

CHATCOLAB



**LEADERSHIP
CAMP 1987**



GUY'S & DOLLS



G.F.H.S.
ADMISSION
\$1.00

MARCH 10, 11, & 12

8:15 PM

NAME LEILA STECKELBERG

TALENTS:

Square Dance Caller
H. E. teacher
Copper Enameling
Sewing
Crafts Instructor
SILVER SMITHING
CAMP DIRECTOR

SKILLS:

Sewing
Copper Enameling
Scrimshaw
SILVER SMITHING
COOK

HOBBIES:

Rockhounds
Dance - Folk, Square,
LAPIDARY, READING, TRAVEL
DOG & CAT (PET)
INDOOR PLANT

Needs: MORE HOURS
LOS DON'T KNOW
NEW BACK



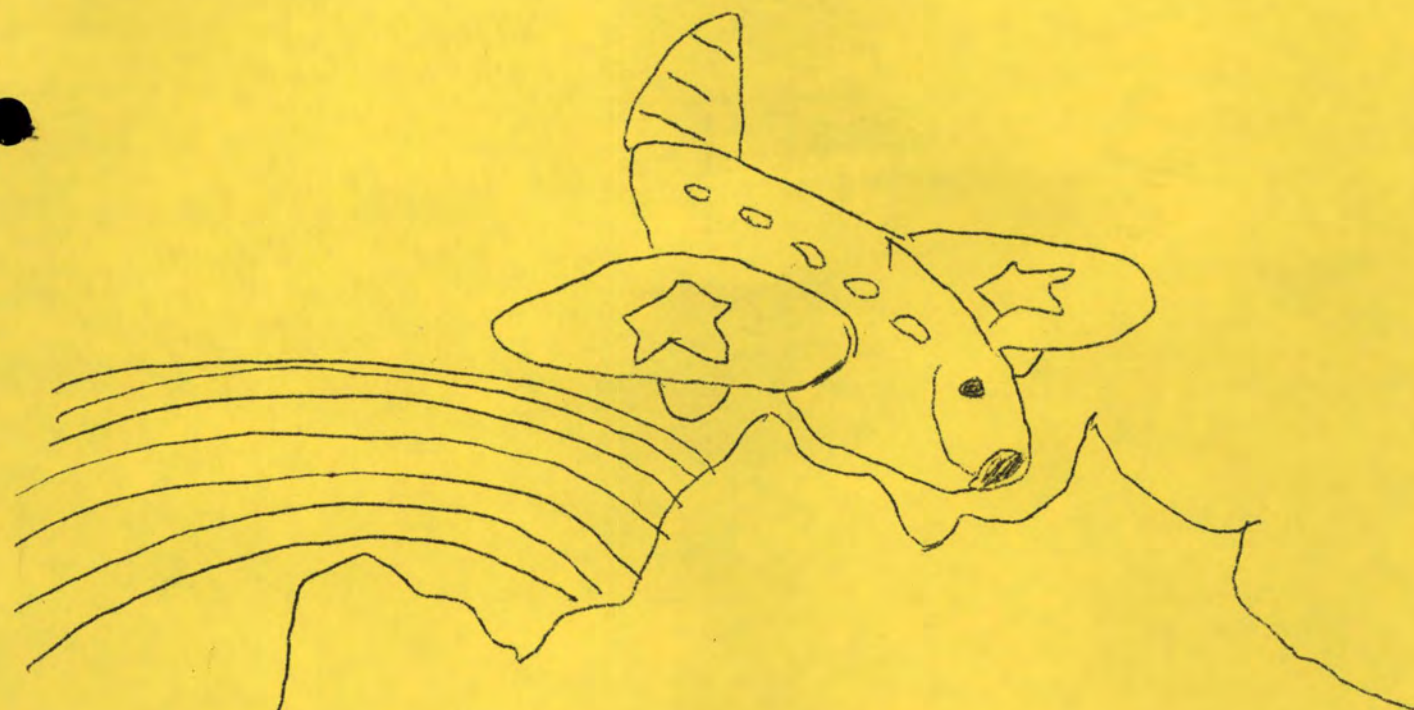


FOLLOW

THE

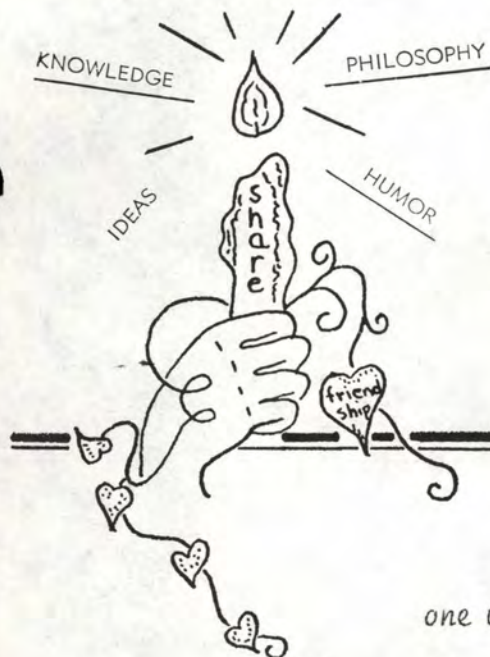
RAINBOW

IN BOW



SPIRIT
OF
CHATCOLAB





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 39

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

4

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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BOARD MEMBERS OLD AND NEW





NORTHWEST LEADERSHIP LABORATORY

THE
SPIRIT
OF

CHATCOLAB

Dear Friend:

YOU are invited to join us for a fun-filled week -- a week which will provide you with the opportunity of a lifetime -- an opportunity to learn new skills, make new friends, learn new songs, dances, games and nature appreciation as a wholesome recreation. During the week you will be able to "try" your wings in leadership roles.

You will be joining a bunch of real people in an atmosphere of individual freedom wherein you choose what you want to do. Chatcolab is a Northwest Leadership Laboratory designed to provide a safe arena in which to practise a wide variety of leadership skills -- or to absorb them in your own way. There is no more beautiful camp anywhere than Camp Larson along the shores of Lake Coeur d'Alene. You won't find a matching madhouse where fun and learning are so completely intertwined. Nor is there a place where you can get into a human relations experience better enabling you to better know and understand yourself and others.

The enclosed brochure speaks for itself and describes Chatcolab objectives and tells MORE about this experience of YOUR lifetime. Please post it in a prominent place and share it with your friends. Copies may be made to be shared. Or -- if you like, let me know and I'll gladly send you more.

The Chatcolab session to be held from June 7 to June 13th, 1987 will feature HOW ADULTS LEARN as the topic for all Lab discussions. Workshops and interest group activities are to be led by qualified resource people and will include Special Populations, Adult Recreation, Leathercraft, Woodworking, silk screening, Kites, Stained Glass, Visualization, Ceremony planning, Games, Dancing (Square and Folk), Posters, Party Planning, Water Safety, Soapstone Carving, Weaving, and Pressed Flower Craft. These are NOT just demonstrations. We believe one learns best by DOING!

If you would like further information, feel free to call or write me.

We welcome you and your friends! COME -- JOIN US!
FOLLOW THE RAINBOW is the June 1987 theme. Come find your pot of gold!

Warmly, sharing,

Leila Steckelberg

Leila Steckelberg
9406 164th Street N.E.
Arlington, WA 98223
Phone: (206) 435-3075

1987 COMMITTEE

June 7-13, 1987

Chairman-----Jean Baringer-----
 Vice Chairman-----Maureen King--(Loren Olver, Alt)--1987
 Secretary-----Rosemary Gouchenour-----1987
 Treasurer-----Leila Steckelberg-----
 Assistant Treasurer-----Betty King-----1987
 Chat Chat Editor-----Miriam Beasley-----1989
 Scholarship Committee-----Betty King-----1987
 Eddie Santefore (April Cook Alt.)--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

1988 COMMITTEE

June 5-11, 1988

Chairman-----Miriam Beasley-----1989
 Vice Chairman-----Jane Higuera-----1989
 Secretary-----Sonya Watts-----1988
 Treasurer-----Leila Steckelberg-----
 April Cook-----1990
 John Headrick-----1988
 Elaine Mahaffey-----1990
 Eddie Santeford-----1988
 "Doc" LaReleJoe Stephens-----1989
 DawnE Warner-----1990

Alternates-----Gwen Main

Lifetime Member *Leila*

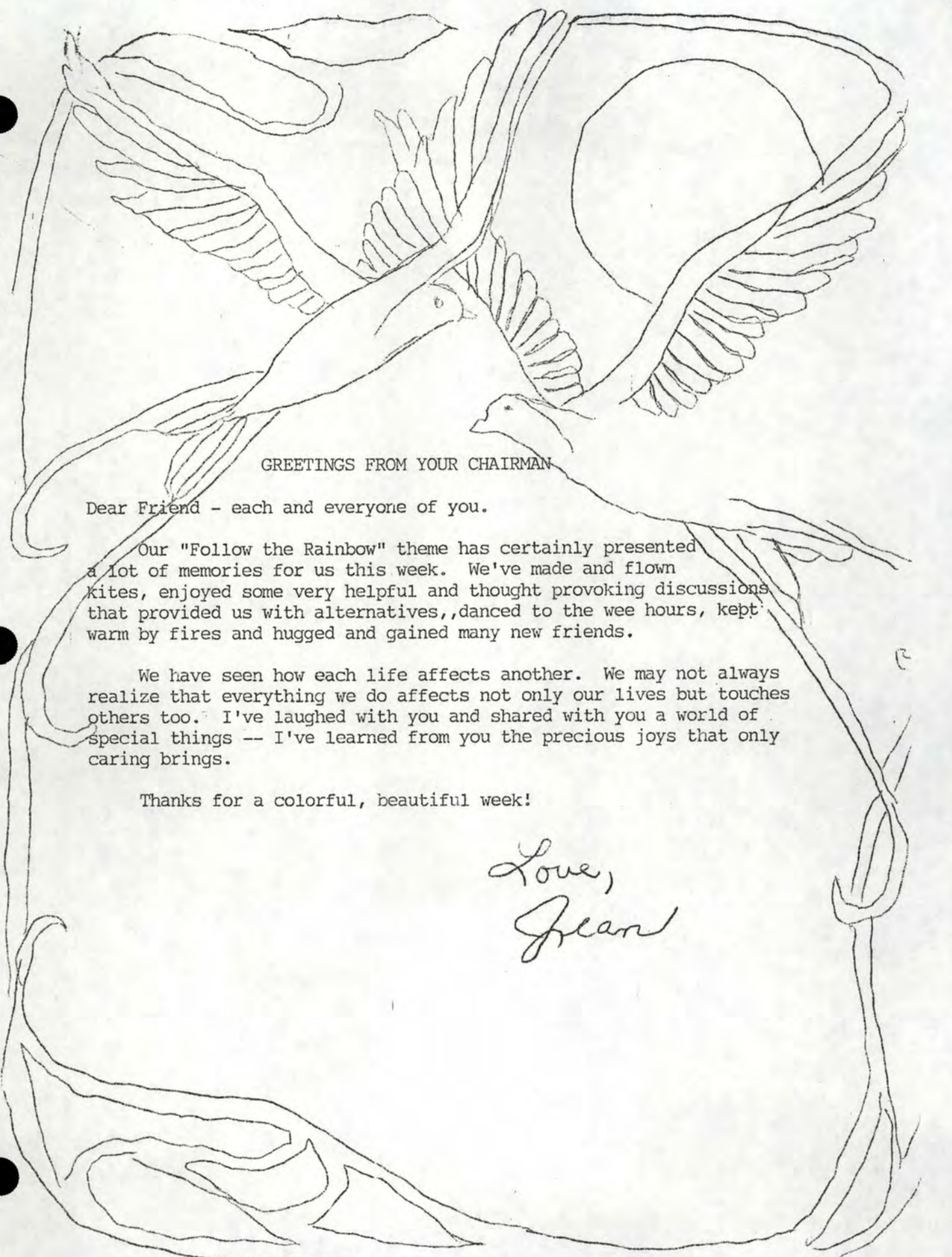
Honorary Members

I.R.S. ID# 93-0736841



1987 RESOURCE PEOPLE

Discussions-----	Burton Olsen
Dancing-----	Gwen & Roy Main Burton Olsen
Song Leading-----	Jane Higuera April Cook Many Others
Workshops-----	
Games-----	Ruth Moe
Ceremony Planning-----	Ruth Moe
Leathercraft-----	April Cook
Kites-----	Lucy Linker
Stained Glass/Glass Etching-----	Joyce Oliver
Working With Special People-----	Lucy Linker
Party Planning-----	Ruth Moe Leila Steckelberg
Visualization-----	Kathy Wallenhaupt
Crafts (besides workshops)-----	
Tagua Nuts, Scrimshaw-----	Leila Steckelberg
(Soapstone carving, coconut shell buttons, jewelry, etc.)	
Woods and Canes-----	"Doc" Joe Stephens
Butterflies-----	Betty Schuld
Ribbon Roses-----	Betty King
Flower-Bead Magnets-----	Clarice Reilly
Pressed Flowers-----	Jean Baringer
Notebook-----	
Co-Editors-----	Terry Carson Leila Steckelberg
Mimeo Operator-----	John Headrick
Typists & Illustrators-----	
(A "SPECIAL" Thanks to all who helped many, many hours - til all hours in the NOTEBOOK room.)	
Kitchen-----	
Cooks-----	Don Gouchenour Rosemary Gouchenour
Cook's Helpers-----	Miriam Beasley
"Hobart" Operator-----	Loren Oliver



GREETINGS FROM YOUR CHAIRMAN

Dear Friend - each and everyone of you.


Our "Follow the Rainbow" theme has certainly presented a lot of memories for us this week. We've made and flown kites, enjoyed some very helpful and thought provoking discussions that provided us with alternatives, danced to the wee hours, kept warm by fires and hugged and gained many new friends.

We have seen how each life affects another. We may not always realize that everything we do affects not only our lives but touches others too. I've laughed with you and shared with you a world of special things -- I've learned from you the precious joys that only caring brings.


Thanks for a colorful, beautiful week!

Love,
Jean

NOTES FROM YOUR



Notes from our Editor...




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


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

Love, Peace and
Happiness to all,

Harry



11



A smile costs nothing but gives much,
It takes but a moment, but the memory of it usually
lasts forever.
None are so rich that they can get along without it,
And none are so poor but they can be made rich by it.
It enriches those who receive without making poor those
who give.
It creates sunshine in the home, fosters good will in
business,
And is the best antidote for trouble.
Yet it cannot be begged, borrowed, or stolen, for it is
of no value
Unless it is freely given away.
Some people are too busy to give you a Smile --
Give them one of yours,
For the good Lord knows that no one needs a smile so badly
As he or she who has no more smiles left to give.


CH

Of the three greatest blessings that come from above,
One is Life, one is Health, and the third one is Love.
May you take joy in Life, give your Health best care,
And send out your Love to mankind everywhere!

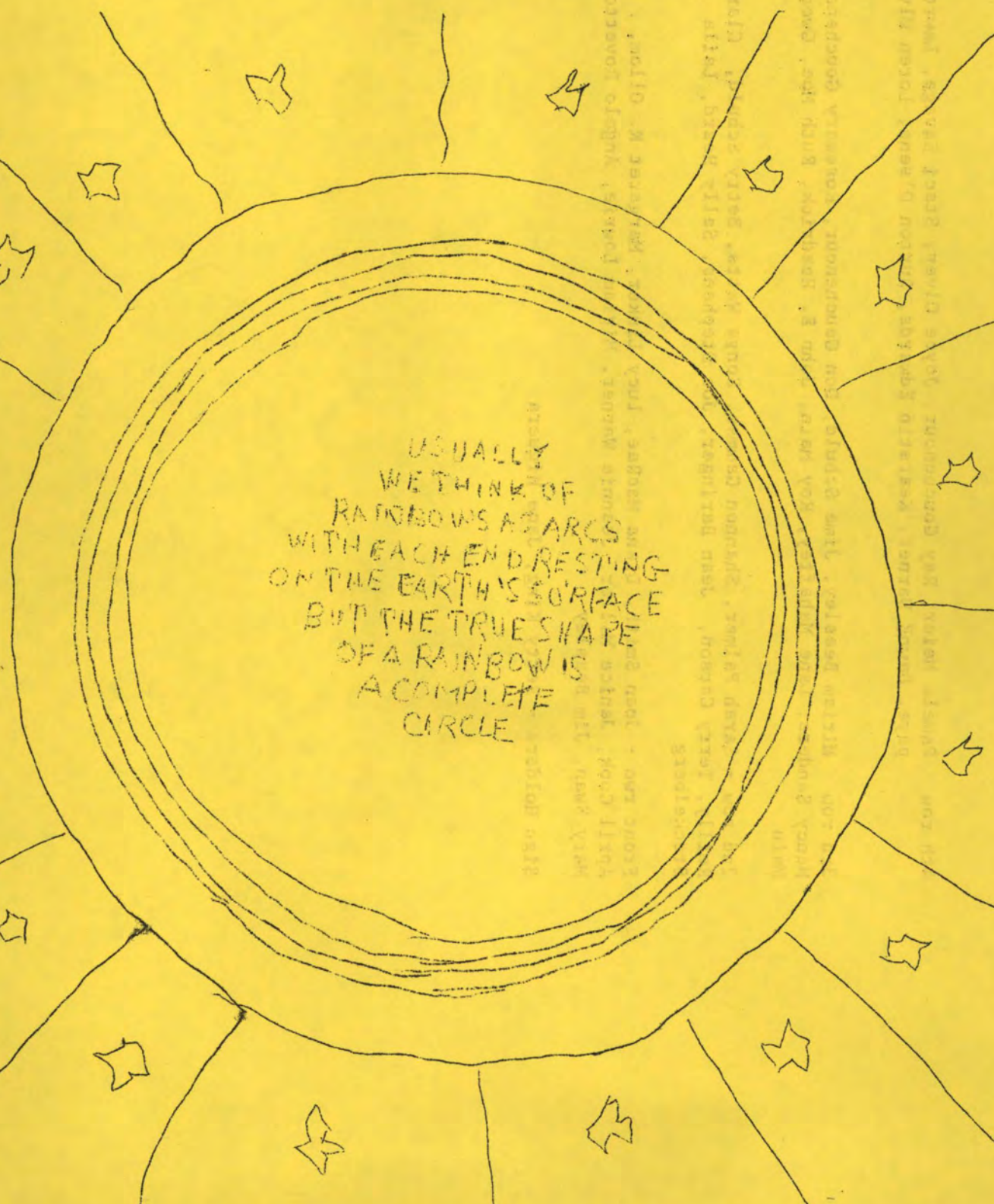
My love to
all of you!

Leela

May you find the pot of
gold at the end of the
rainbow! See you in '88.



ROSTER & PICTURE



USUALLY
WE THINK OF
RAINBOWS AS ARCS
WITH EACH END RESTING
ON THE EARTH'S SURFACE
BUT THE TRUE SHAPE
OF A RAINBOW IS
A COMPLETE
CIRCLE

4th row - Pamela Meier, Ray Gouchenour, Joyce Olver, Staci Savage, Lawrence
paye, DawnE Warner, Kearstin Edwards, Burton Olsens, Loren Olver

3rd row - Miriam Beasley, Jime Schuld, Don Gauchenour, Rosemary Gouchenour,
Nancy Sanders, Lane Mahaffey, Roy Main, John E. Headrick, Ruth Moe, Gwen
Main


2nd row - Sarah Palmer, Shannon Gamman, Sonya Watts, Betty Schuld, Clarice
Reilly, Terry Carson, Jean Baringer, Joe Stephens, Sally Heard, Leila
Steckelberg

Front rwo - Joan Smith, Diana MacRae, Lucy Linker, Margaret K. Ollom, , "
April Cook, Janice Miller, Jeannie Warner, Miriam Lowrie, Angelo Rovetto,
Mary Swan, Jim Beasley

Sign Holders - Betty King, Jane Higuera







This is to certify that

Leila Steckelberg

has attended 35 years of

CHATCOLAB

Northwest Leadership Laboratory

Jean Baringer *June 13, 1987*

ROSTER

Baringer, Jean (BD: 7-5)
520 South Maryland
Conrad, MT 59425
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Beasley, James R. "JIM" (BD: 2-13)
14515 S. Clackamas River Drive
Oregon City, OR 97045
Tel: (503) 656-5027

Beasley, Miriam (MaMa "B") (BD: 1-30)
14515 S. Clackamas River Drive
Oregon City, OR 97045
Tel: (503) 656-5027

Carson, Terry (BD: 10-2)
1086 Mix Road
Moscow, ID 83843
Tel: (208) 882-3017

Cook, April (BD: 6-28)
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Tel: (509) 928-5812

Edwards, Kearstin (Kay) (BD: 4-14)
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Gamman, Shannon (BD: 12-23)
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Gouchenour, Don (BD: 5-6)
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Ledger, MT 59456
Tel: (406) 627-2311

Gouchenour, Ray (BD: 8-10)
Star Route, Box 39
Ledger, MT 59456
Tel: (406) 627-2308

Gouchenour, Rosemary (BD: 11-11)
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Ledger, MT 59456
or 8 So. Virginia
Conrad, MT 59425
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(406) 278-3853 (Conrad)

Headrick, John (BD: 5-27)
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Oregon City, Or 97045
Tel: (503) 656-5027 (message)
(503) 775-6603

Heard, Sally (BD: 3-27)
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Great Falls, MT 59405 Tel: (406) 453-2088

Higuera, Jane (BD: 10-3)
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Spokane, WA 99204 - *9712*
Tel: (509) 244-3295

King, Betty (BD: 8-20)
14705 Seattle Hill Road, Snohomish, WA
Tel: (206) 337-4017 98290

Linker, Lucy Ann (BD: 8-8)
1423 Jackson
Walla Walla, WA 99362
Tel: (509) 529-1635

Lowrie, Miriam (BD: 6-27)
P.O. Box 640
Dallas, OR 97338
or 1735 23rd Street N.E.
Salem, OR 97303
Tel: (503) 623-8395 (work)
(503) 399-7359 (home)

MacRae, Diana (BD: 7-28)
16 Victoria Park
Dover, Kent, ENGLAND

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

Maier, Pamela S. (BD: 4-6)
Route #1, Box 55
Ritzville, WA 99169
Tel: (509) 659-1373

Main, Gwen (BD: 9-7)
660 West Main Road
El Centro, CA 92243
Tel: (619) 352-3446

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

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

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205 Corthell Road
Laramie, WY 82070
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Ollom, Maragaret (BD: 3-2)
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Olsen, Burton K. (BD: 5-23)
273-J, R.B. BYU
Provo, UT 84602
Tel: (801)378-4369 (office)
(801)489-6075 (home)

Olver, Joyce (BD: 1-26)
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Beavercreek, OR 97004
Tel: (503)632-6596

Olver, Loren (BD: 11-23)
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Beavercreek, OR 97004
Tel: (503)632-6596

Palmer, Sarah (BD: 9-6)
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Tel: (503)838-1838

Paye, Lawrence (BD: 9-19)
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Oregon City, OR 97045
Tel: (503)656-5027
Nationality - Kpellie Tribe
Country - Liberia
Place of Birth - Foequellie, Bong
County

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WSU Cooperative Extension
Spokane, WA 99002
or Rt. #1, Box 477
Deer Park, WA 99006
Tel: (509)456-3651 (office)
(509)276-2520 (home)

Rovetto, Angelo (BD: 1-21)
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Yakima, WA 98901
Tel: (509)453-2339

Rovetto, Elaine (BD: 11-10)
2504 Butterfield Road
Yakima, WA 98901
Tel: (509)453-2339

Sanders, Nancy (BD: 10-11)
So. 410 Mill
Colfax, WA 99111
Tel: (509)397-3401 (work)
(509)397-2073 (home)

Savage, Staci (BD: 5-9)
14630 So. Leland Road
Oregon City, OR 97045
Tel: (503)632-4435

Schuld, Betty (BD: 8-8)
5603 S.E. Aldercrest Road
Milwaukie, OR 97222
Tel: (503)654-3608

Schuld, Jim (BD: 9-26)
5603 S.E. Aldercrest Road
Milwaukie, OR 97222
Tel: (503)654-3608

Smith, Joan E. (BD: 5-9)
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Tel: (406)258-6924

Steckelberg, Leila (BD: 7-30)
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Stephens, LaRele Joe "Doc" (BD: 3-20)
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Swan, Mary (BD: 2-10)
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Wallenhaupt, Kathy (BD: 2-19)
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Coeur d'Alene 83814
Tel: (208)772-3936

Warner, Dawn E. (BD: 12-18)
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Whitefish, MT 59937
Tel: (406)892-3387

Roster - page 3

Warner, Jenne (BD: 7-18)
810 Halfmoon Road
Whitefish, MT 59937
Tel: (406)892-3387

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

THE PURPLE PEOPLE FAMILY

Betty Schuld - Lavender
Diana MacRae - Royal Purple
Betty King - Violet
Jeannie Warner - Deep Purple

Loren Olver - All Night Violet
Jim Beasley - passionate purple
Sarah Oalmer - Blue Violet

BETTY SCHULD --- from Milwaukie, OR., I am a Clackamas Co nty 4-H resource leader, involved with 4-H camp. I have 3 children, two grandchildren a horse a dog and two cats. I love to garden and to travel, which are not compatable but I try to do both anyway. One of the best things I've got is MY JIM.

DIANA MacRAE --- Comes from London, England, orginally from Idaho and Calif. A love of the Lab, and family in U.S. of 3 daughters and one son in San Francisco Bay area, and looking forward to marrage in July to Eric Marsden, British Journalist for whom I have been working in thw Middle East and South Africa. Hopefully looking forward to visits from all Labbers in Dover, Kent, England now that I am living so close. I have a big house.

BETTY KING --- from Snohomish, Wash. A wife, mother of 3, Grandmother of 6, and Great Grandmother of 1. I love to travel and this past year have done quite a bit but want to do more.

LOREN OLVER --- from Oregon City and arious other places in Oregon, a child care major at Vesatable Village, (Vocational Village H.S.). I love campfires and staying up all night. Philosophy on life: No one can truly laugh and be sad at the same time, so do something silly, crack a joke, and spread happiness through laughter!

JEAN WARNER --- 4-H leader for 32 years - love kids - from Whitefish, MT - live on a cattle ranch. I am DawnE Warner's Mom. She brought me here and I am loving every minute. I teach Sunday School and and currently reading the Bible cover to cover. If you need any spicy stories ask me.

JIM BEASLEY --- Grand Pa Purple Goat! Husband of Mama B, father of four (or fore), Grandfather of one dozen healthy young people. Enjoy church on Sunday - golf on Wed. with the boys and Fri. with Mama B. We leave the door unbolted for you any hour - just be there! Our love to you and yours, keep the spirit, pray for peace!

SARAH PALMER --- I have been in 4-H for 5 years. My projects are rabbits and guinea pigs. I have played flute for 2 years and I quite enjoy it. I live in Oregon in Independence on a small farm where I keep all 36 of my rabbits. I have one sister and two brothers. I am the oldest. I also know how to spell tsumani.

Red family

Group name: The Red Ballons

People in group: Sally Heard, Sonya Watts, Ruth Moe, Nancy Sanders, Margaret Olson, Burton Olson Angelo Rovetto

Sally part of a "herd" of eight - Dad, Bill and 6 offspring- vicki- terri- Christina,- Carolyn- Marty & Vincent- (2 Chatters Terri, and Carolyn) 9 months out of the year she plays with 37 2½- 6 yrs old at her Montessori school in Great Falls MT. Most interests include people, painting, walking, hiking, reading, and Chat.

Sonya was born and raised in Walla Walla, WA, one of a family of 6 crazy kids and equally crazy parents. This congenital craziness has grown worse over the years. She's a jack of all trades and a master of one - at all times trying to as fully and completely herself as humanly possible. She volunteers for camp fire and hospice. loves hanging out with all kinds of people, enjoys hiking, singing, hugging, Dreaming, and laughing.

Ruth is a long time rec- labber, only 2 yrs at Chat, but 27 at the Black Hills Rec Lab in S. Dakota; also michigan Great lakes, Iowa Hawkeye, Kansas, Texas Longhorn, California, Chapparal, and 2national labs. She has recently retired from her 37 yrs as a member of the state 4-H staff at the University Of Wyoming. Besides Rec Labs her hobbies include racquetball, swimming running, reading, skiing, friends, etc. etc. etc.

Nancy is a first time labber, she is married to Greg and has three teen-age children , 13,14, &16 She works for Whitman Co. Extension office in the 4-H program. Her Hobbies are reading sewing quilting, and dollmaking, Most often she is a Go- for, Baseball games Track meets, bicycle rodeos, motorcycle rallies, etc.

Margaret is a 2nd year Labber..has 3 daughters all married they all have children so the family is a largee one . MYhobbies are needle point knitting out door work and flowers. Also loves to fish . Trying to be an all around person , with lo love and hugs for all I met.

Burton Olsen comes from Provo UT.He loves dancing (thought I'd tell you since no one knows), outdoor activities.,gardeninghis great and sweet wife, and 10 children. He kayaks in the summer, fly fishes in the fall & cross country skiis in the winter. In between times ~~has~~ plays raquetball. He also Teaches computers (Macintosh), group work skills, & other recreation classes at Brigham Young U.

Angelo Rovetto is a 29 year Labber was presented to Chatcolab back in 1959 by his wife Elaine It so resembled a trip around the world that he just keeps coming back Angelo has been and is in business in Yakima With his family Elaine and son Mark. We have hosted the Board members in Yakima and Angelo Cooperates with Labbers and community on an ongoing way RAH RAH1987.

Staci Savage comes from Oregon and it's her first time at Chat. Her interests are dance and rabbits she has been involved in 4-H for 8 yrs and has an interest in kids.

True Blue Family

People in group -

Roy Main

Lucy Linker

Janice Miller

Clarice Reilly

Lawrence Paye

Joan Smith

Miriam Beasley

Janice Miller - second year labber -- Mother, foster mother, and teacher's Aide in a Montessori classroom. I like people, jokes, singing, rosary making, hiking, horseback riding and communicating. From Great Falls, Montana. I'm a new grandma, first time.

Lawrence Paye was born of a traditional tribe of Liberia, West Africa. Dad was a farmer and tribal chief. Primary and secondary education received in Liberia.

He is now studying Architecture in Portland, Oregon -- is presently in his second and a half years of study. Hobbies are drawing, hiking, volleyball, reading and writing. Born Lutheran and a Liberal Democrat.

Joan Smith -- After six years in Fairbanks, Alaska, I'm working for myself and living in Missoula. Enjoying my 2 year old Grandson. I have a crafts class every Monday Night with my sisters and Mother. I'm bowling again and enjoy it. Going backpacking and swimming when I can. I enjoy Chatcolab and people.

Lucy Linker is a social work student at Walla Walla College. When not studying, she teaches music, trombone and saxophone, plays in a symphony orchestra and a 12 piece "Big Band". The best thing her friends can say to her is "Go Fly a Kite!"

Clarice Reilly is from Deer Park, Washington, just north of Spokane. She lives on a small farm with husband, Jim. They celebrated their 30th anniversary in March and enjoy frequent visits from their three children and spouses and 4 grandchildren.

Clarice very much enjoys her work as 4-H Program Assistant out of the Spokane County Extension office where she has been since 1919.

ROY MAIN - legal emigrant from Canada in 1929. Married Gwen in 1942, and immediately entered the Service. Served 4½ years in the U.S. Infantry, and returned to actually begin married life. He and Gwen have three children and six grandchildren. Gwen begged and cajoled, and twisted my arm to get me interested in dancing particularly -- Folk. Now she can't get me to quit. Love Chat and all the wonderful people connected therewith.

TRUE BLUES (Page 2)

Miriam Beasley -- Oregon City, Oregon

River Home doors are open wide --

Our hearts are as big as all outside.

We'd love to have you sit a spell

-- Jim, Mama B., Lawrence and John as well --

We'll share our river - swift and cold

With all of you -- we are that bold.

Mama B's a wife and Mother

Two girls - 2 boys plus some others.

Twelve grands live not so far away

Stop by to join us on Sundays.

With Jim on Fridays golf I play

When baking bread at home I stay.

THE MEAN GREEN MACHINE FAMILY

April Cook

Pam Meier

Jim Schuld

Doc Stephens

Elaine Mahaffey

Gwen Main

Kathy Wallenhaupt

Elaine Rovetto

LANE MAHAFFEY - lives with her husband and 5 kids (3 homemade and 2 foster teenagers) on Silver Lake, WA. They own a family operated resort, and Lan works as a recreation director at Pine Lodge Correctional Center. In her spare time she's a campfire leader and teaches music. Her favorite pastimes are crafts and vacations.

GWEN MAIN - I live in El Centro on the California desert with husband Ray. We have three grown children and six grandchildren. Since buying our R.V., Roy and I take every opportunity that comes along to attend square dance festivals. Or take trips that sound inviting and fit into our budget. The loooooong trip to CHAT is our best this year.

PAM MEIER - Married high school sweetheart, Eric, and are the 4th generation to farm original dry land homestead. Have no children, but 5 dogs. Also have cows, horses, chickens, ducks, geese and cats. Am a licensed beautician/cosmetologist, but at present am a domestic engineer and a professional volunteer. Other interests include, co-chairman Ritzville Jr. Miss Program, Co-chairman 4-h/youth Camp Na-bor-lee, active member wheat land Communities Fair and more! My hobbies include anything having to do with arts or crafts!

KATHY WALLENHAUPT - An aspiring author who will hopefully have my first book, "Figure Finesse: Be a size Right For You" in print by fall. Tom and I live in Coeur d'Alene, IDA., where I am the Extension Home Economist and he is looking forward to retiring in a couple of years. My greatest interests are in personal development and teaching. Our door is open to Chat - Call us and stop in.

DOC STEPHENS - Stop in Spokane and join me FOR a fine fore noon, noon or afternoon nap with me - please time your visits so you don't disturb any of the above, if so you will get to mow the lawn, pick up the pine cones, clean the garage or otherwise. Those are my main pass times plus reading while I still enjoy it. Love you all.

ELAINE ROVETTO - I live in Yakima, WA and enjoy life with Angelo, Mark, our son, is home often and his dog Oxy and Cat Mouser live with us. I teach art, sewing, home ec. and assist with math and lit in an alternative high school where we have 60 students and a staff of 8. Daughter, Debra with husband George and daughter Gabriella come to visit from Seattle. I enjoy arts, quilting, cross stitch, knitting and sewing. as well as numerous arts. I'm learning more about clay and potting and want to do some painting. Reading books and listening to music.

JIM SCHULD - first year at Chat. Came with wife Betty who has been here many times. Retired in 1984 after teaching art and commercial art for 33 years. Spent last 20 years at Portland Community College in administration and teaching, specifically, pottery. Have designed and constructed special wood burnign kilns featured in 'Ceramics Monthly' October 1985. Betty and I have a travel trailer and a van and take off for extended travels whenever we can. I had a 4-H horse group for several years. Also retired from most 4-H activities.

APRIL COOK - after traveling around the U.S. with Tandy Leather Co. for 8 years I have finally settled in Spokane, WA. for the Duration. My parents and oldest brother live in Edmonds, WA. My younger brother lives with his daughter in Arcata, CA where he is a Piano major at Humboldt State. Musical talent abounds, also with my older brother who builds instruments such as harpsichords, dulcimers and pipe organs. My job involves being a resource person for any group, hospital, scout troop, 4-h, prisons and schools which might utilize leathercraft. This keeps me on the road constantly serving the entire Inland Empire from the Cascades to the Eastern Rockies, from Canada to just South of the Columbia River. In my spare time I am a softball umpire for High School, men's and women's leagues. I am a native Washingtonian, but have only lived in the state for 19 years. When I was 18 I joined the U.S. Army as a Psychiatric Nursing Specialist. After my discharge in 1975 I began studies toward a Lutheran Pastorate which would have been completed in 1979 had I not gone to work for Tandy. (Note: I still plan to complete my last 12 credits). With Tandy I have worked as store manager, production manager and warehouse supervisor.

THE CHATKIST ORANGES

John Headrick
Leila Steckelberg
Miriam Lourie
Shannon Gamman

Kearstin Edwards
DawnE Warner
Jane Higuera
Mary Swan

Kearstin Edwards: This is my first year at Chat - so far its been wonderful! The atmosphere here is really superb. It's one of the 1st things I noticed here and I love being able to hug everyone. I'm a 4-Her for the 5th year. I train and show my four horses, love to swim, hike, bike and meet new people. I also enjoy reading, drawing, all kinds of art and music. I plan to travel all over the world after high school (I'm in my senior year). People really interest me. I love being able to associate with any kinds of people. I've already made up my mind that I'll definately be here next year to share in the love, hugs, dances etc. that make Chat so special.

John Headrick: 7 year labber. Have a great time every year learning more about myself and my limitations. I try to remember that I'm from Clackamas County and I can do anything!!!! I have been in 4-H as a member for 9 years and now as a leader for 6 years. My hobbies include watching people. Working at 4-H Camp giving hugs and backrubs. I enjoy all water sports and any type of outdoor activity. Camp fires and ceremonies are one of my favorite activities to work on.

Miriam Lourie: is 4-H Extention Agent in Polk County Oregon, With lots of enthusiastic kids (especially our teen group) and leaders I'm always challenged to come up with ideas, games, songs, inspiration, enthusiasm, etc., etc., etc. Thank goodness for Chat. It's refreshing, educational, fun, a joy but most importantly, its people. who care and share. I love to sew, swim, sing and play with my husband, Dan and our 3 year old son, Jed.

Jane Higuera hails from Spokane County where she's county camp director, a 4-H leader, mother of seven, wife of one, grandmother of 4. Her third year at Lab is going great; hooter time is one of her favorites. And I'm too "busy" to write more!! (andd too-oo-oo-hoo-oo-tired!)

Leila Steckelberg: from arlington, WA. Home Economist and Recreation Specialist- retired Home Economics teacher (MountVernon High School & Everett Community College and Skagit Vally Community College) and Distric Director/Camp Director professional for Samish Council of Camp Fire (first American Camping Association Accredited Camp Director in Washington State). I directed Camp Kirby on Samish Island 9 years and 4-H Camp Committee and staff many years.

My interest are my husband Dale, Son David (a professional actor), Heidi dog, Tuffy cat, family, people, CHATCOLAB for 35 years, dancing, rockhounding, silversmithing, scrimshaw, camping, traveling, recreation, hand arts and crafts etc. I have worked with many youth groups including 4-H 25 years, cub scouts, Camp Fire, Degree of Honor Juniors and S nday School. Dale and I have been foster parents for abused kids also.

DawnE Warner: This is fourth beautiful year coming to Chat and each year is better & better. I'm to the point now where I need and refill my engine with gas, so I can learn new ideas, philosophies, humor, knowledge and most importantly, share and express my love to others. Whether you want me or not I'm a part of the Chat Family and work hard to be there as well as share my feelings and ideas. I was born in Whitefish, MT where I was raised on a cattle ranch. I now an a college student at the Univ. of Montana. I have two of my own cows which help pay for college. I also have my own horse, Charlie,

I try to ride when I come home and when I have time. Dancing is a very important talent and it is a way for me to express my feelings and emotions. Something new I've learned is Sign Language. Not only being able to speak and sign conversations for others but also understanding what a deaf person goes through not hearing, yet at the same time still being able to communicate easily to others. I love to swim, give "E" hugs, converse, play tennis, softball, sign language, yoga and of course dance.

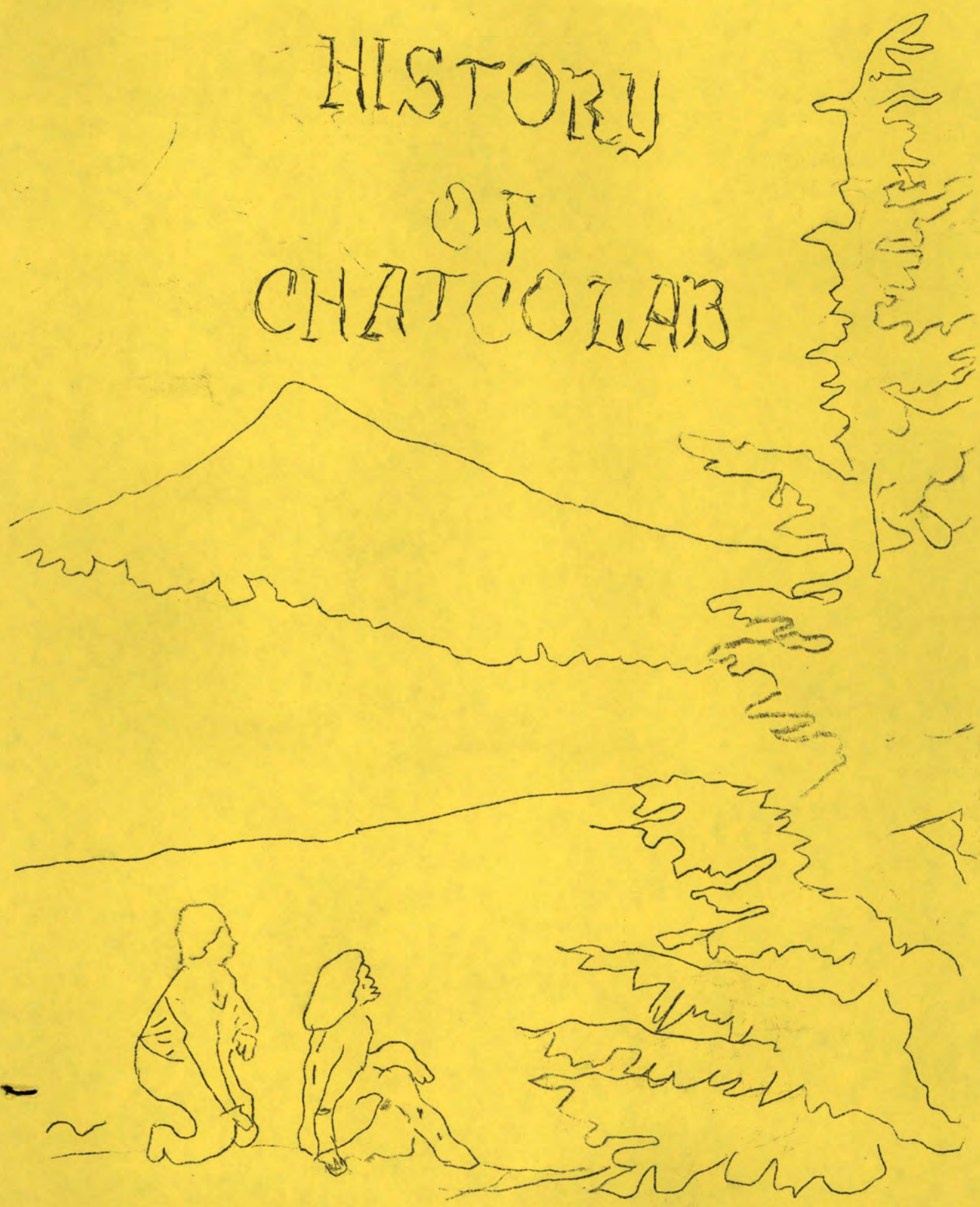
There is no place like Chat where I can share and express myself more than I already do. Chat is a place where love flows freely, hugs are shared graciously and friends are united together as one big family. Thank you all for being a part of Chat this year and being a friend of mine. My love and thoughts are with you always. Hope to see you all at Chat next year. All my love and "E" hugs. DawnE.

Shannon Gamman: I'm a 4-H'er. My 4-H clubs include indoor and outdoor cooking, photography, sewing, and eye-vision. I really enjoy taking part in all the activities I can. The 4-Hers in Ballston, Oregon take pride in the community. We clean it regularly and help it have a nice appearance.

I would like to thank Miriam Lourie for not only telling me about Chat but transporting me to and from it. Also I would like to thank her for motivating me and many other 4-Hers as well as guiding us through all the community, county and state activities.

<u>Mary Swan:</u>	Date of Birth	2-10-61
	Hometown	Great Falls, Montana
	Occupation	Deli Clerk
	Interests	Sports, reading, music
	One year goal	run a marathon

HISTORY OF CHATCOLAB



HISTORY OF RECREATION LABORATORIES

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

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

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

One of the labs originating in this process are Camp Idluhapi at Lostta, Minnesota, which later became the Northland Recreation Leaders La. 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 Hemo, 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 Chatcolet in northern Idaho in 1949 established in the Northwest-held in May at Heyburn State Park on Lake Chatcolet. Also the Longhorn Recreation Lab, which was soon after organized in Texas. From the same Black Hills Lab came the inspiration for the Southwest Lab in New Mexico, and the Great Plains Lab in Nebraska. The Black Hills also inspired the nucleus from the east who set up another lab in Michigan, called the Great Lakes lab and indirectly influenced the establishment of a lab in Maine, the Downeast Rec. Lab.

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho, from Havre, Montana. There were a few from southern Idaho who had attended Black Hills 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

3/2

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 \$50 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 83 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-Meyburn 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-OHGA in Southern California. This lab was cancelled one week before scheduled to start due to inadequate registration.

Mary Regan and Emily Ronssee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of lab. They came back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of their Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Lolla Seckelberg (who made the Redwood Candle at that first lab) went down to help the new lab off to a flying start. There were 45 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 Stockelberg (21), Don Clayton (23), Vernon Burlison (20), who all had each attended at least 20 years also added their memoirs. Labbers celebrated by enjoying birthday cake, the anniversary waltz, reminisced and enjoyed other activities.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NORTHWEST RECREATION CAMP

Camp Chatcolet

Plummer, Idaho

May 11 - 18, 1949

1948 Committee - served in 1949

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

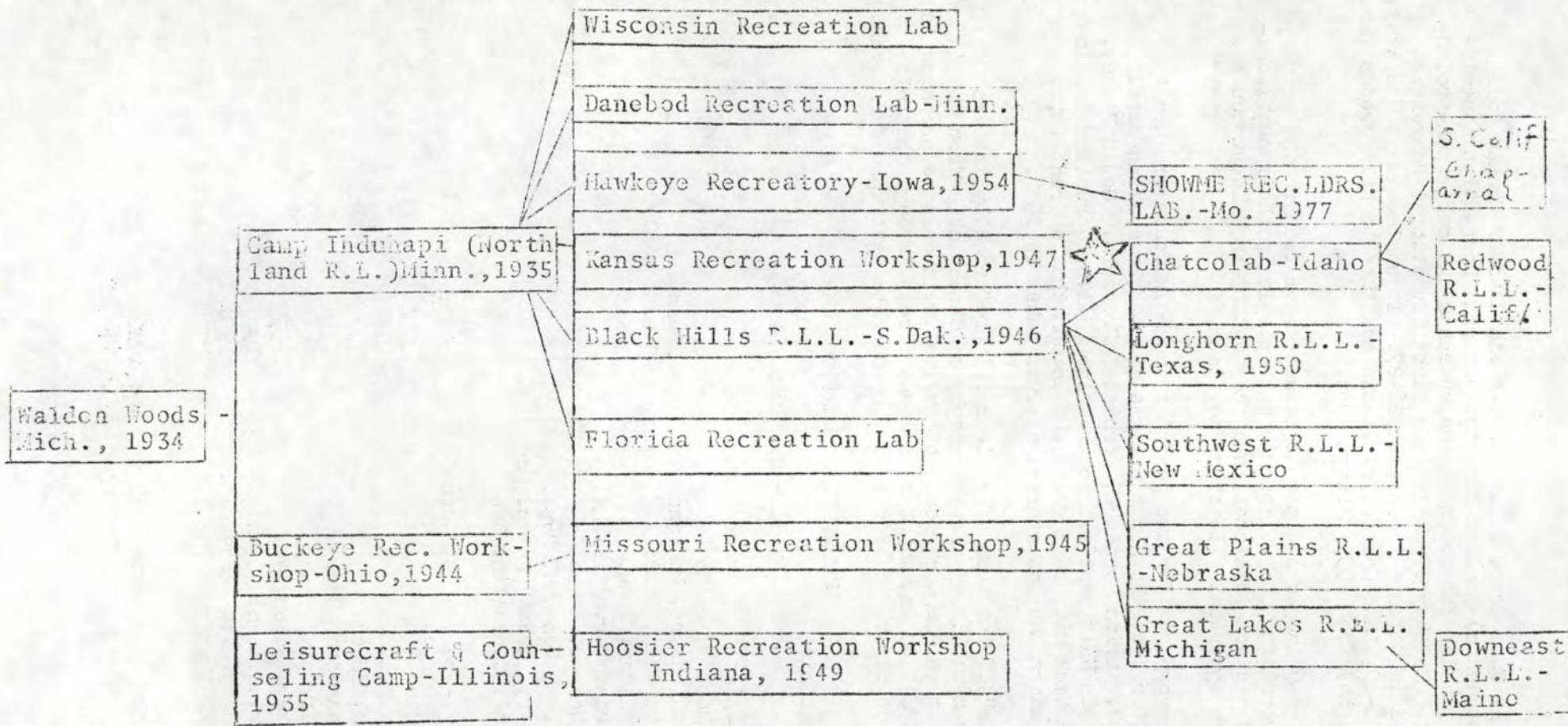
1949 Committee - served 1950 camp

Term Expires

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

STENOLOGY CHART OF NON-PROFIT RECREATION LABORATORIES



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

CHATCOLAB

The annual Northwest Leadership Laboratory called CHATCOLAB, starts on the first sunday of June and ends the following saturday. CHATCOLAB is held at Camp Roger Larson on Lake Coeur d'Alene near Worley, Idaho. The Lab principally serves four states: Idaho, Montana, Oregon and Washington.

CHATCOLAB'S objectives are to help those who attend to improve their leadership abilities, creative skills, understanding of themselves and others and to have a week of wholesome fun in an experience of camp living. The Lab is purposely planned with a flexibility that permits many of the activities to be developed in camp, thus encouraging the sharing of all the leadership talent found among the resource people and labbers.

Eligible to attend are all volunteer and professional leaders of youth and adult groups, such as 4-H, Campfire, Scouts, Y.M.C.A., Y.W.C.A., Grange, Church, School and city recreation departments and their friends. The enrollment has to be limited to 100. Those who first apply receive first consideration.

You may obtain an information brochure and a registration form by writing to:

CHATCOLAB : Northwest Leadership Laboratory
Leila Steckelberg, Treasurer
9406 164th N.E.
Arlington, WA 98223

If you would care to visit with a local person who has attended CHATCOLAB recently to have your questions answered and obtain more specific information, please call

_____ at _____ - _____ - _____

PAST CHAIRMEN AND THEME LIST

1949-DON CLAYTON -MOSCOW, IDAHO	ANNOUNCING THE 1st LAB-IT FINALLY
1950-DON CLAYTON- MOSCOW, IDAHO	CORRIDOR OF NATIONS HAPPENED
1951-DAN WARREN- MOSCOW, IDAHO	ON BEING A REAL PERSON leather cir
1952- DAN WARREN- MOSCOW, IDAHO	OUR HERITAGE leather circle
1953-LARRY THIE-couperville, wa.	TO KNOW IS TO CARE-TO CARE IS TO
1954-HATTIE MAE RHONEMUS- EUGENE, OR.	PEACE THROUGH PARTICIPATION ^{SHARE}
1955-SALLY SCHROEDER-COQUERILLE, OR.	VENUE FOR FUN mealtickets
1956-MARY MCKENZIE-EPHRAATA, WA.	FAMILY 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 JAMBOREE wood slices
1960-JOHN MOORE-MOSES LAKE, WA.	DISCOVERY DAYS jar lids pie pan
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 HORIZONS
1971-ALICE DERNER-WOLF POINT, MT.	THE UNFOLDING PROCESS
1972-ALICE DERNER-WOLF POINT, MT.	LEADERSHIP IS A PROCESS wood slices
1973- ALICE DERNER-WOLF point, mt.	BECAUSE WE CARE 25th
1974- BRAD BRADLEY-SEALLIE, 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 piece
1977-DICK-SCHWARTZ-MILWAUKEE, OR.	PROSPECTING: AN ADVENTURE IN
1978-JACKIE DARITELL-HALLMUT CREEK, CA.	at lab DISCOVERY
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 Hoard-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 DARINGER-CONRAD, MT.	in05 ENERGIZE AT CHAT-LET'S GLOW TOGETHER leather tags, a bee, worms

SHARE

YOURSELF...SHARE

Chatcolab

YOU ARE INVITED TO ...

**Northwest Leadership
Laboratory**

Chatcolab



**NEW IDEAS IN
LEADERSHIP**

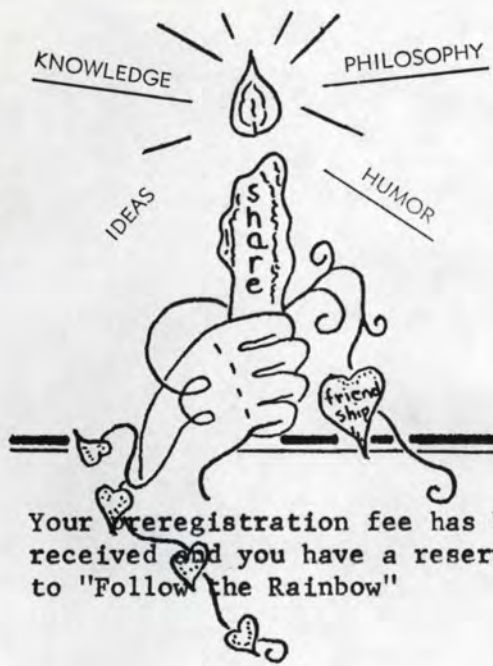
YOU ARE INVITED TO ...

**Northwest Leadership
Laboratory**

Chatcolab



**NEW IDEAS IN
LEADERSHIP**



THE
SPIRIT
OF

NORTHWEST LEADERSHIP LABORATORY

CHATCOLAB

Your preregistration fee has been received and you have a reservation to "Follow the Rainbow"

Registration confirmation
9406 164th Street NE
Arlington, WA 98223
(206) 435-3075

IMPORTANT REMINDERS

REGISTRATION: Lab opens with registration from 2 to 4 PM, Sunday June 7. Plan to arrive by 4 PM so you don't miss the all-lab welcome, orientation and dinner. (Only board members should plan to arrive before lab opens. Labbers whose travel arrangements necessitate riding with board members arriving early should plan to pay an extra \$10.00 for Saturday evening room and board.) Lab closes with breakfast Saturday, June 13th.

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

Other costs you might consider include:

- an extra notebook (\$5.00)
- special section of the notebook, i.e. crafts, games, ceremonies, etc. (\$1.00)
- all lab picture (\$2.50)
- Chatcolab sweatshirts or t-shirts
- songbooks or songtapes
- crafts - craft instructors may need to be reimbursed for materials you use
- fund raising activity - auctions to support lab scholarship fund

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

FEATURED AT LAB:

- How Adults Learn and Developing Leadership Skills - Burton Olsen
- Dance (Square, Folk, Ballroom - you choose) - Gwen & Roy Main
- Ceremonies, Party Planning, Games - Ruth Moe
- Visualization & Goal Setting - Kathy Wallenhaupt
- Leathercraft & Name Tags - April Cook, Tandy Leather
- Stained Glass & Glass Etching - Joyce Olver
- Kites - Lucy Linker
- Working with Special People - Pam Oros
- Water Fun & Water Safety - Dick Schwartz
- Soapstone Carving & Scrimshaw on Vegetable Ivory - Leila Steckelberg
- Cooks - Don & Rosemary Gouchenour

THINGS TO BRING:

- sleeping bag or bedding and pillow
- warm comfortable casual camp clothes with a change or two for warm weather, rain, snow, etc.
- you may want to bring a dress-up outfit
- towels, toiletries, flashlight, alarm clock
- costume and costume materials are optional, but may be useful
- any prose, books, songs, stories or poems you would like to share with others
- a t-shirt or sweatshirt you would like the Chatcolab logo silkscreened onto -- some printed shirts will be available
- fresh vegies, jams, homemade breads, cookies, canned fruits, etc., (to help defray the food costs)
- any materials for sharing or teaching a special prepared craft, skill informational topic at a Chat class.
(Such materials should include for the notebook: a written description of the class presentation, directions or guidelines for the project or learning experience, a listing of materials needed, and copies of any handouts used. Plan to submit these materials to the notebook personnel at the beginning of lab. Additional material covered can be written up at lab for printing.)
- jack knife and other craft tools

MOST IMPORTANTLY: BRING YOURSELF ...

YOUR TALENTS ... YOUR IDEAS ...

AND YOUR ENTHUSIASM

Thank you for submitting your pre-registration materials. Lab would have less sunlight and brightness without you!!!

NEED A RIDE? CONTACT:

Montana: Jean Baringer
520 S. Maryland, Conrad MT59425
(406) 278-7716

Oregon: Jim or Miriam Beasley
14515 S. Clackamas River Drive
Oregon City, OR97045
(503) 656-5027

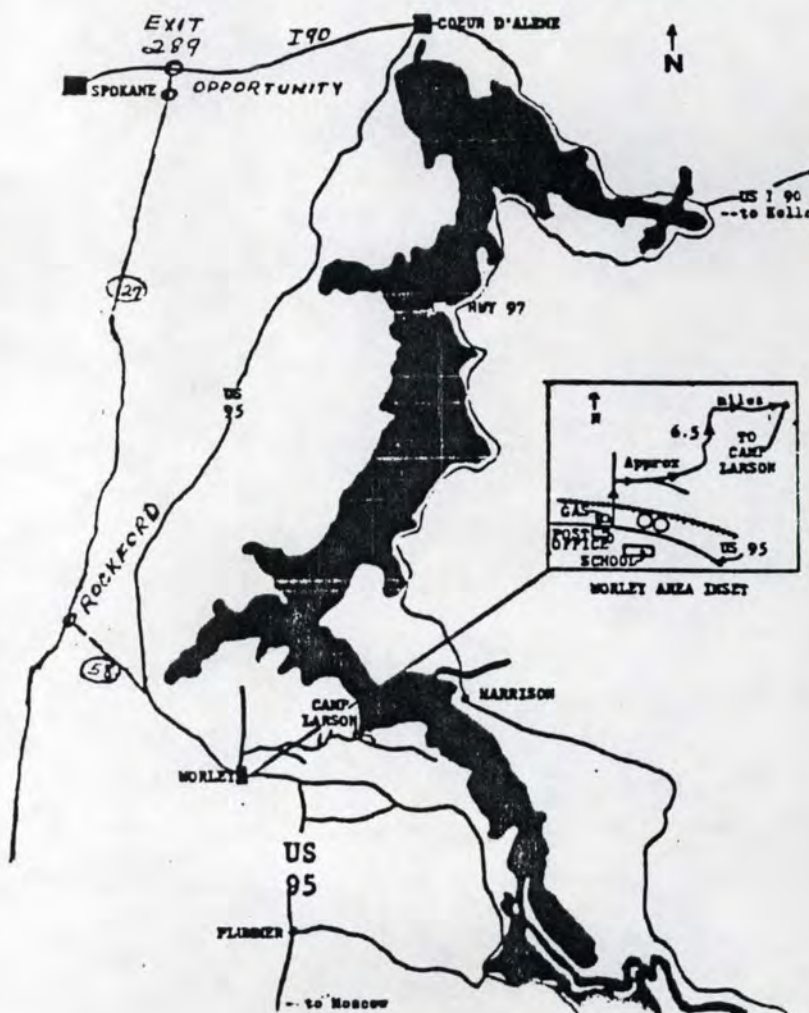
Washington: Leila Steckelberg
9406 164th Street NE
Arlington, WA 98223
(206) 435-3075

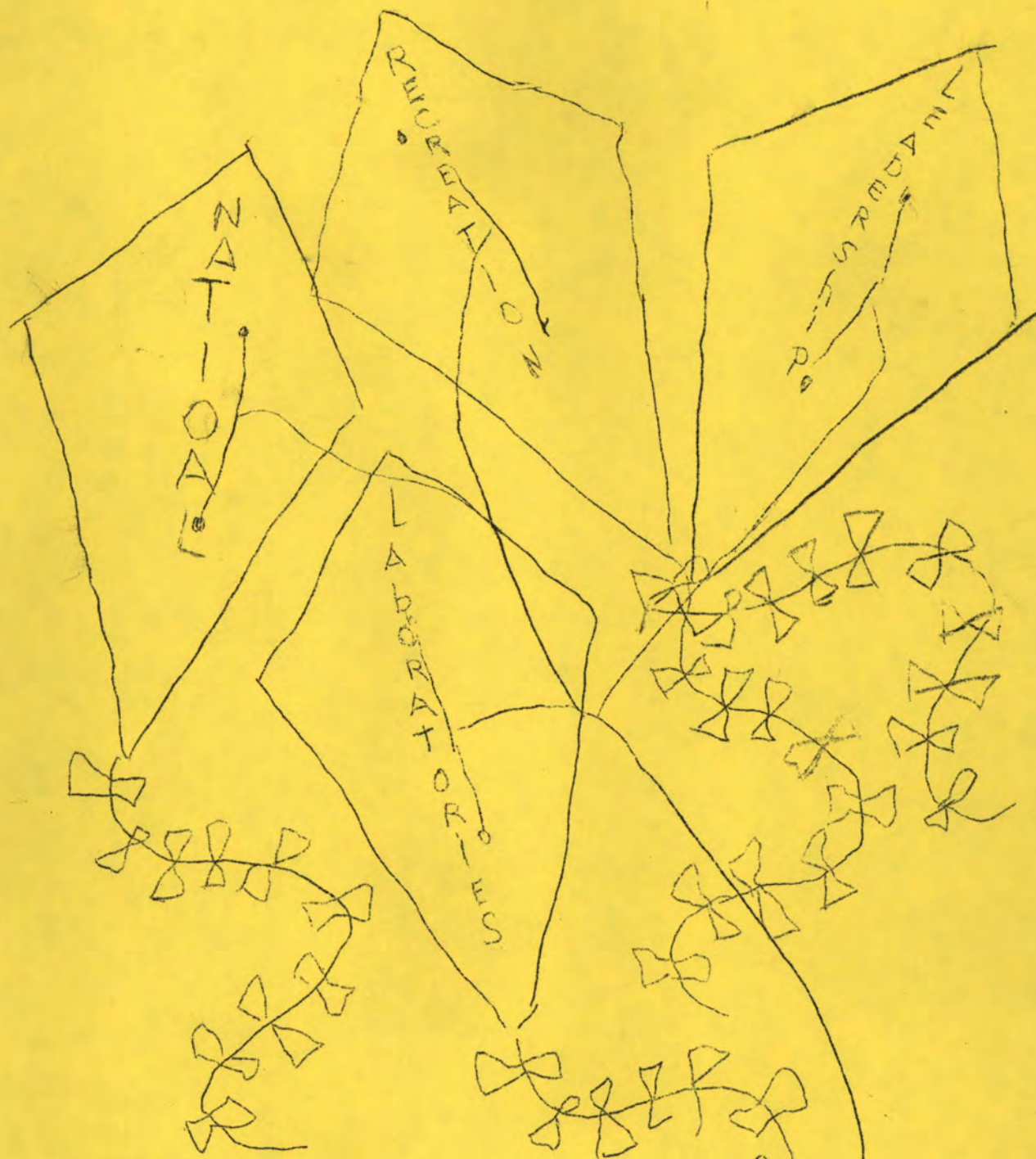
Idaho: LaRele Stephens
4808 South Helena Street
Spokane, WA 99203
(509) 448-0329

EMERGENCY INFORMATION:

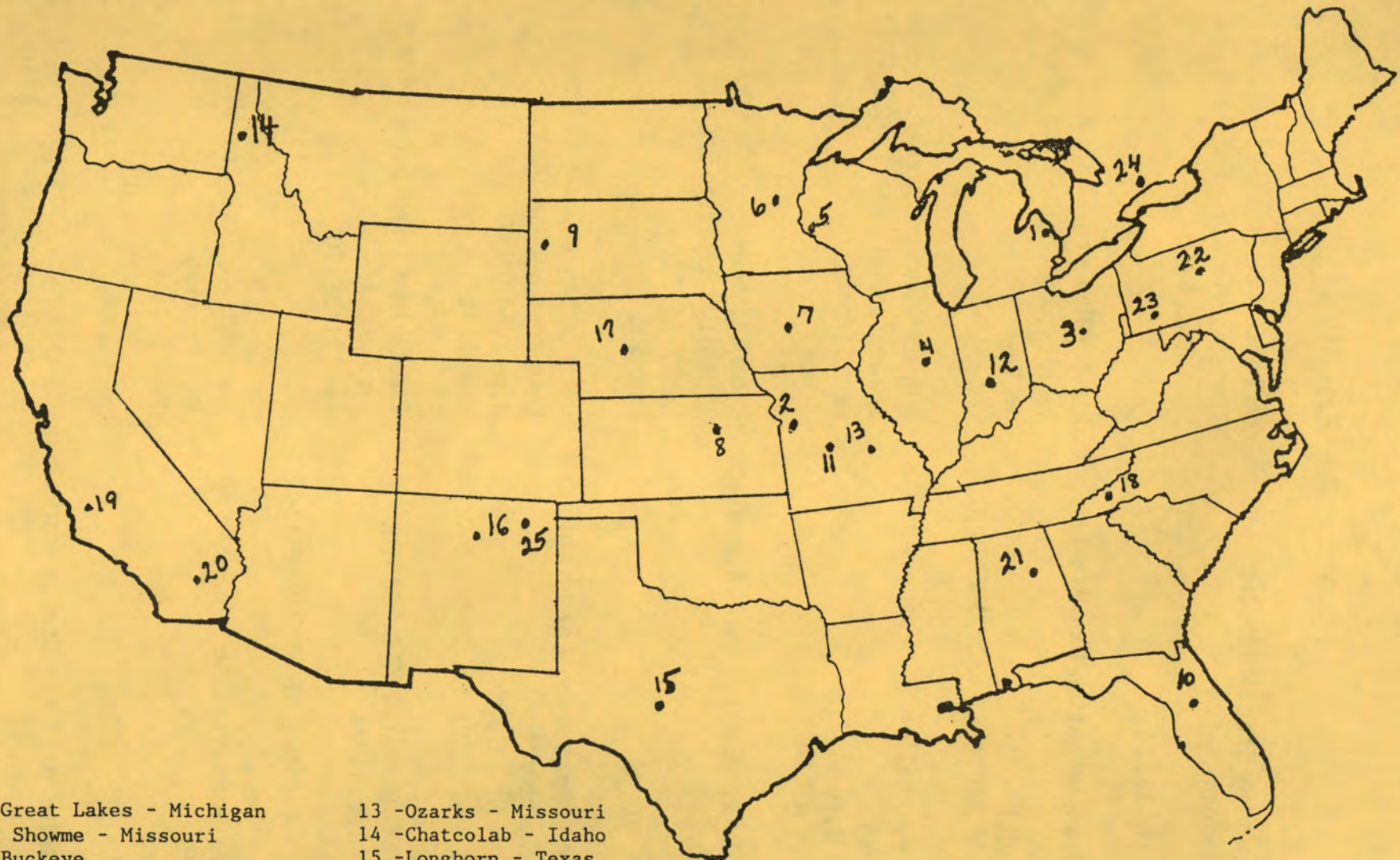
There is a pay phone at Camp Larson
(208) 689-9250

DIRECTIONS AND MAP TO CAMP LARSON





Recreation Labs/Workshops



- | | |
|----------------------------------|--|
| 1 -Great Lakes - Michigan | 13 -Ozarks - Missouri |
| 2 - Showme - Missouri | 14 -Chatcolab - Idaho |
| 3 -Buckeye | 15 -Longhorn - Texas |
| 4 -Leisure Craft & Counseling | 16 -Baptist - Glorieta, New Mexico |
| 5 -Northland - Wisconsin | 17 -Great Plains - Nebraska |
| 6 -Winter Lab - Minnesota | 18 -Presbyterian - North Carolina |
| 7 -Hawkeye - Iowa | 19 -Redwood - California |
| 8 -Kansas - Kansas | 20 -Chaparral - California |
| 9 -Black Hills - South Dakota | 21 -Methodist Leisure/Recreation - Alabama |
| 10 -Baptist - Lake Yale, Florida | 22 -Eastern Cooperative - Pennsylvania |
| 11 -Missouri - Missouri | 23 -Laurel Highlands - Pennsylvania |
| 12 -Hoosier - Indiana | 24 -Mapleleaf - Ontario, Canada |
| | 25 -Southwestern - New Mexico |

Recreation Workshops/Laboratories - USA/Canada

1/87

Lab

Location

Baptist Sunday School Bd.-Rec Labs

Wendell Newman

MSN 166

Nashville, TN 37234

Lake Yale, FL - Jan. 3-9, 1987

Glorieta, NM - Jan. 23-29, 1987

Fee: about \$235

Black Hills Recreation Leaders Lab

Ruth Moe

205 Corthell Rd.

Laramie, WY 82070 Ph. 307/745-7227

Placerville Camp, SD (near

Rapid City, SD in the Black Hills)

Sept. 27 - Oct. 3, 1987

Fee: \$140

Buckeye Recreation Workshop

Mary Brenner

16721 Hartford Rd.

Sunbury, OH 43074

Pilgrim Hills Conf. Center

Brinkhaven, OH - Mar. 20-25, 1987

Fee: \$145

Chaparral Rec.-Ed.-Ldrshp. Laboratory

Marianne DuBois

Box 703

Julian, CA 92036

Camp Cedar Glen

Julian, CA (southern CA)

Nov. 7-11, 1984

Fee: \$85

Chatcolab--Northwest Leadership Lab

Leila Steckelberg

9406 164th, NE

Arlington, WA 98223 Ph. 206/435-3075

Camp Larson on Coeur d'Alene

Lake, near Worley, ID

June 7-10, 1987

Fee: \$115

Eastern Cooperative Rec. School

Ed & Margaret Moyer

R.D. #1, Box 287

Millmont, PA 17845 Ph. 717/922-1342

Crystal Lake Camp, Hughesville,

PA - Aug. 16-24, 1986

Fee: \$110-170

Great Lakes Recreation Leaders Lab

Barb Collins

1433 22nd St.

Ft. Huron, MI 48060

Camp Cavell, Lexington, MI

May 1-6, 1987

Fee: \$115

Great Plains Arts and Crafts Workshop

Mrs. Henry Schneider

Cody, NE 69211 (Box 155) Ph. 402/823-4247

Camp Comeca, Cozad, NE

April 21-26, 1985 Fee: \$115

Hawkeye Reformatory

Jane Ann Stout
Harriet Goslin
Pat Tullis

2 Mini Labs

Fee: \$120

Hoosier Recreation Workshop

Eric Behrman, Ext. Agt., Youth/4-H
205 N. College Ave., Graham Plaza
Bloomington, IN 47401 Ph. 812/332-2366

Bradford Woods, Martinsville,

IN - Apr. 18-20, 1986

Fee: \$55

Kansas Recreation Workshop

Marguerite Bishop
1601 E. Glenn Drive
Lawrence, KS 66044 Ph. 913/843-8716

Rock Springs Ranch, Junction City,

KS (11 mi. southwest) - Apr. 4-6,
1986

Fee: \$85

Laurel Highlands Creative Life Lab

Bob & Lois Long
4003 David Lane
Alexandria, VA 22311 Ph. 703/998-7662

Jumonville Training Center

Hopwood, PA - Apr. 26-May 7,
1987

Fee: \$160

Leisurecraft and Counseling Camp

Joyce Hinds
RR #2,
Pleasant Plains, IL 62478 Ph. 217/626-1773

4-H Memorial Camp, Monticello, IL

Apr. 26-May 1, 1987

Fee: \$90

Leisure/Recreation Workshop

Nina H. Reeves, Methodist Youth Ministry
909 Ninth Ave., West
Birmingham, AL 35204 Ph. 205/251-9279

Camp Sumatanga, Gallant, AL

April 20-25, 1987

Fee: \$155

Longhorn Recreation Laboratory

Longhorn Mini Lab

Jim Davis
102 Nagel Hall
College Station, TX 77843 Ph. 409/845-7473

Texas 4-H Center, Brownwood,

TX - Mar. 15-20, 1987

Fee: \$125

Mini Lab- Mar. 13-15, 1987

Missouri Recreation Workshop

Mrs. Peggy (Jim) Clatworthy
Greenacres Drive
Fayette, MO 65248 Ph. 816/248-3735

Rolla, MO

Oct. 7-12, 1986

Fee: \$50-adults, \$30-children
(family recreation)

Northland Recreation Lab

Jo Hecht
3420 48th Place
Des Moines, IA 50310

Camp St. Croix, Hudson, WI

Apr. 23-30, 1987

Fee: \$160

Ozarks Creative Life Lab

Jim Eddy
Mound Ridge Camp, Rt. 2, Box 54
Cook Station, MO 65449

Camp Mound Ridge

Cook Station, MO

Second week in October

Presbyterian Annual Rec. Workshop

Evelyn Bannerman
1218 Palmyra Ave.
Richmond, VA 23227 Ph. 804/355-1474

Assembly Inn, Montreat, NC

Apr. 30-May 5, 1984

Fee: \$190

Redwood Recreation Leadership Lab

Jim Slakey, Exec. Director
2718 Brentwood Dr.
Lacey, WA 98503 Ph. 206/456-6546

Rancho El Charro Environmental

Center, San Luis Obispo, CA

(N. CA) - Mar. 22-28, 1986

Fee: \$109

Showme Recreation Leaders Lab

Drew Laudie
4525 Downs Dr.
St. Joseph, MO 64507 816/271-4493

Camp Mo-Kan, Independence/

Kansas City, MO - Mar. 11-15,

1987 Fee: \$110

Southwestern Rec. Leaders' Lab

Mrs. Jackie McLeroy
710 West Halsell
Dimmitt, TX 79027 Ph. 807/647-5317

Camp Summer Life

Vadito, NM - Apr. 24-28, 1985

Fee: \$98

Winter Creative Life Lab

Galen Cain
332 S.E. 8th Avenue
Forest Lake, MN 55025

Camp Onamia Retreat Center,

Onamia, MN Feb. 8-12, 1987

Fee: \$115

MAPLE LEAF Recreation Workshop

Carolyn Davidson
81D Eramosa Rd.
Guelph, Ontario, CANADA N1E2L7
Ph. 519/763-4663

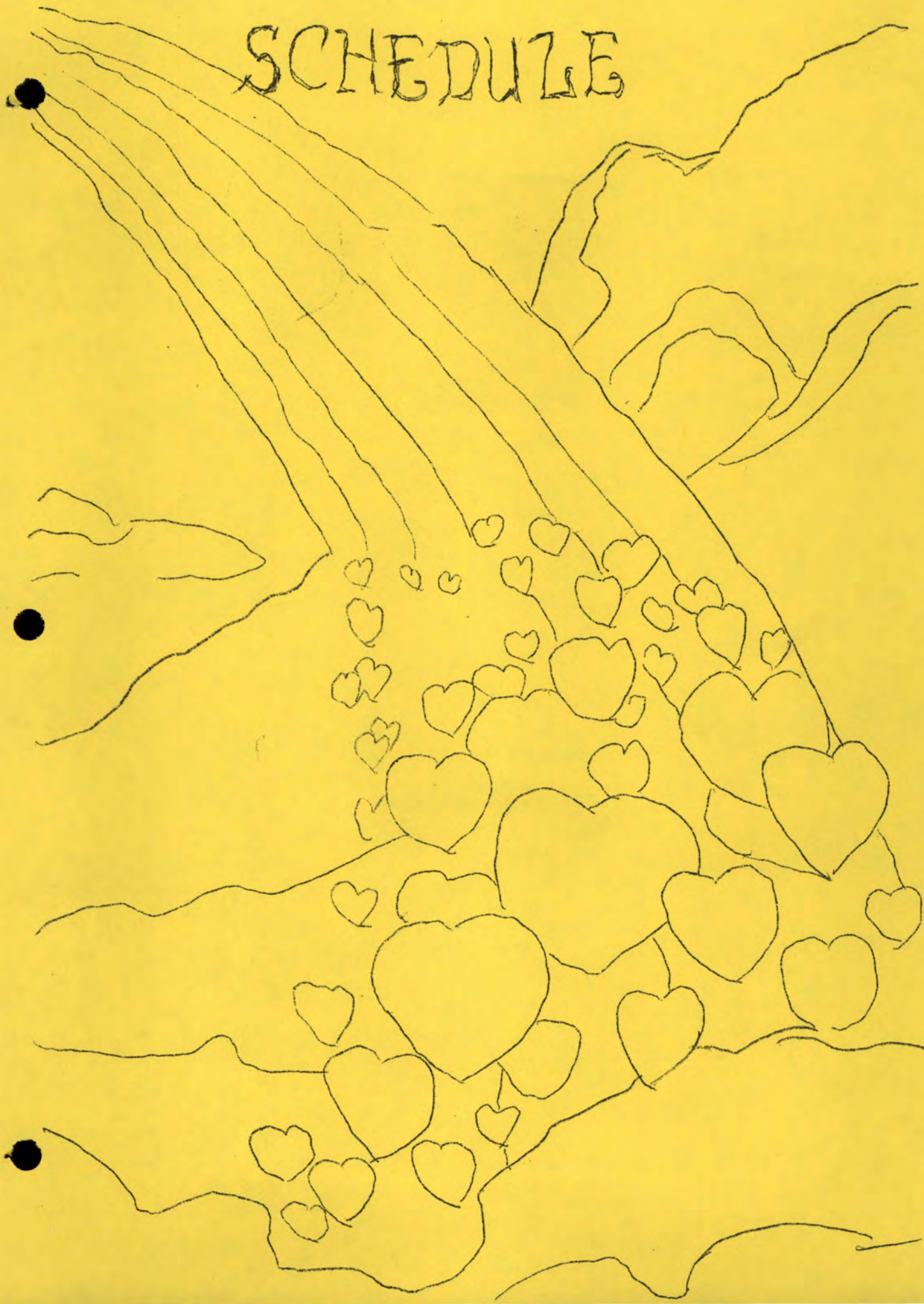
Bolton Conference Centre

Toronto, Ontario CANADA

Feb. 13-15, 1987

\$100 U.S. dollars

SCHEDULE



THEME:
FOLLOW THE RAINBOW

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	RED	BLUE	ORANGE	GREEN	PURPLE	YELLOW
7:30a	Flag Raising	Flag Raising	Flag Raising	Flag Raising	Flag Raising	Clean-Up Raising
8:00	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
9:00	Pictures					Clean-Up
9:15	Songs	Dance	Songs	Dance	Songs	
9:30	Discussions	Discussions	Discussions	Discussions	Discussions	
11:00	Water Safety	Party Planning	Dance	Dance	Dance	
11:30	↓	↓	↓	↓	Freetime	
12:30p	Lunch	Lunch	Lunch	Lunch	Lunch	
2:00	Ceremony planning or Leather				Stained glass etching or kites	
3:30	Teatime	Teatime	Teatime	Teatime	Teatime	
4:00	Glass Stained/ Etched, Kites	Games, Classes Etc.	Working w/ Special People, Games	Corporation Meeting		
5:30	Free Time	Free Time	Free Time			
6:00	Dinner	Dinner	Dinner	Dinner	Dinner	
7:30	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	
7:40	Evening Activity	Evening Activity	Evening Activity	Evening Activity	Evening Activity	
10:30	Slow Down	Slow Down	Slow Down	Slow Down	Slow Down	
	"Hooters"	"Hooters"	"Hooters"	"Hooters"	"Hooters"	



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DUTY ROSTER FOR K.P.'ers

Group	RED	BLUE	ORANGE	GREEN	PURPLE	YELLOW
Day	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						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 3 meals

- *Check with Jean for theme of the day
- *Check with Leila, Betty, Jean or Ruth for table fun ideas (resource people)
- *Check with Jean for any announcements
- *Check with Jane or Rosemary for teatime suggestions

ARRIVE IN DINING AREA 20 MINUTES BEFORE EACH MEAL

LOOK FOR THE COOKS RED FLAG --WHEN THEY NEED HELP IT WILL BE OUT!

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

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

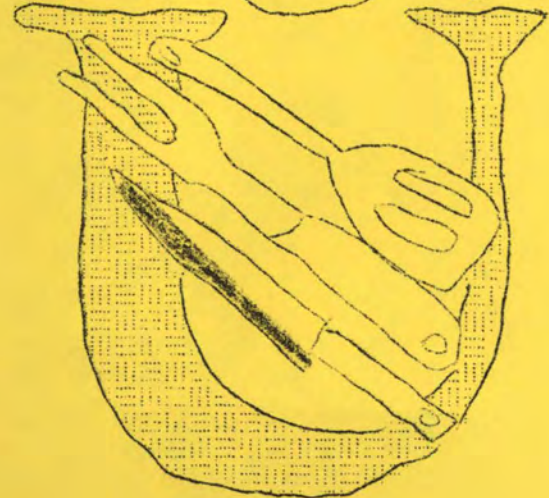
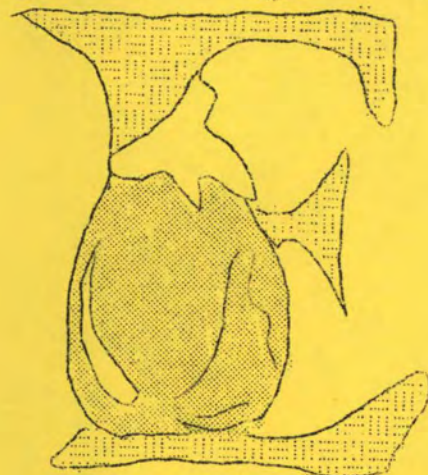
TABLE FUN Plan and lead!

- 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. Dishes -- see Loren
B. Pans -- metal sink.
 8. Sweep floors if necessary

NOTEBOOK: ANY activities that you plan (graces, songs, games, skits, etc.) are to be written up for the notebook and handed into the notebook room before bedtime on the day it happened.
(You might choose one person to be responsible for this)

QUESTIONS ????? ASK SOMEONE!!!

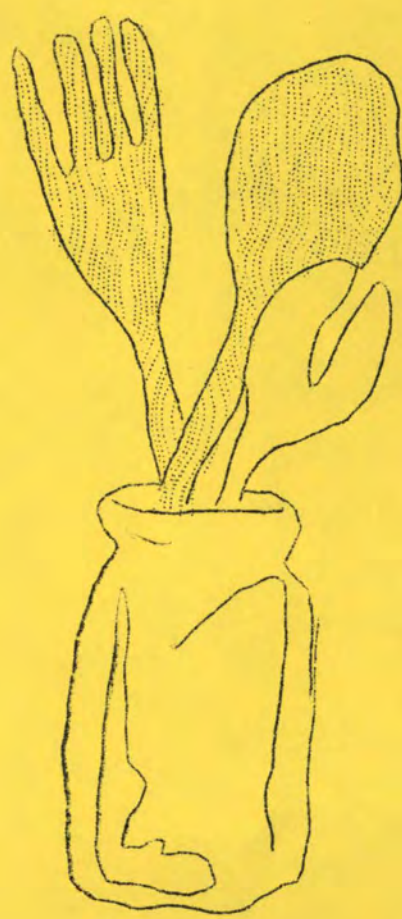
WONDERED WHY SOMEBODY DIDN'T DO SOMETHING_ THEN I REALIZED I WAS SOMEBODY



KISS

A

COOK



	MENU		
	BREAKFAST	LUNCH	SUPER
S U N D A Y	Fruit, Oatmeal, Toast, Eggs, Coffee, Milk, Juice	Frankfurters, Salad Bar, Pork & Beans, Potato Chips, Watermelon, Beverages	Roast Beef, Potatoes, Gravy, String Beans, Jello w/Bananas, Salad Bar, Beverages
M O N D A Y	French Toast, Bacon, Zoom, Peaches, Pears, Coffee, Milk, Juice	Hamburgers, Fried Potatoes, Jello, Beverages	Pork Chops, Baked Potatoes, Coleslaw, Apple Sauce (Angelo's), W/W Bread Sticks, Terry's Strawberries on Shortcake, Beverages
T U E S D A Y	Pancakes, Bulk Sausage Paddies, Eggs, Fruit, Coffee, Milk, Juice	Lentil-Beef Soup, Waldorf Salad, Soda Crackers, Beverages	Mashed Potatoes, Salad Bar, Short Ribs, Banana Cream Pudding, Beverages
W E D N E S D A Y	Biscuits, Scram- bled Eggs, Rice w/ Raisins, Potatoe Paddies, Coffee, Milk, Juice	Sloppy Joes, Salad Bar, Pork Chops, Chocolate Rice Krispee Squares, Beverages	Potato Salad, Corn, Carrot and Raisin Salad, Gouchenour's Steaks (barbecued), Beverages
T H U R S D A Y	Corn Bread, Cream of Wheat, Bacon, Coffee, Milk, Juice	Chili & Beans, Fruit salad, Rhubarb Pie, Beverages	Frankfurters, Sauerkraut, Terry's Corn, Cake, Beverages
F R I D A Y	Bacon, Eggs, MaMa "B's" Cinnamon Rolls, Coffee, Milk, Juice	Ham, Fried Maccroni, Cabbage Slaw w/Poppy Seed Dressing, Beverages	Roast Beef, Peas, Potatoes and Gravy, Salad, Beverages
S A T U R D A Y	Leftovers and Out		

INTERESTING FACTS ABOUT DRY PEAS AND LENTILS

The Inland Empire-- comprised of Eastern Washington and Northern Idaho-- is the dry pea and lentil capital of the world.

On these fertile rolling Palouse hills, 95 per cent of our nation's dry edible peas and 100 per cent of its lentils are grown.

The popularity of these high-protein vegetable foods was recognized long ago in European and South American countries, in Asia, eastern Canada, and North Africa. We have fine export markets in these places.

Through the efforts of our Washington and Idaho Pea and Lentil Commissions the status of these "Old World Legumes" is constantly being exploited domestically.

HELPFUL HINTS FOR LENTILS

To cook one pound of lentils boil gently for 20-30 minutes in 5 cups water with 2 teaspoons of salt. One cupful cooks into 2 cupfuls of tender goodness in ½ hour.

They need no pre-soaking.

They have low-fat content, but are high in B vitamins, protein, calcium, and iron.

They do not give digestive discomfort like some of their cousin legumes.

They love "to go with" nuts. They are versatile replacements for noodles, potatoes, beans, rice, and meat in many dishes.

They can be pre-cooked and kept in the refrigerator for use in the next few days.

You will find them on your grocer's shelves in one pound packages economically priced.

Put into a covered can, they store indefinitely on your pantry shelf.

Split-pea soup improves with reheating.

Split peas are skinless.

Gerry Dreschel

Route #2 Worley, Id.

of Pals Donated the Lentils

SPLIT PEA SOUP WITH GREEN HERBS

1 pound green or yellow split peas	2 qts. chicken stock or broth (may use bouillon or canned broth)
1 large leek, chopped	1 tps. sugar
1 tbs. lemon juice	1/8 tsp. parsley sprigs, chopped
1 pinch nutmeg	salt and pepper to taste
5 ounces spinach, washed and chopped, or frozen	

Combine split peas, chicken stock, leeks, lemon juice, sugar, and spices. Cook slowly until peas are soft (45 to 60) mins. Whisk or blend peas until pureed. Ten minutes before serving, add parsley and spinach. Adjust consistency, season to taste with salt and pepper, enjoy. Yield: 8-10 servings

BAKED CARAMEL CORN - Dorothy Burlison's Recipe shared by Jane Higuera

In heavy saucepan mix 1 CUP melted MARGERINE with 2 CUPS firmly packed BROWN SUGAR, 1/2 CUP LIGHT CORN SYRUP and 1 TEASPOON SALT (which Jane always omits and never misses).

Bring to a boil stirring constantly. Then boil without stirring for 5 minutes.

Remove from heat and stir in 1/2 TEASPOON BAKING SODA and 1 TEASPOON OF VANILLA EXTRACT.

Have ready 6 generous QUARTS of HOT POPCORN in a large lightly buttered baking pan (oval roaster is good).

Pour hot syrup mixture slowly over the popcorn, mixing to coat well.

BAKE at 250° for 1 HOUR, stirring every 15 minutes.

If there's any left, store in tightly closed container.

SNACKERS -- shared by Jane

- 2 16 oz. boxes of 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 better the next day. ONLY THREE INGREDIENTS!!! Yum. Yum.

HAMBURGER, VEGETABLE LENTIL SOUP

1 Lb. hamburger. Brown till crumbly.

5 3/4 cups tomato juice.

4 cups water. Bring to boil

Add:

1 cup lentils (That have been washed)

1 cup diced carrots

1 cup diced cabbage

1 cup chopped celery

1/2 cup chopped onion

1 t. salt

1/2 t. pepper

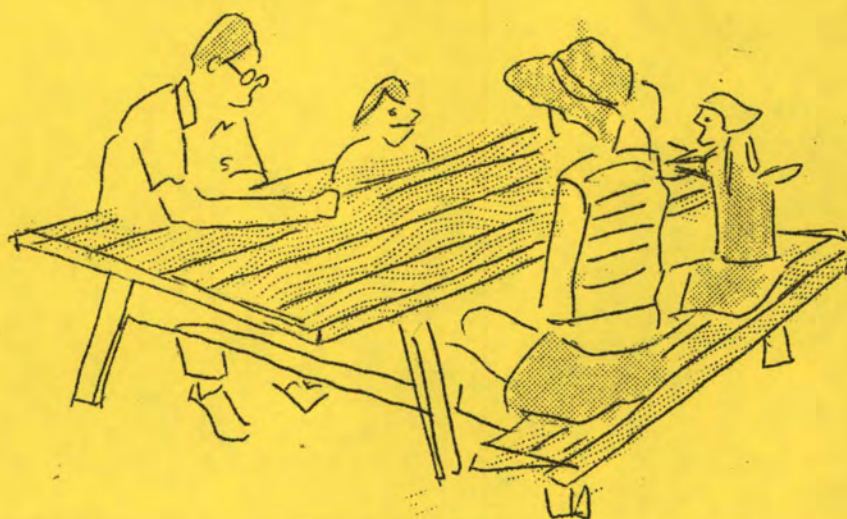
1 t. green pepper (or green pepper flakes) optional

1 bay leaf

Combine with hamburger, bring to boil, reduce heat & simmer 1 1/2 hrs. Freezes well



TABLE FUN



Chatcolab

Northwest Leadership Laboratory

Theme: 187
Follow the
Rainbow



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.



WELCOME

We'll make new friends--
renew the old--
At rainbows end,
We'll find they're GOLD.
M.B.

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.

WHAT HAVE I GOT INTO?

- * into a bunch of real people in an unreal situation.
- * into a leadership development cooperative where all find opportunities to share their abilities and to gain from the experience of others.
- * into a situation where you won't be able to squeak through without making some new friends.
- * into a human relations experience that will enable you to better know and understand yourself and others.
- * into a madhouse where you are bound to have a barrel of fun.

WHAT IS CHATCOLAB?

- it's a self-sustaining leadership development effort aimed at helping the individual volunteer leader improve his or her abilities.
- it's a group that is self-governed by a board of 9 members which are elected for staggered 3-year terms. An election will be held near the close of the lab.
- it's an experiment. New ideas are constantly being tried out. One lab session may be similar to another, but no two are alike.
- it's an atmosphere of individual freedom wherein you choose what you want to do. You turn on the steam of individual effort to the level that suits you.

WHAT DO I GET IN RECREATION LEADERSHIP?

- * an opportunity to learn the theory of group singing, folk dancing, square dancing, group games and nature appreciation as wholesome recreation; for learning new techniques and acquiring new skills in leading and teaching them; and for learning new songs, dances, games and approaches to nature.

If you do not find Chatcolab to be the greatest week of this year, --
SOMETHIN'S GOTTA BE WRONG!

LEVEL WITH ME -- HOW IS THIS SH'BANG OPERATED?

As previously stated, there is an elected Board of 9 members. This Board makes the plans for the lab, publicizes it, promotes attendance, obtains the resource staff of teachers and leaders, and takes care of the numerous details of things that have to be done prior to the lab. During the lab the Board operates as unobtrusively as possible to assist the resource people with their responsibilities, and to help every labber to make leadership growth and have a good time.

WHAT CONSTITUTES THE EVENING PROGRAM?

Often the evening programs consist of a fun party of games, contests, skits, dancing, with or without "special costumes" and are closed with an original ceremony that dramatizes an uplifting thought or idea. Actually, an evening program can be anything that the planning committee decides would be appropriate for the whole group.

AM I REALLY ON MY OWN HERE?

Yes, really you are. No effort will be made to coerce your participation in any part of the program, although there may be some encouragement given. Nor will anyone try to limit you in the number of responsibilities you take. (But be warned!! No one can participate in everything, for there's just too much. If your ambition is to do it all, plan to come back another year.) Your personal behavior can be what you consider reasonable and appropriate. Those who have had the responsibility of making the lab possible, hope that you will fully avail yourself of the opportunities the lab offers for making personal leadership growth. They also hope that you will, at all times, be considerate of others, and follow the campground rules.

IMPORTANT

If you have to leave the camp anytime during the week (by land or by water) PLEASE sign out, and back in, on the sign-out sheet which is posted.

HAVE A GOOD WEEK. YOU GET OUT OF CHATCOLAB WHAT YOU PUT IN.

RED GROUP'S MONDAY ACTIVITIES

Flag Ceremony

Sang "America"

My Flag

The blue of my flag represents justice.
 It's white is for purity, cleanness of
 purpose - of word, of deed.
 Its red is for courage.
 So, wherever appears my flag, I
 shall try to honor and respect it.
 To it and the things for which it stands
 I owe all the freedom that is mine.

Lunch Grace - Doxology to the tune of
 Hernando's Hide Away

Tables sat by group Colors

Afternoon Table Fun - Groups by colors sang, or
 did skits, etc.

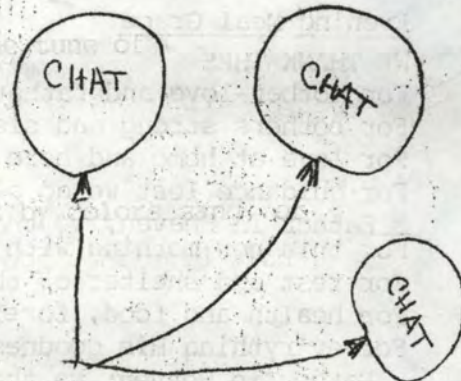
Noon Grace "Edelweiss Grace"

Bless our friends
 Bless our food
 Come dear Lord and sit with us--
 Make our hearts flow with peace
 Bring your love to surround us.

Friendship and love may they bloom and grow,
 Bloom and grow forever--
 Bless our friends
 Bless our food
 Bless our dear land forever.

Monday Table Fund - group continued with
 song, skit, etc.

Red -- each had red balloon and sang "Give
 me a Red Balloon"



Monday Evening Meal

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

STRETCHER

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

Put your hands around you neck
Squeeze it, pull it, what the heck!
Reach your arms into the sky
Wiggle them, shake them, and wave bye-bye
Bring them down upon your waist
Stick your tongue out, what do you taste?

Shake your legs, now shake your hips
Shake your shoulders and smack your lips
Grab your elbow with the old right hand
Pinch it twice, ain't it grand?
Hold your chin up, stick your nose in the air
Blow out three times and ruffle your hair.

Lean to the left, lean to the right
Sit down, stand up, FIGHT, FIGHT, FIGHT!
Roll your neck to the right, now roll the
other way
Move like youre walking in a pile of hay.
Up on your toes - get ready to sing
Raise your arms, now make them swing.

Take a deep breath, and hold your nose.
Touch your baldspot, touch your toes.
Put both your hands upon your knees
Give us all a big fake squeeze.
Give us a smile, give us a frown
Hop on two feet and you can sit down.

Evening Meal Grace

WE THANK THEE

For mother-love and father-care
For bothers strong and sisters fair
For love at home and here each day,
For guidance lest we go astray,
Father in Heaven, we thank Thee.
For this new morning with its light,
For rest and shelter of the night,
For health and food, for love and friends,
For ev'rything His goodness sends,
Father in Heaven, we thank Thee

For flowers that bloom about our feet,
For tender grass, so fresh, so sweet,
For song of bird and hum of bee
For all things fair we hear or see,
Father in Heaven, we thank Thee
For blue of stream and blue of sky
For pleasant shade of branches high,
For fragrant air and cooling breeze,
For beauty of the blooming trees,
Father in Heaven, we thank Thee.

Answers COLLEGE ENTRANCE EXAM

1. Lotta Baloney
2. Man Overboard
3. I understand
4. Reading Between the Lines
5. Tricycle
6. Long Underwear
7. Split Level
8. 3 Degrees Below Zero
9. Downtown
10. Neon Light
11. Paradise
12. 6 Feet Underground
13. Touch Down
14. Backwards Glance
15. Life After Death
16. He's Beside Himself
17. Mind Over Matter
18. Cross Roads
19. Bookcase
20. Hanging Down or Hangover
21. Divided Responsibility
22. Dictionary
23. Foreign Shores
24. Good triumphs over Evil
25. Just in Case
26. In over One's Head
27. Kick in the Pants
28. Loony Tunes
29. Right Between the Eyes
30. Sandbox
31. Rocking Chair
32. Double Time
33. Stitch in Time
34. Double Cross
35. Spots before your eyes
36. Alphabet Tree or Form Letter
37. Two Y's you are 2 Y's you Be
I see you are 2 Y's for me
38. Paradox
39. Disengage
40. Split Personality
41. Misunderstanding
42. Uphill

Tea ended with the Dinosaur Song (see Song Section)

Jane Higuera told us the mystery of her dinosaurs, and told how she made a copy of them in all colors. She brought 3 rainbow colored ones and said you could buy the pattern (instead of making one) from McCall's.

Clarise Reilly Read a poem entitled "PSYCHELIRIUM TREMENS" (next page)

"April Showers" -Qwen, Diana & Jeannie

"Just Like the Rain" - April

"Just Walking in the Rain" -Diana

Dips and crackers were brought into the Recreation Hall and we watched it rain outside singing

'Raining'

Monday Teatime

---PSYCHEDELIRIUM TREMENS---

Remember when HIPPIE meant big in the hips....
And a trip involved travel- in cars, planes and ships???
When POT was a vessel, for cooking things in,
And HOOKED was what Grandmother's rug might have been???
When FIX was a verb, that meant mend or repair,
And BE in meant simply existing somewhere????
When NEAT meant well-organized, tidy and clean,
And GRASS was a ground cover, normally green????
When lights and not people were SWITCHED ON and OFF????
And the PILL might have been what you took for a cough???
When CAMP meant to quarter, outdoors in a tent,
And POP was what the weasel went???
When GROOVY meant furrowed, with channels and hollows,
And BIRDS were winged creatures, like robins and swallows????
When FUZZ was a substance that's fluffy like lint,
And BREAD came from bakeries, not from the mint???
When SQUARE meant a 90°, angled form,
And COOL was a temperature, not quite warm???
When ROLL meant a bun, and ROCK was a stone,
And HANG-UP was something you did to a phone???
When CHICKEN meant poultry, and BAG meant a sace???
When JUNK was trashy cast-offs or old bric-a-brac???
When JAM was preserves, that you spread on your bread,
And CRAZY meant balmy, not right in the head?
When CAT was a feline, a kitten grown up,
And TEA was a liquid you drank from a cup????
When SWINGER was someone who swung in a swing,
And PAD was a soft, sort of cushiony thing???
When WAY OUT meant distance, and far, far away,
And a man couldn't sue you for calling you For calling you GAY???
When DIG meant to shovel and spade in the dirt,
And PUT ON was what you did with a shirt???
When TOUCH described meat, too unyielding to chew,
And MAKING A SCENE was a rude thing to do???
Words once so sensible, sober and serious
Are making the FREAK SCENE, like PSYCHEDILIRIOUS,
It's GROOVY, MAN, GROOVY. But English it's not.
Me-thinks that the language has gone straight to POT.

GOOD MORNING ALL YOU WONDERFUL PEOPLE OUT THERE IN RADIOLAND WHO ARE TUNED IN TO STATION CLBF. ONCE AGAIN STATION CLBF'S

wandering reporter brings to you an on the spot report from sunny CAMP ROGER LARSON. The energies of this LAB seem to be endless -- WHAT VIM, VIGOR AND VITALITY!

When has there been a more inspirational feast for one's eyes than directly after breakfast when Mother Nature provided wind enough to fly the kites made this week and the kites Lucy and Sonya brought with them????? Hopefully some of the many pictures taken have captured the spirit

Discussions still seem to rank -- HIGH on everyone's list! Burton provided the opportunity to assess the number of chiefs and Indians amongst us. -- also a chance to try our hands at TINKER TOYS. How about those tall tall towers? some of which actually had enough foundation to stand on their own! It's pretty hard to build a high tower from the bottom and the top at the same time -- or so some of us learned. Some groups did well via delegation -- some truly followed a leader and the leader's direction -- some did fantastic planning and were able to stay on plan's track. A REAL LEARNING PROCESS.

Making of butterflies and dance were delayed because of interference -- in the form of Evaluation of Wednesday's activities - led by Ruth Moe, feebly helped by Mama B.

COMMERCIAL (John Headrick) GOOD MORNING ALL YOU PEOPLE OUT THERE IN BREAKFASTLAND. ARE YOU AWAKE THIS MORNING? well, if you are then you already know about this morning's PRODUCT. IT'S MAMA B'S DELICIOUS COUNTRY FRIED, HOME BAKED LIGHTER THAN AIR SCRUMPTULOUS SUPER DUPER CINNAMON ROLLS. THESE LITTLE GEMS CAN DO ALMOST ANYTHING. THEY CAN BE EATEN. IF LEFT LONG ENOUGH, THEY CAN BE USED FOR PAPERWEIGHTS, DOOR STOPS, OR EVEN INDOOR SOFTBALLS. HOW MUCH WOULD YOU PAY FOR AN AMAZING PRODUCT LIKE THIS BUT WAIT, THERE'S MORE, IF YOU ACT NOW YOU ALSO GET A LIFE SIZE SMURF SUIT ABLE TO ASK QUESTIONS LIKE WHERE DID YOU REALLY COME FROM? AND OTHERS THAT HAVE BEEN BOTHERING SOME PEOPLE FOR NEARLY THE ENTIRE WEEK. NOW HOW MUCH WOULD YOU PAY, WAIT THERE'S STILL MORE: IF YOU ACT NOW, YOU WILL ALSO RECEIVE A ginsu knife with five attachments INCLUDING A COFFEE GRINDER/COFFEE POT. NOW, HOW MUCH WOULD YOU PAY? \$20.95? No? \$19.95? NO, THIS AMAZING OFFER CAN BE YOURS FOR THE LOW LOW PRICE OF JUST ONE MAGIC PENNY. SO ACT NOW AND GET YOUR CINNAMON ROLLS, SMURF, AND GINSU KNIFE WITH ATTACHMENTS.

use credit card and call 1-800 - I'M AWAKE. THAT'S 1-800-IM-AWAKE. 1-800- IM - AWAKE. OR SAVE C O D AND HANDLING FEES. MAIL CHECK OR MONEY ORDER FOR .01 plus 2.00 SHIPPING AND HANDLING TO

MAMA B & JOHN HEADRICK ENTERPRISES

P.O. BOX 1129

RIP - OFF CITY, OREGON 9700

How many of you listeners out there in CLBF land have become butterfly creators? If you haven't made one, surely you have admired those colorful creatures which Betty Schuld has shown us how to make.

This has to be the dancingest lab of all time! Energies are in high gear -- and dancing is almost a 24 hour per day process or at least is available -- thanks to morning sessions and hooters. Some of those two and four star hooters probably think there are 36 hours to each day -- or at least wish there were.

STATION CLBF (page 2)

Have you observed the LEATHER CREATIONS? - belts -- wallets -- name tags, etc. april'S CLOCK HAS TO BE INDICATIVE OF A TRUE LEATHER ARTIST -- and she is certainly an able teacher of said craft.

Kathy Wallenhaupt's class in VISUALIZATION was enthusiastically received -- and provided each of us some viable means of setting goals and keeping on target. A true RELAXATION PROCESS AS WELL. THE WEATHER MAN TELLS WE'VE HAD WEATHER RIGHT, John????

GOOD MORNING ALL YOU PEOPLE IN WHERE EVER WE ARE LAND. HAS ANY ONE SEEN IF IT'S DAYLIGHT OUTSIDE? AS A NIGHT OWL IT IS MY PREROGATIVE TO WEAR DARK GLASSES AT ALL TIMES DURING THE DAYLIGHT HOURS. -- AT ANY RATE THE WEATHER IS AS FOLLOWS:

DUE TO THE LATE EVENING I'M EXERCISING MY RIGHT AS A WEATHER MAN TO NOT BE POSITIVE ABOUT TODAY'S WEATHER.

THE HAZE IN THE MIND THIS MORNING WILL BE REPLACED DENSE EARLY MORNING FOG. THIS SHOULD BE REPLACED SOME TIME AFTER THE TIRD OR FOURTH CUP OF COFFEE BY BRIGHT CHEERY SMILES.

AS FOR YESTERDAY'S TSUNAMI WARNING, ANOTHER MAJOR EARTHQUAKE STRUCK THE EARTH LAST NIGHT AND A VERY INTERESTING OCCURENCE HAP'PENED, NAMELY, EVERYTHING EAST THE FAULT ROSE AND IS NOW BACK IN ITS NORMAL PLACE.

ALL TSUNAMI WARNINGS HAVE BEEN CANCELLED.

TEatime once again was held outside with a variety of snacks and delicious punch.

The corporation meeting was held at 4 PM at which time three new board members and alternates were elected.

The evening party took us to BOOLAND -- HALLOWEEN, that is. with a variety of traditional ghostly activities plus a monologue by our Jane (Higuera) featuring Agnes! Jane was Agnes a Halloween cat? Doughnut holes and doughnuts prepared by Miriam Lowrie and a variety of helpers - plus Witch's Brew. A play, THE THREE SWINE OF MOST SMALL STURE, SONG AND DANCE, ETC. HIGHLIGHTED THE ENTER-TAINMENT.

A most impressive and inspirational truth stick ceremony, celebrating Mother Earth concluded the evening for all except HOOTERS.

THOUGHT FOR THE DAY (Betty Schuld):

Success is the quality of the Journey -- not the Destination!

THIS IS STATION CLBF - CHATCOLAB FUN - signing off. Perhaps the powers that be will allow this on the spot reporter to RETURN June 6, 7, 8, 9, 10, 1988!

Tuesday Table Fun - 2

The sun will continue to set until sunset at which time it will get dark and will stay dark until tomorrow's weather. Stay happy, stay healthy and stay dry!!! (John)

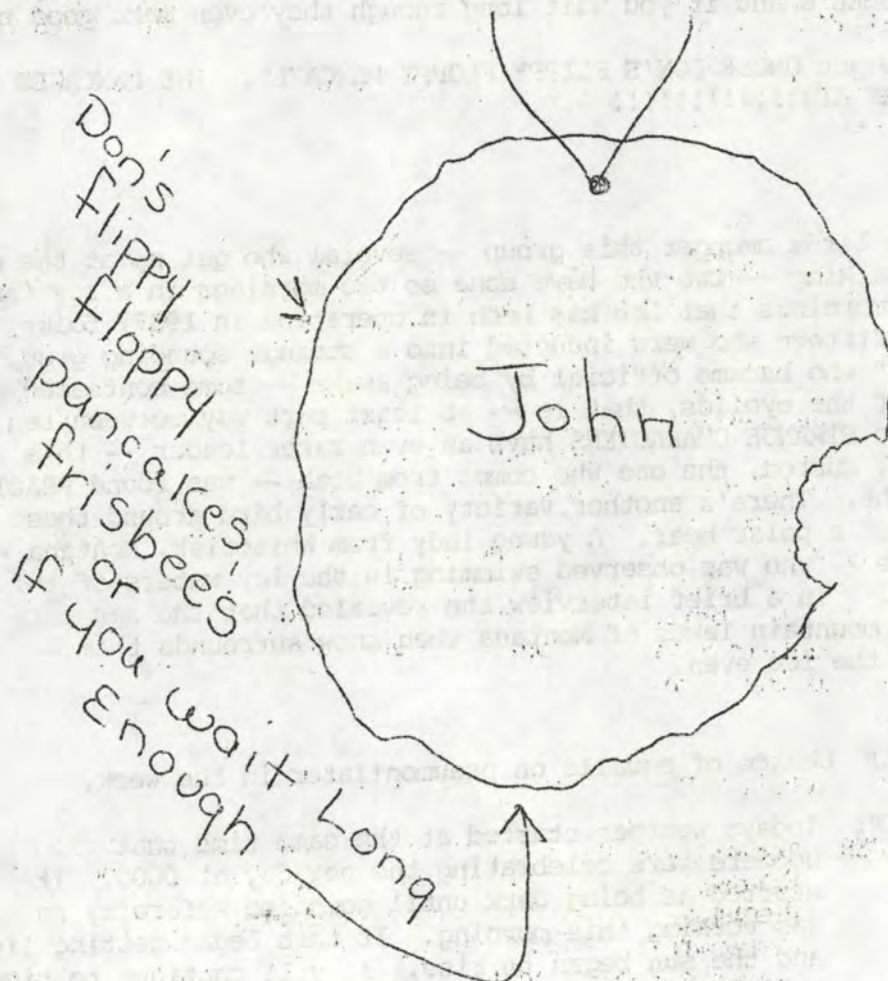
(MaMa "B")

During the day -- between meals -- which by the way one not only COULD WRITE HOME ABOUT, BUT SHOULD WRITE HOME ABOUT -- at least on Monday, June 8 -- was a thought provoking and interesting discussion on How Adults Learn -- led by the FEARLESS HOOTER LEADER. After lunch the activities included leathercraft, glass etching, kite making and ceremony planning -- also a hike to observe the beauties of the area. The evening presented an opportunity for the dramatic from Mime to MELODRAMA. The mimists were Elaine Mahaffey from Spokane and Shannon Garman from Ballston, Oregon. The drama was created by all present.

The HIGHLIGHT of the day for this reporter was the INSPIRATIONAL candle lighting ceremony held in the fireplace room which emphasized the theme of the week -- FOLLOW THE RAINBOW -- a presentation on colors, spiced by song and a drawing for secret friends.

THIS, FRIENDS, IS A SAMPLE DAY IN THE LIFE OF A CHATCOLABBER HERE AT SUNNY CAMP ROGER LARSON.

THIS IS STATION CLBF SIGNING OFF. THANKS FOR LISTENING!



Wednesday

Table Fun - page 2

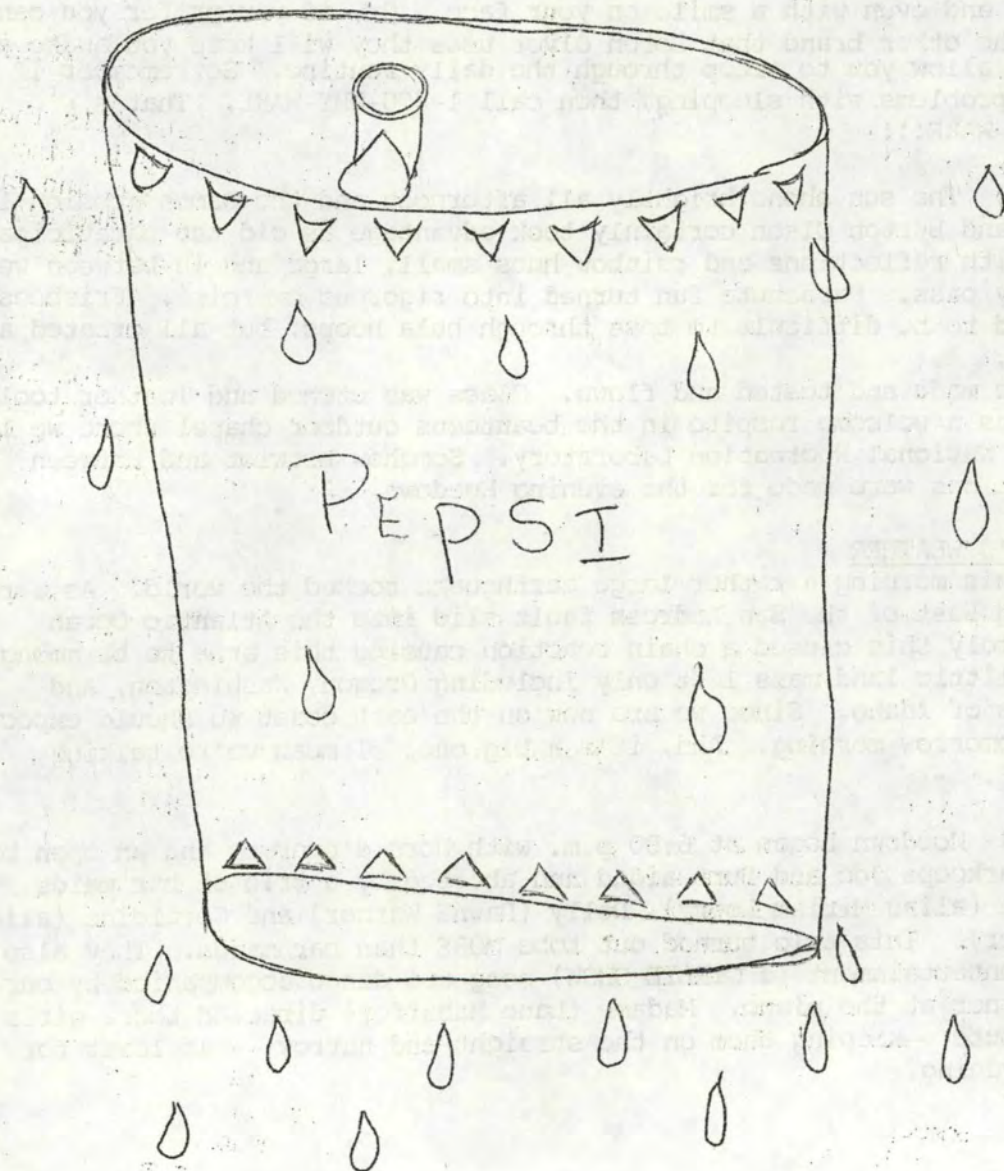
A water activity -- game -- was enjoyed -- also frustrated those who played -- those leaky soft drink cans have much to be desired. Stacy confided to this Reporter this morning that she actually created those holy cans using a can opener. Chickie provided fun and laughter in abundance.

Hootenanny was a true variety show -- from inspirational to far out -- to funny to DRAMATIC! Congratulations, Gwen Main and crew!! That was TRUE TALENT.

There was a total of 12 Hooters and 8 received marks for repeating!!

THOUGHT

This is Station CLBF SIGNING OFF. Thank you all for listening.



a Person who behaves or acts
Like a Jerk.



Wensday
Tale
Topsaua
Topaz
opal
Toopalus

Topasall
Topsaal
astropall
Poastall

Latapost

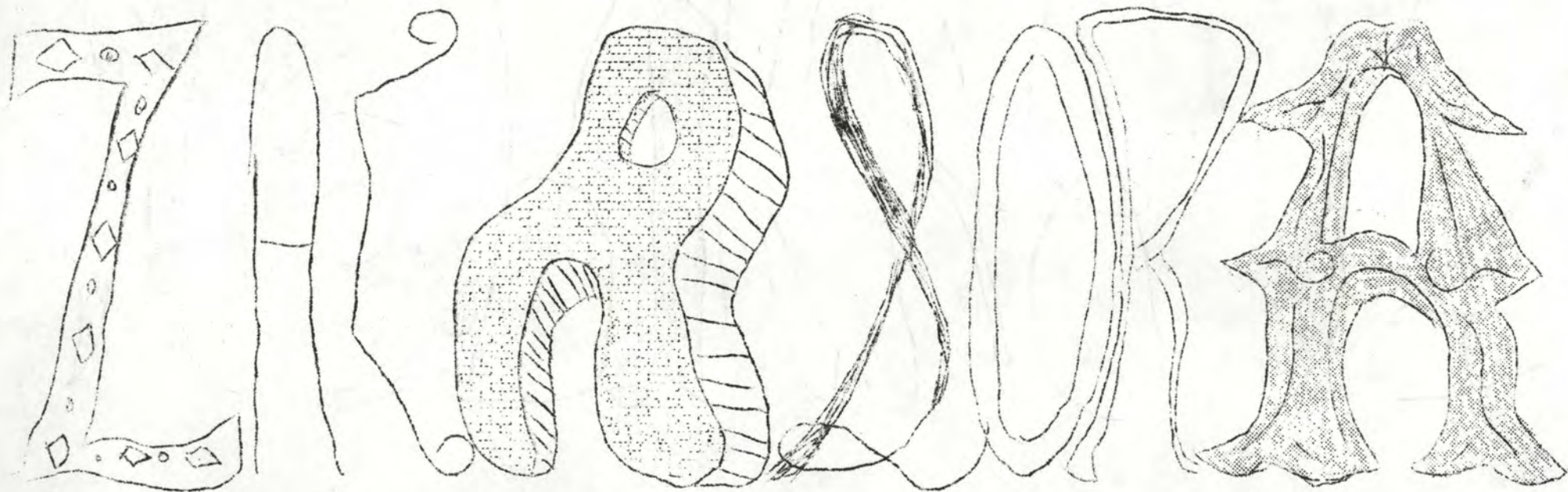
what happens when you Jam all night
with Burton Olsen? you go home with?

JAMORED

Wednesday Cue
Table Run

- Sore mow
- Jamoras

new dinosaur discovered on
Indian cliffs



Wendy W.
Tull, Ill.

*Zalasora

What do you say when someone asks you to do something?

Workeys

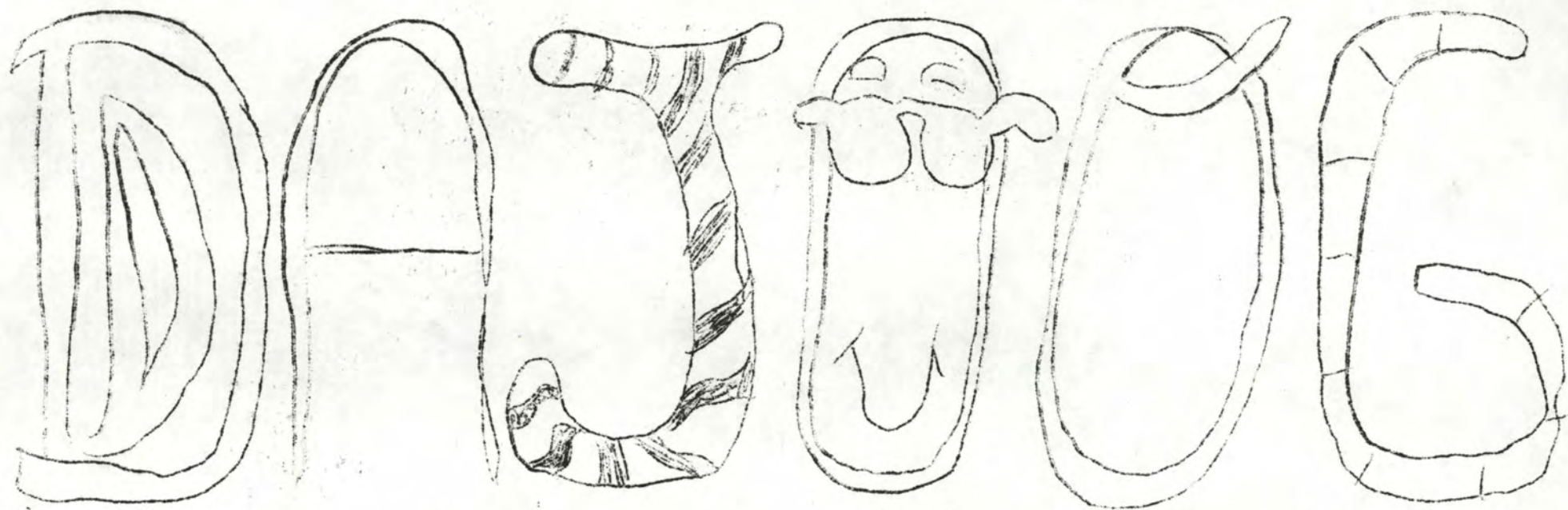
new words

Wensday are
Tale Run

KWOyress
SerK yows
KOWRyess

Keyworess
RowKyess
workyess

80
what do you ask a comedian to do?



Wendy
Erie
Tribble

God Joa
Dog Joa
Joogad
Da GooJ

Joogda
• Da Joog
• The Joke

THURSDAY

GOOD MORNING ALL YOU WONDERFUL PEOPLE OUT THERE IN RADIO LAND!

ONCE AGAIN YOUR ON THE SPOT CBLF Reporter brings to you a direct Report from the MOST BEAUTIFUL PLACE IN ALL THE WORLD -- SUNNY CAMP ROGER LARSON! THIS IS ONE OF THE MOST enjoyable assignments in the life of your roving RE porter. WHERE ELSE IN THE WORLD COULD ONE FIND such FUN-LOVING PEOPLE?

On Wednesday Baron's discussions ranked at the top again. The exercise which he presented for problem solving could WELL bring about results on a national/international scale! Among these parts two activities came in as close also runs. A goodly half of the labbers packed lunches and chose to accompany Jim Beasley (Papa B) and Doc (Joe Stephens) to the top of Indian Cliffs! What a glorious experience! and what a Breathtaking view! -- The St. Joe River meandering through the southernmost part of Coeur d'Alene Lake surely MUST BE RANKED as one of the WONDERS of the world! The weary hikers returned bubbly, tired, but elated -- especially Papa B who was serenaded as he reached the top.

COMMERCIAL DID YOU MAKE IT TO THE FLAG CEREMONY TODAY? HMMMMMMMMM WERE YOU ON TIME TO ANYTHING THIS WEEK? HMMMMMMMMMMMMMMMMMMMMM

WELL FOR A LIMITED TIME ONLY YOU CAN OWN THIS HANSOM TIME PIECE WITH STERLING SILVER WORKINGS AND HAND PAINTED FACE. HOW MUCH WOULD YOU GIVE FOR SOMETHING THIS HANSOM? DON'T ANSWER YET, THERE'S MORE. IF YOU ACT NOW YOU CAN ALSO GET A GENUINE "E" HUG FROM THE PERSON OF YOUR CHOICE. NOW HOW MUCH WOULD YOU PAY? BUT WAIT THERE'S MORE, IF YOU ACT NOW YOU ALSO GET A COMPLIMENTARY CASE OF "UNCLE CON'S FLIPPY FLOPPY PANCAKES" SUITABLE FOR FRISBEES OR EVEN NAMETAGS IF YOU WAIT LONG ENOUGH, NOW HOW MUCH WOULD YOU PAY? \$15.00, NO! NOT THAT MUCH! HOW ABOUT \$40.00. NO, YOU WON'T PAY \$40.00. FOR A LIMITED TIME ONLY YOU CAN GET THE TIME PIECE, THE "E" HUG AND THE PANCAKES FOR ONLY 1 MAGIC PENNY! SO CALL FOR CREDIT CARD ORDERS 1-800 WHY-WAKE..... That's 1-800-WHY-WAKE. OR SEND CHECK OR MONEY ORDER TO WHAT A DEAL P. O. BOX 101 RIF-OFF CITY, NEVADA

While the more HARDY energetics were huffing and puffing and puffing -- one foot after the other up the trail and down again, another enthusiastic, vigorous crew were finding the value of games for exercise -- both mental and physical. It was difficult to tell which variety was MOST enjoyed -- following the rules of the game being played or revising them according to the incorrigibles playing the games. Ruth you obviously have built in steel nerves and a super abundance of flexibility. The tumble and aura created by the players rippled to encompass the non-players as well. A quartet of polar bears ventured into the icy lake -- a video would have been MOST WELCOME! However only Mama B and her brother and his wife who came all the way from VIENNA to join us for a few hours to see what draws Mama and Papa B to Northwest Idaho each year had the opportunity to see via non verbal means the reactions of said polar bears. DawnE, Keanston, Sarah, Stacy, ARE YOU THAWED OUT YET???? Paddle harts paddled even Mama B's scared of water

THURSDAY BROADCAST

sister-in-law out onto the lake -- part way with brother, Oiva and way out with Mama S.

We all deserve a second chance -- don't you think??? Sometimes even a third chance! How about it, Betty? Are you READY NOW? Note: (sc was and recited the ELEPHANT which you will find in the Bits and Pieces section of this book.)

Since half the camp was off hiking, the numbers in the various classes was not so great. QUALITY rather than quantity was the order of the day -- except in the case of the delicious teatime treats! There was even enough popcorn and Karmelcorn left for the Indian Cliffters when they returned! The Hit Parade Party incorporated THE most tender steaks in the West -- coming from the Gouchenour ranch in Montana -- cooking supervised by Ray and Don -- the super Father-Son team -- on the outdoor barbecue pit. From dinner the activities progressed to flag lowering to big band dancing and a delightful evening. A torch highlighted ceremony climaxed the evening in the Camp fire area. Songs included RAI BOW MADE OF CHILDREN and OH HOW LOVELY IS THE EVENING. AND A LOVELY EVENING IT WAS A BEAUTIFUL AND INSPIRATIONAL CEREMONY.

Our erstwhile weather man issued a Tsunami Warning: TODAY SOME TIME WE CAN EXPECT A TSUNAMI. And I MEAN A LARGE - SCRATCH THAT -- I MEAN MAJOR HUGE TIDAL WAVE IS GOING TO HIT THE CAMP SOMETIME TODAY RIGHT AT THE MOMENT IT APPEARS ON THE WEATHER MAP AS IF IT'S GOING TO HIT ABOUT TEA TEATIME: SO IF YOU WANT SOME FUN, THEN BE AT TEATIME THIS AFTERNOON. BRING YOUR BINOCULARS BECAUSE IT'S GREAT FUN TO WATCH THESE WAVES COME IN. REMEMBER: STAY DRY, STAY HEALTHY AND STAY HAPPY.

HOOTERS are NOT wearing out shrinking or diminishing in numbers. There were not only new Hooters inducted but 12 stars were presented -- meaning 12 Hooters stayed up past 1 a.m. -- AND LISTEN UP all you droopy eyed listeners. 4 double stars were given to those who were up still at 2 a.m. No wonder we have bleary eyed people around us!

THOUGHT FOR THE DAY: THE GREATEST LESSON IN LIFE IS EVEN FOOLS ARE RIGHT SOME TIME. Betty S.

This is station CBLF SIGHNING OFF. BE SURE TO LISTEN AGAIN -- ANY TIME YOU CAN!

AN EQUATION ANALYSIS TEST

1. $36 = 1$. in a Y. _____
2. $6 = W$. of H. the E. _____
3. $212 = D$. at which W. B. _____
4. $3 = P$. for a F. G. in F. _____
5. $20 = V$. that R.V.W.S. _____
6. $101 = D$. _____
7. $60 = S$. in a M. _____
8. $7 = H$. of R. _____
9. $56 = S$. of the D. of I. _____
10. $5 = F$. on the H. _____
11. $40 = T$. (with A.B.) _____
12. $30 = D.H.S.A.J.$ and N. _____
13. $1 = D$. at a T. _____
14. $10 = A$. in the B. of R. _____
15. $435 = M$ of the H. of R. _____
16. $16 = O$. in a P. _____
17. $31 = I.C.F.$ at B.R. _____
18. $50 = C$. in a H.D. _____
19. $2 = T.D.$ (and a P. in a P.T.) _____
20. $4 = H$. of the A. _____
21. $13 = C$. in a S. _____
22. $8 = P$. of S. in the E.L. _____
23. $20,000 = L.U.$ the S. _____
24. $9 = I$. in a B.G. _____

A Treasure Hunt Will Reveal the Answers

Shared by MaMa B

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 three years since we developed the test, we've found few people who could solve more than half the 24 questions on the first try. Many however, reported getting answers long after the test had been set aside, particularly at unexpected moments when their minds were relaxed; and some reported solving all the questions over a period of several days. Take this as your personal challenge.

INSTRUCTIONS: Each equation below contains the initials of words that will make it correct. Find the missing words. For example: 26 L. of the A. would be 26 Letters of the Alphabet.

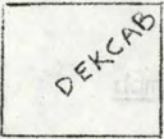
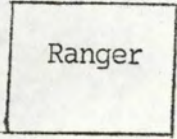
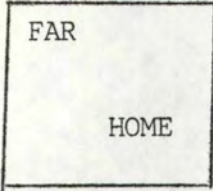

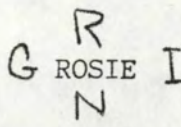
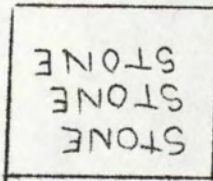
- a. 26 L. of the A. _____ 26 Letters of the Alphabet
- b. 7 W. of the A.W. _____
- c. 1,001 A.N. _____
- d. 12 S. of the Z. _____
- e. 54 C. in a D. (with the J.) _____
- f. 9 P. in the S.S. _____
- g. 88 P.K. _____
- h. 13 S. on the A.F. _____
- i. 200 D. for the P.G. in M. _____
- j. 32 D.F. at which W.F. _____
- k. 18 H. on a G.C. _____
- l. 90 D. in a R.A. _____
- m. 8 S. on a S.S. _____
- n. 3 B.M. (S.H.T.R.) _____
- o. 4 Q. in a G. _____
- p. 24 H. in a D. _____
- q. 1 W. on a U. _____
- r. 5 D. on a Z.C. _____
- s. 57 H.V. _____
- t. 11 P. on a F.T. _____
- u. 29 D. in F. in a L.Y. _____
- v. 1,000 W. that a P. is W. _____
- w. 64 S. on a C. _____
- x. 40 D. and N. of the G.F. _____

A Treasure Hunt will Reveal the Answers!!


College entrance exam

- | | | |
|---|---|--------------------------------------|
| 1. <u>Knee</u>
Lotta | 17. <u>mind</u>
matter | 37. yy u r yy u b
i c u r yy 4 me |
| 2. <u>Man</u>
Board | 18. ro ^r oad
o
ad | 38. M.D. Ph.D. |
| 3. <u>stand</u>
I | 19. BOOK KKK | 39. GADISGE |
| 4. r e a d i n g | 20. HANG
N
G | 40. person ality |
| 5. cycle
cycle
cycle | 21. Respo
nsibi
lity | 41. <u>standing</u>
miss |
| 6. <u>wear</u>
long | 22. AIRDIKSHRY | 42. L
L
I
H |
| 7. le vel | 23. NNNN SHORES | |
| 8. o
Ph. D.
B.A.
M.D. | 24. <u>Good umph umph umph</u>
EVIL | |
| 9. t
o
w
n | 25. KKJUSTKK | |
| 10. <u>knee</u>
light | 26. <u>IN</u>
11 HEAD | |
| 11. dice
dice | 27. PAKICKNTS | |
| 12. <u>ground</u>
feet
feet
feet
feet
feet
feet | 28. LOONY OON OON | |
| 13. t
o
u
c
h | 29. ii right ii | |
| 14. ECNALG | 30. <u>sand</u> | |
| 15. DEATH/LIFE | 31. C _H AIR | |
| 16. he's/himself | 32. time time | |
| | 33. ti stich me | |
| | 34. ^d double
h
p
l
e | |
| | 35. • • • ii | |
| | 36. a
bcd
efghi
jklmnop
qrstuvwxyz
Z | |

PRODUCTIVE THINKING

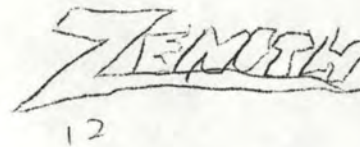
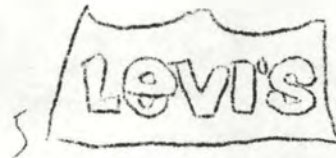
1. EZ
IIIIII
2. F
O
U
C
H
3. Moth
cry
cry
cry
4. BLACK
COAT
5. 
6. Your Hat
keep it
7. Me Quit
8. HE^ART
9. ii ii
O O
10. ii R ii
I
G
H
T
11. 3333
3333
3333
3333
12. Fe
Fe Fe
Fe Fe
Fe
13. 
14. EHT
MROW
15. 
16. HURRY 
17. F R
R I Standing I
I Miss E
N N
D D
S S
18. one kind thing
one kind thing
one kind thing
one kind thing
one kind thing
one kind thing
19. ENGAGE MENT
20. 
21. take one meal
take one meal
take one meal
take one meal
take one meal
22. Every Right thing
23. P
r
o
mise
24. 

College entrance exam

1. Knee
Lotta
2. Man *Man overboard*
Board
3. stand *I understand*
I
4. r | e | a | d | i | n | g |
read between the lines
5. cycle
cycle *the cycle*
cycle
6. wear *long underwear*
long
7. le vel *split level*
8. o
Ph. D. *3 Degrees*
B.A. *below 0*
M.D.
9. t *downtown*
o
w
n
10. knee *"knee on light"*
light
11. dice *paradise*
dice
12. ground *6 feet underground*
feet
feet
feet
feet
feet
feet
13. t *touch down*
o
u
c
h
14. ECNALG *backward*
15. DEATH/LIFE *life after death*
16. he's/himself *he's beside himself*
17. mind *Mind over matter*
matter
18. ro ^r ad *cross roads*
ad
19. BOOK KKK
bookcase
20. HANG *hanging down*
N
G
21. Respo
nsibi
lity
divided responsibility
22. AIRDIKSHRY
23. NNNN SHORES *foreign shores*
24. Good umph umph umph *Good, over evil*
EVIL *triumphs*
25. KKJUSTKK
26. IN *In our ones' head*
11 HEAD
27. PAKICKNTS
28. LOONY OON OON *Loony loons*
29. ii right ii *right between the eyes*
30. sand *sandbot*
31. C_H AIR *high chair*
32. time time *two time double time*
33. ti stich me
34. ^d double *double cuses*
u
b
l
e
35.  ii *spots before your eyes*
36. a
bcd
efghi
jklmnop
qrstuvwxy
Z
Alphabet tree
37. yy u r yy u b *2 wise you are 3 wise you be*
i c u r yy 4 me
I see you are 2 wise for me
38. M.D. Ph.D. *Doctor*
paradox
39. GADISGE *disengage*
40. person ality
split personality
41. standing *misunderstanding*
miss
42. ^L
^I up hill
^H

PRODUCT RECALL

Advertising follows us all day long, from the moment we wake up ("Kellogg's --the best to you each morning") till the moment we go to bed ("Take Sominex tonight and sleep"). Some product's logos have become so familiar that we barely need to look at them to identify the items they're pushing. We think you'll recognize all 15 of the logos on this page ... but look again. Each has been altered in some small but important form. For example, the Play boy rabbit head is sporting the wrong bowtie. How many others changes can you spot??





LEAF
RSHIP AND
PHILOSOPHY

Monday

DISCUSSIONSHOW ADULTS LEARN

BY

Burton Olsen

A. Some suggestions in working and teaching adults:

1. Be practical
2. Present meaningful examples
3. Avoid excessive theory
4. Have student adults share background and interest
5. Talk on an adult level; don't talk down to adults
6. Avoid "Educationese"
7. Assess adult needs and expectations
8. Be able to adapt to meet needs and expectations
9. Keep adults active and vary presentations
10. Use the experience or prior knowledge of adults

B. Suggestions from the group:

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

C. Mini lesson Activities

1. Pencil-hands

2. Fists

3. Body language

4.

5.

D. Other Notes:

Discussions

WHAT WOULD YOU DO? (Instruction Sheet)

Created By Dr. Burton Olsen

"WHAT WOULD YOU DO?" is an innovative problem solving game which can help you and your team members discover solutions to potential problem situations at work.

OBJECTIVES AND GOALS

This interactive game is designed to help you:

1. Develop an other way of communicating with your staff
2. Sharpen problem solving skills
3. Analyze individual strengths and weaknesses
4. Develop crisis prevention strategies
5. Think creatively and increase self confidence
6. Build group cooperation skills
7. Be able to handle difficult situations successfully when that time arises because of the time and thought previously spent on the topic.
8. Help build effective leadership skills and attitudes

PRELIMINARY INFORMATION

The game is centered around different "situation cards" which portray problem situations your staff could encounter. Topics covered are public relations, operations, planning, staff relations, leadership roles, staffing, use of volunteers, budgeting, financing, implementation, legislation, communications, coordination, cooperation, assessments, evaluation, etc.

It is suggested that people are divided into groups of 4-8 people and seated around a table. To play, one person is designated to start the game. Perhaps the one closest to the process facilitator would start. Each person is equipped with two cards that read "No Comment" and "Have Comment". Also each group has in the middle of the table the "Situation Cards" (in a stacked pile) and instructions for each participant.

STARTING THE GAME

To play a person draws and reads aloud a "Situation Card". The person takes a moment to collect his/her thoughts then the person shares how he/she would handle the situation or feels is the best philosophy or approach to use. However, if one feels very uncomfortable in responding to the question, the person says "Pass" and the next person then draws a card. The other players in the circle would then respond by displaying their "No Comment" or "Have Comment". Each person who showed a "Have Comment" card would then take their turn and explain how they would handle the situation.

The game ends when time is called (approximately 1½ hours), or when all the "Situation Cards" are utilized.

MATERIALS NEEDED

The following materials are needed for this structured experience activity:
(1) Situational Cards, (2) "No Comment" Cards, (3) "Have Comment" cards, (4) Instruction Sheet, (5) extra blank situation cards, & (6) Instruction Sheet.
(Each number should be represented by a different color.)

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

NO
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

HAVE
COMMENT

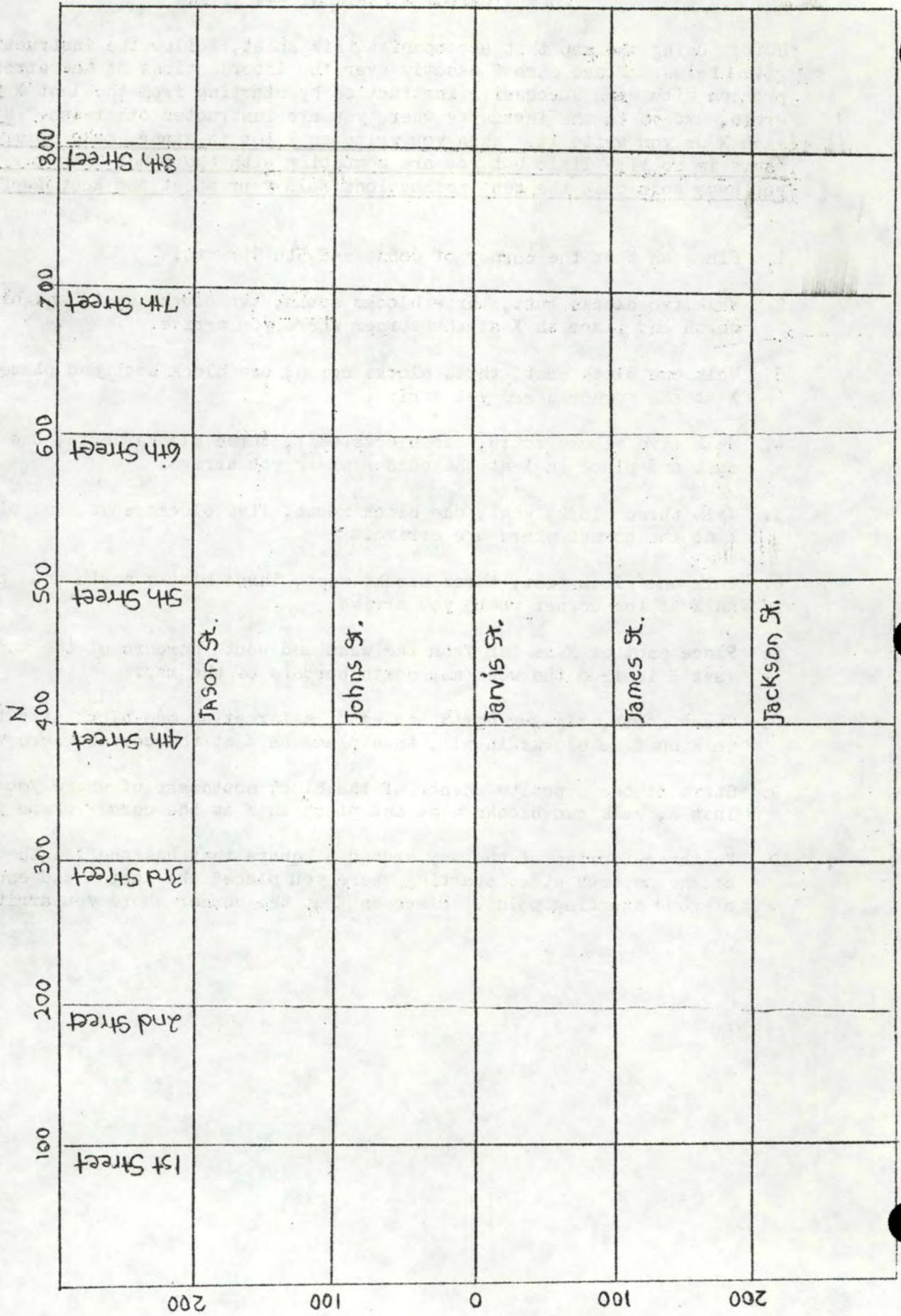
COMMUNICATION EXPERIMENT --WRITTEN

NOTE: Using the map that accompanies this sheet, follow the instructions given below. Place each X exactly over the intersections of the streets and proceed with each successive instruction by starting from the last X you wrote, except in the instances where you are instructed otherwise. Number each X as you write it. When you write an X let it stand, make no erasures. There is no time limit but you are competing with the other members. When you have completed the ten instructions fold your sheet and keep it folded.

1. Place an X at the corner of Johns and 5th Streets.
2. Walk two blocks east, three blocks south, two blocks west, one block north and place an X at the corner where you arrive.
3. Walk one block east, three blocks north, one block east and place an X at the corner where you arrive.
4. Walk five blocks south, two blocks west, three blocks north, one block east and place an X at the corner where you arrive.
5. Walk three blocks west, one block south, five blocks east, and place an X at the corner where are arrive.
6. Walk one block east, three blocks west, three blocks north and place an X at the corner where you arrive.
7. Place another X as far from the west and south borders of the map as you last X is from the west and north borders of the map.
8. Start north, zig-zag north and east, alternating one block at a time and walking five blocks in all, then place an X at the corner where you arrive.
9. Start at the opposite corner of the block southeast of where you placed the last X, walk two blocks west and place an X at the corner where you arrive.
10. Go three-fourths of the way around a square that has the length of two blocks on each side, starting where you placed the last X and ending south of your starting point. Place an X at the corner where you arrive.

W

MAP FOR COMMUNICATIONS EXPERIMENTS



THE SQUARES

BY

Burton Olsen

The SETTING for the Squares.....

This Experience requires a room with a table for every five persons. If you have more than five people but less than ten, or more than ten and less than fifteen, etc. these extra people can be the observers and can make meaningful contributions during the discussion period. See directions regarding which pieces are to be given to each person.

Procedure & Directions

The leader explains that members will try to do a task of putting some squares together. While doing this they should make observations about how people work together. A brief explanation is best because in this Experience we want the members to discover some of the problems we have when we work together as a group. The leader makes the following explanation:

- 1) Five participants are seated at each table. each table has 15 pieces of the same color.
- 2) Each participant is given three pieces at the beginning of the activity.
- 3) Each participant is expected to construct a square. When finished, all five squares will be the same size.
- 4) The participants must be told that they may only give away pieces of their squares. They may not ask for pieces.
- 5) No participant can ask, point or give any indication about a piece that he wants. Each participant may pass pieces to another participant. He may only give!
- 6) With that explanation, the leader tells the group or groups to begin putting the squares together.

NOTE TO LEADER: The leader needs to know that some squares may be put together so that it prevents other participants from completing their squares. Some participants will need to break their completed squares so that another participant can have the piece he needs to complete his square. The leader does not tell this to the participants. You may be assured that the pieces do make five squares----a square for each participant----all the same size. One square must exactly resemble the Master Square (Figure #2) before all members can complete their squares.

Wednesday Discussion - page 2
The Squares

- 7) When several groups are participating at the same time, some groups will finish much earlier than other groups. Tell the groups that finish first, that they may move around and observe those who have not finished.

Discussion:

After all the squares have been completed, the observes should have and opportunity to report what they have noticed. Second, the participants should make observations about their own behavior. The following questions may be helpful in the discussion:

- 1) Was it difficult for people to focus upon what other people needed? If yes, why?
- 2) Did some people become involved in their own construction and forget about the others?
- 3) When the work was completed, did some feel that their job was over and stop or did they maintain interest and think how they could help another person even though they had finished their own?
- 4) Have you noticed anything like this in real life?
- 5) Ask each person to think about one person with whom they are very close. Have you thought about what this person really needs? Have you given consideration to how you might help him complete his work or help him to feel better in all his daily activities?

INFORMATION: Each group should have 8 cards which will be marked "A" or "B". One card will be used on each trial. The group number or name should be placed in the upper left hand corner of each card.

Scoring: If all groups turn in an "A" card, each group will receive three (3) positive points.

If all groups turn in a "B" card, each group will receive three (3) negative points.

Of "A" and "B" cards are mixed on any trial, all groups turning in "A" cards will receive five (5) negative points, and all groups turning in "B" cards will receive five (5) positive points.

OBJECTIVE: The object of "The leaders Dilemma" is to score maximum number of positive points. Group scores will be posted where they will be visible to all participants.

TIME LIMIT: Groups will have (5) minutes between trials to decide which card ("A" or "B") they wish to play.

TRIAL NUMBER:

- 1.-
- 2.-
- 3.- (Scores on this trial are doubled)

Before Trial No. 4 each group can send a representative to meet with other group representatives for five (5) minutes.

- 4.- (Regular scoring)
- 5.- (Regular scoring)
- 6.- (Scores for this trial are tripled)

Before Trial No. 7 groups can again send representatives to meet for five (5) minutes.

- 7.- (Regular scoring)
- 8.- (scores for this trial are quadrupled)

FINAL TOTAL SCORE! _____

INSTRUCTIONS FOR BRAINWRITING

1. During this idea generation technique participants do not talk to each other. They write their ideas.
2. Each person has a Brainwriting form and an extra form is in the middle of the table.
3. Observe the four brainstorming rules:
 - a. Criticism is ruled out. Adverse judgment of ideas must be withheld.
 - b. Freewheeling is welcome. The wilder the idea, the better. It is easier to tame down than to think up. Do not be afraid to say anything that comes to mind. This will stimulate more and better ideas.
 - c. Quantity is wanted. The greater the number of ideas, the greater the likelihood of producing one which is innovative. Come up with as many as you can.
 - d. Combination and improvement are sought. You can use ideas previously suggested to build upon or join together into still better ideas.
4. When told to begin, write three ideas across row one (11, 12 & 13).
5. When you have written down three ideas, place the form in the middle of the table. Pick up a form someone else has discarded. Do not continue on the form you just used. Wait for one whose last three ideas are not your own. The first person to place the form in the middle of the table should pick up and use the extra form.
6. Three more ideas are now written down across row two (21, 22 & 23). These can be three new ideas or ideas stimulated by those already written down. These ideas can also be additions to or combinations of previous ideas.
7. Proceed as in steps 4, 5 and 6 until you are told to stop.
8. See the reverse side of this form for an example of a completed form. The problem worked on was the Tea-Bag.

BRAINWRITING

<p>1. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>2. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>3. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>4. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>5. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>6. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>7. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>8. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>9. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>10. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>11. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>12. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>13. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>14. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>15. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>16. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>17. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>18. Each person has a Brainwriting form and an extra form in the middle of the table.</p>
<p>19. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>20. Each person has a Brainwriting form and an extra form in the middle of the table.</p>	<p>21. Each person has a Brainwriting form and an extra form in the middle of the table.</p>

BEHAVIORAL CHARACTERISTICS RATING FORM

Name _____

No. of person being rated: _____

Directions: Circle one of the numbers to indicate how you see the person you are rating. For example:

Dominant 1 2 3 4 Easy going

- | | | | | | |
|------------------------------|---|---|---|---|-----------------------|
| 1. Appears confident | 1 | 2 | 3 | 4 | Reserved |
| 2. Passive | 1 | 2 | 3 | 4 | Aggressive |
| 3. Responsive | 1 | 2 | 3 | 4 | Self controlled |
| 4. Easy going | 1 | 2 | 3 | 4 | Dominant |
| 5. Takes charge | 1 | 2 | 3 | 4 | Goes along |
| 6. Formal | 1 | 2 | 3 | 4 | Informal |
| 7. Disciplined | 1 | 2 | 3 | 4 | Spontaneous |
| 8. Communicates readily | 1 | 2 | 3 | 4 | Hesitant communicator |
| 9. Accepting | 1 | 2 | 3 | 4 | Challenging |
| 10. Appears unorganized | 1 | 2 | 3 | 4 | Appears organized |
| 11. Initiates social contact | 1 | 2 | 3 | 4 | Lets others initiate |
| 12. Ask questions | 1 | 2 | 3 | 4 | Makes statements |
| 13. Overbearing | 1 | 2 | 3 | 4 | Shy |
| 14. Reserved | 1 | 2 | 3 | 4 | Fun loving |
| 15. Appears active | 1 | 2 | 3 | 4 | Appears thoughtful |
| 16. RELaxed | 1 | 2 | 3 | 4 | Assertive |
| 17. With olds feeling | 1 | 2 | 3 | 4 | Expresses feelings |
| 18. Relationship oriented | 1 | 2 | 3 | 4 | Task oriented |
| 19. Pushy | 1 | 2 | 3 | 4 | Gentle |
| 20. Discriminating | 1 | 2 | 3 | 4 | Impulsive |
| 21. Extrovert | 1 | 2 | 3 | 4 | Introvert |
| 22. Warm | 1 | 2 | 3 | 4 | Cool |
| 23. Subtle | 1 | 2 | 3 | 4 | Direct |
| 24. Distant | 1 | 2 | 3 | 4 | Close |
| 25. States Information | 1 | 2 | 3 | 4 | Saves Information |
| 26. Quiet | 1 | 2 | 3 | 4 | Talkative |

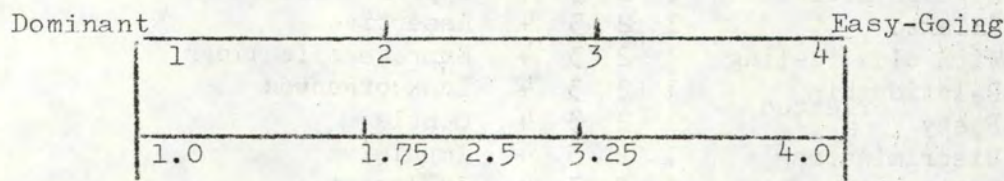
BEHAVIORAL CHARACTERISTICS SCORE SHEET

1. Locate the person on the person on the Dominant/Easy-Going Scale place the ratings from the Behavioral Characteristics Rating Form on the lines following the corresponding question numbers below:

- | | |
|-----------|-----------|
| 1. _____ | 2. _____ |
| 5. _____ | 4. _____ |
| 8. _____ | 9. _____ |
| 11. _____ | 12. _____ |
| 13. _____ | 16. _____ |
| 15. _____ | 23. _____ |
| 19. _____ | 26. _____ |
| 21. _____ | |
| 25. _____ | |

Sum #1 _____ Sum #2 _____
 (Sum #1) + 35 - (Sum #2) + _____ divided by 16 = _____

Place an X on the following scale corresponding to the score above:



To locate the person on the Formal/Informal Scale: place the ratings from the Behavioral Characteristics Rating Form on the lines following the corresponding questions numbers below:

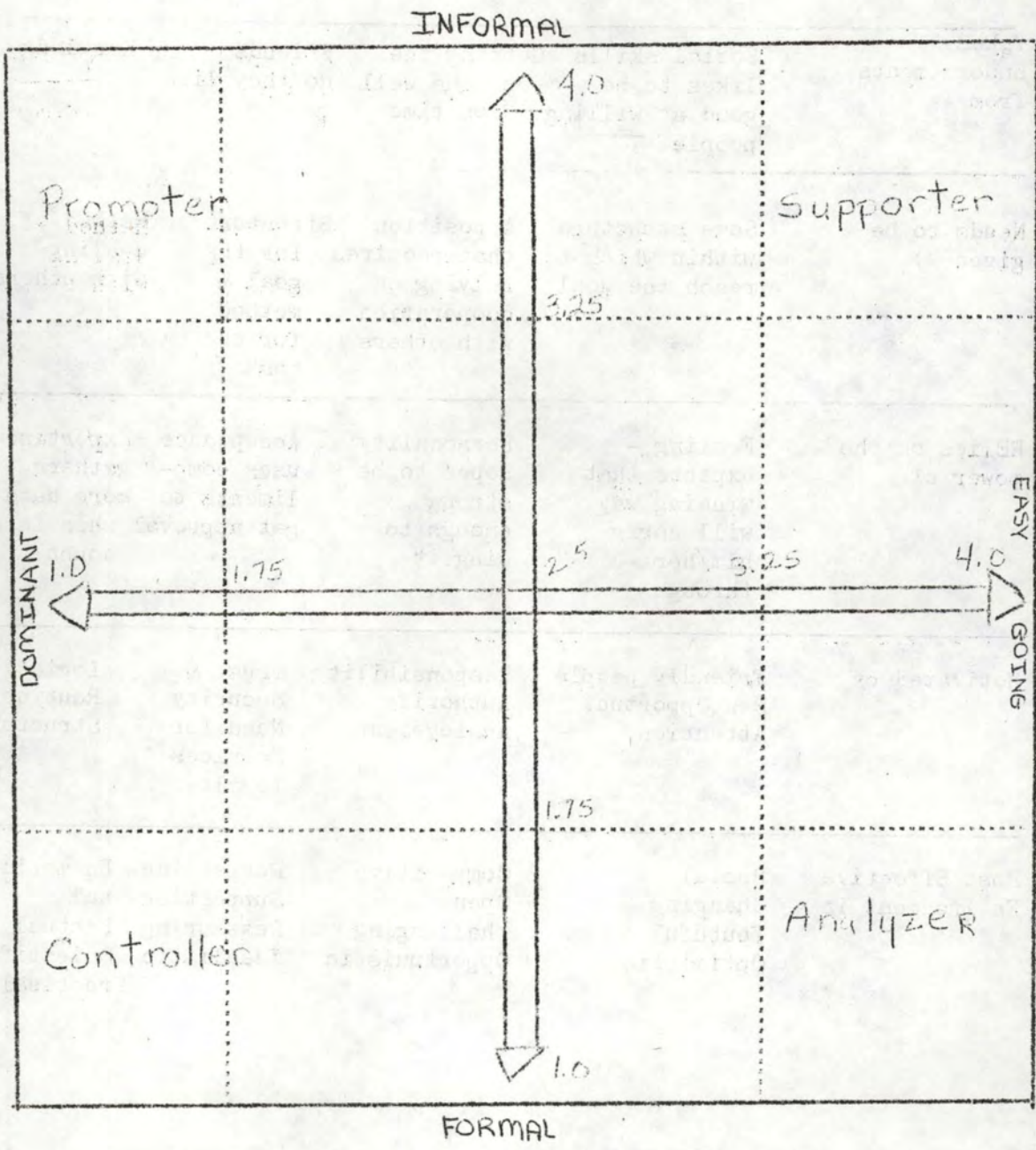
- | | |
|-----------|-----------|
| 6. _____ | 3. _____ |
| 7. _____ | 10. _____ |
| 14. * | 18. _____ |
| 17. _____ | 22. _____ |
| 20. _____ | |
| 24. _____ | |

Sum #1 _____ Sum #2 _____
 (Sum #1) + 20 - (Sum #2) = _____ divided by 10 = _____

Place an X on the following scale corresponding to the score above: Formal 1 2 3 4 Informal

1.0	1.75	2.5	3.25	4.0
-----	------	-----	------	-----

BEHAVIORAL MATRIX



STYLISTIC DIFFERENCES

Person with	Promoting Style	Controlling Style	Supporting Style	Analyzing Style
Needs to learn	Patience Discipline	Humility	Determination	Spontaneity
Measures Progress by	Applause	Results	Attention	Activity
Will Ask	Who?	What?	Why?	How?
Saves	Effort	Time	Friendships	Face
Takes Endorsements from	Social skills likes to be good at willing people	Getting the job done well & on time	Friends do they like me	Knowledge
Needs to be given	Some structure within which to reach the goal	A position that requires relying on cooperation with others	Structure for the goal & method for the task	Method of dealing with others
Relies on the power of	Feeling - expects that winning way will carry him/her through	Personality hopes to be strong enough to wing it	Acceptance uses comp- liments to get approval	Expertise gathers more data when in doubt
Motivated by	Friendly people New Opportun. Attention	Responsibility Authority Achievement	Trust & Security Need for Services Loyalty	Logic Routine Structure
Most Effective Environment is	Social Changing Youthful Optimistic	Competitive Open hallenging Opportunistic	Respecting Supporting Reassuring Idealistic	Unemotio- nal Factual Scientific Practical

BEHAVIORAL CHARACTERISTICS RATING FORM

Name _____

of person being rated: _____

Directions: Circle one of the numbers to indicate how you see the person you are rating. For example:

Dominant 1 2 3 4 Easy going

- | | | | | | |
|------------------------------|----------|----------|----------|----------|-------------------------------|
| 1. Appears confident | 1 | <u>2</u> | 3 | 4 | Reserved |
| 2. Passive | 1 | 2 | <u>3</u> | 4 | Aggressive |
| 3. Responsive | <u>1</u> | 2 | 3 | 4 | Self controlled |
| 4. Easy going | 1 | 2 | <u>3</u> | 4 | Dominant |
| 5. Takes charge | <u>1</u> | <u>2</u> | 3 | 4 | Goes along |
| 6. Formal | 1 | 2 | <u>3</u> | 4 | Informal |
| 7. Disciplined | 1 | 2 | <u>3</u> | 4 | Spontaneous |
| 8. Communicates readily | <u>1</u> | 2 | 3 | 4 | Hesitant communicator |
| 9. Accepting | <u>1</u> | 2 | 3 | 4 | Challenging |
| 10. Appears unorganized | 1 | <u>2</u> | 3 | 4 | Appears organized |
| 11. Initiates social contact | 1 | <u>2</u> | 3 | 4 | Lets others initiate |
| 12. Ask questions | 1 | <u>2</u> | 3 | 4 | Makes statements |
| 13. Overbearing | 1 | 2 | 3 | <u>4</u> | Shy |
| 14. Reserved | 1 | <u>2</u> | 3 | 4 | Fun loving |
| 15. Appears active | 1 | 2 | <u>3</u> | 4 | Appears thoughtful |
| 16. Relaxed | 1 | 2 | <u>3</u> | 4 | Assertive |
| 17. Withholds feeling | 1 | 2 | 3 | <u>4</u> | Expresses feelings |
| 18. Relationship oriented | 1 | 2 | <u>3</u> | 4 | Task oriented <i>oriented</i> |
| 19. Pushy | 1 | 2 | <u>3</u> | 4 | Gentle |
| 20. Discriminating | 1 | <u>2</u> | 3 | 4 | Impulsive |
| 21. Extrovert | 1 | <u>2</u> | <u>3</u> | 4 | Introvert |
| 22. Warm | <u>1</u> | 2 | 3 | 4 | Cool |
| 23. Subtle | 1 | <u>2</u> | 3 | 4 | Direct |
| 24. Distant | 1 | 2 | 3 | <u>4</u> | Close |
| 25. States Information | <u>1</u> | 2 | 3 | 4 | Saves Information |
| 26. Quiet | 1 | <u>2</u> | 3 | 4 | Talkative |

1 - 2
 5 - 2
 8 - 1
 11 - 2
 13 - 4
 15 - 3
 19 - 3
 21 - 2
 25 - 1
20

2 - 3
 4 - 3
 9 - 1
 12 - 2
 16 - 3
 23 - 2
 26 - 2
16

6 - 3
 7 - 3
 14 - 2
 17 - 4
 20 - 2
 24 - 4
18

3 - 1
 10 - 2
 18 - 3
 22 - 1
7

BEHAVIORAL CHARACTERISTICS SCORE SHEET

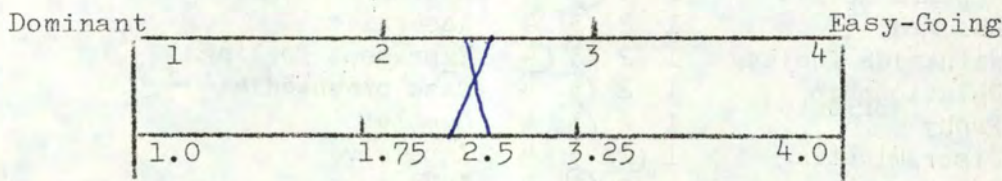
To locate

locate the person ~~on the person~~ on the Dominant/Easy-Going Scale place the ratings from the Behavioral Characteristics Rating Form on the lines following the corresponding question numbers below:

- | | |
|-----------|-----------|
| 1. _____ | 2. _____ |
| 5. _____ | 4. _____ |
| 8. _____ | 9. _____ |
| 11. _____ | 12. _____ |
| 13. _____ | 16. _____ |
| 15. _____ | 23. _____ |
| 19. _____ | 26. _____ |
| 21. _____ | |
| 25. _____ | |

Sum #1 20 Sum #2 16
 (Sum #1) + 35 - (Sum #2) = 39 divided by 16 = 2.4375

Place an X on the following scale corresponding to the score above:

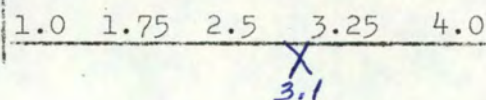


To locate the person on the Formal/Informal Scale: place the ratings from the Behavioral Characteristics Rating Form on the lines following the corresponding questions numbers below:

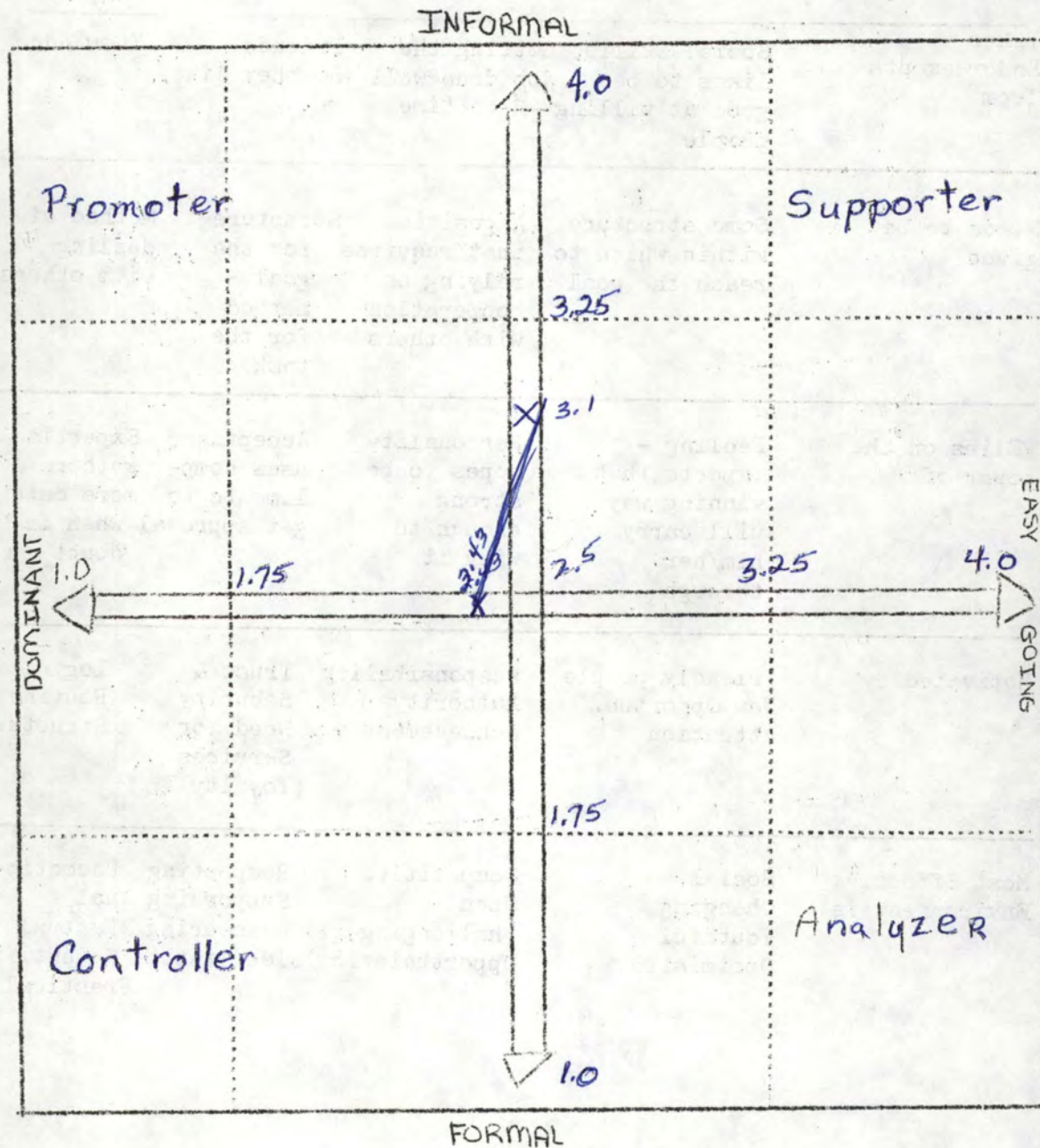
- | | |
|-----------|-----------|
| 6. _____ | 3. _____ |
| 7. _____ | 10. _____ |
| 14. * | 18. _____ |
| 17. _____ | 22. _____ |
| 20. _____ | |
| 24. _____ | |

Sum #1 18 Sum #2 7
 (Sum #1) + 20 - (Sum #2) = 31 divided by 10 = 3.1

Place an X on the following scale corresponding to the score above: Formal 1 2 3 4 Informal



BEHAVIORAL MATRIX



STYLISTIC DIFFERENCES

Person with	Promoting Style	Controlling Style	Supporting Style	Analyzing Style
Needs to learn	Patience Discipline	Humility	Determination	Spontaneity
Measures Progress by	Applause	Results	Attension	Activity
Will Ask	Who?	What?	Why?	How?
Saves	Effort	Time	Friendships	Face
Takes Endorsements from	Social skills likes to be good at willing people	Getting the job done well & on time	Friends do they like me	Knowledge
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Motivated by	Friendly people New Opportun. Attention	Responsibility Authority Achievement	Trust & Security Need for Services Loyalty	Logic Routine Structure
Most Effective Environment is	Social Changing Youthful Optimistic	Competitive Open hallenging Opportunistic	Respecting Supporting Reassuring Idealistic	Unemotio- nal Factual Scientific Practical

WORKSHOPS



WORKSHOP ON SPECIAL PEOPLE -Lucy Linker

We four discussed our personal background with special people, finding a great breath of experience and an infectious enthusiasm to share.

Using information gleaned from one experience, we participated in preparation of a 'continuum of care' scale which sought to help us understand. The many life situations that there are between independant living and total care.

Our workshop continues with an exercise in 'preparatory empathy' challenging us to move into the lifespace and awareness of a person or persons who have been referred to us. The four steps of this process are:

1. IDENTIFICATION - at this phase we list what information we have about the person, their life situation and mind set.
2. ASSIMILATION - at this phase we call up memories of our own experiences or of others whom we know well. These memories are used to enhance our feelings about the person's situation.
3. REVERBERATION - At this phase we allow ourselves to identify deeply with the person's feelings JUST AS IF THEY WERE OUR OWN.
4. DETACHMENT - at this phase we move away from our own emotional reaction and from the picture we've developed of the person. We also identify 'HOT' issues which may trigger unreasonable responses from us. NEXT WE KEEP OUR KNOWLEDGE OF OUR OWN EMOTIONS for this will be helpful as we prepare to meet the 'real' person. FINALLY - we pledge that we prepare to allow the person to tell his/her own story.

The purpose of 'preparatory empathy' is to enable us to make an appropriate assessment of need at the point of first contact with a person it is hoped that clarification of issues through self understanding and empathic concern will help us to serve a wide variety of people in meaningful ways.

We concluded the session by sharing our concern for special people and brainstorming adaptations to recreational methods.

GOAL SETTING

Kathy Wallenhaupt
Kootenai County, Idaho
Extension Home Economist

What is goal setting?

How Do you do it?

Case studies: What kinds of goals would these people need?

Retired person - Age 62, No known health problems, 3-bedroom house with 5 years to pay. Financial,

Educational/Mental, Lifestyle, Social, Physical, Family.

Young Adult - Age 19, Interested in computers, wants to live in a small to medium community, Single. Financial,

Career, Educational, Social, Physical, Family.

Middle Aged - 1 child in high school, 1 in college, 2

aging mothers, 1 aging father (on wife's side). Paying on their home in city. Financial, Career/Mental, Social, Physical, Family.

Discuss how what we want is affected by the circumstances in our lives. How can we control these?

Think about your own goals for the next five years. You must set goals in order to know where to direct your thinking.

Pass out goal sheets. Read off the categories for goal setting and have participants set their goals.

Select 1 or 2 to begin the goal setting process.

Spend some time thinking about it.

Tell someone your plans/goals

Leave a copy of your goals with someone or send them to your mentor. Commit yourself to reporting your achievements to that person without them asking how you are doing. If

FINANCIAL GOALS

DATE

I will retire at age:

My financial worth will be:

My financial goal 5 years from now is:

My plans for achieving these goals are:

My purpose in life, connected to my financial goals, is:

My financial goals for this coming year are:

I will do the following everyday to reach these goals:

Goal Setting -- page 3

MENTAL GOALS

DATE

My five year mental goals are: (knowledge, attitudes, improvement, cultural):

In order to achieve my career and financial goals, I must develop myself mentally in the following ways:

My mental goals for the coming year are:

I will do the following everyday to reach these goals:

CAREER GOALS

DATE

My five year career goals are:

I will express my purpose in life, with my career, in the following ways:

To achieve my career goals I will:

My career goals for the coming year are:

I will do the following everyday to reach these goals:

Goal Setting - page 5

FAMILY AND SOCIAL GOALS

DATE

My five year family and social goals are (education of family members, role in family, relationship to others, expansion of friends):

My purpose in life, connected to my family and social goals, is:

I will do the following everyday to reach these goals:

Goal Setting - page 6

PHYSICAL GOALS

DATE

My five year physical goals are:

My physical goals for the coming year are:

Everyday I will do the following to achieve these goals:

you receive someone's goals let them initiate the conversation.

VISUALIZING

Once you have established goals, how do you begin to work toward them?

Visualizing is one way to begin the mental process of implementing goals.

What are some ways you successfully visualize?

Do inner eye exercise

Discuss the importance of using all the senses.

Have a wide variety of techniques:

Develop a problem solving center

Explain Special Place

Personal Consulting Board

Right brain, creative potential workroom

Meeting Your Inner Selves

Open Screen - Whatever comes

Creative input > Germination > Aha

Structured Scenario - See the successful culmination

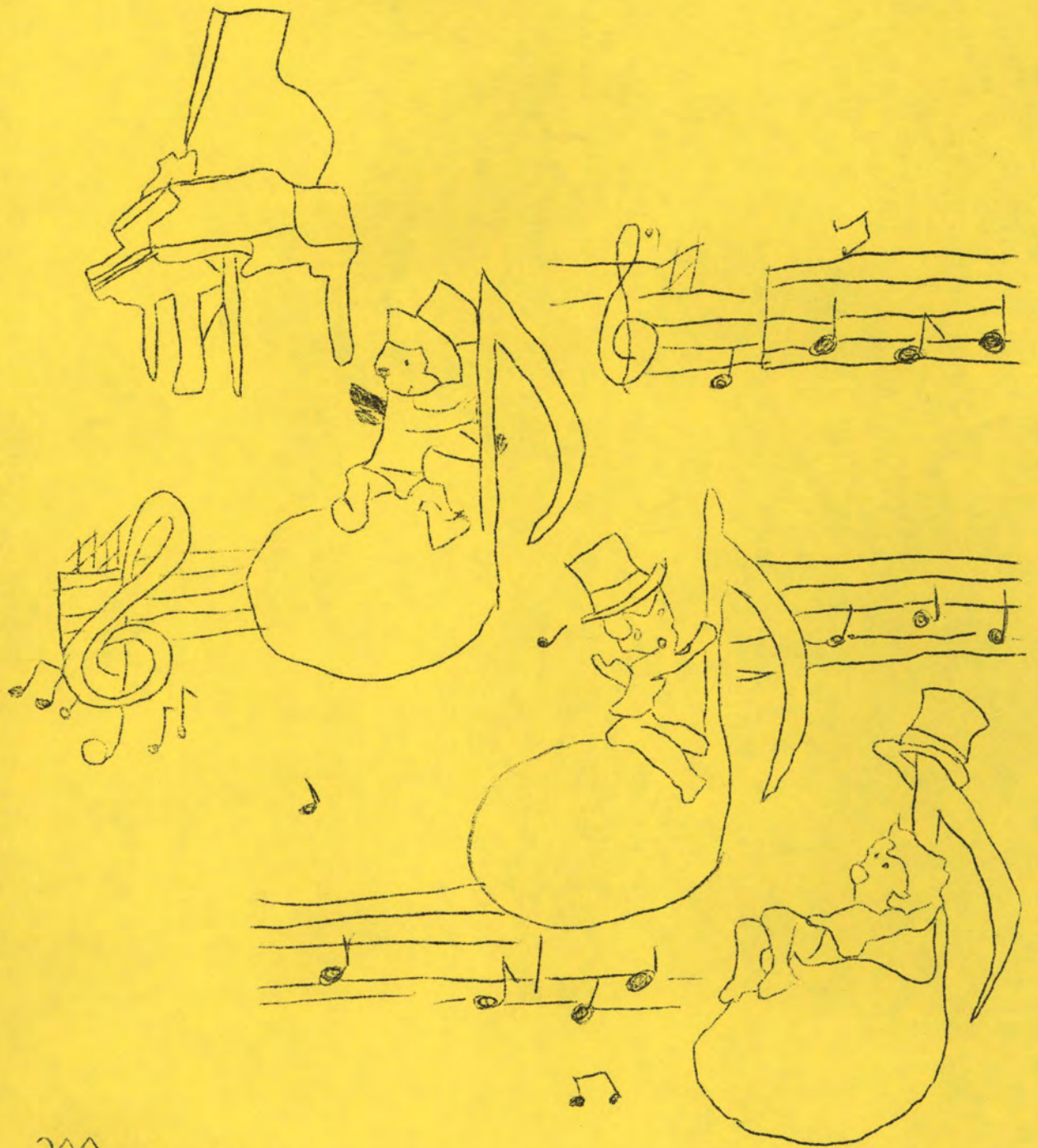
Structured prayer - The Faith Factor

COMBINE GOAL SETTING AND VISUALIZATION

1. Pinpoint your primary goal in life. What do you want, when?
2. Use imagination to fan desire. Develop an intense, burning desire. Imagine the benefits that achieving the goal will provide. You must care, to get there.

3. Expect to pay for what you get. Work, Take chances, Sacrifice, Endure setbacks, Be willing to pay the price.
4. Send the right signals to your unconscious. Program your computer properly. If the conscious mind has a clear, purposeful goal it will begin to supply the unconscious with plans, ideas, insights and the energy necessary to achieve the goal.
5. Be willing to fail, temporarily. Be persistent. Pick yourself up and return to the goal.
6. Believe in the power of thought to change things. The most powerful force in the world is an idea that has taken root in a human mind. You can, if you think you can.
7. Never build a case against yourself. Stop cringing. Stand up straight. Look at yourself from God's point of view.
8. Stop short-circuiting yourself with alibis. Become focused. Look for the circumstances you want. If you can't find them, make them. Norman Vincent Peale.

Examine your life and get it into focus.



music



WE'RE HERE

WE'RE HERE AT CHAT BECAUSE WE CARE
AND WANT TO LEARN, AND LOVE AND SHARE.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KIND.

EACH DAY IS NEW, IT'S OURS TO HOLD
LET'S GIVE OUR LOVE TO YOUNG AND OLD.
AND THEN MY FRIENDS, WE'LL ALL BE FREE
TO SHARE AND GROW IN HARMONY.

TO UNDERSTAND OUR FELLOW MAN
TO SHARE OUR SELVES AS BEST WE CAN.
THIS IS OUR GOAL, FOR EACH NEW DAY
AS HERE AT CHAT WE LEAD THE WAY.

WE'RE HERE AT CHAT BECAUSE WE CARE.
AND WANT TO LEARN, AND LOVE AND SHARE.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KIND.

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 me 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 Sequoia trees, teeth big as piano keys.
No two people are buddies more than
Me and my dinosaur.

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

Repeat chorus:

... Me and my 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 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

ANSWERS TO EQUATION TEST

- a. 26 LETTERS OF THE ALPHABET
- b. 7 = Wonders of the ancient world
- c. 1,001 Arabian Nights
- d. 12 signs of the Zodiac
- e. Cards in the deck with Jokers
- f. 9 planets in solar system
- g. 88 piano keys
- h. 13 = stripes on American flag
- i. 200 = dollars for pass go in Monopoly
- j. 32 = degrees Fahrenheit at which water boils
- k. 18 = holes on a golf course
- l. 90 = degrees in a right angle
- m. 8 = sides on a stop sign
- n. 3 blind mice (see how they run)
- o. 4 quarts in a gallon
- p. 24 = hours in a day
- q. 1 wheel on a unicycle
- r. 5 = digits in a zip code
- s. 57 = Heinz varieties
- t. 11 = players on a football team
- u. 29 = days in February in a leap year
- v. 1,000 words that a picture is worth
- w. 64 = squares on a checkerboard
- x. 40 = days and nights of great flood

Words mostly by Jane Higuera

WE'RE HERE AT CHAT BECAUSE WE CARE.
AND WANT TO LEARN, AND LOVE AND SHARE.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KIND.

AS HERE AT CHAT WE LEAD THE WAY.
THIS IS OUR GOAL, FOR EACH NEW DAY
TO SHARE OUR SELVES AS BEST WE CAN.

TO UNDERSTAND OUR FELLOW MAN
TO SHARE AND GROW IN HARMONY.
AND THEN MY FRIENDS, WE'LL ALL BE FREE
LET'S GIVE OUR LOVE TO YOUNG AND OLD.
EACH DAY IS NOW, IT'S OURS TO HOLD

A WORLD THAT'S WARM AND TRUE AND KIND.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
AND WANT TO LEARN, AND LOVE AND SHARE.
WE'RE HERE AT CHAT BECAUSE WE CARE

WE'RE HERE (Sunday Evening Ceremony)

REC LAB TODAY

Chorus:

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

1st Verse:

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

Chorus:--

2nd Verse:

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

Chorus:--

We'll be the dancers, and we'll
 be the singers,
 We'll know who we are by the
 love that we share.
 We'll look to our vision and
 try to be dreamers
 To learn what the future
 mighty be.

Chorus:--

APRIL SHOWERS (Sung at Monday Teatime)

Though April Showers
 May come your way
 It brings the flowers
 That bloom in May.

And when you see clouds
 Upon a hill
 You soon may see crowds
 of Daffodils.

So if it's raining,
 Have no regrets
 It isn't raining
 Rain, you know
 It's raining violets.

So keep on looking for a bluebird
 And listening for its song
 Whenever April showers
 Come along.

Song Section

Boom Chica Boom
presented by Orange Group

This song will involve any group of people and it is a song which creates group participation. The song is also fun and gets the group warmed up as well as excited. Incorporates different styles and maybe even come up with styles of your own. You can even make styles of your own to fit the particular group and that makes the song even more fun.

Have the group stand up and repeat after you.

ORIGINAL

I said a boom chica boom,
I said a boom chica boom,
I said a booma chica rocka, chica rocka, chica boom,
Huh,
Oh yah,

COWBOY STYLE

I said a boom chica pow,
I said a boom chica pow,
I said a booma chica pow, chica pow, chica pow,
Huh,
Oh yah,

INDIAN STYLE

I said boom chica how,
I said boom chica how,
I said a booma, chica how, chica pow, chica how ,
Huh,
Oh yah,

COUNTRY STYLE

I said broom, chica broom,
I said broom, chica broom,
I said broom chica broom, chica groom, chica broom,
Huh,
Oh yah,
(Grab a Partner)

SOFTER STYLE

(repeat original style at a very low tone and pitch quality of voice(s))

CHAT STYLE

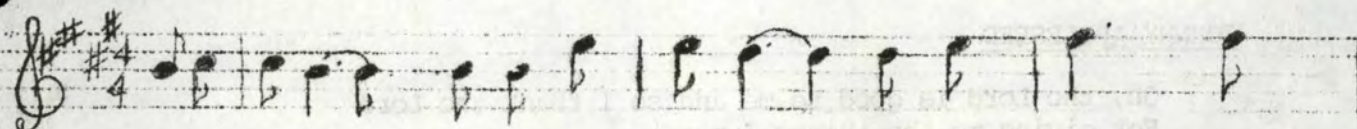
I said boom chica Chat,
I said boom chica chat,
I said booma chica chat, chica chat, chica chat,
Huh,
Oh yah,

(Note: about Chat style: Grab a partner and every time you say Chat clap your hands w/ his/hers)

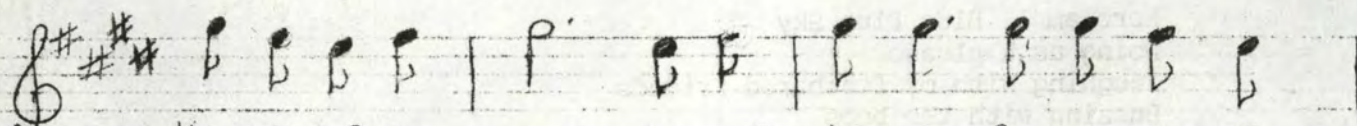
JOY IS LIKE THE RAIN

1. ^{D G A D G D}
 I saw raindrops on my window, Joy is like the rain.
^{G D A₇ D A D}
 Laughter runs across my pain, slips away and comes again.
^{G A₇ D}
 Joy is like the rain.
2. I saw clouds upon a mountain, Joy is like a cloud.
 Sometimes silver, sometimes grey, Always sun not far away.
 Joy is like a cloud.
3. I saw Christ in wind and thunder, Joy is tried by storm.
 Christ asleep within my boat, whipped by wind, yet still afloat.
 Joy is tried by storm.
4. I saw raindrops on the river, Joy is like the rain.
 Bit by bit the river grows til all at once it overflows.
 Joy is like the rain.
- * * * * *

Fill My Cup, Lord



Fill my cup, Lord — I lift it up, Lord — Come and quench this



thir-sting of my soul — Bread of hea-ven feed me til I



want no more. Fill my cup. Fill it up and make me whole.

Songs

Thursday's Evening Activities

COOKIES, COOKIES
 LISTEN WHILE WE SING TO YOU.
 COOKIES, COOKIES
 YOU'RE A PART OF REC LAB TOO.
 ANYBODY CAN MAKE A BED,
 ANYBODY CAN SWEEP:
 BUT IT TAKES OUR COOKIES
 TO MAKE GOOD THINGS TO EAT.
 SO COOKIES, COOKIES
 LISTEN WHILE WE SING TO YOU.

TABLE BLESSINGS - THURSDAY - BIG GREEN RAINBOW MACHING

JOHNNY APPLESEED

Oh, the Lord is good to me and so I thank the Lord
 For giving me the things I need.
 The Sun and the Rain and the Appleseed.
 The Lord is good to me.

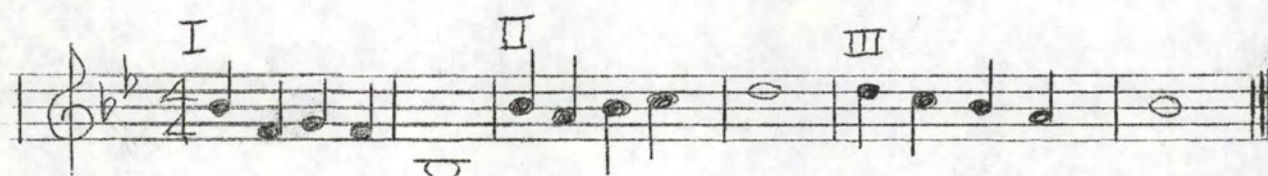
Here am I, Blue Blue Sky
 Doing as I please
 laughing with my feathered friends
 Buzzing with the bees.
 And every seed I sew will grow into a tree.
 And someday there'll be apples there
 For everyone in the world to share.
 The Lord is good to me.

FOR HEALTH AND STRENGTH

For health and strength
 and daily bread
 We praise they name, oh Lord

Pauper Sum Ego

Ancient Latin Round



Pau-per sum e-go! Ni-hil ha-be-o! Cor me-um da-bo.
 Oh how poor I am!
 I have not a thing!
 I give you my heart.

Pauper sum ego!
 Nihil habeo!
 Cor meum dabo.

Musical Pipe Chimes

Materials:

2 each of 10 ft., 5/8" electrical conduit
 Thick string or leather strips to hang by
 Pipe cutter or hack saw
 Measuring tape
 Electric drill

Cut conduit appropriate size. Drill hole 1" from the top for stringing. Label each pipe with number and note name.

<u>Number</u>	<u>Note name</u>	<u>Length of pipe</u>
1	B flat	13 3/8 inches
2	B	13
3	C (middle)	12 5/8
4	C sharp	12 1/4
5	D	11 7/8
6	E flat	11 1/2
7	E	11 1/4
8	F	10 7/8
9	F sharp	10 5/8
10	G	10 1/4
11	A flat	9 7/8
12	A	9 5/8
13	B flat	9 3/8
14	B	9 1/8
15	C	8 7/8
16	C sharp	8 5/8
17	D	8 3/8
18	E flat	8 1/8
19	E	7 7/8
20	F	7 1/2

SONGS:

Happy Birthday

3 3 5 3 8 7
 3 1

3 3 5 3 10 8
 1 3 3

3 3 15 12 8 7 5
 12 8 3 3 1
 8 3

13 13 12 8 10 8
 8 8 8 3 7 3
 5 5 3 3

I Heard the Bells

6 10 9 10 10 11 10 11 12
 6 6 6 4 5 5 5 6

13 18 17 15 15 13 13 13
 6 10 10 6 8 8 8 6

13 11 10 11 10 8 6 8
 6 6 6 1 2 2 3 6

10 11 13 15 5 8 6
 6 6 6 6 5

Silver Moon Is Shining

11 16 15 13 15 13 13

13 15 13 11 13 11 11

11 13 11 9 8 9 9

9 11 13 11 8

Make New Friends

6 1 6

8 10 13 11 10 10 8

13 13 13 18 13

11 10 8 6

Kum Ba Yah6 10 13 13 13 15 15 13
6 6 6 6 6 6 6 66 10 13 13 13 11 10 8
6 6 6 6 8 6 56 10 13 13 13 15 15 13
3 5 6 6 6 6 12 1011 10 6 8 8 6
6 6 5 5 1Each Campfire Lights Anew

10 15 12 15 12 14 12 10

10 14 10 14 10 12 10 7

7 12 7 12 7 8 10 12

12 14 12 10 17 19 17 15

Michael Row Your Boat Ashore5 9 12 9 12 14 12
5 9 5 9 10 99 12 14 12
5 9 10 99 12 12 9 10 9 7
5 9 9 5 7 5 45 7 9 7 5
2 4 5 2 4Silent Night10 12 10 7 10 12 10 7
7 8 7 3 6 7 6 317 17 14 15 15 10
8 8 5 7 7 712 12 15 14 12 10 12 10 7
8 8 12 10 7 6 7 6 312 12 15 14 12 10 12 10 7
8 8 12 10 8 7 8 7 317 17 20 17 14 15 19
8 8 5 8 5 7 1015 10 7 10 8 5 3
7 3 7 5 2

If You're Happy

C	C	F	F	F	F	F	F	E	F	G	clap, clap
3	3	8	8	8	8	8	8	7	8	10	
C	C	G	G	G	G	G	G	F	G	A	- clap, clap
3	3	10	10	10	10	10	10	8	10	12	
A	A	B ^b	B ^b	B ^b	B ^b	D	D				
12	12	13	13	13	13	5	5				
B ^b	B ^b	A	A	A	G	F	F				
13	13	12	12	12	10	8	8				
A	A	G	G	G	G	EE	D	E	F		
12	12	10	10	10	10	7	7	5	7	8	

stamp your feet

Nod your head (also snap your fingers)

Do all three

Johnny Appleseed Grace

C	D	C	C	A	F	C	F	C	F	A
15	17	15	15	12	8	3	8	3	8	12
C	C	D	C	C	C	D	C	C	C	C
15	15	17	15	15	15	17	15	15	17	15
C	D	A	F	F	G	A	C	A	G	F
15	17	12	8	8	10	12	15	12	10	8

You're a Grand Old Flag

C A F F F, D C F G E F
15 12 8 8 8 5 3 8 10 7 8

D C F D C F D C E
5 3 8 5 3 8 5 3 7

C D E F G C F G A
3 5 7 8 10 3 8 10 12

F G A F G A F G
8 10 12 8 10 12 8 10

C A F F F D C F G E F
15 12 8 8 8 5 3 8 10 7 8

E E^b D F[#] A D A G
7 6 5 9 12 5 12 10

C C F E F A G F[#] G
5 5 8 7 8 12 10 9 10

E C D F D F E F
7 3 5 8 5 8 7 8

Vive L'Amour

8 13 13 13 13 13 12 10 8 10 8 5
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13
5 5 5 7 7 5

8 13 13 13 13 12 10 8 10 8 5
5 5 5 5 5 5 5 5 5 2

13 13 13 15 12 13
5 5 5 7 7 5

17 17 17 17 17 17 18 18 18 18
8 8 8 8 8 8 10 10 10 10

15 15 15 15 15 15 17 17 17 17
8 8 8 8 8 8 8 8 8 8

13 13 13 13 15 15 15 15
8 8 8 8 10 10 10 10

12 12 12 10 12 13
7 7 7 7 7 5

The Happy Wanderer

F F F F E^b E^b D D
8 8 8 8 6 6 5 5

D D D F D E^b
5 5 5 8 5 6

F F A A A B^b F F
8 8 12 12 10 13 8 8

F G E D C B^b
8 10 6 5 3 1

F F A F F B^b F F C
8 8 12 8 8 13 8 8 15

F F D C B^b A B^b A G F A
8 8 17 15 13 12 13 12 10 8 12

F F B^b F G E D C B^b
8 8 13 8 10 6 5 3 1

MORNING COLORS

E E / G C C E G G / C C C C C E /
19 19 22 15 15 19 10 10 15 15 15 15 15 19

G G G E C E / G (G) E E / G C C E G G
22 22 22 19 15 19 22 10 19 19 22 15 15 19 10 10

C C C C C E / G E C G G E C G / C C C C
15 15 15 15 15 19 22 19 15 10 22 19 15 10 15 15 15 15

Lovely Evening

10 12 14 10 15 14 14 12 10 15 14 14 12 10

14 15 17 14 19 17 17 15 14 19 17 17 15 14
10 12 14 10 15 14 14 12 10 15 14 14 12 10

10 10 10 10
14 15 17 14 19 17 17 15 14 19 17 17 15 14
10 10 10 10

(9) For Health and Strength
(Grace)

D D D D C B B B A G G G F# G
5 17 17 17 15 14 14 14 12 10 10 10 9 10

TAPS

G G C G C E G C E G C E G C E
10 10 15 10 15 19 10 15 19 10 15 19 10 15 19

C E G E C G G G C
15 19 22 19 15 10 10 10 15

Evening Star

			F	E	C
G	A	G	A	G	E
10	12	10	20	19	15
			12	10	7

G	F	G	F	G	E	E
E	D	E	D	E	C	C
10	8	10	8	10	7	7
7	5	7	5	7	3	3

	C	E	E	D	E	F
G	G	C	C	B	C	A
10	15	19	19	17	19	20
	10	15	15	14	15	12

	C	C	E	E	D	B	C
A	A	A	G	G	F	G	E
12	15	15	19	19	17	14	15
		12	10	10	8	10	7

C		E	G	E	F	E
E	G	C	E	D		C
15	10	7	10	10	8	7
7		3	7	5		3

Pingo

3 8 8 3 3 5 5 3

3 8 8 10 10 12 8

12 12 13 13 13

10 10 12 12 12

8 8 10 10 10

8 7 3 5 7 8 8

Clementine (Found a Peanut)

8 8 8 3 12 12 12 8

8 12 15 15 13 12 10

10 12 13 13 12 10 12 8

8 12 10 3 7 10 8

Twinkle, 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

AMERICA THE BLAUITFUL

Oh beau-ti-ful for spa-cious skies, For am-ber waves of grain
 g g e e g g d d e f g a b g
 e e c c e d b o o d d f f e
 10 10 7 7 10 10 5 5 7 8 10 12 14 10
 7 7 3 3 7 5 2 2 2 5 5 8 8 7

For pur-ple moun-tain maj-es-ties A-bove the fruit-ed plain,
 g g e e g g d c# d e a d
 d e c c e d d d g g g f# f g
 10 10 7 7 10 10 17 15 17 19 12 17
 5 7 3 3 7 5 10 10 10 9 8 10

A-mer-i-ca A-mer-i-ca God shed his grace on thee,
 g e e d c c b b c d b a g c
 g g g e f g g g g g f f e
 10 19 19 17 15 15 14 14 15 17 14 12 10 15
 10 10 10 7 8 10 10 10 10 10 8 8 7

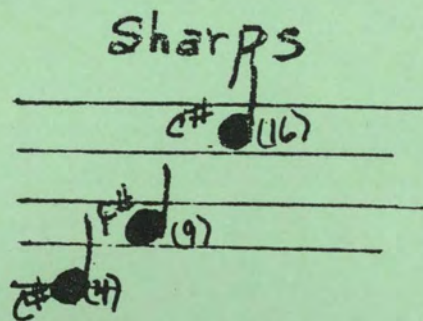
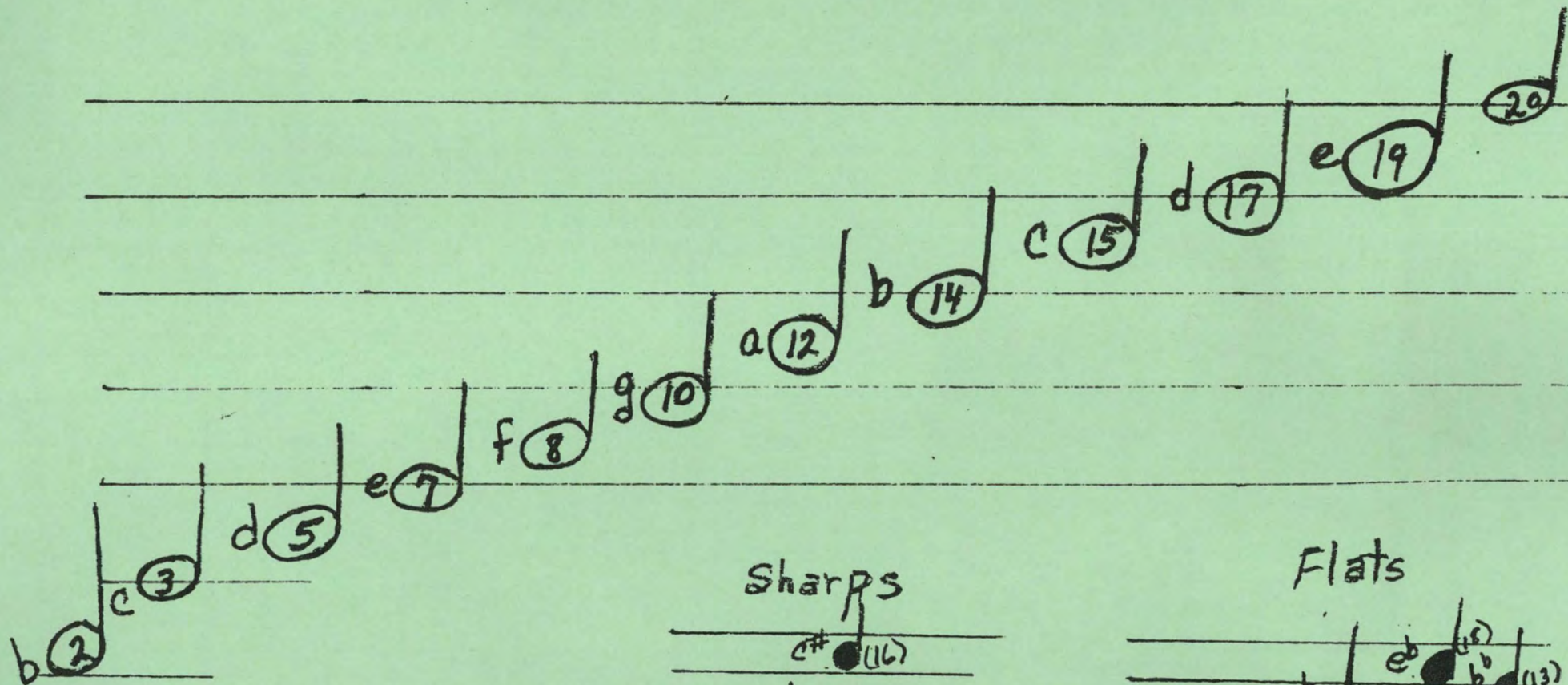
And crown thy good with broth-er-hood From sea to shin-ing sea,
 c c a a c c g g g a c g d c
 g f f f f e e e f e
 15 15 12 12 15 15 10 10 10 12 15 10 17 15
 10 8 8 8 8 7 7 7 10 8 7

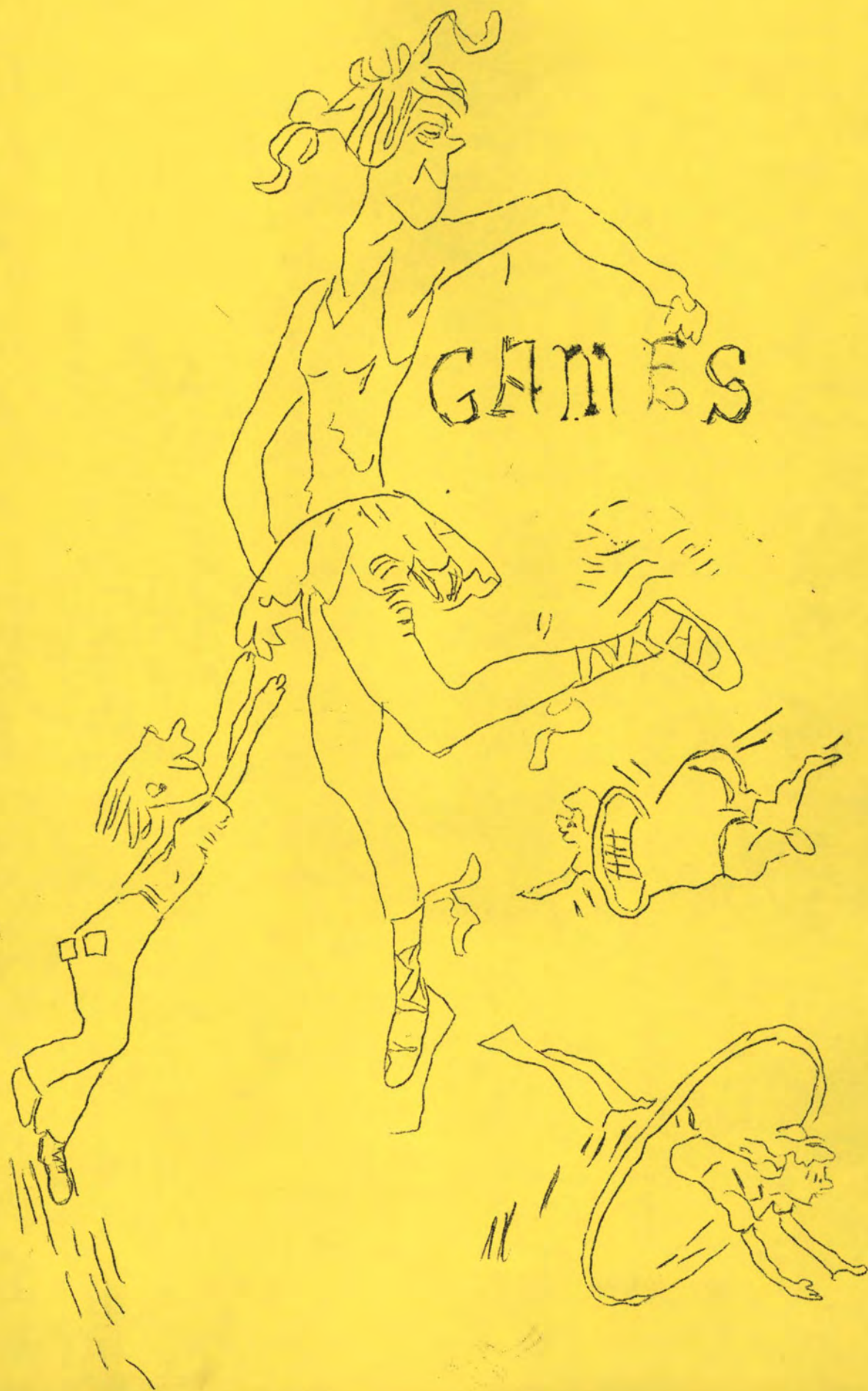
Pipes Needed: 2, 3, 5, 7, 8, 9, 10, 12, 14, 15, 16, 17, 19, 9

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Handwritten text: $\frac{1}{2}$

Writing Music for Pipe Chimes







Techniques for Leading Recreation Activities

Successful activities depend on wise selection and arrangement of activities, but even more important is the personality of the leader and the techniques used in handling a group. These attributes are developed through study and experience with careful evaluation of each experience. As you observe other leaders, be very aware of those traits which are worth emulating. Never copy another person's style, but adapt it to your own personality.

Qualifications of a Recreation Leader

The leader of recreation activities must possess the general qualities requisite of any leader. In addition, there are several definite and distinct qualifications for which you should strive if you are to become an outstanding personality in this field. Important qualifications include the following:

1. Have a genuine love for people.
2. Be able to sense the inner feelings and thoughts of the participants as you observe them in activities.
3. Have a wide variety of activities at your command and possess the ability to select at a moment's notice those which will "go over" with a specific group.
4. Have the sixth sense of knowing when to cut an activity short and which one to use in its place.
5. Be able to present an activity so that it appears easy and fun to do. Leading a game is vastly different from reading a game.
6. Have a genuine sense of humor.
7. Your enthusiasm must be evident to all concerned. Participants give back the

same spirit of enthusiasm which was set for them by the leader.

8. You must be able to plan logically and demonstrate effectively.

Suggestions for Developing Leadership Ability

If you want to improve your ability as a leader, remember to:

1. Study--to broaden your basic philosophy as well as to improve your techniques and add to your repertoire of activities.
2. Visit-- to learn all you can from the many recreation events happening around you.
3. Practice--to try out the ideas you glean from study and observation. Accept willingly the many opportunities to serve as a leader.

Principles for Conducting Activities

Observe the following basic principles for conducting a program of recreation activities:

1. Follow the plan made previously but be ready to change on a moment's notice if the occasion demands.
2. Know exactly what you'll say and do for each activity.
3. Always have equipment ready beforehand.
4. Begin with the first person who arrives.
5. Keep things moving.
6. Use the "walkie-talkie" method of teaching new activities--demonstrate as you explain.
7. Have something going on all the time; never allow periods to occur when nothing is going on.

8. Use games rather than counting-off to divide a large group into smaller groups or couples.
9. Teach rules as the situation presents itself. It is not always necessary to teach all rules before starting an activity.
10. Teach from the whole to the part.
11. Don't let an activity die--kill it.
12. Be seen, be heard, be understood.
13. Capture attention without a whistle or without shouting at the group.
14. When teaching in a circle formation, stand in or near the edge of the circle--never in the center.
15. When teaching a group of relay teams, stand approximately ten feet in front of the two center teams; be elevated, if possible.
16. When teaching a two-line game, stand between the lines and near to one end.
17. Use elimination games with caution.
18. Never center your attention on one person or small group to the exclusion of the remainder of the group.
19. Act as if you're having lots of fun.
21. Stop while the crowd wants more.
22. Be as full of answers as an encyclopedia.
23. Be as versatile as a decathlon champ.
24. Be as patient as Job.



Principles for Introducing a New Activity

1. Know the event thoroughly before attempting to teach it.
2. Complete all preparations for an event before attempting to introduce it.
3. Never attempt to explain anything until quiet and attention are absolute.
4. Make the play period continuously snappy and vigorous.
5. Develop the spirit of play and avoid the idea of work.
6. Look for backward, reticent members and try to get them into the game, but do not force or "get hard boiled".
7. Never introduce a large number of difficult games at one time.

The method used to introduce a new activity is important. The following order is recommended:

1. Put the group in formation to play it.
2. Name it, unless you have a specific reason for not doing so.
3. Demonstrate it as you explain it.
4. Ask for questions. If the activity is taught well, there will be few if any questions.
5. Start it.
6. Repeat any instructions not made clear previously.
7. Add any desired variations.

Choosing Games

1. Think carefully about the types of games your particular group would enjoy.
2. Consider primarily games and activities appropriate for their age and interest level.

3. Consider the physical and mental skills required and be sure they are appropriate for your group.
4. Refresh your collection of games by continued search for new and different activities.
5. Choose games that will be progressive in social value--that is, ones for starting that are quite simple and building on to those that are more complex.
6. Remember, choose games that will, sometime during the period, capture the interest of all present at your meeting.

Preparing for the Game Period

1. Plan a variety and be able to switch from one game to the other with ease.
2. Plan an abundance, more than are necessarily needed, so that if one game should not be accepted enthusiastically, another might be easily started.
3. Study each game thoroughly, learning action involved and calls, if any.
4. Plan a method for teaching the game or dance.
5. Always consider the physical requirements of the game, such as space, accommodations, equipment, and comfort of player. Take care of these things before the game period.
6. Practice the instruction and calls, if any.
7. Plan logical sequences in formations for the games. Follow a brief outline to move swiftly from one activity to the next.

Leading Games

1. Get in position so as to be seen and heard by the entire group.
2. Get the undivided attention of the whole group before explaining the activity--wait for natural pauses. Be jovial and pleasant.
3. Inspire group action by genuine enthusiasm of both voice and manner.
4. Get players into formation, if any, before giving instructions.
5. Instructions should be clear but brief. Demonstrate when possible.
6. Briefly practice or "walk through" the difficult parts of the game or dance.
7. Give the participants a chance to ask questions, but do not give lengthy, dull explanations.
8. Direct the game enthusiastically; the joy of leading comes from the ability to share with others.
9. If necessary, stop, make corrections and then begin again. No game is fun unless all are having a good time.
10. Make it fun for everyone; play the game yourself whenever possible. The leader must direct the joy of the game to the activity itself and not to himself.
11. Stop the game at the height of enthusiasm. Always stop so that they will "ask for more".



It's Fun to be a Leader!

A small boy once defined recreation as: "It's what you do when you don't have to." Recreation provides relaxation from stress and tension of the everyday job. It is an adventure in reading, hobbies, special interests and sharing with others.

Qualities Of A Good Recreation Leader

The recreation leader should have or develop these qualifications:

1. Enjoys working with people.
2. Has a keen love of good fun.
3. Is democratic.
4. Is prepared.
5. Makes himself inconspicuous.
6. Is a sharer.
7. Is patient and kind.
8. Develops skills and techniques.

A good leader is one who makes himself dispensable. Behind-the-scene leadership is a quality the recreation leader should develop.

"A leader is best
When people hardly know he exists.
Not so good when people acclaim him.
Worse when they despise him.
Fail to honor people,
They will fail to honor you,
But of a good leader, who talks little,
When his work is done, his aim fulfilled,
They will all say, 'We did this ourselves.'"
--Lao-Tse, Chinese Philosopher--

Ten Tips For Good Leader

1. Show Enthusiasm!
Seventy-five percent of the success of a leader depends on enthusiasm. Begin with the idea that each person expects to have a wonderful time and never let him down. Enthusiasm is as contagious as the measles. Make it seem effortless--pep that takes work does not go over!
2. Plan The Program!
Know exactly what to do, how to do it and what material or equipment is needed. Begin with something familiar and simple and save the best until last. Alternate active and quiet games. Prepare more games than will be needed for the allotted time. Have variety in the program. Keep the group moving quickly from one game to another without completely upsetting the formation each time. Be full of surprises!
3. Keep Your Head!
Remember, be a leader but not a boss. No matter what happens, keep the situation under control. The players will have as much confidence in the leader as the leader has in himself.

4. Know The Games!
A good leader must know tunes, words and directions before he can teach them to others. Experiment before the mirror, family or friends, if possible. Do not refer to notes or directions while teaching the game as this diverts attention and spoils the fun. Remember, you are an expert.
5. Explain Briefly--Demonstrate!
Get players into the correct formation at once. Arrange partners as much as possible to cover any embarrassment the backward players may feel about starting the game. Simplify the directions. Explain only a small part of the action at first. Demonstrate. If possible, in teaching folk games, work with a group beforehand so they can put on the demonstration.
6. Use Your Voice!
But do not yell. Speak up so everyone in the room can hear the directions. Pitch the voice low. If the group is noisy, wait until it is quiet before saying a word. Or try raising your hand which is a signal for those watching to be quiet and raise their hands too. If the group is large, you may need to use a whistle.
7. Overlook Mistakes!
Remember, games are being taught for fun, not for perfection. If mistakes are made, stop the action and point out the errors with jovial good humor. Try to be general about it without mentioning those who are making mistakes. Some people may need extra help. Give it to them without scolding.
8. Have The Equipment Ready!
Prepare and collect everything needed for each game ahead of time, and have it at your fingertips. Pick helpers to organize the group and distribute material.
9. Do Not Do It All Yourself!
Organize a team of three or four helpers ahead of time to share the responsibility. One helper could lead active games, one quiet games and one could be in charge of songs.
10. Know When To Stop!
Play the game until all are enjoying it, but stop before anyone loses interest.

TEST: If you had a good time the party must have been a success!

Working With A Group

The good leader does not do all the planning nor all the work. How well the recreation leader works with others can be the secret of his success.

A group or committee should plan all events. The planning committee may serve for one event or for a long period to provide an overall recreation program. The leader should help the committee members look at the total program. What do members enjoy doing? What new interests would they like? Make a calendar of events. Vary the program to give new experiences. Here is the place to "be democratic." Encourage each member to express his ideas and to take responsibility.

When the program is given, be sure each member of the committee is prepared for his part. Several individuals should be involved in leading and should know their responsibility to the program. Care should be used in choosing leaders for the various activities. Many prospective leaders become discouraged because they are pushed into activities they are not able to do well.

6 S's Of Recreation For Meetings

The program must be planned so that members will have the personal satisfaction of participation and will develop the feeling of belonging to the group. By including some or all the 6 S's more people can participate. The business meeting and special program are not included here.

1. Starters

Ice breakers or mixers should be used as the members arrive to give them something to do, see, or talk about. This welds the group into a unit. Games such as "Bingo," "Odd or Even," "Who Am I?", a guessing contest at the door and exhibits are good ice breakers.

2. Songs

Singing is the universal language and should be a part of every meeting. Good singing near the beginning of the program will set the mood for the entire meeting. Use a variety of songs.

3. Spiritual Recreation

A brief devotional period will relieve tension. This may include Bible reading, prayer, special music, poems, stories of the writing of hymns or special effects to set a mood.

4. Stretchers

Stretchers give the members an opportunity to relax. Action songs, stunts, specialties or simply standing are good at this time.

5. Socializers

Socializers should follow the educational phase of the meeting. This brings the group together for its social development. It provides the feeling of "wasn't it good to be here!" Games, music and refreshments are socializers.

6. Signature

End the meeting so that all will know when it is over. This can be done by singing, a friendship circle or by prayer.

How To Plan A Party

Plan a party that will start with simple games and progress to the more difficult without tiring the players too soon.

Preparty Game

Preparty game should begin the minute the first guests arrive. This keeps early arrivals in the spirit of the occasion and starts them participating, laughing and relaxing.

Get Acquainted or Warmer-upper

Use a game which helps people learn names and start talking. A seated circle is the best type of starting formation because:

1. All can see each other.
2. It welds the group together.
3. All the guests must go to the circle to have a place to sit.

Note: Have only the number of chairs for guests expected.

Quiet and Active Circle Games

Several games can be played in the seated circle formation. Alternate quiet and active games, but avoid constant changing formation.

Active Standing Games

Active standing games require bodily movement--especially, standing, walking or running. The easier games should be played first. The progressive circle, such as "Bingo," may be played at this time.

Resting Activities

After active games the players will need rest, but do not let the party break up. Use games that require little organization and may not have all players participating at one time. Examples are quiet games, seated relays, mystery games, singing, team games, creative dramatics and refreshments.

High Point Games

Active and progressive games, singing and folk games, special events and surprises are used at the climax of the party. If squares are used, they should be saved until last since they are harder to learn and tend to break the group down rather than keep it together.

Ending

Plan a definite ending for the party so that the group will know it is time to go home.

General Hints

Recreation is fun--Do not regiment it or create an attitude of perfection or orderliness which takes away the fun.

Always be a part of the group--Stay with the group, but you will be able to observe what is happening and be a better leader if you do not play the game you are leading.

Good planning--is the secret of good recreation.

REFERENCESGAMES

Ruth Moe

Develop a good recreation reference library. There are many good games manuals on the market. The American Camping Association, Martinsville, Indiana has a good supply of game books. Write for their catalog.

TECHNIQUES FOR LEADERSHIP

Refer to section on "Techniques for Leadership".

OUTDOOR GAMES

1. GIANT BUBBLES - see pink sheet this section for instructions and recipe.
2. MOONBALL - see "Games" (goldenrod)
3. FRISBEE GAMES - a. Challenge Frisbee - throw frisbee through hoop hung on tree (or elsewhere)
b. Frisbee golf or baseball
c. etc.
4. PARACHUTE GAMES - (parachutes can be bought from game equipment companies, or the "real thing" from surplus stores.)

ROWING: Children sit with feet extended under the parachute and the canopy held tight with both hands in and overhand grip with parachute touching chest (arms bent in chest firm position). Bend forward and touch the gripped hands to the toes. Return to upright position pulling parachute taut. Continue forward and backward as if rowing a boat.

SIT-UPS: In supine position (face up) place the body under the parachute so that the extended parachute comes under the chin when stretched tight. Sit-up to upright position and then return to starting position on back with taut parachute. Continue several times.

BALL SHAKER: Divide the class into two teams with one team on one side of the parachute and the other team on the opposite side. Place a number of balls on top of the chute. Each team attempts to shake the balls off the other teams side of the parachute. Each team scores one point for every ball it shakes off the other side. If a ball goes off between the two teams, no points are scored.

BALL GO-ROUND: Attempt to roll a ball around the parachute in one direction without losing it in the hole.

UNDER THE MUSHROOM - The parachute is inflated as in the Umbrella. As arms go overhead, students take a stop or two underneath, turn around changing hands to the inside and quickly bring the chute down in front of them. Children kneel underneath the parachute while holding the edges down.

THE BALLOON - Children grasp the edge of the parachute, palms down and lift it above their heads while taking several steps toward the middle. When the chute reaches its peak, they all quickly return to their original positions.

DRIFTING CLOUD - Students grasp the parachute with an overhand grip and make an umbrella. On command, youngsters release the chute and drop their hands to the side, letting the canopy fly away or float in the air, resembling a drifting cloud. It remains suspended for several seconds.

CAUGHT IN THE MOUSEBRAP - Select five to eight children to be the mice. The remaining children inflate the parachute and the mice run in and out between the children holding the chute. When the teacher calls, "across", the mice attempt to run across the circle before the children holding the chute trap them. The mice that are caught are eliminated (join children inflating the parachute,) and the game continues until there is a winner.

THE UMBRELLA - Standing with feet shoulder width apart, children hold the edge of the parachute with overhand grip, with arms hanging down. This is the starting position (fruitbasket position).

To inflate the umbrella all lift chute overhead simultaneously in a united and coordinated effort.

Variations: (1) inflate the parachute while Kneeling, (2) from 1/2 knee bend position, (3) from full squat, (4) while sitting.

Indoor Games

1. Knew the States- Use a blank copy of the United States map for each team of 4 or 5 to see who knows the states best. Look in the golden colored game pages for a copy of the map - See both sides of the page (East&West)
2. Animals- see goldenrod games pages.
3. Paper clip and strip trick-see goldenrod games pages.
4. Categories-see below.
5. Spell sport-see below
6. Almost infinite circle-see goldenrod games pages
7. Maroi stick game-see instructions()
8. Try this on for size-see goldenrod game pages

CATEGORIES

Just for fun	colors
Formation: circle or lines	cars
Age group: 10 to adult	counties
Size of group: 6 to 30	states
Equipment: none	

Start rhythm--slap legs twice, throw thumbs into air on third count. The third count is accented. The leader starts the rhythm then names a category such as colors, cars, states, etc. The next person on the right on the count of "three" says "red" (for example, if the category is color). The next person says the name of another color, and on until someone cannot name a color in rhythm, or says a color already named. If a person misses he is out, but continues to do the rhythm. You must remember who is out or you'll miss the next time around. If a person misses, the next person names a new category. The game can be educational, for example, you could name types of materials (cloth), breeds of cattle, types of grain, etc.

SPELL SPORT

Members divide into teams of about four to nine. Two sets of alphabet cards are provide for each teams. The teams line up at the near end of the room; the lettered cards, including a period and exclamation mark, are scattered at the far end of the room. The leader calls out the name of a sport, or gives clues about the word to be spelled (e.g., played on mat, two people involved, contact sport, nine-letter word). Each team then has a minute to work out their strategy before running to their set of letters. Each player must pick up a letter and return to the starting line. The whole team then spells the given word by lining up in the proper order.

This game elicits cooperation among team members but not between different teams, if more than one team exists. To ensure cooperation among all participants, the various teams can work together to spell a word sequence or sentence. Words can be adapted to the age level and size of the group. Certain players may have to pick up more than one letter, but every player must always have at least one letter.

Here's a variation for younger children. Place a series of numbered cards at the end of the room. Each child runs down to pick up one number. The children then arrange themselves in numerical order, ascending or descending.

EXAMPLES

- 1-volleyball- 10 letters, uses a net, 2 teams, 9 on a team
- 2-wrestling- 9 letters, played on a mat, 2 people involved, contact sport
- 3-Bowling- 7 letters, ball is 8'2", played with team indoors, but can be individual or with a partner
- 4-Indy 500- 7 letters, uses 4 wheeled vehicles, takes about 3 hours, happens annually in Indianapolis
- 5 Water polo-2 words, 9 letters, uses water and a ball, team sport

Straw horn

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

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

MATERIALS

plastic drinking straw

TOOLS

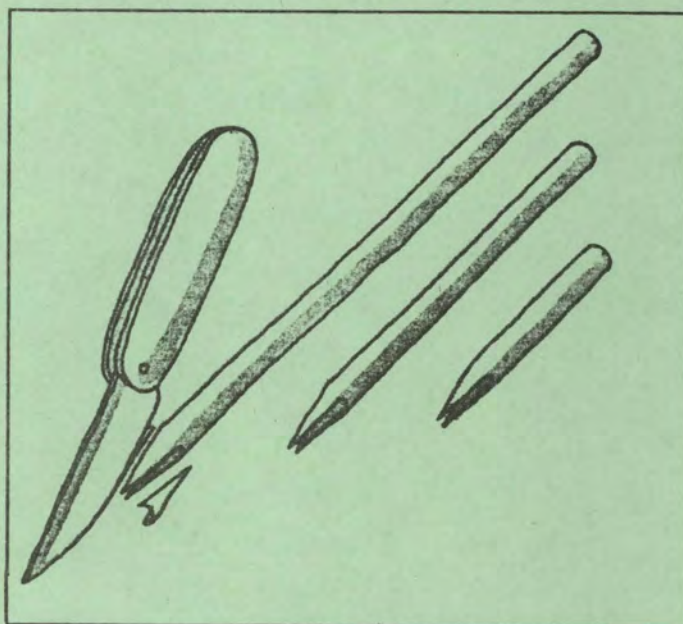
scissors

CONSTRUCTION

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

PLAYING

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



This no-prop people problem has been around for a long time and rightly so; it's easy to set up and often sparks cooperation from balky or bored groups.

Ask a group of 10-16 individuals to face one another in a tight circle. Each person holds out their right hand and grasps the right hand of someone else, as if they were shaking hands. Then each person extends their left hand and grasps the hand of someone else, so that each person is holding two different hands. This hand-in-hand configuration should come out equal. With hands tightly held, arms intertwined and bodies juxtaposed, it's time to explain the problem.

The Gordian group is to try and unwind themselves from their tangled situation so that after much try-this, try-that squirming and contorting, a hand-in-hand circle is formed. The physical hand-to-hand contact that you have with your partner cannot be broken in order to facilitate an unwinding movement. Sweaty palms may pivot on one another, but skin contact may not be lost. As a result of the initial grasping movements, and depending upon the number of participants, two or even three distinct people circles may form. These circles are sometimes intertwined like Ballantine rings. Sometimes the people in the final circle(s) will alternate facing directions and that's OK—be lenient,

Quick Lineup

This is one of the few New Games that's played in a square rather than a circle. It also is a great way for four teams to test wits and group spirit.

We start by lining up shoulder to shoulder in four teams, each team forming one side of the square, with everyone facing the center. One person goes into the center of the square as the spinner. She stands still for a minute, facing one of the teams, and this a really crucial moment in the game. Each team member has to remember, first, the order in which his team is lined up—that is, who he is next to in line—and second, where his team is lined up in relation to the spinner. A team can be facing the spinner; it can be to her left or right side; or it can be behind her. If we're not clear on this, we're going to be very lost, very soon.

Once we all know where we are, the spinner spins around and when she comes to a stop (fac-

ing a different team, presumably) she calls, "Quick lineup!" That's the signal for the teams to regroup around the spinner in their *original* positions; that is, to the spinner's front, left, right, or back. To do this everyone will have to scramble across or around the square (without collisions, please!) and get into the right spot in relation to the spinner and his teammates.

As soon as each team is back in its original order and its original orientation to the spinner, all its members join raised hands and shout, "Quick lineup!" indicating that their team is without question the most together of the four.

The spinner can continue to spin and stop as long as she wants, launching the teams on their dash to put matters back in order. Players should be warned of some typical spinner tricks: coming to a stop in the same position she was in in the last round or bending over. And what would we do if the spinner came to a stop lying on her stomach? ■

Moonball

Not too complicated, eh?

The tension and expectation builds as each "world record" is approached. Moonball is popular with all ages because it's simple to understand, requires little skill and involves (like it or not) everyone.

Do not use a volleyball, basketball, etc., for this game. A beach ball is a non-intimidating, fun-related object of play and its flight characteristics fit in well with the low-key emphasis.

Moonball is an excellent one-prop-game that develops cooperation and fast reactions. Play becomes intensely competitive, as a group competes against its last best effort.

Scatter your group (any number, but use 2 or more balls as the group size demands) on a basketball court or a field. Use a well-inflated beach ball as the object of play. The group's objective is to hit the ball aloft as many times as possible before the ball strikes the ground.

Rules: (1) A player cannot hit the ball twice in succession.

(2) Count one point for each hit.

BRAAAAAACK- WHFFFFFFF

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

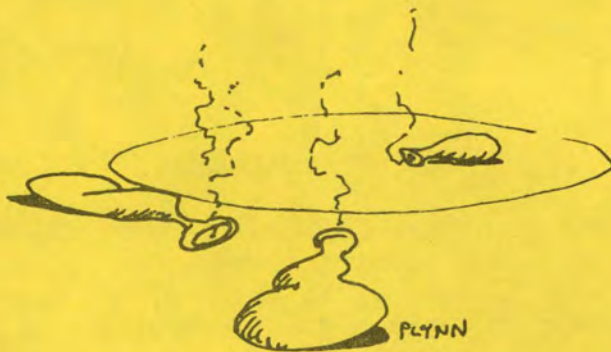
The Game

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

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

This sequence continues until all the balloons have been released. The team color champion is, of course, that final balloon which is the furthest from the circle. (Have a 50' tape measure on hand for disputed distances.)

There is practically no skill involved in this game, so no one seems to care who wins. The fun is in the doing.

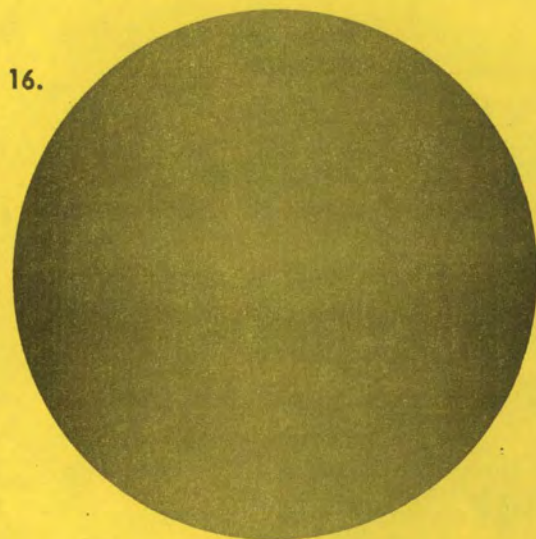


Sizeaball

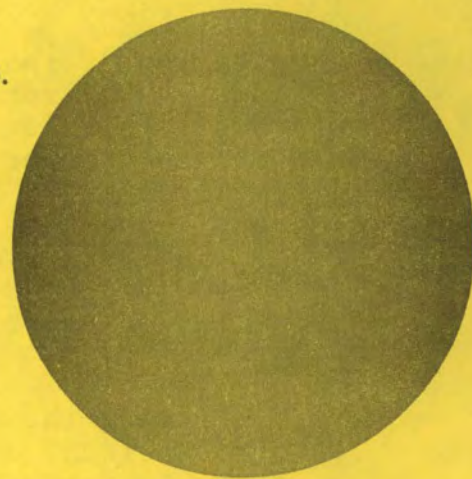
Ever since man can remember, adults and children have thrown, caught, hit, rolled and bounced balls for fun and games. Stone, ivory, reed, metals, glass, clay, leather, rubber, plastic and other materials have been used to make balls in sizes from less than $\frac{1}{2}$ inch to five feet in diameter. Here is a list of 16 common game and sport balls. Can you sort them out for size from smallest to largest? Put number 1 beside the ball you think is smallest and number 16 beside the ball you think is largest.

- _____ GOLF BALL
- _____ FIELD HOCKEY BALL
- _____ CROQUET BALL
- _____ BOCCE BALL
- _____ BASKETBALL
- _____ TENNIS BALL
- _____ CHINESE CHECKER MARBLE
- _____ SOCCER BALL
- _____ OUTDOOR POLO BALL
- _____ BASEBALL
- _____ HANDBALL
- _____ SOFTBALL
- _____ POOL BALL (Billiards)
- _____ BOWLING BALL
- _____ VOLLEYBALL
- _____ TABLE TENNIS BALL

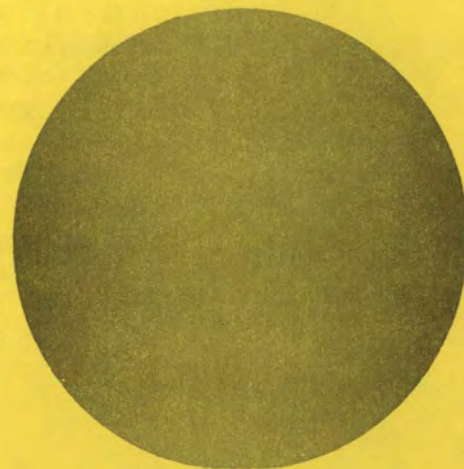
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15.



14.



13.



1.



2.



3.



4.



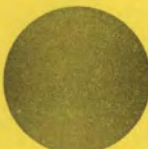
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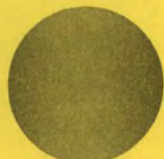
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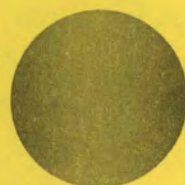
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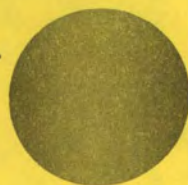
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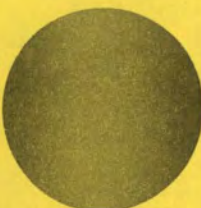
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10.



11.



12.



SIZEABALL ANSWERS

1	Chinese Checker marble	9/16 inch	9	Polo ball	3 1/4
2	Table Tennis Ball	1 1/2	10	Croquet ball	3 5/16
3	Golf ball	1 5/8	11	Soft ball	3 3/4
4	Hand ball	1 7/8	12	Bocce ball	4 1/2
5	Pool (billiards) ball	2 1/4	13	Volleyball	8 1/4
6	Tennis ball	2 1/2	14	Bowling ball	8 1/2
7	Field Hockey ball	2 3/4	15	Soccer ball	8 5/8
8	Base ball	2 7/8	16	Basketball	9 3/8

Obstacle Race

Ages:
 Space: outdoors
 Number of Players: 4 to 20
 Equipment: obstacles

Directions:

Various forms of obstacle races were contested by Indians whose tribes lived in regions where such natural obstacles as rivers, hills, ravines, big hollow logs, and underbrush barriers were abundant. Such races often covered long distances to test the stamina of the runners. Modern Indians whose habitat is not suited for obstacle races can conduct a less strenuous obstacle race course on a piece of flat smooth ground, but an imaginative chief must supply the obstacles in order to provide both fun and difficulties for the runners.

A few of the easily made obstacles can be: a big sheet of strong cloth, or a net, pegged to the ground at the four corners, to represent a river; big sacks, with the bottoms cut out and one side stapled to the ground from the inside, to represent hollow logs, to be crept through; and barrels, after being carefully inspected inside to be certain that they are free from nails and other sharp objects, can take the place of bigger logs; fairly wide planks, set up securely at safe angles, provide hills, which have to be reclinced when a runner loses balance and has to jump off when part way up. Creeping, wriggling and rolling over other clearly defined parts of the obstacle course provide hazards which were also thought of by some Indian tribes and help to slow up even the hardest contestants. All obstacles should be safe, not elaborate, and, insofar as possible, indestructible.

Circle the Circle

Ask the group (15-30) to form a hand-in-hand circle. Place two large hoops together between two people (resting on their grasped hands). See how quickly the participants in the circle can cause the hoops to travel around the circle (over the people) in opposite directions, through each other (i.e., hoop through hoop) and back to the originating point. Use fairly large hoops for this activity—they are sold in different diameters.

It's interesting to see what the group's response is when you ask, "Who won?" after both hoops have circled the circle. It takes some thought to realize that the entire group is working as a team. No losers. No winners.

Hoop Relay

Divide the group into two parts and ask each half to queue up facing you. The folks in each file should be holding hands front-to-back; i.e., reaching backward through their legs to grasp the free hand of the person behind them. This relay requires two starters, each standing in front of a line, designating the start, and each holding 3-4 hoops. Each starter, on a signal, begins the action by placing a hoop over the head of the first person in line and as soon as that hoop has been moved to the third person in line, the second hoop is started, etc. If the starters want to become part of the action they simply start the last hoop and become the first person in line. When the first hoop reaches the last person in line, that individual runs to the front of the line with the hoop, grabs the hand of the now second person and starts the hoop moving toward the end of the line. Continue until the original front line person returns to that position.



Tattoo

It's hard to appreciate the use or enjoyment of this multi-ball activity unless you become involved. The name of the game might as well be, *"What am I doing?"* The activity satisfies a need for movement, accomplishment and personal satisfaction in addition to being more totally kinetic and visual than any other group activity I can think of (besides rock'n roll).

Give each participant (10-50 people) 3-4 rabid nuggets (tennis balls) and ask the players to arrange themselves behind the mid-line of an indoor basketball court; facing toward one of the backboards. (For this throwing sequence to work, there must be a wall behind the backboard; i.e. not bleachers.)

Indicate that on GO, they are to aim and throw their hardest so the nuggets hit the backboard and to continue throwing, attempting to produce a drum-like "tattoo" sound on the backboard. After firing their initial nuggets, they must nab a rebounding ball or two and continue their assault.

All the nuggets will not rebound back to the throwers, so a couple of volunteers must position themselves somewhere under the backboard to retrieve stray projectiles. Being a retriever is not as crazy as it sounds, since all the throwers are aiming well over the downcourt volunteers' heads. A ricochet might bounce off one's head or body, but the action potential and minor consequences make the "under fire" position more attractive.

Let the "fire-at-will" action continue for at least a minute. The sound and movement are rewards in themselves. In addition: 1) Those people who like to throw and throw well can "chuck" as many balls as hard as they want to and cheer their own efforts and accuracy (because no one else is paying attention to them or can tell who's throwing what where). 2) Those folks who can't throw well can either throw a few nuggets or none at all without fear of censure, because (as above) nobody's watching *their* efforts.

After things slow down a bit, ask each person to retrieve and hold 2 or 3 nuggets. Indicate that you want to start the same activity

but this time by throwing with the opposite arm. The results are humbling and humorous. Almost everyone does poorly, except the ambidextrous few, so reluctance to try is quickly put aside. After 30 seconds of high arced and poorly aimed throws (and much good-natured ribbing), let them finish up with a few *good hard ones* by signaling them to return to their natural throwing arm.

Nugget Alternatives:

1. Ask a nuggetted group, standing at one end of the basketball court (backs against the wall) if they can hit the far wall with a ball thrown by their "opposite" arm. After a few attempts (some success, some not), let them finish up with a few throws with their "good" arm. You will be surprised at how many good athletes cannot throw a ball the length of a basketball court with their "non throwing" arm.

2. Request that everyone pair up for the next activity, the "Howitzer Throw." The object of this command/response bit of cooperation is to have one participant tell his/her blindfolded (eyes closed) partner where to throw a ball in order to hit a target (backboard, championship pennant, buzzer, etc.). The partners may not touch one another; only words of direction are allowed. Six shots at one target are delivered and then another target is chosen. People should not become target material. Switch roles after a few attempts.



Frantic

Here is a unique game that requires little skill, includes any amount of people and is 100% active. The object of play is for a group of any size to keep an equal number of assigned tennis balls moving about a gymnasium floor until six penalties have been indicated by the referee.

The game vocabulary, which is the key to contemporary tradition, goes like this:

Rabid Nugget—a moving tennis ball

Hectic—a stationary tennis ball

Berserk—a referee's scream, designating a penalty

Frenzy—an elapsed time period measuring six Berserks

Logic—a tennis ball that becomes lodged unintentionally on or behind something

Illogic—a tennis ball that is craftily stuck on or behind something

Paranoia—a player's feeling that the refs are picking on her/him

Rules and Use of Terminology

If thirty players are on the gym floor, thirty *Rabid Nuggets* are thrown, rolled, kicked, or bounced simultaneously onto the floor by one of the refs to initiate the game and start the timing. There are three referees; one at each end of the court and one off to the side at midcourt. It is the duty of the two refs on the floor to try and spot *Hectics* and to generate a hysterical *Berserk* (scream) so that all will recognize a penalty. The group has five seconds to start a *Hectic* moving again or another full-throated *Beserk* is issued. The Berserking ref must point condemningly at the *Hectic* until it is again provided impetus.

Every fifteen seconds after a start, the side line ref puts an additional *Rabid Nugget* into play until the final *Berserk* has been recorded. The team is allowed six *Berserks*, at which juncture the ref on the side line, who is responsible for timing this melee, jumps up and down waving his arms, yelling STOP—STOP—STOP.

The team intent is to keep the *Rabid Nuggets* moving as long as possible before six *Berserks* have been recorded. This time span is called a *Frenzy*. After a *Frenzy*, ask the group to talk about and develop a strategy in order to keep the *Rabid Nuggets* moving for a longer span of time; i.e., increasing the duration of the *Frenzy*.

Rule Refinements for Frantic Freaks

A *Rabid Nugget* must be kicked (only kicked) randomly or to another player. It may not be held underfoot and simply moved back and forth. This rule was recently included to counter the basically sneaky player who's always looking for a way around the rules in the guise of initiative.

If a *Rabid Nugget* becomes a *Logic* or *Illogic*, the ref must get the nugget back into motion. An illogic receives an immediate berserk.

Official optic yellow USLTA tennis balls are not essential to achieve satisfying play. The short game version involves using bowling balls or helium-filled balloons.

Balloon Frantic

Substitute balloons for old tennis balls, and you have *Balloon Frantic*. This lofty game is best played indoors in a high ceiling gymnasium or outdoors on a windless day.

Ask each participant to blow up a balloon to about 12 in. diameter size. Don't use so-called "penny balloons" as they are too small when expanded and don't result in satisfying play. Inflate at least 6-8 extra balloons to serve as throw-ins for the 15 second rule, or as replacements for the inevitable broken balloon (boomers).

The basic rules for both games are identical except for the start. Ask each player to throw their balloon into the air, rather than having the referee start things with a kick, as in the basic *Frantic*.

Be sure to have a camera available to record this game on film, because the technicolor action is poster material.

Straw horn

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

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

MATERIALS

plastic drinking straw

TOOLS

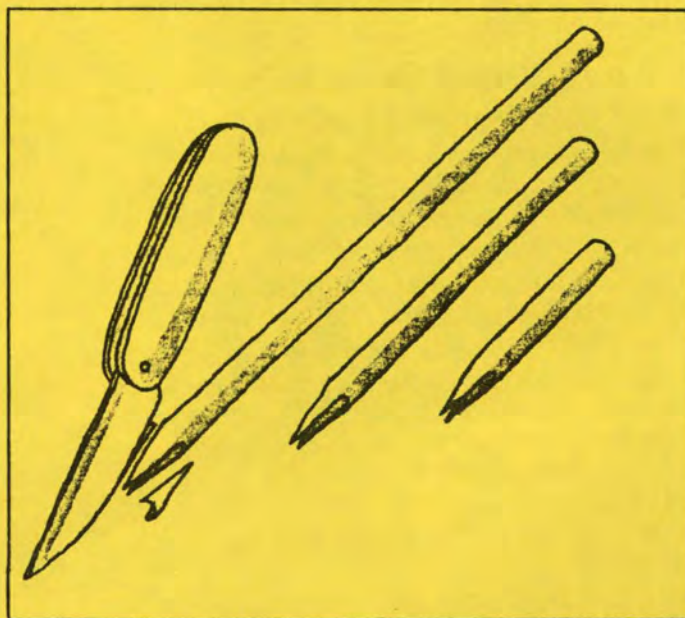
scissors

CONSTRUCTION

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

PLAYING

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



TRY THIS ON FOR SIZE

(Match the two columns)

- | | |
|--------------------|-------------------|
| _____ 1. 2 x 4 | A. Flashlight |
| _____ 2. 7½ | B. Umbrella |
| _____ 3. 18 | C. Radio |
| _____ 4. 6.70-15 | D. Shoes |
| _____ 5. 6d | E. Watch |
| _____ 6. 11 oz. | F. Motor |
| _____ 7. 60 watt | G. Lumber |
| _____ 8. 16 rib | H. Baby clothes |
| _____ 9. 35 mm. | I. Auto tire |
| _____ 10. 4 HP | J. Gold |
| _____ 11. 30 amps | K. Drinking glass |
| _____ 12. 50 | L. Rake |
| _____ 13. 3 cell | M. Women's hose |
| _____ 14. 6 months | N. Hat |
| _____ 15. 8A | O. Rifle |
| _____ 16. 32 - 30 | P. Typing paper |
| _____ 17. 15 - 33 | Q. Screen |
| _____ 18. 8½ x 11 | R. Fuse plug |
| _____ 19. 5 tube | S. Trousers |
| _____ 20. 16 mesh | T. Light bulb |
| _____ 21. 51 gauge | U. Movie film |
| _____ 22. 14K | V. Thread |
| _____ 23. 30-06 | W. Dress |
| _____ 24. 18. tine | X. Shirt |
| _____ 25. 21 jewel | Y. Nails |

ANIMALS

There's an exact word in answer to each question in this test. A score of 40 is good and over 45 is excellent.

Name the MALE
of the species.
(For example,
lioness: lion)

1. Cow:
2. Hen:
3. Goose:
4. Doe:
5. Duck:
6. Sow:

Now the FEMALE

7. Tiger:
8. Ram:
9. Stallion:
10. Fox:

Now the YOUNG

11. Bear:
12. Sheep:
13. Duck:
14. Frog:
15. Swan:
16. Chicken:
17. Hen:
18. Horse:
19. Mare:
20. Deer:
21. Elephant:
22. Cat:
23. Goose:
24. Bull:
25. Cow:

What do you call the
SOUNDS they make?

26. Lions:
27. Pigs:
28. Sheep:
29. Cows:
30. Ducks:
31. Wolves:
32. Crows:
33. Snakes:
34. Donkeys:
35. Wild Geese:
36. Hens:
37. Cocks:
38. Frogs:
39. Doves:
40. Elephants:
41. Owls:

And now GROUPS
(a "pack" of hounds)

42. A.....of sheep
43. A.....of cattle
44. A.....of lions
45. A.....of wolves
46. A.....of fish
47. A.....of quail
48. A.....of geese
49. A.....of bears
50. A.....of bees



1. Bull
2. Rooster
3. Gander
4. Buck
5. Drake
6. Boar
7. Tigress
8. Ewe
9. Mare
10. Vixen
11. Cub
12. Lamb
13. Duckling
14. Tadpole
15. Cygnet
16. Chick
17. Pullet

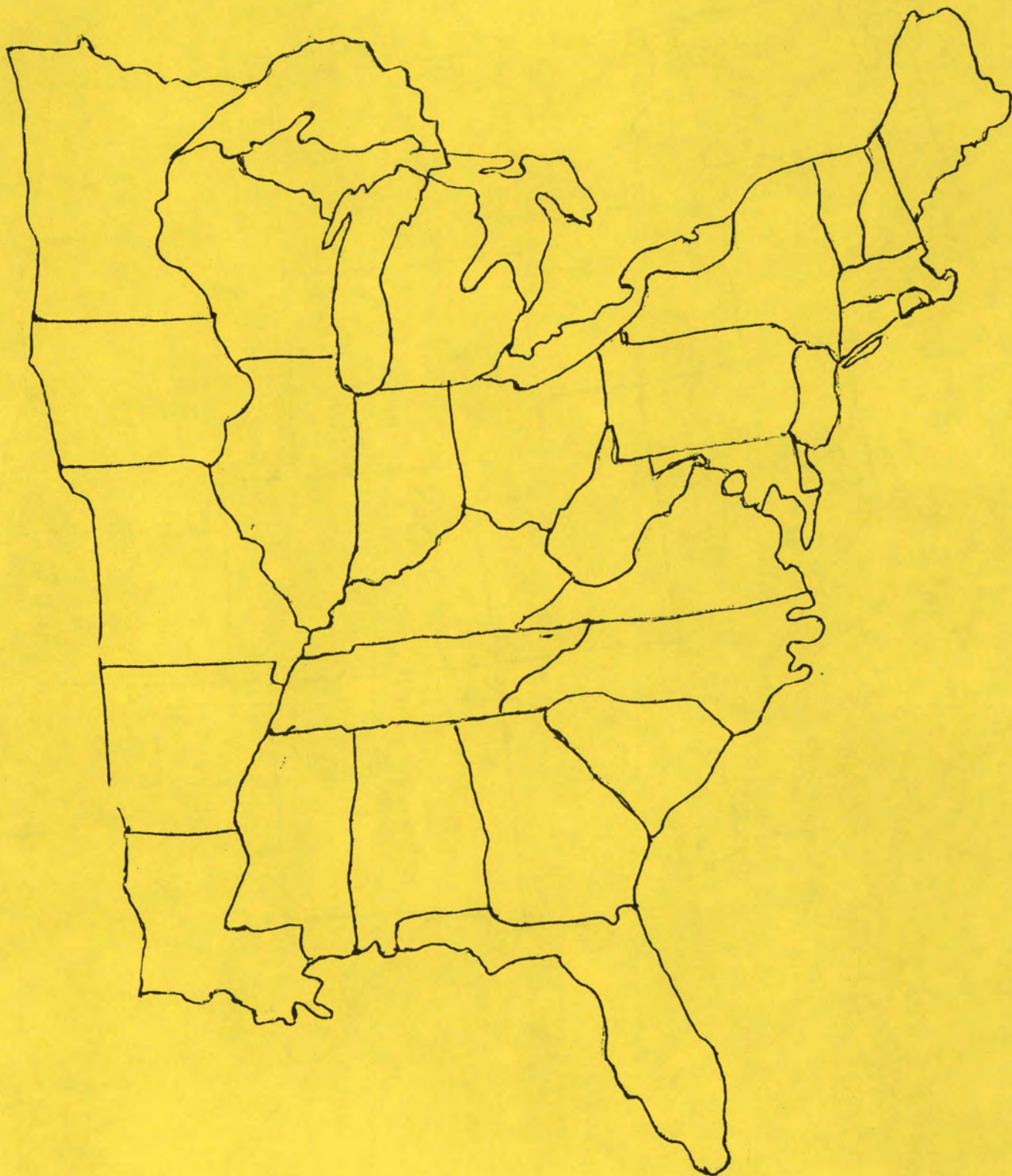
18. Colt
19. Filly
20. Fawn
21. Calf
22. Kitten
23. Gosling
24. Bullock
25. Heifer
26. Roar
27. Squeal
28. Bleat
29. Moo
30. Quack
31. Howl
32. Caw
33. Hiss
34. Bray

35. Gaggle
36. Cackle
37. Crow
38. Croak
39. Coo
40. Trumpet
41. Hoot
42. Flock
43. Herd
44. Pride
45. Pack
46. School
47. Bevy
48. Gaggle
49. Sloth
50. Swarm, hive

Name



the States



The Almost Infinite Circle

This rope play is a time-honored party game that seems to offer no solution (particularly after the first hour of bondage).

Object:

To separate two loosely connected individuals from a seemingly impossible, but engagingly simple, intertwinement of ropes. Refer to the illustration to help visualize the physical set-up.

Procedure:

Tie each end of the 10' long rope comfortably around the wrists. How tightly (painfully) the wrist loops are drawn has nothing to do with the problem. Uncomfortably tight ropes should be avoided.

Allow as much time as necessary for the solution to be discovered. Once the solution is discovered, it will soon become common knowledge.

Rules:

Two intertwined people must separate from one another without (1) cutting the rope; (2) untying the knots; or (3) slipping the knotted portion over their hands.

Answer as many non-solution questions as the entwined pair ask and continually emphasize that there is a solution, because logic indicates that a sharp knife is the only answer.



Solution:

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



PAPER CLIP AND STRIP TRICK

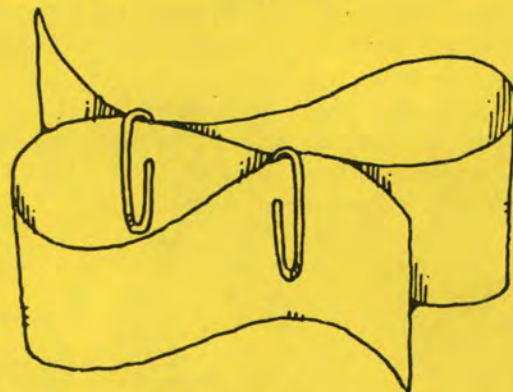
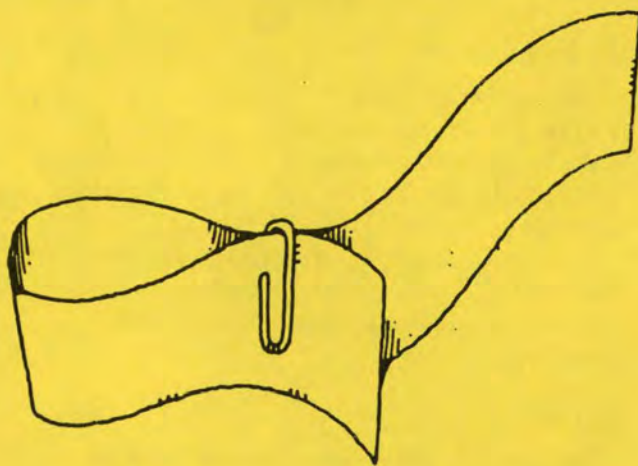
(and Tongue Twister)

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

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

CONSTRUCTION AND WORKING

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



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

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

Macro Tangrams

You have probably tried to solve puzzles like these (see illustrations) at one time or another, but on a smaller physical scale. A group solution of the puzzle necessitates some sense of spatial relationship and an appreciation of leader/follower roles to efficiently discover the figure forming positions for the jigsaw-like pieces.

The ----- marks are erasure lines and are there only to indicate the easiest way to locate the cut lines.

Cut the puzzle pieces from $\frac{1}{2}$ inch fiber board (an inexpensive and fairly tough plywood substitute) or whatever durable materials you have available. The sections are cut much larger than the commercially packaged pieces, in order to facilitate group interaction.

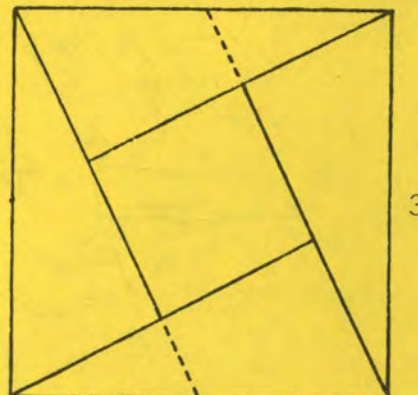
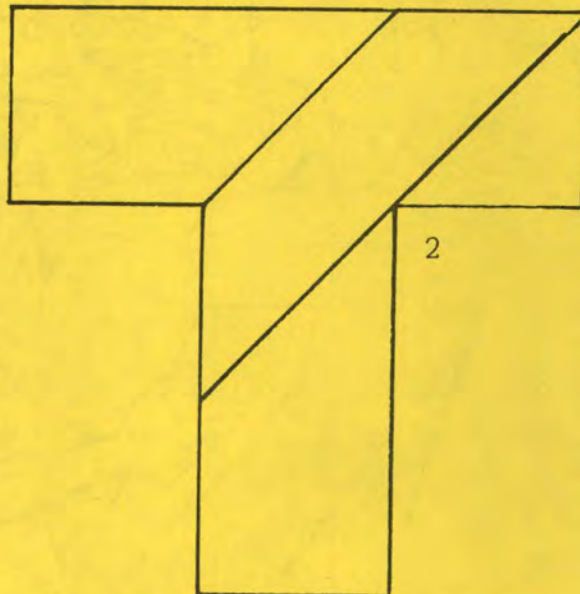
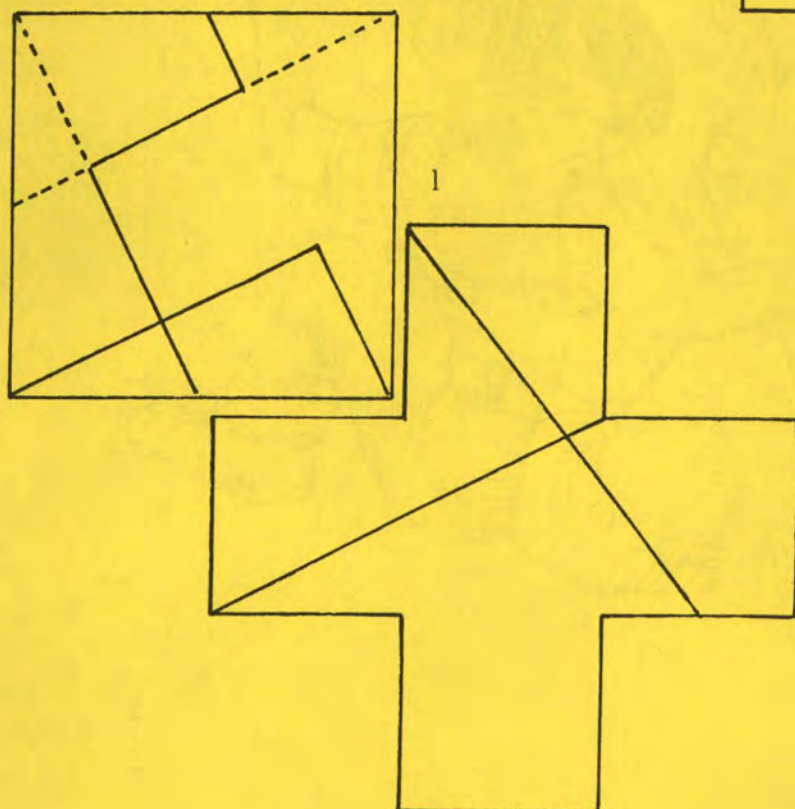
Hand out the unassembled pieces to the first problem (use small groups of 3-5 people) and ask the enigma experts to form a Greek Cross Red Cross symbol). After they have accomplished this task, ask them to form a

square using the same pieces.

The other three puzzles should be self-explanatory as to what shapes or configurations form the solution.

Use the measured distances as proportion guides only. If you want the figures bigger or smaller, keep the proportions the same and cut away.

After the group has solved the problems, or occasionally not come up with a solution, ask a question or two about how the group interacted (or ignored one another) to stimulate conversation about something other than rock music, video games, the Celtics, or blemishes. Here's an effective way to allow a person to express him/herself.



Say What?

An interesting exercise in communication skills results from asking two people to sit back-to-back on the floor and then supplying one of the individuals with an assembled tangram puzzle. The other participant sits looking at the jumbled pieces of an identical puzzle. The person with the assembled puzzle attempts to verbally explain to his/her mute partner how to put the pieces together to achieve congruent solutions.

The procedure and eventual solution can be turtle-like or impressively swift. A joint working knowledge of geometric vocabulary makes the task much easier.



SQUARE RELAY

Indoor

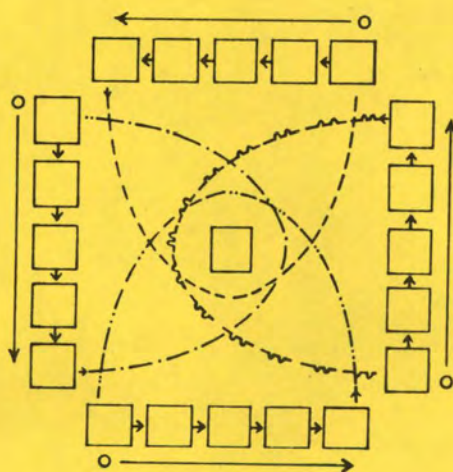
28-60 Players

Here's one for everybody, and especially good in family parties since all ages can participate. In 10 seconds flat each team is rooting like mad in a frenzy of excitement. Easy to get going, this game can be played at any time and is good early in the evening when a group is still in the getting-acquainted stage.

EQUIPMENT Each player should have a chair, but benches can be used if necessary.

FORMATION The group is divided into four teams. Each player takes a chair and sets it up in a line with his own team, parallel to one of the walls, so that all players on the team face the center of the room. The four teams are thus arranged in a square formation. Be careful that the corners do not touch. Make sure that each player's chair is close to the next player's and that each team's chairs are in a straight line.

One chair, table or piano stool is placed in the center of the room, equi-distant from each line of chairs.



ACTION Each player on the left hand end of his team is handed a small object. The objects should be identical: i.e., key, coin, small bean bag, etc.

At the signal "go" the object is passed along the line, each player passing it in turn to the player on his right. Each must handle the object. If it is dropped, the player dropping it retrieves it and continues it on its way.

As soon as the player at the end of the line receives the object, he rises, runs around the center chair without touching it and back to the beginning of his line. Simultaneously, everybody in the line moves up one seat so that the seat on the left end is vacant. The runner takes the vacant end seat and starts the object moving to the right again.

PEOPLE BINGO

	B	I	N	G	O
1	PLAYS TENNIS	SPEAKS SPANISH	BORN IN OREGON	ENJOYS FISHING	BORN IN WASHINGTON
2	LIKES TO SWIM	IS LEFT HANDED	BORN EAST OF THE ROCKIES	COMES FROM IDAHO	MAKES OWN BREAD
3	COMES FROM CALIFORNIA	HAS BEEN TO CHAT MORE THAN 5 TIMES	PLAYS GOLF	IS MARRIED	IS 18
4	HAS BEEN IN UTAH	PLAYS A MUSICAL INSTRUMENT	IS OVER 30	LIKES TO HIKE	COMES FROM WYOMING
5	BORN IN MONTANA	HAS BEEN TO ANOTHER COUNTRY	IS OWNED BY A CAT	HAS VISITED ALASKA	HAS MADE A HOLE IN ONE

PEOPLE BINGO

	B	I	N	G	O
1	PLAYS TENNIS <i>April</i>	SPEAKS SPANISH <i>Pam</i>	BORN IN OREGON <i>JA</i>	ENJOYS FISHING <i>Lawrence</i>	BORN IN WASHINGTON <i>Clare</i>
2	LIKES TO SWIM <i>Mary S</i>	IS LEFT HANDED <i>Jean</i>	BORN EAST OF THE ROCKIES <i>Miriam</i>	COMES FROM IDAHO	MAKES OWN BREAD <i>Janice</i>
3	COMES FROM CALIFORNIA <i>Queen</i>	HAS BEEN TO CHAT MORE THAN 5 TIMES <i>Doc</i>	PLAYS GOLF <i>Angels</i>	IS MARRIED <i>Nancy S</i>	IS ^{over} 18 <i>Lucy</i>
4	HAS BEEN IN UTAH <i>Margaret K. Ollon</i>	PLAYS A MUSICAL INSTRUMENT <i>Sarah</i>	IS OVER 30 <i>Shano</i>	LIKES TO HIKE	COMES FROM WYOMING
5	BORN IN MONTANA	HAS BEEN TO ANOTHER COUNTRY <i>Mary</i>	IS OWNED BY A CAT <i>Joyce O.</i>	HAS VISITED ALASKA <i>Jean</i>	HAS MADE A HOLE IN ONE <i>AB</i>

PAPER CLIP AND STRIP TRICK

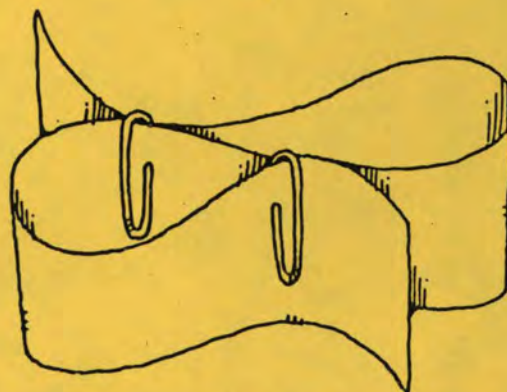
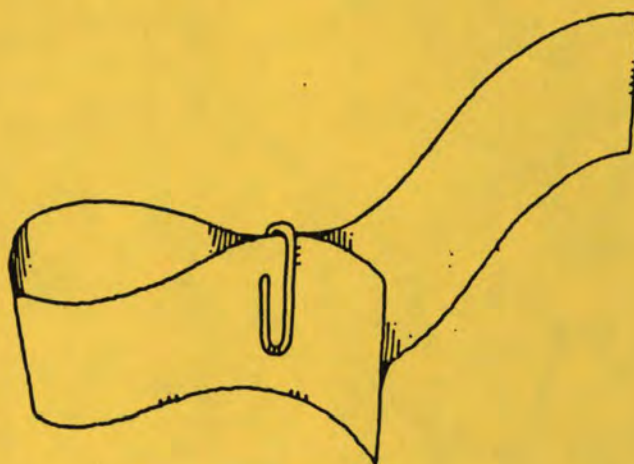
(and Tongue Twister)

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

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

CONSTRUCTION AND WORKING

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



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

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

Blowing Bubbles

BUBBLE BASICS

Traditional bubble blowing is guaranteed fun, but these fancy soap structures are a delight. Surprisingly, no fancy equipment is needed—just things found in almost any kitchen.

EQUIPMENT

Several rectangular pans—dish pans, shallow trays, or baking sheets
Large plastic container with top—bleach bottle or milk container
Dishwashing soap
Glycerine (may be found in any drugstore)
Plastic drinking straws
Several large juice or coffee cans
String
Roll of electrical tape

SITUATION

Flat surface (picnic table) in an open area

TIME

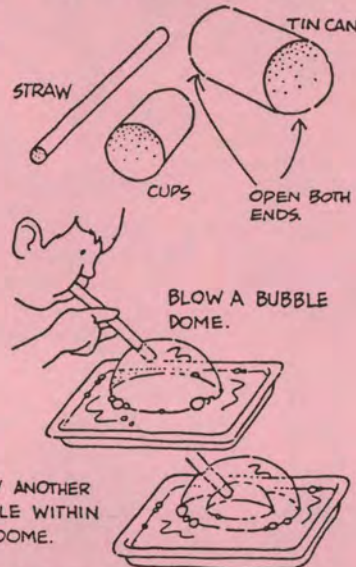
45 minutes

DIRECTIONS

1. Bubbles can be as messy as they are fun, so find a place you don't mind getting wet. Set up a table and place the rectangular pans on it so that they are ready to be filled with the soap solution.
2. To make the soap solution, fill a clean plastic container with a quart of warm water and mix in about eight tablespoons of soap. The higher priced dishwashing soaps seem to make the strongest bubbles. To give bubbles more elasticity, add ~~six to eight~~ two to three tablespoons of glycerine to the mixture. Shake well and pour into the pans.



BUBBLE-BLOWING TOOLS



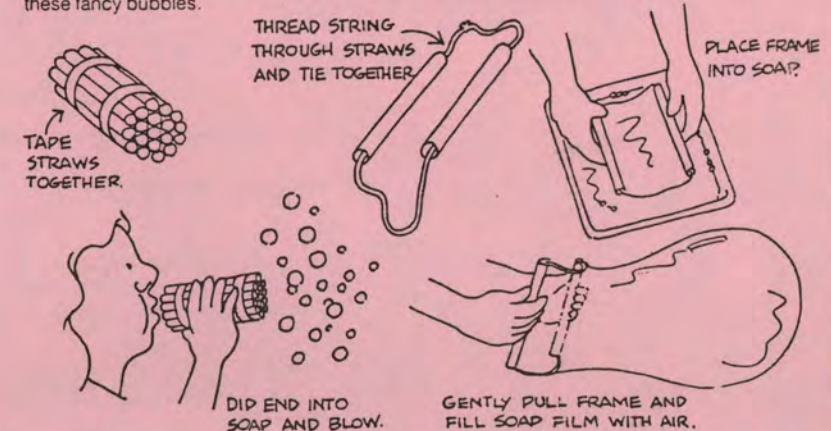
3. The tube is the basic bubble-blowing tool. Plastic drinking straws, tin cans (open at both ends), and wire coat hangers (stretched into a circular shape) are bubble blowers that might be handy. Experiment with different objects, such as disposable cups, to find undiscovered launchers.

4. Demonstrate bubble making by taking a drinking straw, dipping it into the soap solution, and getting a film across the end. Hold the straw over the surface of the solution and gently blow to form a bubble dome on the surface. Pull the straw out carefully. Next, blow another bubble come, but this time leave the straw inserted and blow another bubble within the bubble.

5. Drinking straws work well as mini-bubble blowers. Tape several together in a group, dip into the solution, and blow a cluster of miniature bubbles.

6. To make really big bubbles, tape three tin cans together into a long tube something like an oversized straw. Use electrical tape because it's sticky and water resistant. The longer the tube, the smoother the flow of air and the less likely the bubble will break. Begin by blowing a large dome on the surface of the soap solution. Next, try making a free-floating bubble. Dip the end of the can into the solution to form a film across the end. Blow to make the film stretch into a long sausage-shaped bubble. To release, twist the tube to close off the bubble.

7. Another simple contraption for making gigantic bubbles can be made with two plastic drinking straws and a yard of string. Thread the string through both straws and tie the ends together. Hold the straws in each hand to create a rectangular frame. Place the frame into the soap solution. Lift carefully to stretch the film across it. With arms extended, pull the frame upward. The air pressure will form a bubble. To release the bubble, bring the straws together and swing up. It takes a little practice to master these fancy bubbles.



BUBBLE SCULPTURE

After trying bubble basics, players are ready for the art of bubble making. The idea is to see how many different shapes can be made with the fragile spheres. These suggestions will start imaginations bubbling.

EQUIPMENT

Soap solution (see Bubble Basics, pages 38–39)
Several large juice or coffee cans
Box of drinking straws
Paper clips

SITUATION

Flat surface (picnic table) in an open area

TIME

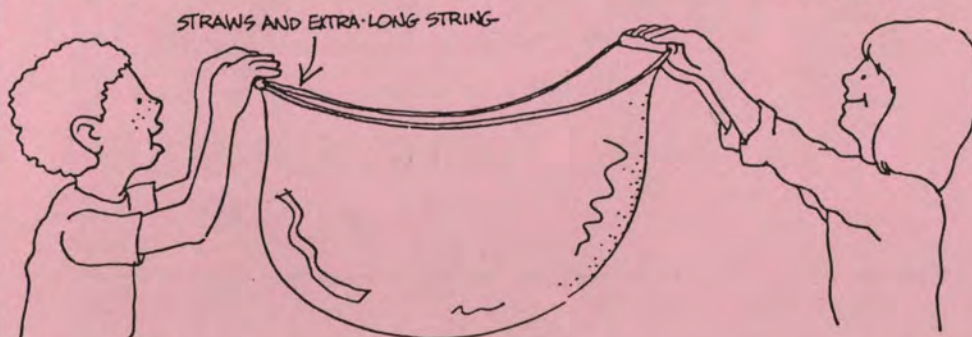
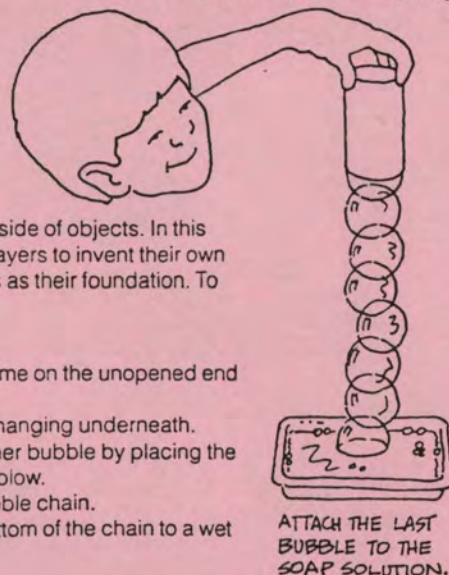
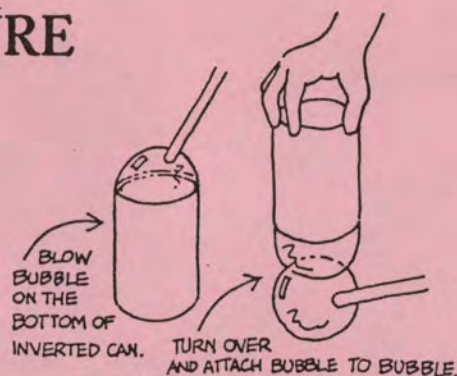
45 minutes

DIRECTIONS

Bubbles can be blown on top of, between, and inside of objects. In this project, experimentation is encouraged. Allow players to invent their own bubble sculptures using the following techniques as their foundation. To begin, set up the soap solution in trays.

Bubble Chains

1. With a solution-filled straw, blow a bubble dome on the unopened end of a juice can.
2. Pick the can up and invert it with the bubble hanging underneath.
3. Dip the straw in the solution and attach another bubble by placing the straw next to the bottom of the first bubble. Then blow.
4. Add as many bubbles as possible to the bubble chain.
5. Create a bubble column by attaching the bottom of the chain to a wet soapy tray.



BUBBLE OVER

Bubbles are very unpredictable. Just as things seem to be pleasantly floating along—pop!—there you are back where you started.

EQUIPMENT

2 pans of soap solution (see Bubble Basics, pages 38–39)
2 tin can bubble-blowing devices

SITUATION

Open area

TIME

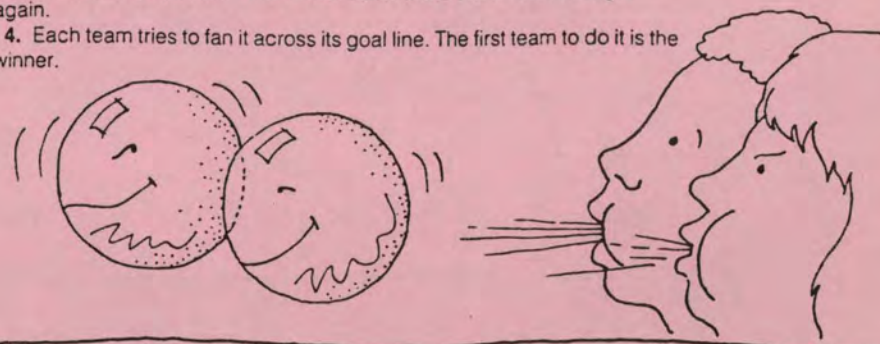
10 minutes

DIRECTIONS

1. The group is divided into two teams. Each team has a pan of soapy solution and a tin can bubble-blowing device. A person on each team is selected as the bubble blower.
2. Mark the start and finish lines about 5 or 6 yards apart.
3. Behind the starting line, each team huddles around their bubble blower. When the leader says "Go," the bubble blower blows a bubble. Team members must blow or fan their bubble across the playground to the finish line.
4. If a bubble pops, team members must go back to the bubble blower at the start line and begin again.
5. The first team to get its bubble over the finish line is the champion bubble-blowing team.

VARIATION

1. Have teams meet in the middle of the playing field with goal lines indicated at either end.
2. When the leader says "Go," a single bubble is blown.
3. If a bubble pops, team members return to the start line and begin again.
4. Each team tries to fan it across its goal line. The first team to do it is the winner.



Outrageous Outdoor Games

Titi-Toria

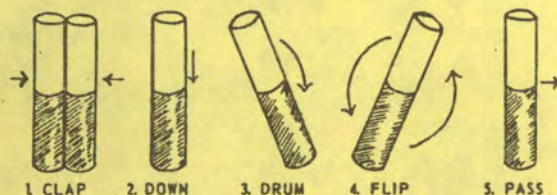
MAORI STICK GAME

(Maoris are Polynesian natives of New Zealand.)

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

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

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



1. CLAP: Hit own sticks together upright.
2. DOWN: Hit bottom ends of sticks on floor.
3. DRUM: Hit sticks on floor at side, allowing shafts to slide through the hand, grasping nearer the ends.
4. FLIP: Toss the sticks into the air so they revolve end for end (one half of a full revolution) and catch them.
5. PASS: Pass sticks (or stick) to partner with a straight across or slightly upward motion, so that it can be caught without its striking the floor. The sticks are passed gently in a vertical position.

SEQUENCE OF ACTION

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

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

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

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

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

Break: Down, hold
Down, hold

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

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

Break: Down, hold
Down, hold

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

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

Break: Down, hold
Down, hold

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

Break: Down, hold
Down, hold

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

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

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

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

Titi-Toria

Maori Folk Song

A

E - pa - pa wai - a - ri ta - ku nei ma - hi

ta - ku nei ma - hi - he tu - ku roi - ma - ta

B

tu - ku roi - ma - tu. E au - e e ka - ma - te au

E - hi - ne ho - ki i - ho ra.

C

Ma - ku - e kau - te - o hi - koi ta - nga,

Ma - ku - e kau - te - o hi - koi ta - nga,

CODA

Hu - ri, hu - ri, hu - ri, hu - ri, o ma hu - ri e

Ki - te ta ki - te ta e o re ra ri e

Ko ra ra wa ko ra ra wa o ma ha ki e

Kia ko ra e hi ne kia ko ra e hi ne.

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Story

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

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

DANCE



DANCE

There is no easy way to learn to teach. You do not magically "become" a teacher. It takes a great deal of thought and practice on your part, applying techniques, hints, and gimmicks which you acquire as you gain teaching experience. There is no one correct way to teach anything. Each person's teaching technique is his own, and it is by sharing the experience and background of other teachers that you find a method best for you in your teaching situation.

These notes are written to try to aid new teachers in teaching beginners. While many teachers feel that working with beginning dancers is most rewarding of all teaching experiences, they generally agree that this is the group which is most difficult to teach, for a variety of reasons.

Beginners tend to be shy and ill at ease until you break the ice and convince them by actual experience that they can learn and can succeed in this new thing they're trying. Accordingly, the teacher should not talk too much. They've come to dance, not to stand. Keep the group active and dancing and put short explanations and directions in where they're needed. Don't make a big issue about formations and positions, but as you come to them in your teaching, stop and define them clearly -- then keep using the name.

Beginners need a large dose of enthusiasm and a fun atmosphere from their teacher whose attitude is what they will remember and, in time imitate.

Be Prepared

You have homework to do. Good teaching is no accident. That dance you're about to teach -- where does it come from? Spell the name. Can you pronounce it correctly? What else do you know about it? Dancing a dance and teaching it slowly without the music are two very different things. You, the teacher,

must constantly know the answers to a hundred questions: "Which way?", "How many?", "What foot?", "Where is my partner?" In short, you must know that dance in total or in parts, slow or fast, with music or without -- and that includes the music too. Is there an introduction on the record? If so, how many counts or measures? Where does the dance start in the music? What (Exactly what) are you going to say to the class to make them all start together? (Even Lawrence Welk has to do it!) You should listen to the music enough times that you can start the record in the middle and pick up the dance pattern correctly as it should fit the music.

ABOUT DANCING

1. Stand erect but comfortable. It isn't necessary to bend over, or look at your feet.
2. YOUR WEIGHT should be on the "Balls of the feet". HEELS touch the floor but have very little weight on them.
3. When ready to start a dance, BE SURE to stand with weight on ONE FOOT ONLY with the FREE FOOT ready to take the step. In most dances the MAN takes the first step with the LEFT foot, the WOMAN starts with the RIGHT foot.
4. LISTEN to the music and learn to step WITH THE BEAT of the music.
5. In moving, step DIRECTLY FORWARD, or BACKWARD, or to the SIDE. DO NOT step DIAGONALLY, and be sure to keep feet close together, the "Moving" foot almost touching the "standing" foot as it passes by.
6. The "Toe" is the first to strike the floor, and the last to leave the floor, but DO NOT dance on your toes, dance on the whole "Ball of the foot", with the heels "touching the floor" in between just enough to maintain your balance.
7. Keep all your movements SMOOTHE. Avoid "Bouncing" or "Jerking" movements. What difference does it make? Remember its the little things that count for the most. With proper attention to seemingly small points, there will NOT be any difficult steps.
8. Learn to RELAX and ENJOY dancing. DON'T try to learn TOO MUCH--TOO FAST, if you do, dancing becomes "Work" instead of "Recreation".
9. We want you to enjoy dancing, but we cannot "learn for you." How "fast" you learn depends on you. Don't be afraid to ask "yourself" some questions.

DANCE

HALLELUJAHA simple line dance

A simple line dance taught, at the Contra Holiday in Binghampton, Thanksgiving, 1980, by Bill Kattke, Mineola, N.Y.

Record: WBS 8877 "Hallelujah" by Parker and Penny

Counts

1-4 Sway L, R. L, R. (hands sway as body moves)

5-8 Walk to R, starting on L: L,R,L,R,

9-12 Sway L,R.L,R.

13-16 Walk to L, starting on L: L,R.L,R.

17-20 Walk Fwd L,R,L, tch R heel fwd

(Lean back, hands up in praise attitude)

21-24 Walk bkwd R,L,R, tch L toe in back

25-28 Walk fwd L,R, cut L over R, step back on R.

29-32 Repeat counts 25-28.

The words to the song are beautiful and lend themselves easily to group singing.

WHITE HORSE SHUFFLE

Record: "Love a Rainy Night" by Eddie Rabbit. Use any country Western with similiar beat.

Counts

4 left foot out touch beside Right foot, repeat

4 Fan, right foot, repeat

2 Right Foot hook

4 Squish. Feet together, turn heels to right, center, left center

2 Hook. Left foot out hook

8 Shuffle step. do 4 shuffle steps

Dance may be done as a couple dance in sweetheart position or as a line dance. It may also be done in groups of three, four, five, etc. as in Jessie Polka.

RAWHIDE

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

Music: RCA 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 valsevienne 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!

BINGO WALTZ by Bill & Gretchen Castner, Lafayette, CA

RECORD: ASHTON DANCE RECRODS #101

FOOTWORK: Opposite, directions for M

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

INTRO: Wait four meas. and begin dance

MEAS

1-4 BALANCE IN, BALANCE OUT, ROLL AWAY HALF SASHAY

1 Step on left ft to COH on ct 1, bring rt ft up to left on ct 2 & hold ct 3, while swging joined hands fwd during the balance in, do not put wt on rt ft.

2 Step on rt ft away from COH on ct 1, bring left ft to rt on ct 2, hold ct 3 (do not put wt on left ft), while swging joined hands outward

3-4 Man rolls lady across in front of him (she makes a full left face turn in 6 steps) & takes her rt hand in his left during the roll to end in single circle again.

5-16 Repeat meas. 1-4 three more times. At end of meas 16, man faces LOD & lady on his rt, while lady faces RLOD u him to take Butterfly pos Man's & lady's palms together, arms extended sideways.

17-24 STEP DRAW, STEP DRAW (IN) STEP DRAW, STEP DRAW (OUT)

17 Man & lady step sideways toward COH ct 1. They draw their following ft (heel to instep) to lead ft, cts 2 & 3. There should be a slight bend at the waist, M & L lead hands high, while each are looking at the drawing ft & keeping following hands low.

18 Repeat Meas 17

19-20 Take two step draw steps away from ctr of hall

21-24 Repeat Meas 17-20

25-31 still facing ptrs, take rt hands & begin a Grand Right J Left, everyone shouts "B" while taking 1st rt hand. "I" on taking left hands, then "N" with rt hand "G" on taking lefts.

32 When meeting the fifth lady, hug her, (or swing.) shouting OO OH

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 CIRCLE LEFT - All facing to left with hands joined in a circle, dance 8 steps, ending prepared to reverse direction.
- 9-16 ALL CIRCLE 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")

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!

- 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. |

MixerTENNESSEE SWIZZLE

Record: Tennessee Wig Walk - MCA 60051

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

<u>Mers</u>	<u>Cts</u>	
1	1-4	Each person moves to Own right with the following step: Step R, close L to R, Step R, clap.
2	5-8	Repeat to the L.
3-4	9-16	Repeat measures 1 & 2 above.
5-6	17-24	* Swizzle 8 counts to R, to face new partner.
7	25-28	2 slow walking steps toward new partner.
8	29-32	Slap knees, clap own hands, clap partner's hands (Rest on ct. 4)

* Swizzle step - move toes to the R, then heels to R, etc.
for 8 counts. If you really want to get into the
spirit of the dance, move elbows up and down in
"chicken".

This record may be ordered from the following address:

Wagon Wheel Records
8459 Edmaru Ave.
Whittier, CA 90605

"WHITE SILVER SANDS MIXER"

BY: Manning & Nita Smith, College Station, Texas

POSITION: Open, facing LOD

FOOTWORK: Opposite throughout, Directions M

Meas.

1-4 WALK, 2; 3, TURNAROUND; BACK UP, 2; 3, 4;
In open pos walk four steps fwd in LOD doing an about face turning in toward partner on fourth step; still traveling in LOD walk backwards four steps.

5-8 WALK, 2; 3, TURNAROUND; BACK UP, 2; 3, 4;
Repeat above in RLOD

9-12 BALANCE AWAY; BAL, TOGETHER; BAL AWAY; BAL TOGETHER
In open pos facing LOD you can do any one of three different types of balance steps depending upon ability of dancers....(1) step to side on L, touch R toe to instep of L foot, or (2) step to side on L, close R to L, step in place on L, or (3) Pas de bas. . . step to side on L/step on ball of R foot in front of L, step in place on L.
Repeat above to M's R toward partner.
Repeat all of above

13-16 TURNAWAY, 2; 3, 4; BALANCE, L; BALANCE, R:
M turns away from partner to his L and in four steps walks in a small circle to take a new partner (W who was behind his partner). W turns R and moves fwd to M ahead; face new partner and take butterfly pos (with both hands joined and extended to side) say "Howdy" and balance to M's L and then to M's R using either (1) side, touch; side, touch; (2) side/close, step; side/close, step; or (3) backward Pas de bas in which you step side on L/step on ball of R foot in behind L, step in place on L; side on R/step on ball of L foot in behind R, step in place on R.

REPEAT...

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CHATCODANZ

FORMATION: SINGLE CIRCLE OR LINES
FOOTWORK: ALL START ON LEFT FOOT
RECORD: GREEN CATIONS (OR ANY SIMILAR POPULAR TUNE).

Count

1-4 Two-step left and right Side left, close right, step in place left.
 Side right close left, step in place right.

5-8 Two-step fwd & back Forward left, close right, step in place left
 back right, close left, step in place right.

9-12 Turn Forward left turning $\frac{1}{4}$ turn left, back right
 turning $\frac{1}{4}$ more to the left. Back left, close
 right. (End facing opposite direction from
 start.)

13-16 Step-Kick Side left, kick right across left, side right,
 kick left across right.

Repeat dance from beginning facing opposite
directions.

D'HAMMER SCHMITTSG'ZELIN

This dance, originally for men only, was presented by Vyts Deliajus, and has proved to be one of the most popular. Its name means "the blacksmith's apprentice". Coordinating the arm movements presents a personal challenge to the dancers.

Pronunciation: D'hammer-schmitt Gzellin. Nationality: German.
RECORD: Folkraft 1845 x45B (3/4 time). STEPS: Step-hop, waltz.

FORMATION: Two couples side by side facing their own partners.

PATTERN IN WALTZ:

1. Clap pattern with partner.
2. Circle left and right.
3. Clap pattern: M1 with W2 and M2 and W1 (diagnally across).
4. Rand L hand star.
5. Clap attern; M2 and W1 leading off.
6. Waltz antwhere.

The Dance: LEFT FOOTER'S ONE-STEP. By Bruce & Shirley Johnson.
Record. WINDSOR 4650. Or any other standard 32 meas. One-step.
Starting Position...SEMI-CLOSED, Facing LOD. Man starts with
LEFT foot and woman does the counterpart.

"Cues" for R'YTHM ROUND'RS CLASS...Roy Close and Leona Little.
Instructors.

INTRODUCTION. 2 MEAS. (8 beats or cts.) WAIT

MEAS. PATTERN

1-2 WALK, 2,3,4; (Face partner) SIDE, CLOSE, SIDE, CLOSE;

Walk Fwd. LOD 4 steps, turning to face partner on 4th step and assume closed pos; Step to side LOD and L, close R to L, step to side again and L and close R to L. (CLOSE means bring feet together and take weight) Assume semi-closed pos. ready to repeat meas 1-2.

3-4 WALK, 2,3,4; (Face partner) SIDE, CLOSE, SIDE, CLOSE;

This is the same as meas 1-2, except you end in closed pos. M's back to COH. (COH means Center of Hall)

5-6 BACK IN, 2,3,4; SIDE, CLOSE, SIDE, CLOSE;

M moves bkwd twd COH with 4 short steps, (W moves fwd) then to the side, close steps again as you did in meas 2 & 4 above.

7-8 WALK OUT, 2,3,4; SIDE, CLOSE, SIDE, CLOSE;

W backs up as M walks fwd twd wall with 4 short steps; then do the side, close steps again in LOD. (LOD means Line of Dance, Counter clockwise, or CCW) After the side, close steps you assume SIDECAR pos. (FEET hips adjacent, m facing RLOD & W facing LOD)

9-10 BACK UP, 2,3,4; (face partner) SIDE, CLOSE, SIDE, CLOSE;

M walks bkwd. (W walks fwd) in LOD. M turns to face partner and wall on 4th step, and then does the side, close steps again as above. Now assume BANJO POS. (Right hips adjacent) M will be facing LOD and W facing RLOD.

11-12 FORWARD, 2,3,4; (face partner) SIDE, CLOSE, SIDE, CLOSE;

This time M wall forward LOD as W backs up 4 short steps. Both turn on 4th step to face partner, M's back to COH and repeat the side, close, steps as above. This time end in semi-closed pos. Both facing LOD.

13-14 WALK FWD, 2, TURN, POINT: WALK, 2, TURN, POINT:

Walk fwd LOD 3 steps, turning in toward partner on 3rd step, and point R toe to floor in RLOD, and assume Reverse semi-closed pos. Now walk fwd in RLOD 3 short steps turning on 3rd step to face LOD and point free ft. fwd in LOD.

15-16 FORWARD, STEP/STEP, BACKWARD, STEP/STEP; TWIRL, 2,3,4;

Do 1 two-step balance fwd in LOD and 1 bkwd in RLOD; then W makes ONE R/face twirl under M's L and her own R arms, while progressing in LOD as M walks alongside with 4 short steps. Take semi-closed pos. both facing LOD ready to repeat pattern from the top.

PATTERN IS DONE FOR A TOTAL OF THREE TIMES. End with Bow & Acknowledgement. NOTES: R/face means twd RIGHT shoulder, RLOD means Reverse Line of Dance or Clockwise (CW) All steps should be SHORT, NOT over 12 inches. Keep feet close together when walking. Weight on Balls of the Feet.

THE LITTLE SHOEMAKER

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

Record: THE LITTLE SHOEMAKER

Windsor 4141-A

Formation: Double Circle, L shoulders together.

PART I

2 meas. (8 ct.) Intro.

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

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

PART II

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

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

(Leader may indicate type of swing to be used)

REPEAT -- PART II

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

ALUNELUL

"little hazelnut"

Pronunciation - Ah-loo-neh-loo
Record - Folk Dancer MH1120

Nationality - Romanian
Steps - Sideward step, stamp.

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

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

PATTERNMeasures

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

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

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

HINTS FOR LEARNING

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

ADJE NOGA ZA NOGAMA
(Slow Walking Dance from Croatia, Yugoslavia)
"TEAPOT" Dance

FORMATION: Circle dance, no partners right hand on hep, left hand in "cradle" of person in front.

<u>STEP</u>	<u>ACTION</u>
A	4 slow walking steps to left beginning with left foot
B	Step left (facing center), touch right
C	Step right backwards, touch left
D	Repeat A, B, C for remainder of dance

Record is an LP and can be obtained from:

Folkcraft Record Company
1159 Broad Street
Newark, NJ 97114

Record: Anan Vol. 6
Price: Approx. \$8.00

SULAM YAAKOV
"Jacob's Ladder"
(Israeli Dance)

FORMATION: Circle dance no partners

<u>STEP</u>	<u>ACTION</u>
A	Step to right with right foot, step together with left foot, step to right with right foot, step to middle of circle with left foot, close with left foot
B	Step to left with left foot, step together with right foot, step to left with left foot, step back with right foot, close with right foot
C	Repeat A&B
D	Perform 2 "Nisirlou" sequence of steps
E	Repeat dance beginning with A

Record can be obtained from: Folkcraft Record Company
1159 Broad Street
Newark, NJ 07114

Record: Sulam Yaakov ? 10016

EREU SHEL SHOSANIM
(Beautiful Isreali Dance)

FORMATION: Circle dance, no partners

<u>STEP</u>	<u>ACTION</u>
A	8 slow walking steps to the right closing on 8th count
B	Same as above - to the left
C	Step to right on right foot, step left behind (repeat for a total of 3 times) Step right and touch with left foot.
D	Same as above - to the left
E	Sway right, left, right, left
F	Two steps into center beginning with right foot, two steps out
G	Sway right, left, right, left
H	4 step turn to the right beginning with right foot
I	Repeat steps D, E, F, G,
J	Step on right foot, touch left, step on left foot, touch right (Interlude)
	Repeat entire dance except I.
	Step on right foot, step left behind, step on right foot, touch left (1st part of end)
	Repeat L - starting with left foot (2nd par of end)



MISERLOU

Greek Dance (Probably from Crete)

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

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

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

Count 2-and

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

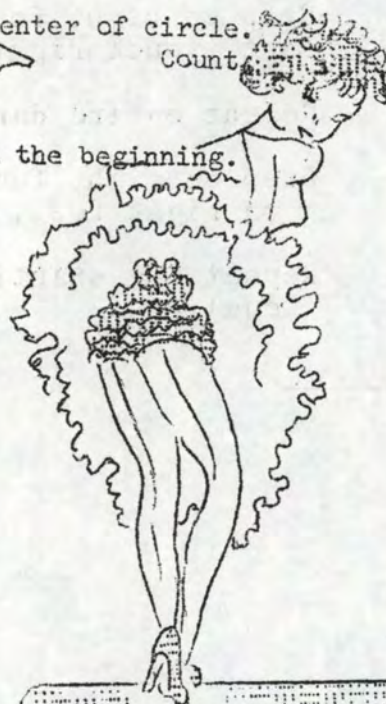
Measure 3- Walk 3 steps to left.
Beg. R (long) L (short) R (long) Count 1-and-2
Rise on R toe and raise left knee Count and-

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

Pivot $\frac{1}{2}$ turn on L to face center of circle.

Count

Repeat entire sequence from the beginning.



CHATCOLAB

JESSIE POLKA

Music: Blue Star 1500 and 1667 Education Recording FD2

Position: Form groups of two or more in a line, with arms around each other's waist. Groups progress counterclockwise around the room

STEPS Two step or polka.

DIRECTIONS FOR THE DANCE

Music 2/4

Measures

1. HEEL STEP
1 Beginning left, touch heel in front, then step left in place.
- 2 Touch right toe behind, then touch right toe in place, or swing it forward, keeping weight on left.
- 3 Touch right heel in front, then step right in place.
- 4 Touch left heel to the left side, sweep left across in front of right. Keep weight on right.
2. TWO STEP OR POLKA
5-8 Four two steps forward in line of direction. Four polka steps may be used if preferred.

VARIATION:

This dance may be done in a conga line, one behind the other, with the leader moving in a serpentine on the four two-steps.

MIXER:

Couples inline alternating lady and man. The lady may turn out to the right on the last two two-steps and come back into the line behind her partner. The lady at the end of the line rushes up to the head of the line.

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

SPANISH FLEA

Right kick
 Left kick
 Grape-vine on right foot (turn 180° on last
 kick and kick left foot)
 Grape-vine (start on left foot)
 Right kick
 Left kick

PATA PATA

Folk Dance
 (African)

Formation: Mass
 Position: Individual
 Footwork: Right Foot

Record: Pata Pata
 Company Reprise
 Number: 0732

Meas. Call
 Intro 3 (wait 12 counts)
 1 ALL TOGETHER POINT NOW
 Dance 1 POINT TOGETHER, OUT IN
 1 OUT, OUT, IN, KNEES
 1 UP, DOWN, NOW KICK
 1 KICK, BACK, POINT NOW

Description:

POINT - Point to right with right foot, bring right foot next to left. repeat on left foot.

OUT IN - weight on heels spread toes apart, weight on toes spread heels apart. Keeping weight on toes bring heels together, weight on heels bring toes together.

KNEES - Weight on left foot, bring right knee up and slightly across to left. Put right foot to floor in original position. Repeat.

KICK - with left foot, kick forward and turn 1/4 right then back up 3 steps.

BIRD DANCE

RECORD: "Avia Disk" AD831

POSITION: Solo or facing partner

PART I

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

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

4 wiggles - Bend knees, wiggle hips 4 times.

4 claps

PART II

Join hands with partner and circle L

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

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

Disco Duck by Burton Olsen

Formation: Mass
 Position: Full-open R-L Hand
 Contact
 Footwork: Opposite
 (man E, lady R)

Music: Disco Duck
 Record: Stafree Pub. Co.
 RS-857
 Rhythm: 4/4

MEAS. CALL

INSTRUCTIONS

2 bump, bump

bump hips twice,
hold 2 counts. Repeat

2 foot touch

Man starts on L
Lady R. Point in
front side, back, side
front, in place then
hold, hold.

1 clap clap

Lightly clap each other's
R then L hands,
Repeat

2 chug chug

Take right-right
camp hand shake
and pump twice. Then
bump right hips
twice. Repeat.

1 chug & arch

Pump hands twice,
again, then girl
arches by turning
left.

(Repeat)

Lab Clap Composed by Burton Olsen

Formation: Single circle
 Position: Girl on Man's Right
 Footwork: On Left Foot

Music: We Will Rock You
 Record: Queen E-45441-B
 Rhythm: 4/4

MEAS. CALL

INSTRUCTIONS

8 Walk & snap

Starting on left foot, walk 3
steps then snap fingers, repeat
3 times

8 Legs & hands

Clap legs twice then hands,
repeat 3 times

8 Left Girl

Man turns to face girl on his
left, clap own legs twice. Then,
partner's hands, repeat 3 times.

Lab Clap continued

- 8 Right Girls Man turns to face girl on his right, clap own legs twice, then partner's hands, repeat 3 times.
- 8 cross All face center, clap own legs twice, then cross hands, repeat 3 times.
- 8 girls turn Clap own legs twice, then clap people's hands on each side. On second measure girls turn, then measures 3-7 all turn. On measure 8 only fellows turn. So all face center.
- 8 right & Left Hands Cross Clap own legs twice, then turn so fellow faces girl on left and clap right hands together. Clap own legs twice then turn so fellow faces girl on right and clap left hands. Repeat 3 times.
- 6 Walk & Snap All walk clockwise, clap legs, own hands, then snap. Repeat 5 times.
- 8 Touch Right Shoulders All walk clockwise, clap legs, own hands, then touch right shoulder of person in front with right hand. Repeat 7 times.
8. Touch Left Shoulder All turn and walk counterclockwise, clap legs, own hands, then touch left shoulder of person in front with left hand. Repeat 7 times.
- 4 Stamp & Clap All face center, stamp in place left, right, left feet, then clap, repeat 3 times. On clap of last measure clap and hold people on both left and right side.

IT'S



A
P
A
R
T
Y

HIT!



PARTY PLANNING by Ruth Moe and Leila Stöckelberg

The group spent a period of time discussing parties--what is involved in a good party and. These items include:

- WHERE- Indoors or out; type of space; will you decorate; decorating possibilities.
- WHO- How many; sex; age; how dressed; is group acquainted
- WHY- Purpose- i.e. holiday, birthday, just for fun,etc.
- WHEN- Dates; time of day; how long
- HOW- Who will plan and carry out; use committees
- PROMOTION- How will you tell the people about it; invitations
- THEME- will you use a theme; costume; holiday; easy to plan around
- REFRESHMENTS- Fit the theme; seat people so they can talk, not in line; do not serve last
- PROGRAM- Plan more than needed; begin with first arrival; good transition from one activity to another; fits theme; be flexible; should include: pre-party, starters, social activities, resters, finale
- CLEANUP- all of committee should help.
- EVALUATION- Analyze party next day-or soon. What was good; what didn't go smoothly; did everyone have a good time. How could you improve the next party?

IDEAS FOR PARTY THEMES

<u>HOLIDAYS</u>	Bon Voyage
Valentine's Day	Space
Easter	Pajama
Christmas	Come As You Are
New Year's Eve	Nursery Rhymes
Fourth of July	40's
St. Patrick's Day	50's
Halloween	60's
Birthday	20's
Family Reunion	Sock Hop
Up-Up-And-Away (balloons)	Sound of Music
Western/Hoedown	
King Arthur	
Sharing	
Get Acquainted	
Hobo Hoedown	
International	
Circus Time	
Hawaiian Time	
Skits	
Entertainment	
Carnival	
Kid Party	
Backward	
Winter Vacation	
School Days	
Prairie Home Companion	
Talent show	
Hit Parade	
Comic	
Nature	
Favorite Actor	
Las Vegas	
Olympics	
Backwards	
Hobo/Baglady	
Punk Rock	

PARTY PLANNING

Successful parties depend on a good selection and arrangement of activities. Even more important is the personality of the leader and the techniques he uses in handling a group. Good leadership will overcome difficulties in the size and shape of the room, poor equipment and bolted-down seats. An enthusiastic, alert and imaginative leader can see that obstacles become the group's responsibility rather than his alone. They together make the best of their situation. As you observe other leaders, be very aware of their techniques that seem to work. Never copy another person's style, but adapt it to your own personality.

As you stand up to lead an activity, there are three basic principles you must remember.

YOU MUST BE SEEN: You should be smart in appearance and bearing. Your manner of dress and posture say plenty. So does your manner of walk. Your step should show that there is life in your body. Be brisk and energetic. Move with confidence rather than with a hesitant step. First impressions are generally the most lasting. To be seen favorably is your first step toward getting attention.

YOU MUST BE HEARD: The ring of your voice reveals strength of mind and body. It shows your attitude, your feeling, and automatically records in the minds of others a quick impression of your personality.

Vitalize your voice with energy -- put vigor into it. 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, it can be simply stated. Your job is to explain, not to confuse. Use analogies and comparisons where appropriate. Quite often you can simplify explanations this way and save a lot of time. Use a little humor to ease a too-tense situation

Here are some other suggestions that will help improve your leadership:

1. Start with a plan, and follow it, but be ready to change it if the situation demands.
2. Know exactly what you'll say and do for each activity.
3. Always have equipment ready beforehand.
4. Begin with the first person that arrives.
5. Keep things moving. Never have a time when nothing is going on.
6. Alternate quiet and active games in the same formation before changing.
7. Demonstrate as you explain, in the same formation used in the activity.
8. When possible, use transition games for changing formation.
9. Teach the rules as they are called for. It isn't always necessary to teach all rules before starting the game.
10. Don't let an activity die -- kill it.
11. Capture attention without a whistle or without shouting at the group. Never attempt to explain anything until quiet and attention are absolute.
12. Keep your attention on the whole group -- not one person or a small group. Try to get "slow ones" into the game, but don't force or get "hard boiled."
13. Act as if you're having lots of fun. Develop the spirit of play and avoid the idea of work.
14. Laugh with the crowd, not at them.
15. Stop when the crowd wants more. Next time they'll look forward to that activity.

PROGRAM PLANNING

The finest recreation leader is only as good as the programs he plans. A successful party does not just happen, it is planned with care and foresight. Remember, the larger the group, the more careful your planning must be. The first step is to decide on your objectives. "Why that's simple!", you say. "I just want to have a good program, so everyone will have fun!" Unfortunately, you must carefully analyze just what you mean by a "good program," if you hope to plan one. This will vary, depending on your group, the occasion, etc., but a few things are standard with almost any program.

It was a good program if:
 There was group cooperation.
 A large percentage of the group took part.
 Members enjoyed the activities and asked for more.
 Members developed in friendliness.
 Activities were carried home and to other meetings.
 New interests were stimulated and new skills learned.

USING COMMITTEES

It's best to use a committee in planning a party. Even if you're capable of planning and conducting the event yourself, involving several others has many advantages. Each of the committee members learns from the experience. Their knowledge of the group, and their suggestions will usually make it a better party. When many are involved in planning, it becomes "our" party, instead of "your" party. During the party itself, you have a group of enthusiastic supporters who are ready to help make it go smoothly.

Generally some basic decisions need to be made before specific activities are chosen, or subcommittees assigned. The answers to these general problems will determine the kind of party you'll have, and the final choice of activities.

The Participants -- Have the following information clearly in mind:

Number expected
 Age, sex, limitations and resources
 Relationship of the guests -- are they acquainted? Strangers?
 Combination?
 Activity preferences -- likes and dislikes
 How the group will be dressed

Place -- know at least the following facts:

- Outdoor or indoor? How crowded will it be?
- Type of space and equipment on hand
- Decorating possibilities
- Seating arrangements
- Transportation problems
- Heating, ventilation, etc.

Time -- be sure to:

- Have specific starting time and start with the first person who arrives.
- Have a definite ending time. Never let the party just die.
- Stop while interest is high.
- Seldom extend the time, but frequently close ahead of time.

Theme -- A theme usually adds to the success of the party.

The theme is the skeleton around which the party is planned in detail. Decorations, invitations, refreshments, and activities are more appropriate when planned around a central theme.

After the whole committee has agreed on the information above, it's time to divide the group into subcommittees. Be sure each group understands its assignments, that the groups are given a chance to report back to the entire committee; given recognition for their efforts, and that someone checks carefully to see that each group is functioning.

The various subcommittees should remember that:

Invitations should:

- Be personalized
- Be clever, unique, eye and ear catchers
- Fit the theme
- Be inexpensive
- Indicate the following: time, place, theme, dress, cost, if any

Decorations should:

- Help set the atmosphere of the entire gathering
- Be inexpensive and simple

Be original
Not be too time consuming
Be suggestive rather than complete

Refreshments should:

Fit the theme
Be served so as to allow for conversation
Consider the variety of foods possible -- the unexpected occasionally. (there are other things than punch and cookies)
Should not be last. Why? Among other things, serving last leaves too many loose ends and is not a fitting climax.

Program should:

Begin with the first arrival and end when the last person leaves.
Be planned by a committee and changed to fit unexpected conditions by the leader.
Use transition games for changing formation.
Include the following six major divisions:

- I. Pre-Party (activities for first comers) Unless the social recreation event follows some other type of program presented in the same building, it will take quite a while for all the guests to arrive. Detailed planning is difficult since the leader can never be sure how fast the group will arrive or what mood they will be in.

Present activities which:

1. Are part of the general program for the evening's fun.
2. Hold the interest of early comers.
3. Insure informality by mixing the group.
4. Help to get people acquainted.
5. Give the idea that "this will be a fun party."
6. Can readily be brought to a close when all have arrived.

Many types of activities are suitable, but they should:

Be individualized activities -- not highly organized.
Be easy to explain.
Be easy to enter into.
Require no special skills.

Suggested types of activities include:

Get acquainted activities; guessing games; games of skill; conversational activities; puzzles

- II. Starters -- Up to this point the atmosphere has been informal. Now the leader must sell himself to the group. He does this through the first activity he uses with the entire group participating. The purpose of the "starter" is to get the group to feel at ease and to respond eagerly to the leader's suggestions. These should be total group activities, not individualized nor done in very small groups.

Here are some guides for this phase of the program:

1. The chosen activity should be easy for all to enter into.
2. There should always be one or more of these total group activities. Use more if you need to build group spirit.
3. Suitable activities include:

Grand march figures; partner pairing activities; accumulation games; musical mixers; large circle games; get acquainted games.

- III. Social Activities (just for the fun of it) -- The group should now be at ease, eagerly responding to the leader's suggestions, and eager for fun. The activities you choose for this phase of the party and the way they are organized will depend on the nature of the group, the place, the theme, and the time allotted for the party. This is the fluctuating part of the planning outline.

1. Plan more than you think you'll need, but be prepared to change or cut short if needed.
2. Play all games in one formation before changing to another formation. When possible, use games for changing formation.
3. This group of activities may be conducted in two sections if the program is long -- the first following the starters, and the second following refreshments and resters.
4. Arrange these activities so you don't wear your group out -- alternate extremely active periods with quieter activities.

Suggested types of activities include:

Circle and line games; relays; musical mixers; fun dances and ballroom dances; group contests; individual activities

- IV. Resters (quiet participation) -- The group is usually seated during this phase of the program, which may come before, after or during refreshments.

This is the time when an inexperienced leader can lose his crowd. Keep definite control of the group, and keep things moving. Your players are physically relaxing but are capable and usually anxious to keep mentally active. Total group activities with a minimum of moving about are best. If there is to be entertainment of any kind, this is the time.

Suggested types of activities include:

Leader's stunts; group stunts; songs; guessing games; brain teasers; entertainment by a group member.

- V. Refreshments -- (see previous suggestions)

- VI. Finale -- Never allow a party to just die. Kill it. Always stop when the group still wants more. Let the group know when the party is over. The last activity should be:

1. A very good one.
2. Easy to participate in.
3. Interesting and fun.
4. Soothing and quieting

Suggested types of activities include:

Singing; story (short); inspirational material - with deep meaning for the group.

REHEARSAL

After each of your sub-committees has completed its planning, draw the entire group together again. Talk through the entire party, and learn all the games and activities to be used. The night of the party these informed people can contribute much to the success of the party by working with small groups in different sections of the room. Write out all your plans on a Party Planning Worksheet, and save it for the night of the party

PARTY EVALUATION

Soon after the social is over, but not generally the same night, the planning committee should meet to discuss the affair with the purpose of improving future socials. Analyze the party by discussing each item as outlined above (crowd, place, time, theme, invitations, decorations, refreshments, and program of activities.)

The committee should take notes to guide future activities of the sponsoring organization. The leader should seriously evaluate all parts of the program of activities. Then he won't make the same mistakes again. And he will have a record of activities that went over with a "bang."

Answer the following questions:

General Effect:

- Was the party fun for everyone?
- Were the various committees well coordinated?
- Was the theme used throughout the party?
- Was there a sufficient build-up of your interest in the party beforehand?
- Did each committee take care of its own clean-up and return of props?

Atmosphere

- Was there something easy for everyone to do the minute he came in?
- Did these activities "set the stage" for the rest of the evening?

Program of Activities

- Did the party move smoothly from one activity and leader to another?
- Was there a good balance of program for the kind of people attending?
- Was there a balance of leadership?
- Did the party move along at a comfortable tempo without feeling rushed or "let down."
- Was too much use made of the "mike" as a crutch to get attention?
- Did the leaders participate when possible in activities while leading them?

Did they have control of the group?

Were the directions given simply so that events were quickly understood?

Did leaders have an attitude that created a spirit of fun and enthusiasm?

SUMMARY

A party well planned has passed the first essential for success. If the right activities have been selected, and then arranged in logical sequence, only poor leadership can account for any failures. To plan a successful party:

1. Select a committee from the group who will be at the party.
2. Make basic decisions, such as who will come, where the party will be held, the time, the theme, equipment and skills available.
3. Divide into subcommittees for: invitations, decorations refreshments, and perhaps several for the Program of Activities.
4. Let subcommittees make their plans based on the above decisions. The program of activities should include:

Pre-party activity - for everyone as they enter.

A "starter" where the entire group participates as a unit. General socializers, both active and quiet for the bulk of the program.

"Rester" activity where the group sits down.

Refreshments (if any are to be served)

"Finale" that caps off the evening, and creates the mood you want.

5. Rehearse the party -- write down all your final plans, and teach the group your activities.
6. Enjoy the party -- if you're not actually leading, take part.
7. Evaluate party -- this is where improvements are made!

If you've read this far you already know a good deal more than many people who lead recreation. There are many, many excellent sources of games and activities you will want to start collecting, and other leaders you can watch to learn from.

Even so, there's only one good way to develop as a recreation leader, and that's to lead activities. Your first party will not be perfect (and neither will your last). Each time you lead, you'll improve your techniques, learn more and experience the joy that comes from giving of yourself -- the most important gift there is.

P A R T Y P L A N N I N G W O R K S H E E T

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DATE & TIME	PLACE	GUESTS	No. Ages Sex	HOURS OF PARTY
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ACTIVITIES: List all possible activities on another sheet then put final choice here. Include mixers, games, songs, dances, refreshments and closing. *Those that might be dropped for lack of time.

ACTIVITY	LEADER (S)	FORMATION	EQUIPMENT	TYPE	APPROXIMATE TIME
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					

Party or Camp Themes

WESTERN

Decorations -- Ropes, brands, tack, western clothes, hats, etc.
 Western names for staff, buildings, games, activities
 Music and dancing -- western

ALOHA

Decorations -- Hawaiian, palm trees, leis, fishnet, posters from airlines
 Names -- actual Hawaiian names for activities, people
 Costumes -- colorful shirts, grass skirts for special occasions
 Music -- Hawaiian, hula dancing taught by someone who knows how

GYPSY CARAVAN

Decorations -- A gypsy haven decorated with bright colored pieces of yard goods;
 checkered table cloths
 Costumes -- gypsy, bright colors
 Open air meal
 Fortune teller

GREATEST SHOW ON EARTH

Decorations -- Big top or tent, animal posters
 Costumes -- Clowns, animals -- have a parade
 Food -- Peanuts in the shell, pink lemonade, cotton candy
 Music -- carousel

LAND OF MAKE BELIEVE

Decorations -- palace design, paper flowers
 Costumes -- Disneyland, nursery rhymes, lords and ladies

ROUND THE WORLD

Decorations -- Flag of many nations, posters from travel agencies, world globes,
 4-H emblems from other nations
 Tables -- Each table a different nation
 Costumes -- Different nations
 Dancing -- Folk; exhibition dancing in costume
 Music -- "It's a Small World"; songs from different countries
 Cabins -- Each a different embassy

TV LAND OR BROADWAY

Decorations -- Pictures of TV or Broadway stars, bed sheet symbolizing huge
 TV set
 Entertainment -- Sports show, Emmy night, Game show

OUR AMERICAN HERITAGE

Decorations -- Covered wagon motif, small American flags, red, white and blue bunting

Costumes -- Pioneer days, colonial

Music -- square dance, old time, blue grass

OUTER SPACE

Decorations -- Rocket-shaped poster board designs, use of planet names for cabins, large stars

Costumes - Jedi

Make and shoot rockets

SPORTS OF ALL SORTS

Decorations - Sports equipment, pennants, scoreboard

Activities -- Emphasis on sports

Physical fitness activities

Health -- Trainer

Costumes -- uniforms

SUNDAY EVENING ACTIVITIES

After dinner as Labbers returned to the dining hall area, from the Flag Downing ceremony, each person was handed a Bingo sheet which was to be blackout people Bingo. (The clues were designed for this group at Chat and are to be found elsewhere in the Lab Book.) A game called INCORPORATIONS was played. INCORPORATIONS is a mixer in which the players form and reform groups as quickly as possible. As each new group is to be formed the leader sounds a signal -- bell -- verbal when there is a mike whistle, etc. and another group is called in rapid order -- even before all participants have achieved the group before. For example GET INTO A GROUP OF THREE -- THREE PLUS ONE -- Think of your phone number. What's the last digit? Get together with as many persons here who have the same number you have. -- Get into a group of five so that everyone in your group has one item of clothing the same color as you do.

Ruth Moe led us in NAME ASSOCIATION. In this game circles of about 10 to 15 persons are formed. Starting anywhere in the circle one person says, "My name is _____" (usually just a first name). Then the person on his left says (his/her name and name and state or one thing about the first person. Each person in the circle repeats the first two, three, etc. names, and adds his own. This proceeds all around the circle with each person having to name all those before her/him. The last person has to name them all, of course.

Alternatives: 1. Have each person add one or two facts -- where he/she is from; something he likes to do; a nickname; what he is wearing, etc. etc.
2. Or ask everyone to shift places in the circle and one volunteer to name them all, just to be sure they remember their faces and not just the place in the circle.

Ruth challenged the group to arrange themselves in alphabetical order using first names. If we shake hands as we sort things out, we can get to know each other in the process. Another sort might be Birthdays in chronological order. Believe it or not, if we've got two dozen people, there's a better than fifty-fifty chance that two of us will share a birthday. When we're all lined up by birthdays, we can shout them out in order, from New Year's Day to New Year's Eve. How about some group cheers for each of the zodiac signs? Now we're all ready to invent a game for twelve teams.

Roy Main led a mixer and then proceeded to us into a Grand March and from that formation we filed to the Campfire circle for the ceremony.

Monday Night Activities

Lane led all in the game "People to People" (see game section)

Shannon and Lane led the Mimes:

Mime is a silent form of acting. With mime you don't have to be great at speaking. Also, you don't have to put on a great act for emotions, you only have to give the impression of which emotion you are in the course of doing.

People often get clowning and mime mixed. While mime might seem like clowning in terms of looks, it is not the same thing.

Mime is a play in which there are no props. The mimer gives the appearance of using an item that is not there. For example a mimer might make it look like his is trapped-- within a room. To the audience it looks like there is an invisible wall containing the actor. One gives this impression by popping his or her hand. This is a technique in which the mimer keeps his fingers slightly bent and when he or she reaches the point in which they touch the wall they try to thrust out their hand flat. This helps it look like their hand was stopped by a wall, door, etc.

I hope this helps you understand just a little bit of what mime is about.

I would like to give a special thanks to Lane who is very talented and creative. She helped put Monday Night's presentation together.

Shannon Gamman

Jane - Bag Skits

Each labber drew from a hat one of the following words: SKILLS, IDEAS, FUN, FRIENDS, HUMOR.

All were then divided into groups according to their chosen word.

Each group then received a large brown bag containing 6 or 7 miscellaneous items and had 10 minutes to make up a skit using all the items in the bag, each person having to use an item.

Then we all thoroughly enjoyed 5 skits that overflowed with humor, ingenuity and acting finesse.

Gwen then led us in three fun-for-all circle mixer dances.

Wednesday party p. 1

MUCH ADO ABOUT NUGGET (OR, BABY, IT'S GOLD OUTSIDE)

A story in pantomime (practically)
by Ed Reid

NOTE: The script is read by a narrator. Characters in the cast sit in a row of chairs on the stage. As each character is mentioned by the narrator, that character stands up and says the line indicated below. The people with props enter the stage at the appropriate times.

CAST:

PROSPECTOR PETE....."There's sand in my pan"

BUBBLING BROOK....."Bubble, bubble, toil and toil"

DANCEHALL DOLLY....."Hi ya, Big Boy" (wolf whistle from rest of group)

VILLAINOUS SIMON LEPEW...."ROTTEN to the core" (hisses from rest of group)

CONSTABLE DAN, THE MOUNTIE MAN.. I always get my man "if alcan, yu kon"

INDIANS....."How, how, how, how" (EVERYONE)

PROPS:

CURTAIN-- Person holding sign "CURTAIN" stands up at the beginning and falls on "ENDING" at conclusion.

BUBBLING BROOK-- Person holding sign "BUBBLING BROOK" with a black crayon hanging from it for the character to make crosses on the sign.

WOODS-- Person holding sign "WOODS".

RAIN-- Person wearing "RAIN" sign and holding a water pistol or watering can.

TRAIL-- Person with sign "TRAIL", wiping perspiration from brow, taking off coat, fanning self with paper.

DAYS -- Two people carrying "DAYS" sign walk across stage.

SISSORS-- to cut through "WOODS".

SCENE-- Person wearing "SCENE SIGN" piggy backs Constable Dan and Simon Lepew on stage.

GUNS-- Person banging together 2 pieces of wood.

STOCKING -- For "WOODS" to hold up when the Indians appear.

ENDING - Person with "ENDING" sign laughs uproariously as the "CURTAIN" falls on him.

SIGNS:

CURTAIN

TRAIL

BUBBLING BROOK DAYS (2 Signs)

WOODS (3 or more signs) SCENE

RAIN ENDING

COSTUMES: Prospector Pete: Old hat, plaid shirt, bandana, pan

DANCEHALL DOLLY: Blond wig, fancy dress, garter, lipstick, big hat

SIMON LEPEW: Black hat and coat, mustache, guns and holster

CONSTABLE DAN: Scout hat, red coat, guns and holster

NARRATOR: Our story takes place in the Klondike where men pan for gold and ruthless men steal the pan of gold, thus causing pandemonium.

As the CURTAIN RISES-- we see PROSPECTOR PETE looking for gold by a BUBBLING BROOK....But his thoughts are really on his sweetheart, DANCEHALL DOLLY....Who owns the Last-Chance-In-The-Great-Expanse Saloon. Suddenly, from out of the WOODS comes VILLAINOUS SIMON LEPEW--cleverly disguised! "Found any gold?" he asks PROSPECTOR PETE....who answers "No, I haven't found any gold."

We should explain here that VILLAINOUS SIMON LEPEW is so wicked that he waits till people have found gold, then he robs them!

So he CROSSES the BUBBLING BROOK...AND TEARS THROUGH THE WOODS, where he gets caught in the RAIN.

Just then in comes CONSTABLE DAN, THE MOUNTIE MAN...he crosses the BUBBLING BROOK. "Have you seen a man cleverly disguised in a Bugs Bunny costume?" he asks.

"yes, replies PROSECTOR PETE..."He went thataway"."Aha", exclaims CONSTABLR DAN, THE MOUNTY MAN...his TRAIL IS STILL WARM"...be carefull", warns PROSPECTOR PETE...."Because that was VILLAINOUS SIMON LEPEW...most wanted man in the Klondike".

But villains don't scare anyone out here--CONSTABLE DAN, THE MOUNTIE MAN is only afraid of one thing--INDIANS!...But everyone knows there aren't any INDIANS within a hunder miles of the BUBBLING BROOK.

TWO DAYS...pass by quickly. once again PROSPECTOR PETE...is looking for gold but thinking of his sweetheart, DANCEHALL DOLLY...unless he finds some gold he can't afford to marry her. That's why all night, all day he's sifting sand in the BUBBLING BROOK...

suddenly tearing through the WOODS comes VILLAINOUS SIMON LEPEW.. cleverly disguised! But still no gold for him to rob, so he cuts through the WOODS...where he gets caught in a RAINSTORM!

Just then CONSTABLE DAN THE MOUNTIE MAN enters on the SCENE... he crosses the BUBBLING BROOK ... and asks have you seen a man cleverly disguised in () and ()? "Yes", replies PROSPECTOR PETE... "He went thataway". "Aha", exclaims CONSTABLE DAN THE MOUNTIE MAN. he knows that the trail is getting hotter.

Still no sign, though, of the Indians... because as everyone knows they never come within a hundred miles of the BUBBLING BROOK...

SEVERAL DAYS PASS BY SLOWLY. Then, eureka, PROSPECTOR PETE... finds a hugh gold nugget in THE BUBBLING BROOK! But wait! Who should appear on the scene but VILLAINOUS SIMON LEPEW... cleverly disguised, even though he had just been caught in a RAINSTORM. When he sees the gold, he pulls out a gun and shouts "Hands up".

But it was not to be, because who should CROSS the BUBBLING BROOK but CONSTABLE DAN THE MOUNTIE MAN. "Excuse me", he says, "i didn't know you had guests. But have you seen a man cleverly disguised in () and () and ()?" VILLAINOUS SIMON LEPEW swings around and FIRES HIS SIXSHOOTER.. at CONSTABLE DAN THE MOUNTIE MAN the bullets hit him in his head, arms, stomach and legs, but so fortunately they are all only flesh wounds and nothing serious. However, to everyone's horror, they notice the INDIANS STALKING (stocking) out of the woods.. FIRING WILDLY as they come! One of the arrows hits VILLAINOUS SIMON LEPEW in his right arm so that he drops his gun!

Then, who should TEAR UP THE TRAIL (rip "trail" sign) but DANCE HALL DOLLY.. She is the best shot in the Klondike. She fires her guns with deadly accuracy at the INDIANS. Luckily, the only person injured is VILLAINOUS SIMON LEPEW... who is arrested by CONSTABLE DAN THE MOUNTIE MAN. Triumphantly, PROSPECTOR PETE shows the gold nugget to DANCEHALL DOLLY... and she immediately agrees to marry him. As for the INDIANS... they never again will come within a hundred miles of the BUBBLING BROOK..

And so on this happy ENDING, the CURTAINS FALL.

Wednesday Night Party

HIT PARADE DANCE

Promotion: At dinner

COMMITTEE: Diana
Nancy
Jeanie
Margaret

Decoration

- *Records hung from rafters w/ old tune titles.
- *Dance cards for ladies.
- *Tables have flowers and small record designs.

A conga line back from the flag lowering ceremony lead everyone to the Hit Parade Dance.

DANCING:

started with a Slow Fox Trot and moved quickly to games. After the games below, Gwen and Burton taught a Cha Cha Cha, followed by the Bunny Hop.

DISC WALK

Replicas of record discs were placed on a rectangle of paper. All participants place one foot on a record disc. Have one less disc than number of players. The music starts and everyone walks around. When the music stops, place one foot on a disc. Person left without a disc is out, continue till you come to one person left (you will need to remove a disc as a player leaves).

SONG CHARADE

Each person was given a puzzle piece which they had to match up with the other pieces. They made these into a record shape on which was written the name of a song. After the groups formed they, in turn, acted out the song title with the other groups guessing what they were. Examples were:

I've Been Working on the Railroad
Home On the Range
Let's Go Fly a Kite
Got the World on a String
Three O'Clock in the Morning

HIT PARADE OF TUNES

While in groups, a competition was held between them. The idea was to name (sing a line) as many tunes (taking turns) pertaining to a given subject matter. For example:

Category --(Cats)

Tunes Named: Cat Come Back

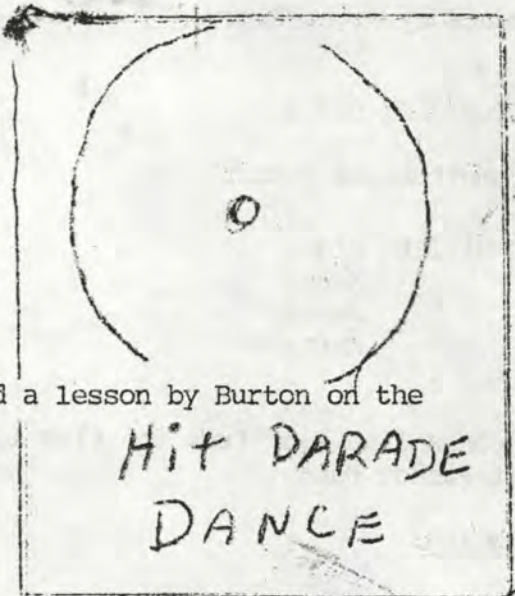
Old Woman Who Swallowed A Cat Cat's in the Cradle
Pussy Cat 3 Little Kittens
We Are Siamese

Wednesday Night Party - cont'd.

Other categories could be:

Boats
Colors - Blue, Orange, White
Birds
Airplanes
Food
etc.

The dance ended with more Fox Trots and a lesson by Burton on the Tango and Waltz.



THURSDAY NIGHT'S HALLOWEEN PARTY

A costume Party

*Costume contest - judging by audience
each family sends its:

funniest
scariest
wierdest
sweetest
most boring
most unusual

button
prizes

*Activities - each family selects representatives for:
Ice in a bowl - alias toe attacks tinkertoy
bobbing for apples
doughnut on a string
(others planned-pass the orange, drop pencil in can)

*Entertainment

Drama

The Three Swine of Small Stature
song

George Jackson Brown

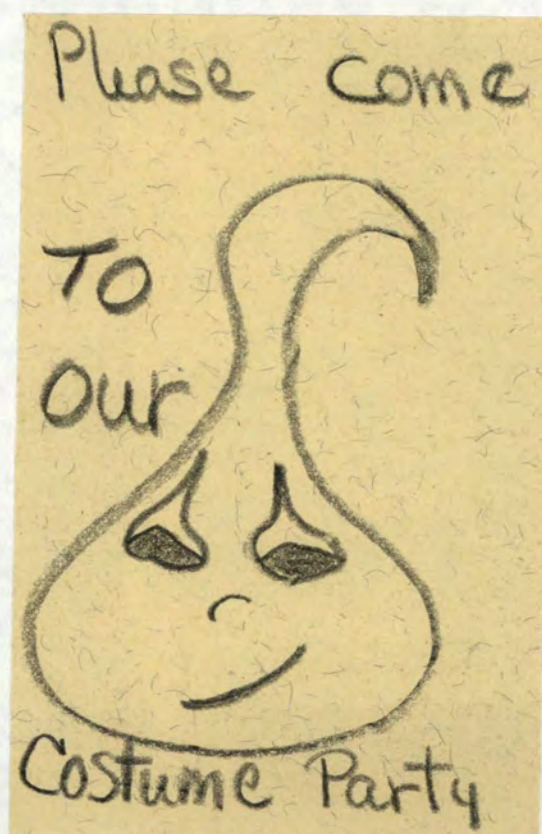
A melodrama

Agnes

*Chinese Auction - by auction committee

*Family pictures were also taken

Committee: Staci, Kay, Joyce, Miriam with the help of the other
actors - Shannon, Sarah, DawbE and Loren.



THE THREE SWINE OF MOST SMALL STATURE
AN OLD FAVORITE GOES ORIENTAL

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Thursday Night
Party

CHARACTERS

STAGE MANAGER NUMBER THREE PIG
NUMBER ONE PIG WON TON WOLF
NUMBER TWO PIG

BEFORE RISE : A gong sounds offstage. STAGE MANAGER steps out from between the curtains and bows low to audience. NOTE: The acting should be highly stylized, with the actors pantomiming most of the action in pseudo-Oriental fashion.

STAGE MANAGER: O most revered audience, welcome to Imperial Theater of the Orient. I, Orient Stage Manager, beg your humble attention. Wish to have your permission to introduce play. Wish to introduce play even without your permission, since actors have been rehearsing for a week. Play tells very ancient and honorable legend: legend of the THREE SWINE OF MOST SMALL STATURE. Called in translation, "THE THREE LITTLE PIGS." Perhaps you have read legend already, in which case, feel free to nap during performance. However, must warn you that legend in English not so beautiful as legend in Chinese. In Chinese is very symbolic...very aesthetic. Also very hard to understand if you don't speak Chinese. (Gong sound offstage) Ah, so! Signal means, "Let's get this show on the road." (Bows) THE THREE SWINE OF MOST SMALL STATURE. (He claps his hands and the curtains open.)

SETTING : Bare stage. A cut-out tree stands at one side.

AT RISE : The three pigs are dancing and skipping about.

STAGE MANAGER: Behold! A woodland glade in ancient China. Notice only one tree for scenery. One tree suggests entire woodland. Very symbolic. Very aesthetic. (Clap hands. Pigs stop frolicking and stand in line.) Beg to introduce chief characters. (Pigs step forward and bow as their name is called.) Number One Pig. (He bows.) Number Two Pig. (He bows.) Number Three Pig. (He bows.) Play has one other character. We will introduce him later. For one thing, wish to build suspense. For another takes along time to get into his costume. (The gong sounds) Signal! Signal means! "Let play begin!" (Stage Manager kneels at side of stage.)

NUMBER ONE PIG: Oink!

NUMBER TWO PIG: Oink!

NUMBER THREE PIG: Oink!

NUMBER ONE PIG: Brother or Sister pigs, what a happy life we live here in ancient China.

NUMBER TWO PIG: You have spoken wisely, Number One Pig. Ours is the most carefree existence.

NUMBER THREE PIG: Nothing to do but sing and play, all day long.

NUMBER ONE PIGS: Yes, fun is good. But when I spoke of pleasure of work. The pleasure of meeting challenges and pursuing honest toil.

NUMBER TWO PIG: What a party-pooper you are, Number One Pig. Number Three Pig and I don't believe in all that work stuff.

NUMBER THREE PIG: Naw, we just want to dance and sing and have a good time all day long.

NUMBER ONE PIG: Foolish, foolish pigs! Listen to me, your elder brother or sister. All play and no work make for great unhappiness.

NUMBER TWO PIGS: Says who?

NUMBER ONE PIG: Old saying of Confucius.

NUMBER TWO PIG (Disgusted): Ah, you and your high flown ideas! Just because you went to college, you're always showing off.

NUMBER THREE PIG: You used to be a regular gal, Number One Pig. But ever since you took your Ph.D. in Pig Latin, have you been a grouch!

NUMBER ONE PIG: You may scoff at me now, my sisters. But one day you will see I am right.

STAGE MANAGER: (Rising, addressing audience): Number one pig was't exaggerating. She knew that summer could not last forever. Behold: Winter! (He hangs a giant snowflake cut out on the tree.) Cold, Cold, Cold winter---the worst winter in hi history of China. Notic: Only one snowflake for senery. One snowflake meant to suggest all of winter. Very symbolic. Very aesthetic.

NUMBER THREE PIG: Also very cheap.

STAGE MANAGER: Now came the time to work, just as Number One Pig had predicted.

NUMBER ONE PIG: Onik!

NUMBER TWO PIG: Onik!

NUMBER THREE PIG: Oink!

NUMBER ONE PIG: My sister, it is winter. We can no longer live out of doors. I think it is time to build a pagda.

NUMBER TWO PIG (Saracastically): It's really terrific to have a college graduate in the family. It's been snowing for a month now, and it's finally dawned on her to build us a house.

NUMBER THREE PIG: I was wondering when you were going to get around to it, Number One Pig.

NUMBER ONE PIG (Smugly): But, my sister, I am not going to build us a house. I am going to build me a house. You must build houses for yoursälves.

NUMBER TWO PIG: Big deal. I guess we can build as good a house as you can if we want to.

NUMBER ONE PIG: We shall see..What will you build your house of, Number Three Pig?

NUMBER THREE PIG: I shall build my house of tatami mats. I know where I can get a real buy on good straw tatami mats imported from Japan.

NUMBER ONE PIG: If I may say so, esteemed, honorable, and revered sister, it's a stupid idea. I might call it tatami- rot!

NUMBER TWO PIG and NUMBER THREE PIG (Groaning in unison): Oink!

NUMBER ONE PIG: And what will you build your house of, Number Two Pig?

NUMBER TWO PIG: I shall build my house of chopsticks. I can get second-hand chopsticks free down at the Chinese restarant.

NUMBER ONE PIG: House of straw! House of sticks! Is terrible architecture.

NUMBER TWO PIG: (Wagging his finger; brightly): But is symbolic!

NUMBER THREE PIG (Likewise): Is aesthetic!

NUMBER ONE PIG (Proudly): I shall build my house of bricks.

NUMBER TWO PIG: Bricks! But brincks cost a fortune!

NUMBER THREE PIG: Where would you get the money?

NUMBER ONE PIG: Have been making regular deposits at the Piggy Bank. You forget :
: I am college gradute. I really know how to bring home the bacon.

NUMBER TWO PIG and NUMBER THREE PIG (Groning in unison): Oink!

STAGE MANAGER(Rising): And so, the Three Swine of Most Small Stature set to work to build themselves the best pagodas they could manage.(PIGS pantomime building houses.) Number Two Pig built her house of chopsticks and Number Three Pig used tatami. And when the pagodas were finished how please the pigs were .

NUMBER ONE PIG: Oink!

NUMBER TWO PIG: Oink!

NUMBER THREE PIG: Oink!

STAGE MANAGER: Story now becomes complicated. Is late one night. Each pig sits in in her own pagoda. No scenery for night. No scenery for pagoda. Audience must use imagination. We blew our budget on the snowflake. Suddenly, out of the woods comes dark, mysterious figure.(Won Ton Wolf enters and slinks around at back of stage.) Wicked creature. Evil creature. Hush! Plot thickens! (Wolf pretends to knock on door of straw house by stamping his foot on the stage as he raps his hand in the air.)

Wolf: O, most revered Number Three Pig, I beg you to give me admittance to your snug little pagoda.

NUMBER THREE PIG: Who is that knocking on my door?

WOLF: It is I, your humble friend and neighbor, Won Ton Wolf. Let me in, let me in!

NUMBER THREE PIG: Not by the hair of my Chinny Chin-Chin.

WOLF:(Perplexed): What the heck is a Chinny Chin-Chin?

NUMBER THREE PIG: Oh. Is my boyfriend. His name is Chin-Chin. "Chinny" is his nickname.

Wolf(Still perplexed): Well, what on earth does his hair have to do with it?

NUMBER THREE PIG: His hair is his most beautiful feature. It is what caused me to fall in love with him.(sings)" I dream of Chinny with the light brown hair hair..."

WOLF:(Disgusted): What is this, Chinese amateur night? Let me in, I say!

NUMBER THREE PIG: Never!

WOLF: Then I'll huff and I'll puff and I'll blow your house in!

NUMBER THREE PIG: And then what will you do?

WOLF:(Laughing wickedly): I'll turn you into pork chow mein!

STAGE MANAGER (As WOLF huffs and puffs): So Wolf huffed. Wolf puffed. Son of Confucius! Wolf blew house in!(Number Three Pig falls over.) Fortunately, Pig escaped to pagoda of Number Two Pigs (Number Three Pig runs over to Number Two Pig.)

NUMBER THREE PIG: Listen, sister, I'm in big trouble. May I spend the night with you?

NUMBER TWO PIG: Of course. But what happened.(Wolf knocks at door of second house.)

NUMBER THREE PIG: Never mind. I think it's about to happen again.

NUMBER THREE PIG: Never mind. I think it's about to happen again.

WOLF: O, most noble and esteemed Number Two Pig, let me in, let me in.

NUMBER TWO PIG(Too Number Three Pig): Who can that be?

NUMBER THREE PIG(Dryly): Well, it ain't Madame Butterfly.

NUMBER TWO PIG(Dramatically): You mean-----?

NUMBER THREE PIG(Nodding): Yep. Won Ton Wolf.

NUMBER TWO PIG(To Wolf): You've got to be kidding, O most feared and vicious wolf. Never will I let you in, not by the hair of my sisters Chinny Chin-Chin. (pause) Aren't you going to ask me what a Chinny Chin-Chini is?

WOLF: Forget it I've been that route already. Are you going to open up or do I go into my huff-and-puff stuff?

NUMBER TWO PIG: What will you do if I let you in?

WOLF: I'll turn you into Barbecued Spare Ribs with Sesame Soy Sauce.

STAGE MANAGER: (Aa Wolf huffs): Again, Wolf huffed. Wolf Puffed. Again, success. (Number Two and Number Three Pigs fall over.) Sky looked as if it was raining chopsticks. Just in nick of time, Number Two Pig and Number Three Pig make it to pagoda of Number One Pig. (They race over to Number One Pig.)

NUMBER ONE PIG: O my most honorable sister, to what do I owe the esteemed pleasure of this unexpected visit?

NUMBER TWO PIG: It's Won Ton Wolf.

NUMBER THREE PIG: He's after us!

NUMBER ONE PIG(Smugly): Why did you not seek refuge in your own pagodas?

NUMBER THREE PIG: All right, don't rub it in. That tatami of mine just shriveled to bits. It never pays to buy cheap foreign merchandise.

NUMBER TWO PIG: And my chopsticks weren't much use, either. You were very clever, Number One Pig, to build your house of bricks.

NUMBER ONE PIG(Modestly): Well, to tell the truth, I didn't get the idea by myself. Read it in a fortune cookie.

NUMBER THREE PIG: Who cares how you got the idea! Will you let us stay with you?

NUMBER ONE PIG: Do you think I'd throw my esteemed sisters out in the cold, and keep all this warmth and safety for myself? What do you take me for --a pig?

STAGE MANAGER: So the Three Swina of Most Small Stature waited in their safe brick pagoda for the arrival of their enemy. He was not long in showing up.

Wolf (Pretending to knock): O, most esteemed Number One Pig, let me in, let me in.

THREE PIGS(In unison, singing): I dream of Chinny with the light brown hair.
.."

WOLF(Angrily): Oh, you're pulling that on me, are you? O.K. wise gals prepare

yourseleves for some huffing andppuffing that'll blow you ~~all~~ ~~intown~~ ~~ton~~ soup!

STAGE MANAGER: (As Wolf huffs): Wolf huffed. Wolf puffed. But, lo! Brick pagoda did not give way. Number One Pig had built it strongly. Pigs were safe! Wolf was outfoxed!

WOLF (To stage manager): Oh, yeah? Well, there's more than one way to skin a cat. I have a sneaky plan that will let me get into that pagoda even if it is made of bricks.

STAGE MANAGER: What's your plan?

WOLF (Triumphantly): I'll climb up on the roof and drop down the chimney! Just wait'll I get a ladder. (Wolf exits. Gong is heard. STAGE MANAGER turns to audience.) O mostreered audience, it would be a pleasure to show you outcome of devious plan of Won Ton Wolf. However, is impossible in our humble theater. Not enough money to show roof. Not enough money for symbolic, aesthetic ladder. Beside, actor playing Wolf afraid of heights. However, I can tell you how story ended. Number One Pig said:

NUMBER ONE PIG: O, my sisters after your adventure in the cold, wintry night, I'll bet you'd like a cup of nice hot Formosa Oolong tea. I will just set a giant pot of water---which ~~It~~ happened to have lying about the house-- in the fireplace and let it come to a boil.

NUMBER TWO PIG: You really shouldn't bother, Number One Pig.

NUMBER THREE PIG: Yes, why go to all the trouble?

NUMBER ONE PIG: You never can tell. Someone may be dropping in.

STAGE MANAGER: And so, clever Number One Pig came up with stratagem that ~~coo~~ cooked Wolf's goose. But in any case, Wolf would have met sad fate, and story would have had a happy ending. For as it is written in ancient, honorable orable Chinese proverb, "He who drops down Oriental chimney comes down with case of Hong Kong flue." Get it? Flue? (Bows low. Blackout and quick curtain.)

THE END



CEREMONIES

BE
CREATIVE

262
EXPRESS
Your FEELINGS
And IDEALS

INSPIRATION THROUGH CEREMONIES

Definition- A special time for quiet, inward thinking

Reasons for Ceremonies:

- 1.-Flag
- 2.-Vespers
- 3.-Close of evening program
- 4.-Thought for the day
- 5.-Mealtime-graces, songs
- 6.-Presenting awards or recognition
- 7.-Initiation
- 8.-Installation of officers
- 9.-Special ceremony program
 - a.- Burial of a camp challenge
 - b.- New penny (new camper)
- 10.-Sunrise ceremonies

Planning a Ceremony

- 1.- What is the purpose of the ceremony?
- 2.- Decide on a theme or message. It should convey a simple idea or thought.
- 3.- Use a central focus or interest that holds attention - a fire, candles, lights, an object, or picture.
- 4.- Use dramatic techniques (something different) such as:
 - a.- Music or other sound effects
 - b.- Poetry
 - c.- Pantomime
 - d.- Dance
 - e.- Choral group
 - f.- Reading group
 - g.- Music in the distance
 - h.- Use of a lake (could be a swimming pool) or a stream.
 - i.- Music instrument such as bugle, chimes, etc.
 - j.- Story telling
- 5.- Give everyone a chance to participate - by singing, having his very own candle, etc.
- 6.- Lead into the ceremony by setting the mood or atmosphere with:
 - a.- Songs
 - b.- Walking a "quiet" trail
 - c.- Background music
 - d.- Silence
 - e.- A special place
- 7.- Rehearse enough to be sure everyone knows what he or she is doing - readers read well, words pronounced correctly, speaking clearly and audible. (Use sound system if needed.)
- 8.- Use symbolism - a clover for 4-H, a flag for patriotism, a picture in place of the real thing, a candle for important things, a trail.
- 9.- Use music. In singing, be sure songs used are well known. Musical instruments can be used, or records.
- 10.- Have all needed supplies or equipment (such as matches to light candles).
- 11.- Think safety. Ceremonies often involve darkness, fire, and youthful enthusiasm.
- 12.- Do not include specific religious philosophy in a vespers or other type ceremony. However, the term Lord and God can not always be separated from traditional poetry without changing the rhyming patterns.
- 13.- Be sure everyone is comfortable and that all can see and hear.

Theme Ideas for Ceremonies

Flag raising or lowering	Friends	Opening of camp	Achievement
Patriotic	Sharing	Closing of camp	Warm fuzzies
Thought for the day	Vespers (religious)	Initiation	Love
Nature - trees, wind	International	Leadership	Meaning of 4-H
Fellowship	The river	Citizenship	Installation
	Conservation	Just for today	

SUNDAY NIGHT OPENING CEREMONY

by Don Stephens ("Owl Brother")

(by light from pierced tin candle lanterns)

After singing "We Are Here" we focused on the glowing embers of the banked fire..."Fire has been one of humankind's most important discoveries. In the beginning, without fire, we just went cold when it was cold. Then we encountered chance fires struck by lightning and learned to keep them going. Special folks were fire tenders charged with keeping fire from dying. Then ways were discovered to start fires and more control was possible. But at first, it was a matter of friction, stick against stick, and might take a very long time to produce flame. So, fires were still tended to keep them going.

With the discovery that striking a piece of steel against a piece of hard rock will produce hot sparks, fire became easier. Barbie Stephens (Azure Laplap) will share how fire is made with flint and steel.

BARBIE: With the introduction of the white man into the Indian's country, they brought with them trade goods much sought after by the natives. One of the most wanted items was the "steel". When used in combination with a flint type rock and charred cloth, this precious trade good produced sparks which could begin a fire. Now man could not only control fire but could begin a fire. Now man could not only control fire but could create it! This was considered great medicine among the tribes. I then demonstrated how to build a "nest" of dried tree moss, strike a spark into the charred cloth, place the glowing cloth, place the glowing cloth into the "nest" and blow on the nest until it ignited into flames.

DON: But man never stops inventing and he needed meat to eat as well as a fire to cook on. So he came up with a way to use flint and steel to fire a gun. John Shorb told about flint and steel guns and how they work, demonstrating as he did. He ended by firing his muzzle loader rifle. Then his wife, Linda, told about historic re-enactment, "buckskinning" and muzzleloading groups that have rendezvous throughout the country and why.

LINDA: we enjoy the beauty of a moon lit meadow scattered with dozens or even hundreds of glowing tipis and historic tents with their cook fires burning and candle lanterns sparkling and the smell of food cooking and sounds of wooden flutes, old time fiddling and laughter floating softly on the breeze. We find it a healing escape from our day to day pressures in the 'real' world. We gain new confidence in discovering we can do the leather work, wood carving, bead and quill work, tin smithing, gun making, cooking over an open fire, basket weaving and all the other skills that equip us for and help us relive this historic and more independent way of life. And we treasure the friendships we gain ~~sharing~~ with other folks from near and far who can appreciate our efforts and accomplishments because they too have tried it and renew contact at one rendezvous or another through the years.

Sunday Evening Ceremony --page 2

DON: And that's what our hobby is all about. We enjoy reliving the fur trade period because that was a time when, contrary to how the movies portray it, the whites lived largely as peaceful and welcome guests in the red man's lands. The Indians were eager to get metal cooking pots and woven fabric and steel knives and fire steels and guns and all the other exciting white man's manufactured goods and the whites were most pleased to trade for the furs so plentiful in the Indian country and in such demand back East and in Europe.

But the Indian didn't just want useful goods. He also liked pretty and colorful items. And so the fur trade prospered on a rainbow of colorful beads that were brought thousands of miles to gain the furs which the whites saw as their pot of gold at the end of that rainbow. But when you set out chasing rainbows the pot of gold isn't always what you expected and so it was often with the fur traders and trappers. They came to get rich quick on furs and go back to live in luxury in the East but often stayed to make lifelong friendships with the tribes with whom they lived and traded and married their maidens and raised families and stayed in the beautiful country. Friendship proved more precious than silver and gold and so it is here at Chat.

"Make New Friends But Keep The Old, One Is Silver And The Other Gold." (Note:) If you would like more information on buckskinning, a good place to start would be with THE BOOK OF BUCKSKINNING, Vols. 1, 2, 3 and 4. They are available in oversized paperback from better book stores and Tandy Leather stores. Buckskinning and muzzle loading rifle clubs are common almost everywhere in the United States and Canada and in many cases can be prevailed on to come out to youth groups and give short history presentations in costumes. Also, many historic sites offer weekend encampments where the public can observe folks living in "period" camps, enjoy demonstrations and ask questions. In the Northwest, these happen, for example, at Fort Vancouver, across the river from Portland, in late July and at Fort Nisqually near Taboma and Fort Langley in British Columbia in early August. Our group will be putting on our second annual Spokane House Encampment ten miles north west of Spokane at the original Spokane House site August 28th, 29th and 30th. We'd love to see you there! For information, call Don or Barbie Stephens, (509)838-8222.

"KEEP YOUR POWDER DRY!"

SUNDAY NIGHT OPENING CEREMONY (continued)

FOLLOWING THE SINGING OF "MAKE NEW FRIENDS BUT KEEP THE OLD" which followed the Buckskinner portion of the ceremony, John Headrick led into a pinecone visual and oral presentation of the Chatcolab logo combined with colors to "launch" the theme for the week - FOLLOW THE RAINBOW:

The color of this pinecone is yellow. It represents humor. Humor is something that has quite a bit of power. It can hide a lot of pain, both real and imagined. Everyone at Chat has the gift of humor, whether it's by falling into the lake, or telling a joke or just by smiling. Humor is like love, the more you give, the more comes back to you. And the more that comes back the more you have to give.

Angelo Rovetto continued with KNOWLEDGE. KNOWLEDGE, HERE, IS PORTRAYED BY the vivid color RED! Without knowledge we would retract the foot prints of the past, losing the thrill of entering new frontiers from this step forward, with the anchor of the knowledge learned,

Jane Higuera followed:

Green is the color of my cone. As I place it on our fire, I think of our green surroundings, grass, leaves, and growing things, and even a few green labbers. But they won't be green for long. Like these many green things, ideas here at Chat also are many, varied and keep on growing. We share ideas and grow just as this cone has done.

Sonya Watts continued with PHILOSOPHY:

We are all our own personal philosophers. Our philosophy is our "window" on the world; our way of looking at things. Blue is for one sky and one world, and the unity that will accept all philosophies as having value. Let us accept each other under the blue of one sky while respecting the differences in our "windows".

Doc Rock (Joe Stephens) summed up the ceremony:

I add this pine cone to represent the pot of gold at the end of every rainbow. As we FOLLOW THE RAINBOW in search of the pot of gold this week, we hopefully will find that the REAL GOLD is in blending the colors representing HUMOR, KNOWLEDGE, IDEAS, PHILOSOPHY and those of our families here at Chat with a generous helping of Love and SHARING.

Once again singing "MAKE NEW FRIENDS BUT KEEP THE OLD" in the form of a round concluded the ceremony.

Monday Ceremony

Somewhere over the Rainbow way up high
There's a land that I heard of once in a lullaby
Somewhere over the rainbow skies are blue and the
dreams that you dare to dream really do come true.
Someday I'll wish upon a star and wake up where
the clouds are far behind me. Where troubles melt
like lemon drops away above the chimney tops that's
where you'll find me. Somewhere over the Rainbow
blue birds fly. Birds fly over the Rainbow why
then oh why can't I. If happy little blue birds fly
beyond the Rainbow why oh why can't I.

When all the world's a hopeless jumble and the
raindrops tumble all around -- Heaven opens a magic
lane when all the clouds darken up the skyway. There's
a rainbow highway to be found.



Monday Evening Ceremony

COLORS LIVE by Jane Higuera

The Colors live between black and white
 In a land that we know best by sight.
 But knowing best isn't everything,
 For colors dance
 And colors sing,
 And colors laugh,
 And colors cry ---
 Turn off the light
 And colors die,
 And then make you feel
 Every feeling there is
 From the grumpiest grump
 To the fizziest fizz.
 And you and you and I
 know well
 Each has a taste
 And each has a smell
 And each has a wonderful
 Story to tell.....

WHAT IS RED? by Jean Warner

Red is a sunset blazy and bright
 Red is feeling brave with all your might.
 Red is a sunburn spot on your nose,
 Sometimes red is a red, red rose.
 Red squiggles out when you cut your hand.
 Red is a brick and a rubberband.
 Red is a hotness you get inside
 When you're embarrassed --
 and want to hide.
 Fire-cracker, fire-engine
 Fire-flicker red -----
 And when you're angry
 Red runs through your head.
 Red is an Indian, a Valentine heart,
 The trimming on a circus cart.
 Red is a lipstick,
 Red is a shout,
 Red is a signal that says: "Watch Out!"
 Red is a great big rubber ball.
 Red is the giant-est color of all.
 Red is a show-off
 No doubt about it ---
 But can you imaging LIVING WITHOUT IT?

WHAT IS ORANGE? by Pam Maier

Orange is a tiger lily, a carrot,
 A feather from a parrot,
 A flame, The wildest color you
 can name.
 Orange is a happy day saying
 good-by in a sunset that shocks
 the sky.
 Orange is brave, orange is bold
 It's bittersweet and marigold.
 Orange is zip, orange is dash
 The brightest strip in a Roman sash.
 Orange is an orange, also a mango
 Orange is music of the tango.
 Orange is the fur of the fiery fox,
 The brightest crayon in the box.
 And in the fall
 When the leaves are turning
 Orange is the small of a bonfire
 burning. . . .

WHAT IS YELLOW? by Kearston Edwards

Yellow is the color of the sun
 The feeling of fun, the yolk of an egg,
 A duck's bill, a canary bird and a
 daffodil.
 Yellow's sweet corn, ripe oats,
 Hummingbirds' little throats.
 Summer squash and Chinese silk,
 The cream on top of Jersey milk.
 Dandelions and daisy hearts,
 Custard pies and lemon tarts.
 Yellow blinks on summer nights
 In the Off-and-on of firefly lights.
 Yellow's a topaz, a candle flame.
 Felicity's a yellow name.
 Yellow's mimosa,
 And I guess,
 Yellow's the color of
 HAPPINESS.

WHAT IS GREEN? by Miriam Lowry

Green is the grass and the leaves of trees.
 Green is the small of a country breeze.
 Green is lettuce and sometimes the sea.
 When green is a feeling you pronounce it N.V.
 Green is a coolness you get in the shade
 Of the tall old woods where the moss
 is made.
 Green is a flutter that comes in Spring
 When frost melts out of everything.
 Green is a grasshopper, green is jade,
 Green is hiding in the shade ---
 Green is an olive and a pickle.
 The sound of green is a water-trickle.
 Green is the world after the rain
 Bathed and beautiful again.
 April is green - peppermint, too.
 Every elf has one green shoe.
 Under a grape arbor air is green
 With sprinkles of sunlight in between.
 Green is the meadow, green is the fuzz
 That covers up where winter was.
 Green is ivy and honeysuckle vine.
 Green is yours -
 Green is mine. . . .

WHAT IS BLUE? by Nancy Sanders

Blue is the color of the sky
 Without a cloud
 Cool, distant, beautiful and proud.
 Blue is the quiet sea
 And the eyes of some people,
 And many agree as they grow older
 and older.
 Blue is the scarf
 Spring wears on her shoulder.
 Blue is twilight,
 Shadows on snow,
 Blue is feeling Way down low.
 Blue is a heron, a sapphire ring,
 You can smell blue in many a thing:
 Gentian and larkspur
 Forget-me-nots, too.
 And if you listen you can hear blue
 In wind over water and wherever flax blooms
 And when evening steps into lonely rooms.
 Cold is blue:
 Flame shot from a welding torch is, too:
 Hot, wild, screaming, blistering Blue--
 And on winter mornings
 The dawns are blue. . . .

WHAT IS PURPLE? by Janice Miller

Time is purple just before night
 When most people turn on the light --
 But if you don't it's a beautiful
 sight.
 Asters are purple, There's purple
 ink.
 Purple's more popular than you
 think....
 It's sort of a great grandmother
 to pink.
 There are purple shadows and purple
 veils,
 Some ladies purple their fingernails.
 There's purple jam and purple jell
 And a purple bruise next day will
 tell
 Where you landed when you fell.
 The purple feeling is rather put-out
 The purple look is a definite pout.
 But the purple sound is the
 loveliest thing
 It's a violet opening in the spring.

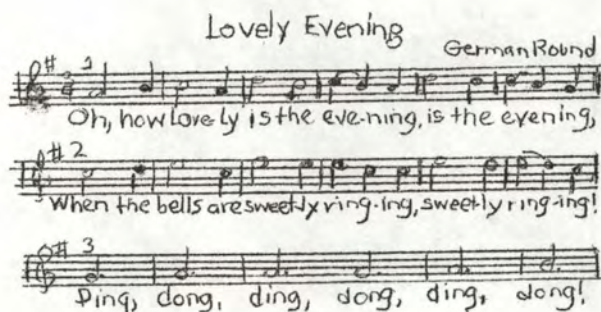
WHAT IS GOLD? by Sonya Watts

Gold is a metal - Gold is a ring
 Gold is a very beautiful thing.
 Gold is the sunshine, light and thin -
 Warm as a muffin on your skin.
 Gold is the moon, gold are the stars;
 Jupiter, Venus, Saturn and Mars.
 Gold is the color of clover honey -
 Gold is a certain kind of money.
 Gold is alive in a flickering fish
 That lives its life in a crystal dish.
 Gold is the answer to many a wish.
 Gold is feeling like a king -
 It's like having the most of everything -
 Long time ago I was told
 Yellow's mother's name is GOLD

Mary O'Neill

Wednesday Night Ceremony

Luminarios led to and decorated the lakeside. Gathered at campfire at at 9:30; moved smoothly into formation below.



This ceremony works best when there is a fairly large number of participants -- probably at least 50. Group is divided into three circles of people, one ring inside the others. Room is darkened, but lighted with candles, some in the middle of the room on the floor, and some around the outside..

Group sings song as a round, three times. Inside circle moves to the left, swinging arms as they go. As second circle starts singing, they move to the right. Then outside circle moves to the left. Circles reverse directions each time they start the song over.

An added feature to make the ceremony impressive is to use a "pipe chime" with the ding-dongs.

We then formed 1 single circle; friendship ties (links) were placed on over shoulders.

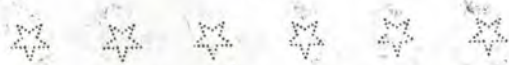
We were asked to connect our friendship ties as we sang the "Make New Friends" round.

Then we were coached into our "outside-inside friendship circle" and then sang "Rainbow Made of Children".

We were told to keep and wear our friendship ties.

Ceremony Committee: Janice, Lane, DawnE, Jane, Joyce, Loren, Betty and "HELP"

Thursdays Flag Raising Ceremony



April Cook and John Headrick brought the early risers together in a circle around the flag pole. John raised the flag, then led the "Pledge of Allegiance". John shared a few thoughts on the importance of flag ceremonies. Then April asked everyone present to share one or two words that express what our American Flag means to them. Among these words were patriotism, loyalty, freedom, sacrifice, responsibility, love joy, beauty, and opportunity. After everyone had shared, April sang "America the Beautiful", which brought tears to many eyes.



Thursday's Flag Lowering Ceremony

Everyone came together into the Sharing Circle around the flag pole. April Cook asked each person to share one or two things for which they are thankful. The flag was lowered after our sharing, while Gwen Main played "Taps" on the Door Chime Xylophone.

The Ceremony of the Staff

Like many things in life we don't always see where the thrust comes from-The Grand Son of Chief Joseph-Jim Martin of Medford Oregon-brought it to Chatcolab 20 springs ago.

Tonite was a continuity with new people new life new inspirations-the remeniscense of those great among us who have passed and added to our life and our world and planted the seed which grew into the better world today Yes the passing of staff of thrust close bring out in our people the good with in us.

Angelo

Thursday Ceremony

Theme: Honoring the Earth and our spiritual connections with all the begins in our world.

Opening Song: " Oh, how lovely is the evening."

Blessing the Camp Circle: the four cardinal points of the compass and the Earth and sky, were blessed with pinches of tobacco. Tobacco is sacred to the American Indian and often used as blessing or gift.

Speakers: Who will speak for the Earth?(assign someone to speak a poem or personal philosy)

who will speak for the Standing People? (trees)

who will speak for our four-legged brothers?(the animals)

who will speak for our sisters in feathers?(the birds)

who will speak for the sky people?(sun, moon, stars)

who will speak for the two-legged, present the Truth Staff and conduct a truth staff ceremony. The staff is passed from person to person and each one can speak from the heart as desired. The speaker sets the tone by his or her opening remarks, which can relate to the theme of the ceremony as

a whole. However, any offering, even silence, is acceptable.

Closing Song: "For the Beauty of the Earth."

Closing Prayer: Navajo Trail of Beauty. (adapted) (ask participants to visualize a beautiful place) May I walk in beauty all the days of my life. May there be beauty before me and beauty behind me. May there be beauty on my right and beauty on my left. May there be beauty below me and beauty above me. But most of all, Great Spirit, may there be beauty within me.

amen

Committee:

Sonya Watts, Lucy Linker, John Headrick, Dawne Warner

Friday Flag Ceremony

The bell was rung. Lucy Linker played Reveley on her trombone. The flag was unfolded and quickly raised. As the flag fluttered in the breeze The Pledge of Allegiance was said. The Star-spangled banner was sung with the trombone accompaniment.

Friday Ceremony

This ceremony began with Secret Pals in the Fireside room
From the Fireside room the ceremony was lead to the chapel with luminarios along
the way. Everyone had their friendship ropes around their necks which they then
linked them to the people on either side of them.

Larwence then read a poem of inspiration to the group.
Then we all sang Each Campfire Lights a New.

Philosophy-----Angelo and he held a blue candle to go along with the Rainbow theme
for the week.

Humor -----Shannon and he held an orange candle.

Skills -----Ruth and she held a purple candle.

Knowledge-----Betty S. she held a yellow candle.

Ideas -----April she held a green candle.

Sharing -----DawnE and she summed it all together for the week with the Rainbow
theme and she held a white candle.

We then had the chairperson of the board Jeannie Baringer told the lab who the new
elected board members were. She also gave a few last words regarding the week.

We then went from the chapel to lodge singing Love Is Something If You Give It
Away.

Opening Ceremony

Setting: This opening ceremony can be set outdoors around a campfire or indoors before the fireplace. When campers assemble, the fuel for a fire has been laid, but not yet lighted.

Champ chairman or other leader: When we laid the fuel for our campfire this afternoon, we found the embers of campfires that burned in this spot last year. On those ashes we laid the logs for our new fire. Were these ashes to speak, they would tell us of laughing and games and joyful singing. They would tell us of the campers who were here last year, pledged, like ourselves, to share with each other some of the richest experiences of our lives. The burning flame of last year's camp will light our fire.

* * * * *

At this point, a runner comes with a blazing torch. If it is practical he should come from a distance, making sure that he is visible to the group. Should the setting be indoors, it may be possible to have the firebearer approach so he can be seen through a window. When he arrives in the circle, his torch is handed to the camp chairman who uses it to light the fire. It could be effective to use more than one torch.

To make torch: Use a green stick or pole about 3 feet long and about 1 to 1½ inches in diameter. Wrap one end about 3 or 4 inches with strips of gauze bandages dipped into melted paraffin wax. (Paraffin gives a good, clean light, and are also dripless.)

* * * * *

Chairman: This fire will warm us and inspire us during our days at camp. It blazes now before our eyes, but soon it will burn in our hearts. As each of us gives something of himself to this fire, so will it burn ever brighter.

(Now, pre-selected persons come forward one at a time with their tree symbols to add to the fire. Each gives the meaning of his symbol, then kneels to add it to the fire.)

First Camper: I bring this branch of the tall spruce tree to add to our fire. The spruce is a tall, graceful tree which sings in the wind, and makes me think of laughter and play. The only fountain of youth is the fountain of laughter. As long as we are eager to play we still are young, and young we can remain. If our eyes are open to the beauty of the skies, and our ears open to the songs of the birds, then every day will be a good day, and every passing hour will bring a fresh adventure.

My symbol of the spruce branch is to remind us that we can keep joy and play and singing alive in our hearts.

Second Camper: Aspen trees serve us in many ways. We love them for their quaking leaves, and their beauty in the fall as they light up the dark green of the evergreens. The wood of the aspen can be used to create many innovative handicraft items, and it is a reminder of the useful tasks that can be done to make our lives better and more joyful. These things I think of as I place this aspen branch on the fire.

Third Camper: The leaves of the juniper grow in clusters, and I regard this as a symbol of friendship, which is the thought I add to our fire. Our lives, like the close-growing needles on the branch I hold, must be lived in contact with others, and from that contact can come a great measure of happiness. Fame, honor, wealth--these are high goals, but to me a single true friendship has deeper meaning. Let this sprig of juniper I place on the fire remind us to meet everyone with tolerance and understanding, so our own lives will become fuller because of the friends we have made.

Fourth Camper: The forked pine is the symbol of sharing. Knowledge is not something we were born with. What we are as individuals is what our ancestors, our teachers, our friends, and those we meet from day to day have shared with us. All that has gone before us in the far reaches of the world, is part of the heritage of understanding and culture which is ours. What we have learned from others, what we have discovered for ourselves, we must share freely, if we are to realize the full value of wisdom.

Fifth Camper: Adding the pine knot to the campfire is symbolic of cheer, happiness, and good fellowship. It provides sparkle and joy for the fire. Let us be happy.

Chairman: These branches we have added to our first evening's fire are symbolic of the great camp we are about to begin. Coming together are 4-Hers and leaders from our great 4-H clubs, and our _____ theme will help us put together a camp of fun, of learning, of new friends, much good fellowship, and a whole lot of happiness. Let us sing together --

As the group leaves the campfire area, each person adds a twig or small branch to the fire as their willingness to contribute their part and sharing to the success of this _____ camp.

(theme)

END-OF-CAMP CLOSING CEREMONY

This ceremony could be out of doors on a hill, around the council fire, or indoors in the lodge. The ceremony takes nine readers who are in the center or in front of the campers. A large candle is burning and held by the Camp Spirit. The ceremony proceeds as follows:

Camp Spirit I am the Spirit of 4-H Camp. Each year the light of my candle glows brightly when 4-H members come to camp. All of you who have come to camp have helped to light this flame. By bringing your skills and strength, your friendly smiles, your readiness to serve, you brought the glow of the 4-H Spirit to _____. You have made this camp what it has been.

Each activity of the day has added light. Will each of you who represent the campers come forward and add your light to mine? You have a candle which you can light from the Camp Spirit's light. What does your candle represent? (Each camper in turn lights candle and then reads.)

First Camper I bring the skills I have learned--how to make things with my hands, to shoot a bow or gun, dancing, games, natural resource activities, and singing.

Second Camper I bring the worship at vesper hour. The quiet of our hills and forest--praying and singing together--the closeness to God.

Third Camper I bring the play we have had. The relays, the stunts, the Olympic competition, the games where we learned to win and lose.

Fourth Camper I bring the work it took to make camp run smoothly. There were floors to sweep and bathrooms to clean. When we all did our part, it was easy. We were glad when we did a good job.

Fifth Camper I bring the beauty of our camp, the trees, the stream, the animals, the hills, and sky. We have learned to feel at home in the out-of-doors.

Sixth Camper I bring the conservation we have learned at camp. Not only do we enjoy the beauty of nature, but we try to keep it better than we found it, so that others who come to camp can enjoy it, too.

Seventh Camper I bring the planning we have done together. We have had a part in vespers, campfires, and flag ceremonies. When we each had an idea and shared it, our group did something worthwhile.

Eighth Camper I bring the friendships of camp. We have met new friends we will always remember. We know old friends better because we have camped together. The fun and fellowship of being friends has made our camp light brightest of all.

(As each camper finishes he takes a place so there are four on each side of reader.)

Camp Spirit These are the things we have done at camp. Tomorrow we will be going back to our clubs and homes. What we have done at camp should help us live up to the 4-H pledge. Now the campers will use their light to make our 4-H glow just as each of us can do at home in our community.

Camp Spirit We all have a share in this light from the camp spirit (eight campers now move around circle lighting candles. The light should also be passed on to the next by those in circle.) (After candles are all lighted.)

Camp Spirit The candles we light will last just a little while. The light you carry in your heart from this camp can last your whole lifetime. It is a flame that never goes out as long as we keep sharing it with others.

Songs I Want To Linger
Each Campfire Lights Anew
Kum Ba Yah

Magic Penny Campfire Program and Ceremony

SONGS: Flea, Downright Happy

PUPPET SKIT: Hooter and His Friends

SONGS: The Cutest Bear, Down by the Bay

CEREMONY:

1st Person: 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)

2nd Person: 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 out-of-doors.

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

Song: Magic Penny

3rd Person: 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.

4th Person: 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.
This 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.

5th Person: 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

continued

6th Person: 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 guest 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 awhile in a shadowy glade,
 And sit himself down in the quiet, cool shade.

7th Person: 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

NATURE IS MY FRIEND

CEREMONY

Setting: A room filled with candles, and enough candles for everyone to have one.
A recording of "Evening Star" is played softly as the following is read.

Kellie
1st person Out-of-doors there are many wonderful things -- the earth, the plants, the trees, the birds that sing, the insects and bees, the fish, the rocks, the clouds, the sunset, the stars. Some people have lived with these all their lives and yet have never noticed them. When looking at nature, you can find beautiful things to enjoy, and also discover ways of solving your own problems. Anyone who understands and appreciates outdoor life need never be unhappy. Some of our best music and poetry tells about the trees, birds, flowers, and animals. As we sit here at this great 4-H Conservation Camp, think back on the happenings of the week and the things you have seen. Have you made friends with the beauties of nature? Have you developed an awareness of the importance of all the living animals and plants of the world and what they mean to you? Have you made friends with other people? What did you enjoy most? In poetry and music let us reflect on the friends we have made in the out-of-doors, and at this camp.

Song: I'm on My Way

1st person: Who are your friends?

2nd My friends are the trees --

(Reads,
then
places
candle in
holder)

The glory of trees is more than their gifts;
'Tis a beautiful wonder of life that lifts
From a wrinkled seed in an earth-bound clod,
A column, an arch in the temple of God,
A pillar of power, a dome of delight,
A shrine of song and a joy of sight!
Their roots are the nurses of rivers in birth;
Their leaves are alive with the breath of the earth;
They shelter the dwellings of man; and they bend
O'er his grave with the look of a living friend.

3rd: Mountains are my friends --

(with
candle)

Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you, and the storms their energy, while cares will drop off like falling leaves.

4th My friends are the clouds --

Over the hill the clouds race by
Playing tag in a blue, blue sky;
Some are fat and some are thin
And one old cloud has a double chin.

Sometimes they jumble all in a mass,
And get tangled up with others that go
racing past.
As over the hill they go hurrying by,
Playing tag in a blue, blue sky.

One is a girl with an upturned nose
And one wears slippers with pointed toes;
There's a puppy dog, too, with a bumpety tail,
And a farmer boy with his milking pail.

5th Flowers are my friends --

Jim Flowers are nature's jewels, with whose wealth she decks her summer beauty.

6th My friend is the wind --

Jay
Have you ever caught the spirit of a wild and windy day?
The wind is like some clumsy, boisterous schoolboy out to play.
We see a lady's hat blow off and think it's all in fun,
Until an unexpected gust starts us upon the run;
And even in the house the wind bursts in with such a shout,
The garden fences start to sway and topple, the doors all band,
the curtains blow, the papers whirl about.
It isn't any wonder he gets heavy with his powers!
And it's the tossing, wind-lashed elm in a loud voice that seems to say,
"Why sit there huddled in your chairs? Who's coming out to play?
I'll make you breathless, wear you out, for nothing is quite the same
When I'm about, are you afraid? Come on, it's all a game!"

7th My friends are you --

Wm
Life is made sweet because of friends we have made,
And the things which in common we share.
We want to live on, not because of ourselves,
But because of the people who care.
It's in giving and doing for somebody else --
On that all life's splendor depends,
And the joys of this life, when you've summed it all up,
Are found in the making of friends.

Songs: The Flicker of the Campfire

Pass It On (Candles are lighted around the room as group sings)

8th
Troy As we've traveled the trails this week, we've thought about the friends we've made in nature's wonderland -- the trees, the birds, flowers, mountains, the animals and insects, the wind, the water, and the clouds -- our very earth and land of which we are so proud. What can we do to keep it forever beautiful? Our home of the future -- what will we make of it?

And as we leave Conservation Camp let's remember all of us who have become friends this week.

Song: I Want to Linger

Benediction: May the silence of the hills,
The joy of the winds,
The peace of the fields,
The music of the birds,
The fire of the sun,
The strength of the trees,
And the faith of our friends,
In all of which is God,
Be in your hearts.

Taps is played in the distance -- a bugle, Casio, or xylophone

I WANT TO LINGER

Mm-m, I want to linger,
Mm-m, A little longer,
Mm-m, A little longer here with you.

Mm-m, It's such a perfect night,
Mm-m, It doesn't seem quite right,
Mm-m, That this should be our last with you.

Mm-m, And as the years go by,
Mm-m, Remember this and sigh,
Mm-m, This is goodnight and not goodbye.

Mm-m, And come September,
Mm-m, We will remember,
Mm-m, Our camping days and friendship true.

Mm-m, I want to linger,
Mm-m, A little longer,
Mm-m, A little longer here with you.

THE FLICKER OF THE CAMPFIRE

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

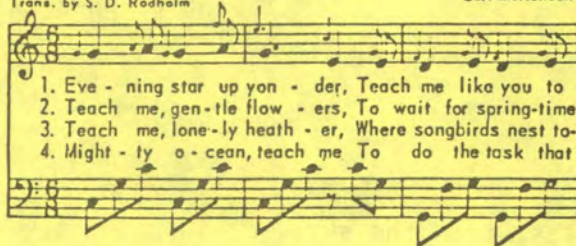
So, give me the light of the campfire,
warm and bright.
And give me some friends to sing with;
I'll be here all night,
For love is for those who find it;
I've found mine right here,
Just you and me and the campfire
And the songs we love to share.

(Repeat second verse)

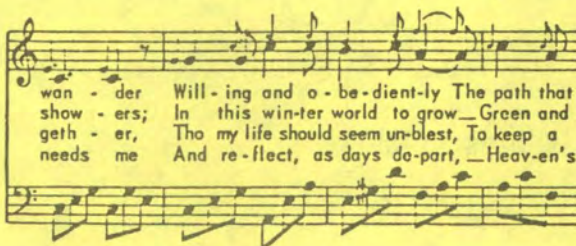
Evening Star

Chr. Richards, 1861
Trans. by S. D. Rodholm

Carl Mortensen



1. Eve - ning star up yon - der, Teach me like you to
2. Teach me, gen - tle flow - ers, To wait for spring-time
3. Teach me, lone - ly heath - er, Where songbirds nest to -
4. Might - y o - cean, teach me To do the task that



wan - der Will - ing and o - be - dient - ly The path that
show - ers; In this win - ter world to grow - Green and
geth - er, Tho my life should seem un - blest, To keep a
needs me And re - flect, as days do - part, - Heav - en's



God or - dained for me! Eve - ning star up yon - der!
strong be - neath the snow! Teach me, gen - tle flow - ers!
song with - in my breast! Teach me, lone - ly heath - er!
peace with - in my heart! Might - y o - cean, teach me!

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

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

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 flowers, sister.

Chorus:

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.

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.

Finish with:
 We may not pass this way again.

PASS IT ON

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

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

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

TAPS

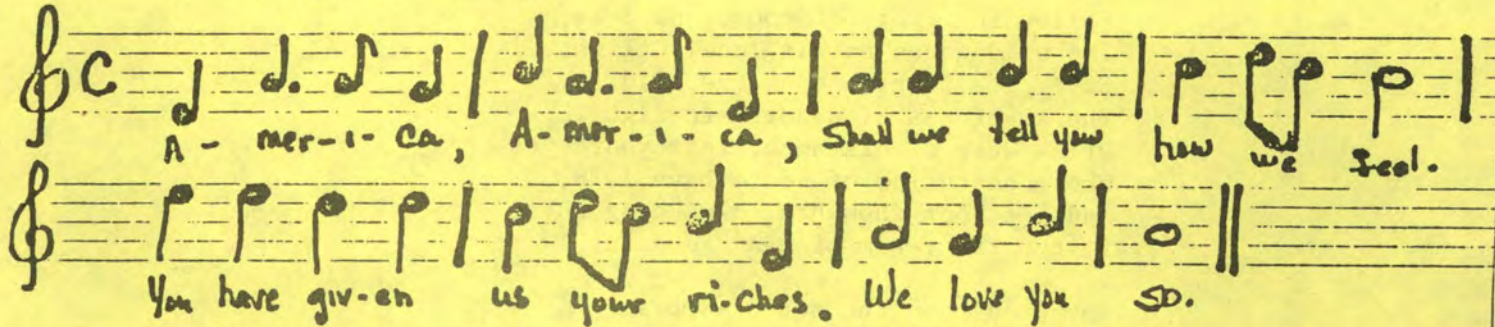
Day is done, gone the sun,
 From the lake, from the hills, from the sky;
 All is well, safely rest,
 God is nigh.

Fading light, dim the sight,
 And a star gins the sky, gleaming bright,
 From afar, drawing nigh,
 Falls the night.

This Is Our World

Setting: A group of candles on the floor with some greenery around them; or a fireplace could be used; a campfire, or possibly an artificial fire

Songs: America, America (sung as a round, 3 times)
This is My Father's World



1st member: For most of us, going to Conservation Camp is like opening a door to a long-neglected friend. That friend is the world. Not the world of tall buildings and paved streets, nor the world of barn and farmyard, nor even the world of the ploughed field. For these are but small parts of the great natural world that has surrounded and sustained man since his earliest beginnings. And these small parts of the whole world become so dreadfully familiar to us as we plod through our daily rounds that we begin to forget the strong bonds that have always tied us to that world. Little by little, we let the door close; and as it closes, we find that our lives are somehow a little narrower, a little less meaningful.

At Conservation Camp we have come out to meet the world again--the whole world, face to face, and here we try to renew our ties with that old, old friend. Our feet welcome again the springy floor of pine needles, our faces tingle to the keen wind, and we start with pleasure at the sight of the small but perfect wood flowers that nestle among the gnarled roots of a giant tree. The trees, themselves, seem like stalwart and trusty friends, and we feel that we have been too long away.

So, this week, let us open all our senses to the wonder of the world about us--the smell, the sound, the feel, and the taste of it. And as the power and the mystery of this forest world steals over us, let wonder and awe give way to a deep gratitude that we can be so closely a part of this power and this mystery if we will open our hearts to it.

2nd member: Go out, go out I beg of you,
And taste the beauty of the wild.
Behold the miracle of earth
With all the wonder of a child,
Walk hand in hand with Nature's God
Where scarlet lilies brightly flame.
Make footprints in the virgin sod,
By some clear lake without a name.

Listen not only with your ears,
 But make your heart a listening post.
 Travel above the timberline,
 Make fires on some lonely coast,
 Breathe the high air of snow-crowned peaks,
 Taste fog and kelp and salty tides,
 Go pitch your tent amid the pines
 Where golden sun and peace abide.

Follow the trail of moose and deer,
 The wild goose on his lonely flight,
 Savor the fragrance of the wild,
 The sweetness of a northern night.
 Drink deep of distance, rest your eyes
 Where centuries of peace have lain,
 And let your thoughts go winging out
 Beyond the realm of man's domain.

Lay hold upon the out-of-doors
 With heart and soul and seeking brain,
 You'll find the answer to all life
 Held in the sun and wind and rain.
 Where'er you walk by land or sea
 The page is clear for all who seek,
 If you will listen with your heart
 And let the voice of Nature speak.

Songs: This Land Is Your Land
 Flicker of the Campfire

3rd member: PRAYER OF THANKS FOR THE WORLD IN WHICH WE LIVE (soft music in background)

Our God, we thank Thee for this universe, our great home; for its vastness and its riches, and for the manifoldness of the life which teems upon it and of which we are a part.

We praise Thee for the arching sky and the blessed winds, for the driving clouds and the constellations on high. We praise Thee for the mighty ocean, and the running water, for the everlasting hills, for the trees, and for the grass under our feet.

We thank Thee for our senses by which we can see the splendor of the morning, and hear the jubilant songs of life, and smell the breath of the springtime. Grant us, we pray Thee, a heart wide open to all this joy and beauty; and save our souls from being so steeped in care or so darkened by passion that we pass heedless and unseeing when even the thornbush by the wayside is aflame with the glory of God.

Now may Thy love, O God,
 Be over us like the infinite, tender sky,
 Beneath us like the firm earth,
 And around us like the life-giving atmosphere;
 And in that love may we rejoice and be strong
 Wherever we go.

Songs: Happy Wanderer
 I Love the Mountains
 The Silver Moon Is Shining

This Is My Father's World

Melville D. Babcock

TERRA BEATA

Franklin L. Sheppard

This is my Fa-ther's world, And to my list-en-ing
This is my Fa-ther's world, The birds their car-ols
This is my Fa-ther's world, O let me tie'r for-

ears, All na-ture sings, and round me rings The
raise, The morn-ing light, the lil - y white, De-
get That though the wrong seems oft so strong, God

mu-sic of the spheres. This is my Fa-ther's world: I
clare their Mak-ers praise. This is my Fa-ther's world: He
is the Ru-ler yet. This is my Fa-ther's world: Why

rest me in the thought Of rocks and trees, of
shines in all that's fair; In the rust-ling grass I
should my heart be sad? The Lord is King: let the

skies and seas; His hand the won-ders wrought.
hear Him pass, He speaks to me ev-erywhere.
heav-ens ring! God reigns: let the earth be glad! A-men.

Words by permission Charles Scribner's Sons

I Love the Mountains

1 F Dm Gm C
I love the moun-tains, I love the rol - ling hills,
2 F Dm Gm C 3 F
I love the flow-ers, I love the daf-fa-dils; I love the
Dm Gm C7 F
fire - side when all the lights are low. Boom-dee-ah-da,
Dm Gm C
Boom-dee-ah-da, Boom-dee-ah-da, Boom-dee-ah-da.

Repeat ad lib or use as a round.

Key to A

The Happy Wanderer

Antonla Ridge

Friedr. W. Moller

I love to go a-wan-der-ing A-long the
E7
moun-tain track;— And as I go, I love to
D E7 A
sing, My knap-sack on my back.— Val-de
E7 A E7
ri — Val-de ra — Val-de ra — Val-de
A E7
ha ha ha ha ha ha Val-de ri, — Val-de
A D E7 A
ra. — My knap-sack on my back. —

2. I love to wander by the stream
That dances in the sun,
So joyously it calls to me,
"Come! Join my happy song!"
3. I wave my hat to all I meet,
And they wave back to me,
And blackbirds call so loud and sweet
From ev'ry greenwood tree.
4. 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.
5. Oh, may I go awandering
Until the day I die!
Oh, may I always laugh and sing
Beneath God's clear blue sky!

*Repeat last line of each stanza as last line of chorus.

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The Silver Moon Is Shining

Italian

The sil - ver moon is shin-ing Up-on the si-lent
The night-in-gale is sing-ing Be-yond the for-est
How love - ly is the moon-light Be-tween the shad-ows
mead-ow, I walk a-down the mead-ow With no one near me.
shad-ow, I sigh with-in the shad-ow Where none can hear me.
break-ing, My heart would ease its ach-ing If thou wert near me.

From a set of 10 Folk Songs and Ballads with Piano accompaniment (Folk Songs and Ballads, Set II). Copyrighted by the E.C. Schirmer Music Company. Used by permission.

THIS LAND

I roamed and I rambled,
 And I followed my footsteps
 To the burning sands
 Of her diamond deserts.
 And all around me a voice was saying,
 This land was made for you and me.

Chorus:

This land is your land,
 This land is my land,
 From California, to the New York islands;
 From the redwood forest
 To the Gulf Stream waters.
 This land was made for you and me.

As I was walking that ribbon of highway;
 I saw above me that endless skyway,
 I saw below me that golden valley.
 This land was made for you and me.

Chorus:

As the sun was shining, and I was strolling,
 And the wheat fields waving,
 And the dust miles rolling,
 As the cloud was lifting, a voice was saying,
 This land was made for you and me.

Chorus:FLICKER OF THE CAMPFIRE

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

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

(Repeat second verse)

Opening Lab Ceremony

THE SACRAMENT OF FIRE

Kneel always when you light a fire!
Kneel reverently, and thankful be
For God's unfailing charity,
And on the ascending flame inspire
A little prayer, that shall upbear
The incense of your thankfulness
For this sweet grace
Of warmth and light!
For here again is sacrifice
For your delight.

Within the wood,
That lived a joyous life
Through sunny days and rainy days
And winter storms and strife; --

Oak, elm, and chestnut, beech, and red pine bole; --
God shrined His sunshine, and enwombed!
For you these stores of light and heat,
Your life-joys to complete.
These all have died that you might live;
Yours now the high prerogative
To loose their long captivities, --And through these new activities
A wider life to give.

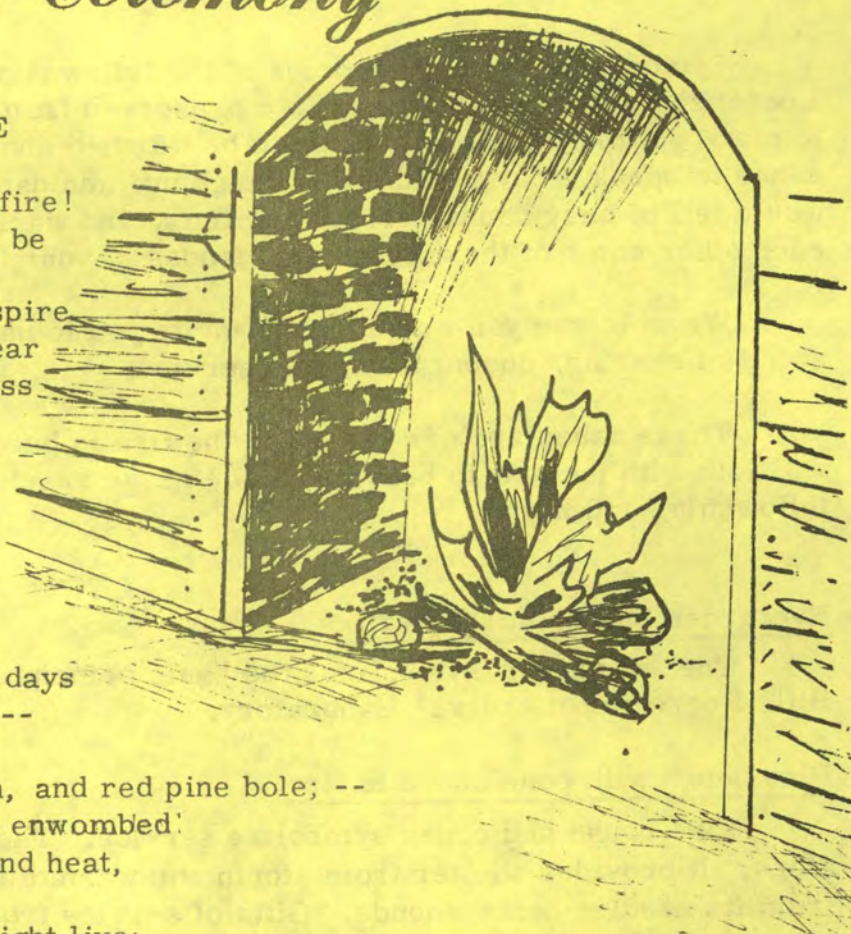
Kneel always when you light a fire!
Kneel reverently,
And grateful be
For God's unfailing charity!

-- by John Oxenham

~ Song -- "Each Campfire Lights Anew" ~

Fire brings forth from the heart of a tree
Beauty stored there in memory.

From the glowing campfire embers
Tall flames dance and sway
In the firelight one remembers
Tales of yesterday.



Symbolic of joyful memories of the fellowship of the Black Hills Recreation Leaders' Laboratory last year, we preserved from our last campfire the ashes to place on this fire of fellowship to be warmed and revived again. Were these ashes to speak, they would tell of laughing, and dancing, and joyful singing. They would tell of busy hands, creative spirits, and warm hearts pledged to share with each other some of the riches experiences of your lives.

We welcome you warmly, and invite you to unite your heart with ours in the spirit of sharing, cooperation, and service.

These ashes are now placed in the fire to become a part of it, the old friends will join with the new to become as one as we reach for new heights of inspiration, fellowship, and mirth.

Evergreen branch added to fire

The evergreen symbolizes the basic principles and philosophy of the Black Hills Recreation Leaders' Laboratory.

Pine bough with cone added to fire

Pine bough and cones symbolize service. The pine tree does not live for self alone. It provides shelter from storm and warmth from its wood. Medicine made from its needles heals wounds. Gifts of service from the pine bough and cone placed upon our fellowship fire symbolizes creative service.

Forked pine bough added to fire

The forked pine is the symbol of sharing--sharing friendships, joys, hopes, mirth, and experiences. Sharing together will make new friends and strengthen old friendships.

Pine knot added to fire

Adding the pine knot to the campfire is symbolic of cheer, fellowship, and lasting friendships. It has always been used to light the banquet hall. The messenger carried the light from clan to clan. It provides sparkle and joy for the fire. Pine knots symbolize the gifts of friends.

Juniper cluster added to the fire

The juniper cluster is the symbol of being bound together. The needles of the juniper cluster point in almost every direction, suggestive of the way we have come from different localities and walks of life. These needles are closely bound together, again suggestive of the way we are united in common need and purpose.

Mini Rec Lab

Opening Ceremony

Setting: Candles around edge of room for lighting.
Everyone seated in circle.



1. Songs - Evening Star - by choral group
Tell Me Why - by all
2. Leader - Tell me why we have gathered here in this great place of the out-of-doors; why we have joined our hearts and our lives for a brief interlude of togetherness.
3. Readers -

Skills - (Lights candle.) Rec Lab is for skills learned.

I light this candle for the skills we will learn--crafts, dancing, games, outdoor activities, song leadership, how to communicate skillfully, and clowning. Our lives will be greatly enriched.

Friendships - (Lights candle.) Rec Lab is for friendships.

This candle represents the new friends we will make and the renewing of friendships made long ago.

Give me a friend and I'll worry along,
My vision may vanish, my dream may go wrong,
My wealth I may lose or my money may spend,
But I'll worry along if you give me a friend.
Give me a friend and I'll live in a cot
And maybe have more than a man with a lot;
Whatever, O Heaven, you happen to send,
I ask, most of all, that you give me a friend.
Give me a friend and my youth may depart
But still I'll be young in the house of my heart.
Yes, I will go laughing right to the end,
Whatever the years, if you give me a friend.

Song - I'm On My Way

Sharing - (Lights candle.) Rec Lab is sharing.

This candle is for sharing. I share with you--you share with me.

There are loyal hearts, there are spirits brave,
There are souls that are brave and true,
Then give to the world the best you have
And the best will come back to you.
For life is a mirror of king and slave
'Tis just what we are and do.
Then give to the world the best you have
And the best will come back to you.

People - (Lights candle.) Rec Lab is people.

Our subject matter is recreation, but the real subject is "people",
and I light this candle for you and me, for all of us. Rec Lab is
a crash course in self confidence.

Creativity - (Lights candle.) Rec Lab is creativity.

Can you be creative? What does it matter? Are you a spectator?
Or can you be a participator? Can you create your own fun?

Leadership - (Lights candle.) Rec Lab is leadership.

Isn't it strange that princes and kings,
And clowns that caper in sawdust rings,
And common folk like you and me,
Are builders for eternity?
To each is given a bag of tools,
A shapeless mass and a book of rules,
And each must fashion ere life is flown,
A stumbling block or a stepping stone.

Song - Rec Lab Today

This light which has been given to me,
I desire to pass undimmed to others.

(The six leaders light the candles of all the others.)

All sing - Lovely Evening (as a round) - Play first with xylophone.

Flag Lowering

All Labbers give the American flag pledge.

Labber to read:

Creed - I believe in the United States of America as a government of the people, by the people, for the people; a sovereign nation of many sovereign states; a perfect union, one and inseparable established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I, therefore, believe it is my duty to my country to love it, to support its constitution, to obey its laws, to respect its flag, and to defend it against all enemies.

2 Labbers to read: "There are many flags"

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

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

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

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

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

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

Record played: "Star Spangled Banner" as the flag is lowered.

OUR FLAGS

– The American Flag

– The 4-H Flag

Display Them Proudly



Wyoming
92506-86



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Prepared by

Ruth E. Moe
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4-H and Youth

Acknowledgments

Information was taken from a collection of flag materials gathered over many years. Etiquette information was taken from:

- U.S. Air Force ROTC (Rule 8, Flag Etiquette, page 2)
- The Flag of the United States of America, Virginia Polytechnic Institute Blacksburg, VA
- Our Flag, House Document No. 473
- Citizenship, Ohio Extension Service
- How to Display and Respect the Flag of the United States, U.S. Navy Recruiting Service

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The Flag of the United States of America

Your flag is a symbol of the freedom, equality, and justice for which the United States of America stands. Learn about and honor your U.S. flag and the 4-H flag.



BIRTH OF THE FLAG

After the Declaration of Independence, July 4, 1776, the people of this new country needed a national flag to symbolize their unity and independence. On June 14, 1777, Congress adopted the following resolution: "Resolved that the Flag of the United States be 13 stripes, alternate red and white; that the union be 13 stars, white in a blue field representing the new constellation."

No one knows who designed the first Flag. Some historians believe Betsy Ross, a flag maker of Philadelphia, made the first U. S. Flag.

"Spirit of '76" above is adapted from a painting by A. M. Willard.

Flag Etiquette - U.S. Flag

1. Display the flag from sunrise to sunset.
2. Do not fly the flag in rainy or stormy weather unless for some special reason.
3. Raise the flag briskly and proudly. Lower it slowly, ceremoniously.
4. Never allow the flag to touch the ground or floor. Gather and fold it correctly.
5. When giving the pledge, face the flag and stand erect with the right hand placed over the heart, fingers together and horizontal with the arm. Lower your arm at the conclusion of the pledge.
6. When carried in a procession with another flag or flags, the U.S. flag should be either on the marching right (the flag's own right), or if there is a line of other flags, in front of the center of that line.
7. When a 4-H or state flag is flown on the same halyard with the U.S. flag the latter should be at the peak. When the flags are flown from adjacent staffs, the flag of the United States should be hoisted first and lowered last.
8. When the flag is displayed from a staff in a public auditorium, it should be placed to the speaker's right as he faces the audience. Any other flag should be on the speaker's left.
9. When the flag is in such condition that it is no longer a fitting emblem for display, it should be destroyed in a dignified way, preferably by burning.
10. When during the ceremony of hoisting or lowering the flag or when the flag is passing in a parade or in a review, all persons should face the flag, stand at attention, and salute. There are three types of salute:
 - a. Those in uniform should render the military salute.
 - b. Men with hats on should remove the hat, hold it with the right hand, with hand over the heart.
 - c. All others should salute by placing the right hand over the heart. The salute to the flag in a moving column should be given at the moment the flag passes.
11. When the American flag and the 4-H flag are placed on a desk or table at a 4-H meeting, the American flag is always on the president's right.

Flag Ceremonies

Flag ceremonies at a 4-H camp or at a 4-H meeting should be meaningful and should stimulate 4-H members to think of their responsibilities of citizenship and what it means to live in America.

Raising and lowering a flag can be accomplished without fanfare, and sometimes it is best to do it that way. However, a ceremony can make the raising and lowering something special and something to be remembered.

Ceremony Ideas

1. Use the Pledge of Allegiance.
2. Be sure everyone knows proper flag etiquette. Have a session the first day or early in the year, on how to fold a flag, how to raise and lower it, and proper ways of display.
3. Use music. The group can sing a well-known patriotic song. Or a bugler is good, with Call to Colors, Retreat, or Taps. A record playing off in the distance is effective. (Bugle calls are available on records.)
4. Poems, readings, or sayings about the flag or about our country can be effective. Sometimes more than one person can participate, as in a choral group, or individuals can take different parts. A microphone behind the scenes can provide a change.
5. Use a color guard if desired--marching to the flag pole and return.
6. Use the 4-H pledge and perhaps a 4-H poem or song.

Duties of Camp Counselors in Charge of Flag Ceremonies

Flag raising and lowering can help to teach boys and girls respect for the flag and understand some of the things that the flag symbolizes in our democracy.

1. See that the flag is lowered at sunset and raised at sunrise or at the designated time.
2. See that there is a group to raise and lower the flag.
3. See that campers are there when the flag is raised and lowered. (on time)
4. See that the flag is raised quickly and lowered slowly.
5. See that the group knows how to fold the flag and each camper helping with the ceremony understands his responsibility.
6. Store the flag in its proper place.
7. Use a different ceremony every time to hold the campers or 4-Her's interest.
8. Keep the program brief and to the point.

Conducting a Ceremony

1. One person should have overall responsibility for flag ceremonies.
2. Select members who will carry out their parts effectively.
3. Practice the details with the members.
 - a. Check the way the flag hooks and unhooks from the rope.
 - b. Practice the reading part with those who have this responsibility.
 - c. Make sure that members know how to fold the flag.
 - d. Run through the entire order so each person knows his part of the presentation.
 - e. Stress importance of appearance--stand straight--be interested.
4. Arrange people in semicircle so that all can hear and singing will be more effective.
5. At first ceremony one in charge of flag ceremonies should explain:
 - a. Flag etiquette - Stand attentive
Remove caps
Give pledge with hand over heart
 - b. Purpose of flag ceremonies
6. Flags should be raised briskly and evenly; lowered slowly.

7. At each of the ceremonies there should be:
 - 2 members responsible for the American flag
 - 2 members responsible for the 4-H flag
 - Plus others required for the reading and song leading.
8. When raising the flag the two 4-Hers in charge of the American flag will (1) snap the flag still furled with the Union at the top to the flag-pole rope while No. 2 holds the flag. The weight will cause it to unfurl easily as it is being hoisted. No. 2 will continue to hold the flag while No. 1 hoists it just far enough for No. 3 to snap on the 4-H flag just below the American flag being careful that the stem of the clover is toward the bottom. No. 4 holds the 4-H flag. When it is fastened securely No. 1 and No. 4 will hoist the flags briskly to the top of the pole. No. 1 fastens rope with a half hitch.

Music

Well known patriotic songs that can be sung or played include:

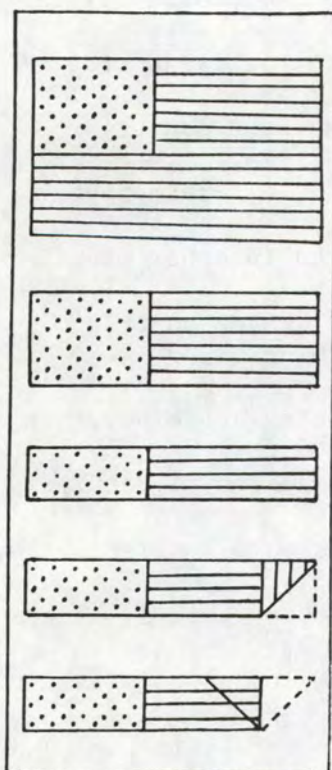
- ... Stars and Stripes Forever
- ... Star Spangled Banner (be sure it is pitched low enough for good singing)
- ... God Bless America
- ... My Country 'Tis of Thee
- ... America the Beautiful
- ... Battle Hymn of the Republic
- ... Columbia, the Gem of the Ocean
- ... Taps (especially the last evening)
- ... America! America!

(very effective used as a round)
 America, America
 Shall we tell you how we feel
 You have given us your riches.
 We love you so.

... A SONG OF PEACE

This is my song, O God of all the
 nations
 A song of peace for lands afar
 and mine;
 This is my home, the country
 where my heart is,
 This is my hope, my dream, my
 holy shrine.
 But other hearts in other lands
 are beating
 With hopes and dreams as true
 and high as mine.

My country's skies are bluer than
 the ocean,
 And sunlight beams on clover leaf
 and pine.
 But other lands have sunlight, too,
 and clover,
 And skies are everywhere as blue as
 mine,
 Oh hear my song, thou God of all the
 nations,
 A song of peace for their land, and
 for mine.



Folding the American Flag

Flag before folding.

1. Fold in center lengthwise, bringing bottom edge up behind (blue field and stars always on top).
2. Fold in center again with upper part of blue field on top.
3. Fold the corner at the opposite end from the blue field to form a triangle.
4. Fold triangle toward blue field. This leaves the end opposite the blue field parallel to the edge of the field.

Continue 3 and 4 until flag is folded. No red shows.

Poems — Readings — Sayings

AMERICA

God built him a continent of glory and filled it with treasures untold;
He carpeted it with soft rolling prairies and columned it with thundering mountains;
He studded it with sweet flowing fountains
And traced it with long winding streams;
He planted it with deep shadowed forests, and filled them with song.

Then he called unto a thousand peoples and summoned the bravest among them.
They came from the ends of the earth,
Each bearing a gift and a hope.
The glow of adventure was in their eyes, and in their hearts the glory of hope.

And out of the bounty of earth and labor of men,
Out of the longing of hearts and the prayers of souls,
Out of the memory of ages and hopes of the world
God fashioned a nation in love, blessed it with a purpose sublime--
And called it America!

-- Abba Hillel Silver

THE AMERICAN'S CREED

"I believe in the United States of America
as a government of the people, by the people,
for the people; whose just powers are derived
from the consent of the governed; a democracy
in a Republic; a sovereign Nation of many
sovereign States; a perfect Union, one and
inseparable; established upon those principles
of freedom, equality, justice, and humanity
for which American patriots sacrificed their
lives and fortunes.

I therefore believe it is my duty to my
country to love it; to support its constitu-
tion; to obey its laws; to respect its flag;
and to defend it against all enemies."

--William Tyler Page

* * * * *

Our flag represents us--all of us. We
are back of it as well as under its
protection. When I show respect to my
flag, I show my own self-respect as well
as my love for my country. I intend to
protect my flag from careless treatment
and from harm. I shall salute it as it
passes by me and take care of it whenever
it comes into my hands.

7

OUR FLAG

I love to see the starry flag
That floats above my head.
I love to see its waving folds
With stripes of white and red.
"Be brave," say the red stripes,
"Be pure," say the white,
"Be true," say the bright stars.
"And stand for the right."

--Author unknown

* * * * *

Breathes there the man with soul so dead,
Who never to himself has said,
"This is my own--my native land!"
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
From wandering on a foreign strand.

-- Sir Walter Scott

THE FLAG

The wings of the ships that sail the sky
 And the vessels that cruise the seas,
 The tramp of feet where long armies come,
 And the wind in the singing trees,
 The odor that comes from soil, new-turned,
 The hum of machinery's wheel,
 A soldier's blood and a woman's faith,
 Courage and dreams and steel. . .

Out of their warmth the flag is made,
 Out of their web there comes
 The banner that floats when brave men march
 To the tune of the martial drums.
 May we have strength to keep it high,
 God, let no dull threads mar
 The flag of a thousand victories,
 Keep it a guiding star.

--Helen Welshimer

MY AMERICA

This is My Land. This is America. Her
 waters and her soil have nourished me.
 Her hills and her trees have sheltered
 and inspired me. I am one with her, with
 all her natural and human resources. Her
 flag is my flag. In it is not just what
 I see, but what I am. When I look not at
 but into her flag I see wonderful things.
 I see the pageant of her people as they
 have climbed from Plymouth Rock to
 present day greatness. There are her
 churches, schools, and homes. There are
 her mills and factories. There are the
 wide fields of agriculture, her forests,
 her mines, her rivers. Yes, this is my
 America, my homeland, the heritage of my
 ancestors. It is mine to live and to
 keep ever great and good.

The blue of my flag represents justice.
 Its white is for purity, cleanness of
 purpose--of word, of deed. Its red is
 for courage. So, wherever appears my
 flag I shall try to honor and respect
 it. To it and the things for which it
 stands I owe all the freedom that is
 mine.

A SONG FOR FLAG DAY

Your flag and my flag,
 And how it flies today
 In your land and my land
 And half a world away!
 Rose-red and blood-red,
 The stripes forever gleam;
 Snow-white and soul-white
 The good forefathers' dream;
 Sky-blue and true blue,
 With stars to gleam aright
 The gloried guidon of the day;
 A shelter through the night.

Your flag and my flag!
 And, oh, how much it holds
 Your land and my land
 Secure within its folds!
 Your heart and my heart
 Beat quicker at the sight;
 Sun-kissed and wind-tossed
 Red and blue and white.

The one flag--the great flag--
 The flag for me and you
 Glorified all else beside--
 The red and white and blue!
 Your flag and my flag
 To every star and stripe
 The drums beat as hearts beat
 And fifers shrilly pipe!
 Your flag and my flag
 A blessing in the sky;
 Your hope and my hope
 It never hid a lie!

Home land and far land
 And half the world around,
 Old Glory hears our glad salute
 And ripples to the sound!

--Wilbur D. Nesbit

We Americans are natives of all the world,
 gathered here under one flag in the name
 of liberty. There is no race or creed
 or culture that has a monopoly of
 Americanism--except the human race, the
 creed of friendship and good will, and
 the culture of free speech and free
 opportunity.

--Henry Ward Beecher

OLD GLORY!

When freedom from her mountain-height
 Unfurled her standard to the air,
 She tore the azure robe of night,
 And set the stars of glory there.
 She mingled with its gorgeous dyes
 The milky baldrick of the skies,
 And striped its pure, celestial white
 With streakings of the morning light.

Flag of the free heart's hope and home,
 By angel hands to valor given!
 Thy stars have lit the welkin dome,
 And all thy hues were born in heaven.
 Forever float that standard sheet!
 Where breathes the foe but falls before us,
 With Freedom's soil beneath our feet,
 And Freedom's banner streaming o'er us?

--Joseph Rodman Drake

* * * * *

One flag, one land, one heart, one hand,
 One Nation, evermore!

--Oliver Wendell Holmes

* * * * *

Let it rise! Let it rise till it meets
 the sun in his coming. Let the earliest
 light of the morning gild it, and the
 parting day linger and play on its
 summit.

--Daniel Webster

WHAT IS AN AMERICAN?

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or ancestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; free not only from crushing coercions and dictatorships and regimentation, but free for that way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and--what is equally important--the right to be different; for he knows that if we ever lose the right to be different we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but for all the fellow Americans. By democracy he means not simply the rule of the majority but the right of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands from others, he is willing to give himself. His creed is not "Live and let live," but "Live and help live."

An AMERICAN is one who acts from faith in others, not fear of others; from understanding, not prejudice; from good will, not hatred. To bigotry he gives no sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a protestant or catholic, gentile or Jew, white or colored, but are you an American? If you are, then give me your hand, for I am an American too.

--Harold W. Ruopp, Minister at Large,
 Minnesota Council of Churches

TRIBUTE TO THE FLAG

Remember as you look at your flag,
which is the symbol of your nation,
that it is red because of human
sacrifice, that it has blue in it
because some were true--true blue--
that it has white in it because some
wove into it the white shining purity
of their lives. And the stars are
there because of the great hope in the
hearts of many for a greater, holier,
nobler America.

The Stars and Stripes is the crystal-
lized hopes and fears, the symbol of our
nation's gloom and glory. It came into
being a long time ago. Those who made
it and lived for it and died for it are
among our nation's greatest. They have
passed into the silence of history, but
by their devotion and courage and the
splendor of their lives they ask you

to be the flagmakers of tomorrow, mak-
ing its red a little deeper by your
sacrifice, its blue a little more like
the blue of heaven by your loyalty,
its whiteness more like the purity of
the snow by your purity of life, its
stars a little brighter by your
devotion to their highest hopes.

Its Stars and Stripes are your dreams
and your labors. They can be bright
with cheer, brilliant with courage,
firm with faith because you have made
them so out of your heart. For you
are the makers of the flag, the living
symbol of your nation. So live and
work that it will never fly over
injustice, tyranny, oppression, but
ever and always over righteousness,
over people made happy by kindness
and love and goodness.

* * * * *

* * * * *

* * * * *

A thoughtful mind, when it sees a
nation's flag, sees not the flag only,
but the nation itself; and whatever
may be its symbols, its insignia, he
reads chiefly in the flag of the
government, the principles, the truths,
the history which belongs to the nation
that sets it forth.

--Henry Ward Beecher

"A song for our banner?" --
The watchword recall
Which gave the republic her station;
"United we stand--divided we fall!"
It made and preserves us a nation!

--George P. Morris

TAPS



CITIZENSHIP
(for use with 4-H flag)

Citizenship very simply begins with me--in my home, my club, and community.

The way I treat my fellow man shows rather clearly what I really am.

Right here at camp I can begin to be the kind of person good citizenship represent to me.

Taking part, being fair, and playing square. Assuming camp jobs in which all must share.

The 4-H Flag helps point out the way to become better citizens in these days.

Head, Heart, Hands and Health we stress

For service and greatest usefulness.

FLY THIS FLAG PROUDLY

It has given heart and hope and strength to Americans ever since this nation was born.

It has flown in times of trouble and in times of triumph as a symbol of America's unquenchable ideals, ever since those ideals were first proclaimed.

It flies today as a sign that Americans, proud of their country's stirring heritage, are determined to carry the American dream forward.

When we fly the flag each day, we salute the blessings we enjoy in this great country.

--We affirm our belief that only as each one of us gives strength to America can America give strength to us.

--We express our support of the American credo: one nation indivisible, with liberty and justice for all.

Let us fly this flag proudly, to show that we know what a privilege it is to be an American.

THE FLAG OF OUR COUNTRY

The flag of Our Country with its fifty stars and thirteen stripes is the proud emblem of our nation.

The thirteen red and white stripes commemorate the thirteen original colonies which waged a long and bitter struggle for independence. During those years of hardship and sacrifice, they stood shoulder to shoulder, and these stripes will ever remain a testimonial of the brave men and women of those thirteen colonies who fought to establish this nation.

Each white star on a blue field tells of a sovereign state that has become part of this Union.

The red in the flag represents the courage which the people of our nation have shown whenever it was needed; the courage to dare and to face danger for a cause which is just.

The white stands for liberty. It tells of men and women from every part of the globe who came here to enjoy the manifold blessings of freedom, liberty and equality.

The blue represents loyalty. It speaks of the loyalty of the original thirteen colonies to each other, the loyalty of fifty states to their Union, the loyalty in the hearts of millions of citizens to their country.

This is the flag of freedom, of justice, of equality.

This is Our Flag.

CITIZENSHIP IS

Citizenship is a flag, a red, white, and blue one fluttering in the wind, free to move under a blue sky and above green grass, freedom to believe, to pray, to hope, to dream - citizenship.

Citizenship is a nation - not very young and yet just beginning to mature, eager to lead, slow to be discouraged, willing to work, as strong as the citizens that back it, America - citizenship.

Citizenship is a state - fifty of them, each completely different, but always as one nation under the flag of our Union - citizenship.

Citizenship is 4-H - youth learning skills, developing leadership, accepting failure, striving to make the best better, becoming better adults - citizenship.

Citizenship is a man - a carpenter, a factory employer, a Senator - working to support his family, willing to take up arms to fight and die for his home and country - citizenship.

Citizenship is me - wandering between the ages of a child and an adult, seeking success, knowing failure, wanting to help others, wishing to change the world of war to one of love - citizenship.

Citizenship is tomorrow - a time to come, a goal to be reached, a day to succeed.

. and that is citizenship.

--Carolyn Kuehnle, Age 17
4-H Member
Route 3, Bucyrus, Ohio
Crawford County

FREEDOM AND OUR FLAG

Freedom...is man's birthright; A sacred, living rampart; The pulsebeat of humanity..... the throb of a nation's heart! Not gold, but only MAN....can make..A people great and strong; Men who stand for truth and honor's sake....stand fast and suffer long. They build a nation's pillars deep...And lift them to the sky. The invention in this country long ago of a new form of government and the production of the Constitution of the United States, stands as one of the most remarkable inventions in the history of man. Our reliance is in the love of liberty, which God has planted in us. Our defense is in the spirit, which prized liberty as the heritage of all men....in all lands....everywhere. Daniel Webster said...."I shall know but one country....the ends I aim at shall be my country's....my God's....and truth's. I was born an American;....I shall die an American."

(put spotlight on American flag).....Our flag represents the living country and is a living thing, signifying the respect and pride we have for our Nation. Our flag is a precious possession. Our flag is a symbol of our great country....our heritage..... and our place in the world. It represents the highest ideals of all individual liberty...justice...and equal opportunity for all.

Will you stand and join me in the salute to the American Flag.

Flag Ceremony Ideas

THE FLAG SPEAKS

Setting: 4 people holding flag so all can see.

A voice in the background with a microphone or a loudspeaker set close to the flag.

Voice:

Born during the nation's infancy, I have grown with it, my stars increasing in number as our country has grown in size, the domain over which I wave expanding until the sun on my flying folds now never sets.

Filled with significance are my colors of red, white, and blue into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood.

Stirring are the stories of my stars and stripes --

... I symbolize the soul of America, typifying her ideals and aspirations, her institutions and traditions.

... I have faith in the value of the common man and woman and believe their possibilities are infinite.

... I reflect the wealth and grandeur of this great land of opportunity.

... I represent the Declaration of Independence.

... I stand for the Constitution of the United States.

... I signify the Law of the Land.

... I tell of the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry.

... I control the strong, protect the weak, relieve the suffering, and do all I can for the betterment of mankind.

... I stand for peace and goodwill among the nations of the world.

... I believe in tolerance.

... I stand for a big and broad patriotism and a rational nationalism.

... I wave exultantly over the school house of the land, for education is the keystone of the nation and the schoolroom is my citadel.

... I am the badge of the nation's greatness and the emblem of its destiny.

... Threaten me and millions will spring to my protection.

I AM THE AMERICAN FLAG

TO THE COLORS

(Flag Raising - With Color Guard)

Color bearer: With red sash over right shoulder, tied with a square knot under the left arm at the waist.

Color guards: Four sashes tied around waist, with square knot on left side.

Bugle call: To the colors

Formation: All members proceed in single or double file and form a horseshoe around the flag pole area. The color guard (bearer and guards) advance through the opening in the horseshoe to the flag pole. A signal may be given by a person at the flagpole such as "Color guard, advance" or by a hand signal.

Ceremony: The flag is raised on the pole by the color bearer. The members in the horseshoe salute as soon as the first hook is fastened and continue saluting until the flag is at the top of the pole.

Bugle Call: "To the Colors" while the flag is being raised.

Pledge of Allegiance: by all

Poem: 'Old Glory'

When freedom from her mountain-height
Unfurled her standard to the air,
She tore the azure robe of night,
and set the stars of glory there.
She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped it pure, celestial white
With streakings of the morning light.

Flag of the free heart's hope and home,
By angel hands to valor given!
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.
Forever float that standard sheet!
Where breathes the foe but falls before us,
With freedom's soil beneath our feet,
And Freedom's banner streaming o'er us?

Retiring: On command the "Color Guard is dismissed", each member of the color guard takes one step to the side and then turns to form an aisle. The color bearer does an about face and walks through the aisle. Then the color guard takes its original position behind and returns to the starting point. The members in the horseshoe remain in position until given the signal to return to the starting point.

RETREAT

(Flag lowering with color guard)

Color guard: Use four color guards and one color bearer -- with red sashes

Formation: Members stand in horseshoe around flagpole. Color guard advances and stands at salute.

Bugle call: Retreat, as flag is lowered

Poem: One flag, one land, one heart, one hand, one nation, evermore!

Retiring: The color guard retires the flag on signal from the leader after the ceremony. On command the "Color Guard is dismissed" each member of the color guard takes one step to the side and then turns to form an aisle. The color bearer does an about face and walks through the aisle. Then the color guard takes its original position behind and returns to the starting point. The members in the horseshoe remain in position until the signal is given to return to the starting point.

YOUR FLAG AND MY FLAG

Flag is raised as "This Land is Your Land" is played on record player in background

Poem:

Your Flag and my Flag
 And how it flies today
 In your land and my land
 And half the world away
 Rose-red and blood-red
 Its stripes forever gleam
 Snow-white and soul-white
 The good forefathers' dreams.
 Sky-blue and true-blue
 With stars that shine aright--
 The gloried guidon of the day,
 A shelter through the night.

Your Flag and my Flag,
 And oh, how much it holds--
 Your land and my land
 Secure within its fold.
 Your heart and my heart
 Beat quicker at the sight--
 Sun-kissed and wind-tossed,
 The red, and blue, and white.
 The one flag, the great flag,
 the flag for me and you,
 Glorified all else beside,
 The red, and white, and blue.

Your Flag and my Flag,
 For every star and stripe
 Drums beat as hearts beat,
 And fifers shrilly pipe;
 Your Flag and my Flag,
 A glory in the sky,
 Your hope and my hope,
 It never hid a lie.
 In homeland, and far land,
 And half the world around
 Old Glory hears our glad salute
 And ripples to the sound.

PLEDGE OF ALLEGIANCE

Choral group sings: God Bless America

Flag is raised

pledge of Allegiance

Leader: Wait a minute. . . What are you saying? Do you really know what these words mean and represent?

DIFFERENT PEOPLE WITH SIGNS

I

Pledge

Allegiance

to the Flag

of the United States of America

and to the Republic

for which it stands

one Nation

under God

indivisible

with liberty

and justice

for all

LEADER

the individual, a committee of one

a commitment bound by a promise

the devotion owed by a citizen to his country
and to his government

the banner of our country and the loudest
signal of democracy in the free world today

The harmonious unit of fifty states

a state in which those who have the right to
vote hold a supreme power

stands erect, proud of its history and confidence
of its future

a people connected by ties of blood, language,
religion, culture, and by a sense of mutual
interest

prostrate to the commands of the Supreme Being

joined and united so strong that it cannot be
divided

the right to use your abilities freely, but
with equal responsibility governing your abilities

equality under the laws of our land

ALL PEOPLE OF OUR NATION REGARDLESS OF COLOR,
RACE, OR CREED

So as we again say the Pledge of Allegiance to our flag, let us remember that we see not only our nation's flag before us, but also our nation within our flag.

All repeat Pledge of Allegiance

Choral group sings "God Bless America" as group leaves

FLAG LOWERING

Two 4-H members on American Flag
Two 4-H members on 4-H Flag

4-H member to read creed
Two or three 4-H members to read
the poem

All campers give the pledges

Creed: I believe in the United States of America as a government of the people,
by the people, for the people; a sovereign nation of many sovereign States; a perfect
union, one and inseparable established upon those principles of freedom, equality,
justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore, believe it is my duty to my country to love it, to support its constitution,
to obey its laws, to respect its flag, and to defend it against all enemies.

4-H members read poem "There are many flags"

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

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

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

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

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

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

All campers sing "Star Spangled Banner" as the flag is lowered.

319

AMERICA IS A BEAUTIFUL WORD

Lower flag and fold

Song: America the Beautiful

Letters: A-M-E-R-I-C-A for 7 people with information on back of each as follows:

Leader: What do you see when you look at the word America? What mental pictures do the seven letters create in your mind?

1. To me the capital letter "A" suggests our magnificent snow-covered mountain peaks, and the wigwams of the original Americans.
2. The letter "M" symbolizes the broad shoulders of our pioneers, shoulders to the wheel, pushing our frontiers westward; broad shoulders swinging axes, building a nation.
3. The letter "E" might be the lariats of the cowboys riding the plains, lariats of Kit Carson or Buffalo Bill.
4. The letter "R" is a man with outstretched arms in friendship and cooperation toward all who love freedom, justice and peace.
5. The letter "I" represents the individual American with his rights to life, liberty, and the pursuit of happiness.
6. The letter "C" is a bent bow from which an arrow has just sped toward the stars of mankind's highest ideals.
7. The final letter "A" is a man on his knees in prayer, symbolizing a nation which recognizes its Creator and gives thanks for His blessing.

Leader: Yes, America is a beautiful word.



4-H Songs and Poems



I pledge:

My HEAD to clearer thinking,
My HEART to greater loyalty,
My HANDS to larger service, and
My HEALTH to better living,
For my club, my community, my
country, and my world.

Song of the Open Country

Song of the open country,
That we love so well,
Where freedom of outdoor living
Holds us in its spell;
The splendor of skies at dawning
The golden sunset's glow
Our hopes arise 'neath starlit skies,
All nature helps us grow.

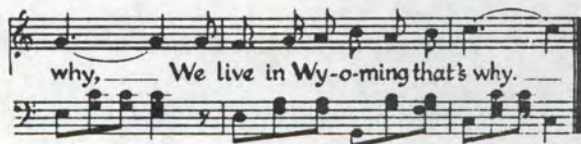
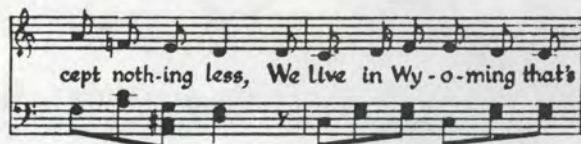
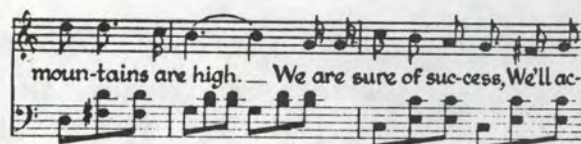
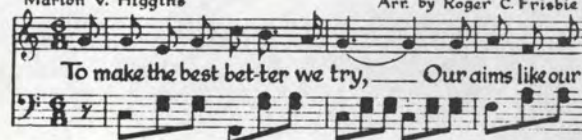
The awak'ning of life in springtime,
Gives us hope anew,
The long growing days of summer
Give us work to do.
In autumn the golden harvest
Fulfills our hopes of spring
And proves the love of Him above
Who guards each living thing.

So life in the open country,
With growing things around,
Where our creator's wisdom
On ev'ry hand is found,
Gives youth of the open country
A partnership with Him
The work we share builds us four-square
Head, heart, hands, health for Him.

Wyoming State 4-H Club Song

Marion V. Higgins

Rose L. Rougnitz
Arr. by Roger C. Friesbie



2

We sow and we grow and we hoe,
It's fun if you think it is so.
We have plenty of pluck
And our emblem brings luck,
To add to Wyoming a go,
To add to Wyoming a go.

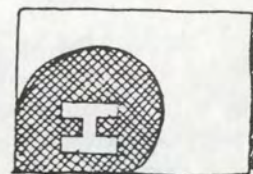
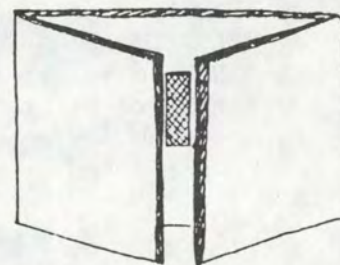
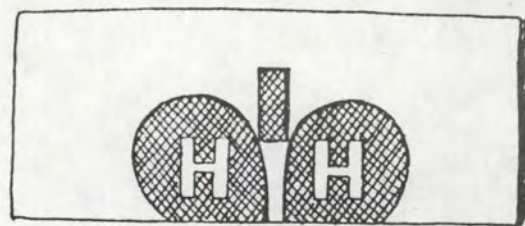
3

To aim to use head, heart and hand
To develop this Wyoming land,
To use youth and health
And Wyoming's wealth;
For a greater Wyoming we stand,
For a greater Wyoming we stand.

Folding the 4-H Flag

Fold the 4-H flag about the same as the U.S. flag, except replace the triangular fold with a square fold. Use the directions below.

1. Fold the flag in half, lengthwise, with the 4-H clovers on the outside. The stem of the clover is on the top side after the fold.
2. Fold again, lengthwise.
3. Fold the flag to the center from each end, covering the clover.
4. Complete by bringing the ends together, thus leaving a leaf of the clover on each side.



THE H'S FOUR

I pledge my head to clearer thought,
That in the life I face
I'll make my home, my country,
And my world a better place.

I pledge my heart to loyalty,
That I may surely be
A champion of justice for --
All humanity.

I pledge my hands to service
That I may always try
To give my courage and my strength
To those with less than I.

I pledge my health to living
A life in which I dare
To reach out for my brother's hand,
To love and hope and care.

I take my stand, I make my pledge,
And each day it means more,
And from now on through all my life
I'll pledge the H's four.

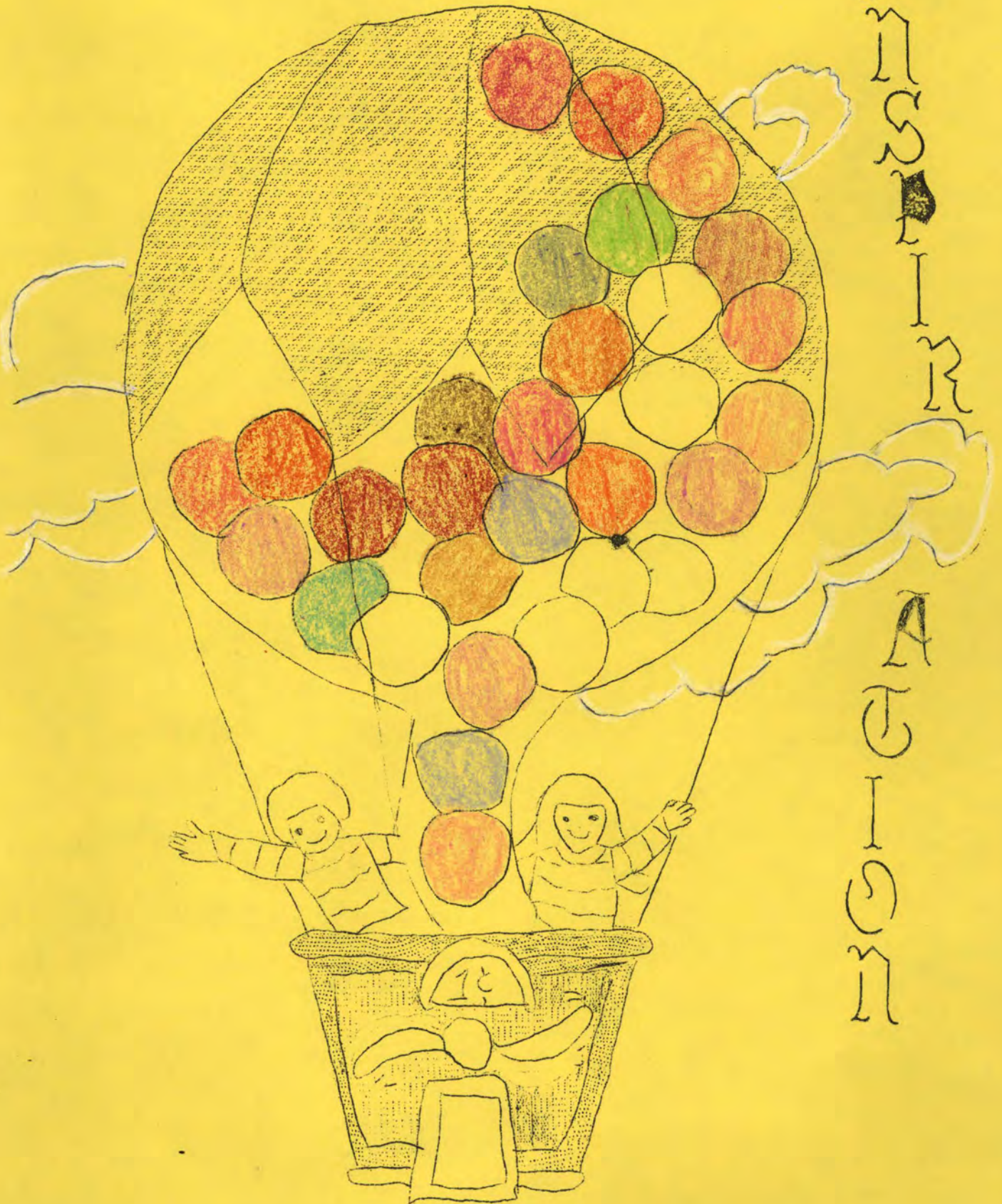
PRIDE O' THE LAND

America we pledge to thee
Our Heads, our Hearts, our Hands;
Our splendid Health shall
prove thy wealth
Thou dearest of all lands.

America our strength and zeal
Thy shining sword shall be;
We pledge our youth
to stand for truth,
For right and liberty.

--Anna M. Priestley

INSPIRATION



answers - EQUATION ANALYSIS TEST

1. 36 = inches in a Yard
2. 6 = Wives of Henry the Eighth
3. 212 = Degrees at which Water Boils
4. 3 = Points for a Field Goal in Football
5. 20 = Years that Rip Van Winkle Slept
6. 101 = Dalmatians
7. 60 = Seconds in a Minute
8. 7 = Hills of Rome
9. 56 = Signers of the Declaration of Independence
10. 5 = Fingers on the Hand
11. 40 = Thieves (with Ali Baba)
12. 30 = Days Hath September, April, June and November
13. 1 = Day at a Time
14. 10 = Amendments in the Bill of Rights
15. 435 = Members of the House of Representatives
16. 16 = Quinces in a Pound
17. 31 = Ice Cream Flavors at Baskin-Robbins
18. 50 = Cents in a Half Dollar
19. 2 = Turtle Doves (and a Partridge in a Pear Tree)
20. 4 = Horsemen of the Apocalypse
21. 13 = Cards in a Suit
22. 8 = Parts of Speech in the English language
23. 20,000 = Leagues Under the Sea
24. 9 = Innings in a Baseball Game

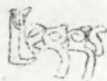
(Author unknown)

After awhile you learn the difference
 Between holding a hand and chaining a soul.
 And you learn that love doesn't mean leaning
 And company doesn't mean security,
 And you begin to learn that kisses aren't contracts
 And presents aren't promises,
 And you begin to accept your defeats
 With your head up and eyes open,
 And learn the build all your roads
 On today because tomorrow's ground
 Is too uncertain for plans, and futures have
 A way of falling down in midflight.
 After awhile you learn that even sunshine
 Burns if you get too much.
 So you plant your own garden and decorate
 Your own soul, instead of waiting
 For someone to bring you flowers.
 And you learn that you really can endure...
 That you really are strong
 And you really do have worth.
 And you learn and learn...
 With every goodby you learn.

Shared by Jane Higure

COMES THE DAWN

Inspiration

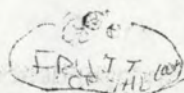
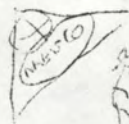
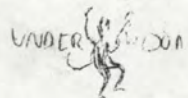


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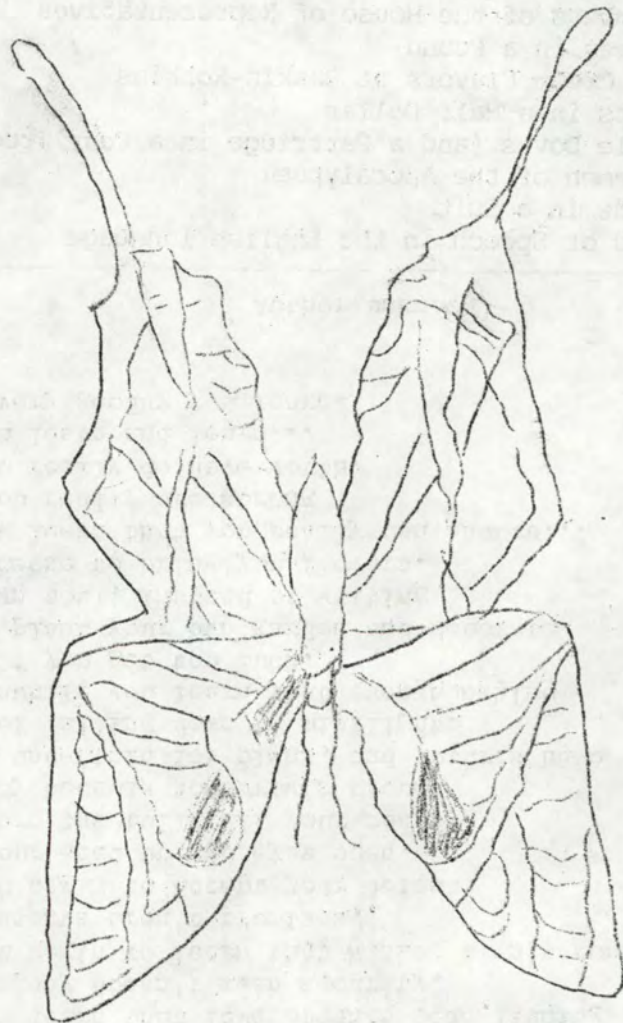
LEVI'S



GOOD YEAR



10 CARROT



Love is Like a Butterfly
 It goes wherever it pleases
 And Pleases wherever it goes

TOUCHING

Researchers have long known the importance of touching to our health. You need ten hugs a day for optimum well being. You can get by with two, but then is optimum. There are lots of ways to give and to get hugs.

You can give them to yourself, you can count on the family pet. You can get hugs from members of your family, friends, and co-workers. Daily hugging at home will strengthen your relationships and reduce friction. Of course you need to check whether someone wants to be hugged by you. Whether they're in the mood. Sometimes we're not.

Some people are uncomfortable being hugged except by someone they are very close to. Hugging can help you live longer, protect you against illness, cure depression and stress, strengthen family relationship, and even help you sleep. Be open to giving and receiving hugs. Or, if you prefer, just holding or shaking hands -- just enough to take care of your health, which by my calculation is a minimum of ten hugs, twenty-three handholds, or forty-two smiles.

The only despair is man unexpressed.

....fear infects and corrupts what it touches.

Morality may consist solely in the courage of making a choice.

It takes all the running you can do to keep in the same place.

For unless one is able to live fully in the present, the future is a hoax.

Most of the shadows of this life are caused by standing in our own sunshine.

Nothing can resist the person who smiles at life.

Nothing here below is profane
for those who know how to see.
on the contrary,
everything is sacred!

Not only are you my son
 but you are my friend
 When your burdens weigh you down
 I will always be there to love you
 And give you moral support.
 I will not Judge you for that
 is not my purpose in life.
 Reach for the rainbow's end
 on me you can always depend.
 I am proud of who you are,
 and who you have become.

I Love You Son,
 Joyce Olver

....Remembering

I am indispensable
 to GOD
 when I feel
 I only clutter up
 the landscape.

....Remembering

I am God's
 priceless treasure
 when I feel
 utterly worthless.

...Dependence
 on God to work
 miracles
 in my
 disposition.

OH MOTHER EARTH
 THE MOST BLESSED OF ALL THE
 HEAVENLY BODIES
 I am grateful to be thy
 HONORED GUEST.

I thank Thee for my friends
 who help me to dwell with thee..

I thank You for the sun and the rain. . . .
 The trees and the rivers -
 The birds and the sky above.

When my days have drawn to a close
 with gentleness and love
 May your task be complete like a knight
 in golden armor.

*LIFE is a gift to be used every day.
 Not to be smothered and hidden away.
 It isn't a thing to be stored in a chest,
 Where we gather our keepsakes and
 treasure our best.
 It isn't a joy to be sipped now and then
 And promptly put back in a dark place again.
 LIFE is a gift that the humblest may boast of.
 Get out and LIVE it each hour of the day.
 Wear it and use it as much as you may,
 Don't keep it in niches and corners and grooves.
 You'll find that in service its beauty improves.
 Edgar A. Guest*

ME

As long as I live
 I shall always be MY SELF --
 and no other. Just me.
 Like a tree.
 Like a willow or alder,
 An aspen, a thorn,
 Or a cypress forlorn.
 Like a flower, For its hour --
 A primrose, a pink,
 or a violet --
 Sunned by the sun,
 And with dew wet.
 Always just me.

If we have LOVE in our hearts,
 Disagreement will do us no harm.
 If we do not have LOVE in our hearts,
 Agreement will do us no good.

How Long Has It Been?

How Long has it been since you talked with the Lord
And told Him your heart's hidden secrets?
How long since you prayed? how long since you stayed
On your knees til the light shone through?

How long has it been since your mind felt at ease?
How long since your heart knew no burden?
Can you call Him your friend? How long has it been
Since you knew that He cared for you?

How long has it been since you knelt by your bed
And prayed to the Lord up in heaven?
How long since you knew that He'd answer you,
And would keep you the long night through?

How long has it been since you woke with the dawn,
And felt that the day's worth the living?
Can you call Him your friend? How long has it been
Since you knew that He cared for you?



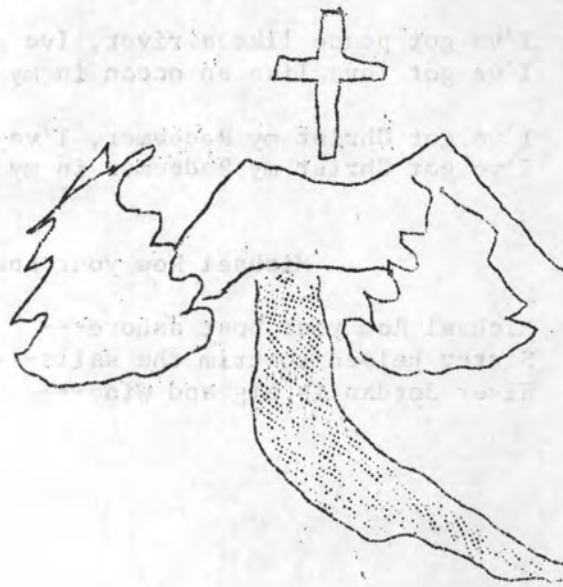
I AM

I AM I AM, I heard The Father say
I'm the Alpha and Omega
The beginning and the end.
I AM I AM, I heard Jesus say
I was right here when you started
And I'm still here today.

Love is Flowing Like a River

Love is Flowing like a river
Flowing out from you and me
Flowing out across the desert
Setting all the captives free

Life is flowing-----
Joy is flowing-----
Peace is flowing----



Fill My Cup, Lord

Like the woman at the well I was seeking
For things that could not satisfy;
And then I heard my Savior speaking:
"Draw from my well that never shall run dry."

Chorus

Fill my cup, Lord, I lift it up, Lord!
Come and quench this thirsting of my soul;
Bread of heaven, feed me til I want no more--
Fill my cup, fill it up and make me whole!

There are millions in this world who are craving
The pleasure earthly things afford;
But none can match the wondrous treasure
That I find in Jesus Christ my Lord.

So, my brother, if the things this world gave you
Leave hungers that won't pass away,
My blessed Lord will come and save you,
If you kneel to Him and humbly pray:

I've Got Peace Like a River

I've got peace like a river, I've got peace like a river
I've got peace like a river in my soul
I've got peace like a river, I've got peace like a river
I've got peace like a river in my soul

I've got joy like a fountain--

I've got love like an ocean --

I've got peace like a river, I've got joy like a fountain
I've got love like an ocean in my Soul

I've got Christ my Redeemer, I've got Christ my Redeemer
I've got Christ my Redeemer in my soul.

Michael Row your boat ashore

Michael Row your boat ashore---
Sister helped to trim the sails---
River Jordan is big and wide---

CRAFTS



ARTS AND CRAFTS

Using your ingenuity and creativity!

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

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

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

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

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

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

(continued)

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

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

TEACHING TECHNIQUES

by:

Jean Baringer

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

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

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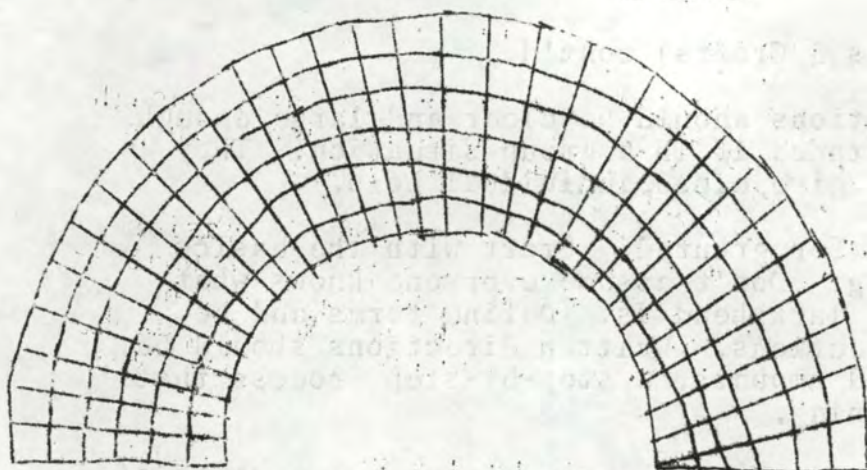
Page 3

Teaching Techniques (Arts & Crafts) cont'd.

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

RAINBOWS

caught by Betty Schuld



Supplies needed: Round Plastic Canvas Cut in half with center removed.
Propeller beads (12 in colors to match ribbon)

1/4" Ribbon Red (13 inches long)

Orange (12 3/4 inches long)

Yellow (12 1/2 inches long)

Green (12 inches long)

Blue (11 1/2 inches long)

Purple (11 inches long)

Fold ribbon in half and start in center of plastic canvas. Weave ribbon through holes. This makes ribbon come out with ends the same length.

Put propeller beads on ribbon ends and tie knot to hold beads on.

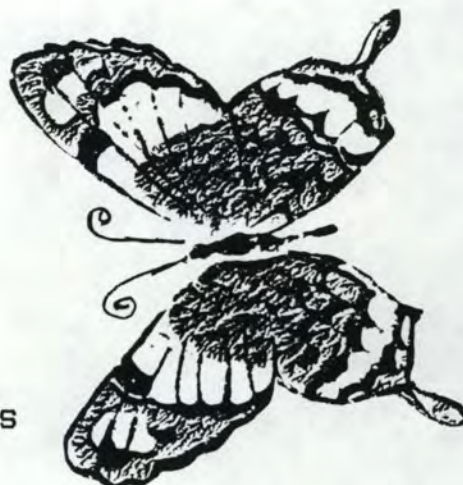
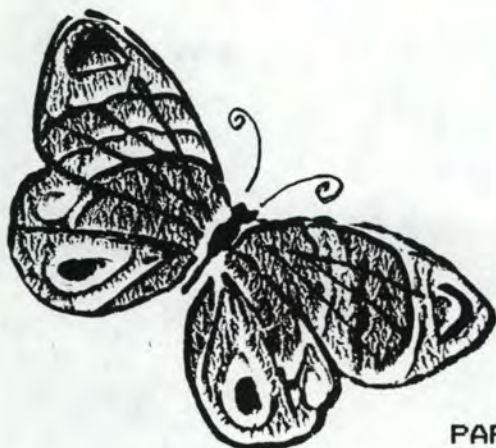
MEMORY STICKS by Jean Baringer

Use scraps of wood - hardwood or softwood - pieces not too much longer than a foot.

Also use a variety of wood files.

This craft is an exercise in appreciating the qualities of wood by creating patterns. Use the files, or rasps to file any design you like.

This is adaptable to any age.



PAPER BUTTERFLIES

Materials

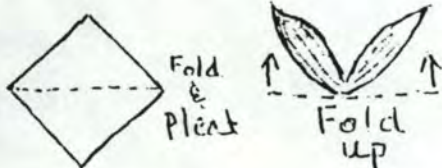
large colored magazine pictures
light weight cardboard for patterns
glue or rubber cement
pipe cleaners (Opt.)
can of clear quick dry spray paint

black marking pen
pencil or pen
scissors
roll of magnets

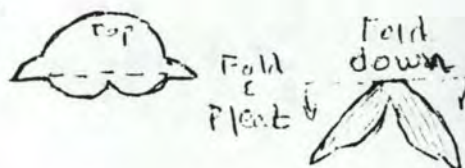
Directions

After you cut out your pattern pieces from a light weight cardboard (a cereal box works great) find a picture, preferably without words, and place both pieces so as to make the best use of the colors. (1) Make an outline of the pattern, cut on the line. (2) With black felt pen outline pieces. (3) Starting with square piece, fold diagonally, corner to corner, right sides together, then make small accordion pleats, one after another until triangle is all pleated. Repeat on other side. Fold in middle of pleated piece to shape wings up. (4) Take other piece and fold bottom part of wing down onto top and accordion pleat to match top wing. Fold the center of the top so that the wing points down.

3-

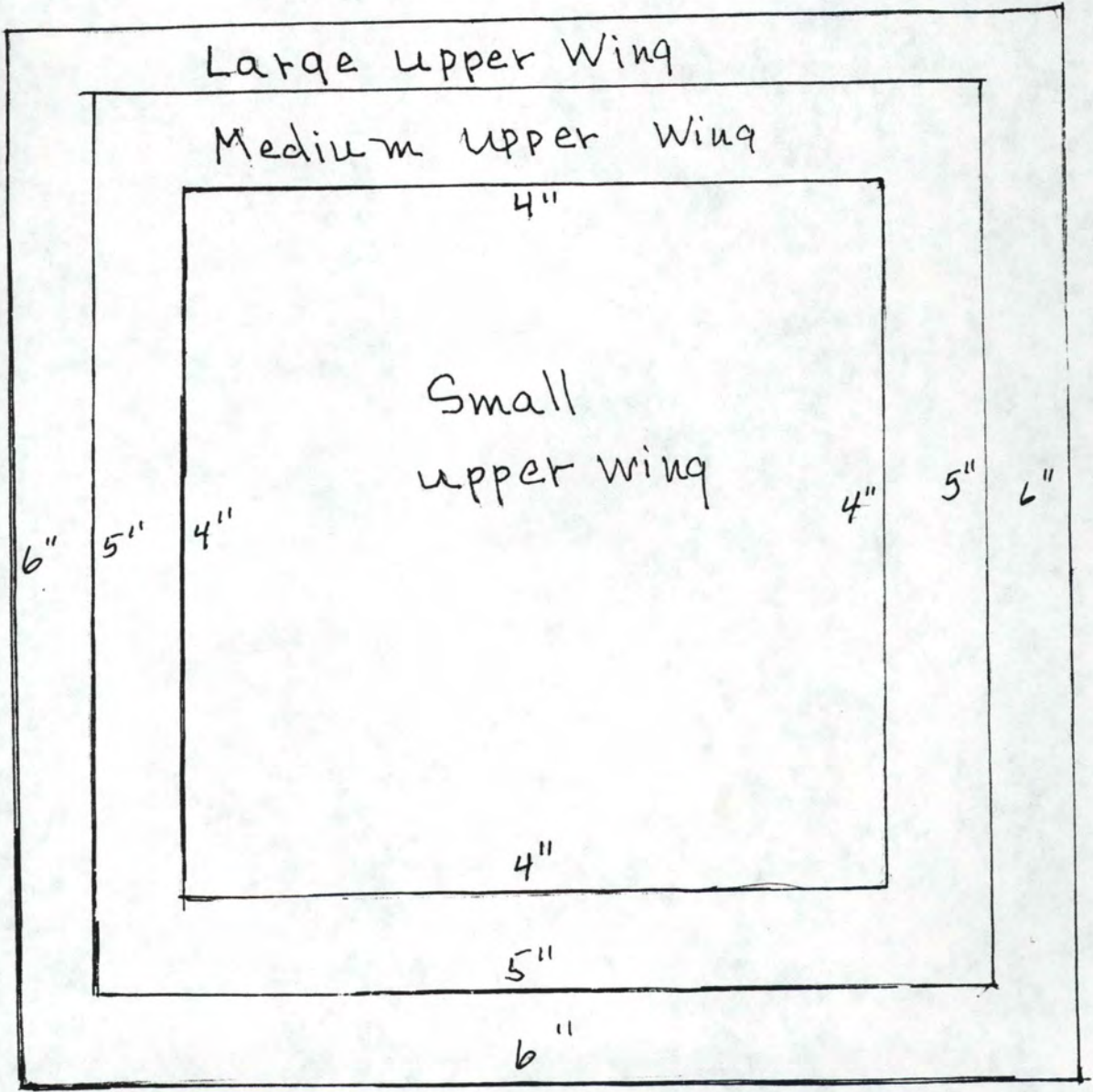
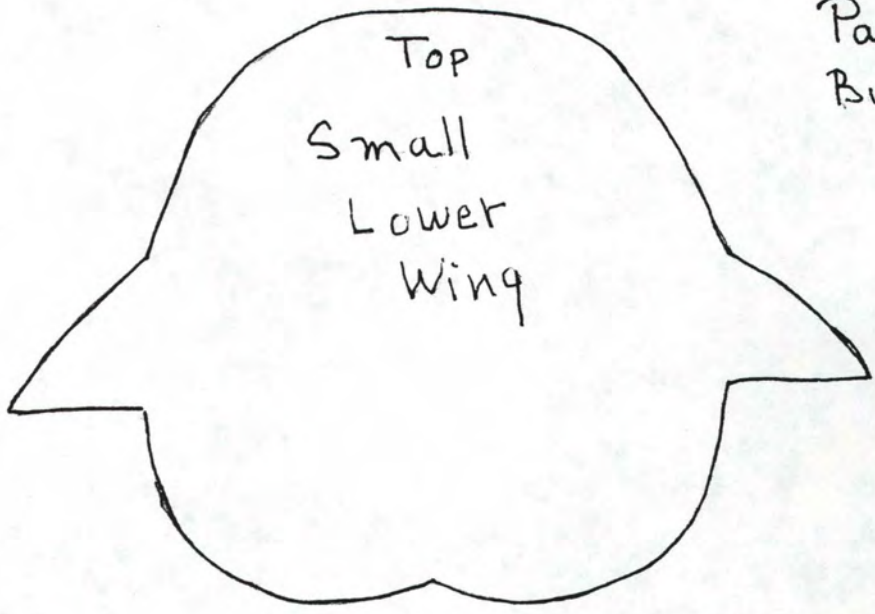


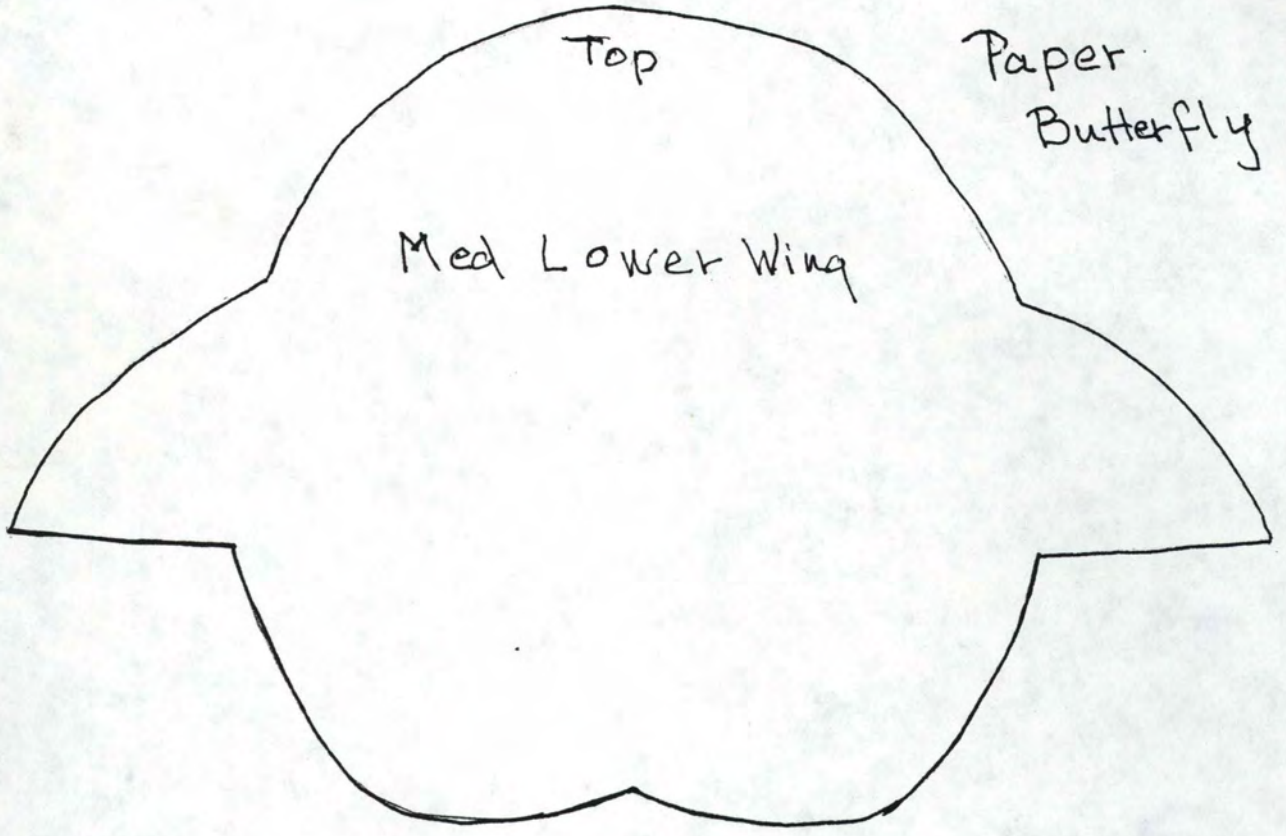
4-



(5a) Make 2 1/4" x 6" strips of paper and blacken one side with a felt tip pen. Glue one generously on under side. Take both halves of butterfly and place together, top wing pointing up and bottom wings pointing down, wrap glued strip around several times leaving some sticking out. Blacken other side of second strip for antenna and place at top of body so that half of it is on either side, secure with first strip. Use a tooth pick to wrap ends toward wing to curl antenna. Cut small body from cover of magazine, blacken and attach to the front of butterfly. (5b) Using a 6in. pipe cleaner, folded in half place bottom wing in fold then top wing and twist cleaner around top part of upper wing and use ends to form antennae. (6) Place butterfly on newspaper and spray with a clear paint to bring out color and for protection. (7) Cut small magnet from strip and attach to back.

Paper
Butterfly

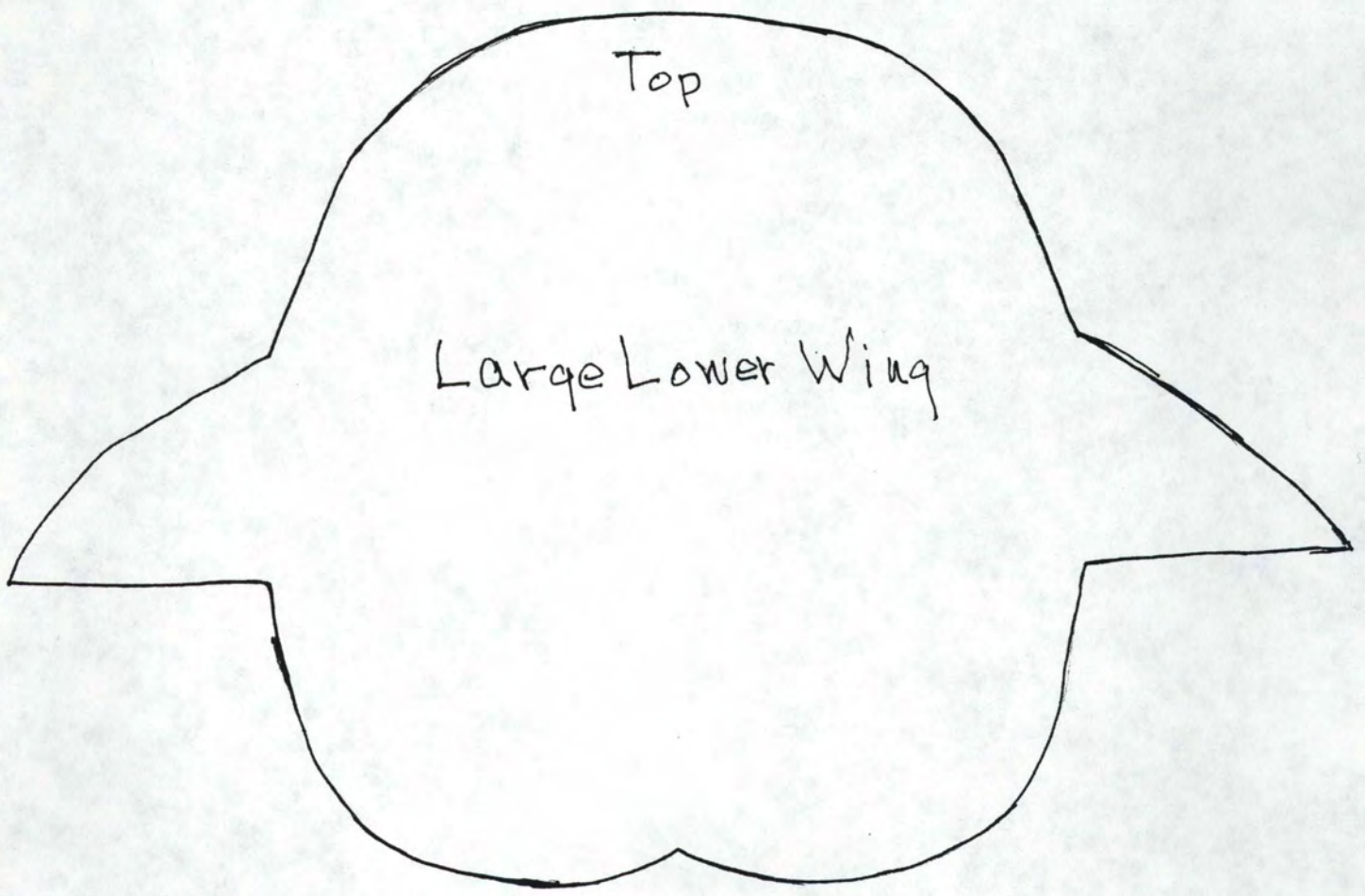




Top

Paper
Butterfly

Med Lower Wing



Top

Large Lower Wing

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 or 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!

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.

Placements: 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 tack 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. Where edges together by using 1/4" lead, welding metal edge, gluing. Add appropriate type of hanging device. Hang - 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.

TAGUA NUTS - VEGETABLE IVORY Leila Steckelberg & Mark Patterson

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

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

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

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

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

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

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

(Tagua Nuts, pg.)

WORKING WITH TAGUA NUT IVORY

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

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

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

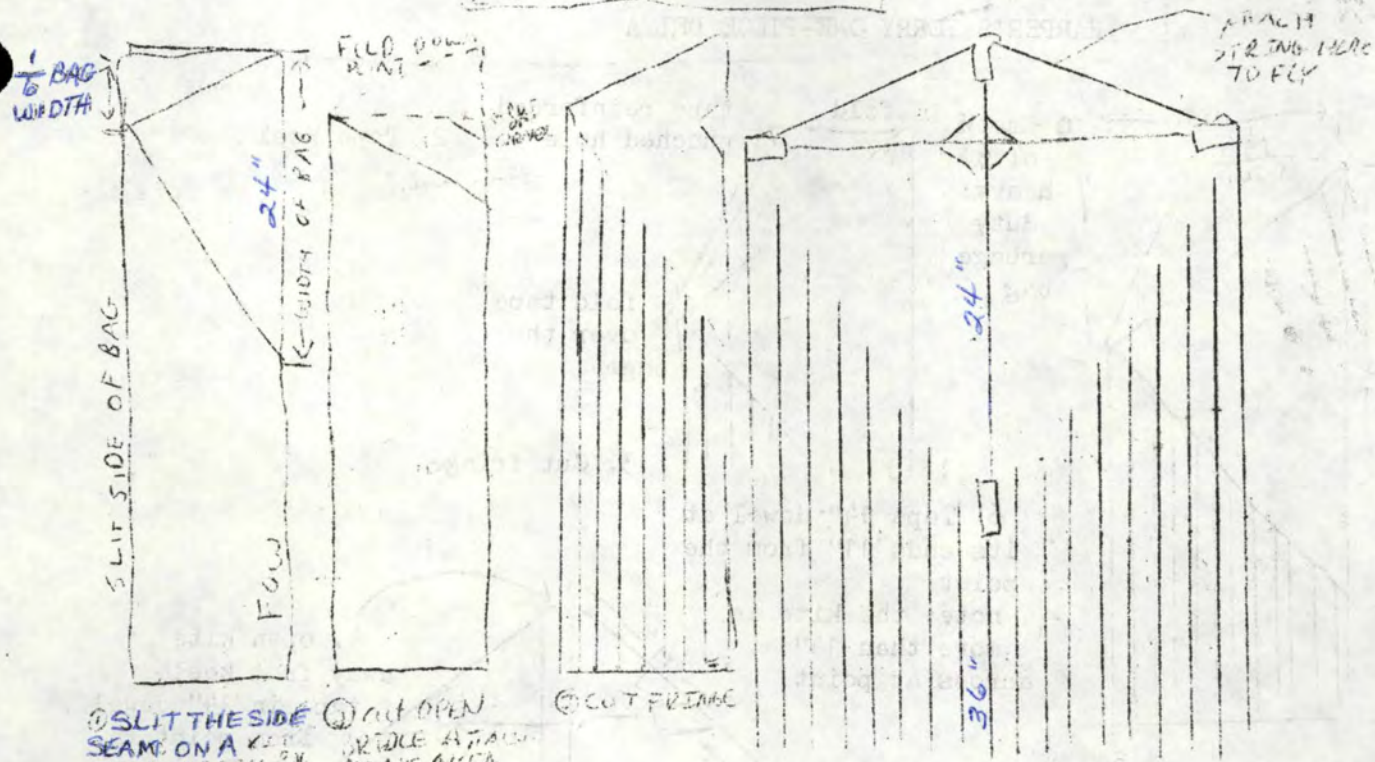
The ivory in the tagua nut is a cellulose. It varies in color from blue white to amber. When soaked in water, it will often and swell. Drying for a day or so will restore the surface. All nuts have a center cavity. Toxicity of the dust is about the same as sawdust.

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

C1053 - 1971

KITE MAKING - LUCY LEMKE

EDDY BAG KITE



① SLIT THE SIDE SEAM ON A KITE WHEN TRASH IS THEN FOLD DOWN THE NEEDLE LONGWISE

② CUT OPEN BRIDGE AREA. MENT AREA

③ CUT FRINGE

④ TAPE SPARS

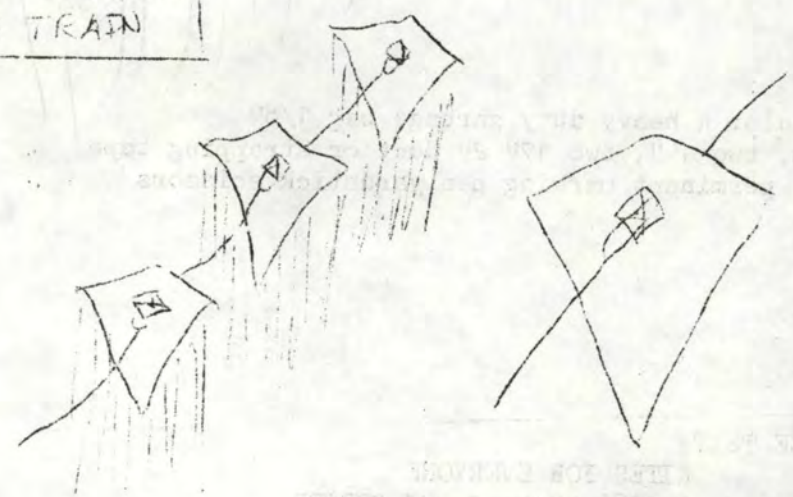
MATERIALS - KITCHEN BAG

1/8" WOODEN DOWEL 2-24"
42 Pieces STRAPPING TAPE

4 1/2" where they cross

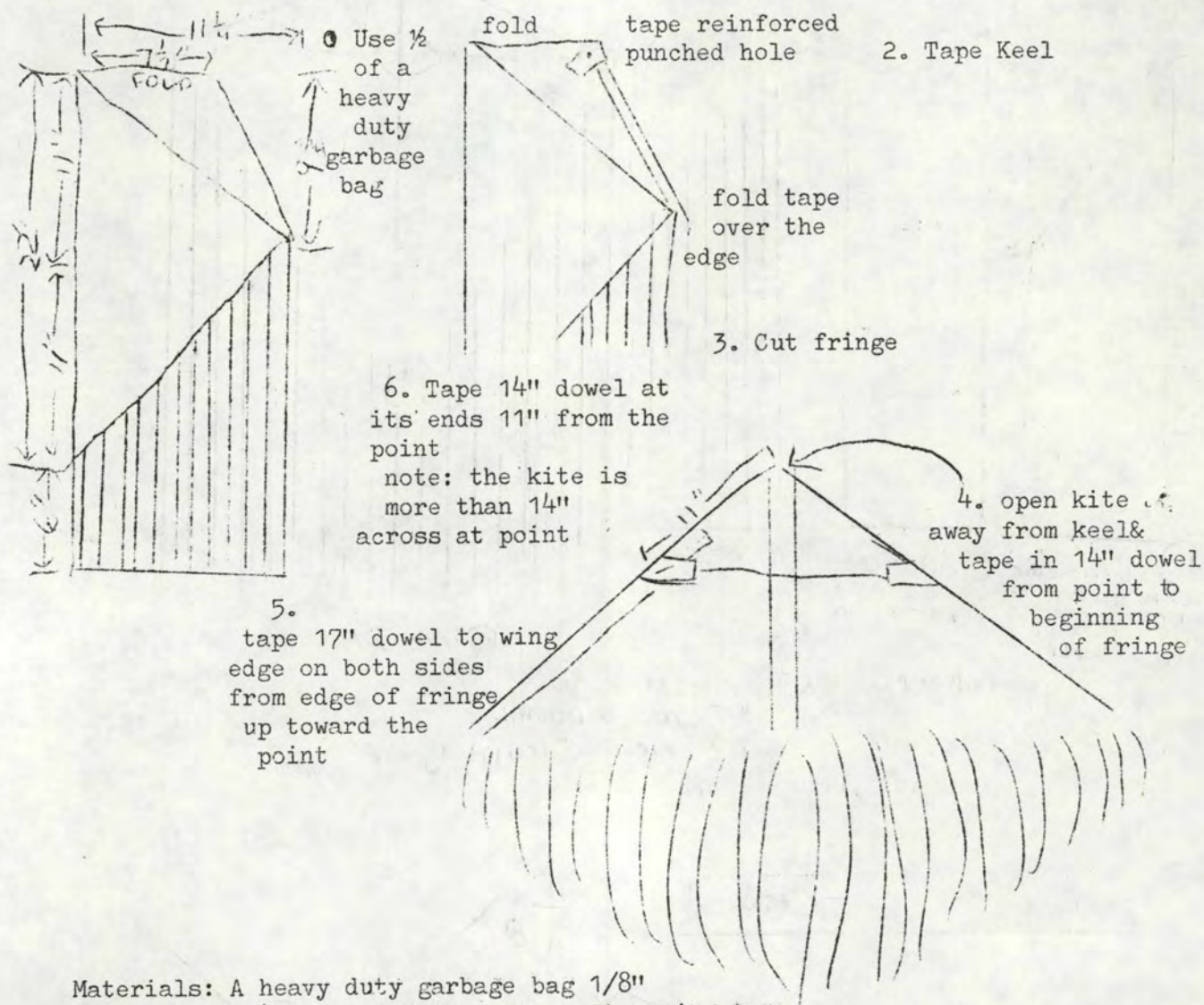
TOOLS - SCISSORS MARKING PEN

EDDY BAG KITE TRAIN



HOOK AS MANY AS YOU LIKE TOGETHER ALLOWING ALOW 2' BETWEEN BRIDGE POINTS WHEN ATTACHING THE KITES TOGETHER ALLOW EACH ONE TO FLOAT FREE ON 16" LONG STRING RATHER THAN TIEING DIRECTLY TO THE CROSS SPARE

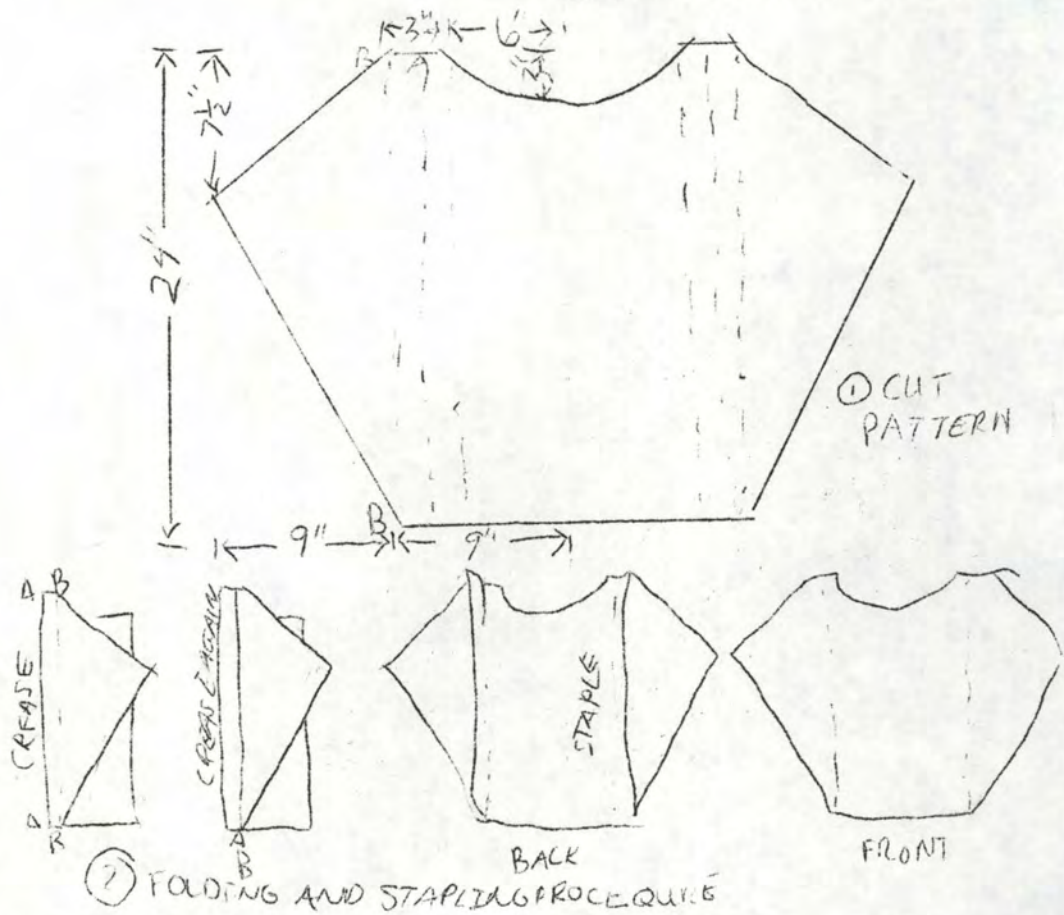
HARPER'S FERRY ONE-PIECE DELTA



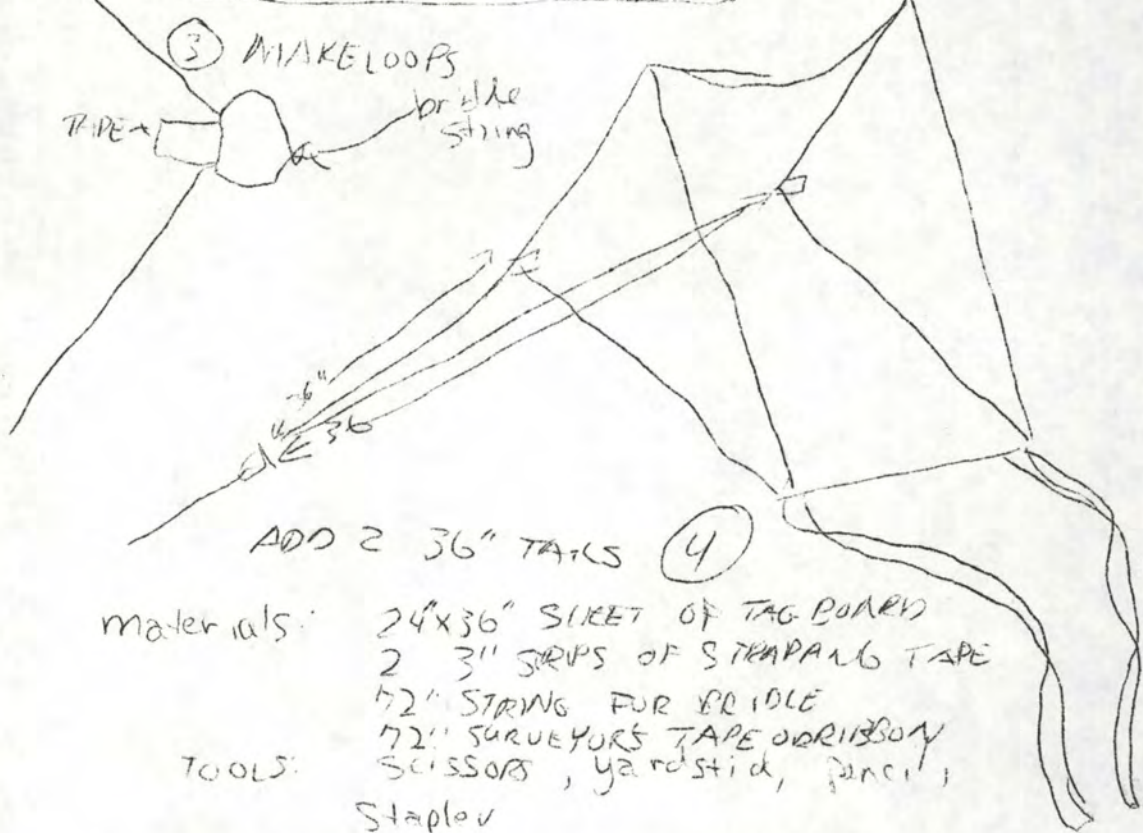
Materials: A heavy duty garbage bag $\frac{1}{8}$ "
dowels, two 14", two 17" 2" duct or strapping tape
tools: permanent marking pen yardstick scissors

RESOUCETEXT:

KITES FOR EVERYONE
© 1984 BY MARGARET GREGER
LC# 84-90383
c/o 1425 Marshall
richland, Wa 99352



STAPLED SLED KITE



MATERIALS: 24x36" SHEET OF TAG BOARD
2 3" STRIPS OF STRAPPING TAPE
72" STRING FOR BRIDLE
72" SURVEYOR'S TAPE OR RIBBON

TOOLS: SCISSORS, YARDSTICK, PENCIL, Stapler

DECORATE MARKING PENS, CRAYON, PAINTS, STENCILS, ETC.

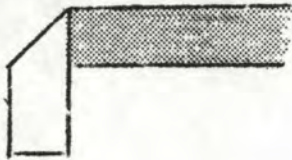
ROLLED ROSE

(by Jean Baringer)

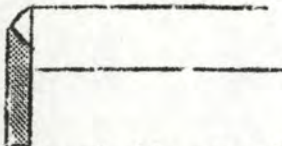
Ribbon Size	Length	Tail
No. 1½-2	6"	½"
No. 3	6"	1"
No. 5	12"	1"
No. 9	18"	1½"
No. 16	24"	2"
No. 40	36"	2"



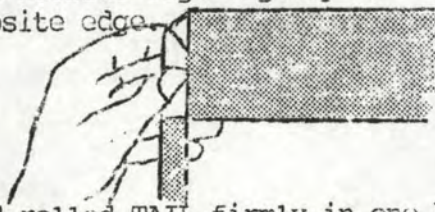
Lay ribbon length on table with wrong side up.



To start center: fold at 45° angle leaving tail length as designated in chart.



Roll outside edge tightly to opposite edge.

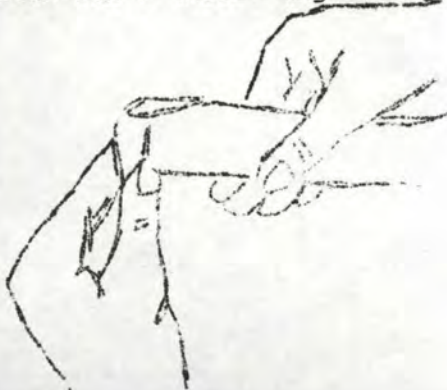


Hold rolled TAIL firmly in one hand.



Place thumb under ribbon rolling over thumb away from you and with end of ribbon angled downward.

Pull thumb out. NOTE: When removing thumb don't lose angle of fold....

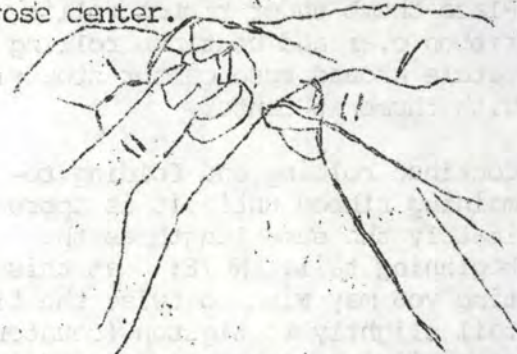


Holding tail, roll tail along folded edge keeping top even.



When you are NEAR the end of fold, place thumb under ribbon again rolling ribbon over thumb away from you and down with the end of ribbon angled downward.

Continue rolling as before keeping folded edge even with top. Repeat one more time to complete the rose center.



PETALS: Place other thumb lightly on top of rose center holding between 2 fingers at underside of petals.

Steadying the rose CENTER with the thumb, continue placing other thumb under ribbon rolling ribbon over thumb away from you as before.

Rolled Rose - cont'd.

After removing thumb each time, continue rolling around center keeping folded edge even with top to form petals. Each time ribbon is rolled over thumb and folded at a slight angle, bring folded ribbon around center, keeping top edges even, thus a new petal is formed. Pushing newly formed petals upward with fingers on backside helps keep top edge of petals even with top edge of the rose center.



NOTE: Rolled and folded ribbon will be placed less tightly around center to shape outside petals. Place thumb under ribbon rolling ribbon over and continue rolling petals around rose center steadying with thumb at center

Continue rolling and folding remaining ribbon until it is approximately the same length as the beginning tail. NOTE: at this time you may wish to twist the first tail slightly to tighten (counter-clockwise) or loosen (clockwise) the rose center.

Bring the end straight down alongside tail and wrap both tails together tightly with floral wire up as close to the underside of



petals as possible to secure (see finishing). NOTE: The loose petals on the underside of rose will be secure firmly when wrapped with floral tape or a calyx is added.

JANES'S CLOTH FRISBEE

Cut 2 8 inch circles; with right sides together, sew close to outer edge, leaving a short space to turn rightside out.
Turn rightside out, push seam smooth and even and top stitch around edge.

For outer rim use very sturdy material. I used the outer material from an old snow mobile suit. Cut a strip about 1 3/4 inches wide and the length is the circumference of your round cloth piece plus an 1 1/2 inches.
Turn in both long edges 1/4 " and stitch.

Fit strip around cloth circle, stitching on firmly (go around twice), turning end of cloth under and overlapping it at least 1/2" inch.

You need to leave space for the sand to fit in the outer rim. Use plastic straw to funnel sand through slit, then stitch up the slit.

FLOWER-VASE MAGNETS

large wooden beads
small silk or straw flowers
glue
magnet strip piece.

Split beads with hammer and single edge razor blade.
Arrange a small spray of flowers with a leaf or two in 1/2 of a bead (for vase). Glue in place. Apply piece of magnet strip on back.

AIRPLANE FAVORS

Thursday table favors - an easy craft that can be used for tree ornaments, package decorations, or even eaten.

Put a rubber band through 2 lifesavers - then put ~~each end of~~ rubber band over stick of gum. Place a roll of Smarties between the lifesavers and you are ready to fly.

rubber bands
lifesavers
stick gum
rolls of smarties or
other small roll of candy



BEAD WEAVING BELTS

STOCK NO. 0915-05

With our first Bead Weaving instructions we showed you how to make a simple key fob. Now we're going to show you how easy it is to go from the key fob to belts. We will begin with a very simple belt and then show you how, just changing one little step you can make it completely

different. Of course, changing bead colors, lace colors and types of conchos can change the same belt even more. Tandy Leather Company has a wide selection of bead weaving materials for every project.

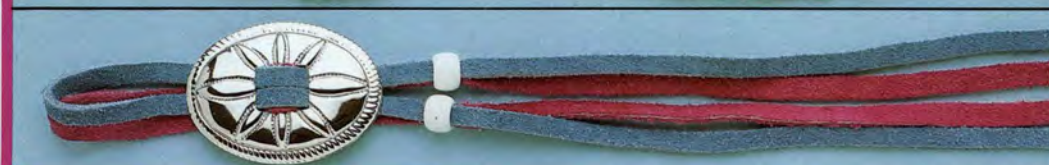
	<p>STEP 1. The first step in making any belt is to determine how long to make it. Measure around your waist, or hips if you prefer to wear it there, over your clothes. Add 8" to this length for ending fringe. Now double the entire length and cut a piece of lace to this length.</p> <p>32"=waist +8"=fringe 40"= belt length</p> <p>40"=belt length x2 =double 80"=lace length</p>
	<p>STEP 2. Fold the lace in half and and push the fold through the slots of a 1" concho. Pull through about 1 1/2".</p>
	<p>STEP 3. Push three beads up on each strand of lace to about 1/4" from the concho. Thread on another concho and push it up to within 1/4" of last beads. Continue working in pattern until you are about 9" from the end of lace. Add seven more beads on each strand of lace.</p>
	<p>STEP 4. Do a twist knot in the end of each strand of lace. Cut a slit down the center of the lace (about 1/4" long). Push the end of the lace through the slit (Fig. 4A) and pull down (Fig. 4B). Repeat this once more (Fig. 4C & 4D).</p>
	<p>STEP 5. The loop at the first of the belt is the closure. It loops over the last concho.</p>

Copyright 1986 by Tandy Leather Company, Fort Worth, Texas 76133

	<p>STEP 1. This belt is done just like the first one with one slight variation. Do Steps 1 & 2 the same as Belt No. 1.</p>
	<p>STEP 2. Point the ends of the lace sharply. Push both ends of lace through 1 bead. Push this bead up to about 1/4" from the concho. Be careful that you don't twist the lace.</p>
	<p>STEP 3. Thread 5 beads on each strand of lace and push them up to within 1/4" of single bead. Push both strands through 1 more bead. Add another concho and repeat Steps 2 & 3 until you are within 8" of the ends of the lace.</p>
	<p>STEP 4. Add 1 More bead on both strands of lace, then add 5 more on each strand, skip 1" and add 5 more beads on each strand. Put a drop of cement under the last bead on each strand. This belt uses the same closure as Belt No. 1.</p>



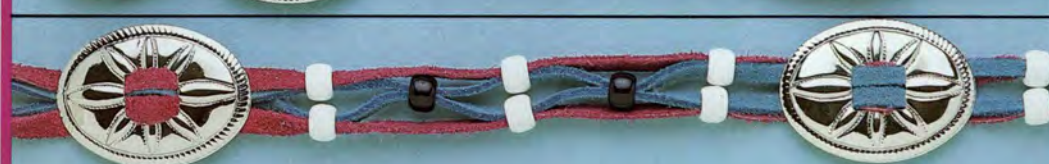
STEP 1. Now we will use what we learned in the first two belts to make a four strand belt. Use the same length of lace as in belt No. 1, but you will need 2 strands instead of 1. Place the strands together and fold in half. Push the folds through a $1\frac{1}{2}$ " concho.



STEP 2. Take both of the left hand laces and push both ends through one bead. Push remaining two laces through another bead. Push both beads up to within $\frac{1}{2}$ " of the concho. Be very careful in each step of this belt that you don't twist the lace.



STEP 3. Take the two center strands of lace and push the ends through one bead. Slide it up about $\frac{1}{2}$ " from the first two beads.



STEP 4. Repeat Steps 2 & 3 and then Step 2 again. Add another concho. Repeat Steps 2 & 3 twice more then Step 2 once more and add another concho. Continue working the pattern until you have about 6" of lace left.



STEP 5. End by adding 5 beads to each strand and finish with a twist knot as in Belt No. 1. This belt closes the same way the first two do.



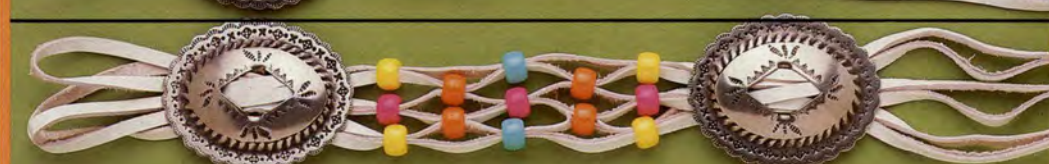
STEP 1. Now we are going to expand still further and do a six strand belt. By using the methods in belts No. 3 & 4, you can combine any number of strands. Do Steps 1 & 2 of Belt No. 1 except use 3 strands of lace.



STEP 2. Push one bead on first two strands; push one bead on middle two strands and one bead on last two strands. Push all three beads up to $\frac{1}{2}$ " from concho.



STEP 3. Push one bead on second and third strands and one bead on fourth and fifth strands. Push both beads up to about $\frac{1}{2}$ " from first three beads.



STEP 4. Repeat Steps 2 & 3 and then Step 2 again. You should have 5 rows of beads. Add another concho. Repeat Steps 2 & 3 twice and then Step 2 once more. Add another concho. Continue in pattern to within 8" of the end of the laces.



STEP 5. Push 7 beads on each of the ends of the lace and tie an overhand knot in the end of each lace.

Studded Shorts

0915-23

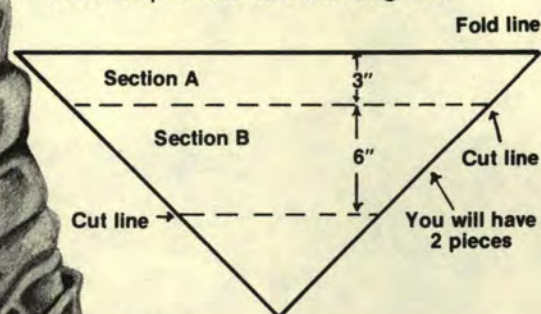


Suggested Supplies:

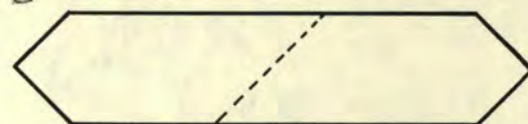
12 Large Diamond Spots
 2 — 1½" German Silver
 Slotted Heart Conchos
 2 Strips Leather Lace
 24 Crow Beads
 Large Concho
 4 Medium Conchos
 Bandana

Here are the basics:

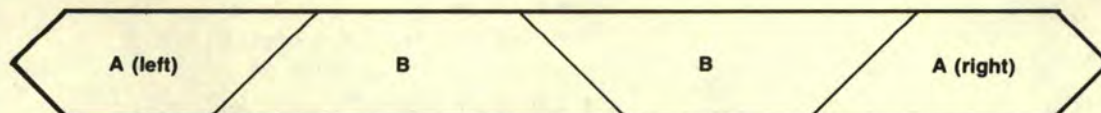
1. Wash and iron bandana. Then fold in half diagonally, making sure the printed side is facing out.



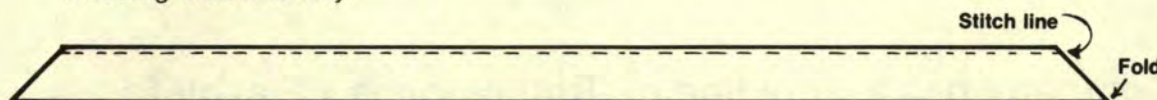
2. Measure and cut bandana as indicated above.



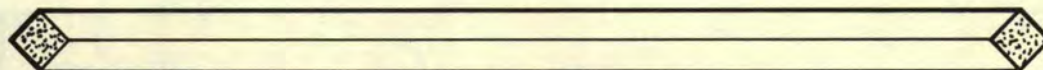
3. Unfold Section A and cut on bias (dotted line) as shown above.



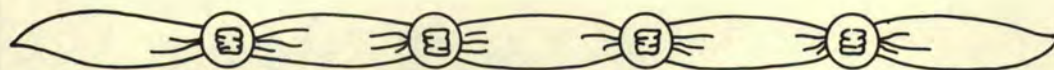
4. Sew all four pieces together as shown. Make sure the printed side of each piece is facing the same way.



5. After sewing, fold entire piece in half, wrong side out. Stitch down outside edge to form a tube. Turn tube right side out.



Center the seam in the back and press flat with an iron.



7. Slide 4 medium conchos on belt and space them out evenly.



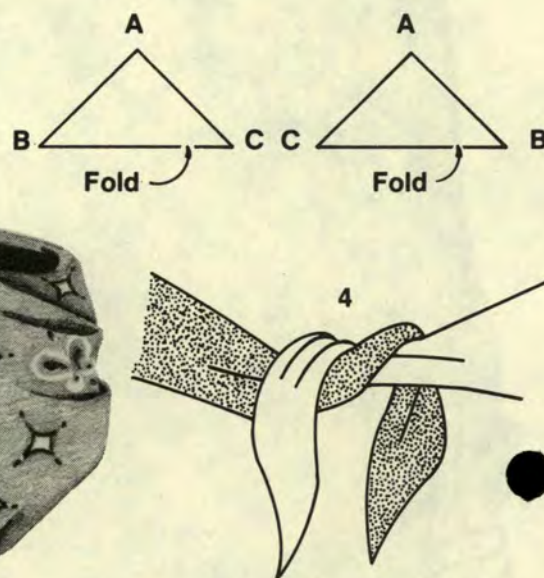
8. Use large concho as a buckle. Cross ends of bandana in back and thread through slots in concho. Pull ends tight.

Bandana Halter



Suggested supplies:

- 3 Large Conchos
- 2 Bandanas
- 4 pieces of Suede Lace approximately 18" long



Here are the basics:

1. Fold bandanas diagonally.
2. Slide one concho on each point A. Then stitch one piece of lace to each point A to make the neck tie.
3. Stitch another piece of lace to each point B to form the back tie.
4. Cross each point C in center front. Try on and adjust to fit. Then slide the points through slots in large concho.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Fringed Bandana Shirt

0-0915-29

Suggested supplies:

Bandana
9 Conchos

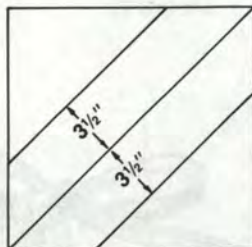


Fig. 1

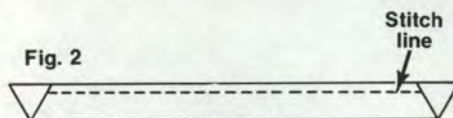


Fig. 2

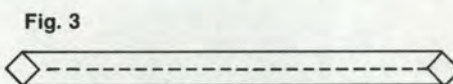


Fig. 3

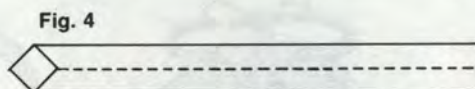


Fig. 4

Here are the basics:

1. Lay bandana out flat and cut two 3 1/2" strips on the bias (as shown).
2. Fold each strip lengthwise with printed side facing in. Stitch open edges to form two tubes.
3. Turn tubes right side out and center seams as shown.
4. Place one tube (seam down) in position on shirt and cut to desired length. Be sure to cut off only one end of the tube.
5. Stitch square end of one tube to left shoulder at Position 1. Then slide first concho in place. Turn shirt inside out and tack bandana to shirt so concho will not slip down.
6. Pin tube to shirt at Positions 2, 3 and 4. Try on shirt to make sure that the bandana has enough slack to allow your arm to move freely. Mark the position of each concho and remove pins.
7. Slide second concho on tube past Position 2. Stitch tube to shirt at this position and slide concho into place.
8. Repeat Step 7 for third and fourth conchos.
9. After all conchos are in place, cut loose end of tube into fringe.
10. Repeat Steps 4 through 9 on right side of shirt.
11. To trim pocket, cut fringe from part of the remaining bandana and add a concho.

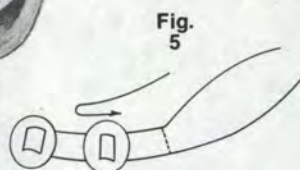


Fig. 5

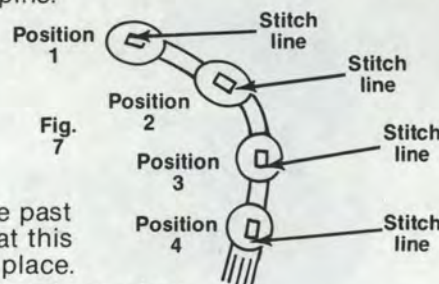


Fig. 7

NOTE: Adjust length of tubes and number of conchos for larger or smaller garments.

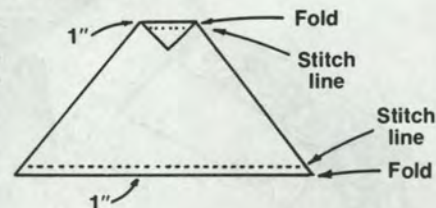
Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



Bandana Top

Suggested supplies:

Bandana
Suede Lace
10 Crow Beads
2 Conchos



Here are the basics:

1. Fold bandana in half diagonally. Fold top edge in about 2 1/4" and stitch 1" from edge. Stitch around bottom fold 1" from edge.

2. Slip lace through top and bottom tubes to make ties.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



Rhinestone & Stud Denim Jacket

● -0915-18

Suggested supplies:

Small Rhinestones

44 — #3200

Medium Rhinestones

4 — #3201

Large Rhinestones

2 — #3202

Large Star Spots

2 — #1328



NOTE: Adjust numbers of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts & Round Domes) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



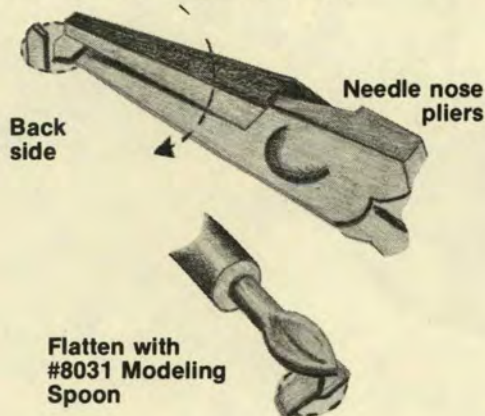
More Great Ideas



The Basics

To attach spots:

Push prongs on back side of spot through fabric from the front. (Cut slots for prongs if mounting in leather.) Bend prongs over on back side of fabric with needle nose pliers. Flatten prongs.



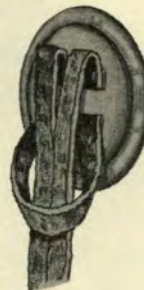
To attach conchos:

Slotted conchos can be sewn on with embroidery thread much like you would sew on a button. You may find it helpful to anchor conchos in place beforehand using a white washable glue.

To add lace to a slotted concho:



Fold lace at its center. From the front of concho, push loop through top slot, under bar, and out again through bottom slot.



Fold ends of lace through loop.



Pull snug.

To finish fringe: Simply tie a knot at the end of each strip.



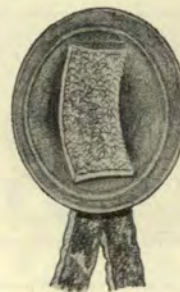
Place cement under here



To place beads in the center of fringe: Position the beads where you want them. Put a small amount of Barge Cement #2024 inside the last bead to anchor it to fringe.



Safety pin method: Lace a safety pin on back side of concho before pulling lace snug.



Velcro® method: Glue a strip of Velcro® to back side of concho. Sew other strip onto garment.

NOTE: Suede lace may bleed some color onto your garment. To prevent this, either wash your lace before using it (testing to make sure all excess dye is out of it) or make your conchos removable.

Denim Valentine Jacket

Suggested supplies:

Heart Spots

12 — #1329

8 — #1330

Rhinestones

170 — #3200

53 — #3201



NOTE: Adjust numbers of decorations
for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts & Round Domes) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



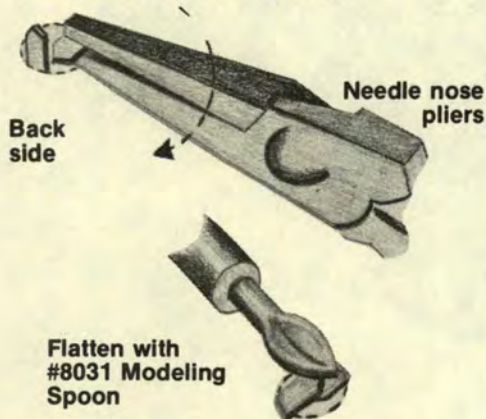
More Great Ideas



The Basics

To attach spots:

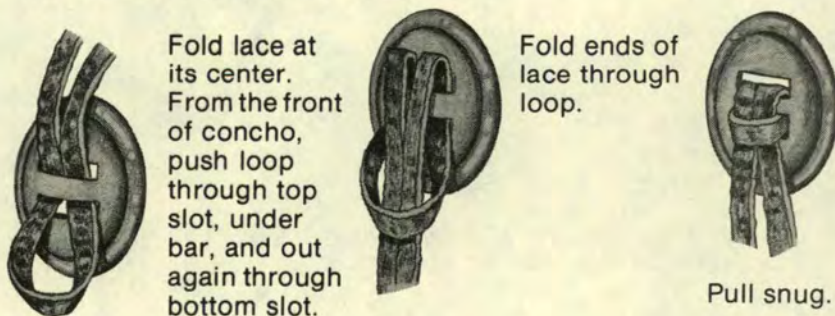
Push prongs on back side of spot through fabric from the front. (Cut slots for prongs if mounting in leather.) Bend prongs over on back side of fabric with needle nose pliers. Flatten prongs.



To attach conchos:

Slotted conchos can be sewn on with embroidery thread much like you would sew on a button. You may find it helpful to anchor conchos in place beforehand using a white washable glue.

To add lace to a slotted concho:



To finish fringe:
Simply tie a knot at the end of each strip.



Place cement under here

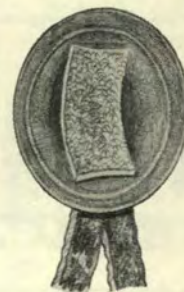


To place beads in the center of fringe:
Position the beads where you want them. Put a small amount of Barge Cement #2024 inside the last bead to anchor it to fringe.

NOTE: Suede lace may bleed some color onto your garment. To prevent this, either wash your lace before using it (testing to make sure all excess dye is out of it) or make your conchos removable.



Safety pin method:
Lace a safety pin on back side of concho before pulling lace snug.



Velcro® method:
Glue a strip of Velcro® to back side of concho. Sew other strip onto garment.

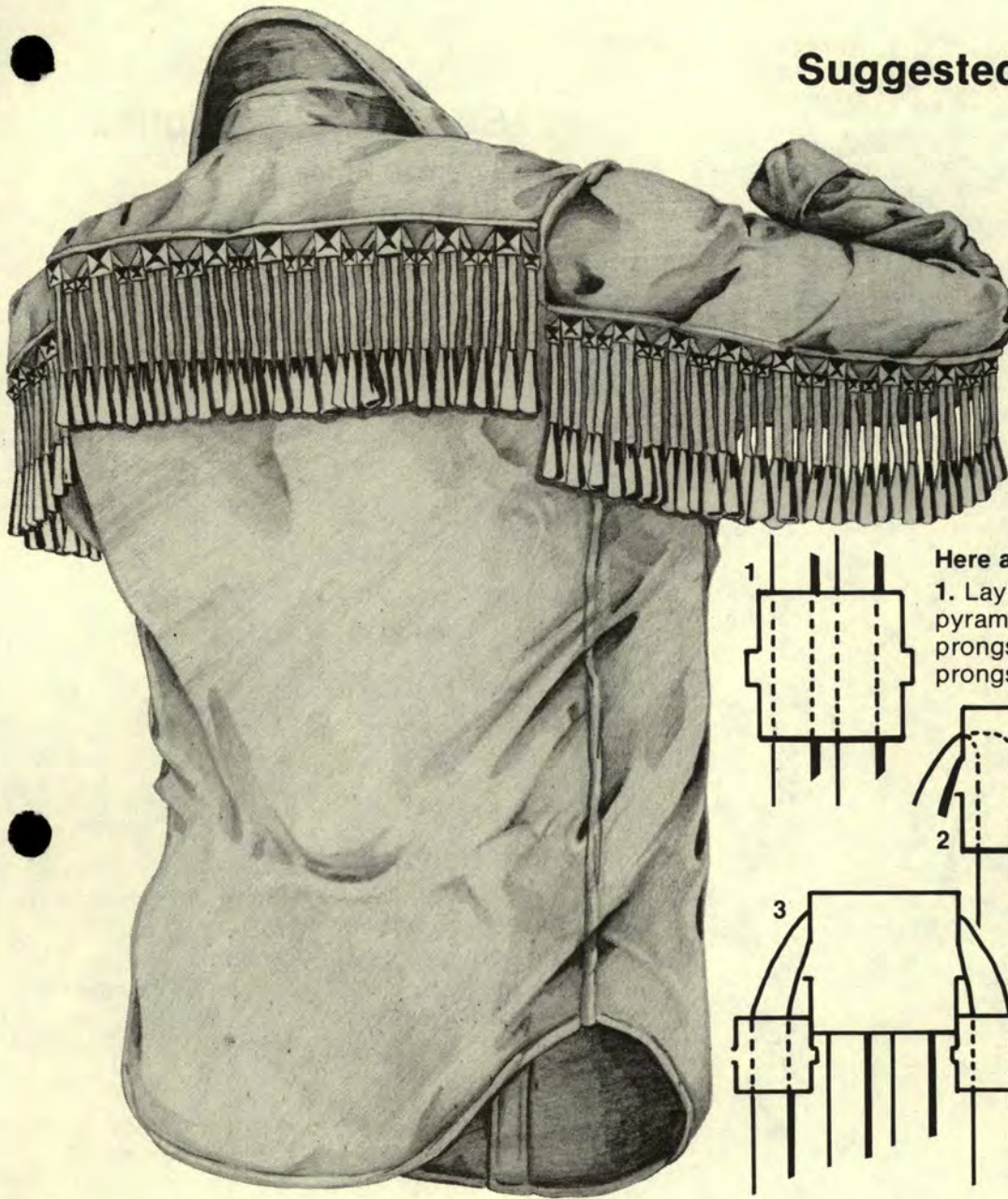
Fringed Chambray Shirt

368

0915-24

Suggested Supplies per Foot:

- 10 — 1/2" Pyramid Spots
- 20 — 1/4" Pyramid Spots
- 40 — 1 1/8" Tin Cones
- 20 — 8" Lengths of Leather Lace



Here are the basics:

1. Lay 2 strips of lace under each pyramid spot. Push each pyramid's prongs through material. Do not bend prongs under.
2. Fold lace strips over each prong as shown. Be sure lace is smooth. Now bend prongs under to hold lace securely.
3. Position small pyramids at either side of large pyramids as shown. Run one strip of lace under each one. Push prongs through material and bend them under.
4. Crimp a tin cone on the end of each piece of lace.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Appliqued Yoke



Suggested supplies:

90 Small Rhinestones
2 Large Rhinestones
Sof-Suede

Here are the basics:

1. Cut leaves and stems from Sof-Suede, and applique in position on yoke.
2. Set rhinestones in flowers.

Option: Stems and leaves can be painted on with Cova Dye®.

NOTE: Adjust numbers of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



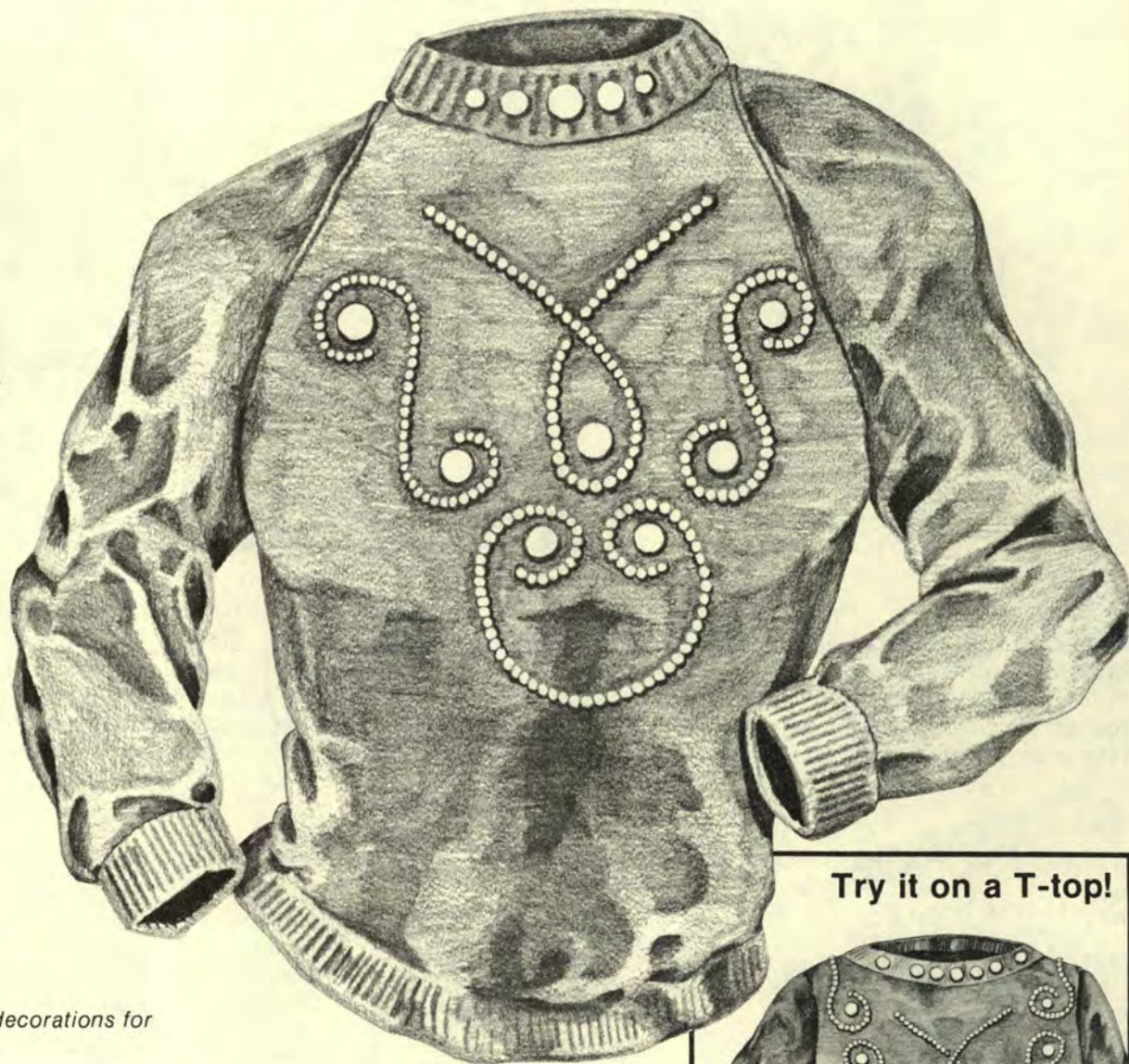
Rhinestone Sweatshirt

Suggested supplies:

Small Rhinestones
233 — #3200

Medium Rhinestones
2 — #3201

Large Rhinestones
8 — #3202



NOTE: Adjust numbers of decorations for
smaller or larger garments.

Try it on a T-top!



Add swirls
on the
shoulders
and repeat
design on
the back!

**Tandy Leather Company has a wide line of:
Rhinestones • Flashy Studs (Pyramids, Stars,
Hearts & Round Domes) • Austin Conchos (Several
Styles & Sizes) • Colored & Metallic Beads**



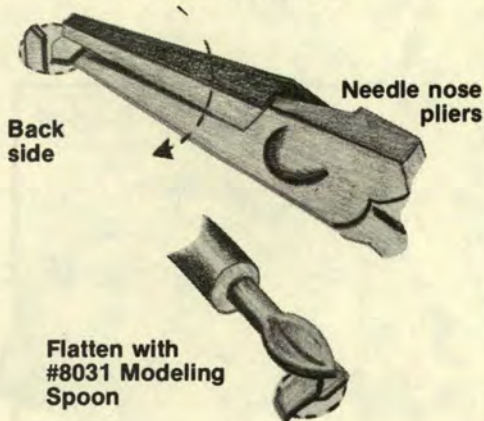
More Great Ideas



The Basics

To attach spots:

Push prongs on back side of spot through fabric from the front. (Cut slots for prongs if mounting in leather.) Bend prongs over on back side of fabric with needle nose pliers. Flatten prongs.



To attach conchos:

Slotted conchos can be sewn on with embroidery thread much like you would sew on a button. You may find it helpful to anchor conchos in place beforehand using a white washable glue.

To add lace to a slotted concho:



Fold lace at its center. From the front of concho, push loop through top slot, under bar, and out again through bottom slot.



Fold ends of lace through loop.



Pull snug.

To finish fringe: Simply tie a knot at the end of each strip.



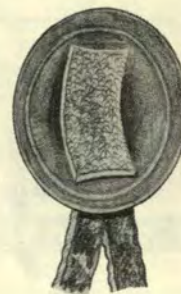
Place cement under here



To place beads in the center of fringe: Position the beads where you want them. Put a small amount of Barge Cement #2024 inside the last bead to anchor it to fringe.



Safety pin method: Lace a safety pin on back side of concho before pulling lace snug.



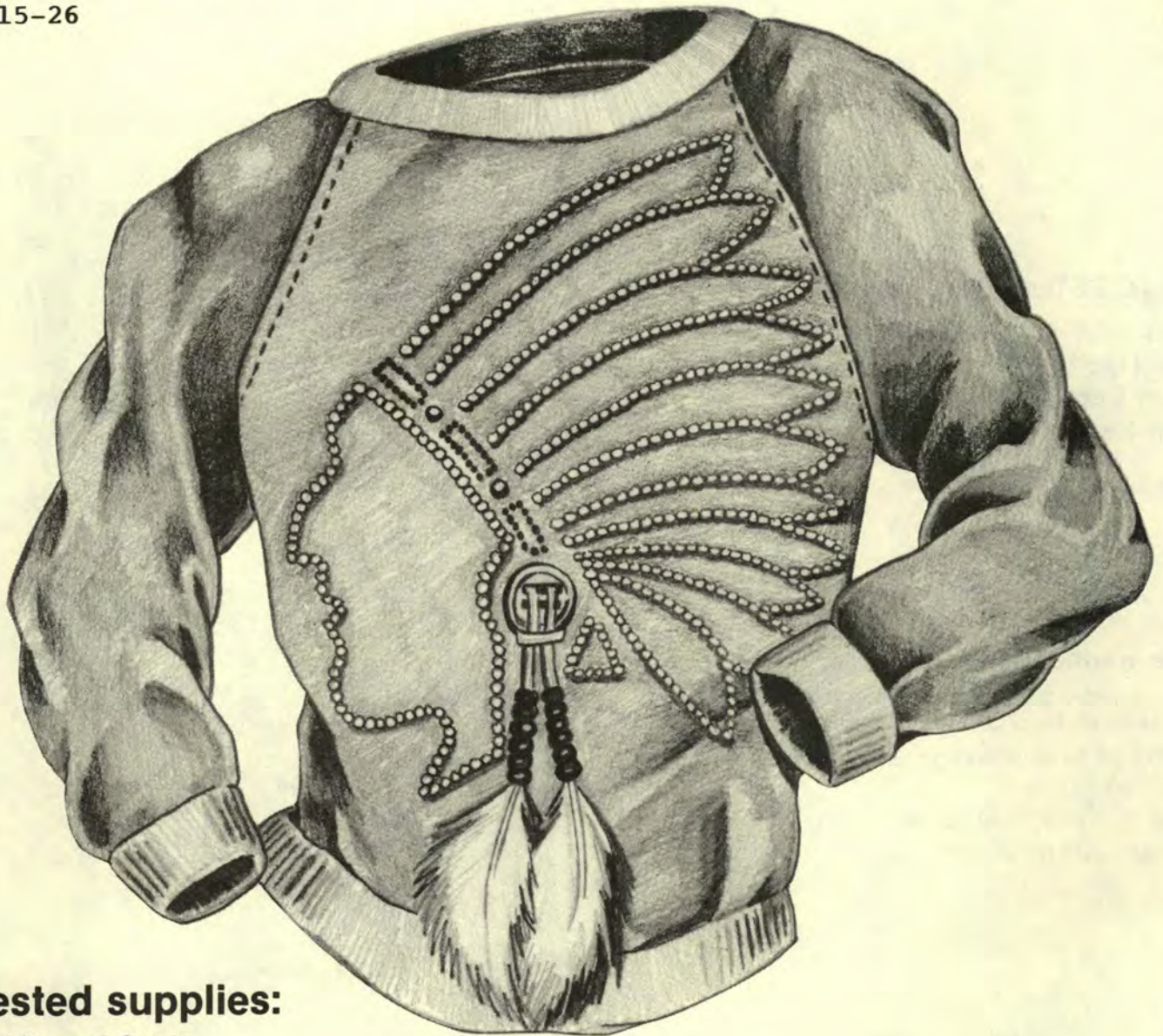
Velcro® method: Glue a strip of Velcro® to back side of concho. Sew other strip onto garment.

NOTE: Suede lace may bleed some color onto your garment. To prevent this, either wash your lace before using it (testing to make sure all excess dye is out of it) or make your conchos removable.

Indian Sweatshirt

372

0-0915-26



Suggested supplies:

495 Small Round Spots
2 Large Round Spots
2 Fluffy Plumes
Seed Beads
Small Concho
Suede Lace
12 Crow Beads

NOTE: Adjust numbers of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



Appliqued Tank Top

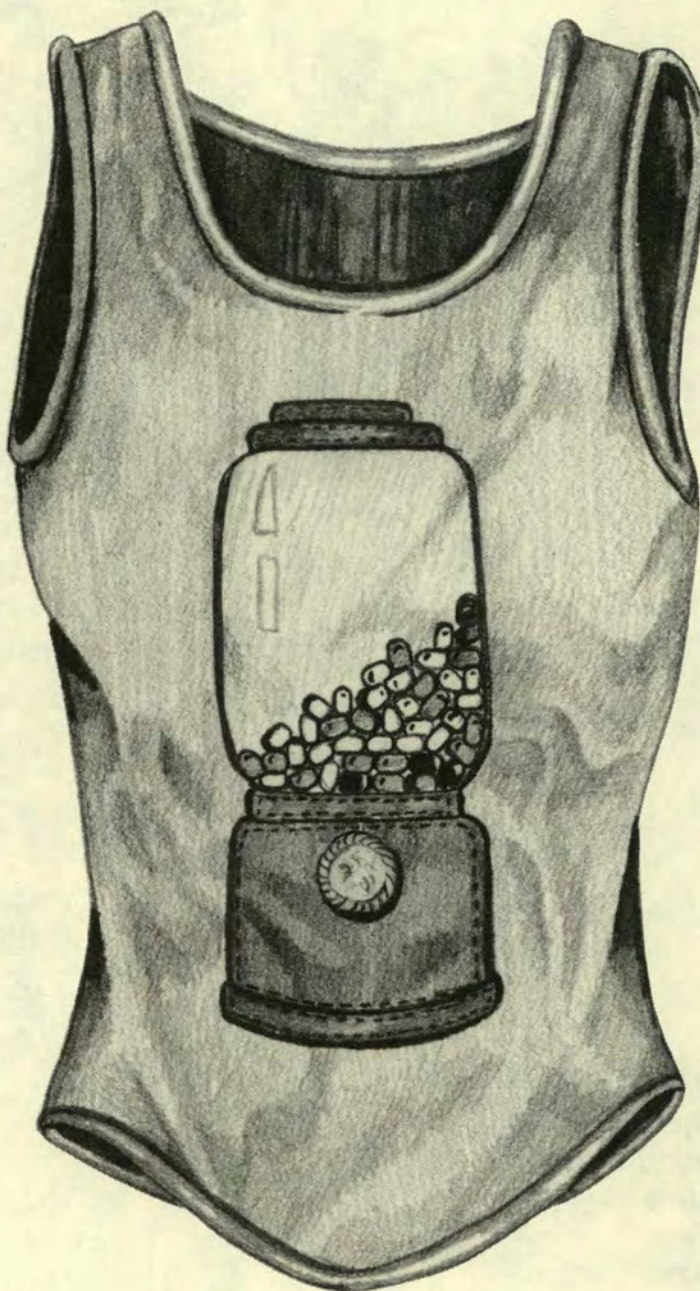
Suggested supplies:

Sof-Suede
Cova Dye®
Screw Back Concho
Crow Beads

Here are the basics:

1. Cut base and top of gumball machine from Sof-Suede and applique in position on garment.
2. Paint globe edge and glass highlights with Cova Dye.
3. Sew on Crow Bead gumballs.
4. Attach concho.

NOTE: Adjust numbers of decorations for smaller or larger garments.



Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Studded Galaxy Tank Top

Suggested supplies:

Diamond Spots

42 — #1311

21 — #1312

20 — #1313

Star Spots

10 — #1328

6 — #1327

Colored Crow Beads

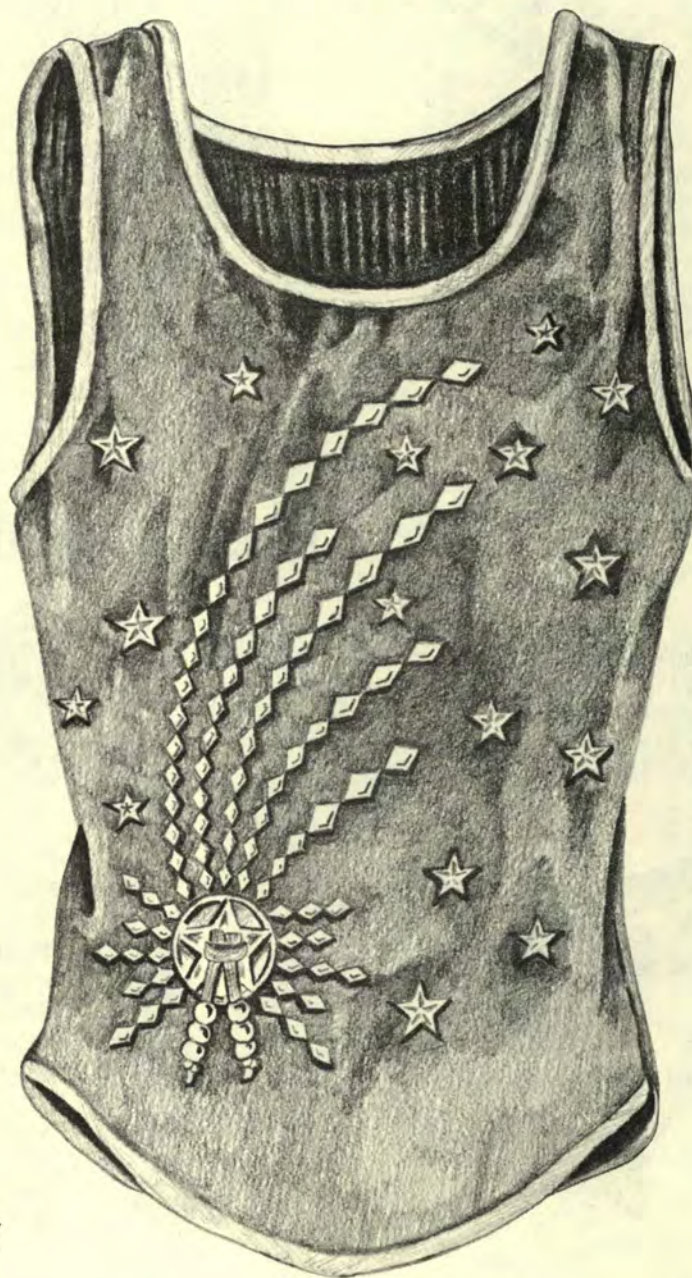
6 — #1427

Large Concho

1 — #1343

Suede Lace

#2078



NOTE: Adjust numbers of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts & Round Domes) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



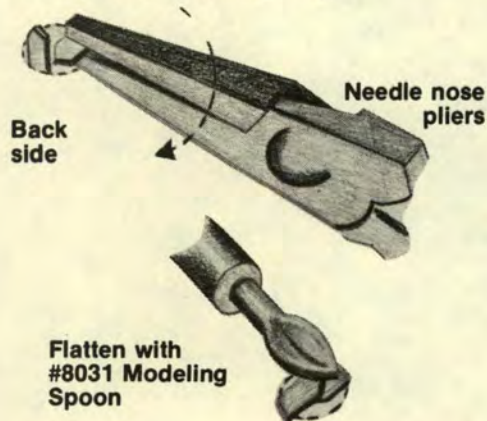
More Great Ideas



The Basics

To attach spots:

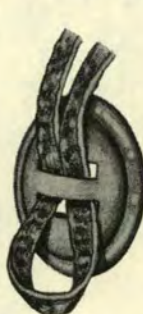
Push prongs on back side of spot through fabric from the front. (Cut slots for prongs if mounting in leather.) Bend prongs over on back side of fabric with needle nose pliers. Flatten prongs.



To attach conchos:

Slotted conchos can be sewn on with embroidery thread much like you would sew on a button. You may find it helpful to anchor conchos in place beforehand using a white washable glue.

To add lace to a slotted concho:



Fold lace at its center. From the front of concho, push loop through top slot, under bar, and out again through bottom slot.



Fold ends of lace through loop.



Pull snug.

To finish fringe: Simply tie a knot at the end of each strip.



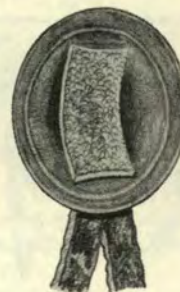
Place cement under here



To place beads in the center of fringe: Position the beads where you want them. Put a small amount of Barge Cement #2024 inside the last bead to anchor it to fringe.



Safety pin method: Lace a safety pin on back side of concho before pulling lace snug.



Velcro® method: Glue a strip of Velcro® to back side of concho. Sew other strip onto garment.

NOTE: Suede lace may bleed some color onto your garment. To prevent this, either wash your lace before using it (testing to make sure all excess dye is out of it) or make your conchos removable.

Sparkling Heart Anklets



NOTE: Create matching headbands or belts.

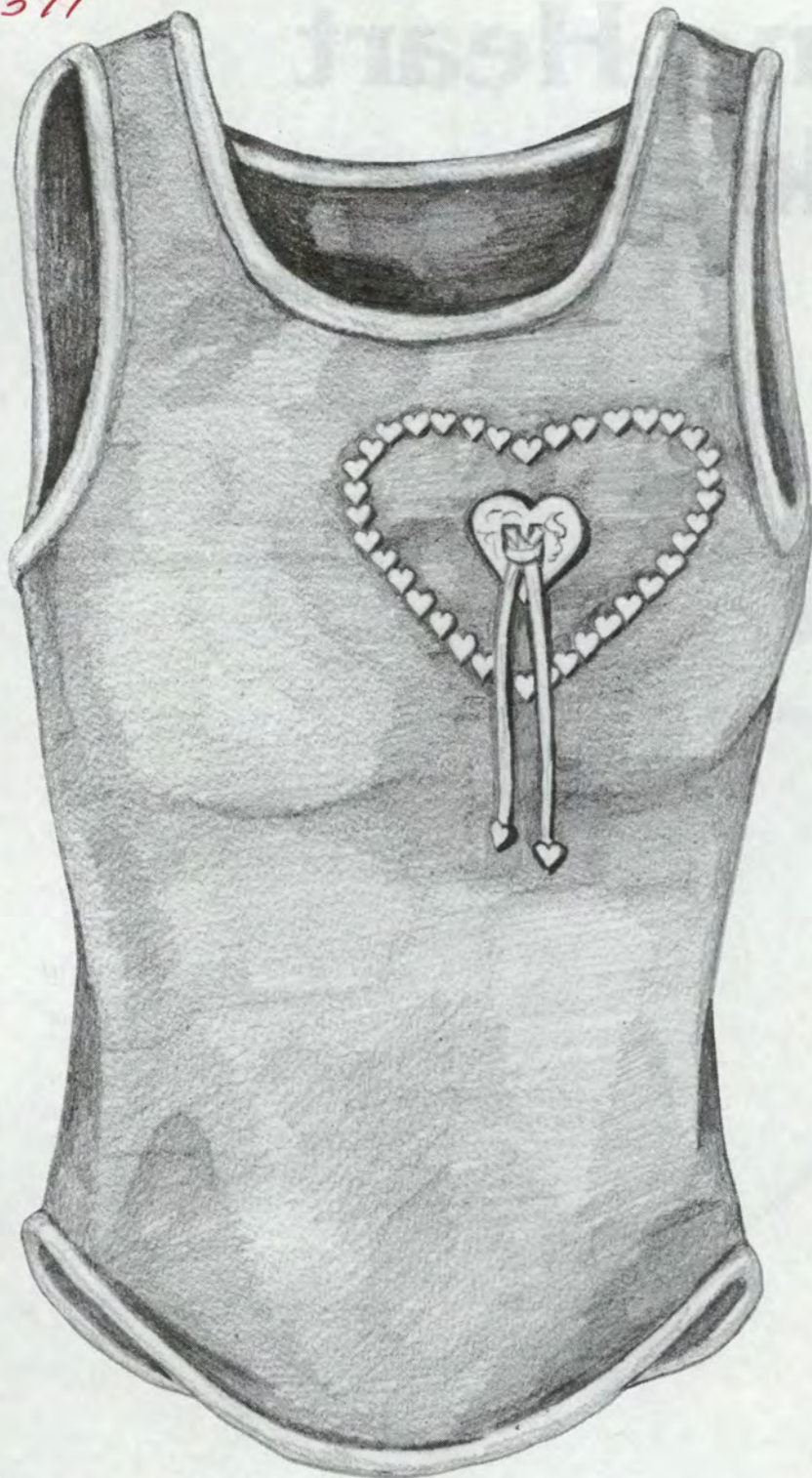
Suggested supplies:

12 Sew-on Heart Rhinestones
24 Small Rhinestones

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



377



Sweetheart Tank Top

Suggested supplies:

Heart Concho
Leather Lace
39 Heart Spots

NOTE: Adjust numbers of decorations for larger or smaller garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



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Hot Air Balloon Applique

0-0915-21

Suggested Supplies:

62 Large Rhinestones
3 Large Star Spots
9 Medium Star Spots
49 Round Spots
Austin IV Concho
6 Crow Beads
Suede Lace



*NOTE: Adjust numbers of
decorations for smaller or
larger garments.*

**Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs
(Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos
(Several Styles & Sizes) • Colored Beads • Metallic Beads**



Pot O' Gold T-Shirt



Suggested Supplies:

Large Rhinestones

32 of 1st color

29 of 2nd color

25 of 3rd color

20 of 4th color

31 Round Spots

For trimming seams:

Estimate 40 Medium

Rhinestones per foot.

*NOTE: Adjust numbers of
decorations for smaller or
larger garments.*

**Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs
(Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos
(Several Styles & Sizes) • Colored Beads • Metallic Beads**

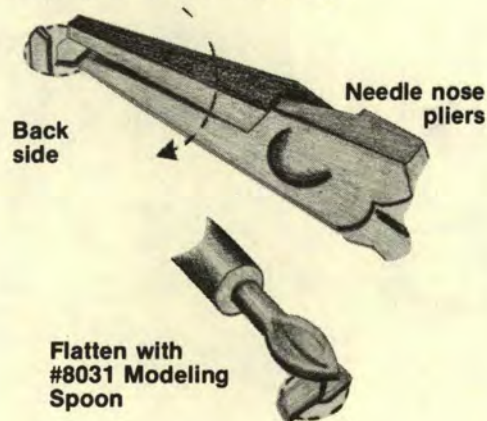
More Great Ideas



The Basics

To attach spots:

Push prongs on back side of spot through fabric from the front. (Cut slots for prongs if mounting in leather.) Bend prongs on back side of fabric with needle nose pliers. Flatten prongs.



To attach conchos:

Slotted conchos can be sewn on with embroidery thread much like you would sew on a button. You may find it helpful to anchor conchos in place beforehand using a white, washable glue.

To add lace to a slotted concho:



Fold lace at its center. From the front of concho, push loop through top slot, under bar, and out again through bottom slot.



Fold ends of lace through loop.



Pull snug.

To finish fringe:
Simply tie a knot at the end of each strip.



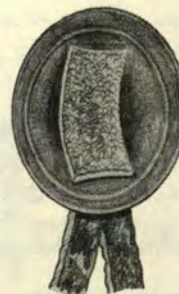
Place cement under here



To place beads in the center of fringe:
Position the beads where you want them. Put a small amount of Barge Cement #2024 inside the last bead to anchor it to fringe.



Safety pin method:
Lace a safety pin on back side of concho before pulling lace snug.



Velcro® method:
Glue a strip of Velcro® to back side of concho. Sew other strip onto garment.

NOTE: Suede lace may bleed some color onto your garment. To prevent this, either wash your lace before using it (testing to make sure all excess dye is out of it) or make your conchos removable.

Applique Bandana Sweatshirt

0-0915-17



Suggested supplies:

Bandana

Austin II Conchos
4 — #1358

Colored Crow Beads
24 — #1427

Suede Lace
#2078

Rhinestones (The number
needed will depend on
your bandana pattern.)

Small — #3200

Medium — #3201

Large — #3202

NOTE: Adjust numbers of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts & Round Domes) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



Over the Shoulder Bandana Wrap

0-0915-20

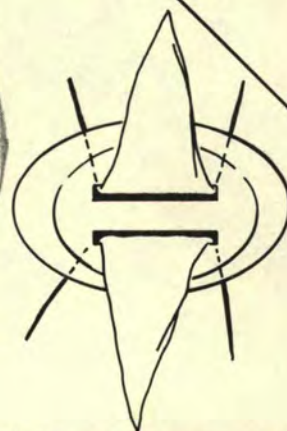
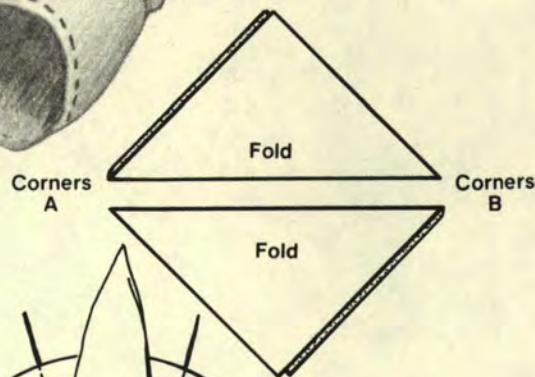
Suggested supplies:

- 2 Bandanas
- 2 Large Conchos



Here are the basics

1. Fold each bandana in half diagonally. Make sure the printed sides are facing out.

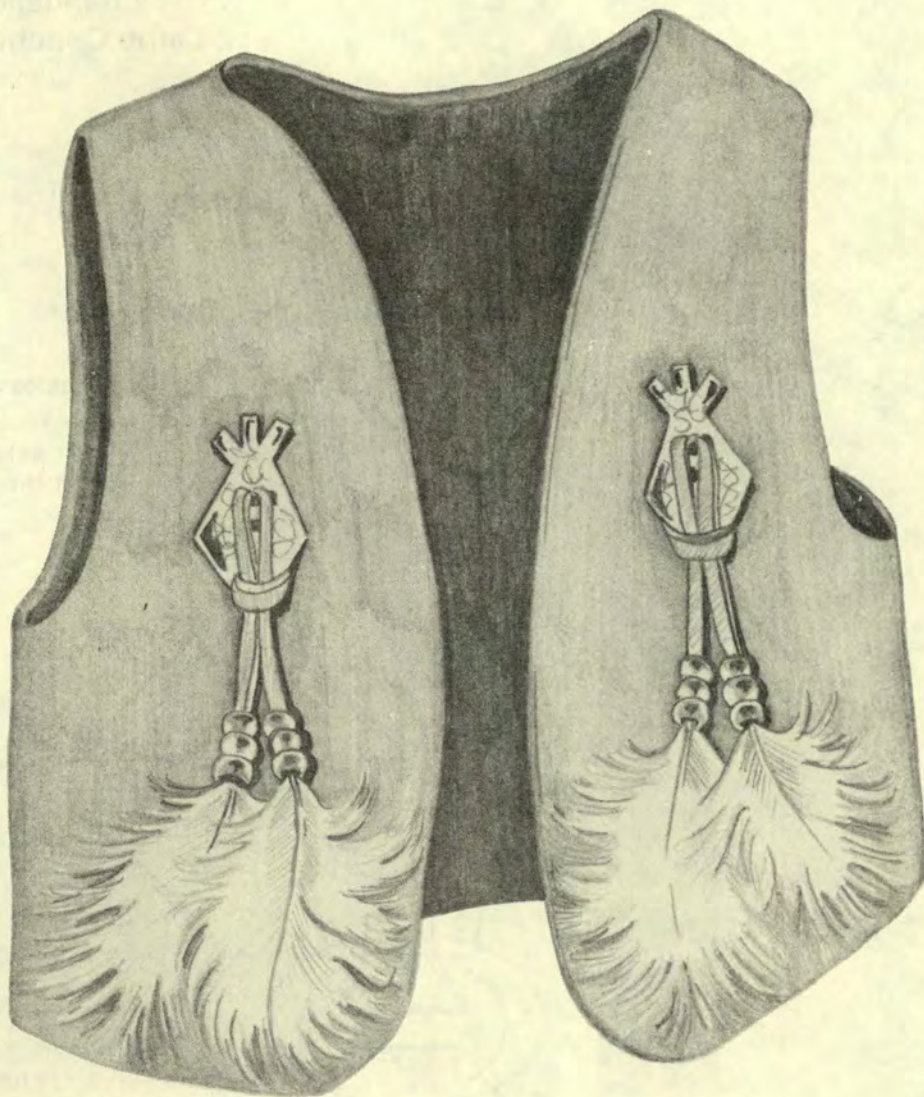


2. Insert Corners A through first concho (as shown) and knot. Repeat for other side with Corners B and second concho.

NOTE: Bandana may be decorated with spots and rhinestones.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Leather Indian Vest



Suggested Supplies:

Leather Vest Kit
Adult or Children's Sizes
2 Teepee Conchos
2 Indian Tan Laces
12 Crow Beads
4 Fluffy Plumes

NOTE: Adjust number of decorations for smaller or larger garments.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Interchangeable Suede Fringe

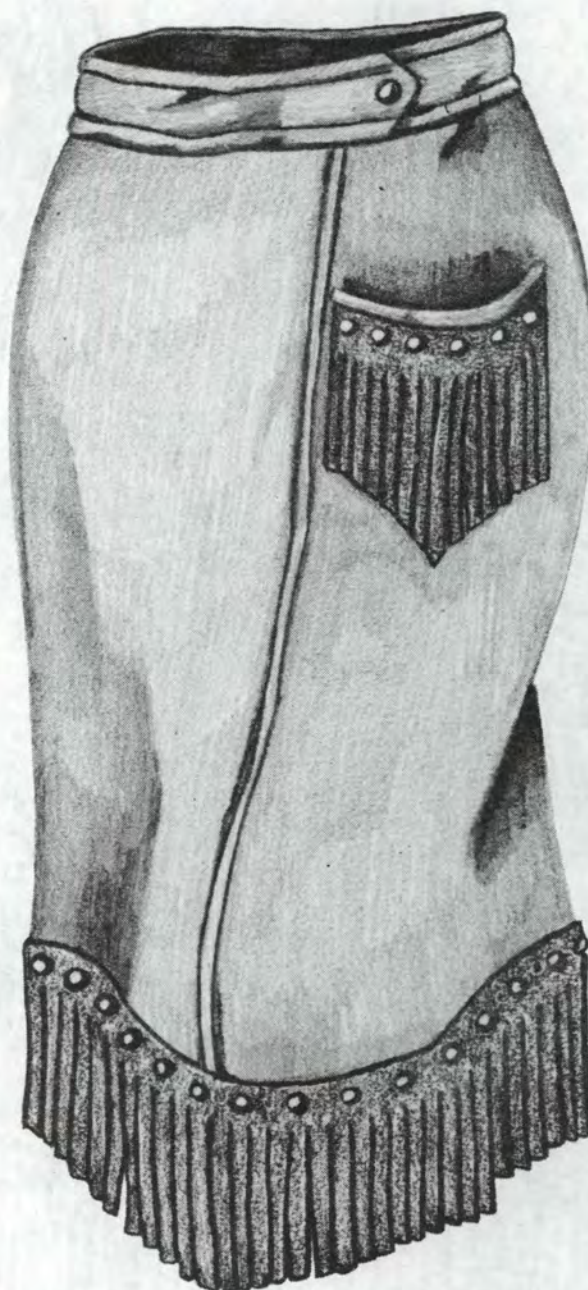
Suggested supplies:

Suede Fringe
Durable Dot Fasteners

Here are the basics:

1. Cut fringe from a 4" wide leather strip. Leave top 1" of strip uncut.
2. Set male ends of Durable Dot Fasteners on garment. Space approximately 1" apart. Place cap ends of snaps on fringe piece. Be sure to line up position of snaps on fringe piece with snaps on garment.
3. Simply snap on new fringe pieces to change colors.

NOTE: Use interchangeable fringe on jeans, shirts, shorts and more! Adjust length of fringe as desired.



Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads





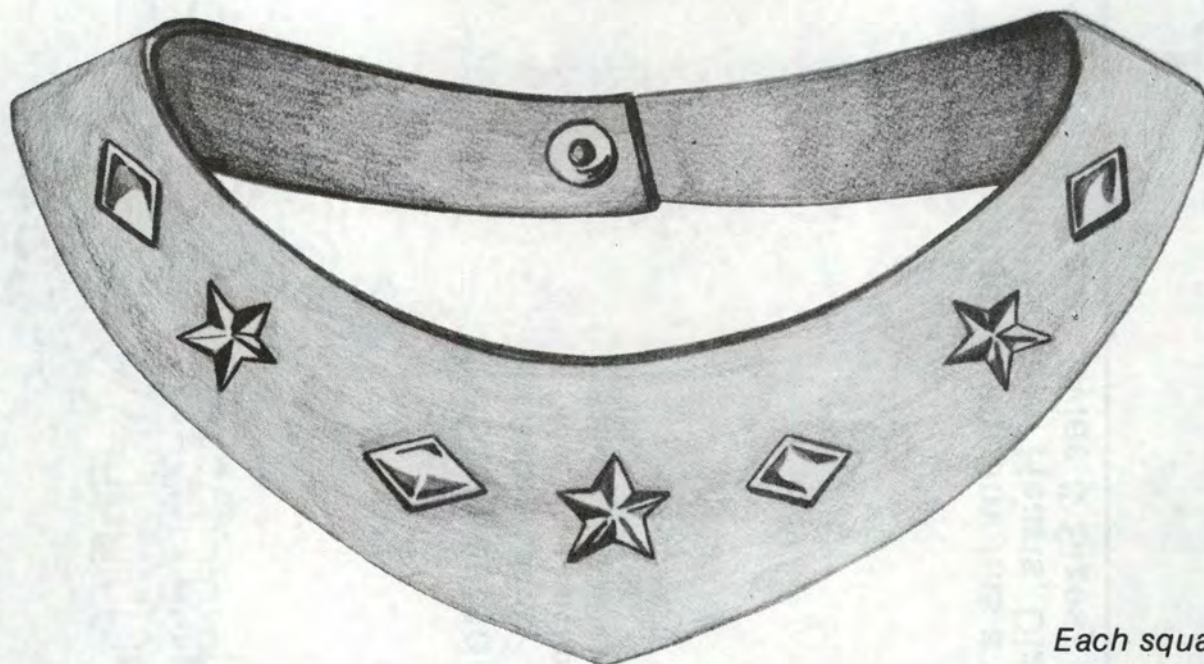
Fringed Concho Purse

Suggested supplies:

Deerskin
 4 Small Conchos
 2 Teepee Conchos
 Thunderbird Concho
 8 Diamond Spots

Tandy Leather has a wide line of:
 Rhinestones • Flashy Studs
 (Pyramids, Stars, Hearts, Circles
 and Diamonds) • Austin Conchos
 (Several Styles & Sizes)
 • Colored Beads • Metallic Beads

Star Studded Leather Necklace

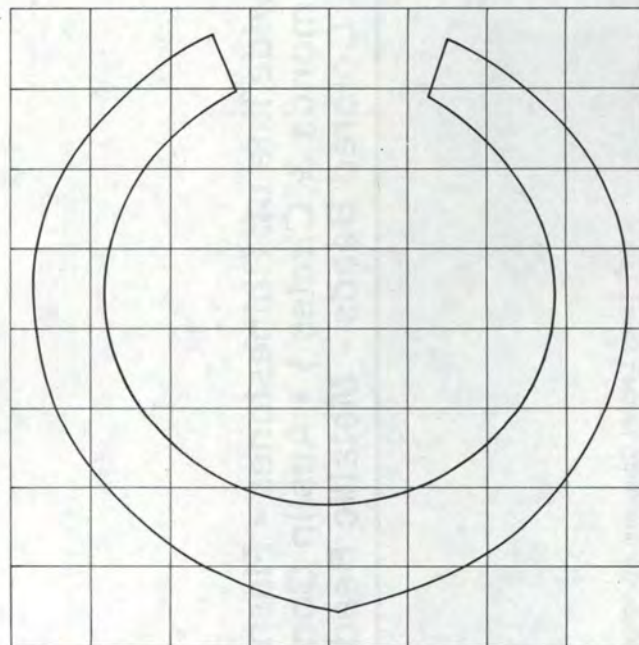


Each square = 1 inch

Suggested supplies:

- 8" Square Lightweight Leather
- Durable Dot Fastener
- 4 Large Diamond Spots
- 3 Small Star Spots

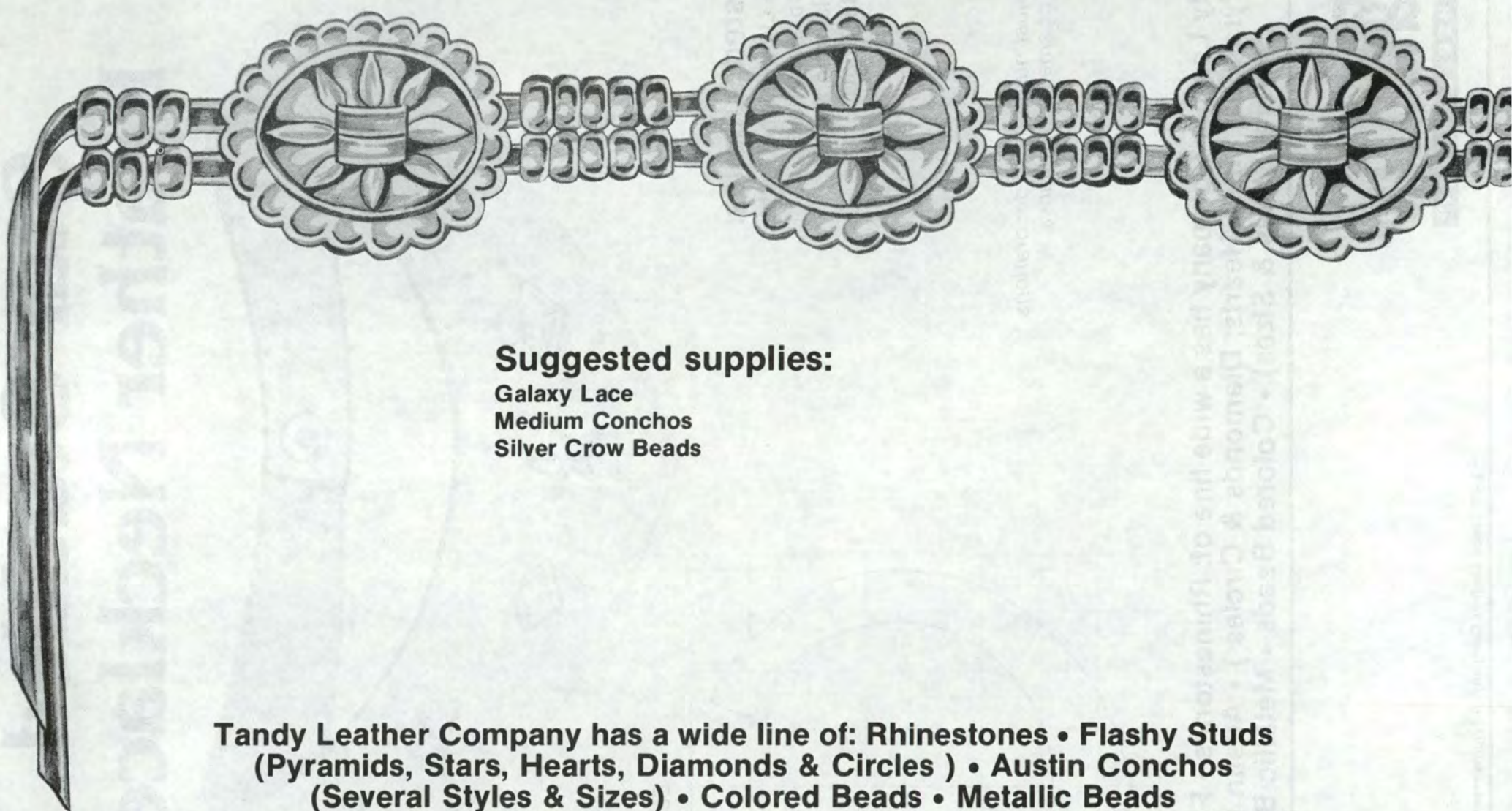
NOTE: Adjust numbers of decorations for larger or smaller necklaces.



Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads



Metallic Concho Belt



Suggested supplies:

Galaxy Lace
Medium Conchos
Silver Crow Beads

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs
(Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos
(Several Styles & Sizes) • Colored Beads • Metallic Beads

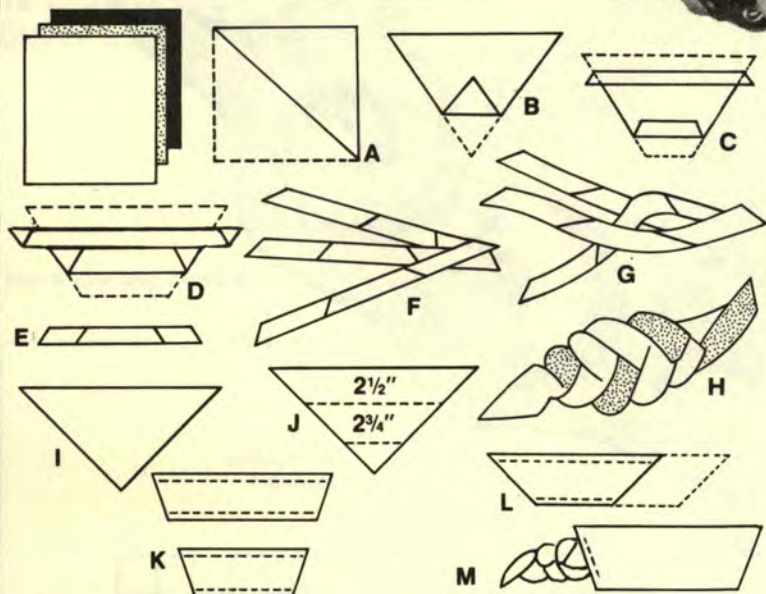


Braided Bandana Belt

0-0915-25

Suggested supplies:

4 Bandanas



Here are the basics:

1. Fold 3 of the bandanas in half diagonally (Fig. A).
2. Fold point of each bandana in about 2½" (Fig. B).
3. Fold bandanas in 1" strips from the top and the bottom as shown in Fig. C & D.
4. Continue until you have 3 1" wide tubes (Fig. E).
5. Stitch all 3 bandanas together at one end (Fig. F).
6. Braid bandanas as shown in Fig. G.
7. When you reach the end, stitch all 3 bandanas together (Fig. H).
8. To make sashes, fold last bandana wrong side out as

shown (Fig. I).

9. Cut as shown in Fig. J.

10. Stitch cut edges of each piece to form 2 tubes (Fig. K).

11. Lay the shorter tube on top of the longer tube. Cut the longer tube to the same size as the shorter (Fig. L).

12. With tube wrong side out, slide braided piece through first tube as shown in Fig. M. Gather end of tube around end of braided piece and stitch. Turn sash right side out. Repeat with second tube on other end of braided piece.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Stars, Pyramids, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored & Metallic Beads



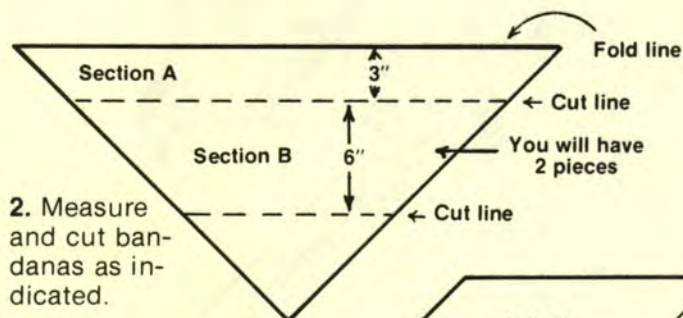
Bandana Belt

Suggested supplies:

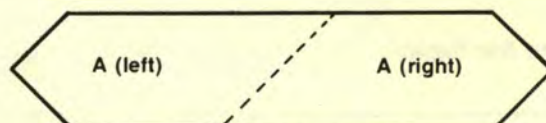
Bandana
Austin II Conchos
7 — #1358

Here are the basics:

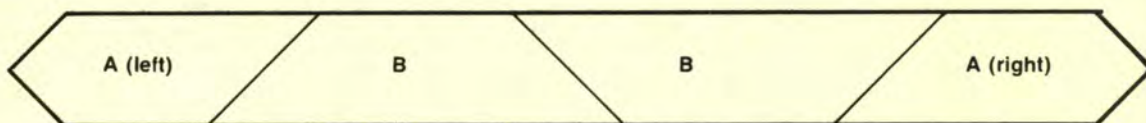
1. Wash and iron bandana. Then fold in half diagonally, making sure printed side is facing out.



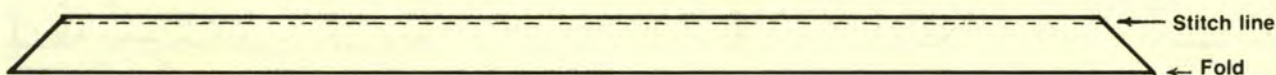
2. Measure and cut bandanas as indicated.



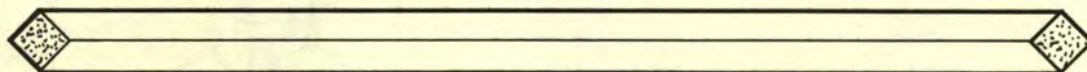
3. Unfold Section A and cut on bias (dotted line) as shown above.



4. Sew all four pieces together as shown. Make sure the printed side of each piece is facing the same way.



5. After sewing, fold entire piece in half, wrong side out. Stitch down outside edge to form a tube. Turn tube right side out.



6. Center the seam in the back and press flat with an iron.



7. Slide six conchos on belt and space them out evenly.

Use the last concho as a buckle:

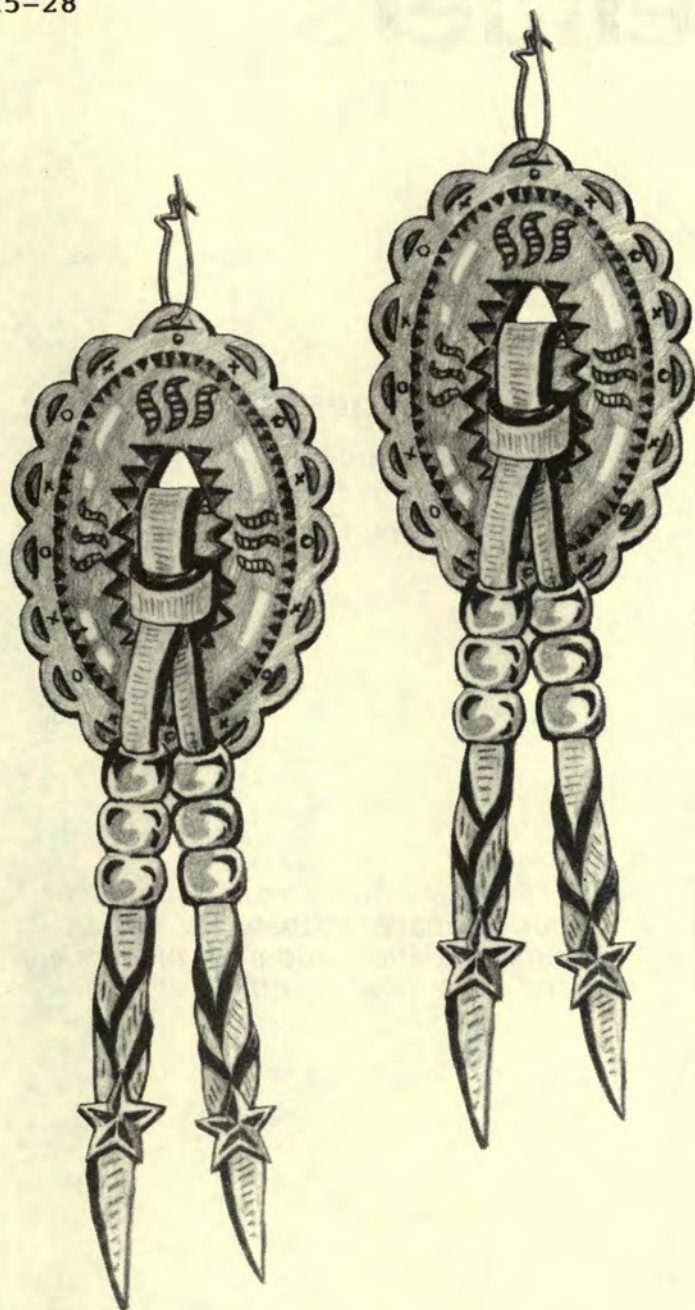


8. Slip each end of belt through the slots in the conchos and tie in a knot.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Concho Earrings

0-0915-28

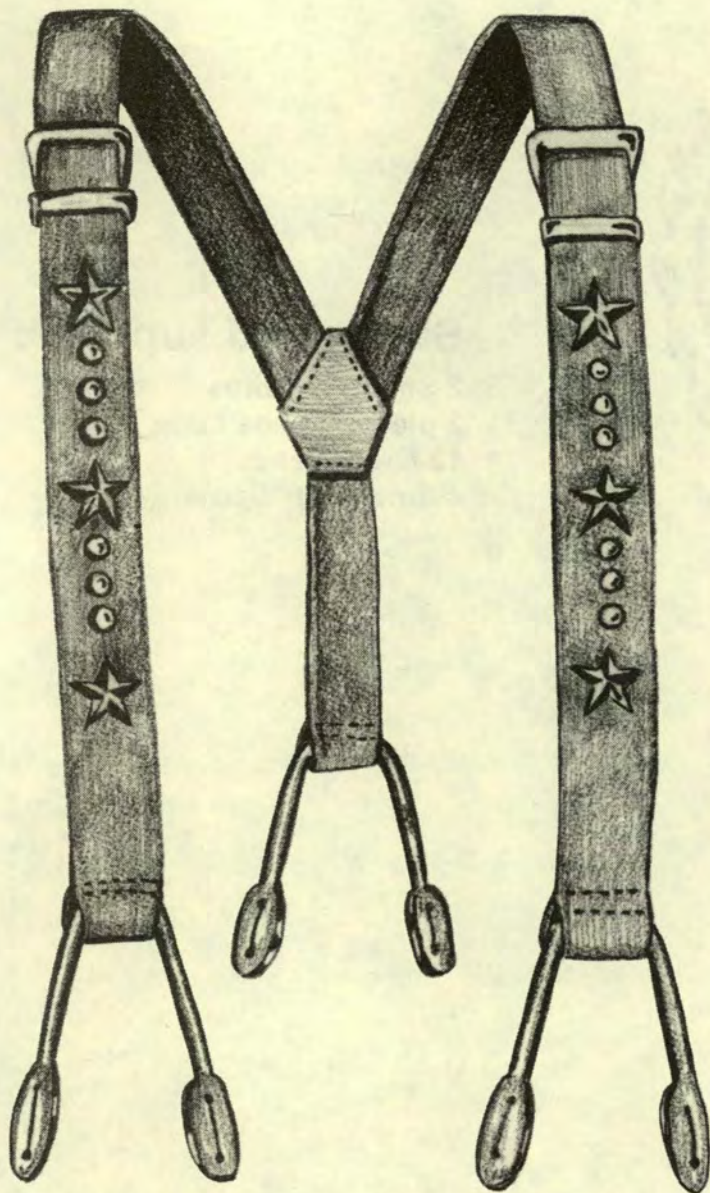


Suggested supplies:

2 Small Conchos
2 pieces Suede Lace
12 Crow Beads
4 Small Star Spots

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Star-Spangled Suspenders



Suggested supplies:

Suspenders
6 Large Star Spots
12 Round Spots

NOTE: Adjust numbers of decorations for larger or smaller suspenders. For an exciting variation, add a set of stars and round spots down the back!

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads





Concho and Lace Necklace

Suggested supplies:

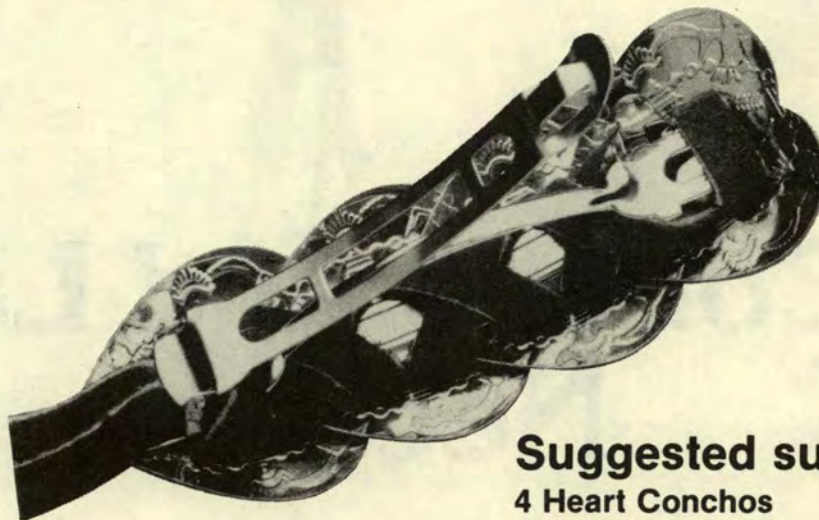
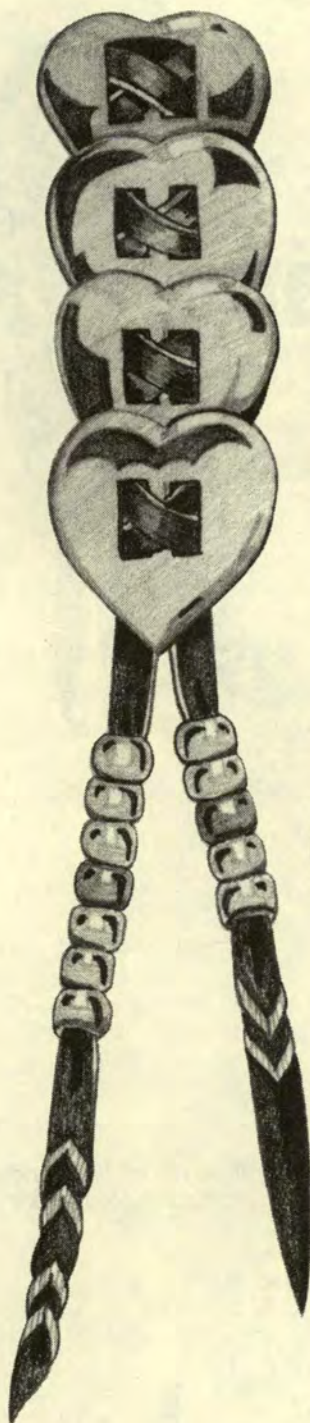
4 Medium Conchos
70 Crow Beads
Large Concho
Nickel Ring
Suede Lace

Tandy Leather Company has a
wide line of: Rhinestones •
Flashy Studs (Pyramids, Stars,
Hearts, Diamonds & Circles)
• Austin Conchos (Several
Styles & Sizes) • Colored Beads
• Metallic Beads

*NOTE: Use longer strips of lace and add
more beads and conchos to make a
matching belt.*

tandy Est. 1919
LEATHER COMPANY®

Concho Barrette



Suggested supplies:

4 Heart Conchos
Suede Lace
12 Crow Beads
3" Barrette

Push end through slot



Pull tight



Push end through slot



Pull tight

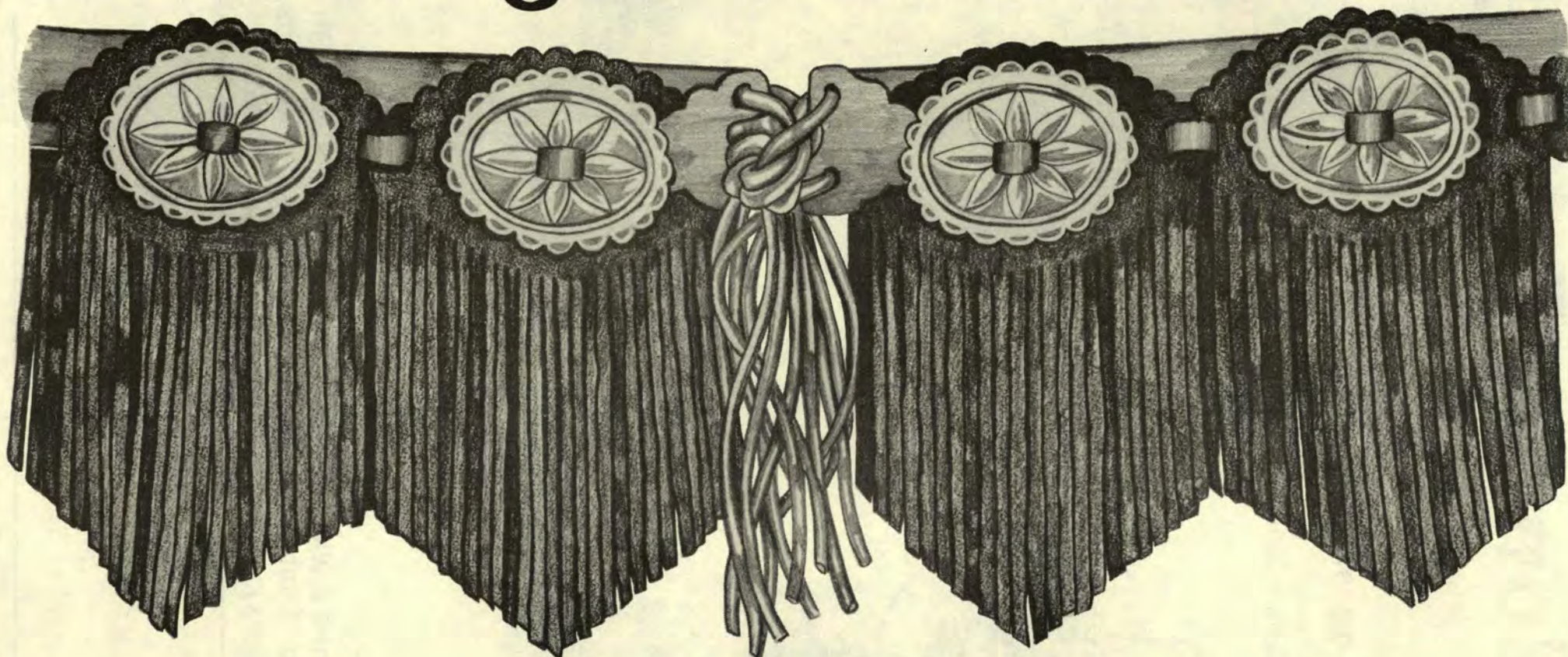
Here are the basics:

1. Place first heart concho at clasp end of barrette. Center lace over end of barrette, and pull ends through slots in concho. Cross lace and go back through slots.
2. Wrap one end of lace over the barrette and through the next concho, then back across the barrette and through the third concho. Continue until all four conchos are on barrette, then push the lace through the end of the barrette and pull tight. Repeat with other end of lace, wrapping it in opposite direction.
3. Decorate ends of lace with beads. To tie twist knots, slit each piece of lace down the middle, stopping at least 1" from tip. Push end of lace through slit and pull down tightly.

NOTE: Adjust number of conchos for smaller or larger barrettes.

Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Fringed Concho Belt



Suggested supplies:

6 to 7 oz. Tooling Leather
Pro Dye
Sof-Suede
Round Leather Lace
Large Conchos

Tandy Leather Company has a wide line of: Rhinestones
• Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles)
• Austin Conchos (Several Styles & Sizes)
• Colored Beads • Metallic Beads

*NOTE: Adjust number of conchos
for larger or smaller belts.*

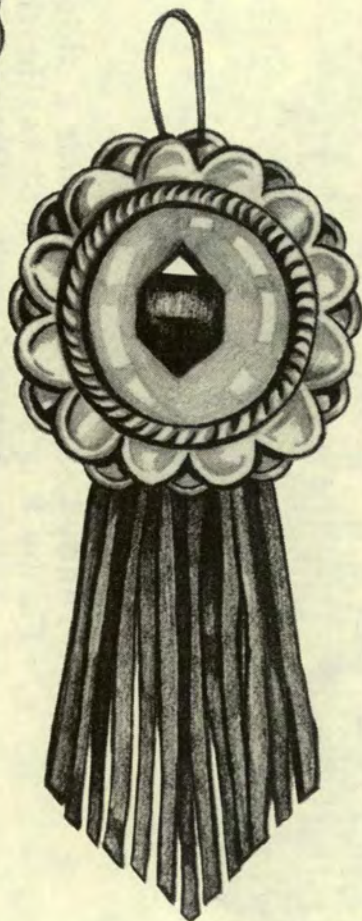


Fringed Concho Earrings



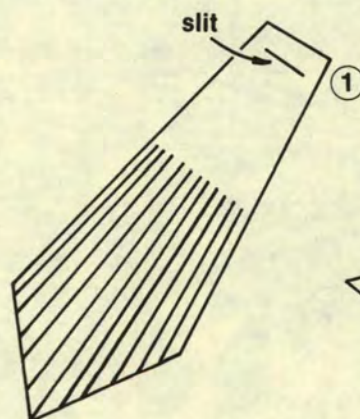
Suggested supplies:

Sof-Suede
2 Medium Conchos



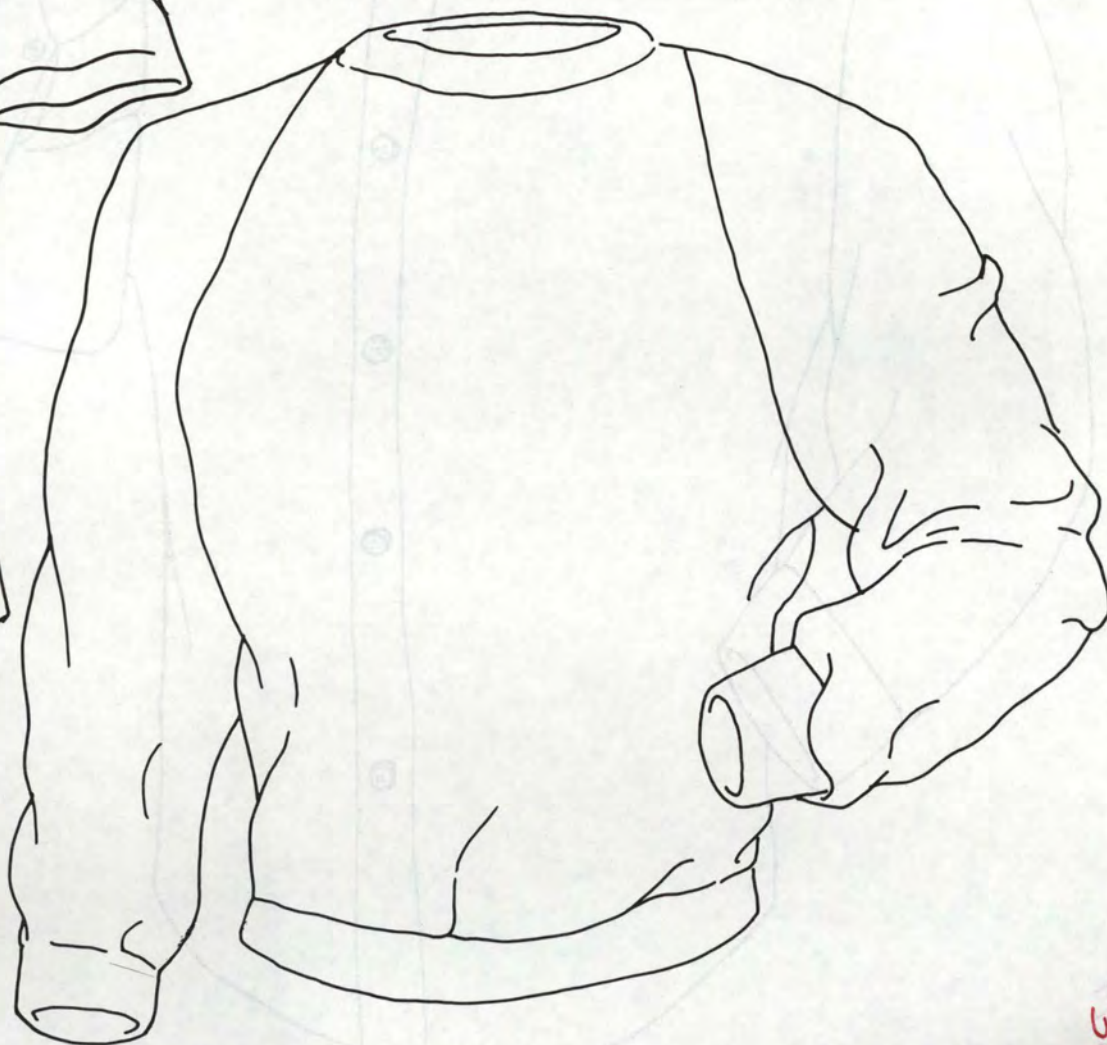
Here are the basics:

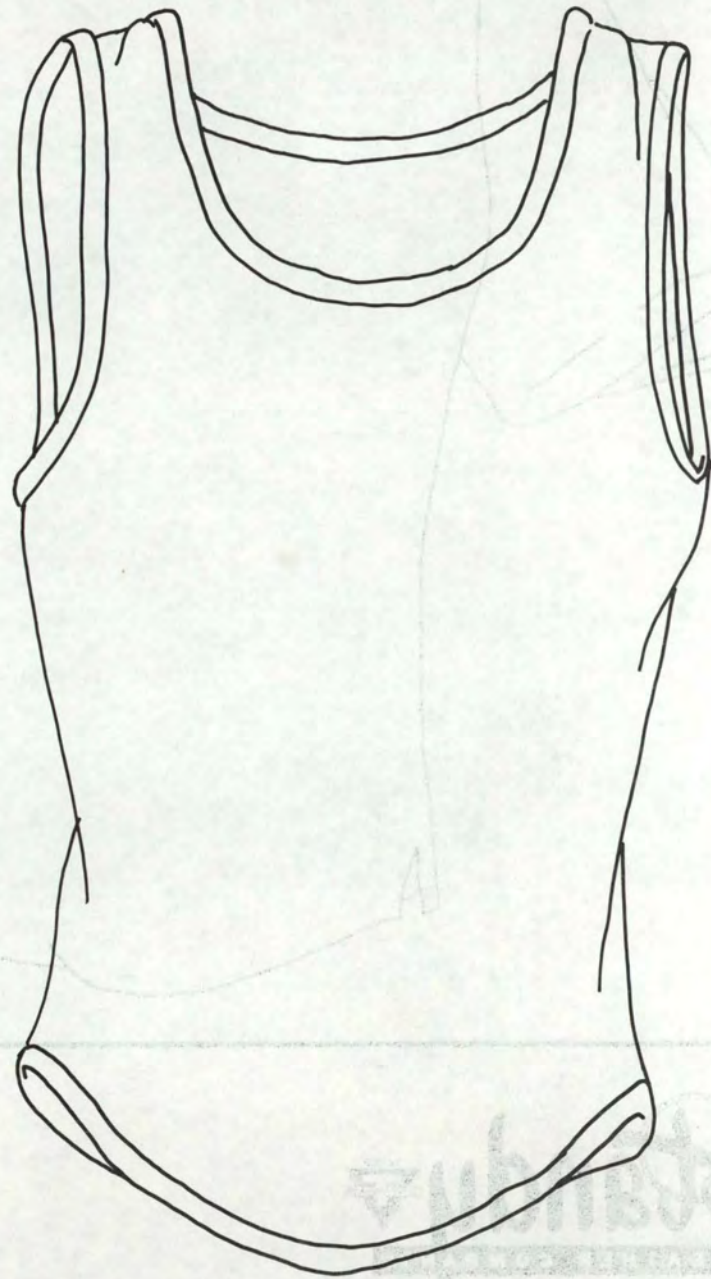
1. Cut a slit at top of fringe piece.
2. Gather fringe and pull through slit.



Tandy Leather Company has a wide line of: Rhinestones • Flashy Studs (Pyramids, Stars, Hearts, Diamonds & Circles) • Austin Conchos (Several Styles & Sizes) • Colored Beads • Metallic Beads

Design your own fashions with Tandy







HOOHING HOOTERS RAP

We R the HOOTERS

and we have fun!

We invite U to join us

EVERYONE!

We dance and we sing

and we laugh and we hug.

And sometimes we even do

the jitterbug!

We R the HOOTERS

and we have fun

Whoo ooo ooo ooo

Whoo ooo ooo.



BITS AND PIECES

THE ELEPHANT - finally - 3rd try
Betty Schuld

Once there was an elephant
Who tried to use the telephant,
No, no, I mean
Once there was an elephone
Who tried to use the telephone.
Dear me,
I'm not certain quite
That even now I have it right.
However,
It seems he got his trunk
Intangled in the telefunk
And the more he tried to get it free
The louder buzzed the telefee.
The moral of this story is,
Never let a elefizz
Try to use your telefizz.

A rose does not know
where its scent goes
and a man does not
know the reach of his
shared by Betty Schuld

We are all born to love.
It is the principle of existence
and its only end.
shared by Betty Schuld

...we die on the day
when our lives
cease to be illumined
by the steady radiance
renewed daily,
of a wonder,
the source of which
is beyond reason.

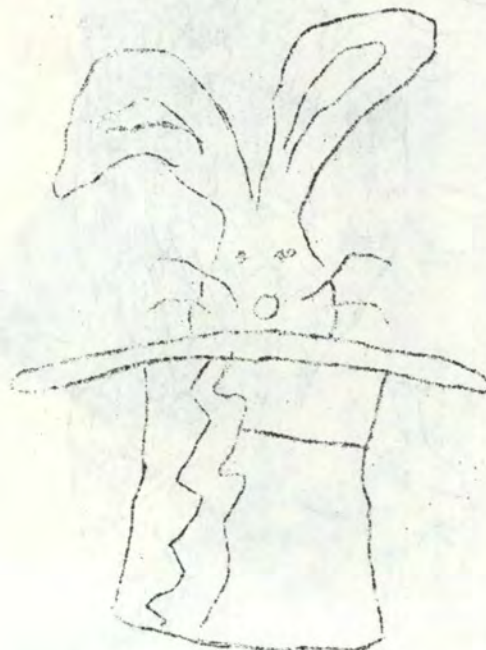
To be surprised, to wonder,
is to begin to understand.

The most beautiful thing
we can experience is
the mystery.

The greatest lesson in life is:
even fools are right sometimes.

shared by Betty Schuld

No one is exempt from talking
nonsense
the mistake is doing it solemnly
and happiness is a homemade
article



DANCES BY HOOTERS

Alunelul
Amos Moses
Bannielou Lambaol
Bunny Hop
Conga
Dirlada
Disco Duck
Erev Shel Shosanim
Halleluiah
Hokey Pokey
Lab Clap
Little Black Book
Misirlou
Polster Tanc
Seven Jumps
Sulam Yackov (Jacob's Ladder)
The Chicken Dance
The Little Shoemaker
Tzadik Katamar
Virginia Reel
White Silver Sands
New York, New York
Hammerschmiedsg' Sell'n
Blame it on the Bossa Nova
Left Footers One-Step
Crazy Daisy Mixer
Pata Pata
I Love a Rainy Night
Carnavolita
Elvira
Korabushka
Jeffy Mixer
Patty Cake Polka

THE TYPOGRAPHICAL ERROR

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

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

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

The editor stares in shock;
 she grabs her head in terror
 She'd read the copy o'er and o'er
 and never saw the error.

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

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!!

*Love
 and*

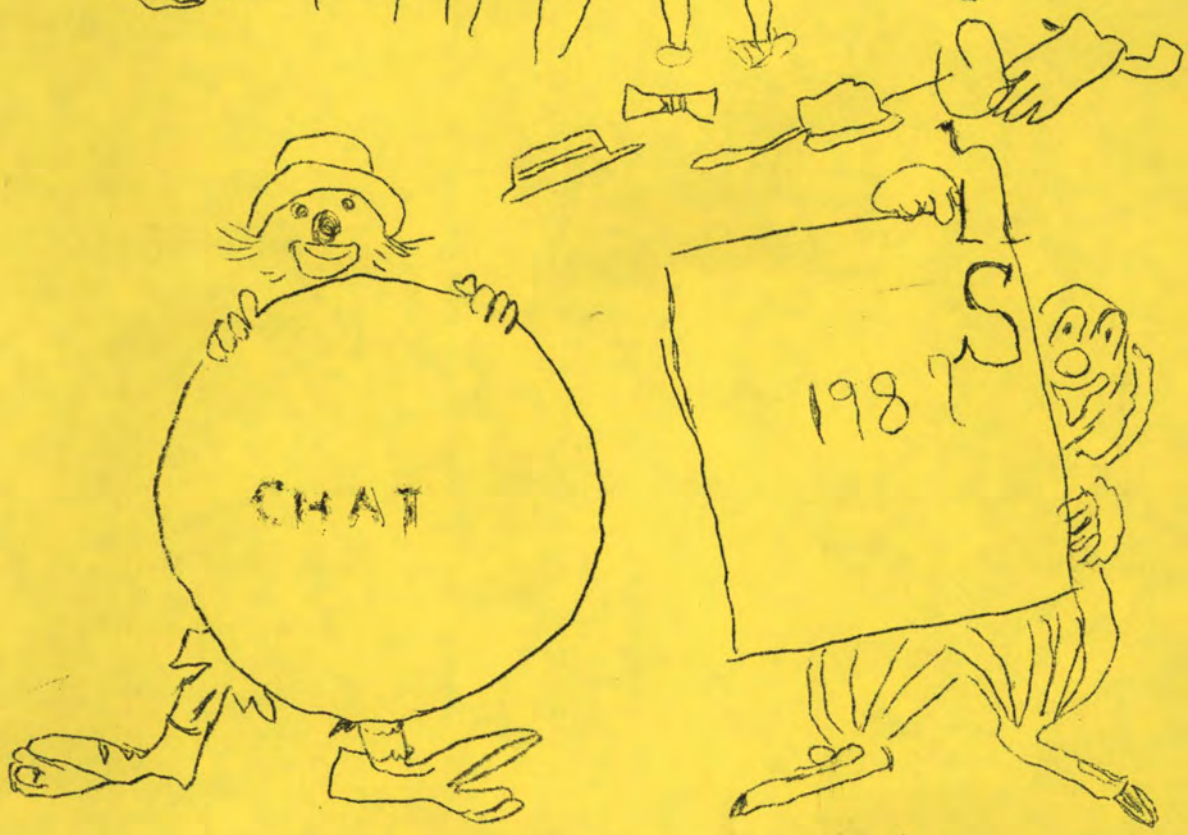
Peace to All

"BLESS YOU ALL"

Jerry Carson



EVALUATION



F
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G



FUNDRAISING

AUCTION

COMMITTEE
SONYA WATTS
NANCY SANDERS
JEANILE WARNER

We approached the auction as a three part event.

1. Small item auction at meals.
2. Chinese Auction
3. Regular Auction

This would help to shorten the time needed for the regular auction.

1. Small items were auctioned at three separate meals. This was done as a silent auction 25¢ /ticket, with tickets placed in baskets by each item. Tickets were sold before meals and names were drawn at the close of the meal. We earned \$28.25 on this type of auction.

2. Chinese Auction- 31 items were auctioned on Thursday evening. Each item is placed on the table with a sheet of paper. Bidders circulate placing their bid on items they would like. The last bid listed on each sheet, when the Auctioneer calls time is the purchaser. We made \$60.95 on this auction.

3. Regular Auction- Our largest and most valuable items were saved for this auction at Friday teatime we did not have our profit amount. (check final statement)

4. Clock Raffle

One special item -a hand crafted leather clock made by ~~Alfred~~ Cook was set aside for an ongoing raffle. Tickets were \$1.00 each and they were sold daily. The winner was selected at lunch on Friday.

Total Profit is unknown at Print time we had approx \$30.00 sold on Thurs. night.





Much  Betty K.

"Love you" Leila as always
You will always be special
to me Doc

Looking forward to
seeing you next
year Sarah



Leila -

Sorry your week
ended on crutches! It
was a SUPER week
even so! Take care -
and DO MORE than LISTEN
to your DOCTOR - DO WHAT
HE SAYS! Thanks for your
help!

Love & Hugs
Miriam B.

What a nice person
you are. Thank you
very much for all
your love and cooperation

Love
Lawrence Kaye

Leila,
Thanks for all your work.
Know how you eat an elephant?
One bite at a time!
Pamela & Maier

AUTOGRAPHS

your job will done
margaret.

Now is the Time!
Love + Enjoy Life
Angel

Thanks, Leila, for
being such a sweetie.
Love, Ruth

Leila
Thanks for your
kindness & patience
with this handy county
extension dept. Thanks for
showing all your talents
so generously. Yours most
affectionately
Miriam S.



Leila
Thank you for a great job.
Love + Enjoy Life
Angel

Please take
good care of you
NOW
Love + Thanks -
Jan

Autographs

John Hancock

Leila,
The joy was mine to be
your secret pal. Thank you
for being you.

Lots of
'E' hugs
this year
to you.
Love ya.
Janice

I look forward to
the next year of preparation
for CHAT '88, and promise I'll
have when I get to Edmonds. Take
care of your back. Take
April

Here's to a chance
to visit more - see
you in Arlington, hope
fully. Love
Stacy

Leila -
(Hi Dale)
you did a beautiful
job of keeping things
going. I enjoyed you
tremendously.

See you
next year
lots of love
Leah
(KAY)

Idaho - Oregon - Washington
Little Chat!

July 31st - August 1 and 2nd -
All of you are welcome!
Bring your families

To
Bernie's Last
Resort!

Rt. 1 Box 267
Medical Lake
Washington 99022

