also enjoy being with family and friends along with dabbling in arts and crafts and photography when time allows.
- Maureen King - First came to chat in 1975 and came for 3 days in 1976. Have attended many little chats over the years and kept in touch with what was happening at Chat. I had 6 children and have 2 left at home with my youngest entering high school in the fall. I live in Sandy, Oregon and work in Portland at Emanuel Hospital, Intensive Care Unit as a nurse. I am camp nurse for Clackamas County 4-H Camp every summer.
- Red Angelo-o-o - As a heavenly angel I came down over the sea and I saw this ship of friendly happiness that would be an addition to the heavenly act that I joined the crew to learn how this all came about. In heaven I was just a business man who loved his family which included Chatcolab and enjoyed roaming the world, as I am currently doing - thru our Son Mark. Yakima, Washington is my contact point, 2504 Butterfield to be exact.
- Vernon Burlison - Originally I hailed from the Ozark's backwoods in Southeast Missouri. I have taught school in Missouri, Colorado, Utah and Idaho. Worked awhile for the Soil Conservation Service in Southern Texas. Longest hitch in professional harness was 32 years as Extension Forester for the State of Idaho. I retired five years ago. Since retirement my most important activities have been: assisting University of Idaho retirees to form an association, helping to form a travel club; then planning, making tour arrangements, helping to conduct and driving for club tours. I am married. Between us, wife and I, we have seven children, three hers and four from my first marriage. We have 8 grandchildren--all super, of course. And, I am only a youth of 69 years!

Gwen Main - from ElCentro, California on the low, low desert. I'm a retired Kindergarden Teacher. We have two daughters, 5 grandchildren in El Centro and one So n with a new granddaughter in Oregon. Active in church choir, Retired Teacher's Association. Dance three times a week - more if given a slight opportunity - Try to keep Roy happy in his retirement activity.

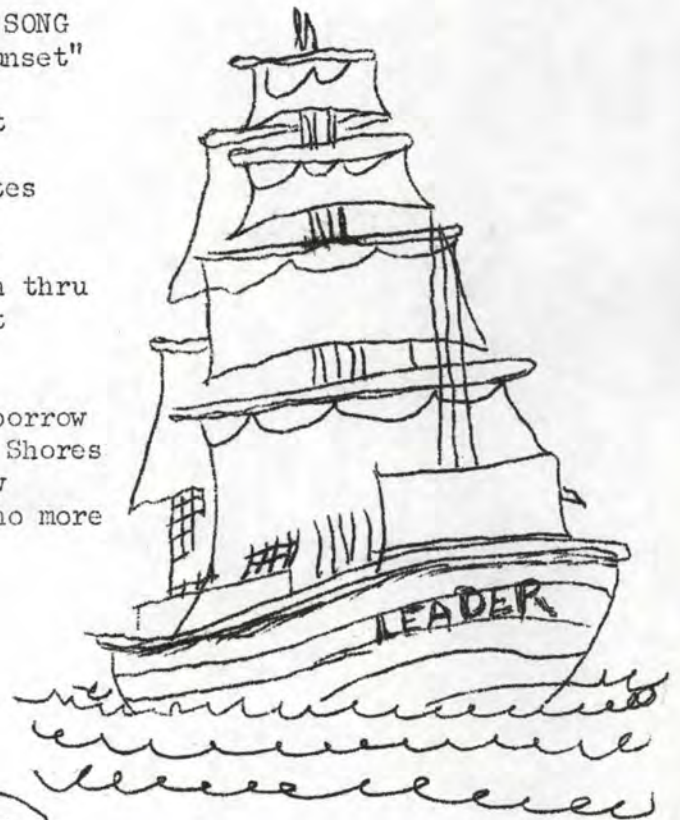
Billie Marie - Grand Mom to 7, Mom to 3 and assorted relatives  
Philosopher of "Positive Motivations"  
Colon-Massage Therapist at present - still learning additional healing techniques  
Retired on disability (heart and bursitis) for 15 years  
Federal Meat Inspectionstress; 45 years with campfire, cubscout, 4-H; Unitarian and Science of Mind Church; Camp Plus - 12 various years of Chatcolab Voyages -- Began in 1951; Hiker, Swimmer, X-country skier, mender, innovator, avid reader - I planned to make this trip my last "CHAT CRUISE" -- such fun! I may change my mind again.



NAUTICAL THEME SONG  
"Red Sails in Sunset"

Red Sails in the Sunset  
far over the sea  
Please carry my shipmates  
to Chat SAFE-ELLY  
We sailing the morning  
What a night we've been thru  
Red Sails in the Sunset  
I'm trusting in you

Swift wings, You must borrow  
Make straight for Chat Shores  
We'll be merry tomorrow  
and, We'll go sailing no more



CHATCO



"THE GREENE COUNTRYITES"

Don Gouchenour - I am a farmer from the Big Sky Country (Montana). I was born in Conrad, Montana and have lived on our farm in the southeast corner of Toole County 40 miles east of Conrad all my life. The area is the Golden Triangle where the best wheat with the most protien for making flour grows in the world.  
(Don Anrose)

I got married in 1954 and was blessed with eleven (11) healthy children. And now we have sixteen (16) beautiful grand children. My mate got me to come to Chat-Co-lab last year and here we are again having fun with the troops.

Pat Rouse (Ms.X) - Married-Husband Jim-Children-Brian,12-Brenda,8-Kelly Ann,6-David,4. Employed by County Extension as as an Extension Aide. Former 4-H leader for 10 years. Interests-reading, sewing, crocheting. Enjoy lots of laughter, singing and good friends. Developing a wilderness 4-H camp, looking for lots of good ideas.

Evelyn Sutton - From Kalispell, Montana. Married to Robert. 2 children (Evelyn of Elaine & Evelyn) of 11 still home (Mike 17 and Edith 13). 4-H Sewing leader for 10 years. Woman Activity Director of local grange. Chairman of Church Circle. I like to do creative sewing, crafts, grow flowers, teach kids to sew, ride horses and go with the kids.

Bet Staack - 4-H and homemakers have been important to me and my (Mrs. Belefonte) 2 children. From this Lab I've learned I can help Chat and myself by becoming involved with Seattle Extension Service.

Diana MacRae - Diana left at 5:00 a.m. Wednesday for Spokane Airport (Julie McCoy) with a fraulicing, fun - "wide awake" Don, Pat and Doc" for escorts. She had to be back to work by 10:00 a.m. She'll be back for the whole week next year, Chat '85.

Stew White - Husband to Mary White, Firefighter/Paramedic for Portland (Gopher Smith) Fire, remodeler of an old(?) house - it'll really be old by the time I finish! Striving to attain a 2 year fire science degree (about 10 years now), waiting for an emergency medical degree (if the State School Board even approves it), and singing with our church choir while helping to raise our new old kitty cat.

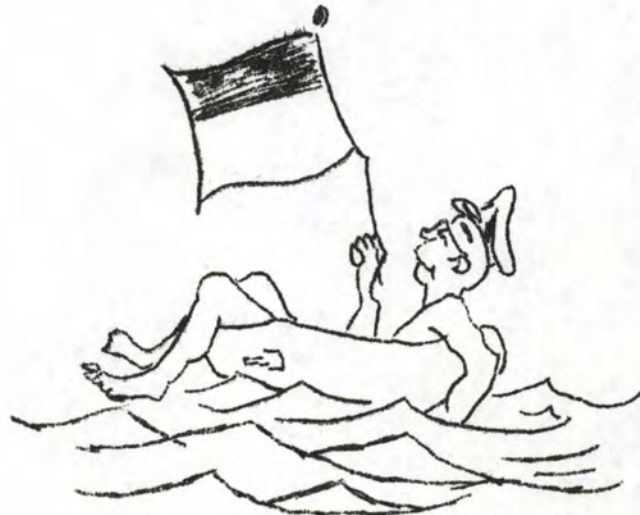


Brad Bradley - Retired tour operator, gardner (trying to be nearly self sufficient), house builder, hiker and natural history buff. Bird watcher and world traveler. I am here by special dispinsation from a higher authority. Married to Margaret and we have four children and two grandchildren. We are making a new home on our 7½ acres near Arlington, Washington.



"GROUP SONG"

I come from Montana, I wear a bandana,  
My spurs are of silver my pony is greene.  
When riding the ranges my luck never changes  
With my foot in the stirup I allop for Ray.  
The cattle may scatter but what does it matter  
for halter or pig-headed steers.



Lost At Sea

"PURPLE PEOPLE LOVERS"

DawnE	Jim
Mary	Roy
Betty	Jean
	Terry

Roy Main - Ex-Canuck, Proud American. Smartest thing he ever did was to marry Gwen, who taught him to appreciate music, song and dance. Hales from southern, southern, southern California-ElCentro, 12 miles from the Mexican Border.

Betty - Homemaker, 4-H leader, Half owner Construction Company and Program Coordinator. Enjoys crafts, needlework, etc. Glad to be able to come to Chat again and enjoy the people and "HUGS".

Jean Baringer - Jean started 4-H as a 10 year old, completed 10 years, completed 10 years, going through college years with many great leadership development starts -- demonstrations, camping, learning songs. Because of this start it helped me to do what I do now - lead songs, teach crafts, enjoy camping and dancing and many others. My family - Jack, Jeff (12 yrs) and Jennifer (9 yrs.) are all involved in 4-H, We do enjoy family camping. They have learned to survive while Mom is gone to Chat. When I'm home I enjoy working with my drafts and sell crafts out of my home and at craft shows, etc. I also teach a variety of crafts.

Jim Beasley - I 205, Exit 10, 14515 S. Clackamas River Drive,  
Oregon City, Oregon 97045; Phone (503)656-5027  
(503)655-3562

1 - wife; Miriam  
4 - Children; Ann, Bob, Katherine, John  
10 - Grandchildren; 6 boys; 4 girls  
Church on Sunday  
Gold - Wednesday  
Free rest of the week

Mary White: - I'm a Montanan born and raised and I'm true to the "Big Sky" even though I live in Oregon after marrying Stewart. (We met at Chat). This is my 7th year at lab. My lab interests include promotion of the lab, crafts, ceremonies and games. At home my time is divided between managing a house, chat publicity, furniture refinishing, flower gardening, keeping warm and dry...and, most of all, Stewart. Eventually I'll use my Home Ec. Degree and interests in a career.

DawnE Warner - This is my 11th year in 4-H. I give all my credit for everything that I have accomplished in life to 4-H. I was very shy and afraid of people. 4-H and two school teachers taught me that I'm a real person and I can meet new people and get involved with everyone.

Some of the high points in 4-H I've achieved are Washington, D.C. CSC, National 4-H Horse judging in Chicago, State 4-H Congress, Montana State CSC and now Chatcolab. These are the ones that are most important to me.

I live on a ranch. We have over 100 cattle, three horses and two dogs. The sunsets are very, very beautiful and I will truly.. tell you Montana is the "Big Sky" country.

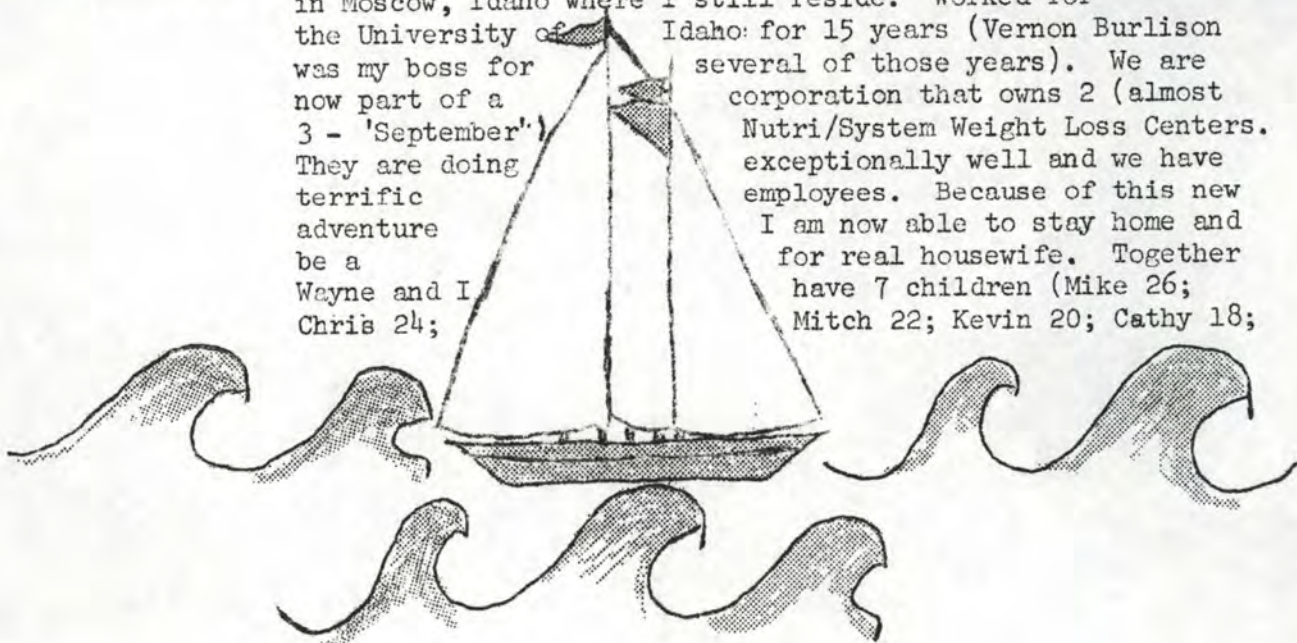
I've only been at Chat for four days but but already I want to get ready for next year. I'll try to encourage people from our Country to come over and see what they are missing. There is alot of hate in the world today and coming to Chat you wonder how our country, world and nation could hate or think of hating anybody. I've learned so much. If you're blue and someone comes up and gives you a Hug -- it really pulls you out of your blueness. I love to see everyone happy and full of love. You all have taught me so much that I don't know how I'll ever repay you, but say thank you so much that all of you have taught and given me.

I'll never forget the experience I've had here and will treasure it forever.

I hope you didn't get bored.

With this, May God Bless and Stay In Your Heart Forever.  
All my love!!!

Terry Carson - Born in Walla Walla, Washington; completed high school in Moscow, Idaho where I still reside. Worked for the University of Idaho for 15 years (Vernon Burlison was my boss for several of those years). We are now part of a corporation that owns 2 (almost 3 - 'September') Nutri/System Weight Loss Centers. They are doing terrific adventure be a Wayne and I Chris 24; exceptional well and we have employees. Because of this new I am now able to stay home and for real housewife. Together have 7 children (Mike 26; Mitch 22; Kevin 20; Cathy 18;



Lori 18; and Shelley 13. Two months ago we were blessed with another daughter (Brenda 17) who will be with us til she sprouts her wings. This is my 8th year at Chat working on the notebook. It's a tremendous responsibility but well worth it. "I love all of you very much!!"

Yellow Family  
Bilesh-DiroHado Yellow Boat

Leila Steckelberg - 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, D.C. after graduating from the University of Washington in 1963. Have taught high school home economics 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. Busband, Dale, and I have been foster parents for abused kids, also. We live in the country and have a 70 year 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 who currently lives in North Hollywood. He has worked in many dinner theaters throughout the eastern United States; recently working with 4 different casts as the postman in "On Golden Pond". Dale and \* are rockhounds and square dancers who are looking forward to retirement. We belong to camping clubs and hope to make good use of it soon.

Dick Schwartz - Father of 3 boys  
Grantfather of 2  
Ex-Naval and Merchant Mariner  
Insurance Engineer (semi-retired)

I enjoy fishing, boating, camping, hiking, traveling and people.

Born in Brooklyn New York; Live in Milwaukie Oregon

"Doc Rock Stephens - Christened Joseph Stephens! Born at Alpine, Wyoming/ Idaho on a homestead under what is now Pallasades Resivoir in the Snake River in 1915. Moved from there to Central Snake River Valley (Wendell, Idaho) where finished public schools. Graduated from the University of Idaho in 1939. Graduated from Medical School in 1943 from the University of Chicago. Spent 3 years in WW II in the South Pacific to China. Practiced medicine in Moscow, Idaho for 27 years and Medical Lake, Washington for 5 years. Now raising bees at Spokane, Washington.

Wife (1) = Velma  
Children (3) = Don, Bob and Kathy  
Grandchildren (5) = 3 boys; 2 girls

Elaine Rovetto - The center of Washington is where Yakima lies and there I dwell with Angelo, Mark (when he returns from travel, college or???) We are owned by a Cat with blue eyes and tabby stripes on his Siamese self. A gentle tyrant - unless you oppose any of his wishes!! I teach pottery, ceramics, weaving, sewing and a variety of arts, crafts and assist with math, social sciences and anything that may arise during the year where I'm needed. The school I work with has 60 kids per mini-master (6 week period) and we lose several and replace them as the new period begins. It's a challenge to present new classes (9 a year), welcome new kids with each session and interact with the new and growing groups. We are an alternative high school and accept kids from every situation after an interview with our staff of 8. We ask that they wish to attend and expect to succeed. Of course, there are many, many variations during the earning of credit and I love working with this school. My long-term goals include obtaining certification as I'm in need of 2 more years formal accreditation so I may be making that change soon. Life is good, if not busy. I love the building of arts and crafts in skills as a parttime section of my job. I'm also looking forward to writing.

Rosemary Gouchenour - I'm a heavy! Have 11 children, 16 grandchildren-fostered 7 children at various times in my life. Work with developmentally disabled people during school months. Tend children in my home; work with our church group children. Am a Den Leader, work on the Cub Scout committee and am secretary on the Boy Scout Troup #513 committee = (School Booster Club). A hobby I would like to pursue - "Build Boats in bottles". I made one in a catsup bottle once. I am the oldest girl of 11 children. Attended schools in Nevada, Utah, California, Oregon and Montana.

Sherri Michaels - Oldest girl and child out of 5. Have a great set of parents, Barb and Tom. 2 sisters (Terri Jo and Christy Bug) and 2 brothers (David and Tommy). Ages run 18-4 years. Super bunch!! I work with handicapped children and emotionally disturbed children. I am a member and leader of 4-H.



Harold Strobel - 4-H youth specialist, "Happy-Go-Lucky", quiet, shy and reserved; Married, 2 daughters, one son-in-law, one granddaughter. Enjoy working with youth; appreciate what others do for me; mother - think offensively; enjoyed the challenge of being a resource for 1984 Chat. A first for me!! Thanks to each of you for making it a success. When ever in Bozeman, come see me. You're all welcome. Has been a great experience.

---

Harold - you said your age equalled 7 so,  
follow the directions below:  
Circle the correct answer

25      39      43      52      61      70    or all of the above  
depending??? tlc

---



Tie a Yellow Ribbon  
Yellow Rose of Texas  
Yellow Bird  
When you Wore a Tulip  
She Wore a Yellow Tulip

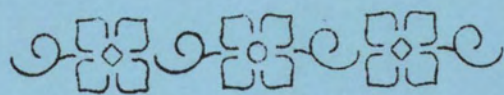
Accentuate the Positive  
Eliminate the Negative

TUNE: "John Brown's Body)

I like bananas, cocoanuts and grapes  
That's why they call me Tarzan of the Apes!



IN  
THE  
BEGINNING 000  
CHAT



## CHATCOLAB HISTORY

Chatcolab had it's beginning in 1949 as a result of Don Clayton having attended the Black Hills Lab and returning home enthused about what he had experienced. There were a few people from Southern Idaho who had attended Black Hills Lab and Don had just moved from Havre, Montana, to Moscow, Idaho. His move was the incentive to try to start a new lab 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 were also drafted to complete the new organizational committee. The winter meeting held 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. On good authority by an old-timer, the best weather in May was always the second week in May, and May 11 - 13, 1949, was the first lab session with 87 people attending.

The 1948 Committee who served the 1949 Lab were:

Don Clayton, Moscow, Idaho	Chairman
Emil K. Eliason, Havre, Montana	Treasurer
Louise K. Richardson, Corvallis, Montana	Secretary
Ruth Radir, Pullman, Washington	
Al L. Richardson, Corvallis, Montana	
Dan Warren, Moscow, Idaho	
George Gustafson, Bozeman, Montana	
Evelyn Sainsbury, Great Falls, Montana	
Esther Teskerud, Corvallis, Oregon	

The first campsite was built as a C.C.C. camp in the 1930's. During WWII, it was used as a Convalescent Camp for pilots stationed at Spokane. When Chatcolab was first held there, 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 colorful pictures were painted on the walls to enhance the building. The trays, carts, and many other things were brought from Farragut Naval Training Station on Lake Pend Oreille.

Chatcolab was held in the same location - Heyburn State Park on Lake Chatcolet (from 1949 to 1975). Thus, the Northwest Leadership Laboratory became officially known as Chatcolab, deriving the name from the name of the lake and the fact that this is a laboratory situation.

In 1955 a group of California people came to Chatcolab, became enthused with the idea, and over a 3 year period started the Redwood lab. In 1957, on a second try, a section of the Chatcolab ceremonial candle was presented to Mary Regan and Emily Ronssee who returned to California to start the first Redwood Lab in April 1958 at Jones Gulch south of San Francisco. They, in turn in 1960 presented the Chat board a piece of gold bearing quartz.

Since the Center section of our original candle became the base of the Redwood Candle (a large redwood tree crafted by Leila Steckelberg at that first lab), 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.

The possibilities of becoming an incorporated group were discussed at the October '68 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

The celebration of the 25th Anniversary in 1973 brought 91 labbers to Chat. Mary Fran Bunning Anderson (who along with her husband, Bill) was instrumental in forming the earlier years lab's leadership growth, attended her 19th lab and shared memories of past labs. Marge Leinum Grier (24) Don Clayton (23), Leila Steckelberg (21) and Vernon Burlison (20) who all had attended at least 20 years of the lab were honored. Labbers celebrated by enjoying birthday cake, the anniversary waltz and reminiscing.

All good things come to an end sometimes as our use of Heyburn Youth Camp ended (last lab there was 1975) by the Idaho State Health Department 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 the 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, and the many memories there, but we found a new home, because Chatcolab is not just a place but more importantly - PEOPLE!!! The wishing well at Heyburn was purchase at the dispersal auction with hopes that someday it could be rebuilt as a remembrance of our "youthful years". Easter Seal Camp, Camp WSU and now known as Camp Larson has satisfied our needs and now feels like home.

Camp Larson was first established in 1950, known then as Camp Manitowish, for the benefit of handicapped children. It moved to its present location in 1956 and now serves handicapped adults as well. The campsite is on a waterfront offering many opportunities for activities, can handle up to 160 people, and all but a few of the counsellors cabins are accessible by wheelchair - no steps.

During the 1978 Chatcolab annual meeting it was announced by several California labbers that Chat "was pregnant" with hopes to start a lab in southern California. This pregnancy lasted 3 years. During the 1981 lab, a white Chat ceremonial candle was presented to Jackie Baritell, Gwen Main, Mark Patterson and Brian Salyer who took it to the first Chaparral Recreation Education Leadership Laboratory in November, 1981.

The years of Chatcolab have come and gone with many memories - like the year a pet goat was thought to have been barbequed for a meal, the time we almost started a forest fire during an outdoor evening ceremony, of the many Scandinavian Smorgas-bords or the Hawaiian Luau with all the trimmings, backwards parties and who could ever forget the Mouse Party?, the meetings by the wishing well, the traumatic move to a new camp, and the many people who have come and gone.

A new stepping stone is before us - a meeting of people from many labs around the United States - a first "National Recreation Lab" at the "birthplace" of them all - Waldenwoods, Michigan. May great things come from this get-together of representatives from many other labs.

*Written in 1983 before the National  
Recreation Lab, Oct. 19-23, 1983. Included  
in that first notebook.*

## HISTORY

- "Real History of the Recreation Lab. Movement (as told by Chester A. Graham at the National Rec. Lab. gathering at Waldenwoods, Michigan, October, 1983)

Lynn Rohrbough wrote his graduation thesis at Boston Theological seminary on Church-Centered recreation. On recommendation by other seminary students Lynn published that material as a Recreation Handbook. That handbook became known as Blue Handy. It featured typical party games like Musical Chair and Drop the Handkerchief. After graduation Lynn served as Recreation Director for Chicago Girl's Club. In Chicago, Lynn and his wife Katherine cultivated a keen interest in community recreation on the part of the National Office of the Methodist Church. Also, they organized a nationwide Recreation Fellowship which met annually.

In 1930, Margaret and I were invited to introduce folk dancing at the annual conference of Recreation Fellowship at Conference Point Camp on the shore of Lake Geneva in Wisconsin. During that week we led the group in folk dances and folk songs from many countries. Chester Bower reported that when he was in the U.S. Navy, he saw people playing a game with pebbles in the sand on the seashore at Alexandria, Egypt. He learned that the game was called Wari and he got the directions for playing the game. He copied the pattern from the sand and made a Wari board. We played Wari during the Conference. When Katherine and Lynn moved to Delaware, Ohio, they published Red Handy featuring folk songs, folk dances and ethnic table games from many countries.

Folk recreation became a major interest in future meetings of Recreation Fellowship at Waldenwoods. Persons involved in the meetings included: Viola Armstrong, Dir. Rec. Dept., Detroit; George Burcham, Wesley Found. Northwestern Univ. at Evanston; William Cook, Gen. Secret. YMCA of Canada; Gene Durham, Wesley Found of Cornell Univ.; Rev. V.C. Grant, Methodist Church, Cedar Rapids, Iowa; Bill McGiffert, Wesley Found, Univ. of Calif, Los Angeles; Selma Monroe, State Home Demonstration Agent, Kentucky; R.C. Sidenius, Rec. Dir., Providence of Ontario, Canada; and the following Heads of Departments in the National Office of the Methodist Church; Chester Bower, Recreation; Owen Geer, Epworth League; John Irwin, Ministry in the Local Church and Otto Nall, Publications. And let us not overlook the fine contribution made by Retha Bower, Ruth Geer and other spouses.

When attendance increased beyond capacity of facilities at Waldenwoods, a decision was made to hold annual state meetings of the Fellowship. Margaret and I were appointed to provide folk dance leadership in state gatherings in Illinois, Indiana, Iowa, Michigan, West Virginia and Wisconsin and in Hamilton, Canada.

A difficult problem was our need to get music for folk dances. Margaret bought a ring-back notebook ruled for copying music. Then she could copy music for folk dances. Viggo Bovbjerg, employed by Chicago Recreation Commission, arranged for us to participate in recreation parties of ethnic immigrant groups in Chicago. Thus we could actually learn folk dances and Margaret could copy the music in her notebook. One step in teaching folk dances to new groups was the work of key people to copy the music for dances from Margaret's folk dance music handbook.

## Nat'l History, cont.

In 1924, National YWCA published two volumes of folk songs translated from foreign languages. Meva Boyd of Northwestern Univ. published a booklet of "Folk Dances of Bohemia". Mary Wood Hinman and Elizabeth Burchenal published sheet music for a few dances. Finally the Methodist Church prepared a set of folk dance records under the title "World of Fun". One music publisher in New York City began to produce and distribute folk dance records. Cooperative Recreation Service at Delaware, Ohio became the focal point for folk recreation for many years.

Much of the growth in folk recreation up to 1941 was undermined during United States military intervention in Southeast Asia. Wars, slaughters people and was also tends to undermine the quality of life in society.

### WALDENWOODS \* A DREAM COME TRUE (about the resort)

In 1844 the grandfather of J. Robert Crouse acquired from the government the property now known as Waldenwoods. Its development from beautiful public resort and conference center is a reflection of the life of J. Robert Crouse and his family. He was born in Hartland, then moved to Cleveland where he graduated from high school and went into a lamp business.

In 1924 Mr. Crouse built the first lodge, Cremaine Hall, on the family homestead, south of Hartland. He called the 150 acre spring fed lake Walden Lake, and the property Waldenwoods, due to his admiration of Henry Thoreau. Waldenwoods was originally a meeting place for Mr. Crouse and his business associated, but was expanded to 1500 acres and has been open to the public, year-round, for conventions, meetings, public dining, and parties.

The Lake Walden Campground was started just nine years ago and in 1985 will reopen as a "time share" membership club. There are presently 100 spacious sites for recreational vehicles and it will be expanded to a total of 200 sites the next year.

The lake front and hillside cottages are available for spring, summer, and fall family vacations, and Sunshine Lodge is available for get away weekends including brunch and dinner.

The Waldenwoods property has remained with the Crouse family since the early years. Mr. Robert C. MacBride, the founder's grandson, is the present manager.

In his own words, Mr. Crouse explained, "Waldenwoods is dedicated to the proposition that the radiant spirit of friendship may become glowing inspiration of the association of individuals, companies, competitors, and trades, even as the lifegiving sunshine is the crowning glory of this beautiful countryside .. may we play and work together, not only with our heads and hands, but with our hearts as well."

## National Rec. Lab report

October 19 - 23 1983 at the Waldenwoods Conference Center in Hartland, Michigan (48 mil N.W. of Detroit) a gathering was held with representatives from many labs around the country. Chatcolab was represented by Mary and Stew White, Leila Steckelberg, Marianne DuBois, Jackie Baritell and Jean Baringer.

It's beginning purposes and objectives were to share news and information between the labbers who may in some way trace their belongings back to Waldenwoods or some other part of the folk recreation movement in America in the meantime.

All people will wonder and appreciate the committee that got us together for this long overdue celebration, a trip back to our "roots" or at least one of the foci of our beginnings. Ruth Moe, Wyoming, Marianne DuBois of California, and David Bone of Michigan did a lot of the work to get it all together.

Back in 1977 Marianne attended the Black Hills and in visiting with Ruth Moe has said "...wouldn't it be great to have a National Lab where people of all the labs could get together and share ideas and programs." These two continued to dream about it for several years until about 1982. At our Chat lab in 1982 Marianne presented a questionnaire of possibilities to consider and by the 1983 lab we had information on the National Lab to be held. WOW!

Two of the "originals", Fred Smith, Wisconsin, and Chester Graham, Michigan led one of the meetings about the beginnings. Marianne and Ruth led the sessions in planning our agenda based on the "stuff" we all brought in our heads. The first night ceremony was a candlelight trip through fifty years of how the lab spirit has spread across the country into different states and in the different forms of the labs today.

During the four day conference, we worked hard at sharing the different ways the different labs present their advertising, schedules, administration, resource persons, objectives, and many of the unique features of each lab. The labs cover a wide range of purpose and style, some focusing on leadership and skills development and training, and others on more general human development. We talked of the future and did a lot of creative sharing of songs, crafts, and dance. There wasn't a single dissenting voice about the value of this gathering.

We called this effort and gathering a National Rec. Lab, knowing there were other names of the Labs, Workshops, Schools or Gatherings. There will be an effort made to come up with a name that fits all the groups. Whatever the name, the goals and objectives are the same and will work to the future of recreation education in a "hands on" situation that we know as "Rec Lab".

The creative dynamics of our meeting in Michigan moved out in several directions. But first, let us explain some of the good things about the first National Rec. Lab.

## National Rec Lab report cont. 2

### Good Things About the First National Rec Lab

- . . . The pleasure of good fellowship among Rec Labbers from 14 different labs from the west to the east coast of the U.S.
- . . . Sharing ideas and philosophy, the likenesses and differences of the labs.
- . . . Broadening horizons.
- . . . Piecing together, with the help of Fred Smith and Chester Graham, the historical background of the rec lab movement and its start.
- . . . A balanced program of discussions on lab organization information with the typical activities of a lab - dining, singing, crafts, dancing, etc.
- . . . A wealth of useable ideas to take home to our local labs.
- . . . Open endedness of planning and sharing the program, and the extremely talented rec labbers who so willingly participated.

### Suggestions for the next National Lab

- . . . That there be another national lab in two or three years.
- . . . an elected committee designated to see that the idea of a nat'l lab be continues.
- . . . Important that sessions be included on "how to run a rec lab", board dynamics and leadership styles.
- . . . The physical activity, "be interspersed with discussion time.
- . . . That another lab be in a central part of the nation.
- . . . That an effort be made to get all labs represented.
- . . . Somewhat structured program, but still flexible to include the needs of those attending, and their various labs.
- . . . Continuation of promotional visuals and presentations, of different lab displays, library materials, of resource people from our own group, not outsiders.

### Suggested objective for a national rec lab

- . . . Sharing of philosophies, programs, and resource leaders.
- . . . Provide training for lab board members and other members.
- . . . an information gathering dispersal to help improve labs.
- . . . Communications vehicle between labs.
- . . . National promotional efforts.
- . . . Not to be an entity to itself, but rather to be a service to rec labs.

### Specific results.

1. David Bone, Michigan will use his skills with computers to compile and circulate various resource personnel that members of the various labs would share and have found effective. Write: 1564 Walnut Ridge, Canton, Mi. 48187.
2. Fred Smith has recruited a dozen helpers that represent several labs which put together a new songbook for general use in the various labs. Jean Baringer has some of these songbooks for anyone to purchase for \$2.25.
3. A committee of five was elected to get us together in two or three years. They will function without a budget via mail and phone to propose a plan and get us there. David Bone is to be the convenor. Mary Lea Bailey, Jack Worthington, Ruth Moe and Marianne DuBois are the others on the committee.



4. A quarterly newsletter to help the labbers share and stay in touch over the years in between meetings. Write to Jim McChesney, Lyndale at Groveland, Minneapolis, Minn 55403.

We all came home from this meeting with a feeling of wanting to return to another gathering like this.

Mary and Stew used the airlines for travel plans.

Leila and Jean traveled together by car and would do it again! For three nights on the road each way we paid a total of \$34.00 (\$20.00 of it being a donation to Folklore Village.) We had an enjoyable evening meal and overnight stay with Don and Dorothy Clayton, stayed one night with Jane Farwell and toured Folklore Village, shopped in the Scandanavian and Swill stores in Mt. Horeb, New Glasur in Wisconsin. One night we even slept in the car in a rest stop along the interstate, and the other nights with relatives. The other travel expenses (gas and food) came to about \$370 for the two of us. And we even got a \$10.00 discount on gas at a station around Chicago. We did enjoy the trip and would possibly consider another jaunt to another "gathering of the clan."

Some of the activities presented at the lab this year were gleaned from the national lab, so we were able to put some of these things to use.



DIRECTORY AND CONTACTS OF  
LEADERSHIP, RECREATION & CREATIVE LIFE  
LABORATORIES, WORKSHOPS & FOLK SCHOOLS

- Baptist Sunday School Board Rec Lab  
Wendall Newman  
MSN 166  
Nashville TN 37234  
Florida, Kentucky, New Mexico  
\$180-280
- Black Hills Recreation Leader's Lab  
Ruth Hoc, Executive Director Inc.  
205 Corthell Rd.  
Laramie, WY 82070  
(307) 745-7227  
Placerville Camp, SD  
Sept. 23-29, 1984  
\$120
- Buckeye Recreation Workshop, Inc.  
Mary Brenner  
16721 Hartford Rd  
Sunbury, OH 43074  
(614) 965-2042  
Pilgrim Hills, Brinkhaven, OH  
March 16-21, 84  
\$110
- Chaparral Rec Ed & Leadership Lab,  
Marianne DuBois Inc.  
PO Box 703  
Julian, CA 92036  
(619) 765-2211  
Camp Cedar Glen, Julian, CA  
November 7-11, 84  
\$85
- Chatcolab NW Leadership Lab  
Leika Steckelberg  
9406 164th NE  
Arlington, WA 98223  
(206) 435-3075  
Camp Larson, Worley, ID  
June 9-15, 85  
\$110
- Eastern Coop Rec School  
Ed Moyer  
RR #1  
Millmont, PA 17845  
Crystal Lake Camp, Hughesville, PA  
Aug. 21-28, 83  
\$105
- Great Lakes Rec. Ldrs Lab  
Laurie Spezia  
1109 Ramsgate 4  
Flint, MI 48504  
Twin Lakes Conf Center  
Traverse, MI  
April 27-May 2, 84
- Great Plains Recreation Leaders Lab  
Mrs. Henry Schneider  
Cody, NB 69211  
Nebraska
- Hawkeye Recreatory  
Pat Tullis  
2728 Sheridan Ave  
Des Moines, IA 50316  
Iowa 4-H Camping Center, Madrid, IA  
March 11-17, 84  
\$115
- Hoosier Recreation Workshop  
Eric Behrman, Ext. Agent, Youth, 4-H  
205 N. College Ave  
Graham Plaza  
Bloomington, IN 47401  
(812) 332-2366  
Bradford Woods, Martinsville, IN  
April 6, 7, 8, 84  
\$55
- Kansas Recreation Workshop  
Marguerite Bishop  
1601 E. Glenn Dr.  
Lawrence, KS 66044  
Rock Springs Ranch, Junction City, KS  
March 25-29, 82  
\$90
- Keystone Recreation Lab  
Janet Rice Flynn  
434 Montview Pl  
Pittsburg, PA 15221  
Pennsylvania
- Laurel Highland Creative Life Lab  
Nancy Reed  
3814 Blossom Terrace  
Erie, PA 16506  
(814) 838-9222  
Jumonville Training Center, Hopwood, PA  
April 29-May 4, 84 (10th yr.)  
\$160

NRLI DIRECTORY CONT.

Leisurecraft/Counseling Camp  
Mrs. Naomi Baker,  
R1 B Box 42  
West York, IL 62478  
4-H Camp, Monticello, IL  
April 29-May 4, 84  
\$87.50

Longhorn Recreation Laboratory  
Jim Davis  
400 Timber  
College Station, TX 77843  
Texas 4-H Center, Brownwood, TX  
March 11-16, 1979  
\$75

Methodist SE Jurisdiction  
Leisure Recreation Workshop  
1259 Ralph McGill Blvd NE  
Atlanta, GA 30308  
Camp Sumatanga, Gallant, AL  
April 23-28, 1984  
\$150

Missouri Recreation Workshop  
Jack Kenward  
PO Box 7305  
Kansas City, MO 64116  
usually in June  
family recreation focus

Northland Recreation Lab  
Jo Hecht  
3420 48th Place  
Des Moines, IA 53010  
Camp St. Croix, Hudson, WI  
April 26-May 3, 84  
\$150

Ozarks Creative Life Lab  
Jim Eddy  
Mound Ridge Camp  
RR 2 Box 54  
Cook Station, MO 65449  
Mound Ridge Camp, Cook Station, MO  
October

Presbyterian Annual Rec Workshop  
Evelyn Bannerman  
1218 Palmyra  
Richmond, VA 23227  
Assembly Inn, Montreat, NC  
May 2-7, 83  
\$66.75

Redwood Rec Ldrship Lab  
Jim Slakey  
2718 Brentwood Dr.  
Lacey, WA 98503  
San Lois Obispo, CA  
March 26-April 3, 83  
\$92.50

Showme Recreation Leaders Lab  
RR 4 Box 192  
Oakland Heights  
Rolla, MO 65401  
Kiwanis Camp Wyman, Eureka, MO  
March 14-18, 84  
\$110

Southeast Leisure/Recreation Workshop  
(Methodist)  
Ann Harton, Chairperson  
616 Jackson Street, SE  
Decatur, AL 35601

Southwestern Recreation Leaders' Lab  
Mrs. Jackie McLeroy  
710 W. Halsell  
Dinmitt, TX 79027  
New Mexico campus

Winter Creative Life Lab  
Galen Cain  
332 SE Eighth Ave  
Forest Lake, MN 55025  
Camp Onamia, Onamia, MN  
February 5-10, 1984  
\$115

The Interlab Quarterly  
NRLI Newsletter  
Jim McChesney, Editor  
3025 N. Fairview Ave.  
Roseville, MN 55113  
(612) 636-8881

NATIONAL REC LAB  
SCHEDULE OF EVENTS

WEDNESDAY, OCTOBER 19

4-6 p.m. Registration, move in, set up  
Lab displays--publicity, promotion items, history  
6:00 Supper and orientation, plan the program  
8:00 Get acquainted party  
Ceremony

THURSDAY, OCTOBER 20

7:00 a.m. Breakfast  
8:00 Discussions or swap shops  
--resource ideas and people  
--program ideas and trends  
--fund raising projects and concepts  
--lab publications  
--promotion  
--leadership  
11:00 Dancing  
12:00 Lunch  
1:30 p.m. Craft ideas and demonstrations  
5:00 Free time  
6:00 Supper  
8:00 Evening activity  
Ceremony

FRIDAY, OCTOBER 21

7:00 a.m. Breakfast  
8:00 Discussions or swap shops  
12:00 Lunch  
1:30 p.m. Dancing, games, crafts, etc.  
5:00 Free time  
6:00 Supper  
8:00 Evening activity  
Ceremony

SATURDAY, OCTOBER 22

7:00 a.m. Breakfast  
8:30 Business meeting  
--Should we gather again? again?  
--When? Where?  
How often?  
--What to call this grouping?  
--Who will host the next gathering?  
--Anything else?  
12:00 Lunch  
1:30 p.m. Singing, music  
Environmental act.  
Therapeutics  
5:00 p.m. Free time  
6:00 Supper  
8:00 Evening activity  
Assemble notebooks  
Ceremony

SUNDAY, OCTOBER 23

7:00 a.m. Breakfast  
Clean up and pack up  
9:00 Closing ceremony  
Farewell & safe travels!

## 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.

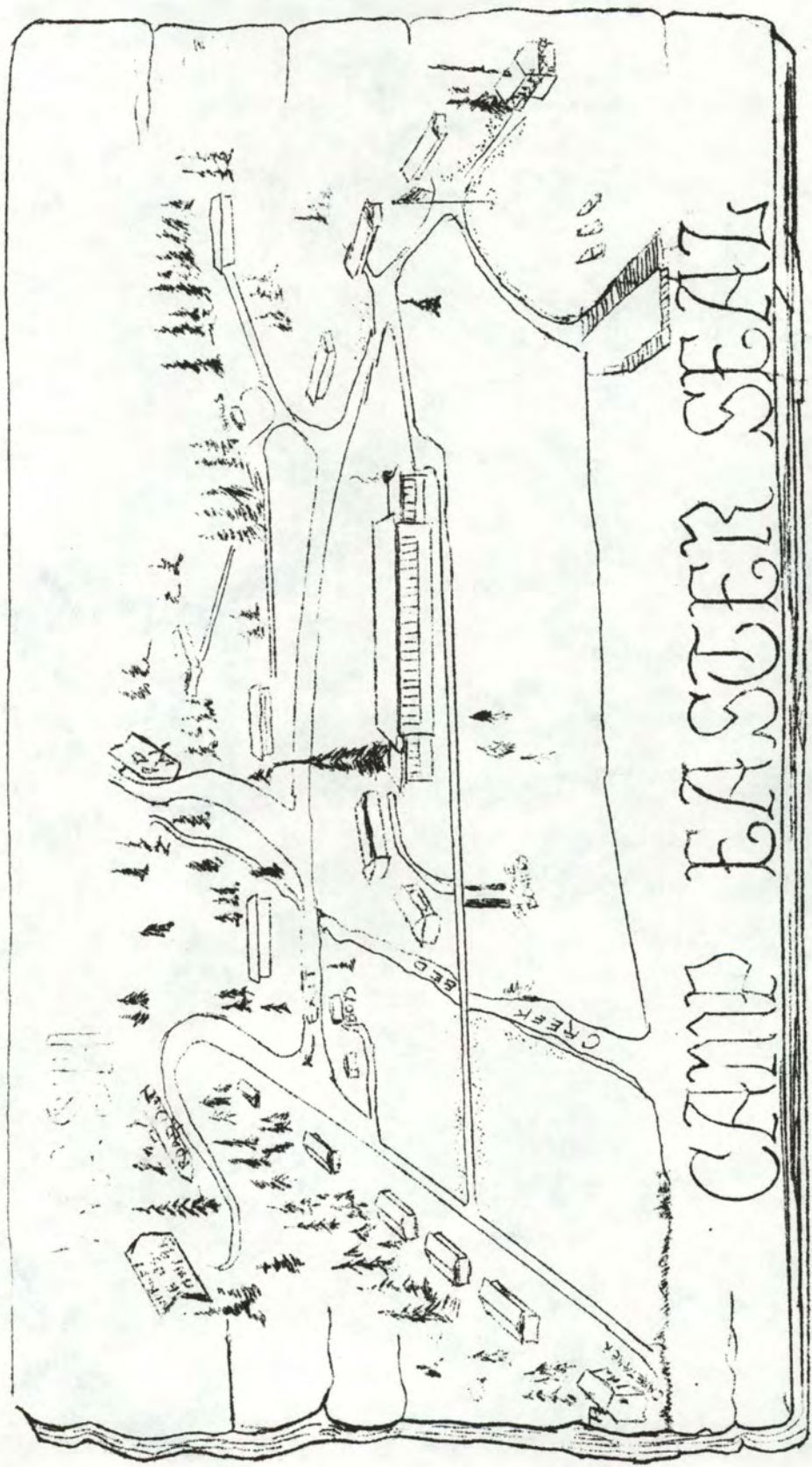
A cabin especially designed for the wheelchair camper was completed in 1961. Known as the Kiwanis Hall, it was the first winterized sleeping cabin at the camp. In October of 1969, a caretaker was hired by the College.

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.



## 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, "Wouldn'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 \$50 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 Regan 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 '68 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 25 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.	

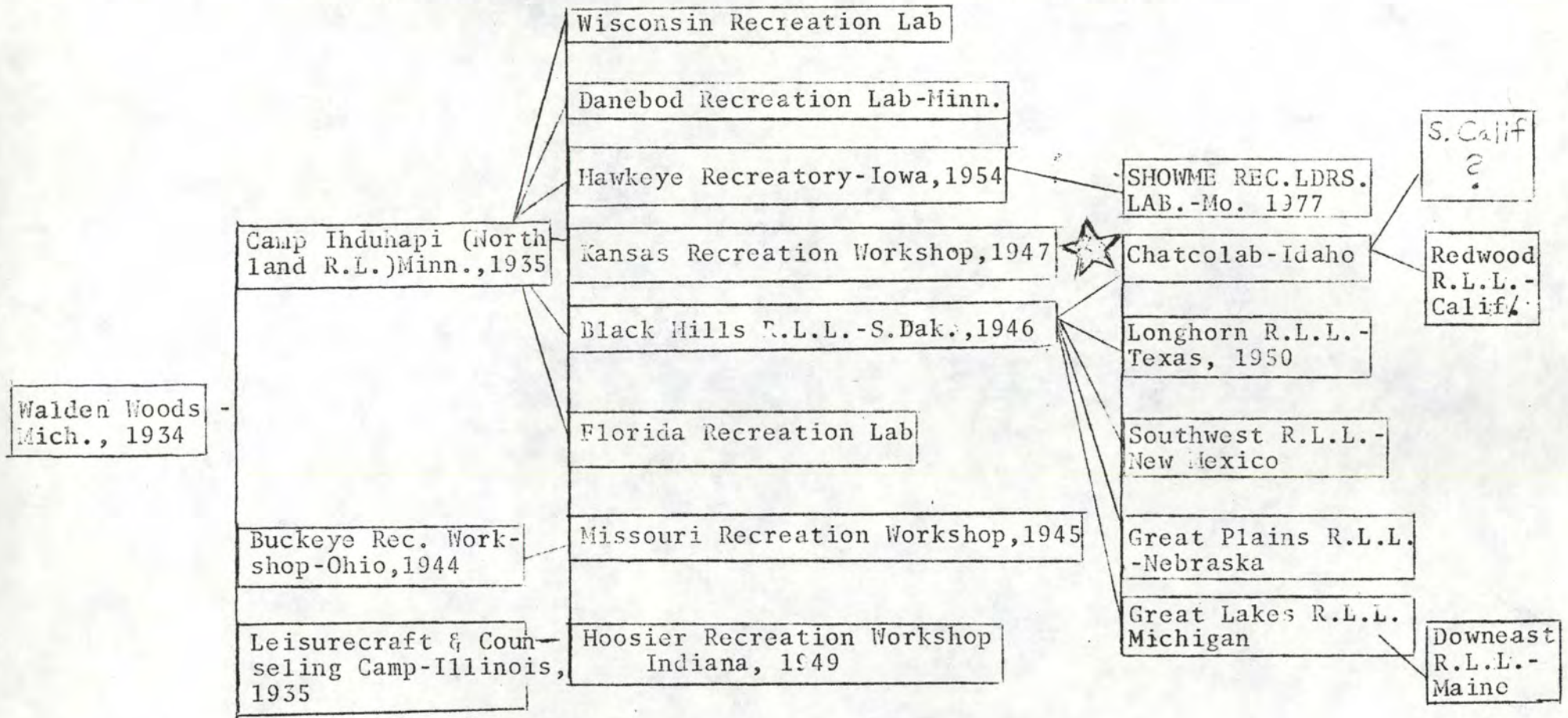
1949 Committee - served 1950 camp

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 Bush, 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.")

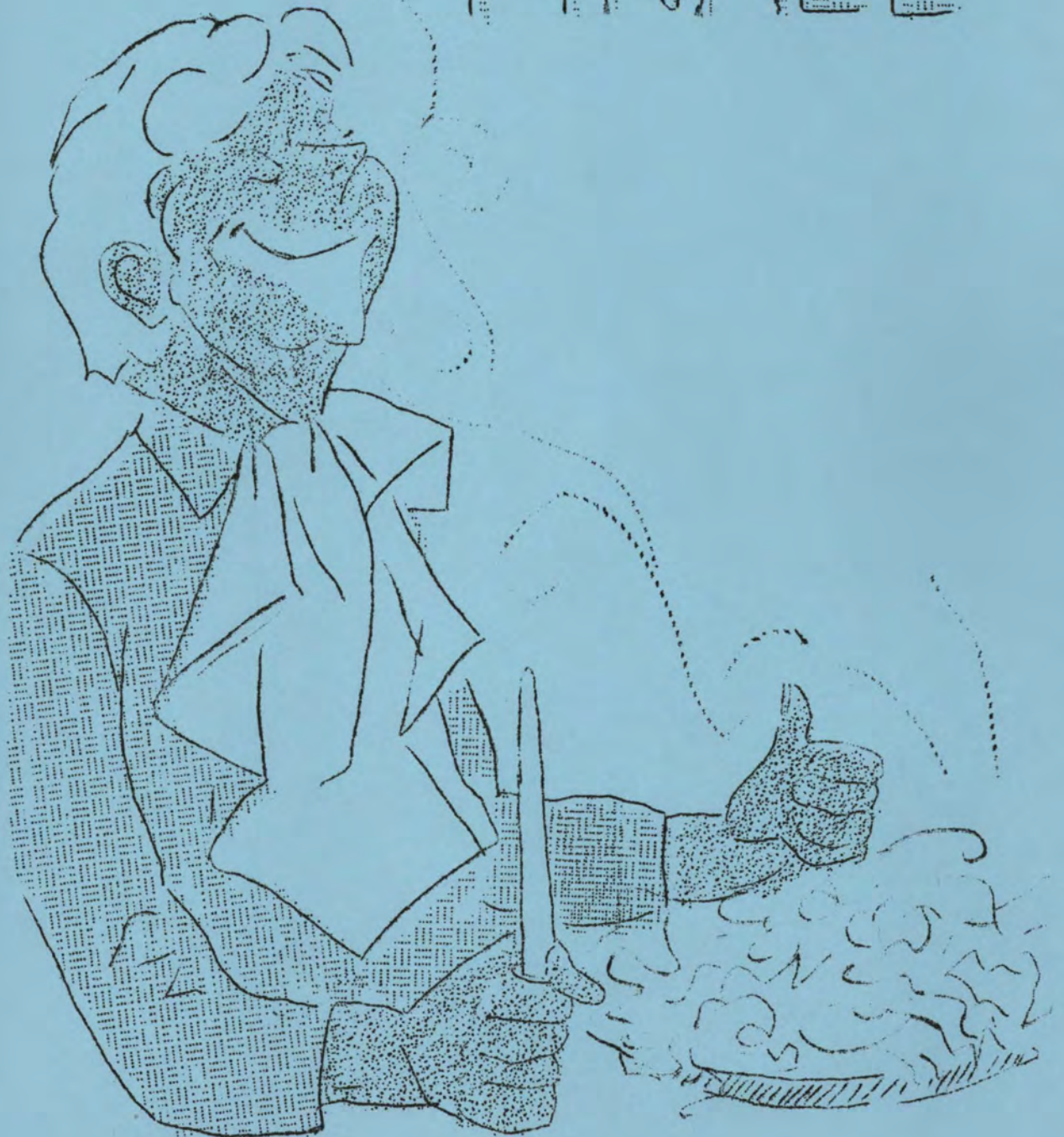
GENEALOGY CHART OF NON-PROFIT RECREATION LABORATORIES



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

GRAND

FINALE



BOARD THE LEADERSHIP!

	SUNDAY L	MONDAY E (RED)	TUESDAY A (GREEN)	WEDNESDAY D (YELLOW)	THURSDAY E (PURPLE)	FRIDAY R	SATURDAY SHIP-OUT!
8:00		BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST
9:00		PICTURES	LEADERSHIP STYLES	EVALUATION	LISTENING	VERBAL AUCTION WHO ARE YOU? & RECOGNITION	CAMP CLEAN-UP
10:00		ALL-LAB: YOU ARE A WINNER!	PROGRAM PLANNING	SOME DO IT DIFFERENTLY			
11:00				COND. OF TRUST			
NOON 12:00	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	
1:00	REGISTRATION	SONG LEADING	FIRST AID FOR CAMPS	BURNOUT	SURVIVAL		
2:00	GAMES	GAMES	ENVIRONMENTAL EDUCATION	ENVIRONMENTAL EDUCATION			
3:00	CRAFTS		TEA TIME & BOARDING PARTY	DANCE & CRAFTS		EVALUATION	
4:00	SETTLING IN	DANCE	PROGRAM COMMITTEES			SILENT AUCTION	PROGRAM COMMITTEES SILENT AUCTION
5:00							
6:00	DINNER	DINNER	DINNER	DINNER	DINNER	DINNER	
7:00	WELCOME ABOARD PARTY	ALL HANDS ON DECK!	CHAT "LOVE BOAT" PARTY	CRUPSE-CRAFT PARTY	CORPORATION MEETING	SHIPWRECK PARTY	
8:00							
9:00	OPENING CEREMONY						
10:00							

CAMP '84 MENU CHATCOLAB

	<u>Sun</u>	<u>Mon</u>	<u>Tues</u>	<u>Wed</u>	<u>Thurs</u>	<u>Fri</u>	<u>Sat</u>
		pears pancakes scrambled- eggs w/- morel- mushrooms	oatmeal french- toast apple- sauce fried- much	orange- juice cream of- wheat fried- eggs toast	stewed- prunes toast Alberta- porridge bacon sweet- rolls	grape juice corn bread cold cereal scrambled- eggs	sausage leftovers
-----							
LD!		meat loaf	weiners	chilli	fried-	fish-	leftovers
UI		potatoes	macroni-	carrot &	chicken	sticks	
NN		tossed-	salad	celery-	spinach	macaroni-	
CN		salad	strawberry-	sticks	potatoes	& cheese	
HE		rhubarb-	short cake	leftovers	gravy	spinach-	
R		pie			carrot- cake	salad fruit	
-----							
S ham	creamed-	roast beef	baked ham	roast-	turkey		
U potato-	turkey on	mashed-	baked-	pork	dressing		
P salad	biscuits	potatoes-	potatoes	apple-	cranberry-		
E carrot-	corn	& gravy	creamed-	sauce	sauce		
R sticks	celery-	string-	corn	potatoes	waldorf-		
	sticks	beans	carrot-	lemon pie	salad		
		apple-	cake		potatoes-		
		pie-	pears		& gravy		
		alamode			pumpkin-		
					pie		
					spinach-		
					dip		

OATMEAL DROP COOKIES

Yield: 100 portions

Shortening	2lbs (1 qt)	salt	4 tsp
Rolled oats	2½ lbs (¾ gal)	soda	4 tsp
Sugar	1 lb (2¼ cups)	Cinnamon	4 tsp
B. Sugar	2 lb. (1¼ qt)	Cloves, ground	1 tsp
Eggs	10 oz (6 eggs; ½ pt)	Nutmeg	2 tsp
Flour, soft wheat; sifted	2lb (2¼ qt)		

Melt shortening; add to rolled oats, mixing well

Add sugar & B sugar

Blend in eggs

Sift together dry ingred



Tuesday Table Fun

ALOUETTE (shared by Jean Baringer)

French/Canadian Song

Alouette, gentille Alouette,  
Alouette, jete plumerai

Take off -- American style

(chorus) All you ett a, Think of all you etta.  
All you ett a, think of all you ett.

Think of all the mush you ett.  
Think of all the mush you ett.

Oh -- all you etta, think of all you ett.

Think of all the french toast you ett,  
Think of all the french toast you ett.  
Think of all the mush you ette.  
Think of all the mush you ette.

Oh -- (chorus)

Think of all the applesauce  
jam

syrup  
calories, etc.

=====

A calorie burned is a calorie burned. A recent report by the California Medical Association pointed out that proper weight control and physical fitness cannot be attained by dieting alone.

Many people in redentary occupations do not realize that calories can be burned by the hundreds by engaging in strenuous exercises that do not require physical exercise.

The following is a list of calorie burning activities and the number of calories per hour they consume:

"shared by Leila"

---

Beating around the bush	75	Wading through paperwork	300
Jumping to conclusions	100	Bending over backwards	75
Climbing the walls	150	Balancing the books	25
Passing the buck	25	Running around in circles	350
Throwing your weight around	300	Eating Crow	225
Dragging your heals	100	Tooting your own horn	25
Pushing your luck	250	Hitting the nail on the head	50
Making mountains out of molehills	500	Raising the roof	400

"BEFORE YOU LET YOURSELF GO, MAKE SURE YOU CAN GET YOURSELF BACK."

TUESDAY LUNCH TABLE ACTIVITIES (HUGS)

At lunch on Tuesday Dick was presented a special "Official Hugger" button for his relenting pursuit of this activity during the morning.



Margaret on Hugging

Hugging is Healthy

- It is all natural and organic
- Naturally sweet and 100% wholesome
- Containing no pesticides, preservatives or artificial ingredients
- It cures depression
- It reduces stress
- It is relaxing, invigorating and revitalizing
- It is non-toxic
- It makes us feel good all over

A hug a day keeps loneliness away.

Receipe for a Perfect Hug

- Ingredients:
- 2 people
  - 4 arms
  - 2 hearts
  - a handful of love
  - a pinch of humor
  - a sprinkle of glee

Directions: Extend your 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 serve more there is a sandwich hug which includes 3 or more people --- lettuce hug?

# HUGGS



## FACTS & HINTS ABOUT HUGS

There is no such thing as a bad hug;  
There are only good hugs and great hugs.  
Hug someone at least once a day and  
twice on a rainy day.  
Hug with a smile; closed eyes are optional.  
A snuggle is a longish hug.  
Bedtime hugs help chase away bad dreams.  
Never hug tomorrow someone you could bug today.



# The wonders of a hug

by Paula Page

Hugging is very therapeutic. Experts tell us it is medicine that can help relieve depression and stress, strengthen family ties and protect against illness. It can even help you fall asleep without the aid of pills. Hugging can lift depression and let the body tune up its immunity system.

"The type of hugging I recommend is the bear hug," said Dr. David Bresler, director of the Pain Control Unit at the University of California at Los Angeles. "Use both arms, face your partner and perform a full embrace. Hugging breathes fresh life into a tired body and makes you feel younger and more vibrant," he said. Daily hugging helps reduce friction among family members. A tender hug can provide a sense of companionship and happiness.

Helen Colton, author of "Joy of Touching" says researchers found that when a person is touched, the amount of hemoglobin in the blood increases significantly. Hemoglobin is a part of the blood that carries vital supplies of oxygen to all organs of the body, including the heart and brain. An increase in hemoglobin tones up the whole body, helps prevent disease and speeds recovery from illness. Hug your spouse, your children, close friends or relatives. It is a marvelous way to improve the quality of your life.

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 natural:

- Organic
- Naturally sweet
- = No pesticides
- no preservatives
- no artificial 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 .

RECIPE FOR A PERFECT HUG

Ingredients:

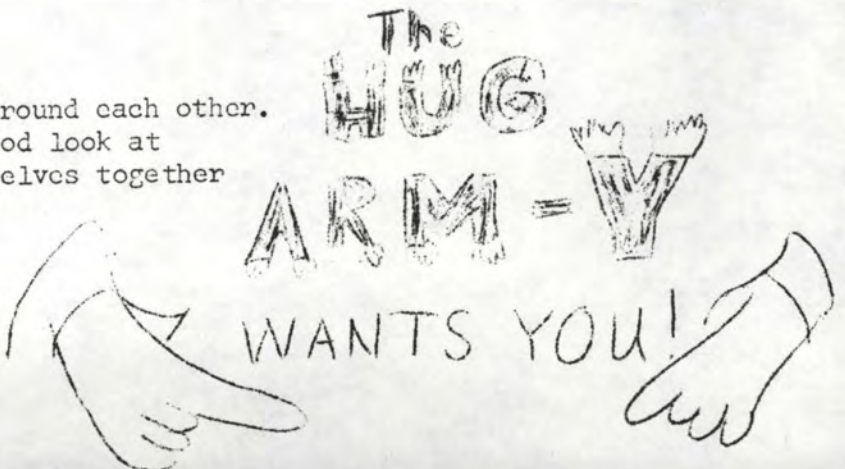
- 2 people
- 4 arms
- 2 hears
- a touch of love
- a pinch of humor
- a sprinkle of glee

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.



## H U G S

Hugging and touching one another is a very important form of expression. Everyone needs to be held everyday so they may feel wanted and not develop a hopeless case of "skin hunger".

There are five basic types of Hugging ---

Hug "A" - an A-frame hug. This is the type you give your Aunt Bertha so she doesn't leave you out of the will. Two people lightly embrace with only shoulders touching. This is a timid hug and used as a courtesy hug. It is not very expressive or dynamic.

Hug "B" - a burpy hug. This is a modified A Hug. The two people lightly grasp each other and rapidly pat each other on the back. Seen often at graduations, weddings, etc.

Hug "C" - the "hippy" hug. This hug is usually between two men, but not necessarily so. The two people involved stand side-by-side and bump their "wallets" together.

Hug "D" - the one-boobie hug. Here the participants stand with arms around each other, standing sideways and gently hug.

Hug "E" - a super-doooper everything hug. It is done in many ways, but the major characteristics are that it is uninhibited, firm and enjoyable for both parties.

To prevent "skin hunger" a person need 4 "E" hugs per day, or 1 hug every 6 hours, 4 hugs every day, 28 hugs every week, 1,460 hugs every year, 109,500 hugs every 75 years. This is one every 4 hours with a break for sleep, but if you can get anyone to give you a 4 a.m. "hugging" -- more power to you. This explanation of hugs is a gift of affection from the California Redwood Recreation Lab to Chatcolab.



'A'



'B'



'C'



'D'



'E!'



E Hug



A Hug



B Hug



C Hug



D Hug

Table Fun  
Wednesday evening  
Jean Baringer

THE BODY SHOP (adapted)

Four people worked in a busy shop. They were named Everybody, Somebody, Anybody, and Nobody. An important job needed to be done, and Everybody assumed that Somebody would do it. Anybody could have done it, but Nobody did -- that is, Nobody didn't do it. Somebody got mad because it was Everybody's job. However, Everybody thought Anybody could do it; but Nobody realized that Everybody wouldn't do it. So, Everybody blamed Somebody when Nobody did -- rather, didn't do -- what Anybody could have done.

R.I.P. SOMEONE ELSE

We were saddened to learn last week of the death of one of our community's most valuable members - SOMEONE ELSE. Someone Else's passing creates a vacancy that will be difficult to fill. Someone Else has been with us for many years, and for every one of those years, did far more than a normal person's share of the work.

Whenever leadership was mentioned, the wonderful person was looked to for inspiration as well as results -- "Someone Else can work with that group." Whenever there was a job to do, one name was on everyone's list -- "Let Someone Else do it." It was common knowledge that Someone Else was always the one the organization called upon to support a particular project, everyone just assumed that Someone Else was a wonderful person -- sometimes appearing superhuman, but a person can only do so much!

Were the truth known, everyone expected too much of Someone Else. Now Someone Else is gone! We wonder what we are going to do. Someone Else left a wonderful example to follow, but WHO is going to follow it? Who is going to do the things Someone Else did? When you have a chance to participate in the organization's activities, remember: We can't depend on Someone Else anymore.



# Positive Input

BREAKFAST T H U R S D A Y - May 18th, 1984

Exercises : Spanish Flea recording- Roy Main's  
fist thumping-elbow tapping  
reaching-swinging arm - sholder  
stimulation event. OKAY!!

GRACE: GOD HAS CREATED A NEW DAY  
SILVER-GREEN- & GOLD  
LIVE THAT THE SUNSET  
MAY FIND US  
WORTHY HIS GIFTS TO BEHOLD.

ENVELOPE IDENTIFICATION TAG IDEA File cards - or  
TABLE GAME or Materials: 1 or 2 envelopes  
ICEBREAKER GIMMICK per person-pens-& pins.

Envelopes issued upon entry to meeting or party or on  
table ready for use plus pens-fine-line  
markers of various colors preferably.

PARTICIPANTS PLACE THE LETTERS OF THEIR NAME in  
VERTICAL ORDER ALONG LEFT SIDE ENVELOPE BORDER-

Assuming this gathering will be <sup>8 or more letters</sup> of interesting and  
helpful aspects....Each person is at sometime or other  
during the meeting to fill out with up-beat or POSITIVE  
words, only single descriptive words-personal desires of  
what you are or would like to be or desire...PLUSSES!  
Follow-up can be another envelope-same instruction:  
name initials vertical...must be (8) eight or more letter

This time trade envelopes with someone you do NOT know  
well and fill out their new personality impression card  
with your version of happy positive words or phrases.  
Return to named person when completed.

HOW YOU SEE YOURSELF and HOW OTHERS CAN SEE YOU IS

I M P O R T A N T....

EXTRA + MORE + PLUS + POSITIVE + POSITIVES -AFFIRMATIVE!!

LOVE DOES NOT CONSIST MERELY  
OF GAZING AT EACH OTHER  
BUT IN LOOKING IN THE SAME DIRECTION

THERE IS NOTHING WRONG IN LOOKING  
IN YOUR MIRROR AND SAYING I LOVE YOU.  
YOU ARE THE ESSENCE OF GOD --!!

SMILES THAT YOU SEND OUT  
RETURN TO YOU.  
CHOOSE TODAY TO GRIN ALL DAY  
FOR NO REASON AT YOURSELF IN THE  
MIRROR , AT THE PERSONS ON YOUR  
STREET UNKNOWN OR WHATEVER.....  
SMILE AT THE PEOPLE YOU MEET.  
IT IS A FROWN TURNED UPSIDE DOWN.  
SMILES YOU SEND OUT  
RETURN TO YOU.

POSITIVES always overcome fear.  
AFFIRMATIVES defeat negativism.  
COURAGE overcomes any fear.  
PATIENCE quells anger.  
LIKING Smooths rough edges.  
IRRITABILITY yields to control.  
POSITIVE attitude Improves life!  
LOVE overcomes hatred.  
ABUNDANCE of kindness heals.  
CARING is amplifying.  
LAUGHTER leads to exuberance.  
POSITIVE mental attitude wins.  
PLUSSES eradicate the minuses.  
LOVE makes the world go round.  
HUGS enhance great feelings.  
LOVE GOES WITH THE FLOW  
POSITIVE THINKING is the right song.  
PERFECTION is attainable.  
GO FOR IT--LOVE is ALL!!!



# DISCUSSIONS

BOB DUMM  
SEATTLE  
TIMES

The following "stretcher" is an example of how to loosen up a group during a meeting other than just having a stretcher break. Read it slowly the first time, then read it again faster.

#### STRETCHER

Look up, look down, look all around  
Lift your feet up off the ground  
Put them down, now take a stand  
Touch your nose with your right hand  
Touch your cheeks and touch your ears  
Look to the front and look to the rear.

Put your hands around your neck  
Squeeze it, pull it, what the heck!  
Reach your arms into the sky  
Wiggle them, shake them, and wave  
    bye-bye  
Bring them down upon your waist  
Stick your tongue out, what do you  
    taste?  
Shake your legs, now shake your hips  
Shake your shoulders and smack  
    your lips  
Grab your elbow with the old right  
    hand  
Pinch it twice, Ain't it grand?

Hold your chin up, stick your nose  
    in the air  
Blow out 3 times and ruffle your hair  
Lean to the left, lean to the right  
Sit down, stand up, FIGHT, FIGHT,  
    FIGHT!  
Roll your neck to the right, now roll  
    the other way  
Move like you're walking in a pile  
    of hay.  
Raise your arms, now make them swing  
Take a deep breath, and hold your nose  
Touch your baldspot, touch your toes.  
Put both your hands upon your knees  
Give us all a big fake squeeze.  
Give us a smile, give us a frown  
Hop on two feet and you can sit down.

UNDERSTANDING YOUR LEADERSHIP BEHAVIOR FORM

Name: \_\_\_\_\_ Date: \_\_\_\_\_

When you are a member of a group, what is your leadership behavior like? In what ways do you try to influence other group members toward accomplishing the group's goals? The purpose of the survey below is to get a description of your behavior in groups in order to introduce a discussion on leadership theories. Circle the letter to the left that most appropriately describes your likely behavior -- (A) always, (F) frequently, (O) occasionally, (S) seldom, or (N) never -- in connection with the given statement. Each of the items below describes aspects of leadership behavior; respond to each one according to the way in which you would be most likely to act if you were part of a problem-solving group.

When I am a member of a problem-solving group.....

- |           |    |  |
|-----------|----|--|
| A:F:O:S:N | 1. | I offer facts, give my opinions and ideas, provide suggestions and relevant information to help the group discussion.  |
| A:F:O:S:N | 2. | I warmly encourage all members of the group to participate, giving them recognition for their contributions, demonstrating receptivity and openness to their ideas, and generally being friendly and responsive to them. |
| A:F:O:S:N | 3. | I ask for facts, information, opinions ideas, and feelings from other group members to help the group discussion.  |
| A:F:O:S:N | 4. | I try to persuade members to analyze constructively their differences in opinions and ideas, searching for common elements in conflicting or opposing ideas or proposals, and trying to reconcile disagreements.         |
| A:F:O:S:N | 5. | I propose goals and tasks in order to start action within the group.   |
| A:F:O:S:N | 6. | I try to relieve group tension and increase the enjoyment of group members by joking, suggesting breaks, and proposing fun approaches to group work.   |
| A:F:O:S:N | 7. | I give direction to the group by developing plans on how to proceed with group work and by focusing members' attention on the tasks to be done.  |
| A:F:O:S:N | 8. | I help communication among group members by showing good communication skills and by making sure that what each member says is understood by all.  |
| A:F:O:S:N | 9. | I pull together related ideas or suggestions made by group members and restate and summarize the major points discussed by the group.  |

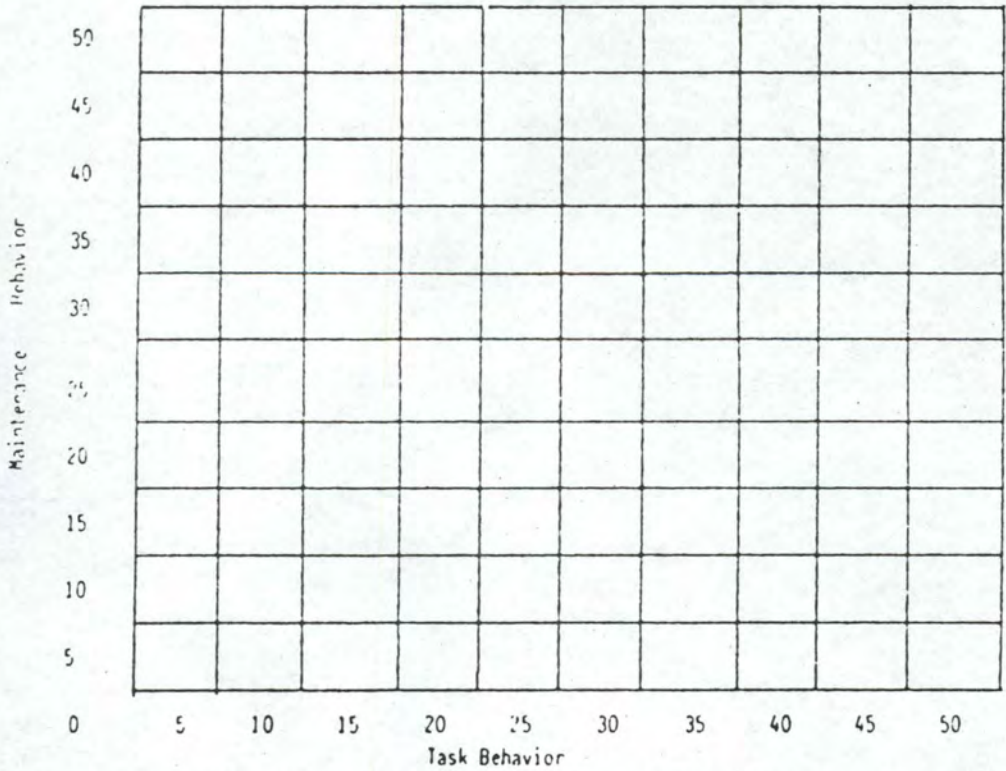
- A:F:O:S:N 10. I ask members how they are feeling about the way in which the group is working, and about each other, as well as share my own feelings about group work and the way the members interact.
- A:F:O:S:N 11. I coordinate group work by showing relationships among various ideas or suggestions, by pulling ideas and suggestions together, and by drawing together activities of various subgroups and members.
- A:F:O:S:N 12. I observe the process by which the group is working and use my observations to help in examining the effectiveness of the group.
- A:F:O:S:N 13. I determine why the group has difficulty in working effectively and what blocks progress in accomplishing the group's goals.
- A:F:O:S:N 14. I express group standards and norms and the group goals in order to make members constantly aware of the direction in which the work is going -- the progress being made toward the group goals -- and in order to get continued open acceptance of group norms and procedures.
- A:F:O:S:N 15. I energize the group by stimulating group members to produce a higher quality of work.
- A:F:O:S:N 16. I listen to and serve as an interested audience for other group members, weighing the ideas of others, and going with the movement of the group when I do not disagree with its action.
- A:F:O:S:N 17. I examine how practical and workable the ideas are, evaluate the quality of alternative solutions to group problems, and apply decisions and suggestions to real situations in order to see how they will work.
- A:F:O:S:N 18. I accept and support the openness of other group members, reinforcing them for taking risks, and encouraging individuality in group members.
- A:F:O:S:N 19. I compare group decisions and accomplishments with group standards, measuring accomplishments against goals.
- A:F:O:S:N 20. I promote the open discussion of conflicts between group members in order to resolve disagreements and increase group togetherness.

The procedure for analyzing your responses to the survey :

1. If you circled (A) give yourself 5 points, (F) is 4, (O) is 3, (S) is 2, and (N) is 1 point.
2. To get your total score for task functions and maintenance functions, which will be discussed fully in a moment, write the score for each statement in the following table.

Task Functions	Maintenance Functions
<input type="checkbox"/> 1. Information and opinion giver	<input type="checkbox"/> 2. Encourager of participation
<input type="checkbox"/> 3. Information and opinion seeker	<input type="checkbox"/> 4. Harmonizer and compromiser
<input type="checkbox"/> 5. Starter	<input type="checkbox"/> 6. Tension reliever
<input type="checkbox"/> 7. Direction giver	<input type="checkbox"/> 8. Communication helper
<input type="checkbox"/> 9. Summarizer	<input type="checkbox"/> 10. Evaluator of emotional climate
<input type="checkbox"/> 11. Coordinator	<input type="checkbox"/> 12. Process observer
<input type="checkbox"/> 13. Diagnoses	<input type="checkbox"/> 14. Standard setter
<input type="checkbox"/> 15. Energizer	<input type="checkbox"/> 16. Active listener
<input type="checkbox"/> 17. Reality tester	<input type="checkbox"/> 18. Trust builder
<input type="checkbox"/> 19. Evaluator	<input type="checkbox"/> 20. Interpersonal problem solver
<input type="checkbox"/> Total for task functions	<input type="checkbox"/> Total for maintenance functions

Task Maintenance Grid



Locate yourself on the task Maintenance Grid above by finding your score for task functions on the bottom, horizontal axis of the grid and move up the column corresponding to your task score to the point of intersection with your score for maintenance functions. Place an "X" at the intersection that represents your two scores.

From Joining Together, Frank and David Johnson

ROLES ONE PLAYS:

Ida the Idea	New ideas, proposes solutions.
Polly the Pacemaker	Calm, easy going. Encourages others not to get excited. You are doing good.
Gerty the Gatekeeper	Remembers the rules, by-laws, limits the talkers, gets all to participate.
Bessy the Boss	Do it my way. Don't like it. Won't help. Stops progress.
Isy the Informer	Requests information. Seeks facts. Questions everyone.
Cathy the Coordinator	Brings them all together. Gives credit where due. Builds the program.
Edith the Evaluator	Always comparing, are we meeting our goals? Is it going to work?
Evelyn the Encourager	Warm friendly. Likes everyone's ideas. Know you'll win.
Sally the Standard	Okay as is, as long as things are moving ahead be happy, but if not watch out.
Fannie the Follower	Agrees with everything. Waits for others.
Rosie the Recognition Seeker	Calls attention to self. Talks to be heard. Success oriented.
Daisy the Dominator	Interrupts others. Downgrades when possible. My way.
Ann the Avoider	Changes subject to not hurt feelings. Withdraws from the group. There just to be there.
Harriet the Harmonizer	Keeps disagreements to a minimum. Keeps everyone as friends. Reduces tension.
Gladys the Grouch	Always unhappy regardless what happens.
Donna the Devils Advocate	Brings up ideas that won't work. Kibitzes. Talks just to be heard.



## THE INDIVIDUAL AND THE GROUP

by

Dave Sharpe, Community Development Specialist

Individuals participate in groups to satisfy a variety of individual needs. In so doing, they play a number of different roles. Some roles help the group accomplish its tasks. Others help maintain the group, and still others are disruptive to the group and impede its progress. A knowledge of group members' major needs and some of the predominant roles played will help leaders understand what's going on in their group, encourage constructive roles and discourage destructive ones.

### Member Needs

Members join groups to meet needs they could not satisfy on their own. Group leaders can plan activities to help members satisfy these differing needs. Arnold Bateman lists the following needs and recommended group activities:

Need	Activity
to contribute	goal setting, program planning, subcommittee work
companionship	refreshments, ice breakers, informal social periods, recreational activities
recognition	news releases, public appearances, awards, thank you letters
pride	responsible assignments, committee chairmanships, community service
mental stimulation	educational programs, discussion groups

### Preferred Positions

Just as individuals differ in the needs they seek to satisfy through group membership, so do they differ in the positions they prefer for themselves within the group. Three major motivators for positions people prefer are: achievement, affiliation and power (influence). These motivators can both help and hinder the group in the accomplishment of its objectives.

### Member Roles

A role can be defined as a set of behaviors a person typically performs in a group that is an expression of personality which other group members come to expect. Roles are not played consistently; they change in different kinds of groups and at different times in the same group.

Group members have been observed to play a number of roles. The most common division of roles is between those that help the group accomplish its tasks, those that help the group maintain itself, and those that primarily serve individual ends. Within these three divisions observers have identified differing lists of typical group roles. The 15 roles presented here are some of the most common and most important.

### Group Task Roles

(Helps the group accomplish its tasks)

1. Initiator Contributor
  - a. Suggests new ideas
  - b. Proposes solutions
  - c. Sees new attacks on problems
2. Information seeker
  - a. Requests clarification of statement made
  - b. Seeks facts pertinent to the problem being discussed
  - c. Asks for suggestions from others
  - d. Questions others
3. Information giver
  - a. Offers facts
  - b. Provides relevant information
  - c. Pulls ideas and suggestions together
  - d. Builds on each idea and draws together activities of subgroup
4. Coordinator
  - a. Helps group decide goals
  - b. Brings together factions in group
  - c. Pulls ideas and suggestions together





## CHOOSING LEADERSHIP STYLES

by

Dave Sharpe, Community Development Specialist

The leadership style you adopt in different situations can influence both how well your group accomplishes its goals and how well it maintains itself.

Your leadership style in a given situation consists of your behavior patterns as you deal with the group. These patterns emerge as you succeed or fail in confronting group events. Eventually, most of us develop a dominant style for all group situations. Through experience, group members expect—even predict—certain behavior patterns from us. Our style is the one that they perceive us to display when we lead. It is *not* what we believe our style to be that is important, but what our followers believe it to be. They react according to their concept of our style.

### Leadership Studies

The focus of leadership studies has shifted considerably over the last century. Early studies attempted to determine inherent traits of leaders that set them apart from the general public. These attempts resulted in lists of "essential" leadership traits. However, the "essential" traits varied considerably from list to list and there were exceptions to all the essential traits.

By the 1940s general dissatisfaction with the failure to isolate essential leadership traits led researchers to change their focus from the leader to the situation in which leadership occurred. They realized that different people might emerge as leaders in different situations and that a person who was successful in one leadership situation might not be in another. A successful business leader might not be as successful serving as a P.T.A. president or as commander of a combat unit. A person might be a leader at work and a follower at home. Researchers saw that different situations called for different leadership styles.

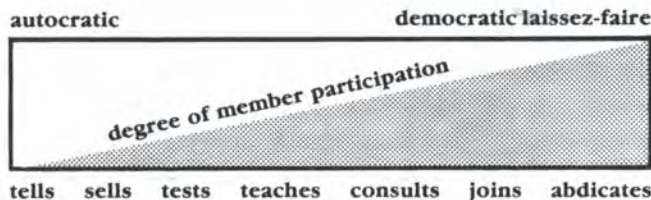
The concept of shared leadership was born. Leadership came to be seen as the property of the group

rather than of a designated leader. As group conditions changed, various group members assumed positions of leadership. The success of the group in accomplishing its goals and maintaining itself became the responsibility of the group instead of a single leader. Groups became teams in which the contributions of each member affected the success of the whole. During the late 1960s and early 1970s, business and military groups were reorganized into teams whose members played assigned roles. (For discussion of group member roles, see MontGuide 8402.

Still, in many groups a designated leader is expected to lead under a variety of situations. For these leaders to be most effective, they must switch leadership styles as the situation demands. Several theories of leadership style were proposed during the 1970s to help leaders match style to situation. The theories can be roughly grouped into three categories: autocratic vs. democratic leadership, task vs. maintenance leadership, and leadership role typologies.

### Autocratic vs. Democratic Leadership

One way of differentiating among leadership styles is to put them on a continuum ranging from autocratic to laissez-faire.



At one extreme is the autocrat who makes all decisions, then tells subordinates how to implement them.



## SETTING GROUP GOALS

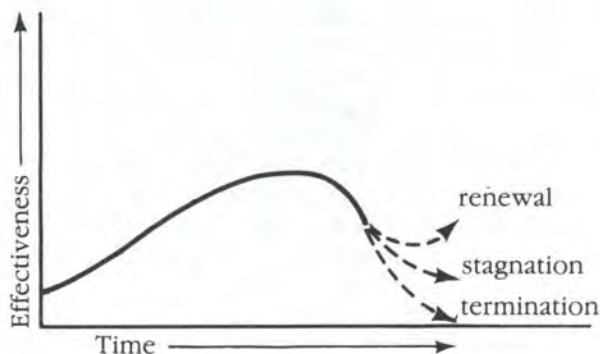
by

Dave Sharpe, Community Development Specialist

### Why Set Group Goals?

One measure of group effectiveness is how well a group accomplishes its goals. Initially, all groups were established to satisfy some common need of the members or to pursue a common cause. But, as time passes, group members frequently lose sight of their goals.

Russell Robinson contends that groups start by increasing in effectiveness until their first goals are accomplished and then decline in effectiveness unless new goals are set. Failure to periodically set new goals leads to stagnation or termination.



**Typical response when effectiveness declines is to turn inward and devote energies to clinging to what is still left, often continuing in a state of stagnation.**

Setting group goals also helps a group determine which activities to conduct. Goals are the ends group members hope to accomplish, and activities are the means to those ends. Thus a good measure of the worth of any activity is the extent to which it helps a group reach its goals. If a group

is not sure of its goals, it will have difficulty deciding which activities do the group the most good.

### Procedures

Setting group goals is basically a process of generating a number of alternative concerns the group might pursue and then selecting a few top priority concerns the group feels it can address. The brainstorming, nominal group and force field analysis techniques presented here have proven successful in helping groups generate alternatives and select a few as priority goals.

### Brainstorming

One of the best known techniques for producing new ideas, insights and potential group goals is the brainstorming method developed by Osborn back in the 1930s. It has the advantages of stimulating a large number of alternatives in a brief amount of time. Further, participants are encouraged to come up with far-out ideas so creative new approaches may be suggested.

The technique has several major drawbacks. It is difficult to involve more than 10 participants. Ideas are not tested against reality. Skillful leadership is required to create an atmosphere in which the quality of opinions is not judged and in which all members feel free to participate. Group discussion is more likely to get off on a tangent than with the nominal group technique.

### Steps:

1. A specific task is given to the group, i.e. "think of all possible goals for our group."
2. The facilitator helps warm the group up with a nonsense task, i.e., "Let's list all the ways we could improve on the design of an armadillo."

A simple way to tell if you have a stress-prone personality is to rate yourself as to how you typically react to the situations listed below. There are no right or wrong answers. Give yourself the following points: 4--Always. 3--Frequently. 2--Sometimes. 1--Never.

1. Do you try to do as much as possible in the least amount of time?
2. Do you become impatient with delays or interruptions?
3. Do you always have to win at games to enjoy yourself?
4. Do you find yourself speeding up the car to beat the red light?
5. Are you unlikely to ask for or indicate you need help with a problem?
6. Do you constantly seek the respect and admiration of others?
7. Are you overly critical of the way others do their work?
8. Do you have the habit of looking to your watch or clock often?
9. Do you constantly strive to better your position and achievements?
10. Do you spread yourself "too thin" in terms of your time?
11. Do you have the habit of doing more than one thing at a time?
12. Do you frequently get angry or irritable?
13. Do you have little time for hobbies or time by yourself?
14. Do you have a tendency to talk quickly or hasten conversations?
15. Do you consider yourself hard-driving?
16. Do your friends or relatives consider you hard-driving?
17. Do you have a tendency to get involved in multiple projects?
18. Do you have a lot of deadlines in your work?
19. Do you feel vaguely guilty if you relax and do nothing during leisure?
20. Do you take on too many responsibilities?

     TOTAL

#### NOW SEE WHAT YOUR RATING MEANS

If your score is between 20 and 30, chances are you are nonproductive or your life lacks stimulation. A score between 30 and 50 designates a good balance in your ability to handle and control stress. If you tallied up a score ranging between 51 and 60, your stress level is marginal and you are bordering on being excessively tense. If your total number of points exceeds 60, you may be a candidate for heart disease.

### CONDITION OF TRUST

Trust is very delicate, more effort than competition

Win as much as you can--

- 4 X's - each group loses \$1.00
- 3 X's - each group wins \$1.00
- 1 Y - each group loses \$1.00
- 2 X's - each group wins ~~\$1.00~~ 2.00
- 2 Y's - each group loses ~~\$1.00~~ 2.00
- 1 X - each group wins \$3.00
- 3 Y's - each group loses \$1.00
- 4 Y's - each group wins \$1.00

Round	Times	Multiple	1	2	3	4
1	2 minutes	1 x				
2	1 minute	1 x				
3	1 minute	1 x				
4	3 minutes 1 minute	3 x				
5	1 minute	1 x				
6	1 minute	1 x				
7	1 minute	1 x				
8	3 minutes 1 minute	5 x				
9	1 minute	1 x				
10	3 minutes 1 minute	10 x				
TOTAL						

Round 1 - 2 - 3 - 5 - 6 - 7 - 9 - work as a group

Round 4 - 8 - 10 - One person from each group meets, decides how to vote and convinces group how to vote. Group does not have to follow committees recommendations.

WHO

Working Pairs --

- ask 10 times - "Who Are You?" or "Who Are You Not?"
- answer with short, specific statements

WHO ARE YOU?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

WHO ARE YOU NOT?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

Recognition

How do we give and receive recognition?

Tell your partner 4 or more things you like about them. The partner can only answer with the words "thank you".

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Reverse -- Other person tells their partner 4 or more things that they like about them. Partner can only answer with the words "thank you".

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PLANNING SHEET FOR COMMITTEES

NAME OF COMMITTEE \_\_\_\_\_

PURPOSE

MEMBERSHIP

Name

Address

Telephone No.

CHAIRPERSON

Name

Address

Telephone

RESPONSIBILITIES (Who and What)

COMMITTEE

Minutes

Evaluation

COUNTY AGENT

EXTENSION OFFICE (Secretarial)

COUNTY 4-H COUNCIL

Set date

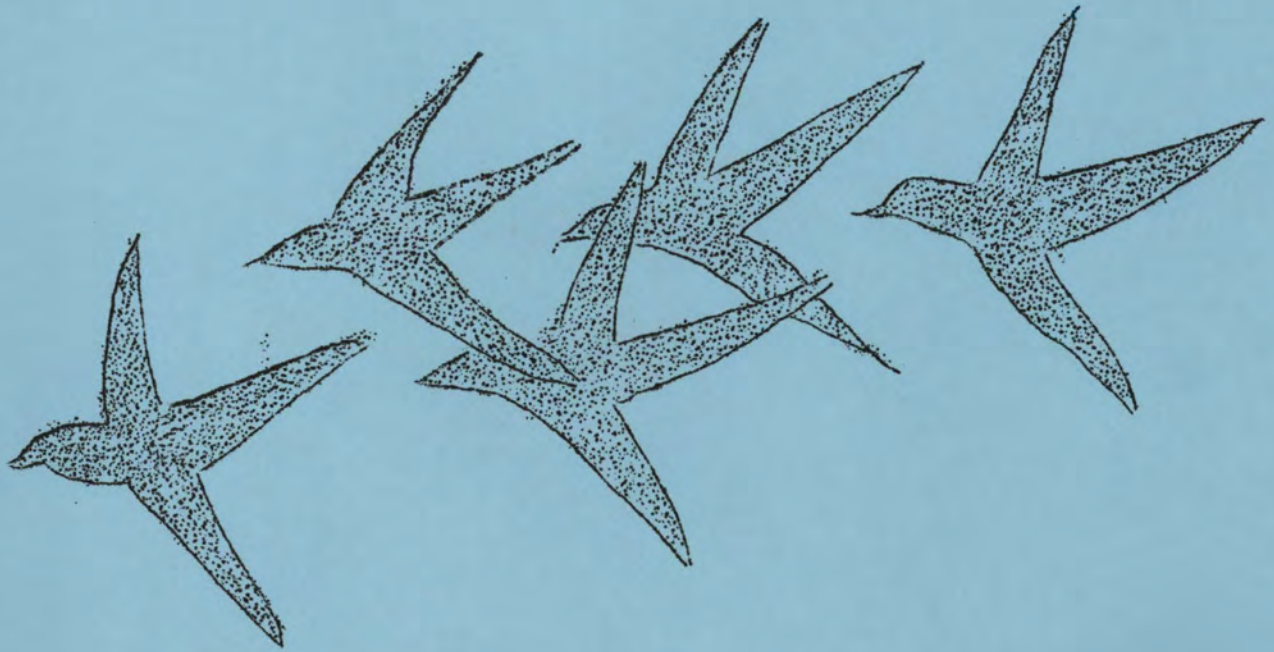
Develop membership

Nominate Chairman

Establish the purpose

Set budget

Place



## OUT OF DOORS

*O what a glory doth this world put on  
For him who, with a fervent heart goes forth  
Under the bright and gleaming sky, and looks  
On duties well performed, and days well spent!  
For him the wind, ay, and the yellow leaves  
Shall have a voice, and give him eloquent teachings  
He shall hear the solemn hymn, that Death . .  
Has lifted up for all, that he shall go  
To his long resting place without a tear.*

*Henry Wadsworth Longfellow*



CHATCOLAB 1984

TO: Labbers Who Elect to Attend the 1984 Chatcolab Environment  
Workshop

FROM: Vernon Burlison, Workshop Resource Person

SUBJECT: A Preliminary LOOK-SEE

Perhaps the most troublesome aspect of our situation is the forming of a decision as to what to do. Our desires to be effective are strong: your desire to improve your ability to help others make growth in understanding and appreciating the environment; my desire to help you become more able and confident to lead others in environmental experiences.

In all likelihood, you probably have not been provided sufficient stimulus to cause you to think through to conclusion exactly what improvement you would like to make in your being able to help others profitably use an opportunity to gain a better concept, perspective, and appreciation of their environments and their relationships to them. I am in no way wise enough to say, "Here: Under the circumstances, this is what is best for you."

So--let's you and I both have some input. I have prepared some activities we could do that you might find helpful. Also, I may be able to give you information that you would find interesting and useful. Now, will you please complete a brief questionnaire that will indicate to me what you think you would like to accomplish through this workshop. I will then do my best to put your desires and my plans together in a manner that looks most effective toward achieving the objectives of the largest number.

Our time is limited. That is the reason I have requested this brief meeting with you before the workshop begins. My felt objective at present is to help you improve your ability to enrich an environmental experience for others within the constraints of brief encounters. If your input indicates it should be changed, I will try to be flexible.

NOTE: If you are interested in any follow-up after this workshop, let me suggest that you would most likely find the following to be very helpful:

Project Learning Tree, (an environmental education project)  
Supplementary Activity Guides for Grades K through 6, and for  
Grades 7 through 12. The American Forest Institute, Inc.,  
1619 Massachusetts Avenue, N.W., Washington, D.C. 20036.

Project Wild, an interdisciplinary, supplementary environmental  
and conservation education program for educators of Kindergarten  
through high school age young people. PROJECT WILD, Salina Star  
Route, Boulder, CO 80302.

Please complete this brief questionnaire and return it to me soon. Signing your name to it is your option.

A. I am participating in this workshop because of.....

(NOTE: Check all answers which are true for you; then number them according to their importance to you, letting the most important be #1.)

\_\_\_\_\_ my love for the outdoors.

\_\_\_\_\_ just plain curiosity about what the workshop might cover.

\_\_\_\_\_ my desire to help others increase their appreciation of the natural environment.

\_\_\_\_\_ a hope to acquire some outdoor living skills.

\_\_\_\_\_ other. Please state other reason(s) you may have. Use back of paper.

B. Stated below are some objectives that you as a leader might have in situations that would give you opportunities for experiences with groups in contacting, learning about and understanding our natural environment and our relationships to it. Insofar as you can deduct what your future opportunities for such may be, check those objectives that you believe would be valid for you; then, if you can, number according to their importance to you those objectives you have checked, letting the most important be #1.

\_\_\_\_\_ To have group members acquire basic understandings of relationships (or how things work) in the natural environment.

\_\_\_\_\_ To assist the group's members to develop skills to help improve the natural environment in specific situations.

\_\_\_\_\_ To help individuals within the group develop skills for outdoor living.

\_\_\_\_\_ To help group members acquire basic understanding of management and conservation of natural resources.

\_\_\_\_\_ To enable individuals to improve their understanding of human uses of natural resources.

\_\_\_\_\_ Other. Please state other objective(s) you may have. Use back of paper.

C. Below are very brief summaries of ten activities that might successfully be used to help members of a group gain information about, increase understanding of, or improve appreciation of our natural environment. Will you please choose at least five of the activities that you would like to see carried out in this workshop? Then number those you have chosen in the order that you would wish them to be presented.

\_\_\_\_\_ WHAT GOES ON HERE? Some experiences using sight, hearing, and touch to get impressions of things in the natural environment. Ways of discovering that we can increase our awareness of our surroundings, and thereby improve understanding and skill in judgement.

\_\_\_\_\_ THIS OL' HOUSE--THE SOIL. Observe, discuss and learn, using an exposed soil profile as the focus of attention.

\_\_\_\_\_ WHAT DIFFERENCES DO TREES MAKE? Make simple empirical determination of the influences trees have on environmental factors, such as light, wind velocity, air and soil temperatures, effective precipitation, transfer of sound, wildlife habitat, etc.

\_\_\_\_\_ HOLDING POWER. A demonstration of factors that affect soil moisture penetration and retention, or holding power: porosity, steepness of slope, past treatment, fauna, vegetation, litter or residue, organic matter, soil texture.

\_\_\_\_\_ BASIC SOURCES OF FOOD. Each group member lists ten foods. Classify them as coming from animals or from plants. Follow through on questions: Where do animals get their foods? Where do plants get theirs? Discussion should lead to air, soil, and water as being the basic sources of all foods.

\_\_\_\_\_ WHAT IF.....? An endeavor to improve understanding of the effects technological progress and change have had on our relationships with our environment. In a situation where opportunity for being disturbed is minimal, ask "WHAT IF we did not have electricity?" "WHAT IF we did not know how to make concrete or blacktop?" "WHAT IF the process of making rubber had never been invented?", etc.

\_\_\_\_\_ WELL, HOW COME? An experience in making a systematic appraisal of a natural or man-made phenomenon, such as a mountain, city park, river, office building, lake, museum, forest, etc. First, gather all the available information. Judging from the information gathered, is the phenomenon desirable? Or undesirable? Or is it desirable in some ways and undesirable in others? Has it always been so? If the object of study is at least in some ways undesirable, can it be changed? If so, how? Is the change feasible? Who can bring about the change?

\_\_\_\_\_ MOTHER NATURE, THE ORIGINAL RECYCLER. Observation and discussion of Nature's recycling process in action as depicted by a decaying log or cutting vertically through a deep litter layer.

\_\_\_\_\_ WEB OF LIFE. A demonstration to show the complexity of inter-relationships in a natural community. Can be used as an entry point into a beneficial discussion of which might be the most important factors in the natural environment.

\_\_\_\_\_ THE ESSENTIAL COMPONENTS OF HABITAT. The habitat of any living organism must provide food, water, cover (or shelter), and space. Use a simple body-contact game that demonstrates the essentiality of each habitat component.

\_\_\_\_\_ ANYTHING ELSE? Do you wish to suggest another activity (or activities) that you would like to have considered for inclusion in the workshop? If so, here briefly describe the nature of it (or them). (Use backside of paper)

Every field of knowledge has its terminology. Your familiarity with the terminology in any area of learning is one indicator or measure of your level of expertise in that field. Listed below are 60 terms that have specific meanings in relation to our natural environment. They are arranged so you can quickly indicate your understanding of the meaning of each term. Check the entire list before you participate in the Environment Workshop. Check it again after the Workshop has been completed. A comparison of the before and after results could be one measure of the workshop's benefit to you.

Term	Yes, this is a familiar term and I am confident I know its meaning	I have heard the term, but I have only a hazy idea of its meaning.	Don't think I've ever heard it. I have no idea of its meaning
association	BEFORE _____ AFTER _____	_____	_____
biodegradable	BEFORE _____ AFTER _____	_____	_____
biotic potential	BEFORE _____ AFTER _____	_____	_____
browse	BEFORE _____ AFTER _____	_____	_____
canopy	BEFORE _____ AFTER _____	_____	_____
carrying capacity	BEFORE _____ AFTER _____	_____	_____
clearcut	BEFORE _____ AFTER _____	_____	_____
climax	BEFORE _____ AFTER _____	_____	_____
community	BEFORE _____ AFTER _____	_____	_____
conservation	BEFORE _____ AFTER _____	_____	_____
deciduous	BEFORE _____ AFTER _____	_____	_____
ecology	BEFORE _____ AFTER _____	_____	_____
ecosystem	BEFORE _____ AFTER _____	_____	_____

Term	Confident	Hazy	No Idea
effluent	BEFORE		
	AFTER		
environmentalist	BEFORE		
	AFTER		
even-aged	BEFORE		
	AFTER		
food chain	BEFORE		
	AFTER		
forest	BEFORE		
	AFTER		
habitat	BEFORE		
	AFTER		
increment	BEFORE		
	AFTER		
landfill	BEFORE		
	AFTER		
litter	BEFORE		
	AFTER		
microclimate	BEFORE		
	AFTER		
mineral soil	BEFORE		
	AFTER		
monoculture	BEFORE		
	AFTER		
multiple use	BEFORE		
	AFTER		
natural resources	BEFORE		
	AFTER		
organic matter	BEFORE		
	AFTER		
overstory	BEFORE		
	AFTER		
photosynthesis	BEFORE		
	AFTER		

<u>Term</u>	<u>Confident</u>	<u>Hazy</u>	<u>No Idea</u>
pioneer	BEFORE _____	_____	_____
	AFTER _____	_____	_____
plus tree	BEFORE _____	_____	_____
	AFTER _____	_____	_____
Predator	BEFORE _____	_____	_____
	AFTER _____	_____	_____
prescribed burning	BEFORE _____	_____	_____
	AFTER _____	_____	_____
pristine	BEFORE _____	_____	_____
	AFTER _____	_____	_____
recycle	BEFORE _____	_____	_____
	AFTER _____	_____	_____
reforestation	BEFORE _____	_____	_____
	AFTER _____	_____	_____
rotation	BEFORE _____	_____	_____
	AFTER _____	_____	_____
scavenger	BEFORE _____	_____	_____
	AFTER _____	_____	_____
seedling	BEFORE _____	_____	_____
	AFTER _____	_____	_____
seral stage	BEFORE _____	_____	_____
	AFTER _____	_____	_____
silviculture	BEFORE _____	_____	_____
	AFTER _____	_____	_____
site	BEFORE _____	_____	_____
	AFTER _____	_____	_____
slash	BEFORE _____	_____	_____
	AFTER _____	_____	_____
snag	BEFORE _____	_____	_____
	AFTER _____	_____	_____
solid waste	BEFORE _____	_____	_____
	AFTER _____	_____	_____

<u>Term</u>	<u>Confident</u>	<u>Hazy</u>	<u>No Idea</u>
sustained yield	BEFORE _____	_____	_____
	AFTER _____	_____	_____
territory	BEFORE _____	_____	_____
	AFTER _____	_____	_____
Thinning	BEFORE _____	_____	_____
	AFTER _____	_____	_____
timber	BEFORE _____	_____	_____
	AFTER _____	_____	_____
tolerance	BEFORE _____	_____	_____
	AFTER _____	_____	_____
seed orchard	BEFORE _____	_____	_____
	AFTER _____	_____	_____
vegetation	BEFORE _____	_____	_____
	AFTER _____	_____	_____
virgin forest	BEFORE _____	_____	_____
	AFTER _____	_____	_____
wilderness	BEFORE _____	_____	_____
	AFTER _____	_____	_____
wildfire	BEFORE _____	_____	_____
	AFTER _____	_____	_____
wildlife	BEFORE _____	_____	_____
	AFTER _____	_____	_____
yard up	BEFORE _____	_____	_____
	AFTER _____	_____	_____
zero population growth	BEFORE _____	_____	_____
	AFTER _____	_____	_____

TO: Labbers Who Elect to Participate in the 1984 Chatcolab Environment  
Workshop

FROM: Vernon Burlison, Workshop Resource Person

SUBJECT: Some Thinker-Oners

Sometimes one's desire to learn is whetted by a question. And learning often begets stronger interest, keener awareness, improved understanding, and sharpened judgement in the field where it has been taking place. It thus tends generally to heighten the satisfaction you derive from contacts with your surroundings. Learning can also relieve uneasiness that one often develops from hearing too much without understanding enough. For example, in relation to the natural environment, we hear that certain wildlife species are becoming extinct because of man's activities, that valuable resources are playing out, that the earth's atmosphere and soil and waters are being polluted at a rate that threatens mankind, that coming soon is a dire human overpopulation of the world, plus equally foreboding information on other topics. Learning can bring understanding that every problem has solutions, but someone has to define the alternatives and estimate the costs. Then those in positions to make decisions (legislators, resource managers, business representatives; elected and appointed leaders at national, state, county and municipal levels; and voters) can determine what can be done within the recognized constraints of each situation.

So, for whatever value they may have for you, here are some questions that you may consider:

1. What is the meaning of conservation? How does it differ from preservation? Would a person who claims to be an environmentalist be most likely to have an attitude of conservation? Or one of preservation?
2. What is your understanding of wilderness? What value do you place on the "Wilderness Experience"? Should society bear the expense of maintaining huge areas designated as wilderness so that the relatively few who have the inclination, the physical stamina, the time and the money are provided opportunities for wilderness experiences?
3. Do people have to be managed in order that our natural resources be managed effectively? Think through how you would support your stand if you were asked to debate the question.
4. What is non-point pollution? Are the owners of an area where a type of non-point pollution originated to be held less responsible to society than the owners of an industrial plant that creates point pollution.
5. What are the essential components of habitat for any species? Can they be regulated? In a given area, do they change naturally?
6. What is a resource? A natural Resource? A renewable natural resource? A nonrenewable natural resource?



7. Birth rate and death rate are the population regulation factors of every wildlife species in every situation. Choose any wildlife species you wish and for it name all the natural and man-induced factors you can think of that would influence either its birth rate or its death rate. What would be the nature of each factor's influence?
8. What is your stand on clearcutting as a method of harvesting timber crops? Should it: (a) Be used only in decadent old-growth stands? (b) Be governed by restraints related to topography, size of area to be harvested and soil erosiveness? (c) Never be used at all?
9. What is a grizzly bear worth? Or a California condor? Or a woodland caribou? How much can our society afford to expend on efforts to save from extinction those species that appear to be vanishing?
10. Should methods be developed whereby users of public lands would be required to pay for their management? Should hikers, campers, miners, fishermen, hunters, lumbermen, motorists, graziers and all other users of public natural resources bear equitable shares of all costs of resources management. Or is it reasonable that society as a whole should stand some of the expense of providing trails for the hikers, campground facilities for the campers and so on, including roads of acceptable quality for motorists in scenic areas?
11. In any given area a wildlife species' population may be regulated through artificial (raise and release) stocking, through transplanting animals to or from the area, and through habitat management. Which of these three methods do you think would be most successful in the long run? Why?
12. Have you tried to define your attitude in regard to the natural environment? Have you recognized any prejudice in your thinking? Do you become emotionally stirred when you enter into a discussion about the environment? Are miners, loggers, oil drillers, graziers and others with commercial interests in natural resources apt to be labeled as ones whose activities "plunder", "devastate", "ravage", "waste", "pollute", "damage", or "destroy"? When you read an article or hear someone speak about the environment, do you try to verify the accuracy of the message? Is the message denotative or connotative in character? Does the purpose of the message appear to be more important than accuracy of its content? Note that it is difficult to keep an open mind regarding a matter about which you have strong feelings.

IF A TREE COULD SPEAK

"I am the heat of your hearth on the cold winter nights, the friendly shade screening you from the summer sun, and my fruits are refreshing draughts quenching your thirsts as you journey on."

"I am an indispensable part of man's life. I am the paper that feeds the press and brings you the news each morning from the ends of the earth, I make the books wherein are written your laws and constitutions, your memory of history and your knowledge of science, and I bind the sacred pages of your Bibles."

"I have served for bridges, boats, fences, wagons, charcoal, gunpowder, tool handles, telegraph poles, gun stocks, pipe bowls, baskets, barrels, boxes and mosaics. I can be a match stem or a ship mast, a rolling pin or a roof beam, a door-step or a sanctuary. Wood is the spindle and shuttle of the weaver, the scaffold of the mason, the form of the cement worker, the pattern of the iron founder, the plow handle of the farmer, and the whole trade of the carpenter."

"I am the clothes to a man to shield his body, and an ornament to a woman to reveal her grace. I furnish the humbles cabin and finish the most Glorious cathedral. I was the cedar of Lebanon, the olive of Gathsemane, the groves of Gilead, and the myrtle of all pleasant gardens. I was the ark of Noah, the Santa Maria of Columbus, the Armada of Spain, and the fleet of Nelson."

"Your rivers are fed from springs and streams kept clean and cool in my forest depths, and they lend their power to your mills by virtue of my service. Without me mountain, hill, and stream will return to their primal emptiness."

"I have made your gardens fair with shade and bloom. I have sheltered you and warmed you. I have ministered to your need from your first father to this hour, and I have served you from your cradle to your grave. I was the wood of the altar where you worshipped God, and the incense that ascended with your prayers. I was the rod of Aaron, the ark of the Covenant, the bush that burned with the glory of Jehovah, and the cedar of the Temple. I was the substance that took the tool marks of the Carpenter's son, the crown of thorns they pressed upon His head and the Cross whereon they slew Him at the last."

"And yet you have not loved me, nor remembered all my mercies. I have taken the burnt of your savage ignorance; I have carried the scars of your dawning civilization; and suffered the wreckage of your modern power. I have known the fires of your wanton carelessness, the torture of your senseless progress, and the betrayal of your Judas' bargaining for a little gain. But I continue my service gently and humbly to the end. I can do no other. I am the gift of God! I am the friend of man!"

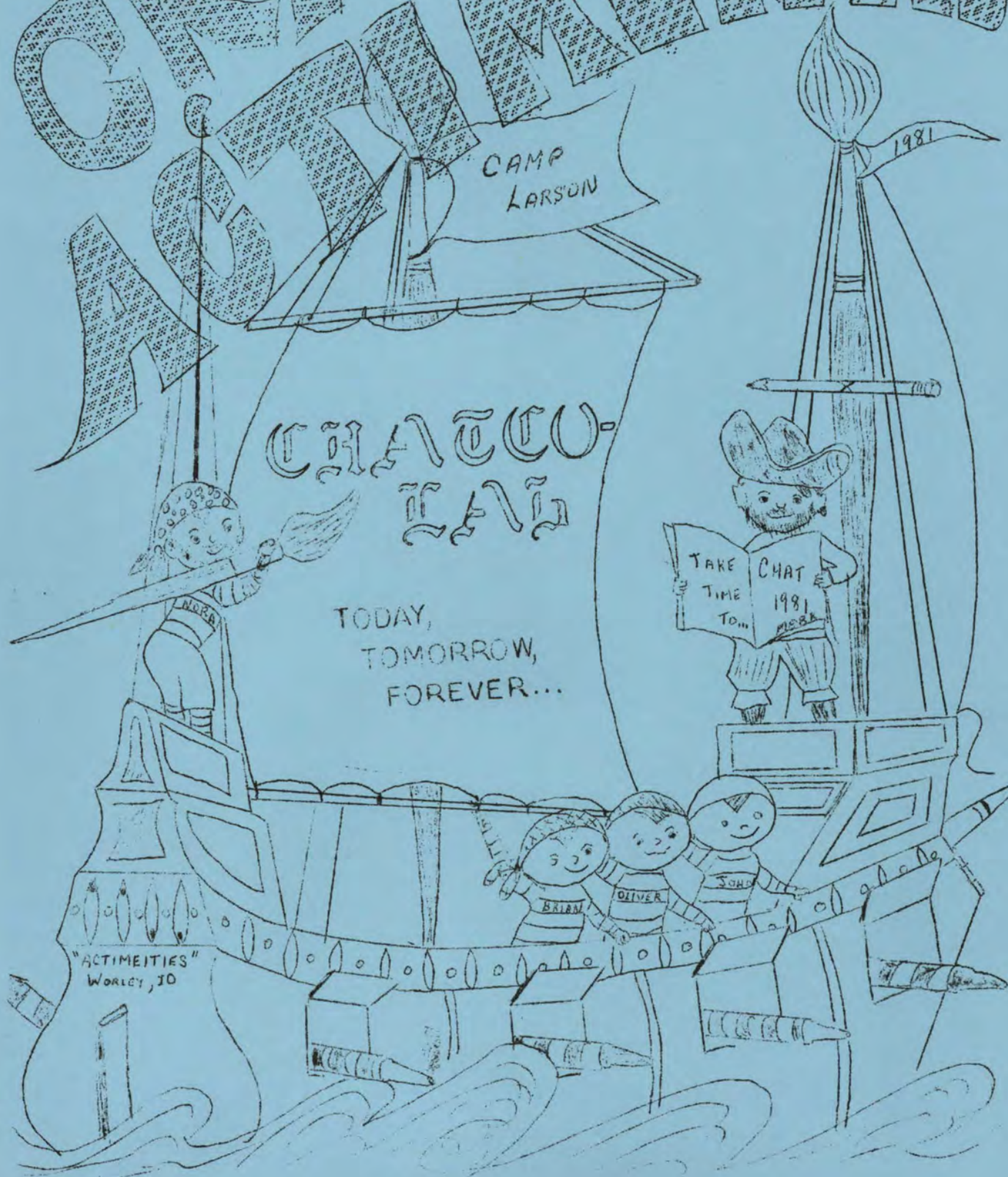
# CRAFT MEETINGS

CAMP  
LARSON

CHATEAU-  
LAÏ

TODAY,  
TOMORROW,  
FOREVER...

TAKE CHAT  
TIME  
TO... 1981



"ACTIVITIES"  
Worley, JO

BRIAN

OLIVER

JOHN

1981

# CRAFTS

Objectives for crafts program

1. To encourage creativity
2. To motivate ideas for all kinds of crafts
3. To increase the use of skills and talents
4. To share ideas with each other.
5. To appreciate nature and all its beauty and the many things it provides for craft use.
6. To instill in others the willingness to try.

Crafts - handiwork - are an excellent method of expressing oneself. It provides a time to forget troubles and to communicate with others. It teaches one to use ones hands with skills to create.

As a teacher you must have patience, understanding and enthusiasm!



## 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.

5. Posters and illustrations should be clear and large enough to be seen at a distance if in a group situation. They help when you can't give close, individual help.
6. Don't take anything for granted. Start with the basics and at the beginning. Don't assume everyone knows what an overhand knot or lark's head is. Define terms and be very precise in directions. Written directions should be specific on size and amounts, a step-by-step process that starts at the beginning.
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.

## Table Fun Crafts

\* Melted Wax - Technical term is Encaustic (shared by Jean Baringer)

Objective: to experiment with and manipulate wax or crayons in a new way

Materials: paper  
color variety of old crayons  
candle in a container or holder  
matches  
newspapers

Caution: Be careful with a lighted candle

- Process:
1. Lay down newspaper to catch mess and drips.
  2. Position paper flat for design or with design on it to fill in.
  3. Put crayons within easy reach and peel paper off
  4. Fasten candle in holder and light.
  5. Hold crayon over candle just a few seconds for it to melt, but not turn black.
  6. Flip or drip melted crayon on paper as desired.
  7. Use crayon colors as desired until pleasing effect is achieved.
  8. Mount on colored paper

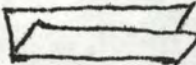
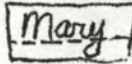
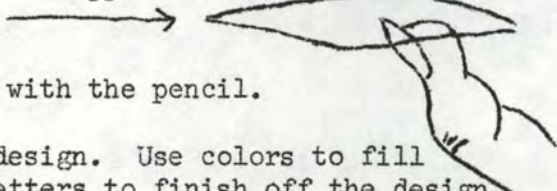
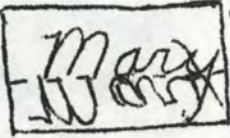
Uses: Can be framed and mounted for a picture.  
Make into a greeting card.

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### \* Name Design

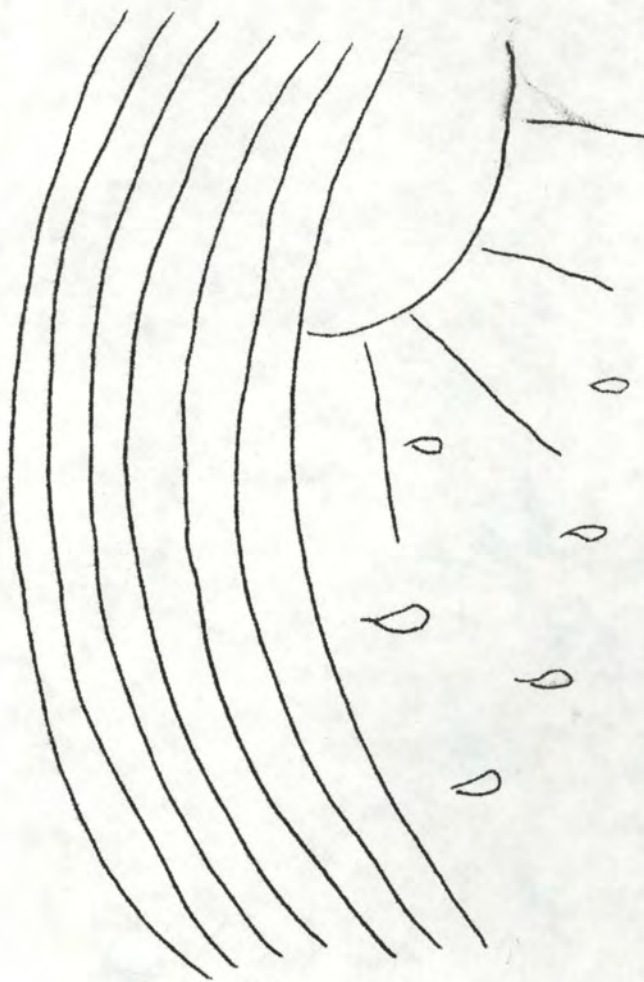
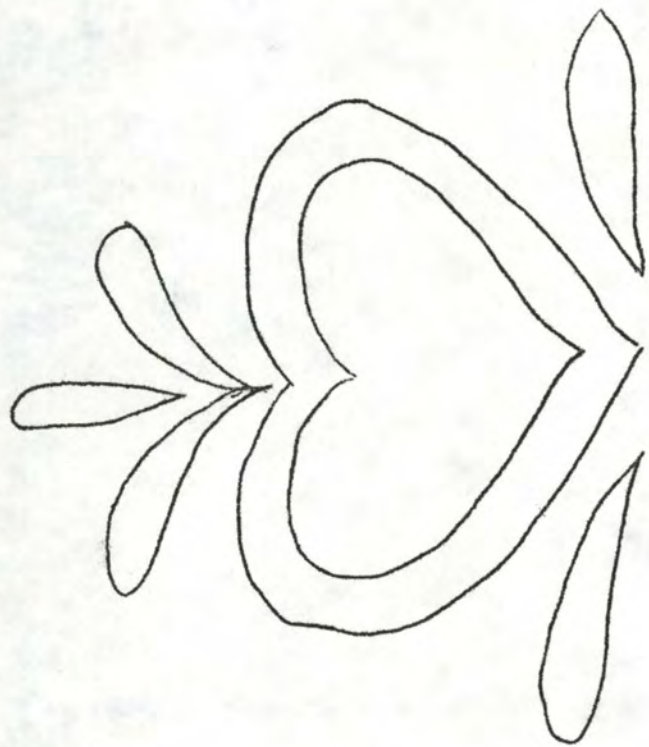
Objective: To create an interesting colored design using your name in a unique manner.

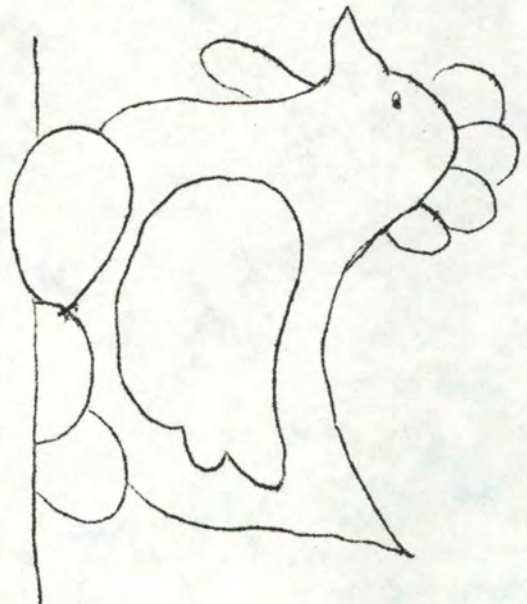
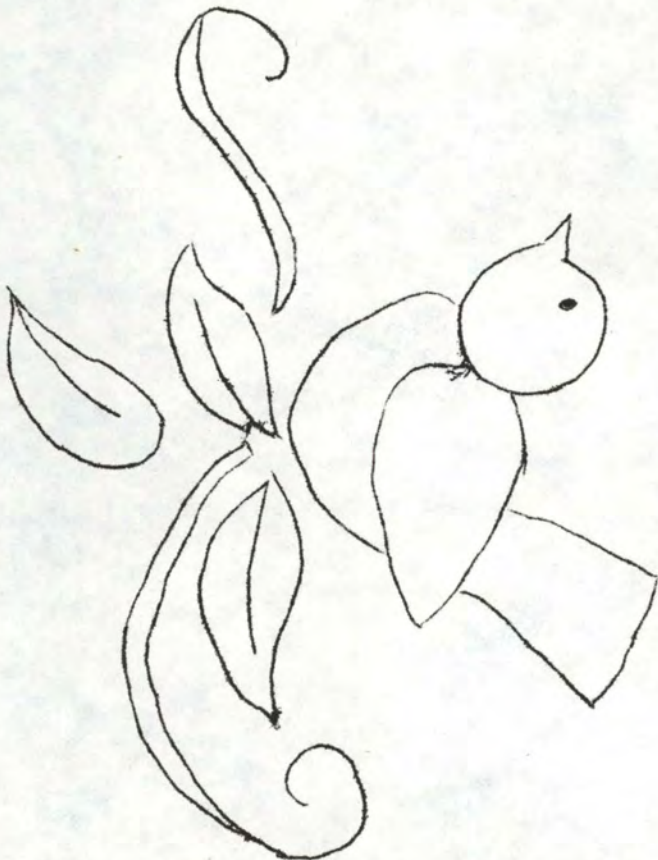
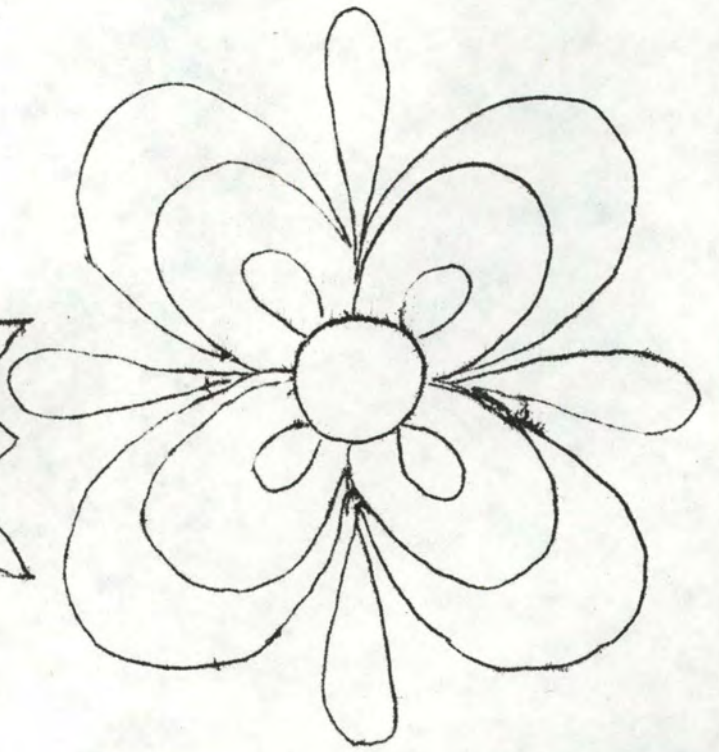
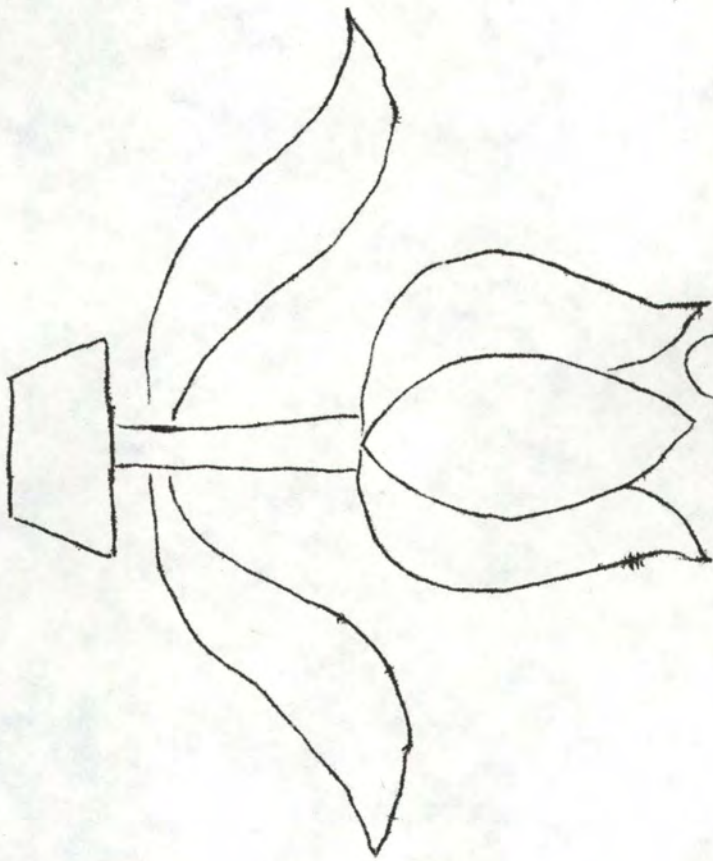
Equipment: 1 blank piece of paper; 1 soft lead pencil; crayons

- Procedure:
1. Fold paper through center, the long way. 
  2. Open paper and write your name with the soft pencil on the fold line. 
  3. Fold paper, name inside, use fingernail and rub the paper to transfer your pencil marks to the opposite side (or hold up to window and trace). 
  4. Follow your transferred lines with the pencil. 
  5. You now have a one-of-a-kind design. Use colors to fill in spaces in and around the letters to finish off the design.

Uses: You may omit coloring in around the name and use signature on clothing, T-shirt, tie, pockets, etc. to personalize OR frames a unique picture.







### PULLED STRING DESIGN

Equipment: string, paint, paper, a magazine or book for weight

Procedure: (newspapers on the table might be a good idea...)

Place one sheet paper on the newspapers.

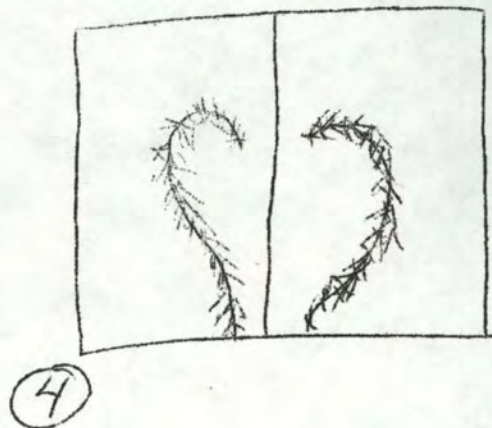
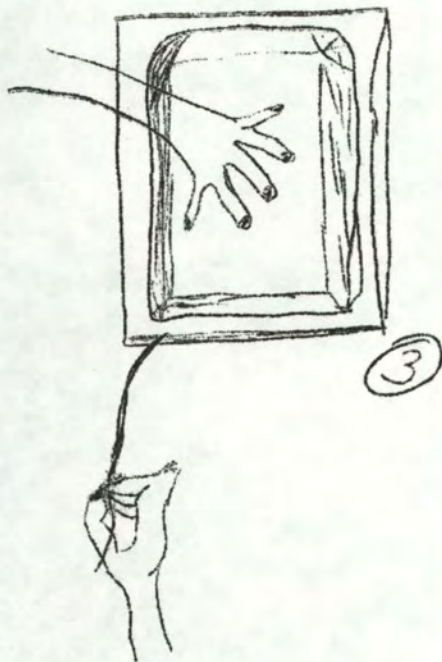
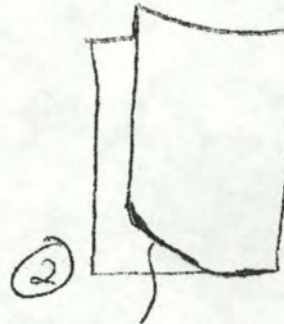
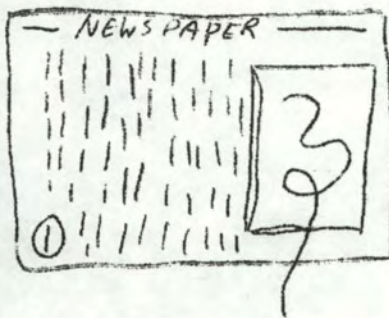
Dip string into a bowl of the lightest color paint you are going to use.

- (1.) drape string onto paper, LEAVING ONE END OUT.
- (2.) Place second sheet of paper on top the string.  
Place the newspaper or magazine on the paper and push down.
- (3.) Pull the string out.

Check on your results, carefully removing book & CAREFULLY picking paper up - you will see two reverse paint-lines. (4)

Choose another color, dip string and repeat above steps.

Continue until you have a satisfactory design on both papers.



## Recycled Greeting Cards

shared by Jean Baringer

There is a variety of projects one can make from cards - but one described here is to make gift tags.

Depending on the picture, the card may be cut into 1-5, or 6 pieces. The size of the cards may vary from 1" square to 3-4" square.

Need:

- Greeting cards
- Colored metallic papers
- Heavy paper or cards
- Pinking scissors
- Glue or glue stick
- paper punch
- Ribbon

Directions: 1. Using pinking scissors, cut around an interesting feature of the card in a rectangular shape. Cut out as many shapes from the card as it will allow.



2. Use the colored or metallic papers as the second layer. Place the top card (one just cut out) on the colored paper and cut out a rectangular piece about  $\frac{1}{4}$ " larger all around, using the pinking shears.



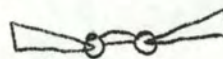
3. Glue these 2 pieces together.

4. Use the insides or heavier backs of the greeting cards for the 3rd layer. This may include the sayings if desired. The size of this piece will be  $\frac{1}{4}$ " margin size larger than the 2nd layer, doubled with a with a fold along the side or top.



5. Glue 2nd and 3rd layers together.

6. Paper punch one or 2 holes in a corner of the card and fasten a small bow in the double holes or a 3" loop.



# STENCILING

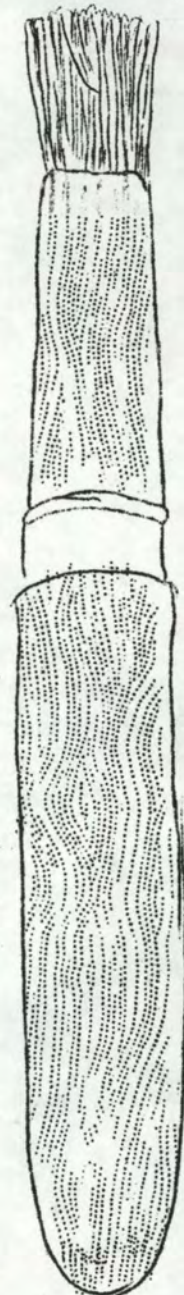
## OBJECTIVES

Participants in this class will:

1. Learn the basic techniques involved for stenciling on various surfaces.
2. Use stencils and paints to practice the stenciling processes and have a sample.
3. Discuss and learn techniques to teach stenciling to others.

## AGENDA

1. A little history
2. Getting started, basic materials
3. Preparing your own design
4. Paints and applicators
5. Stenciling your design
6. Bibliography
7. Techniques for teaching



## A LITTLE HISTORY

Stenciling is an ancient art dating back to 500 A.D. Apparently, it was developed simultaneously by several different peoples. The early Chinese used the stencil to decorate caves and manuscripts. The Japanese stenciled fabrics and screens. Primitive peoples in the Fiji Islands decorated their clothing with stenciled designs. The Egyptians patterned tombs and burial artifacts, the Greeks stenciled pottery borders, and the early Romans taught boys to write with the aid of stencils.

What is stenciling? Stenciling is the art and technique of applying paint through cut-out areas of a non-penetratable material onto another surface. These designs may be reused.

The French craftsmen used stencils to make the first flocked wallpaper. They applied sizing, a stick substance, through stencil openings and then blew shredded wool on to the gluey design..

The art of stenciling came slowly to early America. Eventually through the shift from interior wood sheathing to plaster walls in the mid 1700's helped to lighten the interiors of colonial houses. Plaster walls created a smooth seamless surface which settlers coated with whitewash or tints of rose, blues and yellows. Now that they had color,= homesteaders soon longed for decoration. Wallpaper imported from France was too expensive, so the settlers relied on wandering journey-men who used stencils to decorate floors and walls with geometric designs and borders. Many examples of their work have been preserved and can be seen today.

By the 1800's the art of stenciling had expanded beyond walls and floors and a number of factories were using stencils to decorate other household items. It was such a factory in Connecticut that offered one of the first opportunities for women to work outside their homes.

Stenciling continued to be an important industrial process for repeating decorative designs until the early part of this century when silk screening was developed. As the silk screening process was refined the age-old craft of stenciling began to be relegated to uses such as sign making and numbering.

Very little in the way of materials existed for the individual who wished to practice the craft..For years the only pre-cut stencils generally available were the ordinary cardboard letters stencils most of us used as children for school projects.

Recently however, interest in stenciling has begun to grow by leaps and bounds. Stenciling can be one of the simplest and most inexpensive art forms and it is a craft that lets you experience self satisfaction and pride in a handcraft..

Today you can find many types of areas decorated with stenciling from walls, floors, floorcloths, lampshades, furniture, curtains, bed-covers and pillowcases, fireplace screens to blouses, skirts, dresses, tablecloths, napkins, placemats to even bread, cakes and cookies!

GETTING STARTED  
( Basic info and materials)

First, let us understand there are 3 basic types of stencils.

Modular stencils - a design divided into components, they can be used in differering patterns and by reaping the design, can achieve great variety and versatility. (like the lettering sets)

Full-cut design stencils - a stencil design in which the entire pattern has been cut (like Christmas stencils for windows )

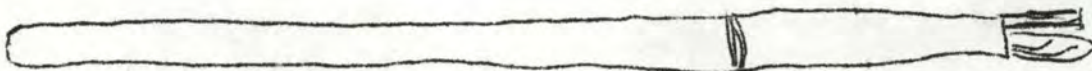
Registration Stencils - these are used to separate colors in the design. One stencil is cut for each color and then each is registred (lined up) and printed to complete the design. There may be a number of "templates" for one design.

All 3 types of stencils have their special uses.

Sometimes you may need to design your own patterns to fit the decor or your personal desires for patterns can't be found elsewhere, and you'll need to make your own. To do this you will need these:

Basic tools for making stencils.

- |                                |  |
|--------------------------------|--|
| 1. Paper and pencil            | - for drawing designs  |
| 2. Tracing paper               | - for copying a design to use  |
| 3. Graph paper                 | - for resizing a design, for making your own   |
| 4. Permanent marker            | - for drawing over pencil lines before cutting, and for drawing lines on acetate.  |
| 5. Masking tape                | - to adhere the design to the cutting board  |
| 6. Glass or heavy board        | - to put under a stencil while cutting out the design (window pane size)   |
| 7. Mylar or Acetate            | - for cutting stencils. Work well because it is durable and washable. Try to get .005 guage acetate. Other materials some times used for stencils are Architect's linen <del>frisket</del> paper, oiled/waterproof paper, tagboard, soft woods, stendil card, zinc or brass. |
| 8. Xacto Knife                 | - Xacto knife is best all-round cutting tool. Razor-blades, scissors, swivel knives, utility knives for larger projects, paper punches for perfect circles.  |
| Other ITEMS to STENCIL         |  |
| 9. Paper towels                | to blott excess paint-wipeups.   |
| 10. Newspapers                 | covering for working surface.  |
| 11. Brush cleaner - cleansers  | : water, turp, thinner, etc.   |
| 12. Sponges - brushes - paints | continued on next page.  |



## 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-1 grain as corn and thus the term "Corn dollies". (Dolls were the first shapes made by weavings) referred to the wheatweavings 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 2 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 (not hot water) 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. Plain -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 weaver: (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 the North, West, South and two in East positions. Mentally number the straws as in diagram #1:

Move #1 (working straw) over 2 and 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 up to side of 5.

Move #5 (working straw) over 4 & 2 up to side of 2.

Turn dowel as you work. Straw is moved to "inside" of straw. See diagram 2.

Repeat moving 1 straw over two 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 securely. This basic spiral weave can be done using 5, 6, or 7 or more numbers 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 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. #2

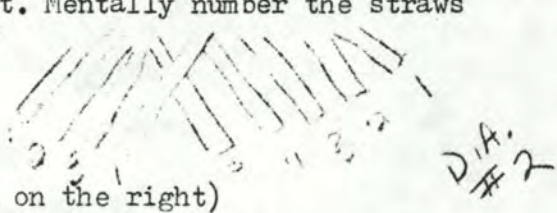
Start on the right side. Raise straw 2, lay straw 1 across straws 3, 4, and 5 at an angle next to 4 on the left side.

(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 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 fastened together in middle with more straws) and finish by adding bows to cover joinings.



STRAW PROJECTS:

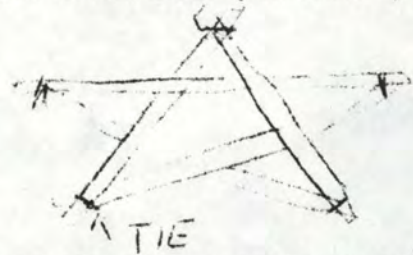
These can use the pieces left from the wheat weaving projects. Most straw pieces originated in the Scandanavian areas or Mexico as popular handi-crafts. These use flat or sometimes split straws. Tie pieces together with clove hitch knot or use tacky glue. Ideas seen here are for tree decorations mobiles, gift wrap extra's, etc.

BENT POINT STAR ( DIAGRAM 1)

5 Point WOVEN STAR (DIAGRAM 2)

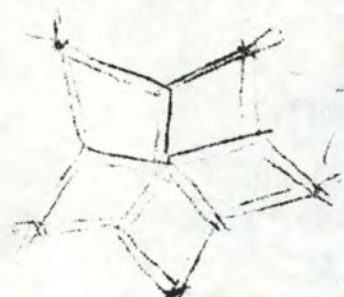


give  
JOINT



5 POINT TIED STAR

Tie 5 straw 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 "stems" or "arms"



Other projects could include crosses, flowers, dolls animals, birds, and many more.



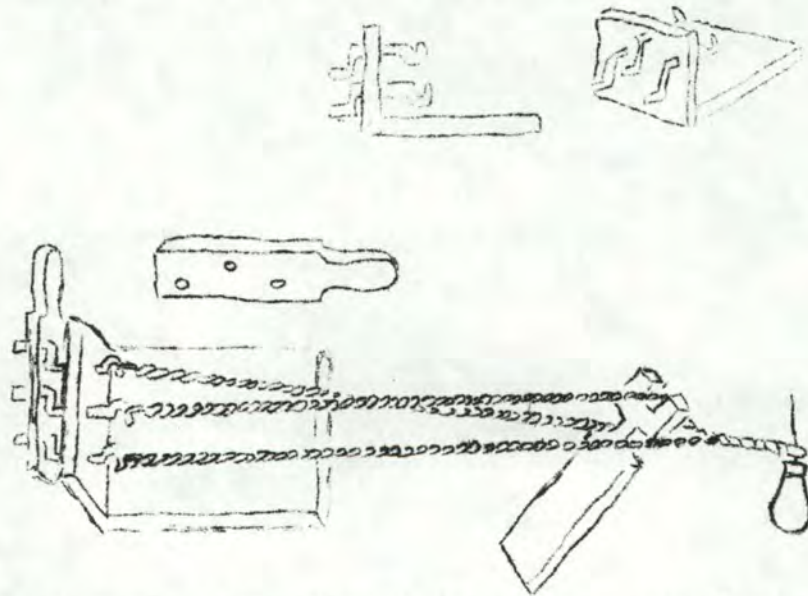
## MAKE YOUR OWN ROPE

Making your own rope can be a lot of fun. Before you can make your own rope however, you will need to make a machine which you can then use to make the rope. To do this, follow the instructions detailed below. You may also want to refer to the pictures which accompany these instructions.

Take a piece of board about 6 by 8 inches and  $\frac{3}{4}$  of an inch thick. Drill three small holes in this about 1 inch from either side and about 2 inches from each other. The one in the middle should be about an inch above the two on the sides. This will be the upright section of the machine. Nail this to the base which should be about 8 inches wide and a foot long.

Make three wire hooks about 5 inches long (coat hanger wire will work fine). The hook loops should be about  $\frac{1}{2}$  an inch in diameter. The wire hooks are then placed through the holes in the upright, and the straight end of each wire bent into the shape of a crank handle. Now you are ready to make the handle, which is cut in the shape of a paddle. Drill three holes in the paddle to match the holes in the upright. The ends of the wire cranks are then placed in these holes so that when the handle is moved in a rotary motion all three cranks move at once.

One more piece is needed. This is a rope wrench, which is used to keep the strands apart as you twist them into finished rope. A piece of wood, the shape illustrated, or a forked stick will serve the purpose.



Now for the rope. For material, heavy string or binder twine can be used. The strands are stretched from the hooks around the forked stick or rope wrench. There should be the same number of strands on each hook. About four strands to each hook makes a medium sized rope. The end of the strand is tied to one of the hooks with a slipknot.

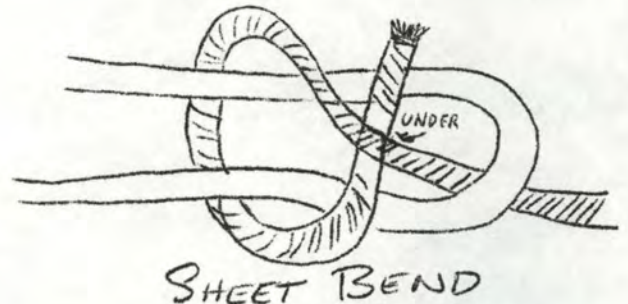
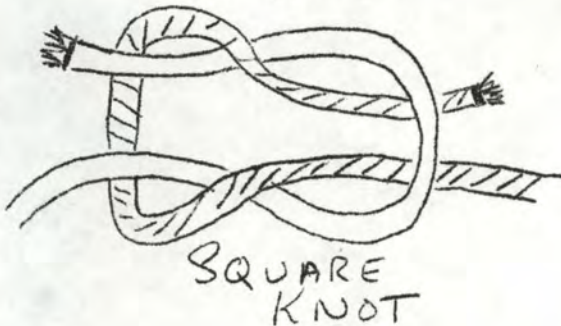
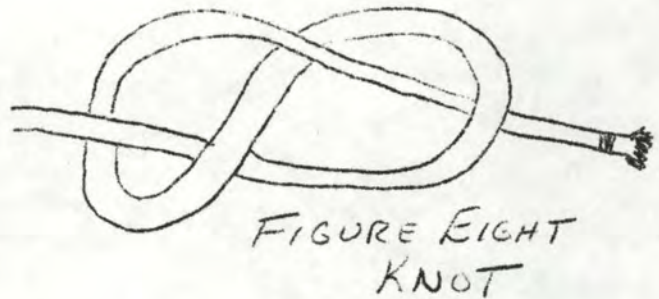
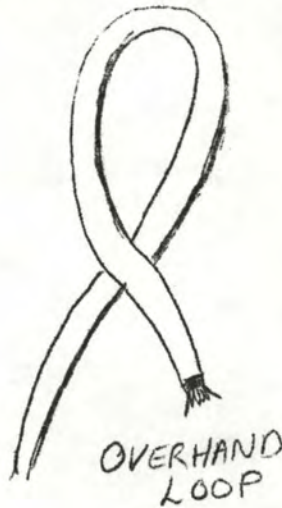
With the handle, start turning the wire cranks, holding the strands apart with the wrench until they get fairly tight. Then take hold of the strands on the side away from the machine and begin twisting them together slowly as the wrench is moved forward. The rope will go into shape itself and stay there but the wrench should be used to ensure even twisting and to prevent kinks. The cranks should be twisted slowly while the rope is being formed. When completed the rope is taken off the hooks and the ends are whipped to prevent fraying.

## KNOT TYING

Knots are formed by using three simple turns-- the bight, loop, and overhand. Even the most complex knot can be figured out if you remember these turns.

The bight is formed by laying the end of the rope against the standing part or long end.

Loops, overhand or underhand, are just what their names say. With these three turns you can make any sort of knot.



References: 'KNOTS and How to Tie Them'  
Boy Scouts of America (appr. sixty cents)

'The Ashley Book of KNOTS' by Clifford W. Ashley  
Doubleday & Company, Inc. (Hardbound)  
Garden City, New York

NOTE: Knots vary in their names depending on the way they are tied, the way they are used, or the particular form they take.

Purpose: To bring a picture into maturity through refinements, using ideas that expand the picture beyond its obvious boundaries through individual expression.

Please read all instructions before beginning.

Materials needed:

- 1 piece of flat wood  $\frac{1}{2}$ " to  $1\frac{1}{2}$ " thick
- 1 picture from any magazine, newspaper, etc.
- 1 cup hook
- 1 set acrylic paints (art supply or office supply store)
- 1 one inch brush for medium
- 1 small stiff artist brush for paints
- 1 jar Polymer Medium (Gloss) or Modge Podge
- 1 jar Lanolin Plus, or Balsom Creme rinse (cosmetic Dept)
- 1 piece medium and fine sandpaper
- 1 rag

Optional:

- Felt and Elmer's glue for back

Tools needed:

- 1 hammer
- 1 file rasp
- 1 old plate or palette

Picture: When choosing a picture be sure it is one that is special. Do not try to expand one that has no real interest. Avoid colored pictures with an all white or all black background unless planning to use only achromatic colors.

Choose a board that is at least  $1\frac{1}{2}$ " to 2" larger than the picture. Check the grain of the wood to see which direction it travels. Then check the lines of your picture for flow, or what you wish to accent, and try laying the picture on the wood. If the top of the picture is to be expanded more, place the picture lower on the board, and visa-versa. Try to include any knot holes or texture in the arrangement. After the decision is made where the picture is to be, set the board aside.

Preparing picture: Tear around the edge of the picture so that the edges will not be a straight line. (This allows the added paint to flow in and out of the picture without being obvious.) With a brush, coat the entire front of the picture with Polymer Medium. Let it dry for 15 minutes. (Be sure the back does not stick to anything while drying.) The coating gives the paper the strength of cloth, and makes it stronger to withstand the rolling. If the paper is very thin (like newspaper), give the picture another coat of medium. Be sure the coating is dry before working with the picture again.

Preparing Wood: Decide how much of the grain of the wood is to be worked up into the picture. If you want some of it to come through where the picture will be placed, sand very lightly. If you want it smooth, sand heavily. At this time the back of

the board should be sanded lightly. Leave the edges until the picture is mounted.

Mounting Picture: Get a damp rag and set aside. Coat the back of the picture with medium, and coat the board heavily with medium where the picture will be placed. Be sure to get in the cracks of wood. Arrange the picture in place, and roll it on from the center to the edges, hard, with a roller. Be sure to get out any air bubbles. Wipe off excess medium on edges only with the damp rag. If the board is rough, work the picture into the rough spots with your fingers while the picture is wet so that the grain will come through. Roll again and check for air pockets. If the picture, or roller becomes sticky before you are through, add some medium. If an air pocket develops, stick a pin in it, and roll again. Do not try to take the picture off the board and rearrange. When picture is mounted, set aside to dry, and wash roller and brush.

Deploying picture: When picture on the board is thoroughly dry, set the picture in front of you and study the lines of the whole scene. Decide what is to be brought forward and continued, therefore showing what should be diminished, such as behind mountains or trees:

Where the lines of the picture point, it may be accented by diminishing the edge or sky away from the point of interest. The limited outline of the board may be dissolved by varying the straight edge of the board. This gives the appearance that the picture may continue even beyond the artist's view. File with a sharp rasp.

Some pictures, such as canyons, will require deep filing. Others may be filed out for flow. Take into consideration any object that may come to you to be added to the picture, such as in a house picture, a chandelier above, or an afghan on a table. Work from the outside in, so that filing will be heavier on the edges. When the filing is finished, sand the edges of the board, and if you wish, the edges of the picture, gently.

Hammer in, part way, 1 or 2 cup hooks, depending on the width of the picture. Then screw them in the rest of the way. (At this point consider ways that the board could be hung maybe with rope, a ribbon from color in the picture, fish line, leather thong, etc.)

Painting picture: Use the plate or pallate on which to squeeze acrylics from tubes. Look at the picture and determine the background colors. On earth scenes, start with the color of the ground, then later can be added the things upon it. The same with a room. The furniture can be added later. Shadows and Tints may also be added later. (If this is a first experience with paints it is suggested that the definition of color be looked up in a dictionary and that a free color wheel be picked up at the same time the paints are purchased. This will help you to understand how colors can be mixed.)

Painting wash: After the background color has been mixed, to make it a wash, pour in about 1/3 of the amount mixed of creme rinse, and mix it together with the paint. If the board is very porous, go over it first with creme rinse just before applying the wash. A brush or rag may be used. Take the background colors all the way over the edge of the board, as though the picture went right on. Set aside and wash brushes.

Painting objects: After the background is dry (about 2 hours) shades, tints and objects may be added. The shading or tinting may be done with the fingers dipped in creme rinse and color. If you need to take some paint off the picture, rub it with some creme rinse.

The color of the original sky can be added to or changed. As the painting proceeds, ideas naturally come into focus. (Don't forget the sides) If a tree develops, start with the base, trunk, branches and then leaves. Creation always has an order. Have fun mixing and trying different colors. If there is a mistake on the picture, wipe it off with more creme rinse on a rag and start again. When the painting is finished, wash brushed and pallate. If painting dries and there needs to be a change, paint over it. Hang the picture by the cup hook to dry. Be sure the back is wiped off.

Finishing Coat: When the picture is completely dry (overnight), quickly apply a coat of medium. If you already have a lot of texture, put the medium on thin. If you do not have much texture, put the medium on fairly heavy. Immediately take a small brush and with quick strokes, remove any bubbles, leaving brush strokes as an oil painting might have. The picture will dry to touch in about 1/2 hour. Dry overnight.

Optional: Cut a piece of felt the approximate size of the board, picking up a color in the picture. Trim it later. Coat the back of the wood with thinned Elmer's glue. Lay a piece of felt on the back and trim as you would a pie with scissors. Let dry.

Title: The picture should be titled. Often times a favorite poem, hymn, proverb or biblical quotation will bring forth the inspiration of the artist. Because the picture will not be entirely the work of one artist, the picture is presented by the name of the individual doing the expanded work. It may be typed thus, and glued on the felt and coated with medium.

Title: \_ \_ \_ \_ \_

\_ \_ \_ \_ \_ source of title

presented by \_ \_ \_ \_ \_

For the teacher: If you are assisting the artist with the picture, it is important to remember to share the ideas, that you may see the whole expression together. The manufacturer of acrylics has a gel they use for slowing

## GEMS AND GEM POLISHING

The value of a gem lies in its value to the owner. It may be just a "pretty rock" in the pocket of a child and of no value to others, but it has an intrinsic value to its owner. It may be valued because of texture, color, shape or just a feeling.

Gem polishing is a process of altering what may be found in nature to make it more pleasing and of enduring pleasure, by bringing out the best shape, color and most of all, rendering the surface so smooth as to make it transparent and reveal its intimate qualities.



Doc Rock Stephens

We have all had the experience of picking a beautiful stone from a stream only to see it become dull and uninteresting as it dries. Polishing leaves the surface so smooth that it is even more beautiful than when wet.

Stones are cut and polished by a series or steps:

1. Grind the stone against a harder, rough surface which can bring the most desired shape and pattern. This first step is usually done by grinding the gem stone with a coarse carborundum, which is a synthetic grit pressed together into a grinding wheel or flat stone. This first process takes a stone of 100 or 200 grit.
2. The second step consists of grinding all surfaces against a finer carborundum, about 400 grit, until the coarser marks from the stone are all ground out.
3. Step 3 consists of even finer grinding, using about 600 grit emery cloth until all marks from Step 2 are gone.
4. This step usually consists of grinding with tin oxide powder or Lindy A powder until all scratches from all earlier steps are gone. This gives the stone a high polish, which it will maintain wet or dry.

Rock cutting is easy to do with pocket stones of carborundum and small pieces of carborundum paper. The final polish can be done easily by leather, soaking it with water and Lindy A powder and bringing out the final polish by rubbing against the leather Lindy A.

Care should be taken to wash all loose grit from the stone between steps because a few particles from a coarser grit can ruin a finely polished surface.

I see stone-polishing as like the process that happens to people--frinding the disinteresting and unpleasant characteristics away, then by finer and finer training bringing out the final gem quality that we see in all mature individuals.

OVER



Gems and Gem Polishing continued

In general, the most satisfactory stones for polishing will have a smooth, even texture, be hard enough so as not to scratch easily after they are finished and be of pleasing quality, color, etc.

More detailed information about techniques can be obtained from any rock shop or rock hobbyist. I hope my contacts with all of you "labbers" has been pleasing to you as our association has been to me.

Doc Rock Stephens

OVER

TAGUA NUTS - VEGETABLE IVORY  
Leila Steckelberg & Mark Patterson

The tagua nut is a true ivory, known to have been used for over 200 years. It is the exceedingly hard kernal of a nut produced by a palm tree which grows in northern South America, botanical name: Phytelephas macrocarpa.

The tree is found in dense thickets near or along rivers and grows to a height of 10 to 30 feet. It is slow growing and may live to be centuries old. The blossoms of the female tree typically appear at the base of the lowest leaves and have a fragrance similar to almonds. Each tree produces six to eight clusters of fruit. From eight to 30 nuts are massed in large thorny heads, resembling enlarged chestnuts, and may be found growing at ground level, or a few feet above the ground, or in the top of the tree, depending on the sub-species. As the fruit develops, the nut is filled with a clear liquid which animals and humans can drink. This liquid grows sweeter and cloudy as the nut matures, finally hardening into a form of ivory.

This source of ivory was used by the early South American colonists to carve objects of religious devotion. By the mid 19th century, it had become an item of commerce, being used to make carved buttons of all types.

About 1859, ships returning to Germany from South America carried tons of tagua nuts in their holds as ballast. Some of these found their way into the hands of skilled Austrian carvers, who made beautiful hand carved buttons from them. By 1860, ivory buttons were made in many forms - dyed and natural, shiny and dull finish, metal rimmed, carved and stamped. Probably your gragdmother, or great-grandmother used ivory buttons made from the tagua.

In the early 1900's, experimentation with plastics developed, and in a few years, cheaper plastic buttons foretold the end of the ivory button industry. The use of tagua nuts for carvings and figurines continued in the Orient.

Today, many would like to work with ivory - to slab, carve cab, or scrimshaw, but scarcity, high cost, and endangered species has turned us back to the tagua nut which is making a comeback as fine jewelry. It is a renewable form of ivory which does not threaten the existence of any species by its use. Furthermore, it is available without the need to kill an animal to obtain it.

To determine whether an article was made from animal or vegetable ivory, the following simple tests may be conducted. Touch the item with a red hot needle. If the item scorches, the material is not a mammal ivory. If you don't wish to risk damage to the item in question, place a drop of sulphuric acid on the article. A pinkish color developing in 10-15 minutes indicates the item is probably tagua nut ivory. The spot can be easily washed off with water. Mammal ivory and many plastics will be unaffected.

(Tagua Nuts, pg.)

#### WORKING WITH TAGUA NUT IVORY

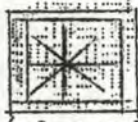
It handles, cuts, ages, and works just like animal ivory.  
TO CUT: The tagua nut can be worked readily using wood working tools. Do not use oily cutting lubricants, such as are normally used by lapidarists. The oil may stain the nut and the moisture may cause it to swell. Slabs can be readily cut on a bandsaw, any small saw - hacksaw or similar. Cut dry. Do not use your diamond saw - it is a waste of time.

TO GRIND: Saw marks may be removed using a worn 80 or 100 belt or disk sander. Final polish should be done using 400 or 600 grit sanding media. Finally, buff the nut surface using any good white polishing compound, such as tin oxide. Use a little moisture here. A final seal prior to engraving should be done using a high quality paste wax.

CAUTION: Treat tagua nut ivory very gently - do not over-heat in working.

The ivory in the tagua nut is a cellulose. It varies in color from blue white to amber. When soaked in water, it will often and swell. Drying for a day or so will restore the surface. All nuts have a center cavity. Toxicity of the dust is about the same as sawdust.

Suitable for slabbing, cabbings, carving, scrimshaw - just use your imagination. Your tagua nuts are thoroughly dried and cured, ready to use. Enjoy!



# Chicken Scratch

"Leila  
Steckelberg"

(also called Tenneriffe Lace, Snowflaking & Amish Embroidery)

Discover the breathtaking elegance of an antique craft. Chicken Scratch. The sophisticated beauty and delicate designs produce an effect of handwoven lace on gingham.

The exact origin of this craft is unclear, but probably dates back to early America. As the pioneers moved west, they took this craft to new horizons. Hence, all the different names. Even during the Depression, ladies decorated simple gingham gowns and proclaimed their stitchery "Hoover Lace."

Even weave gingham is the most popular fabric. Usually  $\frac{1}{4}$  inch (4 squares to the inch) is used for larger projects such as pillows, quilts, clothing and place mats. For smaller projects like pincushions, har lids, bookmarks and sachets, use  $\frac{1}{2}$  inch (8 squares to the inch).

Embroidery floss in matching colors and white is used most often. It creates a satin-like lacy pattern on top of the gingham. Adjust ply to your preference. To achieve a heavy lace effect, use more ply; for a delicate lacy effect, use fewer ply.



Use a needle with a long eye and a sharp point, such as a number 20 chenille or number 5 embroidery needle. Use a sharp pointed needle for starburst and straight stitches and a blunt point tapestry needle for the diamonds.

To determine fabric size needed, count the number of squares on the pattern, divide by the square count of your fabric (4 for  $\frac{1}{4}$  inch or 8 for  $\frac{1}{2}$  inch). Allow a border for mounting or stitching and leave enough fabric to stretch fabric in a hoop. Usually 4 to 8 inches on each side will be sufficient.

For marking center of fabric, fold cloth in half and then in fourths. Mark center with a pin. Begin "counting" design from center.

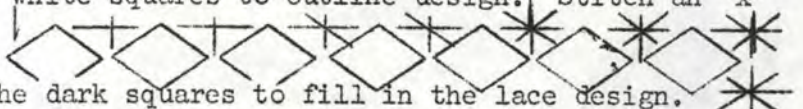
To work with floss, cut strands into 36 inch lengths. Next, separate the 6 strands of floss as needed for your design. For  $\frac{1}{4}$  inch gingham, use 3 ply; for  $\frac{1}{2}$  inch, use 2 ply.



Before beginning, be sure your hands are completely clean. Place fabric in wooden hoop, keeping fabric pulled taut. Make tight knot in floss. Pull each stitch tight, being careful not to pucker the fabric. End floss by tying another knot. Cut off long hanging threads.

Look at your fabric carefully. There are three types of squares - solid dark, solid white and a medium color.

Work Dark Starburst(\*) on the white squares to outline design. Stitch an "x" then a '+' on top to form \*.

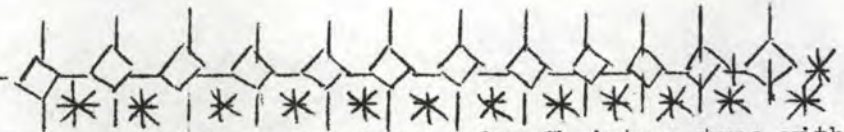


Work White Starburst (X) on the dark squares to fill in the lace design. Stitch an 'x', then a '+' on top to form \*.

Stitch Straight Stitches (-) on (|) on the medium squares.



For Diamond Stitches (O) weave needle underneath each straight stitch to form a diamond. DO NOT stitch any fabric, just go under the floss. Go around diamond twice. Do not pull floss too tight, just taut enough to see diamond shape over the white squares of the fabric.



For a change of pace, try reverse chicken scratching. Our Christmas tree with French knots is an example. Use white floss on dark squares for the outlining starbursts. The inner portion of the design is worked in the dark floss with the dark squares showing through the diamonds. French knots in the center of each diamond add a colorful, festive look when worked in a contrasting color.

Variations are endless. Try working diamonds in a contrasting color. You might even come up with a new stitch. Use your imagination and create new looks for this old craft.

Wash in warm water, if soiled. Rinse several times. Add one tablespoon of white vinegar in second rinse. Roll in towel to remove excess water. Do not wring. Stretch slightly with your hands to smooth out wrinkles. Iron face down on a folder towel.

#### WORKING THE DESIGN IN CHICKEN SCRATCH



#### Fabric Size

Determine the yardage of fabric that you will need by dividing the stitch count by the count of the fabric per inch. NOTE: If you have a specific item in mind for mounting or finishing your work, cut the fabric large enough to fit in the item and leave enough fabric around the border for finishing.

#### Centering The Design

Determine the center of your cut piece of fabric by measuring or by folding the fabric in half once, and then folding that half in half again. Crease these folds, and when you open it up again, the center is the intersection of the creases. Always fold on the white squares. Now, determine the center of the design by locating the arrows, and count up to the top of the design and then over to the left or the right to start. You may either count the design as you go, or count the design and mark with a water erasable pen. If you count as you go, then I would suggest using a "line finder", a metallic board used along with magnet strips. The board slips behind the chart, and the magnetic strips hold the chart to the board while indicating on which line you are presently working.

#### Reading The Chart

If you are working on a design that will be used as a piece of clothing, or see a lot of wear or use, knot the thread to start. In all other cases, do not knot the thread! Leave a short tail and work a few stitches over the end to secure it on the back. To finish, run the needle under several stitches on the back of the fabric. Each square on the chart represents one square on the fabric. The symbol used in the square on the charted design either indicates the color or the stitch to be used.

The outline is indicated on the chart by the symbol ●. This is worked on the WHITE square of the gingham using the dark thread. The stitch used is a double cross stitch worked by forming an X and then working a † over the top of the X.



Just be sure that all of the top stitches in the double cross stitch are worked in the same direction. On the larger gingham checks use two strands, on the smallest (14 to 16 squares to the inch) use only one strand. Work the entire outline of the design first. Do not work the spaces in between the outline stitch, leave these blank.

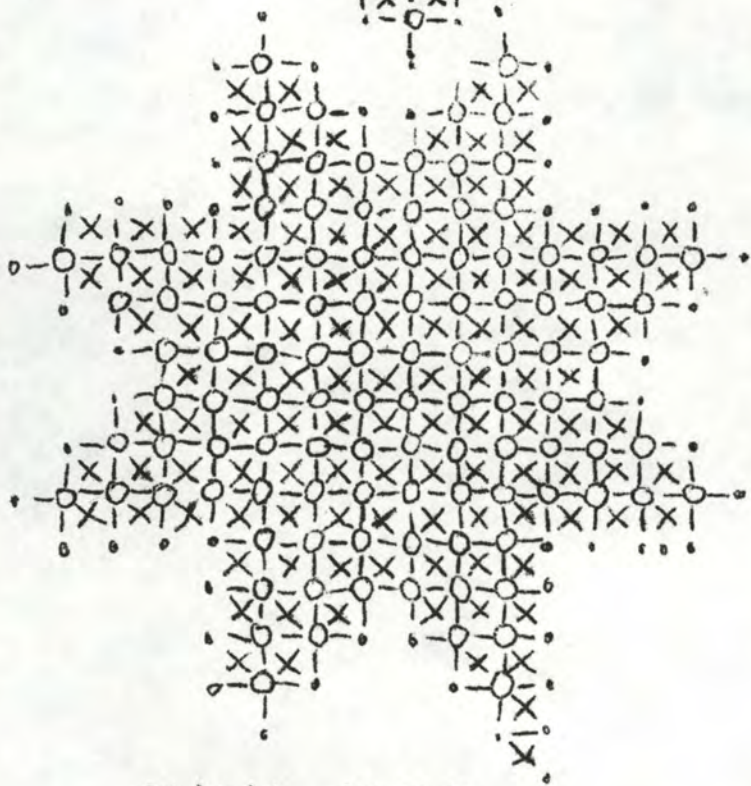
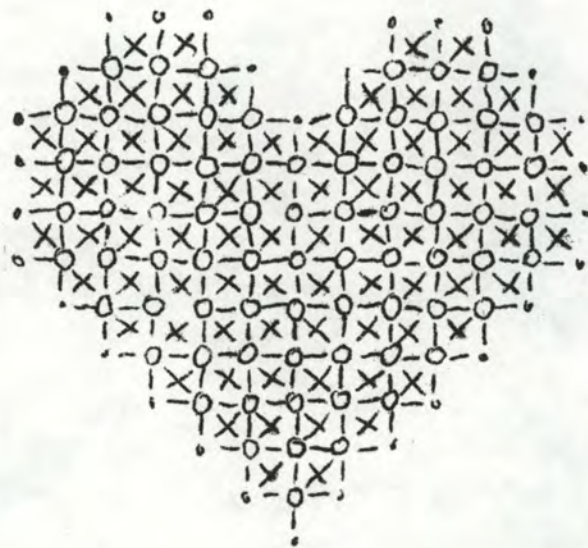
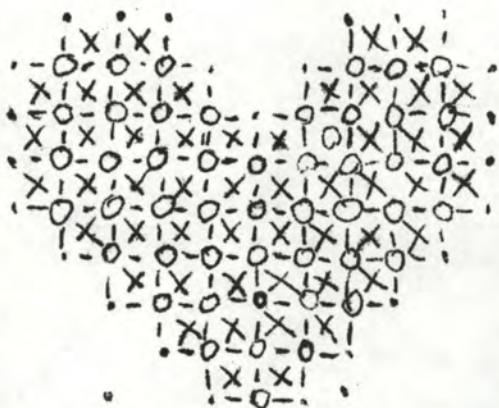
Begin the interior design with the symbol X. NOTE: The symbol X is worked using white floss, and is also worked in the double cross stitch, but on the DARK square of the gingham inside the outline stitch. Do all of the inside double cross stitches.

The symbol - and † is worked in white and is a straight stitch worked in the direction indicated on the chart. It is worked on the MEDIUM colored gingham squares in the middle of the square. You may work all of the straight stitches by passing your needle over a medium square and under a white square, then back over the next medium square, etc., in a running stitch. Complete all of the straight stitches.

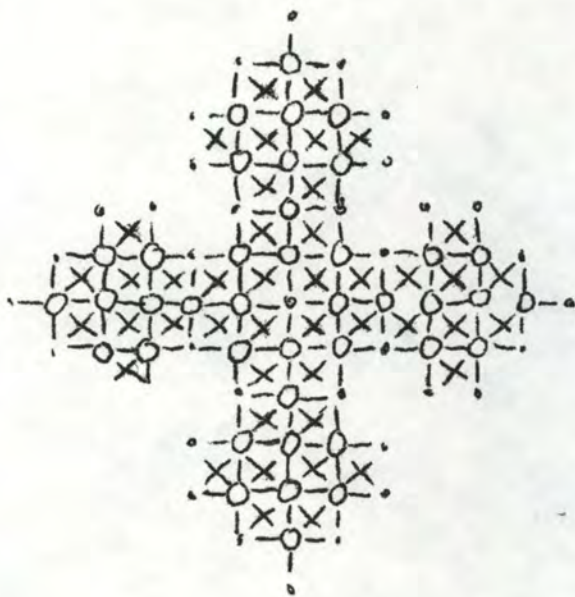
The symbol O is worked as a circle by weaving the needle underneath the four straight stitches. Come up in the same hole as one of the straight stitches or just behind and to one side of the straight stitch, next to the white square. Then weave the needle underneath each of the straight stitches to form a circle. DO NOT pick up any of the fabric in the needle, just go under the floss of all four of the straight stitches to form a circle. If you have two strands of floss in your needle go around twice (one strand if working on small check), or you may double the thread over and use four strands (two if working on small check) and go around once. Do not pull circle too tight, as you want the white to show through the circle.

Summary:

1. Do all outline double cross stitches first on white square, using dark floss. Leave spaces blank between outline stitch on outside of design. (If outline stitch continues inside design, you may fill in between stitches if you wish.)
2. Do all inside double corss stitches next on dark square, using white floss.
3. Do all straight stitches on medium square with white floss.
4. Do all circles twice (or once with floss smount doubled) with white floss around white square.

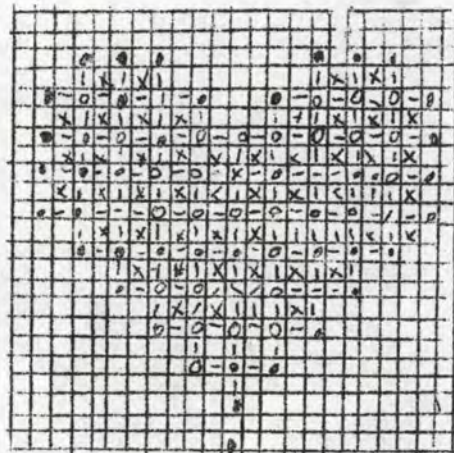
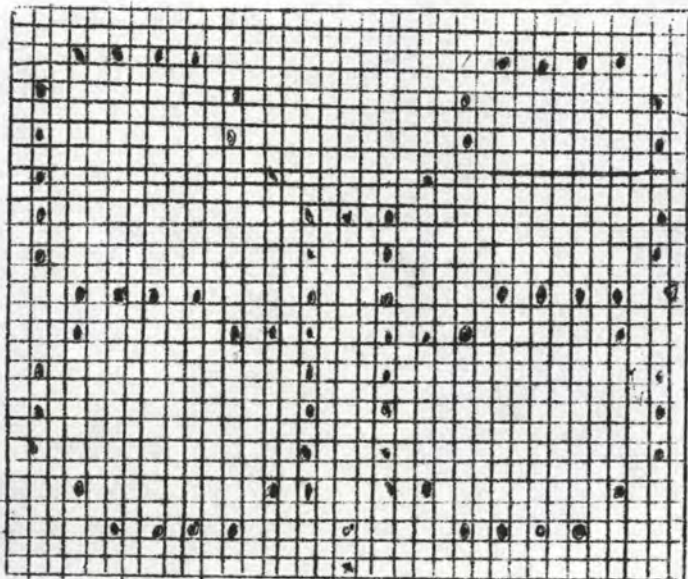


• colored thread  
TO MATCH CHECKS  
ALL OTHER WHITE

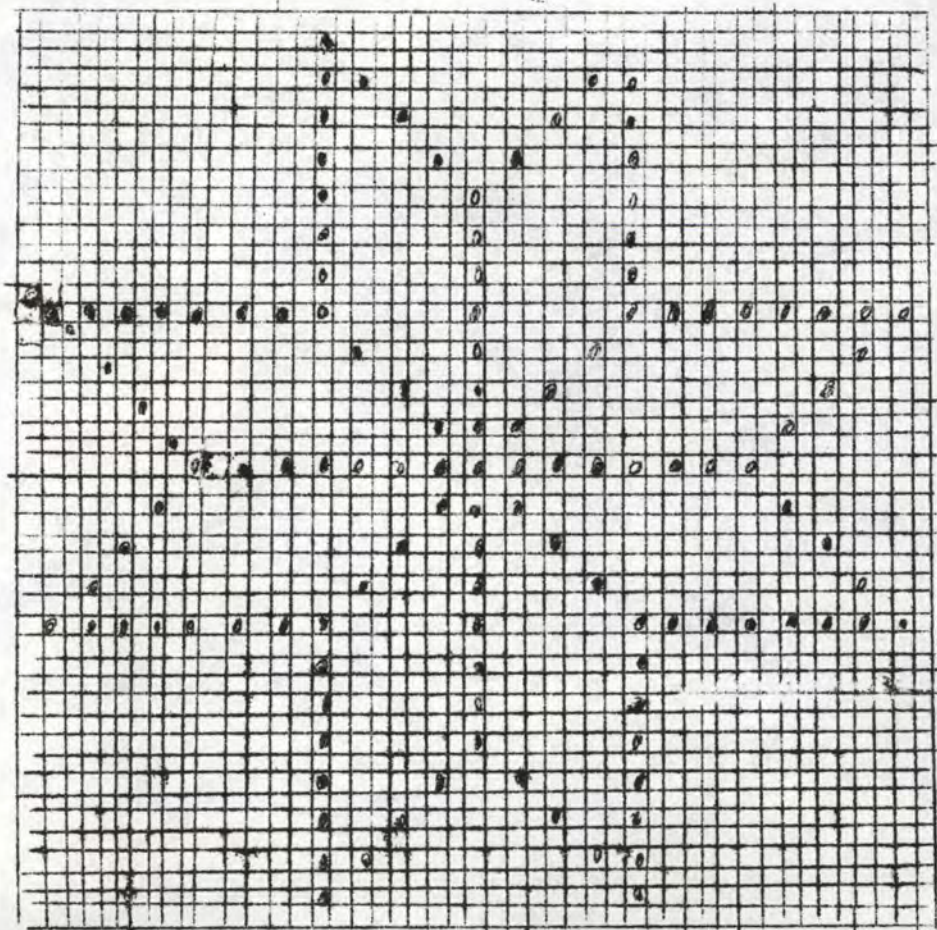


Chicken Scratch can also be used as a border on placemats, skirts, runners, tablecloths, etc. Just run a straight line of outline stitches all around the area you want to work as a border, making the band as wide as you wish it. Then fill in with the interior stitches.

Below is a heart completely charted to work in Chicken Scratch. Work this piece as a practice piece. Refer back to this chart for working the interior design on other charts.



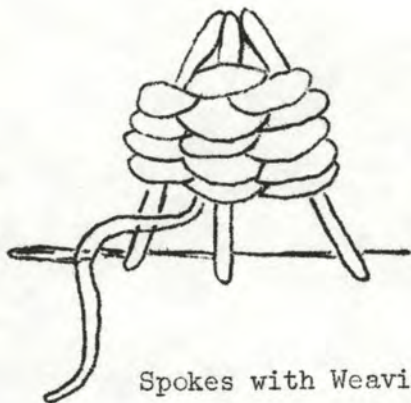
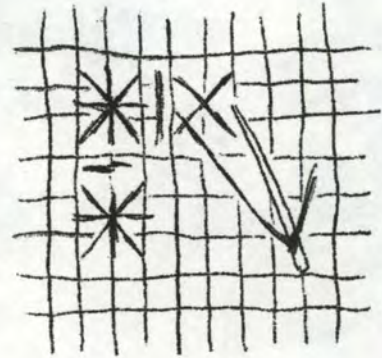
Water Erasable Marking Pen  
 These come in handy to mark your center, or to put in your outline. Just rinse fabric in cold water and the marks vanish!



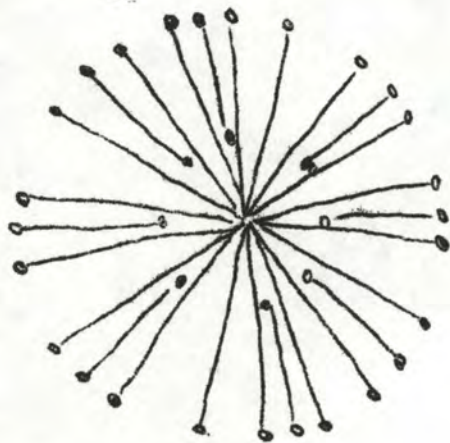
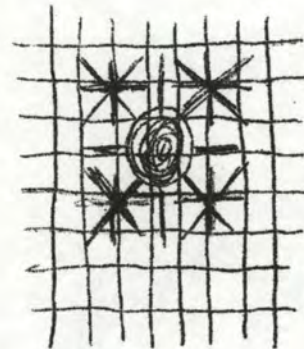


Tenerife

Tenerife embroidery comes from Tenerife, the largest island in the Canary group. It is sometimes called "darning" and sometimes "needle-weaving". It is lace-like in appearance, with the stitch being worked over a wheel or frame of support—inglong Straight Stitches. Work from the right side and from the center out (like a spider web). The finished effect is almost woven in appearance. Pearl cotton is perhaps the best choice of thread.



Spokes with Weaving



Tenerife Circular Weaving Pattern

Tenerife embroidery can also be worked on checked fabric, such as gingham. This has the appearance of drawn work, except that it is worked completely on top of the fabric and the threads are not actually drawn.

The easiest way to transfer a design is to make a perforated pattern. Center it in place on the fabric; then with a pencil, lightly mark dots through the perforations. Make a wheel-like structure with any number of spokes; sections of the spokes will be covered later. The part of the spoke not covered will be an integral part of the design, so consider this when choosing the color and texture of the thread to be used. Additional spokes can be added to an outer ring of the wheel, alternating the weaving design. Practice several variations of this before starting the design on your project.

TENERIFE OR Swedish Needlework

Materials: Knit-cro-sheen  
Embroidery needles for knit-cro-sheen  
Embroidery hoop  
Checked Gingham

Tenerife or Swedish Needlework is both decorative and simple to do and may be used on a variety of articles such as aprons, skirts, dresses, luncheon cloths, place mats, curtains, bedspreads, pillow tops and so forth. Interesting effects may be achieved by using either matching or contrasting thread and by varying the design. A simple design will be illustrated here - it may easily be elaborated upon according to your own tastes and desire.

Decide first how wide the border will be, keeping in mind that an uneven number of rows of cross stitches is always more interesting than an even

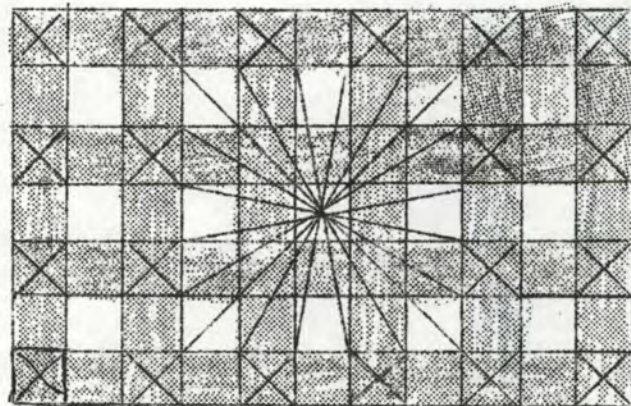


Figure 1.

number. Work the solid rows of cross stitches on the back of your material run in the same direction; it will be much easier to iron. In laundering, the best results will be obtained if a bath towel is placed on the ironing board and the design is ironed on the wrong side over the towel. The cross stitches may be worked on the dark or the light squares, on both dark and light or squares may be skipped to make different designs.

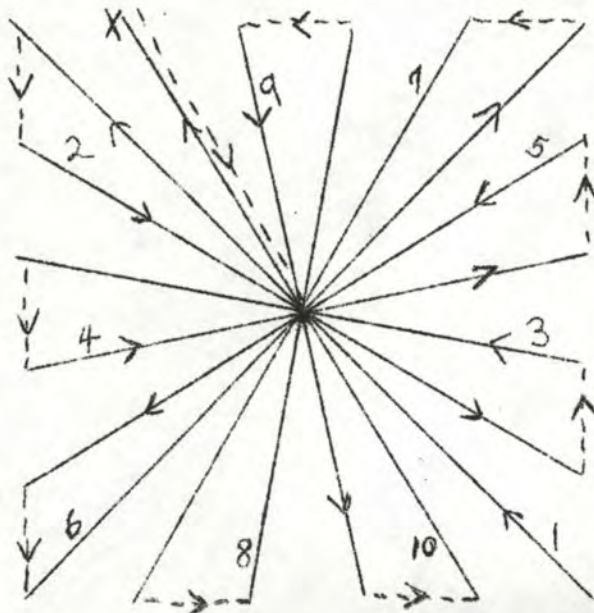


Figure 2.

Start here. Broken lines are the thread on the wrong side of your work.

Figure 2 shows the spider-web, which is the base for the woven design. If you follow this sketch there will be a minimum of thread on the wrong side, thereby making ironing easier. When point "X" is reached, bring the thread to the center square on the wrong side and make a small stitch over all of the threads where they cross and again, crossing the first small stitch. See Figure 3. This will make a center for your woven design and will also make it easier to weave.

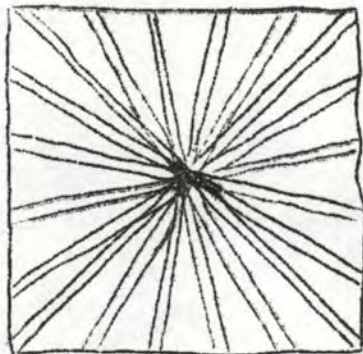


Figure 3.

The weaving is done over the corner group of 5 threads as shown in Figure 3. Bring the thread from the back as near to the center as possible and start weaving by going under the first thread, over the second and so forth, of the group of five. See Figure 4.

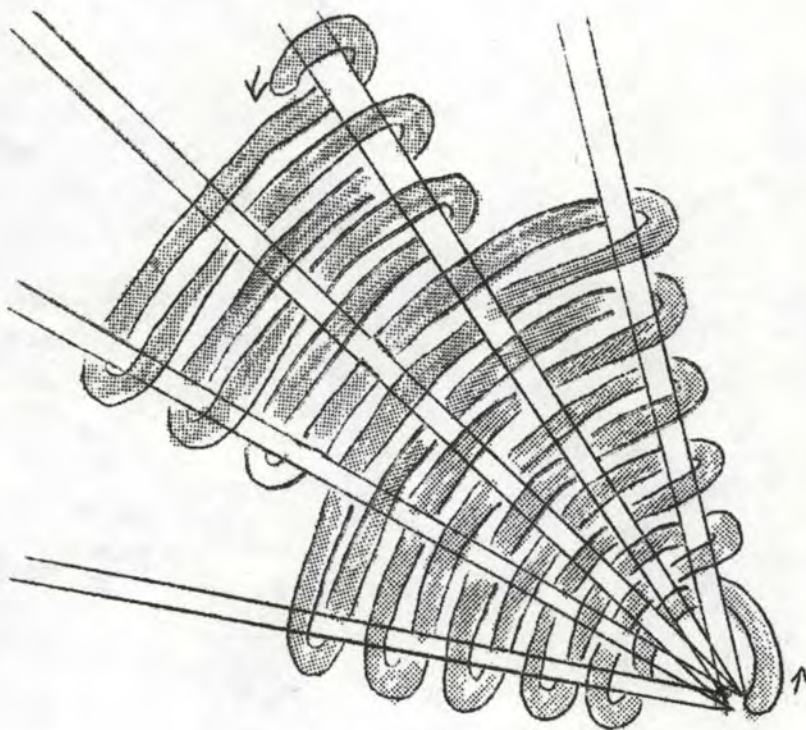


Figure 4.

Continue weaving back and forth until there are 10 rows of weaving, then weave six rows over the center three threads. As the weaving is done, keep the weaving thread pulled tight and close to the center of the design. To fasten the design, simply go underneath the design and come down through the gingham near the center and up along side the next group of 5. You are now in position to work the second corner. Continue until the four corners are completed.

Variations:

Weave 21 times over the 5 corner threads; 7 times over the center three threads.

Weave loosely over the 5 threads until you can weave no farther on the outside threads, then weave over the 3 center threads until they are solid also. To be most effective, do not pull the thread too tight when making this solid design.

Round design. Make the spider-web as in Figure 2 and fasten the center as in Figure 3. Weave under 1 spoke, back over it and under the same spoke (actually, you are simply going around this one spoke) and the next spoke; gack over (back stitch) and under the last spoke and under the next one, and so forth. Continue back over one and under two until you have the size desired. See Figure 5.

For additional ideas: D.M.C. Thread Work - Series No. 1 book from:

DMC Corporation  
437 Fifth Avenue  
New York 16, New York (No Zip Listed)

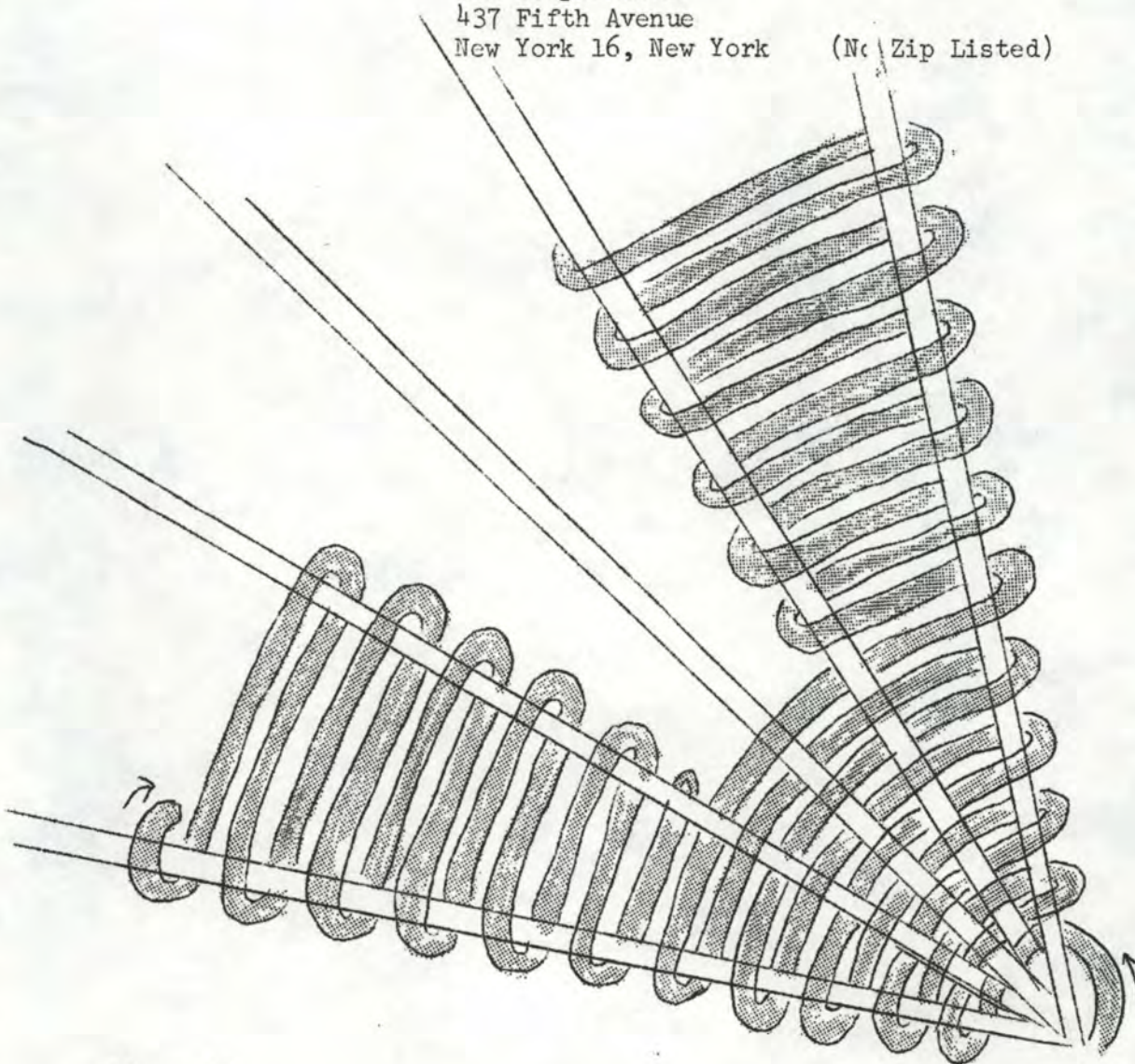


Figure 5

Yes  
you  
can

when you  
know how!

# FIRST AID FOR CAMPS

Stew White

Needs Evaluation (on sheet or blackboard for hand count)

## Group Skill Levels:

First Aid:	Basic	4
	Advanced	2
CPR:	Basic	6
	Instructor	2
EMT's:	1	0
	2,3,4	1
Nurse:	LPN	0
	RN	1
Dr. of Medicine		1
Therapists/Others		6

From this quick evaluation we could identify the extent of training within the group and get a feel for where to start.

Types of Camps (add to sheet for group viewing)

- Adult Camps
- \*Children's Camps (4-H, Scouts, etc.)
- Church
- Youth
- Family
- Couples (engaged/married encounter)
- Family Reunions
- \*Inconvenienced
- \*Sports/Specialty Camps
- Backpacking
- Family Camping & Picnics

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\*Most likely to have specific medical staff on site

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What types of problems are likely to occur?

- |                          |                    |
|--------------------------|--------------------|
| **sprains                | drowning           |
| breaks                   | homesickness       |
| insect stings            | cuts               |
| allergies                | menstrual problems |
| punctures                | bruises, black eye |
| eye injuries, infections | emotional          |
| poison plants            | lice               |
| food poisoning           | burns              |
| heat exposure            | flu, colds         |
| hypothermia              | blisters           |
- Medical Problems: seizures, special diets, medications, etc.

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\*\* This list is based on a kid's camp ages 9-13, about 100 campers, 10 counselors 16-18 and 6 staff 18+ years.

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\*\* What are the advantages/disadvantages of various levels of medical help in camp for the same group?

- Doctor - Legally may do it all, very knowledgeable; may be poor in CPR/first aid techniques, may have difficulty relating to kids.
- Nurse - Surrogate mother, easy to confide in, knowledgeable, fair to good CPR/first aid skills; legally on shaky grounds for dispensing medications and treating beyond bandaging without a Doctors' order.
- EMT 4 - (Paramedics) - High skill level in CPR/first aid/emergency treatment and control; not as knowledgeable in anatomy/drugs. Can operate by area protocols - written procedures for emergencies.
- EMT 1 - Good skills in CPR/first aid, emergency skills vary considerably with experience; little drug/anatomy knowledge due to limited training.

First Aid/  
CPR - Very limited instruction (less than 16 hours), should be able to handle simple emergencies.

From these comparisons we can begin to form our ideas as to what we want for our in-camp medical help. Another consideration is how many do we need... is one enough? What happens is that one must leave camp in an emergency? Who takes over their role? What is needed for a contract?

How do we find out what challenges are coming with our campers? (i.e. bed-wetting, allergies, medications)

Pre-registration medical form!  
May be accurate, may not be  
May not arrive until camper does  
May help prepare for special challenges.

Other points to consider:  
First aid materials or kits needed  
Insurance for camp and campers/staff  
Transportation available  
Route(s) to nearest/most appropriate hospital(s)  
Location of equipment  
Location/locating of medical help

Closing of this session indicated a strong interest in what to put in a first aid kit. We will develop this in the next session.

(Stew White)

## First Aid : Assembling a First Aid Kit

Discussion at the close of the workshop on First Aid For Camps drew us into the assembly of a First Aid Kit. As was pointed out in the Survival workshop a First Aid Kit can come in just about any shape or size with the most important considerations being the limiting size and the potential uses.

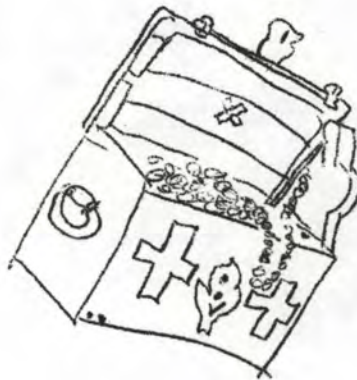
Take a good hard look at the types of use you're going to want to be prepared for , decide on how mobile/portable you want your kit to be, whether or not you'll have a "base camp" supply to augment the mobile kit, and how often you may use it. Additionally, if replacements won't be available due to travel time and distances, a larger base supply may be desirable.

As an alternative to the commercially produced First Aid Kits on the market(usually containing strange and/or useless items) you can put together your own self-styled kit or kits. Items you may consider having on hand :

Band-aids	4x4" Gauze Dressings
Splints	Cravats
Kling/Curlex/or Gauze	Butterfly Bandages
Ace Bandages	Tape: cloth, paper, plastic
Hot/Cold Paks	Instant Glucose
Sting Kill Swabs	Calamine Lotion
Hydrogen Peroxide	Betadine
Alcohol	Swabs
Tweezers	Magnifying Glass
Pen Light Flashlight	Good Light for "office"
Scissors--bandage	Cervical Collar
Blankets	Backboard/Stokes/SKED

Some of the above items should be unfamiliar to you....mostly because they're professional equipment! Work up your kit(s) using equipment that you are familiar with....Check around for prices and new sources....get the training you need and keep it current!!

The easiest way to locate inexpensive supplies is to contact your local Fire Department, ambulance, hospital, or Red Cross. Chances are they know where the quality and prices are. Good Luck! SEW





## FAIRCHILD SURVIVAL CLASS

Sergeants Wright and Paetz from the Fairchild Air Force Base Survival School presented the class. The Survival School is a necessary requirement for every air crew at least once. The Survival School is based on training them for any condition from the Arctic to desert conditions.

Sergeant Wright showed the items for a basic survival kit. They are: waterproof matches or a metal match, a knife, sheets or bags of plastic, fish hooks, line (dental floss or picture wire), band-aids, Betadine (an organic iodine), or another antiseptic, chapstick and petroleum jelly.

They next did a demonstration in the woods. The first thing they showed us was how to collect drinking water by placing a plastic bag over a green bush or limb and bending the limb toward the ground. It's required that the sun needs to be on the bag for a source of heat. They also cautioned that the limb not be in contact with the gathering moisture because it could poison the water supply. The bag also needs to be secured tight on top to keep the moisture in.

The next item was a demonstration on fire starting techniques. Two requirements are tinder to start the fire and fuel to maintain the fire. Small, dry pieces should be used after the tinder is started. A fuel supply to last at least an hour should be gathered before starting the tinder. Examples of tinder are goat's hair moss, dry pine needles from the trees, fine steel wool, cotton balls (they burn longer if dipped in Vaseline or wax), birch tree bark, pitch shavings from pines that are not down, and any other smaller item. Then progress to the next step. Any small dead branches from live trees and as it burns more add progressively larger pieces.

The communications systems were next for attracting assistance. Large pieces of heavy duty foil, mirror (signal type), flare, create design in terrain such as an "X" or an arrow.

Shelter could be plastic sheet or bags to create a body bag or lean-to.

White or red berries should be avoided for consumption. Blue or black berries are generally safe to consume.

If without a compass true East and West can be established by placing a vertical stick in the ground in sunlight. Put a 2d stick at end of shadow of 1st stick. Wait 15 minutes and place 3d stick at end of shadow. The line drawn from 2d to 3d stick is a true East to West line.

JOB OR LEADERSHIP BURNOUT  
DEVELOPED BY AYALA PINES  
UNIVERSITY OF CALIFORNIA--BERKELEY

PRESENTED BY PATRICK DAVIS

Definition; Burnout is a cluster of physical, emotional, and mental exhaustion reactions which are the result of constant or repeated emotional association with intense involvement with people over long periods of time. It is particularly prevalent in the social sciences field.

SOME PSYCHOLOGICAL EFFECTS OF BURNOUT

Low morale, absenteeism, high job turnover, poor delivery of services, development of a negative self-concept and a negative job attitude.

WHEN IT OCCURS

This may vary depending on a variety of variables which relate to the intensity of the job.

It can reoccur, that is, some folks recover quickly while some never do. For those who recover, the periods between subsequent burnout get longer and the burnout becomes less intense.

SOME CONSEQUENCES OF BURNOUT

Quitting the job, climbing the organization ladder, staying on the job while becoming detached and uninvolved, lateral transfer within the organization, it can also be a trigger for personal growth.

FOUR STRATEGIES FOR COPING WITH BURNOUT

Coping refers to efforts to master conditions of harm, threat, or challenge when an automatic response is not available.

1. Direct-active: Challenging the source of the stress, changing the source of the stress, finding positive aspects in the situation.
2. Direct-passive: Ignoring the source, avoiding the source, leaving the situation.
3. Indirect-active: Talking about the stress, changing oneself to adapt to it, getting involved in other activities
4. Indirect-passive: Drinking or using drugs, getting ill, collapsing.

Research indicates that active methods of coping are used more frequently and are more effective. Frequency of active strategies correlates negatively with burnout, passive strategies have a positive correlation. In other words, those who practice active coping strategies burnout less often.

RECOMMENDATIONS FOR COPING

Social support systems--Social support should be built into the environment. Such a system contains information which leads the individual to believe that s/he is cared for. It helps give meaning to his or her existence. The concept of social support systems has implications for staff meetings.

Acknowledging vulnerabilities--This includes such things as: Reordering of priorities, taking time off, compartmentalize (don't take it home with you), decompression (R&R).

Figure out what in the environment can and cannot be changed and then invest energy only in those things which can and cannot be changed

A SELF DIAGNOSIS INSTRUMENT

Leaders can compute their burnout score by completing the following questionnaire.

How often do you have any of the following experiences?  
Please use the scale:

1	2	3	4	5	6	7
Never	Once in a great while	Rarely	Sometimes	Often	Usually	Always

- \_\_\_\_\_ 1. Being tired
- \_\_\_\_\_ 2. Feeling depressed
- \_\_\_\_\_ 3. Having a good day
- \_\_\_\_\_ 4. Being physically exhausted
- \_\_\_\_\_ 5. Being emotionally exhausted
- \_\_\_\_\_ 6. Being happy
- \_\_\_\_\_ 7. Being wiped out, nothing left to give
- \_\_\_\_\_ 8. Feeling burned out, can't take it any more
- \_\_\_\_\_ 9. Being unhappy
- \_\_\_\_\_ 10. Feeling rundown, as a result of sleep problems
- \_\_\_\_\_ 11. Feeling trapped
- \_\_\_\_\_ 12. Feeling worthless
- \_\_\_\_\_ 13. Being weary, whole body hurts
- \_\_\_\_\_ 14. Being troubled
- \_\_\_\_\_ 15. Feeling disillusioned and resentful
- \_\_\_\_\_ 16. Feeling weak, susceptible to illness
- \_\_\_\_\_ 17. Feeling hopeless
- \_\_\_\_\_ 18. Feeling rejecting of those you work with
- \_\_\_\_\_ 19. Feeling optimistic
- \_\_\_\_\_ 20. Feeling energetic
- \_\_\_\_\_ 21. Feeling anxious

Computing your score

Add the values you wrote next to the following items:  
1,2,4,5,7,8,9,10,11,12,13,14,15,16,17,18,21 This is (A)\_\_\_\_\_

Add the values you wrote next to the following items:  
3,6,19,20 This is (B)\_\_\_\_\_

Subtract (B) from 32. This is (C)\_\_\_\_\_

Add A and C. This is (D)\_\_\_\_\_

Divide D by 21. This is your burnout score.\_\_\_\_\_

If your score is:

1 or 2, you are doing just fine

3, start thinking about coping with burnout

4, think seriously about coping with burnout

5 or 6, start actively coping or seek professional help



SONG LEADING WORKSHOP  
BY  
Jean Baringer

Presented at Chatcolab 1984

OBJECTIVES

1. To demonstrate techniques for teaching and leading songs so that workshop participants develop skills in song leading.
2. To provide opportunities for workshopppers to practice those skills in the session, and later with the entire lab.
3. To teach and encourage the use of songs that are easy to learn and easy to teach.
4. To encourage labbers to be excited enough about music to include it in various ways in their programs back home.
5. To affirm (or reaffirm the beauty and joy of a capella singing with groups of people - anywhere, anytime.
6. To encourage sharing of songs among the participants in the sessions.
7. To introduce the labbers to a variety of songs, recalling the old, learning some new, that lend themselves to group teaching and singing.
8. To have a good time. It is important to feel relaxed and confident in your ability to teach and lead songs for your audience to enjoy what you are doing. When you enjoy what you are doing - the rest comes easy!





## MUSIC SHALL LIVE

( Song Leading )

"One song leads to another, one friend to another friend, so I'll travel along with a friend and a song . . . I'll travel along." Gibson

Long before one understands the actual meaning of the words, one grasps the spirit and mood of the music - of lullabies, play songs and folk music. Children and adults respond to music spontaneously and naturally. Music is meaningful when it is first caught, not taught.

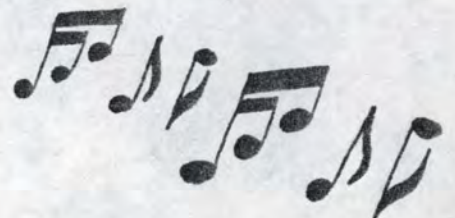
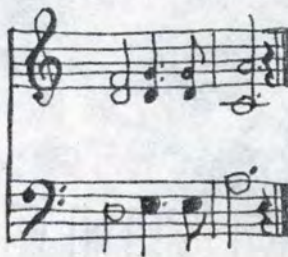
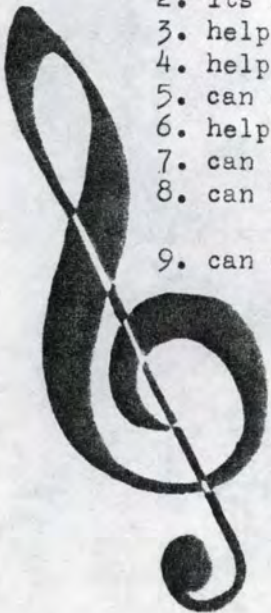
The average person enjoys good music. One's task can be made lighter or a day made happier with a bit of song ("whistle while you work", "I whistle a happy tune... and no one knows that I'm not afraid.") Witness the boy whistling as he spades the garden, or the girl humming as she does the dishes, or someone singing in the shower. Music is an effective way of communicating ideas and feelings. It adds to the poetry of words the same way color adds to a black and white painting.




Like smiles and children, music is international. It is the universal language of all people.

In times of peace, in hours of stress, at play, work and worship, east, west, north south, everywhere sometime the world sings. Wherever life is, music is also. Music has been used to entertain, tell stories, record history, and as part of religious celebrations. Today music may not be so important in recording historic events but millions of us are addicted to "music in the background" and have withdrawal symptoms when we have to do without it.

### What can group singing do for your group???

1. a means for drawing people together - fellowship
2. its fun!
3. help relieve tensions and to free inhibitions
4. help bring about a feeling of participation
5. can catch the group's attention - to start a program
6. help create a mood
7. can be a source of inspiration
8. can help us know and appreciate the fine music of our own and other countries
9. can enhance other activities - such as dramatics, dancing, hiking, camping, traveling.






## SONG LEADERSHIP TECHNIQUES



"The joy of singing comes with knowing many songs so well that they may flow freely from the heart."

Being a song leader involves careful planning just as any form of recreation does. **BE PREPARED** Here are some things to consider when planning and leading music for your group.


### I. ENJOY WHAT YOU ARE DOING Enthusiasm can sell the dumbest ditty!

- A. Smile! Smile!
  - B. Use your whole body, not just your hands.
- 

### II. KNOW YOUR SONG

- A. Be prepared as to **WHAT** you will lead or teach.
    - 1. Teach songs you know. It's hard to teach others a song when your nose is burried in a book.
    - 2. Have a song list written down.
    - 3. Select a variety of songs.
    - 4. Have extra songs listed in case you need them, but don't go overtime into someone elses program.
  - B. Begin with familiar, easy songs everyone can sing or might know, and for the final song, choose one that will make an appropriate, effective ending.
  - C. Know **HOW** you're going to teach the song. Will you use:
    - 1. Song books, song sheets, slides, posters, etc. to refer to.
    - 2. By rote - say a line, have group repeat it back. or
    - 3. Sing it for the group first (short songs or chorus only) or
    - 4. Sing a line, have group sing line back, or
    - 5. Use records or tape recorder to replay, or combinations of all.  
(More of this in detail on another page)
  - D. Know pitch to begin song.
    - 1. Don't be afraid to stop the group and start over in a better key if needed.
    - 2. If you are a soprano and sing higher, remember to pitch songs lower for the majority of singers, or vice versa.
- 
- 

### III. KNOW YOUR GROUP Choose songs to fit that group.

- A. Age
  - B. Situation - campfire, club meeting, banquet, worship, etc.
  - C. Type of group - background
    - 1. What songs would they enjoy?
    - 2. What would they appreciate, or may find offensive?
    - 3. Take care not to ridicule or stereotype a person or group.
  - D. Physical state and mood.
    - 1. Are they tired? Sing something peppy, with actions, or quiet?
    - 2. Listen to their enthusiasm and watch expressions.
    - 3. Be flexible to change, in necessary.
  - E. People who are handicapped have special needs
    - 1. Don't leave them out.
    - 2. Adopt songs to their needs (see another page for ideas)
- 



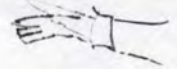
## Song Leading Techniques, cont.



- IV. USE OTHERS TO HELP LEAD with rounds, harmony or large groups.
- Give them forewarning, when possible.
  - Use promising young leaders and not always the same old reliables.

### V. TECHNIQUES FOR SONG LEADING

- Announce your songs (and page) clearly. If you use books, allow time to find right page and to get set.
- Make a definite start to the song.
  - Use hands to head signal.
  - Use verbal cue - "ready" "begin" .
- Use your hands to communicate
  - Show melody line by moving hands up or down.
  - Show beat or syncopation.
  - Hold a note longer, cut off a note, bring in parts.
  - Song dragging, start clapping hands faster.
  - Change volume - loud or soft signals with hands.
  - End the song.
- Do not neglect any part of your audience during the leading of the song.

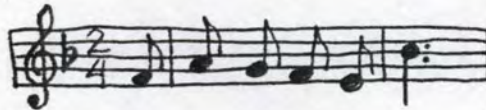


### VI. ENHANCING THE SONGS

- Some songs may use props - stuffed animals, costumes, etc.
- When the history or background is known, relay it on to help understand the song.
- Explain words that may be unfamiliar to the group as to their meaning.



- VII. KNOW WHEN TO STOP Don't overdo. End a song or songsession when group is at a high point and enjoying it, not when it's dragged out so long they are unhappy.



7

#

To be a song leader you don't have to hold a degree in music!!!

Some **effective** song leaders can't carry a tune in a bucket, but they can lead the group in getting started on songs the others sing. And, they have enthusiams!

Songleaders usually have some resources to draw upon. Start a collection of your own - now. Save songsheets and songbooks. They are valuable. One good way to remember the tunes is to make a tape recording.

"Use what talents you possess, the woods would be silent if no birds sang but those who sang the best."

Compiled by Jean Baringer

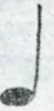


## TEACHING NEW SONGS

### Supplement to II. C.



1. Sing it alone through once so others know what it is, if it isn't too long.
2. If it is a long song you may want to teach only the chorus, if it has one.
3. Say the words, in short sentences or phrases and have group repeat them back.
4. Do this several times in parts, then repeat several times all together.
5. Hum or sing tune in phrases, using hands to show ups and downs, holds, etc.
6. Have group hum tune till you feel they know it, paying attention to any problem areas.
7. Sing words and tune together in parts or phrases a few times, then together.
8. When song is learned - sing it more than once - do it several times to get it set in their minds.



(Some of these steps may be combined if you feel more comfortable doing so.)

### HANDICAPPED PEOPLE HAVE SPECIAL NEEDS

#### A. Non-ambulatory

1. Use actions that have arm movements, nod head, tap feet.
2. Help individuals with these motions.
3. Slow down the song.
4. Allow the individual to decide to what degree they can participate.

#### B. Blind

1. Explain the motions of songs when you demonstrate.
2. Slow down the songs.
3. Give some sound for starting the song (tap table, ring a bell, clear throat).
4. Snap finger, or clap with the beat, tap feet.
5. Use braille or large print song books.



#### C. Deaf

1. Use rhythm instruments, tone bells.
2. Emphasize sense of touch.
3. Have an interpreter or translator.
4. Use both voice and sign language.
5. Stay in clear view of all so they can watch your lips.
6. Use of posters with words and beat would help.

#### D. Mentally handicapped (educable)

1. Use songs with repetition.
2. Pronounce very clearly.
3. Take time teaching the songs.
4. Have patience.

## EACH CAMPFIRE LIGHTS ANEW

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

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

(Verse 3 by Bill Eunning)

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

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

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

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

## SPANISH WORDS FOR ABOVE SONG:

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

PASS IT ON

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

What a wondrous time is spring  
When all the trees are budding  
The birds begin to sing  
The flowers start their blooming  
That how it is with Chat'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  
This happiness that I've found  
You can depend on this  
It matters not where you're bound  
I'll shout it from the mountain top  
I want my world to know  
The love of Love has come to me  
I want to pass it on.

(From "Tell it like it is" with  
a variation)

IT IS MY JOY

It is my joy in life to find,  
At every turning of the road,  
The strong arm of a comrade kind,  
To help me onward with my load.  
But since I have no gold to give  
And love alone must make amends...  
My only prayer is while I live,  
God make me worthy of my friends.

SONG FOR CLOSING CEREMONY

Tune: Brahms Lullabye

Holding hands of dear friends  
Forming circles of friendship  
Meeting eyes all so true  
Ever brings me thrills anew  
Though we part, 'Tis with joy  
For we'll always remember  
Chatcolab - for work & play  
Hope we meet again some day.



*Aren't  
songs a great  
means of expressing  
what we  
feel!*

GOD HAD CREATED A NEW DAY

God has cre-a-ted a new day

Sil - ver and green and gold

Live, that the sun set may find us

Wor - thy his gifts to be - hold.

A Z T S C L L A B Y E

Friday Songs:

High in Mexican Sierras mother's ligh and family members sigh along with her singing in their clistered atmosphere .

AHh-AAAAaaaah-----AHHAAAAaah-----(repeat)....

KONISH KONISH PA IO SHAY  
CHICABEN CHICABEN PA KO KAY

(Repeat the last sound in Plosive-blowing)  
So that you can frighten away the hovering mountain spirits.

Very soft lap-tapping rythym accompanies this song PAT PAT.. Pat-pat-pat.

Don't allow audience to slap laps hard... that volume may awaken the baby!! (So watch it.)

ZUNI SUNRISE ECHO HYMN

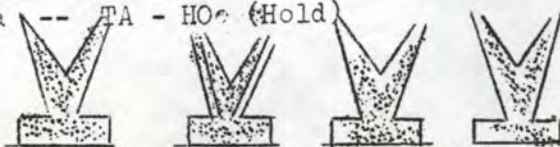
Rise Arise Arise!  
Rise arise arise!  
The Dawn is here,  
Day is calling Thee  
The dawn is here  
Life is calling Thee.  
Ever grateful  
Ever worthy be.  
Ever faithful,  
Ever Sturdy Be  
Rise-Arise--Arise.  
Rise----A--R I S E.....

Wa Ta Ho Ta Ho  
WA TA Ho Ta Ho!  
Wa Oooo Ta Ho  
Wa Oooo Ta Ho!  
Na Wi'Ta-Na Lo. Repeat)  
Ma-a Na Wee...Repeat)  
Zum Ni Teth La Nee  
Zum Ni Teth La Nee  
Wa Ta Ho, Ta Ho!  
Waa -- TA - HO (Hold)



For thousands of years Zuni Chief has stood each morn facing the East as the Sun comes up chanting this greeting arms raised with the pueblo populace assembling behind to view the sunrise.

Photograph Symbols ZUNI-PERSONS



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.

SONGS

4-H Club (Tune: 3 Blind Mice)

4-H club, 4-H club,  
See how they work, see how they work.  
They all are as happy as they can be,  
Helpful and kind to you and me,  
No better a group will you ever see  
Than 4-H club.

I'm Looking Over A 4-H Clover

(Tune: I'm Looking Over a 4 Leaf Clover)

I'm looking over a 4-H clover  
That I overlooked before.  
One is for head, the second for heart,  
Third is for hands that are doing  
their part.  
No need explaining the one remaining  
It's health that we're striving for.  
I'm looking over a 4-H clover  
That I overlooked before.

Be Present At Our Table

(Tune: Doxology)

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

(Can be sung to a different tune also)

(Doxology)

Praise God, from whom all blessings flow.  
Praise His all creatures here below.  
Praise Him above, ye heavenly host,  
Prasie Father, Son and Holy Ghost.

Edelweiss Grace

Bless our friends, bless our food;  
Come, dear Lord, and sit with us;  
Make our hearts glow with peace;  
Bring your love to surround us.  
Friendship and love may they bloom  
and grow,  
Bloom and grow forever.  
Bless our friends, bless our food.  
Bless our dear land forever.

God, Our Father

(Tune: 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.

Thank Thee

(Tune: Jacob's Ladder)

Thank thee, thank thee,  
Heavenly Father,  
For Thy blessings as we gather.  
Give us strength and understanding,  
Bless us all, Oh Lord.

Johnny Appleseed

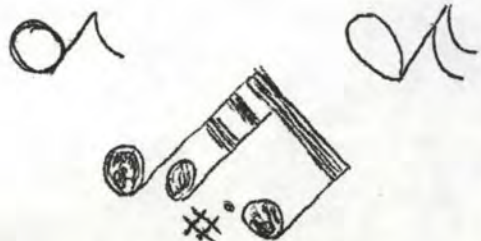
The Lord is good to me,  
And so I thank the Lord  
For giving me the things I need  
The sun, the rain & the apple seed.  
The Lord is good to me.

Here am I, clear blue sky,  
Doing as I please;  
Humming with the hummingbird,  
Buzzing with the bees.

And every seed I sow  
Will grow into a tree,  
And someday there'll be apples there  
For everyone in the world to share,  
The Lord is good to me.

Frogs

Hear the lively song of the  
frogs in yonder pond:  
Krik, krik, krik, krik, krik, krik,  
(krikety, krik)



Deep and Wide

Deep and wide, deep and wide  
There's a fountain (river flowing  
                  dddep and wide,

Repeat

(spread arms vert., then horiz.,  
  Arms up, sweep to side, very, horiz.)  
(Leave out words deep, wide, river,  
  flowing and use actions only.)

Downright Happy

I'm upright, inright, outright, downright  
Happy all the time  
(Repeat both lines)

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

(Arms and hands move up, in out, down  
  and clap)

Do Your Ears Hang Low

Do your ears hang low, do they wobble  
  to and fro?  
Can you tie them in a knot, can you  
  tie them in a bow?  
Can you throw them over your shoulder  
  like a continental soldier?  
Do your ears hang low?

Do your ears fly high, do they reach up  
  to the sky?

Do they flop when they're wet, do they  
  stand up when they're dry?  
Can you put them in your pocket, can you  
  tie them in a tie?  
Do your ears hang high?

(move hands through actions accordingly)

Head, Shoulders, Knees & Toes

(Tune: Tavern in the Town)

Head, shoulders, knees and toes,  
  knees and toes,

Repeat,

Eyes, and ears, and mouth and nose,  
Head, shoulders, knees and toes,  
  knees and toes.

(good stretcher, point to each  
  part mentioned)

If You're Happy

If you're happy and you know it,  
  clap your hands,

Repeat,

If you're happy and you know it  
  then you really ought to show  
  it.

If you're happy and you know it,  
  clap your hands.

2nd verse - stamp your feet  
3rd verse - shout hooray, Hooray!  
4th verse - (do all three)

My Bonnie

My Bonnie lies over the ocean,  
My Bonnie lies over the sea,  
My Bonnie lies over the ocean,  
Oh, Bring Back my Bonnie to me.  
Bring Back, Bring Back, oh Bring  
  Back my Bonnie to me, to me.  
Bring Back, Bring Back, oh Bring  
  Back my Bonnie to me.

(Whenever you sing a B word, you  
  sit, or stand, whichever you  
  aren't doing.)

My Playmate - animals

Well I had a little rooster by the  
  garden gate  
That little rooster was my playmate  
And that little rooster said

(other animals -- I add on)

Noble Duke of York

The noble Duke of York  
He had ten thousand men,  
He marched them up to the top of  
the hill,  
And he marched them down again.  
And when you're up, you're up,  
And when you're down, you're down,  
But when you're only half way up,  
You're neither up, nor down.

(When saying up, then stand; when saying  
down, then sit.)

Dom Dinker

Wid my hand on my shoulder and  
vot is dos here?  
Dos is mine dom dinker my  
darling, my dear,  
Dom dinker, and dat's vot  
I learned in dos school.

Wid my hand on my shoulder and  
vot is dos here?  
Dos is mine brow sweater my  
darling, my dear,  
Brow sweater, dom dinker, and  
dat's vot I learned in  
das school.

- |                  |                  |
|------------------|------------------|
| 3. eye blinker   | 8. voice maker   |
| 4. snozz blower  | 9. heart breaker |
| 5. soup strainer | 10. tummy acher  |
| 6. kissmaker     | 11. knee bender  |
| 7. chin chopper  | 12. toe tapper   |

We're Great

We're great, but no one knows it,  
no one knows it so far.  
Someday they'll realize how  
wonderful we are.  
They'll look at us, and point at us,  
and then they'll shout horay!  
We're great but no one knows it,  
but they will some day.

DRY BONES

Dry bones skippin' down the canyon  
Some of dem bones are mine  
(repeat once again)  
Some of dem bones are Shep's bones  
Some of dem bones are mine  
(repeat once again)

Alive, Awake, Alert

(Tune: Almost like "I Wish I Was..")

I'm alive, awake, alert,  
entheusiastic,  
I'm alive, awake, alert,  
entheusiastic,  
I'm alive, awake, alert  
I'm alert, awake, alive,  
I'm alive, awake, alert,  
entheusiastic.

I Like Bananas

(Tune: Glory Hallelujah)

I like bananas, coconuts and grapes,  
I like bananas, coconuts and grapes,  
I like bananas, coconuts and grapes,  
That's why they call me  
TARZAN OF THE APES!

(Repeat 3 times, each time getting  
softer, but shout out the last line)

The More We Get Together

(Tune: Did You Ever See A Lassie)

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

Circles of Friendship

(Tune: Brahms Lullabye)

Holding hands of dear friends,  
Forming circles of friendship  
Meeting eyes all so true  
Ever brings me thrills anew.  
Though we part, this with joy,  
For we'll always remember.  
4-H club for work and play,  
Hope we meet again some day.

(fill in blank with name of group  
or place)

→ (keep song going adding  
whoever is on the hike)



SWEET VIOLETS

There once was a farmer who took a young miss  
In back of the barn and he gave her a \_\_\_\_\_  
Lecture on horses and chickens and eggs  
And told her she had the most beautiful \_\_\_\_\_  
Manners that suited a girl of her charms  
The one that he wanted to take in her \_\_\_\_\_  
Washing and ironing and then if she did  
They could get married and raise lots of \_\_\_\_\_

Chorus:

Sweet Violets, Swetter than all the roses  
Covered all over with sweet violets,

The girl told the farmer that he'd better stop  
Or she'd call her father and he'd call the \_\_\_\_\_  
Taxi and get there before very long 'cause  
Someone was doing his little girl \_\_\_\_\_  
Right for a change and so that's why he said  
If you marry her son, you're better off \_\_\_\_\_  
Single and that's always been my belief  
Cause marriage can bring a man nothing but \_\_\_\_\_

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.

(1) It's just like a magic penney,  
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:

(2) So let's go dancin' til 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 of having more.

Chorus:

(3) 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 Martha White, OR)

The Cutest Bear

The cutest bear (the cutest  
bear)  
I ever saw (echo)  
Was sitting in the road (echo)  
With a sandwich in his paw  
(echo)

All sing: The cutest bear I  
ever saw was sitting in  
the road with a sandwich  
in his paw.

I asked him if (echo)  
He'd pose with me; (echo)  
He said he would (echo)  
For a nominal fee. (echo)

All Sing

I walked righ up (echo)  
And stood by him (echo)  
He opened his mouth (echo)  
And shoved me in. (echo)

All sing

And now I sit (echo)  
Inside this bear (echo)  
I need some HELP! (echo)  
And a little fresh air. (echo)

All sing

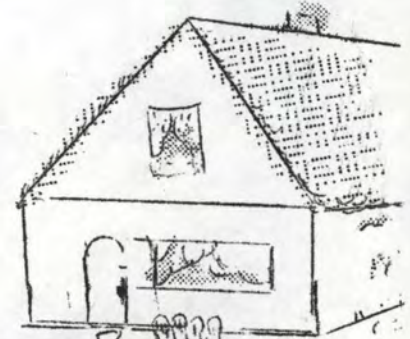
THE MAN THAT COMES AROUND

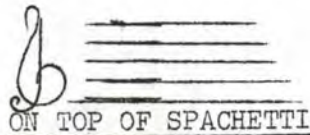
Oh, the man that comes to our house  
Every single day  
Papa comes home and the man goes away.  
Papa does the work and Mama gets the pay  
And the man that comes around when Papa goes away.

(1) Oh! the man comes to our house  
To bring my Mama ice  
He walks into the kitchen  
And he talks so very nice  
But the little bitty piece  
Soon melts away  
So he has to come back again  
Later in the day.

(2) Oh! the man comes to our house  
To take away the trash  
With a little white jacket  
And a little black moustache  
It's all very friendly  
But it always seems to me  
It's a lot more familiar  
Than a trash man ought to be.

(3) Oh! the man comes to our house  
To bring the baby milk  
He walks into the kitchen  
And he talks as smooth as silk,  
I have to hold his horsie  
Out by the gate  
He stays so long at our house  
The horse don't want to wait.  
When I grow up, I don't want to be  
A doctor or a lawyer  
Oh! No siree!  
I don't want to be a dentist  
With an office downtown  
I just want to be  
The man that comes around.





On top of spaghetti  
 All covered with cheese  
 I lost my poor meatball  
 When somebody sneezed  
 It rolled off the table  
 And onto the floor  
 And before I could catch it  
 It rolled out the door  
 It rolled in the garden  
 And under a bush  
 By then my poor meatball  
 Was nothing but moosh  
 If you have spaghetti  
 All covered with cheese  
 Hang onto your meatball  
 When you hear a sneeze.

do Sing Loud  
 Re mi



SKINNY MA RINK

Skin-a-marink-a-hink-a-dink  
 Skin-a-marink-a-do  
 We love you!

(repeat again 3 lones)

We love you in the morning,  
 And in the afternoon;  
 We love you in the evening,  
 And underneath the moon, O!

(repeat first 3 lines)

THE BEAR SAT AROUND (Tune: like-This is the Way)

The bear sat around with his foot on the log,  
 The bear sat around with his foot on the log,  
 The bear sat around with his foot on the log,  
 The bear sat around with his foot on the log.

123 do

One (hey) Two (hey) Three (hey) Four (hey)  
 Let's sing that song once more.

\*Texan  
 The bar sat around (accented)

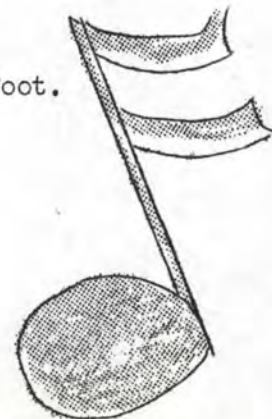
\*Opera  
 (sing in high notes, operatic style)

\*Silent (just do actions)  
 "bear" - hands behind ears  
 "sat" - hands on fenny  
 "around" - make circle with hands  
 "foot" - point to foot  
 "log" - point to imaginary log on ground

\*Polish or North Dakotan  
 The bear sat around with the log on his foot.



Sing long  
 Sing sweetly



Happily

Three Blue Pigeons



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



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

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

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

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

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

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

ESKIMO SONG --The Polar Bear Hunt.

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

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

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

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

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

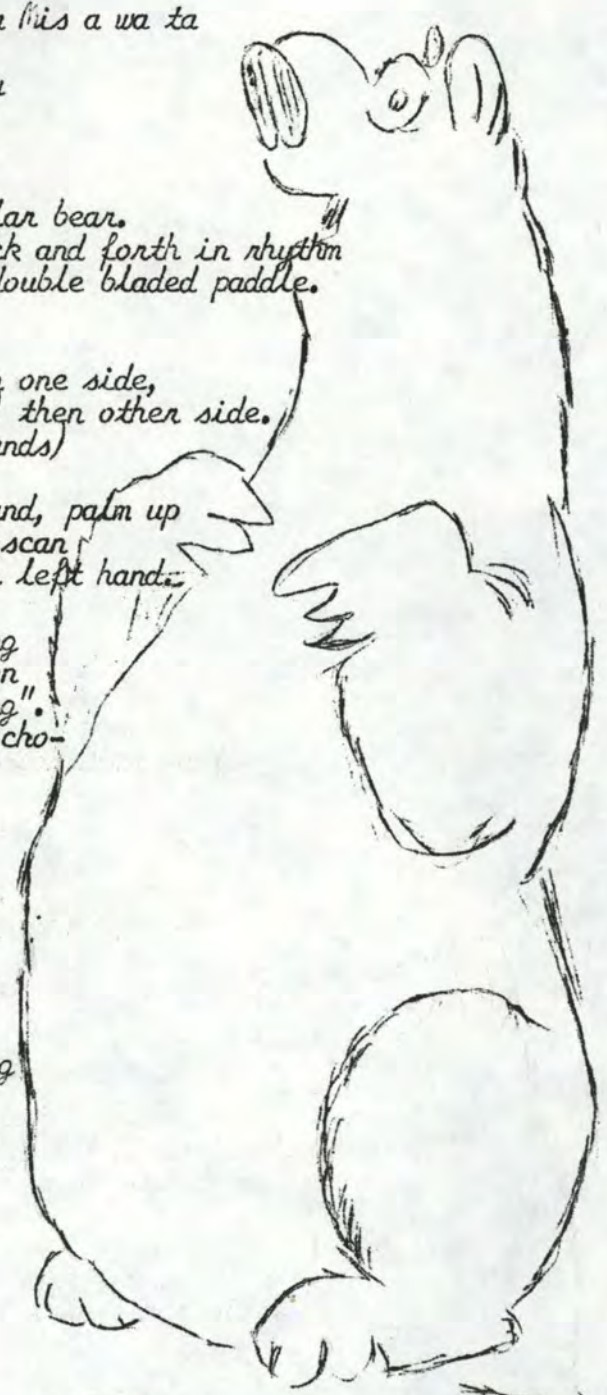
Verse 2: Shading eyes with right hand, palm up  
with elbow crossed over to left side, scan  
horizon for polar bear. Repeat with left hand.

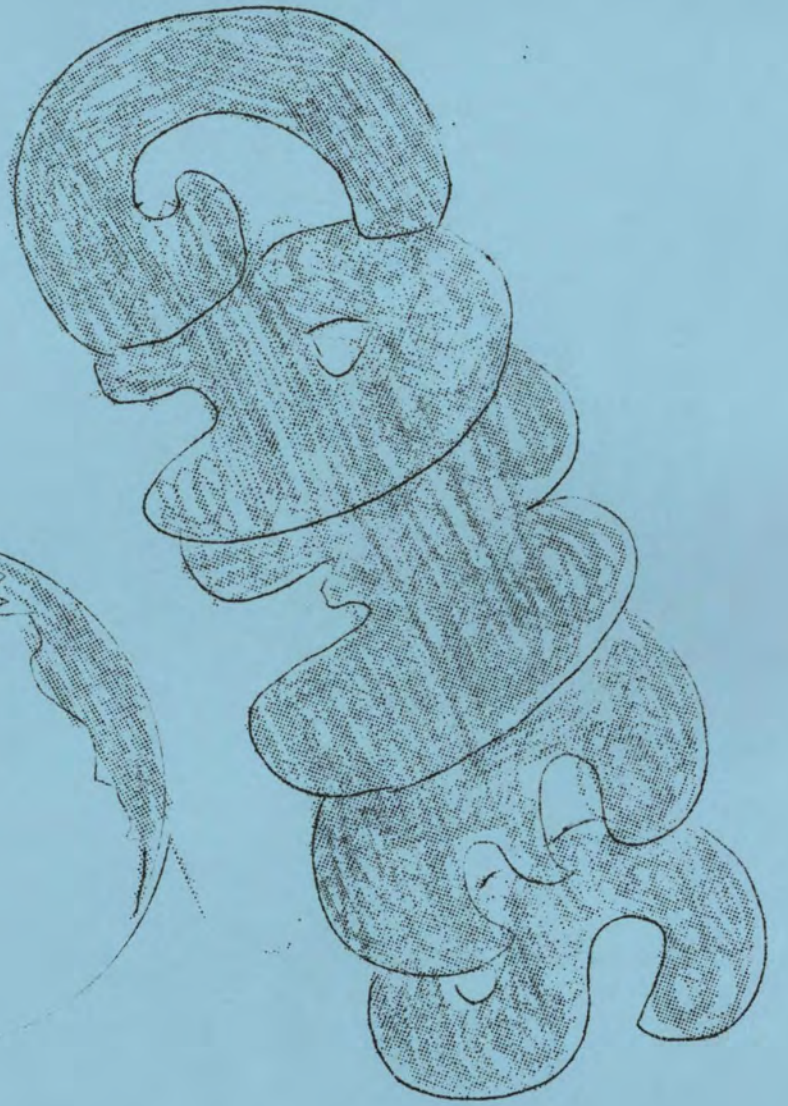
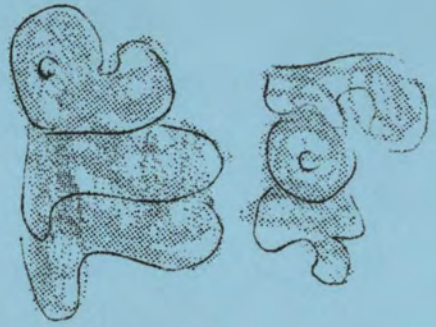
Verse 3: Aim bow at moving bear during  
first two measures, release string on  
"ta" and then clap hands saying "Bang".  
Repeat, reversing hands. (Sing next cho-  
rus quickly as you paddle over to  
the bear.)

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

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

From Tent and Trail Songs 1962  
in Oregon Sings.





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

3 correct - SUBNORMAL

5 correct - IDIOT

-----

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

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



## 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
-----------------------	--------------------------

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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           |                            |

I'VE GOT YOUR NUMBER

(Do the following)

Introduce 1 to 2.  
Shake hands with 3 and 4.  
Kneel before 5 and meow twice.  
Ask 6 what they like for lunch.  
Introduce yourself to 7.  
Wink at 1.  
Pat 2 on the back 4 times.  
Say hello to 3.  
Pay a compliment to 4.  
Wish 5 a Happy Birthday.  
Ask 6 why they came to Chat.

I'VE GOT YOUR NUMBER

(Do the following)

Introduce 4 to 6.  
Shake hands with 7 and 1.  
Kneel before 2 and meow twice.  
Ask 3 what they like for lunch.  
Introduce yourself to 4.  
Wink at 5.  
Pat 6 on the back 4 times.  
Say hello to 7.  
Pay a compliment to 1.  
Wish 2 a Happy Birthday.  
Ask 3 why they came to Chat.

b I'VE GOT YOUR NUMBER

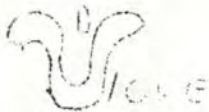
Introduce 3 to 5.  
Shake hands with 6 and 7.  
Kneel before 1 and meow twice.  
Ask 2 what they like for lunch.  
Introduce yourself to 3.  
Wink at 4.  
Pat 5 on the back 4 times.  
Say hello to 6.  
Pay a compliment to 7.  
Wish 1 a Happy Birthday.  
Ask 2 why they came to Chat.

I'VE GOT YOUR NUMBER

Introduce 7 to 1.  
Shake hands with 2 and 3.  
Kneel before 4 and meow twice.  
Ask 5 what they like for lunch.  
Introduce yourself to 6.  
Wink at 7.  
Pat 1 on the back 4 times.  
Say hello to 2.  
Pay a compliment to 3.  
Wish 4 a Happy Birthday.  
Ask 5 why they came to Chat.

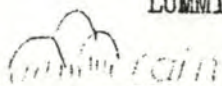
This type of game is a good mixer, one that can be used when people arrive at different times, usually at the beginning of a party or program.

When people do arrive hand them this one set of things to do, people getting different sets. Also, put a number on them( with tape or a badge, pinned on or with sticky tape. This is their number and must look for other number to do what the paper says.



LUMMI STICKS

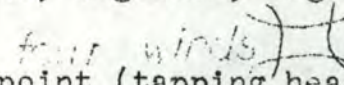
from: "Chief" Morton



This stick game, as well as we can ascertain, comes to us from a very small tribe of Indians in Northwest Washington. There is much more to it than the fun of the coordination or the game itself. The sticks used may be approximately 14-18 inches long, and may be made to resemble totem poles by carving or painting or wood burning a simple Indian story on them. A set consists of two poles. The game may be played by two, four, or six, sitting in a small circle throwing across to each other, or in a large circle as in Pattern II when the sticks can be thrown to right or to the left. Players sit cross-legged, throw sticks straight, catch on the diagonal.

PATTERN I: (If two couples play, one couple must start on the second phase so that only one couple are throwing sticks across.)

1. Tap ends down, tap together, throw right.  
Down, together, throw left, etc.
2. Down, together, Right, Left, etc.
3. Down, together, Right, Left, Right, Left. *friendship*
4. Down, together, Right, Left, Right, Left, Right, Left.
5. Point heads down, flip, down, together, Right, Left, Right, Left. *journey*
6. Side, (Tap heads of sticks out at right angles to body) flip, front (heads down) flip, down, together, Right, Left, Right, Left.
7. Side, flip, front, flip, cross (Cross sticks heads down) Point (straight) down, down, together, Right, Left, Right, Left.
8. Side (With arms crossed) flip, point (tapping heads). Side (with uncrossed arms) flip, point, front, flip, Down together, Right Left. *four winds*



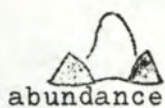
PATTERN II: Instead of tossing sticks straight across as in Pattern one, the left stick is thrown across, the right stick is thrown to the LEFT HAND, and the other person's stick is caught in the right hand, all for one (1) count. Run through Pattern I, doing it this way.

PATTERN III: Do the same--shifting to the right. Also can be done with a Left-Right shift, or by throwing both sticks at once, to left or right.

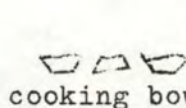
LUMMI INDIAN SONG



Mā kū ā, Kō tā ō, ā ku i tā nā. Mā kū ā, kō tā ō, ā kū i tā nā.



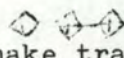
abundance



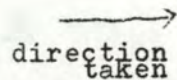
cooking bowls



deer

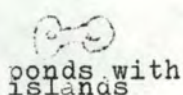


snake tracks



direction taken

surface of land



ponds with islands

all day

all night

morning noon night

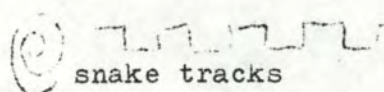
moon



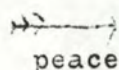
face



friendship



snake tracks



peace

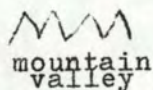


flames



love courtship

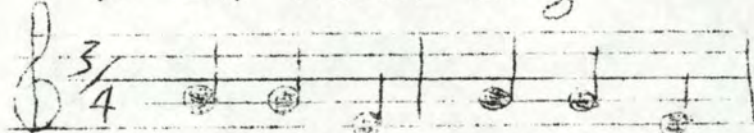
### Lummi Indian Song



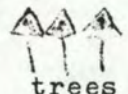
mountain valley



happiness sunshine



mā kū a Kō tā ō,  
(mō kā ō)

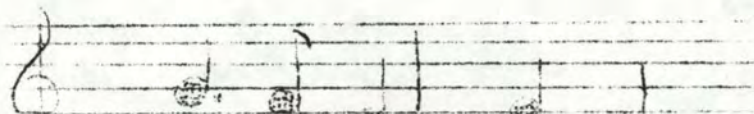


trees

tracks



journey

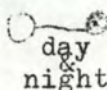


ā kū i tā nā

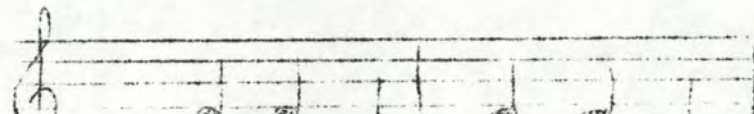
defeat

success

flower



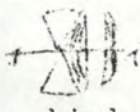
day night



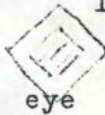
mā kū a nō tā ō  
(mō kā ō)

life

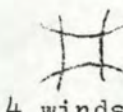
lightening



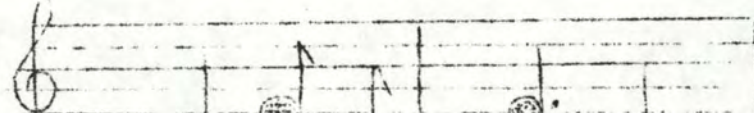
bird



eye

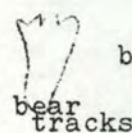


4 winds



ā kū i tā nā

moth



bear tracks

branching trails



ant hill



flies



squaw



prosperity

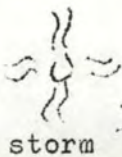


braves



spider

trail



storm



sun



rain

## LUMMI STICKS

The game is played with two or four players. The two-handed game only is described first. The four-handed game is described later in the chapter. Two players sit facing each other on the floor with legs crossed in tailor fashion or with legs astride, whichever position is more comfortable for the individual player. Each player has a pair of Lummi Sticks. Whatever the length, the sticks of both players should be the same length.

The sticks are held lightly (not with a death grip) in the fingers, one in each hand at about the center, with the sticks vertical to the floor.

The sticks are manipulated in a number of different patterns. Each pattern is repeated as often as is necessary while the chant is sung through once. At the completion of the chant, the next pattern begins without a break. In case of a miss, the players try to recover the sticks as quickly as possible and to pick up the beat without a break. If a stick rolls out of reach, the pattern is broken and time out is called to permit a recovery. The pattern is begun again. There will be fewer and fewer misses as players become proficient. As the players increase in skill, they will want to speed up the rhythm a little, but the patterns are the prettiest and the most satisfying to perform at a moderate and steady pace.

### THE PATTERNS

A number of patterns are given here. It is to be remembered, however that in any creative activity players will soon want to make up their own

#### PEASE PORRIDGE HOT

Holding sticks lightly, with the fingers at the middle of the stick and the sticks vertical to the floor, each player hits bottom ends on the floor, hits his own sticks together (slightly crossed), hits partner's right stick with his own right stick, hits ends on floor, hits own sticks together in crossed position, hits partner's left stick with own left stick. This is a complete pattern. Put simply, the pattern in time to the chant is:

Ma	Hit ends on floor.
Goo	Hit own sticks together.
Aye	Hit partner's right stick with own right stick.
Ko	Hit ends on floor.
Tay	Hit own sticks together.
Oh	Hit partner's left stick.

This pattern fits four times to the music.

#### SINGLE THROW

All patterns from this one on include a throw. Partners exchange sticks by throwing to each other at the same time. Each must trust the other to throw. If one hesitates for an instant, waiting for his partner to begin his throw, the whole rhythm is lost. Each player must throw on the proper beat and trust his partner to do likewise. If the players keep to the right track on the right throw and to the left on the left throw, the sticks will pass in mid-air without collision. Players should practice throws and then try fitting them into the rhythm of the chant.

The sticks are held, as in pattern #1, lightly in the fingers at the center of the stick with the sticks vertical to the floor. The throw should be made with the stick in vertical position, much in the fashion boys use in throwing a baseball bat to each other in the choose-up stages of a game. The stick should be thrown high enough to permit it to be caught before it hits the floor.

The second pattern is:

Hit ends of sticks on floor.

Hit own sticks together. (Hit sticks in parallel position vertical to the floor; do not cross on this hit.)

Throw right stick to partner and catch the one he throws to you.

Hit ends of sticks on floor.

Hit own sticks together.

Throw left stick to partner and catch stick he throws to you.

The whole pattern is done four times in rhythm to the chant.

#### THE TWO THROW

This is the same as pattern #2 except the same stick is thrown twice in rapid succession.

Hit ends on floor

Hit own sticks together.

Throw right stick to partner and catch stick he throws to you.

Immediately throw right stick again and catch stick thrown to you.

Hit ends on floor.

Hit own sticks together.

Throw left stick to partner and catch stick he throws to you.

Immediately throw left stick again and catch stick thrown to you.

This pattern fits three times to the music.

#### THE DOUBLE THROW

The only difference between this and pattern #2 is that the right and left throws follow each other in rapid succession.

#### FRONT FLIP

This is the same as the above pattern except that a front flip is added to the pattern. The front flip is performed by holding the sticks lightly at one end with the other end tipped toward the floor away from the body. The tips are touched to the floor and then flipped a half turn toward the body and caught at the ends. Sliding the hands quickly to the center of the sticks, the player hits the ends of the sticks on the floor, with the sticks now in vertical position. The rest of the pattern follows:

Tip sticks away from you and hit ends on floor.

Flip sticks toward you and catch (immediately slide hands to center of stick and turn sticks upright).

Hit ends on floor

Hit own sticks together.

Throw right to partner and catch stick he throws to you.

Immediately throw left to partner and catch stick he throws to you.

This pattern fits into the music four times.

#### SQUARES TO THE RIGHT

This is not an easy one but it can be mastered. The "square throw" indicates the path the sticks follow as they move in this pattern. They actually travel around the sides of a square. To perform the "square throw," throw your right stick into your partner's left hand while throwing your left stick into your right hand and catch the stick your partner is throwing from his right hand into your left hand simultaneously. It sounds impossible, but it is easier to do than to describe. The entire pattern is:

Hit ends of sticks on floor

Hit own sticks together.

Throw your left stick into your partner's right hand.

Throw your right stick into your left hand.

Catch stick your partner is throwing from his right hand into your left hand.



This pattern fits eight times to the music.

#### FOUR HANDED LUMMI STICKS

When players have become skilled they will particularly enjoy playing four-handed Lummi Sticks. The players sit in a square, partners opposite each other. Many of the same patterns used in the two-handed game can be done in the four-handed game. There are others, of course, which can be done only in the four-handed game. The trick in the four-handed game is in the beginning. One set of partners begins the chant and the pattern. The second set waits until the third beat before beginning. The first set has sung "ma koo" before the second set begins on the "aye." This puts the throws and hits on the alternate beats so that sticks do not collide. All players sing together, but the second set has the harder time as it starts on the third beat and must therefore continue for two beats at the end before starting the second pattern. In other words, the second set is two beats behind on the movements but sings the chant along with the first set.

All the previous patterns can be done in the four-handed game if the directions given are followed carefully.

In squares to the Right, Squares to the Left, Squares Right and Left, the sticks move around the square from player to player, rather than across the square from partner to partner; otherwise the patterns are the same. (Fun and Games by Margaret E. Mulac)

#### MORE STICK FUN

Playing with rhythm sticks is fascinating fun for all ages from kids to pencil-tapping adults. The following suggestions may help to introduce stick fun to your recreation groups.

#### DO YOUR OWN THING

Formation: Any number of participants seated or standing in a circle.  
Record: Any record with a good beat. (I used Cotton Eyed Joe)  
Equipment: One stick for each person. One person is chosen to begin a movement or rhythm with the stick. Others in the circle imitate the movement. The leader points to another person who in turn initiates a new movement or rhythm to be done by the group. Even the shyest person will usually participate and enjoy being the center of attention for a short time yet feel the security of the group.

#### STICK GAME

Record: Rhythm Stick Activities by Jack Capon, Published by Educational Activities, Inc. Box 392, Freeport N.Y. 11520 (However this may be done to any good record with a good 4/4 beat.)

Formation: Any number of participants seated in a circle.

Equipment: One rhythm stick each.

Part I Ct. 1&2- Hit left knee 2 times

Ct. 3&4 Hit right knee 2 times

Ct. 1, 2, 3, 4, Hit palm of left hand 4 times

Repeat 3 more times.

Part II Ct 1 & 2 Holding stick vertically, tap floor 2 times

Ct 3 Pass stick to person on R. while receiving a stick on the L

Ct 4 Pass stick from L hand to R hand

Repeat 8 more times

## Hawaiian Stick Games

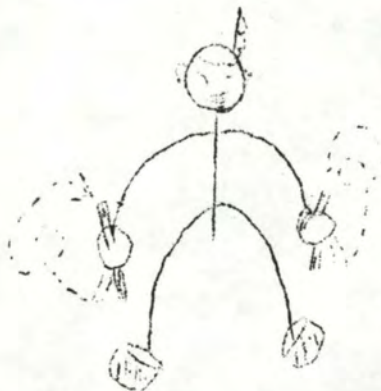
Record---Hawaiian Charms  
Mindso lo 4684

(Hooray! This is a flip side you can use- It's on the back of  
Jiffy lixer)

After you learn the pattern, speed it up a bit

Formation - Fun is a circle but can be done in scattered formation.

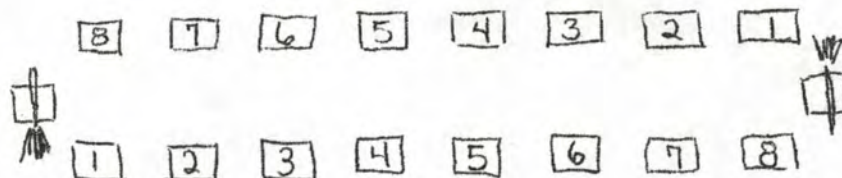
1. 3 Counts- Hit sticks together directly in front of body.
2. 8 Counts- Beginning high overhead continue tapping while lowering arms to knee level.
3. 8 counts- Beginning at Right side make a 1/4 circle ending in front of body.
4. 8 Counts- Beginning L side repeat part 3
5. 8 Counts- beginning R side make a 1/2 circle arc ending on L side.
6. 8 Counts- "Hula" to R 4 times (Circle hips- 2 counts each circle)  
Hit stick once at beginning of each circle.
8. Repeat 7 to L



GAMES  
Using No Equipment

POCKET ROPE - The group is divided into groups of from eight to ten people. They are told to use anything they have with them to make a rope. They might use belts, shirts, shoe-strings, etc. The group with the longest rope wins. Placing a time limit on the time to construct the rope adds an interesting challenge.

GERMAN FOOTBALL - Line all the players up in chairs in two long rows - an equal number on each side. At each end between the rows, place a single chair and on it place a broom. Midway between the teams put a rag (old sock) at least a foot long. This is the "football". Now, have the players on each team number from one up the line on one team and down the line on the other. When the leader calls a number, players on both teams with that number run to get their broom (which is at the opposite end as their goal) and with the "stick" end try to push the rag under their own "goal" chair, scoring a point each time they do it.



# DANCE



## CAN I TEACH DANCING?

Of course you can. There are excellent "how to" records on the market today that can be used to teach squares, recreational dance, rounds, contras, etc. But the "Good fairy" does not wave a magic wand and say "You are a dance teacher so start teaching". It takes a real desire and much practice on your part.

There is no one correct way to teach a dance. Watch other teachers and choose the techniques and gimmicks that suit your way of teaching. Develop your own method to meet the needs of your teaching situation. Detailed books on teaching methods and techniques are also available, but for a start, here, very briefly are some pointers to get you started.

BE PREPARED: This gives you confidence and is reflected in those you are teaching. Listen to the music many times. Do the dance over and over until the music tells you how the dance pattern fits each section. Know which foot to start on for both men and women. Does the man do a step that is different from the woman's step? How much introduction is there, if any? What are you going to say to signal the start of the dance? Now, after all that preparation the memory needs jogging -- there are so many dances. Use 3 x 5 cards with key notes on each dance. It really helps.

HAVE FUN: That's the main purpose usually, especially in a "one nite stand" situation. Don't talk too much. Give brief, clear instructions that can be heard by everyone. Demonstrate then walk through the dance without music, then build up speed to the tempo you will use on the record. A record player with a speed control is a great help.

HAVE VARIETY: Include mixers which will involve everyone. Use line and no partner dances, "pepper-uppers" and ones to calm down the group. Contras and squares are fun. Everyone enjoys the Virginia Reel. Dances for three are good if there are more women than men or (will it ever happen?) more men than women. It is not always possible to know your group beforehand but knowing many different types of dances will help you be ready for whatever kind of group you have.

HAVE RESOURCES: Start your own resource library of records and dance books. It is so helpful to have material at your finger tips when you have questions on teaching methods or about how to do a particular dance. Don't be shy. Ask experienced teachers in your area to share notes and help. Summer workshops are available in all types of dancing - do attend some. You really can teach dancing. I hope you will try!

## WHERE CAN I BUY RECORDS?

Festival Records  
2769 W. Pico  
Los Angeles, CA 90006

Great selection of records  
Costume, 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  
Long Beach, CA 90803

Dancefootwear, costumes  
Records, books

Bob Ruff Record Co. &  
Callers Supply C.  
8459 Edmaru Ave.  
Whittier, CA 90605

Records, equipment. Bob Ruff's  
instrumental LP albums  
Fundamentals of Sq. Dancing are  
excellent. Catalogue available.

Lloyd Shaw Foundation  
Mailing Division  
P.O. Box 134  
Sharps, Florida 32959

Rounds, mixers, childrens dances,  
American heritage dances, Dance  
curriculum kits & manuals, One  
night stand kits. Records & manuals  
are also available singly. Fast  
service. Catalogue available. Ask  
about workshops.

World Wide Games  
Box 450  
Delaware, Ohio 43015

Games of all nations  
Folk dance records

## WHAT BOOKS WILL BE HELPFUL?

DANCE A WHILE  
Harris, Pittman, Waller  
Burgess Publishing Co.

This heads the list-a must. A hand-  
book of folk, square & social dance.  
Many dance descriptions, excellent  
teaching techniques.

FOLK DANCES FROM NEAR AND FAR  
Folk Dance Federation of  
Calif, Inc. 1275 "A" St.,  
Rm. 111 Hayward, CA 94541

Very complete, thoroughly  
researched dance descriptions.  
Dance & Costume books.

ONE HUNDRED AND ONE EASY FOLK  
DANCES  
ONE HUNDRED AND ONE MORE EASY  
FOLK DANCES  
Ned & Marion Gault

Written for use as "Memory  
joggers" by two very fine folk  
dance teachers. Primarily for  
those who have already learned  
the dance.

Brigham University Publications Books on every type of dancing  
for any situation. Sorry the info  
is so sketchy. The books are  
very good.

BIRD DANCE

RECORD: "Avia Disk" AD831

POSITION: Solo or facing partner

PART I

4 tweets - Elbows bent, hands in front, touch thumb & fingers together 4 times.

4 flaps - Elbows bent, flap arms up and down 4 times.

4 wiggles - Bend knees, wiggle hips 4 times.

4 claps

PART II

Join hands with partner and circle L

16 steps - Circle R 16 steps, or  
join hands with several people and circle L & R  
For variety skip L & R or make R hand star,  
then L hand star.

It is fun to have everyone join hands in a single circle the last time you circle L & R.

POPCORN

MUSIC: Musicor - 1959-A 945)

FORMATION: Random around floor or "in lines" (latter preferred)

INDIVIDUAL DANCE

1&2 - Point RF fwd and back to place (repeat)

3&4 - " LR " " " " " "

5&6 - " RF bkwd & " " " "

7&8 - " LF " " " " " "

9 - Bend R knee and swing up & in front of L & back to place

10 - Kick R

11 - Bend L knee and swing up and in front of R and back to place

12 - Kick L

13 - Kick R - Kick L

14 - Clap 3 and make 1/4 turn R

Repeat all of above until 4-1/4 turns have been made and then  
START ALL OVER



RUBY BABY

Source: The instructions for this dance come with the records.

Music: Any good disco 4:4 rhythm will work. "Ruby Baby" Columbia 33-063.

Formation: Non-partner, facing music.

Meter: 4:4

<u>Meas.</u>	<u>Count</u>	<u>Pattern</u>
		Introduction: "Ruby Baby" - 2 measures or 8 counts.
1	1	Touch right heel forward
	2	Step on right foot back to place - clap your hands
	3	Touch left heel forward
	4	Step on left foot back to place - clap your hands
2	5	Touch the right toe to the right side
	6	Touch the right toe beside the left foot - clap your hands
	7-8	Repeat counts 5 and 6
3	9	Step right to right side
	10	Step left behind right - still moving right
	11	Step right to right side
	12	Turn 1/4 right (CW) on the right foot and kick the left foot forward - clap your hands
4	13	Step back on the left foot
	14	Step back on the right foot
	15	Step back on the left foot
	16	Touch the right foot beside the left - clap your hands

taught by Gwen Main



AMOS MOSES

Music: RCA 0896 "Amos moses" by Jerry Reed

FORMATION: No partners, all face the music.

INTRODUCTION: Wait 4

MEASURES:

1 - 2 R heel, stand (Place R heel forward and touch. Bring R foot back and stand on it.)

L heel, stand (Place L heel forward and touch. Bring L foot back and stand on it.)

3 - 4 Grapevine Turn 1/4 left with first step of the grapevine. (Step sideward with R foot. Step behind R with L foot. Step sideward on R.)

Jump and turn 1/2 R (face opposite wall). Land with weight on both feet. Clap as desired.

Repeat till record ends.

SALTY DOG RAG

Record: Decca 27981 - Salty Dog Ray

Presented by Gwen Main, Demonstrated by Kelley and Stew

POSITION: Partners in skaters or promenade position (R hand on top)

MEASURES:

1 - 4 Grapevine R and brush. (Both start on R foot.) Step sideward on R foot. Step behind R foot with L foot. Step to the side on R foot, Brush L foot forward.

Grapevine L and brush. Step sideward on L foot. Step behind L foot with R foot. Step sideward on L. Brush R foot forward.

Walk forward four steps R, L, R, L

4 - 8 Repeat above.

9 -12 Drop R hands, keeping L hands joined. Man does grapevine R while woman goes to center of the hall with 3 walking steps R, L, R - then brush L foot forward.

Both turn L face, twirl with three walking steps and a brush (L, R, L brush) to exchange places ending in a R hand star. (Woman twirls in front of man.)

Walk around with 4 steps still holding the star R,L,R,L.

12-16 Join L hands again and repeat measures 9-12.

Repeat all from the beginning.

Presented by Gwen Main

Demonstrated by Kelley and Stew

## RAWHIDE

An easy no-partner country western dance for most groups - teens to seniors.

Music: MCA 51084 ELVIRA - other country western tunes may also be used if you like a faster tempo.

Formation: Lines all facing same wall. Thumbs hooked into belt or in back jeans pockets.

- I        cts  
          1-8        Touch R heel fwd, step on R foot beside L.  
                  Touch L heel fwd. Step on L foot beside R.  
                  Repeat
- II        1-4        Feet together, turn toes of both feet out,  
                  Turn heels out.  
                  Turn heels in.  
                  Turn toes in so that feet are together.
- III       1-4        Touch R heel fwd. to L of L foot.  
                  Touch R foot beside L foot.  
                  Touch R heel fwd. to L of L foot.  
                  Step on R beside L foot.
- IV        1-4        As you turn  $\frac{1}{4}$  turn R kick L foot fwd.  
                  Step backward 3 steps L, R, L.

Repeat dance facing different wall.

## COUNTRY POLKA or TEN STEP POLKA (country western)

This dance is the same as the Jessie Polka except that there are two more steps - 10 instead of 8.

Record: Cotton-Eyed Joe - 4189-B. This record can also be used for the "new-fangled" version of Cotton-Eyed-Joe. It's a Windsor record.

- 1            Place L heel diagonally fwd L
- 2            Step on LF beside RF
- 3            Touch R toe in back
- 4            Stamp RF next to LF
- 5            Place R heel diagonally fwd R
- 6            Swing R heel across in front of L ankle
- 7            Place R heel diagonally fwd R
- 8            Step on RF beside L
- 9            Place L heel diagonally fwd L
- 10          Swing L heel across in front of right ankle

Do four two steps or polka steps or shuffle steps, as they say in country western dancing.

Dance may be done in varsouvienne position with couples or individually moving in LOD on the two steps. The Jessie Polka is often done in groups of 2,3,5 etc, with arms linked. This is fun done the same way. Do your own thing!

## TURN AROUND MIXER

Starting Position -- Couples in open position facing LOD

Direction for M -- W does the opposite

Record -- Windsor 4705

8 Count Introduction

### Meas.

- 1-4 M start LF - W start RF  
Walk fwd 4, Turn in, back up 4  
(On last step turn to face partner and assume butterfly position)
- 5-8 Step side in LOD on L and tch R to L  
Step side in RLOD on R and tch L to R  
M walks fwd in LOD 4 steps while W  
makes one R face twirl under M L arm  
End in open position
- 9-16 Repeat meas 1-8
- 17-20 Take 8 walking steps and making a large  
Circle (M turn L, W, R) progress to a  
new partner (M moves back, W fwd)
- 21-24 DO-SA-DO this new partner
- 25-28 Star R
- 29-32 Star L 6 counts on count 7 and 8  
progress to a new partner (M moves back, W moves fwd)  
to begin dance again

Remember that this dance has a double progression (Meas 20 and Meas 32)

This is a good mixer because you get to dance with twice as many people as in the usual mixer. The music is peppy and makes you want to move.

We did this dance at the Sunday Evening get-together.

Gwen Main

BINGO WALTZ by Bill & Gretchen Castner, Lafayette, CA

RECORD: ASHTON DANCE RECRODS #101

FOOTWORK: Opposite, directions for M

FORMATION: Single circle of cples, facing ctr, hands joined, W  
on M's rt.

INTRO: Wait four meas. and begin dance

MEAS

- 1-4 BALANCE IN, BALANCE OUT, ROLL AWAY HALF SASHAY
- 1 Step on left ft to COH on ct 1, bring rt ft up to left on ct 2 & hold ct 3, while swging joined hands fwd during the balance in, do not put wt on rt ft.
- 2 Step on rt ft away from COH on ct 1, bring left ft to rt on ct 2, hold ct 3 (do not put wt on left ft), while swging joined hands outward
- 3-4 Man rolls lady across in front of him (she makes a full left face turn in 6 steps) & takes her rt hand in his left during the roll to end in single circle again.
- 5-16 Repeat meas 1-4 three more times. At end of meas 16, man faces LOD & lady on his rt, while lady faces RLOD u him to take Butterfly pos Man's & lady's palms together, arms extended sideways.
- 17-24 STEP DRAW, STEP DRAW (IN) STEP DRAW, STEP DRAW (OUT)
- 17 Man & lady step sideways toward COH ct 1. They draw their following ft (heel to instep) to lead ft, cts 2 & 3. There should be a slight bend at the waist, M & L lead hands high, while each are looking at the drawing ft & keeping following hands low.
- 18 Repeat Meas 17
- 19-20 Take two step draw steps away from ctr of hall
- 21-24 Repeat Meas 17-20
- 25-31 Still facing ptrs, take rt hands & begin a Grand Right U Left, everyone shouts "B" while taking 1st rt hand. "I" on taking left hands, then "N" with rt hand "G" on taking lefts.
- 32 When meeting the fifth lady, hug her, (or swing.) shouting OO OH

## BASIC SCHOTTISCHE STEP

Part 1      Step L (ct 1) Step R (ct 2)  
             Step L (ct 3) Hop L (ct 4)  
             Repeat beginning R

Part 2      Step L (ct 1)  
             Hop L (ct 2)  
             Step R (ct 3)  
             Hop L (ct 4)  
             Repeat above

There are many variations:

- a. W may turn under M arm on Part 2
- b. Couples may dance part 2 in closed position.
- c. Couples may dance away from each other (diagonally M toward center W forward outside) Come together on second part of Part 1. Do part 2 in closed position.
- d. Also may be done in tandem -- 2 couples, one behind the other, outside hands joined. Dance basic schottische step moving fwd. On the repeat of Part 2, fwd. couples release their joined hands, do 4 step hops turning out. End up behind trailing couple who now becoming leading couple. Never release outside hands which are joined with the other couple.

Leading couple may back under joined hands of trailing couple on repeat of Part 2. This causes one couple to wring the dishrag.

Be creative! Make up your own variations!!!

shared by Gwen Main

Dance



Gwen Main

HORA



This is a basic hora step which can be done to many hora records.

Formation: Line hands on neighbors shoulders or hands joined if you prefer.

Step: Step sdwd on RF  
Step on LF behind R (Bend R knee slightly)  
Step R, swing L in front of R  
Step L, swing R in front of L

This can also be done starting L. It is fun and looks spectacular done in concentric circles if you have a large crowd. Have one dircle move R, the next L, etc.



SAVILA SE BELA LOZA  
Serbia

Intro: 8 cts

Formation: Line, no partner, hands joined, arms at side

Record: Carousel CR 701

Facing R take 19 Small running steps starting R

Hop on Ct 20 to change directions.

Repeat action moving L

Step sdwd on R (ct 1) close L to R (ct 2)

Step sdwd on R (ct 3) hop on R (ct 4)

On the hop, free foot is swung slightly fwd

Repeat this pattern 2 more times

This record also has three other easy dances on it.

Dance taught by Dawn and Bet at the Cruise Craft Party.



ALUNELUL

"little hazelnut"

Pronunciation - Ah-loo-neh-loo      Nationality - Romanian  
Record - Folk Dancer MH1120      Steps - Sideward step, stamp.

Formation - Single circle, facing center, with hands on the shoulders of the person next to you. Keep facing center throughout the dance.

Pattern in Brief - 1. Five steps and two stamps.  
2. Three steps and one stamp.  
3. Step, stamp; step, stamp; step, stamp, stamp.

PATTERN

Measures

I  
1 - 2      Step R to side, cross L behind R, step R to side, cross L behind R. Step R and stamp L heel beside R twice (no weight).  
3 - 4      Repeat, starting with L ft and moving to L (opposite footwork).  
5 - 8      Repeat from beginning.

II  
1      Move R by stepping R, crossing L behind, and stepping R.  
Stamp L heel.  
2      Move L by stepping L, crossing R behind, and stepping L.  
Stamp R heel.  
3 - 4      Repeat meas 1 and 2.

III  
5 - 6      In place, step R, stamp L, step L, stamp R; step R, stamp L twice.  
Repeat action with L, stamp R, step R, stamp L; step L, stamp R twice.  
7 - 8      Repeat meas 5-6.

HINTS FOR LEARNING

This is a good dance for learning to move lightly on your feet as you progress sideward. The stamps are light, and the entire dance should look effortless as you perform it. Remember to listen carefully to the music.



MISERLOU

Greek Dance (Probably from Crete)



Formation: Single broken circle, leader on right. Dancers grasp hands. Leader spirals in and then winds out.

Measure 1- Stamp sideward right, body turned slightly to the right.  
Count 1-and

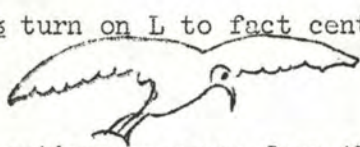
Keeping weight on R foot, describe an arc on the floor with L foot by moving the L foot forward, left sideward and backward.  
Count 2-and

Measure 2- Step L behind R (long step) Count 1  
Step R sideward (short step) Count and  
Step L in front of R (long step) Count 2  
Pivot 1/2 turn left on ball of L foot, raising R knee. Count and-

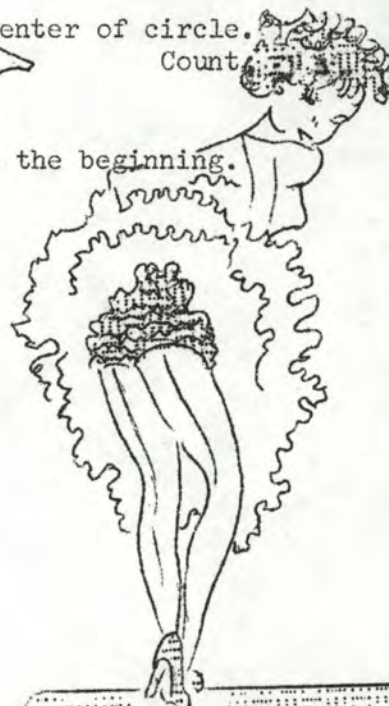
Measure 3- Walk 3 steps to left.  
Beg. R (long) L (short) R (long) Count 1-and-2  
Rise on R toe and raise left knee Count and-

Measure 4- Still facing left, step backward on L foot (long),  
R (short) L (long). Count 1-and-2

Pivot 1/2 turn on L to face center of circle.  
Count



Repeat entire sequence from the beginning.



LE BAL DE JUGON - Cple dance from upper-Brittany, France.  
Formation: Circle of cples in Varsouvienne pos, facing  
CCW. Meter: 4/4 No introduction.

Meas Pattern PART I - HEEL TOE,  $\frac{1}{2}$  TURN. - SAME FTWORK FOR M & W.

- 1 Extend L heel fwd (1). Touch L toe next to R (2) With 3 steps, LRL, pivot on spot to face CW, making  $\frac{1}{2}$  CW rotation. Do not change places with ptrnr. Do not release hands. End facing DW, with M still on inside of circle. (3,&,4).
- 2 Facing CW, extend R heel (1). Touch R toe next to L (2). With 3 steps RLR, pivot on spot to face CCW. Do not change places. Do not release hands. End facing CCW, with M still on inside of circle (3,&,4).
- 3-8 Repeat action of meas 1,2, making total of 3 heel toe  $\frac{1}{2}$  turn steps. PART II - PROMENADE
- 1-7 Dance 14 two-steps around circle, moving in LOD-CCW, swinging hands and bodies slightly. Start with LRL. End with RLR.

MUSIC HAS TWO NOTE INTERLUDE, TAKE TWO STEPS ON SPOT, L, R.

WORDS--Monsieur Le Cure ne veut pas, Que les gars embrassent  
les filles  
Mais il ne defend pas, que les filles embrassent les gars.



THE LITTLE SHOEMAKER

This is an easy, quickly taught Circle dance enjoyed by all ages. The tune Originally came from South Africa. It became a popular song in Italy then migrated to the USA where it became a top tune on the hit parade.

Record: THE LITTLE SHOEMAKER

Windsor 4141-A

Formation: Double Circle, L shoulders together.

PART I

2 meas. (8 ct.) Intro.

4 meas. (16 ct.) W march CCW around circle  
M march CW around circle  
Reverse-

4 meas. (16 ct.) M march CCW around circle  
W march CW around circle  
M find a new partner by  
stopping at W in front of  
original partner -- face partner

PART II

2 meas. (8 ct.) Clap Own hands  
Clap partner's RH  
Clap own hands  
Clap partners LH  
Clap own hands 5 times

2 meas. (8 ct.) Swing partner around  
2 times-

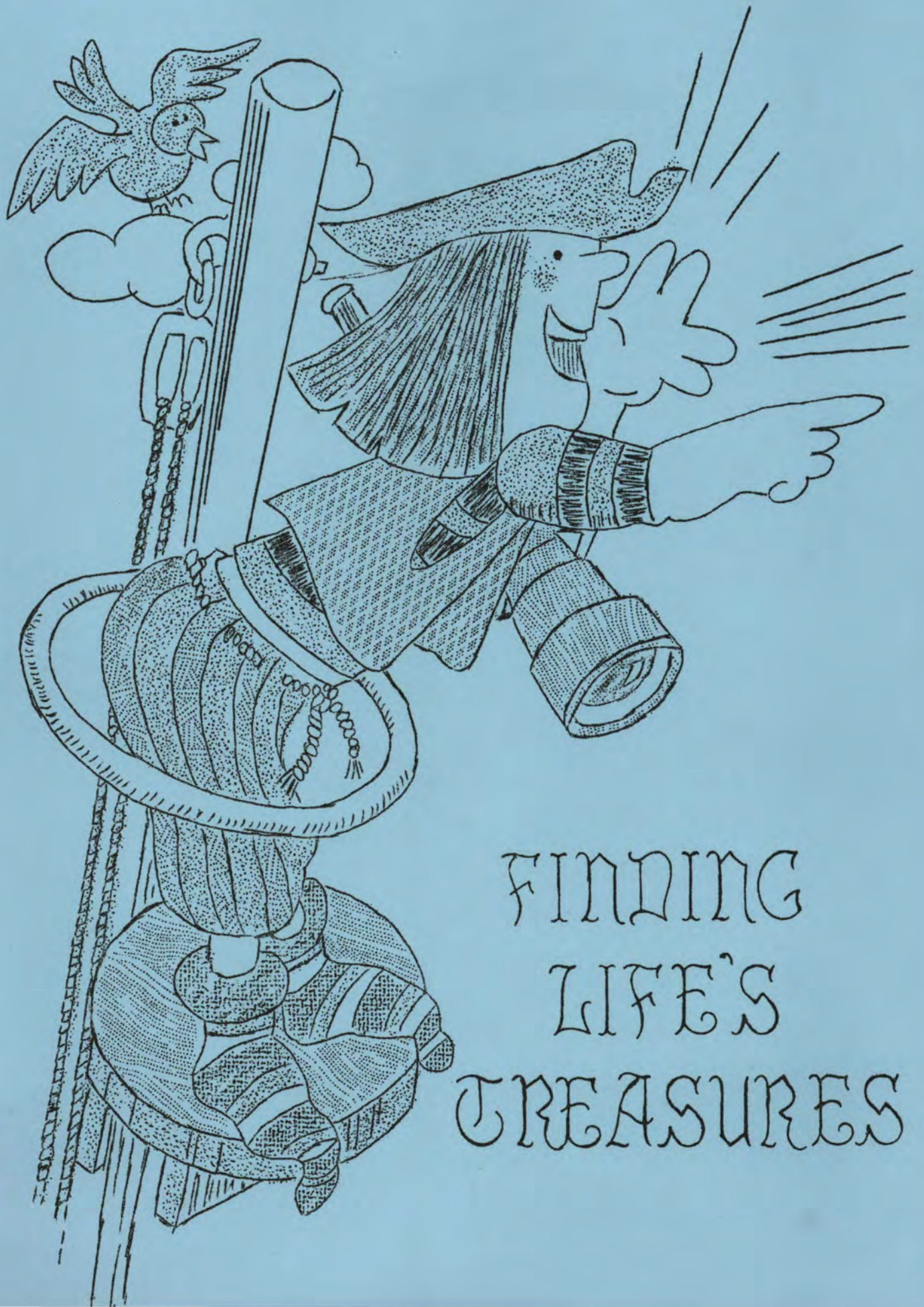
(Leader may indicate type of swing to be used)

REPEAT - PART II

\* \* \* \* \*

As a variation, different types of walks may be used on Part I.

\* \* \* \* \*



FINDING  
LIFE'S  
TREASURES

## LEADERSHIP EXPERIENCE IN ORGANIZING AND CONDUCTING SOCIAL ACTIVITIES

Leila Steckelberg

Social recreation is any social occasion where people get together for fun and fellowship; to play, to dance, to laugh, to compete in the spirit of a game, to join in the spirit of a game, to join in the theme of a party.

This social occasion may be at any age level from two to one-hundred two. It may be any age separately, or all ages together. It may be any size from a handful of friends at home to a group of several hundred at a conference or camp. It may be any length from thirty minutes of games to a three-hour dance or rally. All have one thing in common - a group of people who have the same general interest in sharing some time together in one or more activities.

The party-type recreation is not a special luxury for the few far down on some priority list. Rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's work life, as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted just for what you are, and all in a gay and friendly atmosphere. A good party may not always be an educational program as far as providing intellectual stimulation and factual knowledge, but a good party never fails to educate one's emotions by helping the participant to experience more confidence in right human relationships with others and with himself. And who of us can deny this need for people to learn cooperative, friendly, intermingling socially. It is an art that requires much practice and participation in wholesome, friendly, and democratic situations.

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors, nor does it have to come on some special day. A good party is merely any social recreation centered around one idea or theme. It is a program of events that is unified, has movement, gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax and tapers off to a mellow close.

When you volunteer, (or someone asks you), to help plan a party, you need not be apprehensive. One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair itself. This fact in itself reveals one of the key secrets to a successful party; that is, that the more the committee and the leaders can do to get those attending the party to help make it, the more fun they will have! The success of a party is to a large degree dependent upon how many people are involved in "putting it on".

## Leadership Experience-page 2

The only prerequisites for being a successful and productive member of a party-planning committee are a genuine interest in, and love for all people, a liking for parties, and, most of all, boundless enthusiasm!! A knowledge of the principles and techniques of planning and conducting social recreation will be a great help in bolstering confidence in your abilities and capabilities. In order to be a relaxed leader, it helps to be aware of leadership techniques for planning well, choosing and arranging materials carefully and the conducting of activities for the enjoyment of all. Only you can provide the prerequisites; some of the principles and techniques I shall attempt to bring to you here.

Good parties are not automatic - they don't "just happen". Just getting people together is not enough. This need not be frightening, however, since it does not take a magician to provide the ingredients necessary. Good parties need to appear relaxed and effortless. This means planning down to the smallest detail. A well-planned party agenda, with dependable and enthusiastic people on hand to help, and everything ready to go well before the party begins, means security for the leader and results in a relaxed, smiling, happy person who can proceed with confidence. The result will be genuine enjoyment for the guests and the leader as well. It is also the responsibility of the leaders to create an atmosphere where the guests will be at their best. Under certain circumstances and atmospheres, people are shy, self-conscious, afraid, or inhibited. Under other circumstances and different atmospheres, these same people are friendly, relaxed, and cooperative. They are happy, contributing, and spontaneous. It is the objective of the planning committee to find the right combination of circumstances to set the stage. Planning for, and with, each specific group of people is the magic formula for any party-planning committee. Finding the right circumstances is a matter of answering a few questions and building the party around the answers.

- I. The type of party will be determined by:
  - A. WHO will be attending?
    1. Age of participants.
    2. Sex of participants.
    3. Proportion of men, women, children.
    4. Abilities or limitations of participants.
    5. Special interests of participants.
    6. Prejudices, if any.
    7. Size of the group - number attending.
    8. Type of group this is (church, 4-H, etc.).
    9. Experiences this group has had.
    10. Do they know each other.
  - B. WHAT is the occasion for the party?
    1. Why is the group getting together?-will help set the theme.
    2. How will they be dressed.
    3. What type of party will it be.

Leadership Experience-page 3

- C. WHEN is party being held?
  - 1. Time of day.
  - 2. Season of the year.
  - 3. Weather.
  - 4. How long will it last.
  - 5. Will party include a meal or some kind of refreshments.
  
- D. WHERE party will be held?
  - 1. Location.
    - a. Indoors.
    - b. Outdoors.
    - c. Size of facility.
    - d. Kind of place.
  - 2. Facilities available.
    - a. Parking.
    - b. Hanging wraps.
    - c. Lavatory.
    - d. Fireplace, etc.
    - e. Electricity.
    - f. Heat and ventilation.
    - g. Kitchen.
    - h. Chairs and tables.
    - i. Waste baskets.
    - j. What is the floor like.
  - 3. Equipment available.
    - a. P A system.
    - b. Record player.
    - c. Piano.
  - 4. Regulations.
    - a. How early can you get in.
    - b. How late can you stay.
    - c. What are the decoration regulations.
    - d. Any clean-up requirements.
  
- E. HOW MUCH is the budget?
  - 1. Resources.
  - 2. Fees-money raising event or tickets

II. THEME (The theme is an idea or hook on which to hang a variety of spontaneous and interesting ideas and events.)

- A. Where does the theme originate.
  - 1. Past, present, future.
  - 2. History - historical events, people, etc.
  - 3. Places.
  - 4. Activities, sports.
  - 5. Occupations (circus, loggers' jamboree, etc.)
  - 6. Geographical areas and circumstances peculiar to them.
  - 7. Special events.
  - 8. Fiction.
  - 9. Famous people and places.
  - 10. Make-believe.

Leadership Experience-page 4

11. Seasons.
12. Nature.
13. Special interests.
14. Countries, customs, traditions.

B. How is the theme arrived at - where do the ideas come from?

1. Sometimes already determined by the occasion.
2. Brainstorming (saying the first thing that comes into your head whether it makes sense or not). Stress not to be concerned with "how could we do this?" or "what would we do at this kind of a party?" but rather on just getting lots of ideas listed. One idea suggests another and another until the theme emerges from the entire group at the same time. This can only happen when there is lots of enthusiasm and each idea is accepted as good - never "that's no good", "that wouldn't be any fun", etc.

- a. List all ideas suggested - if group bogs down, throw out ideas of where to find them from list above.
- b. Vote on list and eliminate by democratic procedures.
- c. Make final decision on mutual interest - you can't plan a good party unless all are enthusiastic about the theme.
  1. If group is evenly divided on two themes, why not combine them? (Twist Beach Party, King Arthur of the Stone Age, Backwards Rock & Roll, Surfing Party at Muscle Beach, etc.)
  2. You can tell when the group has agreed and enthusiasm is running high - they begin to plan, in the large group. Now is the time to break up into smaller groups to plan the different parts of the party. Watching a party theme take shape is an amazing experience!

III. PARTS OF A PARTY

- A. BUILD-UP -- to create enthusiasm, to stimulate interest to want to come to the party.
1. Invitations - can set the tone for the whole party.
    - a. Should have some element of mystery, surprise, gaiety, or curiosity.
    - b. State clearly the date, time, place, theme, and whether guest is to wear anything special or bring anything.  
May be made by mail, telephone, person-to-person, word-of-mouth.



Leadership Experience-page 5

2. Posters, Signs.
3. Announcements.
4. Advertisements.
5. News articles in newspapers, on radio or TV.  
(sometimes free for public events)
6. Skits.
7. An element of mystery-surprise-question marks to build up excitement for the big event.
  - a. A clever committee will create a variety of things to keep interest alive and stimulate "looking forward" to the party. Each should restate, at least once, the date, time, place, and requirements of the party and be in keeping with the theme. (whether the guest is to wear a costume or bring anything special). The more people talking about the party, the greater the participation. If people "simply don't want to be left out," the build-up has been good.
  - b. These things may be started before the invitations are sent and continued right up to the day of the party.

B. ATMOSPHERE -- to create more enthusiasm.

1. Decorations - should accent the theme and be appropriate; need not be elaborate, gaudy, or expensive.
  - a. May be done before party.
  - b. May be done as a pre-party activity.
    1. Have plenty of materials available and have those arriving early pitch in to help provide decorations in keeping with the theme. To make it even more fun, have groups competing with each other in their decorating. An Animal Party might have the groups making a den, etc.
    2. Physical arrangements - to help people become a part of a small group.
      - a. Avoid a single line of chairs around the perimeter of a room, if possible.
      - b. Strive for conversational groupings.
      - c. The arrangement of the furniture is probably the most singularly important item in creating atmosphere.
    3. Lighting - one of the most effective means of setting an atmosphere.
      - a. Lamp light or light from a fireplace, in contrast to bright flary light, is inviting.
      - b. Firelight attracts.
      - c. Dimness stimulates good singing.
      - d. Spot lights accent only certain attractive details.
      - e. Moving or flickering light is exciting.
      - f. Cutouts or silhouettes are good conversation pieces.

4. Costumes - allows everyone to get out of their everyday selves into a "party personality" with amazing results.
  - a. Come to the party in the costume.
  - b. Provide materials for folks to make their own costumes (to fit the theme) as they arrive.
5. Refreshments - it is well to relate them in some way to the party theme. And let's contrive a way to serve the refreshments without having the party guests line up and file past a serving area in cafeteria style.

C. PROGRAM -- The program is the party!

1. The program is concerned with:
  - a. Choice of activities - what kind, how many, order of events.
  - b. Transition from one activity to another.
  - c. Relation of activities to the theme - change the names of activities (games, dances, etc.) to suit the theme.
  - d. Appropriate activities according to "who" is attending.
  - e. FUN! FUN! FUN!
  - f. ENTHUSIASM! ENTHUSIASM! ENTHUSIASM!
2. The program may be made up of any, or all, of the following activities:
  - a. Games.
    1. Ice-breakers.
    2. Defrosters.
    3. Get-acquainted.
    4. Mixers.
    5. Active.
    6. Quiet.
    7. Relays.
    8. Pencil and paper.
    9. Musical.
  - b. Dances.
    1. Folk
    2. Western - Squares, etc.
    3. Popular.
    4. Interpretive.
  - c. Pre-party activities - something easily and readily provided to participants, with very little explanation necessary, as they arrive. Don't let your guests have a moment of bewilderment about when the party will begin - it has begun the moment that first guest arrived! These activities must be of the type that can be used for any number of people; does not upset the whole group when a new person arrives; and is easily terminated.

1. Decorations.
  2. Costumes.
  3. Name tags, etc.
  4. Competitive types of things such as each group building a shelter for their particular animal group; space vehicles for travel on the moon; dressing one of their members as a scarecrow, man from Mars, beatnick, animal, etc; decorating their section for the Olympic Games, Etc. The party theme will suggest an activity that may be used. Prizes are not necessary here (but do be sure that their efforts are used in some way - as their home base for several games, in a parade, as a way of selecting a "queen", etc.), the fun and the hilarity as well as the cooperation & team-work is enough! An enthusiastic introduction as well as an imaginative and vast assortment of materials and supplies available for their use will quickly bring about the desired results; their creativity and "genius" will produce most fascinating and fantastic creations - "out of this world," so to speak! As an added bonus, when people come to a party where they are not acquainted, the pre-party activity should serve to create a feeling of belonging. Groups should be kept small so that they will get acquainted (everyone is needed in a small group) and share the fun rather than be isolated. "Two heads are better than one" means in social recreation security and usually results in better participation and greater enjoyment.
- d. Contests.
  - e. Entertainment.
  - f. Skits.
  - g. Stunts.
  - h. Music.
  - i. Singing.
  - j. Slides and films.
  - k. Stories.
  - l. Visiting
3. Preparation of the program - some leadership suggestions pertinent to the general selection of activities for it.
    - a. Have a definite program planned. However, be flexible, have substitute activities available and be ready and willing to change if necessary.
    - b. An hour and a half is plenty of time for a program of organized social recreation activities - especially if the activities are quite active.

- c. Always plan more activities than you can use, for something may not prove popular and you may want to change activities sooner than you expected, or some may not take as much time as you had planned. On the other hand, some activities may take longer than you had planned, so be willing to drop or skip some of the program - don't drag it out to the bitter end.
- d. A pre-party type of activity should come first in an organized program and should be the type which involves everyone-individually or in groups - as they arrive.
- e. The second activity should be one which includes everyone together as a group. This may be a get-acquainted, ice-breaker, or mixer type of game or dance, and should be lively, fun, and one of the leaders sure-fire activities since this event can set the tone of the entire party.
- f. The next activity should be in a similar formation but contrasting in terms of action - if the first was noisy and active physically, this one can be less active or more quiet. Be sure to have something at the beginning to get everyone started and with a certain laugh - active participation will usually take care of itself after that. Do make it easy for late-arrivals to enter into the activities by choosing those that are simple, and easy to start participating in at any stage of the game. Save the more complicated for later in the party.
- g. Now a change of position or formation is needed. Plan for one activity to have some relationship to the next - winner of the last be captain or "it" for the next activity. Move smoothly from one activity to another with a minimum of time lost - but don't push! Confusion can be kept to a small degree if you can end one game in the formation required for the next activity, or use a game to get into the new position ("Choo-choo", "Circles", grand march, etc.).
- h. Vary the program - use ideas from those listed previously.
  - 1. Active and quiet.
  - 2. Small-group activities and whole-group activities.
  - 3. Participant and spectator.
- i. A climax activity should bring the whole group back together. This leaves the group happy or exhilarated from good participation.

- J. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time". Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling". Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry, or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
- K. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all, folks!"
- l. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run to consecutive events which require different materials to be passed out and cleared away.
  - m. When planning around a theme, any activity can be changed or renamed to fit into the atmosphere you wish to create.
  - n. Have a master list of events with leaders (and materials if needed) posted in some inconspicuous, yet accessible, place so that those who are going to lead can check at any time to see when they are due to perform.
4. A successful program - what makes a good party?
- a. Enthusiasm of the planners - have fun yourself and show it!
  - b. Cooperation in planning.
  - c. Good theme.
  - d. Good leadership. The secret of a happy evening is to make everyone perfectly comfortable from the time he or she enters the door until they leave. Open the door wide as the guests enter, shake hands as if you mean it. Here are some tips on being a good party leader.
    1. Be friendly, enthusiastic, and interested in each person. (This isn't number one without reason.)
    2. Be a good follower.
    3. Enjoy everything you do and show it! (Don't show annoyance!)
    4. Be adjustable and ready to capitalize on unexpected happenings.

5. Don't rush your event and don't let it lag. Stop at the climax while all are still enjoying it and want more. Next time this activity is suggested, it will be welcomed with enthusiasm.
  6. Start where the people are emotionally, physically, and socially.
  7. Don't let your personality get in the way of what you're supposed to share.
  8. Learn to like people for what they are. (Not what you would like.)
  9. Speak clearly and jovially; explain yourself but don't talk too much.
  10. Have a working knowledge, based on experience, of that which you are sharing.
  11. Experiment in developing teaching techniques that convey the ideas and directions quickly.
- e. Good leadership - A good game leader must have these qualifications.
1. He must like people! A game leader must try to get everyone playing as part of the group, and often must smooth out personality difficulties to do it.
  2. He must be enthusiastic! Sincere enjoyment in what you are doing is catching.
  3. He must enjoy playing games! He must feel that the games are so much fun that others will enjoy playing them, too.
  4. He must be willing to work hard, both before and during the leading of games! Much planning, practicing and preparation ahead of time go into the leading of games, and a great deal of energy is needed to put over games.
  5. He must know many games! Start a collection of games and party plans from books, magazines, parties you have attended, and favorite games of anyone you know. Know whether it is a game that can be played indoors or out, with adults, children, boys, girls, mixed groups, what equipment is needed and whether it would be acceptable to the people you will be leading. It will be easier to plan a program of games for a specific meeting or party if you know many different types that can be used. Really know your games and the way that you believe best to teach them.
  6. Be contagious! Radiate enthusiasm yourself- don't portray annoyance or resentment.
  7. He must be adjustable! Capitalize on unexpected happenings.

8. He must be "democratic!" Lead, don't push; use others to lead and to plan.
9. He must be a good follower! Learn by self-participation, observation, and evaluation.
- f. Good leadership - Suggestions for successful game leadership. To lead games so that people have the most enjoyment from them is an important talent. It is a talent that many people can develop. To develop it to its highest good, it must be used and used often. If we hide our talents, they not only do not do any good while we have them, but they will be taken from us soon. However, if we use them often, more will be given to us. A game, like a dance or stunt, is just a tool that can be used to aid in the fashioning of fun and enjoyment in an atmosphere of "relaxed togetherness." The success of the tool in realizing the desired goal depends in great part upon the craftsman and when and how he uses it. Here are some points for consideration.
  1. Be friendly, enthusiastic, and interested in each person.
  2. Know your group and its program, remembering always that individuals make up groups.
  3. Build an atmosphere for play. Don't be afraid to show how much you enjoy playing games - and you must sincerely enjoy playing them if you want the group to be with you.
  4. Know your games well so that you can get all of the essential parts over to your audience clearly. Think each one through carefully, step by step, before taking it to the group.
  5. Get your group into a listening formation and as near to game formation as possible.
  6. Get the attention of the entire group before giving directions. Ask yourself, "Where will I stand? Where will the group be? What will I say first?"
  7. Do not give instructions until the group is quiet and speak slowly and softly. A raised hand for quiet is far better than a whistle or shouting.
  8. Don't talk too much. Give brief rules or instructions. Interpret rather than explain. Demonstrate whenever possible - be clear, jovial, and distinct. Also, tell the name of the game and something about it if you can.
  9. If the game has several parts, explain the first step, demonstrate if possible, and have the groups practice this step.
  10. Explain, demonstrate, and practice each step in turn.

11. Do a practice run through of the game to be sure that everyone understands and can accept the rules before starting to play.
12. If directions are not understood, stop the entire group and briefly clarify, using different words if possible, then start the game again.
13. Play the game for fun. Laugh at mistakes - but be sure the group understands how to play it.
14. Join in the fun. Get into the group, play whenever plausible or watch with keen interest.
15. Know when to stop the game. Be sensitive to the climax - do not run the game into the ground - move on to the next game while they still want to play the first one.
16. Arrange the games so the change from one to another can be made smoothly.
17. Vary the program - active games alternating with quiet, etc.
18. End your game playing decisively but easily.
19. In practicing the game, do it with someone who will not be embarrassed to have the whole group look at him. A shy person may be unable to play until the entire group is doing it.
20. Praise the group every time they do something especially well, and try to find these features often -- but really mean it!
21. Try to see that everyone has some recognition during the evening. Change leaders and captains frequently so that many people have the opportunity to be "first."
22. To get people to take part, joke with them, laugh with them, be gay and even-tempered at all times. Encourage people to play. Make them know you want them in the group, but don't be too insistent. Always leave a loophole so that someone can come into the games later if they wish, or can drop out gracefully if necessary.
23. Don't "shush" people or scold them, boss them, or argue with them. And never embarrass anyone or make fun of them. Remember, a party is a place to have fun, and your attitude will mean a lot in how much fun everyone else will have.
24. If an awkward situation should come up, turn the laugh on yourself. Take any remarks as you hope they were meant, and don't brood over failures. Be ready to apologize or make amends, if possible, for mistakes. Then, next time, you will be able to do a better job.



25. Be on the alert every second in order that you may see and avoid any breakers ahead.
26. Keep in the background as much as possible. Do not be "it" too much; only long enough to demonstrate.
27. Be sure that you have no responsibility for anything but the social side of the evening. Have special hostesses, refreshment, etc., committees.
28. Find leaders and then employ them to advantage - saves energy and develops better cooperation.
29. Let others share in the game leadership!
30. Above all, have fun! Remember, playing games is fun, and leading games so others can have fun is even more rewarding. Develop your talent and use it often. That way, you will realize your own capabilities and live a richer, fuller life.

D. REFRESHMENTS -- tied in with the theme.

1. When served?
  - a. To begin the party.
  - b. During - as a part of the regular flow of activities.
  - c. At close of party.
2. What served and how?
  - a. Plans include some activity leading into the serving of refreshments and also for leading back into the other program activities, if served during the party.
  - b. Planned according to the theme.
  - c. Must keep in mind the comfort of the guests in serving, ease of handling, and eating what is served.
  - d. Plan for groupings - companionship enjoyed during refreshments.

E. CLEAN-UP -- If all has been planned well, each committee will take care of their own and no one will be stuck with the job.

1. It is a time when those who have worked together to plan the party enjoy sharing the fun, laughs, and good fellowship of clearing it away.
2. Have on hand plenty of waste baskets, brooms or mops, ladders, dish washing materials including hot water, and boxes in which to carry things away.

F. PARTY POST-MORTEM -- E. O. Harbin, the outstanding American recreationist, says that "A good recreation occasion ought to be enjoyed three times - in anticipation, in realization, and in retrospect." This is certainly true for a successful party, especially the last part, if we judge by vocal expressions alone.

A good party always has a delightful party hangover, with people buzzing and exclaiming as they review the happenings and try to explain it to others.

Much could be learned from this kind of a reaction or even an adverse one, if a kind of supervised or controlled discussion were held after the party. At least, the party committee should indulge in some honest evaluation by looking at the party piece by piece and scoring the success, mediocrity, or failure of each event. See "The Morning After" attached.

- IV. How will this material improve your party planning? I have given you the "whole load" as the saying goes, now you must sift through and use the things which apply to your situation. There is much to learn about social recreation - I have only scratched the surface here. PLANNING EXCITING PARTIES IS EASY -- HAVE FUN, BE ENTHUSIASTIC!

Now you are ready to use these same principles for all kinds of planning. Don't limit yourself to parties.



Leadership Experience-page 16

THE MORNING AFTER

(A Suggested Evaluation Sheet)

Rating: 10 Excellent; 8 Good; 6 Average; 4 Mediocre; 2 Uninteresting; 0 Negative Effect

GENERALLY SPEAKING: TOP SCORE 50

Did everybody seem to have a good time? \_\_\_\_\_

Was the theme practical for shaping a successful program & atmosphere? \_\_\_\_\_

Was there plenty of opportunity for group expression & participation? \_\_\_\_\_

Did the party move easily from one event to another to its climax? \_\_\_\_\_

Did the work of the several committees dovetail? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

---

INTEREST PROMOTION: TOP SCORE 40

Were the invitations inviting? \_\_\_\_\_

Was the build-up unique and a curiosity arouser? \_\_\_\_\_

Was there adequate build-up?(All things considered) \_\_\_\_\_

Were the interest promoters in keeping with the theme? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

---

ATMOSPHERE: TOP SCORE 40

Was there something significant to do when people arrived? \_\_\_\_\_

Did decorations, costumes, etc., help to create good atmosphere? \_\_\_\_\_

Did the party beginning succeed in mixing & unifying the participants? \_\_\_\_\_

Did everybody feel that they were included? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

---

PARTY PROGRAM: TOP SCORE 50

Was the balance and variety in the program good? \_\_\_\_\_

Was there enough partner changing and "mixing"? \_\_\_\_\_

Was the order of events a good arrangement? \_\_\_\_\_

Did the program taper off to a good sense of mellow fellowship? \_\_\_\_\_

Did the party end at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

---

REFRESHMENTS: TOP SCORE 30

Was the method of serving in keeping with the theme? \_\_\_\_\_

Was the type of food in keeping with the theme? \_\_\_\_\_

Was it served at the right time? \_\_\_\_\_

ADDITIONAL COMMENTS: Total: \_\_\_\_\_

---

Leadership Experience-page 17

LEADERSHIP:

TOP SCORE 80

Was the party chairman successfully inconspicuous to the group? \_\_\_\_\_

Was there enough sharing of the leadership with the various events? \_\_\_\_\_

Did each leader seem to be having fun himself? \_\_\_\_\_

Were they successful in gaining group respect? \_\_\_\_\_

Were they able to maintain control of the group? \_\_\_\_\_

Did they adequately communicate directions? \_\_\_\_\_

Did they have an experienced knowledge of their materials? \_\_\_\_\_

Did they have a good teaching technique? \_\_\_\_\_

ADDITIONAL COMMENTS:

Total: \_\_\_\_\_

IF I WERE TO DO THIS AGAIN, HOW WOULD I CHANGE IT?

Generally Speaking \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Interest Promotion \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Atmosphere \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Party Program \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Refreshments \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Leadership \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## TO DEVELOP LEADERSHIP ABILITY

There are many false impressions about leadership. It's not something you are born with. The art of leading others is merely a composite of learned abilities. These may be dormant, but can be developed in each of us. Among other things, you must:

- STUDY to broaden your understanding, improve your techniques, and add to the activities you can lead.
- VISIT to learn all you can from the many recreational events happening around you.
- PRACTICE to try out the ideas you have found in study and observation. Accept willingly new opportunities to serve as a leader.

## GETTING READY

1. Develop a working library of recreation ideas. Keep adding to it as you learn new ones.
2. Have a "fun box" of equipment ready to use, including the materials you generally need for leading games.
3. Learn to handle those who don't want to take part, as well as those who are overly enthusiastic.
4. Learn to plan for the particular group and occasion you face.
5. Plan more than you can use, but be ready to drop some extras.
6. Avoid games that make anyone "the goat" or eliminate players.
7. When possible, plan to use transition games for changing formations.
8. Know exactly what you'll say and do for each activity.

## TIPS FOR HANDLING PEOPLE

1. Radiate enthusiasm and a sense of humor. Act as if you're having lots of fun. Develop the spirit of play.
2. Capture attention without a whistle and without shouting at the group. Never attempt to explain anything until quiet and attention are absolute.
3. Present an activity so that it appears to be both easy and fun. Leading a game is vastly different than reading a game.
4. Laugh with the crowd, not at them.
5. Keep your attention on the whole group - not one person or a small group. Try to get the "slow ones" into the game, but don't force or get "hard boiled".

## CONDUCTING SOCIAL RECREATION

As you stand up to lead an activity, remember these three basic principles:

You must be seen - First impressions are generally the most lasting. If you are seen favorably, that is your first step toward getting attention. Your clothes and posture speak for you. So does your walk. You should be brisk and energetic, moving with confidence. Somehow that helps people accept you as their leader.

You must be heard - The ring of your voice can show strength of mind and body. It shows your attitude, your feeling. It automatically records in the minds of others a quick impression of your personality. Don't mumble or allow words to trail off. Speak clearly, distinctly and with vigor, but not with a big voice. Big voices never persuade.

You must be understood - Make your explanations simple. This will take lots of thought and work. No matter how complicated the explanation, you can say it simply. Use comparisons to simplify and save time. Use a little humor to ease a too-tense situation.

Here are some other suggestions that will help you in actually conducting a party of social gathering.

1. Start with a plan and follow it, but be ready to change it if the situation demands it.
2. Begin with the first person who arrives.
3. Demonstrate as you explain, in the same formation used in the activity.
4. Teach the rules as they are called for. It isn't always necessary to teach all the rules before starting the game.
5. Don't let an activity die - kill it!
6. Alternate quiet and active games in the same formation before changing.
7. Keep things moving. Never have a time when nothing is going on.
8. Stop when the crowd wants more. Next time they'll look forward to that activity.

## PLANING A PARTY

Who has more Fun at planning a party than the committee? The committee as a whole decides the type of party - Theme, Special Events or Merely an Activity Party, time and place, publicity and build up, atmosphere, decorations, and refreshments.

Things to keep in mind while planning a party or event:

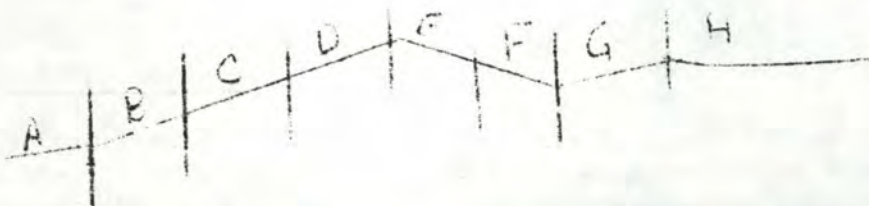
- A. Consider the group for whom the activity is being given:
  1. age
  2. interests
  3. physical condition
  4. number of people
- B. How are the guests to be dressed?
  1. costumes
  2. street clothes
  3. formal
- C. What do they enjoy doing?
  1. active
  2. inactive
- D. Is the group well acquainted?
  1. how many ice-breakers and mixers are necessary?
  2. How about name tags?

### Party Interest Graph

Activities should be planned to fit certain needs at certain times, depending upon the age group and theme. And remember, over-organization can ruin an event just as quickly as one that is under-organized. Leave time for people to socialize and talk even while maintaining control of the group.

The following graph is an approximate study of a person's enjoyment level:

- A. Pre-party activities: To keep the interest level of early arrivals. Informal activities that anyone can do and that best can be joined into at any time. (approx. 20 min)
- B. Mixers: Partner changing activities to insure everyone's getting acquainted with others.
- C. ICE Breakers: Something to relax people - something to make them laugh.
- D. Active games: Folk dancing, a grand march or whatever - interspersed with semi-quiet activities (30 min)
- E. Refreshments: to rest, nibble and chat while in the party mood (15 min)
- F. Entertainment: Quiet games, stunts, tricks, mental games, group singing, while food digests and energies recoup. (10-15 min)
- G. More: If dancing - perhaps a bunny hop, conga line, line dance.
- H. Ending Activity: End upon a high note with everyone together!





## CHARACTERISTICS AND PLAY INTERESTS OF AGE GROUPS

- 3-5 Preschool: Becoming more aware of the world. Ego centered. Tires easily. Imitative, Eager for adult approval. Likes brightly colored objects, stories and make believe, esp. those with repetition of words or phrases.
- 
- 6-8 Primary: Always busy. Asks many questions, just getting interested in developing skills and collecting things. Likes big muscle activities involving running, jumping, hopping, etc., music stories and dancing.
- 
- 9-12 Elementary: Rapid growth period. Team play is appealing. Likes dual sports such as tennis, crafts and hobby interests developing Likes outdoors.
- 
- 13-18 Greatest growth period. Interest in opposite sex. Rebels against adult authority. Idealistic. Co-educational games. Likes guessing games and other games where he can show superiority. Social dance preferred.
- 
- 18-22 College: Tends to push self beyond fatigue level. Life values are largely formed. Interested in developing skills in individual and team sports. Co-educational activities appealing. Creative and cultural interest high.
- 
- 23-25 Young adults: Physical powers perfected. Idealistic, striving to make a mark in the world. Works and plays hard. Co-educational activities. Joins young adult groups.
- 
- 36-60 Middle Age: Physical powers gradually weaken. Has developed definite ideas about others and things. Care less about what others think. Develops a slower pace of working, playing and living.
- 
- 61--- Rapidly losing small muscle control. Wants comforts. May dislike strenuous activity but wants to keep going. Prefers shuffle board to golf. Cultural-creative activities have appeal. Enjoys table games with younger people and hobbies. More content to watch others than to do it.

NEVER ALLOW A PARTY TO JUST DIE. KILL IT. ALWAYS STOP WHEN THE GROUP WANTS MORE. LET THE GROUP KNOW WHEN THE PARTY IS OVER. THE LAST ACTIVITY SHOULD BE EASY, INTERESTING, AND FUN, SOOTHING AND QUIET.

EVALUATE THE PARTY, NOTE "BIGGIES", WHAT BOGGED DOWN, OVER CONTROL, NOT ENOUGH?

Your first party may not be perfect, but then neither will your last necessarily. However each time you lead, you'll improve your techniques, learn more, and experience more of the joy that comes from giving of yourself... the most important gift you can give.

PASSENGER LIST

U.S.S. LEADERSHIP

"LOVE BOAT CRUISE"

Owned by the Rec Lab Lines

PASSENGER LIST:

ACCOMODATIONS:

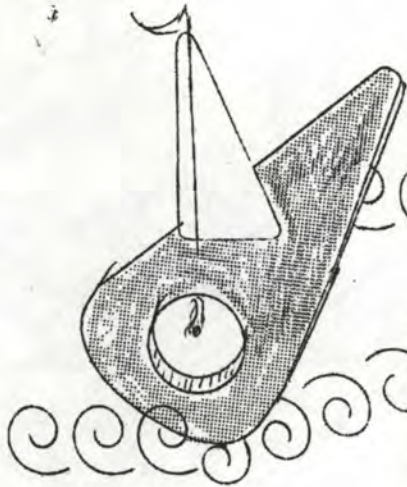
Madamoseille Par Leyvous (Mom, POO POO)	-----	Upper Deck
Lady Mary, Dutchess of Ivon	-----	Upper Deck
Elaine of Evelyn and Elaine	-----	Tourist w/Porthole
Senior Ma'in	-----	Belefonte Suite
Jane Polly, Independent (of the truth) News	---	Upper Deck
Don & Butch Anrose, Mr. and Mrs.	-----	Belefonte Suite
Vernon Burlison	-----	Tourist (real cheap)
Mrs. Belefonte	-----	Belefonte Suite
Maggie McGuire	-----	Tourist
John Doe	-----	Tourist
Evelyn of Elaine & Evelyn	-----	Tourist
Anton Mesmer	-----	Belefonte
Willer Dean	-----	Tourist
Harry & Merrie Fisher, Mr. & Mrs. (???)	-----	Fisher Suite
(Harry Belafonte & Liz Taylor)		
Suzie Q - Single and Available	-----	Tourist
Mo Reen (crew Member)	-----	Belefonte
Les Think	-----	Belefonte
Sam Sam	-----	Tourist
Chef Tell (Chef Boy-Ar-Dee)	-----	Tourist
Torance Timberline (Terrible Ter)	-----	Tourist



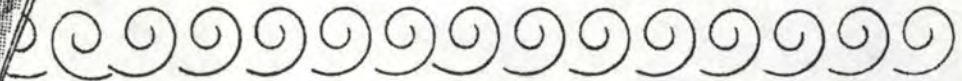
CREW:

Cap Dwane	-----	Capt. Woman
Julie McCoy	-----	Cruise Director
Nurse Mate (Mo Reen)	-----	Cruise Misadvisor
Isaac Washington	-----	Detox Comptroller
Gopher Smith	-----	Un-Purser
Chef Tell	-----	Head Hacker
Red Red	-----	SailShifter (Head Canvasser)





# BOARDING PARTY



## PROGRAMMING THE TUESDAY CRUISE

0900 or One Bell in Chatcolab Fireplace Room.

"Second Mate" Leila (the late Mrs. Fisher-Miss Hog-gut of 1942 presided. ..and pulled ideas from thirty camp members with the rude announcement that there would be "NO PROGRAM!"



An obvious lead-in for lecture on how to plan the Chatcolab day thru successful barnstorming techniques and positive input from all participants. Need for "CO-Ordinator" headed list of suggestions. Theme would be necessary... A buildup--advertizement--date--timeset--flyers-etc--decorations to suit central ideato promote anticipation and involvement.



Such subjects as mood-setting--music--atomosphere--lights--costumes--chair arrangements--decor--refreshments in keeping with the theme were advised. need for get-acquainted ice-breaker--alternate quiet and active games was turned over to committee volunteers with suggestion to plan for more than really needed was wise in case a game or action didn't suit or + weather doesn't co-operate.

Blocking out time was recommended plus inclusion of closing efforts and clearing.

All.. this info was compiled in brief comments on the display board.



1000 hours - 2 Bells in Sea parlance--- Youngest camper of the group found herself elected Co-Ordinator and leila withdrew to become facilitator. keeping this group on course.

### T H E M E: C H A T - L O V E B O A T

with "CAPT-WOMAN DAWNE" in charge. Diana Mc.R. volunteered to be "Julie-Wreck-Director, Stew White as "Gopher", Maureen King as "Dock-Nurse" and "Honcho Dick Schwartz as Bartender-Isaak".

Excitement built in volume until "Cap-Dawne" stood and proceeded to yell: "ORDER!!"----"I've always wanted to say that, she giggled. So from there on cooperation was evident.until 1200 hours--or 4 Bells.....

From 1300 hours - 1 bell-the campus was hustling as committees proceeded and Cap Dawne flitted from group to group keeping good track of progress and creativity .



1600 hours - 4 Bells again



CHAT-LOVE BOAT AWAY

TUES CRUISE Continued

1600 hours - 4 Bells again.....  
Public relations Xpert Harold S and committee did a terrific job of announcing , role-playing etc at lunch. with fantastic footprints taped along the gangway leading to the CRUISE LOUNGE for an afternoon Tea-Party on the comfy "Women's QUARTERDECK". Invitations on dainty skillet stationery had been prepared by Sherri M.(Crafts).

Preliminary stunt of the Pre-Voyage Tea Party was clever role-plays by the committees who proffered French toast hor-douverses and Spiced Tea "Shots"....all served with lots of spontaneous humor, false names notwithstanding, or sitting and witty dialog involving every person aboard. Tea-Timers agreed to "Shots", Passport-Pix, and Joined the cruise at 1800 hours---without reservations.(Pun)....

1800 hours--2 Bells.  
Pat-Mary-Jeanie Decoration committee created reflective foil stars hung on fishing line and silver moon of foil around an inflated beach ball. Atmosphere was enhanced by oars - lifejackets-ropes-shipping crates-ship pictures life-rings and porthole circles cut from paper coffee filters. Silver dollar flowers,dried banana skins shaped like boats, tiny yachets and surf-sailboats.

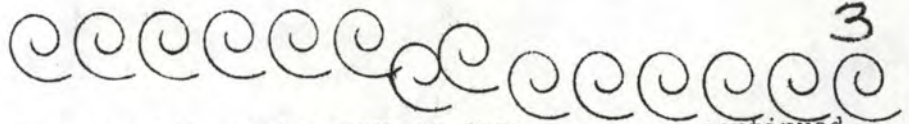
Vernon B and Billie Marie, Margaret B,too pinched clay and cut surfboards from cardboard and foam foodtrays to make standup sails of paper attached to coffe-stirrer sticks. These were table decorations and later with attachment of votive candles used at the ceremony. Knotted ropes and open portholes on walls and windows enhanced trip unreality...altho passengers were uncertain after seeing the OPEN portholes whether they could trust our Cap'n-Dawnd and continue the cruise....but they blythly danced and played without disaster. Cap'n Dawne ran a "tight" ship afterall...

At1900 hours dinner commenced buffet style. Menu of prime beef roast, whipped spuds, gravy, salads, and greenbeans which followed the "Honed-combat" cranberry sherry, and apertifs in the staterooms...set in sections by chair outlines.

Cooks Don & Rosemary, Maureen, Margaret, Eveylyn, Angelo & Elaine served...the delicious repast. By cleverly putting tables together ALL Chat-loveboat passengers were in attendance at the coveted "Captains Table".....

By 2000 - 4 Bells hour  
Six recreationist: Doc(From Hoggut Hollow Ark.) and his 2nd and 3rd spouses Leila&Betz) plua Diana, Harold, Maureen, and others planned wild deck shuffleboard team game with rag-knot puck, chari-bases, and brooms. Knot-tying competition demonstrated by Tourist, 1st Class and 2nd-deck teams concluded with measurements of endless arrays of articles....

.... (chronicle continued)



Page 3 of the CHAT-LOVEBOAT SAGA.....continued



more articles, garments, belts, necklaces, shoelaces, long winner was 60 ft. (maybe) Doc, official timer, forgot his duties as he was waiting for the ultimate in stripping. Evelyln and Kay were initiated in the "Annual Chat Yacht Race" of miniature boat blowing but were victims of a sloppy soaking sailing accident dissarranged by Judge Dick Schwartz. Hilarity reigned during lively dances lead by Gwen and Roy main.who imported them from many countries our ship touched upon.(We were swift!) Solo hula in costume by Diana McRae entertained, too. The last dance "LOVE Waltz" wound up in the fireplace room, Each Chatcolabblor took their little boat candle to hold in contemplation . Quiet mood established by breathing out tension became a brief centering experience. Placement of all Chat wishboats together in the center floor created a glittering spectacle. Consideration of Margaret's poetry, the soothing melody of the Peace Song, and blessing each other's LIGHT in the hand-holding circle pervaded the loving atmosphere. Delicious dessert of apple pie and icecream ended the TUES CHAT - CRUISE PARTY of 1984.

Official Scrivener

Saluting all passengers until  
Next Chat-Loveboat Cruise  
Signing off--4-0

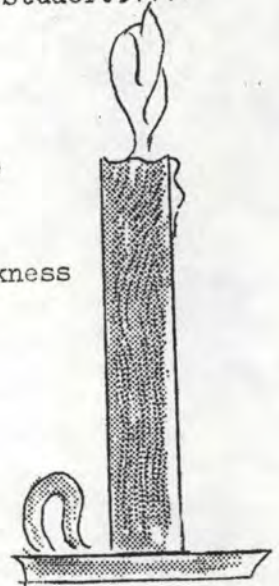
Billie Marie Studer.++++

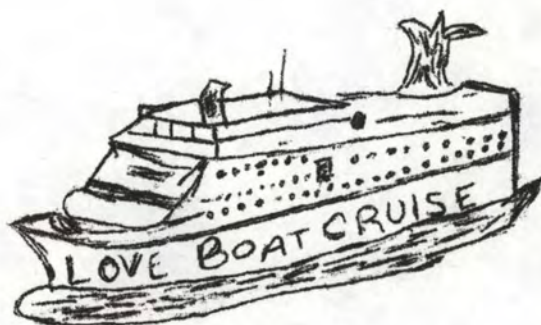


ONE CANDLE

A candle is a small thing.  
But one candle can light another.  
And as it gives its flames to the other,  
See how its own light increases!

Light has the power to dispel darkness.  
YOU have the power to move back the darkness  
In yourself and in others.  
With the birth of light created  
When one mind illuminates another  
As one person strengthens another  
The flames enlarges within you  
As you pass it on.





#### TUESDAY NIGHT CRUISE PARTY \*

After the pre-party dinner party, labbers will be given some time to go to their cabins and change or do whatever else they may need to do. This also allows the kitchen crew time to get the dishes done. Before leaving, the passengers have been told that the party begins at 8:00 p.m.

#### CRUISE ACTIVITIES

As the passengers arrive they will have their passports validated at the door. For the first few minutes of the party there will be informal mingling of the passengers and dancing to ballroom music in the background.

1. Roy will make a transition from the ballroom dancing to a circle formation which will form groups of four or more which will work (play) together in the following activities.
2. Pocket rope game - Doc
3. Shipboard shuffelboard (German Football) game - Leila
4. Seagull dance - Gwen and Roy, (Rahoo goes and changes for her dance which comes later)
5. Mexican Hat Rock Dance - Gwen
6. Hawaiian Stick game - Gwen
7. Yachits Game - Dick
8. Yahoo does her dance (Hawaiian grass skirt dance)
9. Over the waves dance (willow walk) - Gwen
10. Love (bingo) waltz (dance) - Gwen and Roy

\* Produced by the tuesday night party program committee (Gwen, Roy, Leila, Doc and Patrick). For a complete description of the above activities please see the games section of the notebook.

CHAT LOVE BOAT PARTY and MID-WEEK LAB  
EVALUATIONS

- PARTY: (Positive)
- party really took off
  - group wasn't apprehensive about short time length for planning; felt they could get party done
  - theme was workable and enthusiastic
  - meal - liked having everyone all at one table (Captain's Table)
  - appealing invitations
  - group was okay with instant change and flexible program
  - good atmosphere and decorations
  - activities unified the group
  - balance and variety of program activities very good
  - broom shuffle game and clothes rope game-good
  - Captain (party coordinator)
    - "uncontrolled" her crew very well
    - enthusiastic
    - took charge right away by coordinating committees, coordinators and responsibilities
    - good at impromptu
    - kept aware of committee plans
  - small lab group beneficial-everyone worked

- (Needs Work)
- lack of communication between groups
  - due to late arrivals, social activities started later and program was cut short
  - people were waiting too long for others to finish buffet supper
  - small lab group - disadvantage-committees can't meet and share information because everyone would know

- (To Do It Again)
- make committees aware of need to share plans between the groups
  - keep enthusiasm for party rolling during delay time with extra games, songs, etc, people are more likely to hurry and return if something is happening they might miss
  - be prepared for program cuts; don't be disappointed
  - serve buffet supper in two lines not one

OVERALL LAB: Is Lab meeting our expectations?

- getting to meet friends
- getting ideas is worth it all
- needs to be more participation on Monday
  - felt too stifled
  - wasn't a feeling of closeness or fun (party helped)
- incorporating learning skills vs. personal recreation good
- there's stimulation of innovation & problem solving
- labber who came with a negative attitude had it changed right away Sunday afternoon - positive welcome!

CRUISE CRAFT PARTY - Wednesday evening

Purpose: To acquaint people with the simplicity of some crafts.  
To create a relaxing, but also learning time.  
To offer a variety of activities (crafts, games, dance) in a different way.

- Action: (1) As people arrived they were met at the door, given a number (on masking tape) and a paper telling them things to do. (I've Got Your Number Game) This mixed people around.
- (2) Music sounded to get people moving and moved into groups of four for the table work. (You can do grand march, Bunny hop, get in groups of 2-5-3-6-etc.)
- (3) Table work - Four tables with adequate seating in 4 corners of the room (need space in middle and good lighting for tables) - labeled in this case as Main Deck, Poop Deck, Hold, Bridge. At back table was an instructor and all the needed items for the project work. We used as projects: 1. Monogram - name designs 2. Pulled string designs 3. Encaustic (melted wax designs) and 4. Painting on dough. (All listed in CRAFTS section) These were planned to last 15-20 minutes. Other types of project ideas could be: rock people, alphabet lettered clothespins, paper folding, kleenex flowers, etc.

Ideal Procedure:

When everyone is gathered at a table work area the "supervisor" (one in charge) gives basic instructions for the program -- on timing. Each "instructor" gives simple directions, may show some examples and supervises their own group. At the end of the 15-20 minute period, "supervisor" calls time and encourages all to get up and move on -- to a stretcher (dance). The four tables are working on their projects simultaneously. Soothing, visiting, relaxing music played during this time.

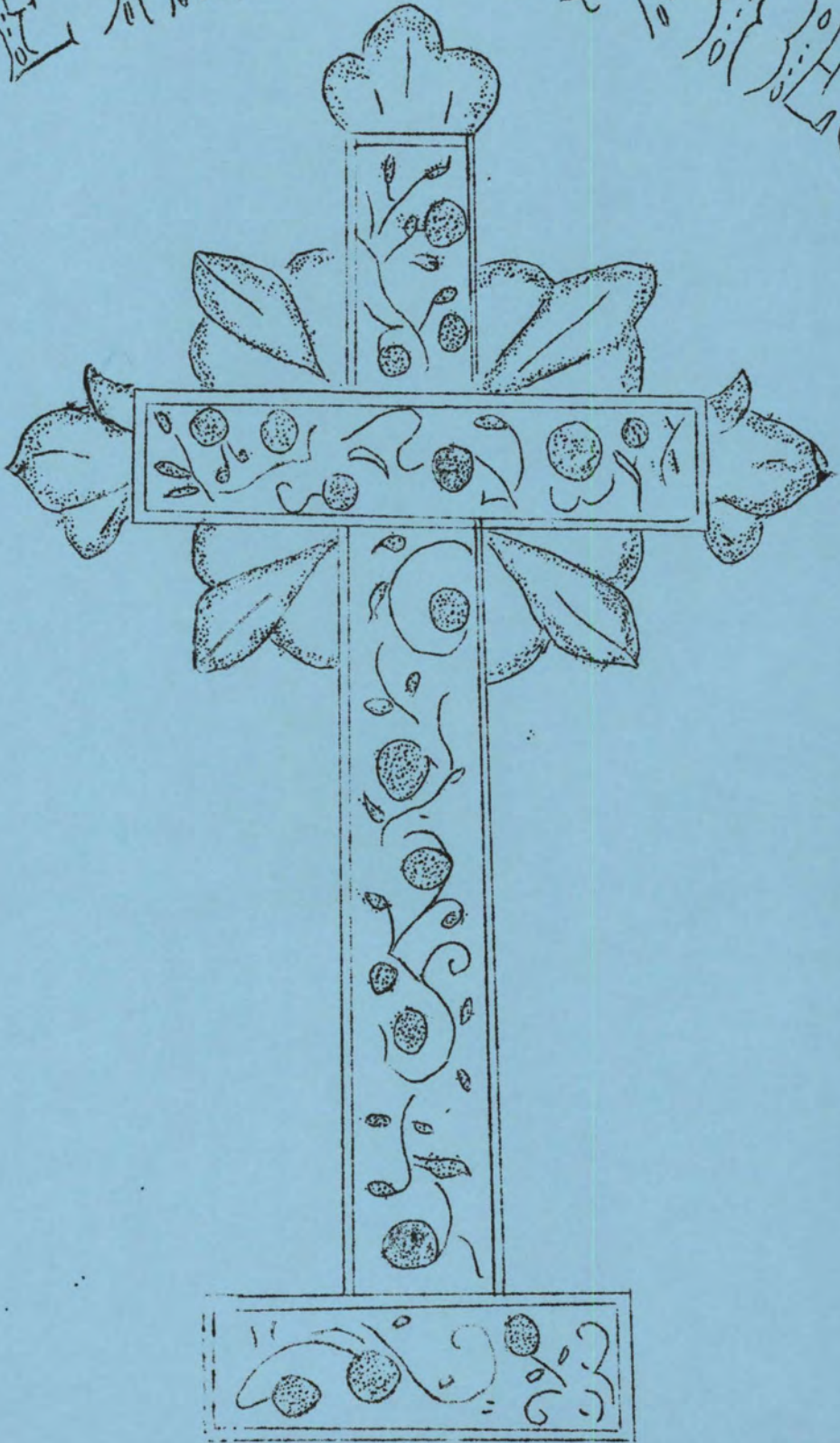
The stretchers may include games or relays. We used dances -- mixer type. (For this particular party labbers were used to teach the dances rather than the instructors. Labbers who don't usually lead dances were called upon to provide a new learning experience for them.) Labbers progressed around the tables with these stretchers in between each in this manner. Table work 20 minutes, stretcher, group moves on to a different table for 20 minutes, stretcher, etc. A to B, C to D, etc. After last work period or stretcher we went into the ceremony -- this one being on "The Story Our Shoes Tell Us." (Stew White) Our ceremony included a song, Shoe reading, song. This was followed by treats! (juice and popcorn)

The program is enhanced by each piece of finished artwork being pasted on the wall or displayed somehow.

The committee consisted of Jean, Leila, Mary and Stew (all four attended National Recreation Lab meeting in Michigan and got the idea there). They "drafted" others to help - Gwen, DawnE, Bets, Pat, Pat, Elaine who did good jobs of filling in on a moment's notice!



Decorative archway containing stylized, intertwined letters and floral motifs, possibly representing a title or decorative header.



OPENING CEREMONY  
Sunday Evening  
Fireplace Room



PURPOSE: -to present the history and purpose of Chatcolab and the  
rec lab movement  
-to encourage among the group group unity  
-to quiet the group in preparation for the day's end

MATERIALS NEEDED: United States Map placed on the floor in  
votive candles front of the table  
matches or lighter  
the five Chat candles-placed on a table

MUSIC: Group is guided into the room and forms a semi - circle facing  
the fireplace and table while singing:

-If You're Happy and You Know It (Grab a Hand)  
-Oh How Lovely is the Evening  
-Rec Lab Today

INTRODUCTION: We believe that man is a born creator and that his highest  
and greatest happiness comes through living creatively. As a  
born creator, he is naturally seeking the continuous re-creation  
of himself and society.

We believe that recreation should introduce the creative  
spirit into all of life.

We believe that recreation should be evaluated by its  
effect upon human personality. Therefore we are opposed to any  
form of recreation which exploits the play impulse and destroys  
human values. We do not believe in using recreation merely for  
exhibition or for the personal advantage of the leader, an organ-  
ization, an institution, or for commercial reasons.

We desire to use recreation to lead ourselves and others  
into a joyous creative experience. We are eager to share the folk  
experiences and traditions of all peoples and to build for our-  
selves an attitude toward recreation and toward life as a whole which  
which will make for satisfactions which abide.

These beliefs, part of a recreation creed composed in 1931, were "the  
hull" of the original recreation leader "ship" that was built at Walden-  
woods, Michigan over 50 years ago at the annual conference of Recreation  
Fellowship. The fellowship was formed because a group of ministry students  
felt that the National Recreation Association was not meeting the needs of  
the churches and other non-professional groups. There needed to be a way  
to preserve the folk crafts, dances and recreation of all peoples. Within  
a few years, interest grew so great in preserving these traditions that  
attendance increased beyond capacities at Waldenwoods and a decision was  
made to hold annual state meetings of the fellowship. State gatherings for  
folk song and dance leadership were held in Illinois, Indiana, Iowa, West  
Virginia, Michigan, Wisconsin and in Canada.

Thus the recreation Leader "ship" had set sail on a journey that would  
establish new recreation colonies across the country. Out of Waldenwoods  
came:

-refer to the Genealogy Chart of Non-Profit Rec Labs  
- and the National Rec Leadership Labs Contact Sheet

continued

Sunday Ceremony continued

The first Chatcolab, in May 1949, was a great success with 88 people attending. The lab was held in the same location-Meyburn State Park on Lake Chatcolet-in Idaho-from 1949-1975. The name Chatcolab was derived from the name of the lake and the fact that this is a lab situation. In 1976, the lab moved to Camp Easter Seal, now Camp Larson.

Chatcolab is just one of many laboratories, workshops, schools and camps. Some labs focus mainly on recreation, some on creative life, some on leadership. But they all share a common philosophy:

This candle represents that philosophy at Chatcolab:

An individual can be completely involved in the imaginative planning and sharing of all aspects of the recreation program. In the lab situation, an atmosphere is created for discovering within oneself the latent abilities that one's normal environment never uncovers. In this discovery, anyone can become a better man or woman, a more efficient leader.

This candle represents knowledge:

At Chat, learning is prompted through encouragement and participation. All of us, whether amateur or professional have knowledge to share and can learn from another's knowledge and skills. The philosophy "learning by doing" is truly experienced in the "hands-on" lab experience.

This candle represents ideas:

Just as the lab movement has grown from a single small idea, so can the development of Chatcolab and the people who participate at Chat. Exposing ourselves to new ideas stimulates and encourages us to learn. We all have ideas to share. The development of an idea can lead to the discovery of hidden arts and talents within any of us.

The candle represents humor:

We are all gifted with laughter and a sense of humor. At Chatcolab there are always lots of funny songs and stories. But there is also a comfortable environment and a feeling of encouragement to help us laugh at ourselves-at our mistakes and our successes. And here, no one laughs at you, they share laughter with you! - encouraging you to try again-to reach for success!

This candle represents sharing:

We can experience great growth through sharing, whether that sharing be laughter, an idea, knowledge, or a philosophy. Everyone has something to give. It may be in words or by actions. Sharing and working together allows for building self-esteem and assurance and for building working relationships with people that grow into deep and lasting friendships.

**WELCOME ABOARD**

So now we've cast off on our leaders-"ship".....

We are anxious and excited as we sail along to see new sights...

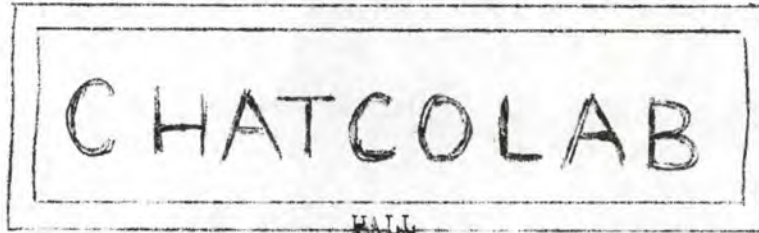
make new acquaintances get to be friends, and discover new adventures  
When we drop anchor again on Saturday, we will have "Made New Friends"

we shall have found much greater than gold new treasures to cherish  
in fond memories and new skills to use and share.

## FREDDAY NIGHT DECORATIONS

### Fireplace room

- clothesline hung with clothes to dry
- two treasure chests (various styles) around fireplace with gold doubloons, jewelry, driftwood, moss, rocks, gems.
- table centerpiece - little treasure chest
- ship's wheel out of coffee pot lid, ropes, and toilet roll cardboard
- banana skins
- tablecloth out of white paper decorated with markers - distress signals (SOS, flags, help, etc.)
- Chat sign as the main mast with plag design



- \* Tin foil stars and moon
- 
- newsprint portholes, with views

### Program

Party Buildup - View of a South Pacific Island native (dancer DawnE) entices the cruisers by stripping down to leotards. (during book walk.)

Party opener - shipboard shuffleboard - group game  
announcement of running aground

Abandon ship - Lifeboats group game (ferry ourselves to So. Pacific Island)

Welcoming - native does freestyle dance

Joy in being saved - (safe on the island) a group dance, the Contra

Exploring the Island - broom relay - group game

Exhibition by natives - one twosome and one individual dance

Natives get all involved - The yakety sax, a group dance

Transition - Pat on the Back - move on to the Ceremony

Ceremony

### CEREMONY

Centering around the lighted ceremonial candles representing philosophy, humor, skills, knowledge joined by sharing.

Singing - We're Great - move in serpentine into fireplace room

Singing Love is Something (Magic Penny)

Review the things that have highlighted the week - towershipwreck

shuffleboard, surviving in plastic bags, Mr. and Mrs. Harry

Fischer (Belefonte) The Missouri and the Arkansas Razzleback Haugs,

Uncle Luke and Duke, and the list goes on.

Lead into the candles (each one blows out the small candles)

Skills candle - Elaine

Philosophy candle - Bets

Humor candle - Pat R.

Knowledge - Pat D.

Sharing - Dick

Holding hands and sing that song

Let the singing go with the flow.

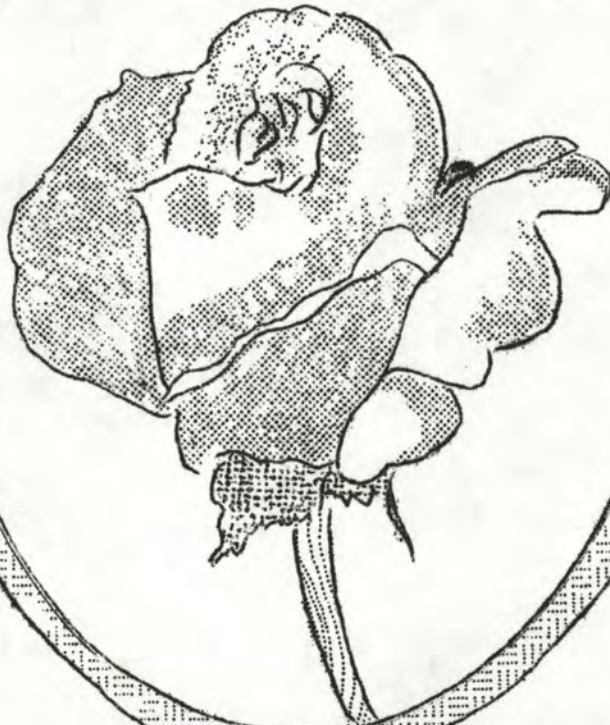
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# POETRY & PROSE



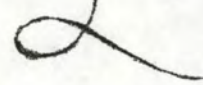
A loving thank you, Mother,  
For the thoughtful things you've done  
Without expecting special words  
Of praise from anyone,  
For making home a happier place  
Than words can ever tell,  
For understanding problems  
And for solving them, as well,  
For being patient all those times  
When you were tired, too,  
But mostly, thank you, Mother,

For simply being you!





Come let me  
love you,  
let me give my  
life to you,  
let me always  
be with you.



God gave His children  
Such wonderful things--

The glorious sunrise  
That each morning brings,

Blossoming flowers  
To brighten our way,

And twinkling stars  
At the close of each day--

He gave us the bird's song,  
The whispering trees,

Meadows and streams,  
But more precious than these,

He gave us the one gift  
Most loving and true--

The wonderful gift  
Of friends like you

## The Bank of Time!

"If you had a bank that credited your account each morning with \$86,400 that carried over no balance from day to day and allowed you to keep no cash in your account and every evening cancelled what ever part of the amount you had failed to use during the day. what would you do? Draw out every cent, of course!

"Well, you have such a bank and its name is "Time" Every morning it credits you with 86,400 seconds. Every night it rules off, as lost, whatever of this you have failed to invest to good purpose. It carries over no balances. It allows no overdrafts. Each day it opens a new account with you. Each night it burns the records of the day.

"If you fail to use the day's deposits the loss is yours. There is no going back. There is no drawing against the 'tomorrow.' You must live in the present-on today's deposits. Invest it so as to get from the utmost in health, happiness and success!"



I would like to share several of my favorite prayers with you.

Oh Lord, grant that each one who has to do with me today may be the be happier for it. Let it be given me each hour today what I shall say and grant me the wisdom of a loving heart that I may say the right thing rightly. Help me to enter into the mind of everyone who talks with me and keep me alive to the feelings of each one present

Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others and make me eager hearted in helping them.

Give me, O God, the understanding heart-  
The quick discernment of the soul to see  
Another's inner wish, the hidden part  
Of him, who, wordless, seeks for sympathy  
I would be kind, but kindness is not all;  
In arid places may I find the wells  
The depths within my neighbor's sould that call  
To me, and lead me where his spirit dwells.  
Give me, O God, the understanding heart,  
Lit with the quickening flame Thou dost inpart  
Georgia Harkness

"Slow me down, Lord! Ease the pounding of my heart by the quieting of my mind. Steady my hurried pace with a vision of the eternal reach of time. Give me, amidst the confusion of my day, the calmness of the everlasting hills. Break the tensions of my nerves and muscles with the soothing music of the singing streams that live in my memory. Help me to know the magic restoring power of sleep. Teach me the art of making Minute Vacations... of slowing down to look at a flower, to chat with a friend, to pat a dog, to read a few lines from a good book. Remind me each day of the fable of the hare and the tortoise that I may know that the race is not always the swift; that there is more to life than increasing its speed. Let me look upward into the branches of the towering oak and know that it grew great and strong because it grew slowly and well. Slow me down, Lord, and inspire me to send my roots deep into the soil of like's enduring values that I may grow toward the stars of my greater destiny."  
Amen.

And though I have no gold to give,  
and only love must make amends,  
My only hope is while I live  
God make me worthy of my friends.

*Leila*

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

#### FINDING A FRIEND

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

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

#### A Word From the Editor

What is a friend? A friend's someone who makes  
the whole world brighter,  
Whose cheerful smile and friendly ways help make  
our hurts seem lighter  
A friend's someone who cares about the things  
we say and do  
That's why it means so much to me to have a  
friend like you!!

#### In Tune

I don't remember when I first began  
To call you "friend". One day, I only know,  
The vague companionship that I'd seen grow  
So imperceptibly, turned gold, and ran  
In tune with all I'd thought, or dared to plan.  
Since then, you've been to me like music, low,  
Yet clear; a fire that throws its warm, bright glow  
On me as on each woman, child, and man,  
And common thing that lies within its rays;  
You've been like wholesome food that stays the cry  
Of hungry, groping minds; and like a star--  
self-sufficient star--you make me raise  
My utmost being to a higher sky.  
In tune, like you, with earth, yet wide and far.  
Florence Steigerwolt.

"Give me the vision to see  
The faith to believe  
and the courage to do!"

*Leila*

## PHILOSOPHY FOR YOU

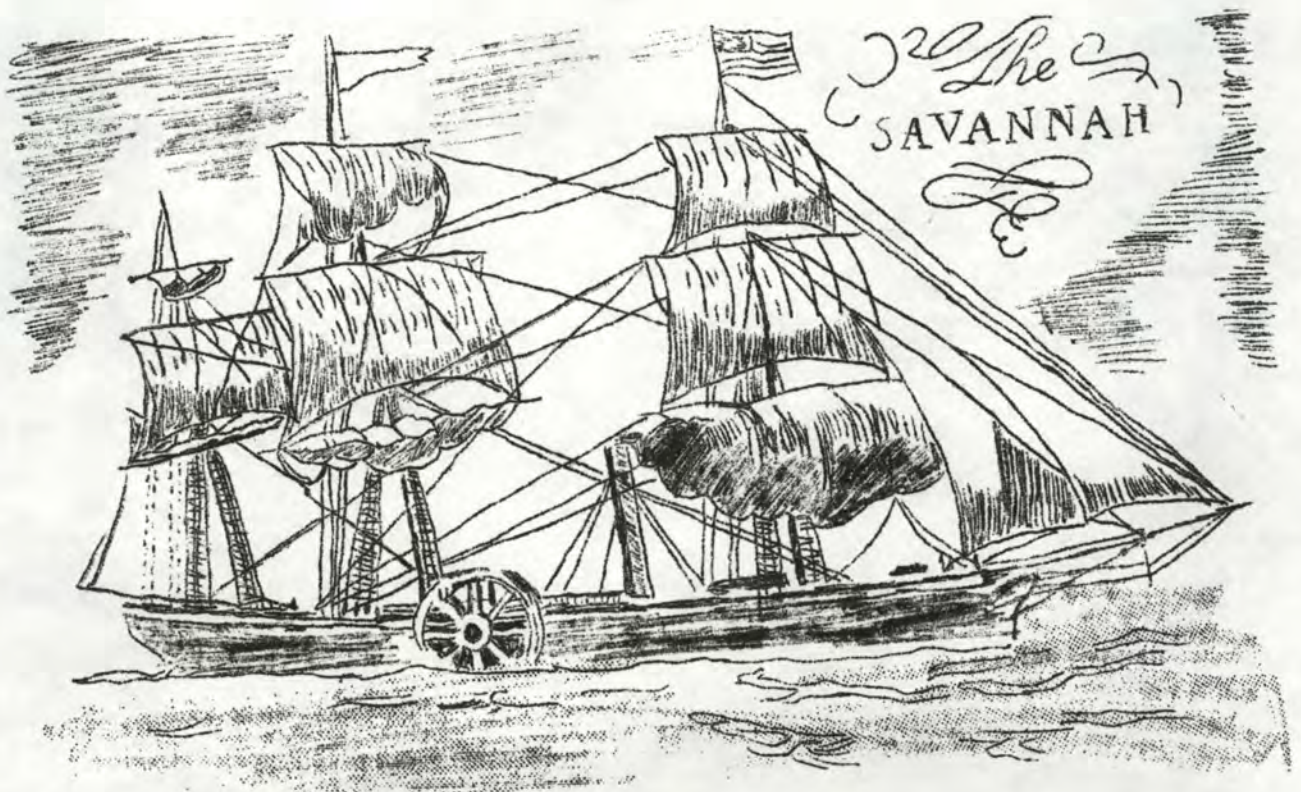
Philosophy is whatever you are, for what you are is your philosophy. Sometime someone actually stops and thinks - why do I do what I do? Most of us never ask the question.

Without changing our life or lifestyle we can more readily adapt our life to our most desirable style.

1. Think of yesterday - really look it over, break it down in pieces. Now save and reminisce over those pieces you liked best -- if there aren't any don't worry. Forget it. But if there are think of it again.
2. Think of this past week. Wasn't that 4 hours Tuesday afternoon a thrill. How I like to tell someone about it. Yes look over last week. What made it worth living or living it over again?
3. Take your time. This is your life. Don't rush it but don't waste it. Look over last month. This is a big piece of life. Find the memorable time or times. Relive it in your mind. What brought it about? Why is it memorable? Remember, this is your life. Look at it. Don't compare it or think of others. This is you so look at what makes you acceptable to yourself.
4. Now the big one. Slowly ever so slowly go back over the year - two years - three years. Stop at each memorable event or time. Picture it again and again. This is your life - what you do with it from this day on is entirely up to you.

What you see that you like in the past can be multiplied in the future. Life is all we have. Make it the one you remember lovingly.

A lifetime of living,  
Angelo Rovetto





5-12  
 YOU CAN ALWAYS TELL  
 WHEN HE'S BEEN  
 LISTENING TO LEO BUSCAGLIA  
 TAPES



"You need a check-up  
 from the neck up

To eliminate  
 Stinkin' thinkin'

And, avoid  
 "Hardening of the  
 attitudes"

Zig Zigler

Shared by Terry  
 Typist

SECURITY  
 IS BEING  
 ONE OF  
 THE GANG!!

CH




NEVER WASTE AN EXPERIENCE

Life always consists of a series of experiences of all kinds of meanings. Some things that happen make up angry, while some make us happy. Some experiences represent real loss or bereavement of some sort, while others represent a definite gain or a win. In some of our experiences we feel we have really learned something or have made some important progress.

But we tend, most of the time, to just let things happen without ever letting any of them mean anything.


But nothing in life has to be a loss to us, if we decide we will never waste an experience. Everything that happens has the power to teach us something, if we will let it. We cannot prevent the occurrence of most things, nor undo them once they've happened. But we always do retain the right to choose whether to waste the experience or see what it has to teach us. We can always be asking, "How can I grow from this experience?" "What is the lesson to be learned from this experience?"

Life is a series of experiences. To waste an experience is to waste a little part of our life -- and we don't have enough that we can afford to waste any.



*"Friendship" doubles our joys and  
divides our sorrows.*

*Shared by  
Dick Schwartz*



Will Durant in The Story of Civilization:

When a simpleton abused him, Buddha listened in silence; but when the man had finished, Buddha asked him, "Son, if a man declined to accept a present made to him, to whom would it belong?" Then man answered, "To him who offered it."

"My son," said Buddha, "I decline to accept your abuse, and request you to keep it for yourself."

# LIFE IS THE ONLY GAME

“Someday, after we have mastered the winds, the waves, the tides and gravity, we shall harness for God the energies of love. Then for the second time in the history of the world, man will have discovered fire.”



Teilhard de Chardin

THE OBJECT  
OF THE GAME

IS TO  
LEARN  
THE  
RULES.

## A View of Life

Life. For a while a person visits among friends. At the end, for many there is a tearful send-off. Life goes on as before. Those that live fully can share what they learn and how they grow. Though many people are sad at leaving, they have to leave to share. They know they can return.

Sharing life brings individuals together. Before they couldn't have grown with their experiences. Now they are able. It is this experience that helps us to grow. Many aren't aware that there was growth without leaving. Sharing the loss brings home the sharing of love.

Have as a goal sharing life that brings joy and happiness first to yourself, and secondly, joy to the rest of your world. Realize that you are the center of your universe, and, that everyone else also is the center of their universe. Allow your royalty to rise above your commonness and acknowledge other's royalty. You can treat everyone with a better heart and mind. Just think, would you yell at Queen Elizabeth?; or Queen Billie Marie? There is a marvelous difference in your actions when you claim your responsibility of royalty.

Putting together life and divine rights brings us to this conclusion. Love can only be shared if you love yourself first. You can give only what you already know you have. Love can best be expressed as "granting being". Love "grants" you the "being" to be what you are, and more importantly, what you are not. ("You want to be a nurse? I wanted you to be a lawyer.") Your being you is more important than my wanting you to be or act like someone else. At the same time, you must learn to "grant being" of yourself, as yourself, and not chastise yourself for not being someone else.

Life is like Chat. For a week you can come and experience a lot of love, fun, growth, happiness, and at times pains, because for many growth, that is, leaving the old for the new, is painful. Learn to let go of the wrongs. It's not wrong to do something that someone else has deemed wrong. Divine royalty allows you to be your own person. Accept, allow yourself to grow and expand, to let yourself grow, glow. A butterfly begins as a caterpillar.

Remember if ever you are down, there is at least one person that loves you. Allow yourself to receive that.

I LOVE YOU.

Jacob Watson. Formerly of Clackamas County, and Oregon. Now a resident of Steptoe, Washington. Married, father of three beautiful daughters; another child on the way. Loves life as only a parent that has learned to love can.

## THE STORY OUR SHOES TELL US

(Take both shoes off and pick up one to show the people)

Did you know our shoes have a message for us? This shoe has a sole, (turn shoe over and point to it) just like we do. The sole on the shoe is tough and can take a lot of abuse like our souls should. Also, the sole is flexible and the very foundation of the whole shoe, just as our soul should be the very foundation or base of our lives.

At the end of the sole on the shoe, there is a reminder for us -- a heel. It should remind us not to be a heel with the people with whom we work, play and worship or associate.

The top of the shoe, the finish and color tells us something too. There are black shoes, brown shoes, red, yellow and white ones too, and they all walk down the same streets, paths and walks of life. So, too, we are reminded of the black, brown, red, yellow and white people, and we should all walk side by side down the paths of life. Some shoes have a rough finish, as some people are rough; other shoes are smooth, like some people; some shoes are shiny and highly polished, just like some people we know.

No matter how we find the finish of the shoe or the people we meet, we must remember we're all God's children -- and we can get along together.

The shoe has one tongue and it serves a purpose. We have one tongue and hope it serves a purpose -- not for gossip and slander.

The shoe has many eyes, but yet it cannot see. We have only two eyes and hope that we use them to see all we can and should.

The shoe laces that hang down tell us that even our lives can have loose ends too. The shoe strings to be beneficial have to be tied -- so our lives need to have the loose ends tied together.

When I put this shoe on, it fits; it's comfortable when worn -- just like we should fit in with the people we work with.

As this shoe is put on my foot, we must remember that it never walks alone. So, too, we never walk alone through life; there is always another to walk with us -- one greater, more powerful who always goes with us and comforts and consoles us.



THE OLD DIRT BIKE as told by "Don Gouchenour"  
(Art Odden)

I've told my kids ever since they were big enough to understand about how healthy it is for a person to get out in the fresh air and walk.

Why, there ain't nothin' worse then sittin' in a stuffy old house breathing in other people's germs, except maybe ridin' in a car with a bunch of people smokin' like wood stoves. I think by now, they know as much as anybody could know about all the good things that happen to you when you get out and walk. Yes sir, I'm for walkin' and fresh air.

Of course, there is always a chance you might get too much of a good thing. Not when you are young maybe, but when you get about my age, you should look into doing things you have never had time for before when you are raising a family. Things like a pot gut or sagging muscles and giving out good advice that you don't take seriously yourself. There's lotsa other things too, but I'll bring them up another time.

What I'm wanting to get at or maybe even complain about is all the fresh air and exercise I've been gettin' lately. My lungs and legs are weary of the health trip, they want to sit back and enjoy old age.

You see, about a month ago, I blew the motor up in the Old Blue Goose, that's my camper I drive for everyday use. And then about three weeks ago, our son Eric left for Bozeman to go to the Police Academy and he took our car. He won't be back until the middle of June and in the meantime, I'm on foot. Of course, he did say I could use his Yamaha 250 dirt bike, but it looks so mean and powerful settin' still that I'm a bit leery about riding it.

A dirt bike is, of course, the big dream of every young person. I just happen to know that 'cause we raised a few. Them dirt bikes will jerk the front wheel off the ground every time you shift gears whether you want it to or not. They can climb the highest hills and ford a muddy river, but boy are they uncomfortable. They are like a wild bronco, if you forget for one second to hang on for dear life, you end up in the ditch with a mouth full of gravel and no teeth. If there's two things an old man don't need besides lotsa fresh air and exercise, it's a wild bronco and a dirt bike.

But after a few mornings of walking three miles to work and then on the way home at night carrying a couple of bags of groceries up this tall hill we live on, I decided to harness Eric's old dirt bike and have a go at it.

Ma said I had to wear a helmet if I was gonna ride that thing or I'd scramble my brains if I tipped over, so I put one on. The helmet was made for a person with a very thin face and only one chin. When I got that sucker around my full-figured face and I tightened the strap under my double chins, my jaw collapsed and I lost consciousness. Ma tried to loosen the helmet with her little hands, but she couldn't, so she got out the chainsaw and cut it off. Man, that was scary. Sure glad I was in another world most of the time she worked on me.

After that incident, I started walkin' to work again and carrying groceries up the tall hill. That darn helmet nearly messed up my mind.

A few days went by and the memories of the pain and the chainsaw began to fade away. I decided to have another go at the dirt bike but this time I figured to do it without the helmet. If I had an accident I'd just have to take my chances.

I mixed up a batch of gas 'cause with this bike you have to mix the oil in with the gas and that's where I made my first mistake. It said I was to add a pint to five gallons, but I put in a quart. What the heck, a little extra oil couldn't hurt anything I figured. As it turned out, the oil was more of a help than a hindrance. Fact is, it may have saved my life.

I filled the gas tank and got on the dirt bike, being careful to have it pointed towards the street. With the choke on, I cranked the engine to life and it filled the garage area with a thunderous noise and a cloud of blue smoke. The vibrations of the powerful engine were so great my hand shook off the clutch handle and the dirt bike shot forward like the spaceship Challenger.

The front wheel came off the ground about four feet and I couldn't see nothin'. I remember hearing ma yell at me to put my helmet on as I went past her and nothing would have pleased me more than to do what she said, but at the time it was all I could do to hang on.

For the next few days, I walked to work again, only this time it was with a bad limp. Then once again I decided to take that dirt bike by the horns and show it who was boss. This time, I made sure it was out of gear when I started it so there wouldn't be any unexpected surprises. The whole operation went off without a catch but Ma stood by with her chainwaw and a fire extinguisher just in case.

After an hour or two of riding very slowly up and down the street, I mastered the art of shifting gears and pretty soon I was riding as good as the guys on TV do. The next thing I did was to tie an old orange crate on the back so I could haul stuff. Then I made a run to the grocery store and on that first trip, I hauled home \$52 worth of groceries. Of course, that only amounted to a couple of small bags, but it was a start and it sure beat walkin' up that tall hill we live on.

On the next day, I started riding the dirt bike to work. Before long, I had Ma on the back and we were riding all the back country roads like a couple of retired "Hell's Angels." Ma really took to this new life and so did I. We were surenuff meant to be dirt bikers.

Now we are planning a cross country trip on that noisy bugger. Ma bought a bunch of those see-through tee-shirts they have on the market nowadays and she got a tattoo on her chest that says, "I was born to raise hell." We both quit takin' baths, but that was because they raised the water rates so high we couldn't afford gas and oil for the dirt bike if we kept bathing.

Anyway, it's all working out fine. We don't care if Eric ever brings the car back. Ma an' I have heard a lot about this second childhood you're supposed to have if you live through the first one, and by golly, we think it's here. Only we think this one's gonna be a lot more fun 'cause we don't have no dirt bike the first time around.

NIGHTMARE VACATION PURE HORROR  
(by Charles V. Flowers)

shared by; Marry White

Travelers who think they have had some miserable experiences on vacation trips should compare notes with Dolores Allen.

Her island-hopping trip in the Caribbean was so incredibly awful that Allen, of Takoma Park, MD., won the first annual Frankenstein Award for the worst travel disaster. The prize was awarded by Charles E. Reilly Jr., head of In-Person Communications Inc., in New York. Reilly travels a lot and was once bitten on the leg by a boy in an Atlanta elevator.

There were nearly 600 entries in the contest.

Interviewed by phone, Allen said that she and her 11-year-old son, Charles, took the trip to the Caribbean in August 1969. They were passengers on a motorized schooner that sailed from Antigua to several islands.

"The omen of worse things to come began at the airport," Allen said. "A clerk at our airline desk informed us that the airline had gone on strike at midnight. They hadn't even notified us. I became frantic at the thought of not getting to the ship on time.

"We finally got to the Antigua by way of Philadelphia, then to Puerto Rico and on to Antigua, using three airlines. Somewhere between Philadelphia and Puerto Rico, half of our luggage was lost."

Allen and her son reached the schooner at 8:00 p.m. and had to go without dinner. "The captain informed us that one of the engines wasn't working, and a part had been ordered from the states that was being sent by airmail. The company that owned the boat put the 33 passengers up in hotels on the island.

"My son and I were taken to a small hotel inland, where we saw tarantulas for the first time. They were in the bathroom, all over the yard and squashed on the road. It was very hot, and the hotel had no air conditioning. Sleep was difficult. The next day, we were transferred to another hotel where my son ordered a glass of milk for breakfast. He was served a glass of warm goat's milk. It was undrinkable."

The next day, the passengers boarded the schooner and the island hopping began.

"The staterooms were tiny cubicles so hot that most of the passengers slept topside on the hard deck where it was cool," Allen said. "The ship was infested with roaches. I saw several large ones run up the wall several inches from my face as I lay on the hard bunk: a thin mat on a wooden platform."

Allen said she watched the cook at work in the galley one day. Roaches came down the wall onto the grill, the cook squashed them with a spatula, wiped them off with a towel and then cooked chicken on the grill."

The boat approached the island of Saba, one that Allen particularly wanted to see because it contained an extinct volcano, but Hurricane Camille was approaching and the skipper changed course.

But the edge of Camille did get them. "There were huge waves," Allen said. "The crew strung life lines around to keep us from washing overboard. Everyone became seasick, including the captain. Bilge water washed into the cabin, ruining what luggage was left."

"A couple of days later, the engines failed, and we were powered only by wind in the sails. The refrigeration quit, and we were overcome by the stench of rotting meat."

At their next port of call--Allen doesn't remember the name of it--the passengers went ashore to a nightclub. Because they were anchored out in the harbor, the passengers had to be taken ashore by a launch from the schooner.

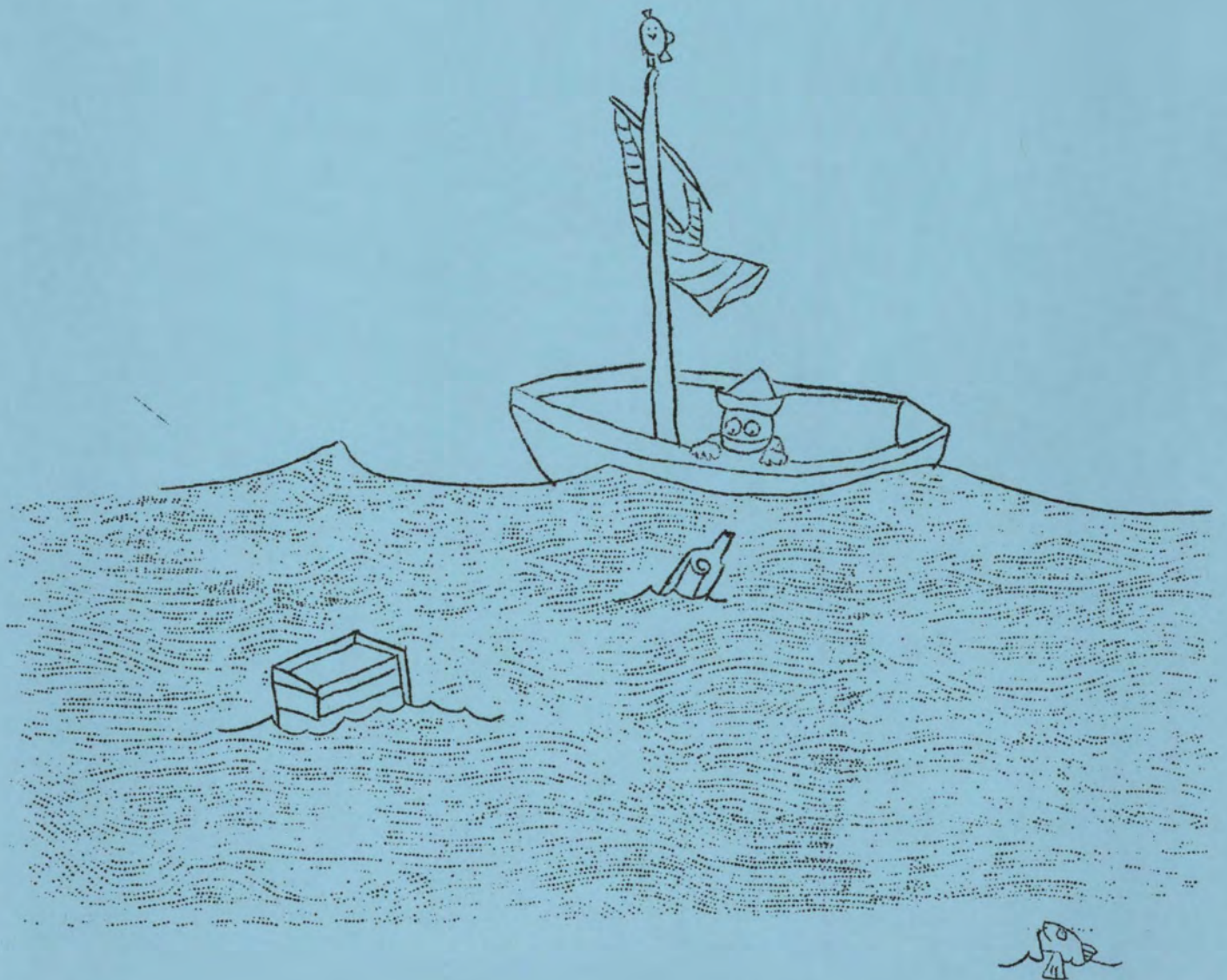
"On one of the trips back to the schooner, the launch's motor quit," Allen said. "We held up bandanas and scarves to catch the breeze and got back to the boat in about an hour. But some of the passengers were stranded on the pier and had to sleep there."

We got to within sight of Guadeloupe, where we were suddenly becalmed," Allen said. "No engines and no wind. We ran out of water and had to drink canned soft drinks and brushed our teeth with that. Three days later, enough wind came up to blow us back to Antigua. It was heavenly to fly home again."

Reilly said he was surprised by the response to his contest and that he will conduct another one this year. Entry deadlines will be announced in July.

Allen's prize is a two-days-and-two-nights trip worth \$700 to New York.

# BITS AND PIECES



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

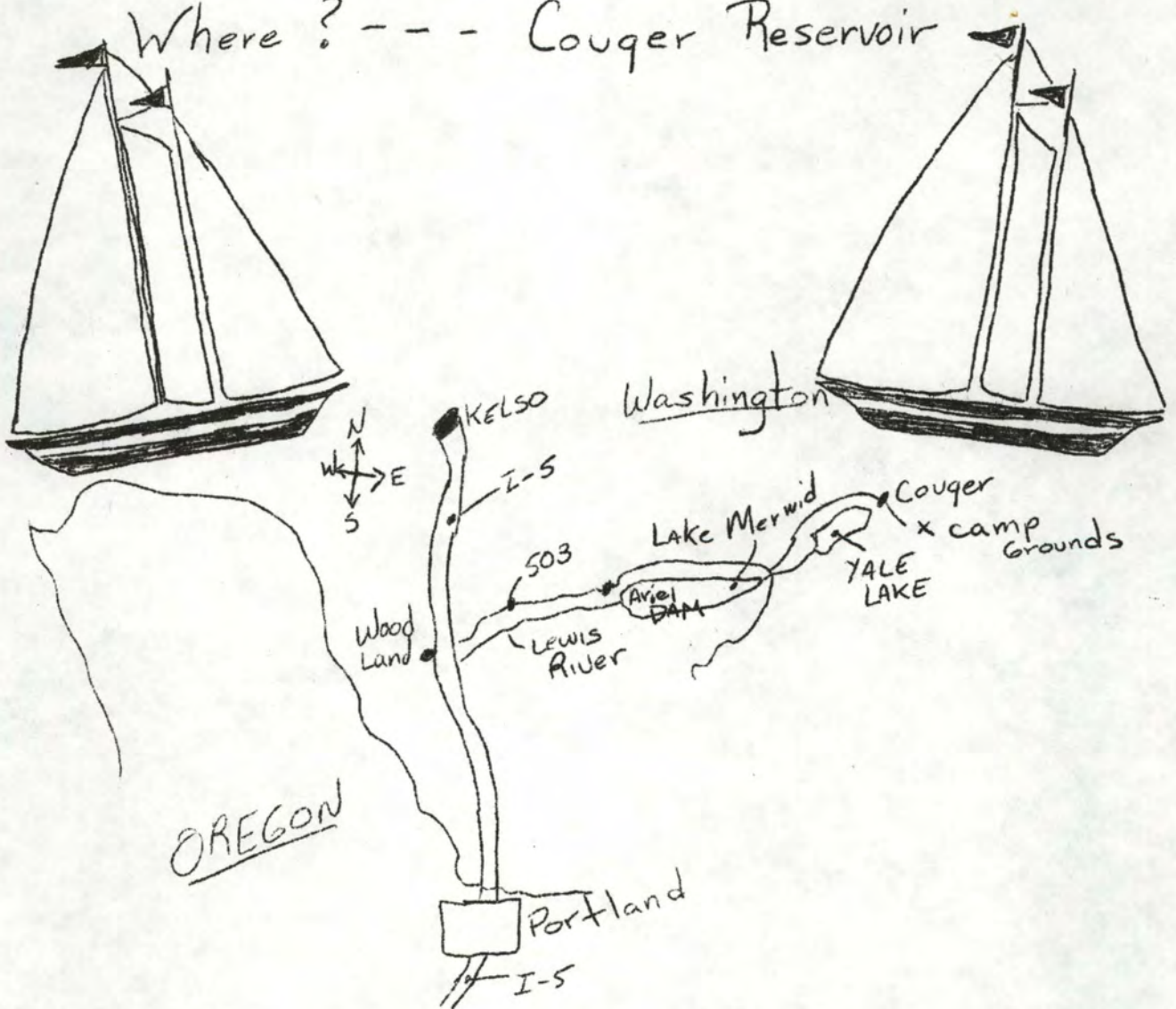
**THE KNUCKLEBONES**  
that knock everything

**THE BACKBONE**  
that carries the load and  
does the work

California - Washington - Oregon  
Little Chat

July 20-21-22

Where? --- Couger Reservoir



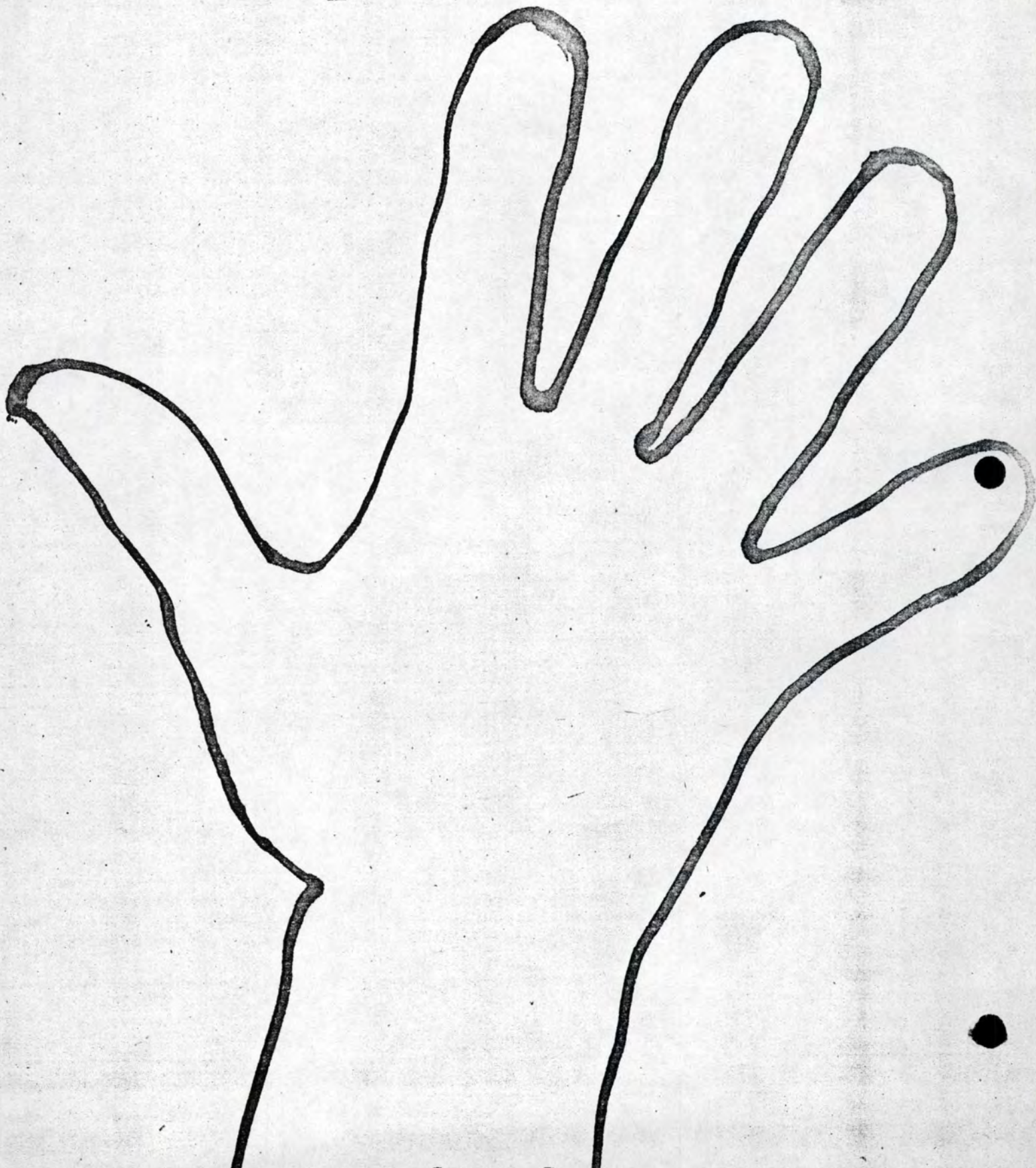


Illustration of a Hand - P. Terrell Back



# HAPPY HANDS

FOLLOW-UP to take home after a "GREAT" meeting.  
Useful as a "POSITIVE" feature to CLOSE a short seminar or discussion.

"P A T - O N - The - B A C K "  
or "H E L P I N G H A N D"



"5 GOOD REASONS"--"DIGITAL AWARD"--"DANDY DIGITS"

HOWSOMEEVER you wish to title this exercise in POSITIVE INPUT.

EVERYONE NEEDS TOUCHING... Whether a person recognizes this desire or not..the pleasant stroking of the pen on the shoulders or back plus the affirmative words or statement



of this accounting and the joy engendered by reciprocal return of thoughts in writing is stimulating mentally, emotionally, and physically.

PINNING the "H A N D"

high on the back begins the casual exercise.

The only rule is that each participant realizes the PERFECTION inherent in everyone.....

Everyone issued a pen (preferably colorful fine-point markers) and proceeds from person to person scribbling a brief complimentary phrase or PLUS comment on the "H A N D imprinted sheet.

Whether YOU know that particular personality or not  
Write something nice!!

Looki into yourself and realize what YOU would like hear yourself or have others say about you.

ENHANCE that person's self-image.

Share with Good Words-----Kind Thoughts -----  
Enthusiastic words descriptive of success.....



Shared by Billie Marie Studer CHAT-84



## VERY BEST DESIRES FOR YOU

Even tho I don't see you much and our feelings and paths may not be the same....

I wish the very best for you:  
HAPPINESS WITHOUT PAIN.

Even tho our togetherness is over now as to our different ways we'll go,

I wish the very best for you:  
Just had to let you know.

Our days tog ether helped all to gain Hope for '2

HAPPINESS WITHOUT PAIN

Days will turn into nights when minds drift thru to the past

All best wishes to everyone

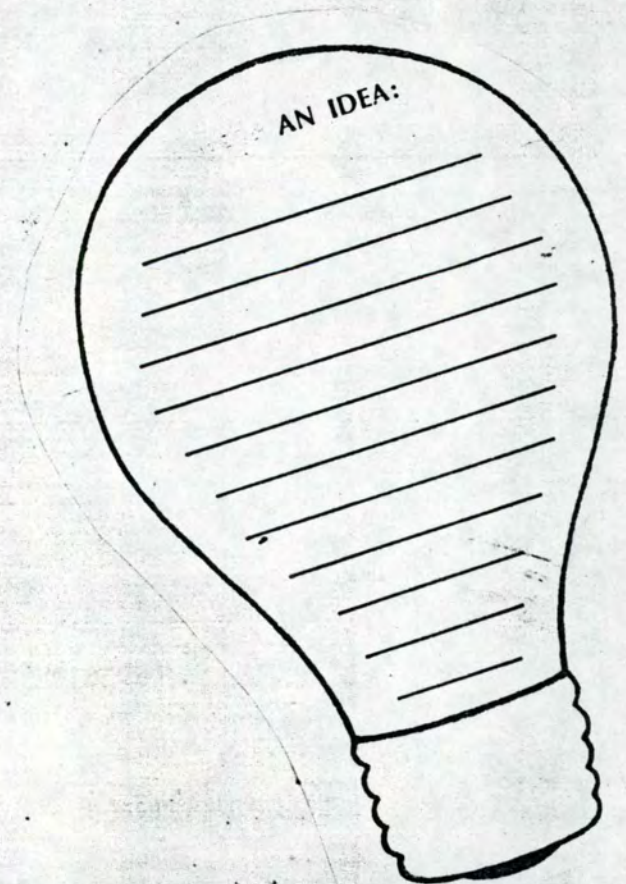
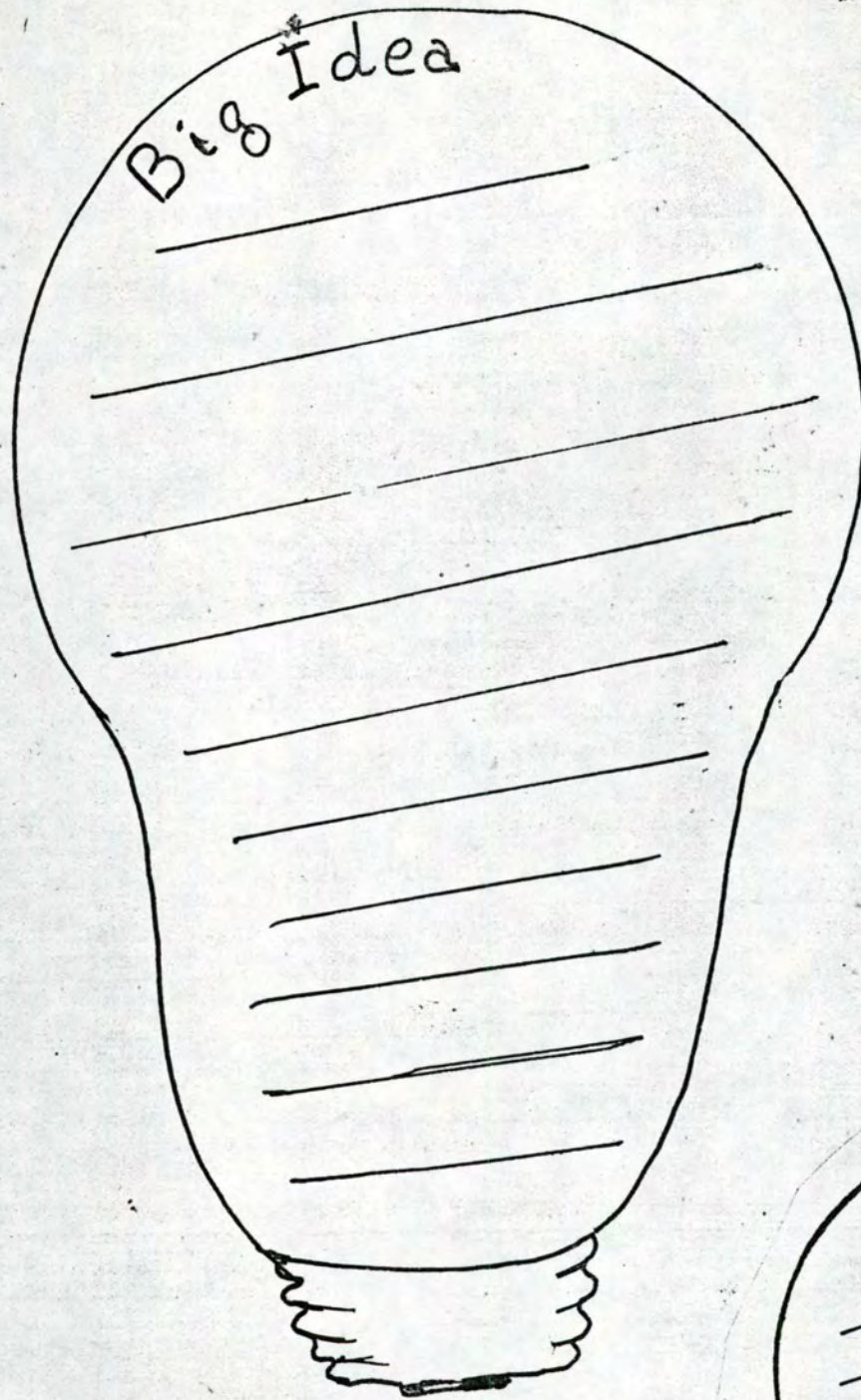
Good times last not really passed  
In Sun or Rain enjoy

HAPPINESS WITHOUT PAIN

bms

Handle YOUR "Idea-Bulb"

Think  
Positive —  
Go  
for  
it!



TAKE OUT  
A NEW LEASE  
ON LIFE!

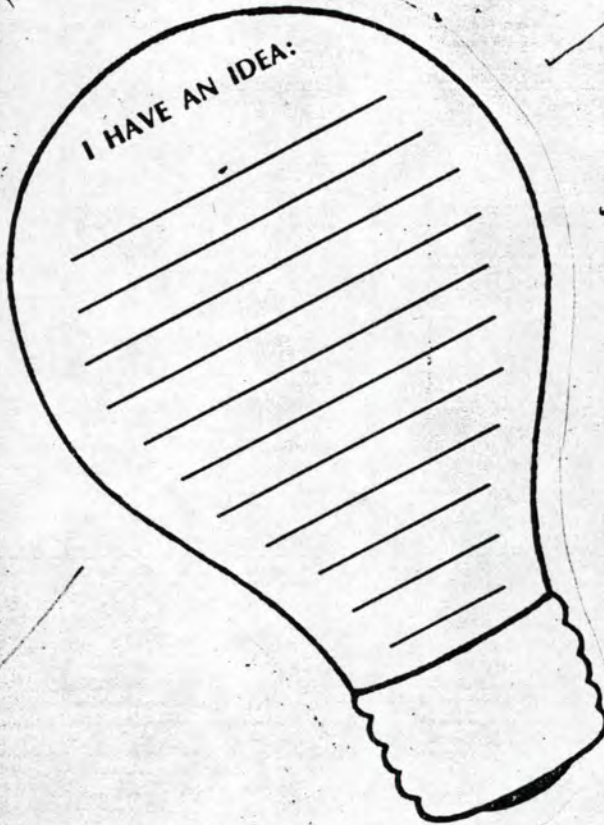
PUT  
SOME  
"LIGHT" on the  
SITUATION

Date:.....

THIS MONTH MY DESIRE IS:

MY ONE YEAR GOAL IS:

MY FIVE YEAR GOAL IS:



IDEAS - SKILLS  
QUALIFICATIONS I SHALL REQUIRE:

WHAT I'm WILLING TO FOREGO:

THIS MONTH I'll:

TODAY I'll ACT:

Handle Carefully!  
This is an "Idea-Bulb"

Who---

Plus  
ME - MYSELF  
and I !!

What---

Where---

When --

How----

Why---- To accomplish my immediate goal  
To proceed toward my short-range  
goal!  
To anticipate my long-range goal

I, --

Signature

WILL DO IT!

SOME OF THE THINGS  
I HAVE TO DO  
ARE

EASILY  
DONE

*I* should  
find Life  
very  
enjoyable

## AUCTIONS AND MONEY-RAISERS

Here at Chatcolab we have seen several types of auctions. What type to use depends on the situation - time to be done, number of people. We hope you'll find this advantageous for raising money in the organizations you work with.

### OPEN BID (Like we had first.)

Items to be sold are on display ahead of time for viewing. Auctioneer shows item and accepts individual bids by show of hand, vocal raise of bids. Highest bid after a time. Bidders can bid as many times as he wishes.

Disadvantages - Can be very time consuming. Drags on, especially with a large amount of items.

Advantages -

### SEALED BID

Items are on display and a receptacle available for placing sealed bids. Bidders can't see or know what others bid. A time limit can be set for having bids in or not. Bidders bid only once.

Disadvantages - Some people like to see what their competition is and get frustrated.

Advantages - Everyone has an equal chance and it doesn't take much time.

### SILENT AUCTION

The items to be bid on are arranged on a table with a piece of paper taped nearby with a pencil. Bidders can have a set amount of time to write their name and raised bid on the paper before time is up. An alarm can be set to go off at an unknown time. Last name, highest bid, on the paper is recipient of item.

Disadvantages -

Advantages - Time can be regulated to fit situation - 5 min., 1 hour, all day, or whatever. It can be done in a group where people who don't wish to participate won't be bothered. Good way to raise money for clubs with little work.

### RAFFLE

Can be used for a single item where individuals can't or don't want to pay a big price but still have a chance to win. A single item is offered by chance to winner. Tickets are sold and a drawing of winning name made.

Disadvantages -

Advantage - Generally collect more money than original cost of item. People willing to pay a small fee for ticket than part with a lot more money!! Everyone is on an equal level.

Poetry

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 editor stares in shock;  
she grabs her head in terror  
She'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 that typographical error  
is the only thing you see....

A NOTE FROM THE EDITOR:

If you find mistakes in this publication, please consider  
that they are there for a purpose - - - - -  
This notebook publishes something for everyone, and  
some people are always looking for mistakes.....

\*\*\* SPECIAL THANKS\*\*\*

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

*Leila*

"BLESS YOU ALL"

*Derry "Typist"*





Well, this is it!  
The Log of the "Leadership Cruise"  
We hope you like it.  
We enjoyed doing it.

Jerry, Leila  
& Crewmates