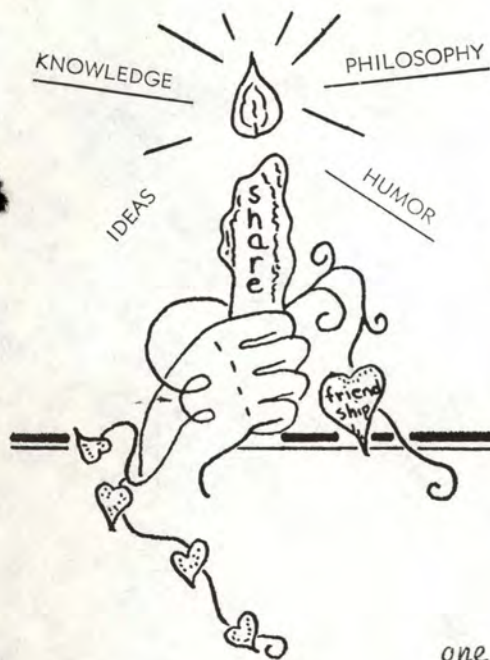


COME OUT OF  
HIBERNATION

# Time for Bears



COME ALIVE IN '85!



NORTHWEST LEADERSHIP LABORATORY

THE  
SPIRIT  
OF

**CHATCOLAB**

THIS NOTEBOOK is the outcome of

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

These Western Leaders agreed that:

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

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

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

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

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

Now you are a part of Chatcolab.

This is notebook number 37

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



CHATCOLAB  
LEADERSHIP LABORATORY  
PHILOSOPHY

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

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

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

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.  
NEW KNOWLEDGE AND ABILITIES

gained through the sharing of creative activities  
lead to mental, emotional and spiritual growth.  
AS A RESULT OF LAB EXPERIENCE individuals recognize opportunities  
for good living.....

BY SHARING ONE'S SELF FREELY!

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1985 COMMITTEE  
June 9-15, 1985

Chairman-----Dick Schwartz-----1986  
 Vice Chairman-Chat Chat Editor-----Mary White-----1985  
 Secretary-----Jean Baringer-----1986  
 Treasurer-----Leila Steckelberg-----  
 Assistant Treasurer-----Betty King-----1987  
 Pat Davis (Evelyn Sutton)-----1986  
 Rosemary Gouchenour-----1987  
 Maureen King-----1987  
 Barbara Mechels (Diana MacRae)1985  
 LaRele Stephens-----1985

Alternates:-----1st-----Evelyn Sutton  
 2nd-----Angelo Rovetto  
 3rd-----Diana MacRae

Lifetime Heavenly Member-----Dwight Wales  
 Lifetime Member-----Leila Steckelberg  
 Honorary Members-----Vernon Burlison  
 Don Clayton  
 Marge Grier

1986 COMMITTEE  
June 8-14, 1986

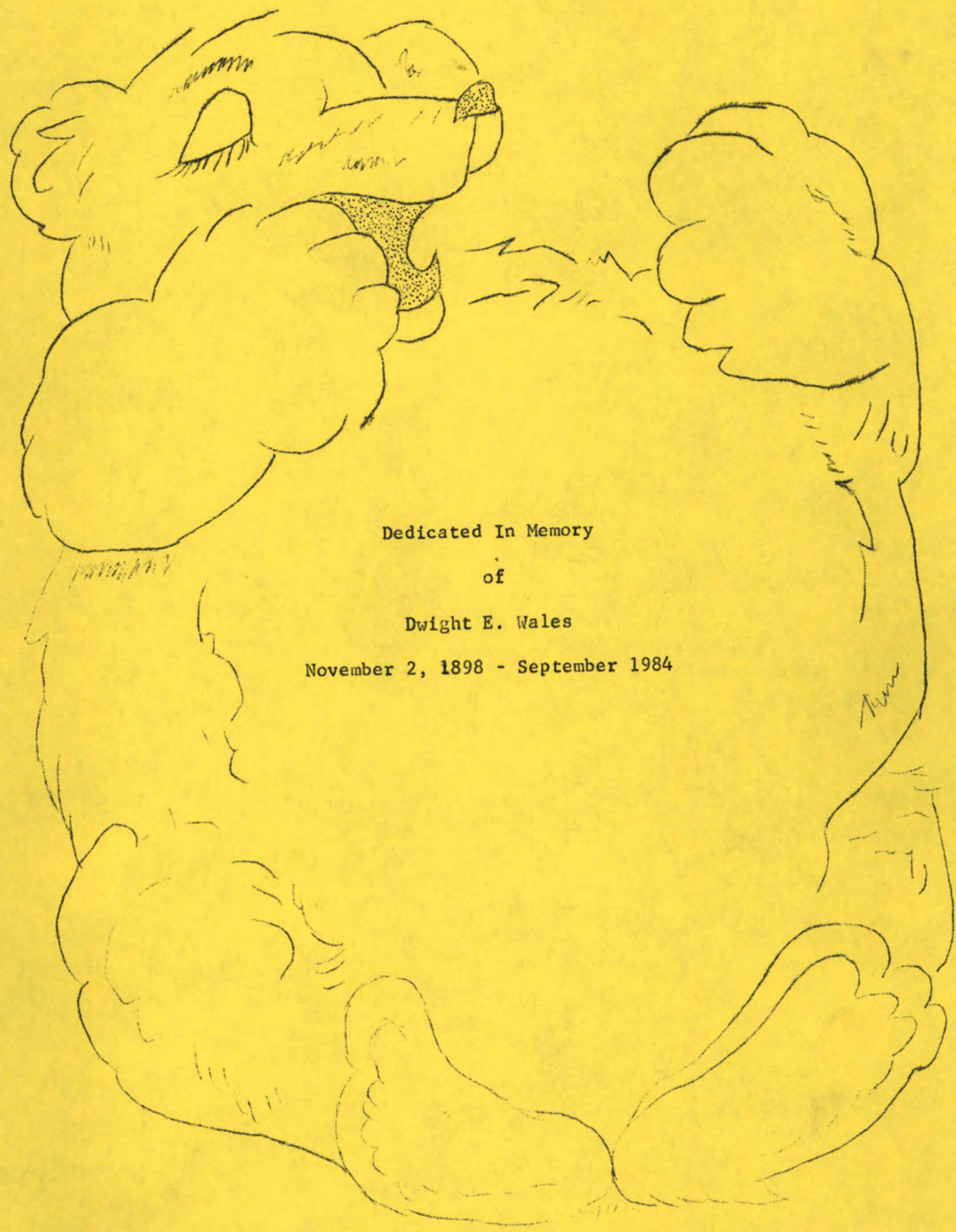
Chairman-----Jean Baringer-----1986  
 Vice Chairman *+ Chat Chat Editor*-----Maureen King-----1987  
 Secretary-----Rosemary Gouchenour-----1987  
 Treasurer-----Leila Steckelberg-----  
 Assistant Treasurer-----Betty King-----1987  
 Scholarship Committee-----Betty King-----1987  
 Eddie Santeford-----1988  
 Leila Steckelberg-----

-----John Headrick-----1988  
 -----Dick Schwartz-----1986  
 -----Evelyn Sutton-----1986  
 -----Sonya Watts-----1988

Alternates:-----Jim Beasley  
 Terry Haynes  
 Sally Heard  
 DawnE Warner

Lifetime Member-----Leila Steckelberg  
 Honorary Members-----Vernon Burlison  
 Don Clayton  
 Marge Grier





Dedicated In Memory  
of  
Dwight E. Wales  
November 2, 1898 - September 1984

A TRIBUTE TO DWIGHT WALES  
by  
Vern Burlison

A child develops into a man,  
Imprinted, as it were by all  
That is a part of his world;  
Yet not as if formed from a mold,  
But more a new creation,  
Born a different creature  
From any other that has ever been,  
To be further nurtured by the caring,  
But bruised, perhaps, by the selfish;  
And in turn to nurture or to bruise  
According to the compassion of his heart,  
The force and direction of his strength,  
The wisdom of his mind,  
And the truth of his spirit.

O Dwight,

Our brother in the Spirit of Chatcolab,  
We will long remember your gentle visage,  
Your quiet enthusiasm and unassuming mien,  
Your unselfish devotion and effort  
To make Chatcolab a beautiful growth experience  
For every person who yearned to make improvement.

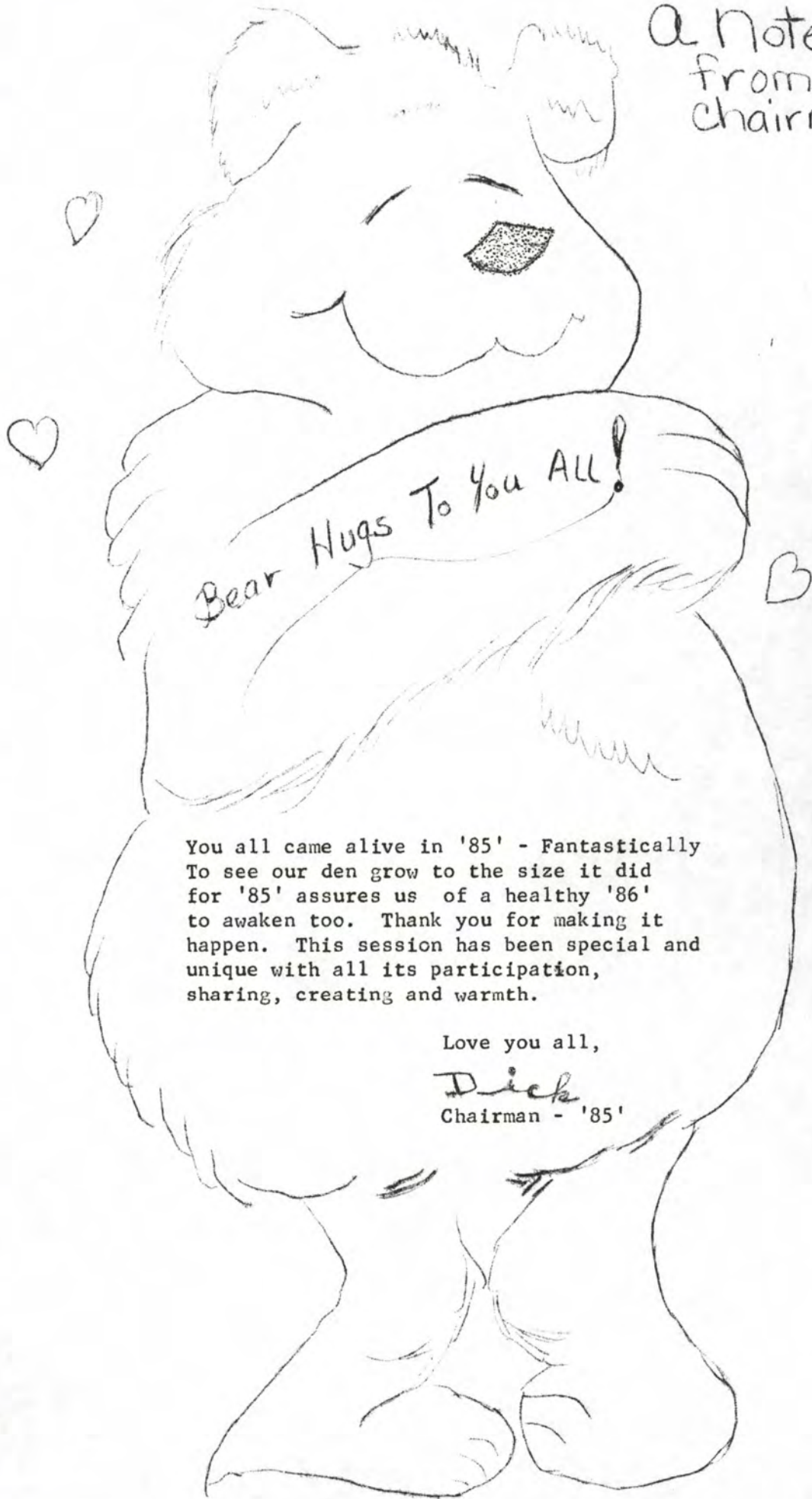
You, Dwight,

With your drums and tepee,  
Your smiling face and compassionate nature,  
Surely your imprints on others were  
All the nurturing kind, leaving each one  
You encountered a better person  
For having felt your touch.





a Note  
from our  
Chairman



You all came alive in '85' - Fantastically  
 To see our den grow to the size it did  
 for '85' assures us of a healthy '86'  
 to awaken too. Thank you for making it  
 happen. This session has been special and  
 unique with all its participation,  
 sharing, creating and warmth.

Love you all,  
*Dick*  
 Chairman - '85'



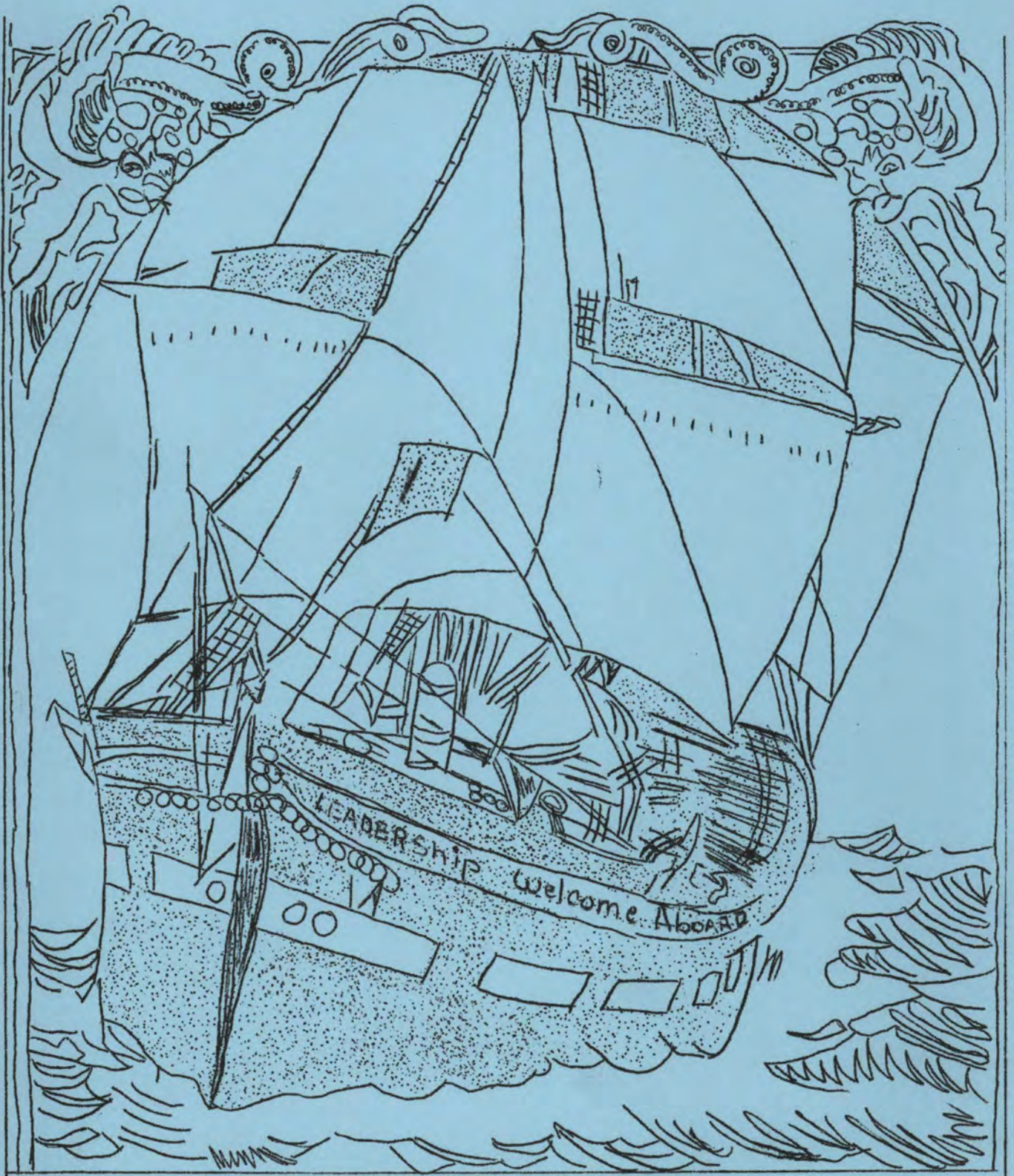
## Notes from our Editor...

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,

Steve



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

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Tel: (619)765-2211
10. Gouchenour, Charles "Chaz" (BD: 10-10)  
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Ledger, MT 59456  
Tel: (406)627-2311
11. Gouchenour, Don (BD: 5-6)  
Star Route, Box 39  
Ledger, MT 59456  
Tel: (406)627-2311
12. Gouchenour, Pauline (BD: 3-22)  
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Ledger, MT 59456  
Tel: (406)627-2311
13. Gouchenour, Ray (BD: 8-10)  
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(503)632-3188 (Home)
18. Heard, Sally (BD: 3-27)  
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Tel: (406)453-2088
19. Higuera, Jane (BD: 10-3)  
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Tel: (509)244-3295

Roster cont'd.  
Page 2

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Orange, CA 92669  
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(714)633-7400 (Work)
- 21 King, Betty (BD: 8-20)  
14705 Seattle Hill Road  
Snohomish, WA 98290  
Tel: (206)337-4017
- 22 King, Dale (BD:6-13)  
14705 Seattle Hill Road  
Snohomish, WA 98290  
Tel: (206)337-4017
- 23 King, Maureen (BD:2-17)  
42281 S.E. Shipley Road  
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- 24 MacRae, Diana (BD: 7-?)  
P.O. Box 226  
Rivonia, Transvaal 2128  
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(206)774-6301 (sister)  
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- 25 Main, Gwen (BD: 9-7)  
660 West Main Road  
El Centro, CA 92243  
Tel:(619)352-3446
- 26 Main, Roy (BD:8-17)  
660 W. Main Road  
El Centro, CA 92243  
Tel: (619)352-3446
- 27 McLain, Dayanthie (BD: 6-3)  
10123 S.E. Linwood  
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- 28 Michaels, Sherri (BD: 8-30)  
16 Scenic Drive  
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Tel: (206)249-5947 (Message)  
(206)943-1753 (Home)
- 29 Moe, Ruth (BD: 9-3)  
205 CortHELL Road  
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Tel: (307)745-7227 (Home)  
(307)766-5170 (Office)
- 30 Newby, Bill (BD: 10-24)  
2190 S.E. 1st Avenue  
Canby, OR 97013  
Tel: (503)266-8303
- 31 Olver, Loren (BD: 11-23)  
22000 S. Tonya Ct.  
Beavercreek, OR 97004  
Tel: (503)632-6596
- 32 Santeford, Barb (BD: 11-20)  
7012 61st Avenue S.E.  
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Tel: (206)334-4238
- 33 Santeford, Eddie (BD: 1-23)  
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Tel: (206)334-4238
- 34 Schuld, Betty (BD: 8-8)  
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- 35 Schwartz, Dick (BD: 7-29)  
5678 S.E. Harlene  
Milwaukie, OR 97222  
Tel: (503)654-7593
- 36 Sharpe, Dave (BD: 10-15)  
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- 37 Smith, Joan (BD: 5-9)  
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or  
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(907)456-1604 (home AK)

Roster cont'd.

Page 3

38 Steckelberg, Leila (BD: 7-30)  
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39 Stout, Elaine (BD: 5-13)  
631 Warner #23  
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Tel: (208)743-1673

40 Stratton, Lorraine (BD: 1-4)  
5907 S.E. Hill Street  
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41 Sutton, Evelyn (BD: 9-20)  
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42 Warner, DawnE (BD: 12-18)  
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43 Watts, Sonya (BD: 4-14)  
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Tel: (503)232-0662

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Hays, Todd  
PSC#2 P.O. Box 431 (Home)  
Fairchild AFB, WA 99011

3612 CCTS/CPFA  
Fairchild AFB, WA 99011 (Work)  
Tel: (509)247-5401

Salyer, Brian  
P.O. Box 2180  
Klamath Falls, OR 97601  
(no phone, just moved)

First Row: Diana MacRae (Yahoo), Betty King, Maureen King,  
Dick Schwartz, DawnE Warner, Dale King,  
Jean Baringer, Sherri Michaels, John Hadrick,  
Marge Christinsen

Second Row: Marianne DuBois, Yogi Pooh Bear,  
Terri Haynes, Betty Schuld, Ginny Houtz,  
D Dorothy Burlison, Sally Heard, Ray Gouchenour,  
Joyce Harlan, Evelyn Sutton, Jim Beasley

Third Row: Miriam Beasley, Sonya Watts, Scott Davis,  
Lorraine Stratton, Pauline Gouchenour, Jane  
Higuera, Elaine Stout, Ruth Moe, Barb Santeford,  
Leila Steckelberg, Bill Newby

Back Row: Don Gouchenour, Rosemary Gouchenour, Loren  
Olver, Eddie Santeford, Mary White, Chaz  
Gouchenour (small bear), Dayanthie McLain, Dave Sharpe

Oh Mom!  
What people  
are here!  
Please let me  
go out and play!



17

Loren Barb Mary Dale Evelyn Jean Rosemary  
(Green)

---

HUG-A-BEARS

---

Jean Baringer is from Conrad, Montana. Her family includes Jack (who is a county extension agent), Jeff is almost 13 years old and Jennifer is 10. A dog and two cats add interest, too. Jean is a 4-H leader, involved in her church work, a bowler and likes to play pinouche. Her favorite activities are crafts of many kinds and she keeps busy keeping a good inventory of crafts for her craft business..

Loren is from all over Oregon, but lists Milwaukie as his home town! He is a professional galley slave (dishwasher, etc.) at Sizzler Family Steak House on McLoughlin. He is a first year labber, but plans to change that. He is also going to be a counselor for 4-H camp in Clackamas County in July! He likes to sing (thank's to Chat for getting me restarted) and loves to eat, and joke around. Rosemary says "Terrific kitchen help!"

Barb Santeford is from Snohomish, Washington, transplanted from Minnesota 13 years ago. Wife of Eddie Santeford, mother of Leslie 8 and Lorinda 6. She is a homemaker and part time bookkeeper.

Mary White is from Portland, Oregon (originally from Great Falls, Montana). I'm a graduate in Home Economics using my skills as an assistant manager in fabric retailing. I've kept busy as secretary for the Fireman's Muster Association of Oregon and with promoting Chat as Vice-Chairman. I have other interests in gardening, furniture refinishing, calligraphy, cooking and of course my dearest interest Stewart White who I met here at lab.

My name is Dale E. King from Snohomish, Washington. If you don't know me by now please come back next year. Happy Birthday - ed.

I'm Evelyn Sutton from Kalispell, Montana. This is my third year here. I like to sew or creat with my sewing machine, I also like to garden, cook, grow flowers and ride horseback. I'm involved in Grange, 4-H and church.

Rosemary Gouchenour -- I'm part of the reason everyone goes home from Chat with a "stomach ache". Don and I are the cooks. Seriously, it has been a worthwhile experience to be of service to such a grateful group of real people. This year we brought three new labbers to camp and they are excited! (Pauline, Chaz and Ray all family members) We are from Montana near Conrad.



The Purple Den is Bearable!

Stew White - Portland, Oregon Firefighter/Paramedic, husband of Mary White, Restorer of an older house which is our home. Studies are continuing (for too many years) toward a Fire Science "two year" degree. Come join us at your local fireman's muster!

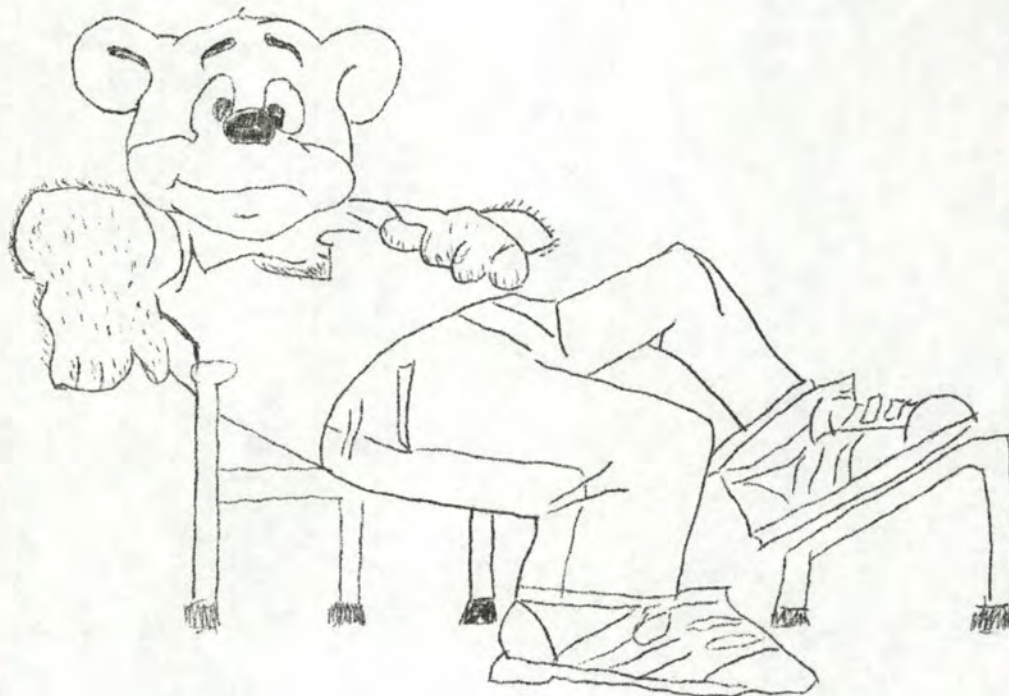
Scott Davis - Lake Oswego, Oregon Student in T.V. Production/Mass Communication with a minor in Elementary Education. Leader in 4-H Outdoor Club. Teacher of children at a local state park. Students are people too!

Dayanthie McLain - Milwaukie, Oregon Senior at LaSalle high school. I play guitar. I have been a counselor at Outdoor School. Originally I didn't want to come here, but I'm glad I did!

Diana MacRae - Known as Yahoo because her Day Campers (and counselors) could not say her Indian name Ya ewa no wah, which means "a tree" Survivor of the Democratic Convention in San Francisco last year and South African politics since. Secretary-photographer for a foreign journalist. Living in Johannesburg. Enjoying our wonderful Purple Den and special long-time Chatcolab friend from Fairbanks, Alaska.

Gwen Main -- From sunny southern California a retired school teacher. Love dancing, especially square and folk, music and traveling.

Marianne DuBois - of Julian, California; teacher (with a special interest in thinking skills and reading), summer employee of California State Parks System. Interests? anything active, adventurous, companionable.



SHARE BEARS

Featuring:

- Lil Ginbear -- Ginny Houtz from California
- Papa Bear -- Vernon Burlison from Idaho
- Mama Bear -- Miriam Beasley from Oregon
- Scooby Doo -- Bill Newby from Oregon
- Raine Bear -- Lorraine Stratton from Oregon
- Bloomie Bear -- Janis Higuera from Washington
- Sunshine -- Betty King from Washington
- Lovey -- Ruth Moe from Wyoming

We are the Share Bear Family from five states!

Ruthie Lovey Share Bear - state 4-H staff, 4-H recreation and natural resource specialist.

Lil Gin Share Bear - Rehab secretary, 4-H volunteer and summer camp counselor training coordinator.

Raine Bear Share Bear - Biology, computer and photography substitute (looking for full time!), Photographer, 4-H Outdoor Programs Advisory Board Secretary and lover of the outdoors!

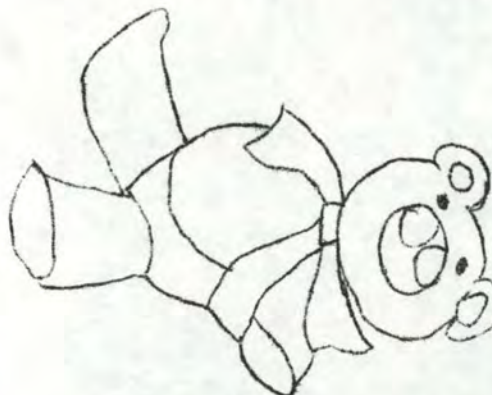
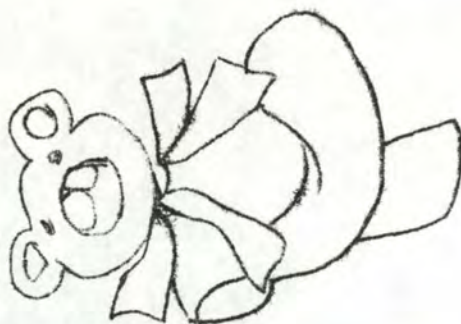
Sunshine Share Bear -- Contractor, Program Assistant, Homemaker, Wife, Mother, and Grandmother.

Papa Share Bear -- Cooperated with Smokey Bear for many years to conserve forest resources. Now retired. Papa Share Bear lives in Idaho while Mama Share Bear lives in Oregon. They have not usually seen each other oftener than once a year, but apparently that has been enough!

Mama Share Bear -- Formerly taught first grade lovey bears and camper bears and counselors at Clackamas County (Oregon) 4-H Camp. Now enjoys her husband, four children and 10 grandchildren.

Scooby Doo Share Bear -- Clackamas County 4-H Camp staff member, Teaching young share bears archery. When not ducking misguided arrows, I sometimes work as a Clackamas County Deputy Sheriff.

Bloomie Share Bear -- Spokane County 4-H volunteer, mother of seven, wife of one, pleased new grandmother, children, sharing, joy and growing are her concerns.



Vander Bear EE

Dick (V) Schwartz -- Milwaukie, Oregon Three sons.

Dick (V) Schwartz -- Milwaukie, Oregon Three sons, engineer, boater, friend

Sally (V) Heard -- I come from Great Falls, Montana. Bill is head of our herd of six. I'm a Montessorian by profession. I like Chat, friends, children, painting, swimming, traveling - life in general.

Pauline Gouchenour - Seventh child of the 10 brothers and sisters. I enjoy singing, most sports and plan on attending Montana State University as a freshman in the fall. Chat is great, for the first time!

Eddie Santeford -- I was at Chat as a teenager in 1965 & 1967. Today in '85, as we experience this year session, I realize it's still just as special an experience as I remember.

Joan Smith -- This year I'm 16 year at Chat. I've been in Alaska five years. I manage the Fairbanks Alano Club. I just ran the two mile race and won first place. It's sure good to be in Idaho and Chatcolab. And I just became a Grandma on August 8th, 1984.

Dorothy Burlison -- 704 N. Lincoln, Moscow, ID. Teacher for 26 years. Enjoy walking, playing bridge, reading, plastic canvas and needlecraft, Elderhostels, and traveling..

Sonya K. Watts -- Born and raised in Walla Walla, WA. Married 20 years to a ridge runner from West (by God) Virginia. No children but lots of kids. Long time Camp Fire volunteer, short time Hospice volunteer, Director of a beareavement camp for children, sole owner and operator of East Wind Shrub and Small Tree Service, and that's enough!



The B B B Bears  
(Big Bad Blue Bears)

Maureen King, alais Sunny Bear has a den in Sandy Oregon and prowles the Portland area. I persues my job as a nurse. I had six bearscubs and I love to square dance and have fun. I am a 4-H leader at Clackamas County 4-H Camp as their nurse.

DawnE Warner, Hugabear has hibernated from Columbia Falls, Montana and works in te forest of Kalispell. Where she is a bee and jam finder at the local TV station which she plans to continue on TV Communications, with a minor in Public Relations. This is to keep all we bears togeter in our den. This Hugabear has been very active for 12 years in 4-H. She has attended many trips from state 4-H Congress, to nation wide trips to Washington D. C., National Hourse Judging winner in Chicago, and winning winning \$1,000 scholarship withaa National 4-H Congress held in Chicago, This is my second year at Chat and plan to be continues in the following years to come. Want to thank and show my appreciation to everyone who attended this year. Your all great and my love will be with you. Hope Hope to see yah all next year.

John Headrick -- a four year lavver that has missed the last two. I am presently living in Oregon City, but have a permanent address in Beavercreek where I receive my mail. My interests include anything that is outdoor, camps of all kinds, planning camps, I am a four year 4-H leader, youth advisor for my Church Youth Group. Special interests includ include: Photography 4-H camp, and publicationsamanager for Clackamas County 4-H Camp Committee.

Leila Steckelberg -- "Honey Bear" -- Home Economist ( former Home Economics teacher); Professional District Director/Camp Director Camp Fire (first ACA accredited camp director in Washington State), directed Camp Kirby nine years; and recreation resource. My interests are my husband Dale, son David (professional actor), family people, Chatcolab for 33 years, dancing, fockhound, silversmithing, camping, traveling, recreation and crafts,etc. I have worked with many youth groups including including; 25 years as a 4-H leader, Cub Scouts, Camp Fire, Degree of Honor Juniors, and Sunday school. Dale and I have been foster parents for abused kids also.

Sherri Michaels -- Good Luck Bear - Tumwater Malley Swim Coach and anything else as required. I play at being a master swim team member, triathleloner (swim, bike, run), socializing with friends (lots), and generally living life.

Joyce Harlan "Yogi" - My interests are my job as a teacher, my friendship with Dick S. and my children. I have four children, two boys and two girls. All are married except my oldest son. I enjoy going to the Oregon Sympony, skiing, fishing with Dick and entertaining friends. I love to travel whenever I can afford it. I'm expecting my first grandchild in the very near future: In fact, I'd hoped to hear from my son in Denver during Chat that I was a grandma.

Pappa Bear --My first year to be at your Chatcolab Camp. It sure is a pretty place and enjoyed all the friendship here and all the activity. I really enjoyed the Boogie Song! Hope to see you all again! Ray Gouchenour from the Big Sky Country.

Blueberry Bear

Name- Main, Roy -- the guy they name the streets after -- so, I live on Main road in sunny (I mean sunny) El Centro, CA, 12 miles from the Mexican border. Our driveway has a sign by the mailbox "Main Entrance". One wife- three grown children - six grandchildren. Love and life to all! Roy



HUG-A-BEAR



VANDER-BEAR EE



SHARE BEAR



WE'RE OUT OF HIBERNATION!

THE ORANGE POOH BEARS

When the clan of Chatcolab Bears had their annual gathering in June of 85 the family of POOH BEARS came riding in on their HIGH HORSES, led by Papa Pooh (Jim Beasley), followed by Terry Typist, Betty Schould, TerriHaynes and our new bears, Dave Sharp, Chaz Gouchenour and Elaine Stout. They all came with orange bandanas tied over their faces for they were intent on stealing all the honey. Then Dave got his elbow stuck in the honey jar and Chaz was the only one to sink the ball. Ha.....so much for their physical prowess. They did excel in the hand ringing, electrifying game of heads or tails as they managed to outsmart the BIG, BAD, BLUE BEARS just in the nick of time. Now if they can only find out where all of the honey is hidden, they might be able to pull off the hoist of the year and become known as the mighty robber Bearons.

Terry Typist<sup>"</sup>Carson: Enjoys the "DEVIL" out of not working. However now have more projects than ever. Love having lots of kids & their friends around. Enjoys sewing, refinishing furniture and the challenge of keeping the "Cookie Jar" full.

Jim Beasley: Father, husband, grandpa Goat, Church, golf, Chat & laying on a cot in the grass

Betty Schuld: Mother, grandmother, 4-H resource person from Clackamas County, Oregon.

Terri Haynes:- Great Falls, Mt. Newlywed, Hobbies - new husband and kid- Budde (cocker spaniel), Branch Manager of Golden Triangle Federal Credit Union

Dave Sharpe: Community Development Specialist Montan State University Cooperative Extension Service ( the length of your title is inadvertently related to your importance) fly fisherman, outdoorsman & adventurer.

Chaz Gouchenour: Student, athletic, hard worker, cheerful, nice & advisor

Elaine Stout: Retired Medical Technologist in Portland and Eugene Or. Now from Leviston, Id. Widow, does volunteer work in library four days a week. Loves the mountains, lakes,rivers and seashore. Loves reading, gardening and friends.



## HISTORY OF RECREATION LABORATORIES

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

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

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

One of the labs originating in this process are Camp Idluhapi at Loretta, Minnesota, which later became the Northland Recreation Leaders Lab. This in turn was the inspiration for others, one of which was formed by a group principally from Nebraska, North and South Dakota and Montana. Twenty seven interested people donated a dollar, and with this \$27 a committee planned the first lab to be in October 1946, at Box Elder Camp in the Black Hills near Nemo, South Dakota. They decided on a fall lab, usually the end of September, since Northland was held in the spring.

The Black Hills Lab drew its registrants from an ever widening circle in the west, midwest, and southwest, and generated such enthusiasm that many of its members returned home determined to bring a similar experience to greater numbers of people in their area by establishing other labs. Such was the foundation of Chatcolab in northern Idaho in 1949 established in the Northwest-held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

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

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

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

The first lab, May 11-18, 1949, was a great success with 38 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 23 years ago and still hold today:

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

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

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

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

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

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

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

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

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

#### NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11 - 18, 1949

#### 1948 Committee - served in 1949

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

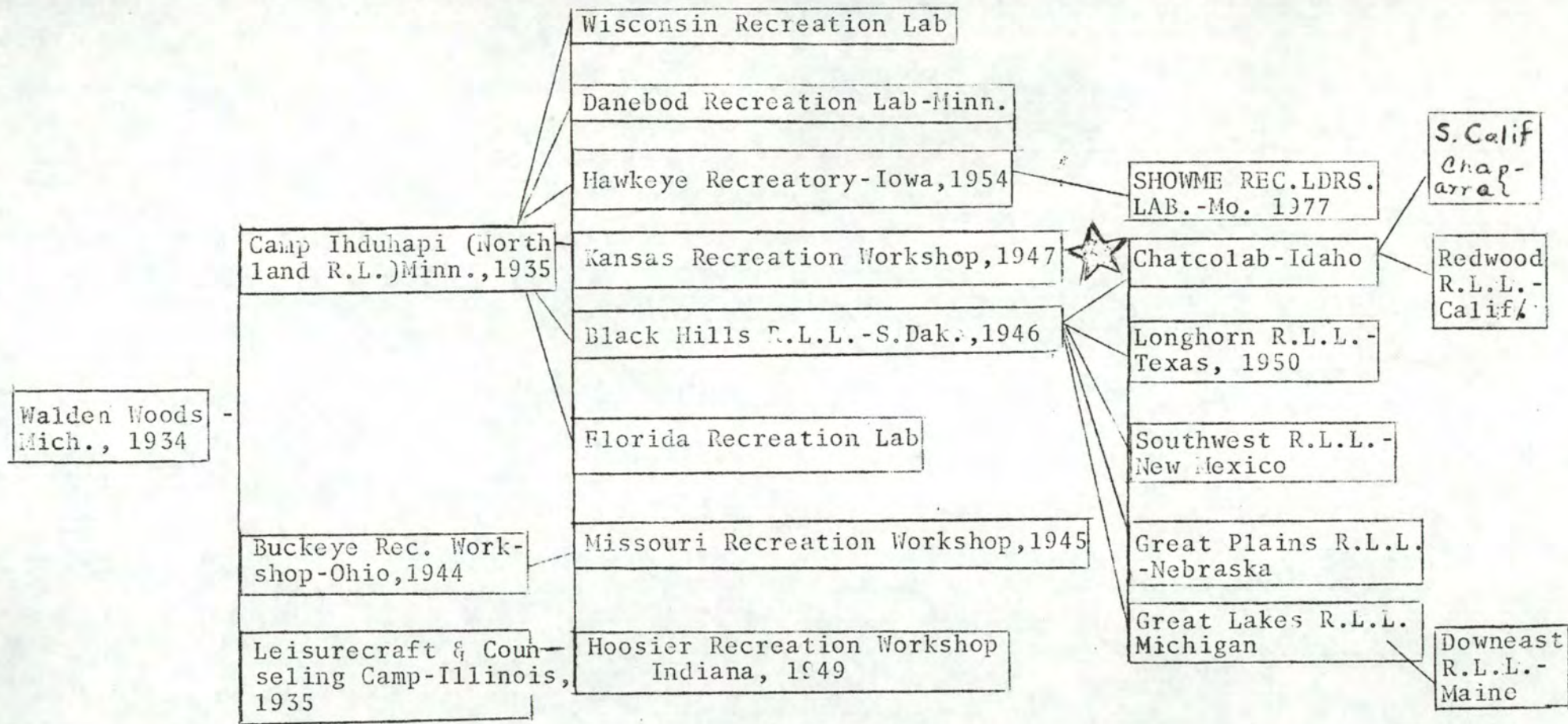
#### 1949 Committee - served 1950 camp

#### Term Expires

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

## 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 - 18, 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.

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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.

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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 Californi 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 starte 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.*



# Chatcolab

Northwest Leadership Laboratory

Winter, 1985

# Chat-Chat

## NEWSLETTER

Mary M. White, Editor

CHATCOLAB NORTHWEST LEADERSHIP LABORATORY 1985

**JUNE 9-15, 1985**

(PLEASE TAKE SPECIAL NOTE OF THE NEW DATES!)

CAMP ROGER C. LARSON

**COME OUT OF HIBERNATION!**

ALL-LAB LEADERSHIP DISCUSSIONS with:

Dave Sharp,  
Montana State  
Extension Service

CRAFTS:

Wheat Weaving, Cross Stitch  
& Crayon Art  
-Jean Baringer  
Scrimshaw  
-Leila Steckelberg  
Rock Polishing  
-LaRele Stephens

WORKSHOPS

Survival  
-US Air Force  
-Rosemary Gouchenour  
Folk, Square, &  
International Dance  
-Roy & Gwen Main  
Ceremony, Party & Program  
Planning  
-Leila Steckelberg  
-Ruth Moe  
Song Leading Techniques  
-Jean Baringer  
Environmental Awareness  
-Vern Burlison  
World Wide Games  
-Harold Strobel

**COME  
ALIVE  
IN  
'85!**



AND MUCH  
MUCH  
MORE!

HOPE TO  
SEE  
YOU THERE!

**NEW IDEAS IN LEADERSHIP**



DON'T TAKE A NAP! COME TO CHATCOLAB! IF YOU HAVE BEEN HIBERNATING AND HAVE MISSED LAB FOR 1 OR 2 OR MAYBE EVEN 5 YEARS---DON'T MISS THIS YEAR! COME ALIVE! COME AND SHARE YOU!! If you can't attend lab, drop us a line anyhow. If there has been a particular reason you haven't returned to lab for several years, let us know. We need your help to plan Chatcolab so that Chatcolab grows and provides the necessary training and skills development you need in your area(s) of leadership and recreation and personal development!

In Chat Spirit,  
Mary M. White, Editor

Dear Friends,

Happy 1985! Our changing of the Chat date from the second week in May to the second week in June was done to allow people involved in educational schedules to more easily join us. Chat has a serious need to increase its rolls so that each year's program is able to reach out to more people, making the reason for Chat more meaningful.

If attendance does not increase above the 1984 head count, Chat's ability to be financially solvent will be seriously tested in 1985. Chat 1986 may not reach reality!

We now have a set of slides as well as brochures to help in promoting Chat to groups. If you can make use of these in you area, please contact Mary White or myself.

If you are unable to join us this June, make the effort of contacting someone you know who can join us. Thank you! Hoping to see you in June!

Sincerely,  
Dick Schwartz (1985 Chairman)  
(503) 654-7593

In Memory of  
Dwight N. Wales  
Date of Birth, November 22, 1898  
Date of Death, September 18, 1984

*Leaf after leaf  
flower after flower  
some in the dawn of day  
some in the after hour.  
Alive they flourish,  
and alive they fall  
and the earth that sustained them  
receives them all.*



Funeral Services & Internment  
September 28, 1984  
Arlington, Washington

HERE S LOOKING AT YOU!  
CHATCOLAB NWLL SLIDE SHOW!



Mary M. White  
For 3931 SE Ivon  
Info Portland, OR 97202  
Contact: (503) 232-0662





# Chatcolab

Northwest Leadership Laboratory

## COME ALIVE IN '85

REGISTRATION CONFIRMATION  
9406 164th NE  
Arlington, WA 98223  
(206) 435-3075



33

Your preregistration fee has been received and you have a reservation to "Come out of Hibernation" at Camp Larson, June 9-15!

### IMPORTANT REMINDERS:

REGISTRATION: Lab opens with registration from 1-4pm, Sunday, June 9. Plan to arrive by 4pm so you don't miss the all-lab welcome, orientation and dinner. (Only board members should plan to arrive before lab opens. Labbers whose travel arrangements necessitate riding with board members arriving early should plan to pay extra (\$10.00) for Saturday evening room and board.)

Lab closes with breakfast, Saturday, May 19.

COST: The cost of Chat (\$115.00 or \$85.00) covers all necessary lab expenses, one copy of the lab notebook and a one year Chat-Chat newsletter subscription.

Other costs you might consider include:

- an extra notebook (\$5.00)
- special section notebooks (\$1.00) (i.e. - crafts, games, ceremonies, etc.)
- all lab picture
- Chatcolab sweatshirts or t-shirts.
- songbooks or songtapes
- crafts - (craft instructors may need to be reimbursed for materials you use.)
- fund raising activity - (to support lab scholarship fund)

ACCOMMODATIONS: Separate cabins are arranged for men and women. Cabins are heated and have shower and toilet facilities inside.

### FEATURED at LAB:

Developing Effective Communication Skills,  
Dave Sharp, Community Development Specialist, Montana Extension Service

Environmental Education, Vern Burlison,  
Retired Forester, Idaho Extension Service

- Information and techniques to better understand environmental problems
- Effective methods for developing appreciation for the environment using short encounters such as nature walks, hikes, 4-H summer camp activity periods, etc.

Crafts, JB's Attic Crafts

- Wheat Weaving
- Cross Stitch
- Crayon Art
- Scrimshaw, Leila Steckelberg
- Rock Polishing, LaRele Stephens

Folk Dancing, Gwen Main, Folk Dance Leader

- Recreational dances for one night uses with 4-H, campfire, church groups, etc. including folk dance, early American dance and country western

Program/Party Planning, Ruth Moe, Black Hills Recreation Leaders Lab, Leila Steckelberg, Chatcolab

- Brainstorming, goals
- Time Management, rules of thumb

Song Leading, Jean Baringer

- Realize value of group singing in various programs
- Explain methods of teaching songs
- Provide experience in leading songs

Survival, US Air Force, Rosemary Gouchenour

- Basic Survival Skills
- Individual Survival Kits

NEW IDEAS IN LEADERSHIP

## THINGS TO BRING:

- sleeping bag or bedding and pillow
- warm comfortable casual camp clothes with a change or two for warm weather -- rain, snow, etc.
- you may want to bring a dress-up outfit
- towels, toiletries, flash light, alarm clock
- costume and costume materials are optional, but may be useful
- \*bring crayons (old, short, broken ones) for melting
- any prose, books, songs, stories or poems you'd like to share with others
- a t-shirt or sweatshirt you'd like the Chatcolab logo silkscreened onto -- some printed shirts will be available -- price unknown

- any fresh produce, dried fruit, preserves or baked goods would be greatly appreciated as a fun way to share and save on food costs
- any materials for sharing or teaching a special prepared craft, skill informational topic at a Chat class -- (Such materials should include for the notebook: a written description of the class presentation, directions or guidelines for the project or learning experience, a listing of materials needed, and copies of any handouts used. Plan to submit these materials to the notebook personnel at the beginning of lab. Additional material covered can be written up at lab for printing.)

MOST IMPORTANTLY: BRING YOURSELF . . . YOUR TALENTS . . . YOUR IDEAS . . . AND YOUR ENTHUSIASM!!!

## NEED A RIDE? CONTACT:

Montana: Jean Baringer  
Conrad, MT  
(406) 278-7716

Oregon: Stewart White  
Portland, OR  
(503) 232-0662

Washington: Leila Steckelberg  
Arlington, WA  
(206) 435-3075

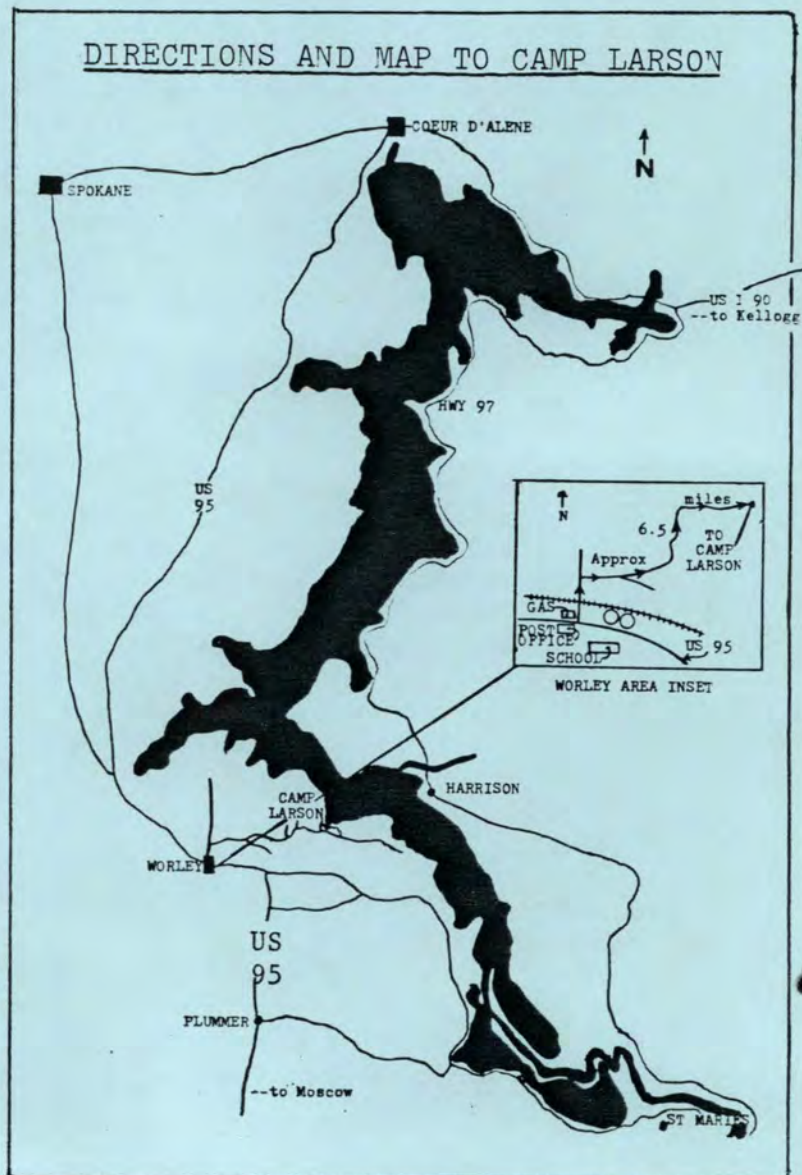
California: Pat Davis  
Berkeley, CA  
(415) 549-1607

Idaho: LaRele Stephens  
Spokane, WA  
(509) 448-0329

## EMERGENCY INFORMATION:

There is a pay phone at  
Camp Larson -  
# (208) 689-9250

Thank you for submitting your preregistration materials. Lab would be un"bear"able without you. We are anxious to have you with us. See you June 9th!



- "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 \* .. DREAM COME TRUE  
(about the resort)

In 1844 the grandfather of J. Robert Crouse acquired from the government the property now known as Waldenwoods. It's 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, Cromaine 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 life-giving 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 Hamland, 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.

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 continued.
- . . . 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.

National Rec. Lab. report, cont. 3

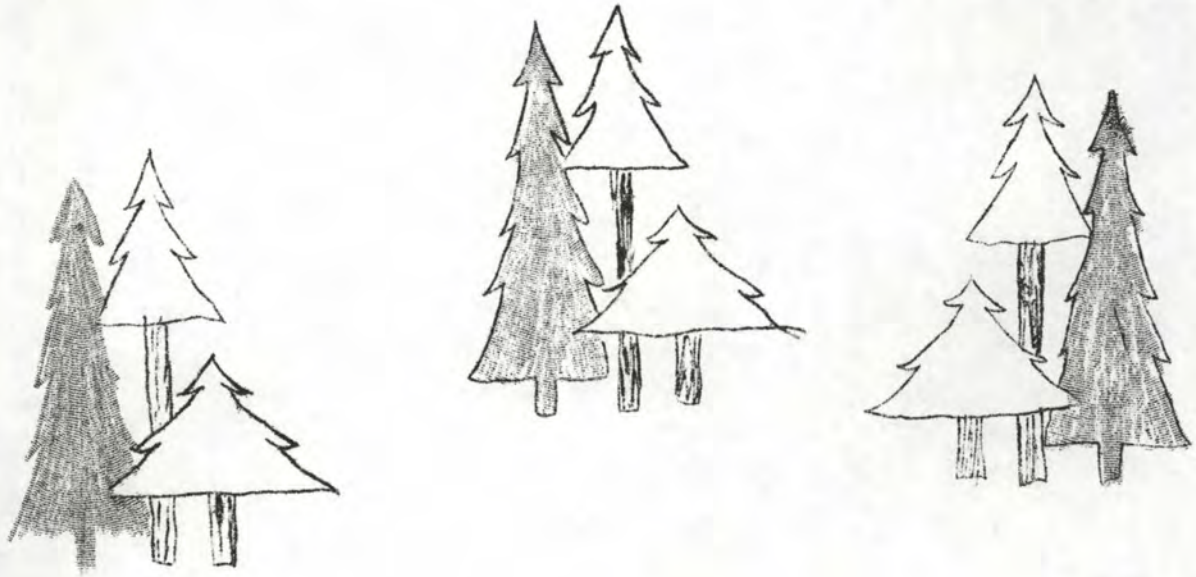
- 4. A quarterly newsletter to help the labbers share and stay in touch over the years in between meetings. Write to Jim McChesney, Lyndale at Groveland, Minneapolis, Minn 55403.

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.



NATIONAL REC LAB

SCHEDULE OF EVENTS

WEDNESDAY, OCTOBER 19

4-6 p.m. Registration, move in, set up  
 Lab displays--publicity, promo-  
 tion 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

9:00 Clean up and pack up  
 Closing ceremony  
 Farewell & safe  
 travels!



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

Great Lakes Rec. Ldrs Lab  
Laurie Spezia  
1109 Ramsgate 4  
Flint, MI 48504  
Twin Lakes Conf Center  
Traverse, MI  
April 27-May 2, 84

Black Hills Recreation Leader's Lab  
Ruth Moe, Executive Director Inc.  
205 Corthell Rd.  
Laramie, WY 82070  
(307) 745-7227  
Placerville Camp, SD  
Sept. 23-29, 1984  
\$120

Great Plains Recreation Leaders Lab  
Mrs. Henry Schneider  
Cody, NE 69211  
Nebraska

Buckeye Recreation Workshop, Inc.  
Mary Brenner  
16721 Hartford Rd  
Sunbury, OH 43074  
(614) 965-2042  
Pilgrim Hills, Brinkhaven, OH  
March 16-21, 84  
\$110

Hawkeye Recreatory  
Pat Tullis  
2728 Sheridan Ave  
Des Moines, IA 50316  
Iowa 4-H Camping Center, Madrid, IA  
March 11-17, 84  
\$115

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

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

Chatcolab NW Leadership Lab  
Leila Steckelberg  
9406 164th NE  
Arlington, WA 98223  
(206) 435-3075  
Camp Larson, Worley, ID  
June 9-15, 85  
\$110

Kansas Recreation Workshop  
Marguerite Bishop  
1601 E. Glenn Dr.  
Lawrence, KS 66044  
Rock Springs Ranch, Junction City, KS  
March 25-29, 82  
\$90

Eastern Coop Rec School  
Ed Moyer  
RR #1  
Hillmont, PA 17845  
Crystal Lake Camp, Hughesville, PA  
Aug. 21-28, 83  
\$105

Keystone Recreation Lab  
Janet Rice Flynn  
434 Montview Pl  
Pittsburg, PA 15221  
Pennsylvania

Laurel Highland Creative Life Lab  
Nancy Reed  
3814 Blossom Terrace  
Eric, 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  
Kivans 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, IN 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

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.

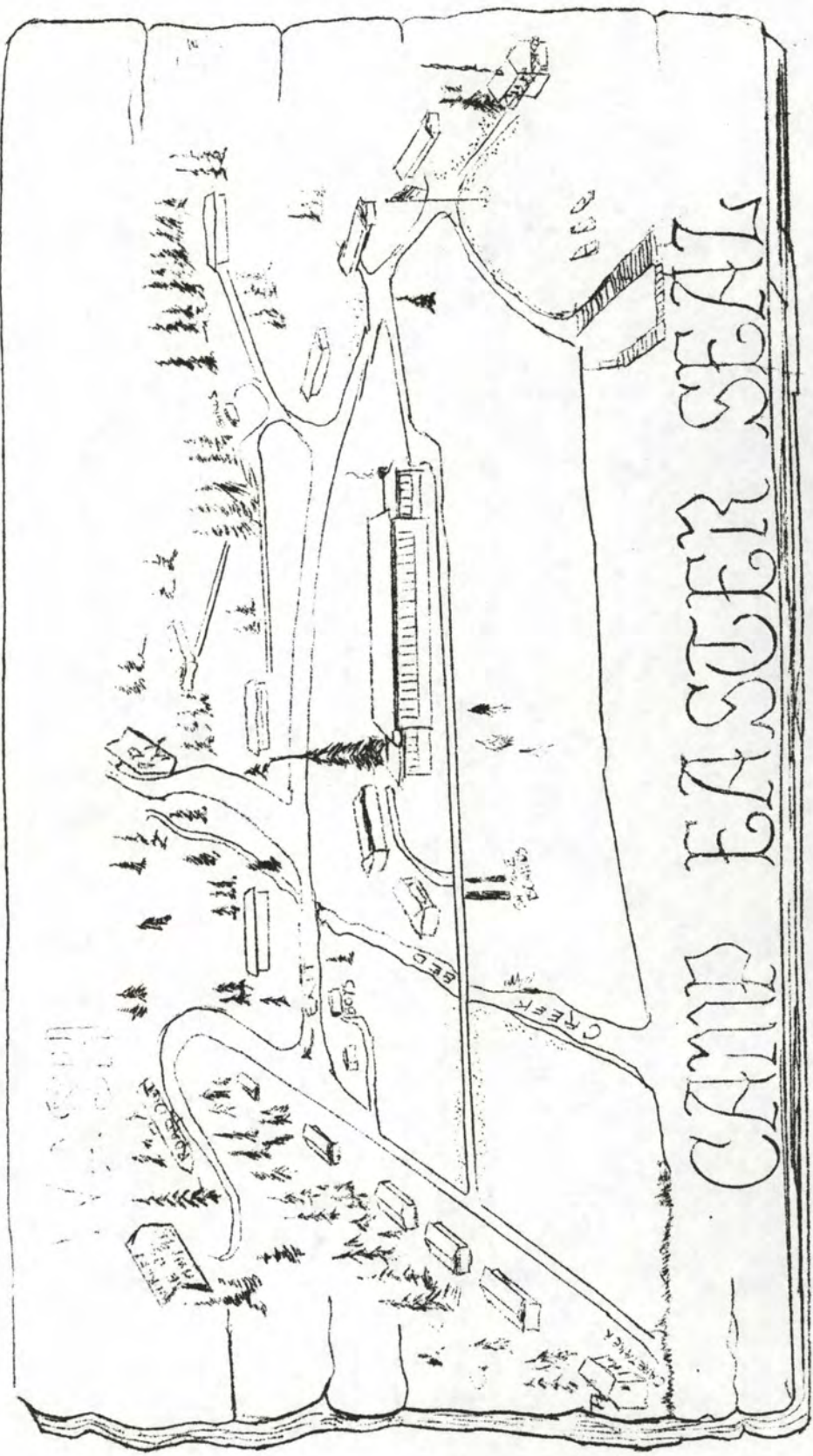
A cabin especially designed for the wheelchair camper was completed in 1961. Known as the Kiwanis Hall, it was the first winterized sleeping cabin at the camp. In October of 1969, a caretaker was hired by the College.

Always popular with the campers were the waterfront activities - swimming, boating, and fishing. Canoes, rowboats, and floatboats of 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 church

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





COUR D'ALENE

To  
Wallace

US  
95

HAPPY  
COVE

THIRSTY BEACH

COUR D'ALENE  
RIVER

CAMP  
LABSON  
(char)

no wood

HARRISON

DEADMAN GULCH

Warley

To  
Moscow

RIVER



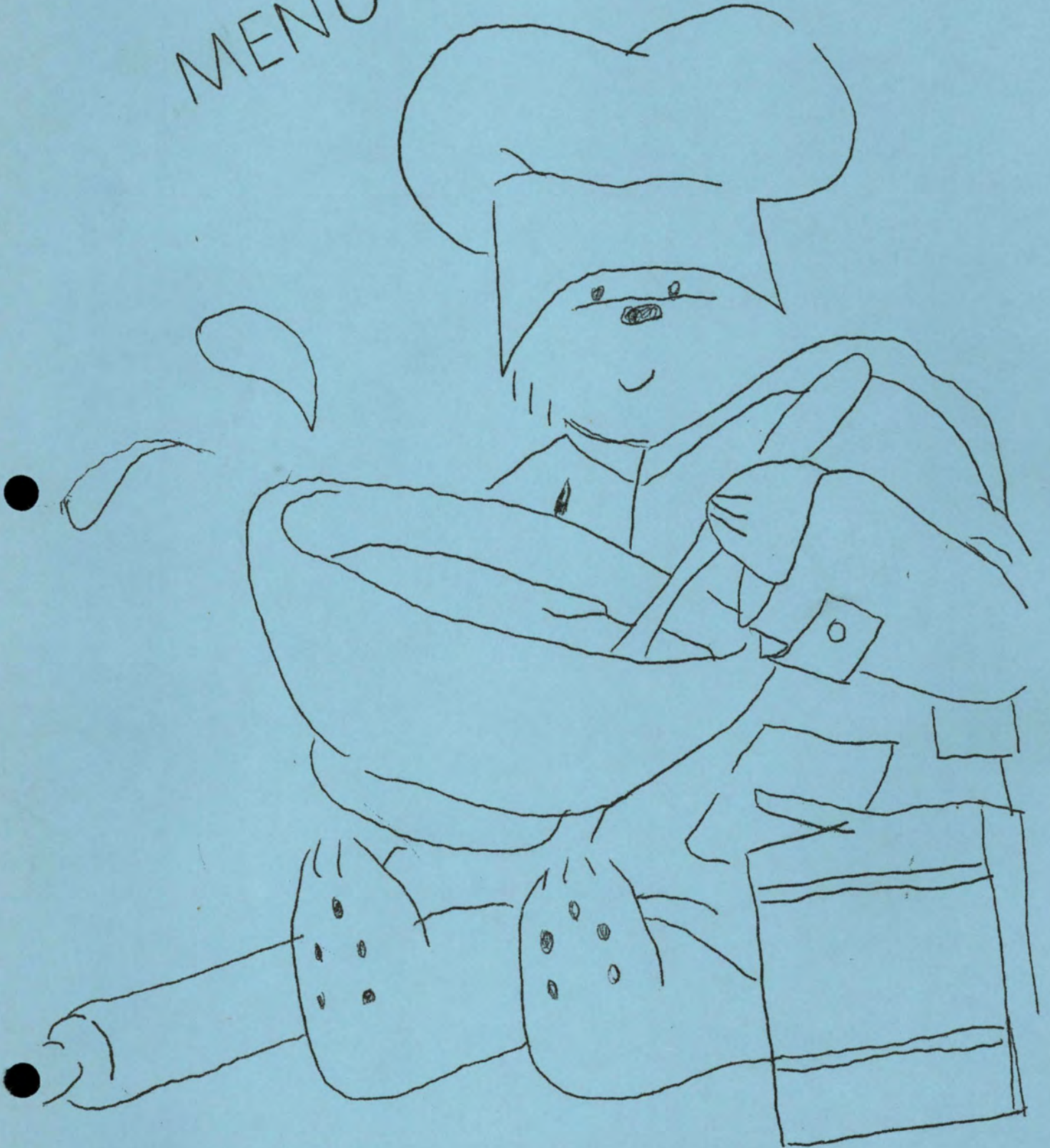
# SCHEDULE



	SUNDAY	HOLIDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
8:00 am		breakfast	breakfast	breakfast	breakfast	breakfast	clean-up	
9:00		pictures	all lab- group communication	all lab- values clarification	all lab- non-verbal communication	breakfast & auction	breakfast	
10:00		open communication				all-lab- conflict management		
11:00		dancing				dancing	dancing	dancing
12:00 pm		lunch	lunch	impromptu lunch & time	lunch	lunch	lunch	
1:00	registration	workshops- ceremonies song leading	workshops- ceremonies environment	workshops- survival & survival kits	workshops- ceremonies environment	workshops- environment games		
2:00								workshops- games environment
3:00		free time	party planning	free time	bookwalk & party planning			
4:00		dinner & orientation	dinner	dinner	dinner	dinner & silent auction		dinner & coming out of hibernation
5:00								
6:00	getting our "bear"ings	creativity bears all things	"bear"ith on "bear"athon	bears in disguise	all-lab incorpora- tion meeting			
7:00								
8:00								
9:00								
10:00								



# MENU



ALASKA APPLE PIE

Pastry for 2 crust 8" pie

- 20 single soda crackers
- 1 cup water
- 1½ cups sugar
- 1½ teaspoons cream of tarter
- 1 Tablespoon butter
- ¾ teaspoon cinnamon
- ½ teaspoon nutmeg

Line the pie pan with pastry. Brake soda crackers into quarters being careful not to crush them. Arrange in pastry lined pan. Mix water, sugar and cream of tarter in saucepan; Bring to boil, remove from heat, pour mixture over crackers. Dot with butter (or melt butter in water). Sprinkle with cinnamon and nutmeg. Fit on top crust. Slash to let steam escape.

Bake at 400° for 20-25 minutes till crust is golden.

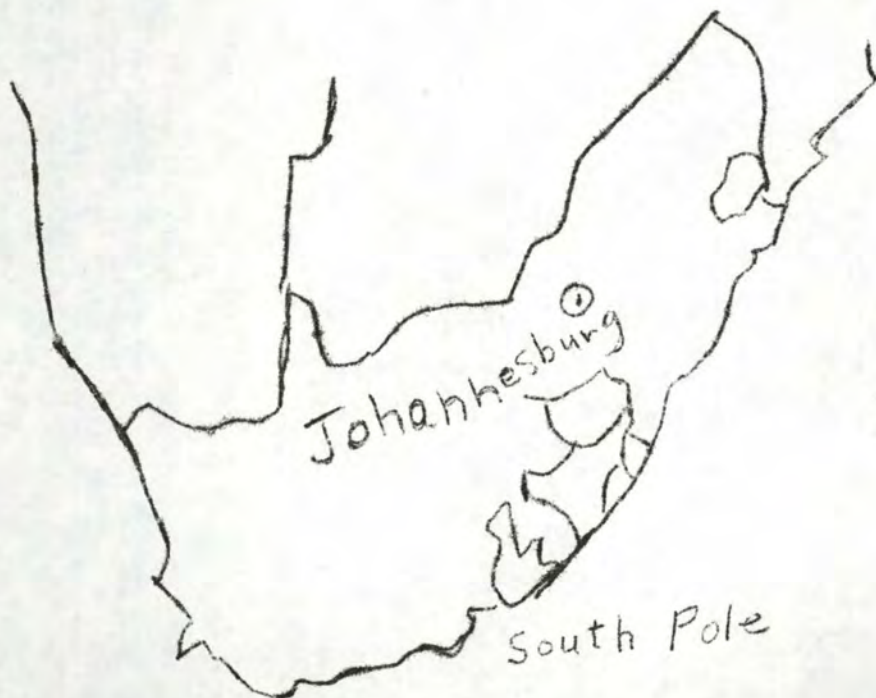
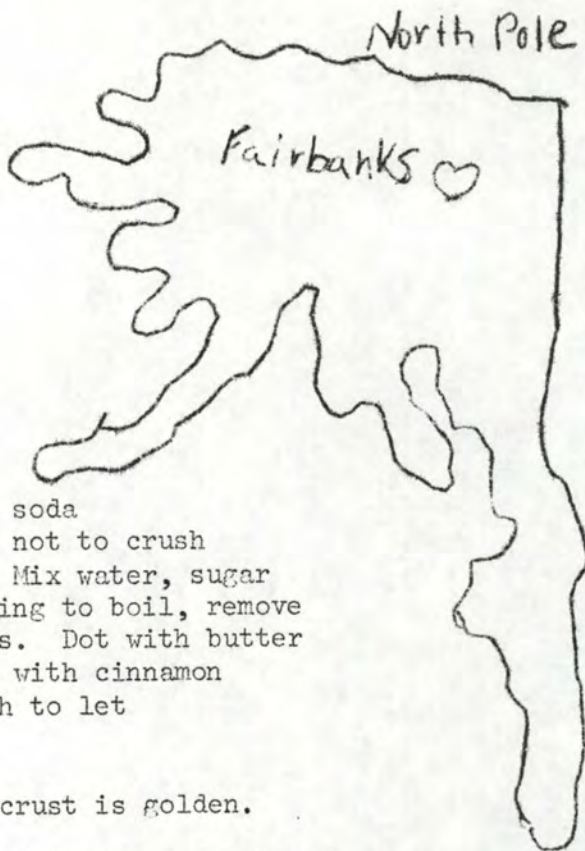
To dress up your pie, sprinkle top crust with a couple of Tablespoons of sugar mixed with a generous dash of cinnamon and nutmeg just before baking.

This makes a good April Fool dish for family or friends.

There are no apples in Alaska or in this pie. (Tastes exactly like "Apple" Pie though)

delivered with Love From

--Joan Smith



Received and  
Eaten with Love  
by  
Yahoo and Labbers  
who swear by Alaska Apples

# TABLE FUN



Tuesday Breakfast Grace

Neath these tall green trees we stand  
Asking blessings from thy Hand  
Thanks we give to thee above  
For thy health and Strength and love

A-men

Thursday Breakfast Grace

We're great, but  
no one knows it,  
no one knows it  
so far.

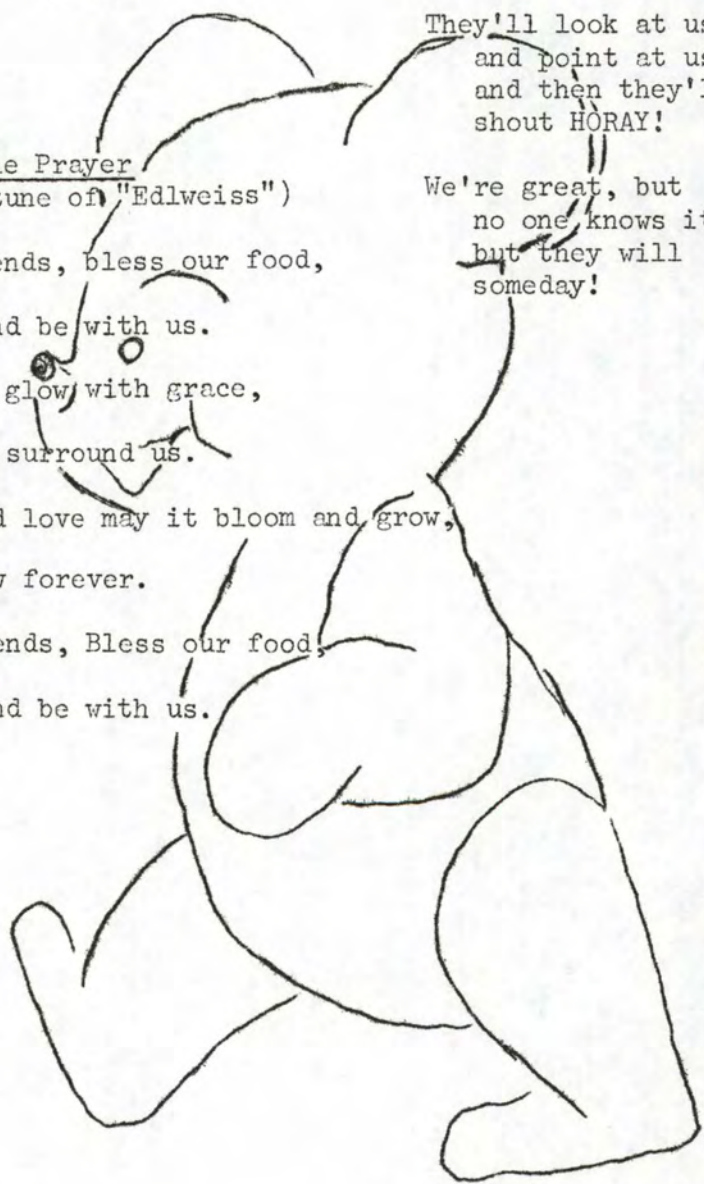
Someday they'll  
realize how  
wonderful we are.

Wednesday Table Prayer  
(Sung to the tune of "Edlweiss")

Bless our friends, bless our food,  
Come O Lord and be with us.  
May our days, glow with grace,  
May your love surround us.  
Friendship and love may it bloom and grow,  
Bloom and grow forever.  
Bless our friends, Bless our food,  
Come O Lord and be with us.

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  
someday!



\$1<sup>95</sup>

Far-Fetched Pets

# YOUR PET BEAR

Andrew Van Haur<sup>54</sup>  
R R  
Hilger, mt.  
59451

By Bobbie Hamsa



*Leila Steckelberg's  
copy*

This is a bear  
 An American Black Bear  
 He is not always black.  
 He comes in different shades of yellow.  
 Pretend that he is your pet.  
 He has thick, shaggy fur.  
 Big, sharp teeth.  
 Bigger, sharper claws.  
 And almost no tail at all.



Throckmorton?  
 Shaggy?  
 Neru?  
 Adolph?  
 Bob?  
 King?  
 Fred?



What will you name your pet bear?

# CARE AND FEEDING OF YOUR PET

Bears eat everything.

Fruits, vegetables, bugs, leaves, grass and mice.

Even pinecones and clam shells if they're really hungry.



6 For a treat, have mom fix squirrel stuffed with carrots and covered with honey gravy

But don't let him eat too much.

Squirrel is very fattening.

57  
Once every year or so you'll want to groom  
your pet.

This is very simple

Cover him with mud. Let it dry.



Then let him scratch it off.

This gets rid of old fur.

And new fleas.

It also helps take some of the  
stink off.

Your bear will need a quiet place  
to sleep. 11

A cave is best. Or a basement.



Or perhaps you have a hollow tree?



He could sleep with you, but he's a very messy roommate.

Besides, it might make your teddy jealous.

If your bear is young, he's smaller than you are.

But, in two short years, he'll be as...

... tall as your dad.

Think about where you will put your bear.



Your bear can't see or hear very well.

So don't bother taking him to movies.

And say "no" when he asks to drive (your bike)

Two things really scare your bear.

15

Porcupines ~ and quicksand.

So before he moves in, hide your mother's pin cushion.

And ask dad to drain the swamp.

Play with your bear. He likes tag. And tumbling.  
But his favorite game is "Hide N'seek" (because  
he finds you every time)  
Take him to the river.

He dearly loves to swim.

No one's better at catching fish—  
and he doesn't even need a pole.



One final thing... your  
bear loves to travel.

He has lots of cousins in  
Yellowstone Park.

So if you go, take him along for a visit.

With a little training, your bear can be very useful. He can dig a dandy hole --- give your friends some wild "bear-back" rides....

sniff out Mom's hiding places for candy and gum . . .

hug Aunt Gertrude for you.



He'll eat all the foods you hate...  
scratch itchy places on your back...  
and make the scariest monster on Halloween.

Best of all, your bear can make  
your brother do W-H-A-T-E-V-E-R you  
want him to!



Your bear is a pretty good climber. 63  
So he can put baby birds back up in trees. . . . or  
bring frightened - - - Kittens down.



He can hang  
Christmas lights  
around the house -  
and reach the tip-top  
Kitchen cupboard.

If you get lost in the forest, your bear will find food. Nuts. Berries. And other wild things. He may even share with you. These are only a few of

If you take good care of him, your bear will live maybe 25 years.

And he'll be the best pet you ever had.



the things your pet can do. Can you think of more?

HOW'S YOUR MUSICAL GEOGRAPHY?  
(by Nancy and Dan Carlinsky)  
from  
Readers Digest

Geography may not be your strong suit, but if you have an ear for music, you may know more about the world's cities, states, countries - and even some streets - than you imagine. Match each sentence with the appropriate location in the adjoining box.

American States

1. Where the cotton and the corn and taters grow.
2. There's a waltz named after this state (not Missouri)
3. And a polka named after this one.
4. It's best to be here in the morning.
5. Where bowers of flowers bloom in the sun.
6. Rogers and Hammerstein collaborated on this musical.
7. In "Oh, Susanna," the singer with the banjo on his knee hails from here.
8. Home of the Yellow Rose.
9. A very popular girl knocked 'em dead in the 1920s; this state names and calimed her.

- Alabama
- America
- Avignon
- Bethlehem
- California
- Carolina
- Chattanooga
- Chicago
- China
- Dallas
- Dixie
- 42nd Street

American Cities

10. There's a pawnshop on the corner here.
11. Referred to as the land of dreamy scenes, it has Creole babies with flashing eyes.
12. Tony Bennett left his heart here.
13. Where Mamie O'Rourke tripped the light fantastic.
14. A famous shoeshine boy worked here.
15. Referred to as Big D.
16. A woman promised to dance the hootchee-koochee with her husband at a fair in this town.
17. To Oklahomans, this place had all the features of the "modern" world; gas buggies, skyscrapers, and inside privies.
18. In this town you might see a man dancing with his wife.

- Georgia
- Clocca Morra
- Grant Avenue
- Herald Square
- Jerico
- Kansas City
- Manhattan
- New Orleans
- New York
- Oklahoma
- Old Smoky
- Paris
- Pennsylvania
- Pittsburgh

Foreign Affairs

19. Where to go by slow boat.
20. They're askin' how 'tis back in the old hometown.
21. Precipitation here usually occurs in the flatlands.
22. Where the walls came tumbling down.
23. Mozart's Symphome No. 38 in D is popularly called by the name of this European capital.
24. In summer, this place sizzles. In winter it drizzles.
25. The high road and the low raod lead to this country.
26. French children sing of this town's famous bridge.
27. The everlasting light shines in the dark streets of this town.

- Prague
- Red River Valley
- St. Louis
- San Francisco
- Scotland
- Shenandoah
- Spain
- Tennessee
- Texas
- Virginia

Here and There

28. After you give my regards to Old Broadway, remember me to \_\_\_\_\_.
29. A singer lost a lover here by courting to slow.
30. This place should be remembered along with the girl that has loved you
31. Old times here are not forgotten. so true.
32. An old ballad calls this a rolling river.
33. This San Francisco street looks down from Chinatown.
34. In the movie GO INTO YOUR DANCE, Al Jolson is introduced to a Spanish-style dancer, She's not from Madrid or Hanava, She's from \_\_\_\_\_.
35. Ruby Keeler did a tap dance on the top of a taxicab here.
36. Where the grain is amber, and the mountains are purple.

See page 226



*Black*

BLACK

COAT

MOTH  
CRY  
CRY  
CRY

WHEATHER

*Reading between the lines*

R|E|A|D|I|N|G

66

M K

DICE

DICE

*Double Pennants*

A A  
K K  
Q Q  
J J  
10 10

*Ferris Wheel*

Fe Fe  
Fe Fe  
Fe Fe

ECNALG

FPIOSH<sub>D</sub>

FATCE

*Fish in the pond*

CHANGE

DEK CAB

SOTA

SOM

MILM

MD MD

P  
I

3333  
3333  
3333  
3333

A  
N  
C  
E  
R

*High Chair*

CHAIR

*Down Town*

T  
O  
W  
N

|| ||  
O O

*I understand*

STAND

I

<u>BLACK</u> COAT	MOTH CRY CRY CRY	WHEATHER	R E A D I N G
M K	DICE DICE	A K Q J 10 10	Fe Fe Fe Fe Fe Fe
ECNALG	FPIOSH <sub>D</sub>	FACE	CHANCE
DEKAB	SOTA	SOM	MILM
MD MD	P I	3333 3333 3333 3333	AN CE ER
CHAIR	T O W N	::    O O	<u>STAND</u> I

## 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	<i>Letters of the alphabet</i>	8= S on a SS	<i>Sides stop sign</i>
7= W of the AW	<i>Wonders of the Ancient World</i>	3= BM (SHTR)	<i>Blind mice see how they run</i>
1,001= AN	<i>Arabia Nights</i>	4= Q in a G	<i>quarts gallon</i>
12= S of the Z	<i>Signs Zodiac</i>	24= H in a D	<i>hours day</i>
54= C in the D (with a J)	<i>Cards Deck jockey</i>	1= W on a U	<i>wheel unicycle</i>
9= P in the SS	<i>Planet Solar System</i>	5= D in a ZC	<i>digits zip code</i>
88= PK	<i>Piano keys</i>	57= HV	<i>Heinz varieties</i>
13= S on the AF	<i>Stripes American Flag</i>	11= P on a FT	<i>plays Football Team</i>
18= H on a GC	<i>Holes Golf Course</i>	1,000= W that a P is W	<i>words picture worth</i>
32= DF at which WF	<i>Degree 7 water freezes</i>	29= D in a F in LY	<i>days Feb leap year</i>
90= D in a RA	<i>Degrees right angle</i>	64= S on a C	<i>squares checkerboard</i>
200= D for PG in M	<i>Dollars Pass go Mandopoly</i>	40= D and N of the GF	<i>days + night great flood.</i>

Answers elsewhere!

Shared by Terry Carson

INTELLIGENCE TEST

shared by Jean Baringer

Table Fun

1. If you went to bed at 8:00 o'clock at night and set the alarm to get you up at 9:00 o'clock in the morning, how many hours of sleep would you get 1
2. Do they have a 4th of July in England? yes
3. How many birthdays does the average man have? 1
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? match
5. Why can't a man living in Winston-Salem, N.C. be buried west of the Mississippi River? not dead
6. Some months have 30 days, some have 31, how many months have 28 days? 12
7. If a doctor gave you three pills and told you to take one every half hour, how long would they last you? 1 hr
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? white
9. How far can a dog run into the woods? halfway
10. What four words appear on every denomination of U.S. coins?  
In god we trust
11. What is a minimum number of active baseball players "on the field" during any part of an inning? 10 How many outs in an inning? 6
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? 50¢ & 5¢
13. A farmer had 17 sheep. All but 9 died. How many did he have left? 9
14. Divide 30 by  $\frac{1}{2}$  and add ten. What is the answer? 70
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? they weren't playing opposite each other
16. Take two apples from three apples and what do you have? 2
17. An archaeologist claimed he found some coins of gold dated 46 B.C. Do you think he really did? how did they know it was B.C.
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?  
sister

# PAPER CLIP AND STRIP TRICK

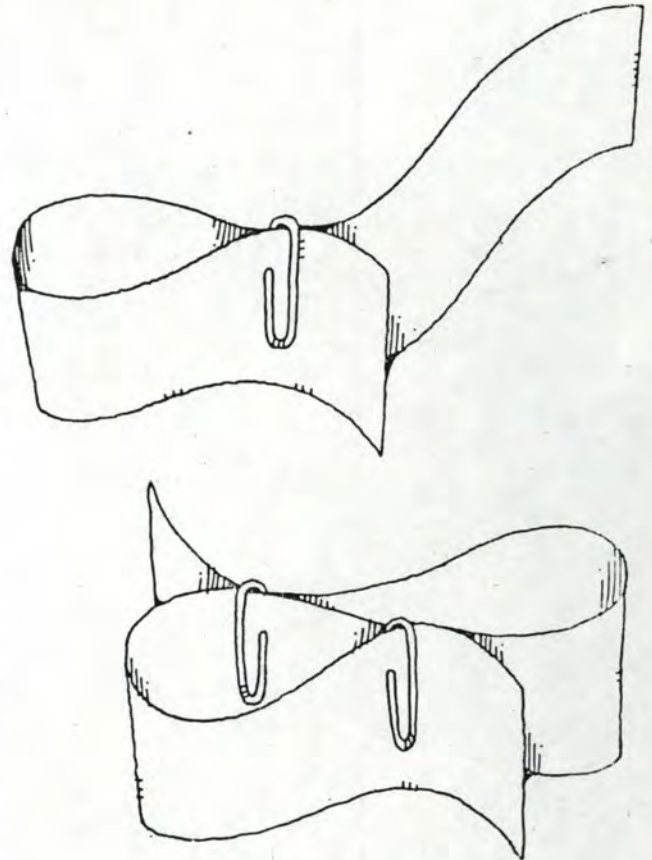
## (and Tongue Twister)

Before you even try this trick, say the name three times—fast. Paper Clip and Strip Trick, Paper Clip and Strip Trick, Paper Clip and Strip Trick. Say it without reading the words. If you can do that, the rest of the trick is simple.

As with so many tricks, knowing a good magic word can help. You might try the standard “Abracadabra” or “Hocus Pocus” or maybe say “Paper Clip and Strip Trick” three times. Your own made-up magic word will sound more convincing.

### CONSTRUCTION AND WORKING

Cut or tear a strip of paper a few inches wide and a foot or so long. The exact size isn't important. (Paper for an adding machine works well.) Curve one end of the paper strip around until it touches the strip just past the middle. Fasten it in place with a paper clip. Now curve the other end around the back side of the strip and fasten it in place with a second paper clip as shown in the illustration. Using both hands hold the two ends of the paper strip firmly. (You might have a subject from the audience hold one of the strip ends for you.) Say the magic words and briskly pull the two strip ends in opposite directions. If the magic works, the paper strip will pull flat and the two paper clips will shoot in the air and hitch themselves together. Let your audience inspect the connected clips and try to figure out how it was done. If you want to figure it out, repeat the trick for yourself but pull the strip ends slowly



and watch how the clips attach. Of course, tell your audience that the magic words made the trick work.

The only practice you may need is knowing how hard or fast to pull the paper strip ends: not too fast, not too slow. Practice a few times until you get the “feel.” Then you are ready to perform. Should the trick fail—and sometimes even the best magic words don't help—just set it up and try again.

TRY THIS ON FOR SIZE

(Match the two columns)

- \_\_\_\_\_ 1. 2 x 4
- \_\_\_\_\_ 2. 7½
- \_\_\_\_\_ 3. 18
- \_\_\_\_\_ 4. 6.70-15
- \_\_\_\_\_ 5. 6d
- \_\_\_\_\_ 6. 11 oz.
- \_\_\_\_\_ 7. 60 watt
- \_\_\_\_\_ 8. 16 rib
- \_\_\_\_\_ 9. 35 mm.
- \_\_\_\_\_ 10. 4 HP
- \_\_\_\_\_ 11. 30 amps
- \_\_\_\_\_ 12. 50
- \_\_\_\_\_ 13. 3 cell
- \_\_\_\_\_ 14. 6 months
- \_\_\_\_\_ 15. 8A
- \_\_\_\_\_ 16. 32 - 30
- \_\_\_\_\_ 17. 15 - 33
- \_\_\_\_\_ 18. 8½ x 11
- \_\_\_\_\_ 19. 5 tube
- \_\_\_\_\_ 20. 16 mesh
- \_\_\_\_\_ 21. 51 gauge
- \_\_\_\_\_ 22. 14K
- \_\_\_\_\_ 23. 30-06
- \_\_\_\_\_ 24. 18. tine
- \_\_\_\_\_ 25. 21 jewel

- A. Flashlight
- B. Umbrella
- C. Radio
- D. Shoes
- E. Watch
- F. Motor
- G. Lumber
- H. Baby clothes
- I. Auto tire
- J. Gold
- K. Drinking glass
- L. Rake
- M. Women's hose
- N. Hat
- O. Rifle
- P. Typing paper
- Q. Screen
- R. Fuse plug
- S. Trousers
- T. Light bulb
- U. Movie film
- V. Thread
- W. Dress
- X. Shirt
- Y. Nails

THESE ARE AS OLD AS THE HILLS,

BUT CAN YOU ANSWER THEM?

- 1 As fresh as a \_\_\_\_\_
- 2 Brown as a \_\_\_\_\_
- 3 Neat as a \_\_\_\_\_
- 4 Smart as a \_\_\_\_\_
- 5 As right as \_\_\_\_\_
- 6 As pleased as \_\_\_\_\_
- 7 As vain as a \_\_\_\_\_
- 8 Meek as a \_\_\_\_\_
- 9 As brave as a \_\_\_\_\_
- 10 As stiff as a \_\_\_\_\_
- 11 As heavy as \_\_\_\_\_
- 12 Light as a \_\_\_\_\_
- 13 Fit as a \_\_\_\_\_
- 14 Green as \_\_\_\_\_
- 15 Black as the \_\_\_\_\_
- 16 White as a \_\_\_\_\_
- 17 Frisky as a \_\_\_\_\_
- 18 Pale as a \_\_\_\_\_
- 19 Happy as a \_\_\_\_\_
- 20 Hard as \_\_\_\_\_
- 21 Easy as \_\_\_\_\_

- 22 Limp as a dishrag \_\_\_\_\_
- 23 As slow as \_\_\_\_\_
- 24 As quick as a \_\_\_\_\_
- 25 As funny as a \_\_\_\_\_
- 26 Sly as a \_\_\_\_\_
- 27 Cold as \_\_\_\_\_
- 28 Cool as a \_\_\_\_\_
- 29 Warm as \_\_\_\_\_
- 30 Quiet as a \_\_\_\_\_
- 31 Playful as a \_\_\_\_\_
- 32 Good as \_\_\_\_\_
- 33 Blind as a \_\_\_\_\_
- 34 Fat as a \_\_\_\_\_
- 35 Thin as a \_\_\_\_\_
- 36 Hungry as a \_\_\_\_\_
- 37 Dead as a \_\_\_\_\_
- 38 Clean as a \_\_\_\_\_
- 39 Innocent as a \_\_\_\_\_
- 40 Blue as the \_\_\_\_\_
- 41 Poor as a \_\_\_\_\_

TRY THIS ON FOR SIZE

(Match the two columns)

- G 1. 2 x 4
- N 2. 7½
- W 3. 18
- I 4. 6.70-15
- Y 5. 6d
- K 6. 11 oz.
- T 7. 60 watt
- B 8. 16 rib
- U 9. 35 mm.
- F 10. 4 HP
- R 11. 30 amps
- V 12. 50
- A 13. 3 cell
- H 14. 6 months
- D 15. 8A
- S 16. 32 - 30
- X 17. 15 - 33
- P 18. 8½ x 11
- C 19. 5 tube
- Q 20. 16 mesh
- M 21. 51 gauge
- J 22. 14K
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- V. Thread
- W. Dress
- X. Shirt
- Y. Nails



## The Box

Once upon a time  
 in the land of Hush-a-bye  
 around about the wondrous days of yore  
 they came across a sort of box  
 bound up with chains and locked with locks  
 and labeled "Kindly do not touch, it's war."  
 A decree was issued aroundabout  
 all with a flourish and a shout  
 and gaily colored mascot tripping lightly on before.

Don't fiddle with this deadly box  
 or break the chains or pick the locks  
 and please, don't ever play about with war.  
 Well, the children understood  
 children happen to be good  
 and they were just as good around the time of yore.

They didn't try to pick the lock  
 or break into that deadly box.  
 they never tried to 'play' about with war.  
 Mommies didn't either  
 sisters, aunts, or grannies neither  
 they were quiet, sweet, and pretty in those wondrous days of yore.

Well very much the same as now  
 not the ones to blame, somehow,  
 for opening up that deadly box of war.  
 But some one did.  
 Some one battered in the lid  
 and spilled the insides out across the floor.

A sort of bouncy, bumpy ball  
 made up of guns and flags and all  
 the tears and horrors and the death that goes with war.  
 It bounced right out and went bashing all about  
 and bumping into everything in store.

And what was sad and most unfair  
 is that it didn't really seem to care  
 much 'who it bumped or why or what or for.  
 It bumped the children, mainly,  
 and I'll tell you this, quite plainly.  
 It bumps them every day and more and more.  
 It leaves them dead and burned and dying.  
 Thousands of them sick and crying  
 'cause when it bumps it's really very sore.

Now, there's a way to stop the ball.  
 It isn't difficult at all.  
 All it takes is wisdom  
 and I'm absolutely sure  
 that we can get it back into the box  
 and bind the chains and lock the locks  
 But no one seems to want to save the children anymore.

Well, that's the way it all appears  
 'cause it's been bouncing round for years and years  
 in spite of all the wisdom wizzed since those wondrous days of  
 and the time they came across that box  
 bound up with chains and locked with locks  
 and labeled "Kindly do not touch, it's war".  
 yore.

# LEADERSHIP AND PHILOSOPHY



## THE ALLIGATOR RIVER STORY

**PURPOSE:** To demonstrate the evaluative process in compromising values.

- PROCEDURE:**
1. Read the following story.
  2. Rank the five characters from one to five, one being the person you feel is the best person, and five being the person you feel is the worst.
  3. Get into small groups and discuss your ranking.

There once was a woman named Abigail who was in love with a man named Gregory. Gregory lived on the shore of a river. Abigail lived on the opposite shore of the river. The river which separated the two lovers was teeming with man-eating alligators. Abigail wanted to cross the river to be with Gregory. Unfortunately, the bridge had been washed out. So she went to ask Sinbad, the river boat captain, to take her across. He said he would be glad to if she would go to bed with him. She promptly refused and went to a friend named Ivan to explain her plight. Ivan said he did not want to be involved at all in the situation. Abigail felt her only alternative was to accept Sinbad's terms. She went to bed with him and he then fulfilled his promise and took her across the river to Gregory.

When she told Gregory about her agreement with Sinbad, Gregory cast her aside. Heartsick and dejected, Abigail turned to Slug with her tale of woe. Slug, feeling compassion for Abigail, sought out Gregory and beat him brutally. Abigail was pleased to see Gregory getting beaten up, and as the sun sets on the horizon, we hear Abigail laughing at Gregory.

### THE ALLIGATOR RIVER STORY

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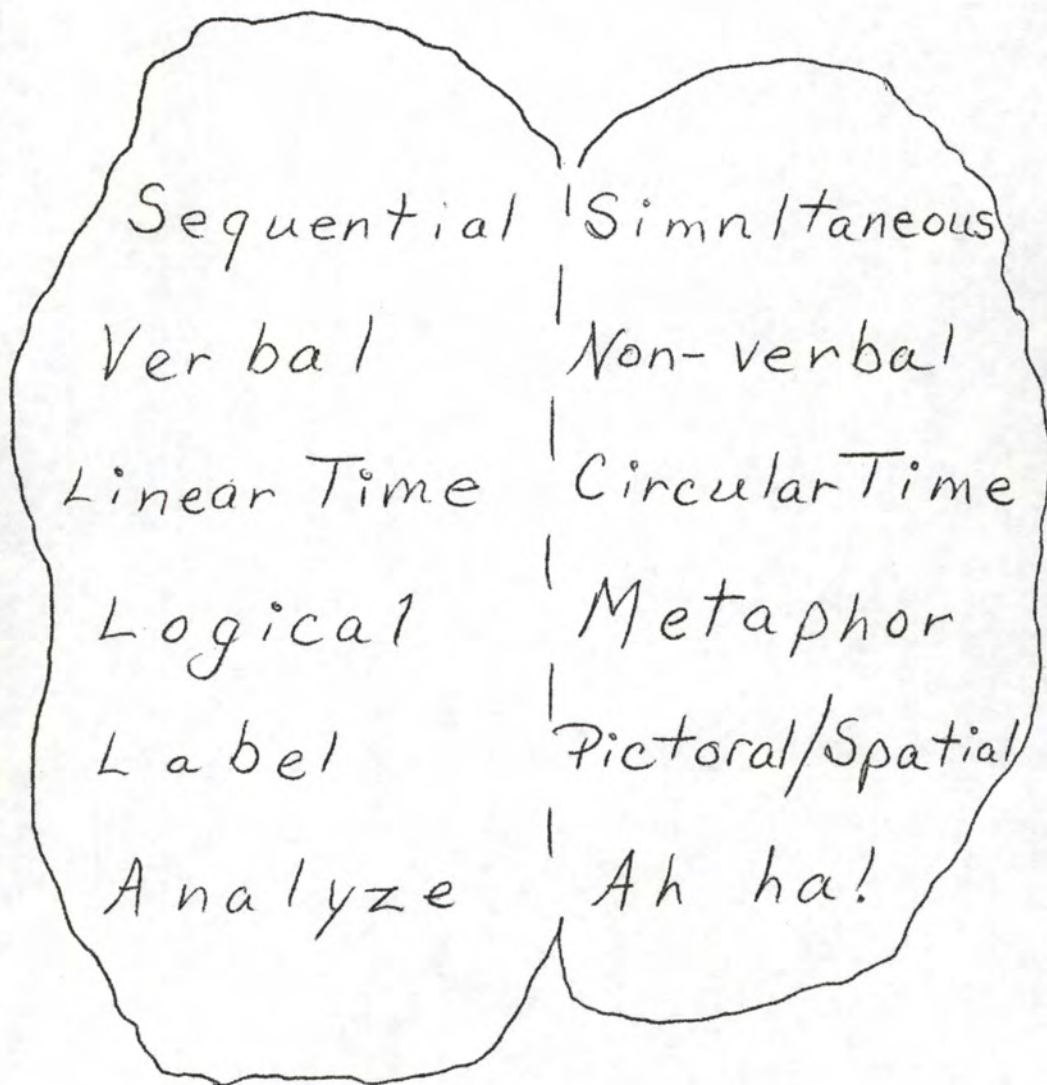
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	<u>Ours</u>				
Abigail	7	5	5	3	3
Gregory	5	4	4	4	2
Sinbad	6	1	1	1	5
Ivan	3	2	3	5	1
Slug	4	3	2	2	4
Old Man River	1				
Alligators	2				

# Lateral Specialization of the Cerebral Cortex Hemispheres



Dave Sharp  
June 13

DISCUSSIONS

Outdoor Barbecue/Games	Task Oriented
Square Dance	Outdoor Music Festival
Teddy Bear Picnic	Sit-on-the-porch Watch Sunset
Whole Pig Barbecue	Luncheon
Wine Tasting	Rainbows + Flowers
Ice Cream Social	Poker
Surprise	Fishing
Dinner	Orgy (see Roy)
Family	Wake (also see Roy)
Jigsaw Puzzle	-----
Table Games	
Fold Dance Festival	That have a purpose to understand each other or situation
Zoo w/Cotton Candy + Monkeys	Small groups of friends
Beach	Picnics
Boating + Swimming	Dancing ē all comers
Birthday Celebration	Supper
Bon Voyage	Native Culture-Nat'l. or Internat'l
Pot Luck	Background Music Only
Outdoor	Family
Homemade Music	Birthdays
Luau	Card
Candlelight, Rosses, Music - Dance	Theatre
Cozy	Swimming
Hiking - Nature Study	Tupperware - Commercial
Christmas	Costume
Seasonal	Skating - Ice or Roller
Block or Neighborhood	

Ship Cruise  
 Good in-depth Discussion  
 Rallies  
 Farewell  
 Barbecue - Campfire  
 Teas  
 Pre-parties for Events  
 Golf Tourneys  
 Holiday (4th July)  
 Showers  
 Weddings - Anniversaries - Baptisms  
 Western  
 Graduation  
 Coctail

---

Visit w/friends  
 Variety Parties  
 Seashore Cook Out  
 Family Parties  
 "Ain't It a Nice Evening" Party  
 U.N.O. Baby Shower  
 Reunion Party  
 Dinner Party  
 Magic Party  
 Barn Raising  
 Surprise Dinner  
 Potluck  
 Tour "Last Nite" Party

---

Thanksgiving or Holiday Party  
 Progressive Dinner Party  
 Fishing Party  
 Quiet Party (not noisy)  
 Listening to Good Fish Stories  
 Picnics  
 Campfire Party  
 Spur of the Moment Chat  
 Liars Convention Party  
 Card Parties  
 Barbecue Parties  
 Sit Down Parties

Theme or special event party  
 Dance  
 Small Parties  
 Progressive (more than one place)  
 Dock Party  
 Choir Christmas Party  
 Food Party (Pizza, Ice Cream)  
 Talent Shows  
 Theatre/Dinner Parties (candle light/wine  
 Active Parties Activities  
 Costume Parties  
 Canoe Party  
 Wine Tasting Party

- Rock Hunting
- Luau
- Outdoor Barbecue
- Participation Parties
- Overnight, Campout, Breakfast Party
- Birding Party
- Fireman's Muster
- County Fair Party
- Christmas Party
- A Close Knit Party (no clicks)
- International Dinners
- Lights Out Party
- Western Dance Party
- Birthday Party
- Children's Party
- Swimming Party
- All Night Party
- Card Party
- Street Dance
- Beach Party
- Candle Light Dinner
- Boating & Water Skiing Party



## ACTIVE LISTENING DISCUSSION TOPICS

1. WOMEN SHOULD PAY MORE INTO SOCIAL SECURITY BECAUSE THEY'LL PROBABLY LIVE LONGER AND DRAW MORE OUT.
2. THE DEATH PENALTY SHOULD BE ABOLISHED.
3. THERE SHOULD BE A FREEZE ON NUCLEAR WEAPONS.
4. SMOKING SHOULD BE PROHIBITED IN PUBLIC PLACES.
5. WOMEN SHOULD BE REQUIRED TO REGISTER FOR THE DRAFT.
6. ABORTIONS SHOULD BE OUTLAWED.
7. SUB-DIVISION OF PRIME AGRICULTURAL LAND SHOULD BE PROHIBITED.
8. VETERANS SHOULD HAVE PREFERENCE OVER ALL OTHER APPLICANTS FOR PUBLIC JOBS.
9. GRIZZLY BEARS SHOULD HAVE PREFERENCE OVER LOGGING, GRAZING AND RECREATION ON FOREST SERVICE LANDS.
10. THE COAL SEVERANCE TAX SHOULD BE REDUCED.

Relate items to an "on the job" situation.

Instructions: In items 1 through 30 choose either A or B, (in other words the statement that best describes your behavior). Go as quickly as you can. Don't spend too much time contemplating on one answer.

1. A. There are times when I let others take responsibility for solving the problem.  
 B. Rather than negotiate the things on which we disagree, I try to stress those things upon which we both agree.
2.  A. I try to find a compromise solution.  
B. I attempt to deal with all of his and my concerns.
3. A. I am usually firm in pursuing my goals.  
 B. I might try to soothe the other's feelings and preserve our relationship.
4. A. I try to find a compromise solution.  
 B. I sometimes sacrifice my own wishes for the wishes of the other person.
5.  A. I consistently seek the other's help in working out a solution.  
B. I try to do what is necessary to avoid useless tensions.
6.  A. I try to avoid creating unpleasantness for myself.  
B. I try to win my position.
7. A. I try to postpone the issue until I have had some time to think it over.  
 B. I give up some points in exchange for others.
8. A. I am usually firm in pursuing my goals.  
 B. I attempt to get all concerns and issues immediately out in the open.

9. ✓ A. I feel that differences are not always worth worrying about.  
B. I make some effort to get my way.
10. A. I am firm in pursuing my goals.  
✓ B. I try to find a compromise solution.
11. ✓ A. I attempt to get all concerns and issues immediately out in the open.  
B. I might try to soothe the other's feelings and preserve our relationship.
12. A. I sometimes avoid taking positions which would create controversy.  
✓ B. I will let him have some of his positions if he lets me have some of mine.
13. ✓ A. I propose a middle ground.  
B. I press to get my points made.
14. ✓ A. I tell him my ideas and ask him for his.  
B. I try to show him the logic and benefits of my position.
15. A. I might try to soothe the other's feelings and preserve our relationship.  
✓ B. I try to do what is necessary to avoid tensions.
16. ✓ A. I try not to hurt the other's feelings.  
B. I try to convince the other person of the merits of my position.

17. A. I am usually firm in pursuing my goals.

✓ B. I try to do what is necessary to avoid useless tensions.

18. ✓ A. If it makes the other person happy, I might let him maintain his views.

B. I will let him have some of his positions if he lets me have some of mine.

19. A. I attempt to get all concerns and issues immediately out in the open.

✓ B. I try to postpone the issue until I have had some time to think it over.

20. A. I attempt to immediately work through our differences.

✓ B. I try to find a fair combination of gains and losses for both of us.

21. ✓ A. In approaching negotiations, I try to be considerate of the other person's wishes.

B. I always lean toward a direct discussion of the problem.

22. ✓ A. I try to find a position that is intermediate between his and mine.

B. I assert my wishes.

23. ✓ A. I am very often concerned with satisfying all our wishes.

B. There are times when I let others take responsibility for solving the problem.

24. A. If the other's position seems very important to him, I would try to meet his wishes.
- ✓ B. I try to get him to settle for a compromise.
25. A. I try to show him the logic and benefits of my position.
- ✓ B. In approaching negotiations, I try to be considerate of the other person's wishes.
26. A. I propose a middle ground.
- ✓ B. I am nearly always concerned with satisfying all our wishes.
27. ✓ A. I sometimes avoid taking positions that would create controversy.
- B. If it makes the other person happy, I might let him maintain his views.
28. A. I am usually firm in pursuing my goals.
- ✓ B. I usually seek the other's help in working out a solution.
29. ✓ A. I propose a middle ground.
- B. I feel that differences are not always worth worrying about.
30. A. I try not to hurt the other's feelings.
- ✓ B. I always share the problem with the other person so that we can work it out.

Circle the letters below which you circled on each item of the questionnaire.

	Competing (forcing)	Collaborating (problem solving)	Compromising (sharing)	Avoiding (withdrawal)	Accommodating (smoothing)
1.				A	(B)
2.		B	(A)		
3.	A				(B)
4.			A		(B)
5.		(A)		B	
6.	B			(A)	
7.			(B)	A	
8.	A	(B)			
9.	B			(A)	
10.	A		(B)		
11.		(A)			B
12.			(B)	A	
13.	B		(A)		
14.	B	(A)			
15.				(B)	A
16.	B				(A)
17.	A			(B)	
18.			B		(A)
19.		A		(B)	
20.		A	(B)		
21.		B			(A)
22.	B		(A)		
23.		(A)		B	
24.			(B)		A
25.	A				(B)
26.		(B)	A		
27.				(A)	B
28.	A	(B)			
29.			(A)	B	
30.		(B)			A

Total number of items circled in each column:

0                      8                      9                      6                      7  
 Competing              Collaborating              Compromising              Avoiding              Accommodating

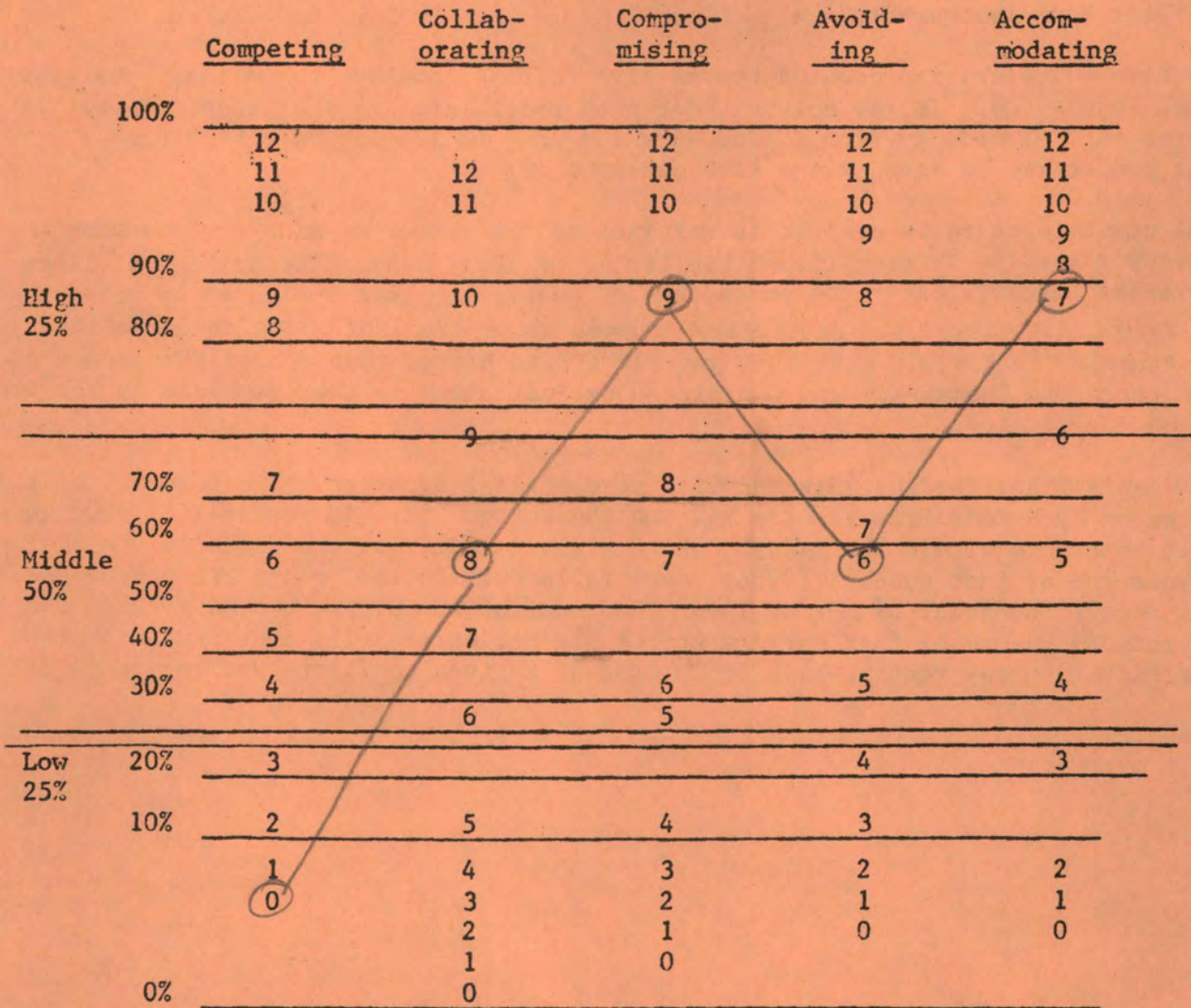
Your profile of scores indicates the repertoire of conflict-handling skills which you, as an individual, use in the kinds of conflict situations you face. Your score profile can be graphed on the next page entitled, "Your Scores on the Thomas-Kilmann Conflict Mode Instrument."

The five modes are represented by the five columns labeled "competing," "collaborating," and so on. In the column under each model label is the range of possible scores on that mode -- from 0 (for very low use) to 12 (for very high use). Circle your own scores on each of the five modes.

Each possible score is graphed in relation to the scores of managers who have already taken the Thomas-Kilmann Conflict Mode Instrument. The horizontal lines represent percentiles -- the percentage of people who have scored at or below a given number. If you had scored some number above the "80%" line on competing, for example, that would mean that you had scored higher than 80% of the people who have taken the Thomas-Kilmann Conflict Mode Instrument -- that you were in the top 20% on competition.

The double lines (at the 25th and 75th percentiles) separate the middle 50% of the scores on each mode from the top 25% and the bottom 25%. In general, if your score falls somewhere within the middle 50% on a given mode, you are close to the average in your use of that mode. If your score falls outside that range, then your use of that mode is somewhat higher or lower than most of the people who have taken the Instrument. Remember that extreme scores are not necessarily bad, however, since your situation may require high or low use of a given conflict-handling mode.

YOUR SCORES ON THE THOMAS-KILMANN  
CONFLICT MODE INSTRUMENT



\*Scores are graphed in relation to the scores of 339 practicing managers at middle and upper levels in business and government organizations.

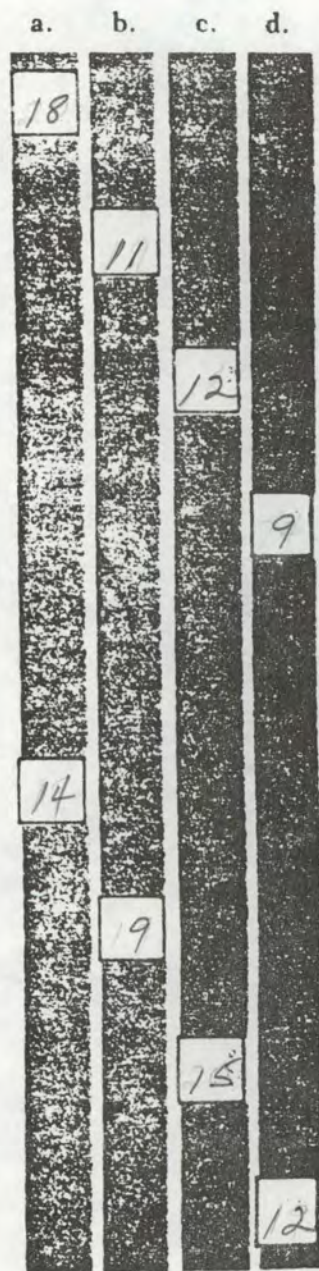


DR. ANTHONY GREGORC, PH.D

# WORD MATRIX

	1	2	3	4	5
a.	3 objective	4 perfectionist	3 solid	4 practical	4 careful with detail
b.	2 evaluative	2 research	4 quality	1 rational	2 ideas
c.	4 sensitive	3 colorful	2 non judgmental	2 lively	1 aware
d.	1 intuitive	1 risk-taker	1 insightful	3 perceptive	3 creative

	6	7	8	9	10
a.	4 thorough	3 realistic	2 ordered	4 persistent	1 product oriented
b.	2 logical	1 referential	1 proof	3 analytical	2 judge
c.	3 spontaneous	4 empathy	3 attuned	1 aesthetic	4 person oriented
d.	1 trouble shooter	2 innovative	4 multi-solutions	2 experimenting	3 practical dreamer



Total of above

32	20	27	21
CS	AS	AR	CR

100

After ranking all ten sets, read how to determine your score on the next page.

# Scoring

1. Add Across. Add across the "a." row of words in the first five sets. Put that total in the top "a" column box. Do the same for the "b", "c" and "d" rows of the first set. Next, do the last group of five sets, putting the row totals in the bottom group of boxes.

Example

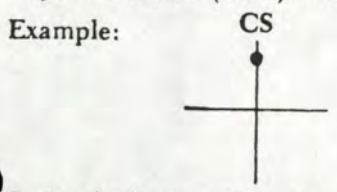
a.	4	+	4	+	1	+	3	+	2	a	14
a.	1	+	3	+	4	+	2	+	1		11
										Total of above	25
											CS

2. Add Down. Add the top and bottom box in each scoring column to get the total for that column.
3. Check. If your combined total scores of CS (a), AS (b), AR (c) and CR (d) is greater or less than 100, please recheck your addition. All four columns should total exactly 100.

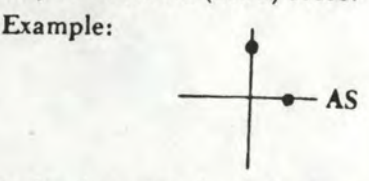
# Graphing

Use the Style Profile below to graph your scores.

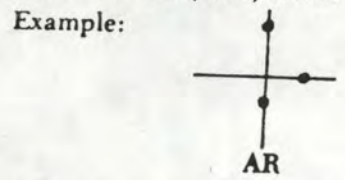
1. On the verticle axis leading toward 12 o'clock (Concrete Sequential) place a large dot by the number which corresponds to your total CS (col.a) score.



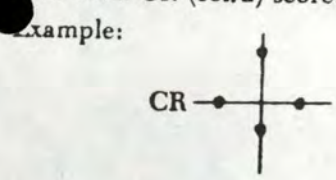
2. On the horizontal axis leading toward 3 o'clock (Abstract Sequential), place a large dot by the number which corresponds to your total AS (col.b) score.



3. On the vertical axis leading toward 6 o'clock (Abstract Random) place a large dot by the number which corresponds to your total AR (col.c) score.

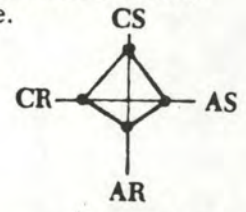


4. On the horizontal axis leading toward 9 o'clock (Concrete Random) place a large dot by the number which corresponds to your total CR (col.d) score.



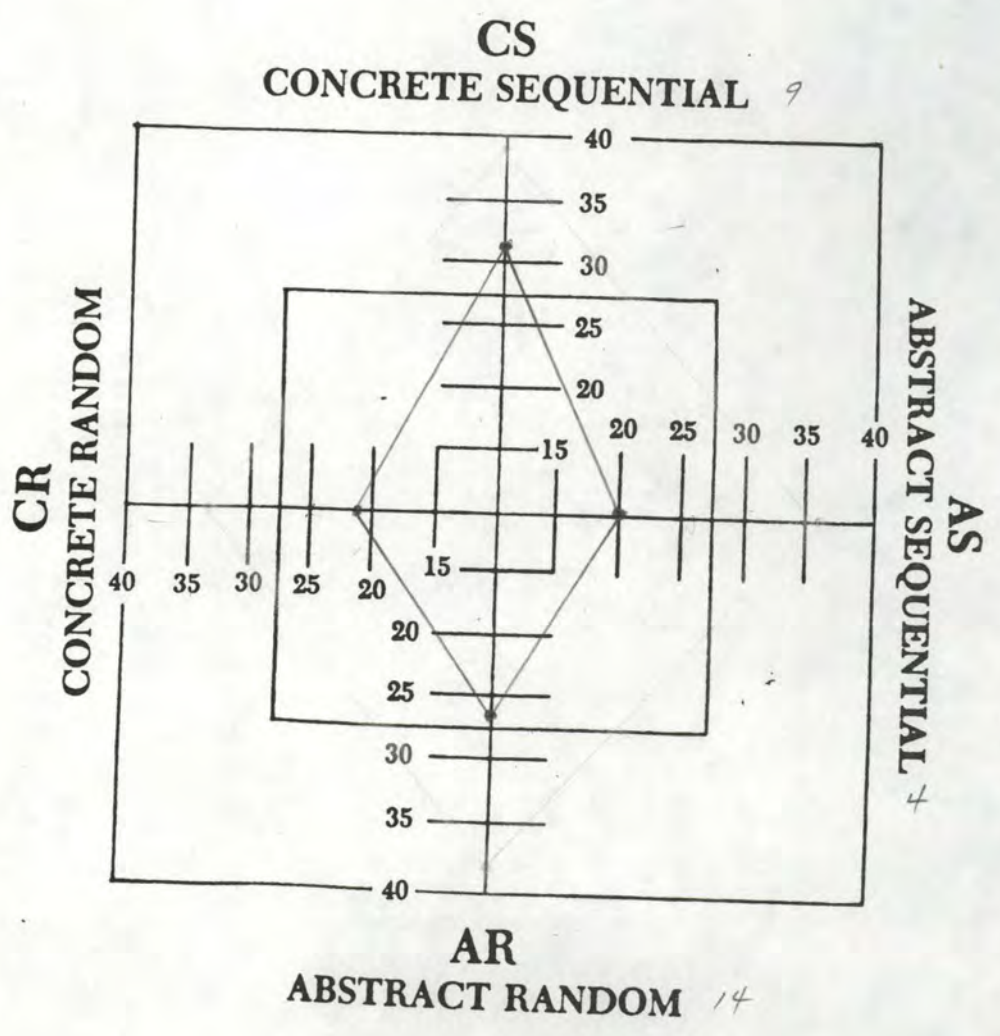
5. Now join the dots with straight lines to form a four-sided figure.

Example:



You now have a graphic representation of your dominate (27-40 points), intermediate (16-26 points) and low (10-15 points) style, or "mediation," channels.

## STYLE PROFILE



## STYLE COMPARISON

Following are brief synopses of the style characteristics of the four dominant channels.

Category	CS Concrete Sequential	AS Abstract Sequential	AR Abstract Random	CR Concrete Random
WORLD OF REALITY	Concrete world of the physical senses	Abstract world of the intellect based upon concrete world	Abstract world of feeling and emotion	Concrete world of activity and abstract world of intuition
ORDERING ABILITY	Sequential step-by-step linear progression	Sequential and two-dimensional; tree-like	Random non-linear and multi-dimensional	Random three-dimensional patterns
VIEW OF TIME	Discrete units of past, present, future	The present, historical past, and projected future	The moment: time is artificial and restrictive	Now: total of the past, interactive present, and seed for the future
THINKING PROCESSES	Instinctive, methodical, deliberate, structured	Intellectual, logical, analytical, rational	Emotional, psychic, perceptive, critical	Intuitive, instinctive, impulsive, independent
VALIDATION PROCESS	Personal proof via the senses; accredited experts	Personal intellectual formulae; conventionally accredited experts	Inner guidance system	Practical demonstration; personal proof; rarely accepting of outside authority
FOCUS OF ATTENTION	Material reality; objects of value	Knowledge facts, documentation	Emotional attachments, relationships, and memories	Applications, methods, processes and ideals
CREATIVITY	Product, prototype, refinement, duplication	Synthesis, theories, models and matrices	Imagination, the arts, refinement, relationships	Intuition, originality, inventive, and futuristic
APPROACH TO CHANGE	Slightly adverse; speculative, hesitant and slow	Notoriously indecisive, cross-checks, deliberation, fence-straddler	Subject to emotions, level of interest; critical or impressionable	Open and amenable, often instigator, "rolling stone," "trouble shooter"
APPROACH TO LIFE	Realist, patient, conservative, and perfection-oriented	Realist; serious, determined, logical, and intellectual	Idealist; emotional, exuberant, transcendent, and intense	Realist/idealist; telescopic attitudinal, inquisitive, and independent
ENVIRONMENTAL PREFERENCE	Ordered, practical, quiet, stable	Mentally stimulating, ordered and quiet, non-authoritative	Emotional and physical freedom; rich; active and colorful	Stimulus-rich, competitive, free from restriction, amenable
USE OF LANGUAGE	Literal meaning and labels; succinct. logical	Polysyllabic words; precise, rational; highly verbal	Metaphoric, uses gestures and body language; colorful	Informative, lively, colorful; "words do not convey true meaning"
PRIMARY EVALUATIVE WORD(S)	Good	Excellent	Super, Fantastic, Out-Of-Sight, Dynamite	Superior, Great



# MONTGUIDE

MT 8401

HUMAN RESOURCE DEVELOPMENT

## SETTING GROUP GOALS

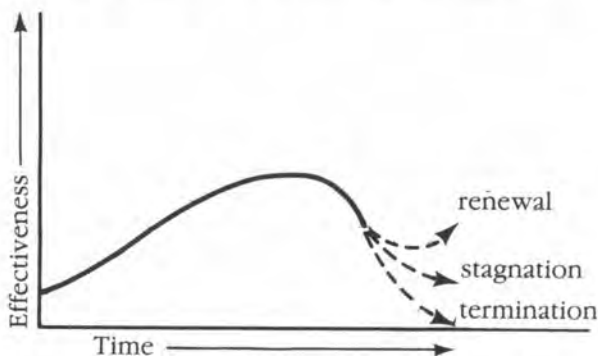
by

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."



COOPERATIVE EXTENSION SERVICE

# MONTGUIDE

MT 8404

HUMAN RESOURCE DEVELOPMENT

## 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 accordingly 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.

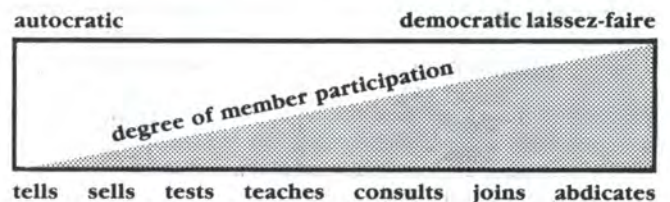
The concept of shared leadership was born. Leadership came to be seen as the property of the group

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.



# MONTGUIDE

MT 8303

HUMAN RESOURCE DEVELOPMENT

## TALK ABOUT LISTENING

by

Dr. Robert W. Lind and Dr. Jeffrey H. Larson\*

“There is one sure way to convince the other fellow that you are one of the wisest, most intelligent persons he has ever met. Listen, and pay attention to what he has to say” (Les Giblin).

“The biggest block to personal communication is man’s inability to listen intelligently, understandingly and skillfully to another person. This deficiency in the modern world is widespread and appalling. In our universities, as well as elsewhere, too little is being done about it.” (F.J. Roethlisberger)

It has been said, “You aren’t learning anything when you’re talking.” To learn, you have to read or hear someone else’s words and thoughts, someone whose knowledge and experience differs from yours. At school, the teacher was getting after little Melvin because he so rarely took part in any of the class discussions. Melvin explained his reticence by saying, “I think I’ll learn more if I just listen. Anything I would say, I already know!”

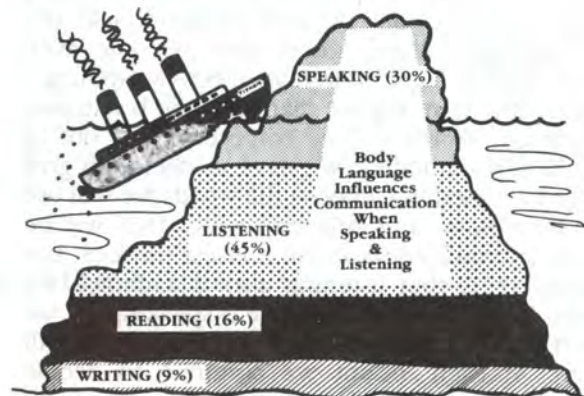
### The Tip of the Iceberg

Most of us, when the subject of communication comes up, make the automatic assumption that the spoken word is in fact the subject at hand. But talking, speaking, oral communication—whatever we choose to call it—is just one form of communication. The spoken word is “the tip of the iceberg” of interpersonal communication.

The part of an iceberg which projects above the water represents about one-ninth of the iceberg’s total mass; the rest lies out of sight below the surface of the water. The *Titanic* was not sunk by the tip of the iceberg with which she collided, but by that greater mass below the water line. We, too, are frequently “sunk” by an important but often

unseen aspect of communication—listening.

We spend much more time listening than speaking. Of course, speaking is important. It is one of the critical skills of life, well worthy of serious study and practice. But there is a world of truth in the humorous old saying, “God gave us just one mouth, but two ears, as a sign that we ought to listen twice as much as we talk.”

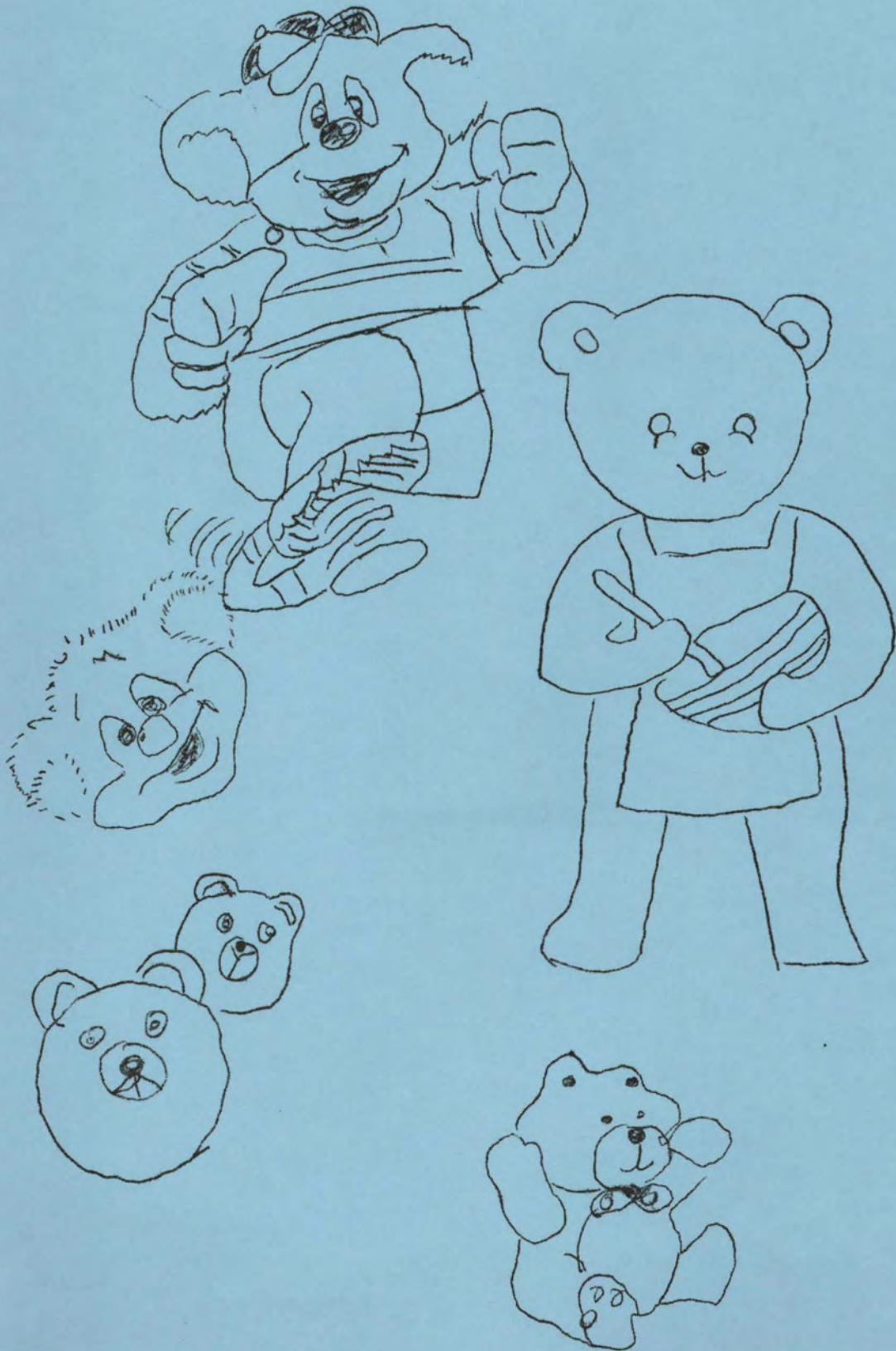


Use of Communication Time

There are moments in our lives when we are not involved in any sort of communication with others. Therefore, the various skills of communication do not constantly play an active role in our life. Yet, in another sense, communication is so vital an aspect of our humanity that if we lack the ability to communicate with others, it will affect our personality and our attitudes. Scholars have found that for those times when we are in-

\*Extension Human Resource Development Specialist and Assistant Professor, Family Relations, MSU Department of Home Economics, respectively.

# WORKSHOPS



.....  
ENVIRONMENTAL AWARENESS WORKSHOP

A Brief Summary of Content

Introduction focused chiefly upon a common understanding of environment, and upon the scope of the workshop as being the natural forest environment of Camp Larson.

Plant identification was concerned only with the trees and a few common shrubs of the area:

ponderosa pine -- 3 needles in a bundle; spines on the cone scales; inhabitant of the drier areas.

western white pine - 5 needles; long, curved cones; requires more moisture than ponderosa.

Douglas-fir - needles about 1 1/8 inch long, borne singly, stand out all around the twigs; cones about 2 1/2 inches long, with exerted 3-pronged bracts; needs more moisture than ponderosa pine but not as much as western white pine.

frond fir - leaves (or needles) 1 inch or more, borne singly, arranged in two ranks, one on either side of twig, shiny green on upper surface, whitish on under surface; cones fall apart at maturity; moisture requirement about as high as western white pine.

western hemlock - leaves short 1/2 inch and under of uneven lengths, borne singly; cones small 3/4 inch length; moisture requirement generally greater than white pine.

western larch - leaves deciduous, 1 1/4 inches length, borne singly in close arrangement on short spur twigs so have the appearance of being in bundles; cones 1 1/4 inches long; moisture requirement about the same as Douglas fir.

western red cedar - leaves scale-like, brachlets with frond-like appearance; very small cones, 1/2 inch length; moisture requirement high, similar to western white pine.

Deciduous trees mentioned were northern black cottonwood and birch. Shrubs included were ninebark, syringa, serviceberry, thimbleberry, cascara, snowberry and the vine honeysuckle.

On a short forest walk, some brief demonstrations were tried on how we perceive:

(1) Everyone closed eyes for one minute while standing in a forest setting. Through sharing afterwards, it became evident that our hearing is sharpened when we cannot use our sight.



Environmental Environment Workshop cont'd.

(2) Group divided into subgroups of five. In each subgroup one person closed his/her eyes and others brought items that could be felt or smelled. Discussion brought out that we can broaden our perception of the nature of things within the forest through feel (or touch) and smell.

(3) Each member in the group chose one object and concentrated solely upon it for one minute. Subsequent discussion revealed that concentrated observation on one item in nature makes characteristics become evident that had heretofore been overlooked, and it also stimulated thoughts of creative nature.

(4) An exposed soil profile was used as focal point to stimulate questions and comment.

(5) A log in an advanced stage of decay was the focus for discussion of Nature's recycling system.

(6) Each group member named a food and these food names were listed on a large sheet of paper. Then guided discussion brought out that soil is a source of all foods. Other basic sources; water, air and sunlight.

In the second session, the behavior of water poured on a small bared plot of forest land was compared to that of water poured on a plot with undisturbed litter. Discussion on the importance of protection of topsoil against erosion.

(1) All group members were asked to get in a close circle, each person with his/her hands on the shoulders of the one in front. Then all assumed a sitting position, each sitting on the knees of the person behind. Every person represented one of the essential components of habitat for any wildlife species: food, cover, water and space. As a matter of demonstration, it became very plain that it would be impossible to extricate any members representing any one component of habitat without wrecking the whole system.

(2) An exercise in becoming familiar with environment nomenclature or vocabulary was carried out by handing each member a 3"x5" card with an environmental term on it. Then on call each person (insofar as time permitted) defined or commented on the term he/she had.

(3) All members of the group were asked to stand in a circle. Each was given a name of some species (such as snowberry, coyote and blueback) living in the general vicinity of Camp Larson. Then one member was asked to name another in the circle with whom there was a fairly important relationship. The first was given the end of a ball of twine and the ball was then passed to the second who names a third, and the ball was passed on to that person. This was continued until every person (species) had a relationship with another indicated by a connecting string between. Then the term web of life was discussed, with the conclusion that all living things in a forested area have relationships with one another, and nothing can happen that seriously affects one species without there being some effect on every species.

Environmental Awareness Workshop cont'd.

(4). Every member of the group was given a question sealed in and envelope. To the extent that time permitted, the questions were answered and comments made regarding the importance and application of their answers. The questions all dealt with some aspect of forest environment.

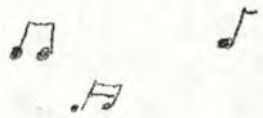


SONG LEADING WORKSHOP  
by  
Jean Baringer  
Presented at Chatcolab 1985

OBJECTIVES:

1. To demonstrate techniques for teaching and learning songs so that workshop participants develop skills in song leading.
2. To provide opportunities for workshoppers 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 to 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, on 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.

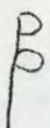
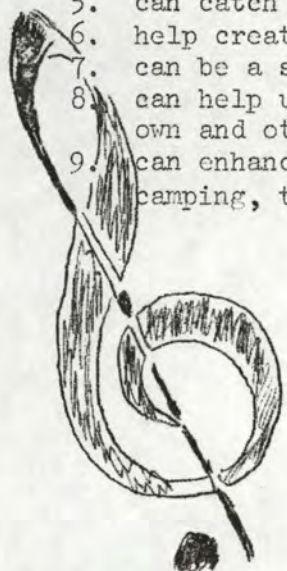
The average person enjoys good music. One's task can be made lighter or a day made happier with a bit on song ("whistle while you work", "I whistle a happy tune.... and no one knows that I'm not afraid.") Witness the boy whistling as he spades the garden, or the girl humming as she does the dishes, or 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 tell 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.




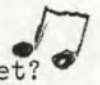
-  B. Begin with familiar, easy songs everyone can sing or might know, and for the final song, choose one that will make an appropriate, effective ending.

- 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, if 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)



- 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.

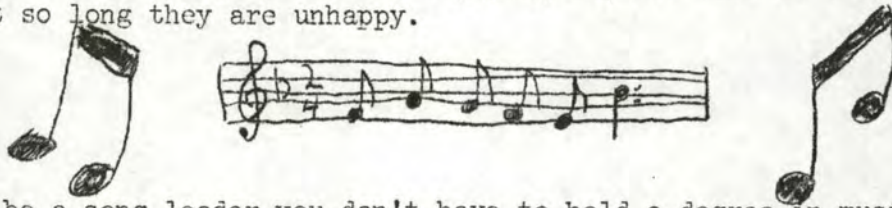
V. TECHNIQUES FOR SONG LEADING

- 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.



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 enthusiasm!

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\_

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

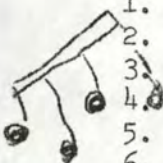
1. Use actions that have arm movements, nod head, tap feet.
2. Help individuals with these motions.
3. Slow down the song.
4. Allow the individual to decide to what degree they can participate.

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.

# PROGRAM PLANNING



The most successful recreation leaders are only as good as the programs they plan. A successful party doesn't just happen, it's planned with care and foresight. The larger the group, the more careful must be your planning.

## DETERMINING OBJECTIVES

The specific objectives for a program will vary according to the type of group and the occasion. Unless you have your objectives clearly in mind as you plan, it's not likely that you will be completely successful. A few guidelines are standard with most planning. You can have a good program if:

- There's group cooperation
- Most of the group participates
- Members enjoy the activities and ask for more
- Members develop in friendliness
- Activities are carried home and to other meetings
- New interests are stimulated and new skills learned

## THE COMMITTEE APPROACH

It's best to use a committee in planning a party. Even if you're capable of planning and conducting the event yourself, involving others has advantages. Each committee member learns from the experience. Group knowledge and suggestions usually result in a better party. It becomes "our" party, instead of "yours". And during the party itself, you'll have enthusiastic support ready to help make it successful.

Some basic decisions must be made before specific activities are chosen, or subcommittees assigned.

### PARTICIPANTS

- Number expected
- Age, sex, resources and limitations
- Relationship of guests (are they acquainted? strangers?)
- Activity preferences (anticipated likes and dislikes)
- How the group will dress

### PLACE

- Outdoor or indoor?
- How much room is available?
- Type of space and equipment on hand
- Decorating possibilities
- Seating arrangements
- Transportation problems
- Temperature and ventilation control

### TIME

- Have a specific starting time, begin when the first person arrives.
- Have a definite closing time. Never let the party die; end it while interest is high.

### THEME

A theme adds to the success of a party and is the skeleton around which the party is planned. Decorations, invitations, refreshments and activities are more appropriate when planned around a central theme.

After the planning committee has agreed to the above factors, divide into subcommittees. Be sure each understands its assignments and that the groups report back to the general committee. Check carefully to see that each group is functioning, and give recognition for their efforts.

## SUBCOMMITTEE RESPONSIBILITIES

### INVITATIONS should:

- Be personalized
- Be clever, unique, eye and ear catching
- Fit the theme
- Indicate time, place, theme, dress, cost (if any)

### DECORATIONS should:

- Help set the atmosphere
- Be inexpensive and simple
- Be original
- Not be too time consuming to make
- Be suggestive rather than complete

### REFRESHMENTS should:

- Fit the theme
- Be served in a manner that allows conversation
- Be varied - There are other foods than punch and cookies.
- Not be the closing event - Serving refreshments leaves loose ends and is not a fitting climax.

### PROGRAM should:

- Begin with the first arrival
- Close when the last person leaves
- Be well planned, but flexible enough to meet the unexpected
- Include each of the following:





## MAJOR PARTY DIVISIONS

### I. Pre-Party (activities for early arrivals)

Unless the social recreation event follows another program presented in the same building, it may take quite a while for all guests to arrive. This makes detailed planning difficult.

#### A. Present activities which:

1. Complement the general program
2. Hold the interest of early comers and make them think the party will be fun
3. Insure informality by mixing the group and getting people acquainted
4. Can readily be ended when all have arrived

#### B. Many activities are suitable, but they should:

1. Be individualized – not highly organized

2. Be easily explained and entered into

3. Require no special skills

#### C. Suggested types of activities include:

1. Get-acquainted games
2. Guessing games
3. Games of skill
4. Conversational activities
5. Puzzles

### II. Starters

Up to this point the atmosphere has been informal. Now the leader must sell himself to the group, through the "starter," or first group activity. It should make the group feel at ease and responsive to the leader's suggestions. These should be total group activities, not individualized, nor done in very small groups.

Here are some guides for this phase of the program:

- A. The activity should be comfortable for everyone to enter into
- B. Use more than one total group activity if you need to build group spirit
- C. Suitable activities include:
  1. Grand march figures
  2. Partner pairing activities
  3. Accumulation games
  4. Musical mixers
  5. Large circle games
  6. Get-acquainted games

### III. Social Activities (just for the fun of it)

The group should now be at ease, eagerly responding to the leader's suggestions and anticipating more fun. Activities chosen for this phase of the party, and the way activities are organized, depend on the nature of the group, location, theme and time allotted. This is the fluctuating part of the planning outline.

- A. Plan more than you think you'll need, but be prepared to change or cut short if needed.
- B. Play all games in one formation before changing to another formation. When possible use games for changing formation.
- C. This group of activities may be conducted in two sections if the program is long — the first following the starters, and the second following refreshments and "resters."

D. Arrange these activities so you don't wear your group out — alternate extremely active periods with quieter activities.

E. Suggested types of activities include:

1. Circle and line games
2. Relays
3. Musical mixers
4. Fun dances and ballroom dances
5. Group contests
6. Individual activities

### IV. Resters (quiet participation)

The group usually is seated during this phase of the program, which may come before, during or after refreshments. This is the time when an inexperienced leader can lose group interest. Keep definite control of the group, and keep things moving. Your players are physically relaxing but capable and usually anxious to keep mentally active. Total group activities with a minimum of moving about are best. If there's to be entertainment of any kind, this is the time.

Suggested types of activities include:

- A. Leader stunts
- B. Group stunts
- C. Songs
- D. Guessing games
- E. Brain teasers
- F. Entertainment by a group member



## V. Finale

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 quieting.

Suggested types of activities include:

- A. A "good night" dance
- B. A short story
- C. Inspirational material with deep meaning for the group

## REHEARSAL

After all subcommittees have completed their planning, draw the total committee together again. Talk over the entire party. Learn all games and activities that will be used. Informed committeemen can contribute much to the party's success by working with small groups. Outline all plans on a Party Planning Worksheet, and have it with you the night of the party.

## PARTY EVALUATION

Soon after the social, but not necessarily the same night, the planning committee should meet to discuss the affair. Committee members should take notes as a guide for future activities of the sponsoring organization. The leader should evaluate all parts of the program of activities. This eliminates repeating the same mistakes, and establishes a record of activities that went over with a "bang."

The committee should discuss these questions:

### GENERAL EFFECT

Was the party successful? It was, if it met the objectives your group decided on during the planning.

Was the party fun for everyone?

Were the subcommittees well coordinated?

Was the theme retained throughout the party?

Was there sufficient publicity of and interest in the party beforehand?

Did each committee take care of its own cleanup and return of props?

## ATMOSPHERE

Was there something easy for everyone to do the minute he arrived?

Did these activities "set the stage" for the rest of the evening?

## PROGRAM OF ACTIVITIES

Did the party move smoothly from one activity and leader to another?

Was there a good balance of program for the kinds of people attending?

Was there a balance of leadership?

Did the party move along at a comfortable tempo without being rushed or getting "bogged down?"

Was too much use made of the "mike" as a crutch to get attention?

Did the leaders participate whenever possible in the activities?

Did the leaders retain control of the group?

Were directions simple enough to be quickly understood?

Did leaders' attitudes create a spirit of fun and enthusiasm?

## SUMMARY

A party that's well planned has passed the major essential for success. If proper activities have been selected and arranged in logical sequence, only poor leadership can cause failure.

If you've read this far, you already know a good deal more than many people who lead recreation. There are many excellent sources of games and activities. Collect them. And learn by observing other leaders.

But the best way to develop as a leader is to lead. Your first party will not be perfect (and neither will your last). 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.

# Inspiration

# Through

# Ceremonies

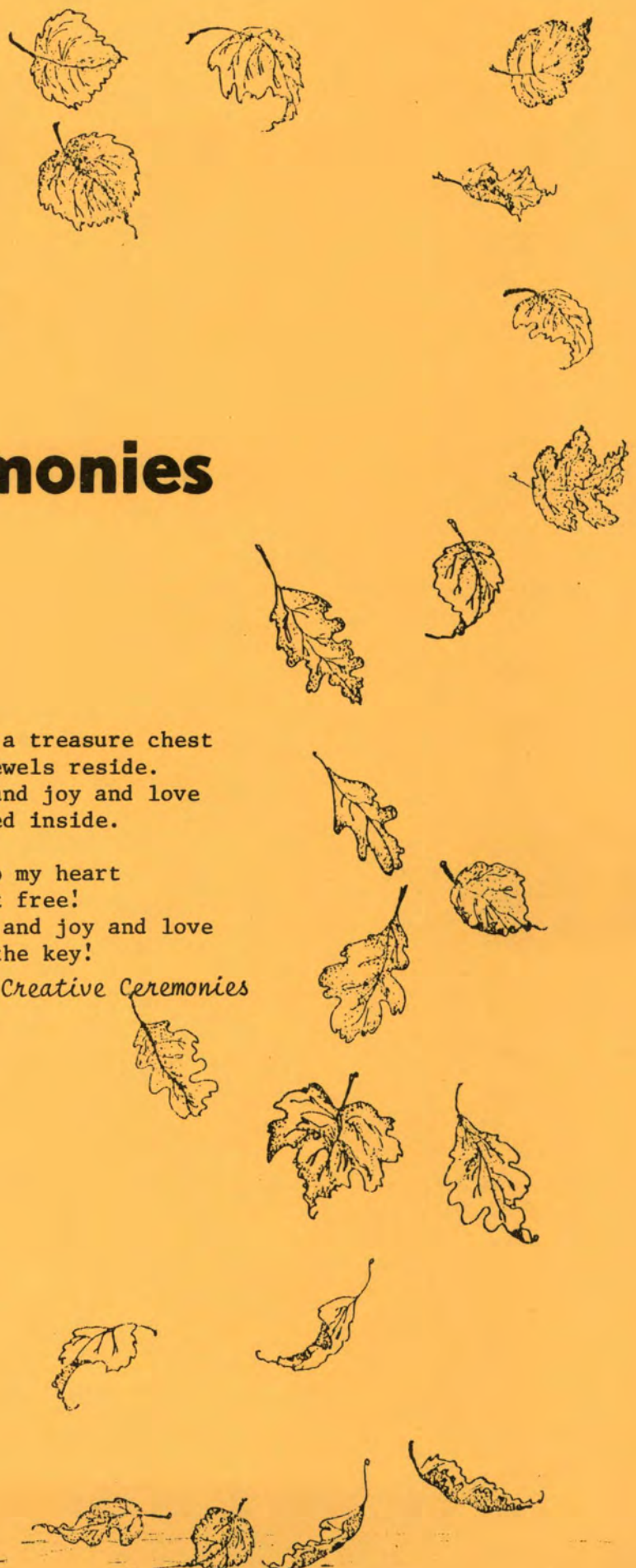
My heart is like a treasure chest  
Where precious jewels reside.  
Gems like faith and joy and love  
are tightly locked inside.

I long to open up my heart  
And set my spirit free!  
I'd unlock faith and joy and love  
If I could find the key!

*from My Keys to Creative Ceremonies  
by Myra Nagel*



**35002-80  
Wyoming**



# Inspiration Through Ceremonies

## *"Let's have a ceremony!"*

Nearly every 4-H leader says that at one time or another--when it's time for an initiation, a recognition, the observance of a special day, or even the presentation of our American flag at regular meetings.

Do your 4-Hers greet such a suggestion with enthusiasm? Or with groans? Is a ceremony something they have to do? Or is it something that really matters to them?

Chances are, the answer depends on your attitude toward ceremonies. Does your club have a ceremony to put on a show or follow a tradition? Or do you view a ceremony as a means of helping young people see how their week-to-week activities help them reach toward wider 4-H goals? If its purpose is to focus on values, a ceremony must be more than a ritual or a repetition of memorized words; it must be a communication of the 4-Hers' real thoughts and feelings about their ideals.

A ceremony should say something...something that matters. And the best way your 4-Hers can make a ceremony say something that matters to them is to create it themselves.

## Creating Ceremonies

How do young people create a ceremony? Do they just search inside their heads and pull out ideas hidden there? It isn't that simple! They may look at you blankly and say, "We don't have any ideas!" Don't believe them! What they really mean is: "We have ideas, but we don't have the nerve to say them out loud." Or perhaps they just need to have some thinking started.

Creativity grows like a morning glory on a slender thread of trust. To build that trust, you must foster an atmosphere in which each person feels confident to express an idea or opinion. Explain that each person has lots of ideas floating around inside his head. Some of them

are super, some are okay, and some are just plain no good. But the 4-Hers' job is not to beat down bad ideas--it's to pull from their heads all the ideas they can find--good, medium, or bad. Then, choose the ones they like best.

Ask five leading questions to help the youngster's creativity blossom into a ceremony:

### 1. What is the ceremony's purpose?

The members might say, "We have a ceremony to put up a flag." Or, "We have an initiation ceremony." But the real answers should be, "We have a flag ceremony to honor our country." Or "We have an initiation ceremony to convey the values of our club to new members."

### 2. What's the theme?

Choose a theme that fits the need of the ceremony. For instance, the theme of a flag ceremony might be "my country", or the theme for an initiation or recognition ceremony might be the "motto", "pledge", or "goals" of our 4-H club. But it's meaningful sometimes to choose a different kind of theme--one that grows out of members' activities. For example, a conservation project group might choose "our earth tomorrow"...a cooking group might create "a recipe for good citizenship"...4-Hers at camp might choose a theme from their setting, like "trees" or the "campfire". Special ceremonies like these help young people see idealism that underlies their day-to-day activities!

### 3. What are your thoughts and feelings about your theme?

Suppose it's "my country". How do you feel about your country? That you are proud to be an American? That you are thankful for the sacrifices others have made? That you would like to make the ideal of freedom a reality to every American?

4. Which one thought do you want to express in your ceremony?

Even though each person has many different feelings about complex subjects like "my country" or "the 4-H pledge", the most effective ceremonies convey one central thought.

5. How shall you express your thoughts and feelings?

You can communicate either in many ways, both with and without words. Having your 4-Hers list some of these ways will stimulate their imaginations and help them transcend doing the same old thing every time. To communicate with words, they might use poems, stories, discussions, prose, choral readings, plays, songs. Without words, they might try music, silence, touch, pictures, dance, pantomime.

To their list, you may need to add two very important communication aids--atmosphere and symbolism.

Atmosphere. Setting the right atmosphere puts people in the mood for serious reflection. Background music, a special place, or unusual lighting helps. Silence is essential. Some groups like a special signal for silence. "Sally and John will form a bridge with their arms. After you walk under it, you will remain silent." Or, "A touch, passed from one person to another, will signal silence."

Symbolism. Focus your ceremony with symbolism. A symbol is something that stands for something else. The 4-H clover is a symbol. Each leaf stands for one of the four H's. Using a symbol in a ceremony helps everyone see ideas and ideals in more concrete form. Light frequently is a symbol. What might the light of a candle symbolize? Oneness of purpose? The light of truth? The light of love? What might the light of a campfire symbolize? What else could be a symbol to represent your

ideas and ideals? A path? A tree? A star? A map, chart, or puzzle? Is the flag a symbol? If so, what does it stand for? How could you use these symbols in ceremonies?

## Ideas are Everywhere

Where do the ideas come from that can grow into ceremonies? From anywhere and everywhere! Perhaps in your camp you have a theme for the week or the day--built around a country or an idea or a person. These invariably suggest possibilities for a ceremony.

Suppose you have an evening party. It may have a theme that will offer a ceremony suggestion. Holidays, famous people's birthdays, or commemorative days all will give you ideas. The calendar is full of special days, a legend from a foreign land, a tale of your own neighborhood, a story about a person or place, a poem, a song--all of these will suggest significant ideas that may furnish the beginning of a ceremony. A brain storming session of your planning committee is sure to come up with countless sources of inspiration.

## Theme Ideas

Let your imagination get carried away. There are a million thoughts just waiting to be made into a ceremony. Some ideas include:

- ...Meaning of 4-H
- ...Patriotism
- ...Nature--trees, wind, river
- ...Fellowship
- ...Friends
- ...Sharing
- ...Vespers (religious)
- ...International
- ...Conservation
- ...Opening of camp
- ...Closing of camp
- ...Initiation
- ...Leadership
- ...Citizenship
- ...Just for today
- ...Achievement
- ...Warm fuzzies
- ...Love

### Physical Arrangements

Think about physical arrangements when planning a ceremony. If you plan to be outdoors, consider the weather. Will it possibly be too cold, too wet, or too windy for what you have in mind? If the group is to remain for any length of

time at one place, is there a place for them to sit?

If the group is indoors, is the room large enough? Is it comfortably warm? Are there chairs for sitting, or can they sit on the floor? Do you need a fireplace?



# Making Ceremonies Effective

There are many ways to make ceremonies special. Some ideas are:



## Music

Music can tell a story, and it makes an opportunity for everyone to participate. People like to sing, but be sure they know the words and tune. Special musical effects can be created by:

- ...Using a choral group.
- ...Having a bugler play in the far off distance.
- ...Soft background music with a record.
- ...A simple tune played on a toy xylophone, a stringed instrument, a flute-like horn, or a harmonica.
- ...Any music in the distance.
- ...A soloist, or someone reading the words as a group hums the tune or a record is played.

## Symbols

Symbols generally play a valuable role in preparing a ceremony. By means of symbols, a speaker can make abstract conceptions take on vivid reality. Such virtues as courage, faith, helpfulness, determination, and leadership achieve new perspective when represented by a tangible object.



A symbol is something that stands for something else. Some examples include:

1. 4-H clover--each leaf stands for an H: head, heart, hands, health.
2. A flag--patriotism or America.
3. Candle or light--oneness of purpose, light of love, light of truth, etc.

4. Campfire--camp as a whole, completeness of a group in an outdoor setting.
5. Tree--beauty, strength, deep roots, bend without breaking.

## Light

Light is symbolic of many things and so is effective in almost any ceremony. It also creates a soft muted atmosphere. Special effects can be created.

- ...Make candles by pouring liquid wax into a mold provided with a wick. Use a tapered milk carton as a lighthouse, or make an evergreen tree with a cone-shaped drinking cup filled with green wax and add a brown trunk.
- ...Short candle stubs burned in tin cans give a muted, mysterious light which will create a perfect atmosphere for a ghost story session.
- ...For marking paths or for carrying in a procession, you will find "luminarios" or "faralitos" convenient and beautiful. These are brown paper bags, tops turned down for a bit of stiffening, with a couple of inches of sand in the bottom. Short candles are bedded in the sand, and the light they shed through the paper is soft and mellow. Used to outline the path of a procession, to mark the steps of a building, or to be held by campers in a circle, they are very impressive.

To be used as a symbol, arrange luminarios in a formation on a sloping hillside or other visible location. Place them to form a cross, a heart, a cloverleaf, a circle--any shape that will help dramatize the idea you are suggesting.

Used indoors, perhaps in a row down the table, decorate these paper bags with cut-out symbols or with designs made of heavy paper and glued to the bags.

For an even more dramatic effect, use windlights. These are candles in colored plastic cups. If you cannot get regular



windlights, you can get the same result by painting discarded water glasses with tempera paints or covering them with transparent colored paper. Windlights used over water on a still night will give you a second candle for every one you light.

Japanese-type lanterns, made by splitting construction paper and stapling into a tube, lend a gay and festive atmosphere to outdoor occasions. You can fit them with candles, but on a moonlit night they add atmosphere and charm with no light of their own.

Lanterns. Lanterns can be improvised from fairly large tin cans by anyone proficient with tin snips or a heavy knife. Cut a window in the side of the can for the candle light to shine through, and in the bottom make two crossed gashes (an X), which will enable you to fold up the metal for a most satisfactory candle holder.

Matches. For a brief, climactic moment at the end of certain ceremonies, you might have everyone light a wooden "kitchen" match simultaneously. The sudden flare of lights quickly winking out into darkness provides a dramatic moment which can be ended by the bugler playing "Taps".

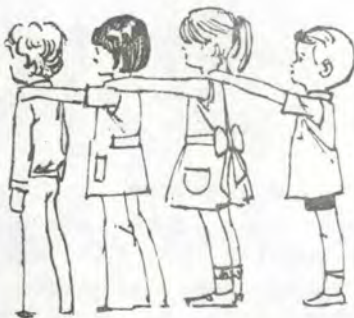
## Atmosphere

Setting the right atmosphere will help you create effective ceremonies.

...A special place helps set an atmosphere.

...Silence helps set an atmosphere. Walking under a bridge of two people with arms joined together in an arch can be a signal for silence. A touch passed from one to another can be a signal for silence.

...Music helps set an atmosphere.



## The Campfire



No camp is quite complete without an outdoor campfire. In itself, it is the symbol of camp as a whole, the unity, the completeness of a group in the outdoors setting that is the essence of camp life. Most campsites have a campfire area, and in many cases, there is a permanent campfire circle with suitable seating arrangements.

Starting the fire. The fire should be laid carefully, well ahead of time, with enough heavy logs crisscrossed at the base to make it long-burning. It should have enough readily combustible tinder and kindling to make sure it will start quickly.

A magic fire. A magic fire, using chemicals that cause a fire to spring into being without visible human aid is always exciting. At the base of your tinder, place a shallow container with a tablespoon of potassium chlorate thoroughly mixed with a tablespoon of sugar. Above this suspend a glass vial containing an ounce of sulphuric acid. To this vial is attached an inconspicuous thread in such a manner that the vial can be easily tilted by pulling the thread. When a call is made for fire, the designated person draws on the string. The acid spills into the other chemicals and the fire blazes up immediately.

A somewhat slower-acting method is to use a tablespoon of potassium permanganate into which is poured a similar quantity of glycerine. It will be a minute or two before combustion starts, which gives the fire lighter time for his mysterious chants, dances, or supplications.

Another method, especially dramatic during an Indian campfire, is to have a costumed Indian brave standing outside the circle, shoot a flaming arrow into the tinder.

The arrow, the head of which is kerosene-dampened before lighting, is guided by a cord on which it is suspended by wire loops. It should not be shot too hard.

Be sure to take special care when using these various fire-starting methods. Practice ahead of time to be sure the chemicals are fresh enough to react well, and that the arrow is free to run on its cord.

## Vocalization

How much speaking should be done in a ceremony? Inevitably, this question rises during a planning session. The answer depends on several factors, including the age and experience of your campers. There are times when it is necessary to encourage inexperienced campers to say enough to treat an idea adequately. At other times, speakers get carried away with their thoughts and can't seem to find a stopping place.

You might want to attempt a ceremony with no speaking whatever, relying on lights, props, and wordless action to build up the intended mood. But in doing this, make sure you have a definite and well thought out plan. Otherwise, your committee may find itself tangled in a maze of complicated arrangements that won't always cooperate to produce the effect you plan.

It should be realized that a ceremony is not the place for making a speech. Keep in mind that your speakers are not attempting to produce a closely reasoned, irrefutable piece of logic. Rather, their effort is to reach into the hearts and emotions of their hearers.

Some folks talk best if they have a chance to organize and perhaps even write out what they expect to say. Others speak with more meaning if they have less preparation. Still others find their most honest expression comes when they secure an apt quotation or a suitable poem which crystallizes their idea.



In a ceremony where you are trying to generate a "feeling", words are at their best when they are brief and effective.

It goes without saying that spoken words should be clear and distinct enough to be understood by all.

When a committee has determined its overall plan, it will be better able to determine what kind and how much verbal expression is required to suitably present the thoughts. In nearly every case, it will be best for the ones who are to speak to work out their own words--words and phrases they can feel sincerely and say easily.

## Narrators

There are many legends and folk tales that can be acted out in simple dramatic

form to provide a ceremony. However, in camp life, there seldom is time enough to write a script, rehearse actors, or secure stage properties.

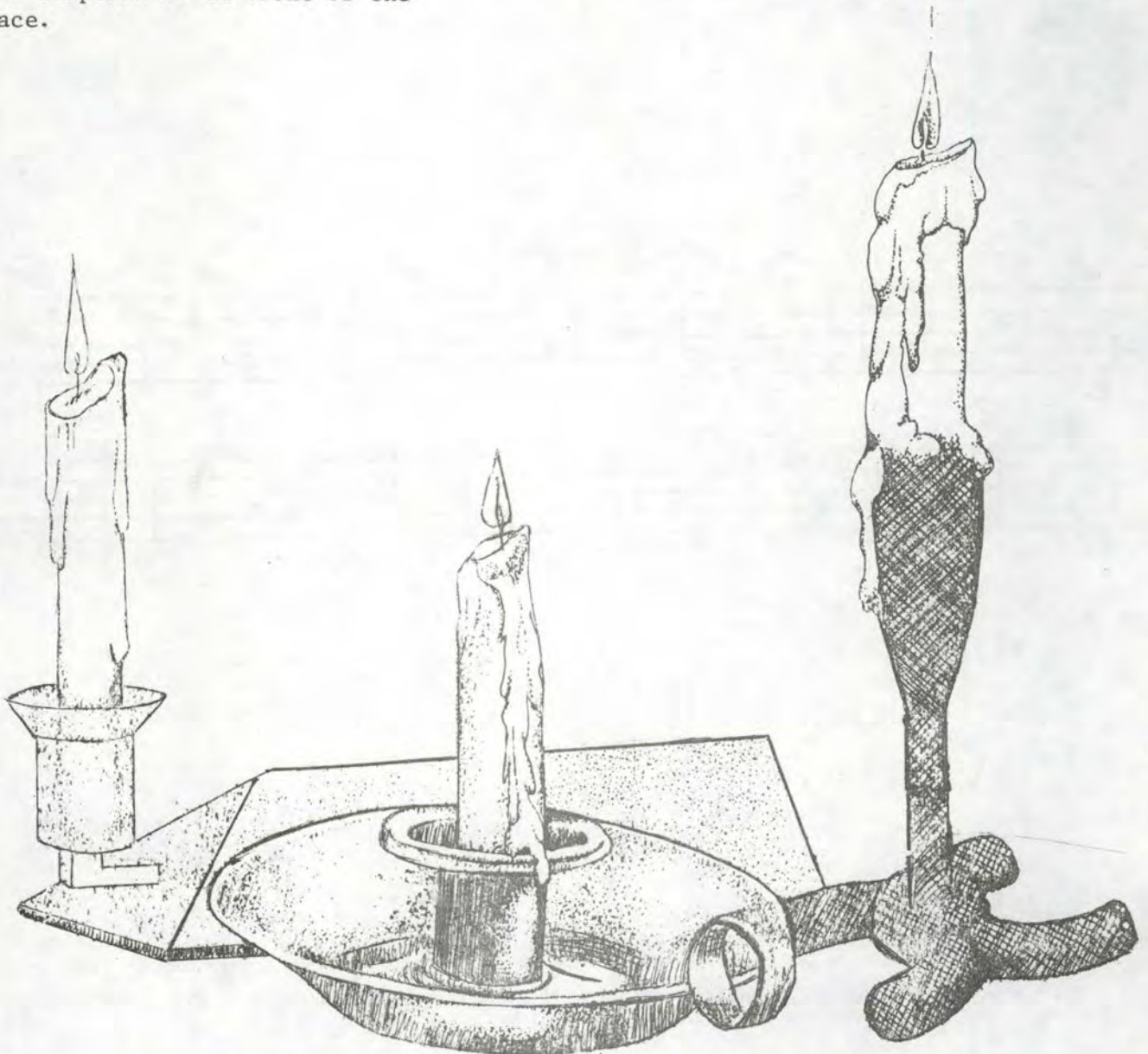
In such a case, use one or more narrators as a practical way of establishing background and making smooth transitions between scenes. Campers can act out or pantomime some selected portions of the story while the narrator carries the thread of the story.

### Storytelling

As a transition or tapering off period when it is desirable to lessen the hilarity of an active evening, there are few better ways than a quiet story told around a campfire or in front of the fireplace.

At the campfire, imaginations can be stimulated by telling a story around the circle with each person contributing his inventive bit to the narrative. Certain persons could be provided with a stone, a flower, a feather, or whatever comes to hand to serve as the basis for a creative story pertaining to the group.

In the more formal storytelling, it is worthwhile to arrange a focal scene to give visual interest as background for the story teller. It might be a grandmother telling the story to her grandchildren at bedtime. This could be done by lamplight, with the grandmother in her rocking chair and the children at her feet. The youngsters can ask questions or make remarks from time to time, particularly if it helps the story along.



# Hints for Good Ceremonies

1. Be sure you have ample time to plan, practice, and secure necessary props.
2. The program needs to be short, meaningful, and stimulate all the campers.
3. Those presenting the program need to speak slowly, clearly, and distinctly so that all may hear and see. (Use a microphone if there is trouble about everyone being able to hear.)
4. Involve everyone in the ceremony as near as is possible--perhaps a song to sing, everyone has his own candle, etc.
5. Lead into the ceremony by setting the mood or atmosphere.
6. Have all needed supplies or equipment, such as matches to light candles.
7. Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.
8. Be sure everyone is comfortable and that all can see and hear. Have everyone seated for at least most of the ceremony.



Issued in furtherance of Agricultural Extension Work, acts of May 8 and June 30, 1914, in cooperation with the U.S. Department of Agriculture. F.E. "Fee" Busby, Director, Agricultural Extension Service, University of Wyoming, Laramie 82071.

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# MUSIC & SONGS



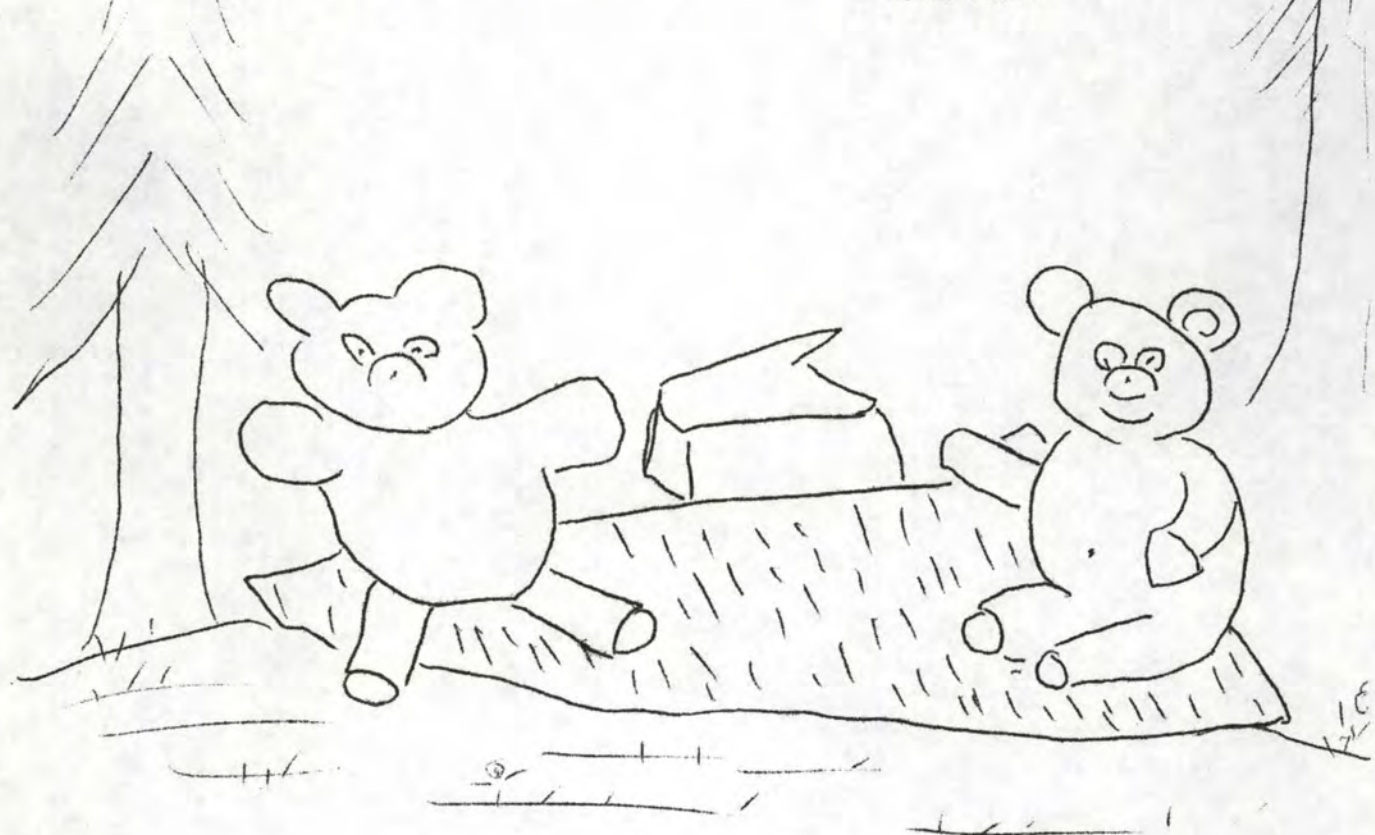
TEDDY BEAR'S PICNIC

If you go down in the woods today, you're sure of a big surprise  
If you go down in the woods today, you better go in disguise,  
For every bear that ever there was is gathered there for certain because  
Today's the day the Teddy Bears have their picnic.

Picnic time for Teddy Bears, the little Teddy Bears are having  
a lovely time today  
Watch them, catch them unawares, and see them picnic on their  
holiday  
See them gaily gad about, they love to play and shout, they never  
have any care  
At 6 o'clock their Daddies and Mommies will take them home to bed,  
Because they're tired little Teddy Bears.

While awaiting lunch on Monday, we found phrases to songs on a square  
piece of paper at out places at the tables. We colored in what the  
phrases seemed to depict. When we finished, we walked around until  
we found the rest of our song group. They we rehearsed the song and  
presented the song -- with the pictures to all. The pictures ended  
up on the walls of the hall. This was a way to combine art and teaching  
a song at the same time.

from Yahoo



dum dum dadade dum Dumdada De dum dum dadadada - Dum dum

Da da de Dum dum da da De dum dum da de dada

Actions:

Have group sit cross-legged in a circle, knee to knee. In rhythm to song:

1.
  - a. Hands pat knees, hands pat knees
  - b. Left hand to right knee; right hand to right neighbor's left knee
  - c. Repeat #1
  - d. Right hand to left knee, left hand to left neighbor's right knee.
  - e. Repeat through whole verse
  
2.
  - a. Hands to knees
  - b. Cross hands to opposite knees
  - c. Repeat #1
  - d. Hands out to neighbor's knees
  - e. Repeat #1
  
3.
  - a. Slap hands on knees.
  - b. Left hand to nose.
  - c. At same time right hand on left ear.
  - d. Alternate nose and ear, slapping hands on knees in between

#### WORLD WIDE GAMES

The World Wide Game Company manufacturers good quality games in a wide range of types of games. They also have dance records and reference books. Send for a catalog from them at:

World Wide Games  
 Box 450  
 Delaware, Ohio 43015

Mary Lea and Warren Bailey are longtime labbers too, and they'll be glad to know that you are a labber.

## 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 Lunning)

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'.



THE MAN THAT COMES AROUND

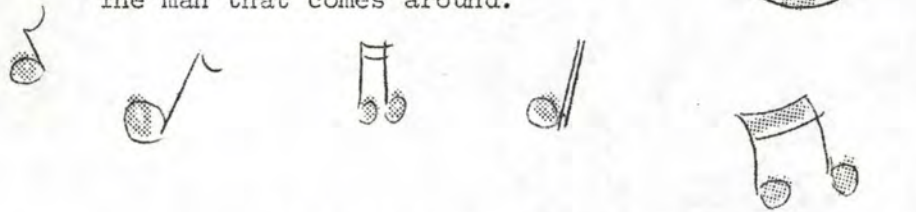
Oh, the man that comes to our house  
 Every single day  
 Papa comes home and the man goes away.  
 Papa does the work and Mama gets the pay  
 And the man that comes around when Papa goes away.



(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.



Ldwight Wales song.....

## Say When

C  
\* Say when will we ever meet again?

G  
Say when will we ever meet again?

C  
Say when will we ever meet again?

G C  
Say when, dear friend, say when.

C  
\* Say where and I'll meet you right there:

G  
Say where and I'll meet you right there:

C  
Say where and I'll meet you right there.

G C  
Say where, dear friend, say where:

C  
\* Say who could I ever love but you?

G  
Say who could I ever love but you?

C  
Say who could I ever love but you?

G C  
Say who, dear friend, say who.

C  
\* say why does this party make me cry?

G  
Say why does this party make me cry?

C  
Say why does this party make me cry?

G C  
Say why, dear friend, say why.

C G  
\* Say when, say where, say who, say why.

C  
Say me.

ANNIE'S SONG  
(John Denver)

You fill up my senses, like a night in the forest  
Like the mountains in spring time, like a walk in the rain  
Like a storm in the desert, like a sleepy blue ocean  
You fill up my senses, come fill me again.

Come let me love you, let me give my life to you  
Let me drown in your laughter, let me die in your arms,  
Let my lay down beside you, let me always be with you,  
Come let me love you, come love me again.

Me and My Dinosaur

1. One day when the weather was storay and gray,  
And I wished someone would come over and play,  
I heard a "Knock-knock", and I opened the door  
And there stood the loveliest big dinosaur.

Chorus: Me and my dinosaur, I never had such a friend before.  
Big as a house, 20 times and a half,  
And 50 times taller than any giraffe.  
Legs long as Secuoia trees, teeth big as piano keys.  
No two people are buddies more than  
Me and my dinosaur.

2. We hopscotched to Africa quick as a breeze  
While leapfrogging over the coconut trees.  
And when we got thirsty, mile after mile,  
In one great big gulp we just drank up the Nile.

Repeat chorus:

... Me and my dina,  
Nothing's as fine as  
Me and my dinosaur

Submitted by Marianne DuBois

-----  
A laugh is worth one hundred groans in any market.  
-----

Thinking well is wise; planning well, wiser; doing well, wisest and best  
of all. -- Persian Proverb  
-----

The man who makes no mistakes usually does not make anything. -- Edward  
John Phelps  
-----



TA RA RA BOOM DEE AY

We have no school today,  
Our teacher passed away,  
She died of tooth decay.  
We threw her in the bay,  
She scared the fish away.  
She's never coming out.  
She smelled like sauerdroust.

(Repeat all 3 times, each faster\_

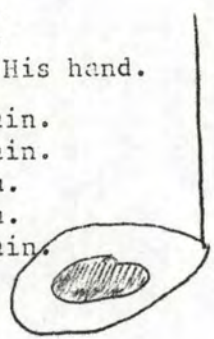
\* \* \* \* \*

May the Roads Rise Up

May the roads rise up to meet you.  
May the winds be ever at your back.  
And may the sun shine warm upon your face.  
May the rains fall soft upon your fields.

Until we meet again.  
Until we meet again.  
May God hold you.  
May God hold you.  
In the hollow of His hand.

Until we meet again.  
Until we meet again.  
May God bless you.  
May God bless you.  
Until we meet again.



Calif

IF I WERE A BUTTERFLY

If I were a butterfly, I'd thank you Lord for giving me wings.  
And if I were a robin in a tree, I'd thank the Lord that I could sing.  
And if I were a fish in the sea, I'd wiggle my tail and I'd giggle with glee.  
And I'd just thank you Father for making me me. Ah huh huh. Oh!

Chorus: You gave me a heart and you gave me a smile.  
You gave us Jesus and you made me your child.  
And I just thank you Father for making me me. Ah huh huh. Oh!

If I were an elephant, I'd thank you Lord for my fine trunk.  
And if I were a fuzzy wuzzy bear, I'd thank you Lord for my fuzzy wuzzy hair.  
And if I were a crocodile, I'd thank you Lord for my fine smile.  
And I just thank you Lord for make me me. Ah huh huh. Oh!

Chorus

If I were a wise old owl, I'd thank Lord for letting me hoot.  
And if I were a kangaroo, I'd hop right up to you.  
And if I were an octopus, I'd thank you Lord for my fine looks.  
And I just thank you Lord for making me me. Ah huh huh. Oh!

Chorus

\*\*\*\*\*

WE ARE THE WORLD

There comes a time when we heed a certain call.  
When the world must come together as one.  
There are people dying and it's time to lend a hand  
to life, the greatest gift of all.

We can't go on pretending day by day that someone, somewhere  
will make a change.  
We are all a part of God's great big family and life.  
You know love is all we need.

Chorus: We are the world. We are the children.  
We are the ones that make a brighter day.  
So let's start givin'! There's a choice we're makin'.  
We're savin' our own lives.  
It's time we make a better day, just you and me.

We'll send them your heart so they know that someone cares.  
And there lives will be stronger and free  
As God has shown us by turning stone to bread.  
So we all must lend a helping hand. (Chorus)

When you're down and out and there seems no hope at all.  
But if we just believe, there's no way we can fail!  
Just realize that change can only come  
when we stand together as one. (Chorus)

# TREES

I think that I shall never see

A poem lovely as a tree.

A tree whose hungry mouth is pressed

Against the earth's sweet flowing breast;

A tree that looks at God all day,

And lifts her leafy arms to pray;

A tree that may in summer wear

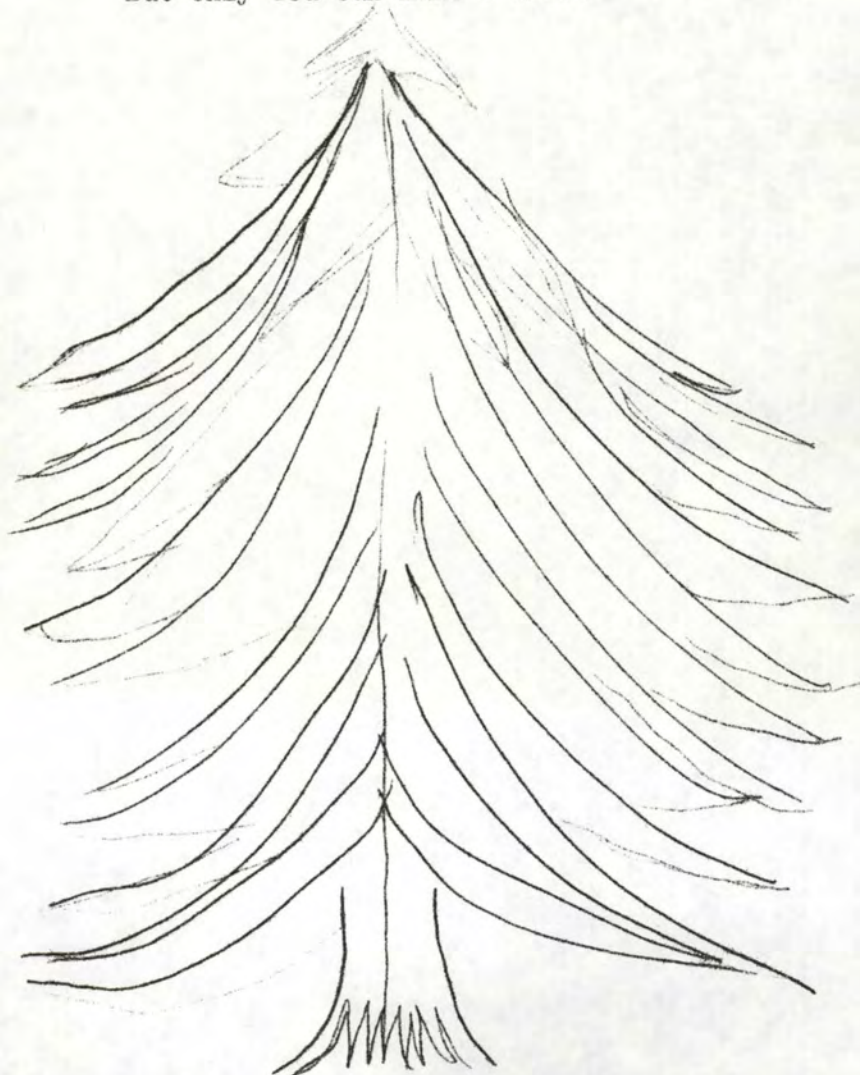
A nest of robins in her hair;

Upon whose bosom snow has lain;

Who intimately lives with rain.

Poems are made by fools like me,

But only God can make a tree.



# GAMES



QUICK LINE-UP

Players are divided into 4 teams, each team's players standing side by side with their backs to one wall, facing the center of the room. All teams must be equidistant from the leader who stands in the center. Each team has its players standing in order of height, with the shortest player on the right and the tallest on the left.

Leader faces Team No. 1, Team No. 2 is to his left, Team No. 3 faces his back and Team No. 4 is on his right. Each team must always be in this order with respect to the leader.

The leader pivots in place, being careful not to reveal in what position he will end up. As soon as he completes turning and faces one team, all teams race to gain their proper position, lining up in order of height as outlined above. The first team completely in place and in proper position scores a point.

Teams must move individually. Team members are not permitted to hold hands. Judges should not assume that the team whose hands are up first are properly in place. Players frequently find themselves in the wrong line or on the wrong end of the line.

After several rounds the leader may elect to move anywhere in room or on field. Teams must follow and reassemble as above.

KNOTS

Knots is a game that gets people together by getting them apart. About a dozen players can tie on a good one.

To form a knot, stand in a circle, shoulder to shoulder, and place your hands in the center. Now everybody grab a couple of hands. If you ever want to get out of this, make sure that no one holds both hands with the same person or holds the hand of a person right next to them. It might take a bit of switching around to get the knot tied right.

Now comes the true test. You'll probably notice that there are two basic approaches to untangling the knot. The Activists dive right into the problem--under, over, and through their teammates--hoping they'll hit upon the solution. Instead, they might well hit upon one of the Analysts, firmly rooted, hands locked in a dignified tableau, carefully surveying the situation before instructing each player precisely where to move and in what order.

Since you're all in the same tangle together, you'll have to come to some agreement as to which approach to follow. (Note: pivoting on your handholds without actually breaking your grip will add a lot of grace and eliminate the need for a chiropractor.) When at last the knot is unraveled you will find yourself in one large circle or, occasionally, two interconnected ones.

Every once in awhile an Analyst will discover the one tangle which prevents the knot from resolving itself. At this point, no other remedy being possible, an Activist can administer emergency "knot-aid" (a momentary break in hands) so you can get on to the next game.



Everyone gets one balloon. The balloon should be purchased in as many different colors as possible; ecru, vermillion, puce, etc. Also, buy decent-sized balloons; small ones don't remain aloft very long or provide enough action for the game.

Ask everyone to stand inside the "key" at the end of a basketball court (or fabricate your own round boundary area), and blow up their balloons just short of popping. (Have some spare balloons available.) Don't tie off the balloon's neck, just hold on and get together with other folks who have the same color balloon as yours.

One player, representing one team's color (you can have as many teams as you have colored balloons) and standing within the circle area, lets go of his/her balloon allowing it to jet willyonilly about. As the limp projectile comes to rest, another team member of the same color advances to that point with a filled balloon and releases the rubber missile in an attempt to further their team's distance from the circle's perimeter. Try launching your balloon like a football; it doesn't add any distance, but it makes you feel like you are doing something.

This sequence continues until all the balloons have been released. The team color champion is, of course, that final balloon which is the furthest from the circle. (Have a 50' tape measure on hand for disputed distances.) There is practically no skill involved in this game, so no one seems to care who wins. The fun is in the doing.

#### BOTTOMS UP

A one-on-one warm-up exercise that combines strength, balance, and a very odd position.

Sit on the turf facing one another and place the bottom of your feet against the bottom of your partner's feet. Legs should be bent, feet held high, and posteriors skootched fairly close to one another. Then attempt to push against your partner's feet (while putting all your weight on your arms), until both of your derrieres come off the ground. You will notice (poignantly) a lightening of the tricep muscles in your arms, considerable laughter, and not much movement on the first couple of tries.

If your bottom remains permanently welded to the ground, blame it on your partner and find someone more your size to blame the next time.

#### EGG ROLL

Sit on floor with bottoms of feet together and hands on feet. Rock knee to knee then roll clear around over back and up to sitting position. Can be done back to back with a partner and in sets of four; just be sure you all roll the same direction at about the same speed.

WHO ARE YOUR NEIGHBORS?

The entire group sits in a single circle. Each person should learn the names of the people on either side of him. There is one person in the middle of the circle. Later on, 2 or 3 people in the center can add to the confusion and fun.

The leader in the center approaches someone and asks "Who are your neighbors?" The person has a number of replies from which to choose:

1. He may reply with the names of his two friends on either side.
2. He may call "boys left" or "boys right" whereupon all the boys shift to the next vacated position in the appropriate direction. Learn the new names quickly.
3. He may call "girls left" or "girls right". This time girls make the move. Don't forget the new names.
4. He may call "scramble". Everyone moves to a different position in the circle. Name please.
5. His last option is to pass by saying "Ask \_\_\_\_\_" (e.g. Tom) Tom must be identified by his neighbors (the two on either side). They point to him and shout "Here's Tom". If there are two or three Toms in the circle it adds to the fun.

Tom, then, has all the options of the first person except that of passing to someone else.

If anyone makes a mistake then the leader takes his place and that person is the new leader. The leader may sneak into a seat during a boys or girls left or right call or during a scramble call.

The game continues with the new leader approaching someone else and asking "Who are your neighbors?"

THE ALMOST INFINITE CIRCLE

Need: Strings or ropes cut into about 3 or 4 foot lengths

Object: To separate two loosely connected individuals from a seemingly impossible but engagingly simple, intertwinement of string.

Procedure: Tie each end of the string comfortably around the wrists of two people. One string should be looped through the other one so the two people are attached to each other.

Rules: The two intertwined must separate from one another without (cutting the rope; (2) untying the knots; or (3) slipping the knotted portion over their hands. Answer as many non-solution questions as the entwined pair ask and continually emphasize that there is a solution, because logic indicates that a sharp knife is the only answer.

Solution:

1. Take a bight in the center of your partner's string.
2. Pass this bight under either of your wrist loops so that the bight portion is closest to your fingers.
3. Pull the bight through with your other hand and open it to a size that will accommodate your hand.
4. Pass the bight over your hand and
5. Pull it down and through the wrist loop.
6. You're free! You're not? Then let go of the string with your teeth, check a dictionary to determine what a bight is and try again.

CONCENTRATION: Sitting in circle; on floor or in chairs  
EQUIPMENT: NONE

- 1) number off, starting with leader as number 1.
- 2) Pat hands on knees, clap hands once, snap left fingers then right fingers in a 1-2-3-4 rhythm.
- 3) Number 1 starts by saying "one" when L fingers snap and another persons number when R finger snap. Example: "one - six"; the number six must reply in rhythm six - (another number)
- 4) If someone does not respond in rhythm they must move to the "end" of the circle and everyone shifts to a new seat and number

KEYED UP: Sitting in a circle on chairs  
EQUIPMENT: Key ring

- 1) Leader doesn't have a chair, all others seated. Leader walks about with a ring of car keys dangling in hand. They randomly take someones hand keep adding people to their line, walking inside the circle.
- 2) The leader drops the keys and everyone sits down ; the remaining person becomes the new leader.

THIS IS A DOG: In a circle - sitting, standing at a table , etc.  
EQUIPMENT: Small objects, at least two.

- 1) Leader says to person on R, " This is a dog"  
     #2 asks "A what??"  
     " A dog"  
     " Oh, thankyou"
- 2) Number 2 turns to number 3 and says "This is a dog"  
   #3 asks "A what " ; #2 turns to #1 and asks "A what?"; #1 says "A dog"  
   #2 turns to number 3 and says "A dog!"; #3 says "Oh, thankyou"
- 3) Continue on around circle
- 4) Start a "cat to the left - watch out for when the can and the dog cross paths!!

MY NAME IS -- (Get acquainted)

Sit in circles of about 10 to 15 persons. Starting anywhere in the circle one person says, "My name is \_\_\_\_\_" (usually just a first name). Then the person on his left says about the one who has just spoken, "This is \_\_\_\_\_, and my name is \_\_\_\_\_." Then the third person repeats the first two names, and adds his own. This proceeds all around the circle with each person having to name all those before him. The last person has to name them all, of course.

A variation of this game, is to add nicknames, or an interest, or whatever. An alternative is to then ask everyone to move to a different place and ask two or three persons to name them all, just to be sure they remember their faces and not just the place in the circle.

GROUP JUGGLING

This simplistic, by-the-numbers, macro-motor activity has been around for years because it's easy to teach and fun to accomplish.

Ask your large group to break up into smaller groups of 5-7. Meanwhile, have available enough comparatively soft, throwable objects (nerf balls, softies, bean bags, tennis balls), so that there are a few more than one per person. Have the group stand in a circle facing one another, and so that the circle's diameter is no more than 12-15 feet.

One person in a group of 6 keeps the throwable objects nearby and lobs one of them to a person across the circle. That person lobs the ball to a person opposite from him/her and this continues until a person-to-person sequence is set. Do not throw to the person next to you.

Once everybody knows whom to throw to and receive from, the initiator starts the ball again, but this time includes another ball and eventually another until there are six balls being kept aloft simultaneously. Try reversing the sequence; i.e., throwing the person your formerly received from.

Try keeping seven objects going with only six people throwing--now that's juggling!

EVERYBODY UP

Using this initiative exercise is a useful way to introduce the concept of group cooperation.

Ask two people of approximately the same size to sit on the ground facing one another so that the bottoms of their feet are opposed, knees are bent, and hands are tightly grasped. From this stylized sitting position, ask the duo to try and pull themselves into an upright standing position. If the pair is successful (most are), ask them to seek another partner and try standing up with three people, then four, etc., until the entire group eventually makes an attempt. Criteria for a successful attempt are: (1) hands grasped so that an electrical current could pass through the group, (2) foot contact with the same electrical set-up, (3) all derrieres off the ground at the same time.

Something that began as a simple cooperative stunt becomes an initiative problem that includes the entire group.

An expanding group will soon find that the seemingly logical circular configuration of bodies cannot be continued beyond 8 or so. A change of thinking (initiative) must be employed to come up with a solution that allows large numbers (50 people or more) to complete the problem.

BODY ENGLISH

A group tries to spell out the words to a well known proverb by using their bodies as letters. (Forming letters with the fingers is not allowed--to easy.) Another group tries to decipher what the first group is trying to say.

The groups switch roles from time to time so that everyone gets the chance to be histrionic and contorted. Body English encourages discussion, decision making, and cooperation.

THE SAGA OF A LITTLE LOST SAILOR  
(A story told with folded paper props)

Directions for folding follow the story-

Once upon a time there was a little boy who was very unhappy with himself. He just couldn't decide what he wanted to do with his life. He thought of many occupations, but he couldn't make a choice. Finally, he decided that he should travel through the world, trying many different jobs, until he found the one he liked best. (The story teller is folding the first hat.)

So, one morning bright and early, he packed his bags and left home. Days passed, and soon he had his first job. Can you guess where he was? (Storyteller puts on hat #1) Your'e right. He had made his way to the place where all good little boys end up: the military, service (and more specifically, the Army). He had a nice new uniform and a big new hat.

Well, he liked the Army all right, but he decided that the Navy sounded even better, so he transferred over, and wound up with a new hat. (Hat #2)

After a time he tired of all this "Hup two!" stuff, so he decided to move on. As he walked down the street, feeling like a new man, a shiny new fire-truck went whizzing by. He thought about it for a minute, and decided that he would make a good fireman. He joined up, and again, he git a new hat. (Hat #3)

Being a big, brave fireman was fun for a time, but after awhile it got pretty old too, and he began to look around for something new to do.

Horses and the Wild West draw many a young man, and our little boy was no exception. After a short time he was herding cattle and roping horses. Of course, his hat made him feel like a real cowboy! (Hat #4)

He got pretty hot and dusty riding and he began to think of going back to sea. So, he bought a fancy boat and a new hat--- definately-- a new hat. (Hat #5)

And, he began to sail the seven seas. He hadn't been out very long when a big storm came up. Now, he was a good commander, so when the wind blew off the mast, he went right on sailing. (Tear off piece and sail the boat over rough seas). Well, he had smooth sailing for awhile, but he soon found himself in another storm. (Maybe he wasn't as good as we thought?) Thistime the whole front end of the boat felloff. (Tear off the end of the boat) But he had a swinging boat, and it stayed ontop of the water. It stayed up, that is, until it hit an iceberg! (Tear off the other end, and sink the boat)

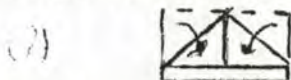
This was the last straw. The beautiful ship sank down, down, down. They sent rescue crews out to look for the little boy, but he was never seen again. The only thing they ever found was his little T-Shirt, floating on top of the water. (Hold up the Shirt)

DIRECTIONS FOR FOLDING THE HATS

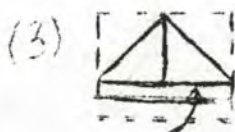
Fold a double sheet of newspaper in half (1)



Then fold the top corners in, to form a triangle (2)



Fold the bottom flaps up next (3), and you have Hat #1 (4)



(4)

Army = #1



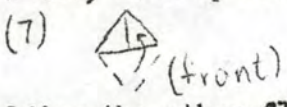
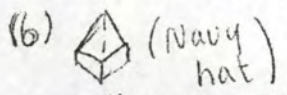
Lost Sailor, con't.

H at #2 is simply the Army Hat turned around 90° (5)

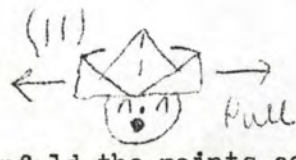
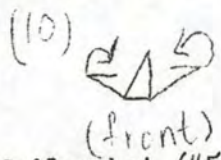
NAVY # 2 =



To make the firemen's hat, fold up one point of the Navy Hat (6,7,8)

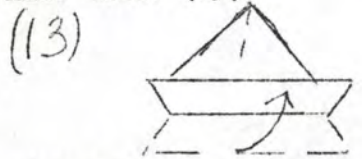
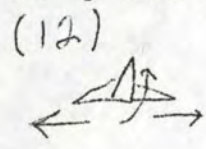


H at #4 begins by folding the other ~~flap~~ up (as in diagram 7), folding the very points of the flaps in (10), and pulling, very lightly, on the flaps to open the hat up. (11) ..



#4 = Cowboy

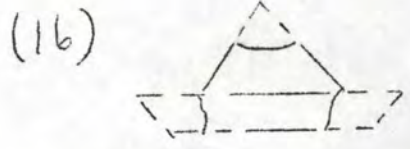
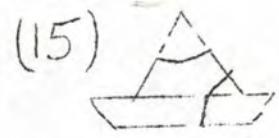
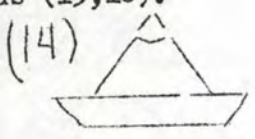
For the Sailor hat (#5), unfold the points again (looklike diagram 9). Grasp the points of the flaps, and by pulling out on them (12), you should end up with something like this: (13)



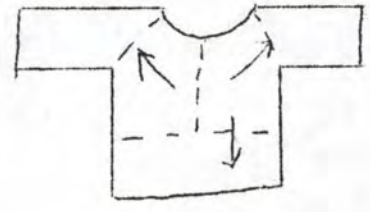
= #5 Boat + Commander's hat

The boat consists of Hat #5 flattened and pushed in a rocking motion (like a roller coaster) over the waves.

For the storm "damage", tear out the top of the hat (14), and tear off both ends (15,16).



To show the T-Shirt unfold what's left, and you'll have the shape of a shirt.



TITI-TOKI.

Maori Stick Game or Lummi Sticks

(Maoris are Polynesian natives of New Zealand)

EQUIPMENT: One pair of sticks for each player. Sticks are about 1 inch in diameter, 15 inches long. Paint the set of 4 alike, each stick painted two colors (usually red and black). The color change is at the middle of the stick.

POSITION: Sit on the floor in pairs, partners facing one another. One partner of the pair reverses ends of his two sticks, thus making his colors opposite to those of his partner.

Basic Movements: One movement is made to each beat of the chant. There are five basic movements. The grasp of the stick is at the center.



SEQUENCE OF ACTION

1. Down, clap, right pass (right hand sticks exchange with partner), Down, clap, left pass (8 times, 4 each hand)

2. Down, clap, right pass, right pass, down, clap, left pass, left pass. (6 times, 3 each)

Break: Down, hold, down, hold (tap top end of sticks gently on floor twice, for two counts)

3. Down, clap, pass both sticks (one person passing outside, the other inside), 4 times. (Then down on the last count and hold for two counts.)

4. Down, clap, pass both sticks - same as action #3, but alternating. (8 times).

Break: Down, hold, down, hold.

1. Clap: Hit own sticks together upright.

2. Down: Hit bottom ends of sticks on floor.

3. Drum: Hit sticks on floor at side, allowing shafts to slide through the hand, grasping nearer the ends.

4. Flip: Toss the sticks into the air so they revolve end for end (one half of a full revolution) and catch them.

5. Pass: Pass sticks (or stick) to partner with a straight across or slightly upward motion, so that it can be caught without its striking the floor. The sticks are passed gently in a vertical position.

5. Same as action #4 (4 times), Down, hold for six counts.

6. Drum both sticks to the right flip, down, pass right. drum to the left, flip, down, pass left. (12 times)

Break: same as before

7. Drum both sticks to the right flip, flip, down and pass right. Drum to the left, flip, flip, down, and pass left. Drum in front and flip, down, and hold six counts.

- 8. Drum both sticks to the right, flip, flip, pass right.  
Drum to the left, flip, flip, pass left.  
Drum to the right, flip, flip, pass right.  
Drum to the left, flip, flip, pass left.  
Drum to the right, flip, flip, catch and hold.

Break: Down, hold, down, hold.

- 9. Repeat sequence # 8.
- 10. Down, change sticks in your own hands (right to left and left to right)  
Down, pass right to partner.  
Down, change sticks in your hands (right to left and left to right).  
Down, pass left (6 times).
- 11. Down, change sticks in your own hands, twice, down, pass right.  
Down, change sticks in your own hands twice, down, pass left.  
(4 times).  
Down, change twice, down, hold two counts.

Break: Down, hold, down, hold

- 12. Down, clap, pass right to partner's left hand, your left stick to your right, and catch partner's pass in your left. (4 times)  
Hold, two counts.
- 13. Down, clap, pass straight across with immediate return, one person to inside the other out. Partners sticks returned the same way they were received. (6 times).

Break: Down, clap, pass right, pass left, pass right.

- 14. Down, clap, pass right to partner's left and your left stick to own right, catch partner's pass in your left. Then reverse, going the other way. (3 times) End with down and hold 4 counts.

- 15. Down, clap, to two even counts (no music). Pass right, pass left - continue to exchange, passing alternately till end of music, (39 times).

For music order a 45 rpm record or cassette tape from




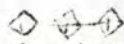

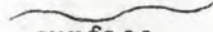
World Wide Games  
P.O. Box 450  
Delaware, Ohio  
43015





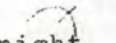



Story


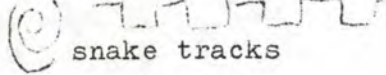
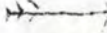
The words of this song tell of a boy singing to his father and he says, "What I am doing may seem silly but I am reminiscing because of my departed sweetheart and counting the time of her return to me."




Then the father replies to his son, "You are silly because your sweetheart may not return at all."



abundance  cooking bowls  deer  snake tracks  direction taken  surface of land 

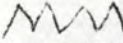

ponds with islands  all day  all night  morning  noon  night  moon  face 

friendship  snake tracks  peace 

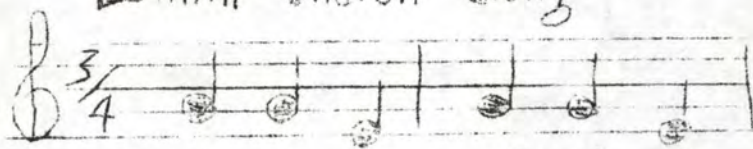
flames   





love courtship 

### Lummi Indian Song

mountain valley  




happiness sunshine 



trees    tracks 



journey 



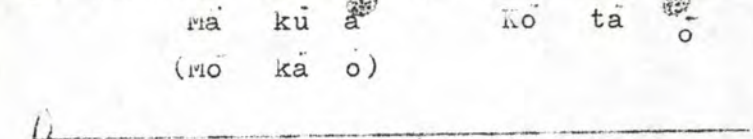
defeat  success  flower 


day night 




life  lightening 

bird 






eye 









4 winds 



moth  branching trails  bear tracks 

ant hill 

flies  squaw  prosperity  braves  spider 

trail  storm  sun  sun  sun  sun  sun  rain 

# PAPER CLIP AND STRIP TRICK

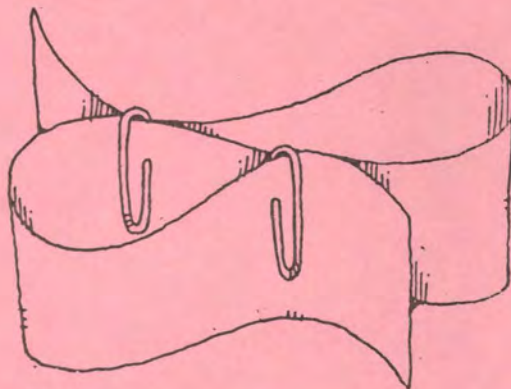
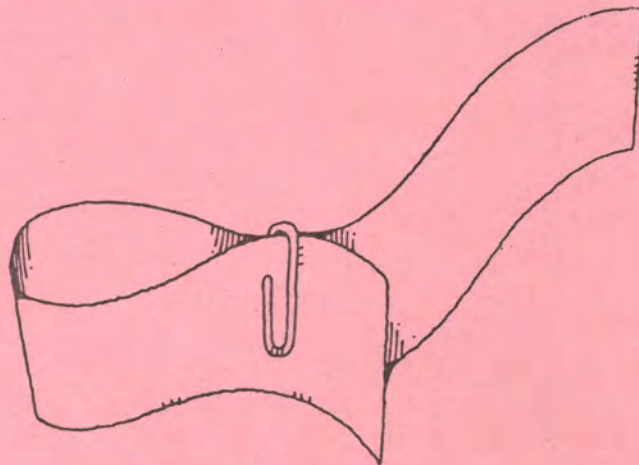
## (and Tongue Twister)

Before you even try this trick, say the name three times—fast. Paper Clip and Strip Trick, Paper Clip and Strip Trick, Paper Clip and Strip Trick. Say it without reading the words. If you can do that, the rest of the trick is simple.

As with so many tricks, knowing a good magic word can help. You might try the standard “Abracadabra” or “Hocus Pocus” or maybe say “Paper Clip and Strip Trick” three times. Your own made-up magic word will sound more convincing.

### CONSTRUCTION AND WORKING

Cut or tear a strip of paper a few inches wide and a foot or so long. The exact size isn't important. (Paper for an adding machine works well.) Curve one end of the paper strip around until it touches the strip just past the middle. Fasten it in place with a paper clip. Now curve the other end around the back side of the strip and fasten it in place with a second paper clip as shown in the illustration. Using both hands hold the two ends of the paper strip firmly. (You might have a subject from the audience hold one of the strip ends for you.) Say the magic words and briskly pull the two strip ends in opposite directions. If the magic works, the paper strip will pull flat and the two paper clips will shoot in the air and hitch themselves together. Let your audience inspect the connected clips and try to figure out how it was done. If you want to figure it out, repeat the trick for yourself but pull the strip ends slowly



and watch how the clips attach. Of course, tell your audience that the magic words made the trick work.

The only practice you may need is knowing how hard or fast to pull the paper strip ends: not too fast, not too slow. Practice a few times until you get the “feel.” Then you are ready to perform. Should the trick fail—and sometimes even the best magic words don't help—just set it up and try again.

# Straw horn

Some simple homemade toys, like classic jokes, seem to go on forever. Almost every kid learns how to make them, passing on their designs for yet another generation to acquire. The STRAW HORN could become such a standard. It all began with the advent of the plastic drinking straw.

By making a simple cut on one end of the straw, it becomes a real horn. The horn can be "tuned" to a different pitch by changing the length of the straw. The sound produced is a little strange—something between the moo of a cow, the screech of a crow, and the baa of a sheep. And like any good sound-maker, the STRAW HORN is loud. It's not exactly a musical instrument, but with two or more "horns" and players you can produce harmonies, even crude melodies. School cafeterias beware.

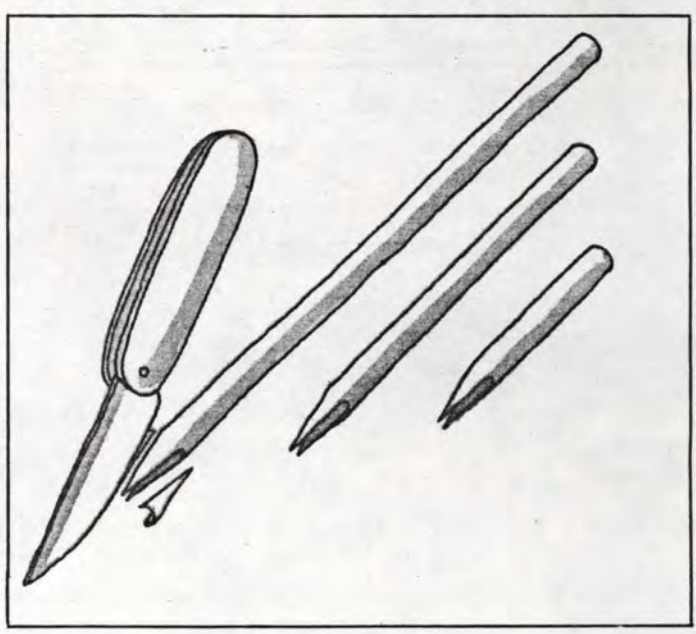
- |                        |              |
|------------------------|--------------|
| <b>MATERIALS</b>       | <b>TOOLS</b> |
| plastic drinking straw | scissors     |

## CONSTRUCTION

Flatten out about 1 inch of the end of the drinking straw, and crease the sides well so that it stays fairly flat. With a scissors, trim the flattened end to a "V," as shown in the illustration. These become the horn reeds.

## PLAYING

Put the reed end of the straw in your mouth, just behind your lips, and blow hard. Does the horn work? Sometimes you have to experiment with making the reeds—lengthening or shortening them—and with holding them in your mouth. But it's all very easy to do. The shorter you cut the straw, the higher the sound, and the easier it is to blow.



# DANCE



## HALLELUJAH

Record may be obtained from World Wide Games P.O. BOX 450 Delaware  
Ohio 43015.

Group in a circle or anywhere in a room

1. Arms high -- swing to left and to right (twice)
2. Walk to right 4 steps
3. Arms high -- swing to left and to right (twice)
4. Walk to left 4 steps
5. Walk to center of circle (or straight ahead) 4 steps (swing arms high at end)
6. Back 4 steps
7. Step right left back cross right cross left  
Repeat

Words To Song On Record

Hallelujah sing a song  
Hallelujah we'll follow along  
With a simple word a singing word  
We'll bless this sky the tree the bird  
And we fill our hearts with joy  
Hallelujah

Hallelujah sounds of love  
Hallelujah the sunshine above  
Hallelujah the bells will go ring  
Hallelujah yes ringing from dawn till night  
Hallelujah

Hallelujah day by day  
Hallelujah don't throw it away  
Fly and spread your wings  
Have a try be free again like a butterfly  
Come along and sing with me  
Hallelujah

Hallelujah hand in hand  
Hallelujah all over the land  
Hallelujah let's try from the start  
And sing it with all our hearts  
Hallelujah

SLAP SLAP

Music: Any record with a good 4:4 rhythm can be used. I usually use the tune of "Ballin the Jack" (Grenn 14207)

Formation: Partners facing anywhere on the floor.

Meter: 4/4

<u>Meas.</u>	<u>Count</u>	<u>Pattern</u>
		Introduction: "Ballin the Jack" - 6 meas. or 24 counts
1	1	Lean your torso to the left and at the same time put your right hand on your partner's left shoulder and your left hand on your partner's right hip.
	2	Stand straight and put your arms down at your side.
	3	Lean your torso to the right and at the same time put your L hand on your partner's R shoulder and your R hand on your partner's L hip.
	4	Repeat count two.
2	5	Holding R hand high- palm down and L hand low-palm up: Slap hands with your partner.
	6	Reverse hand positions: Slap hands again with partner.
	7	With palms toward partner: Slap hands with partner
	8	Repeat count 7
3	9	Brush Slap: Slap right hands with your partner - moving from right to left.
	10	Brush Slap: Slap R hands with your partner - moving from L to R.
	11	Hit your own R knee with your R fist
	12	Repeat count 11
4	13	Turn $\frac{1}{2}$ to the R with the pivot on the L foot and hit your same R knee with your R fist.
	14	Hit your knee again with your R fist.
	15-16	Repeat counts 5 and 6
5	17-18	Repeat counts 7 and 8
	19-20	Repeat counts 13 and 14
6	21-22	Repeat counts 9 and 10
	23	The girls turn $\frac{1}{2}$ around to the R (CW) and put their hands (palms up) behind their bottoms. The boy does not move.
7	25	The boys now do the action listed in count 23. The girls will turn back to original position.
	26	The girls slap the boy's hands (bunny slap)
	27	The girls turn $\frac{1}{4}$ to the R. The boys turn $\frac{1}{4}$ to the L. They are now facing opposite directions.
	28	Bow the head forward
8	29	Both turn $\frac{1}{2}$ to the R (CW)
	30	Bow the head forward
	31	Both turn $\frac{1}{4}$ to the R (CW) to face partner
	32	Hold

## 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

## 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 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.

CHAT/MAIN/85



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!

TEXAS FREEZE

- cts. 1-4 Grapevine R, hop (or scoot your boot)
- 5-8 Grapevine L - hop (or scoot your boot)
- 9-12 Step backward R, L, R - Hop
- 13-15 Lift R knee across left leg making 1/4 turn L at the same time.

Begin dance again facing a different wall.

Variation I Steps same as above except on cts. 13-16 pretend you are roping a steer--R hand circling as if throwing a lasso.

Variation II On cts. 13-16 (Freeze part) put hands on hips, index fingers pointing like guns, as if you are shooting from the hip.

We usually do each part once around the square then start the dance from the beginning again etc.

CHAT/MAIN/85

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TZADIK KATAMAR - Isreali circle dance by Jonathan Gabit.

Formation: Circle, hands held at shoulder level.

Meter: 4/4

<u>Meas</u>	<u>Pattern</u>
1	Moving in LOD, step on R, L, R, L (1-4)
2	Face ctr. Sway on R to R (1). Sway on L to L (2). Sway on R to R (3). Sway on L to L (4).
3-4	Repeat action of meas 1-2.
5	Facing ctr, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4).
6	Make complete CW (right) turn with two steps R,L (1,2). Step on R to R (3). Step on L crossing in front of R (4).
7	Step on R in place (1). Step on L to L (2). Step on R crossing in front of L (3). Step on L in place (4).
8	Repeat swaying action of meas 2
9-12	Repeat action of meas 5-8.

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 s teps 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.

CARNAVALITO  
Bolivia

Redord: MH45-1130 A

Position: No partners. Dancers are in a long line (or broken circle).  
A leader at the head of the line weaves serpentine figures  
as the dance progresses.

This is one of the most popular Bolivian folk dances and is danced  
at most festive occasions, especially during carnival.

Step 1. Schottische step- Step R,L,R, hop then L,R,L, hop etc.  
On the first Schottische step the head and body are bent forward.  
On the second Schottische step the body is straightened up.  
Continue in this manner until music changes rhythm.

Step 2. Step - Hop. Step RF, hop -step LF hop. Use big joyous  
steps as dancers weave around the floor.

These two steps alternate throughout the dance which should be  
accompanied by much shouting and whistling.

CHAT/MAIN/85

TROPANKA  
(Bulgarian)

Record: I have this on tape & failed to write down the record #.  
It is available from your folk dance record dealer.

Position: Line, no partners, hands joined at shoulder height.

Take five light running steps to the R.  
Stamp LF two times.

Take five light running steps to the L.  
Stamp RF two times.  
REPEAT the above sequence (R,L)

Face center. Step on RF, hop, at the same time swing LF across in  
front of R. Step on LF; hop, at the same time swing RF in front of LF at  
same time. Step on RF. Stamp LF two times. Repeat starting LF.

Repeat the above sequence but move into the center on first step-hop  
pattern and move backward on the second step-hop sequence. (A shout  
(hep-hep) on the two stamps in the center helps to liven up the dance and make  
it more "Bulgarian")

CHAT/MAIN/85

BOI TAHA

Isarcli Circle Dance

RECORD: Worldtone 10015 or Vanguard 9118 - Israel Sings -band 7

FORMATION: Dancers in a circle, holding hands, facing to the right.

Part I: Starting with right foot; walk forward 3 steps (R.L R) then step back with left. Walk forward two steps (R L) then do 2 steps bawd (RL) Repeat all

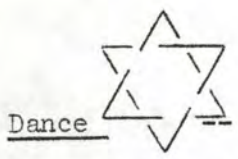
Part II Face Center: tap right toe behind left foot, brush right foot forward, tap right heel in front of left foot, step on r. foot. Repeat all with left foot.

Part III Step to right side with R. foot, close Left to it, and swizzle and swizzle ( move kness around) Repeat to Left starting with Left foot.

Part IV Do a three-step-turn to the Right and close left foot by R. but don't take weight Repeat to L starting with Left foot.

(If using the LI (Vanguard) there is a four count interlude after the first sequence. Sway R.L. R. L. The dance is done 3 times on the LI





# HORA



Dance

Gwen Main

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.



HAVA NAGILA

Hava Nagila means "come let up be joyful."

- A. Hava Nagila Let's be joyful
- Hava Nagila Let's be joyful
- Hava Nagila Venismecha Let's be joyful
- Repeat A
- B. Hava Neranena Let's sing
- Hava Neranena Let's sing
- Hava Neranena Venismecha Let's sing and be joyful
- Repeat B
- C. Uru Uru Achim Wake up, Wake up, brothers
- D. Uru Achim Belev Sameach Wake up, brothers, with a happy heart
- Repeat D three times more
- E. Uru Achim Wake up, brothers
- Uru Achim Belev Sameach Wake up, brothers, with a happy heart

Music Record: Folkraft 1110, 1110X45, 1116

Formation: Double circle, partners facing, man's back to center, two hands joined. Partners stand close together, elbows bent, and hands close in.

DIRECTIONS FOR THE DANCE

Music 4/4 NOTE: Directions are for both lady and man except when specially noted.

Measures

- I. Pull Away and Circle
- A 1 Beginning right, take four steps backward, knees bend slowly taking body into crouch position by fourth step. Back remains fairly straight.
- 2 Beginning R, take four steps forward, moving immediately into reverse open position (ct.1). Stand straight with L elbow bent and close to body, R arm is straight across in front of partner. Turn clockwise in reverse open position (Cts.2,3,4).
- 3-4 Repeat action of measures 1-2.
- 1-4 Repeat action of measures 1-4. On 4th measure, however, partners face line of direction and take cross back hold position.
- II. Leap and Turn, Balance and Run
- B 1-2 Beginning R, leap forward, body bending forward (ct.1), step L in place (ct.2), step R back in place (ct.3), step L in place (ct.4), Repeat.
- 3 Drop L hands. Beginning right, take four steps, lady making 3/4 turn to face man who turns 1/4 (CW) to face her. Partners join L hands under R.
- 4 Beginning right, take four steps, lady in place, man turning a full turn CW under their joined upraised hands. Now in original starting position, with joined hands crossed.
- 5-6 Man beginning L, lady R, take four balances. (Man-L, R, L, R; lady --R, L, R, L.)
- 7-8 Hook R elbows and extend L arm diagonally upward and outward. Take eight running steps around each other, turning CW once around to face original starting position. Drop hands and move apart about three feet.

(cont.d)

- III. Clap, Hop, and Turn
- C 1 Bend over to R and clap hands to one's own R side about knee level (cts.1-2). Repeat bending to left (cts.3-4).
- 2 Bend forward and clap in front (ct.1), gradually raise hands to outstretched arm position, in three upward lifts (ct. 2,3,4). Head follows hand positions.
- 3 Hands on hips. Jump in place (ct.1). Take three hops on R, extending L foot forward (cts. 2,3,4).
- 4 Repeat action of measures 3, hopping on L foot and extending R.
- 5-6 Repeat action of measures 3 and 4.
- 7 Repeat action of measures 3 letting L foot trail behind while turning CW around in place once on three hops.
- 8 Repeat action of measure 4, letting right foot trail behind while turning counterclockwise around in place once on three hops.

CHAT/MAIN/85





Mixers

WESTERN TRIO MIXER

Record: Folk Dancer - 45-2004 or any good 32 bar contra or hoedown record.

Position: Trios, WMW, around a big circle facing CCW, hands joined in the lines of three.

Walk 16 steps in LOD.

Center person lifts LH. RH person goes under the arch into the center of the hall and forms a circle with the other "center" people and move to the L 16 cts. At the same time the remaining two people buzz swing for 16 cts.

At the end of the swing, M puts partner on the R and gets another LH woman from the center of the circle.

Begin dance again.

CHAT/MAIN/85

LUCKY SEVEN MIXER

English

Record: Any good English jig or reel.

Position: Couples in a single circle, hands joined.

- I. Walk into the center 4 steps.  
Back out 4 steps.  
REPEAT
- II. Do a grand right and left to the seventh person counting partner as #1.
- III. Swing new partner 8 measures (16 cts.) This calls for a buzz swing but if the group does not know this type, a RH, LH or two hand swing may be used.

Open to a circle for repeat of the dance.

CHAT/MAIN/85

Mixer

TENNESSEE SWIZZLE

Record: Tennessee Wig Walk - MCA 60051

Position: Double circle, partners facing. Hands are not joined.

<u>Meas</u>	<u>Cts</u>	
1	1-4	Each person moves to Own right with the following step: Step R, close L to R, Step R, clap.
2	5-8	Repeat to the L.
3-4	9-16	Repeat measures 1 & 2 above.
5-6	17-24	* Swizzle 8 counts to R, to face new partner.
7	25-28	2 slow walking steps toward new partner.
8	29-32	Slap knees, clap own hands, clap partner's hands (Rest on ct. 4)
		* Swizzle step - move toes to the R, then heels to R, etc. for 8 counts. If you really want to get into the spirit of the dance, move elbows up and down in "chicken".

This record may be ordered from the following address:

Wagon Wheel Records  
8459 Edmaru Ave.  
Whittier, CA 90605

MixerHITCH HIKER MIXER

The original Hitch Hiker cance was originated by Jane Harris of Washington. We have adapted it slightly to be danced to "Tennessee Saturday Night". It can be adapted to any peppy two-step. Pullman,

Starting position: Double circle, partners facing.

- Meas. 1. Moving away from partner take two jumps (chugs), clapping on the off beat.
2. "Hitch hike" twice - Thumb over R shoulder - R toe twisting R as thumb moves.
3. Repeat measure 1.
4. Repeat measure two with L thumb and toe.
5. Repeat measure 1.
6. Repeat measure 2 with both thumbs and feet moving at the same time.
- 7-8. Do-sa-doe partner 8 steps - 1 step per beat.
- 9-10. Join inside hands and walk fwd, 4 steps (2 cts. to each step) (A cross-walk is fun to do here)
- 11-12. Take four strut steps (2 cts. to each step--and really strut) as M turns L to meet the lady behind him for a new partner. W struts 4 steps in place as the M meets her to start the dance again.

## "DO-SA-DO MIXER"

(Round Dance--Mixer)

Windsor No. 4697

STARTING POSITION: Couples in a circle, partners facing with both hands joined, M's back toward COH

FOOTWORK: Opposite throughout, steps described are for the M

Meas

## INTRODUCTION

- 1-8 WAIT 4 meas; APART, POINT; TOG TOUCH; APART, POINT; TOG, TOUCH; Step bwd on L foot, pt R ft twd ptr; step twd ptr on R ft, tch L ft to R; Repeat meas 5-6;

## DANCE

- 1-4 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE, SLIDE: Step swd in LOD on L ft, close R ft to L; swd again on L, close R to L; do 4 slide steps swd in LOD side L close R, side L close R; Side L close R, side L hold keeping weight on M's L ft & W's R ft;
- 5-8 SIDE, CLOSE; SIDE, CLOSE; SLIDE, SLIDE: SLIDE, SLIDE; Repeat action of meas 1-4 in RLOD starting M's R ft;
- 9-12 SIDE, TOUCH (in bk); SIDE, TOUCH; SIDE, TOUCH; SIDE, TOUCH; Step swd in LOD on L ft, tch R toe in back of L heel; step swd in RLOD on R ft, tch L toe in back of R heel; repeat meas 9-10;
- 13-16 DO-SA-DO, 2; 3, 4; 5, 6; 7, 8 (to new ptr) Release hands and do a do-sa-do in 8 steps passing R shoulders using 6 steps to go around own ptr and 2 steps diag to the L for both (M twd LOD & W twd RLOD) to new ptr and join hands

PERFORM ENTIRE ROUTINE FOR A TOTAL OF EIGHT TIMES

Ending: After completing eight and last sequence thru meas 12, do-sa-do around ptr 6 cts & ack.

THREE BLIND MICE  
(Squaring the round)

Form a square (or two depending on the size of your group and the size of the hall). You may vary the number on each side to accommodate your crowd. The sides sing and act out their lines when their time comes by doing the following actions.

"Three blind mice"-----4 steps to the center of the square.

"Three blind mice"-----4 steps bkwd. to original spot.

"See how they run"-----Turn R and march four steps

"See how they run"-----March bkwd. 4 steps to original place.

"They all ran after the farmer's wife"-----Right turn in place 4 steps.

"They cut off their tails with a carving knife"-----L turn in place 4 steps.

"Did you ever see such a sight in your life"-----Raise both arms, shake both hands overhead then slap thighs on word sight.

"As three blind mice"-----Put hands over eyes and sway from side to side.

The first side of the square begins. When they come to "See how they run" and turn R to march, the second side begins singing and marching to the center. Then side three, then four perform. Do the routine the usual three times.

Before forming squares I like to teach the steps with everyone facing center in a line on one side of the hall, leader in front demonstrating steps.

## JIFFY MIXER

Music: Jiffy Mixer  
 Record: Windsor 4684-A  
 Rhythm: 2/4

Formation: Double Circle  
 Position: Two-Hand  
 Footwork: Opposite

The dance is described for the man, the lady's part is the same on the opposite foot.

Measures	Step	Description
<del>1-2</del>	<del>Heel-Toe</del>	<del>Touch the left heel to the side, then touch the left toe to the floor at the instep. Repeat.</del>
3-4	Side Close Side	Step to the side with the left foot, close the right to the left, step to the side with the left foot, touch the right toe beside the left foot.
5-8	Repeat	Repeat the above starting on the right foot.
9-12	Chug-Clap	With both feet together, chug backwards on count one and clap on count two. Repeat three more times.
13-16	Swagger	With four slow steps (two counts each). Swagger to the next partner to the dancer's right.

As a variation, "Jiffy Mixer" may be done in a single circle, everyone facing in, hands joined. Everyone starts with L foot and there is no partner change. This is especially good with children.

Another variation may be in Meas. 13-16. Instead of a swagger or strut step, the leader may indicate various ways of walking such as --- walk like a duck - like a monster - like Miss America - walk like John Wayne - like a bathing beauty. Be sneaky, etc.

The possibilities are limitless. Use your imagination and have fun!

PATTY CAKE POLKA

Music

Record: Emilia Polka, Victor 25-1013  
Little Brown Jug, Columbia 36021  
Beer Barrel Polka, RCA Victor 25-1009

Position

Partners Face, two hands joined.

Formation

Double circle, man's back to center.



DIRECTIONS FOR MIXER

Music 2/4 Note: Directions are for man; lady's part reverse.

Measures I. Heel Tee Polka and Slide

- 1-2 Beginning left, place left heel to right, place left toe to right instep. Repeat.
- 3-4 Take four slides in line of direction.
- 5-8 Beginning right, repeat the action of measures 1-4, moving in reverse line of direction.

II. Claps

- 9 Clap own hands, clap partner's right hand.
- 10 Clap own hands, clap partner's left hand.
- 11 Clap own hands, clap partner's hands (both).
- 12 Clap own hands, slap own knees.
- 13-14 Hook right elbows and walk around partner and back to place.
- 15-16 Man moves forward in line of direction to new partner. Lady spins clockwise twice, as she moves in reverse line of direction to new partner.



Variation:

- 9 Clap partner's right hand three times.
- 10 Clap partner's left hand three times.
- 11 Clap partner's hands (both) three times.
- 12 Slap own knees three times.



SPANISH FLEA

Music: Spanish Flea  
Record: A&M 792  
Rhythm: 4/4

Formation: Single Circle  
Position: Individual  
Footwork: None (use hands)

Start with the left foot forward and the weight on the right foot.

Measures	Step	Description
1-4	Rhythm	Bounce slightly on the right leg tap the left toe.
5	Clap	Clap both hands to right hip twice, then clap hands together.
6	Miss	Pass right hand over left fist twice, then pass left hand over the right fist twice.
7	Fists	Hit fists together twice with the right fist on top, then twice with the left fist on top.
8	Elbows	Hit right elbow with the left fist twice, then hit the left elbow with the right fist twice.
9-10	Swish	Pass both hands to the right side, then up to shoulder level, pass one hand on each side, then back up pass both hands to the left side, then back up, and finally pass one hand on each side and back up.
11-12	Twirl the rope	Twirl right hand above head as if twirling a rope. (four counts) repeat with the left hand. Note: The second, third and fourth times through the left hand twirls for four counts.
13-14	Swim	Imitate the action of swimming for eight counts.
15-16	Chug-Clap	With both feet together, chug backwards on the first count and clap on the second count. Repeat three more times.
17-18	Hitch-Hike	"Hitch-Hike" with the right hand for four counts then with the left hand for four counts. (Cont.)



19-20 The Bug

Grab with left hand as catching a bug.  
(two counts) Put bug on right hand  
(two counts). Smash bug with left hand  
(two counts). Blow away bug. (Two counts).

Repeat dance three more times. At the end of the last time, do the rhythm step for five counts then hands twice.

I LOVE YOU MORE AND MORE  
EVERY DAY

INTRO-CLOSER

You join your hands and circle round the ring. Now you circle left around the ring you go then face your corner, left allemande the corner a right left grand around the ring you roam.

You meet you maid and promenade beside her you take her home and there you're gonna swing and whisper as you walk along beside her I love you more and more every day.

FIGURE

Head ladies chain, go straight across the ring now then chain them back, it's right home they go. You face your corner, and do-sa-do that lady you come back home and swing your own sweet girl.

Well join yor hands circle left around the ring now you swing your corner lady once or twice around and then you promenade and whisper ther beside her I love you more and more every day.

Note: Tis is not the call which comes with the record. This is my own version simplified for beginners.

" Her dancing I fear, far from  
divine.  
She's light on her feet, but  
heavy on mine."

# PARTIES



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.

Leadership Experience-page 6

- 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.



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- 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 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.

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- 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.

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- J. The closing activity should be snappy and gay, including everyone. It should send guests home singing, laughing, and chatting about "a good time". Or, you may prefer a "tapering off" type of activity which will unify the group into a mood of fellowship. Real fun is not merely a surface feeling or a whimsical "fling". Good party fun goes deep into the heart of a person and brings to one some of that joy in friendly fellowship that one cannot help but someday realize to be his most priceless possession. A party committee would do well to do some experimenting with some short, but well conceived and planned, closing to their parties. A simple, ceremonial type of affair that takes ten or fifteen minutes and which, through music, poetry, or simple dramatics, seeks to present (without preaching) a serious, or humorous but meaningful, note on the party theme may prove to be most effective.
- K. Be sure that the closing activity is done in such a way that people are aware that this is the last activity without having to say "That's all, folks!"
1. Give some consideration to the order of events in regards to ease of setting up the materials. Do not run 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.

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- 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.

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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.



A SUGGESTED PARTY COMMITTEE ORGANIZATION WORKSHEET

PLACE \_\_\_\_\_ DATE \_\_\_\_\_ TIME (start) \_\_\_\_\_ No. EXPECTED  
(close) \_\_\_\_\_ (Male) \_\_\_\_\_  
PARTY THEME \_\_\_\_\_ (Female) \_\_\_\_\_  
GENERAL CHAIRMAN \_\_\_\_\_

THEME SUGGESTIONS \_\_\_\_\_  
\_\_\_\_\_ WORK COMMITTEES: (Each committee does  
its own clean-up)  
Interest Promotion: (Invitations,  
Posters, build-  
up, etc.)  
Atmosphere: (Decorations, costumes,  
facilities, etc.)  
Program Events: (Games, dances,  
entertainment, leaders  
Refreshments:  
Closing Fellowship: (For a more  
elaborate clos-  
ing)

	TIME	ORDER OF EVENTS	OTHER NOTES	LED BY	MATERIAL NEEDED
1.	1.	_____	1.	_____	1. _____
2.	2.	_____	2.	_____	2. _____
3.	3.	_____	3.	_____	3. _____
4.	4.	_____	4.	_____	4. _____
5.	5.	_____	5.	_____	5. _____
6.	6.	_____	6.	_____	6. _____
7.	7.	_____	7.	_____	7. _____
8.	8.	_____	8.	_____	8. _____
9.	9.	_____	9.	_____	9. _____
10.	10.	_____	10.	_____	10. _____
11.	11.	_____	11.	_____	11. _____
12.	12.	_____	12.	_____	12. _____
13.	13.	_____	13.	_____	13. _____
14.	14.	_____	14.	_____	14. _____
15.	15.	_____	15.	_____	15. _____

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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: \_\_\_\_\_

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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:

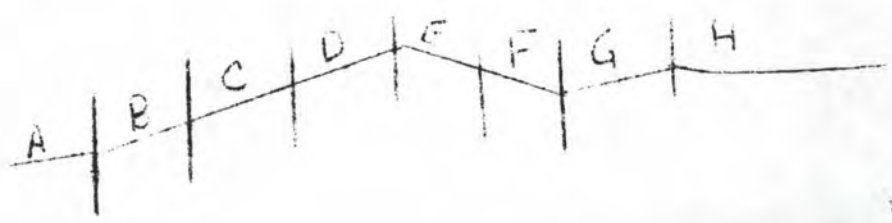
- A. Consider the group for whom the activity is being given:
  - 1. age
  - 2. interests
  - 3. physical condition
  - 4. number of people
- B. How are the guests to be dressed?
  - 1. costumes
  - 2. street clothes
  - 3. formal
- C. What do they enjoy doing?
  - 1. active
  - 2. inactive
- D. Is the 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 developin 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.

# PROGRAM PLANNING



The most successful recreation leaders are only as good as the programs they plan. A successful party doesn't just happen, it's planned with care and foresight. The larger the group, the more careful must be your planning.

## DETERMINING OBJECTIVES

The specific objectives for a program will vary according to the type of group and the occasion. Unless you have your objectives clearly in mind as you plan, it's not likely that you will be completely successful. A few guidelines are standard with most planning. You can have a good program if:

- There's group cooperation
- Most of the group participates
- Members enjoy the activities and ask for more
- Members develop in friendliness
- Activities are carried home and to other meetings
- New interests are stimulated and new skills learned

## THE COMMITTEE APPROACH

It's best to use a committee in planning a party. Even if you're capable of planning and conducting the event yourself, involving others has advantages. Each committee member learns from the experience. Group knowledge and suggestions usually result in a better party. It becomes "our" party, instead of "yours". And during the party itself, you'll have enthusiastic support ready to help make it successful.

Some basic decisions must be made before specific activities are chosen, or subcommittees assigned.

### PARTICIPANTS

- Number expected
- Age, sex, resources and limitations
- Relationship of guests (are they acquainted? strangers?)
- Activity preferences (anticipated likes and dislikes)
- How the group will dress

### PLACE

- Outdoor or indoor?
- How much room is available?
- Type of space and equipment on hand
- Decorating possibilities
- Seating arrangements
- Transportation problems
- Temperature and ventilation control

### TIME

- Have a specific starting time, begin when the first person arrives.
- Have a definite closing time. Never let the party die; end it while interest is high.

### THEME

A theme adds to the success of a party and is the skeleton around which the party is planned. Decorations, invitations, refreshments and activities are more appropriate when planned around a central theme.

After the planning committee has agreed to the above factors, divide into subcommittees. Be sure each understands its assignments and that the groups report back to the general committee. Check carefully to see that each group is functioning, and give recognition for their efforts.

## SUBCOMMITTEE RESPONSIBILITIES

### INVITATIONS should:

- Be personalized
- Be clever, unique, eye and ear catching
- Fit the theme
- Indicate time, place, theme, dress, cost (if any)

### DECORATIONS should:

- Help set the atmosphere
- Be inexpensive and simple
- Be original
- Not be too time consuming to make
- Be suggestive rather than complete

### REFRESHMENTS should:

- Fit the theme
- Be served in a manner that allows conversation
- Be varied — There are other foods than punch and cookies.
- Not be the closing event — Serving refreshments leaves loose ends and is not a fitting climax.

### PROGRAM should:

- Begin with the first arrival
- Close when the last person leaves
- Be well planned, but flexible enough to meet the unexpected
- Include each of the following:





## MAJOR PARTY DIVISIONS

### I. Pre-Party (activities for early arrivals)

Unless the social recreation event follows another program presented in the same building, it may take quite a while for all guests to arrive. This makes detailed planning difficult.

#### A. Present activities which:

1. Complement the general program
2. Hold the interest of early comers and make them think the party will be fun
3. Insure informality by mixing the group and getting people acquainted
4. Can readily be ended when all have arrived

#### B. Many activities are suitable, but they should:

1. Be individualized – not highly organized

2. Be easily explained and entered into

3. Require no special skills

#### C. Suggested types of activities include:

1. Get-acquainted games
2. Guessing games
3. Games of skill
4. Conversational activities
5. Puzzles

### II. Starters

Up to this point the atmosphere has been informal. Now the leader must sell himself to the group, through the "starter," or first group activity. It should make the group feel at ease and responsive to the leader's suggestions. These should be total group activities, not individualized, nor done in very small groups.

Here are some guides for this phase of the program:

- A. The activity should be comfortable for everyone to enter into
- B. Use more than one total group activity if you need to build group spirit
- C. Suitable activities include:
  1. Grand march figures
  2. Partner pairing activities
  3. Accumulation games
  4. Musical mixers
  5. Large circle games
  6. Get-acquainted games

III. Social Activities (just for the fun of it)

The group should now be at ease, eagerly responding to the leader's suggestions and anticipating more fun. Activities chosen for this phase of the party, and the way activities are organized, depend on the nature of the group, location, theme and time allotted. This is the fluctuating part of the planning outline.

- A. Plan more than you think you'll need, but be prepared to change or cut short if needed.
- B. Play all games in one formation before changing to another formation. When possible use games for changing formation.
- C. This group of activities may be conducted in two sections if the program is long – the first following the starters, and the second following refreshments and "resters."

D. Arrange these activities so you don't wear your group out – alternate extremely active periods with quieter activities.

E. Suggested types of activities include:

1. Circle and line games
2. Relays
3. Musical mixers
4. Fun dances and ballroom dances
5. Group contests
6. Individual activities

IV. Resters (quiet participation)

The group usually is seated during this phase of the program, which may come before, during or after refreshments. This is the time when an inexperienced leader can lose group interest. Keep definite control of the group, and keep things moving. Your players are physically relaxing but capable and usually anxious to keep mentally active. Total group activities with a minimum of moving about are best. If there's to be entertainment of any kind, this is the time.

Suggested types of activities include:

- A. Leader stunts
- B. Group stunts
- C. Songs
- D. Guessing games
- E. Brain teasers
- F. Entertainment by a group member



## V. Finale

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 quieting.

Suggested types of activities include:

- A. A "good night" dance
- B. A short story
- C. Inspirational material with deep meaning for the group

## REHEARSAL

After all subcommittees have completed their planning, draw the total committee together again. Talk over the entire party. Learn all games and activities that will be used. Informed committeemen can contribute much to the party's success by working with small groups. Outline all plans on a Party Planning Worksheet, and have it with you the night of the party.

## PARTY EVALUATION

Soon after the social, but not necessarily the same night, the planning committee should meet to discuss the affair. Committee members should take notes as a guide for future activities of the sponsoring organization. The leader should evaluate all parts of the program of activities. This eliminates repeating the same mistakes, and establishes a record of activities that went over with a "bang."

The committee should discuss these questions:

### GENERAL EFFECT

Was the party successful? It was, if it met the objectives your group decided on during the planning.

Was the party fun for everyone?

Were the subcommittees well coordinated?

Was the theme retained throughout the party?

Was there sufficient publicity of and interest in the party beforehand?

Did each committee take care of its own cleanup and return of props?

## ATMOSPHERE

Was there something easy for everyone to do the minute he arrived?

Did these activities "set the stage" for the rest of the evening?

## PROGRAM OF ACTIVITIES

Did the party move smoothly from one activity and leader to another?

Was there a good balance of program for the kinds of people attending?

Was there a balance of leadership?

Did the party move along at a comfortable tempo without being rushed or getting "bogged down?"

Was too much use made of the "mike" as a crutch to get attention?

Did the leaders participate whenever possible in the activities?

Did the leaders retain control of the group?

Were directions simple enough to be quickly understood?

Did leaders' attitudes create a spirit of fun and enthusiasm?

## SUMMARY

A party that's well planned has passed the major essential for success. If proper activities have been selected and arranged in logical sequence, only poor leadership can cause failure.

If you've read this far, you already know a good deal more than many people who lead recreation. There are many excellent sources of games and activities. Collect them. And learn by observing other leaders.

But the best way to develop as a leader is to lead. Your first party will not be perfect (and neither will your last). 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.

SUNDAY EVENINGS ACTIVITIES

Program and Ceremony Planned by Jean and Maureen

Dinner - Welcome by Dick

Introductions - Each person introduced the person on their right to the group - (name, town and something interesting about that person.)

Some of the necessary rules of the camp were explained:

- 1. No alcohol or firearms on grounds
- 2. Smoking in certain areas only
- 3. Sign in or out when leaving camp
- 4. We pay for the electricity so be conservative
- 5. Can use - but please return what you borrow
- 6. K.P. in families
- 7. You get out of Chat what you put in
- 8. Breakfast at 8:00 A.M. Pictures at 9:00

Break until 7:30 P.M.

Return to dining area.

- 1. Group singing (led by Marianne) of familiar songs  
Vive la Compayne  
The more we Get Together
- 2. Jean explained and had discussion on and about Chatcolab  
Goals and Ideals  
Why are we here - variety of reasons, variety of people  
(ages and years at Chat)  
What we hope to learn or get out of Chatcolab  
How can we accomplish these things?  
Need to be on time for events
- 3. Using Pictures - Maureen  
Pictures were taped to peoples backs. They were to ask questions until they found out whose picture they had then give it to them. Labbers then put their pictures on colored paper and taped them on the wall so people could get better acquainted.
- 4. Group dancing - led by Leila and Ruth  
Do\_Sa-Do Mixer  
Patty Cake Polka Jiffy Mixer  
Allelulia
- 5. Group was led to Fireplace room to view slides of Chatcolab
- 6. Traditional Candle Ceremony  
Five candles on a table representing:  
(Ideals, Philosophy, Humor, Knowledge and Sharing)  
were lighted by Jean B., Vern B., Maureen K., Evelyn S. & Leila S.
- 7. Singing of familiar songs  
Tell Me Why  
Kum By Yah  
Each Campfire Lights Anew
- 8. People were told they could adjourn for refreshments..Then to the outdoor fireplace for a campfire or stay and sing.

BEAR-ITHON

Committee: Miriam, Roy, Gwen, Betty, Dorothy, Ginny  
Chairperson: Miriam

Program

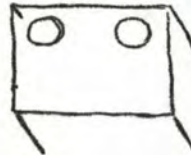
The entire evening program was a take-off on Olympic Games. Each bear family was given the challenge of construction a flag that could be carried in the "parade" of competitors. The group gathered in the lodge and paraded to the campfire area where a shower of balloons (tied up the flagpole) came down to herald the arrival of the torch bearer. "Let the games begin!" The teams then went to the basketball court for two competitive games:

1. Each team throw baskets (from a chair)
2. A teddy bear race (over and under)

The next main event was a talent show in the lodge. These included:

1. Jane Higuera -- monologue (see next page)
2. Roy and Gwen Main -- dance (see dance section)
3. Vern Burlison -- storytelling "Aunt Mercy"
4. Yahoo and Joan Smith -- skit "STEWBALL" (page after next)
5. Ruth, Jean, Marianne, Ed -- Lummi (Maori) stick demonstration (see Game section)
6. Jane again -- "Woman with a problem with a cat" (page after next)
7. Stew and Pauline; Dayanthie on guitar -- Annie's Song (song section (That was super)
8. Betty King, Don G., DawnE, Dorothy -- Enlarging Maching

- \* Nickel to quarter
- \* Baseball to volleyball
- \* Baby bear to big bear(?) in diaper (Don G.)



Promotion

Promotion included a song sung to the tune of "Little Playmate"

Say, say, oh playmate  
 Won't you come play with us.  
 And bring your cubbies plus  
 Your honey without fuss  
 Come to our party  
 Put on your running shoes  
 What have you got to lose  
 And let's be friends

Each bear family planned and made a flag, carried out in their colors.

Refreshments

Committee: Stew, Jean, Bill, Elaine, Marianne, Sonya

- |                              |               |
|------------------------------|---------------|
| Orange juice                 | Sugar Cookies |
| Kool-aid                     | Popcorn       |
| Hot H <sub>2</sub> O w/mixes |               |

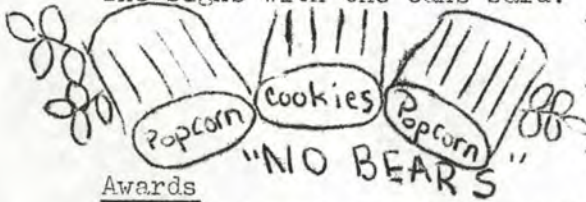
# Private Dump No BEARS!



Tuesday Evening  
Party/Ceremony  
Page 2

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A table was set up with popcorn and cookies spilling out of overturned garbage cans, "thanks to the mischievous bears running around camp". The signs with the cans said:



\*Danger! This is a Private Dump -- No Bears--  
Violators will be left unmolested  
\*Chatcolab Sanitary Dump -- Absolutely No  
Bears Allowed  
\*Sanitary Land Fill -- No Bears

## Awards

In true olympic fashion, special awards were presented -- but to everyone. They included:

Bearable Bears -- Most Unbearable  
Big Bad Blue Bears -- First Out of Hibernation  
The Pooh Bears -- Bearly Awake  
Vander Bears -- Bearly Moving  
Share Bears -- Last Out of Hibernation  
Hug-a-Bears -- Most Hugable

## Final Words at Closing of Olympics -- by Ginny

I'd like to use a quote of Bocker T. Washington --

"Success is not measured by the heights one attains, but by the obstacles one overcomes in its attainment."

Tonight victory belongs not to those that are the "winners" but to those who have played the games. To take part, to try, to help and be helped are all part of the game -- and the true winners are those for whom it was most difficult.

## Skit--"George" -- presented by Jane

When George's grandmama was told  
That George had been as good as gold,  
She promised him that afternoon  
To buy him an immense balloon.  
And so she did, and when it came  
It got into the candle flame  
And being of a dangerous sort  
Exploded with a loud retort!

The lights went out,  
The windows broke.  
The room was filled with reeking smoke,  
Amid the darkness, shrieks and yells  
And ringing of electric bells.

All at once, the house itself began to  
fall

Tottering, shuddering, to and fro  
It crashed into the street below.  
When help arrived, among the dead  
Were cousin Mary, little Fred,  
The footmen, both of them, the groom,  
The man who cleans the billiard room  
The barroom maid  
And Sam dreadfully afraid  
That Mr. Shauffenyou, the Chef  
Will be permantly deaf.

And little George -- you will regret  
to hear  
Received a nasty bump behind the ear.  
The moral is -- little boys  
Should not be given dangerous toys.

My cat Agnes had fleas.  
So I took Agnes to the doctor,  
And the doctor told me to take Agnes  
Way out into a great big field and pour  
Alcohol all over her.  
So I took Agnes way out into a great big field  
and I poured alcohol all over her.  
But it wasn't alcohol  
It was kerosene.  
And there was a lighted cigarette laying right there on the ground.  
And all of a sudden -- BOOM!  
And all that was left of Agnes was one  
Little flea sitting there on the ground.  
He looked up at me and said --  
"Where in the hell is Agnes?"

Roy and Gwen Main danced the beautiful "Hava N'Gila" (See dance section)

Vern Burilson Told one of his Uncle and Aunti Stories from Missouri

Yahoo. and Joan with the aid of two teddy bears by the name of Loren Olver  
and John Hedrick told their saga of Stewbear

#### STEWBEAR

Stewbear was a racebear  
I wish he were mine.  
He never drank water,  
He always drank wine.

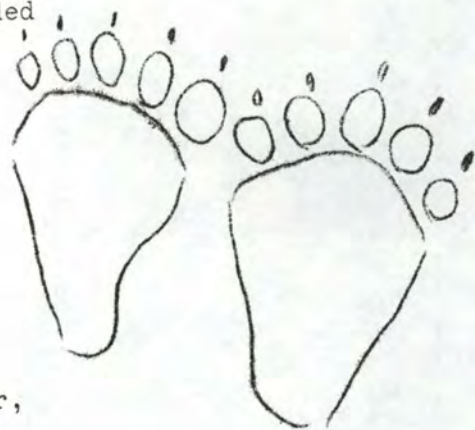
His bridle was silver,  
And his fur it was gold  
And the worth of his saddle  
has never been told.

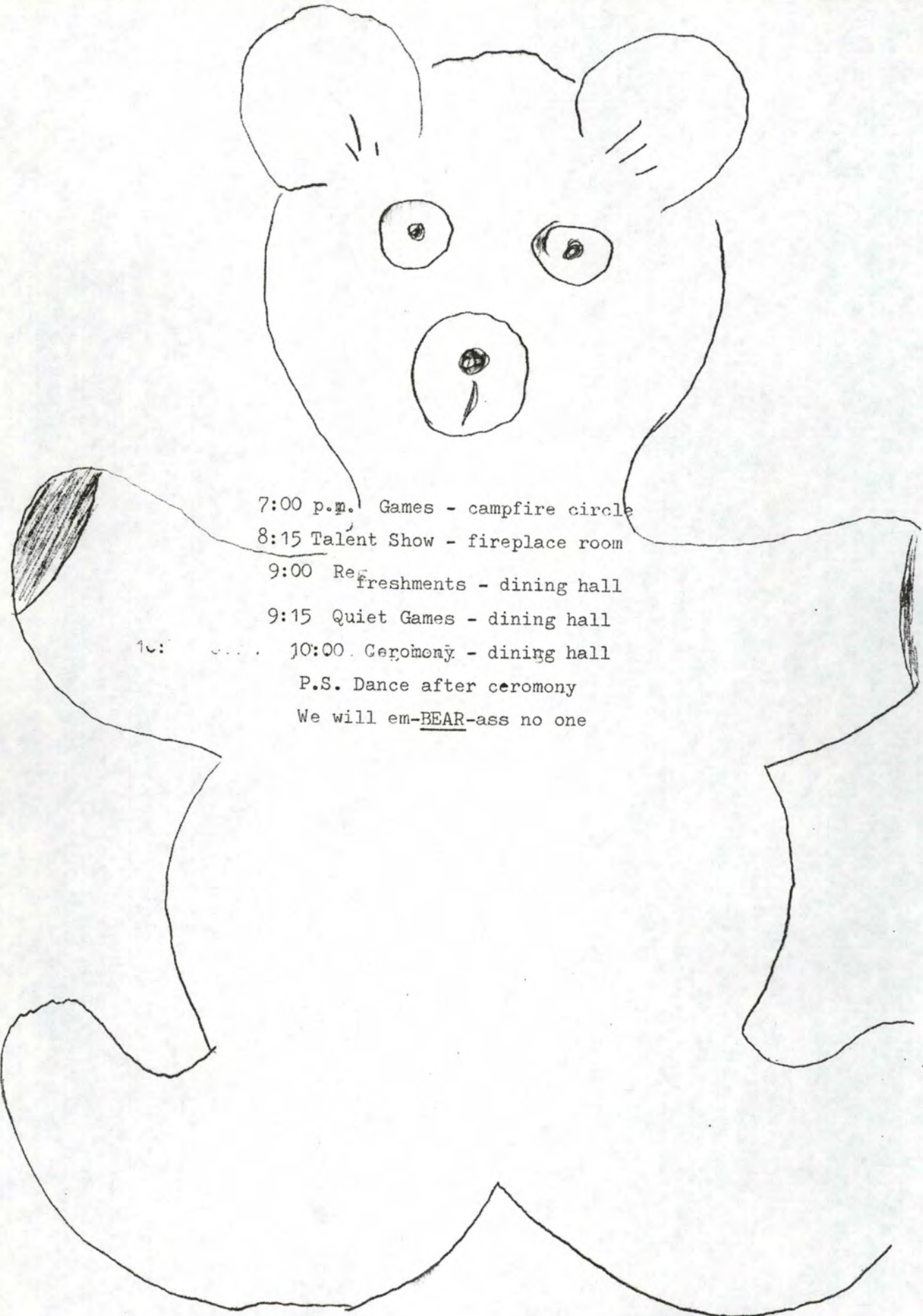
Oh, the fairgrounds were crowded  
And Stewbear was there  
But the betting was heavy  
On the big Grizzlybear

And way out yonder  
Ahead of them all,  
Came a prancing and dancing  
My noble Stewbear.

Oh I bet on the Black bear,  
and I bet on the Bay  
But if I'd bet on old Stewbear,  
I'd be a rich man today.

Oh the hoot owl she hollered,  
And the turtle dove moaned  
We're poor girls in trouble  
And a long way from home.





7:00 p.m. Games - campfire circle

8:15 Talent Show - fireplace room

9:00 Refreshments - dining hall

9:15 Quiet Games - dining hall

10:00 Ceremony - dining hall

P.S. Dance after ceremony

We will em-BEAR-ass no one



Wednesday Evening -----Party: "Disguise"

THEME BANNER: SOMETIMES TO SURVIVE BEARS NEED A DISGUISE

After breakfast we discussed last night's "BEARATHON" PARTY. Voted to a have another party this evening.

CHAIRMAN: Jane

COMMITTEE MEMBERS & RESPONSIBILITIES:

Roy: Dance

Marianne: Games and Snake Leader

Maureen: Refreshments, (GORP from Terri Haynes)

Banner: Eddie and DawnE

Couple of loose committee meetings during day

Announced after supper by presenting banner and a line of five strangely hatted labbers singing and trudging along to " If You Come Down To The Woods Tonight, Be Sure To Come In Disguise" over and over

DECORATIONS Banner and peoples costumes

PARTY PROGRAM:

Balloon volleyball as labbers arrived in main room

Dances ( round ) mixer type (3)

Games People To People, Consensus

Dance Bear Bearrel Polka

Refreshments -- Red Kool aid--& Gorp

Party length -- a good hour



# CEREMONIES



# Flag Ceremony

1. Let us fly this flag proudly, to show that we know what a privilege it is to be an American.
2. To the Colors -- Taped, or bugler (as the flag is raised)
3. Pledge of Allegiance

4. THERE ARE MANY FLAGS

There are many flags in many lands,  
 There are flags of every hue,  
 But there is no flag, however grand,  
 Like our own Red, White, and Blue.

I know where the prettiest colors are,  
 And I'm sure, if I only knew,  
 How to get them here, I could make a flag,  
 Of glorious Red, White, and Blue.

I would cut a piece from the evening sky  
 When the stars were shining through,  
 And use it, just as it was on high,  
 For my stars and field of blue.

Then I'd take a part of a fleecy cloud,  
 And some red from a rainbow bright,  
 And put them together, side by side,  
 For my stripes of Red and White.

We shall always love the Stars and Stripes,  
 And we mean to be ever true  
 To this land of ours, and the dear old flag,  
 The Red--the White--and the Blue.

Then hurrah for the flag! Our country's flag!  
 Its stripes and white stars too.  
 There is no flag in any land,  
 Like our own Red, White, and Blue!

5. America, America

A - mer - i - ca, A - mer - i - ca, Shall we tell you how we feel.  
 You have giv-en us your ri-ches. We love you so.

# Mary Pickersgill

A Lady  
to remember



on Flag  
Day,  
June 14

The huge flag of stars and stripes which inspired Francis Scott Key to write our national anthem at Ft. McHenry in 1814 was made by a little-known Baltimore widow, Mary Pickersgill. She was 36 years of age at the time the Star-Spangled Banner was completed. Living in a small house, now known as the Star-Spangled Banner Flag House, Mary made the flag for the sum of \$405.90.

The original flag, which measured 30 by 42 feet, is now on display in the Smithsonian's Museum of American History. Made from 400 yards of wool bunting and the largest American flag of its time, this national symbol had 15 five-pointed stars and 15 instead of 13 stripes, each almost two feet wide. The flag was so big it was sewn on the malt floor of Claggett's Brewery.

On Friday, June 14, National Flag Day, all Americans will have another opportunity to pay tribute to the symbol of our anthem and the patriotic woman who was its creator.

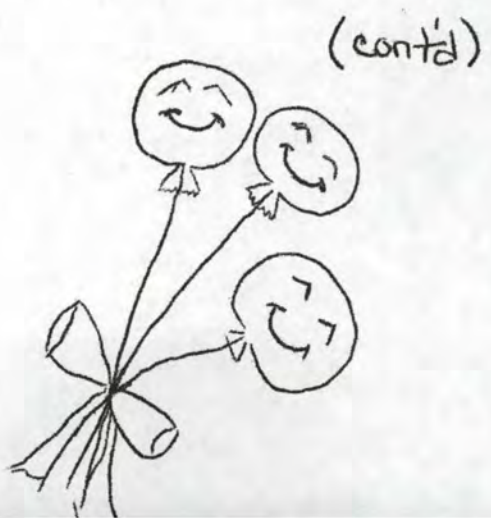
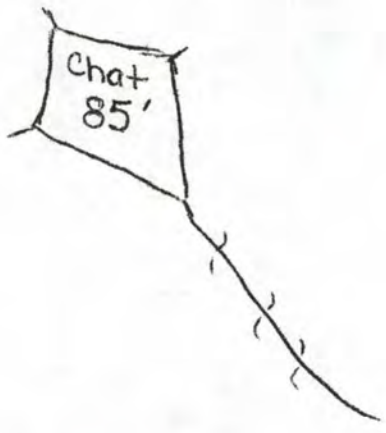
# CEREMONIES

Sunday Evening Ceremony  
(see Party Section)

Monday Evening  
Ceremony

1. "He's Got the Whole World in His Hands" sung while serpentine from from dining hall to fireplace room -- Marianne
2. Reading: "The Gift of Hands" -- Terri (see next page)
3. Song "Of My Hands I Give To Thee" (2 times) Marianne. Continued with background while symbols presented
4. Presentation of Symbols - narrator - Jane
  - A. Food - (bread) --Chaz Couchenour
  - B. Writing - (Chat Book) -- Eddie Santeford
  - C. Crafts - (little craft) -- Dorothy Burlison
  - D. Music - (pipes) -- Pauline Gouchenour
  - E. Touching -- Sonya Watts and "bear" (stand)
5. Song "Of My Hands-----" once  
"Of My Love I Give to Thee" Once
6. Verse to close - Jane Higuera

Hold on to what is good  
 even if it is a handful of earth.....Ruth Moe  
 Hold on to what you believe.....Sally Heard  
 even if it is a tree which stands by itself....Sonya Watts  
 Hold on to what you must do.....Jane Higuera  
 even if its a long way from here.....Terri Haynes  
 Hold on to life even when it is  
 easier to let go.....Mary White  
 Hold on to my hand even when  
 I have gone away from you.....Marianne DuBois



THE GIFT OF HANDS  
BY  
Madeline Hanning  
read by:  
Terri Haynes

When I was a very small child, I would climb upon my Grandpa's lap and there I would play. I didn't know it then, I was too young, but he was a crusty old man, who had worked hard all his life. His faith was simple, but deep. And he swore too much - at least, that was what my Mother always said. In spite of it all, I loved him and his stories.

I would wrap my small childish hands around his large and worn, wrinkled hands and play delightful games. It was right in the middle of one of those games that I noticed how wrinkled and knobby his hands were. Naturally, I asked him, how come? This was his reply:

"If you get a good gift, you use it. And you see, Child, I used my hands good. They can be a blind man's eyes and a silent man's words. They will be your greatest teacher and your best friends.

Hands can earn your keep, working away at whatever they do best and a lot of ther things that ain't nice, but have to be done. They can warm you. They can catch a fish and pull out a plug of your favorite tobacco. They can help you get places, too. I used to hitch a ride to town till I got my car.

Hands will be your best friend-makers and forgivers. Remember to always put your best into a handshake. Those hands will be talkin for your heart. They'll greet a new comer or wave good-bye to an old friend. They can cover a sneeze like your Ma is always a harpin and they can catch a tear no on else is goin' to see. They can show how you love another. Not by a gold ring on them, but by the things they do day in and day out, a nice pat on the shoulder or a nice squeeze. Your Gramma needs things like that and so do I. It says thanks for all the nice things you do for me.

They can show how you love your country in the way they salute the flag.

They ain't pretty hands, but there's lots of good in them. I kinda like how they don't play favorites. Rich folks got 'em, Kings, fancy and plain folks too. You got to watch out for the rascals. Mine try to cheat at cards sometimes. Just solitaire though and never in a game with anyone else.

Hands can build and they can tear down. Mind you know, Child, some things you gotta tear down to make way for better things, but there is a lot of good in some old things, too. That's why the old out-house still's standing out there.

Hands can write good music and mighty nice stories but they can also make war. They can work in the fields all day and still have time to hold a baby that's sick and bawling with the colic. They can be your doctor telling you to slow down when they're blistered and sore. They'll sweat and they'll be dry.

Page 3  
Monday Evening  
Ceremony cont'd.

The Fit of Hands (cont'd)

They ain't pretty but they are the best gifts you will ever have.  
Use them well! And you will thank Him every chance you get.

I looked at those hands and yes, they weren't pretty, they were beautiful. I said, "Thank you God, for the gift of hands". And, I thank Him often for my Grandpa and his stories and his life, full of love and appreciation.

Tuesday Evening  
Ceremony

Refer to the Party Section!



Tuesday flag Raising ! ! ! !

Betty King, Evelyn Statton and Dorothy Burlison

Flag Salute

1st verse of America The Beautiful  
hum second verse as poem was read

MY COUNTRY

It means the vast mountains  
that tower so high  
To kiss the white clouds  
that float in the sky;  
The deep surging ocean,  
the white sandy shore,  
The crags and the boulders  
where wild breakers roar;

A cool shady forest  
and level green plains,  
A herd of sleek cattle  
and old country lanes;  
The fragrance of orchards  
when apple trees bloom,  
The goldenrod's glint  
and the sumac's red plume

MY COUNTRY





Evening Star Ceremony  
 presented by  
 The Bearable Bears

As we stood looking for the first glimpse of the Evening Star across the lake, Pauline and Stewart sang

Evening Star up yonder,  
 Teach me like you to wander  
 Willing and obediently  
 The path that God ordained for me!  
 Evening star up yonder!

Marge Christiansen gave the poem from Longfellow's Evangeline:

Silently, one by one  
 In the infinite meadows of heaven  
 Blossom the lovely stars  
 The forget-me-nots of the angels

As we passed a new bouquet of columbines the song Evening Star continued

Teach me gentle flowers,  
 To wait for spring-time showers  
 In this winter world to grow--  
 Green and strong beneath the snow!  
 Teach me gentle flowers.

Marianne played and sang Edelweiss then we walked and encircled a wild rose.

Teach me lonely heather,  
 Where songbirds nest together  
 Tho my life should seem unblest,  
 To keep a song within my breast!  
 Teach me lonely heather!

Marianne played and sang

Who can sail away with no wind?  
 Who without oars can go rowing?  
 Who can sail far away from friends  
 With no tears aflowing?

I can sail when there is no wind  
 I without oars can go rowing  
 But I can't sail away from dear friends  
 With no tears aflowing.

As we stood under the tall pines Pauline and Stewart continued Evening Star:

Shady Lanes, refreshing  
 Teach me to be a blessing  
 To some weary soul each day,  
 Friends or foes who pass my way!  
 Shady lanes, refreshing!

Bearable Ceremony cont'd

Marianne played the Woods by Robert Frost

The woods are lovely, dark and deep  
but I have promises to keep  
and miles to go before I sleep  
and miles to go before I sleep

As we stood on the bank of Camp Larson bay Evening Star continued:

Mighty ocean, teach me  
To do the task that needs me  
And reflect, as days depart,  
Heaven's peace within my heart!  
Mighty ocean, teach me!

Joan Smith and Yahoo sang Land of the Silver Birch

Land of the silver birch  
Home of the beaver,  
Where once the mighty moose  
wandered at will  
Blue lake and rocky shore,  
I will return once more.

Swift as a silver fish, canoe of birch bark  
Canoe of birch bark  
Thy mighty waterways carry me forth  
Blue lake and rocky shore,  
I will return once more.

There where the blue lake lies  
I'll set my wigwam,  
Close to the water's edge,  
silent and still.  
Blue lake and rocky shore,  
I will return once more.

As we continued to the firecircle Pauline and Stewart completed Evening Star

Evening sun, descending,  
Teach me when life is ending,  
Night shall pass and I, like you,  
Shall rise again, where life is new!  
Teach me, sun descending!

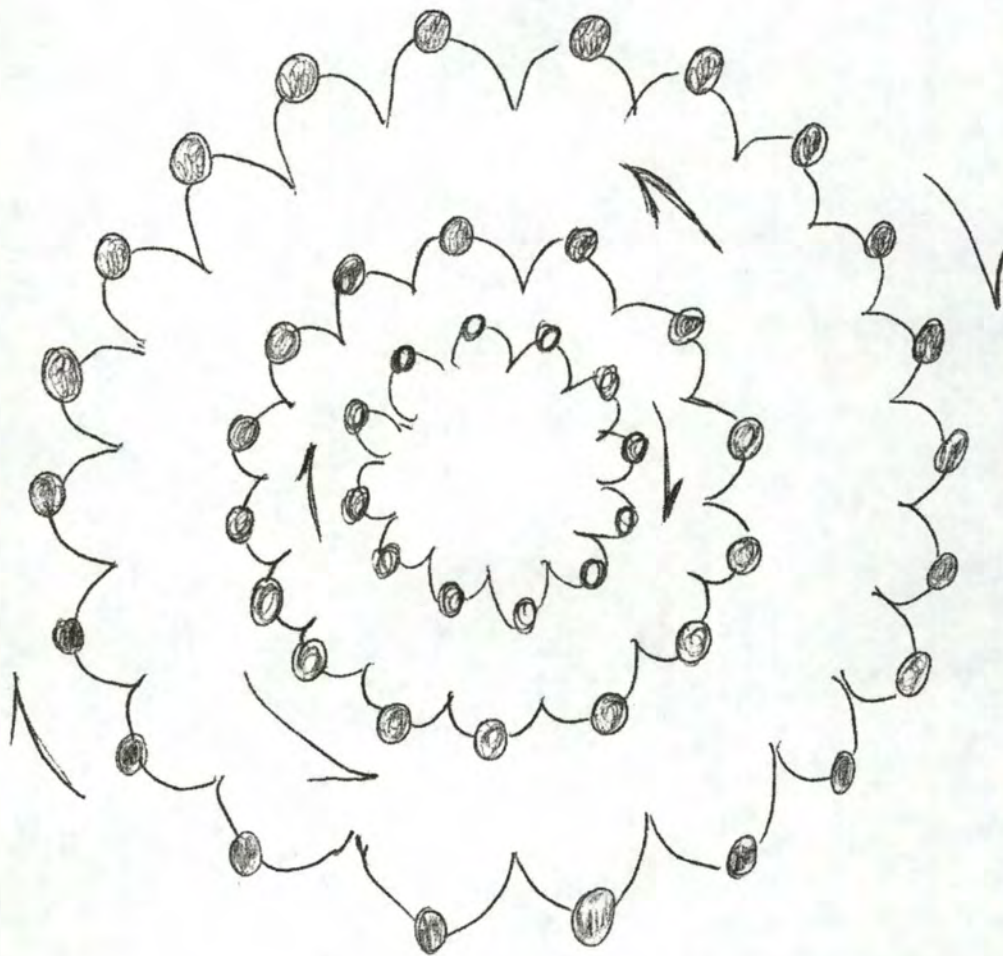
The campfire was started while we sang Flicker of the Campfire  
After singing several songs relating light and darkness in the outdoors,  
we sang Taps, and Dayanthie read The Loon Calls:

The loon calls  
it echoes back from afar 'cross the lake.  
The moonlight is dimmed by dark shadows crossing  
it's wake.  
The pine sighs as the wind dies and the night  
waits or the dawn.  
The bass jumps,  
it ripples back from afar distant shore.  
The loon calls,  
it echoes back 'cross the lake once more.

## Bearable Bears ceremony count'd

As the campfire closed we walked a short distance in the grass and formed three circles quietly. We formed a small circle in the center going right singing the first verse of Oh how lovely is the evening.

The second circle started also walking right on the second phrase, and the third circle started walking right on the third phrase. We walked slowly and changed direction on each phrase. On the ding dong, ding dong, ding, dong, ding, dong, we swung our joined hands as bells. We sang the round through three times. It was lovely!



Oh, how lovely is the evening, is the evening  
 When the bells are sweetly singing, sweetly singing  
 Ding dong, ding dong, ding dong, ding, dong.

## Friday Morning Ceremony

## Friday Morning Dedication to Dwight Wales

Friday morning started by an old tradition way honoring Dwight. Stew White along with his co'bears Sally, Jane, Terri gave everyone in lab a real-bearable-awakening. Recreating the old tradition Dwight had using the drum beat and the "War Hoop", left no one sleeping. Everyone was then served juice and banana bread.

Following the awakening, a flag ceremony followed commemorating Flag Day. It continued with a walk to the site where a tree (Japanese Lace Maple) was planted in Dwight's memory. The tree was donated by Doc Rock right from his backyard.

Eddie, Leila and Vern recalled their memories with Dwight. A poem was read:

✕ \ "The Planting of a Tree"

To plant a tree  
Is to bequeth a legacy  
To plant a tree  
Is to give hope when it has fled;  
For under boughs, serenity  
Of soul is found and rhapsody.  
Of joy becomes a pageantry  
When trees with leaves are bonneted.

To plant a tree  
Is to bequeath a legacy.  
To plant a tree  
Is sharing charity's sweet deeds;  
It gives to men a litany  
Of strength, when in melody  
From branches sing for you and me,  
Reflecting love which kindly leads.

To plant a tree  
Is to bequeath a legacy.  
To plant a tree  
Upon a hill or inaa glen,  
To honor those whose loyalty  
To lofty deeds adds majesty  
To this our land. Their memory  
will live in trees and hearts of men.

During breakfast the dedication continued with tepee table decorations and an original tape of Dwight telling a Napi Story. A slide of Dwight was shown during the tape.

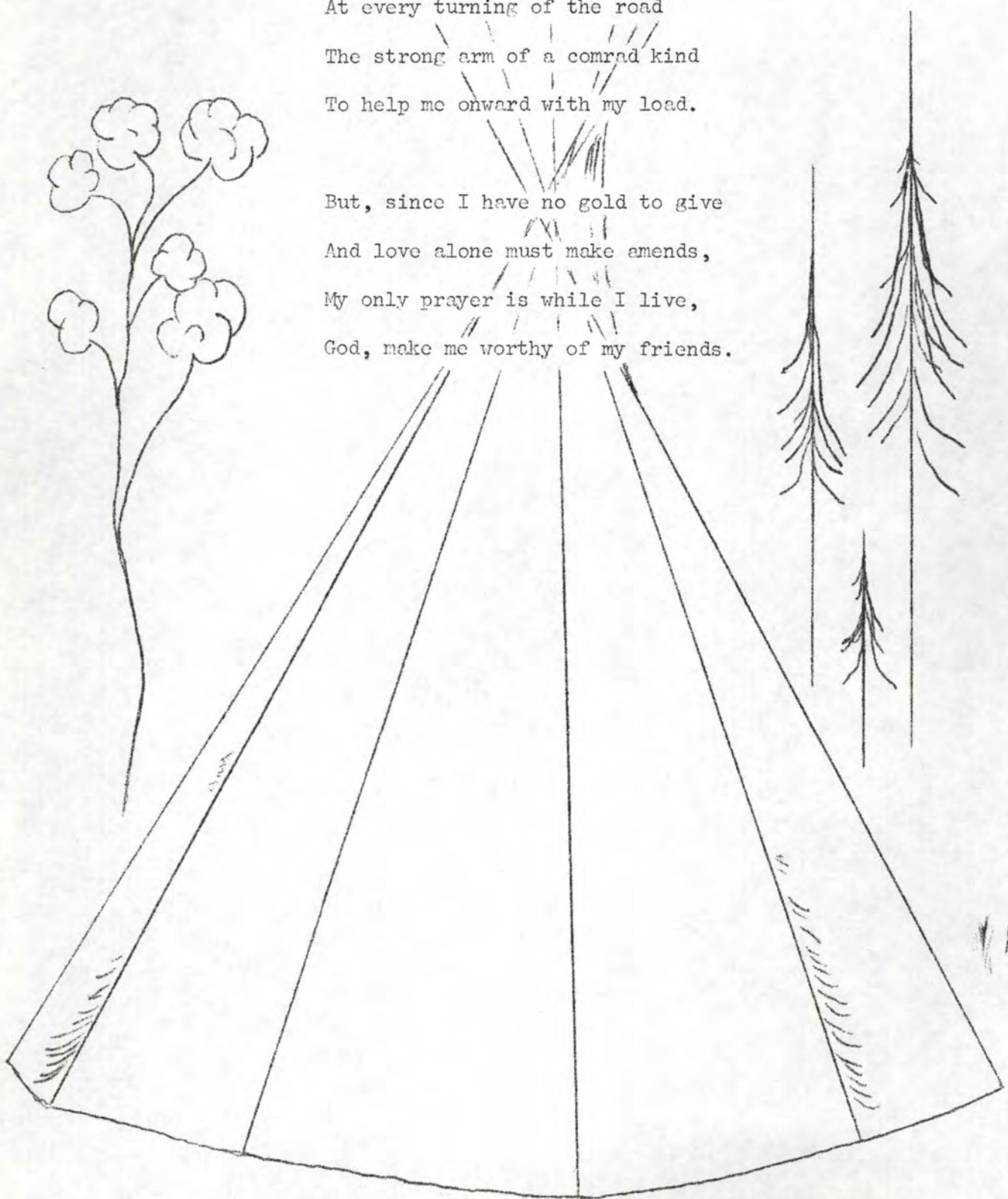
After breakfast, Stew lead everyone in one of Dwight's favorite songs "The Man Comes To Our House."

Friday Morning Ceremony cont'd.

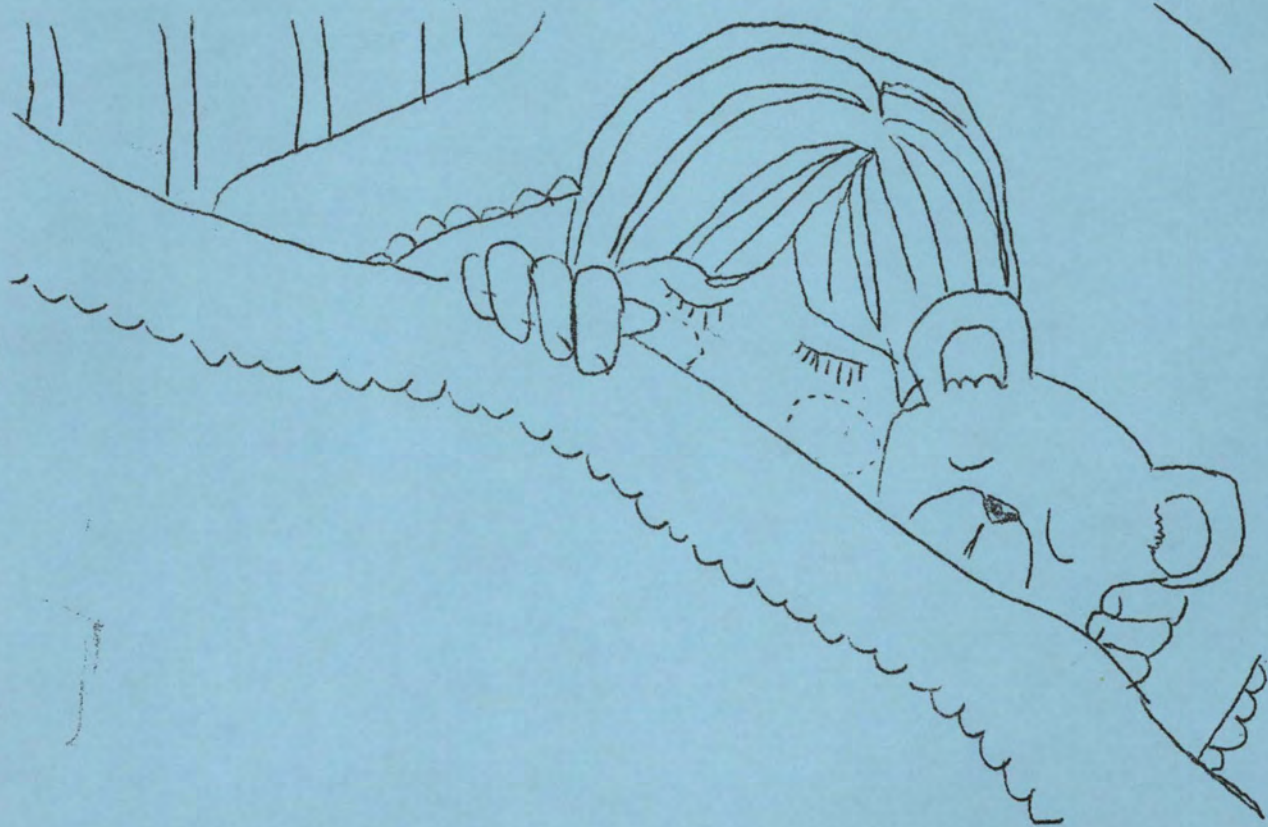
The following song was sang for grace at Dwight's Honorary Breakfast.

It is my joy in life to find  
 At every turning of the road  
 The strong arm of a comrad 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.



# INSPIRATION



WHOSE VICTORY?

In dawn's clear light, ere the sun  
 Had risen to view o'er hill,  
 From atop a rock where I sat  
 Perched above a wooded glen,  
 I saw a bird of brilliant hue  
 Take flight and go winging across  
 The deep, narrow valley  
 Toward the distant hill.

So intent was my wonderment  
 On the graceful movements of the flight  
 That I let unnoticed go  
 The swift approach of another bird,  
 Cutting from behind the course  
 Of the one I watched.

A battle ensued mid-air--  
 A wild flurry of wings,  
 A blur of swift action,  
 Vicious screams of the foe,  
 Agonized cries of the defender.

I saw and heard  
 And felt my sympathy with the one  
 Whose peaceful course had been molested.

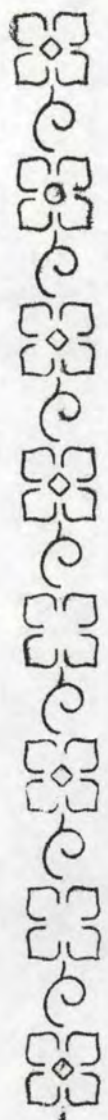
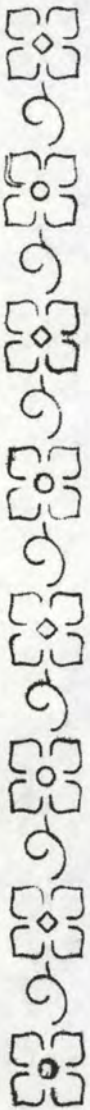
By violent effort  
 The one whom I would champion  
 Broke from the frenzied dancing blur  
 Of wings, beaks, and claws,  
 Dived headlong for the earth,  
 Pursued closely by the enemy.

Both disappeared from sight  
 In an area of copse below me.  
 No further sound. Neither emerged.  
 Neither defender escaped,  
 Nor foe victorious.

I noted well the spot  
 Where both had sunk from view  
 And made my way there.

The battle's tragic end was clear.  
 On the forbidding, lance-like spines of a thornbush  
 Were both foe and defender--  
 Shrike and cardinal--  
 Close beside each other,  
 Impaled in silent death.

Written and shared by  
 ---Vernon H. Burlison



This inspirational piece was written by Wilferd A. Peterson:

Slow me down, Lord!  
 Ease the pounding of my heart  
 By the quieting of my mind.  
 Steady my harried pace  
 With a vision of the eternal reach of time.  
 Give me,  
 Amidst the confusions of my day,  
 The calmness of the everlasting hills.  
 Break the tensions of my nerves  
 With the soothing music of the singing streams  
 That live in my memory.  
 Help me to know  
 The magical restoring power of sleep.  
 Teach me the art  
 Of taking minute vacations of slowing down  
   to look at a flower;  
   to chat with an old friend or make a new one;  
   to pat a stray dog;  
   to watch a spider build a web;  
   to smile at a child;  
   or to read a few lines from a good book.  
 Remind me each day  
 That the race is not always to the swift;  
 That there is more to life than increasing its speed.  
 Let me look upward  
 Into the branches of the towering oak  
 And know that it grew great and strong  
 Because it grew slowly and well.  
 Slow me down, Lord,  
 And inspire me to spend my roots deep  
 Into the soil of life's enduring values  
 That I may grow toward the stars  
 Of my greater destiny.

Shared by  
Dorothy Burlison



"IF I WERE STARTING MY FAMILY AGAIN" shared by Dorothy Burlison

If I were starting my family again, I would laugh more. That's right. I would laugh more with my child. Oscar Wilde wrote: "The best way to make children good is to make them happy." I see now that I was much too serious. While my children loved to laugh, I often must have conveyed the idea that being a parent was painful.

I remember when I laughed with my children- at the humorous plays they put on for the family, at the funny stories shared from school, at the times I fell for their tricks and catch questions. I recall the squeals of delight when I laughed with them, shared in their stunts on the lawn or living room floor. And I remember the times they were told of these experiences with joyful expressions, years later. I know that when I laughed with my children our love was enlarged and the door was open for doing many other things together.

In answer to the father who sat across the table, I've jotted down these reflections. Like most important experiences in life, none of these are great ideas or difficult to remember. These simple suggestions, however, can make relationships with our children more meaningful and shape the future of a child more than great things which demand a great deal of money or exceptional ingenuity. Some how we manage enough muscle to handle the big things of life but forget that life is largely made up of little things. So a father's faithfulness in the small things of life determines to a great degree the happiness of the home.

"How's Your Musical Geography?"

1. Virginia ("Carry Me Back to Old Virginia"); 2. Tennessee ("Tennessee Waltz"); 3. Pennsylvania ("Pennsylvania Polka"); 4. Carolina - North or South ("Carolina in the Morning"); 5. California ("California, Here I Come"); 6. Oklahoma ("Oklahoma"); 7. Alabama; 8. Texas ("The Yellow Rose of Texas"); 9. Georgia ("Sweet Georgia Brown"); 10. Pittsburgh (Pittsburgh, Pennsylvania); 11. New Orleans ("Way Down Yonder in New Orleans"); 12. San Francisco ("I Left My Heart in San Francisco"); 13. New York ("The Sidewalks of New York"); 14. Chattanooga ("Chattanooga Shoe Shine Boy"); 15. Dallas ("You're from Big D"); 16. St. Louis ("Meet Me in St. Louis, Louis"); 17. Kansas City ("Kansas City"); 18. Chicago ("Chicago"); 19. China ("On a Slow Boat to China"); 20. Glouca Morra ("How Are Things in Glouca Morra?"); 21. Spain ("The Rain in Spain-falls mainly on the plain"); 22. Jericho ("Joshua Fit de Battle ob Jericho"); 23. Prague; 24. Paris ("I Love Paris"); 25. Scotland ("Loch Lomond"); 26. Avignon ("Sur le Pont d'Avignon"); 27. Bethlehem ("Little Town of Bethlehem"); 28. Herald Square ("Give My Regards to Broadway"); 29. Old Smoky ("On Top of Old Smoky"); 30. Red River Valley ("Red River Valley"); 31. Dixie ("Dixie"); 32. Shenandoah ("Shenandoah"); 33. Grant Avenue, San Francisco ("She's a Latin from Manhattan"); 34. Manhattan ("America the Beautiful"); 35. 42nd Street ("42nd Street"); 36. America ("America the Beautiful").

DO'S AND DONT'S

DO MORE

Do more than exist; live.  
Do more than look; observe.  
Do more than read; absorb.

Do more than hear, listen.  
Do more than listen, understand.  
Do more than think; ponder  
Do more than talk; say something.

Shared by Joan

\*The following verses were shared by Marianne and Bill from Black Hills Rec Lab Book.

It is with a word as with an arrow--once  
let it loose and it does not return.

--Abd-el-Kader

There are obviously two educations. One  
should teach us how to make a living.  
The other should teach us how to live.

--James Truslow Adams

God does not just work through a  
nation collectively; He does not  
just work through a big church  
or a big Sunday School class;  
He works through individual  
men and women who are faithful  
in their work.

--William S. LaSor

Cheerfulness keeps up a kind of daylight  
in the mind, filling it with a steady and  
perpetual serenity.

Addison

Character is like a tree, and  
reputation like its shadow.  
The shadow is what we think  
of; the tree is the real thing.

--Lincoln

Wisdom is the surest castle--it is neither  
betrayed nor demolished.

--Antisthenes

God writes the gospel not in the  
Bible alone, but on trees and  
flowers and clouds and stars.

--Martin Luther

Love is never lost. If not reciprocated it  
will flow back and soften and purify the  
heart.

--Irving

Youth is a wonderful thing.  
What a crime to waste it on  
children

--Shaw

Children need love, especially when they  
do not deserve it.

--Harold S. Hulbert

"If you're losing the game,  
change the rules"

--Marianne DuBois

A ship ought not to be held by one  
anchor, nor life by a single hope.

--Epictetus

Shared by Terry Typist

We should always keep a corner of our  
heads open and free, that we may make  
room for the opinion of our friends.

--Joseph Joubert

You need a check-up from the  
neck-up To eliminate stinkin'  
thinkin' And avoid hardening  
of the attitude.

--Zig Zigler

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.

## COMES THE DAWN

After awhile you learn the subtle  
difference

Between holding a hand and chain-  
ing a soul,

And you learn that love doesn't  
mean leaning

And company doesn't mean securi-  
ty.

And you begin to understand that  
kisses aren't contracts

And presents aren't promises,

And you begin to accept your de-  
feats.

With your head held high and your  
eyes open,

With the grace of a woman, not the  
grief of a child.

You learn to build your roads

On today because tomorrow's  
ground

Is too uncertain for plans, and fu-tures have

A way of falling down in midflight.

After awhile you learn that even  
sunshine

Burns if you get too much,

So you plant your own garden and  
decorate

Your own soul, instead of waiting

For someone to bring you flowers.

And you learn that you really can  
endure,

That you really are strong

And you really do have worth

And you learn and learn ... and you  
learn

With every goodbye you learn.



# 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.

## 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.

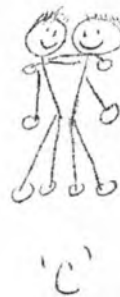
Hug "B" - a burpy hug. This is a modified A Hug. The two people lightly grasp each other and rapidly pat each other on the back. Seen often at graduations, weddings, etc.

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.



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 soul 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 impart  
Georgia Harkness

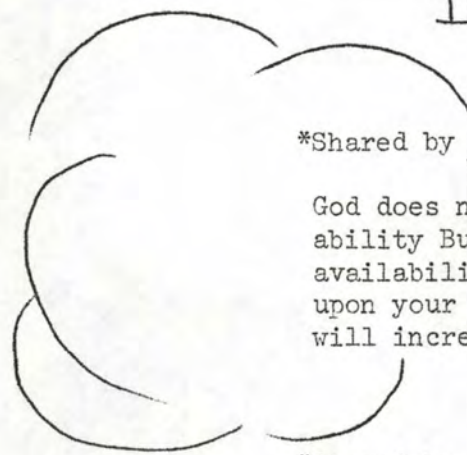
"Slow me down, Lord! Ease the pounding of my heart by the quieting of my mind. Steady my hurried pace with a vision of the eternal reach of time. Give me, amidst the confusion of my day, the calmness of the everlasting hills. Break the tensions of my nerves and muscles with the soothing music of the 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*



Inspirational  
Messages



\*Shared by Rosemary Gouchenour

God does not ask about your ability But rather about your availability. If you improve upon your dependability - you will increase your capability.

\*\*\*\*\*

\*Shared by Rosemary Gouchenour

It's a wonderful thing  
That two people can do,  
If one is God  
And the other is you.

\*\*\*\*\*

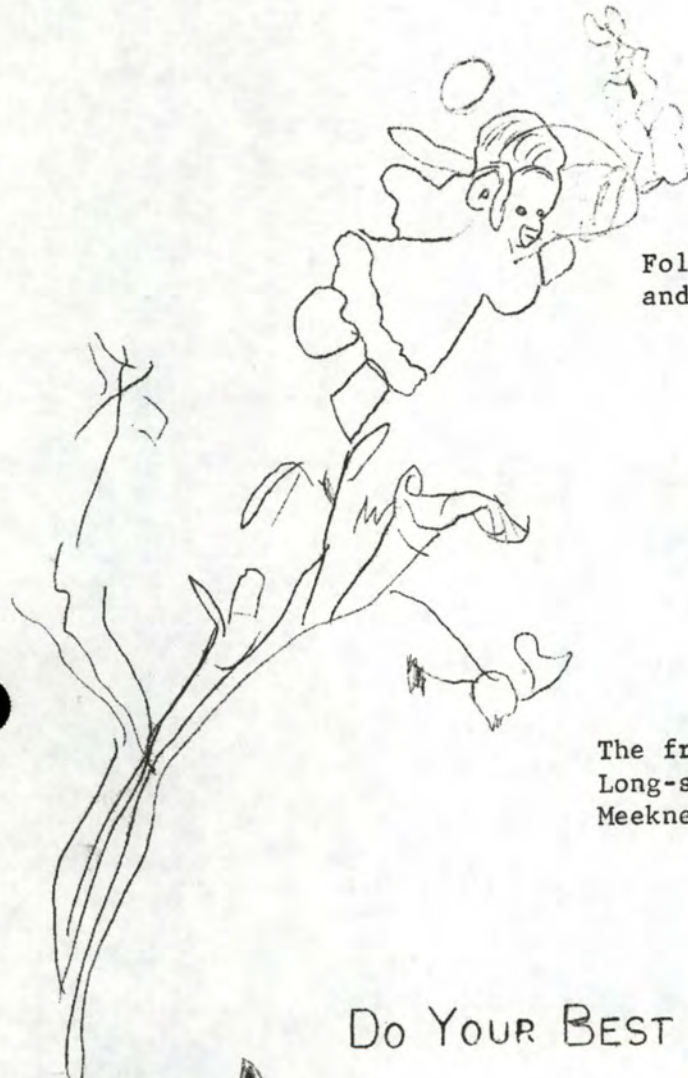
\*Shared by Rosemary Gouchenour

A love that comes from God  
does not keep track of wrongs.

*What we have once enjoyed  
we can never lose. All  
that we love deeply becomes  
a part of us. Helen Keller*

*Shared by Jane*

What you say is What you get!



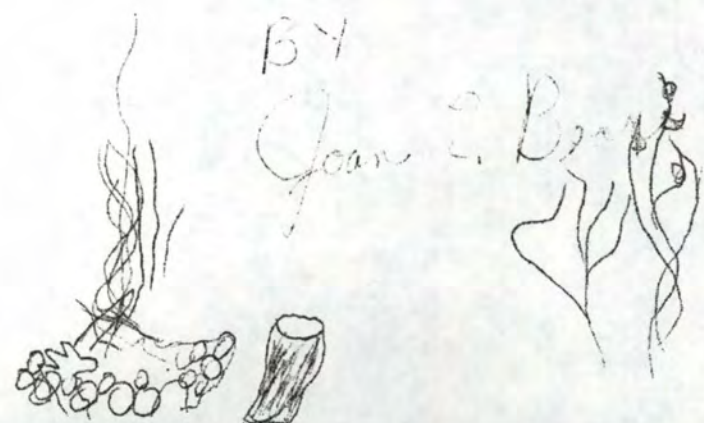
Follow your dreams and God will help.

But they that wait upon the Lord shall renew their strength; They shall mount up with Wings as Eagles; They shall run and not be weary; and they shall walk, and not faint (Isaiah 40: 31).

The fruit of the Spirit is Love, Joy, Peace, Long-suffering, Gentleness, Goodness, Faith, Meekness, Temperance (Galations 5: 22, 23)

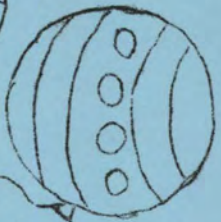
### DO YOUR BEST AND GOD DO THE REST

In John 14: 13 - 14, Jesus said, "what soever ye shall ask in my name, that will I do, that the Father may be glorified in the Son. If ye shall ask anything in my name I will do it.





CRAFTS



CRAFTS



CRAFTS

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: What stems or other grain, scissors, raffia or carpet thread, tubs for soaking, towels to wrap wheat.
- b. Directions: Commerical 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) Gahter 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 duram-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 mildrew (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 sotred 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 found plait which forms a spiral of 4 sides) others are 6 straw round plait, fan plait, etc.
  - 2. Morid ford - 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.

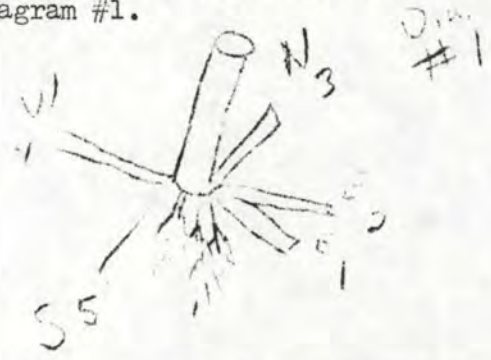


- 5. Tempering - putting moisture back in straw by soaking it for more pliability.

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.

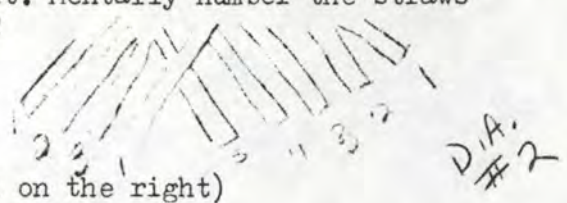
Continue to end of desired length for specific project. Tie ends securely. This basic spiral weave can be done using 5,6, or 7 or more numbers of corners or sides by adding one more straw than number of corners desired. After practice the weave can be done without using the dowel.

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.

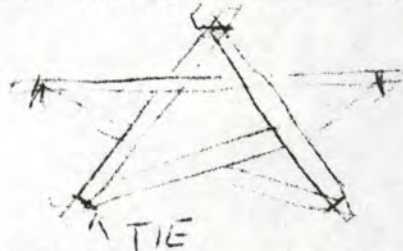
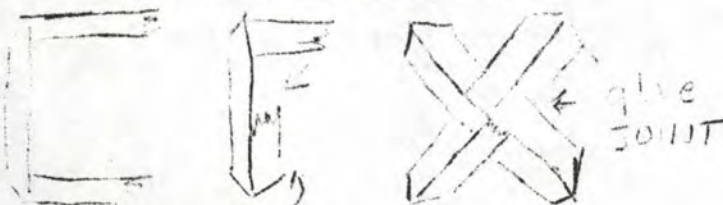


STRAW PROJECTS:

These can use the pieces left from the wheat weaving projects. Most straw pieces originated in the Scandanavian areas or Mexico as popular hand-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 decoration, mobiles, gift wrap extra's, etc.

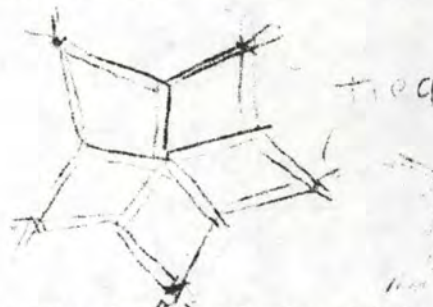
BENT POINT STAR ( DIAGRAM 1)

5 Point WOVEN STAR (DIAGRAM 2)

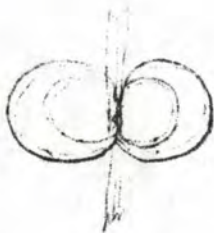


5 POINT TIED STAR

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.



COUNTED THREAD CROSS STITCH

Presented by Jean Baringer

\*INTRODUCTION TO COUNTED THREAD CROSS STITCH

To many Americans the words "cross stitch" brings visions of blue crosses stamped on dish towels and pillow cases. But in the rest of the world, cross stitch is worked not from a stamped design but by counting threads in the fabric; thus the term counted cross stitch.

The crossed stitch is one of the many types of stitches used in embroidery work, and in needlepoint. The counted thread cross stitch is accomplished by following a graph pattern, counting the "boxes" and threads of an evenweave fabric, stitching the design on the fabric. It is easy to carry with you as you travel, easy to pick up and to drop in a moments notice. It is easy to learn - but hard on the eyes.

Cross stitch work is a personal, revealing art form and a very rewarding type of handwork - it shows emotion and care in your work. Depending on the project you choose it's a very good means of expressing love. Be proud of your work - be sure to date - and at least initial your work to show it was stitched with love.

The counted thread cross stitch handwork is very Scandanavian and Danish - but it is also international. This stitch has been used in embroidery for centuries. The cross stitches are found in 16th century samplers, European costumes, 20th century Syrian dresses, Mexican shirts, Ukranian aprons, Maroccan scarves. It is truly an international folk art.

Using perforated paper is not new. It prevailed in the 19th century and Victorian Era. Samplers and bookmarks stitched on paper can be found in many historical places in the U.S.

Cross stitch can be taught to children as soon as they can handle a needle, first by running a needle through the cloth. Then, they can follow a simple dchart and work up from there.

Cross stitch is easy and quick to learn. It works up rapidly as you don't have to fill in the background. Working from a chart is fun as you watch the design take shape on blank fabric.

Projects can be worn or shown off in many ways - from clothing (bibs, aprons, pockets, jewelry pieces) to room accessories (pillows, pictures, wall hangings, dresserscarves, towels, mini-pictures) to trinkets (jar lids, refrigy ornaments, book marks, key rings) and more. There are no limits. You can find booklets and patterns from designs of anything, -- flowers, insects, animals, sports, fictional characters, verses and sayings, Christion symbols, holiday and seasonal designs, baby, nostalgia, etc.

\* Materials and Equipment for Cross Stitch

1. THE FABRIC - The three most popular sizes of even weave fabrics are:



HARDANGER

22 squares per inch  
Size 26 needle  
1 strand floss



AIDA 18 IN.

18 squares per inch  
Size 24 or 26 needles  
2 strands floss



AIDA 14 IN.

14 squares per inch  
Size 24 needle  
2 strands floss

Aida cloth comes in 11, 14 and 18 squares per inch.

Hardanger is 22 per inch and sometimes worked over 2 threads in which case be 11 per inch.

There are others but these are the most common.

**TO DETERMINE FINISHED DESIGN SIZE**

1. Count the number of blocks vertically and horizontally. Graph paper is usually in blocks of 10.
2. Select the type of cloth—Hardanger, Aida 14, Aida 11, etc.
3. Divide the number of blocks in the design by the number of blocks per square inch in the cloth.
4. Cut the material about 6 inches wider and deeper to allow for a pleasing proportion around design and to have adequate material for framing.

TYPE OF CLOTH	STITCHES PER INCH	STRANDS OF FLOSS	DETERMINING SIZE OF DESIGN
Hardanger	22	1	Hardanger
Aida 18	18	2	
Aida 14	14	2	2" X 3"
Aida 11	11	3 or 4	22 [ 44 wide ] 22 [ 66 high ]
Davos	18	2	
Gerda (gingham check)	13	2	Aida 14
Monza	13	2 or 3	
Florina	14	2	3 1/7" X 4 5/7"
Floba	18	2	14 [ 44 wide ] 14 [ 66 high ]
Linen	(depends upon count)	2	

**How To Compute Finished Sizes:** While the number of stitches varies with each charted design, the finished size of your needlework depends upon the **thread count per inch** of the fabric being used. To compute the size of fabric needed: Divide the number of squares (stitches) across the width or length of the chart by the thread count of your fabric. For example: 80 squares horizontally on the chart worked on Aida 14 will yield a design 5 3/4" wide. Repeat for vertical stitch count. Then add the amount of background you want plus a generous margin for finishing.

To keep the fabric from raveling - whip around the edges with thread; or cut fabric one inch larger than needed and tape the edges with a fold of masking tape. The tape may then be cut off when the project is finished.

THREADS PER INCH FABRIC		11	14	18	22
NUMBER OF STITCHES IN DESIGN (Height or Width)	10	7/8	3/4	1/2	1/2
	20	1 1/8	1 3/8	1 1/8	7/8
	30	2 3/4	2 1/8	1 5/8	1 3/8
	40	3 5/8	2 7/8	2 1/4	1 7/8
	50	4 1/2	3 5/8	2 3/4	2 1/4
	60	5 1/2	4 1/4	3 3/8	2 3/4
	70	6 3/8	5	3 7/8	3 1/8
	80	7 1/4	5 3/4	4 1/2	3 5/8
	90	8 1/8	6 3/8	5	4 1/8
	100	9 1/8	7 1/8	5 1/2	4 1/2

**To Use the Table:** Find the approximate number of stitches vertically or horizontally in the left hand column. Follow the line across to the column for your fabric thread count. The figure is the size your stitched piece will be.

**KEEPING FABRIC CLEAN**

It is easier to prevent soiled spots on your fabric than to remove them. Always work with clean hands and avoid eating or using hand cream while cross stitching. **Never** leave the needle in your work, and avoid using metal hoops. Both may leave rust spots. Store work in plastic bags when not in use to keep dust - and pet hair off the work.

**PERFORATED PAPER** is not new. It comes in sheets of 14 holes per inch. Cut it between the holes to prevent thread catching and fraying along the edges.



### Centering Your Design-

It is important where you make your first stitch, as it will place the finished design on your material. Find the center of your fabric by folding it in half, top to bottom and again right to left. Pinch along the folds and the center will be creased. Baste along these lines if necessary. Find the centerpoint of your graph either by the arrow marks if shown, or by counting the squares. Each square on the graph represents a square on the fabric. From the centerpoint, count up to the top row of the design...Then count left or right to the first symbol and begin at that point.

As a rule it is better to start stitching at the top or bottom of a design. This technique permits you to go from an empty hole to a filled hole, which makes ruffling the floss less likely.

### 2. HOOPS

Most people find it easiest to work with fabric in a hoop, but you may choose not to. Just be careful when working without a hoop not to pull stitches too tight, as this will distort your fabric and the design. (This can happen with a hoop also if you are not careful.) If you do use a hoop place fabric in hoop and gently pull until taut and tighten screw. The screw should be in the "ten-o'clock" position. This will keep your floss from becoming tangled in the screw with each stitch. If you're left-handed, put the screw at "one-o'clock". Keep fabric pulled taut while stitching. When putting work away, always remove hoop. Leaving hoop on work all the time will leave a ring on the fabric that may be difficult to remove.

### 3. NEEDLES

Use blunt tapestry needles. Use size 26 for Hardanger. Use 24 or 26 for Aida. When working with several colors it saves time to have several needles threaded with the various colors.

Never leave your needle in work when putting away as the moisture from your hands may cause the needle to leave a rust mark in your fabric. "Park" the needle along the edge of your work.

If you do a lot of stitching and have need for many needles at hand, there are needle cases available for your convenience.

### 4. SCISSORS

A good pair of small, sharp scissors is necessary. A folding pair will prevent fingers being accidentally stabbed as you dig through your workbag. You might even make a ribbon "around-the-neck" Chatelaine so you can easily find your scissors.

Mistakes can happen - and stitches need to be taken out. Using sharp scissors, carefully slip blade under thread on the back of fabric and clip it. After clipping necessary stitches, pull out threads with your needle and fasten the ends. Threads taken out and reused may look "ratty" and could ruin the value of your work.

5. THREAD

Cross stitch is usually worked with 6-strand embroidery floss, which can be split easily to use the right number of strands you need. (see chart on page 2 - "strands of floss"). Generally, two strands are required so use one thread and double it in the needle. You should be working with a thread (single one doubled) no longer than 18" to prevent tangles and fraying. For backstitching you may use one strand.

The mercerized cotton floss is suitable and comes in a great variety of colors depending on the brand. These skeins are usually 9 yards long. Perle cotton is thicker, one thread and comes in various sizes, is suitable, also. Crewel wool or one strand of Persian type wool are sometimes used on the coarser fabrics. There are also metallic threads available.

Remember that the thread or floss collects dust too so keep it covered in a plastic container or bags.

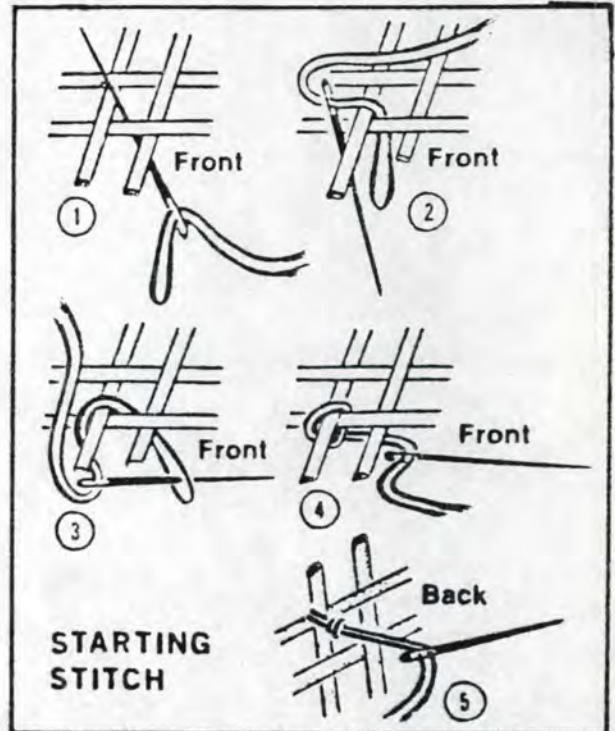
To keep your threads in order, you may find a plastic holder with holes (or a cardboard with punched holes along the sides) a convenient device. Loop the threads through the hole using a Larkshhead loop. They are convenient to get a new thread without any problem. For short threads you may find tiny plastic bags - on a ring- a way of saving them so they won't tangle.

\*WORKING THE PROJECT

1. Threading the needle (may need a needle threader if have eye trouble)

For the easiest method of starting your design, begin by cutting an approximate 36" piece of embroidery thread and threading the needle with the two cut ends (do not Knot ends), thus having a double strand of thread; when passing the needle through the back of the canvas to the front, leave a small loop of thread on the back; after completing the first half stitch, pass the needle through the loop on the back of the canvas and pull taut to fasten. (see diag) Begin stitching at the center and work out, or as you have otherwise chosen. Finish ends of thread by running under a few stitches on the back of the design area, at least one inch.

Always clip loose threads close to work on wrong side. Never tie a knot.



STARTING STITCH

Or - if you can't use the loop method (1 or 3 threads) use this. →

USE A STAB-STICK METHOD . . . to avoid pulling the fabric out of shape. The stab-stick is done in two motions - straight up, and then straight down - keeping the fabric taut. But do not pull the thread taut-snug-not tight. By using this method, the thread lies just where you want it - and it will not be pulled too tightly. When working your design, the same hole in the fabric will often be used for more than one cross.

With your first stitch, allow 1" of thread to remain on the back side of the fabric and secure it with the next 4 or 5 stitches, catching the thread as you stitch over it. Cut off remaining thread. When you are finished with a thread, run the needle under 4 or 5 stitches on the back side of the design and trim. Use this method every time you start or finish a new thread.

**2. CROSS STITCH** : Each square on the chart represents a stitch on your fabric. Bring needle up through fabric at 1 and all odd numbers, and down at 2 and all even numbers. Work all stitches on row from left to right first; then complete row from right to left. Make sure to cross all stitches in same direction for an even look.

For horizontal rows, work stitches in two journeys (Fig. 1). For vertical rows, complete each stitch as shown (Fig. 2). When working on Hardanger over 2 threads, work cross stitch as in Fig. 3.

Fig. 1

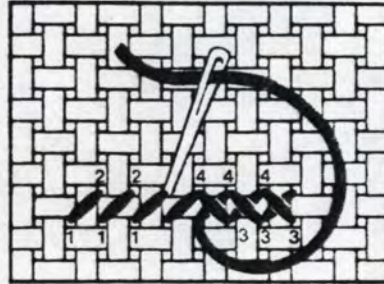


Fig. 2

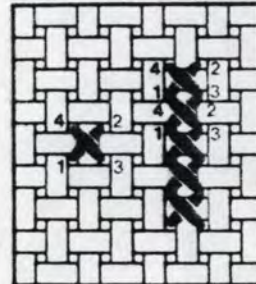


Fig. 3



The Danish needlecrafters pursue excellence, and one of their criteria for a well done piece of cross stitch is to have all the stitches on the reverse side of the fabric to run in one direction - up and down! Plot your stitching course so you can achieve this!

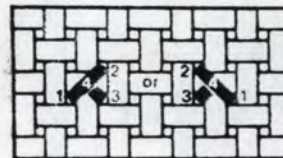


Reverse side.



Reverse side.

**3. QUARTER STITCH** : Sometimes backstitching slants to give design a more rounded look in some areas. Quarter Stitches are compensating stitches used to fill in these areas so fabric does not show through design, especially on large count fabrics.

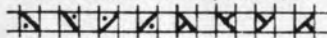


Hardanger



3/4 Stitch:

A 3/4 stitch is indicated by a slanted line with the color symbol in the corner. Make a slanted stitch as indicated by the slanted line. Make a small stitch just to the center in the corner where the symbol is located. They can be made in 4 different directions. The direction will depend upon the design. They are called 3/4 stitches because you have thread in three of four corners.



**4. FRENCH KNOT** : French Knots are shown on the chart as a dot. Anchor thread securely on wrong side by running needle under several stitches. Come up through fabric where indicated on chart. Hold onto needle and wrap thread over and around needle; tighten knot. Pull needle through fabric. For a larger knot, use more strands.



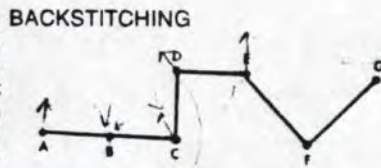
FRENCH KNOT

Do not jump too far from one area to another with the same color thread. It is better to finish off and start the color again. Otherwise, if your thread is dark, it will show from the front side.

### 5. Backstitch

A single straight stitch. Used often for letters and outlining. When used for outlining, always work the design first and then go back and back stitch. Make your first stitch forward. Then go forward to the next hole and come back. It is called back stitching because you must come back with the needle. It may go in any direction—vertical, horizontal, or diagonal.

up at A down at B  
up at C down at B  
up at D down at C  
up at E down at D  
up at F down at E  
up at G down at F



**Backstitching:** Outline detail (shown on chart and on color key by black or colored straight lines) should be worked by Backstitching after the design has been completed. Backstitch for Hardanger over 2 threads is shown.

BACKSTITCHING is a part of some designs — also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.



Hardanger

### Problem?

**TWISTED THREAD . . .** If your floss becomes twisted, just drop your needle and let it hang down. It will unwind by itself — Floss appears thinner as it twists and does not cover as well.

*Did you date and sign your artwork?*

### Neatness?

**LOOSE THREADS ON BACK OF WORK . . .** don't jump too far from one area to another . . . finish off and start again. Loose threads, especially dark colors, will show through on the front.

### 6.

#### FINISHING PROJECT

Always wash the material after completing the design. It is very important to do so and it will improve the appearance of your work. Failure to wash the fabric may lead to ugly brown spots after it is framed for some time. Washing will shrink the material slightly. The holes will disappear and the design will be raised. Wash in cool water and Woolite. Soak a few minutes. Gently rub any soiled spots, especially along the hoop line. Rinse 3 times in cool water. Do not twist or wring. Use about a tablespoon of white vinegar in the 2nd rinse water. Place on one end of a white towel. Fold the other end of the towel back over the cloth and pat dry. It works well to dry the fabric on an elevated surface. A cooling rack (the type used for cake layers) is excellent. It is best to keep one just for that purpose so that it will always be completely clean. When dry or almost dry, iron from the backside on at least two thicknesses of white terry towel. Use a damp press cloth if needed to remove wrinkles. A piece of white cotton material or a man's handkerchief makes an excellent press cloth.

Cross stitching will always look better if it is backed with white. This is true for pillows, paper weights, gold rings, and pictures.

*Never glue project to backing.*

#### CRITERIA FOR JUDGING COUNTED THREAD

##### CROSS STITCH

- \*cleanliness — a must!
- \*correct slant - all top stitches lying in one direction (unless some special effect is the obvious plan)
- \*tension - stitches lying flat, no distortion of the hole, no light lines visible across top of rows
- \*texture - usually thread equal to a thread of the background fabric and on the airy side rather than heavily padded. Special texture for special effects.
- \*reverse side - when it can be seen, reverse side stitches are vertical, there should be no knots or long carrying thread or thread tails showing. (There is some question about all the stitches going the same direction on the back. Since most pieces would not be judged from the reverse, the importance of stitch direction must be left up to the judge.)
- \*finishing - care in finishing with emphasis on horizontal and vertical grain of fabric

Remember, the squares on the graphed pattern are equal to a crossed intersection of threads on the fabric. Color coding is done using various symbols for a different color. Some graphs are even colored in, which is a great help to the stitcher.

There are many booklets of patterns on the market for cross stitch. But, if you look at the patterns for latch hook and especially needlepoint, they are charted on a grid pattern like cross stitch and you can use these too. You will, of course, have to be able to adjust and figure out your completed size design by using the chart (on page 2 of this handout).

Save the patterns and threads - so you can match them up for a repeat design or use on another project.

If you prefer to do cross stitch designs on other fabrics there are some "aids" to help you keep a regular design. Waste canvas is a loose weave fabric that is stitched over and pulled out later. There are also iron on xxx patterns you can stitch on and are washed out.

There are 'magnetic boards' to hold your pattern and use a magnetized ruler to mark along on your graphed pattern. A magnifying glass may prove helpful on small designs.

\*Teaching Cross Stitch Classes

Because the cross stitch is so small it would be helpful to use large samples. A pegboard piece of masonite, yarn and a bobby pin or large needle to demonstrate preparing threads, starting and ending stitches would be helpful. You may also find good use of an easle and newsprint and marker to show stitch lines.

Have a variety of samples available of fabrics, stitches, work in progress, finished items and aids.

Let each person practice separating threads, threading needle, do starting stiche, make a row of stitches vertical and horizontal and end the threads.

Prepared kits help also. You can have a needle, threads, fabric, padding and pattern frame all together so they can finish a project.

You may decide on a series of 2-10 classes, depending on time allowed and how involved on desires to be.

Good luck and have fun!!!

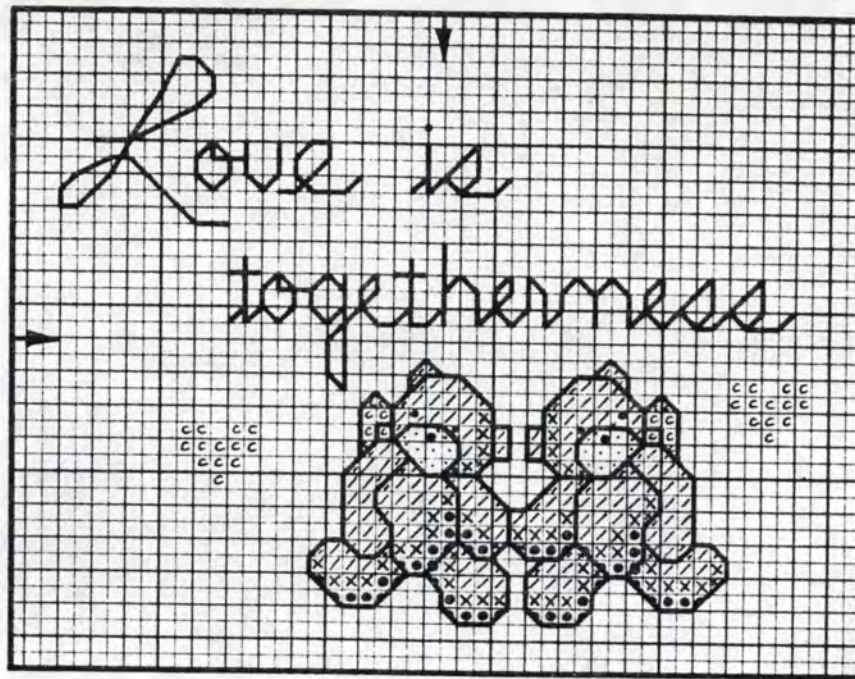


**LOVE IS A HAPPY FEELING**

- |              |            |   |
|--------------|------------|---|
| <b>COATS</b> | <b>DMC</b> | <b>COLOR</b>                            |
| 2400         | c 349      | Coral - dk. (or use red)                |
| 1002         | ■ 310      | Black                                   |
|              | • 310      | Sm. French Knot                         |
| 1110         | 647        | Bk. St. Balloon Strings (1 strand) grey |
| 8430         | 938        | Bk. St. Saying and Bear (2 strands)     |

STITCH COUNT: 38 x 42

- Design Area: 22 - 1 $\frac{1}{4}$  x 1 $\frac{1}{8}$   
 18 - 2 $\frac{1}{8}$  x 2 $\frac{3}{8}$   
 14 - 2 $\frac{3}{4}$  x 3  
 11 - 3 $\frac{1}{2}$  x 3 $\frac{3}{4}$



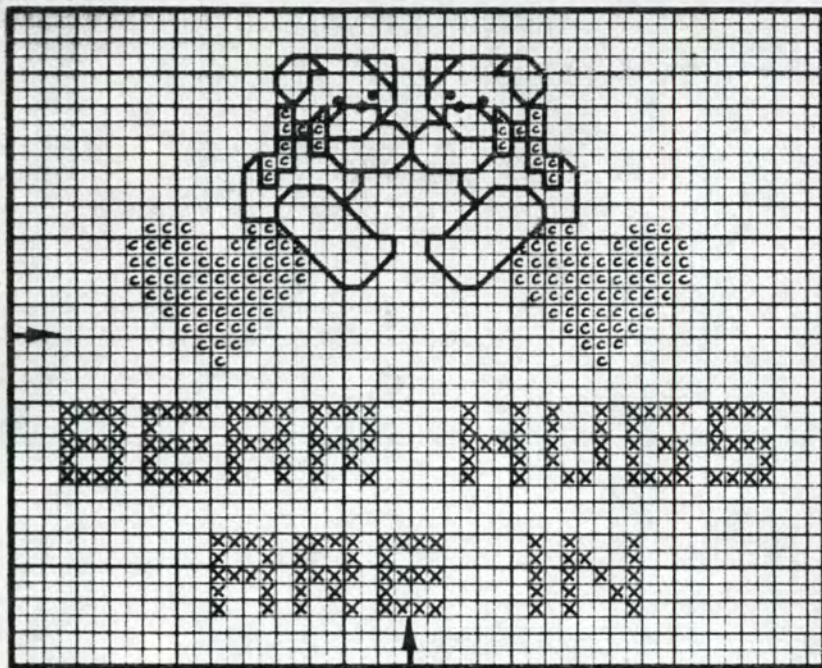
**LOVE IS TOGETHERNESS**

- |              |            |                            |
|--------------|------------|----------------------------|
| <b>COATS</b> | <b>DMC</b> | <b>COLOR</b>               |
| 8210         | • 437      | Tan - lt.                  |
| 1002         | • 310      | Black - Sm. French Knots   |
| 2400         | c 349      | Coral - dk. (or use red)   |
| 8215         | / 434      | Brown - lt.                |
| 8265         | x 433      | Brown - med.               |
| 8405         | • 801      | Coffee Brown - dk.         |
|              | 310        | Bk. St. Bears (1 strand)   |
| 8430         | 938        | Bk. St. Saying (2 strands) |

STITCH COUNT: 45 x 34

- Design Area: 22 - 2 x 1 $\frac{1}{2}$   
 18 - 2 $\frac{1}{2}$  x 1 $\frac{1}{8}$   
 14 - 3 $\frac{1}{4}$  x 2 $\frac{3}{8}$   
 11 - 4 $\frac{1}{8}$  x 3 $\frac{1}{8}$



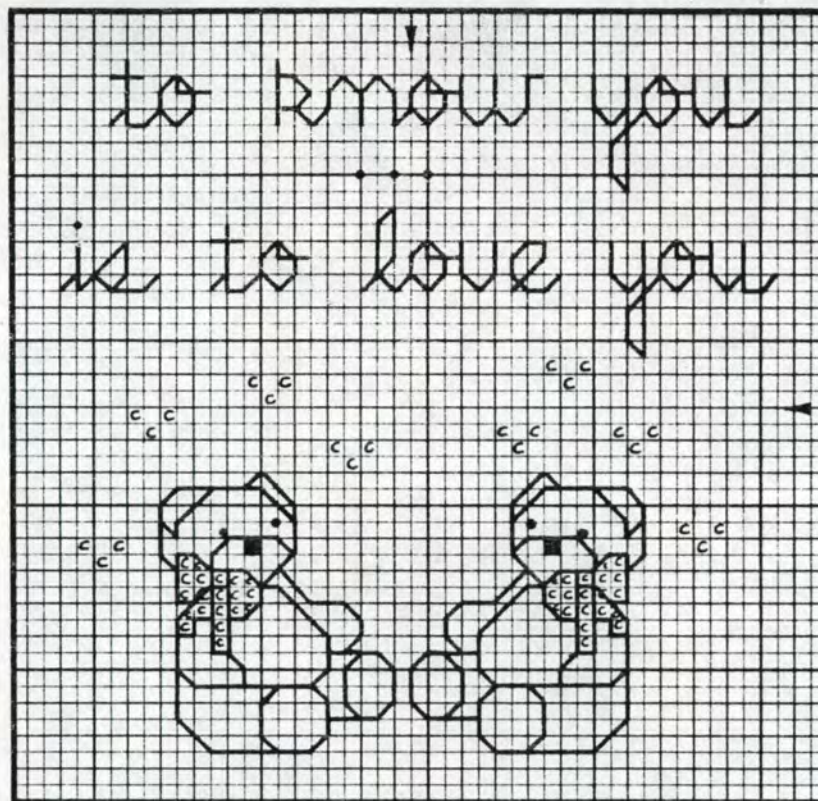


**BEAR HUGS ARE IN**

<u>COATS</u>	<u>DMC</u>	<u>COLOR</u>
2400	C 349	Coral - dk. (or use red)
1002	• 310	Black - Sm. French Knots
8430	X 938	Coffee Brown - ultra dk.
	938	Bk. St. Bears (2 strands)

(black or brown)  
**STITCH COUNT: 43 x 34**

Design Area: 22 - 2 x 1½  
 18 - 2¾ x 1⅞  
 14 - 3¼ x 2¾  
 11 - 3⅞ x 3⅞



**TO KNOW YOU IS TO LOVE YOU**

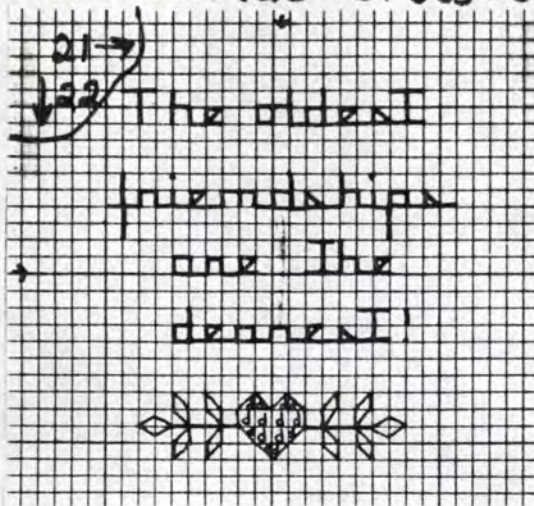
<u>COATS</u>	<u>DMC</u>	<u>COLOR</u>
2400	C 349	Coral - dk.
1002	• 310	Black - Sm. French Knots
8430	■ 938	Coffee Brown - ultra dk. - Nose
	938	Bk. St. Bears and Saying (2 strands)

**STITCH COUNT: 43 x 42**

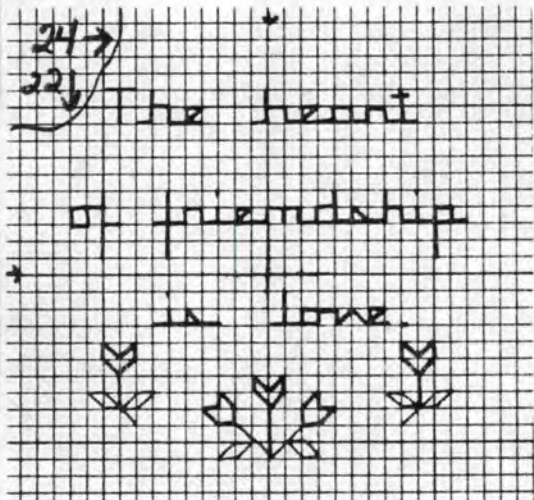
Design Area: 22 - 2 x 1⅞  
 18 - 2¾ x 2¾  
 14 - 3¼ x 3  
 11 - 3⅞ x 3¾

## MINIGIFTS OF LOVE

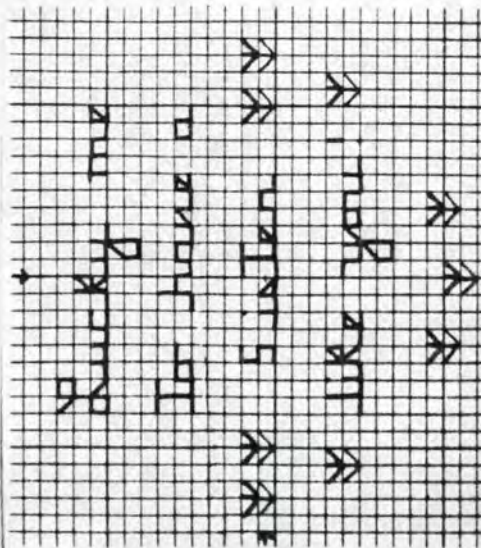
Designed to be worked on Aida 14 to fit 2 1/4" frames (opening size) or the top of a jar lid. Work on a 4" square of Aida 14 for a sachet or pin cushion. Work on Aida 18 to fit a gold tone keychain or Aida 14 to fit an acrylic keychain. Work on a 5" square of Hardanger to fit a round paperweight or 7 1/2" square of 6 count Herta for a pillow. Use 6 strands of floss for the design and 3 strands for the letters on Herta. Some of these designs use 3/4 stitches. A 3/4 stitch is indicated by a slanted line with the color symbol in the corner. Make a slanted stitch as indicated by the slanted line. Make a small stitch just to the center in the corner where the symbol is located.



DMC FLOSS  
 d red 666 green 702  
 Use 1 strand of green for the leaves and stems and for the words: The, are the. Use 1 strand of red for the words: oldest friendships, dearest! and to cross stitch and back stitch the heart. Three-quarter stitches are used in working part of the heart.

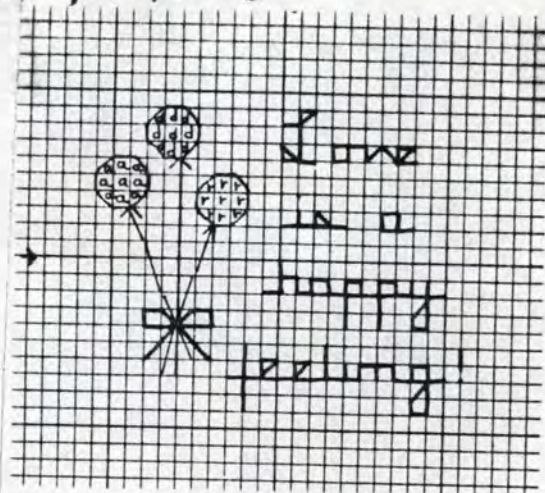


DMC FLOSS  
 red 666 green 702  
 Use 1 strand of red for the words "heart" and "love" and for the 5 tulips. Use 1 strand of green for the other letters and for the stems and leaves.



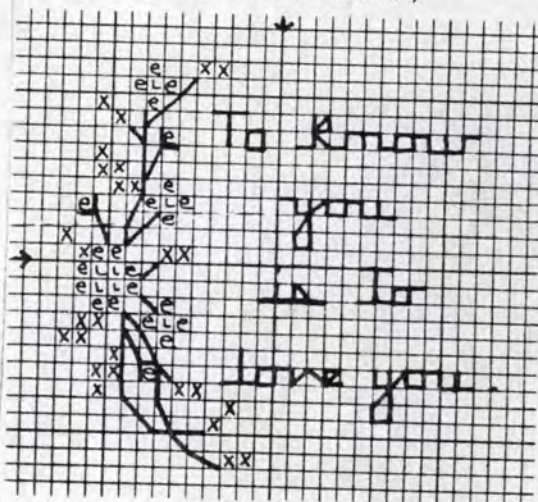
DMC FLOSS  
 green 702 Pink 3326  
 rose 962 red 666

Bk stitch stems and leaves and the word "Sister" (or word of your choice) in 1 strand of green. Work the other words in 1 strand of 962 rose. Work the 9 flowers in 2 strands of pink 3326. Use red for "Dad" or "Brother" with red flowers. Change other letters to green.



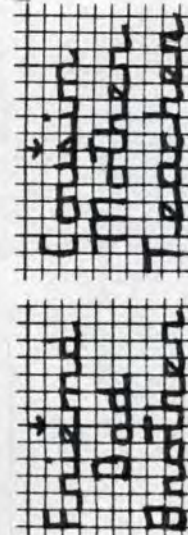
DMC FLOSS  
 d red 666 dk gray 844  
 green 702 r rose 962  
 a pale pink 776

Bk stitch the words "Love" and "happy" in 1 strand of red and the other words in 1 strand of green. Bk stitch the strings in 1 strand of 844 gray and the bow in 2 strands of 702. Bk stitch around each balloon in the color of the balloon and make 2 short stitches at the bottom of each balloon. (Five stitches will go in the center of blocks.)



DMC FLOSS  
 x green 702  
 e rose 962  
 L pale rose 963

Bk stitch letters in one strand of green. Bk stitch stems in 2 strands of green.



\*



Skillet Stationery

Items Needed:

- |   |               |              |
|---|---------------|--------------|
| Skillet   | Foil          | Newspaper    |
| Paper for printing  |               | Envelopes    |
| Paper for stationery (can get this at a printing company) |               |              |
| Crayons   | Rubber Cement | Paper Towels |

Directions:

- Fold stationery paper in half.
- Cut paper for printing smaller than stationery paper.
- Place foil in skillet.
- Heat skillet to 200°-250°
- Lightly press crayons on foil, making your color design.
- Press the paper for printing on the melted colors until it picks up the colors.
- Pull paper out of skillet and set it aside to cool and dry on the newspaper.
- When the paper is dry, cement the paper to the stationery.
- Use paper towels to wipe off foil when changing the color design.
- You can dip the edges of the paper in silver or cold to create a border.
- Tearing the edges of the paper sometimes creates a nice border effect.



## INDIAN DESIGNS FOR KEY CHAIN TABS

← 12 →  
 12 holes  
 ↓

↑  
 12 holes  
 ← 12 →  
 ↓

X COLOR 1 CROSS STITCH  
 O COLOR 2 CROSS STITCH  
 COLOR 3 CROSS STITCH  
 ● COLOR 4 CROSS STITCH  
 CUT OUT (FOR KEY CHAIN)

STITCH ALL OF THE REST OF THE SQUARES WITH WHITE, OFF-WHITE, OR SOME OTHER LIGHT COLOR. USE TENT OR HALF CROSS STITCH. WHIP STITCH AROUND EACH HOLE.

(Each key chain tab needs 2 squares - a front & a back.)

WHIP STITCH 2 SQUARES TOGETHER (SEEING THAT THE HOLES MATCH).

PUT A KEY CHAIN THROUGH THE HOLE.

# Teddy Tissue Box

## Materials:

- 1 large sheet 7-mesh plastic canvas
- 8 plastic moving eyes  $\frac{5}{16}$ " diameter
- epoxy glue
- needle and thread
- scraps of ribbon or buttons for trim

Worsted weight yarn or 2mm poly-cord:

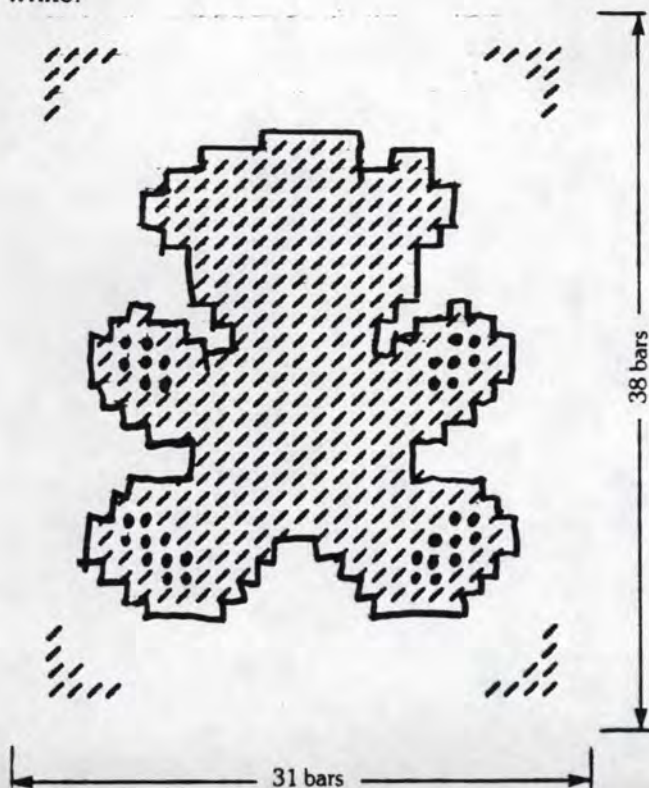
- 8 yards dark pink, yellow, blue and purple
- 4 yards pale pink, yellow, blue and mauve
- 3 yards lime green
- 56 yards white
- 1 yard black

**Step 1:** Cut 4 side pieces 31 bars x 38 bars. Cut one lid 31 bars x 31 bars. Mark opening in lid as shown opposite with magic marker and trim with small scissors leaving 9 bars remaining on all sides of opening.

**Step 2:** Recommended stitch — half cross stitch. Stitch a dark pink bear with pale pink paws on one side piece as shown below. Stitch the flowers in dark pink with lime green leaves. Repeat this making each side a different color bear. Stitch lid flowers in favorite dark color and overcast center opening in lid with same. Stitch all backgrounds in white.

**Step 3:** Make a pom pom for each bear as shown on page 23 using 2 yard lengths of each pale color and scraps to tie. With needle and thread sew each pom pom securely in place. Thread needle with black yarn. Tie a knot in end of yarn. Bring needle down through pom pom and canvas to form a 'knot' nose for each bear. Trim bears with a button or bow sewn in place with needle and thread. Dab glue in eye positions of each face and place eyes on glue.

**Step 4:** Assemble box sides using overcast stitch in white. Attach lid to sides with overcast stitch in white. Overcast all the way around bottom edge of box using white.



Lid - Stitch One

252



# Teddy Box

## Materials:

- 1 small sheet 7-mesh plastic canvas
- 1 scrap lining material ( $\frac{1}{7}$  yard)
- 2 plastic moving eyes  $\frac{5}{16}$ " diameter
- epoxy glue
- needle and thread
- scrap of ribbon or button for trim

Worsted weight yarn or 2mm poly-cord:

- 4 yards mauve
- 3 yards lime green
- 18 yards purple
- 60 yards white
- 3 yards dark pink

**Step 1:** This pattern is cut the same as Little Girl Jewel Box. Follow **Step 1** only for that pattern on page 4.

**Step 2:** Recommended stitch — half cross stitch. Stitch 31 bar x 38 bar lid same as for side of Teddy Tissue, — stitch bear in purple with mauve paws and flowers in pink with green leaves. Stitch 2 side and 2 end pieces as shown opposite. Stitch 29 bar x 36 bar bottom piece in white. Stitch tiny 5 bar wide lid edge pieces in white working stitches in long rows from side to side of each piece.

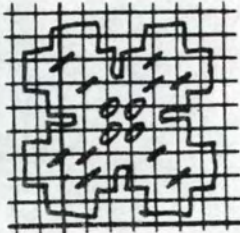
**Step 3:** Make pom pom using 2 yard length of mauve as shown on page 23. With needle and thread sew pom pom in place. Thread needle with black yarn and tie knot in end. Bring needle down through pom pom and canvas to form a 'knot' nose. Tie bow and sew in place or stitch button on tummy. Dab glue in eye positions on face and place eyes in glue.

**Step 4:** Lining — This is cut the same as for Little Girl Jewel Box. Follow **Step 3** for that pattern on page 4.

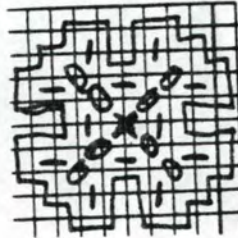
**Step 5:** Assemble ends and sides of box with overcast stitch in white, — use purple where borders meet. With purple overcast bottom in place with lining facing inside box. Overcast entire top edge of assembled box in purple. Using white assemble tiny lid side and end pieces using overcast stitch. Overcast onto lid with purple yarn. Overcast entire bottom edge of lid in white.

## Flowers

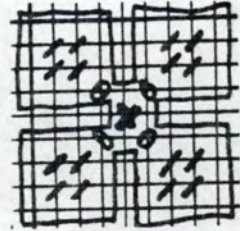
Colors may easily be changed and adapted.  
Model colors indicated below . . .



/ pink  
O yellow  
edge - rose



x yellow  
O purple  
l lavender  
edge - lavender

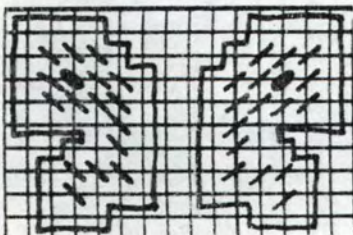


X brown  
O brown  
/ yellow  
edge - brown at center,  
the rest yellow

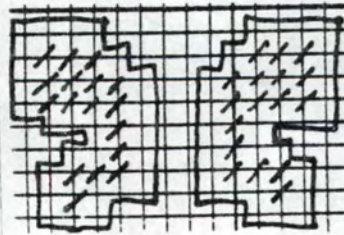
## Butterflies

Again the colors may be adapted. The four butterflies below are the same size and shape. Only the color is changed. Get out your butterfly book and see how many more you can create.

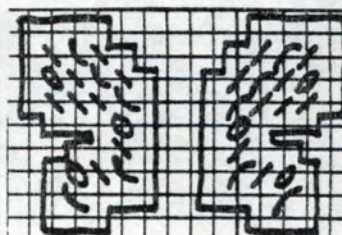
They are constructed in 2 separate pieces. Overcast the outer edge, and leave the center unstitched. Seam together at the center. Then run yarn through the center on the top side from the bottom up, leaving  $\frac{3}{8}$ " for 2 antennae. I used Persian yarn and cut the third strand off, for the 2 antennae



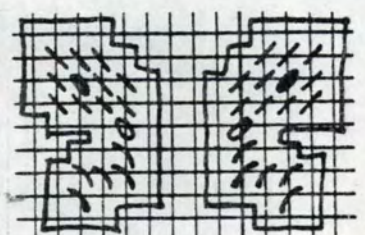
● black  
/ yellow  
edge - black



/ lt. blue  
edge - white



/ orange  
( black  
O white  
edge - black

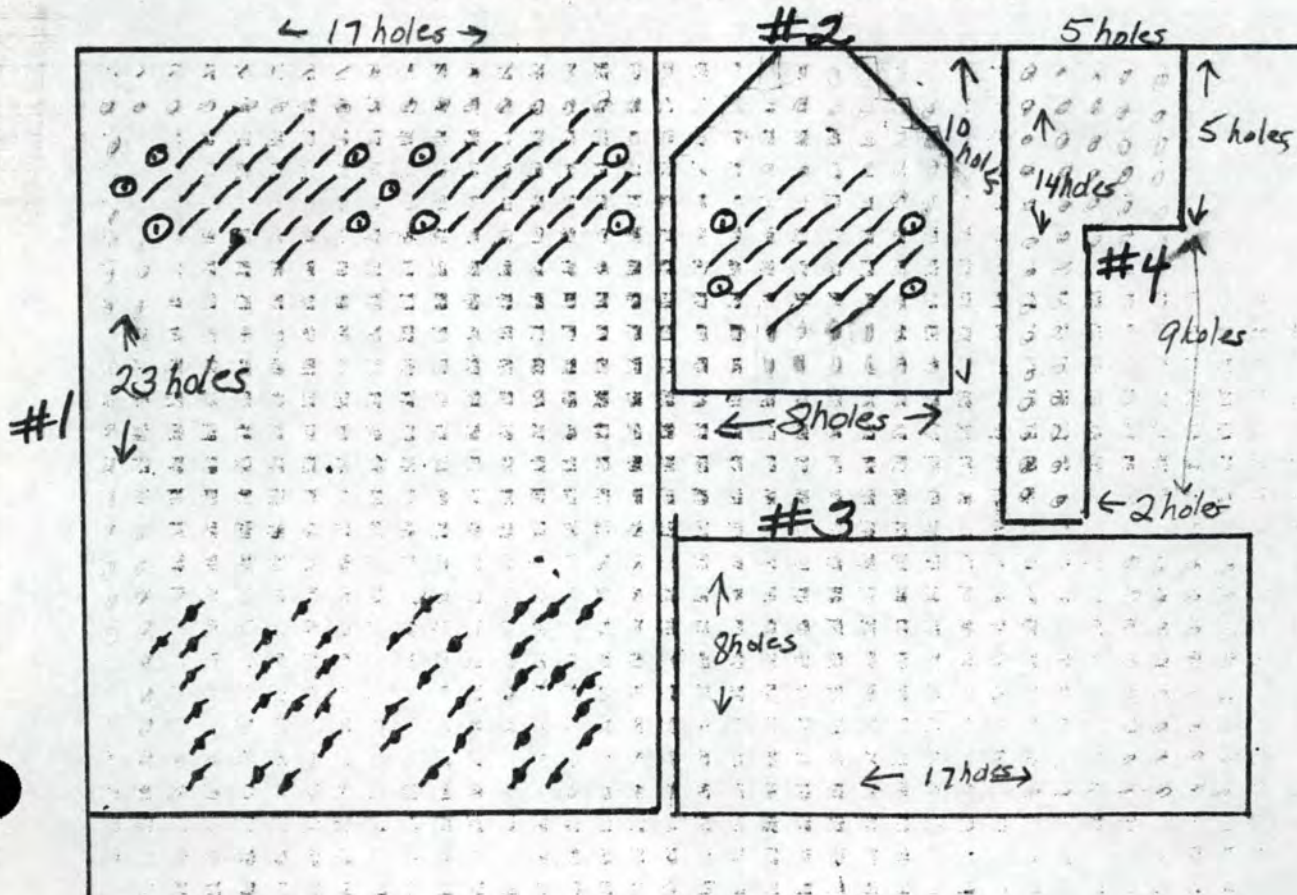


● brown  
/ white  
O orange  
( yellow  
edge - brown

SHIRLEY SHIRLEY ORIGINALS  
1217 - 14th Avenue  
Eldora, Iowa 50627  
(515) 858-3841

After reading our instructions and seeing all the fun items you can create with plastic canvas, included is this page of graph paper so you may try some designs of your own.

CHRISTMAS TREE ORNAMENT---MAILBOX



Piece #1. Cut 1. /--green; \--red. Remainder of piece, white. Use half cross or tent stitch. ○--Red French knots after white is completed.

Piece #2. Cut 3. --green on one piece only. Remainder of that piece and 2 other pieces, white. Use half cross or tent stitch. --red French knots after green and white are on the piece.

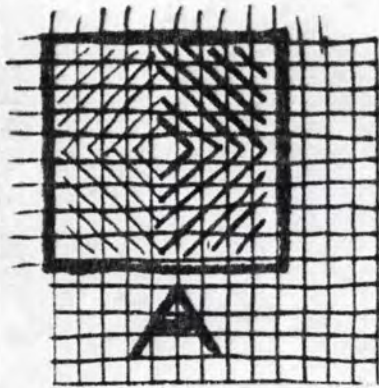
Piece #3. Cut 1. White. Use tent stitch.

Piece #4. Cut 1. Red. Use tent stitch. Whip stitch (or overcast) around edges.

Put the mailbox together with red yarn.

Begin to assemble mailbox by putting 1 designed and 1 white end piece together. With wrong sides together, whip stitch up right edge (designed piece on top) and around the 3 short edges and down the left edge. Attach one end of the bottom to the 6th side. Next attach the 1985 edge of #1, take your yarn under the stitches at the back of the mailbox and attach the other edge of #1. When you are back to the lid, whip stitch around the curve of the box and upon reaching the 1985, attach the flag in the same position as it is on the pattern. Attach a "hang string" at the top of the box. Whip stitch the back end (white #3) onto the box. This is done best by starting just below the 3 short edges and attaching the 3 longer straight edges first. The curved edges can then be whip stitched easily.

Box Bear



A - Cut 6 squares for each block.  
(one square is 9 holes x 9 holes)

Use modified Scotch Stitch.

Whip stitch (overcast) 4 sides together.

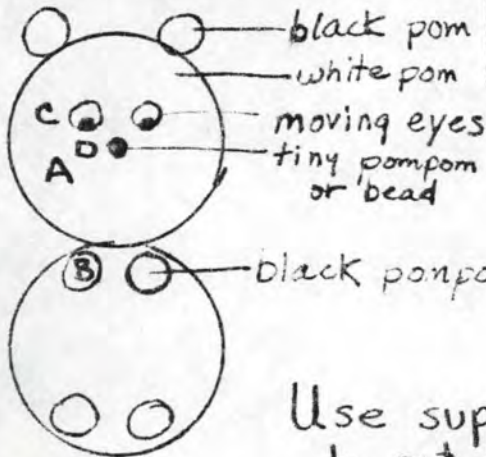
Whip stitch around top of 4 sides

Whip stitch bottom to box.

Whip stitch lid to one side and then whip stitch on around the remainder of the lid.



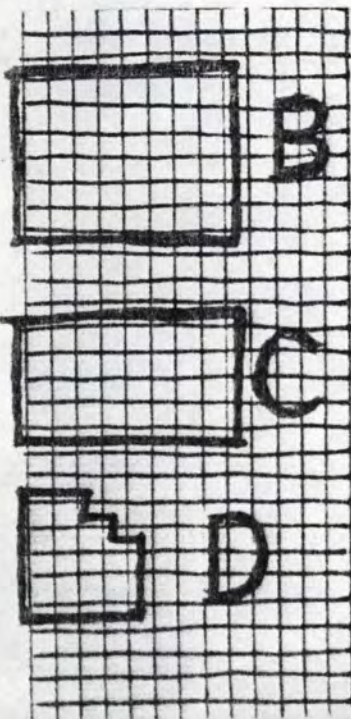
Bear for block



- A - 2 white 1/2" pompoms
- B - 6 black 1/2" poms
- C - 7mm eyes
- D - 5mm pom

Use supertacky glue or glue gun to put together the bear according to the picture.

Chair Bear



B, C, D, shapes for one Chair.

- B - Cut 1 piece (7 holes x 6 holes) (back)
- C - Cut 1 piece (7 holes x 4 holes) (bottom)
- D - Cut 2 pieces (sides) (4 holes x 4 holes - shaped)

Use tent stitch for all pieces.

(Attach pin in horizontal position on 2nd row down when doing tent stitch on back piece.)

Need also - one 3/4" - to 1" safety pin  
- one miniature 1" bear

Whip stitch pieces together.  
Whip stitch around edges  
Glue miniature bear (1" tall) into the seat.

# Musical Pipe Chimes

## Materials:

2 each of 10 ft., 5/8" electrical conduit  
 Thick string or leather strips to hang by  
 Pipe cutter or hack saw  
 Measuring tape  
 Electric drill

Cut conduit appropriate size. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

<u>Number</u>	<u>Note name</u>	<u>Length of pipe</u>
1	B flat	13 3/8 inches
2	B	13
3	C (middle)	12 5/8
4	C sharp	12 1/4
5	D	11 7/8
6	E flat	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F sharp	10 5/8
10	G	10 1/4
11	A flat	9 7/8
12	A	9 5/8
13	B flat	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C sharp	8 5/8
17	D	8 3/8
18	E flat	8 1/8
19	E	7 7/8
20	F	7 1/2

## SONGS:

### Happy Birthday

3 3 5 3 8 7  
                   3 1

3 3 5 3 10 8  
   1          3 3

3 3 15 12 8 7 5  
   12 8 3 3 1  
   8 3

13 13 12 8 10 8  
   8 8 8 3 7 3  
   5 5 3      3

### I Heard the Bells

6 10 9 10 10 11 10 11 12  
   6 6 6 4 5 5 5 6

13 18 17 15 15 13 13 13  
   6 10 10 6 8 8 8 6

13 11 10 11 10 8 6 8  
   6 6 6 1 2 2 3 6

10 11 13 15 5 8 6  
   6 6 6 6 5

-over-

Silver Moon Is Shining

11 16 15 13 15 13 13  
13 15 13 11 13 11 11  
11 13 11 9 8 9 9  
9 11 13 11 8

Make New Friends

6 1 6  
8 10 13 11 10 10 8  
13 13 13 18 13  
11 10 8 6

Kum Ba Yah

6 10 13 13 13 15 15 13  
6 6 6 6 6 6 6  
6 10 13 13 13 11 10 8  
6 6 6 6 8 6 5  
6 10 13 13 13 15 15 13  
3 5 6 6 6 6 12 10  
11 10 6 8 8 6  
6 6 5 5 1

Each Campfire Lights Anew

10 15 12 15 12 14 12 10  
10 14 10 14 10 12 10 7  
7 12 7 12 7 8 10 12  
12 14 12 10 17 19 17 15

Michael Row Your Boat Ashore

5 9 12 9 12 14 12  
5 9 5 9 10 9  
9 12 14 12  
5 9 10 9  
9 12 12 9 10 9 7  
5 9 9 5 7 5 4  
5 7 9 7 5  
2 4 5 2 4

Silent Night

10 12 10 7 10 12 10 7  
7 8 7 3 6 7 6 3  
17 17 14 15 15 10  
8 8 5 7 7 7  
12 12 15 14 12 10 12 10 7  
8 8 12 10 7 6 7 6 3  
12 12 15 14 12 10 12 10 7  
8 8 12 10 8 7 8 7 3  
17 17 20 17 14 15 19  
8 8 5 8 5 7 10  
15 10 7 10 8 5 3  
7 3 7 5 2



By making a simple cut on one end of a plastic straw, it becomes a real horn. The horn can be "tuned" to a different pitch by changing the length of the straw. The sound produced is a little strange--something between the moo of a cow, the screech of a crow, and the baa of a sheep. And like any good sound maker, the Strawhorn is loud. It's not exactly a musical instrument, but with two or more "horns" and players you can produce harmonies, even crude melodies. School cafeterias beware.

### Supplies

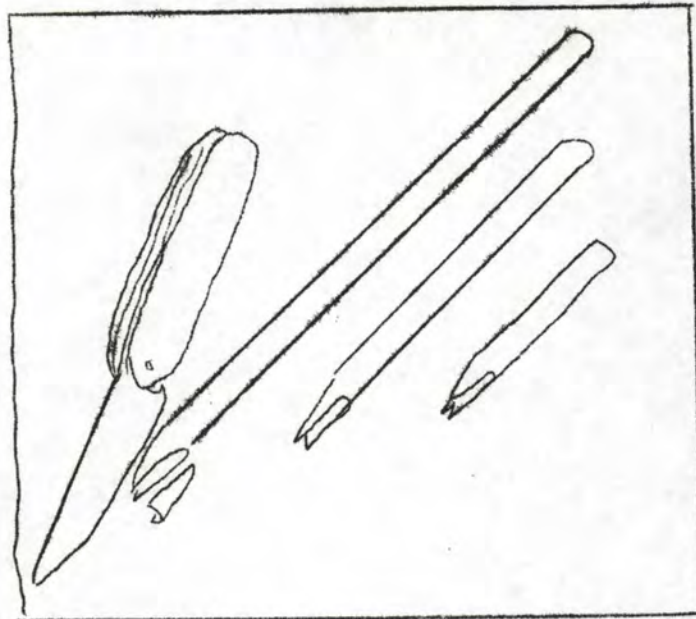
Plastic drinking straw  
Scissors

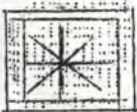
### Construction

Flatten out about 1 inch of the end of the drinking straw, and crease the sides well so that it stays fairly flat. With a scissors, trim the flattened end to a "V", as shown in the illustration. These become the horn reeds.

### Playing

Put the reed end of the straw in your mouth, just behind your lips, and blow hard. Does the horn work? Sometimes you have to experiment with making the reeds--lengthening or shortening them--and with holding them in your mouth. But it's all very easy to do. The shorter you cut the straw, the higher the sound, and the easier it is to blow.





# 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 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 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.

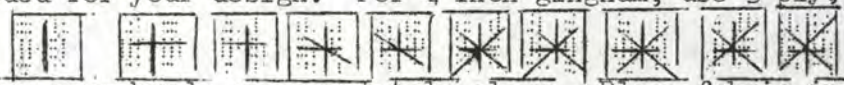


Use a needle with a long eye and a sharp point, such as a number 20 chenille or number 5 embroidery needle. Use a sharp pointed needle for starburst and straight stitches and a blunt point tapestry needle for the diamonds.

To determine fabric size needed, count the number of squares on the pattern, divide by the square count of your fabric (4 for 1/4 inch or 8 for 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.

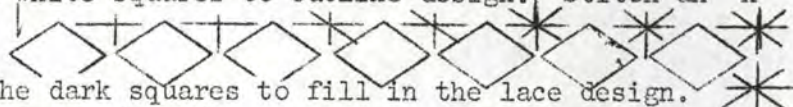
To work with floss, cut strands into 36 inch lengths. Next, separate the 6 strands of floss as needed for your design. For 1/4 inch gingham, use 3 ply; for 1/2 inch, use 2 ply.



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 \*.



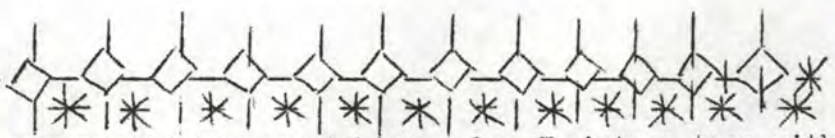
Work White Starburst (X) on the dark squares to fill in the lace design. Stitch an 'x', then a '+' on top to form \*.



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.

"Chicken Scratch" page 2



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 out-lining 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.

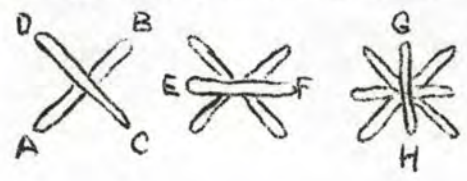
Centering The Design

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 presenting 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.

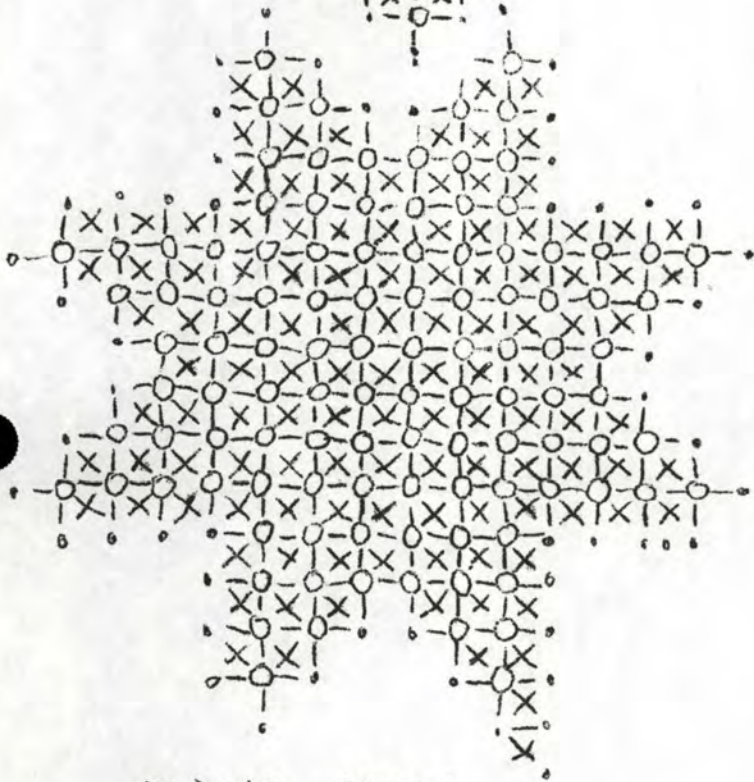
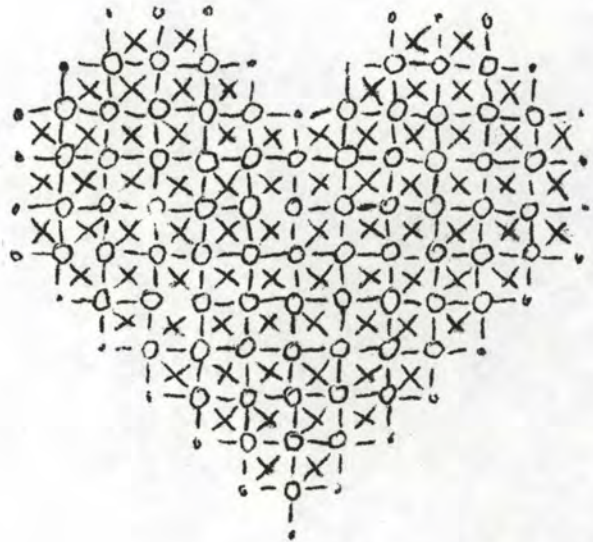
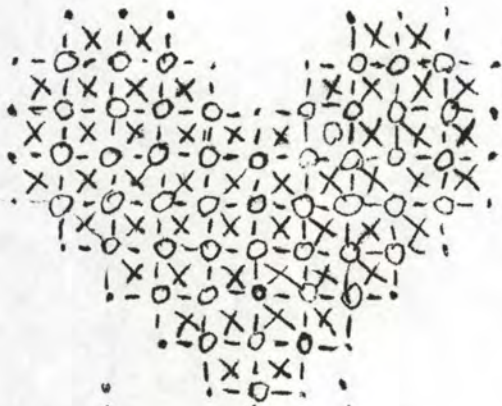
Begin the interior design with the symbol X. NOTE: The symbol X is worked using white floss, and is also worked in the double cross stitch, but on the DARK square of the gingham inside the outline stitch. Do all of the inside double cross stitches.

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.

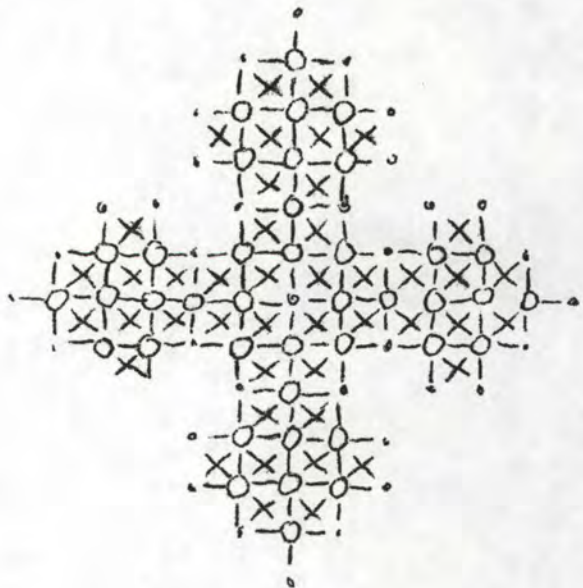
The symbol O is worked as a circle by weaving the needle underneath the four straight stitches. Come up in the same hole as one of the straight stitches or just behind and to one side of the straight stitch, next to the white square. Then weave the needle underneath each of the straight stitches to form 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.



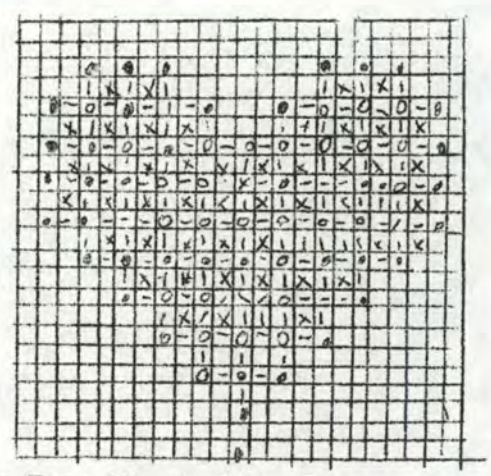
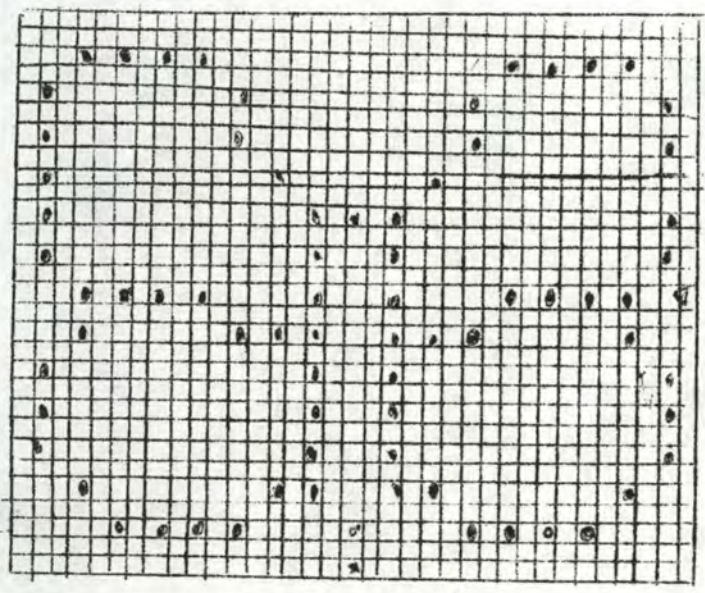
• colored thread  
 TO MATCH CHECKS  
 ALL OTHER WHITE



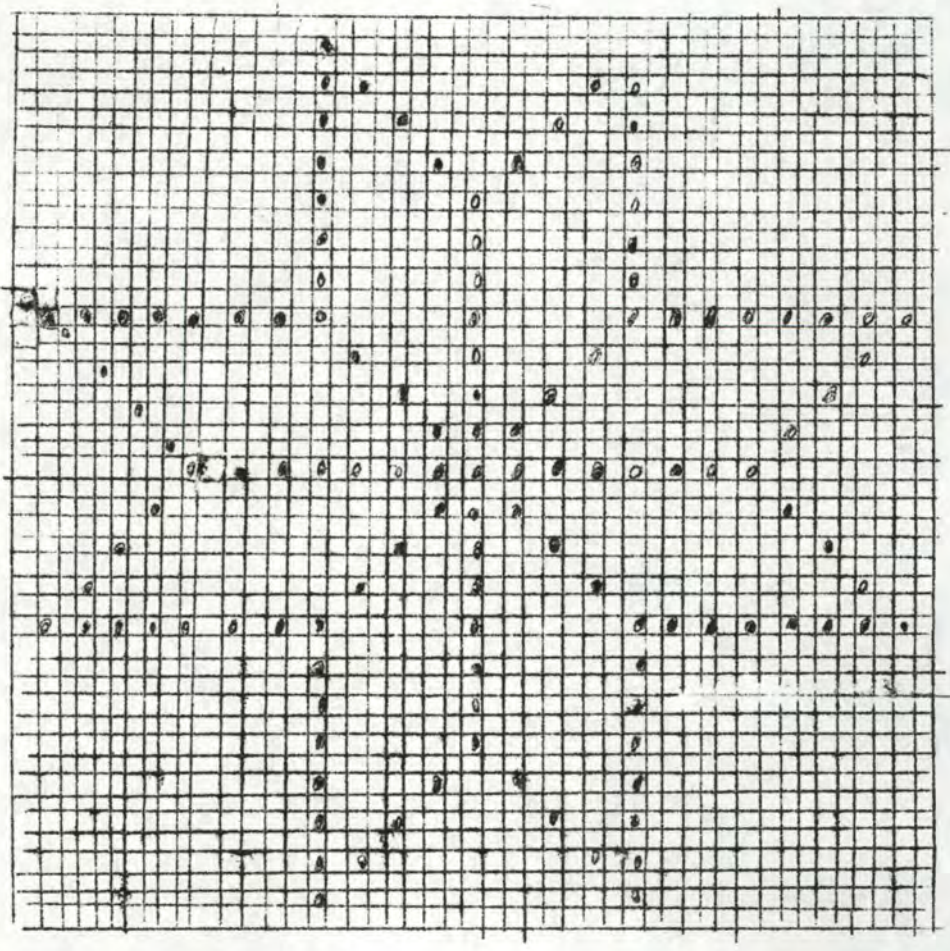
"Chicken Scratch" Page 5

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.

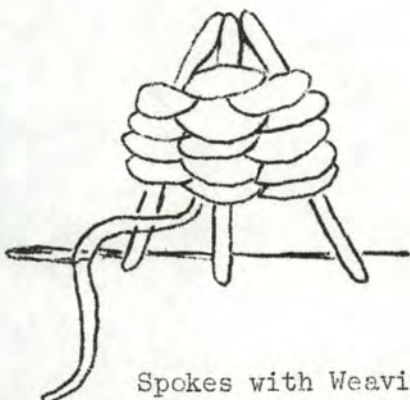
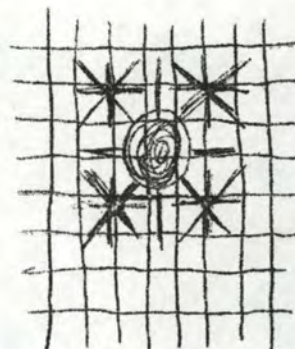
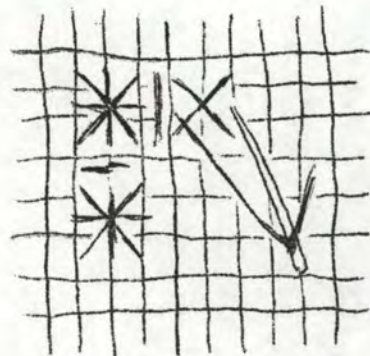


Water Erasable Marking Pen  
These come in handy to mark your center, or to put in your outline. Just rinse fabric in cold water and the marks vanish!

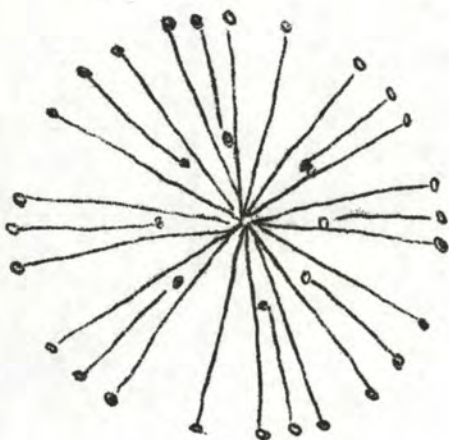


Tenerife

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-cor-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

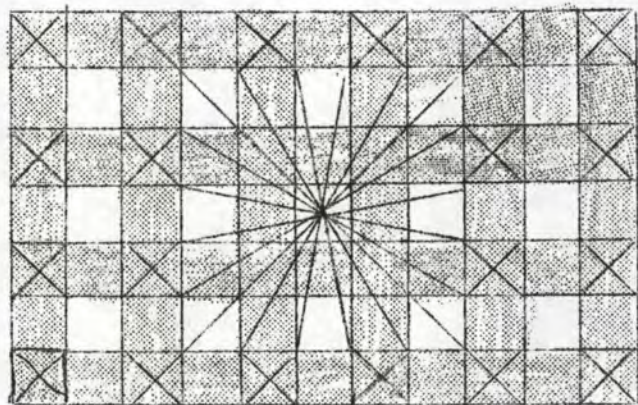


Figure 1.

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.

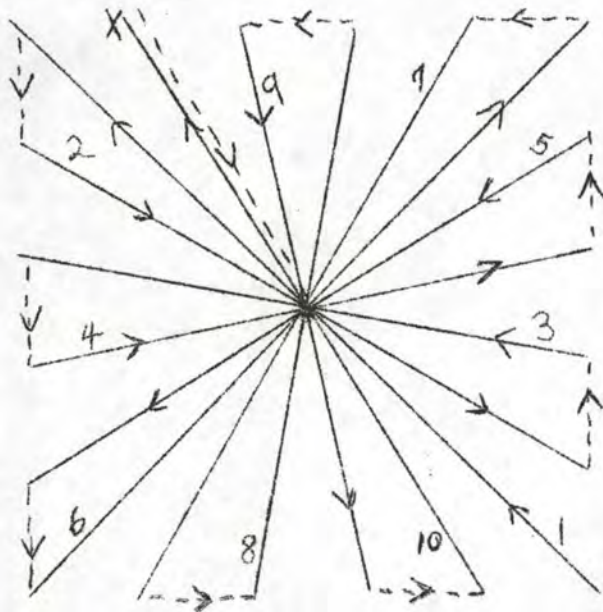


Figure 2.

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.

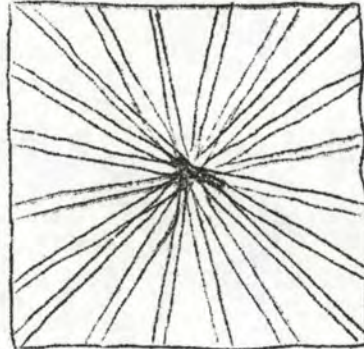


Figure 3.

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.

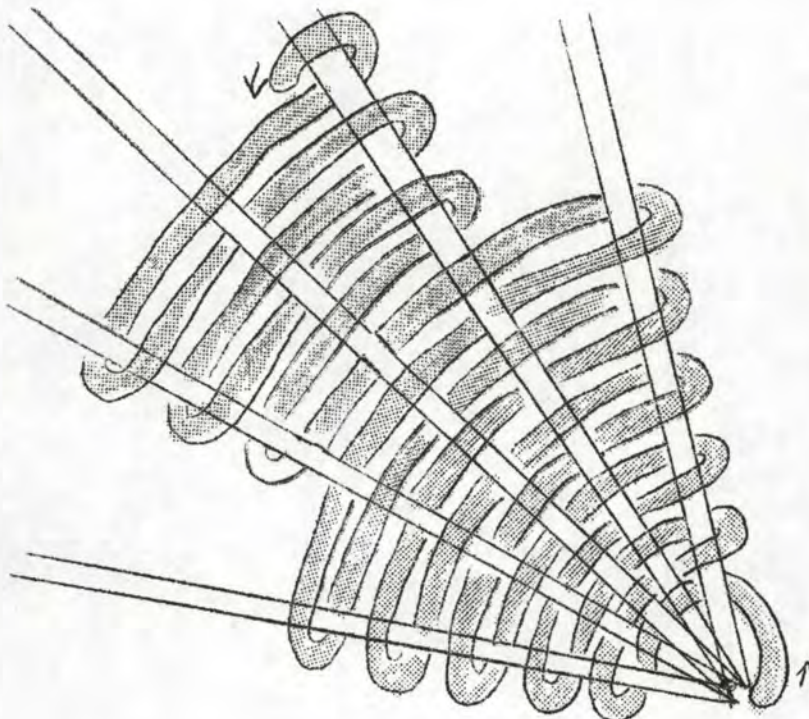


Figure 4.

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)

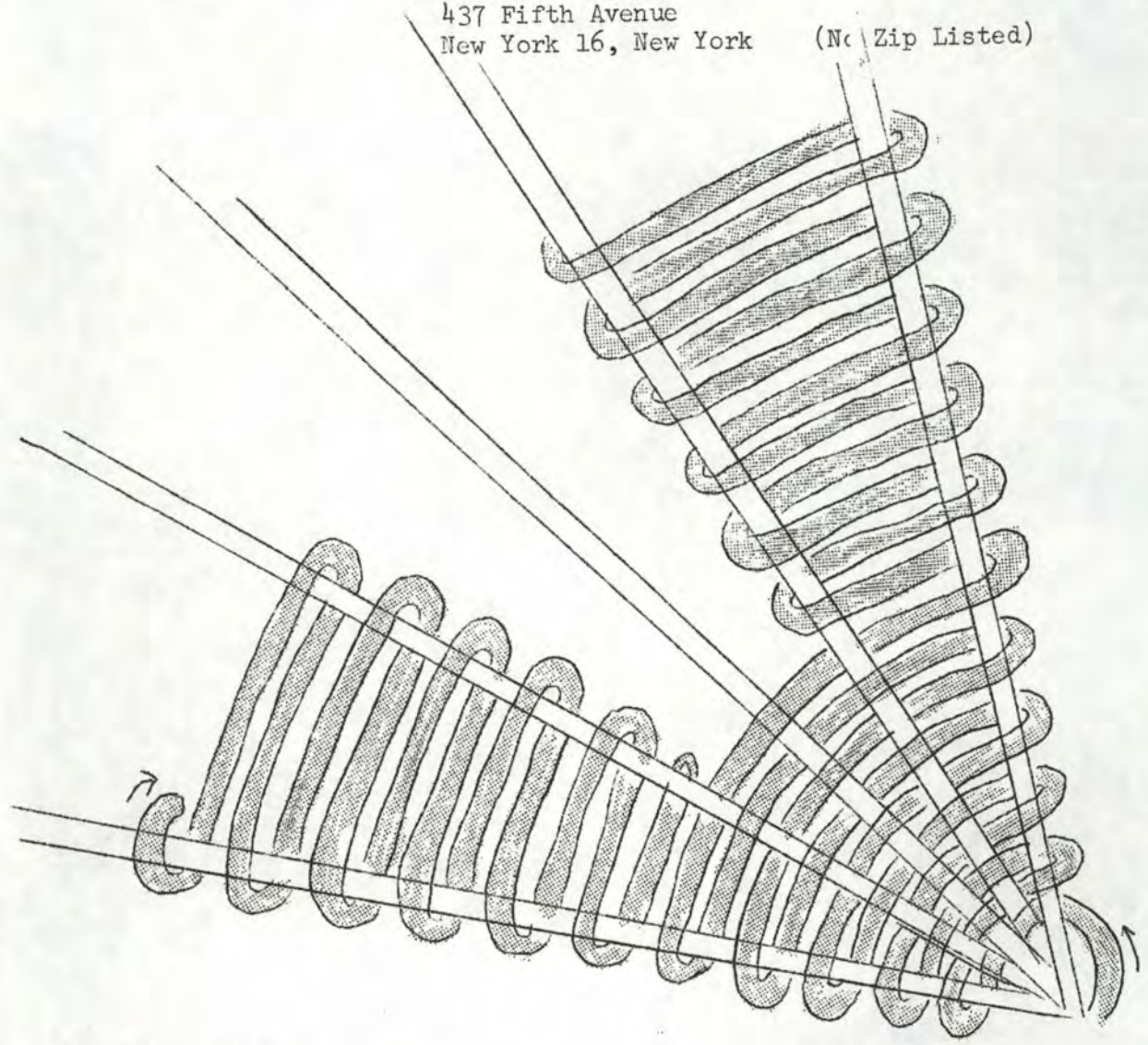
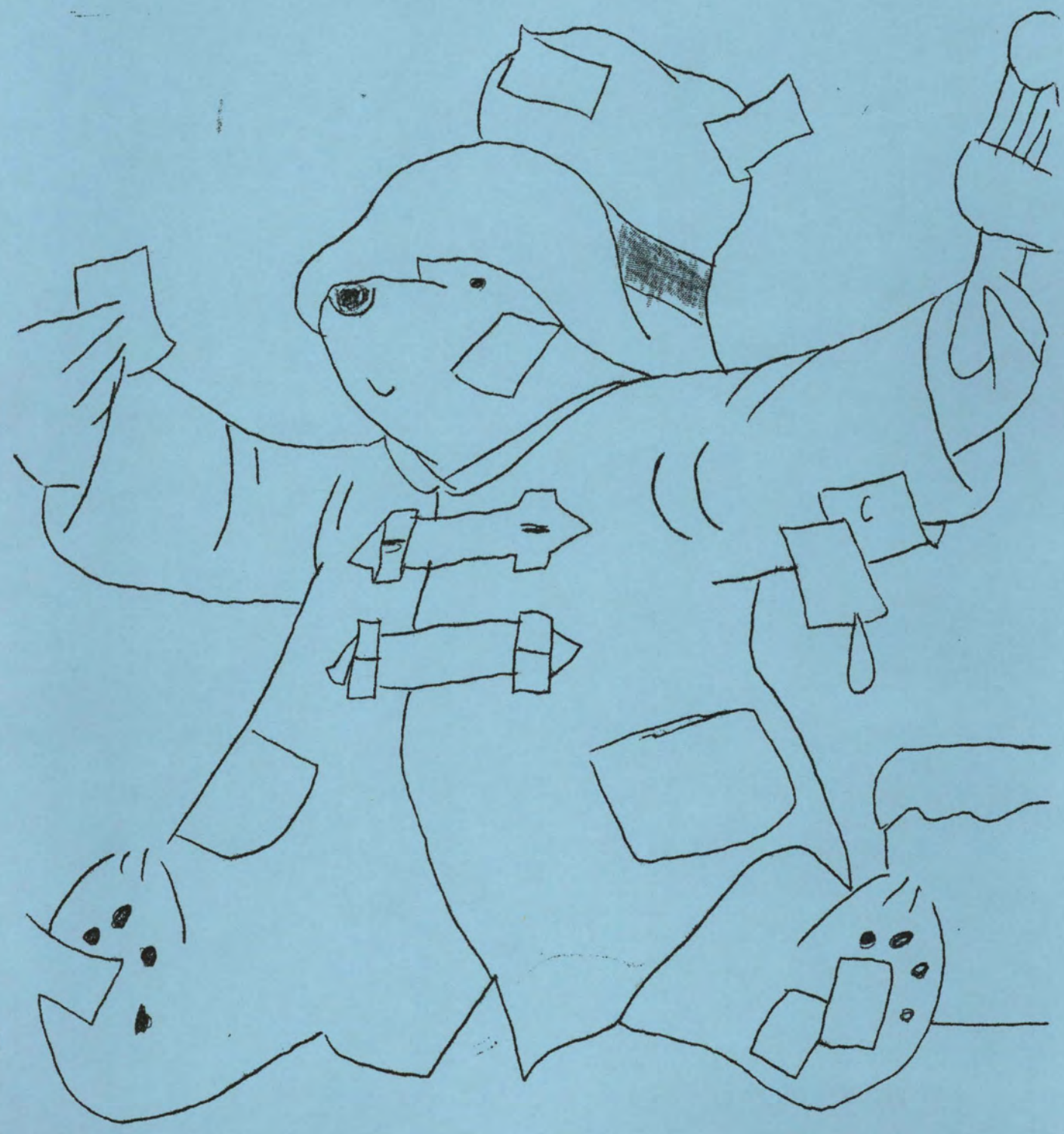


Figure 5

# BITS AND PIECES



UNCLE BART AN' TH' YOUNG PREACHER MAN

People in th' southeastern Missouri hill country have a reputation fer a-bein' plain-spoken, an' I 'spect my Uncle Bart wuz mos' likely th' plain-spokenest uv all o' them. An' he wuz a feller that had lots uv infloens in Boogerboo where he lived.

Now, Boogerboo didn't have a real church, but they held services in th' schoolhouse during th' summer months. An' a bishop a way off in some big town wuz a-tryin' ta git a year-'roun' church a-goin'; so he wuz a-sendin' preachers ta Boogerboo, but they wuzn't a lastin'.

There wuz a young feller just graduated frum seminary, an' th' bishop called him in an' says, "Son, I'm a-sendin' you to Boogerboo. I hate to do it ta ya, but it's all I got open right now. Anyhow, you ain't like to last there more'n six months, an' maybe by then I'll have somethin' better fer ye."

So off th' young preacher went to Boogerboo -- an' always in th' back uv his mind wuz th' thought, "This'z only gona be fer six months er less." But six months went by an' he wuz still there. He'd try to talk about it to people, but they'd always say, "Ya better go ask Bart." Then, when he'd ask Uncle Bart, th' subject always got changed real quick-like.

Not long, an' a year had gone by -- an' this here young preacher wuz really curious as to why he was still a-stayin' on in Boogerboo. But he couldn't git no answer. An' then it wuz a year an' a half. An' th' young preacher man decided he wuz jist a-goin' to have to know why he wuz a-lastin' like he wuz in Boogerboo.

So he went an' caught Uncle Bart alone, an' he sez, "Mr. Bart, for a whole year I been a-lettin' you git by with changin' th' subject iver time I ast you why I keep a-gittin' to stay on here in Boogerboo. Now, I ain't a-doin' it any more. Th' Bishop sez to me, 'Son, you won't be down there six months'; an' here I bin fer a year an' a half. Now I deserve ta know why; So, I'm a-axin' you WHY?"

Uncle Bart sez, "Son, ye got me plum firm-backed ag'inst a wall; so I guess there's nuthin' I can do 'cept ta give it to ya straight. Ya see, we tole th' Bishop we didn't want no preacher a-tall -- an' when we got you, we figgered that wuz as close to what we wanted as we wuz a-goin' ta git."

as told by Vern Burlison

.....  
OF UNCLE MURRAY AND AUNT MERCY--

It wuz afore my Aunt Mercy had become my Aunt Mercy this story happened. It wuz mighty nigh dark, an' Aunt Mercy wuz over to my Great Uncle Ebenezer's house when she saw Uncle Murray a-goin' along th' path jist down th' hill a ways. Well, she up'n' lit out 'n' soon caught up with Uncle Murray, an' went trippin' along in'froht of him.

All of a sudden she stopped an' sez, "Murray, I'm so skeered I jist don't think I can take another step."

Uncle Murray sez, "Well, lan' sakes, girl, with me along, there ain't nothin' ye need be afeered uv."

So she went a-trippin' along agin' fer a leetle way, and she stopped again, 'n' sez, "Murray, I'm skeered half to death." And Uncle Murray sez, "Well girl, what in the world is it that's a-skeerin' ya so? An' Aunt Mercy said, "Murray, I'm so plum skeered you're a-gona kiss me that I'm jist a-shakin' like a leaf."

"Well, lan' sakes, Mercy, how do you 'spect that I could kiss you-- me, with a sack o' roastin' ears on my shoulder, a hen under each arm, an' a bucket o' water in each hand? No need fer ye to be skeered; now git along!"

Aunt Mercy went on fer a little way on teeny, lil' ol' tippy-toe steps, an' she stops steps, an' she stops agin'. This time she says, "Murry, I'm so skeered I jist can't go no further!"

"Well, What in this world air ye skeered uv now?"

"I'm skeered ye air a-go'na flip that sack o' roastin' ears offen yer shoulder, pour th' water outen them buckets, turn 'em down 'over them hens--an' kiss me!"

Uncle Murray al'ays said Aunt Mercy had a real uncanny sense fer a-knowin' jist how sumthin' wuz a-go'na happen afore it ever happened!

Shared by Vern Burlison

HOW THE RAZORBACKS GOT STARTEDas told by Vernon  
Burlison

Folks, after savorin' one o' them delectable port chops our cooks served for dinner, I feel compelled, out of my compassion for you, to give you some information that will help you avoid making the serious mistakes that lots of folks make all through their whole lives.

Last year there wuz a Kansas farmer at this here camp. He said he had made his wad after he wuz durn near dusted out in the early '30's. Jist before he went completely bust, he went down into Arkansas an' bought up a load o' razorback HOGS, an' took 'em up to Kansas City an' sold 'em fer a nice profit (he said), an' he kep' on a-doin' that till he wuz so well of he could retire an' come to Chatcolab.

Well, note the first mistake that feller made: He said HOGS -- a sort o' hard, harsh work. He should a-said HAWGS -- softly and with reverence. Whur I growed up in th' Missouri hills, people never said HOG; they always said HAWS -- an' there was good reason.

Ya see, this here Kansas farmer went ahead an' said that razorback HOGS originated in Arkansas. Now, that's th' durnedest piece of misinformation ye could ever run acrost. Why, I don't know that there ever wuz a true razorback in Arkansas a-cause they wuz started in th' hills uv southeast Missouri -- by my own forbears -- an' th' people there revered th' razorbacks, an' I don't think they ever let one escape to Arkansas.

Yep, my own great-great Gran' pappy is credited with startin' th' razorback breed uv hawks. That wuz away back when there wuz seven years uv bad mast in a row -- an' great-great Granpappy Bootlebort wuz th' only one to have hawks that survived. They wuz ga'nt-gramed, long-legged, an' long nosed. An' them hawks wuz th' start of th' real razorbacks.

There wuz a problem, though 'cause them durn hawks rooted on th' run, an' sometimes they'd be so busy a-rootin' they wouldn't heed they'd come over a ridge an' headed down hill. Now, some o' them hills wuz plag-take'd steep; so, them hawks would have runaways, an' sometimes they'd get bunged up miserable bad.

Now, my great-great Uncle Zeke is th' one that figured out whut to do-- he cut round holes in th' lower part of his hawks ears an' then taught 'em while they wuz still young that ifen they got goin' downhill too fast, they could sit down quick-like an' shove their hind feet through them holes and then they wuz dead locked an' niver picked of a lot of speed. That shore saved a lot o' hawks.

But th' really big step for'ards come a generation later when my great Uncle Fudd got a breed line o' hawks started that, instead o' their rootin' uphill an' down, they rooted aroun' th' hills on th' contour. In time them hawks developed longer legs on the downhill side; so they wuz always a-rootin' on th' level, like a self-levelin' combine. An' they come to be called "side-hill gougers."

Well folks, there ya have it! Ifen ye 'ver git back into th' Missouri hills an' ya see furrous a-goin' along about level on th' hillsides, ya'll know it's th' work o' th' modern-day razorback, th' side-hill gouger. An' remember, th' razorback wuz started an' bred up to its fine quality right there in them Missouri hills. An, pleaz, folks, don't ever be quilty uv callin' 'em HOGS -- they're HAWGS!

THE WATER CLOSET

It seems that a little old English lady was looking for some rooms in Switzerland. She asked the local village school master to help her. A place that suited her was finally found and the lady returned to London for her luggage. She remember then that she had not noticed a bathroom or as she called it a (watercloset). So, she wrote to the school master. He was puzzled by the initials "W.C.", never dreaming, of course, that she was asking about a bathroom. He finally asked the help of the parish priest who decided that W.C. stood for Wesleyan Church. This was his reply:

Dear Madam:

The W.C. is situated nine miles from the house in the center of a beautiful grove of trees. It is capable of holding 350 people at a time and is open on Tuesday, Thursday and Sunday each week. A large number of folks attend during the summer months, so it is suggested you go early, although there is plenty of standing room. Some folk like to take their lunch and make a day of it, especially on Thursday when there is organ accompaniment. The accoustics are very good and you can hear the slightest sound.

It may be of interest to you to know that my daughter was married in our W.C. and it was there she met her husband.

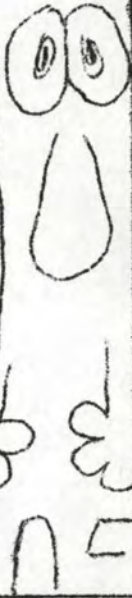
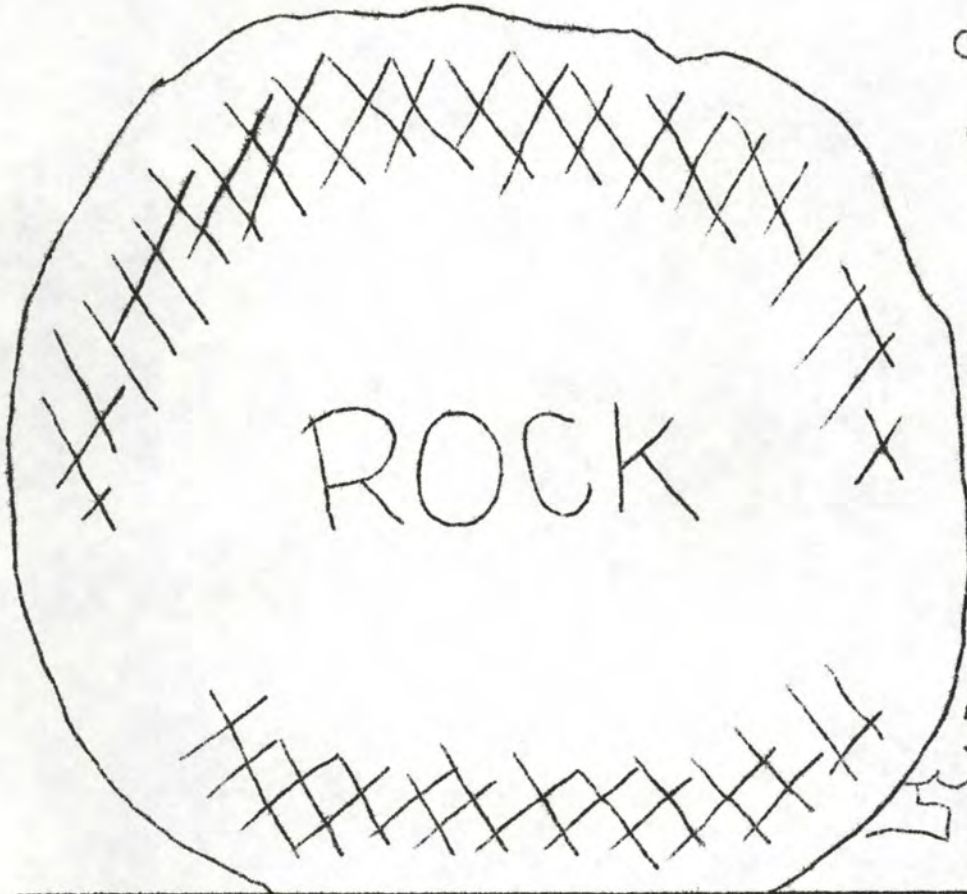
We hope you will be in time for our bazaar to be held very soon. The proceeds will go towards the purchase of plush seats which the folks agree are long-felt needed as the present seats all have holes in them.

My wife is rather delicate, therefore she cannot attend regularly. It has been six months since the last time she went. Naturally, it pains her very much not to be able to go more often.

I shall close now with the desire to accommodate you in every way possible and I will be happy to save you a seat down front or near the door, which ever you prefer.

Shared by Don Gouchenour

WELL HERE  
I AM AGAIN!



HARD  
SPOT





A Creative Mess

is better than

Tidy Idleness

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!!

*Lula*

"BLESS YOU ALL"

*Berry Jypist*



# EVALUATION



FUNDRAISERS



## 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.

### CHINESE AUCTION

Bidders use script or coin to bid on an item that is being viewed from the front of the group. The items were on display before the auction. (similar to open or oral auction) The bids are timed.

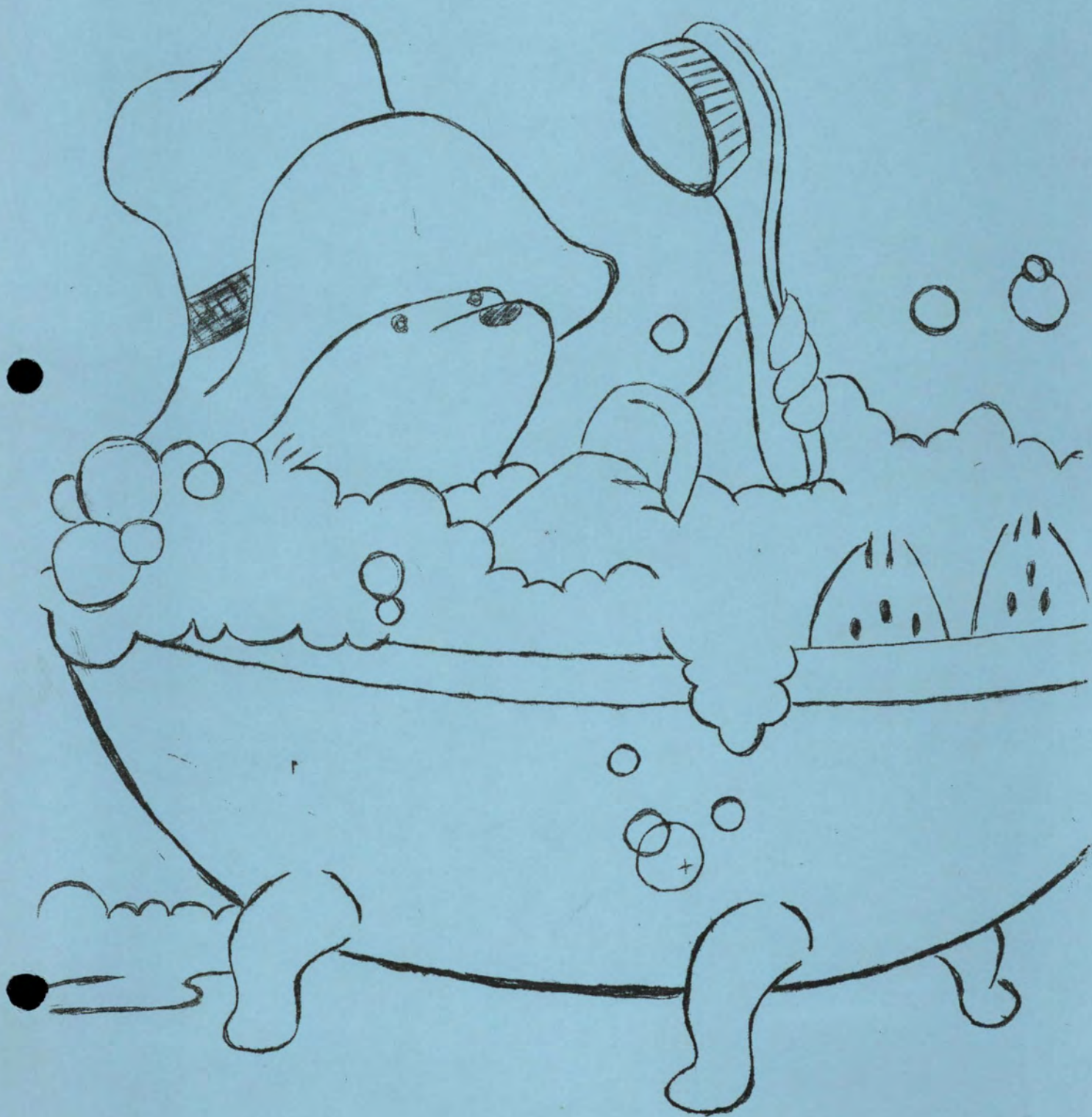
#### Script bids:

- 1) A certain amount of money buys a certain amount of script before the auction. (i.e. \$10.00 buys 50 pieces of script.) (similar to Reno night) Bidders use the script to bid on items by raising their hands with the script in them. Runners come and collect the bids as the bids are placed. The person who puts in the last bid when the timer goes off gets the item. (Bidders only pay for their purchases of script. They can buy before and during the auction.)
- 2) Or bidders use script that has been handed out during the auction. Each script is worth a certain amount of money. (i.e. 50¢) Again, the person who puts in the last bid when the timer goes off, gets the item. Everyone pays for the bids they have made. (In an oral auction, only the last and highest bidder pays. In a Chinese auction, the last bidder may have only bid that once and only raised the bid by one script (50¢). Other people may have bid five or ten times and may have to pay dollars more.) Again runners have collected the script during the bidding. It helps to have bidders write their names on the script so a complete and accurate accounting of all bids can be kept. (The money is collected after the auction.)

#### Money bids:

- 1) Actual money is used instead of script. A bid can be raised by a penny or a dime or five dollars. Again the last person placing the bid when the timer goes off, wins the item. This method is simpler than the script version because you don't need to collect money on the script. But money (especially coinage) is not always plentiful in a camp situation. Again everyone has paid for the item up for bid. (The money is collected during the auction.)

# LITTLE CHATS



LITTLE CHAT

TO:

Oregon Labbers and others.

Open invitation to all Labbers :Come to a barbecue picnic at Dick Schwartz's home Saturday august 24th. Bring your sleeping bag if you want to stay over night and anything else that you think appropriate.

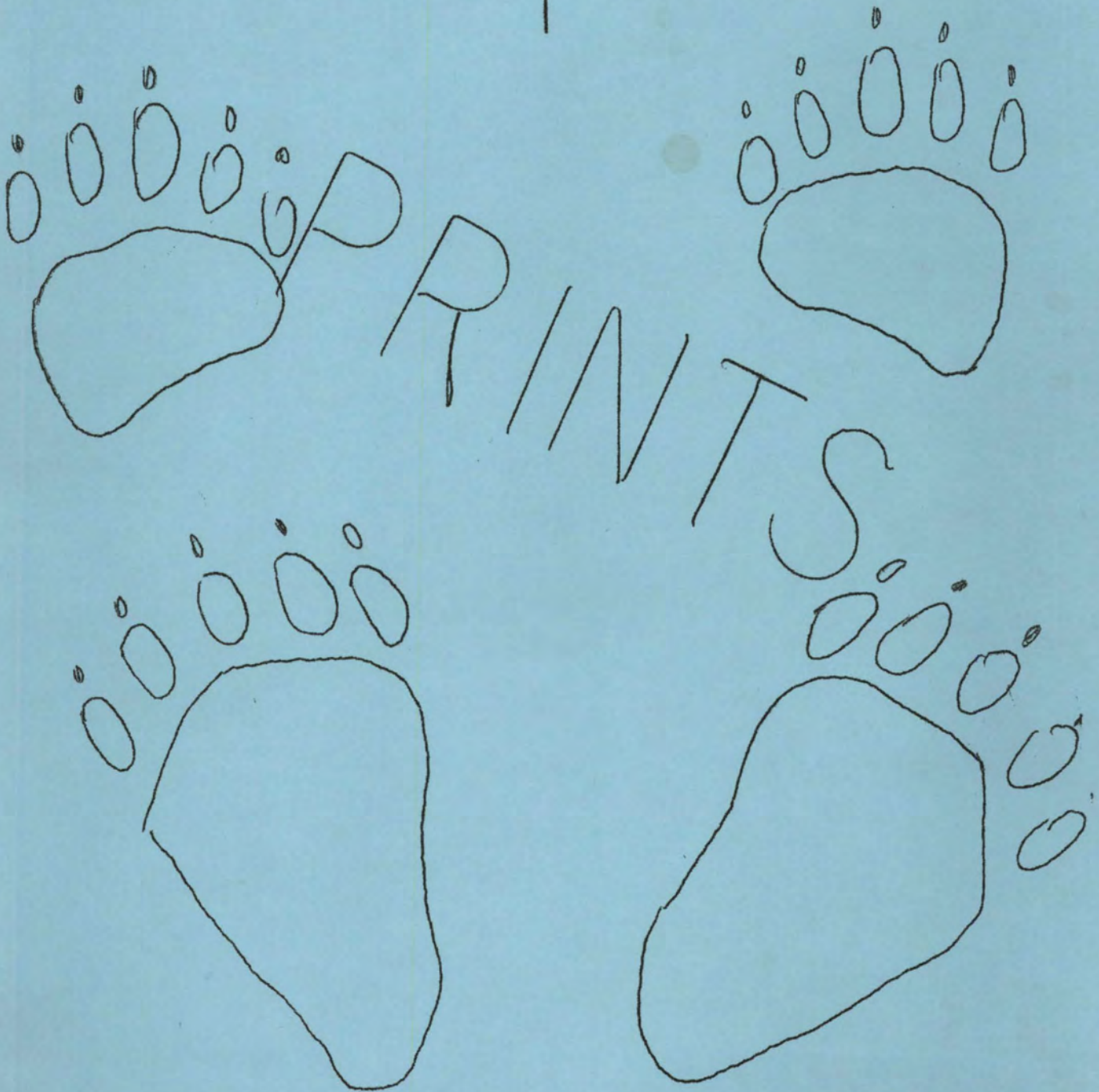
\*\*\* Other States will be sending out their where and when in the next CHAT CHAT coming out in early July. Staple in this space when it comes so it wonn't get misplaced.





LEILA

BEAR



Leila  
It has been  
an enjoyable weeks.  
Really do the laughing  
at Chat. Love  
Betty King

Leila,  
It was nice to  
join you at camp after  
so long. See you next time  
I hope.  
Love  
Eddie

Leila,  
Thanks for helping  
make this an  
enjoyable year  
for me,  
Barb Santeford

Leila  
What a busy, happy  
lady you seem to be.  
You do so much to  
make Chat run smoothly.  
Thanks -  
Joyce Harlow

Dear Leila -  
Sure am enjoying  
our week together  
at Chat - Sure  
lots of nice  
people. Love  
Marge Christensen

Dear friend -  
Thanks for it all -  
The support, warmth,  
sharing - you - Love  
Dick

Good job  
in all your hard  
work. I'm thankful  
for it. Pauline

It was great  
meeting you.  
Hope to see  
you again next  
year.

LEILA  
THANKS FOR HELPING MAKE THIS  
WEEK SO GREAT HOPE TO SEE YOU  
NEXT TIME  
Sue  
Jen

Leila,  
Thanks for  
you made it being here.  
talked me into special. You  
last week love coming you  
love for it  
Sue

Dear Leila  
I think you're great.  
I don't think camp would  
go without you.  
Welyn

Dear Leila,  
How dedicated  
you are to Chat - and  
how much all of us  
profit from it. Love you!  
Leila  
Dorothy

I enjoyed you so  
much this week.  
You play a special part  
for me. Thanks  
I love you  
Jane

You are a guiding light  
for Chat. Keep being a  
Labber. See you again.  
Love, Ruth

Dear Leila -  
So neat to meet  
you & be a part of  
all this. Thanks!  
Will remember U at  
"Rock" show time in Spokane!  
Love - Jane

Dear Leila,  
Thank you for  
all you have done  
for all of us. I  
wish there had been  
time to know you.  
Love,  
Elaine

Dear Leila -  
Another year with You!  
(You in the book room - me  
in the kitchen - well only  
a day or two!) - I am so  
glad to be back AND to have  
experienced such a fantastic  
LAB - Thanks for your con-  
stant input! - and super  
help! - Hopefully we will  
all have the opportunity  
and the physical stamina  
to be coming for a long  
time! - Thanks for being  
you! - Much love,  
Meriam

Thanks for the vote of confidence. It's good to be back and to feel as though I'd never been gone. Don't be too good!

Amya

Leila

♡ ♡

We did it again! - little sleep, good lab, most people, still not get all we came for. We'll have to come again! Also - plan for a trip together October '86!  
your friends,  
John & Jean B.

My, what a hard worker! Appreciate all your time and effort.

Levin