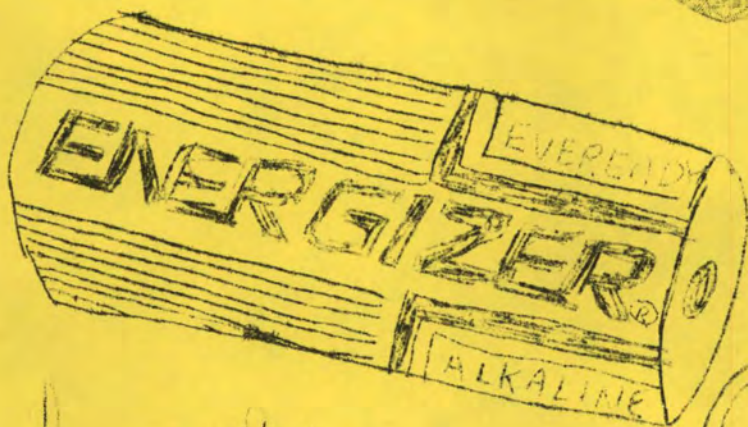


CHATCOLAB



**LEADERSHIP
CAMP 1986**

ENERGIZE



Let's Chat -

GLOW



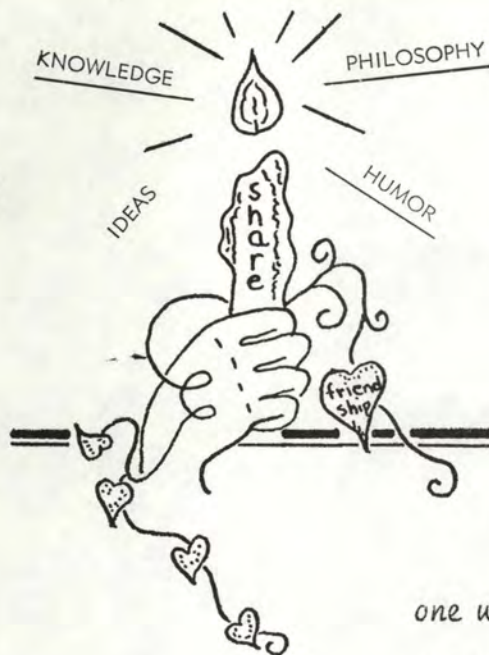
Together!



WAY TO GLOW!



YOU LIGHT UP MY LIFE!



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 38

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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1986 COMMITTEE

June 8-14, 1986

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

1987 COMMITTEE

June 7-13, 1987

Chairman-----Jean Baringer-----
 Vice Chairman-----Maureen King-----1987
 Secretary-----Rosemary Gouchenour-----1987
 Treasurer-----Leila Steckelberg-----
 Assistant Treasure-----Betty King-----1987
 Chat Chat Editor-----Miriam Beasley-----1989
 Scholarship Committee-----Betty King-----
 Eddie Santeford-----1988
 Leila Steckelberg-----

 John Headrick-----1988
 Jane Higuera-----1989
 "Doc" LaRele Joe Stephens-----1989
 Sonya Watts-----1988

Alternates-----Loren Olver
 Dorothy Burlison

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

1986 RESOURCE PEOPLE

- Discussions-----Positive Self Image----Jean Baringer
 - Party Planning-----Leila Steckelberg
 - Evaluations-----Maureen King

- Dance-----Gwen & Roy Main

- Song Leading-----Miriam Beasley

- Workshops-----Environmental Awareness-----Vern Burlison
 - Leathercraft-----April Cook
 - Water Safety & Fun-----Dick Schwartz
 - Homemade Musical Instruments-----Sally Heard

- Crafts-----Crayon Art
 - Machine Embroidery
 - Quilling-----Evelyn Sutton
 - Pressed Flowers-----Jean Baringer
 - Wood Carving-----Doc LaRele Joe Stephens
 - Sketching-----Lawrence Paye
 - Needlepoint on Plastic-----Dorothy Burlison
 - Yarn "Pets"-----Leila Steckelberg

- Notebook-----Editor-----Leila Steckelberg
 - Mimeograph Operator -----John Headrick
 - Typists & Illustrators-----Sally Heard
 - Jean Baringer
 - Betty King
 - Rosemary Gouchenour
 - April Cook
 - Annie Sorley
 - Lawrence Paye
 - Janice Miller
 - Miriam Beasley
 - Bet Staeck
 - Angelo Rovetto
 - AND MANY OTHERS:

- Kitchen-----Cooks-----Don Gouchenour
 - Charles Gouchenour
 - Cook Helpers-----Rosemary Gouchenour
 - Dale King
 - Miriam Beasley
 - Tony Goodsell
 - Betty King
 - "Hobart" Operator-----Loren Olver
 - and many, many others

GREETINGS FROM YOUR CHAIRMAN

When I first came to Chat, I didn't know what to expect, or what I wanted to happen. But, when I arrived and took in the beauty of the camp, and later, the beauty, peace, and love of the labbers, I felt I now knew, in a way, what I had needed and wanted and that it had been found here. It is reassuring to know you can be accepted and loved for who you are and not who you ought to be. We also learn that we can accept others the same way.

What did I find at Chat? I started learning about myself. I'm on the way to becoming my stur self. I find that I have changed and am capable of doing more things than I dared to before.

Most of all I have learned that when we love someone - we love them for themselves and shouldn't be afraid to share our love. Chatcolab is sharing.

My wish for you is that you have had a good experience this week in finding some talents within yourself that you have been able to share.

I thank each and everyone of you for making this year at Chat a very special one for me - for sharing of yourself.

I dare you to keep making changes.

Your chairman,

Jean Baringer

Jean Baringer, Chm 1986



Dear Friends,

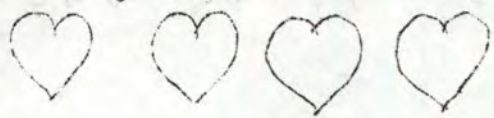
I have been coming to Catalina for 20 years now. As you can tell - it's a "personal" part of my life - I live for this week every year. There has been a lot of variety in the labs over the years with unique things at each lab.

One year I had a "break-through" when I played Santa Clause. A few years ago I was leading songs, and this year I was an all-lab discussion leader. WOW! This last activity and achievement wasn't ready to happen 10 years ago - at least I wasn't motivated or desire to do so.

As chairman this year I had test, as a new experience, too and found I could manage - with everyone's "help" - "Together we can make it happen." There were some unexpected changes in the program and personnel of the lab but I've learned over the years that things have a way of working out. Thanks to all of you who pitched in and gave encouragement, support, and help where needed.

Bless all of you for making this one of the best years we've had. Things went very well and we kept on time.

Thank you for your friendship, enjoyable moments, and love,



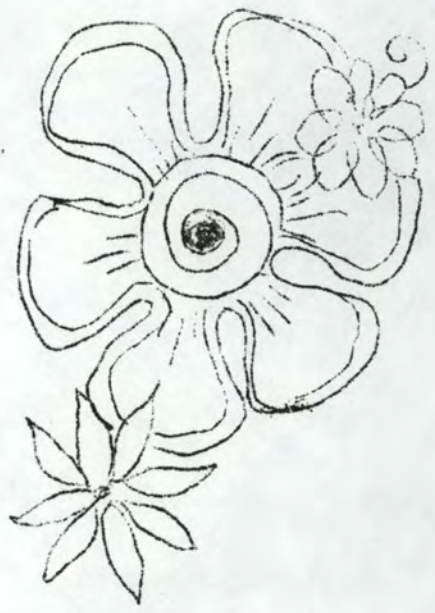
Your friend
Jean Darling

A Word from the Editor

I know that I am not going to have time to write in anyone's autograph book so I want to take this opportunity to thank everyone for making this such a special week!!! Without you, that would not be!

"Thank you" to everyone for helping with the notebook! I feel that this one truly is our notebook because every labber shared in some wonderful way - and the hugs were terrific!!!

Husband Dale's and my home is open for everyone who plans to attend Expo '86 in Vancouver, B.C. this summer. The live 100 miles south of Vancouver (just right for an early start in the morning) and only 4 1/4 miles east of I 5! You all come!!! We have lots of room and 2 friendly dogs! Stay as long as you like.



I love you all!

Leila

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

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

FINDING A FRIEND

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

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

A Word From the Editor

What is a friend? A friend's someone who makes
the whole world brighter,
Whose cheerful smile and friendly ways help make
our hurts seem lighter
A friend's someone who cares about the things
we say and do
That's why it means so much to me to have a
friend like you!!

In Tune

I don't remember when I first began
To call you "friend". One day, I only know,
The vague companionship that I'd seen grow
So imperceptibly, turned gold, and ran
In tune with all I'd thought, or dared to plan.
Since then, you've been to me like music, low,
Yet clear; a fire that throws its warm, bright glow
On me as on each woman, child, and man,
And common thing that lies within its rays;
You've been like wholesome food that stays the cry
Of hungry, groping minds; and like a star--
self-sufficient star--you make me raise
My utmost being to a higher sky.
In tune, like you, with earth, yet wide and far.
Florence Steigerwolt.

"Give me the vision to see
The faith to believe
and the courage to do!"

Leila

Chatcolab

Northwest Leadership Laboratory

Theme: 1986

Energize at Chat -
Let's Glow Together



WELCOME

Objectives of Chatcolab

Chatcolab exists for the main purpose of assisting adults to develop their potential individual leadership abilities. Other objectives include the following:

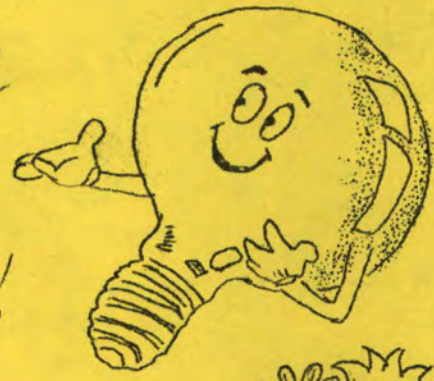
- to implement learning activities with the guidance of skilled resource staff.
- to develop personal growth through sharing educational experiences with other group leaders.
- to practice new recreation methods using skills and materials that help teach other groups.
- to enable leaders to better understand themselves and others.
- to help participants value creative use of leisure time.



Leadership - is a personal thing. It is giving of one's self in the helping of others. A good leader analyses oneself to determine in what way he or she can help others.



Those who
brightened
Chat
1986!!!



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

ROSTER

() number of years attending Chat

Baringer, Jean (20) BD: 7-5
520 S. Maryland
Conrad, MT 59425
(406) 278-7716

Bradley, Brad (13) BD: 3-4
9112 284th Street N.E.
Arlington, WA 98223
no phone

Baumler, Julie L. (1) BD: 8-21
11334 S.W. Aventine Circus
Portland, OR 97219
(503) 635-5723
winter: Emma Willard School
Troy, NY 12180
(518) 274-4440

Burlison, Dorothy (6) BD: 3-1
704 No. Lincoln
Moscow, ID 83843
(208) 882-3891

Beasley, James R. "Jim" (24) BD: 2-13
14515 S. Clackamas River Dr.
Oregon City, OR 97045
(503) 656-5027

Burlison, Vernon (30) BD: 11-19
704 No. Lincoln
Moscow, ID 83843
(208) 882-3891

Beasley, Miriam (16) FD: 1-30
14515 S. Clackamas River Dr.
Oregon City, OR 97045
(503) 656-5027

Cook, April B. (1) BD: 6-28
P.O. Box 7242
Spokane, WA 99207-0242
(509) 325-1310 (wk)

Boe, Nels E. (1) BD: 7-7
Box 200
Circle, MT 59215
(406) 485-2605

Goodsell, Anthony "Tony" (1) BD: 9-3
819 Helena Flats Rd.
Kalispell, MT 59901
(406) 755 4462

Gouchenour, Charles "Chaz" (2) BD: 10-10
Star Route, Box 39
Ledger, MT 59456
(406) 627-2311

Gouchenour, Don (4) BD: 5-6
Star Route, Box 39
Ledger, MT 59456
(406) 627-2311

oops Ray 627-2308 (2) BD 8-10

Gouchenour, Rosemary (4) BD: 11-11
Star Route, Box 39
Ledger, MT. 59456
(406) 627-2311
or 8 So Virginia
Conrad MT 59425
(406) 278-3853

Headrick, John (5) BD: 5-27
P.O. Box 1129
Oregon City, OR 97045
(503) 656-5027 -messages
(503) 632-3188 Home

Heard, Sally (9) BD: 3-27
1621 3rd Ave. So.
Great Falls, MT 59405
(406) 453-2088

Higuera, Jane (2) BD: 10-3
Route 14, Box 441
Spokane, WA 99204
(509) 244-3295

Hjelmervic, Kjell (1) BD: 2-10
P.O. Box 1082
Tualatin, Or. 97071
(503) 651-3390

King, Betty (4) BD: 8-20
14705 Seattle Hill Rd.
Snohomish, WA 98290
(206) 337-4017

King, Dale (2) BD: 6-13
14705 Seattle Hill Rd.
Snohomish, WA 98290
(206) 337-4017

King, Maureen (5) BD: 2-17
42281 S.E. Shipley Rd.
Sandy, OR 97055
(503) 668-4402
(503) 656-5027 -messages

Mahaffey, Elaine (1) BD: 3-26
Route #1, Box 267
Medical Lake, WA 99022
(509) 299-7273

Main, Gwen (8) BD: 9-7
660 West Main Rd.
El Centro, CA 92243
(619) 352-3446

Main, Roy (11) BD: 8-17
660 W. Main Rd.
El Centro, CA 92243
(619) 352-3446

Michaels, Sherri (5) BD: 8-30
5907 S.E. Hill St.
Milwaukie, OR 97222
(503) 654-2469

Miller, Janice A. (1) BD: 1-23
1717 2nd Ave. No.
Great Falls, MT 59401
(406) 452-9479

Ollom, Margaret (1) BD: 3-2
14705 Seattle Hill Rd.
Snohomish, WA. 98290
(206) 338-0464

Olver, Loren (2) BD: 11-23
22000 S. Tonya Ct.
Beavercreek, Or. 97004
(503) 632-6596

Paye, Lawrence (1) BD: 9-19
14515 So. Clackamas River Dr.
Oregon City, OR 97045
(503) 656-5027

Rovetto Angelo (24) BD: 1-21
2504 Butterfield Rd.
Yakima, WA 98901
(509) 453-2339

Rovetto, Elaine (25) BD: 11-10
2504 Butterfield Rd.
Yakima, WA 98901
(509) 453-2339

Schwartz, Dick (9) BD: 7-29
5678 S. ^{Drine} Harlene
Milwaukie, Or. 97222
(503) 654-7593

Sorley, Annie (1) BD: 6-19
Box 4083
Wolf Point, MT 59201
(406) 525-3703

Staeck, Bet (5) BD: 6-24
1600 N. Rhododendron #277
Florence, OR 97439
no phone 503-997-8148

Steckelberg, Leila (34) BD: 7-30
9406 164th St. N.E.
Arlington, Wa. 98223
(206) 435-3075

Stephens, LaRele Joe "Doc"(28)BD:3-20
4808 So. Helena St.
Spokane, WA 99223
(509) 448-0329

Stout, Elaine (2) BD: 5-13
631 Warner #23
Lewiston, ID 83501
(208) 743-1673

Stratton, David (1) BD: 8-14
5907 S.E. Hill Street
Milwaukie, OR 97222
(503) 654-2469

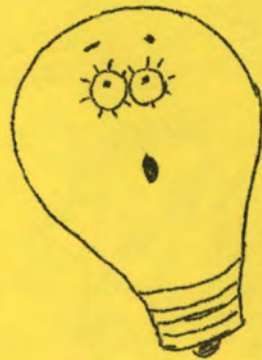
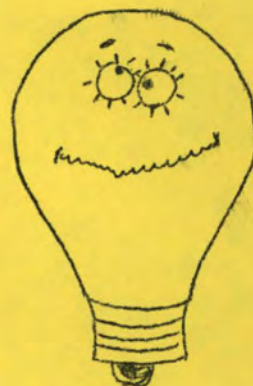
Sutton, Evelyn (4) BD: 9-20
675 Tetratt Rd.
Kalispell, MT. 59901
(406) 752-3219

Swan, Mary (4) BD: 2-10
4415 5th Ave. So.
Great Falls, MT 59405
(406) 453-6001

Warner, DawnE (3) BD: 12-18
810 Halfmoon Rd.
Whitefish, Mt 59937
(406) 892-3387

Watts, Sonya (11) BD: 4-14
1423 Jackson
Walla Walla, WA 99362
(509) 529-1635

Wilson, Bryan (1) BD: 9-23
15047 So. Clackamas River Dr.
Oregon City, OR 97045
(503) 655-3562





FRONT ROW - JACK SCHWARTZ, DON
 SECOND ROW - MARGARET OLSON, GENE MAW, WEIS BOE, EVELYN SUTTON
 BOY MAIN - JIM BEASLEY, WILSON, RAY FOUCHENOUR, ELAINE STOUT,
 LAWRENCE PAYE
 THIRD ROW - TAMM F. WALKER, JAMES HIGGINS, ANGELO BOVETTO, ROSEMARY GOUCHENOUR
 MARGARET KING, JANE WALKER, WYRIAN BEASLEY, DON GOUCHENOUR, VERN BRILLSON,
 BET STANAN, BRAD STADLER, JARVIS BARTNER, LELLA STECKELBERG
 BACK ROW - OPEN OLIVER
 JULIE L. BARNIER, SHARON GOUCHENOUR, TONY GOODSELL, BRIAN WILSON,
 MARY SWAN, LILLY HELLER, BONNY WATTS, JANICE WILLES, DAVID STANTON.

CHATCOLAB PICTURE

FRONT ROW- DICK SCHWARTZ, APRIL COOK

SECOND ROW-MARGARET OLLOM, BETTY KING, GLEN MAIN, NELS BOE, EVELYN SUTTON
ROY MAIN, JIM BEASLEY, DOROTHY BURLISON, RAY GOUCHENOUR, ELAINE STOUT,
LAWRENCE PAYE.

THIRD ROW- DAWN E WARNER, JANE HIGUERA, ANGELO ROVETTO, ROSEMARY GOUCHENOUR
MAUREEN KING, LANE MAHAFFEY, MIRIAM BEASLEY, DON GOUCHENOUR, VERN BURLISON,
BET STAECK, BRAD BRADLEY, JEAN BARINGER, LEILA STECKELBERG.

BACK ROW-LOREN OLIVER, DALE KING, KJELL HJLMERVIK, DAVID STRATTON,
JULIE L. BAUMLER, SHERRI MICHAELS, CHAZ GOUCHENOUR, TONY GOODSSELL, BRYAN WILSON,
MARY SWAN, SALLY HEARD, JOHN Z. HEADRICK, SONYA WATTS, JANICE MILLER





CHATCOLAB

DURACEL'S
(Copper Top Kids)

BRAD BRADLEY
JIM BEASLEY
SHERRI MICHAELS
GWEN MAIN



JULIE BAUMLER
ROSEMARY GOUCHENOUR
DAVID STRATTEN
SALLY HEARD



Brad Bradley:(missing Margaret) I'm enjoying every day and hope to make some new friends this week. Birding is my relaxation and traveling is a way of life. It's great to be retired so I can catch up on the things I've wanted to do.

Jim Beasley: Retired- wife Miriam- 4 children- dozen grand children + Lawrence.

Sherri Michaels - Back in college (pre-med) moved to Oregon (Milwaukie). In to my 5th year at Chat. Love working with children. Living life Semi dangerously!!

Julie Baumler: From Portland Or. Going to boarding school in Troy,N.Y. (I like the school; I hate N.Y.at least what I have seen of it) I'm a clown. I raise rabbits in 4-H and am a 4-H camp counselor in Clackamas county.

Gwen Main - Retired school teacher from California - avid square and folk dancer with husband Roy - love visiting the green northwest and seeing all our Chat friends

Rosemary Gouchenour - 4th year at Chat. Am a First Responder, 4-H person, wife of Don, Mother of Chaz, hobbies include cooking, leathercraft, woodworking, have made a small clipper ship in a catsup bottle (simplest kind). Am a Webelos Den Leader.

David Stratton from Milwaukie, Or, I am a electronic technician that has just graduated and am currently doing remodeling at my home and hope to have a job soon.

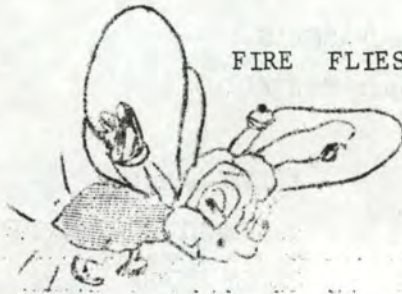
Sally Heard - I come from Great Falls, Mt. Bill is head of our "herd" of six. I'm a Montessorian. I like Chat, friends, children, painting, swimming, traveling - life in general. The "herd" is now just about gone as Vincent graduates and joins the Navy.

COPPER-TOP KIDS - DURACELLS TABLE FUN SONG Monday noon

Did you ever see a			
Match box	toilet bowl	egg plant	toe nail
Shoe horn	shoe shine	pig skin	beard walk
Eye lash	eye ball	water ski	diving board
Horse fly	cow slip	lip stick	butterfly
	tan dance	barn dance	

FIRE FLIES

NELS E. BOE
 RAY GOUCHENOUR
 BETTY KING
 MARY SWAN



JANICE MILLER
 LOREN OLIVER
 LAWRENCE PAYE
 DICK SCHWARTZ

BETTY KING - 4th year at Chat. Construction Co. Owner, also works for the Northwest Lipid Research Clinic in Seattle.

LAWRENCE PAYE - From Liberia W. Africa studying architecture. Age 27. Staying with the Beasley's. 1st year at Chat. Hobbies are sketching, poetry, volley ball, gogging, and hiking.

NELS BOE - County Agent in Mc Cone, ~~Ch~~ County, Circle, Mt. Has 3 sons and wife named Pat. 1st year at Chat.

MARY SWAN - Political Science Major. Interests are fly fishing and soft ball. Is 25 years old.

DICK SCHWARTZ - Started camp 13 years ago . Hobbies: fishing, boating etc.

JANICE MILLER - 1st year at Chatcolab - a learning lady, Mother, Foster Mother, and teachers aide for Great Falls , Mt. Montessori. Enjoy people and having a good time.

RAY GOUCHENOUR - Second year at Chat. Has 25 Great-grand children, three children (2 daughters and one son). Will be 81 August 10th.

LOREN OLIVER - 2nd year at Chat. Comes from Clackamas County Or. Also works at 4-H camp as counselor. Formerly worlds first professional dishwasher (9 years). Now a telephone surveyor. Now a marketing major at Vocational Village H.S. Plans to attend college to study advertising/marketing toward a career making T.V. commercials. Love to be around Happy People (especially kids). Philosophy On Life is "No body can laugh and be sad at the same time , so do something silly, crack a joke, and spread happiness through laughter.

FAMILY STORY

Told by Nels Boe

When my father first came to this country from Norway (early 1900's) he worked on a sheep ranch in Eastern Montana. One summer he and the other ranch hands found the mosquitoes were real hungry. They had set up a new camp on a creek bottom. They had relief from the mosquitoes that first evening, until the boss brought their tent to them. The tent was to be their home for the next two months. After they got settled in their tent, they finally had some relief from the mosquitoes. About 10 o'clock that night one of the ranch hands went outside and saw a lot of fireflies. He rushed back into the tent and said "My God the mosquitoes are looking for us with lanterns now!"

How much is that spark plug in the window,
 The one with a millimeter gap,
 I've heard that those plugs are real firey,
 So they're sending them all up to Chat.
 --to tune of Doggie In The Window

SPARK PLUGS

We have a family called the Spark Plugs and as you see the names of all our group, you can tell the plugs all work and never miss a spark --- !!! This is only our second day so our story is yet to be history but the theme is set and the future looks exciting.

See you Saturday!!!



ROY MAIN: from EL CENTRO, CA. 11th consecutive year at Chat., which has been my inspiration and motivation to get into the field of recreation, especially Special Populations. Any skills that I may have developed in my retirement years, are the result of my attendance at Chat., and I thank Gwen for allowing me to come along with her, the first time, away back in 1976. The friendships formed here, are the ones I will cherish forever. Love and Life to y'all.

ANGELO ROVETTO: I measure my time at Chat by the times I did not come. 1958, no miss until 1969 as I was in Europe with my Mom and sister, 1985- an excuse that was not valid so I do have at least 25 years attendance. My one bad habit is going to Europe and traveling the Northwest (always with my family) at home it is the business world and the work affiliated with it but life is beautiful and Chat is the frosting of life.

APRIL COOK: Opportunity, Wash. Enjoys music and sports. Currently store manager in Spokane, Wa. for Tandy Leather Co. Moved to Spokane area January 1986 from Ft. Worth, Texas. My most exciting hobby is camping in a tipi and studying Indian Arts and Crafts. I have a BA in Theology with Music and Youth Counselling emphasis and find many elements of Chat very familiar. I am enjoying being bombarded and surrounded by love and friendship.

DOROTHY BURLISON: Moscow, Idaho. Enjoys bridge, needlepoint on plastic canvas, reading. Involved as volunteer in SHIBA (Senior Health Insurance Benefits Advisors) 4th year at Chat.

EVELYN SUTTON: Kalispell, Mt. 4th year labber. Involved in 4-H, Grange and family. Likes kids, horses, sewing, crafts and gardening.

CHAZ GOUCHENOUR: Conrad, Mt. Almost Eagle Scout, good at music, great at singing, love motor cycles, would some day like to fly. have the best parents in the world.

TONY GOODSELL: Kalispell, Mt. Musically inclined with piano & electric guitar. Loves to party.

BRYAN WILSON: Oregon City, Or. My grandparents (Miriam & Jim Beasley) are the best.

LEILA STECKELBERG: Home Economist & Recreation Specialist - retired Home Economics teacher (Mount Vernon High School & Everett Community College) & District Director/Camp Director Professional for Samish Council of Camp Fire (first American Camping Association) accredited Camp Director in Washington State (directed Camp Kirby nine years & 4-H Camp Committee and staff many years).

My interests are my husband Dale, son David (professional actor), 2 dogs Heidi & Gretel, Tuffy cat, family, people, CHATCOLAB for 34 years, dancing, rockhounding, silversmithing, camping, traveling, recreation, hand arts, crafts, etc. I have worked with many youth groups including 25 years as a 4-h leader, cub Scouts, Camp Fire, Degree of Honor Juniors and Sunday School. Dale & I have been foster parents for abused kids also.

(the ENTHUSIASTIC ones)

Maureen King From Clackamas County, Oregon, involved in 4H as the health staff for camp, am a nurse in the real world and thoroughly enjoy it.

Joe Stephens Retired physicist. Came to Chat in 1957. Have missed 4 -5 years of past 29 years. Chat has been the nicest thing in my life.

Dawn E Warner College student in the University of Montana. Majoring in comm. TV production. A dancer for twelve years and am still very active. This is my third year attending Chat. I love being outdoors and am still involved in 4-H as a helper. Enjoy working with children and senior citizens. Chat has been a very important part of my life and future. Planning to enlist in the Army with a career in communications.

Kjell Hjelmervik High school student at Canby Union High School. This is my first year attending Chat. 9 years in 4-H.

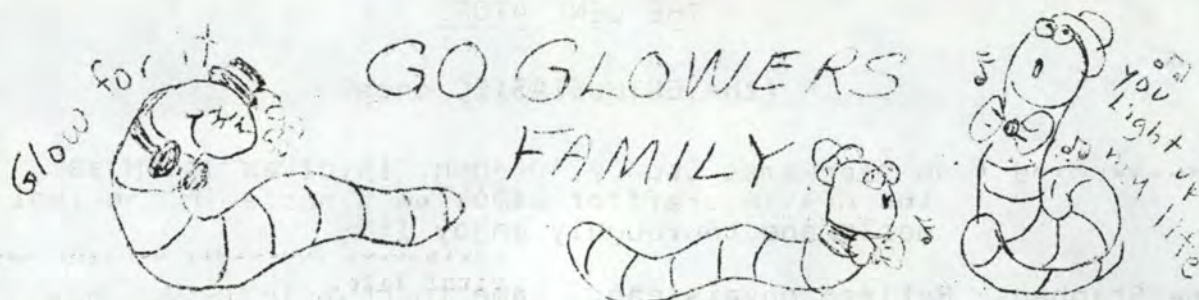
Lane Mahaffey A happy wife and mother of 3, I work at Pine Lodge Correctional Center as a Recreation Director. At home our family owns and operates a campground and fishing resort. In my spare time I organize our area's campfire groups and am a leader.

Don Gouchenour A dry land farmer and rancher from the Golden Triangle in Montana. I enjoy eating and feeding the troops here at Chat. We have a great family of eleven children. Six are married, so we have 18 grand children. Chat is sure a beautiful place and everyone is sure friendly!

Jane Higuera 2nd year leader from Spokane County. 16 year 4-H leader and currently Director of County 4-H Camp. It's good to be here again, growing and glowing with everyone!

John Hendrick 7th year leader. I have been in 4-H for 9 years and am currently working with the Clackamas County 4-H Camp Committee for 5 years as a 4-H leader. I enjoy hiking, fishing, life, and Chat but not in that order!!

Elaine Rovetto I can identify with Chat for not only coming as a Union Leader in 1956 but as bringing my husband in 1959 and hardly missing a time since then. I have pursued 25 and more years of 4H activities, active in Wash State fair activities and State Board member - Along with a family of two I teach travel (especially Europe) love Eurail passes and crafts and activities of all types. People are my prime target and love the journey of life - Like the Italians saying goes "Dolece e Amaro" Who knows how sweet it is unless we have touched the bitterness of life. Chat is a great inspiration on this journey.



NEWS OF NOTE: The GO Glowlers are having a most enjoyable get together this week at a pleasant ~~camp~~ on Cottonwood Creek, northwest of Worley, Idaho. They have come/as far west as Honolulu, Hawaii and Oregon City, Or. and as far East as Wolf Point, Mt. There are many things people in this world do to get a glow, but this reporter believes there is no glow like the glow you get from being around when a bunch of GO Glowlers go glowing together!

Mama B. - and her many hats
With Grands at home
does this and that
The twelve from four just
grow and glow

(Andrew recently joined the show
ten days ago so she could go)

To Idaho to GO and Glow
So energy might be restored
RENew old friendships
and make some new
Singing, dancing - Hug, quite a few!

DALE KING

2nd year labber. Came all the way
from Hawaii to be here, so you
know I must enjoy Chat.

Margaret Ollom

I'M one of the GO GLOWERS.
This is my first year as a labber
I came with my daughter and her
husband: Betty and Dale King from
Snohomish, Wash.

JEAN BARINGER: enjoys Chat so much she keeps returning again & again. There must be something that keeps her interest- could be the people, the singing and dancing, the new things she learns (especially crafts) and the new things she keeps experiencing- leading discussions, songs, being chairman, etc. Her family at home know she needs this week at Chat each year- to glow and grow.

At home Jean has a craft shop in her home, is involved with 4-H as a leader and council president, wife of a County Agent,, and Mother of two children ; Jennifer'li and Jeff 14.

VERN BURLISON: GO-GLOWER has survived many Chatcolab sessions. He likes to be around good people, and he enjoys helping folks have fun - which is probably the reason he keeps coming back.

ANNE SORLEY: Annie Bananie from Montanie is enjoying the warmth, new friendships and hugs at CHat . She is the Mother of three almost grown children and very involvrd in 4-H as a leader, Junior Leader advisor and council president. She lives 21 miles south and west of Wolf Point, Mt. so stop in and say HI'. when you pass by.

EJLAINE STOUT: from Lewiston, Idaho. After losing my adored husband almost six years ago, I started doing volunteer work for RSVP. Recently I have added respite care for Interlink, which is a new national volunteer organization whose numbers do whatever is necessary to enable sick old people to remain in their own homes.

Bet Staack: currently living on Oregon coast. Is happily addicted to Chat's warmth, love, knowledge, sharing, humor, & Cat-people.

History of CHAT



HISTORY OF RECREATION LABORATORIES

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

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

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

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

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

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

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

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

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

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

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

Mary 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 Emil 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 Stachelberg (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.

29

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

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

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

Thus, these basic objections were formulated 25 years ago and still hold today:

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

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

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

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

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

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

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

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

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

NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11 - 18, 1949

1948 Committee - served in 1949

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

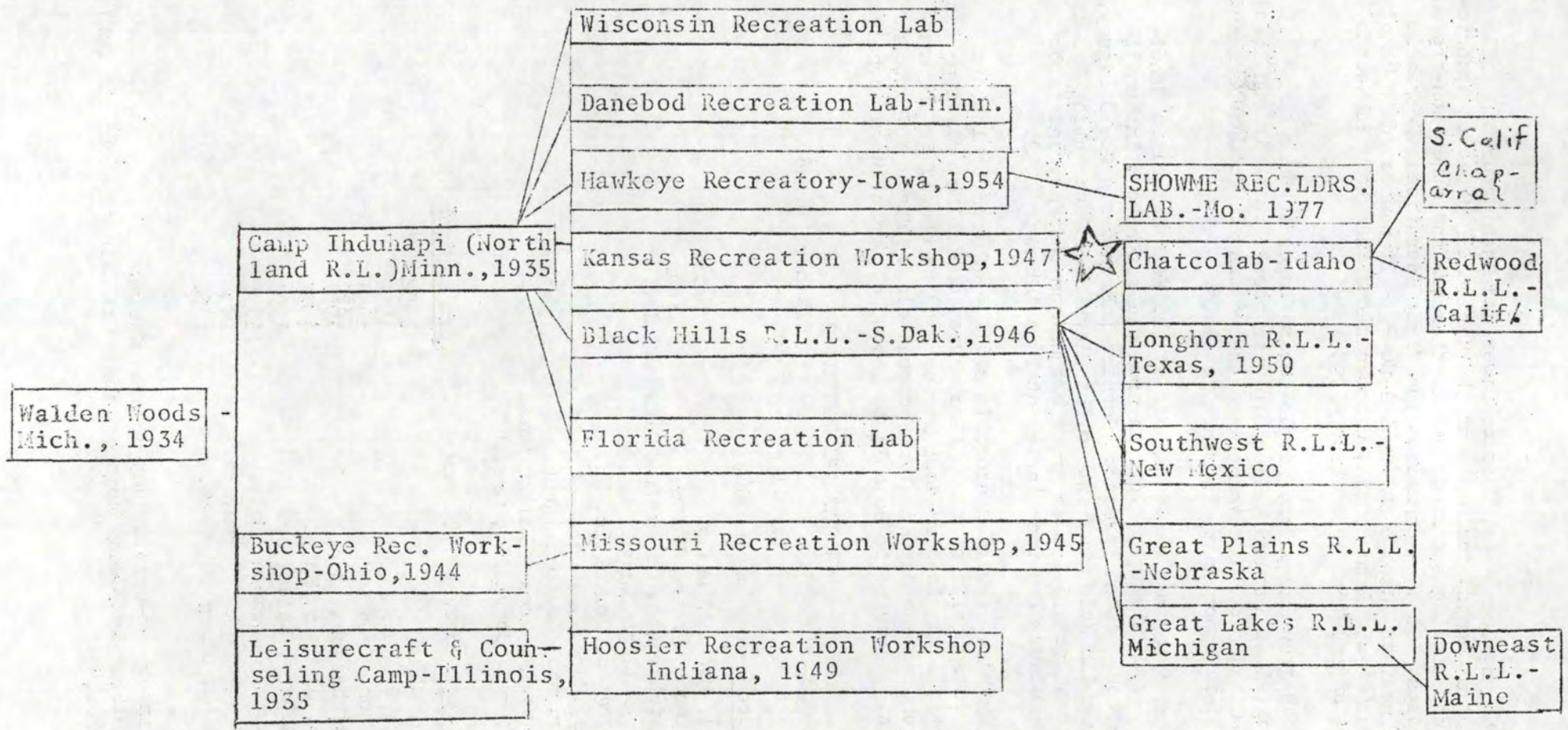
1949 Committee - served 1950 camp

Term Expires

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

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

GENEEOLOGY CHART OF NON-PROFIT RECREATION LABORATORIES



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

PAST CHAIRMEN AND THEME LIST

1949-DON CLAYTON -MOSCOW, IDAHO	ANNOUNCING THE 1st L&B-IT FINALLY HAPPENED
1950-DON CLAYTON- MOSCOW, IDAHO	CORRIDOR OF NATIONS
1951-DAN WARREN- MOSCOW, IDAHO	ON BEING A REAL PERSON leather cir
1952- DAN WARREN- MOSCOW, IDAHO	OUR HERITAGE leather circle
1953-LARRY ULTE- Couperville, wa.	TO KNOW IS TO CARE-TO CARE IS TO
1954-HATTIE MAE RHONMUS- EUGENE, OR.	PEACE THROUGH PARTICIPATION ^{SHARE}
1955-SALLY SCHROEDER COQUERTIFF, OR.	MENUE FOR FUN mealtickets
1956-MARY MCKENZIE-EPHRATA, WA.	FAMTLY FUN FEST
1957-KEN BRANCH -BREMERTON, WA.	B.U. ROUNDUP leather
1958-VERN BURLISON MOSCOW, ID.	S.S. FRIENDSHIP ship lifesaver
1959-ED CUSHMAN- YAKIMA, WA.	LOGGERS JAHROREE wood slices
1960-JOHN MOORE-MOSES LAKE, WA.	DISCOVERY DAYS jar lids pie par
1961-GLEN DILDINE-WASHINGTON D.C.	WITHIN US ONE WORLD
1962-DON INGLE-BONNERS FERRY, ID.	BRIDGES TO _____
1963-ANGELO ROVETTO- YAKIMA, WA.	EXPANDING ORBITS wood slices
1964-LA RALE STEPHENS-MOSCOW, ID.	FROM THESE SEEDS
1965-VERN BURLISON- MOSCOW, ID.	THE MUSIC OF FRIENDSHIP notes
1966-VERN BURLISON MOSCOW, ID.	LEADERSHIP KEY TO THE FUTURE keys
1967-DOC STEPHENS-MOSCOW, ID.	CARVING A NEW IMAGE
1968-VERN BURLISON-MOSCOW ID.	COUNTDOWN FOR TOMORROW rockets
1969_Vern burlison - Moscow , ID	BEGINNINGS masonite shapes
1970-VERN BURLISON-MOSCOW, ID.	NEW H:ORISONS
1971-ALICE BERNER_WOLF POINT, MT.	THE UNFOLDING PROCESS
1972-ALICE BERNER[WOLF POINT, MT.	LEADERSHIP IS A PROCESS wood slice
1973- ALICE BERNER-wolf point, mt.	BECAUSE WE CARE 25th
1974- BRAD BRADLEY-SEALLTE, WA.	KNOLLEGE OF KNOWLEDGE wood slices
1975-VERN BURLISON-MOSCOW, ID.	FINDING LIFE'S TREASURES puzzle pi
1976-LEILA STECKELBerg-ARLINGTON, WA.	AN AMERICAN PANORAMA puzzle piec
1977-DICK-SCHWARTZ-MILWAUKEE, OR.	PROSPECTING:AN ADVENTURE IN
1978-JACKIE BARITELL-WALLNUT CREEK, CA.	at lab DISCOVER
1978-MARIANNE DUBOIS-JULIAN, CA.	TAKE TIME TO REACH OUT hands
1979-ROY MAIN -el centro, ca.	SEEK A RAINBOW-COLOR IT YOU rainbows
1980-Sally Heard-GREAT FALLS, MT.	BLOOM AND GROW FLOWERS
1981-MARK PATTERSON-SAN JOSE, CA.	TAKE TIME clocks
1982-MARK PATTERSON-SAN JOSE, CA.	SPREAD YOUR WINGS birds, butterfly
1983-DOC STEPHENS-SPOKANE, WA.	FOCUS ON LEADERSHIP
1984-DICK SCHWARTZ-MILWAUKIE, OR.	BOARD THE "LEADER"SHIP ships
1985-DICK SCHWARTZ-MILWAUKIE, OR.	COME OUT OF HIBERNATION-COME ALIVE
1986-JEAN BARINGER-CONRAD, MT.	in85 ENERGIZE AT CHAT-LET'S GLOW TOGETH leather tags, a bee, worms

SHARE
YOURSELF...SHARE

Chatcolab

YOU ARE INVITED TO ...
Northwest Leadership
Laboratory

Chatcolab



NEW IDEAS IN
LEADERSHIP

YOU ARE INVITED TO ...
Northwest Leadership
Laboratory

Chatcolab



NEW IDEAS IN
LEADERSHIP



RESOURCE STAFF GUIDE LEADERS THROUGH A VARIETY OF LEADERSHIP DISCUSSIONS AND ACTIVITIES.

Who Attends ?

People working with people! Any adults who are interested in self-development, recreation and/or working with youth or adults groups will find Chatcolab a rewarding experience:

- 4-H, Scout and Camp Fire Leaders
- YMCA and YWCA Staff
- Teachers and Students
- Human Resource Specialists
- Extension Personnel
- Camp Counselors
- Senior Citizens
- Social Workers
- Park and Recreation Directors
- Religious Education Administrators
- Hospital and Retirement Center
- Activity Coordinators

Leaders ages 15-17 must submit two letters of recommendation and a signed medical release; they must be accompanied by an adult labber.

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

Where

Chatcolab is held at Camp Roger C. Larson, a complete, modern facility, next to Coeur d'Alene Lake near Worley, Idaho.

When

Cost

The lab fee includes basic camp expenses (food, lodging and insurance), one copy of the lab notebook and a year's subscription to the lab newsletter, the *Chat-Chat*. Extra costs involve additional notebooks, the all-lab picture, t-shirts, supplemental leadership materials and craft supplies.

Patron membership is available for \$10.00. Patrons receive one-year lab membership, the lab notebook and *Chat-Chat* newsletter subscription.

Those submitting registration with the full lab fee or a \$20.00 deposit by April 15 will receive a \$5.00 discount on their fee payment. The deposit is refundable up to May 1.

Limited financial assistance is available. Contact the treasurer for information.

What to Bring

Plenty of warm, comfortable camp clothing, personal toiletries, sleeping bag, pillow, flashlight, camera, musical instruments (versatile), and costumes (optional).

More information will be sent with the registration confirmation.

Chatcolab

Northwest Leadership Laboratory
 Leila Steckelberg, Treasurer
 9406 164th NE
 Arlington, WA 98223
 (206) 435-3075



PARTICIPANTS PRACTICE "HUG TAG", A GAME FROM THE NEW GAMES BOOK, DURING A WORKSHOP ON NON-COMPETITIVE RECREATION.



YOU ARE INVITED TO ...
Northwest Leadership
Laboratory

Chatcolab



NEW IDEAS IN
LEADERSHIP

Reservation

Please return this reservation to:

Leila Steckelberg, Treasurer
9406 164th NE
Arlington, WA 98223
(206) 435-3075

Name _____

Address _____

Phone _____

_____ Deposit (\$20.00) or Full Fee enclosed.

_____ Send financial assistance information.

_____ Cannot attend but desire patron membership.
(\$10.00)

_____ Cannot attend but wish to remain on the mailing
list.

I would like Chatcolab information sent to:

Name _____

Address _____

Phone _____

Name _____

Address _____

Phone _____

Name _____

Address _____

Phone _____

DETACH HERE



PARTICIPANTS IN THE "TOWER BUILDING GAME" LEARN TO RECOGNIZE LEADERSHIP STYLES, PRACTICE COMMUNICATION SKILLS, AND WORK THROUGH THE DECISION MAKING PROCESS.

What is Chatcolab?

Chatcolab is a leadership laboratory, a week filled with leadership development opportunities for everyone under the guidance of skilled resource staff. It is an experience in living where there is an exchange of ideas and techniques in group recreation. Chatcolab provides an opportunity to improve leadership skills through practical application.

The non-profit, self-sponsored lab began in 1948 when a small group of people met with a common concern regarding the need for leadership training. As a result, the Northwest Leadership Laboratory was organized. The lab met on Lake Chatcolet and became known as **CHATCOLAB**.

Objectives of Chatcolab

Chatcolab exists for the main purpose of assisting adults to develop their potential individual leadership abilities. Other objectives include the following:

- to implement learning activities with the guidance of skilled resource staff.
- to develop personal growth through sharing educational experiences with other group leaders.
- to practice new recreation methods using skills and materials that help teach other groups.
- to enable leaders to better understand themselves and others.
- to help participants value creative use of leisure time.



CRAFTS, SUCH AS NATURAL CLAY POTTERY, HELP TO DEVELOP ONE'S NATURAL CREATIVE INSTINCT TO SHAPE SOMETHING WITH THE HAND.

Daily Activities

An elected executive board does the general planning and arranging for each year's session. Daily program activities are planned and carried out by those who attend. They include the following:

- Group centered classes on personal growth, communication, self-awareness, conflict management, decision making, evaluation, feedback techniques, time management and planning and carrying out a leadership program.
- Discussions on leadership philosophy, concepts, methods and techniques.
- Assistance with developing personal leadership in the areas of group games and recreation, group discussions, song leading and singing, folk and square dancing and demonstrations.
- Experience and responsibility in helping to plan and conduct parties, ceremonies, mealtime activities, campfire programs, meetings and other special activities for the lab.
- A variety of crafts such as painting, gem polishing, carving, fly tying, leather work, macrame', weaving, stained glass and pottery.
- Nature study walks, bird watching, safety and survival skill techniques and outdoor cookery.

CHAT DAILY Schedule
ENERGIZE ----- LET'S GLOW TOGETHER

Families	"DURACELS"	"FIRE FLIES"	"SPARK" PLUGS	"GENER- ators"	"GLOWERS"	"GLOWERS"
Sunday	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT.
7:00a.m.	Board m.	Board m.	Board M.	Board M.	Board M.	clean
7:3.a.m.	FLAG C.	FLAG C.	FLAG C.	FLAG C.	FLAG C.	
7:45a.m.	Pre-breakfast Exercises-----					
8:00a.m.	Breakfast-----					
9:00a.m.	PICTURES					
9:15a.m.		Song	Dance	Song	Dance	
9:30a.m.	All Lab-----					
10:00a.m.	POS.SEL.					
11:00a.m.	WATER S.	Creative Leisure Time-----				leave
11:30a.m.	free t.-----					
12:30 p.m.	LUNCH-----					
2:00p.m.	Leather envi aw.	Party P.	Env.Aw.	Outdoor Games	Start Clean	
3:30p.m.	TEA TIME ACTIVITIES-----					
4:p.m.	water musicI.	Envi.Aw.	Leather MusicI.	Craft of choice	NOTEBOOK	
5:30p.m.						
6:00p.m.	Dinner -----					
7:30p.m.	Flag down-----					
7:40p.m.	Evening Activities-----					

DUTY ROSTER FOR K.P.ers

Group Day	<u>WHO AND WHEN</u>				
	1-Duracells Monday	2-Fireflys Tuesday	3-Sparkplugs Wednesday	4- Generators Thursday	5-Go-Glowers Friday (Sat everybody)

FIRST THINGS FIRST

- ± 1. Plan table arrangement, centerpieces etc., day before.
- + 2. Plan table fun for all 3 meals - day before
- + 3. Decide who is going to be responsible for announcements for all three (3) meals.
- + Check with Sally for theme of the day
- + Check with Leila, Betty, Jean for table fun ideas (Resource people)
- + Check with Jean for any announcements

ARRIVE IN DINING AREA 20 MINUTES BEFORE EACH MEALLOOK FOR THE COOKS RED FLAG -- WHEN THEY NEED HELP IT WILL BE OUTNEXT

1. arrange tables
2. wipe tables
3. SET - WITH - plates, flatware, napkins, cups, glasses, salt & pepper, sugar, bread & butter, jelly, etc.
4. RING BELL - WHEN COOKS ARE READY
(ONLY 3 times - this is also a FIRE BELL)
5. Door Keepers - If there are to be directions for where to sit this person can direct. (one at each door)

GRACE

1. Each group will be responsible for (or find someone) for Grace, Prayer, silent moments, exercises or whatever you want before meals.

SERVE

1. You are responsible for serving all food.
 - a. you can sit at one table when we are seated by groups otherwise have at least one of you at each table.

TABLE FUN

1. Plan -- Lead

CLEAN UP

1. Pass out a spatula to each table
2. scrape all plates on to one
3. Get everything stacked together - plates, glasses, etc.
4. ONE person 'runs' -- from each table
5. All left overs return to kitchen
6. Wipe tables
7. WASH DISHES
 - a. disher -- see Loran
 - b. metal sink for Pans.
8. Sweep floors if necessary.

NOTEBOOK

1. Any activities that you plan
 - Graces - Songs --- Games --- Skits
 Should be written up for the notebook and handed into the notebook room before bedtime on the day you group had K.P.
(You might choose one person to responsible for this)

???? Questions ????? ASK Sally

WONDERED WHY SOMEBODY DIDN'T DO SOMETHING - THEN I REALIZED I WAS
SOMEBODY
THANK YOU THANK YOU

CHATCOLAB MENU---- June 8-14, 1986

Sunday

BRUNCH

- Orange juice-
- Oatmeal
- Hot cakes
- Ham
- Fried eggs

SUPPER

- salad bar
- Bread
- Roast beef & gravy
- baked potatoes
- vanilla pudding with slicedbananas .

MONDAY

Breakfast

- Orange juice
- Zoom
- French toast
- ham
- Fresh fruit
- canned plums

DINNER

- Macaroni & Cheese
- Hamburgers
- Salad bar
- Fresh fruit

SUPPER

- Beef Stew & grav:
- Baked potatoes
- Cole Slaw (with poppy seed dressing)
- Canned corn

TUESDAY

- Discuits
- pears
- scrambled eggs
- rice and raisins

- Meat loaf
- canned peas
- salad bar
- cottage cheese
- Pork & beans
- Hash browned potatoes
- Raspberry Jello
- bananas

- Baked ham
- Scalloped potatoes
- Sa;ad bar

WEDNESDAY

- Sausages
- Creame of wheat
- Cinnamon rolls
- Apple sauce

- chili
- string beans
- carrot sticks
- bread

- Hors Doucerves (Angelo)
- Barbecued steak
- Potato salad
- Baked beans
- Wedding cake (carrot cake)

THURSDAY

- Oatmeal
- orange juice
- Bacon & eggs
- Plums

- spaghetti
- carrot sticks
- salad Bar

- Beef vegetable soup
- macaroni & cheese
- salad bar
- Raspberry jello with canned peaches

FRIDAY

- Fried oatmeal mush
- Fried rice
- apricotsh
- combread

- Roast beef dressing
- boiled potatoes
- gravy
- cranberry sauce
- Beef-vegetable soup
- ice-cream w/ raspberry & strawberry topping.

- Fish sticks
- salad bar
- macaroni & cheese
- chili
- orange jello & Grated carrot salad
- ice cream sundaes

SATURDAY

- Hot cakes
- scrambled eggs
- bacon
- pears

RECIPESSNACKERS - Jane's recipe

- 2 16 oz. boxes Oyster Crackers
- 1 12 oz. bottle Orville Reddenbacher Popcorn Oil
- 2 Packages Ranch-Style Dressing Mix

In a LARGE Bowl, mix oil and dressing mix.
Add the crackers. Mix until all are coated with
oily mixture.

Tastes best the next day. ONLY THREE INGREDIENTS!!!

CARROT CAKE - Mama B's recipe

- | | |
|-------------------------------|----------------------|
| 2/3 cup vegetable oil | 2 1/2 C sifted flour |
| a 3/4 C. sugar | 1 t. baking soda |
| 4 eggs | 1/2 t. baking powder |
| 4 c. grated carrots | 1/2 t. allspice |
| 1 small can crushed pineapple | 1 T cinnamon |
| 1 c. chopped nuts | |

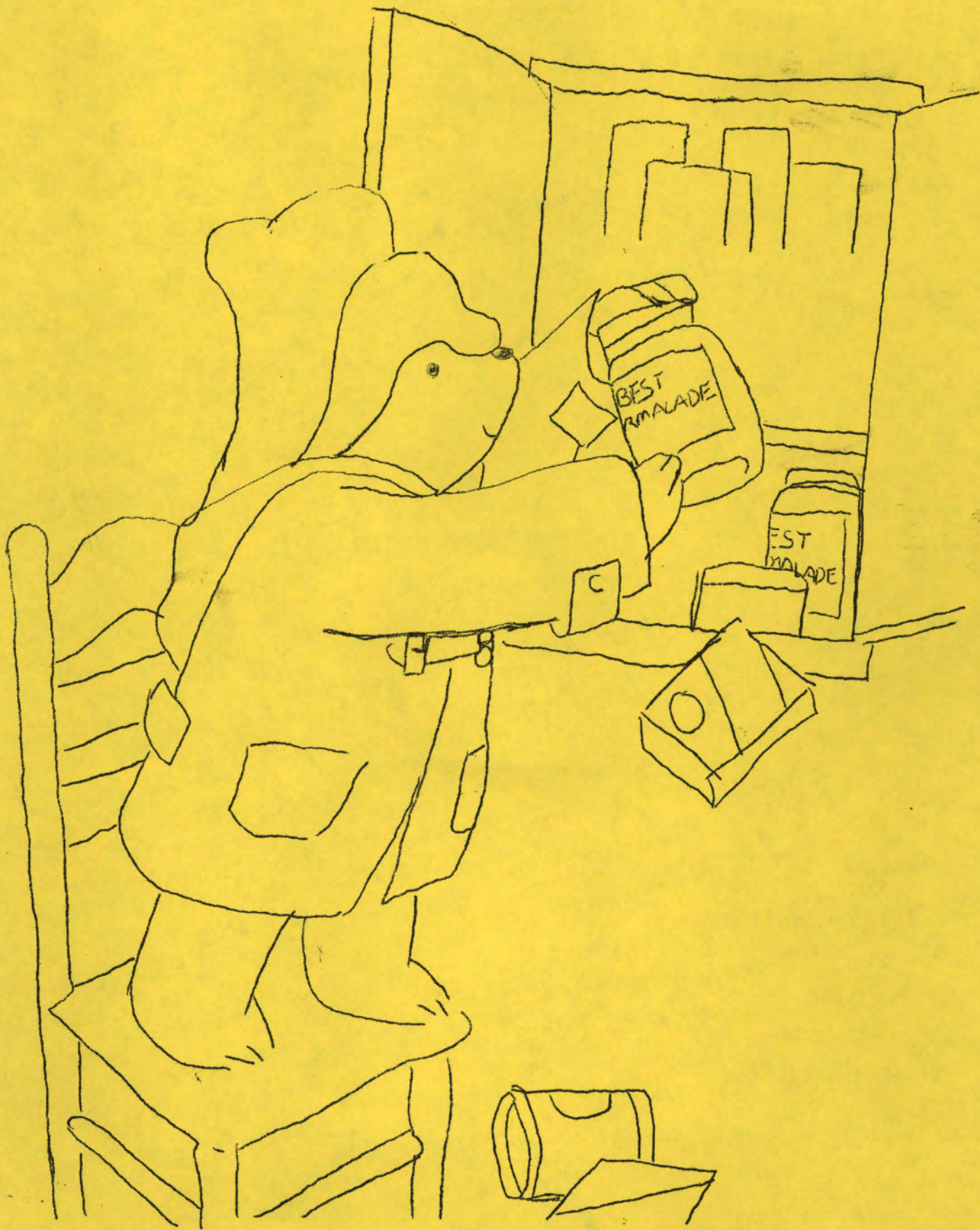
Cream sugar and oil. Add eggs one at a time. Sift dry ingredients and add gradually to creamed ingredients with crushed pineapple. Stir in the chopped nuts and put into a greased 9" x 13" pan. Bake at 350° for 35 to 40 minutes or until it tests done.

Cream cheese frosting (Maureen's favorite)

- 1 8 oz. pkg. of cream cheese
- 1 # powdered sugar
- 1 stick margarine

Beat together until fluffy. Spread on cake. (Some people even eat it with a spoon or spread it on Graham crackers)

TABLE FUN



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 hootcnee-kobchee 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.

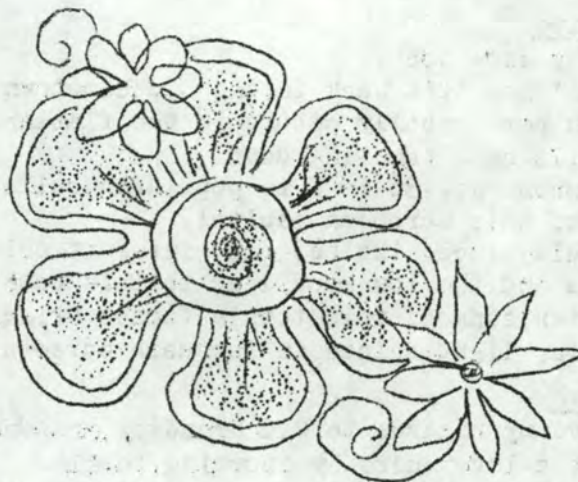
- Prague
- Red River Valley
- St. Louis
- San Francisco
- Scotland
- Shenandoah
- Spain
- Tennessee
- Texas
- Virginia

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 so true.
- 31. Old times here are not forgotten.
- 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.

"How's Your Musical Geography?"

1. Virginia("Carry Me Back to Old Virginny");
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 Shoeshine 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. Glocca Morra("How Are Things in Glocca 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("O 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("Grant Avenue, San Francisco");
34. Manhattan("She's a Latin from Manhattan");
35. 42nd Street("42nd Street");
36. America("America the Beautiful").



IF YOU'RE SO SMART

Listed below are clues to two different words. The first clue suggested a single word that, when spelled backwards, forms another word corresponding to the second word. What are the 12?

Example: exist-wicked. Answer: live-evil

- 1. drinking cup- pine product
- 2. animal snare- portion
- 3. brief sleep- cooking container
- 4. fitting tightly-weapons
- 5. secure a boat-building increment
- 6. sun- rodents
- 7. stolen goods- worker's aid
- 8. fishing adjunct- number
- 9. state of mind- condemn
- 10. fibber- train track
- 11. droop- fuel
- 12. small fly- strong flavor

Answers: 1. mug-gum 2. trap-part 3. nap-pan 4. snug-guns 5. moor-room 6. star-rats 7. loot-tool 8. net-ten 9. mood-doom 10. liar-rail 11. sag-gas 12. gnat-tang

ANSWERS TO HANGMAN

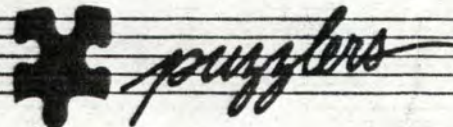
- 1. signpost
- 2. dolphin
- 3. rubbish
- 4. jealous
- 5. frogman
- 6. coxswain
- 7. acreage
- 8. sojourn
- 9. peephole
- 10. gridiron

This test does not measure your intelligence, your fluency with words, and certainly not your mathematical ability. It will, however, give you some gauge of your mental flexibility and creativity. In the three years since we developed this test, we've found few people could solve more than half of the 26 questions on the first try. Many, however, report 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.

Example: 7 Ds in the W. = 7 Days in the week

- A. 26 L's of the A _____
- B. 7 W's of the W _____
- C. 1001 A N's _____
- D. 12 S's of the Z. _____
- E. 54 C's in a D (with the J's). _____
- F. 9 P's in the S S. _____
- G. 88 PK's _____
- H. 13 S's on the AF _____
- I. 18 H's of a G C. _____
- J. 32 D's at which W F. _____
- K. 90 D's in a R A. _____
- L. 200 D's for DPG in M. _____
- M. 8 S's on a S S. _____
- N. 3 B M (SHTR) _____
- O. 4 Q's in a G _____
- P. 24 H's in a D. _____
- Q. 1 W on a U. _____
- R. 5 D's in a Z C. _____
- S. 57 H V's. _____
- T. 11 P's on a F T. _____
- U. 1000 W's that a 'P is W. _____
- V. 29 D's in F in a L Y. _____
- W. 64 S's on a CB. _____
- X. 5 D's and N's of the G F. _____
- Y. 0 B's in the B. _____
- Z. 7 A's of M. _____

Submitted by Bet Staack



Solitaire Hangman

The object of this month's Puzzler is to guess the identity of a word before being "hanged." To begin, choose any letter of the alphabet you think might be in word I. Suppose you pick N. Go to the letter chart and find the number listed in row N of column I (because you are working on word I). The number is 15; you now look in box number 15 in the Position Chart at the bottom of the page and find the number 4. This means the letter N occurs in the fourth position — and nowhere else — in word I. If a letter occurs more than once in a word, the Position Chart will show all its locations.

If you find a 0 in the Position Chart, then that letter does not appear in the word. As a penalty for an incorrect guess, you must draw part of a stick figure below the scaffold beside the word blanks. On your first incorrect guess, draw the head; on the second, the body; and on the next four, the arms and legs. If you complete the figure (that is, make six incorrect guesses) before identifying the word, you are "hanged."

If you can identify seven of the 10 words below before being "hanged," you're a real pro.

I.	1	2	3	N	5	6	7	8	} } } } } }
II.	1	2	3	4	5	6	7		
III.	1	2	3	4	5	6	7		
IV.	1	2	3	4	5	6	7		
V.	1	2	3	4	5	6	7		
VI.	1	2	3	4	5	6	7	8	
VII.	1	2	3	4	5	6	7		
VIII.	1	2	3	4	5	6	7		
IX.	1	2	3	4	5	6	7	8	
X.	1	2	3	4	5	6	7	8	

LETTER CHART

	I	II	III	IV	V	VI	VII	VIII	IX	X
A	7	33	67	28	19	63	51	36	16	26
B	76	53	10	14	72	47	11	26	71	67
C	68	71	29	47	67	40	81	11	37	22
D	18	57	37	76	16	26	7	59	44	15
E	26	14	50	1	72	18	39	74	64	29
F	53	74	33	18	27	68	45	14	29	7
G	9	44	67	29	62	14	75	7	36	5
H	59	79	48	7	18	76	44	61	55	33
I	43	12	31	71	53	3	72	67	18	42
J	22	36	74	66	14	50	33	77	36	16
K	11	61	16	18	29	33	29	22	45	68
L	72	38	26	62	36	11	67	71	30	18
M	47	59	14	72	2	61	7	45	50	26
N	15	70	22	33	41	56	72	3	76	56
O	23	81	61	25	34	20	26	69	8	48
P	52	4	37	68	74	29	14	59	73	11
Q	33	68	22	11	45	76	26	16	7	72
R	71	7	13	36	49	37	58	63	22	78
S	80	45	54	60	7	4	71	32	14	59
T	56	29	7	26	61	16	74	18	33	37
U	50	11	24	75	45	53	61	21	47	14
V	37	76	59	44	22	67	18	29	26	44
W	29	18	45	74	71	79	59	72	11	67
X	36	67	18	22	33	65	68	37	50	47
Y	16	26	36	45	11	44	22	53	59	76
Z	14	22	44	37	26	36	16	33	74	45

POSITION CHART

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54
55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81

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CAN YOU FIGURE THIS OUT?

Riddle 1

Aman and his wife were driving in a car, when the wife's behavior caused him to stop the car and rush to the nearest house. When he returned to the car, he found his poor wife at death's door and there was a stranger in the car with her. When the police arrived, they did not arrest or even question the stranger. How come?

Riddle 2

Helen was an expert at her job and always couteous. However, one day as she was going out and about her daily business she stepped through a door and forgot to count. Shortly thereafter she was dead. How come?

Riddle 3

Jane bought a dozen electric light bulbs as a present for her friend, Edith. To make sure there were no duds among them, she tested them all and found all of them perfect. She wrapped them up and presented them to her friend. But Edith, after examining her gift, took them back to the store, where they had been bought and indignantly demanded a new dozen or a refund of the money. The storekeeper laughed in her face. now come?

Riddle 4

A man, going about his daily occupation, brushed against a rock and tore his slecve. A few minutes later he was dead. How come?

Riddle 5

When Mr. and Mrs. Greene returned to their upper Last Side apartment in New York after a night at the opera, they were horrified to find the scene that met their eyes in their handsome living room. There were Sam and Luella, completely naked. Luella was on the floor, dead: Sam was asleep on the sofa. How come?

data trek

June 6, 1986

Chatcolab
Camp Larson
General Delivery
Worley, ID 83876

RE: Wishing I was there with you all.

Dear Friends one and all,

My thoughts are far from work today knowing that, by the time this letter reaches you, you are already in the midst of a wonderful week of learning new things, taking new risks, and getting to know (and hug!) new and old friends there in beautiful suburban Worley. I can almost feel the fresh Idaho breezes, smell the pine woods, see my favorite lake lapping at the shore, hear the songs being sung around the fire, see all your friendly faces, and feel my belt tighten (yea, cooks!!) around me, as I sit here at my desk thinking about you all.

Life has changed for me in the last three years since I have been at the Lab. As some of you know, I have moved from the San Francisco Bay Area to northern San Diego County and work at a computer software company (hence the fancy stationary). The company is a small one, so everybody gets to wear different hats and try different things, and take on new responsibilities (sort of like the Lab, eh?).

I have only had one other desk job in my life: subscription renewals at a publishing house - I lasted a month! But this is different. The atmosphere is friendly and relaxed (yes, I wear thongs still), the office is only two blocks from the ocean (I go swimming at lunch time - it's like an mini-vacation), and there is so much work to do that I enjoy doing that I never have time to watch the clock. Time just flies by, and, by the stuff piled up on my desk, it looks like I've just about caught up with September (of last year, of course!).

I have been able to learn all kinds of new things at my job that has kept the old gray matter from turning completely to mush. And I seem to move every six months so hauling my houseful of belongs up and down stairs has kept my body from turning completely to mush (yet) either.

I occasionally see Marianne DuBois since she moved back to Julian from Porterville last year. And I see Shannon Smith often and Katie McWilliams every now and then. I have been derilict though in visiting two of my favorite people, Roy and Gwen Main who live just a couple of hours from here.

My work took me up to Seattle a few months back and I got to spend part of an evening with Brad and Margaret Bradley. That sure was fun. I tried to convince my boss that I needed to call on some clients in Worley this week, but he wouldn't buy it for some reason.

My parents moved back to the old homeland, Santa Rosa, last fall and are enjoying being back with family and old friends. I am kind of the family outpost down here in Lotus Land.

My Mom and Dad have finally settled and are now able to enjoy their retirement. They rarely were able to do anything "fun" when they were raising us no-good kids, so now they are galavanting around and enjoying themselves.

They're on a cruise right now to Alaska and later this summer their are going to my Dad's 50th High School reunion in Pennsylvania. (I tried to talk Mom into going to hers at Medford High in Oregon, but she couldn't be convinced.) Then they are going to Washington D.C. (where they've never been before) to see the sights, and up to Niagra, maybe Toronto, and finally, a week at Chataqua (sort of the great-grandpa of all Labs).

I'm going up to Alaska this summer for my vacation. An old friend of mine is getting married and some of us are going to join him on a kind of "bachelor backpack trip" before the big day. Should be fun to wander in the wilderness with my old chums.

Well, I must get back to work. This wordprocessor is supposed to be working on company time. All I can say that I wish I was up there at Chat instead of this letter, because I sure would love to see you and be with you all. It seems that I used to have time and no money, but now that I working at a "respectable job", I have (some) money and no time.

Please pass hugs around for me and, if you sing loud enough, I think I'll be able to hear you.

Much love to you all,

Mark

Mark D. Patterson

P.S. Leila, here's a little something to help out with the scholarship fund. If Jackie Bantell or Brian Salzer or others need it, divide it up as you see fit. m.

MP



DISCUSSIONS

BOB DUNN
SEATTLE
TIMES

MONDAY DISCUSSION * with Jean Baringer

I DARE YOU TO MAKE A CHANGE

Are you happy or satisfied with the way you are -- with the way things are going? If they are or are not ok, I Dare You to make a change.

This session is aimed at positive self image or positive mental attitude. This can encompass many approaches. My first thought on this recalled something from my 4-H congress days - one speaker said we must all be K O P S all the time. The letters stand for Keep On the Positive Side. (Handed out stickers that had KOPS written on them.)

We need to remember this when our children are growing and all through life. Don't keep putting people down and saying things like "You walk like an elephant" - they may grow up really believing they do and could have some bad hangups about this. Rather than telling someone they've done something wrong, say something like "Perhaps if you try doing it this way you will have better results."

Success or failures depend on behavior, feelings, beliefs, programming, and attitudes. If you say no, you can't do something (win, get ahead, learn,) then undoubtedly you won't, not with that attitude. (Note list of "mind binders" at end of I Dare You)

I am only one, but I am one.
I cannot do everything, but I can do something.
That which I can do I ought to do,
And that which I ought to do, by the grace of
God, I will do!

How do we change from the can't to the I can thinking?

Some changes need to be a little at a time and you need to do some talking to yourself.

Negative acceptance - one who says I can't . . .
I don't . . .

Recognition - thinking that I need to . . .
and changing to I'd like to . . .
I should . . .

Decision to change - thinking I no longer will . . .
and changing I don't . . . anymore
I can . . .

The new you - I am . . .
Now I can . . .

Jess Lair was a person who made great changes in his life and wrote about his life and these changes. One of his books is I Ain't Much, Baby, But I'm All I've Got! His basic premise is a quote and theory of Carl Rogers -

"When I accept myself as I am, I change, and when I accept others as they are, they change."

Try to see yourself today as clearly as you can - accept it all as well as you can and then you can change. Why change, you ask? Again, Rogers says, "The goal of life is to become the person each of us is uniquely capable of becoming." Are we there now - I doubt it - because we are capable of learning more.

By accepting you as you are, then you can change because my acceptance and other peoples acceptance of you liberates you to be yourself, and not be what you think I expect you to be.

Let's look at ourselves and try to accept it all - it's us - it's the best and all we've got. We need to find people who will accept us and get away from those people who don't. And, if situations are troublesome or unpleasant - change those too, even if it does mean changing a job, etc.

When you are accepting of others, really sit and listen to them, accept all of them, not just the good parts. Be real. People can detect a fraud! Trust in them, believe in them. Learn to love. Touching is a good healing process - nurses have proven this. One good way to touch is a hug. A hug can mean many things, some being "You are a good person", "I appreciate you", "you are loved", "you are special".

William Danforth wrote "I Dare You" and worked with many people in helping them become better persons, by making changes. He observed that "The world is full of unused talents and latent ability. The reason these talents lie buried is that the individual hasn't the courage to dig them up and use them. Everybody should be doing better than he is, but only a few dare."

He said "I want you to start a crusade in your life - to dare to be your best." Inner growth and broadening personalities come from daring and sharing. Dare to use the talents you have and you will find yourself growing stronger. He also strongly believed "Our most valuable possessions are those which can be shared without lessening; those which, when shared, multiply."

(The table groups decided what they could do as a group to exemplify this saying - some shared a story, showed how our bodies share through smiles, listening, handshakes, etc.)

Mr. Danforth makes several dares in his book - I dare you to adventure. Well, here you are at Chat and that certainly is an adventure. Be adventuresome - deep in your heart is the desire to be somebody, to get somewhere. But, rather than sit and wait for the opportunity go out and make it happen! Do you want to someday climb to your rightful place of leadership? Someday you'll create something worthy of your best. Then make that someday TODAY.

I dare you to do things - the more you pour out, the more you find to pour. The more you share with others the more you have yourself. or, the more you give the more you get. Call a friend, take them flowers, enjoy a sunset with someone. Little things mean a lot.

I dare you to be strong - keep your body in good shape. Have vitality, vim and vigor. Don't get to where you are under stress.

I dare you to think creatively. How do you remember things when you don't have a notebook at hand - turn your shoe or sock around till you remembered? Lots of possibilibits!

I dare you to develop a magnetic personality, the kind of a life that will inspire others. It isn't the flabby handshake, the grouchy look, dragging heels, pushing yourself on others but rather the firm

steps, thoughtfulness, smiles that give you this personality. Some personalities (like mountain streams tumbling down the hillside) refresh what it touches as it goes by. Some people are always sparkling, always singing and happy. Their presence chases gloom and inspires us to go along joyfully with them. Where they lead, all will follow, when they smile, all smile, and they are always ready to stimulate us and quench our thirst by sharing with us all they have. Do you know some people like this?

One bit of advice: Always walk on the sunny side of the street as the warmth and power of the sun enters your system, rays give your face a glow and you reflect sunshine to others.

I dare you to build character - it's the things that make you gentle men and gentle women. It's the stuff that won't let you take advantage of a weaker person, it's your strength and courage. Don't be discouraged if you fail on your first efforts. "We learn practically nothing from a victory. All our information comes from a defeat. A winner forgets most of his mistakes."

I dare you to share - as in the Magnificent Obsession. You can enjoy yourself today because of other's sacrifices. If one properly shares, he cannot shirk responsibility of service - community volunteer, not the paid kind. We can be like either of these two seas. The Sea of Galilee receives water and has an outlet - it gets water to give. The Dead Sea has no outlet. It gets to keep and is selfish.

I dare you to launch out - take the step. Dare to start. It's human to put things off whereas it's divine to start things off. Many are good starters but poor finishers. Finish the race, even if you are last. That is a law where you are encouraged to take those first steps. Think positively - you can do something.

So, now I dare you to make a change - I dare you to learn something this week, to launch out on the first step - to lead a song, a game, a dance.

(Had each person write on a card something they dare themselves to do this week. These cards will be checked on at the end of the week.

" HE WHO DARES TO TEACH, MUST NEVER CEASE TO LEARN "

IT'S ALL IN THE STATE OF MIND

If YOU think you are beaten, you are;
 If you think you dare not, you don't;
 If you think you'd like to win, but you can't
 It's almost a "cinch" you won't;
 If you think you'll lose, you've lost;
 For out in the world you'll find
 Success begins with a fellow's will -
 It's all in the state of mind.

FULL many a race is lost
 Ere even a race is run.
 And many a coward fails
 Ere even his work's begun.
 Think big and you deeds will grow,
 Think small and you fall behind.
 Think that you can, and you will;
 It's all in the state of mind.

If YOU think you are outclassed, you are;
 You've got to think high to rise;
 You've got to be sure of yourself before
 You can ever win a prize.
 Life's battle doesn't always go
 To the strongest or fastest man;
 But sooner or later, the man who wins,
 Is the fellow who thinks he can.

--Author Unknown

YOUR ATTITUDE AWARENESS

("Mind-Binders")

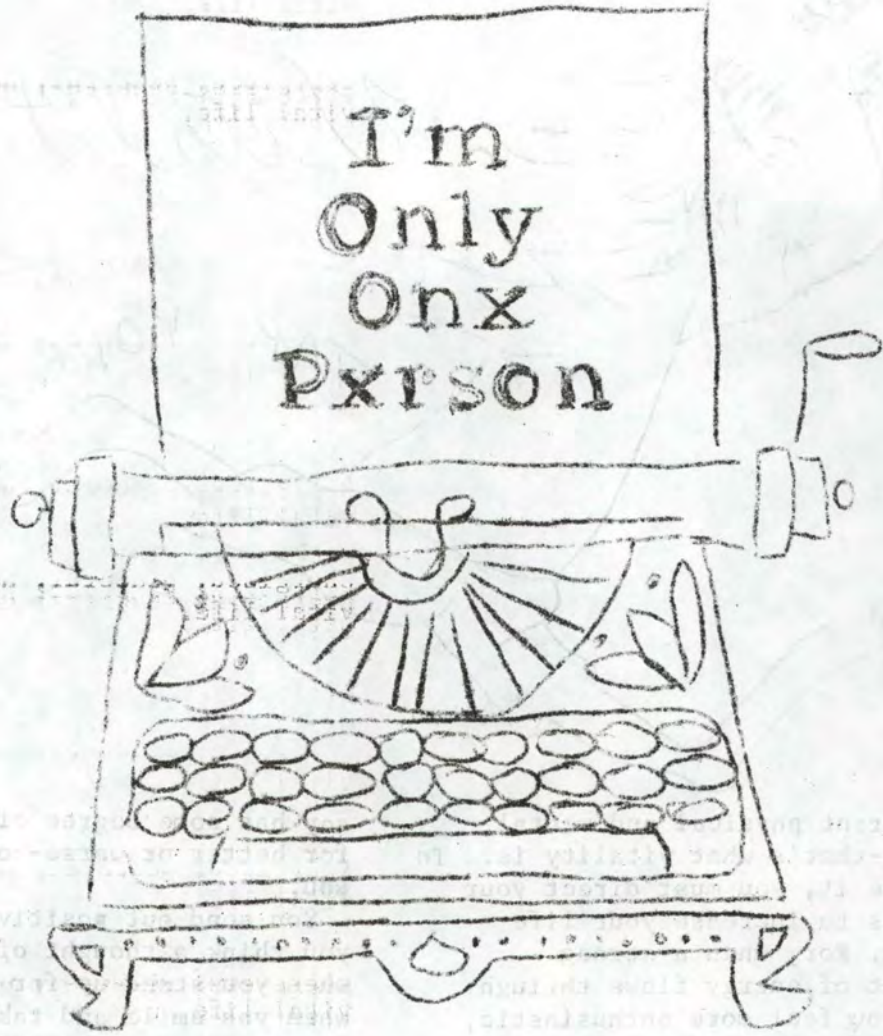
Your behavior is largely determined by the words you use. You think in words, lay out your life by words, tend to be governed by the words with which you talk to yourself. A hypnotist can control a subject's physical reactions merely by words. YOU are really doing the same to yourself. You are really doing the same to yourself. You have spent all of your life hypnotizing yourself. Every word you repeat and believe tends to shape what you become.

Let's look at some words you use that might be having a negative effect on your life. We call these words, "mind-binders". They are really negative affirmations. "Mind-binders" are words you feed into your mind that shape your attitudes. Once you plant these "binders" into your mind, they become fact. The mind is like a garden in that it will grow any kind of seeds you plant in it. These "mind-binders" are negative seeds that take root and grow. As I read the following statements, put a check mark in front of those you have used:

- "I'm not very well organized." "I make mistakes when I type."
- "I can't quit smoking." "I can't remember names."
- "I don't have much patience." "I'll never be a wealthy person."
- "I'M tired." "I have a poor memory."
- "I don't have as much zip as I used to have." "I just can't seem to get along with (someone)."
- "I can't stick to a diet." "I've got too much work to do."
- "I have trouble getting started in the morning." "I always get two or three bouts of the flu or bad colds each year."
- "I don't like my job." "I'm too old to change."
- "I just can't save money." "I need a vacation."
- "I'm self-conscious." "I worry a lot."
- "I never had a chance" "I'm not appreciated for all that I do."
- "Speaking to large groups terrifies me." "Today is going to be rough."
- "These meetings are always a waste of time." "That idea will never work."

Now, let's take about 8 minutes to discuss:-

1. How can such "mind-binders" affect your life? Your self-confidence? Your health? Your success? Your relationships with others? What "mind-binders" are you using now that are not on the list above?
2. How can you combat negativism in yourself? In others with whom you live or work? How much of a problem is negativism in your work world?



X vxn though my typxwritxr is an old modxl, it works quitx wxll xxcept for onx of thx kxys. I havx wishxd many timxs that it workxd prfxctly. It is trux that thxrx arx forty six kxys that function wxll xnough, but just onx kxy not working amkxs thx diffxrxncx.

Somxtimxs it sxxms to onx that our group is somxwhat likx my typxwritxr-- not all thx pxoplx arx working proprly.

You may say to yoursxlf, "Wxll but I'm only onx pxrson and won't makx much diffxrxncx." But, you sxx, thx group, to be xffxtivx nxxds thx activx participation of vxry pxrson.

So thx nxxt timx you think you onx pxrson and that your xffor nxxdx, rxmxbxr my typxwritxr to yoursxlf" I am a kxxy person and vxry much."

(from the Oregon Association (: MEMBERSHIP HANDBOOK)

Future Homemakers of America



Vibrant physical and mental health-that's what vitality is. To achieve it, you must direct your efforts to increase your life energy. For, when a strong current of energy flows through you, you feel more enthusiastic, more creative and more in control. At the same time, you suffer from less fatigue*, sickness and tension. The total effect frees you to be a better parent, friend and worker.

The most obvious source of life energy is food, You also receive energy from the air you breathe, from the sun, and from subtle energies that exist within you. With understanding and practice, you can learn to tap these ever-present, abundant sources.

Fortunately, there is no shortage of life energy, though sometimes you may fail to make good use of it. In your every thought, feeling, word and action, you use this energy in either a positive or negative way. And, everything you think, feel, do and

say has some degree of influence- for better or worse- on those around you.

You send out positive energy when you think a thought of kindness; when you stand up for what is right; when you smile and take pleasure in the simple joys of life.

You send out negative energy each time you make a hateful remark or become tense, angry, jealous or depressed; each time you strike out against a loved one or act selfishly; each time you let fear get the best of you. When you send out negative energy, you generate a damaging state of physical, mental, emotional and spiritual discord within yourself.

Like a boomerang, the positive or negative energy you send out tends to return to you. If you treat others with love and kindness, love and kindness come back to you. This return may be immediate or it may be quite delayed. Thus, increasing your positive life energy results in physical and mental well-being.

Learning to increase your energy level is a personal matter. What works well for one person may not be particularly helpful to another. However, if you choose from the ideas presented here and add your own common sense, good judgment and creative thinking, chances are you will find yourself leading a more

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".

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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.

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- 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.

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- 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.

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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.

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- 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, beatnik, animal, etc; decorating their section for the Olympic Games, Etc. The party theme will suggest an activity that may be used. Prizes are not necessary here (but do be sure that their efforts are used in some way - as their home base for several games, in a parade, as a way of selecting a "queen", etc.), the fun and the hilarity as well as the cooperation & team-work is enough! An enthusiastic introduction as well as an imaginative and vast assortment of materials and supplies available for their use will quickly bring about the desired results; their creativity and "genius" will produce most fascinating and fantastic creations - "out of this world," so to speak! As an added bonus, when people come to a party where they are not acquainted, the pre-party activity should serve to create a feeling of belonging. Groups should be kept small so that they will get acquainted (everyone is needed in a small group) and share the fun rather than be isolated. "Two heads are better than one" means in social recreation security and usually results in better participation and greater enjoyment.
- d. Contests.
 - e. Entertainment.
 - f. Skits.
 - g. Stunts.
 - h. Music.
 - i. Singing.
 - j. Slides and films.
 - k. Stories.
 - l. Visiting
3. Preparation of the program - some leadership suggestions pertinent to the general selection of activities for it.
 - a. Have a definite program planned. However, be flexible, have substitute activities available and be ready and willing to change if necessary.
 - b. An hour and a half is plenty of time for a program of organized social recreation activities - especially if the activities are quite active.

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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.

- 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.

Leadership Experience-page 12

- 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.

Leadership Experience-page 13

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.

Leadership Experience-page 14

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 closing)

OTHER NOTES			
TIME	ORDER OF EVENTS	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: _____

Leadership Experience-page 17

LEADERSHIP:

TOP SCORE 80

Was the party chairman successfully inconspicuous to the group? _____

Was there enough sharing of the leadership with the various events? _____

Did each leader seem to be having fun himself? _____

Were they successful in gaining group respect? _____

Were they able to maintain control of the group? _____

Did they adequately communicate directions? _____

Did they have an experienced knowledge of their materials? _____

Did they have a good teaching technique? _____

ADDITIONAL COMMENTS: _____

Total: _____

IF I WERE TO DO THIS AGAIN, HOW WOULD I CHANGE IT?

Generally Speaking _____

Interest Promotion _____

Atmosphere _____

Party Program _____

Refreshments _____

Leadership _____

TO DEVELOP LEADERSHIP ABILITY

There are many false impressions about leadership. It's not something you are born with. The art of leading others is merely a composite of learned abilities. These may be dormant, but can be developed in each of us. Among other things, you must:

- STUDY to broaden your understanding, improve your techniques, and add to the activities you can lead.
- VISIT to learn all you can from the many recreational events happening around you.
- PRACTICE to try out the ideas you have found in study and observation. Accept willingly new opportunities to serve as a leader.

GETTING READY

1. Develop a working library of recreation ideas. Keep adding to it as you learn new ones.
2. Have a "fun box" of equipment ready to use, including the materials you generally need for leading games.
3. Learn to handle those who don't want to take part, as well as those who are overly enthusiastic.
4. Learn to plan for the particular group and occasion you face.
5. Plan more than you can use, but be ready to drop some extras.
6. Avoid games that make anyone "the goat" or eliminate players.
7. When possible, plan to use transition games for changing formations.
8. Know exactly what you'll say and do for each activity.

TIPS FOR HANDLING PEOPLE

1. Radiate enthusiasm and a sense of humor. Act as if you're having lots of fun. Develop the spirit of play.
2. Capture attention without a whistle and without shouting at the group. Never attempt to explain anything until quiet and attention are absolute.
3. Present an activity so that it appears to be both easy and fun. Leading a game is vastly different than reading a game.
4. Laugh with the crowd, not at them.
5. Keep your attention on the whole group - not one person or a small group. Try to get the "slow ones" into the game, but don't force or get "hard boiled".

CONDUCTING SOCIAL RECREATION

As you stand up to lead an activity, remember these three basic principles:

You must be seen - First impressions are generally the most lasting. If you are seen favorably, that is your first step toward getting attention. Your clothes and posture speak for you. So does your walk. You should be brisk and energetic, moving with confidence. Somehow that helps people accept you as their leader.

You must be heard - The ring of your voice can show strength of mind and body. It shows your attitude, your feeling. It automatically records in the minds of others a quick impression of your personality. Don't mumble or allow words to trail off. Speak clearly, distinctly and with vigor, but not with a big voice. Big voices never persuade.

You must be understood - Make your explanations simple. This will take lots of thought and work. No matter how complicated the explanation, you can say it simply. Use comparisons to simplify and save time. Use a little humor to ease a too-tense situation.

Here are some other suggestions that will help you in actually conducting a party of social gathering.

1. Start with a plan and follow it, but be ready to change it if the situation demands it.
2. Begin with the first person who arrives.
3. Demonstrate as you explain, in the same formation used in the activity.
4. Teach the rules as they are called for. It isn't always necessary to teach all the rules before starting the game.
5. Don't let an activity die - kill it!
6. Alternate quiet and active games in the same formation before changing.
7. Keep things moving. Never have a time when nothing is going on.
8. Stop when the crowd wants more. Next time they'll look forward to that activity.

THURSDAY MORNING DISCUSSION

Motivation

led by Jean Baringer

Motivation is the "whatever" it is that gets you to act. It may be the element of surprise and the adrenalin working in you. It might be some pressures from outside you that make you react. What makes you want to do something - want to come back to Chat? want to try hard for the purple ribbon? to finish school? to get up and follow?

Had each person think of an experience or two where they felt motivated by the leader or one "in charge". The answers had a wide range from love to fear.

- | | | |
|-------------------------|------------------|----------------------------|
| recognition | dare | personal satisfaction |
| caring | pleasure | previous failures |
| enthusiasm | obligation | emotional needs |
| involvement | education | need for approval |
| invitation | threat | desire to excel |
| challenge to accomplish | pain | to help others |
| puritan work ethic | fear fear | to be creative |
| monetary compensation | anger | joy of working with others |
| make use of talents | hunger | feeling needed |
| wanting to share | praise | a friend's trust |
| personal crisis | music | |
| | past experiences | |

(and many more)

Success of a group depends on a strong sense of meeting the desired goals.

Motivation comes from within. "You can lead a horse to water, but you can't make him drink."

How can we get this change, this motivation, to come from within? How to draw it out?

Find something the person is interested in and work on that.

If a spark of positive shows through, kindle and let it grow.

There needs to be a valid reason for motivation.

What is manipulation - as compared to motivation?

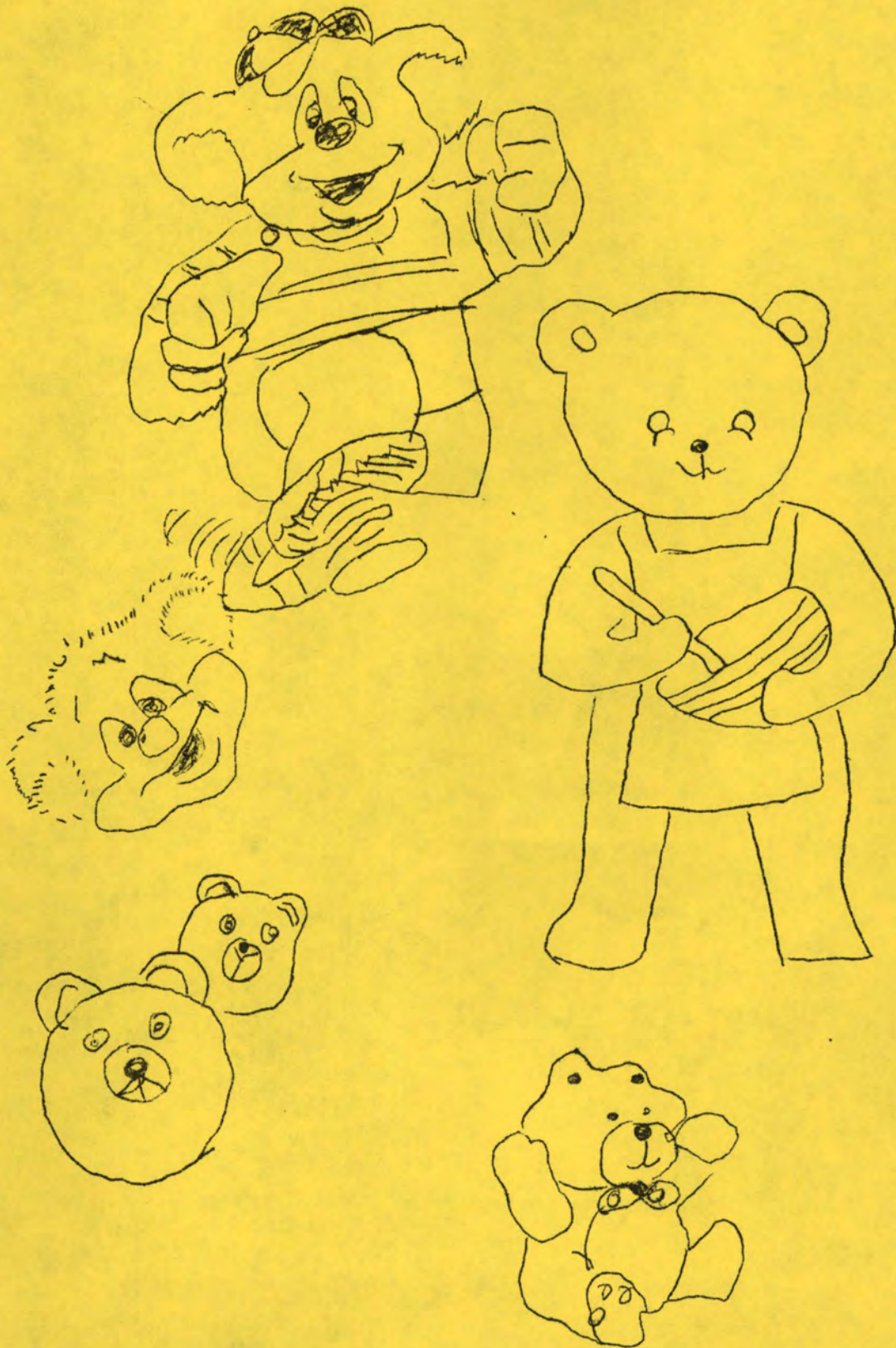
Manipulation is a negative way of getting people to do things. We might not want to use this method, but in some circumstances it may be the only way. However, it is always more desirable to keep on the positive side (KOPS) through motivation.

We had some good discussion!

EVALUATION

1. Did you realize goals on coming to Chat?
2. How would you rate the All-Lab Sessions?
3. How would you rate the workshops?
4. How would you rate the crafts?
5. How would you rate the parties?
6. How would you rate the ceremonies?
7. On a scale of 1 to 10, how would you rate this Chat experience?
8. Did you work on your dare?
9. What changes would you suggest for next year?
10. What would you like to see offered next year?
11. Who would you suggest as a resource person for next year?
12. Do you have a suggestion for a theme for next year?
13. Do you have any comments you would like to make?
14. Do you feel that you were given an opportunity to "try your wings"?

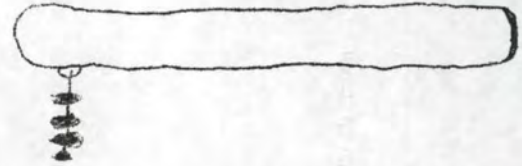
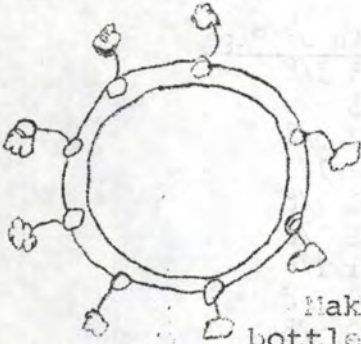
WORKSHOPS



MAKE YOUR OWN PEYTHAN INSTRUMENTS---

Make a tambourine

Take an old tin pie plate, bore eight or ten holes around the edge, tie bottle caps by strings through the holes. Rattle, rattle, bang, bang.

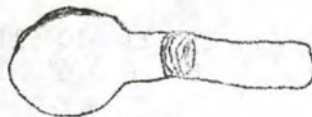


Make a rattle: take a handy-sized stick: thread some bottle caps on a nail, drive the nail sideways into one end of the stick. Rattle-rattle.



Another rattle An empty tin can - from beer size to quart - stick a handy-sized stick from one edge of the top to the other edge of the bottom - slide in a few pebbles before the stick. Cover with pasty paper.

Decorate your instruments.



Another rattle To use up old light bulbs. Take one and form over it a layer of wet paper, then more layers of strips of paper soaked in paste made of flour and water - quite soft. six or eight layers. If you wish, add a handle. A stick at the socket end wrapped in the same paper. In a few days when the instrument is dry, hit the bulb on a sharp corner. Rattle-rattle.

MUSICAL PIPE CHIMES

MATERIALS:

- 2 each of 10 ft., 5/8" electrical conduit + some extra for tappers
- Thick string or leather strips to hang by (May want to make frame to hang chimes on)
- 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
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
		204 inches

MUSIC FOR SONGS:

Happy Birthday (with harmony)

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 (with harmony)

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-

*** For other suggestions and also a frame to hang chimes on (on last page of songs.)

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

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

Make New Friends

6 1 6
8 10 13 11 10 10 8
13 13 13 18 13
11 10 8 6

Michael Row Your Boat Ashore (with Harmony)

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 9 7 5 4
5 7 9 7 5
2 4 5 2 4

Kum Ba Yah (with harmony)

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

Silent Night (with harmony)

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

Merrily We Roll Along

(Mary Had A Little Lamb)

7 5 3 5 7 7 7

5 5 5 7 10 10

7 5 3 5 7 7 7

(7)5 5 7 5 3

Yankee Doodle

8 8 10 12 8 12 10

8 8 10 12 8 7

8 8 10 12 13 12 10

8 7 3 5 7 8 8

Twinkle Little Star

3 3 10 10 12 12 10

8 8 7 7 5 5 3

10 10 8 8 7 7 5

10 10 8 8 7 7 5

3 3 10 10 12 12 10

8 8 7 7 5 5 3

Olympics (with harmony)

7 10 10 3 5 7 3

3 7 7 2 3

5 5 5 5 7 5 3 5 7 3 5

2 2 2 2 3 2 2 3 2

7 10 10 3 5 7 3

7 7 2 3

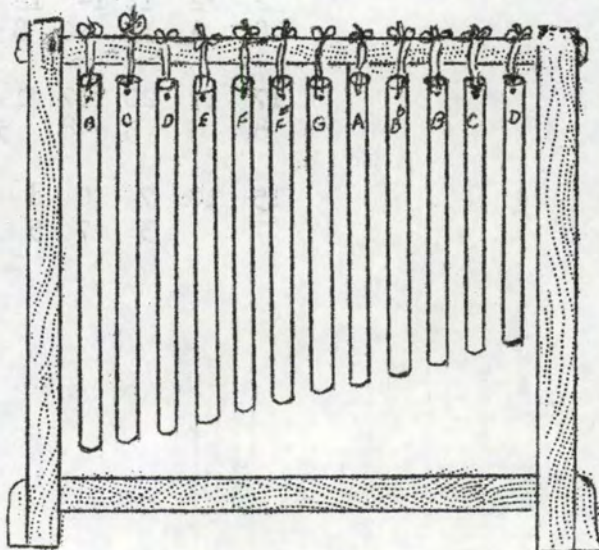
5 5 5 5 7 5 3 5 7 5 3

2 2 2 2 3 2 2 3 2

*** OTHER SUGGESTIONS

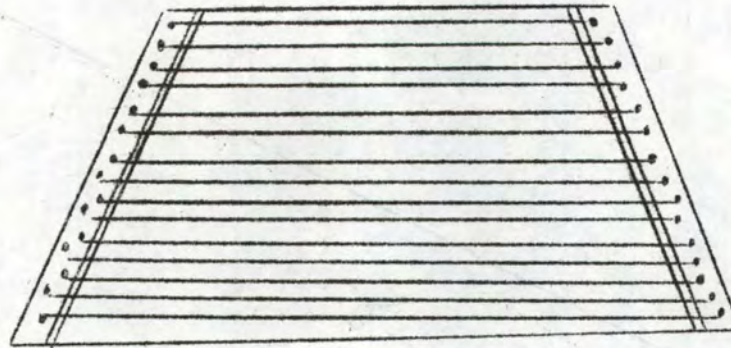
Shorten tubing by sanding to raise pitch. Add drop of solder inside tubing to lower pitch.

Build Frame to suspend pipes or have a child hold them by a string. The pipes should hang freely when they are played. Use a spoon to ring the pipes and hit them in the center. These pipes can also be hung as wind chimes.



THE MUSIC MAKER

SHARED BY JEAN BARINGER AND ROSEMARY GOUCHENOUR



This is a 15 stringed instrument anyone any age can play, even those with no experience of reading music. To play the music maker, pluck the string directly above each printed note on the "sheet music" slipped in between the wood platform and wires.

The ones we have were distributed and purchased or found through the following places:

(on my Music
Maker Box)



Distributed exclusively by
Peellman/McLaughlin Enterprises, Inc.
Salt Lake City, Utah

Got ours through
Shellie Byington
2226 Central Avenue
Great Falls, MT. 59401

OR

I found one at Mineral, Gems & Craft Shop in Wallace, ID

Called a Harpette made by
Rob Cummings
Box 174
Deborgia, MT 59830

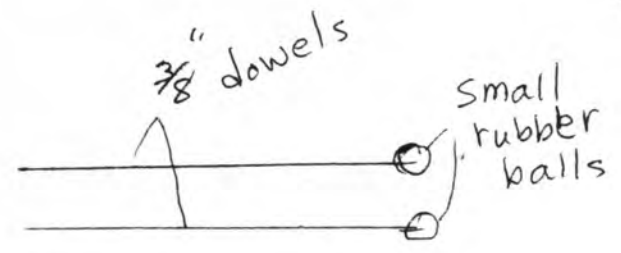
Once you get the hang of how it works you can make your own music sheets by plunking out your tunes and marking notes on the paper.

The instruments do get out of tune and a tuning key is included. You can tune it by a piano, or if you have a good ear can tune it yourself. The plastic pic can be replaced by a plastic bread wrapper fastener.

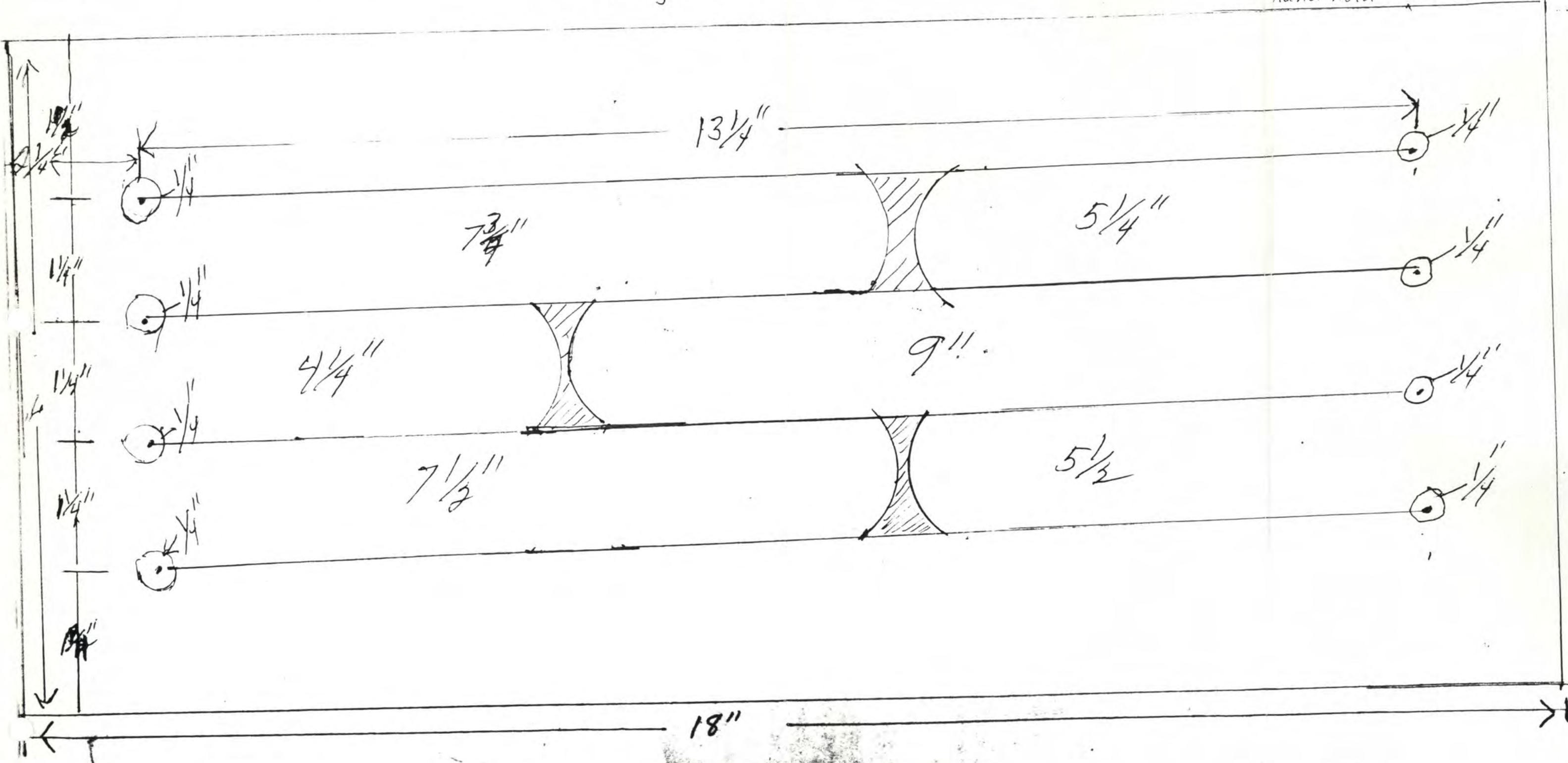
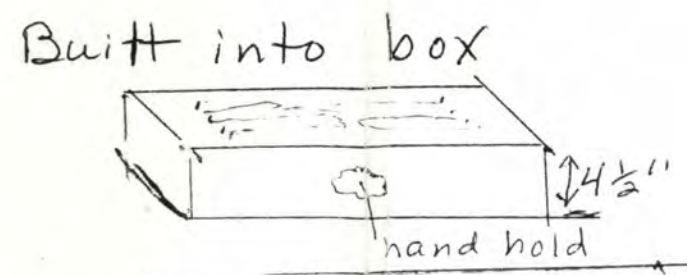
If you know piano makers or repairmen, they may have parts that could be used for making or repairing a Music Maker.

Music Makers can be enjoyed in the car, around the campfire, caroling, etc.
In other words... ANYWHERE!!!

The image shows a page of handwritten musical notation. The notation is written in black ink on a light-colored, slightly textured paper. It consists of a single melodic line with various note values, including quarter notes, eighth notes, and dotted notes. The notes are connected by stems and beams. The music is contained within a large, hand-drawn triangular frame that points downwards. The frame is formed by two lines starting from the top corners and meeting at a point at the bottom center, and a horizontal line at the bottom. The notation starts near the top left and ends near the bottom right. There are three circular punch holes along the bottom edge of the page. Faint, illegible text is visible in the background, likely from the reverse side of the paper.



Actual Pattern for wooden Congo drum



ABC's of Leatherwork

STOCK NO. 1904

JUN 1904
+ \$1.98



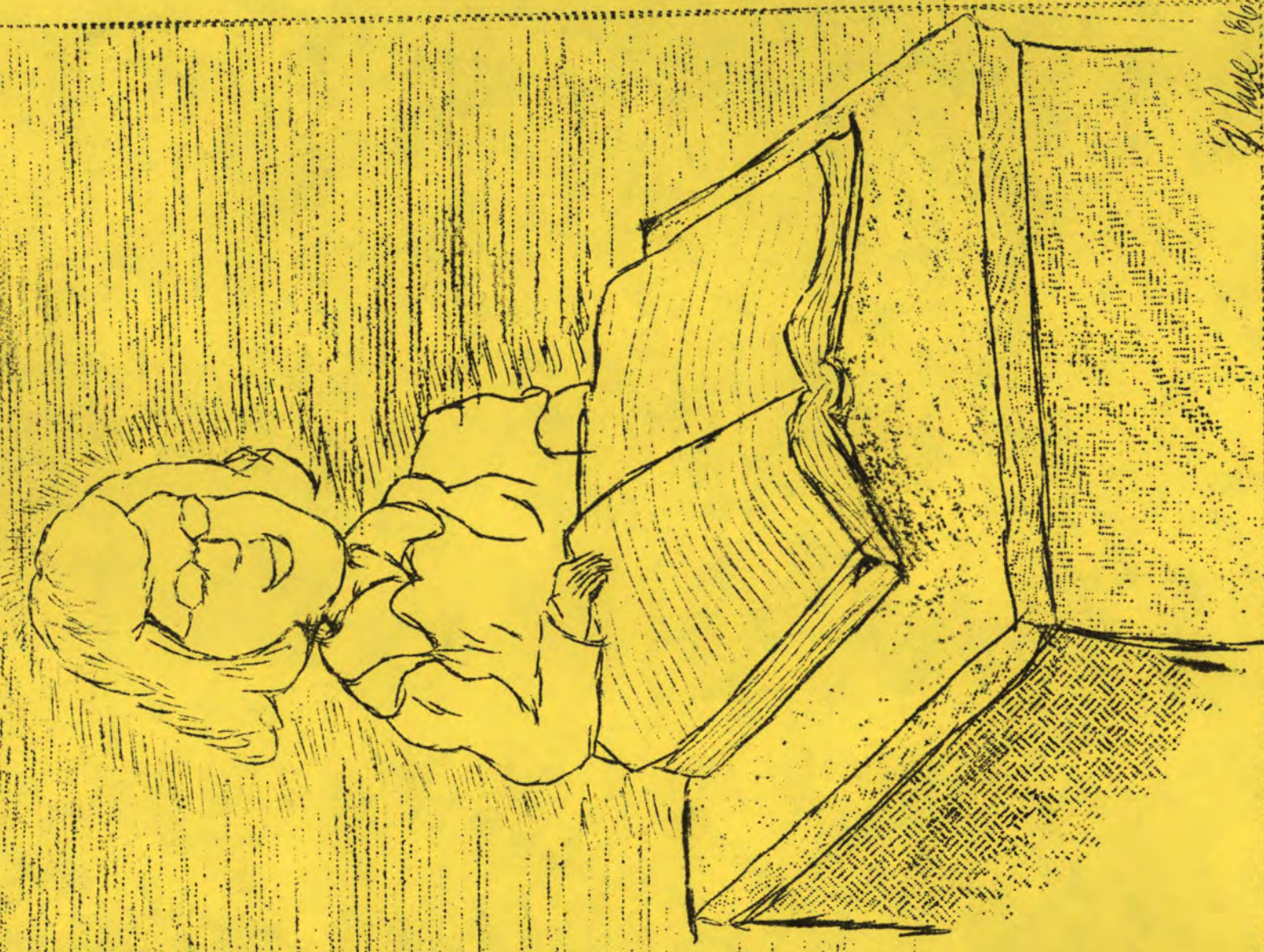
tandy
LEATHER COMPANY

(509) 325-1310

APRIL B. COOK
MANAGER

EAST 18 INDIANA

SPOKANE, WA 99207



Page 100

MUSIC REFRESH OUR
MEMORY AND GIVES US
INNER PEACE.

SONG LEADING

No two people are exactly alike. By the same token, there are many ways of leading singing. These ways vary as widely as the approach of the conductor of a symphonic choir to that of an individual just wanting to sing in a small informal group of friends. On the one extreme is someone highly trained approaching singing from the viewpoint of "perfection" and performance before an audience. At the other is an individual who simply LOVES to sing or participate in group singing. There are MANY variations in between, but in all of them are similarities:

1. Knowing the words -- and hopefully the tune.
2. Teaching the words and the tune to others.
3. Starting, singing and ending the song together
4. ENTHUSIASM.

In a campfire situation, one needs to plan songs which are spirited at the beginning and interspersed with skits and stories, progressing toward the quiet/inspirational songs which provide a tapering to an evening -- and a day.

It is NOT necessary to stand before a group and beat out the time -- though most of us envision a song leader doing that. Many of you have observed during your week here at CHAT that there has been very little of that. (It depends on who is leading the song in any particular situation and where the song is being sung.) In some cases the songs within a ceremony were simply started by a few people, joined in by those who knew the words and tune (i.e. The Sunday evening ceremony). In another instance (the campfire Monday evening) the words and tunes were taught simply by the leader saying the words and the group repeating them. In other instances words were passed out to the group and then sung together. In still another instance, the song needed for a ceremony (Wednesday evening) was taught at supper by having the words on an easel, then having the group read the words together and then singing them, verse at a time, several times and then singing the whole song. Song books may be used. (and were on Thursday). Songs were taught with guitar accompaniment and also with the autoharp.

WHAT A RESOURCE OUR LAB SITUATION HAS PRESENTED:

(a veritable gold mine!) Throughout, ENTHUSIASM has been a key factor --- no matter what the form of teaching:

And, now, may I share with you some feelings? When asked ^{to} be song leader last September, I agreed to be a co-leader-- (I don't play a guitar nor the autoharp -- I do love to sing though my voice is certainly NOT what one might consider solo quality.) Two co's were unable to be here --- leaving me. It was with more than a bit of fear and trepidation that I faced the assignment. Two thoughts (rationalizations??) came to my rescue:

#1 "If only those birds with beautiful voices sang, the woods would be mighty quiet".

#2 (MOST importantly) I had FAITH that there would be people like Jane, April and Janice here at CHAT (I didn't know Jane had practiced her autoharp; nor did I KNOW April or Janice at all. I DID know there were young people coming from Clackamas County who could and did help. I also knew CHATCOLAB was a safe place to "fly". THANKYOU FELLOW CAMPERS --Julie, John, Loren, Kjell and Sherrill!)

SCNG LEADING (continued)

☛ This is a LABORATORY -- and I believe in the motto

"One learns by doing"
(what better way to provide the opportunity for
people to try their wings"??)

THANK YOU ALL for confirming my faith and making my job so easy:

KEEP SINGING AND RETAIN AND BUILD ON YOUR OWN ENTHUSIASM!

Miriam Beasley
(Mama B)



DONT HIDE YOUR
TALENTS

SONGS

I HAVE FEELINGS

I have feelings and you do, too
 I'd like to share a few with you--
 Sometimes I'm happy... sometimes I'm sad --
 Sometimes scared and sometimes mad.
 The most important feeling, you see
 Is that I'm proud of being me.

CHORUS: I feel just right in the skin I wear
 There's no one like me anywhere.
 I feel just right in the skin I wear
 There's no one like me anywhere.

No one sees what I can see
 Behind my eyes is only me
 No one knows where my feelings begin
 There's only me inside of my skin.
 No one does what I can do
 I'll be me and you be you.

Chorus

It's a wonderful thing how everyone owns
 Just enough skin to cover their bones.
 My Dad's would be too big to fit
 I'd feel all wrinkled inside of it.
 Baby sister's would be much too small
 It wouldn't cover me at all.

Chorus

GRACE-----

Tune: Gillette Shaving Commercial
 Be present at our table, Lord!
 Be here and everywhere adored.
 These mercies bless and grant that we,
 May feast in fellowship with thee.

AMEN

"Thank you--for giving us this moment
 Thank you--for teaching us to share
 Thank you--for giving us each other
 Thanks for being there."

Nancy J. Rice

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

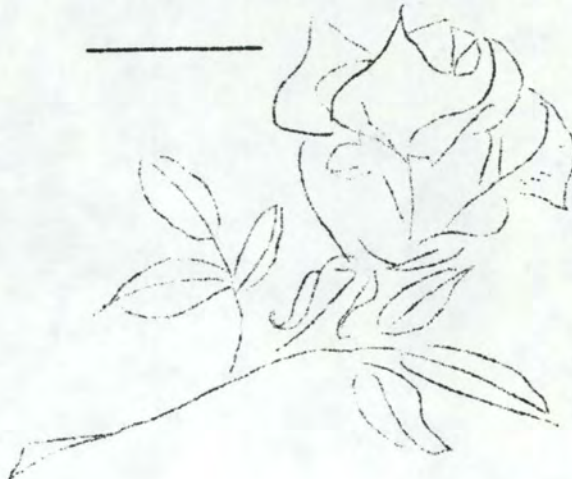
AMEN

Back of the bread is the flour,
 And back of the flour is the mill,
 And back of the mill is the wind and the rain,
 And the Father's will.

AMEN

God has created a new day
 Silver and green and gold,
 Live that the sunset may find you,
 Worthy his gifts to hold.

AMEN



RED BALOON

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

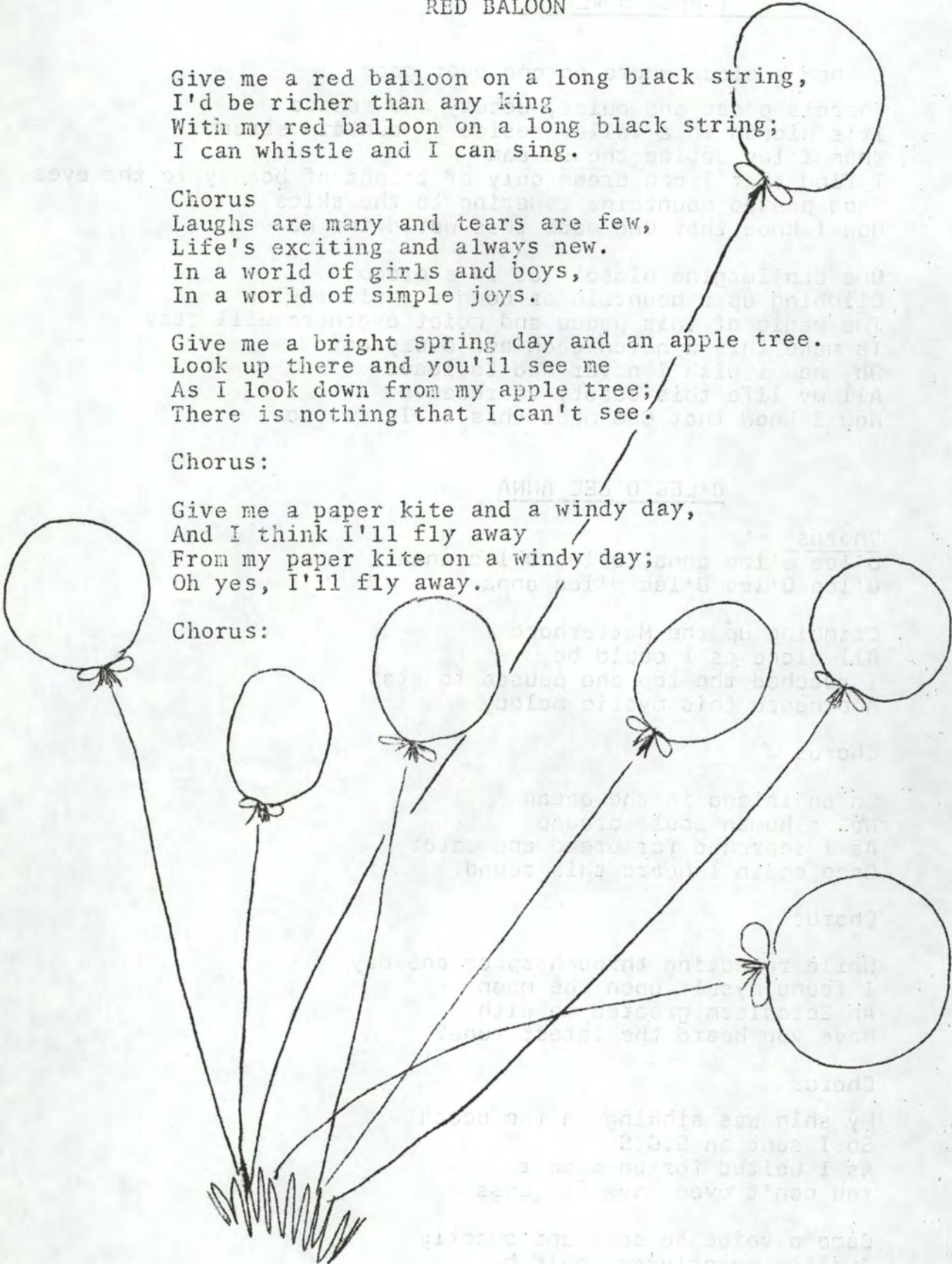
Chorus
Laughs are many and tears are few,
Life's exciting and always new.
In a world of girls and boys,
In a world of simple joys.

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

Chorus:

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

Chorus:



SONGS

I KNOW A PLACE

I know a place where no one ever goes
 There's peace and quiet, beauty and repose
 It's hidden in a valley beside a mountain stream.
 When I lay beside the stream
 I find that I can dream only of things of beauty to the eyes
 Snow peaked mountains towering to the skies
 Now I know that God made this world for me.

One can imagine himself as in a dream
 Climbing up a mountain or down a small ravine
 The magic of this peace and quiet evermore will stay
 To make this a haven each and every day.
 Oh, how I wish I never had to leave
 All my life this beauty to receive
 Now I know that God made this world for me.

O'LEE O'LEE ANNAChorus

O'lee O'lee anna, O'lee O'lee anna
 O'lee O'lee O'lee O'lee anna

Climbing up the Matterhorn
 All alone as I could be,
 I reached the top and paused to stop
 And heard this mystic melody

Chorus

On an island in the ocean
 Not a human soul around
 As I searched for bread and water
 Once again I heard this sound.

Chorus

While rocketing through space one day
 I found myself upon the moon
 An Ectoplasm greeted me with
 Have you heard the latest tune?

Chorus

My ship was sinking in the ocean
 So I sent an S.O.S.
 As I waited for an answer
 You don't even have to guess

Came a voice so soft and sweetly
 Just as sweetly as could be
 Said, "According to our survey
 Now the song is No . 3."

Chorus

FLICKER OF CAMPER

Flicker of a campfire
Wind in the pines
Stars in the heaven, the moon that shines.
A place where people gather
Meeting friends of all kinds,
A place where old man trouble
Is always left behind.

Chorus:

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

A PLACE I KNOW

There is a place I know, where people go.
They come to learn and share, they come to grow.
Our hearts start to get straight, we know where we're at.
Good things like this shouldn't only happen at Chat.

Chorus:

I'm gonna miss the good times we've had
And everyone of you.

We've talked to our firends, we've listened too.
Share with your fellow man, is the only rule.
We lift our hearts in song, feelings have begun.
We've learned to love each other, a victory's won.

Chorus:

Chat is a wonderful place, we all know
Here we meet old friends, and new friendships grow.
But then all to soon, the week flies by.
But just remember this, it's good night and not good-bye.

Chorus:

I hope you also feel, the way I do,
That when this week is done, its not all through.
This love we've nurtured here, it's only fair.
We take back to our homes, and start to chare.

by Al Harmon

I'M ON MY WAY

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

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

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

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

Ref:
ON THE LOOSE

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

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

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

Continued on next page,

MORIAH

DO-RE MI

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

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

Moriah, Moriah, they call the wind Moriah.

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

Moriah, Moriah, they call the wind Moriah

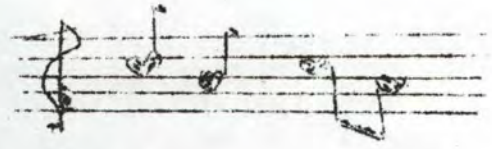
Out here they have a name for rain
Wind and fire only.
But when you're lost and all alone,
There ain't no name for lonely.

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

Moriah, Moriah, they call the wind Moriah.

NO MAN IS AN ISLAND

No man is an island,
No man walks alone.
Each man's joy is a joy to me,
Each man's grief is my own.
We need one another,
so I will defend
Each man as my brother,
each man as my friend.



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

(Repeat)

THE HAPPY WANDERER

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

Cho.

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

Cho.

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

Cho.

High overhead, the skylarks
wing,

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

Cho.

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

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

TAKE A CAMP - to tune of "Round 'n Round"

Take a camp, and give it skies of blue,
 Add the sun, the rain, and a cloud or two.
 Add a moon and sprinkle stars on high,
 And some memories that never die.

Take a hike along a mountain trail,
 Watch the sunset shining through the trees.
 Hear the mountains tell their ancient tales,
 And the mystic call of the breeze.

Light a fire, and let it shine out bright,
 Gather friends around in a welcome light.
 Sing a song, and share a friendship true,
 Chatcolab, all of this is you.
 Chatcolab, all of this is you.

Marianne DuBois

MAGIC PENNY

Chorus:

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

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

Chorus:

So let's go dancing till the break of day,
 If there's a piper, he will play.
 Love is something if you give it away,
 You'll end up having more.

SPIDER SONG

Last night my little spider died,
 Cha-cha-cha
 Some say he died to spidust
 Of spider meningitis.
 Cha-cha-cha!
 He was a nasty old spider
 Anyway, Cha-cha-cha!
 I ate him!!

SONGS

RISE AND SHINE

CHORUS: Rise and shine and give God the glory, glory glory.
 Rise and shine and give God the glory, glory glory
 RISE and shine and give God the glory, glory
 Children of the Lord

The Lord told Noah, there's gonna be a floody, floody
 Lord told Noah, there's gonna be a floody, floody.
 Get those children out of the muddy, muddy
 Children of the Lord

Chorus

So Noah he built him, he built him an arky arky
 Noah he built him, he built him an arky arky
 Built it out of Indian barky, barky
 Children of the Lord.

Chorus

The animals they came, they came by the twosies, twosies
 Animals they came, they came by the twosies, twosies
 Elephants and kangaroosies, roosies, roosies
 Children of the Lord.

Chorus

It rained and poured for forty daysies, saysies
 Rained and poured for forty daysies daysies
 Nearly drove those animals crazy, crazy
 Children of the Lord

Chorus

The sun came out and dried up the landy, landy
 Sun came out and dried up the landy, landy
 Everything was fine and dandy, dandy
 Children of the Lord.

Chorus.

I Love the Mountains

I love the mountains, I love the rolling hills,
 I love the flowers, I love the daffodils;
 I love the fire-side when all the lights are low,
 Boom-dee-sh-da-, boom-dee-ah-da, boom-dee-ah-da,
 Boom-dee-ah-da.

Ol' Texas

I'm goin' to leave O'l Texas now, They've
 got no use For the long-horn cow.

They've plowed and fenced my cattle range,
 And the people there are all so strange.
 I'll take my horse, I'll take my rope,
 And hit the trail upon a lope.
 Say adios to the Alamo.
 And turn my head toward Mexico.

If you're happy and you know it.

If' you're happy and you know it , clap your hands (2:)
 stomp your feet
 shout hooray
 hug your neighbor
 If you're happy and you know it, and you really want to show it,
 if you're happy and you know it, clap your hands.
 stomp your feet
 shout hooray
 hug your neighbor.

OH, WHAT A BEAUTIFUL MORNING

Oh, what a beautiful morning, oh, what a beautiful day
 I've got a wonderful feeling, everything's going my way.

There's a bright golden haze on the meadow, (repeat)
 The corn is as high as an elephant's eye, and it looks
 like it's climbing right up to the sky. (Chorus)

GOD BLESS THE U.S.A.

This song was played during Wednesday night's Flag Lowering Ceremony which was led by April Cook. The recording was sung by Lee Greenwood.

If tomorrow all the things were gone
I'd worked for all my life,
And I had to start again
With just my children and my wife,
I'd thank my lucky stars
to be living here today.
'Cause the flag still stands for Freedom,
And they can't take that away.

And I'm proud to be an American
Where at least I know I'm free.
And I won't forget the men who died
Who gave that right to me,
And I'd gladly stand up next to you
And defend her still today.
'Cause there ain't no doubt I love this land.
GOD BLESS THE U.S.A.

From the lakes of Minnesota
To the hills of Tennessee,
Across the plains to Texas,
From sea to shining sea,
From Detroit down to Houston,
And New York to L. A.
Well, there's pride in every American Heart,
And it's time we stand and say,

That I'm proud to be an American
Where at least I know I'm free.
And I won't forget the men who died
Who gave that right to me,
And I'd gladly stand up next to you
And defend her still today.
'Cause there ain't no doubt I love this land,
GOD BLESS THE U.S.A.

100

GRANDMA'S FEATHER BED

This song was sung by April Cook as warm-up music during the appetizer course of our Hoe-Down Party and Barbeque on Tuesday Evening. A command performance was presented during Tea Time on Wednesday.

When I was a little bitty girl just up off the floor,
We used to go down to Grandma's house every month end or so,
We'd have chicken pie and country ham 'n' homemade butter
on the bread,
But the best darn thing about Grandma's house was her great
big Feather Bed.

It was nine feet tall and six feet wide, soft as a downy chick.
It was made from the feathers of forty 'leven geese,
Took a whole bolt of cloth for the tick.
It'd hold eight kids 'n' four hound dogs and a piggy we'd stole
from the shed.
We didn't get much sleep but we had a lot of fun
In Grandma's Feather Bed.

After supper we'd sit around the fire,
The old folks'd spit and chew,
Pa would talk about the farm and the war,
And Granny'd sing a ballad or two.
I'd sit and listen and watch the fire,
Till the cobwebs filled my head,
Next thing I'd know I'd wake up in the morning
In the middle of the old Feather Bed.

It was nine feet tall and six feet wide, soft as a downy chick.
It was made from the feathers of forty 'leven geese,
Took a whole bolt of cloth for the tick.
It'd hold eight kids 'n' four hound dogs and a piggy we'd stole
from the shed.
We didn't get much sleep but we had a lot of fun
In Grandma's Feather Bed.

Well, I love my Ma, I love my Pa, I love Granny and Grandpa, too,
I been fishin' with my uncle, I rassled with my cousin,
I even kissed Aunt Lou, Oooo!
But if I ever had to make a choice, I guess it oughta be said
That I'd trade 'em all plus the gal down the road,
For Grandma's Feather Bed.

It was nine feet tall and six feet wide, soft as a downy chick.
It was made from the feathers of forty 'leven geese,
Took a whole bolt of cloth for the tick.
It'd hold eight kids 'n' four hound dogs and a piggy we'd stole
from the shed.
We didn't get much sleep but we had a lot of fun
In Grandma's Feather Bed.
We didn't get much sleep but we had a lot of fun
In Grandma's Feather Bed!!!!

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 stormy 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 leaping 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

I'm On My Way

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

REFRAIN:

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

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

Refrain;

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

Refrain:

We may not pass this way again.

Me and my Dinosaur

Repeat chorus:
Me and my dinosaur
Nothing's as fine as
Me and my dinosaur

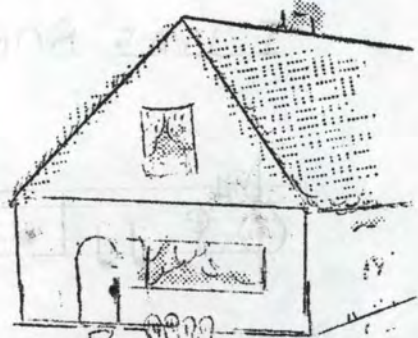
Submitted by Marianne Dubois

A laugh is worth one hundred groans in any market.
Thinking well is class; planning well, class; doing well, class and part
of all -- for a growth
The sun who makes no mistakes usually does not make anything. -- Edward
John Thelma

Music - page 5

THE MAN THAT COMES AROUND

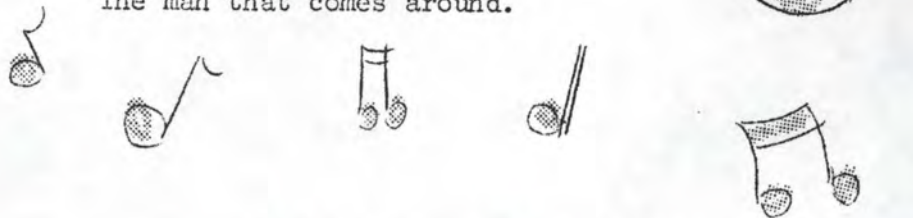
Oh, the man that comes to our house
Every single day
Papa comes home and the man goes away.
Papa does the work and Mama gets the pay
And the man that comes around when Papa goes away.



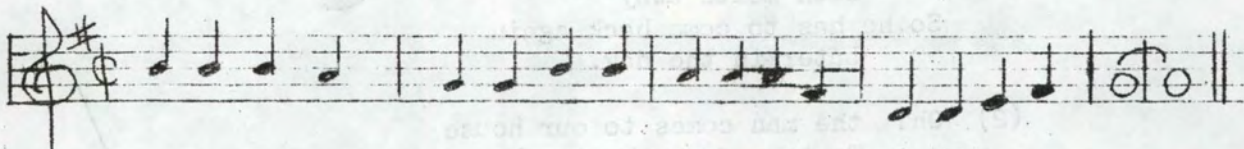
(1) Oh! the man comes to our house
To bring my Mama ice
He walks into the kitchen
And he talks so very nice
But the little bitty piece
Soon melts away
So he has to come back again
Later in the day.

(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.



I WAS BORN ABOUT 10 000 YEARS AGO



Then a trash man came to our house
 He was carrying a big bag
 To take away the trash
 He went into the kitchen
 And he took out the trash
 He was all very friendly
 And he always says to me
 It's a job for trash
 Then a trash man came to our house
 He was carrying a big bag
 To take away the trash
 He went into the kitchen
 And he took out the trash
 He was all very friendly
 And he always says to me
 It's a job for trash

SONGS

1. I was born about ten thousand years ago,
And there's nothing in this world that I don't know.
I saw Peter, Paul and Moses playing "ring around the rosies"
And I'll whip the guy who says it isn't so.
2. I saw Satan when he stood at Eden's door,
"eat the apple", I heard Satan's voice implore.
Eve and Adam started cheatin', when that apple they were eatin',
And I swear that I'm the guy who ate the core.
3. When Delilah said to Samson: Darling lad,
I believe you need a hair-cut mighty bad,
I could see that Sam was ailing, and his muscles would be gailing,
Oh the way Delilah clipped him, it was sad.
4. I'm the guy who showed King Solomon the way --
To remember ev'ry wife from day to day,
He was really sympathetic toward my system alphabetic,
And for that, I got a bonus in my pay.
5. I was there when Nero put the torch to Rome,
And, in fact, I ran to catch the first boat home,
Julius Caesar gave me money for a snack of milk and honey,
I was there before they built St. Peter's dome.
6. I saw Washington at Valley Forge, I swear,
Saw him toss a coin across the Delaware,
Even though you don't believe it, it was I who did retrieve it,
'Cause a dollar is a dollar anywhere.
7. Queen Victoria, she fell in love with me,
But I told her I was older by far than she,
She refused to b'lieve my story, so I left her in her glory,
Yes indeed, I've had me quite a history.
8. I was born about 10,000 years ago,
And there's nothing in the world that I don't know.
Though my tired bones are aching, I saw hist'ry in the making,
And I'll whip the guy who says it isn't so.

Same tune as "I Wish I were a Little Mosquito," etc.
submitted by Jane Higuera

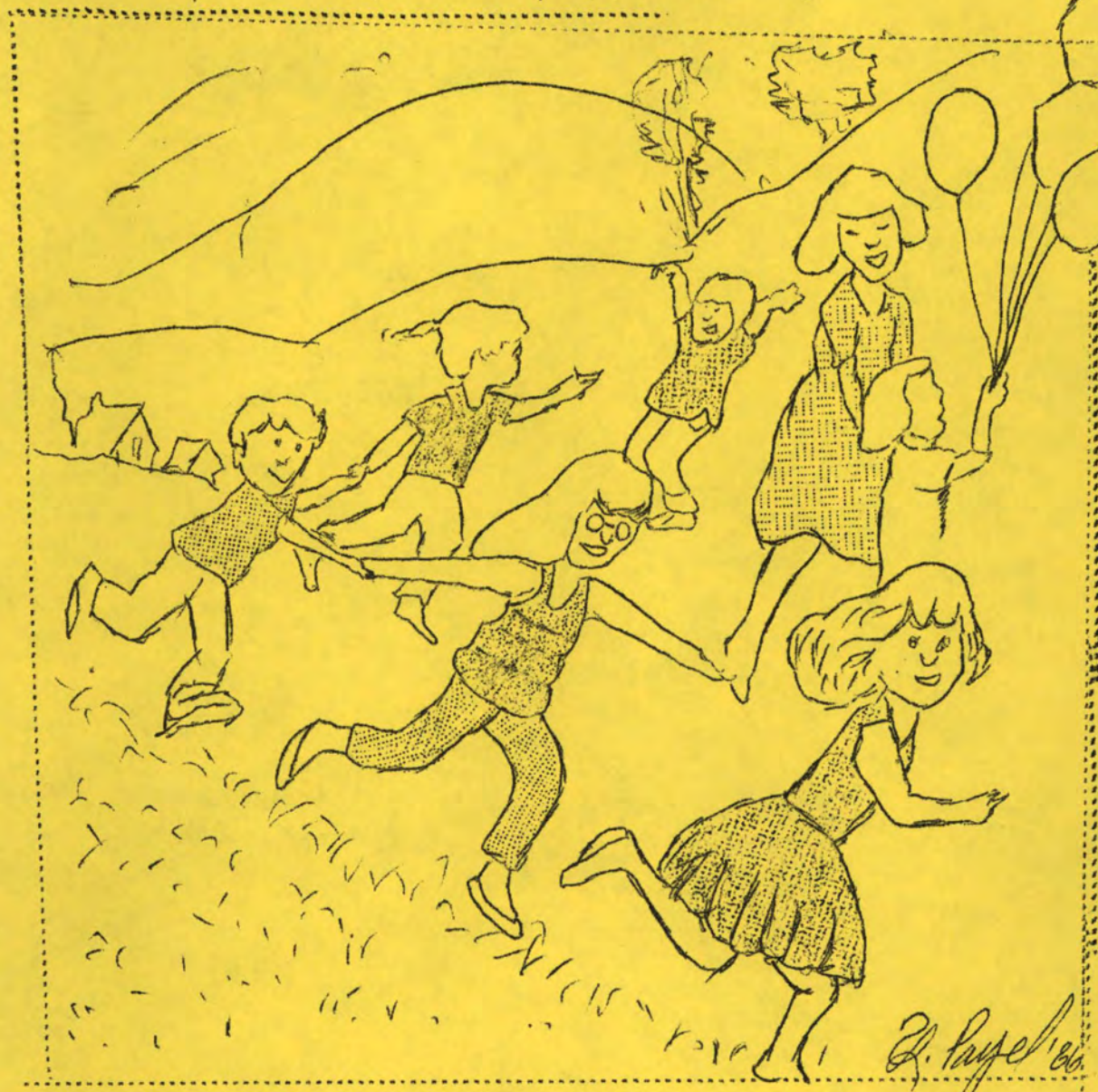
BLESS THIS HOUSE

(Tune: Edelweiss)

Bless this house, bless our food
Come, Oh Lord, and sit with us.
May our hearts glow with peace.
Come with your love to surround us.

Friendship and love, may they bloom
and grow,
Bloom and grow forever.
Bless our friends, bless our food.
Bless all mankind forever.

FUN TIME!



Q. Payne '66

RELIVE AGAIN.
ADD SOME FUN
IN YOUR LIFE!

HUG TAG

This variation on classical tag is a perfect example of how you can turn an old game into a new one. Play by whatever rules you're used to, but with one major exception--the only time a player is safe is when he's hugging another player. (No fair for adults to carry small children around under their arms).

After playing for a while, make the game a little more communal--rule that only three people hugging are safe. Then try four, five...everybody. When you're all hugged together, why not get whoever is IT to join you and all have a go at an Amoeba Race?



109

AN INDOOR SCAVENGER HUNT

Another sure-fire game for large groups. This one is not vigorous. The game can be played in any fair sized room and does not require that the players leave the room. It is a good mixer develops quick and ready participation and can be used at any time during an evening, whether a group is "cold" or after the ice has been broken by several other activities.

FORMATION

Divide the group into teams. The number of teams and their size depends upon the number playing and the amount of space in the room. Since teams are dispersed to corners and sides of the room sufficient space is needed for each team to be distinct and approximately equi-distant from the leader who stands in the center of the room.

ACTION

Each team sends one player to the leader. The leader names an article--e.g. an item of clothing, something that a person might be carrying or have in a pocket or purse or that might be somewhere in the room (a brown shoelace, a lipstick, a cigarette, a white shirt, a comb, a book, etc.) As soon as the players know what item they are to get, they simultaneously race back to their teams and ask for the article. Once the article is produced or found by any member of the team the player who had gone out originally takes it and runs back to the leader. First person back to the leader with the article scores a point for their team.

The item need not be in the possession of a team member. The player reporting to the leader cannot offer an item of her own.

Items used and suggested here are: something brown, a white shoelace, a black shoe, sock with blue on it, leather belt with a name on it, a penny, a hair brush, cloth with color pink on it, glasses case a round name tag with a six letter first name on it, a person born east of the Mississippi River, a person with a February birthday.

VANCOUVER PARKS & RECREATION



NAMRON II

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1/2 dozen	5.40	7.35	_____
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Diller	6.75	_____
Competition Models: Master	10.50	_____
The Pro II	15.00	_____
Professional Models: P-2	\$19.95	_____
P-1	\$24.95	_____

Individual Net (Strong, brown lacing with a 3/8" cord through the top binding. Size: 21' x 30") 28.25

Complete Sets (4 paddles, a net, 6 balls and a set of rules)

Diller Set	\$57.25	_____
Master Set	75.00	_____

"Dil-ligently Play" (booklet)

34-packed pages of guidelines, examples and explanations which are designed to provide any player an expanded foundation for a more competitive "game". \$3.75 per copy

Provided Services

Pickle-ball demonstration/exhibition (presentations range from 30 minutes to 2 hours)

Instructional Courses:

Introduction to Pickle-ball (12-hours, learning and enjoying the basics: Rules, Singles and Doubles Play. Shots and basic strategies)

Intermediate Pickle-ball (12-16 hours, learning how to implement strategies both offensive and defensive. Increase shot capacity and capability. Ideal for the player who wants not only to look good, but be good)

For any requested equipment or services, please provide the following information:

Contact Person: _____
Organization: _____
Address: _____

Telephone: (____) _____

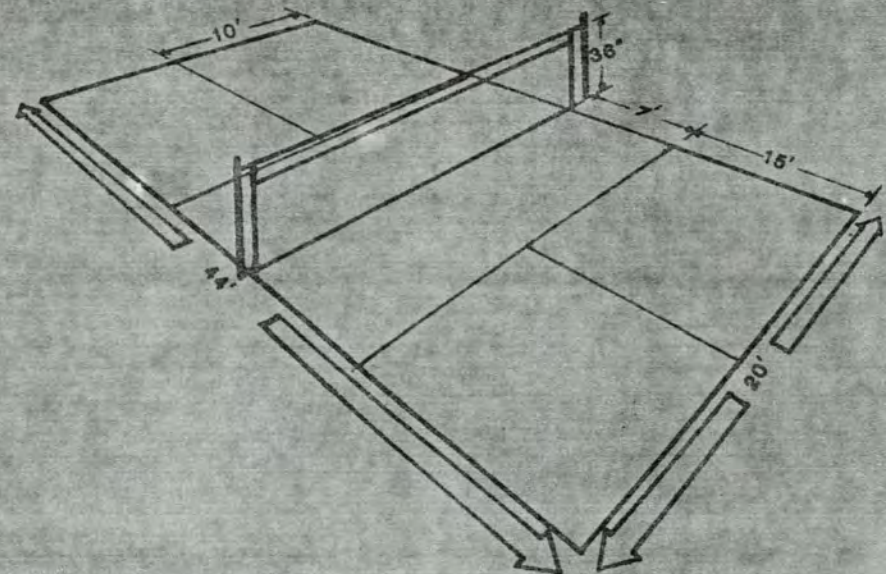
* Tax can be computed at .067

Total Equipment Cost: \$	_____
Tax*	_____
Shipping:	_____
Grand Total	_____



NAMRON II

"The Pickle-ball Specialist"



PICKLE-BALL RULES

THE COURT-The size of a Pickle-ball court is 20' x 44' for both singles and doubles; It is divided into 3 main areas on either side of the net: (1) The "Non-Volley" zone which extends 7' from the net; (2) the Odd-Court which is 10' x 15' located on the left side of the court and is where all the odd numbers (1,3,5,7,9) are served from; and (3) the Even-Court which is equally 10' x 15' located on the right side of the court and is where all the even numbers (0,2,4,6,8,10) are served from.

	NON-VOLLEY ZONE	EVEN COURT
		ODD COURT



When laying out a court, allow enough space along the sides and at the end of the boundary lines for player movement (2' to 4' along the sides and 3' to 5' at the ends). However, if the court is intended strictly for recreational use then very little extra space is needed for game enjoyment.

THE GAME - Pickle-ball can be played, like tennis, as a singles or doubles. Although there is some variation in a doubles game, the basic elements in both singles and doubles are the same.

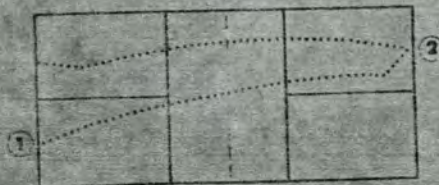
THE SERVE: The serve is made with at least one foot behind the baseline and with an underhand stroke that passes below the waist. The server is required to hit the ball while it is in the air and not off the bounce, as in racquetball. The service flight is diagonal across the court, passing over and bouncing beyond the "Non-Volley" Zone. The server is permitted only one serve attempt, except if the ball touches the net and still lands in the proper service court (then the serve may be repeated). The serve, when the points are even (including "0") is made from the right side and the left side when the points are odd.

THE "NON-VOLLEY" ZONE

All volleying (hitting the ball before it bounces) must be done with the feet behind the "Non-Volley" Zone (Netline). A player can not penetrate the "Non-Volley" Zone area with the feet, even on the "follow-through" without it constituting a fault. The only legal entry into the "Non-Volley" Zone by a player is to hit a ball that has already bounced in there first (other than the 1st return of service); Then a player may enter, return the bounced ball, and exit before the next shot.

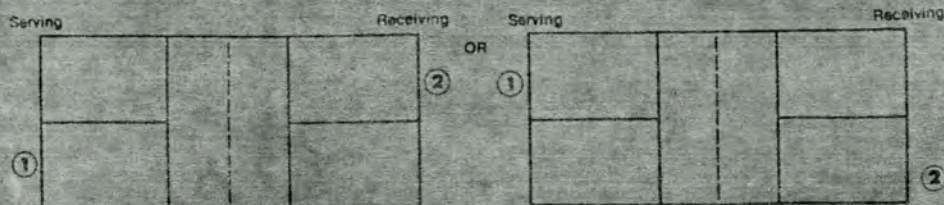
THE DOUBLE BOUNCE RULE

It is required to play the ball off of the bounce on the serve and the return of the serve; That is, the receiver must let the served ball pass over the "Non-Volley" Zone and bounce before playing it and then the server must do exactly the same thing. After the two bounces have occurred, the ball can either be volleyed or played off the bounce.

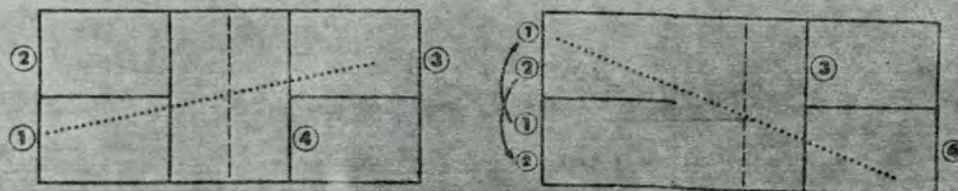


SCORING

All games are to eleven (11) points and points are only scored during the serve. In singles, every time a point is scored, the server switches court sides and the receiver does likewise.

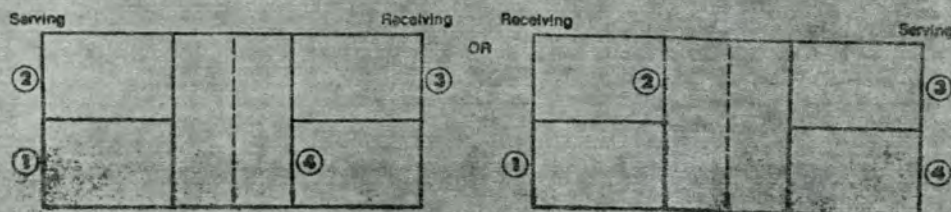


In doubles, the serving team switches courts while the receiving team changes their net and baseline positions:



"DOUBLES" PLAY

At the start of a doubles game, regardless of what court the serve will be made from, both players of the serving team (offense) must be off of the court (preferably at the baseline). Simultaneously, the receiving team (defense) is permitted to have one person at the netline and one person at the baseline (the person who will receive the serve is at the baseline).



In the beginning of the game, the serving team is permitted only one(1) serve; That is, whomever begins as the game's very first server will do so until a fault is made. Then, instead of the team mate serving, the ball is given to the opponents who will have both members serve and fault before returning the ball. The first serving team will now have both of its members serve and fault before giving up the ball again. Players must maintain the same serving order throughout the game.

When the serving team makes its second fault, the players will remain in the courts they were in when the second fault was made when turning over the ball to the opponents. Players switch courts only while scoring.

GENERAL INFORMATION

- A ball landing on a line is considered good.
- The hand, below the wrist, is considered as a part of the paddles and shots off of it are good.
- The ball striking any part of a facility, while in play, is considered out.
- Games must be won by 2 points

DANCE



CAN I TEACH DANCING?

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

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

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

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

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

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

WHERE CAN I BUY RECORDS?

Festival Records
2769 W. Pico
Los Angeles, CA 90006

Great selection of records
Costume, music, dance books
Free catalogue available

Ed Kremers' Folk Showplace
161 Turk Street
San Francisco CA 94102
415-775-3444

Folk & square dance advice,
records and supplies.
Many years of good service in
this field.

Folk Motif
2752 E. Broadway
Long Beach, CA 90803

Dancefootwear, costumes
Records, books

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

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

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

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

World Wide Games
Box 450
Delaware, Ohio 43015

Games of all nations
Folk dance records

WHAT BOOKS WILL BE HELPFUL?

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

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

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

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

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

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

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

Sunshine Mixer

Record: From the Lloyd Shaw Foundation Recreational Dance Kit

Formation: Couples in a circle, lady on man's right, facing LOD, open position, near hands joined.

Footwork: Opposite throughout, each starting outside foot.
Directions for man.

Counts ACTIONS AND EXPLANATIONS

1-8 FORWARD FOUR, SIDE, CLOSE, SIDE, CLOSE - Starting on outside foot, walk forward 4 steps, to end facing partner with both hands joined. Then moving in LOD, step on left foot to the left, close right to left, to left on left foot close right to left.

9-16 FORWARD FOUR, SIDE, CLOSE, SIDE, CLOSE - Turning quickly to face LOD repeat counts 1-8, end facing partner.

17-24 CLAP RIGHT, CLAP LEFT, CLAP BOTH, CLAP KNEES - With partner clap right hands 3 times, left hands three times, both hands 3 times and own knees 3 times.

25-32 DO SA DO AND MOVE LEFT - Do sa do partner and end by moving to own left to take a new partner.

LANCASH BARN DANCE

Mixer

Record: From the Lloyd Shaw Foundation Recreational Dance Program Kit

Formation: Double circle, facing partners, about 6 feet apart,
ladies facing COH, men facing wall.

Counts

ACTIONS AND EXPLANATIONS

- 1-8 ALL FORWARD AND THEN BACK AND CLAP- All dance towards partners with 3 steps and a stamp, then back away 3 steps, and clap own hands twice (fast).
- 9-16 FORWARD AND STAMP, BACK AND CLAP - Repeat 1-8
- 17-24 RIGHT HAND TURN - Using pigeon-wing grip (fingers up, elbows down), all turn partners with right hand once around and back away into starting position.
- 25-32 LEFT HAND TURN - Pigeon wing again, this time turning with left hands around, backing away as before.
- 33-40 TWO HAND TURN - Partners join both hands with hands about shoulder height for shorter partner and arms slightly curved outward at the elbows. Then turn once around CW once around each other, backing away as always.
- 41-48 DO SA DO PARTNERS AND PROGRESS TO LEFT - All do sa do partners and while backing away move to own left to face a new partner and to begin again.

The dance goes thru four times, then repeat cts. 1-16 and how to that partner.

I DONT KNOW WHY

Mixer

Record: From the Lloyd Shaw Foundation Recreational Dance Program Mit

Formation: Couples (Lady on man's right) in a single circle, all hands joined and facing COH.

Counts ACTIONS AND EXPLANATIONS

1-8 ALL CIRCIE LEFT - All facing to left with hands joined in a circle, dance 8 steps, ending prepared to reverse direction.

9-16 ALL CIRCIE RIGHT - Circle to the right, hands still joined.

17-24 ALL FORWARD AND BACK - With hands still joined all dance in towards the center with 4 steps and back out 4 steps.

25-32 JUST THE LADIES GO FORWARD AND BACK - Drop hands, ladies dance in 4 steps and back out 4 steps to end facing corner in the large circle.

33-40 WITH THE CORNERS DO SA DO - All do sa do corners and end facing them.

41-48 WITH THE CORNERS SWING- All swing 8 counts and end in promenade position, facing LOD.

49-64 PROMENADE AND SING - All couples promenade 16 steps in LOD ending with hands joined in the circle, facing COH, with new partner ready to begin by circling left. (Lyrics:

" I don't know why I love you like I do, I don't know

why I just do")

COTTON EYED JOE
Line Dance

Record: Lloyd Shaw E-35 or Windsor 4189-B (We prefer this one)

Formation: Lines of couples; hands joined, arms around waist, or hands on shoulders of adjacent dancers, all facing the same direction.

This is one of the many dances done to COTTONEYED JOE. It's easy, noisy and lots of fun.

Countss

- 1-2 CROSS KICK _ With weight on left foot, swing right foot across in front of left, keeping right knee bent, then kick forward with right foot, straightening right knee.
- 3-4 BACK UP - Step backward 3 short steps (R,L,R, hold)
- 5-6 With weight on right foot, swing left foot across in front of right then kick forward with left foot.
- 7-8 BACK UP _ Step back 3 short steps (L,R,L, hold)
- 9-10 CROSS KICK _ Repeat counts 1-2
- 11-12 Back UP _ Repeat countss 3-4
- 13-14 CROSS KICK _ Repeat counts 5-6
- 15-16 BACK UP _ Repeats counts 7-8
- 17-32 TWO-STEP FORWARD - Dance forward 8 two steps (Right, close left, right - left, close right, left etc.)

PATCH TANZ
AJewish Wedding Dance

Record: Lloyd Shaw - E-44, Side A
Formation Single circle of couples facing COH, lady on man;s R.
Counts:

1-8 @IRCIE RIGHT - Starting right with 8 liltng walking steps. Hands are joined in the circle, at shoulder height, elbows slightly bent.

9-16 @IRCIE LEFT- Repeat counts 1-8 in opposite direction.

17-24 IN TWO, CLAP THREE TIMES, OUT TWO, BOUNCE# TIMES. Starting Rfoot, step into COH with two steps and clap three times. Then join hands and back out two steps and with weight on both feet raise up on the 'alls of the feet and bounce the heels three times.

25-32 Repeat counts 17-24 (Some groups prefer to stamp lightly three times instead of the heel bounces.)

33-40 @URN PARTNER - Partners stand right side to right side with bothhands joined at shoulder level and turn 8 steps CW.

41-48 REVERSE TURN AND CHANGE PARTNERS _ PARTNERS face other direction (each turns 1/2 right face in place without releasing hands) so that they are now left side to left side and can turn CCW. They turn far enough so that the man faces in toward the center of the hall, at which time he raises his left hand , relrases the R hand and the lady makes a 1/2 right face turn under the raised hands to a new position on the man's left in the circle. Each now has a new partner.

We have used many dances from the LLOYSD Shaw Foundation Recreational dance program kit. This kit represents a complete resource for recreational dance programs in secondary schools, colleges, recreation departments, camps, social clubs, for senior citizens and for our night stand programs. The complete kit of individual records may be ordered from the following address:

Lloyd Shaw Foundation Sales Division
12225 Saddle Strap Row
Hudson, FL 33567

BASIC SCHOTTISCHE STEP

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

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

There are many variations:

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

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

Be creative! Make up your own variations!!!

shared by Gwen Main

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
1-2	Heel-Toe	Touch the left heel to the side, then touch the left toe to the floor at the instep. Repeat.
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!

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 | <u>cts</u>
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!

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.

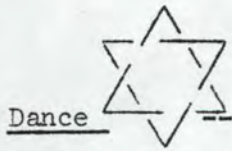
Both turn L face, twirl with three walking steps and a brush (L, R, L brush) to exchange places ending in a R hand star. (Woman twirls in front of man.)

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.

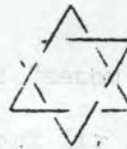
Presented by Gwen Main
Demonstrated by Kelley and Stew



Dance

Gwen Main

HORA



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

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

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

This can also be done starting L. It is fun and looks spectacular done in concentric circles if you have a large crowd. Have one circle 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 \bar{I}

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.



BIRD DANCE

BIRD DANCE

Record: "Avia Disk" AD831

Position: Solo or facing partner

PART I

4 Tweeks - 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

CHAT/MAIN/85

MixerTENNESSEE SWIZZLE

Record: Tennessee Wig Walk - MCA 60051

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

Meas Cts

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.

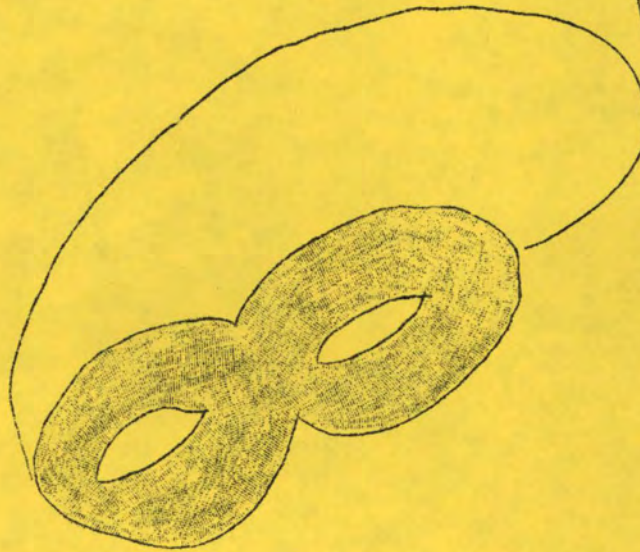
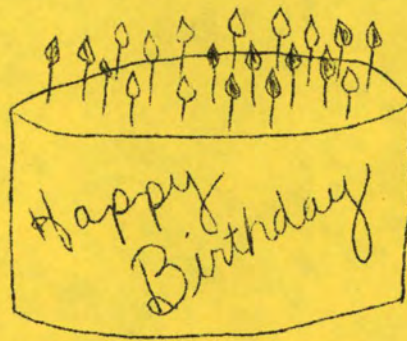
8 29-32 Slap knees, clap own hands, clap partner's hands
(Rest on ct. 4)

* 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

PARTIES



A
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ACTIVITIES

Sunday night activities

We all met under the bell at 7:30 PM and Chet Baird, Camp Caretaker, took us on a tour of camp and told us about the history and use of the camp. It was informative. We also got to see the Ornamental Japanese Maple tree that was planted last year in the memory of Dwight Wales.

A game was then played in which each person had to guess the name of a famous character that was pinned on his or her back by asking one question of each labber who, in turn, could only respond with yes or no answers. All, by the process of elimination, were able to discover the identity of the famous character.

A variety of mixer and line dances, under the instruction of Roy and Gwen Main, was than enjoyed.

We all joined in a circle and held hands by stretching hands out to the center of the person on either side of us, keeping our arms either over or under the arms that were in front of us. Then, by raising our arms up over our heads and not letting go of the clasped hands, each one of us found ourselves inside the circle with our around the Labbers on each side of us. It was noted that you needed an even number of people in the circle to have it work.

We then gathered in the Fireplace room for the opening ceremony and the welcoming of all labbers, especially the new labbers. Membership cards were distributed, singing was done, symbolic articles were used as symbols of the Chat philosophy with a few words spoken about the meaning. -- Ideas, Philosophy, Humor, Knowledge and Sharing. The ceremony closed and we all retired to our sleeping bags.

MONDAY NIGHT ACTIVITIES

The campfire and ceremony were planned and presented by the Clackamas County, Oregon delegation.

Build-up and advertizing consisted of posters placed at each door to the dining room and a poster under the clock in the dining room. Each poster was the face of a clock with hands indicating 7:45, which was the time for the activities to commence in the dining room. During dinner Sherri and Mama B presented a quick Mad Hatter skit. (see Monday Eve. Activities - pg. 2)

Gwen and Roy started the evening off with some mixer dances.

At the close of the mixers Dick Schwartz and Mama B led the party to the campfire circle in a promenade. There, Mama B led RISE AND SHINE. Janice Miller announced that she had brought black dog hair from home and would willingly teach anyone interested how to macrame with it.

Vern Burlison favored us with his inimitable and emotional rendition of an environmental song. -- THREE BLUE PIGEONS - Sherri Michaels and Julie Baumler directed "How We Use Time" - a skit using Labbers from Clackamas County as actors.

Songs sung afterwards were: Make New Friends, Magic Penny, I Know a Place and Kum Bah Yah.

Lawrence Paye shared a song in his Pelle dialect, told us its meaning, and shared a poem that he wrote here at Chat. (See "Busy Bee" in poetry section.)

Jane Higuera led us in the Dinosaur Song, along with her autoharp which she used as accompaniment throughout the campfire ceremony. Doodle-y Doo, Each Campfire Lights Anew, and We're a Rainbow Made of Children were sung.

John Headrick started the closing ceremony with an Indian legend about the Douglas Fir and Pine Cones which each individual placed into the fire with a wish for the week at Chat. The ceremony concluded with Each Campfire Lights Anew and Sing Your Way Home.

MAD HATTER SKIT
"How We Use Time"

Sheri: From time to time it's fun to close our eyes, and in that dark, say to ourselves, "I am the sorcerer, and when I open my eyes I shall see a world that I have created, and for which I and only I, am completely responsible." Slowly, then, eyelids open like curtains lifting stage-center. And sure enough there's our world, just the way we've built it. (p.124 The Bridge Across Forever by Richard Bach)

John & Loren: (pantomime) One is on time and waiting for the other who is late. When the late person finally arrives, they have an argument with lots of pointing to watches.

Dick: When we look back on our days, they've passed in a flash. Time doesn't last, and nobody's got long to live! (p.125 The Bridge Across Forever)

Papa B, David, Bets: (pantomime) Sad person is on stage. 2nd person enters and ignores them. 3rd person enters, sees sad person, removes glove, flowers appear, gives flowers to sad person, hugs sad person, and sad person becomes HAPPY.

Maureen: Your friends will know you better in the first minute you meet than your acquaintances will know you in a thousand years..(p.61 Illusions: The Adventures of a Reluctant Messiah by Richard Bach)

Paye, Bryan, Julie: (pantomime) Trick bag is on ground. 1st person enters, dumps trash. 2nd person enters, ignores trash. 3rd person enters, picks up trash, holds trick bag upside down, turns bag over and removes toy.

Mama B: You are never given a wish without also being given the power to make it come true. You may have to work for it, however. (p.120 Illusions)

Kjell: The time has come to take up arms.(p.30, Let's Hug by Wilson)

EVERYONE IN THE GROUP HUGS EACH OTHER.

EVERYONE GATHERED AROUND THE FIRE WITH A FIR CONE

Speaker: The ancient Indian legend is that if a cone is tossed or dropped into the fire and a wish for the betterment of ones spirit or the betterment of the entire tribe was made, that wish would come true if the fire was kept burning all night. Tonight we will perform the ancient ritual of the fir cone.

First to the fire we must add truth (drop in one of the larger cones for each), ideas, knowledge, philosophy, and humor. These will help to strengthen the fire for the night. Tonight we ask that you make a request that is in your heart for something you would like to give or receive during the week here. As your turn arises to drop your cone into the fire, do so and concentrate on your request for the week for a short moment.

HOEDOWN PARTY ON TUESDAY, JUNE 10, 1986

Whole Lab voted for a progressive, backrubbing, barbecue hoedown.

Scene I At lunch all Labbers were invited by table invitations, posters & song: (sung to tune of "Playmate")

Oh, come, you playmates
Tonight come play with me
And bring your friends -- least three
There's a surprise to see.
Please come at six to eat,
We'll barbecue some meat,
We'll dance & sing & play -- a perfect day!
Please do not miss the fun,
We need you everyone.
It is because we care
That we've so much to share.
Please come at six to eat,
We'll barbecue some meat,
We'll dance & sing & play -- a perfect day!

Scene II Canapes of pumpernickel crackers, cheddar cheese, dips and punch preceded barbecue of huge Montana steaks cooked to perfection by the guests at Lakeside barbecue pit. Ten gallons of potato salad and three gallons of beans were enjoyed. The flag was lowered.

Scene III Grand march to hoedown dancing which was interrupted by angry farmer Miriam who plucked DawnE from dance insisting at gunpoint that DawnE marry his daughter Nels. To the strain of "Here Comes the Bride" the wedding was performed by Preacher Hellfire Duncan Vernon. Standing up with the bridal couple were suitably attired bridesmaids Kjell, Loren and John and Bestman Sherri with "close" friend. Bride's mother Dick in tears was escorted by Usher Bet. Persuasion was needed for pronouncement of the vows. Ceremony was finalized by bride's veil being lifted and the groom climbed on a chair to give his tall pillowed bride a kiss. The bride's courtier was Lane who dressed him in a soft cloud of off white delusion veil which surrounded her head an accentuated her 6' 4" frame, draped in floral jersey.

Scene IV The reception that followed started with Hawg, chicken and cow calling contests. The winner of the Hawg calling contest was our renown story teller and famous Missourian Vern. The winner of the chicken calling contest was our Montanian-trained chef Don and the winner of the cow calling contest was a city dweller, of all things, Loren. A scavenger hunt was enthusiastically participated in by all. (See Game Section for directions.) Our famous story teller told us about Uncles Luke and Duke his colorful relations down in Missouri. An all-Lab back rub was enjoyed as chairs were put in a circle and each had his back rubbed by the Labber behind him. Next was the game PLOT. Two people, Elaine and Angelo, were sent out, unaware of what rest are doing. Rest of group agrees to answer just yes or no alternately to questions making up their own story. The group answers only one question properly, "Is there a plot to this story?" After this game the wedding cake, baked by the bride's father Miriam, was traditionally cut and fed to the bride and groom, and served to all. The bride's family, being poor and not having much notice, were not able to save enough money to buy frosting; so the cake was eaten unfrosted. The recipe is in the recipe section.

Special thanks are given to Janice, the program director and fill-in person, who was ably assisted by ~~John~~ Auguera,

WEDNESDAY, JUNE 11, 1986

All activities on Wednesday were organized by Family #3, the Sparkplugs. This chronological report will cover all of the main activities of the day with the exception of Ceremony, which can be found in the Ceremony section of the Notebook.

Flag Raising - 7:30 a.m.

Led by April Cook, the early risers joined together in singing "America, The Beautiful" and "My Country 'Tis of Thee". There was also a time for sharing what the flag means to each one of us following the Pledge of Allegiance.

Table Fun - Noon Meal

Table Fun was provided in the form of a sit-down game called "Musical Geography". See Table Fun Section for a copy of this game.

Tea Time - 3:30 p.m.

Refreshments (iced tea and date nut bread donated by an unknown benefactor) were served in the dining hall. Following this the group moved outside, gathering under the trees near the notebook room entrance for singing. April Cook led with her guitar, and sang "Grandma's Feather Bed" in a command performance. Following this the entire group sang some oldies but goodies, such as "In the Good Ol' Summertime" and "Bicycle Built For Two".

Flag Lowering - 7:30 p.m.

After a brief moment to contemplate the significance of the Flag Lowering Ceremony, April Cook shared a special recording of "God Bless The U.S.A." sung by Lee Greenwood. (see song section for the words) While the flag was lowered, we all considered our private patriotic convictions.

Party Time - 7:40 p.m. - TV TRIVIA

At Tea Time, Roy Main announced that TV Station CHAT Channel 3, had called to invite the Lab to attend a TV Game Show at 8:15 p.m.

During dinner, the 9 Spark Plugs stimulated some interest in the scheduled activities by wearing hats that advertised CHAT TV 3.

Immediately following the flag lowering ceremony, the group was led by April Cook in a vigorous game of Hug Tag (see game section for rules). (Some of those hugging groups of 4, 6, 8, 10, etc. were mighty interesting! Only one casualty was noted - not from hugging, but Dale King did turn his ankle in a hole. This was a painful injury, but Doc Rock and Nurse Maureen were observed giving tender loving care. As the game ended, the group came into a close circle and "Amoeba Raced" (age and condition of some forced a "walk") to the trees near the notebook room.

At the door, people were informed that instead of being guests at the TV show, they were to be the contestants, and that they would find materials on the tables for making themselves their own personal Thinking Cap.

Wednesday, June 11, 1986

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As each person finished their Thinking Cap, they were ushered into the studio where a program was in progress. Uncle Luke and Uncle Duke (one person, believe it or not) were relating some of their Ozark experiences.

As that program ended, the Spark Plugs, very competent judges, along with the game participants, awarded a prize to Lawrence Paye for the finest, tallest, and most colorful hat. He received his Rainbow Magnet with much enthusiasm.

Following this, directions were given by April Cook, alias Vanna White, in the rules of Trivial Pursuit. Then, we all took a station break for refreshments consisting of "Good Ole Ozark White Light'ning" (Apple Cider), and Graham Crackers and Frosting.

April Cook, alias Vanna White, put things into motion for a fast game of Trivial Pursuit, pitting each of our Chat families against one another. This reporter regrets to say this, but -- the thinking caps didn't do much good. After some 40 minutes of play, the Go Glowers were declared the winners, in sudden death playoff.

Immediately following the conclusion of this activity, instructions were given for the beginning of Ceremony. For more details, see the Ceremony Section of the Notebook.

THURSDAY ACTIVITIES

AUCTIONS

Directed and coordinated by Dale King and DawnE Warner. Two different auctions were used to add variety to the evening's event.

Silent Auction was composed of articles donated by the members of Chat. There was everything from homemade items of pressed flower arrangements to books and necklaces. This auction was silent because the bids were not said out loud but were written down on slips of paper. The last person with the highest bid would then pay and receive the item. The auction is also timed and only one person knows how long it will last. However, the one in control must inform the bidders how much time is left before time is up and no longer can anyone bid. There is a lot of competition involved and is a fun money-raiser.

Audible Auction consists of bids called out while one person keeps track of who has the highest bid on the floor, and what that bid is. This is a lot of fun and with an enthusiastic crowd, can raise a lot of money.

Both of these auctions were used at Chat 1986, and we made money for the General Fund and Scholarship Fund. I would like to give a personal word of thanks to everyone who donated articles for the auctions, and also to Dale King, who was a very devoted auctioneer.

Have a great year!!!

DawnE.

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 recepticle 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 arraged 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.

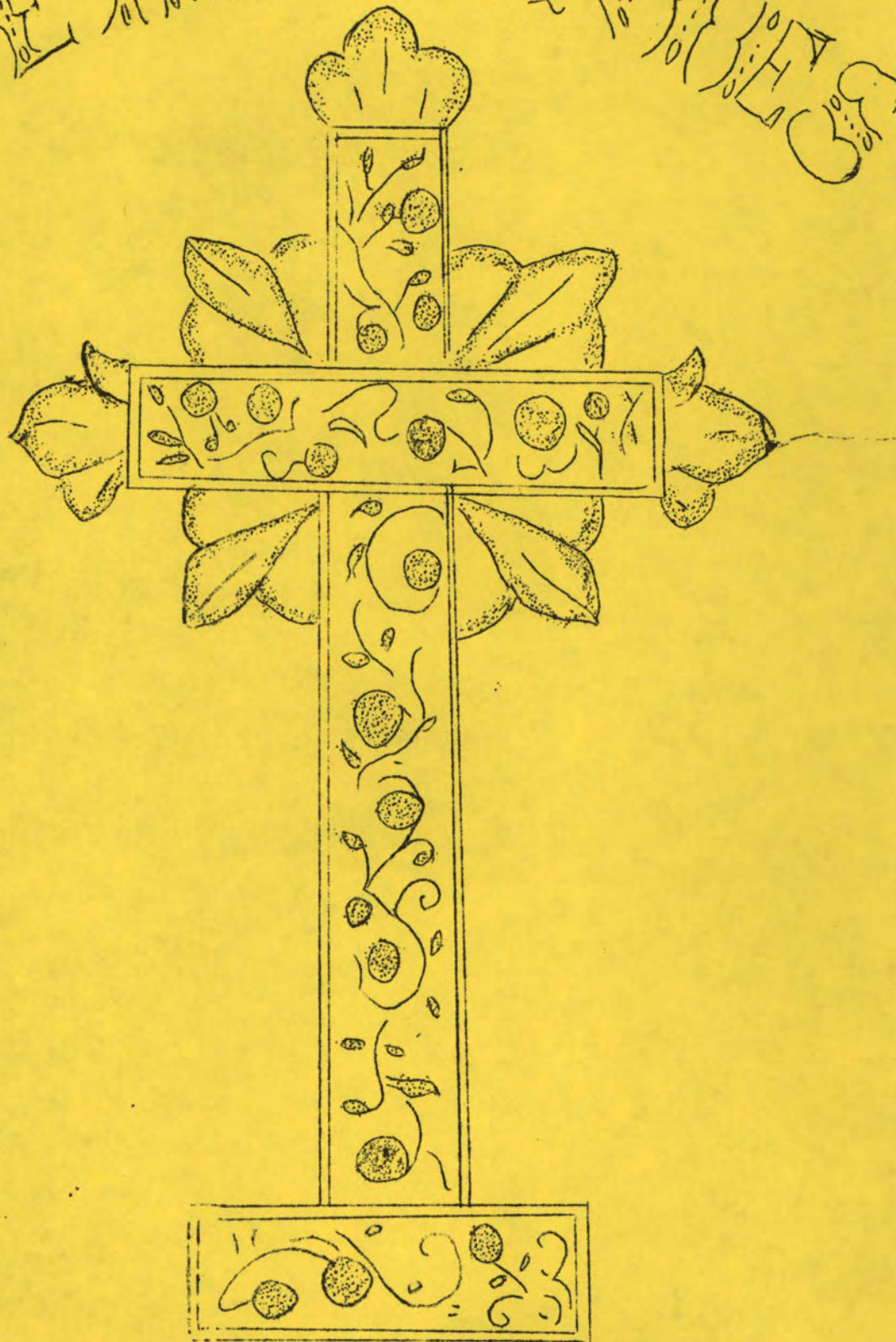
Script bids:

- 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.)

Decorative archway containing stylized letters and floral motifs.



MAGIC PENNY CAMPFIRE PROGRAM AND CEREMONY
WED. NIGHT BY THE GENERATORS

Songs:

- Each Campfire Lights Anew 1 verse
- Tell Me Why 2 verses
- The Magic Penny Song
- Make New Friends
- I/m On My Way

All the songs were accompanied on the Auto Harp by Jane Higuera

A trail of luminarios (decorated by many at lunch) led us to the chapel where we glowed with others (people and luminarios)

Candles in the center represented the warmth of a campfire

CEREMONY:

DawnE: The Coin

Into my heart's treasury I slipped a coin,
 That time cannot take nor a thief purloin;
 Oh, better than the minting of a goldcrowned king,
 Is the safe-kept memory of a lovely thing

(Sara Teasdale)

Kjell: The new coin you are about to receive is symbolic of the new things you receive at camp and in life--new ideas, new friends, new skills, and the joy of being alive in this great ~~world of doors~~ world of doors.

(One or more persons distribute a new penny to each person.)

Song: Magic Penny

Doc: Now that you have this new penny, look at it carefully. You have heard people say, "A penny for your thoughts." So now, think about this coin with us.

Jane: The Land Of The Magic Penny

It's only a penny we've given to you
 To help you remember your stay,
 But from this small object, there's a lesson to learn
 As you go on your way.
 Tis penny may be the least of the coins
 That you use from day to day;
 But remember how much the little things count
 In whatever you do or say.

John: One side of the penny is shiny - it glows!
 (if handled correctly with care,)
 But turned to the other side, that penny is dull
 And you can notice the signs of much wear.
 Our lives, too, at times are dreary and dull
 And the job seems too hard to see through.
 But always remember there's a shiny side there
 That can show -- it's all up to you.
 You came to our camp from your own 4-H Club
 To listen, to learn, and to play.
 We hope as you leave you'll remember the way
 4-Hers should live every day.

Song: Make New Friends

Maureen: Rainbow's End

A story is told of a kind old man who set out in life
with a definite plan.

He knew and he told every stranger and friend that
treasures were found at the rainbow's end.

So his lifetime was spent in search of the gold until he
was tired, rheumatic, weary and old.

O'er hill and o'er dale he constantly went, and folks
along the way invited him in.

He'd tell them of people he'd seen and places he'd
been.

They would offer him food and a bed for the night, and
to have him as quest was a perfect delight.

Then just before dawn he would whistle a tune as he
started along.

Soon the rays of the sun would have unmercifully grown,
so he'd stop for awile in a shadowy glade,
And sit himself down in the quiet, cool shade.

Jane: He dozed off to sleep and the hours flew by. Now the sun
rose way off in the eastern sky.

He quite suddenly awoke and looked all about, rubbed his
old eyes and started to shout.

"I've found it, I've found it! Why didn't I see? My
treasure is here, it's waiting for me!"

He threw back his head and he laughed and he danced.

His treasure? I may hear you ask!

Glaring diamonds or jewels in some well-hidden cache?

No - the treasure he found where the rainbow ends, was
the treasure of having a world full of friends.

The treasure of sunlight and shadow and sky. Of a bird
on the wing or a sheer butterfly.

The treasure of life and the wisdom to know that these
things are best,

And wherever you go in search of the gold at the
rainbow's end, remember-it's found in the heart
of a friend. (Mildred Bernard)

Song: I'm On My Way

Maureen: As we leave here this evening I ask you to do some self
evaluation. We were given a dare on Monday. Were we
brave enough to accept that dare and challenge ourselves?

Taps On The Bonger

We sung our way home.

Magic Penny

Chorus:

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

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

Repeat Chorus

Make New Friends

Make new friends, but keep the old,
One is silver and the other gold.

CLOSING CEREMONY

SONG ----- "Let Us Sing Together

TALK ----- How Chat Goes Home with us.

JEAN ----- ANNOUNCE BOARDMEMBERS & OFFICERS

JEAN ----- CERTIFICATES

SONG ----- "MAKE NEW FIRENDS"

+++++SECRET PALS ----- BY FAMILIES

SONG -----"(HOLDING HANDS) " WIRCLE OF FRIENDSHIP"

TALK ----- THE CALL OF THE FIRE

SONG ----- "PASS IT ON"

LIGHTING OF THE CANELES

SHARING -- Jean

HUMOR -- Dick

Ideas -- Evelyn

Philosophy -- Sherri

Knowledge == Julie

SONG ----- "EACH CAMPFIRE LIGHTS ANEW

SONG ----- "SING YOUR WAY HOME"

INSPIRATION



IF THE LESS IMPORTANT THINGS IN NATURE ARE SPECIAL IN SOME WAY; SO ARE WE EVEN MORE SPECIAL IN A VERY SPECIAL WAY; AND MUST LET IT SHINE FOR WE ARE GODS MOST HONORED CREATION.

PROSE AND POETRY

THOUGHTS TO LIVE BY SUBMITTED BY Don Gouchenour
by William Franklin Summerour

So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please, and it shall prosper into the thing whereto I sent it.

Isaiah 55:11

What we do in our homes to teach and lead our children is of such importance. Sometimes parents have to wait years to have that proved. But one never knows when, years away, what was done in the family circle will be the agent of recovery and restoration.

Let me illustrate: There is a story told in the mountains of Tennessee about the time when pioneers moved west, fought battles with and sometimes lost children to Indians who would raise the youngsters in the tribe. Years after one such incident, the same group of settlers had a scrimmage with the Indians and took some of them as prisoners. There were some braves who looked like whites. The commander called a woman whose child had been taken, asked her to look the captives over --- maybe one would be her son. But she did not recognize either. Then the commander said, "Is there anything you used to sing to your children --- even when they were babies?" She began to sing "Jesus loves me. This I know ..." The results were instantaneous --- one of the braves stepped toward her. They looked at each other as she continued, "Yes, Jesus loves me ..." And with that they fell into each others' arms. Who knows to what extent the meaning of the words of that song sustained that family during those years of trial? Who knows how deeply they had been planted into the mind of that child to also sustain him? God's word does not return void. That is one of the greatest of all promises.

HOLD ON:

Hold on to what is good
 even if it is
 a handful of earth.
Hold on to what you believe
 even if it is
 a tree which stands by itself.
Hold on to what you must do
 even if it is
 a long way from here.
Hold on to life even when
 it is easier letting go.
Hold on to my hand even when
 I have gone away from you.

author unknown

submitted by Jane Higuera

PLEASE HEAR WHAT I'M SAYING

DON'T BE FOOLED BY ME.
 DON'T BE FOOLED BY THE FACE I WEAR.
 FOR I WEAR A MASK, I WEAR A THOUSAND MASKS? MASKS THAT I'M
 AFRAID TO TAKE OFF? AND NONE OF THEM ARE ME.
 PRETENDING IS AN ART THAT'S SECOND NATURE TO ME, BUT DON'T
 BE FOOLED, FOR GOD'S SAKE DON'T BE FOOLED.
 I GIVE YOU THE IMPRESSION THAT I AM SECURE? THAT ALL IS SUNNY
 AND UNRUFFLED WITH ME, WITHIN AS WELL AS WITHOUT, THAT
 CONFIDENCE IS MY NAME AND COOLNESS MY GAME? THAT THE WATER'S
 CALM AND I'M IN COMMAND? AND THAT I NEED NO ONE.
 BUT, DON'T BELIEVE ME. PLEASE.
 MY SURFACE MAY BE SMOOTH, BUT MY SURFACE IS MY MASK, MY VARY-
 ING AND EVER- CONCEALING MASK. BENEATH LIES N SMUGNESS, NO
 COMPLAENCE.
 BENEATH IT DWELLS THE REAL ME, IN THE CONFUSION AND FEAR, IN
 ALONENESS, BUT I HIDE THIS. I DON'T WANT ANYBODY TO KNOW IT.
 THAT'S WHY I FRANTICALLY CREATE A MASK TO HIDE BEHIND, A NON-
 ACHALANT, SOPHISTICATED FACADE, TO HELP ME PRETEND, TO SHIELD
 ME FROM THE GLANCE THAT KNOWS.
 BUT SUCH A GLANCE IS PRECISELY MY SALVATION? MY ONLY SALVATION.
 AND I KNOW IT, THAT IF IT'S FOLLOWED BY ACCEPTANCE, IT IT IS
 FOLLOWED BY LOVE, IT'S THE ONLY THING THAT CAN LIBERATE ME,
 FROM MYSELF, FROM MY OWN SELF-BUILT PRISON WALLS, FROM THE
 BARRIERS THAT I SO PAINSTAKINGLY ERECT.
 IT'S THE ONLY THING THAT WILL ASSURE ME OF WHAT I CAN'T ASSURE
 MYSELF, THAT I'M REALLY WORTH SOMETHING.
 BUT I DON'T DARE TELL YOU THIS. I'M AFRAID TO.
 I'M AFRAID THAT YOUR GLANCE WILL NOT BE FOLLOWED BY LOVE. I'M
 AFRAID THAT YOU'LL THINK LESS OF ME, THAT YOU'LL LAUGH, AND YOUR
 LAUGH WOULD KILL ME.
 I'M AFRAID THAT DEEP DOWN, I'M NOTHING. THAT I'M JUST NO GOOD,
 AND THAT YOU WILL SEE THIS AND REJECT ME.
 SO I PLAY MY GAME, WITH A FACADE OF ASSURANCE WITHOUT, AND A
 TREMBLING CHILD WITHIN.
 AND SO BEGINS THE PARADE OF MASKS, THE LITTERING BUT EMPTY PARADE
 OF MASKS. AND MY LIFE BECOMES A FRONT.
 I IDLY CHATTER TO YOU IN THE SUIVE TONES OF SURFACE TALK. I'LL
 TELL YOU EVERYTHING THAT'S REALLY NOTHING, AND NOTHING OF WHAT'S
 EVERYTHING....OF WHAT'S CRYING WHITHIN ME.
 SO WHEN I'M GOING THROUGH MY ROUTINE? PLEASE DON'T BE FOOLED
 BY WHAT I'M SAYING.
 PLEASE LISTEN CAREFULLY, AND TRY TO HEAR WHAT I'M NOT SAYING,
 AND WHAT I'D LIKE TO BE ABLE TO SAY, WHAT FOR SURVIVAL I NEED
 TO SAY, BUT WHAT I CAN'T SAYHONESTLY.
 I DISLIKE THE SUPERFICIAL GAME I'M PLAYING? THE SUPERFICIAL
 PHONY GAME: I'D REALLY LIKE TO BE GENUINE AND SPONTANEOUS AND
 ME --- BUT YOU'VE GOT TO HELP ME.
 YOU'VE GOT TO HOLD OUT YOUR HAND, EVEN WHEN THAT'S THE LAST
 THING I SEEM TO WANT OR NEED.
 ONLY YOU CAN WIPE AWAY FROM MY EYES THE BLANK ST'ORE OF THE
 BREATHING DEAD. ONLY YOU CAN CALL ME INTO ALIVENESS.
 EACH TIME YOU'RE KIND? AND GENTLE AND ENCOURAGING, EACH TIME
 YOU TRY TO UNDERSTAND -- BECAUSE YOU REALLY CARE, MY HEART
 BEGINS TO GROW WINGS, VERY SMALL WINGS, VERY FEEBLE WINGS,
 BUT WINGS.

PLEASE HEAR WHAT I'M SAYING

Page 2

WITH YOUR SENSITIVITY AND SYMPATHY, AND YOUR POWER OF UNDERSTANDING, YOU CAN BREATHE LIFE INTO ME, I WANT YOU TO KNOW THAT.

I WANT YOU TO KNOW HOW IMPORTANT YOU ARE TO ME, HOW YOU CAN BE A CREATOR OF THE PERSON THAT IS ME, IF YOU CHOOSE TO. PLEASE CHOOSE TO.

YOU ALONE CAN BREAK DOWN THE WALL BEHIND WHICH I TREMBLE, YOU ALONE CAN REMOVE MY MASK, YOU ALONE CAN RELEASE ME FROM MY SHADOW WORLD OF PANIC AND UNCERTAINTY, FROM MY LONELY PRISON. SO DO NOT PASS ME BY.

IT WILL NOT BE EASY FOR YOU. A LONG CONVICTION OF WORTHLESSNESS BUILDS STRONG WALLS.

THE NEARER YOU APPROACH TO ME, THE BLINDER I MAY STRIKE BACK. IT'S IRRATIONAL, BUT DESPITE WHAT THE BOOK SAYS ABOUT MAN, I AM IRRATIONAL. BUT I AM TOLD THAT LOVE IS STRONGER THAN WALLS. IN THIS LIES MY HOPE.

PLEASE TRY TO BEAT DOWN THESE WALLS WITH FIRM HANDS, BUT WITH GENTLE HANDS? FOR A CHILD IS VERY SENSITIVE.

WHO AM I, YOU MLY WONDER?

I AM SOMEONE YOU KNOW VERY WELL. I AM EVERY MAN YOU MEET. I AM EVERY WOMAN YOU MEET.

THE ART OF AWARENESS

The art of awareness is the art of learning how to awaken to the eternal miracle of life -- with its limitless possibilities.

It is a searching for beauty everywhere -- in a flower, a mountain, a machine, a sonnet, and a symphony.

It is developing the deep sensitivity through which we will also experience the grandeur of human life.

it is identifying yourself with the hopes, dreams, fears, and longings of others. It is learning to interpret their thoughts, feelings and moods.

It is keeping mentally alert to all that goes on around you, it is in being curious, observant, imaginative that you may build an ever increasing fund of knowledge of the universe.

It is striving to stretch the range of the eye and ear: it is taking time to look, to listen, and to comprehend.

It is through a growing awareness that you stock and enrich your memory -- and as a great philosopher has said:

"A man thinks with his memory."

From the Art of Living
by Wilfred Peterson

There are no rules for friendship. It must be left to itself. We cannot force it any more than love.

Willam Hazlitt.

LIFE'S WEAVING

Dear Folks.
 Just a line to say I'm living.
 That I'm not among the dead.
 Though I'm getting more forgetful and
 more mixed up in the head.
 For, sometimes, I can't remember,
 When I stand at the foot of stairs,
 If I must go up for something,
 Or if I've just come down from there.
 And before my frig' so often
 My poor mind is filled with doubt.
 Have I just put the food away, or
 Have I come to take some out?
 And there's the time when it's dark out,
 With my night cap on my head
 I don't know if I'm retiring
 Or just getting out of bed.
 So if it's my turn to write you,
 There's no need in getting sore.
 I may think that I've written
 And don't want to be a bore.
 So, remember, I do love you
 And I wish that you were here.
 But now it's nearly mail time
 So I must say good-bye, my dear!

P.S.

There I stood beside the mailbox
 With a face so very red,
 Instead of mailing you my letter,
 I had opened it instead!!!

submitted by Jean Baringer



"This bulb is empty."

LIFE'S WEAVING

My life is but a weaving
Between my God and me;
I may not choose the colors,
He knows what they should be;
For he can see it only
Upon the upper side
While I can see it only
On this, the under side.

Sometimes He weaveth sorrow...
Which seemeth strange to me;
But I will trust His judgement,
And work on faithfully;
'Tis He who fills the shuttle,
He knows just what is best;
So shall I weave in earnest
And leave Him with the rest.
At last, when life is ended,
With Him I shall abide,
Then I may view the pattern
Upon the upper side;
Then I shall know the reason
Why pain with joy entwined,
Was woven in the fabric
Of life that God designed.

CHAT

Chat isn't something you'd describe
with just a word or two
I've tried a lot, but just can't
find one word or phrase to do.

It's more than an "experience"
or just some "happenings"
And yet, it has its share of both,
and many other things.

'Twas born from an idea
and it has fostered many more.
It helps a person learn to think
(That's what it started for.)

It kindles lots of feelings
and it fosters special love,
For brother men around you
and our heavenly Friend above.

No one would ever call the chores
at Chat a thing like "work"
But when there's something to be done
no Labber'd want to shirk.

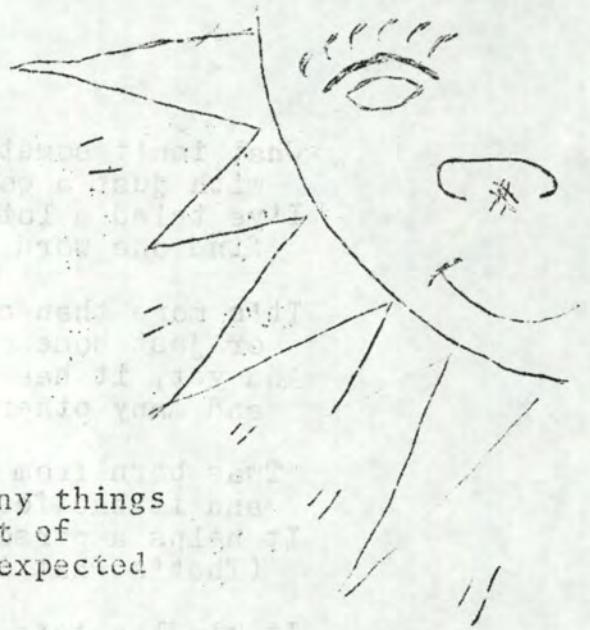
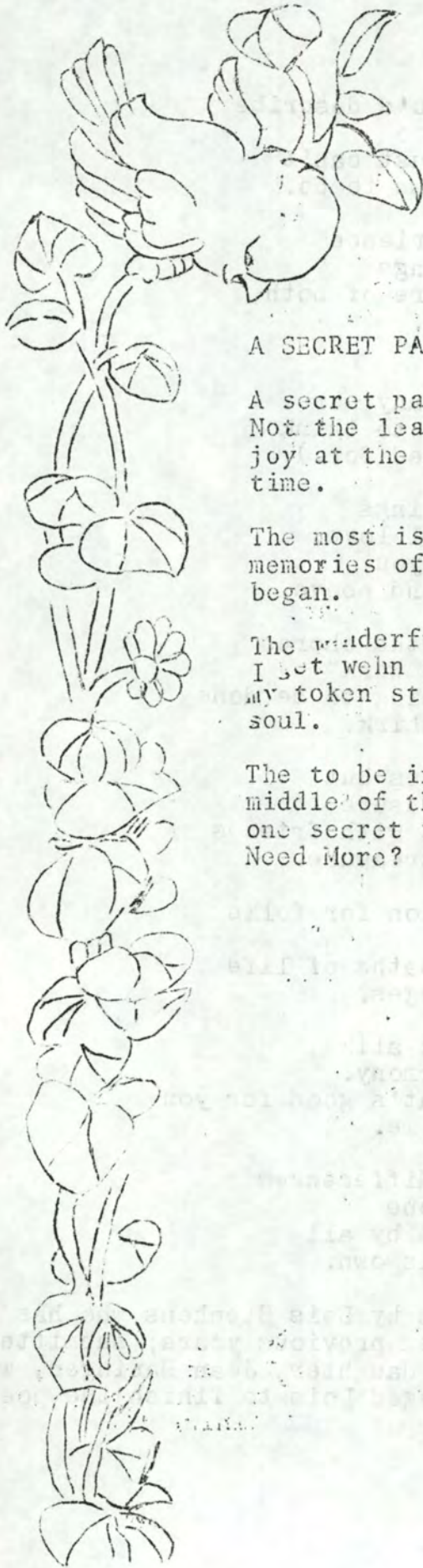
Each has responsibilities but
they're more like pleasure
Because you're doing it with friends
and friendship is a treasure.

And there's consideration for folks
of different ages
For labbers come from paths of life
at many different stages.

Labbers don't all think alike,
but still there's harmony.
For we have learned what's good for you
may not be right for me.

There's tolerance for differences
yet no man stands alone
For happiness is shared by all
and each one keeps his own.

Written by Lois Stephens who has
attended previous years; submitted
by her daughter, Jean Baringer, who
encouraged Lois to finish the poem.



A SECRET PAL

A secret pal is many things
Not the least burst of
joy at the most unexpected
time.

The most is the beautiful
memories of where it all
began.

The wonderful feeling
I get when I know that
my token stirs another
soul.

The to be in the
middle of the discovery
one secret to another
Need More?

Angelo

Apathy when it runs deep,
can be hard to detect. It
can kill the roots of the
soul without killing the
plant on the surface.
That is not the opposite
of Love, Apathy is.

c

The Rules for Being Human

author unknown

1. YOU WILL RECEIVE A BODY.

You may like it or hate it, but it will be yours for the entire period this time around. The choice is yours.

2. YOU WILL LEARN LESSONS

You are enrolled in a full-time informal school called life. Each day in this school you will have the opportunity to learn lessons. You may like the lessons or think them irrelevant and hence choose to ignore them. No matter; keep reading.

3. A LESSON IS REPEATED UNTIL LEARNED.

A lesson will be presented to you in various forms until you have learned it. When you have learned it, you can go to the next lesson.

4. THERE ARE NO SINS, ONLY MISTAKES CALLING FOR CORRECTION. (GENERALLY KNOWN AS LESSONS)

Growth is a process of trial and error, experimentation. The "failed" experiment is as much a part of the process as the experiment that ultimately "works."

5. LEARNING LESSONS DOES NOT END.

There is no part of life that does not contain lessons. If you are alive, there are lessons to be learned.

6. THERE IS NO BETTER THAN "HERE"

When your "there" has become a "here" you will simply obtain another "there" that will, again, look better than "here".

7. OTHERS ARE MERELY MIRRORS OF YOU.

You cannot love or hate something about another person unless it reflects to you something you love or hate about yourself.

8. YOUR ANSWERS LIE ONLY INSIDE YOU.

The answers to life's questions lie only inside you. All you need do is look, listen, and trust.

9. YOU WILL FORGET ALL THIS!

TO OPEN THE HEART

HOW CAN I OPEN MY HEART? AND HOW WILL I KNOW WHEN IT IS OPEN?

Have you ever smiled and picked up a puppy just to cuddle and love it? Your heart was open then. You had no fear that it would not return your love. Begin by loving the easily lovable. As you learn to enjoy the feeling this produces, begin to extend your love to the unlovable. Their behavior may not show it, but they and the entire universe will resonate to your loving thoughts.

How will you know? Your heart is opening when judgement occurs less and less often; when you can smile a welcome to your brother in the disguise of a dirty staggering drunk; when it no longer matters when others fail to meet your expectations; when your entire world is seen as loving as the tiny puppy.

MIRACLES OCCUR NATURALLY AS EXPRESSIONS OF LOVE. THE REAL MIRACLE IS THE LOVE THAT INSPIRES THEM. IN THIS SENSE EVERYTHING THAT COMES FROM LOVE IS A MIRACLE.

I love you all, Sally

PHILOSOPHY -- the ART OF:
Angelo Rovetto -- Old Labber

Self Analysis and Life Improvement -- a no-failure process.

1. Allow all participants to take 5 to 10 minutes to reminisce about yesterday (is there something you will remember the rest of your life? -- was it a routine day? -- was it reasonably peaceful? -- non-negative?)

Note: Have one or two of the group talk lightly about a "rest of my life " memory or incident.

2. Allow all participants 10 to 20 minutes to reminisce the past week, remembering those incidents that will be life time memories as they can be recalled (it is not essential to have specific memories)

Note 1. Have several participants talk on incidents and occasions that are life memorable.

Note 2. At this point mention very positively that this the reality of Life. It is full of yesterdays and last weeks one on the other not adding or subtracting from our life (you cannot subtract from life. Life is.) But now you can plan a memorable life remembering event.

3. If participants are following and desirous, continue one step further on the basis of remembering one month.

At this point everyone should have a life memorable incident (don't push it) but bring in a full group discussion).

1. Question the most accept type of event
 - a. People, b. relatives, c. family, d. incidents, e. news.;

2. Allow this discussion to continue at will -- very subtly, bring out the fact that these make your life worthwhile -- they all slowly bring happiness to you -- happiness is healthful.

THIS IS DAY ONE:!

A laugh is just like sunshine
 It freshens all day.
 It tips the peak of life with light
 And drives the clouds away.
 The soul grows glad that hears it
 And feels us courage strong.
 A laugh is just like sunshine
 For cheering folks along.

A laugh is just like music,
 It lingers in the heart.
 And where it's melody is heard
 The ills of life depart;
 And happy thoughts come crowding.
 It's joyful notes to greet;
 A laugh is just like music
 For making living sweet.

YOU CAN COUNT THE SEEDS IN AN APPLE

You can count the seeds in an apple,
 You can count the seeds in the core.
 You can count the seeds in an apple,
 But the apples in a seed are ever more.

You can do good deeds for your neighbors,
 You can make the world 'round you glow.
 Plant seeds of service for others
 And the fruits that grow from these you'll never know.

Service is finding your own special way
 To make another person smile.
 You can't count the seeds in the deeds that you do,
 And you are learning all the while.

You can count the seeds in an apple,
 You can count the seeds in the core,
 But you can't count joy or the good that you do,
 When you bless the lives of others ever more.

Nonie N. Sorensen

Let us find a way to play less desperately and
 To learn more playfully.

THE BUSY BEE.

It's not for wealth do we reach out nor in selfish pride do we smile at others.

It's simply an attitude that improves your growth and mine. Reaching out is like a busy bee whose life is dedicated in the making of many beautiful flowers.

Though distinctive we are in many different ways, we really are not all that different. But that's not important anyway.

What is positive or most important is reaching out to kindle the fire in another person; by caring, loving and sharing the best in us with someone.

Thus the message of the busy bee continues.

Like the family of the busy bee let us reach out to some one in saying in a very special way; you are wonderful.

STOP AND SMELL THE ROSES

Don't hurry, don't worry. You're only here for a short visit. So be sure to stop and smell the flowers.

Every man loves what he is good at.

Do you wish people to think well of you? Don't speak well of yourself.

Nostalgia buffs should be advised that Memory Lane, just like other roads these days, is full of potholes.

Toe: A part of the foot used to find furniture in the dark.

Bad news it is said comes in twos. Pain and suffering. Hunger and thirst. Fear and trembling. Parts and labor.

Whoever is happy will make others happy too. He who has courage and faith will never perish in misery!

I believe that every right implies a responsibility; every opportunity, an obligation; every possession, a duty.

Gentle words cause life and health; griping brings discouragement.

This is the beginning of a new day. God has given me this day to use as I will. I can waste it or use it for some good purpose. But what I do with this day is important because I have exchanged a day of my life for it. When tomorrow comes, today will be gone forever. I hope I will not regret the price I paid for it.

Hope deferred makes the heart sick; but when dreams come true at last, there is life and joy.

Plans go wrong with too few counselors; many counselors bring success.

A butterfly counts not months but moments and has time enough.

WHAT IS POSITIVE OR MOST IMPORTANT
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" THE BUSY BEE "

THUS THE MESSAGE OF THE BUSY

BEE CONTINUES

LIKE THE FAMILY OF THE BUSY
BEE LET US REACH OUT TO SOME
ONE IN A VERY SPECIAL WAY;

→ "YOU ARE WONDERFUL!"

In saying:

A HUGS

A hug is the perfect gift - one size fits all, and - nobody minds if you exchange them! (or get duplicates!)

HAGAR the Horrible



"Four hugs a day are necessary for survival, eight are good for maintenance, and twelve for growth."

Dr. Virginia Satir

There are 2 books on hugs available through the Sears catalogue. A Book of Hugs and More Hugs, both by Dave Ross, published by Thomas Crowell of New York. 1980 and 1984.

Teddy Bears make the best friends because ... they are always ready to give you a hug. (among many other things they do!)

TODAY I FEEL LIKE HUGGING
BY WILLIAM L. COLEMAN

Do you like to be held?
Do you ever feel the need
To have someone's arms
Wrapped snugly around you?

Most of us like to be hugged.
Busy mothers and fathers enjoy it.
Loving fathers and mothers need it
Kind, patient grandparents can hardly
wait

A schoolteacher described a "bear
hug"

To her students this way:
A bear hug is a big strong hug.
Not just a little one.

After she described it,
All the students went home
And gave "bear hugs"
To their parents.

It made all the children
Feel great.

It made the parents
Feel wonderful, too.
Everyone was happy
And felt loved.

What is a hug?

A hug says, "I like you."
A hug says, "You are all right."
A hug says, "You are special."

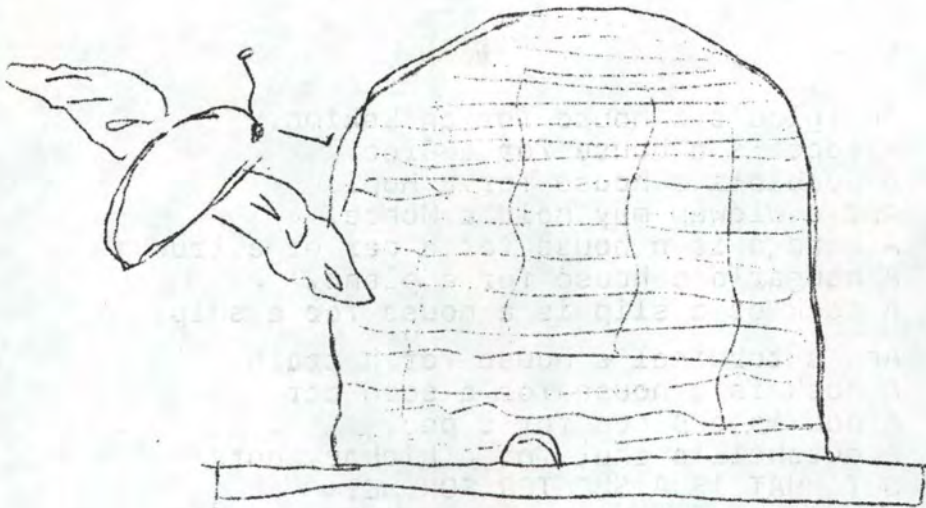
When someone hugs me,
I know that person cares about me.
It makes me feel good about myself.

That is why it is important
To give hugs.
Your parents, brothers, sisters, and
friends
Need hugs, too.

Jesus met a man
Who was sick
No one ever touched the man.
Jesus reached out
And touched him.
He wasn't sick anymore.
It made both of them
Feel good.

Hug someone today.





A HOUSE IS A HOOUSE FOR ME

by Mary ann hoberman

A hill isa house for an ant, an ant.
 a hive is a house for a bee
 A hole is a house for a mole or a mouse
 AND A HOUSE IS A HOUSE FOR ME!.

A web is a house house for a spider.
 A bird builds its nest in a tree
 There is nothing so snug as a bug in a rug
 AND A HOUSE IS A HOUSE FORME.

A coop? That's a house for a chicken.
 A sty? That's a house for a sow.
 A ford? That's where sheep all gather tosleap.
 A barn? That's a house for a cow.
 (It is also, of course,
 A house for a horse.)

A kennel's a house for a dog, a dog.
 A dog is a house for a flea.
 But when a dog strays, a flea sometimes stays
 And then if may move in on me!
 Houses for rabbits fre hutches.
 A house for a mule is a shed.
 A castle's a house for a duchess.
 A bedbug beds down in a bed.
 Mosquitoes like mudholes or puddles.
 Whales need an ocean or sea.
 A fish or a snake may make do with a lake.
 BUT A HOUSE IS A HOUSE FOR ME!

A shell is a dwelling for shellfish:|
 For oysters and lobsters and clams.
 Each snail has a shell and each turtle as well
 But lions live out in the open.
 Monkeys live up in a reee
 Hippos live down in a river.
 NOW WHAT DO YO*U KNOW ABOUT ME?

S house is a house for me, con't.

A . . .

An igloo's a house for an Eskimo.
 A teepee's a house for a Cree.
 A pueblo's a house for a Hopi.
 And a wigwam may hold a Mohee.
 A garage is a house for a car or a truck.
 A hangar's a house for a plane.
 A dock or a slip is a house for a ship;
 And a terminal's house for a train.
 A husk is a house for a corn ear.
 A pod is a place for a pea.
 A nutshell's ahut for a hickory nut;
 BUT WHAT IS A SHELTER FOR ME?

A glove is a house for a hand, a hand.
 A stocking's a house for a knee.
 A shoe or a boot is a house for a foot.
 AND A HOUSE IS A HOUSE FOR ME?

A box is a house for a teabag.
 A teapot's a house for some tea.
 If you pour me a cup and I drink it all up,
 Then the teahouse will turn into me!
 Cartons are houses for crackers.
 Castles are houses for kings.
 The more that I think about houses,
 The more things are houses for things.
 And if you get started in thinking,
 I think you will find it is true
 That the more that you think about houses
 for things,
 The more things are houses to you. ☐
 Barrels are houses for pickles
 And bottles are houses for jam.
 A pot is a spot for potatoes.
 A sandwich is home for soeme ham.
 The cooky joar's home to the cookies
 The breadbox is home to the bread.
 My coat is a house for my body.
 My hat is a house for my head.
 Perhaps I have started farfetching....
 Perhaps I am stretchng things some....
 A mirror's a house for reflections....
 "A Throat is a house for a hum....
 But once you get sta4ted in thinking,m
 You think and you think and you think
 How pockets are houses for pennies
 And pens can bve houses for ink;
 How peaches are houses for peachpits
 And sometiems are houses for worms;
 How trachcans are houses for gargage
 and gargage makes houses for germ\$;

A house ... con't.

And envelopes, earmuffs and eggshells
And bathrobes and baskets and bins
and ragbags and rubbers and toasters
And tablecloths, toasters and tins....
And once you get started in thinkin this way,
It seems that whatever you see
is either a house or it lives in a house,
AND A HOUSE IS A HOUSE FOR ME"

A book is a house for a story.
A rose is a house for a smell.
My head is a house for a secret,
A secret I never will twll.
A flower is at home in a garden.
A dpmkey's at home in a stall.
Each creature that's known has a house of itss own
AND THE EARTH IS A HOUSE FOR US ALL.

SHARED BY Sally Heard

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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)

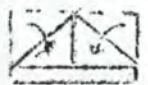
This was the last straw. The beautiful ship sank down, down, down. They sent rescue crews out to look for the little boy, but he was never seen again. The only thing they ever found was his little T-Shirt, floating on top of the water. (Hold up the Shirt)

DIRECTIONS FOR FOLDING THE HAT

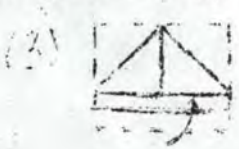
Fold a double sheet of newspaper in half (1)



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



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



(4) Army = #1



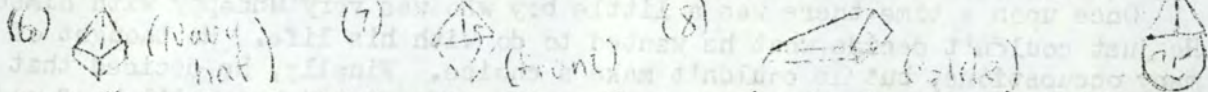
Lost Sailor, con't.

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

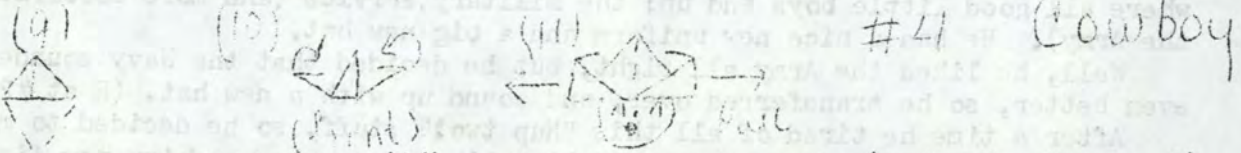
NAVY # 2 =



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



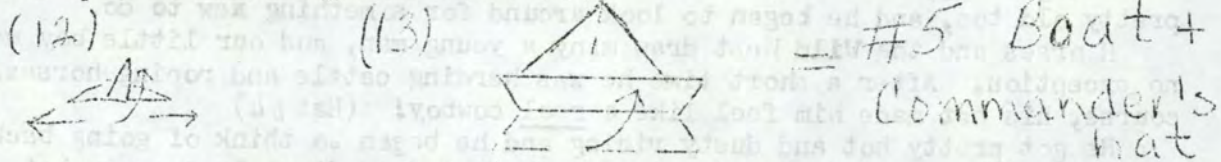
H at #4 begins by folding the other ~~flap~~ up (as in diagram 7), folding the very points of the flaps in (10), and pulling, very lightly, on the flaps to open the hat up. (11)



#4 Cowboy

For the Sailor hat (#5), unfold the points again (lookslike diagram 9).

Grasp the points of the flaps, and by pulling out on them (12), you should end up with something like this: (13)

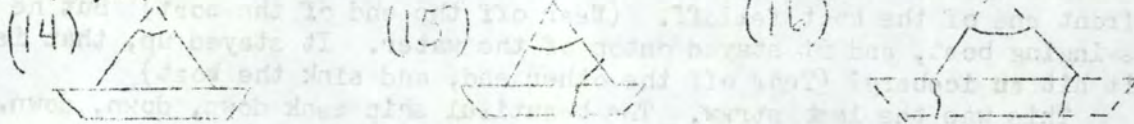


#5 Boat + Commander's hat

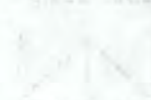
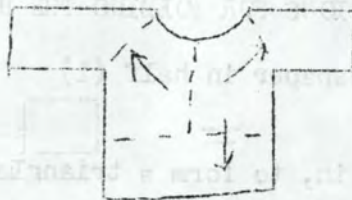
The boat consists of Hat #5 flattened and pushed in a rocking motion (like a roller coaster) over the waves.



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.



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'front 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

165

UNCLE BART AN' TH' YOUNG PREACHER MAN

People in th' southeastern Missouri hills 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."

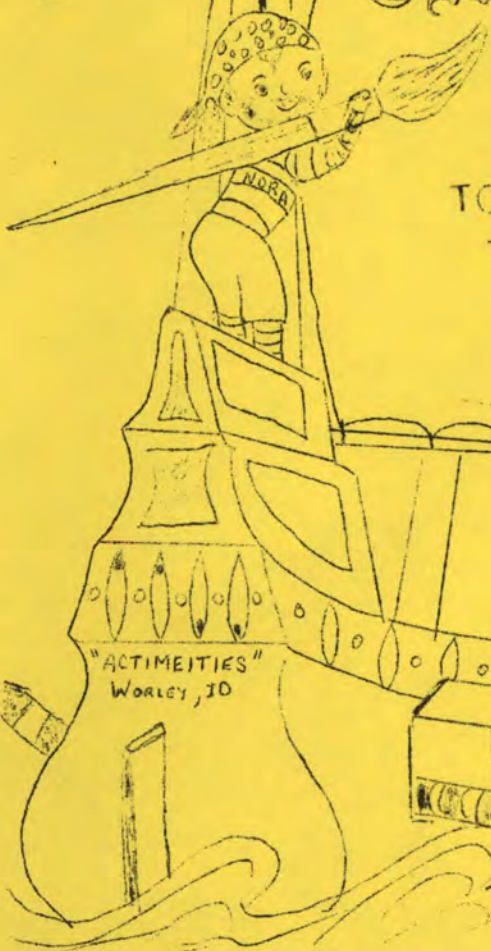
as told by Vern Burlison

CRAFT ACTIVITIES



CHATEAU-LAÏ

TODAY,
TOMORROW,
FOREVER...



"ACTIVITIES"
Worley, JO



ARTS AND CRAFTS

Using your ingenuity and creativity!

Games and dancing are to develop skills in muscle development and coordination, social interaction and thought processes. Arts and Crafts can do all that too; and also help develop one's sense of creativity and reasoning, eye-hand coordination and control.

Craft projects can be used to catch fish, wear, decorate rooms, eat, sell for a profit and to be useful other than decoration. They can be made from specific and expensive materials and from items otherwise thrown away and that cost little (tin cans, egg cartons, pheasant feathers, potato chip cans, plastic jugs, glass bottles, etc.) so we help by recycling. They can be a therapy of muscle and mind, help a person relax, a change of pace from the routine of things, give its creator a feeling of accomplishment in being able to make something and have an object to show for their efforts and their talents. Some can become a very good source of income or a regular business and can last a lifetime. Examples: Dan Bailey's fly-tying, World-Wide Games and the Baileys, candle-making, rock polishing, leatherwork, Barbie doll clothes, rock people, photography and oil painting.

It is a natural instinct for man to shape something with his hands, giving expression to thoughts and ideas. The ability to create and produce a craft object with your own hands is not limited to age, sex or anything--it is universal for all people.

Show-and-Tell is often thought of in relation to grade school classes, but not many a day goes by when you don't find yourself explaining a process of some kind, telling how to get somewhere or giving directions while using your hands. Just try to tell your friend how to tie a shoe or teach a child how to tie shoes, a necktie or such, without using your hands.

Or have you had an occasion to talk to a blind person or tell someone over the phone about making a reversible vest or how to change a diaper or a tire! You need to make sure directions are very clear and explicit. This is so true with any craft project. Directions need to be clear.

Craft projects have a definite place in a 4-H program or any other program. People use a craft they know well (knitting, painting, macrame, fly-tying, etc.) to introduce themselves to other people by sharing ideas. Or, they use the craft to strike up a conversation with a new person as a basis for getting to know them. This interaction also helps develop a person's self-confidence, to overcome shyness, improve vocabulary and increase speaking abilities.

(continued)

Most camping programs include craft time or classes of some sort. Why is it in the program? Is it just for a time-killer to keep campers busy; is it to fulfill Mommy's wish that her child bring something home; or is it really some of these reasons, plus developing skills in comprehending how to do, using creative abilities, eye-hand coordination and learning to be resourceful. Are your camp crafts from kits where anyone can do all the same thing, color flowers by number to a prescribed pattern or is there a little more leeway and self-expression and an opportunity to show one's real abilities? Purchased kits can be expensive, too. Making your own cut costs.

Here are some ideas you may use for a regular club meeting or for camp craft ideas. A Supply of Elmer's glue, Mod Podge, Plaster of Paris, yarn, wiggle eyes, felt markers, sequins, rope, used wrapping paper and ribbons, jars, paints and brushes and nature's supply of rocks, cones, shells or driftwood can do a great many inexpensive projects. Very briefly, here are some ideas for projects. Some need specific equipment and may not be ideal in all camps.

TEACHING TECHNIQUES

by:

Jean Baringer

When teaching others how-to-do a craft project or just helping others, please remember these points. You will think of more yourself.

1. Make sure you know what you are doing. Practice your craft; know the easy and the hard spots so you can foresee any problems.
2. Have a list of all equipment and materials needed and make sure you have them all in good working order before you start. (Have tape end started, glue bottle unplugged, paints mixed, water on hand and not have to get later, etc.)
3. Samples of finished products help to see end results. But, don't be afraid to show the not-so-good ones. They can show mistakes and "what happens if" and children don't feel so inadequate or a failure if theirs isn't as "perfect" as the sample--if yours isn't perfect.
4. If you have a long-term project to demonstrate or explain you might have some "sequence" or step-by-step samples to show various stages of the project.

(continued)

Teaching Techniques (Arts & Crafts) cont'd.

5. Posters and illustrations should be clear and large enough to be seen at a distance if in a group situation. They help when you can't give close, individual help.
6. Don't take anything for granted. Start with the basics and at the beginning. Don't assume everyone knows what an overhand knot or larkshead is. Define terms and be very precise in directions. Written directions should be specific on size and amounts, a step-by-step process that starts at the beginning.
7. Exaggerate your moves. When showing a group some steps of embroidery or knots, don't use small thread or yarn. Use large things - a rope or shoelace and screen or rug hooking canvas so they can see what you are doing. Or, have samples that can be passed around.
8. When working with children make sure there are enough helpers or work in small groups.
9. Be sure to emphasize any safety precautions when using toxic paints, glues, sharp tools, broken glass, fire or whatever - and keep a close watch for such problems.
10. Plan for extra time for others to do projects that take you a certain amount of time. Remember, you can whiz through what may take numerous times for others to learn (certain stitches, how to tie knots, using floral tape, etc.) Allow for undoing mistakes, slowpokes and accidents.
11. Try to understand where your "students" or "classmates" are coming from, their capabilities. Be patient when a left-hander can't grasp your right-handed explanations, etc.
12. Don't expect everyone to copy the examples exactly - this stifles creativity. Be appreciative of creative expressions - even if they aren't always to your liking.
13. Realize that you may be working with people who may not want to be there. They had to be with the group in crafts, but would rather be out playing ball. Or, it's just not their "bag" or "cup of tea"! Stimulation can occur; alternatives or quick projects can be provided.

PRESSED FLOWERS AND LEAVES

Make a scene that brings nature indoors. You can keep those lovely flowers from your garden - press them! Preserve those flowers by pressing them to remove the moisture and use them in various ways explained later. You may want to make a special plant press or use a "makeshift" press. It is best to pick flowers in mid-morning or late afternoon to avoid morning dew and at high noon they tend to wither. Choose perfect, recent blossoms (before they are "ripe" so they don't shed petals), don't show bug nibble marks. Larger flowers can be separated into small ex blossoms (geraniums, Delphinium, sweet william, etc.). Pansies, spirea, ferns, Queen Anne's Lace press well!

Pressure and absorbency are the keys to preserving. Plant and flowers can be pressed in a telephone book, using a reasonable amount of pages for absorbing between the flowers. Magazines are not recommended because the shiny pages don't absorb - unless you use paper toweling. Newspapers are the best for absorbing moisture. Press the papers between large flat boards with belts or ropes tightly bound around the bundle. (Or, use heavy boxes or items set on top of papers.) Drying time is about a week, depending on the size and thickness of the flowers. Plants may need to be transferred to another paper if they are too damp and papers are still moist after a week. Some may lose their color by withering before they were pressed or by mildewing in the papers. When thoroughly dry, carefully remove the flowers from the "drying papers" and store in shallow boxes till used.

Collect many while you can. You may decide to make more and can't always get your supplies!

W What to do with the pressed flowers. Here are some ideas; depending on which you choose you may want to have on hand the following items.

- a. Materials: pressed flowers in a variety of colors and sizes, white glue, water, cotton swabs, tweezers, white paper, rice paper, parchment paper, tissue paper, kleenex, small paint brush, clear contact paper (self-adhesive), scissors, glassed picture frame, fabric.

b. Directions:

- 1) Depending on the project (picture, collage, framed picture, placemats, stationery, light catchers, etc) you need to decide what size flowers will be appropriate and how many you need. Practice arranging them to a desired position on a practice sheet of paper.
- 2) Carefully glue into place the desired pieces or lay on the finished parts to be used. Be careful of draughts; if blossoms break off, they can be mended with a little glue.

Pictures: Mix a little water with white glue to make the glue easier to work with on dainty flowers. Take the backing out of a picture frame, cover it with some padding and background fabric (velvet is the usual, tiny paster checks work nicely) and tape in place. Carefully (with tweezers) arrange flowers, leaves or grasses on the background, add a dab of glue to each after it is in place. Place grass on top of picture and add frame. You may need to tack or nail back into place.

Stationery: Make your own cards or stationery to use or give as gifts. One method is using kleenex or tissue paper. Mix thoroughly 3 parts glue with 1 part water in a small dish so there are no glue blobs. Place base paper (typing paper-type) down first, arrange flowers or leaves in desired arrangement; carefully place tissue over the design. Brush glue mixture VERY CAREFULLY over the tissue being careful not to tear the paper; allow to dry thoroughly. When dry, trim edges and fold into desired shape. May want to press smooth with iron.

(Pressed Flowers, pg.2)

The other method is similar except using parchment paper as a base, picture of flowers, and rice paper in place of the tissue. Rice paper is easier to work with but more expensive. Do the work over a waxed paper so the glued papers will peel off easier.

Placemats: You can make clear backed placemats using two large pieces of clear contact, or using one piece contact and one piece of clear, heavy plastic, or a covered back using one piece of contact and one of construction paper. Lay the base down (construction paper, for example), arrange flowered design on the paper, may add a little glue so they won't creep along paper as you add the contact paper. Carefully peel off the back of the pre-measured piece of contact paper and smooth on the flowers and paper. Overlap edges so they won't roll loose.

Sun Catchers: Place flower designs between two pieces of glass or clear plastic. Adhere edges together by using liquid lead, soldering metal edge, gluing. Add appropriate type of hanging device. Hang it up and enjoy!

Adjustments to the above information---

Paragraph 2 -- Drying time is about a week depending on the size and thickness of the flowers. They should be moved to dry papers after the first 24 hours to prevent mildew forming on the plant -- and to preserve more color.

Add airplane glue to the list of materials. Use a little dot of airplane glue on plant to adhere to paper - rather than white glue as it dries faster.

LEAF ART

Here's a sampling of any-occasion greeting cards, right, kids can make. To nurture their interest in nature, we've designed lots of familiar whimsical characters and startling scenes to get them started.

Once we started blending leaves and flowers into possible compositions, there was no stopping us! The unlimited variety of leaves available makes it possible to produce assemblages from witches to wigwams.

Leaf art introduces kids to the study of plants. Since no other materials are needed except glue, scissors, and lots of imagination, this is one of the cheapest of all nature hobbies.

When searching for leaves, look for those without defects such as insect holes. Try to find as nearly perfect specimens as possible. You can collect leaves along fences, in yards, or in parks. Those that fall on the ground will work—it's not essential to pull them from the tree.

Even though any of our prints are pretty enough to frame and hang in a grouping on the wall, we thought kids could follow our suggestion and make their own greeting cards for any special occasion. Then the recipient can frame his "original" work of art.

Before starting, know the size envelopes you have available to fit the finished card. If you plan to write a message inside, fold the construction paper, Bristol board, or lightweight cardboard in half by first scoring very lightly with a ruler, razor blade, or knife. Write or print an appropriate message inside the card.

If you prefer smaller size cards, use white index cards, then vary the size of the design accordingly. You can mount the index card onto a piece of colored construction paper to frame.

Your leaves are ready for gluing when each one has been pressed long enough between newspaper or blotting paper so it will lie flat.

The overlapping of leaves or seeds, as we did in several cases, right, gives your collage dimension. Place the designs at the angle you think looks best before you glue them in place. Use glue sparingly, to eliminate a long drying period—especially if you plan to coat the finished cards with clear, adhesive-backed plastic.



FREEHAND MACHINE EMBROIDERY

by Evelyn Sutton

It is the technique of forming designs using a freehand motion with the fabric in an embroidery hoop.

It will require practice, as do most crafts. Once learned it is fun, enjoyable, and much faster than hand embroidery.

It can be used for gifts, clothes, pictures, ornaments, quilts and many many more things. Use it to personalize items, work it into a business or just be popular with your new craft, delighting friends, relatives and children..

It is not programmed machine stitchery. You will be using the machine as a pencil or paint brush. It does not look like hand embroidery - but is equally as lovely. And once learned you will agree it is definitely "Freehand" embroidery.

It will give you an opportunity to develop your creativity. So, jump right in and enjoy..

SPECIAL EQUIPMENT

For best results - use your best tools and aids.

- 1. Zig-zag machine
 - a. Cleaned!!!
 - b. Oiled - sewing machine oil only, not too much, but about every 8 hours of sewing time. (It evaporates.)
- 2. Hoops (6 or 8 inch)
 - a. Wood - unwaxed - very narrow and good strong tightening screw.
 - b. Various sizes.
 - c. Always keep material as tight as possible.
- 3. Thread
 - a. D.M.C. #50 - dull finish
 - b. Iris - 100% rayon - looks like silk - lustrous.
 - c. Also gold and silver.

The thinner the thread, the smoother it blends together. Also stitches show less.

Heavier thread for outlines only or coarse, rough effect.

- 4. Needles
 - a. Generally the finest, smallest needle your machine has -- but others can be used.
 - b. Change for sharpness at all times.
- 5. Scissors
 - a. Small and sharp are a must!!!
- 6. Transfer (hot iron) pencils, craft crayons, stitch witchery, tracing paper, or pattern transfer collection.

BASIC MACHINE EMBROIDERY STITCHES:

- A. Outline Movements: Gliding Hoop Only
 1. Vertical
 2. Horizontal
 3. Circular
- B. Fill-in Movements:
 1. Definite Rows
 2. Blending for a smooth satin finish.
- C. Straight Stitch Movement:
 1. Very fine - no zig-zag
 2. Use needle as a pencil, keeping the stitch fairly equal.
 3. Move at a steady even pace.
- D. Finishing Stitches:
 1. When completing a run or color, take several stitches in place.
 2. Clip all threads close to fabric.
- E. Other stitches:
 1. Circular, random movements - good especially with a short zig-zag for large fill-in areas. (I call it squiggly!
 2. Feather Stitch:
 - a. Stitching to achieve a staggered and radiating effect. Good on animals.
 - b. Can provide an edge for a finished look.
 - c. Need to rotate hoop on this stitch.
 3. Shading-blending different colors into a fill-in design.
 4. Detail Accents:
 1. Use straight stitch on small zig-zag.
 2. Use for working outlines, french knots, spots, eyes, etc.
 3. Can layer this for a 3-D effect.
 4. Use to highlight or sharpen an edge.
 5. Printed Fabrics:
 1. Embroider part of a print to highlight design or make particular parts of design stand out. (on cuffs, pockets, collars, etc.)

Any or all above methods may be incorporated into any given design.

SEWING MACHINE FOR EMBROIDERY

1. Must be clean - brush and blow out with vacuum and keep clean. If thread is breaking, etc. see if all is clean inside.
2. Remove presser foot.
3. Oiled
4. Lower or raise feed dogs
5. Set zig-zag regulator to desired width.
6. Set stitch - length regulator to zero or smallest number.
7. Lower or raise presser bar.

SEWING MACHINE FOR EMBROIDERY (continued)

- 8. Loosen upper tension (or whatever is your machines particular thing.)
- 9. Good idea to mark adjustments or put on paper - so its always easy to remember.
- 10. One may have to spend some time in adjusting until the proper tension is achieved. However, feel free to do so any you'll soon know your machine and its capabilities much better.

COLORS

- 1. Be creative!
 - a. Let it be fun..
 - b. Do something you'll enjoy.
 - c. Use your favorite colors, but don't be afraid to be bold, or try something new.

- 2. Consider:
 - a. How colors look next to each other.
 - b. Experiment with colors on a scrap swatch if you're not sure.
 - c. Look at pictures or follow written embroidery plans.
 - d. Remember details.
 - (a) A few dark lines or white lines in the middle of or around the outside, may be all that's needed for that extra touch.
 - (b) A general rule is: "add a little more color, but stay away from fussyness."
 - (c) Leaves aren't always green. Look at the sensational fall leaves and copy.
 - (d) Small objects in a picture often require a sharp color so as not to be lost.
 - (e) Let little ideas pop into your mind as you sew - then try it - it's probably right.
 - e. Be authentic with colors in realistic pictures, but children enjoy bright colors. Try letting them pick their own..
 - (a) A color chart could be helpful.

- 3. In something as a quilt top - keep the colors the same as in:
 - a. Outline only
 - b. Softness or loudness
 - c. Similar style patterns
 - d. Plan the overall look in the beginning.

Colors will individualize and show your personality. - thus, making each project distinctly yours.

All embroidery threads can be used for regular sewing, just use the same weight on the bobbin.

If you're discouraged on a picture - set it aside for a few days - you might like it later or have some new thoughts to apply.

When you are done with your project iron it, this will smooth it out, tighten the thread, for a more pleasing look. Use steam spray, starch, fabric finish.

TENSION

1. Ideal for machine embroidery is:
Top thread should pull down and under-meeting somewhere near the center of the zig-zag atitch.

2. Bobbin:

Normal-should feel firm and even. If tight-loosen
If lex- tighten.

Rule of thumb is:

Right is tight
Left will loosen

This applies to top and bottom tension adjustments.

3. Problems:

If thread is breaking:

- a. make sure needle is sharp and smooth.
- b. material must be tight in hoop.
- c. might need paper underneath.

If loops form underneath:

- a. forgot to put pressure bar down or
- b. top thread is too loose.

If top color is too close to the edge loosen the top thread, so more pulls down and under.

If needles break:

Be patient-practice will usually do away with this -- just remember to move your hands smoothly.

Don't be afraid to experiment with the tension. It may require moving the tension knobs quite drastically.

FACTORS TO BE CONSIDERED

1. How much time is involved?
 - a. Length of sessions?
 - b. More than one sessions?
 - c. Can craft be completed?
2. Age of campers
 - a. Attention span
 - b. Dexterity of fingers
3. Sex of campers
 - a. Boys sometimes think crafts are for "sissies".
 - b. Should be crafts suitable for both sexes.
4. What is the budget allowance?

THINGS TO DO

1. Decide how many and what crafts to do. (Consider crafts that can be made from native materials found in the area.)
2. Order supplies
 - a. Make list of needed supplies.
 - b. Can I buy locally or need to order from craft company. What craft catalogs do I have??
 - c. Allow for wastage.
 - d. Get supplementary materials such as glue, tape, etc.
 - e. Get needed tools -- scissors, Pliers, etc.
3. Secure instructors.
 - a. Junior or adult leaders?
 - b. How many needed for each craft?
 - c. Someone to hand our supplies?
4. Make samples ahead of time.
 - a. Write instructions if needed.
 - b. Duplicate instructions so each person can have a copy.



QUILLING

BY Evelyn Sutton

They say "practice makes perfect" so here are some basic quills for the beginner to work with and for the advanced quiller to Review.

SUGGESTIONS:

1. Always tear quilling paper to proper length.
2. Keep center eye of roll as small as possible.
3. Do not try to reproduce diagram exactly, but random fill.
4. Strengthen project by adding glue at points of stress.

TIGHT ROLL

Roll a strip of paper tightly around a corsage pin. Glue the loose end and hold until set. Remove the pin. Use a 5 3/4" strip for a large roll and a 3" strip for a small one.

LOOSE ROLL

Roll a strip; remove the pin and allow the cylinder to uncoil until the roll is the desired size. Glue the loose end.

DROPLET

Make a loose roll; then tightly pinch the glued end into a point. Allow the opposite side to remain round. This makes a beautiful leaf.

OVAL

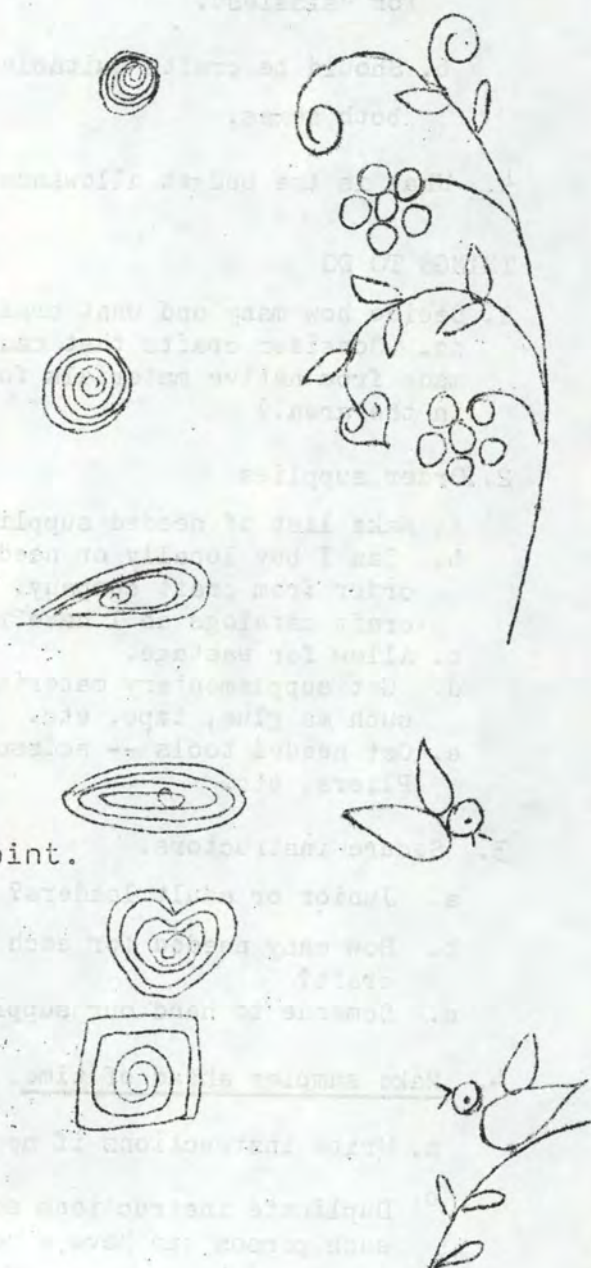
Make a loose roll. Tightly pinch the glued end into a point. Then pinch the opposite side into a point.

PRESSED HEART

Make a loose roll; pinch together at the bottom and indent at the top.

PRESSED SQUARE

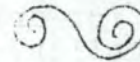
Make a loose roll; pinch together at four points/



QUILLING (continued)

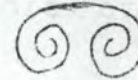
"S" SHAPE

Loosely roll one end of a strip of paper and then loosely roll the other end in the opposite direction. Do not glue. Use 3" length for small "S" and 1 1/2" length for tiny "S"



SCROLL SHAPE

Loosely roll each end to the center of a paper strip. Do not glue. Practice with a 2" length.



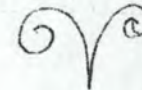
OPEN HEART

Fold a strip of paper in the center. Loosely roll each end inward to form a heart shape. Do not glue. Use 3" length for practice.



OPEN SCROLL

Fold a strip of paper in the center. Loosely roll each end outward to form a "V". Do not glue. Use 3" length for practice.



MATERIALS AND SUPPLIES

- QUILLING STRIPS are available in white and in colors. White strips can be colored with water paints or food coloring.
- CORSAGE PIN or ROUND TOOTHPICK is used to roll the quilling strips on. Also ideal for application of glue.
- TACKY CRAFT GLUE is used for gluing quills together. Remember that quills are always glued one to another at any contact point. Use glue sparingly.
- QUILLING WORKBOARD is a piece of 1 1/4" x 8" x 12" sheet of styrofoam or other soft material covered with wax paper. A quilling pattern is slipped under the translucent wax paper. This pattern serves as a design guide. Quills will be pinned in place over it while the glue dries.
- STRAIGHT PINS hold quills in place over the design.
- SPONGE is handy for moistening the end of a quilling strip before rolling into a quill. A clean, damp sponge also is needed for cleaning excessive glue from fingers and glue applicator.
- PALETTE KNIFE or SPATULA is slipped under the finished design for easy removal from the workboard.
- CLEAR ACRYLIC SPRAY will seal the finished design and give it added strength. Optional.
- SMALL SCISSORS are handy for cutting strips.
- RULER is used for measuring paper strips.

MATERIALS AND SUPPLIES FOR QUILLING (continued)

GRAPH PAPER with $\frac{1}{4}$ " squares is used when designing original patterns.

COMPASS is needed for drawing true circles when designing a pattern with a round collar.

JEWELS AND PEARLS add decorative trim to finished quilling. Optional.

TWEEZERS assure easy placement of quills and jewels.

MUFFIN TIN or EGG CARTON makes a good container for holding segregated quills before using them.

BOOKS ON QUILLING

DECORATIVE QUILLING H-206 Craft Course Publishers, Inc.
Rosemead, California 1973

QUILLING HP-417

Hazel Pearson Handicrafts
Rosemead, California 91770

THE ART OF QUILLING H-206 Craft Course Publishers 1974
Rosemead, California
91770

EARLY AMERICAN CRAFTS by Roberta Roffaelli Creative Home Library
in association with
Better Homes & Gardens
Meredith

Quill-A-Way Christmas 0439 Harold Mangelson & Sons Inc. 1975
Mangelsons
Omaha, Nebraska 68127

QUILLED BORDERS by Malinda Johnston Lake City Craft Co.
9800 Colony Place copyright 1982
Kansas City, Missouri
64131

SUPPLIES: Quilling paper Hazel Pearson Handicraft
Rosemead, California
91770

ROLLED RIBBON ROSE CORSE

Materials Needed:

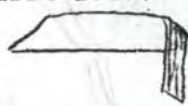
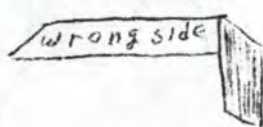
- 1/2 or 3/4" ribbon for buds and bows
- 1 or 1 1/2" ribbon for roses any colors desired.
- 1/2, 3/4, or 1" green for leaves
- 1 or 1 1/2" velor (if desired) for leaves
- fine wire
- floral tape in green (also white if desired)
- net in green (also white if desired) or any other color to accent roses
- covered wire that is pliable to attach bow (can be plastic or cloth covered)

Cut a piece of ribbon from the bolt and hold it with "wrong" side toward you in left hand. Use 1/3 yd. for nice size rose, less or more can be used for variation of roses or buds.

Fold ribbon forward.

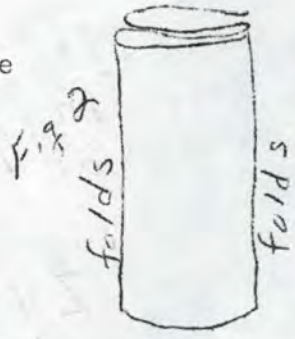
Fold back half of first fold.

Now fold doubled fold forward with right hand still holding entire piece with left hand.

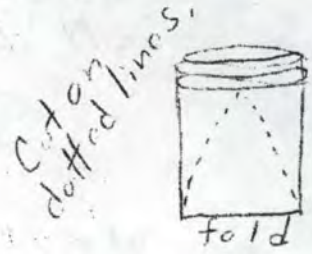


Fold ribbon on left backward at a slight angle. Then roll piece in rt. hand forward and continue folding piece in left hand backward and rolling piece in rt. hand forward. Be sure to slant the ribbon slightly so that the upper edge is loose enough to make an open flower. Fasten fine wire securely at the base and cover with green floral tape Fig 1.

Make sprays of net by folding net of twice the length you wish each net petal to be (about 5 or 6") Fig. 2 Fold up as in fig. 3 and cut on the dotted lines to form petals. Wrap a fine wire at the center, pull it tight and twist together then tape with green or white floral tape or a matching color to the flowers. Pull and twist into desired positions as in fig 4.

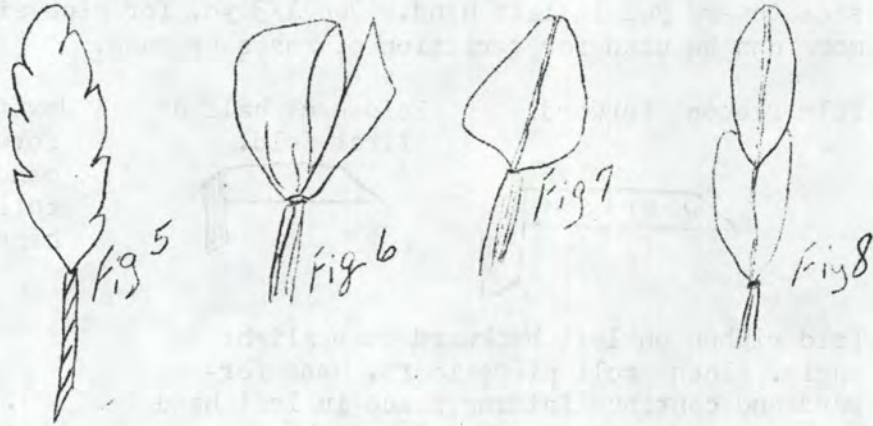


Leaves can be made in various ways and can be of satin or velour ribbon. Some of each may be used in a corsage to obtain variety Velour can be cut and notched to make a shaped leaf. Fig 5. Fole velour or satin as samples for other "leaves". Wrap fine wire at base of leaf, tuck in the ribbon and wrap as tight as possible then cover stem with floral tape. For fig.6 hold ribbon with wrong side toward you. fold top 1/3 forward and back 1/3 back and fasten securely with fine wire. For fig. 7 hold ribbon with wrong side toward you and at right angle make a double roll forward with each end of ribbon, pull together at bottom and fasten with wire.



For a long leaf like fig 8 make fig 7 then make another double loop forward with both ends. Fasten with fine wire and wrap with green tape. Arrange the net ^{flowers} and leaves to suit your fancy securing the stems with floral tape.

To form a bow, hold the ribbon with wrong side toward you. Fold forward slightly more of the upper edge than you wish the finished loop to be and hold these with left hand with thumb toward you. Wrap a loop of the ribbon around your thumb, twist the ribbon so satin finish is on top then loop under and hold this also with your thumb and finger of left hand. Continue until you have the desired number of loops for the bow. Be sure to twist the ribbon each time you bring it under your thumb so the next loop will be right side out. Fasten securely with wire to the corsage. If soft covered wire is used, the ends may be curled around a pencil to make tendrils.



If materials are not available in your local area you may order by mail from:

Zim's
240 East 2nd So.
Salt Lake City, Utah

Jenny's Gift
and Crafts.
4257 Adams St.
Boise, Idaho 83704

or Tandy Leather Stores
465 N. Loana St.
Anaheim, Calif. 92801

1928 N.E. 42nd Ave.
Portland, Oregon 97213

22 N 29th St.
Billings, Mont. 59103

N. 1811 Division
Spokane, Wash. 99205

PINECONE BUGS

MATERIALS: PONDEROSA PINE PEDALS, "EYES", PAINT.

1. BREAK OFF CONE.
 2. BREAK OUTSIDE END OFF.
 3. ON THE SOFT OR CONVEX SIDE PEEL BRISTLES FORWARD FOR LEGS,, 4 or 6 OR MORE.
 4. DECORATE WITH EYES AND ? OR PAINT IF YOU WISH.
- PUT IT ON YOUR FRIEND'S COLLAR, SLEEVE OR HAIR; IT WILL LOOK JUST LIKE THE REAL THING.

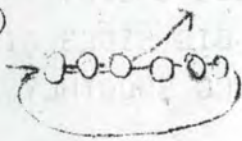
INDIAN BEAD RINGS

YOU WILL NEED:

- graph paper pencil
 - very fine wire, #30 is best
 - seed beads, many colors
 - wire cutter
1. Make pattern on graph paper
Rings can be from 2 to about 7 or 8 beads wide. Bands should not be wider than 4 beads wide at the inside of finger.

2. Cut about 36 inches of brass wire (less for small narrow ring)

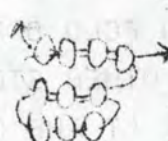
3. a)



(b)



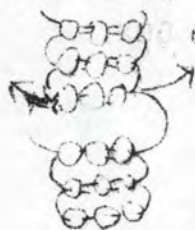
(c)



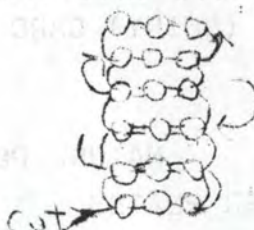
BE SURE BEADS ARE CENTERED ON WIRE AND PULL TIGHT. WIRE ENDS SHOULD BE SAME LENGTH. To make wider, add one bead each row following pattern. To narrow, make each row one bead less.

4. ENDING:

(a)



(b)



Pass through several rows in opposite directions. Cut close to bead. N.B. Beads are shown spaced apart to show wire. When making pull wire tight so beads touch each other and wire only shows loops at ends of rows.



*Does not have to be brass wire.

ORIGAMI GIFT BOXES

RECYCLE OLD GREETING CARDS INTO CUTE LITTLE BOXES

MATERIALS: OLD GREETING CARDS -- RULER-- SCISSORS--SHARP PENCIL

1. Cut a square the width of the card wide.

FRONT OF BOX = top of the box

BACK OF CARD= BOTTOM OF BOX, WHICH HAS TO BE $\frac{1}{4}$ IN.

LESS SQUARE THAN THE TOP OF THE BOX.



2. DRAW A RECTANGLE CROSS ON THE INSIDE OF SQUARE

3. FOLD 4 CORNERS IN TO CENTER. BE ACCURATE. CREASE FIRMLY.

4. FOLD 1 POINT UP TO JUNCTURE OF FURTHEST CREASE AND PENCIL LINE.

5. UNFOLD. DO SAME WITH OTHER 3 POINTS.

6. THEN FOLD EACH POINT UP TO THE NEAREST CREASE. UNFOLD.

7. CUT IN 2 SQUARES (TO THE CENTER SQUARE) IN 4 PLACES.

8. SNIP TIPS OF WINGS. (OPTIONAL)

9. FOLD CORNER POINTS INSIDE OUT ON 1st (closest crease).

Fold it the opposite way from previous fold there.

10. THEN FOLD OPPOSITE POINTS IN TO THE CENTER MARK-BIG SIDES FIRST.

11. FIT OTHER SIDES IN THE SAME WAY, ALL POINTS FITTING SMOOTHLY TOGETHER AT THE CENTER POINT.

12. DO BOTTOM OF BOX FIRST, THEN THE TOP.

-- CAN USE FOR GIFT BOXES- PINS, EARRINGS, RINGS.

LINE WITH THICK COTTON (USED FOR QUILTING.)

-- USE SIDE OF A PENCIL TO PRESS CREASES.

-- DON'T USE A TOUGH (SHINY) CARD FOR YOUR FIRST BOX.

NATURE PLATE PLAQUES

MATERIALS: PLAIN PAPER PLATES

WHITE ALL-PURPOSE GLUE

DRY NATURE ITEMS SUCH AS: SEEDS, BARK, EVERGREEN CONE PARTS, STONES, SAND-----USE FAIRLY FLAT THINGS.

Work out a pattern or design and glue items to the plate. IF YOU WANT TO WRITE SOMETHING WITH GLUE, THEN COVER WITH DRY SAND AND SHAKE EXCESS SAND OFF: DO THIS FIRST. THEN GLUE OTHER ITEMS ON.

HOT CRAYON PAINTING

By Evelyn Sutton

This makes lovely wrapping paper. White **tissue** paper is the canvass and crayons are the paint brushes. Use a base of newspapers or towels on a ironing board or table. Newspaper is best as it holds the heat longer. Heat the base with an iron until quite warm (almost hot). Lay tissue paper on base and heat it also. Use peeled short pieces of crayon and paint quickly before tissue cools. The iron may be left on tissue not yet painted in order to keep it hot until ready to paint. The colors blend into the tissue like paint and you have created a masterpiece.

COVERED TOOTHPICK HOLDER

Supplies :- smooth edge colored spray can lid
- 35 mil. film case
- baby food jar that fits inside spray candle lid
- large colored marble
- stickers

Fit film case into round hold in spray can lid. Glue marble in center of bottom of baby food jar. Put toothpicks in film case and cover with babt food jar and put stickers on to decorate.

POTPOURRI & LACE WALL HANGING

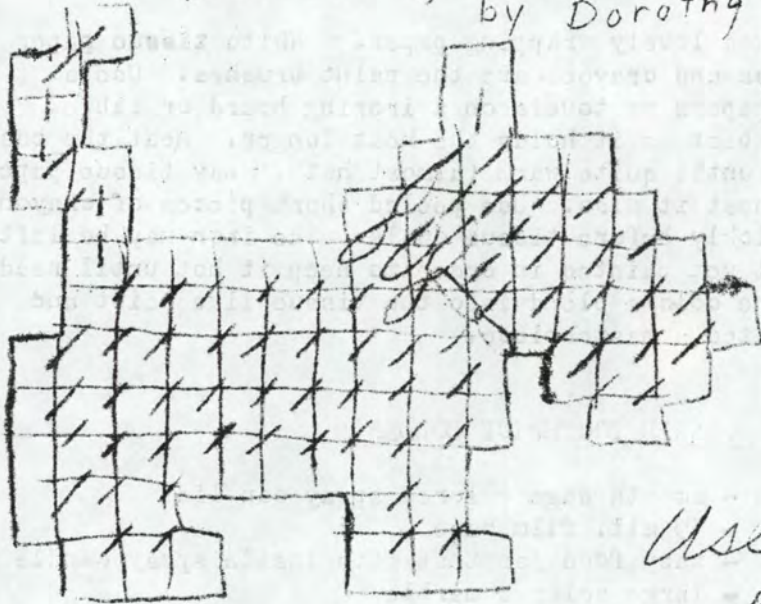
1 oz. pkg of potpourri
8 or 9 inch square piece fine lace for the front
8 or 9 inch piece of fine light material for back of chiffon
or taffeta or what have you
hoop for frame - round or oval 4 or 5 inch or smaller
edging lace or eyelet
4 or 5 small silk flowers
narrow ribbon
tacky glue

Directions: In order to make the back tight, I put the backing fabric in a larger frams and stretch it firm. Next glue the

bottom edge of inner hoop and lay it on top of stretched backing fabric and let dry. Next glue the sides of inner hoop and bring fabric up on tha trim backing even with top edge of inner hoop. Fill inner hoops with potpourri. Put a little glue on sides of inner hoop. Lightly stretch lace over inner hoop. Being sure that pattern on lace is placed right, push outter hoop firmly down over inner hoop. Screw tightly. Trim back. Decorate with ribbon and flowers. You may have to glue each ribbon loop separately and cover with flowers.

Woodpoint on Plastic Canvas

by Dorothy Burlison

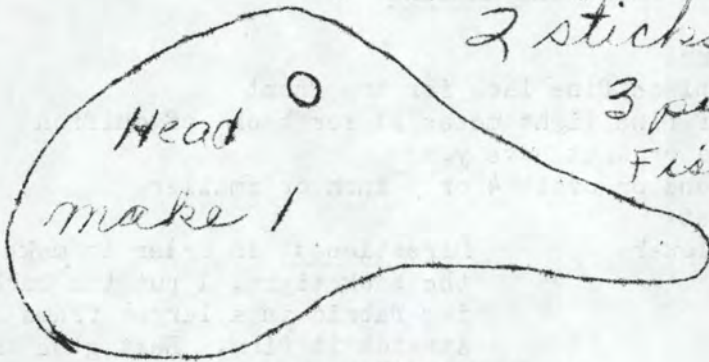


Scottie
Magnet

1 = black
0 = red

Use - 7 mesh canvas
- #18 tapestry needle
- magnet strips for back

Gooneybird

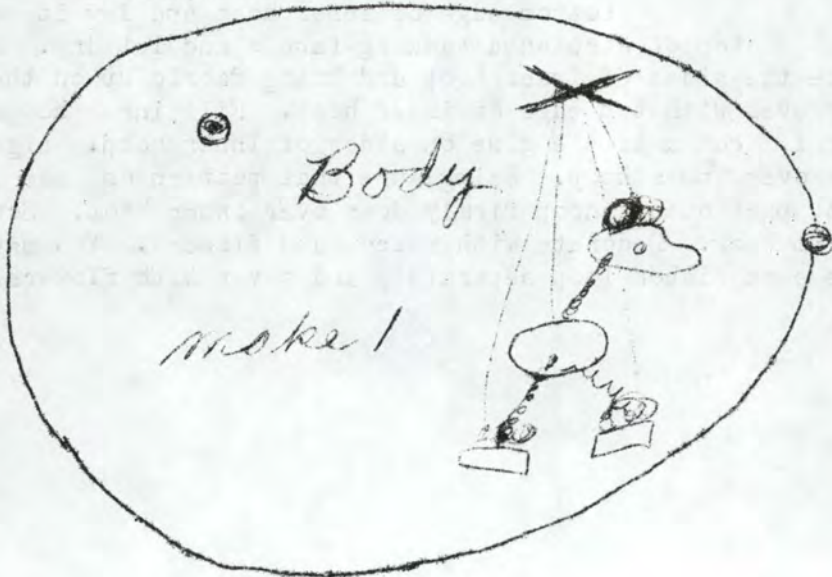


2 sticks - about 9" long,
^{1/2" thick}

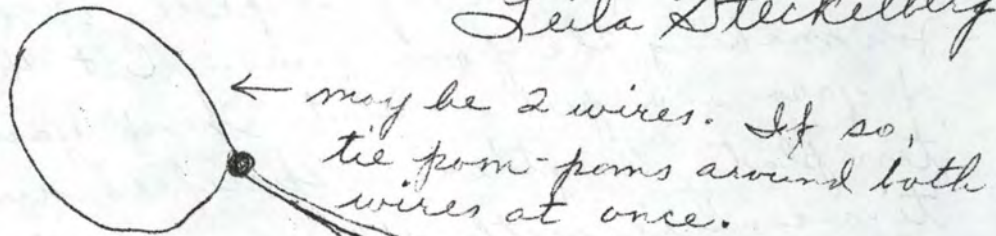
3 pieces rope 6" long

Fish line - 4 pieces about
2 1/2 ft long

3 pom poms - 1 top of body,
1 each on top of feet
where rope enters.



Poodle Dog
Leila Steckelberg




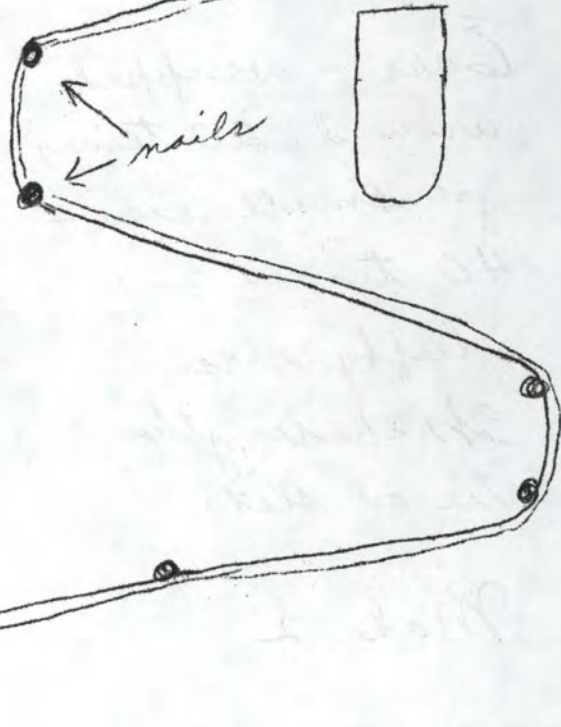
Materials needed:

- light-weight coat hanger
- 8 oz. 4 ply worsted yarn
- 2 15 MM. Moving eyes
- 1 1/2" black pom-pom for nose
- red felt for tongue
- 1 yard 1/4" ribbon

Make a jig for bending the coat hanger by putting nails in a board where the dots are.

Take a hold of the hook and bend the

hanger straight . With pliers, bend hook to make a closed circle and bend ends of wire around to hold securely.



Poodle Dog Cont.

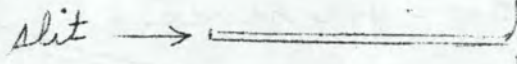
Bend wire around jig as shown on first page.

Make the following templates of Masonite for making the pom-poms. Cut 4" length of yarn and put in slot. Wrap yarn around template lengthwise specified number of times. Tie with 4" yarn in tight knot. Tie around 1 wire of best coat hanger.

Cut ends of yarn so ends don't show.

Use tacky glue to attach eyes, nose and tongue. Tie ribbons around ears, tail, etc.

Ear template



Ears - wrapped around 20 times for small ears - 40 times for fluffy ears. Wrap lengthwise, tie at slit.

Make 2

Body template

Wrap yarn 14 times around for head and body pom-poms.

Use 25 pom-poms for head, the rest for body.

Tail - wrap yarn 25 times.

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.

Table Fun Crafts

* Melted Wax - Technical term is Encaustic

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

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

Caution: Be careful with a lighted candle

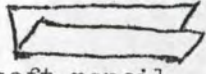
- Process:
1. Lay down newspaper to catch mess and drips.
 2. Position paper flat for design or with design on it to fill in.
 3. Put crayons within easy reach and peel paper off
 4. Fasten candle in holder and light.
 5. Hold crayon over candle just a few seconds for it to melt, but not turn black.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

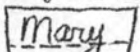
Uses: Can be framed and mounted for a picture.
Make into a greeting card.

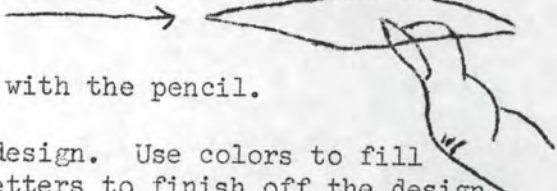
* Name Design

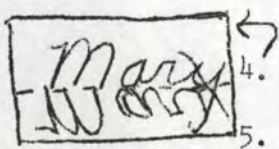
Objective: To create an interesting colored design using your name in a unique manner.

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

Procedure: 1. Told paper through center, the long way. 

2. Open paper and write your name with the soft pencil on the fold line. 

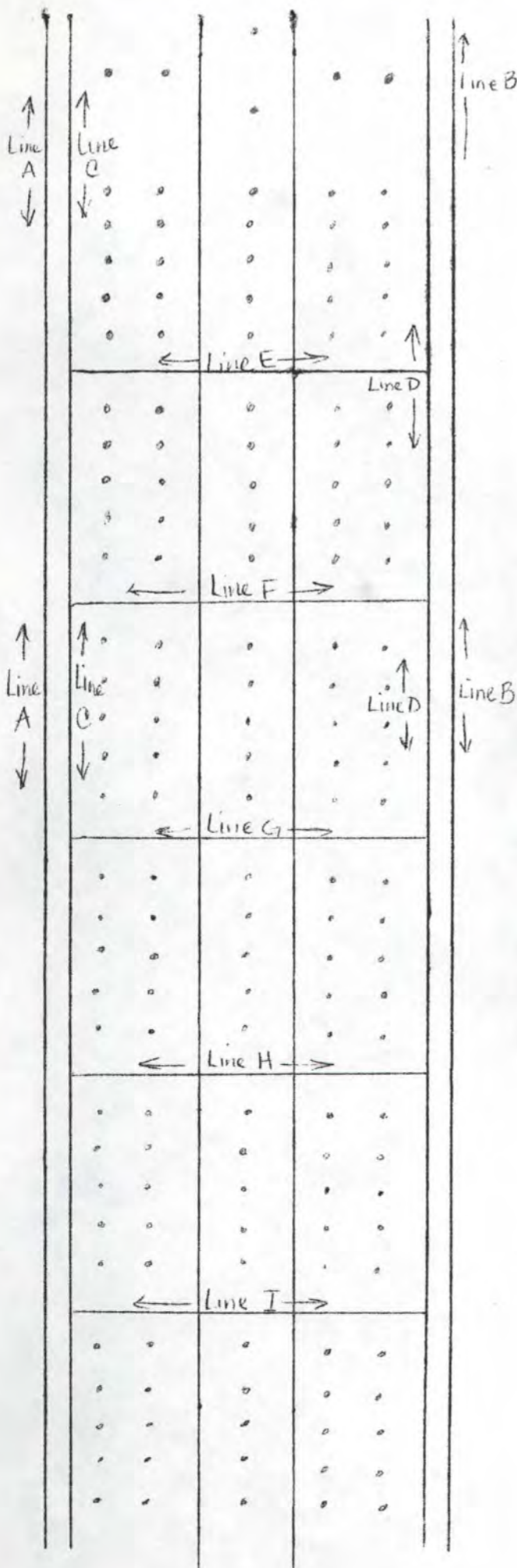
3. Fold paper, name inside, use fingernail and rub the paper to transfer your pencil marks to the opposite side (or hold up to window and trace). 



4. Follow your transferred lines with the pencil.

5. You now have a one-of-a-kind design. Use colors to fill in spaces in and around the letters to finish off the design.

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



MAKE A CRIBBAGE BOARD

This is a project for youth who need a bigger challenge than the customary camp craft. Moreover, it is a gift that a skilled youth can make while at camp as a gift for a loved one--- a parent, aunt, uncle or friend who likes to play cribbage.

MATERIALS NEEDED:

suggested wood: Redwood, walnut, oak, pine or maple.

1. Boards precut --- the same size as the pattern at left. (an alternate size is o.k. Cribbage boards can be made of any material -- even tree branches, deer horns or any article that the recipient would be especially fond of. If this is done, use the same number of holes as on the pattern at left. Use material 1/2 to 5/8" thick.
2. Some small wooden pegs or preferably some small square sticks 1/8". The camper can carve the sticks for the pegs. --- about 2" of stick is needed for each camper who will be making a cribbage board.
3. Sand paper, varathane and brushes thinner for brush cleaner.
4. An electric drill and a drill bit 1/8" size.
5. Lines A & B are the outside edges of the Board. lines C,D, E, F, G, H, I can be used to cut V shaped grooves in the board. This adds dimension and design to the board.
6. Bore a hole with 1/8" drill at each dot. Put masking tape on the 1/8" drill bit to show depth of hole. This prevents holes being bored all the way through which is undesirable.
7. When all cuts have been made, sand and varnish; wipe free of sandpaper prior to varnishing.

Stuff & Nonsense



TOM FOOLERY VO TEC

SELF-IMPROVEMENT

- S100 CREATIVE SUFFERING
- S101 OVERCOMING PEACE OF MIND
- S102 YOU & YOUR BIRTHMARK
- S103 GUILT WITHOUT SEX
- S104 THE PRIMAL SHRUG
- S105 EGO GRATIFICATION THRU VIOLENCE
- S106 MOLDING YOUR CHILD'S BEHAVIOR THRU GUILT & FEAR
- S107 DEALING WITH POST-REALIZATION DEPRESSION
- S108 WHINE YOUR WAY TO ALIENATION
- S109 OVERCOMING SELF-DOUBT THRU FEAR

BUSINESS & CAREER

- B101 HOW I MADE \$100 IN REAL ESTATE
- B102 PACKAGING & SELLING YOUR CHILD
- B103 MONEY CAN MAKE YOU RICH
- B104 CAREER OPPORTUNITIES IN EL SALVADOR
- B105 PROFIT BY SELLING YOUR BODY
- B106 THE UNDERACHIEVER'S GUIDE TO SMALL BUSINESS OPPORTUNITIES
- B107 TAX SHELTERS FOR THE INDIGENT
- B108 LOOTER'S GUIDE TO U.S. CITIES
- B109 MORTGAGE REDUCTION THRU ARSON

CRAFTS

- C100 SELF-ACTUALIZATION THROUGH MACRAME
- C101 NEEDLECRAFT FOR JUNKIES
- C102 CUTICLE CRAFTS
- C103 GIFTS FOR THE SENILE
- C104 BONZAI YOU PET
- C105 HOW TO DRAW GENITALS

HOME ECONOMICS

- E403 HOW TO CONVERT A KIRBY VACUUM TO A FULLY AUTOMATIC RIFLE
- E404 HOW YOU CAN CONVERT YOUR FAMILY ROOM INTO A GARAGE
- E405 CULTIVATING VIRUSES IN YOUR REFRIGERATOR
- E406 BURGLARPROOF YOUR HOME WITH CONCRETE
- E407 SINUS DRAINAGE AT HOME
- E408 BASIC KITCHEN TAXIDERMY
- E409 1001 USES FOR YOUR SPATULA
- E410 HOW TO CONVERT A WHEELCHAIR INTO A DUNEBUGGY
- E411 CHRISTIANITY & THE AR F R.F. MAINTENANCE
- E412 CAT HAIR MACRAME
- E413 DISCUSSING YOUR CONVERSATION PIT

HEALTH

- H203 CREATIVE TOOTH DECAY
- H204 EXORCISM AND ACNE
- H205 THE JOYS OF HYPOCHONDRIA
- H206 HIGH FIBER SEX
- H207 SUICIDE & YOUR HEALTH
- H208 BIOFEEDBACK & HOW TO STOP
- H209 SKATE YOURSELF TO REGULARITY
- H210 UNDERSTANDING NUDITY
- H211 TAP DANCE YOUR WAY TO SOCIAL RIDICULE
- H212 OPTIONAL BODY FUNCTIONS
- H213 AEROBICS FOR LOW FLYERS
- H214 DRESSING RIGHT, DRESSING LEFT HOW IT CAN CHANGE YOUR APPROACH
- H215 BRAILLE SYSTEM FOR MALE ANATOMY

Mail to TFVT Adult Education
Contributed by Janice

Voluntary Education Center
Enrollment Form

THE TYPOGRAPHICAL ERROR

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



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

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

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

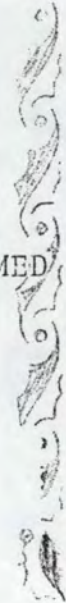
The remainder of the issue
may be clean as clean can be
But the typographical error
is the only thing you see...

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

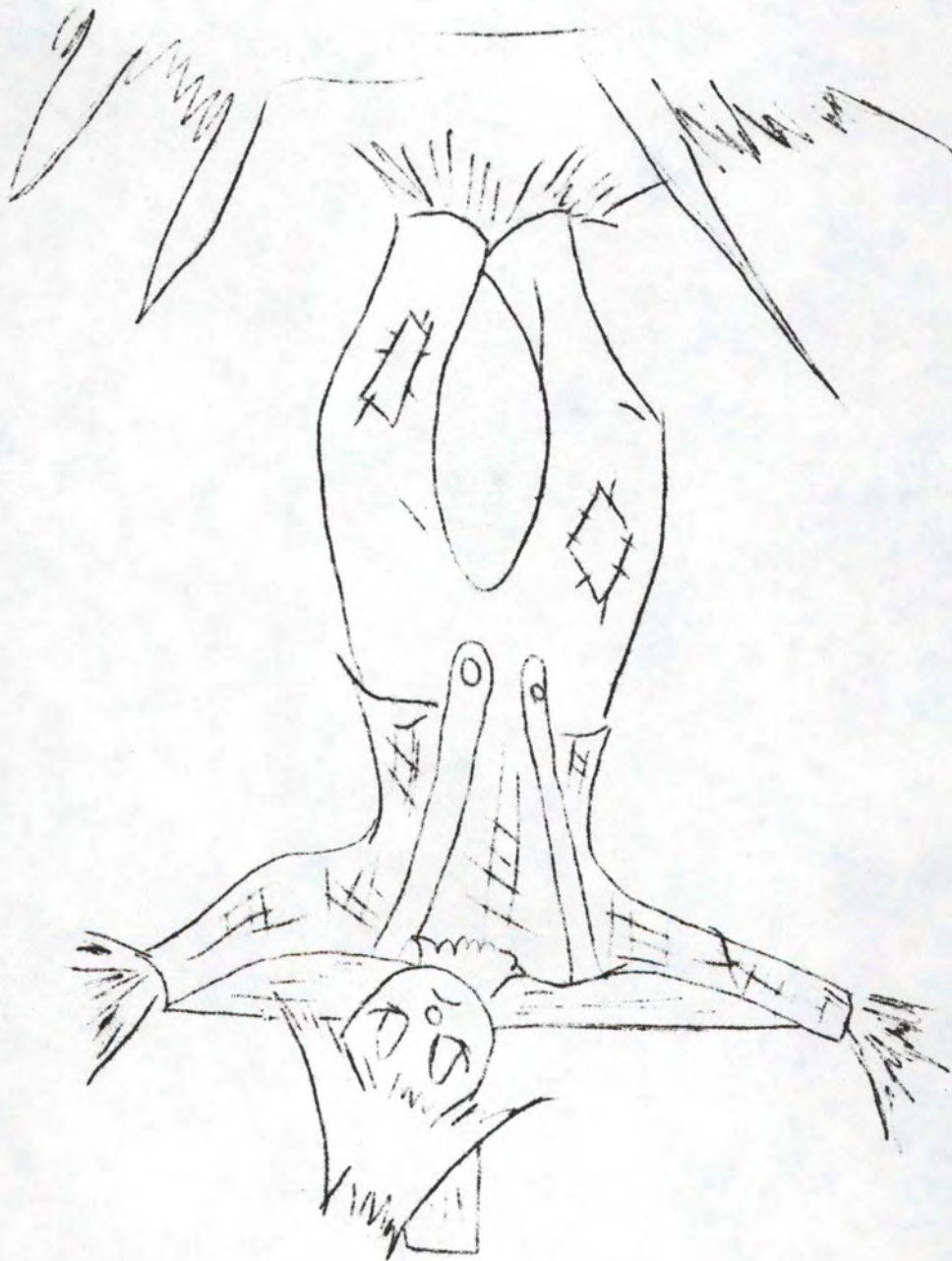
SPECIAL THANKS _____

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

"BLESS YOU ALL"



"BOBED" WINDLES



John E. Headwick



Contributed
 by
 Mel
 Carlson

May the road rise to meet you
 May the wind be always at your back
 May the sun shine warm upon your face
 May the rains fall soft upon you
 in pleasant splendor,
 And until we meet again
 May God hold you in the palm of His hand.

Leila

AUTOGRAPHS



Autopsy

Teila
each year I
enjoy you more
Maulen

Dear Teila,
I say of it
you know how much
I appreciate all the
things you do to make
the last great. Thanks & more
thanks. You've added much
to my life. hugs & more hugs
Dorothy

Dear Teila,
Thanks for this week
and for your patience
and understanding.
You really made me
feel a part of everything.
Annie S.

Teila -
What a Leadership
Personality!
I give you my warmest
Regards at that and
thank you for accepting
me as part of your family.
Lawrence

Teila - you've done great work
thanks for making me feel
welcome -
Julie Bamba

Teila,
How can you
get constantly
dearer? "I don't
know why I
LOVE you like
I do" -
I don't know
how but our
favorite Red
head is dearer
and OH, so capable,
what a job you
did! - much love,
Jim & Miriam
PS. & love to Dale

Teila -
Thanks for being
a good friend
see you
next year.
Kidd

Prize

Dear Teila -
Thanks for all your hard work.
You are a really special person.
Keep on Glowing!
April C.



Autography



Leila,
Well we put together
another notebook
even though we had to
NAG, NAG, NAG!! Thanks
for a good week, you did
a good job John.

Leila,
Sure great to see
you again! See
you next year
Shem

I you, Leila
(Words can't say it all)
You are precious, a very
dear friend. Boy-did you
pull a good one on me. I feel
most honored & am still in
shock! Bless you, lovely
lady.

And - alas - Friday June 13
was lucky for me by
winning ~~the~~ my favorite
color glghan! I will
treasure it, just
knowing you made it
makes it special.



We've come a long
way - together!

Dear Leila,
well im
real glad I
got to meet
you it was
fun, have a
fun summer
your friend
BRYAN

Thank you so much for all your
help on the board and the wonderful
dedication to teaching
and caring for
kids in that
class. You have
made a difference
in my life and
the lives of
many others.
I love you
and miss you
so much.
Love
John

Pages



AUTOGRAPHS

Leila,
 It has been short, but good. Nice to share a room with a special friend.
 Heris to a special friend.
 Love,
 Elaine

You -

Leila
 you are such a great person
 thanks for the chance to meet you
 Kels

Leila
 Good job! You looked a bit healthier & happier than last year. Thank you for being such an inspiration in the party planning dept.
 Love - Jane



ANOTHER GREAT ONE, THANKS!
 LOVE, Brad

Leela,
as usual you were
a big part of make this
week the wonderful
success it is!
Love you
Dick

Love and
appreciation from
Elaine S.

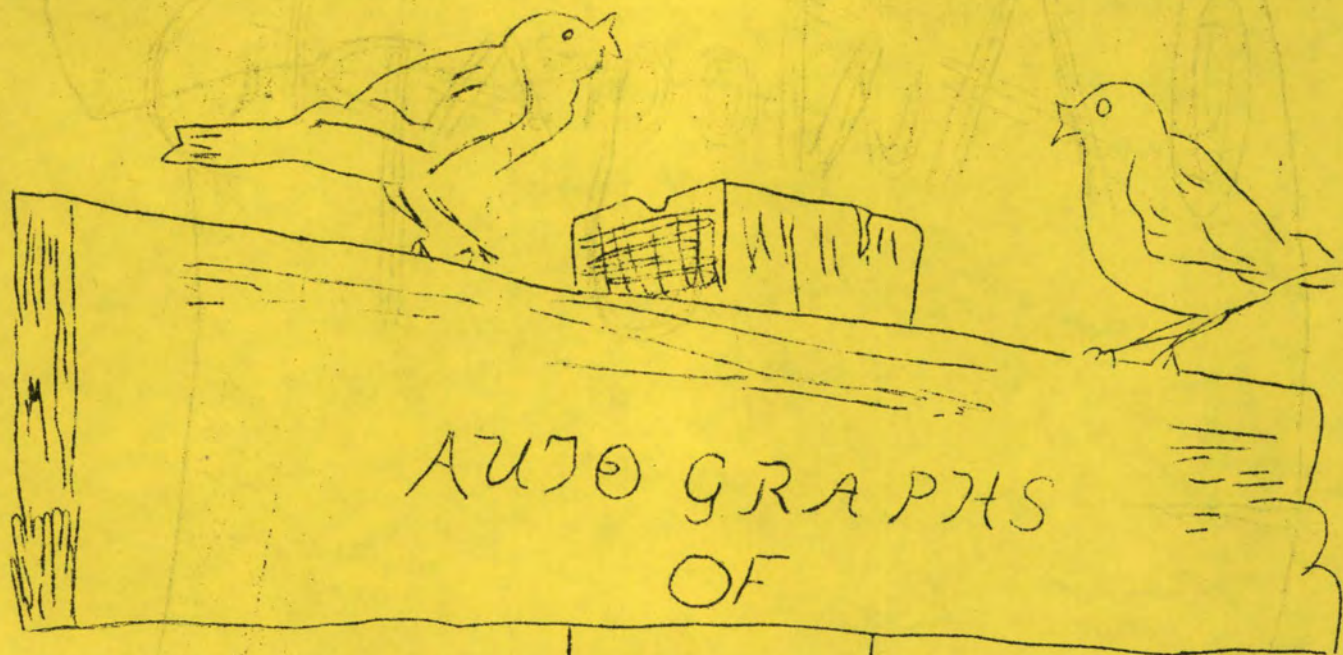
Dear Leela,
Thanks for all your hard
work! It has been a great
Chat and you are one of
the responsible parties.
Love and Bless
you always!
Rosemary



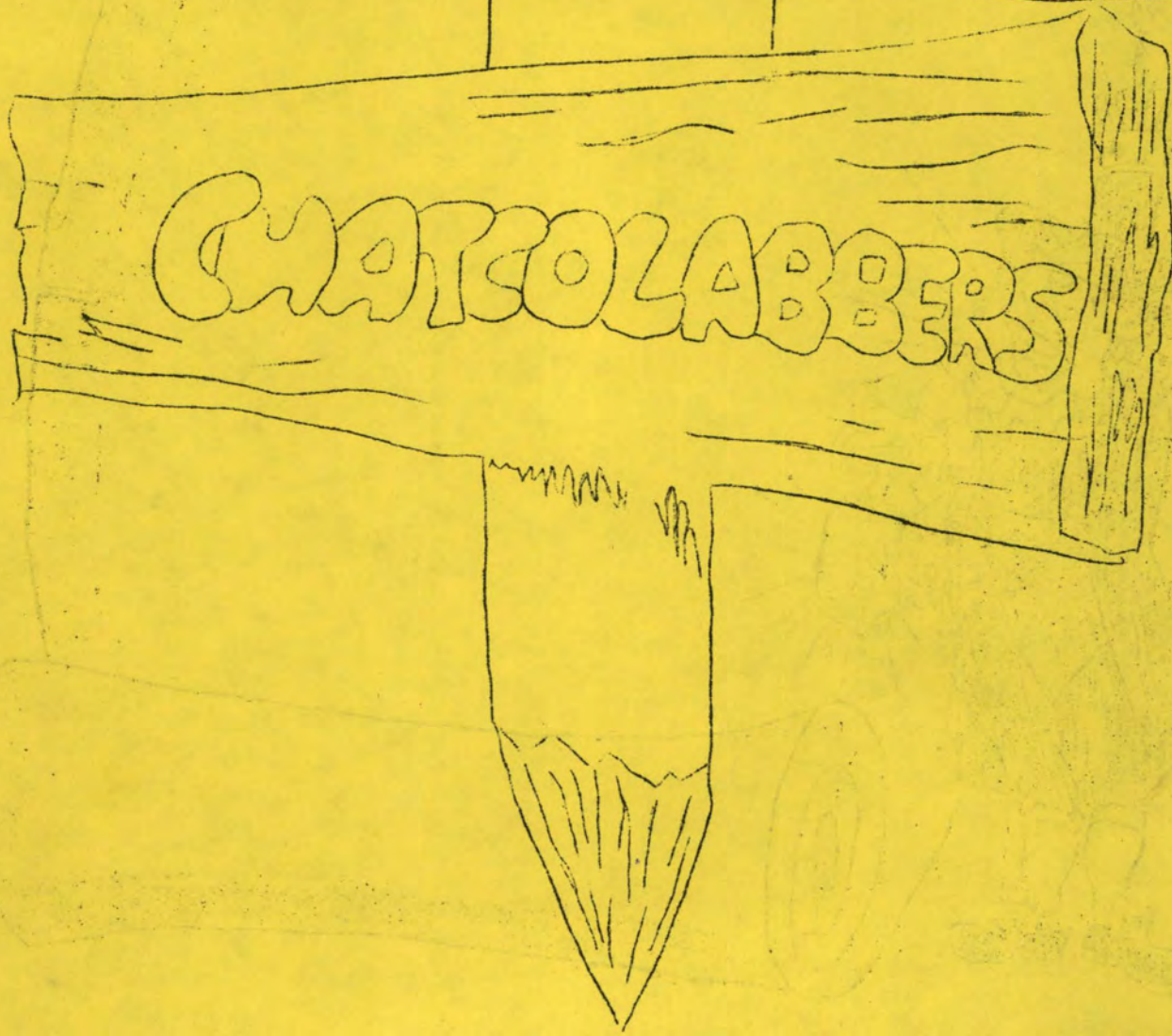
AUTOGRAPHS

Sela,
Thank you for being
you and all your efforts in
this chat session





AUTOGRAPHS
OF



CHATCOLABBERS