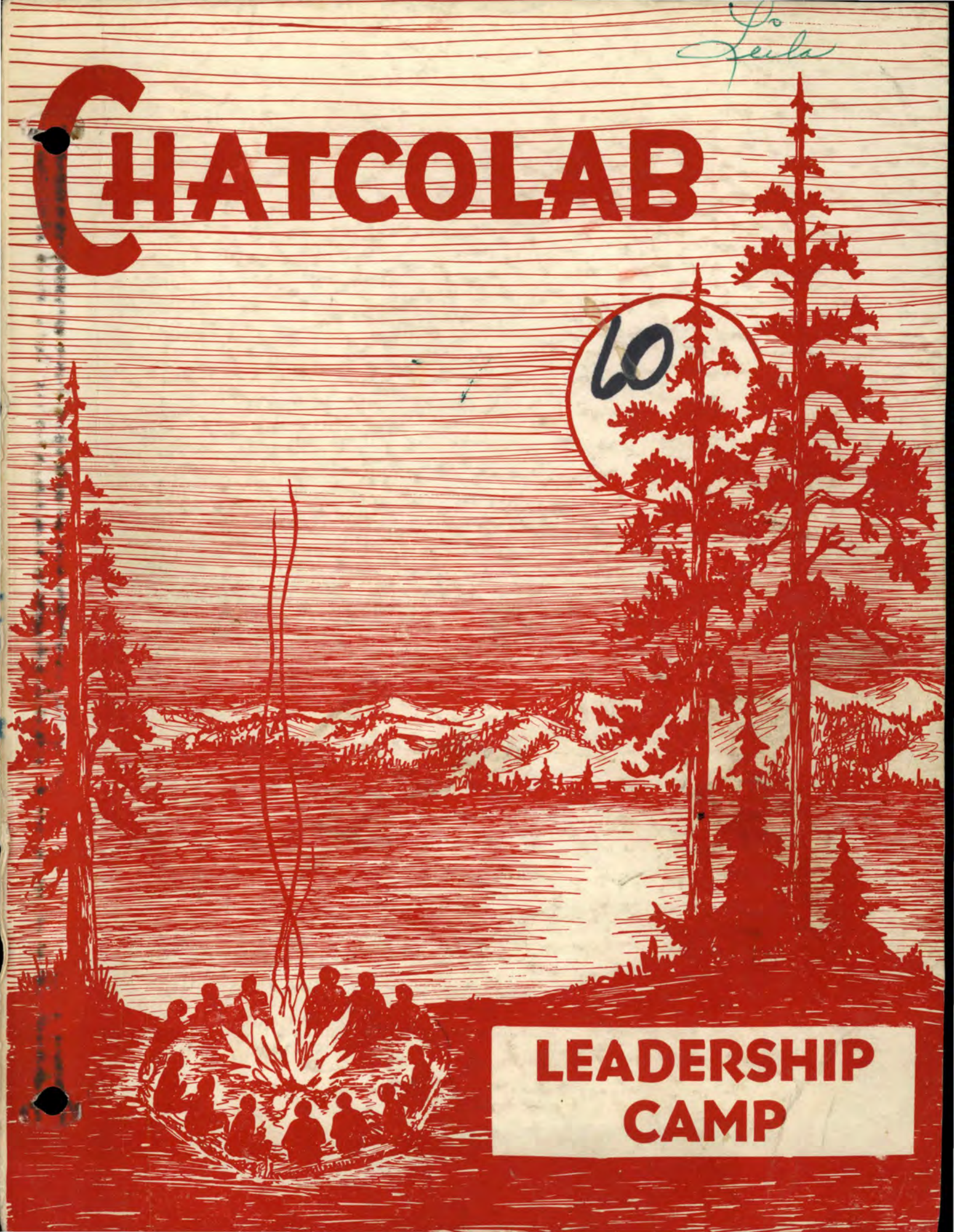


*To
Leila*

CHATCOLAB

60



**LEADERSHIP
CAMP**

Dear Leila,
my heart is all to you
and you've always, we
enjoyed and loved you both
stick together - your a good
combination - "back"

W
Leila

Dear Leila - enjoyed you very
much - and do hope to see you
next year. enjoyed the "dander"
Alma Guardique
Francis P. Guardique

Leila,
I've had been
fun knowing you here
at camp. Remember all
the crazy happenings.
Best of luck always
Glorine
Eastman wonderful experience
had time

Leila -
knowing you has really
helped make that time
for me. I really enjoyed
your punchings. Thanks.
Also Wicklund.

It was good to see
you & Dale. I'm sure
he has just as much
fun. Glad that you
wish I could have had time
to learn some of your
handsome craft.
Marta Robertson

Have really
enjoyed knowing
such nice people
and sharing such
good experiences.
Joice Colborn

Leila,
I've enjoyed meeting
you at camp. I hope to see
you again - most
likely in the fall. I'll be
feeling
better soon.
Stephen

Jim

Dear Leila -
wonderful to "share" again
with you - But as usual those wicked
for moments when we could fellowship
in talk and dance etc were
far too few and I start. Can
we try another year? Can
So nice to meet Dale and to
see him enjoying the Lab madness.
DM -

Dear Leila - Jim
It's been fun
being with you Love
Dale

BEAR PAPER

PHILOSOPHY



Dear Leila,
These past 4 yrs
have been a wonderful
experience at Lab and
working with you
and the others. Good
luck & hope to see you
in the near future -
Ed.

Dear Leila
Sure glad I came and had a real
goodtime. Sure different than what I
expected. Love - Dale

Leila,
lots of luck
to you and I
hope I will be
able to meet
you again
Kathryn
Kathryn

Dear Leila,
I'm glad
to have seen &
worked with
you again. Good
luck. Ed.

Karen
4.60
glad you got to
filling letter
you make up for
lost time then
Staine H.

It is a grand experience
to have a friend - and when friend-
ship can be extended over a period
of years it becomes even greater -
I'm glad we've started the "Ball
rolling" with our second year as friends.
Ella 5-14-60

Dear Leila
It was very
nice knowing you
you are a real
person. Darlene
Bailey

I always look forward
to seeing you at "Chat"
each year. Best of wishes
to you. Al.

Dear Leila -

Isn't it wonderful to take
time out of our "everyday" life to
meet everyday people? I certainly
think so, maybe that's why I've
enjoyed knowing you so much -

In Christ,
Rich

Dear Seila
May your talents increase
God Bless You - Carry your
chat light home
Lillie Marie

Dear Seila
It's been real nice
to spend a week with
you at chat. Sorry
that your web was
rough at first but it
improved when he
came too. See you
again - Nat Woodhouse

Dear Seila,
It's been
wonderful being
you these past two
6-8 years. I sincerely
admire you for the things
you are doing, and hope you
achieve the things you are working
towards. A girl with such ambition
should go far. Best of everything
Ruth Rhoades

Seila
I was so
enjoying basket weaving
with you. Hope to come
back next year + finish
the project. Best of luck
Betty Galt

It's been fun!
Ovey Schelton

Seila -
I enjoy you - sick and
well. You're an addition
to our group having good
times. Good luck to you
again next year. Love
Doris Johnson

Mary Lou Sieber
Dear Seila
you sure helped make
this an enjoyable week
for me.
Ralph A. Dawson

It has been wonderful
knowing you and
sharing the fun
of chatlabs -
Norma Dabler

Seila
Once again, it's been
grand spending this
week with you. May
we both make it next
year. Margie A.

Third time's a charm
they say - so hope we can
work at Chat again next year!
Sorry I didn't get to be in
your crafts zone.
Best wishes,
Hazel Beeman

Jane Thornton
M. Sullivan WZ.
Glad to have met you & Leila
Best of luck.

Leila,
Hope to come back
next year and see you
again. I have learned a lot
about sharing at "Lab".
Lots of luck
Marsha
Buchanan

Leila, even fun knowing
you these short few days.
Hope to see at Chat in the
future
Love, Maryann
Barman

Hi Leila
Wasn't it been
wonderful fun skiing
together. Thanks you
for all your help &
everything. Lois Eklyf

It's so nice
to be here with
so many nice people -
Marge Santeford

To Dale & Leila
we wish the best of luck and may
see you there soon again
Randy & Joanne

It has been a wonderful
experience to meet such
interesting people - and such a good sport - even on the mountain
Norma Sullivan

Love
Joanne
Sullivan

Thank you
for helping me on
crafts. Hope you had
a nice of a time as
I did. See you next
year snooks.

Lots of luck and
Dale Speed to a
good leader. Thanks
for sharing with me
Joanna
Lubrowsky

Dear Leila
Thank you so much for
sharing your talents
with us all - I hope to
see you at Chat
again next year -
Norma Cannon

Dear Lila
Sure been nice
knowing you.
Loved your dance
Lucile Thorne

Dear Lila - on the sunny
days you felt bad but on the
wining days you were the
sun and finished with a
pleasant in the last note
dance. Nice to have washed
with you Hazel Thompson

Dear Lila -
Daddy, another job is post
and somehow I have a
good feeling way down in
the pit of my stomach -
Dunno why? Thanks for
being such a "comfortable
friend" and please know
that you have our
heart and hope. Hope
you get around to
writing - yours
understand it I don't
lots of love to both
you and leave
Mary Ann.

Lila -
Zab has been lots of fun.
You contribute so much to Lab.
Best of luck. Hope to see you here
in 1962
Don Mitchell

To a real fine
gal
Betty Wilby

Dear Leila,
It was fun
in your class.
Thanks so much
helping with the
copper enameling.
Edna Thorpe

Leila
Short, long way
down the mountain.
Real nice showing this
week of Chet Good luck
Long Semblat

Friends are
made to remember
Lou Jensen

Leila,
It was fun being in
the same cabin with
you. I had a real swell
week. Good Luck
Grace Burdison

Leila,
I shore had fun & wish
this year had helped
you more I hope to see
you next year.
I ate up of I wish
Make you

Leila,
Hope you get to
feeling better. Come back
next year.
Steve Olson

I'll remember
you every time
I look at my
basket
hopet to see you
again
"See" Pepperm Road
1431 Sully
Olympia Wash

Leila
You been nice to know
& your skills were
really revealing
Eva Dawson

Dear Leila,
I enjoy so much
sharing Platcolab with
you, I just love your
spirit and attitude. See
you again, of course - once
a labber, always a
labber.
Sharon Sobler

Laila,
 It has been
 wonderful sharing with
 you a gain and
 Don & China Mitchell

Glad to meet you
 Dall - I like him too!
 Glenn

Laila,
 Enjoyed the week
 very much and thank
 you for the part you
 played in making it
 such a wonderful
 experience. Good luck
 and see you next year.
 Don & China

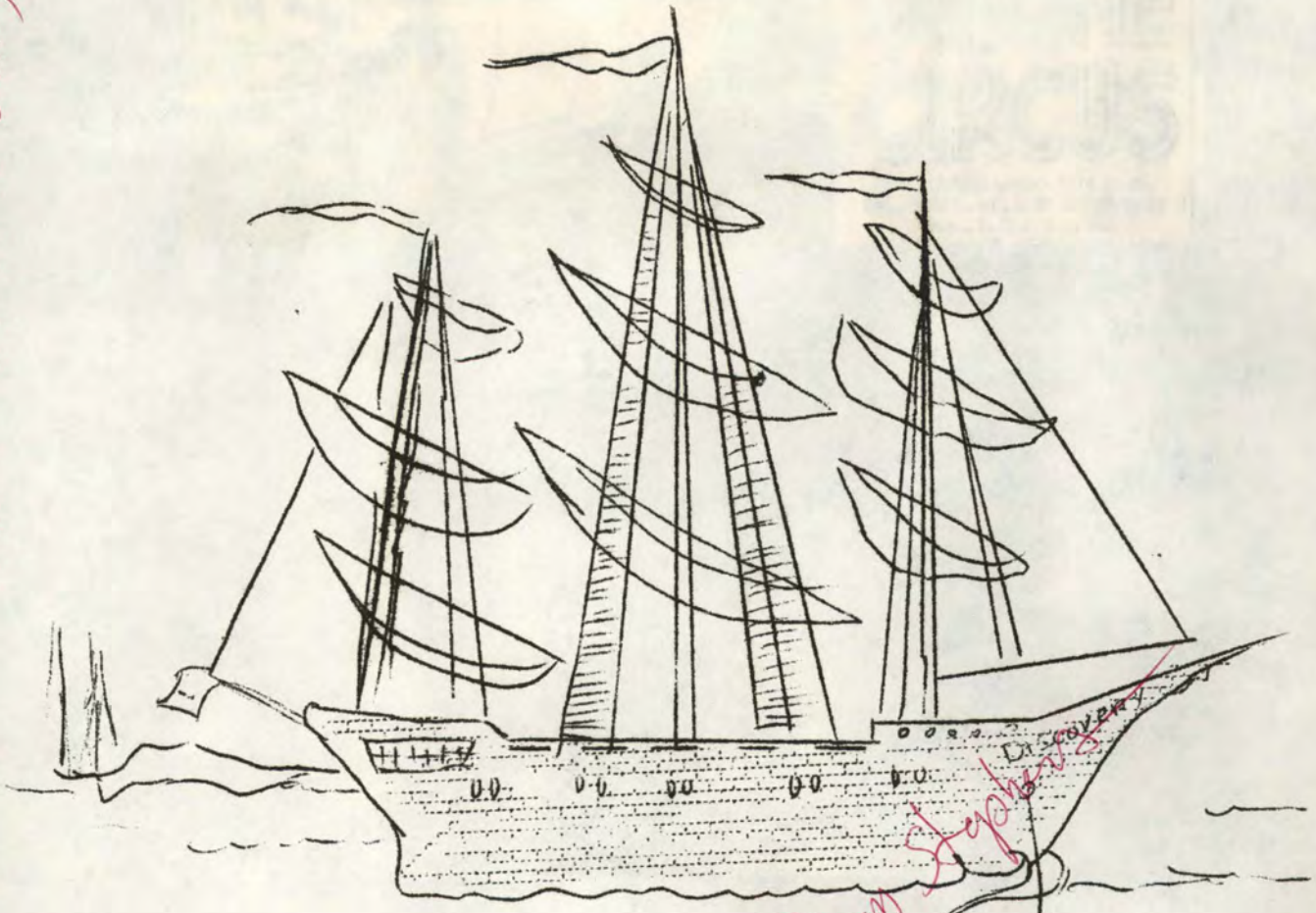
Laila
 What a wonderful
 week I've spent up here
 with such good friends
 Best of Luck

Joanne Monroe
 It's always a happy
 lab when you
 are there to share
 Bee Bee

Dear Laila:
 Another wonderful experience in my
 life has come to a close. It has been great to
 be with so many wonderful people. It was
 a pleasure to help you with Crafts. It
 is nice to have such a dear friend. Hope to
 be with you at many more labs
 Love Ken,

DISCOVERY DAYS

Dear heila - loads of luck to a dandy labber - be back next year
love - Don Stephens



By Don Stephens

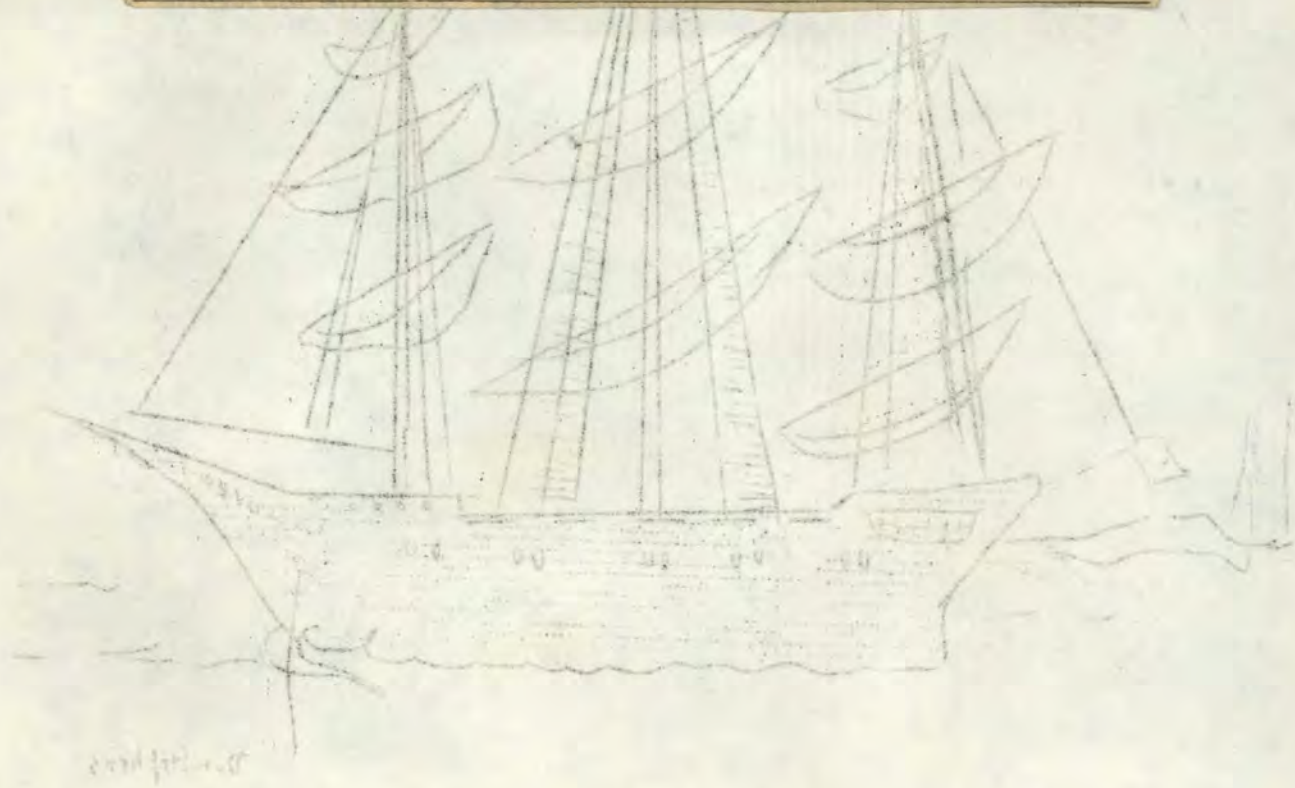
Don Stephens



Leadership Workshop

Chatcolab, the adult leadership workshop, at Heyburn park, Idaho, this week features many projects. Ruth Tilson, (left) Chewelah, Wash., and Izora Bowers, Sno-

homish, Wash., are interested in the demonstration by Mrs. Leila Steckelberg, Arlington, Wash., on the use of a kiln in making jewelry. (Chatcolab staff photo.)



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Leita's sure good to have you back again.
Chat wouldn't be the same without you.
I just ~~welcome~~ ^{the} ~~the~~ ^{some} ~~talent~~ ^{to} ~~they~~
might ask me back some year. You were
sure right about leaving. You were
sad experience and I will miss chat.
Lots of love Leita and much hope
John
Wagon Boss

Welcome to "Discovery Days." This will be a week of discovery. You have discovered the camp or you wouldn't be here, and I imagine you have discovered the cool weather. We will be sure to have several nice days of sunshine before the end of Lab, however.

We always discover a wonderful group of people at Chat and I know there will be no exception this year. During this week we hope everyone will discover his or her real self and personalities. There will be many opportunities to participate, share and to give.

This week will be a sharing experience. A sharing of ideas through planning, demonstrating, discussions, singing and crafts. We want everyone to share their ideas no matter how large or small they may be. There will also be much sharing of enthusiasm during this week.

You will also discover that there will be a few jobs to be done each day. In any camp there is some work along with play and you will have to check the duty wheel each day and share the work with your family.

After this week of discovery and sharing is over, we hope everyone will take this enthusiasm back home with you and help other people to discover themselves.

John L. Moore

people
one at
After
work w
you w
each o
You w
giving
messi
we use
through
like a
give.
There
overdo
there
we are

FRIENDSHIP LIGHT OF CHATCOLAB

Dear Labber:

You have discovered many new friends here at the 1960 Lab, I'm sure.

In order to carry on these friendships I would encourage each one of you to write at least one card or letter to a fellow "Discovery Days" labber before the 1961 Lab. We should encourage our fellow labbers to return to 1961 Lab so we can personally further our friendships.

You may want to write to many of your friends, but make a special effort to drop a line to Gloria Johnson before 1961 Lab.

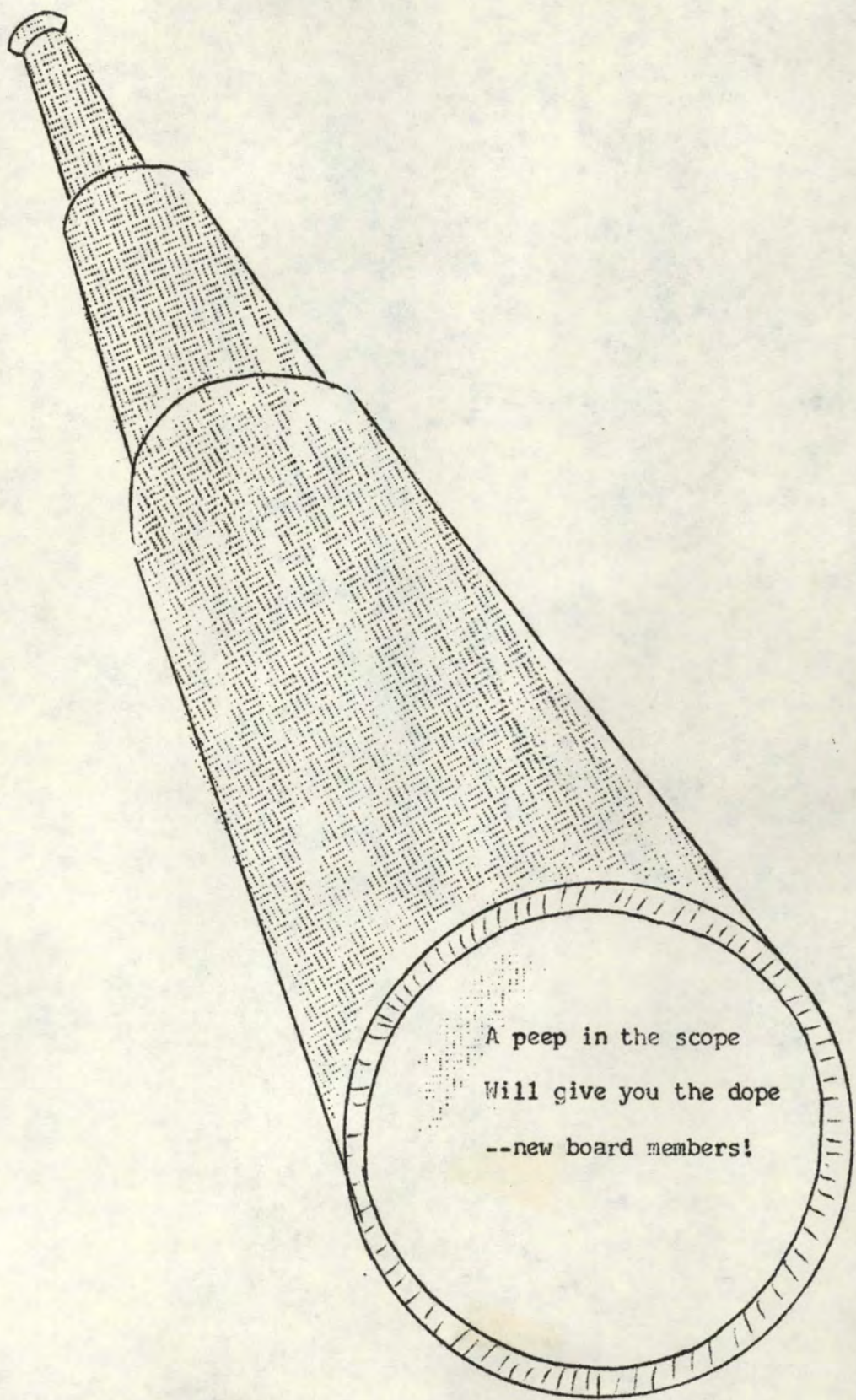
Sincerely,

John L. Moore

Wagon Master

McLennan

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A peep in the scope
Will give you the dope
--new board members!

1960 COMMITTEE

John Moore, Chairman	1960
Margie Lienum, Vice Chairman	1961
Alura Dodd, Secretary	1960
Don Mitchell, Treasurer	1962
Billie Marie Studer, Notebook Editor	1961
Doc Stephens, Publicity Ch.	1961
Glenn Dildine	1962
Russ Slade	1962
Ed Cushman	1960
Linda Berney, Jr. Labber(1 yr.)	1960

RESOURCE and STAFF

Mary Fran Bunning	Peasant painting, Leather
Bill Bunning	Silver Work, Philosophy
Charlie Scribner	Outdoor Cookery, Fly Tying
Ralph Dawson	Lapidary
Walt Secor	Dancing
Ella Jenkins	Folk Song, Creative Rhythm
Frank Guardipee	Nature, Indian Lore, Philosophy
Don Clayton	Group Discussions
Willma Shryack	Kaliedoscrolls
Leila Steckleberg	Copper enameling, basketry
J. W. Barber	Photography

Cooks : Marjorie Leinum
 Alfild Leinum
 Hazel Beeman

Office Staff: Norma Dobler, Co-editor
 Marta Robertson

Store Keeper: Sharon Dobler

1961 COMMITTEE

Glenn Dildine, Chairman	1962
Don Ingle, Vice Chairman	1963
Margie Leinum, Secretary	1961
Angelo Rovetto, Treasurer	1963
Billie Marie Studer, Publicity	1961
Gloria Johnson, Notebook	1962
Russ Slade	1962
Margaret Kuhl	1963
LaRele Stephens, Resource	1961
Carolyn Pugh, Jr. Labber (1 yr.)	1961

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ROSTER

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Darlene Bailey	Box 123 Lapwai, Idaho	Crafts 4-H	Student
James K. Ballard	1145 Washington St. Wenatchee, Wash.	Crafts Geology	County Ext. Agent
J. Warren Barber	1928 Amber St. Boise, Idaho	Photography Fishing	Retired
Nettie Barber	1928 Amber St. Boise, Idaho		
Mary Ann Bauman	816 Bryden Lewiston, Idaho	4-H, Sports Music, Recreation	Student
Mary Lou Bieber	206 S. 7th St. Apt. 3 Yakima, Wash.	Folk dancing Singing	County Ext. Agent
Bill Bunning	1931 N. Corona Colorado Spring, Colo	Handicraft	
Mary Fran Bunning	1931 N. Corona Colorado Spirngs, Colo	Handicraft	
Marsha Rae Buchanan	Rt. 1 Box 61 Lewiston, Idaho	Crafts 4-H	Student
Grace Burlison	1235 East "F" Moscow, Idaho	4-H Sunday School	Student
Sharon Burnham	Route 3 Lewistown, Montana	Crafts, singing Square dancing	Student
Norma Cannon	Route 4 St. Maries, Idaho	Crafts, 4-H Square dancing	Housewife
Don Clayton	Geo. Williams College 5315 S. Drexel, Chicago 15, Ill.		Professor
Jackie Cobern	13 E. 2nd Kennewick, Wash.	Campfire, crafts music	Homemaker
Edward Cushman	Yakima Indian Agency Toppenish, Wash.	Crafts Photography	County Ext. Agent
Eva Dawson	Rt. 1 Deary, Ida.	Crafts-Fishing	Housewife
Ralph Dawson	Rt. 1, Deary, Ida.	Crafts - Fishing	Truck driver
Glenn Dildine	7100 Connecticut Ave. Washington 15, D.C.	Hi-Fi Building Design	Natl. 4-H Club Foundation

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Betty Dilley	1322 West 7th Olympia, Wash.	Girl Scouting	Homemaker
Norma Dobler	1401 Alpowa St. Moscow, Idaho	4-H Church Youth Groups	Homemaker
Sharon Dobler	1401 Alpowa St. Moscow, Idaho	4-H Sunday school	High School Student
Juanita Dobrowsky	522 Serpentine Dr. Seattle 55, Wash.	4-H, Outdoors, music, gardening	Nurse Aide, 4-H Leader, Homemaker
Alura Dodd	Rt. 5, Box 621 Everett, Wash.	Dance, 4-H, young friends	Homemaker
Gloria Eastman	Highwood Rte. Great Falls, Mont.	4-H Recreation Crafts	Student
Lois Ekloff	Route 3, Box 48 Snohomish, Wash.	4-H, Grange Church	Housewife
Rosalie Etan	115 No. Third Ave. Bozeman, Mont	Horses, riding Crafts, 4-H	Student
Mike Firman	P.O. Box 562 Great Falls, Mont.	4-H, Stock car racing, Hunting	Student
Naomi Gillespie	Rt. 1, Box 33 Pullman, Wash.	Camp Fire Girls	Housewife
Betty Goetsch	Rt. 4, Box 182 G Olympia, Wash.	Homemakers Crafts Singing	Office Asst. for M. D.
Lucile Greene	Donnelly, Idaho	4-H Leader Grange Remodeling	Housewife
Alma Guardipee	Box 427 Browning, Montana		
Francis X. Guardipee	Box 427 Browning, Mont.		
Leona Hepburn	1431 No. Lilly Road Olympia, Wash.	Homemakers-Church Groups, Ceramics	Homemaker
Ken Hoach	Rt. 2, Box 1016 Modesto, Calif.	4-H, Crafts Recreation	Trucker
Elaine Hollister	912 W. Kennewick Ave. Kennewick, Wash.	Camp Fire, Crafts Recreation	Ex. Director C.F.Girls
Mrs. L. R. Hoxie	Rt. 1, Box 261 La Grande, Oregon	Crafts, Singing Planning	4-H Leader Homemaker

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Don Ingle	Route 1 Sagle, Idaho	4-H , Sq. Dancing Photography	County Agent
Ella Jenkins	727 E. 60th St. Chicago 37, Illinois	Music, Table Tennis Dancing	Folksinger Rhythm Specialist
Donna Jernigan	1306 S. Eastside Olympia, Wash.	Homemakers PTA	Housewife
Lucille Jessemey	Rt. 3, Box 329 Olympia, Wash.	4-H PTA Youth groups	4-H Leader Secy. for Housing Develop.
Gloria Johnson	Box 267 Bonners Ferry, Ida.	Music, dance, People	Home Agent
Robert Johnson	Box 796 Waterville, Wash.	4-H, Scouts Crafts	County Agent
Margaret A. Kuhl	501 So. Grand Bozeman, Mont	4-H	Assoc. State 4-H Leader
Alfhild Leinum	Coeur d'Alene, Idaho		Homemaker
Marjorie Leinum	Rt. 1, Box 48 Coeur d'Alene, Ida.	Church youth	Credit Mgr.-Hosp.
Donald Mitchell	State 4-H Office University of Idaho Moscow, Idaho	4-H People Crafts	Asst. State 4-H Leader
Helen Moore	208 - 7th St. N. W. Soap Lake, Wash.	Homemakers Campfire, Crafts	Homemaker Beautician
John Moore	Star Route Moses Lake, Wash.	People	Farmer & Fieldman
Joanne Monroe	Culdesac, Idaho	4-H Crafts Sports	Student
Steve Olson	210 19th Ave. N. W. Great Falls, Montana	4-H Luther League	Student
Hugh O'Neill	5315 S. Drexel Chicago 15, Illinois	Christ Education	Student / Minister
Denis O'Sullivan	"Glen Erin" Albury Sth Canterbury = New Zealand	People Photography Music, Singing Dancing, Sports	IFYE Student Farm Worker
Clara Peterson	915 Pioneer Ave. Cashmere, Wash.	Music, dancing 4-H, Outdoors	Secretary
Carolyn Pugh	Box 190 Shedd, Oregon	M.Y.F. 4-H Work sewing, skiing	Student High School

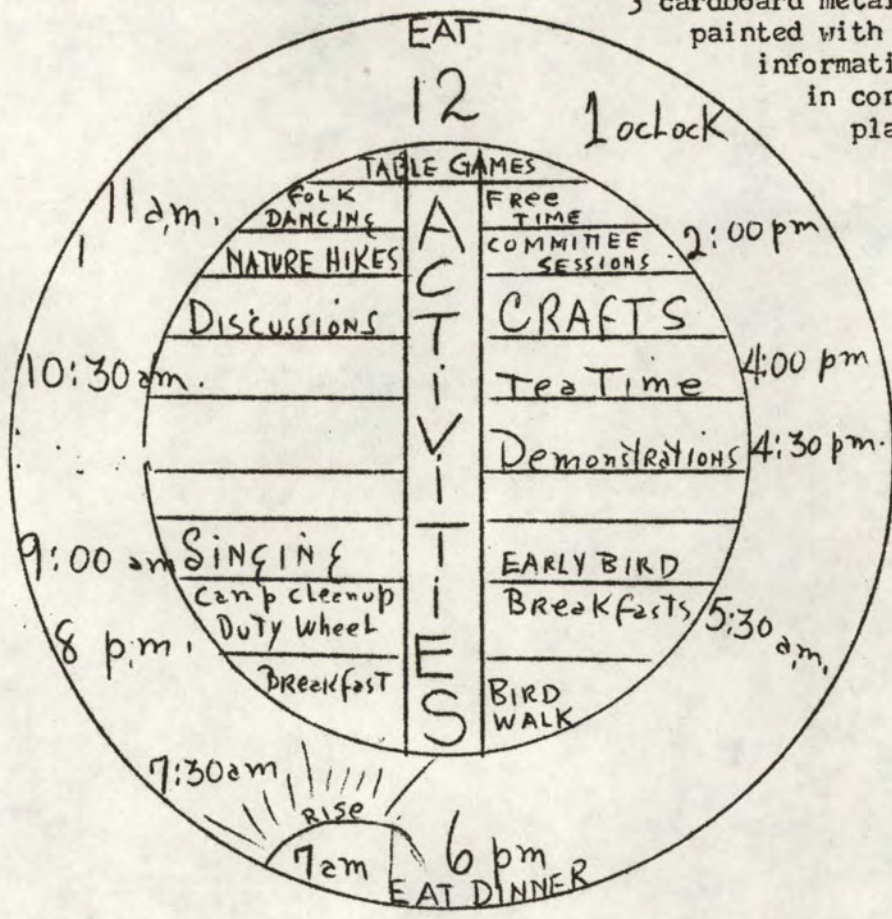
<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Ruth Rasmussen	107 So. Spring Pullman, Wash. =	Crafts, music Youth groups	Housewife
Marta Robertson	801 East B Moscow, Idaho	4-H Church	Housewife
Angelo Rovetto	1608 Fruitvale Blvd. Yakima, Wash.	Skiing, tennis, stone cutting	Engineer Motel Operator
Elaine Rovetto	1608 Fruitvale Blvd. Yakima, Wash.	4-H work, skiing Sewing	Motel Operator Housewife
Margie Santeford	Rt. 1, Box 372 Snohomish, Wash.	4-H Sewing, rocks Square dancing	4-H leader Homemaker
Pansy Scheline	Donnelly, Idaho	Sewing	Home Agent
Ramola Seabury	Rt. 6, Box 103 Mt. Vernon, Wash.	4-H, PTA Camping Gardening	Homemaker Asst. 4-H Leader
Walter Secor	914 W. Olive Bozeman, Montana	Square dancing	Newspaper
Charlie Scribner	1945 Idaho Ave. St. Maries, Idaho	People Politics	Mayor Forest consultant
Lou Slade	310 S. 21st St. St. Maries, Idaho	Square dancing camping	Photo Journalist
Russell Slade	310 S. 21st St. St. Maries, Idaho	Square dancing camping	Forester
Dale Steckelberg	Route 5 Arlington, Wash.	Hunting Fishing	Logger
Leila Steckelberg	Route 5 Arlington, Wash.	People, crafts Dancing, Rec.	Student
Don Stephens	620 Ridge Road Moscow, Idaho	Boy Scouts, Art Architecture, Biology People and GIRLS	College student
Larele Stephens	620 Ridge Road = Moscow, Idaho	Rocks, coins stamps	Physician
Phyllis Stephens	1711 - 1st Ave. So. Great Falls, Mont.	4-H Recreation Crafts	Student
Billie Marie Studer	3804 First Bremerton, Wash.	4-H, Campfire Camp crafts	Homemaker Student
Anton Sundsted	2726 Central Ave. Great Falls, Mont.	4-H	County Agent at Large

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Janis Switzer	5719 Fremont St. Boise, Idaho	4-H Recreation Camping	Extention Home Agent
LaVaun Switzer	5719 Fremont St. Boise, Idaho	Fishing Heckling	Apprentice Repr. Dept. of Labor
Terry Switzer	5719 Fremont St. Boise, Idaho	Basketball, base- ball, other sports	Student
Charles Thomas	Box 305 Lewiston, Idaho	Indian artifacts Wild flowers Leather tooling	County Agent (4-H)
Hazel Thompson	Forsyth, Montana	Homemakers 4-H	Home Demonstratic Agent
Edna Thorleifson	20303 Poplar Way Alderwood Manor, Wn.	4-H, Sq. dancing Camping, Photog. Nature	Teacher Homemaker
Irene Thornton	Rt. 4, Box 273 Olympia, Wash.	4-H Homemakers Craft Games	Housewife Checker Groc.Store
Karen Todd	Lapwai, Idaho	4-H	Student
Dennis Viebrock	Douglas, Wash.	Sq. dancing, Singing, 4-H	High School Student (Sr.)
Lois Wicklund	Rt. 5, Box 294 Olympia, Wash.	Sq. dancing 4-H	Student
Nathaniel Woodhouse	Rt. 7, Box 98 Olympia, Wash.	Photography, 4-H Fishing, dancing	County Ext. Agent
Gail Woodward	Asker Apts. #7 Grangeville, Idaho	4-H Home Dem. Club Work	Home Agent Idaho Co.
Linda Berney	Grand View, Idaho	Christian educa- tion, 4H	Student
Fred Grimm	Box 244 Whitworth College Spokane, Wash.	Youth for Christ Christian educa- tion	Student

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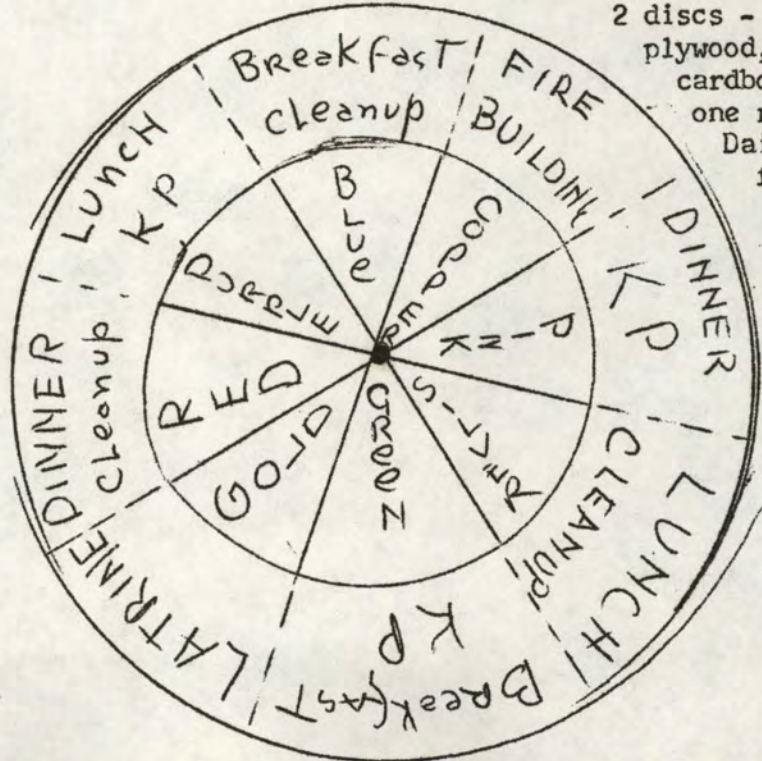
ACTIVITY WHEEL

3 cardboard metal barrel lid painted with orientation information - placed in conspicuous places about campsite



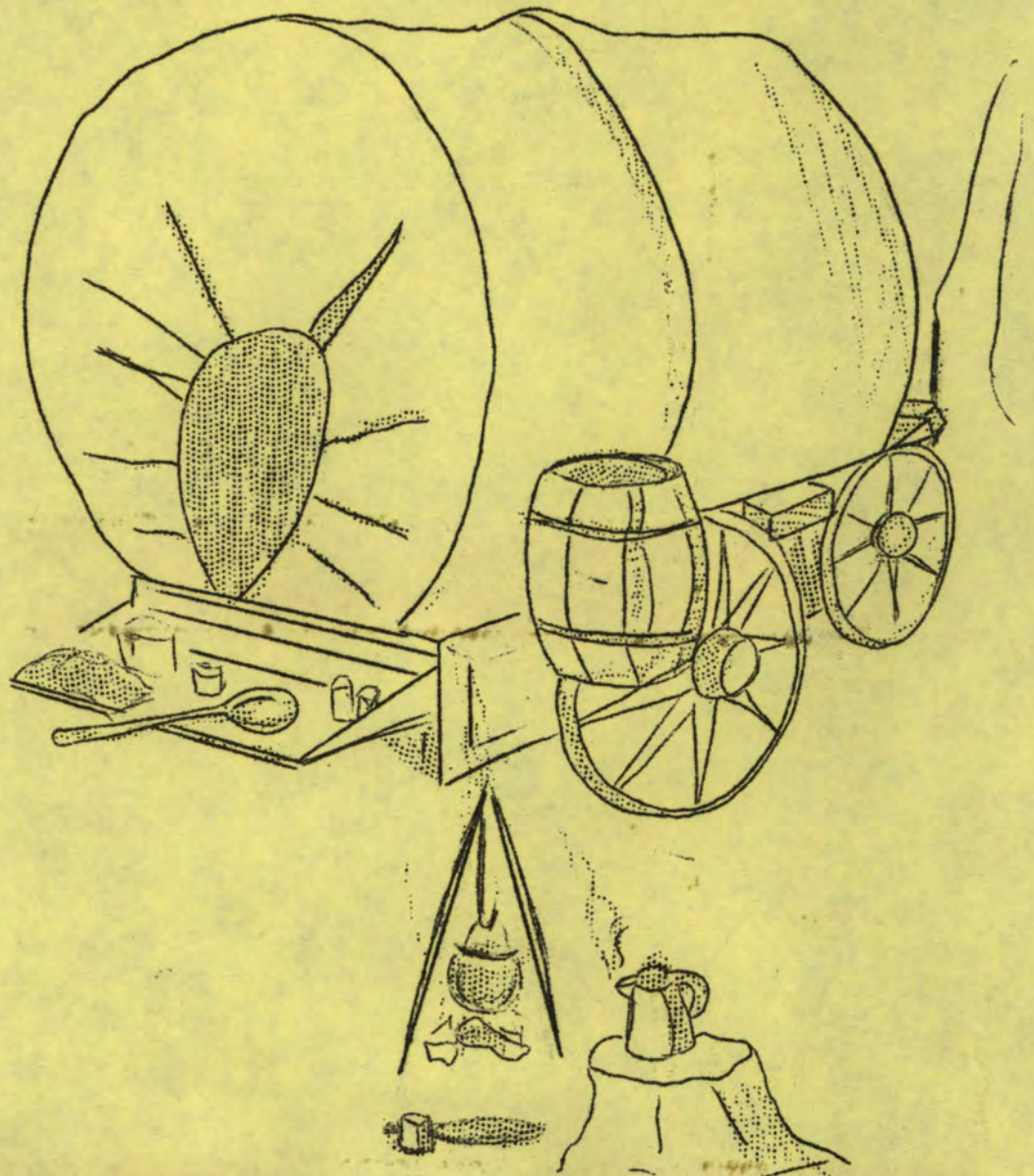
DUTY WHEEL

2 discs - 1 large plywood, 1 small cardboard. Smc one rotated Daily to st families new opp tunitie



CHUCKWAGON

COOKERY





Quantity Recipes Used for
Chatcolab Menus

Ground Beef Stroganoff
(90 servings)

Melt: 3 lbs. butter
 Cook: 10 cups chopped onions in butter until golden brown
 Add: 25 lbs. hamburger and cook til brown
 Add: 1/2 cup (or more to taste) salt
 1/4 cup (or more to taste) nutme
 1/8 cup pepper
 Add: 3 50-oz cans mushroom soup and cook 15 min. (thin with water if too thick)
 When ready to serve, spread 6 qts. buttermilk (or sour cream) over top and heat gently. Serve on rice.

Apple Pie
 Crust for seven pies:
 10 c. flour
 3 1/3 cup shortening
 4 tsp. salt
 1 1/4 cup water
 6 gallons canned apples
 makes 20 pies

Cheese Fish Bake
 Arrange 25// fish fillets in single layer in greased baking pans. Season with a dash of pepper. Pour cream of mushroom soup over layer of fish
 Sprinkle shredded cheddar cheese over soup. Bake at 375° about 1 hour or until lightly browned.

Baking Powder Biscuits
 Sift together 16 cups flour
 1/2 cup bak. pwd.
 2 Tbs. salt
 cut in 2 cups lard
 Add 1 1/2 qts. milk
 Mix lightly, knead slightly, roll to 1/2 inch thickness.
 Cut, bake at 450° for 12 min.
 Yield - 100

Fudge Cake
 Serves 40 people
 Cream together: 1 1/2 cup shortening
 4 cups sugar
 add: 6 well beaten eggs
 Mix together 4 oz. chocolate (or 5 oz cocoa)
 1 1/2 T. soda
 1 1/2 cup hot water
 1 1/2 pint milk
 Add this liquid mixture alternately with 7 cups flour.
 Bake 25 to 30 min. at 350° - makes 6 9 in. layers.

A young H.D.A. we'll call Swoose
 Was so thin that her oirdle was loose
 After chowing a while
 In our Chatcolab style
 She has picked up a cute lil caboose.

2

Recipe for the barbecue sauce:

	for 5	for 100
Cooking oil	$\frac{1}{4}$ pint	2 qts.
Vinegar	$\frac{1}{4}$ pint	4 qts.
Salt	5 tsp.	$2\frac{1}{4}$ cups
Pepper	$\frac{1}{4}$ tsp.	5 tsp.
Poultry seasoning	$1\frac{1}{2}$ tsp.	$\frac{1}{2}$ cup

You may multiply or divide these portions for other amounts.

Procedure:

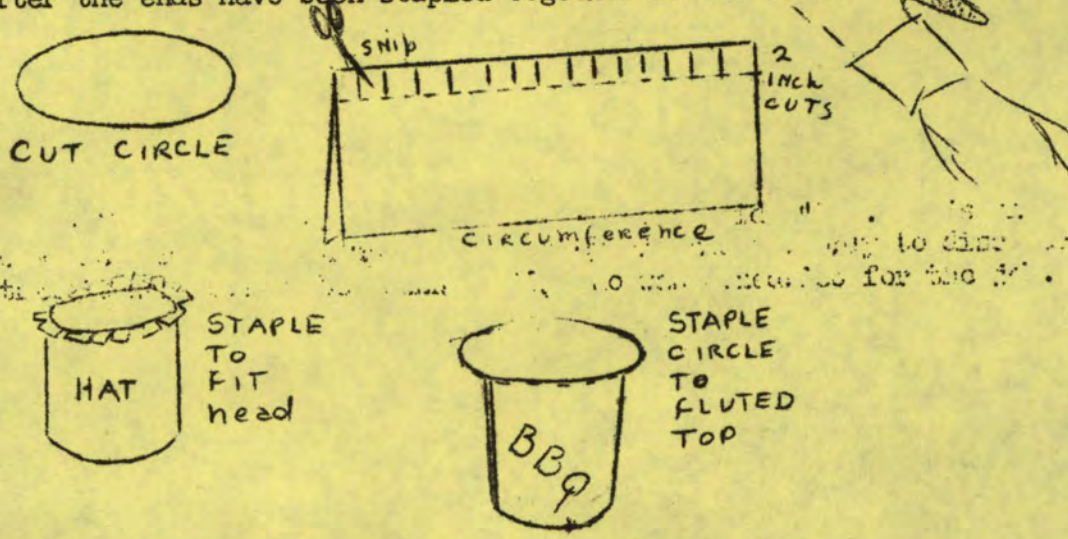
Place briquets in a heap on top of a kindling fire (or use lighter fluid). When the briquets are gray (it takes about 30 minutes) place them in a single layer in the bottom of the barbecue. Dip the chicken halves in the sauce and place on rack. Baste and turn every 10 minutes. The chicken will be done, tasty and golden, in 30-40 minutes.

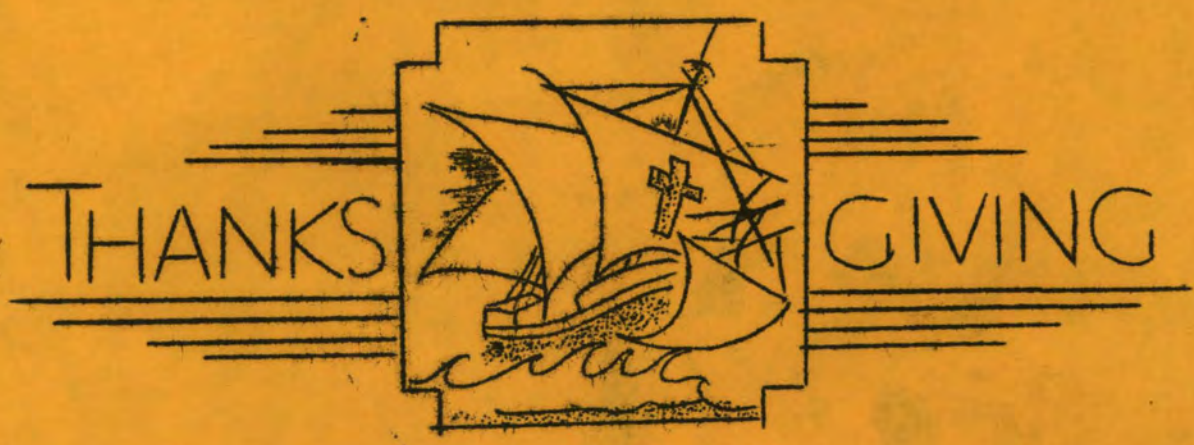
For a barbecue of this size (100) the menu should be kept simple:

- Barbecued Chicken
- Carrot and celery sticks Potato chips
- Bread and butter
- Ice cream Cookies
- Milk Punch Coffee

CHEF HATS:

Use a strip of paper about 3 inches longer than the desired circumference of the hat, and twice the desired height of the hat. Fold paper in half lengthwise. Clip the folded edge in 2" at frequent intervals. Fold strips out and staple a circle to fit over the top, after the ends have been stapled together at the back.





COCKTAILS

Served in the Indian Teepee

FEAST MENU

Wild Turkey and Dressing

Mashed Potatoes
and brown gravy

Candied
Sweet Potatoes

Buttered Indian Corn

Green Beans

Relish Plate

Holded Cranberries

Cabbage and Pineapple
Salad

Hot Rolls

Pilgrim Pumpkin Pie

Plum Pudding

Milk

Coffee

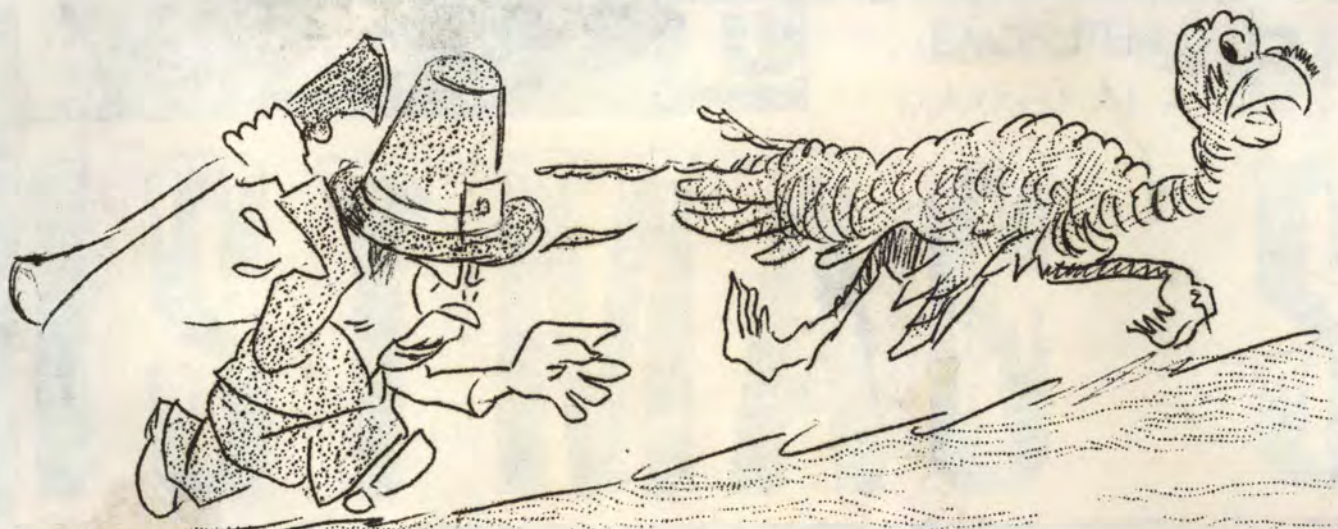
Tea



LET US
GIVE
THANKS







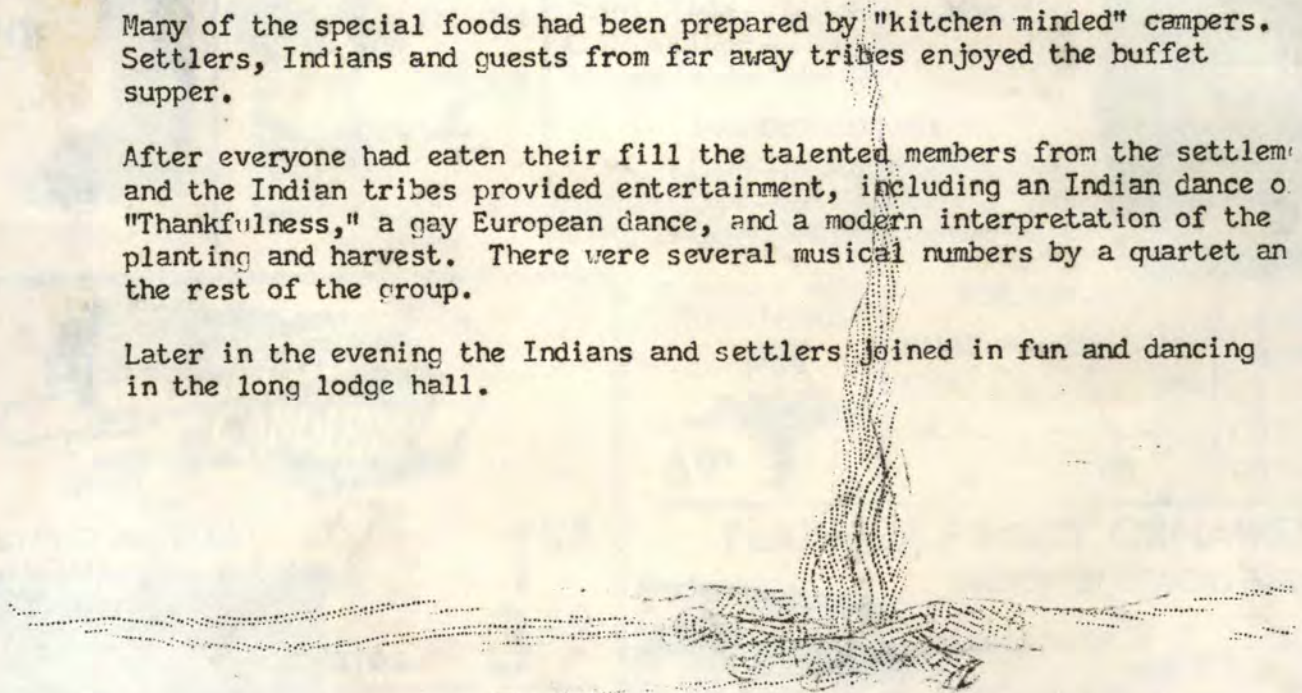
Saturday evening's feast was inspired by the good fortune of a Pilgrim who shot a fat turkey out of a tree near camp.

The Indian Chief invited one and all to join in refreshments at his Tepee after which everyone came to the largest house in the settlement for a traditional harvest festival.

Many of the special foods had been prepared by "kitchen minded" campers. Settlers, Indians and guests from far away tribes enjoyed the buffet supper.

After everyone had eaten their fill the talented members from the settlement and the Indian tribes provided entertainment, including an Indian dance of "Thankfulness," a gay European dance, and a modern interpretation of the planting and harvest. There were several musical numbers by a quartet and the rest of the group.

Later in the evening the Indians and settlers joined in fun and dancing in the long lodge hall.





MAKING MARZIPAN Cookies can bring merriment to whole family during holidays

Making Marzipan Cookies Can Be Family Project for Christmas

Is it family-project time at your home during the holidays? Here's an idea that's sure to bring merriment to all—Marzipan Cookies.

These "candy cookies" are dainty, colorful miniature fruits and vegetables, made from a rich butter cookie dough with almond flavoring. "Marzipan" itself means a paste of ground almonds and sugar, molded in typical tiny fruit and vegetable shapes.

They're such a gay and colorful addition to the cookie tray and they

make a much appreciated gift. Here's the cookie of the season, developed in the holiday Betty Crocker kitchens:

MARZIPAN COOKIES

- ½ cup soft butter
- ¼ cup sugar
- food coloring (see below)
- ⅓ tsp. almond flavoring
- 1¼ cups sifted "kitchen-tested" flour

Cream butter, sugar, food coloring of your choice (below) and flavoring. Stir in flour; mix thor-

oughly. Shape as directed; use 2 level teaspoonful of dough. Place on ungreased baking sheet; chill 30 min. Heat oven to 300° (slow). Bake about 30 min. (time will vary with size). Do not brown. Makes 2 to 2½ doz.

YELLOW DOUGH

Add 2 to 3 drops yellow food coloring.

Bananas: Roll dough into banana shape, curving and tapering ends. Flatten top slightly. Paint on markings with mixture of 3 drops red, 2 drops yellow, 1 drop blue food coloring diluted with ½ tsp. water.

Pears: Roll dough into a ball, then cone. Bend top slightly. Insert stick of cinnamon for stem. For red blush, dilute ⅓ tsp. red food coloring with 1 tsp. water; paint cheeks.

Apples: Roll dough into ball. Use small piece of cinnamon for stem and clove in blossom end. Add red blush as in pears.

Peaches: Roll dough into ball. Make crease down one side with toothpick. Use clove in blossom end. Add red blush.

RED DOUGH

Add 4 to 5 drops red food coloring.

Apples: Follow directions of apples:

Strawberries: Roll dough into ball, then heart shape about ¾" high. For texture punch with blunt end of toothpick. Roll in red decorator's sugar. Use piece of green colored toothpick or green dough for stem.

Cherries: Roll 2 tsp. dough into 3 small balls. Use piece of green colored toothpick for stem.

Plums: Follow directions for peaches. For blush, dilute ⅓ tsp. blue and 2 drops red food coloring with 1 tsp. water.

ORANGE DOUGH

Add 3 drops red and 2 drops yellow food coloring.

Oranges: Form into ball. Insert clove in blossom end. For texture punch with blunt end of toothpick

Carrots: Roll dough into 2" rolls; taper at end. Make stem as for strawberries.

Apricots: Follow directions for peaches. Use red blush.

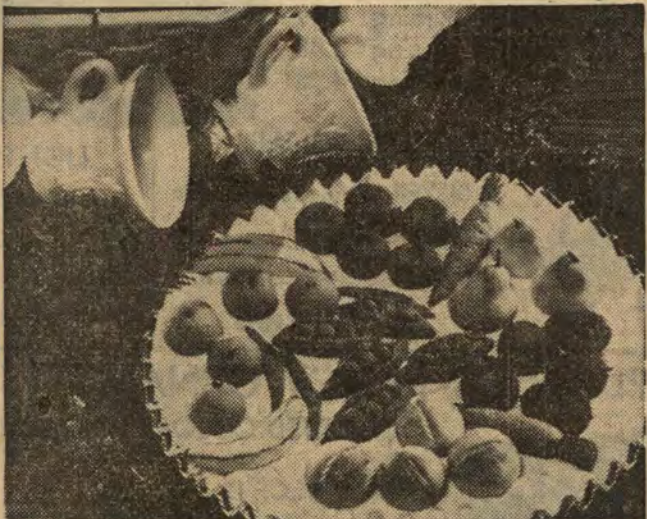
GREEN DOUGH

Add 4 to 5 drops green food coloring.

Green Apples: Follow directions for apples. Use red blush.

Beans: Use ½ level tsp. dough. Roll into 2" lengths (¼ diameter). Curve slightly.

Peas in a Pod: Use 1½ level tsp. of dough and form into flat 1½" circle. Divide level teaspoonfuls of dough into 3 or 4 equal parts; form peas. Place in center of circle; shape dough around peas. Pinch ends of pod together.



FINISHED MARZIPAN Cookies are a candy-like confection made from rich butter cookie dough with almond flavoring, molded into tiny fruit and vegetable shapes.

MARZIPAN

MODELING FONDANT (imitation marzipan)

potato candy by Alura Dodd and

Margie Leinum

Peel and dice potatoes. Mash through and measure $\frac{1}{4}$ cup. Into warm potato stir thoroughly:

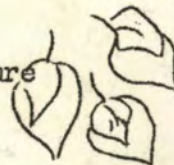
- 1 Tbsp. oleo or butter
- 1 tsp. almond flavor
- 1 cup pwd. sugar
- $\frac{1}{2}$ cup pwd. milk

When chilled, mix in enough powdered milk to model easily. Divide fondant. Leave one lump plain, and color others red, orange, yellow, green, etc.

Model into fruits, vegetables, such as strawberries, radishes, carrots, pumpkins, etc.



Yellow
Brown
Banana



orange
Green



Peas
Green
white



Pineapple

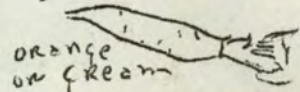
Brown
orange



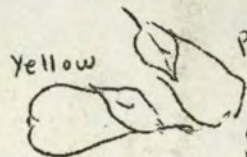
green



CARROT



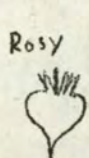
orange
or green



Yellow

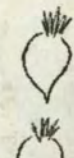
Peas

Green
Leaf



Rosy

red



Radishes

CRANBERRY-ORANGE CHIFFON DESSERT Serves 30

- 4 cans whole cranberry sauce
- 1 pkg. brown sugar
- 1 Tbsp. grated orange rind
- 8 small pkgs. cherry gelatin
- 1 cup pecans
- 1 quart whipping cream
- 1 quart crushed vanilla wafers
- $\frac{3}{4}$ cup butter or margarine

Heat cranberry sauce, brown sugar and orange rind together. Add cherry gelatin and stir until dissolved. Cool. When mixture begins to congeal, fold in nuts and whipping cream. In each of two oblong cake pans sprinkl layer of crumbs and butter mixture (reserving some for top). Pile gelatin mixture into pans. Top with remaining crumbs. Chill until firm. Cut into squares to serve.

Using a bell-shaped cutter, fashion cranberry bells for a garnish and place atop each square.



Peel
1/2 cup

When
Model
plain
green

Model
berry

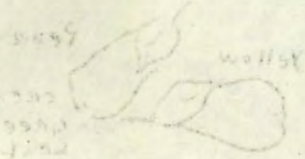
MAADZIBAN

CHERRY-ORANGE CHESTNUT DESSERT
Serves 30

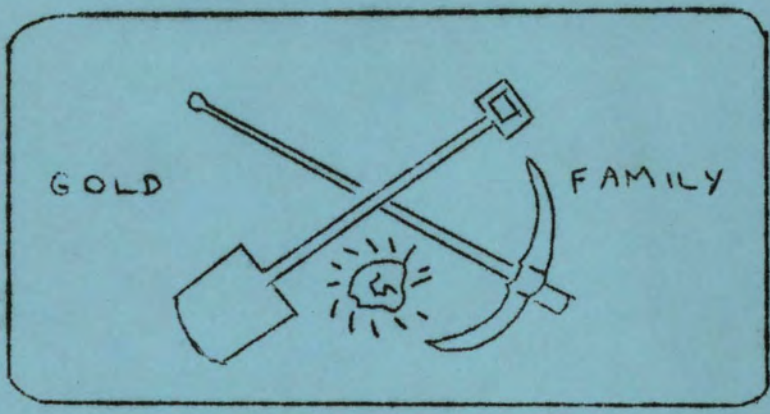
- 1 cup butter or margarine
- 1 quart crushed vanilla wafers
- 1 quart whipping cream
- 1 cup pecans
- 8 small pkgs. cherry gelatin
- 1 Tbsp. grated orange rind
- 1 pkg. brown sugar
- 1 can whole cherry sauce

Melt cherry sauce, brown sugar and orange rind together. Add cherry gelatin and stir until dissolved. Cool. When mixture begins to congeal, fold in nuts and whipping cream. In each of two oblong cake pans, spread layer of crumbs and butter mixture (reserving some for top). Fill pans with mixture into pans. Top with remaining crumbs. Chill until firm. Cut into squares to serve.

Using a bell-shaped cutter, fashion cherry sauce balls for a garnish and place atop each square.



SOUR DOUGH FAMILY



Mode of transportation: Jennyjet

Don Ingle - Burnt, Captain

Gail Woodward - Pancake

Betty Dilley - Risin'

Al Leinum - Cookie

Bill Bunning - Fallin'

Lucile Green - Tops, Scribe

Walt Secor - Bacon Powder

Mary Lou Bieber - Anti

Warren Barber - Lumpy

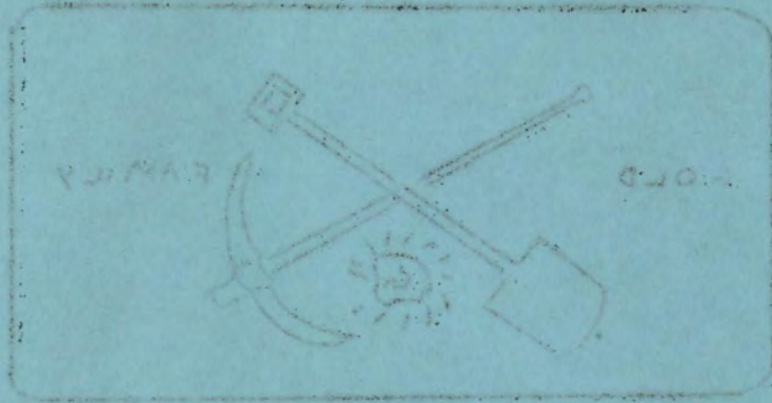
Margie Santeford - Spicy

Clara Peterson - Salty

History: Pappy had to discover a new industry for his gold diggin' daughters. We loaded our gear in to the Jennyjet, consisting of a frying pan, ore pick, and shovel, and headed for the gold fields of Chatcolab.

Provisions: Can of Sour dines; starter of sour dough

SOUR DOUGH FAMILY



John of transportation: Jennifer

Don Tingle - Scout, Captain

Betty Dickey - Sister

Paul Woodway - Brother



Al

Carl

Mary

Henry

Miss

Troy

THE
GALLOPING
TROTSKI
FAMILY

Gloria Johnson-What a Catastroski
(Captain)
Glorine Eastman-Imabumski
(Scribe)
Hazel Beeman-Hayski
Eva Dawson-Evanavoski
Ramola Seabury- Wannatryski
Lucille Jessemy- Nowiski
Karen Todd- Shortski
LaRele Stephens- Doc Vodski
Don Clayton- Donwilski
Bob Johnson- Bobsledski

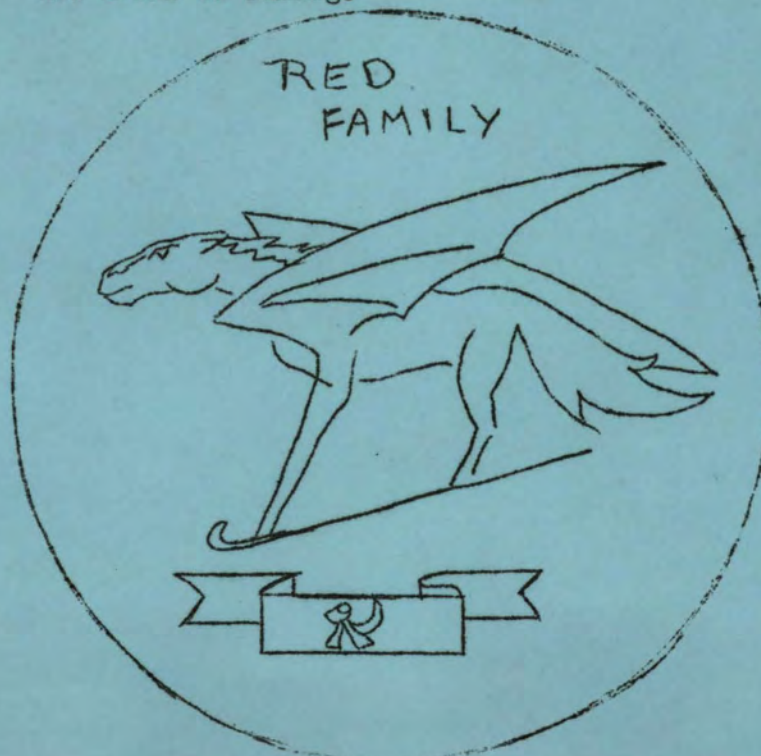
Transportation: Flying Red
Horse ski

Scribe, start wagon your tongue!

HISTORY: One winter our family mounted our Flying Red Horse on skis and rode out of Russia.

We came over via Siberia and settled near Moose Cow Ski (Moscowski, Idaho).

Our leader, What a Catastroski, has ruled us with an iron curtain since, and insisted that we do our best to discover new areas of skiing.





Gloria
 Gladys
 Helen
 Iva
 Hattie
 Jack
 Harry
 Edna
 Don
 Bob
 Fred
 Sam

HISTORY: One winter our family mounted our Flying Red Horse on skis
 and rode out of Russia.

He came over via Siberia and settled near Moose Cow Bay
 (Moscow, Idaho).

Our ancestor, what a name! He was a lumberman, but he was also a
 captain at sea, and insisted that we do our best to discover
 new areas of timber.



Don Mitchell Heave Ho
 (wagon master)
 Sharon Dobler What Ho
 (scribe)
 Alura Dodd "Purple Sage"
 Marsha Buchanan Rider of the
 Purple Sage
 Norma Cannon Outrider
 Retta Hoxie He He Ho
 Juanita Dobrowsky Ho Down
 Denis O'Sullivan Whack Ho
 Tony Sundsted Wagon Ho
 Betty Goetch Ha Ha Ho

THE

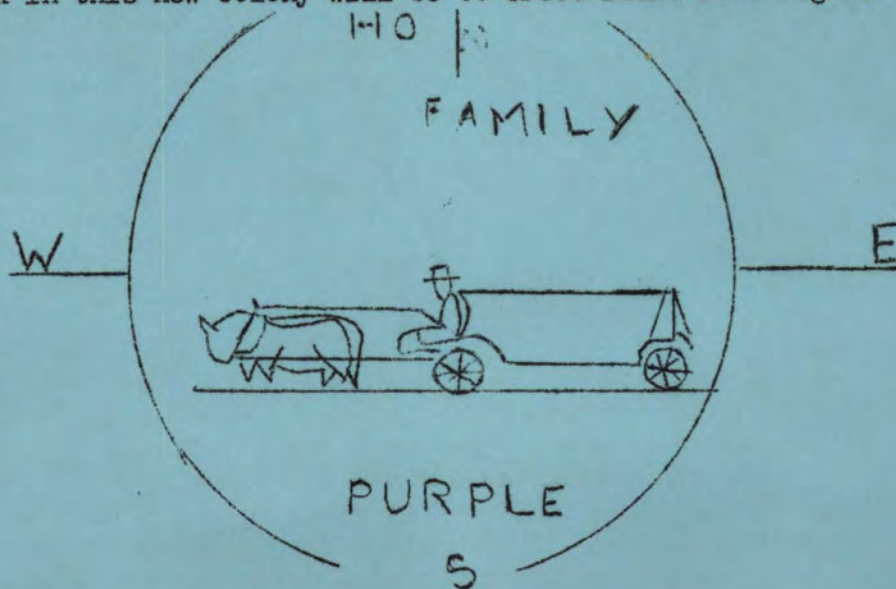
HO!

Alura Best of everything. See you often.

FAMILY

Transportation to Chatcolab:
 Schooner, over the Great
 Divide

History: Ten Ho-s started westward Ho to Chatcolab Ho for a Ho Ho Ho week. As we came to our first night's stop along the way He He and Ha Ha climbed to the ridge to scout for Indians. Just then over the horizon there appeared a whole raft of terrible Roman Conquistadors. We would have made much better time if we could have kept our family with the schooner. They went that-a-way. We got held up by the Vigilantes but we only lost a few. It was a long twisted cattle trail that we followed across the rivers, mountains and prairies. Whack Ho travelled 8000 miles to be here and it has taken 9 weeks of weary travel mainly due to his schooner running aground in the Snake River and his capture by friendly forces who slowed me down for 4 weeks. We lost our brake coming down the mountain and rolled over and over again. Over bumpy roads-? and through meadows we came from Thurston Co. to discover a quaint place called Chatcolab and what a discovery! We suggest the first task in this new colony will be to erect Idaho road signs.



FAMILY OF COUNTER FITTERS



Mode of transportation: Underground

- LaVaun Switzer - Chief Copperhead--unanimously selected *
- Donna Jernigan - No cents, Scribe
- Hugh O'Neill - Slug
- Elaine Hollister - Tupenny
- Elaine Rovetto - Shiny Penny
- Maryann Bauman - Indian head penny
- Norma Dobler - Boddie
- Ed Cushman - Half penny
- Ralph Dawson - Loose Coin

History: We were a family of "counter fitters" in England and got caught and had to leave the country. We "centsed" on our way across the channel that even in America it might be discovered that we.....well, I won't.....maybe I better tell you..... that we would have a reception "fitting copper counter fitters." So we bought an old submarine and set out for Pennington, Vermont, but the coppers got "cent" of our scheme, so we had to change our plans and burrowed instead to Chat-co-lab via Copper Canyon, where we set up our plates and fit the counters very well!!

Monday a.m. Our chief Copperhead led us in a yell--

Group: "Bananas -- Bananas (louder) -- Bananas (louder)

Chief: "You're a grand bunch".

*To our sorrow the Counter Fitters must report a "rigged" election. Our chief Copperhead declined the honor when nominated so he made out the secret ballots. Who won when the name was drawn? You guessed it!!!

SILVER FAMILY



Destination: Virginia City, Nevada

Mode of transportation: Silver Conestoga Wagon

- Chuck Thomas - Quick Silver, Wagon-master
- Sharon Burnham - Philla Gree Silver, Scribe Daughter
- Billie Marie Studer - Thready Silver Aunt
- Helen Moore - Tar Nish Silver Aunt
- Pansy Scheline - Mexican Silver Adopted daughter
- Edna Thorleifson - Ann Teak Silver Mother
- Leona Hepburn - Nick L. Silver Daughter
- Darlene Bailey - Two Bits Silver Daughter
- Glenn Dildine - Sterling Silver Grandfather
- Frank Guardipee - Long John Silver Notorious great uncle
- Terry Switzer - Hi Ho Silver Son

History: Because of a family feud the Silvers have struck out on their own, leaving their home in Half Buck, Harlan County, Kentucky. As all trips across the wild west prairie, this one held many thrilling episodes. The first of these was the birth of Hi Ho Silver. This new addition is one the whole family will always remember. Thready Silver, the black sheep of the family, seems to have interests in the Gold Family which we met on the trail, as she is always straying. We were never broke as we always had Two Bits Silver with us. As we always had money we were constantly on the lookout for outlaws of the prairie. But we always had a protector, Long John Silver, oldest and wisest of our family. As we approached the Colorado River we noticed an orphan in the bottom of the Grand Canyon panning silver. We could tell by the dark complexion and her beauty that she was a traveler from south of the border. The Silvers, being a family with an open heart, took her in and called her Mexican Silver. We soon arrived at Silver City. We're loded now, and happy!

SILVER FAMILY



Destination: Virginia City, Nevada

Mode of transportation: Silver Condor wagon

Group names: - Truck Silver, Wagon-master

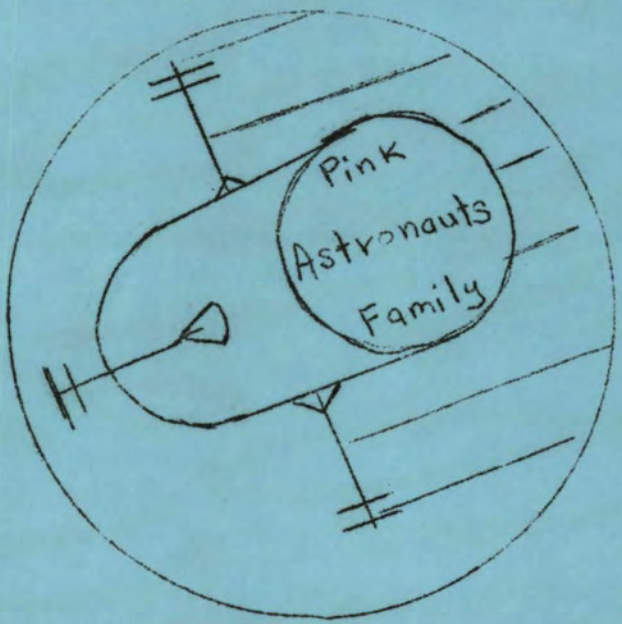


Shelley
Bill
Marta
Patsy
Edna
Lena
Dora
Olan
Frank
Terry
Marta
Olan
Edna
Patsy
Lena
Dora
Olan
Frank
Terry

Wagon
Silver
Dora
Lena
Patsy
Edna
Marta
Olan
Frank
Terry

of the... and called her... We soon arrived at Silver City. We're loaded now, but happy!

ASTRONAUT FAMILY



Mode of transportation: in rocket can

Rus Slade - Nebulae, Captain
 Phyllis Stephens - Sputternik II, scribe

Leila Steckelberg - Explorer XIII	Marta Robertson - Meteor
Nettie Barber - Vanguard III	Hazel Thompson - Comet
Lois Ekloff - Shooting star	Ken Hoach - Stardust
Ruth Rasmussen - Moonshine	Jim Ballard - Big Dipper
Nat Woodhouse - Little Dipper	Dale Steckelberg - Explorer XIV

History: We just dropped in from outer space to see what's orbiting at Chat. We're interested in what's going round at Chat, since we have been given to understand that ideas are being put into orbit all the time.

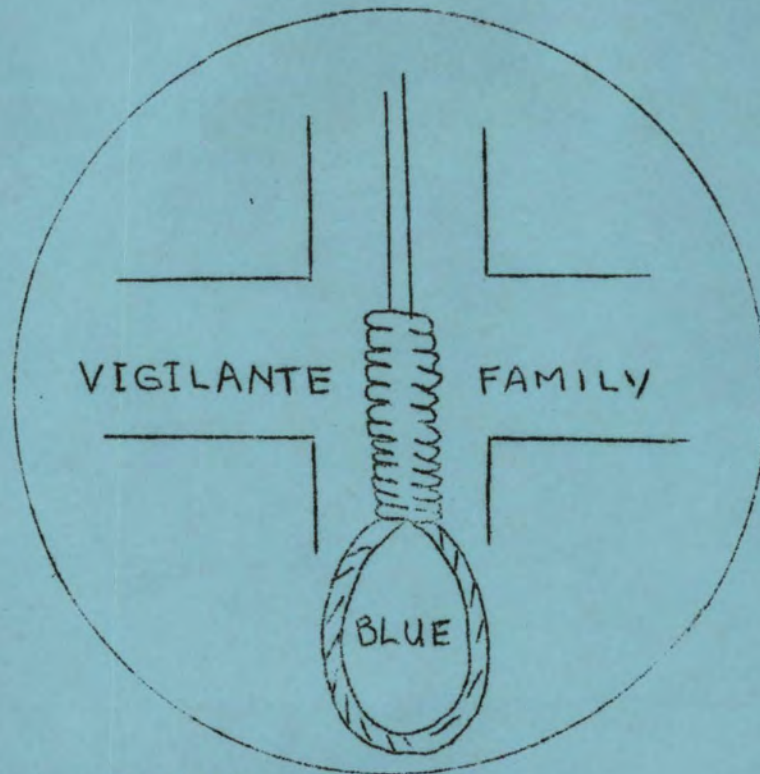


Not a group photo in front of the

the side - the side of the building

- | | |
|--------------------------------|--------------------------------|
| John Robertson - Nelson | John Robertson - Nelson |
| James Thompson - Comer | James Thompson - Comer |
| Ken Hosh - Starnes | Ken Hosh - Starnes |
| Jim Bellard - Big Digger | Jim Bellard - Big Digger |
| John Robertson - Explorer XIV | John Robertson - Explorer XIV |
| John Robertson - Explorer XIII | John Robertson - Explorer XIII |
| John Robertson - Explorer XII | John Robertson - Explorer XII |
| John Robertson - Explorer XI | John Robertson - Explorer XI |
| John Robertson - Explorer X | John Robertson - Explorer X |
| John Robertson - Explorer IX | John Robertson - Explorer IX |
| John Robertson - Explorer VIII | John Robertson - Explorer VIII |
| John Robertson - Explorer VII | John Robertson - Explorer VII |
| John Robertson - Explorer VI | John Robertson - Explorer VI |
| John Robertson - Explorer V | John Robertson - Explorer V |
| John Robertson - Explorer IV | John Robertson - Explorer IV |
| John Robertson - Explorer III | John Robertson - Explorer III |
| John Robertson - Explorer II | John Robertson - Explorer II |
| John Robertson - Explorer I | John Robertson - Explorer I |

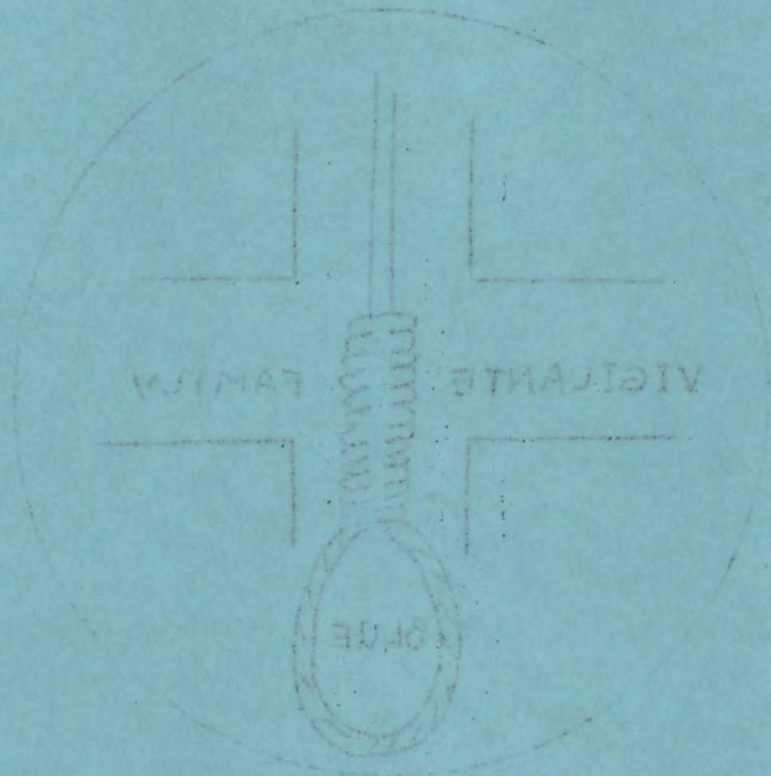
History. We just dropped in from outer space to see what's orbiting
 at Olathe. We're interested in what's going round at Olathe,
 since we have been given to understand that ideas are being
 put into orbit all the time.



- | | |
|-------------------------------------|-----------------------------------|
| John Moore - Wild Bill Hic, Captain | |
| Naoma Gillespie - Annie O, scribe | |
| Lois Wicklund - Hawkeye Harvey | Mary Fran Bunning - Hanging Hatti |
| Margaret Kuhl - Deadeye Dick | Alma Guardipee - Calamity Jane |
| Charlie Scribner - One-eye Charlie | Janis Switzer - Two-gun Pete |
| Rosalie Etan - Plummer | Mike Firman - Doc Holliday |

History: During the days of great unlawlessness in North Idaho on the St. Joe River, hooliganism and various forms of juvenile delinquency were quite common. Day after day reports came of irresponsible persons who neglected to go on their bird walks, who did not participate in five o'clock breakfast, or who failed to clean their tables. So the Vigilante clan gathered from all over Idaho, Montana, Washington and Colorado. They came by burro, by jalopy and by pack rat, spurring their steeds across the swollen rivers, trudging across the desolate deserts. And with their family crest- the hangman's noose- they soon had a clean, law-abiding community of which all Chatcolabbers could be proud.

THE
 VIGILANTE
 FAMILY



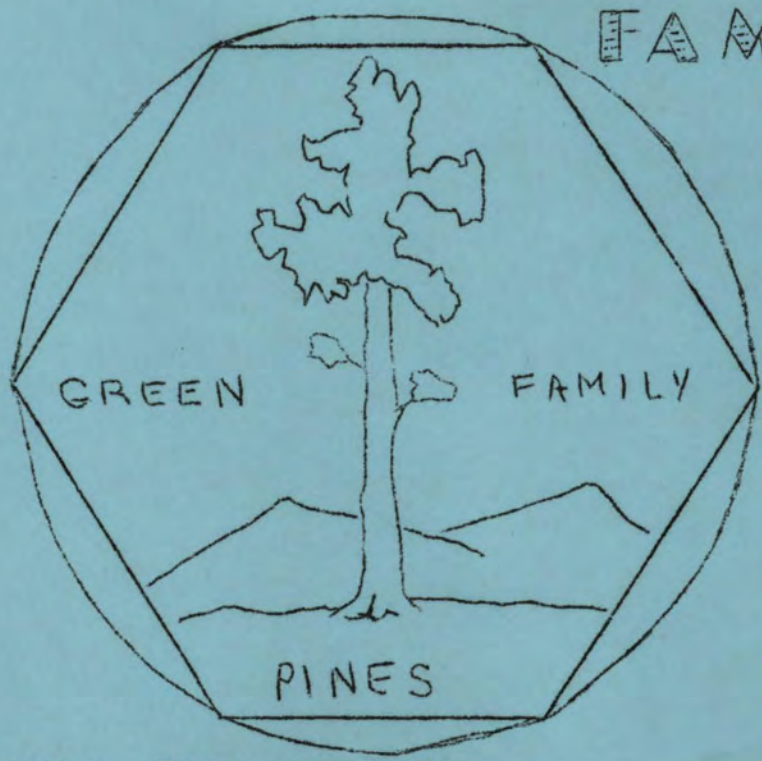
John Moore - WEED BILL Hill, Captain
Mason Gillmore - Annie O. Anderson
Johna Manning - Henderson Harvey
Margaret Kuhl - Thomas H. Hill
Alice Gardner
Mary Ellen Brunning - Hanging Hat
Calvinity Jane
- your wife
day



FAMILY

TRILLIUM FINDER

FAMILY



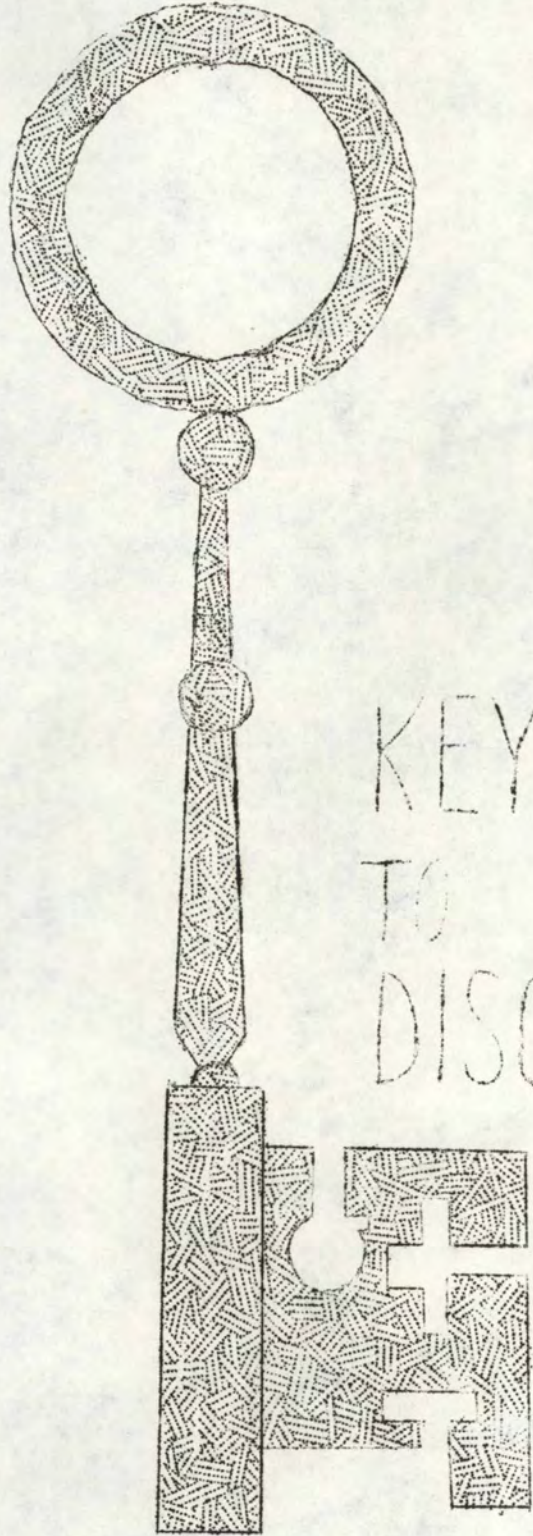
Transportation: Slid in on a Rainbow

- Angelo Rovetto - Sun God
- Irene Thornton - Lonesome Pine, Scribe
- Ella Jenkins - Nutty Pine
- Margie Leinum - Lost Pine
- Grace Burlison - Reddy Pine
- Jackie Cobern - Puny Pine
- Carolyn Pugh - Stinky Pine
- Joanne Monroe - Sticky Pine
- Don Stephens - Pineapple
- Steve Olson - Tall Pine
- Dennis Viebrock - Short Pine

History: A long time ago when the sun was being formed there were eleven (11) elements who feared the sun's power. They decided with the help of the sun's son god to see the universe. After the terrible and many space storms the 11 elements bumped into something hard. It was a beautiful rainbow. They found the rainbow extremely slick and unable to keep from sliding they slid down the bow and landed with a bump on the planet known as Earth, near Chatcolet Lake. They had no hope of ever returning to the sun because of the lack of energy from their long trip. They had many trials and troubles in those days.

The Sun, knowing they would never return, sent them the Trillium giving them a new found hope. They became Pine Trees, to shade and care for the radiant white blossoms. Ever after they faithfully followed the chief of their family, the Sun God Pine.

DISCUSSIONS



KEY
TO
DISCOVERY

PARTY PLANNING DISCUSSION

The discussion was introduced with a skit. The group was asked to eavesdrop on the planning session. The club's adult leader was the type that led by doing things for his group such as lining up a hall and a band before the theme was set or the opinion of the group was procured. One committee member was concerned with status seeking and wanted "High Class " settings with society type doings. Another was the type that wanted to test any idea with the authenticity of the source book. Another was concerned mainly with food. A fourth member was anxious to have a party that would allow her to do spot-light leading with her specials. With each of these being exploiters of the group and the event for personal ends, no wonder the meek one suggesting that something be decided and accepted by the committee as a whole never did get heard. NOR DID A PARTY PLAN EVER GET OFF THE GROUND.

Following this, a discussion around the worth and value of the party as a most significant device or tool for shaping fun, fellowship, friendliness, understanding and acceptance took place.

A bit of brainstorming was the next step in an attempt to show the place of a theme and the practicality of almost any idea for a party theme. All were invited to simply close their eyes, imagine a moon on the horizon and to call out anything that might pass through this moon-light projected on their mind screen. A flood of ideas resulted and were listed. The word mice was selected as a basis for the party theme.

The next step was to try to discover ingredients that all entered in to help make progress toward realizing a party's purpose. These several ingredients seemed to divide into five parts.

- I. Promotion - Invitations (time, place, theme, what to wear, date), other build-up in announcements, skits, etc. to remind and to build curiosity.
- II. Atmosphere - Decorations, costuming, get-acquainted or defrosting events beginning with the first comers to the party. (Here several people were given paper plates, scissors, plastic lace, crayons, scotch tape, etc. and invited to come up with ideas for simple costuming, invitations, which served the party theme. Several ingenious ideas emerged and were shown in short order.
- III. Refreshments - Food and drink, table or other setting and service procedures, plus the time in the event which best served to enhance the theme and realize the party's purpose. Simple things, familiar foods, can be imaginatively and tastefully used as atmosphere and stimulants to fellowship.
- IV. Central Events - Games, mixers, dances, songs, special performances done with variety and progressing to a climax.
- V. Closing - the tapering off process which resolves that which has been established and developed. It may be a ceremonial or a simple joining of hands, an appropriate song with a "thank you and goodnight to all".

"EVALUATING THE 1960 LAB"
(Saturday Morning Discussion)

I. Don Clayton and Glenn Dildine opened up some ideas on how to think about what we have been doing here this week.

First question to ask: "What have we discovered here?"

--what has happened inside me? What important changes have occurred in my:

(F) Feelings = my attitudes, beliefs, convictions, etc.

(T) Thoughts = my understandings, ideas, knowledge, ways of seeing things, etc.

(A) Actions = skills, habits of saying and doing, etc.

--We recognize that Chatcolab especially emphasizes Feelings and Attitudes, because they are such powerful influences on our thinking and acting.

Second question to ask: "How have our Lab activities contributed to these discoveries (changes) within me?"

--Our discoveries about self and others - these deeper understandings, feelings and ways of acting -- are the real purposes, ends, outcomes we are seeking to discover

--Lab activities are our means, our tools to use in our search to discover ourselves and other people.

II. Then we all brought out a few examples of our personal discoveries here this week. "I have learned--"

--To reassess my consideration of other people. (F, T, A)

--That it takes time for people to get together and work together as we have here (F & T)

--Some of the conditions which help me (each of us) move in and participate voluntarily and enthusiastically include, "I must feel that: (F, T, A)

--I have real responsibility for what happens.

--My contribution, whatever it is, is acceptable, wanted

--I can contribute something important to our group and activity

--Each person in the group is really important and can make a unique contribution.

--If I am to feel this way, our leaders must have certain ideas and feelings about us all. They must deeply believe that every one does have valuable ideas; must want these ideas to come out must want to see people grow as leaders and deeply believe that people can; must want and encourage others to move out in front as they feel free to try it.

--How to plan a successful party in such a short time (F, T, A)

III. We then took a short look at the kinds of Lab activities in which we have all participated in order to discover (learn) some of their important attitudes, thoughts and skills in action about ourselves and others:

--Parties and Ceremonies, tied together around some common theme, have been helpful. We have found that good results require (F, T, A)

--Careful planning sessions, so each person has a picture of what we are aiming for.

--Preparation of plans, practices and rehearsals, to help us each see our role and how it fits into the whole.

--Carrying out plans flexibly and creatively, in order to get the satisfaction of a job well done, and practice toward skill for future.

--Evaluating how well it worked and why. This has been mostly

informal, person-to-person talks all over the Lab. (This Sat. A.M. discussion is an example of more organized, careful evaluation.)

--Meals have contributed to our discoveries. We have seen how much they contributed, because kitchen and meals have been such a free and enjoyable part of the whole Lab., because food has been so good and so varied (Charlie's breakfast, the fish fry down at the lake; overnight and free day, lunches, etc.)

--Various creative Relaxation Activities have helped too. We have had free choice of dancing, table games, nature hikes, rock hunt or sightseeing or just loafing, overnight, interpretive dancing, 100-inch hike, etc.

--Crafts - The way they have been handled have helped us too, contributing to:

- Learning specific skills to use back home
- Making something ourselves to proudly use and show
- (Maybe most important) Contributing to the important self-and-others discoveries of the whole lab (Shared leadership an example).

--(-Discussions?)

IV Don then asked us (and we did it) to turn around and become small group of five to 8 people, each group to spend about 15 minutes in continuing this way of thinking about (evaluating) the Lab:

Talk over and write down your group's ideas on how these Lab activities have contributed to our personal discoveries this week. Add any other personal discoveries which seem important. We will share each group report at end of period.

Group reports were then turned in, at request of 1961 Lab planners to help in developing next year's Lab.

V Don then acted as M.C., as Frank G. tape-recorded the one most important idea which each group wanted to share with us all. Herewith these ideas just as they were written down on the board as each reporter gave them:

1. As youngsters, it has been good to see adults let themselves go.
2. You can't learn anything while talking. You have to listen too.
3. We learn to share-accept everyone.
4. Everybody discovered that Learner's could be broken down and then everyone has something to offer.
5. We would like a craft tour, to help us make crafts easy (elementar simplified) to fit back home. (arranged for 3:30 Sat. afternoon, as a result of this request.)
6. First year labbers would like camp photography brought out earlier in the week.
7. Discovered our ability to try; and then to be able to give up limelight to someone else.

As wind-up, Don asked us to think of this discovery (evaluation) session as "Commencement," only the start of continual thought about what Chatcol 1960 has meant to each of us.

There is some good in everything!
If those we criticize weren't as bad as we think they are--we couldn't be as good as we think we are!

PHILOSOPHY

We believe that:

- People discover themselves and help others most when:
- They find themselves growing more at ease within themselves, more realistically self-confident, more free to express themselves in creative action.
 - They deeply believe that other people too want to move ahead, become more confident and creative, more knowing and skillful, more concerned for others. Therefore they find themselves wanting to contribute somehow to other's self-discovery, willing to share in this deeply, actively seeking out ways to discover and create together.

Chatcolab exists to help each person take his or her own next steps toward becoming this kind of person.

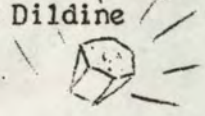
Therefore the Lab provides a variety of self-discovering re-creative activities in which:

- People feel warmly supported and encouraged to explore and try their wings in several areas of self-expression.
- Each person finds a personal freedom and competent help in this seeking.

Therefore leadership springs spontaneously and abundantly from the group, and each person finds pleasure in taking roles which contribute to the creative job they all are sharing.

Glenn Dildine

Gems of Philosophy



Common sense is ~~to~~ good to have
 But never let it master you
 Lest it deprive you of the foolish
 things it's fun to do.

(Norma Dobler)

How long has it been since
 your mind was stretched with
 a new idea?

(Doc Rock)

Patience is the ability to
 idle your motor without
 stripping your gears.

(Lee Hepburn)

Everybody needs somebody to
 share things with -- "No Man
 Is an Island entire in himself".
 In the creative Rec. Lab sit-
 uation this is even more
 apparent -- (Don Mitchell)



NATIONAL 4-H CLUB FOUNDATION

7100 CONNECTICUT AVENUE • WASHINGTON 15, D. C.

Telephone OLiver 6-9000 • Cable Address NATFOUR, Washington, D. C.

May 19, 1960

Dear 1960 Labbers:

We didn't have time to duplicate these group reports for the Notebook there at Lab. As I read them over, it seemed to me that you would all enjoy hearing all the ideas from each of the small discussion groups. You remember we had time for just one main idea from each group at the end of the discussion Saturday morning. They are already punched to slip into your Notebook right behind the report of the Saturday morning evaluation session, under DISCUSSIONS.

I always keep a deep feeling of enjoyment and satisfaction in the weeks following each Lab. I am sure we all feel much the same. I hope this carries on through so that most of us will be back again next year, and will also stimulate other folks to come who haven't had the chance to gain what Chat has to offer.

Sincerely,

Glenn Dildine

Hi, Leila & Dale:

Hope you had a good trip home, & were not too tired. Peg & I are heading for the Bay this afternoon, so I hope to catch up a bit. Enjoyed getting to know you, Glenn Dale.

The Detailed Reports of Small Groups in Saturday Morning Evaluation Discussion

(Groups arranged in same sequence as in V in Chatcolab Notebook report of Saturday A.M. Discussion)

GROUP 1

We have learned and enjoyed:

- Groups willing to cooperate and share skills, with organization of a type to give chance for individual expression.
- As a youngster, good to see adults play roles where they let themselves go, roles that are amusing, fun and of a nature that leads to spontaneous self expression.
- The feeling of oneness. All walks of life can be a happy family.
- Have had an opportunity to do many things and were given some methods and techniques to use in group leadership that are of a nature to learn in a relaxing way.
- Freedom to get away from outside pressures.
- Direction by suggestion and doing, rather than by command or in a formal manner.
- Everyone working together, especially on the more distasteful jobs.

GROUP 2

Discoveries at Chatcolab:

- Realize that each person knows more about some subject than I do - give full credit for this.
- The successful leader will draw out the reticent, perhaps slow up the over enthusiastic or domineering, and make the fullest use of the composite ideas, endeavoring to maintain the thought that it is a group idea. In other words, "We did it," not "I did it." After all, none of us can do everything alone, but we can accomplish anything if we will but desire it enough.

GROUP 3

What we got out of Chat:

- Learn to share and accept all types of personalities.
- Accept others ideas.
- What you can make out of available resources.
- Learned how to take back to our groups without dominating.
- Learned to use our creative ability.
- Learned how to work and play at the proper time.
- Putting work with play and enjoying it.

GROUP 4

We discovered here:

- We have not only the head resource people, but everyone shares their know-how.
- Even the least of us has a very special something to offer, to be open minded enough to see this in everyone.
- Has helped to stimulate our own desires to get the important jobs done.
- Too often in other places the extroverts are so enthusiastic about putting something over that the less forceful person gets lost in the shuffle.
- In the field in which we are inadequate, Chat has left the desire in us to become adequate.
- To keep trying to get the worthwhile thing done and not let the obstacles snow us under.

GROUP 5

We have learned:

- The way of life and learning.
- Understanding of our people.
- Evaluation of each other from what we were to what we are.

We suggest:

- A craft tour and display of things made here - finished or unfinished.
- Elementerizing the crafts - breaking down of all the crafts to the simplified level of the children we work with.

GROUP 6

We have liked:

- Inclusion of everyone - one big family, all doing.
- Informal (late hour sessions) often bring out ideas and talents a shy person might not display otherwise.

Our Criticisms:

- Long hours.
- Don't really get rolling at first.
- Problem of bringing first year campers into activities and enthusiasm.
- Later breakfast hour, 8:00.

This is more of a suggestion:

- Try to get the purpose of the camp philosophy brought out earlier in the session so people will begin to think about it.

GROUP 7

We discovered and enjoyed:

- Our own ability to try
 - Getting others to share in leadership, so all will feel needed.
 - We are equal, sharing in everything, accepted.
 - People here do not complain.
 - Everything we do here is constructive - good - we have a positive attitude.
- Ability to give up the limelight.

GROUP 8

We gained:

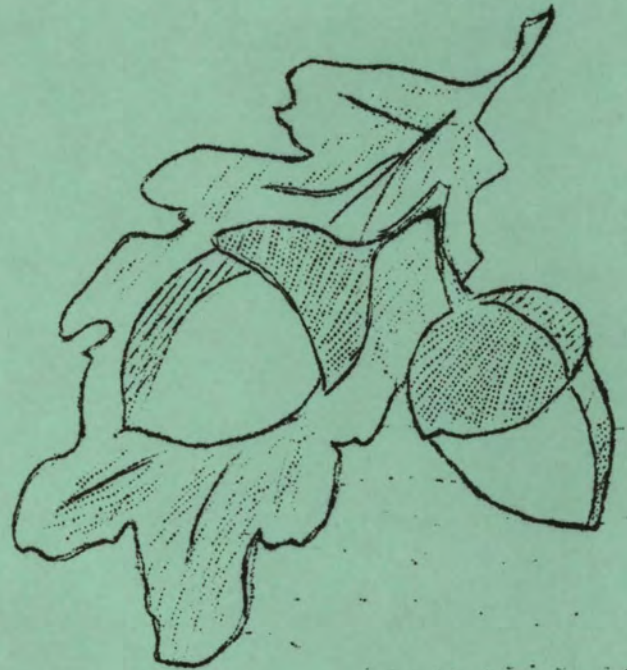
- Discovered everyone interesting or valuable in some way - has something to offer.
- What is it that brings people together - wanting to share - example late night song fests.
- No social barriers, therefore freer expression - no one better than anyone else - no one thinks they are better if we give chance to discover it. Resource people's generosity with time and ideas would be good example.
- If you think positively, this gap (barrier between people) is more apt to disappear.
- Sharing of problems gives encouragement - new lease on life.
- Sharing of ideas with all - including gaps we often leave in planning.
- Supportive attitude of resource people gives good example or goal to follow - seeing it work is inspiring.
- Realization we all have ideas no matter how insignificant we may think they are.

We suggest:

- More emphasis could be used methodologically - pointing out what was done as a technique in presentation and leadership.

Corrections in Notebook Report. Section V of Saturday A.M. Discussion:

- "4. Everybody discovered that learnings could be broken down and that everyone has something to offer."
- "6. First year labbers would like camp philosophy brought out earlier in the week."



OUTDOORS



Don Stephens

OUTDOOR COOKING

By Charlie Scribner

First assemble a good hungry crew. These will not be quite so critical as ones that are well fed, say by Marge. Then get a supply of the dries wood available. Moist wood tends to smoke and uneven heat. It also builds up impatience, and helpful remarks.

Bisquick is the most convenient and satisfying base for bread but sour-dough or baking powder with flour or cornmeal can be mixed into a very satisfying blob of dough. This should be mixed rather stiff - not so much as to fall apart but stiffer than the usual biscuit dough. This should then be shaped rectangular or oblong and about 3/4 inch thick.

Place a couple of sausages, weiners, bacon or other on top. All of this should be built upon a piece of "Heavy Duty Foil Wrap" about 12 inches wide by 18 inches long. The foil is then brought up, a drugstore wrap made in it and the ends rolled in tightly--this in effect makes a pressure cooker. Be careful not to puncture the foil or the result will be somewhat charred, which is said to be excellent for the teeth. Ever be attentive to this phenomena. The action of the leavening will cause the dough to expand so space must be left to care for this. Otherwise an explosion may be expected. And do not fold the dough around the sausage or other filler because this will result in half cooked meat and gooey bread.



This packet should be laid on hot coals--not flame--with meat down for 3 or 4 minutes, then turned over for about the same time, then turned back for the same time. The result will be surprising and if the steps have been followed properly will be delightful.

Many other dishes can be cooked successfully by this method. Fish turn out very well as does a half chicken, but they require more cooking time. Leave them on the fire plenty long. Inspection will allow the steam to escape and when it is wrapped up again it is almost certain to come out slightly overbrowned. The display at breakfast on the presentation to the author of this work.

A foil pan can be fashioned by carefully folding in the corners so that they will hang together while handling. Bacon, eggs, fish etc. can be cooked very nicely in this. Careful again to place on hot coals and avoid flame. Eggs will cook more evenly if they are stirred a bit, something on the order of scrambled. This treatment also helps to blend in the ashes and charcoal that have gotten mixed in.

Altogether it is a very interesting and educational process, one with great potential usefulness and a generator of much hilarity.

Songs ? have been composed to commemorate the culmination of such efforts.

CHARLIE'S BREAKFAST--RAW! RAW!

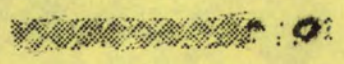
The birdies that sing in the spring--tra la
Have breakfast with Charlie, the Thing-- Ha Ha
Eat little pigs that are charred--Ah Ah
With eggs that are cooked till they're hard--Ha Ha
Stir it all up with a stick-- ick! ick!
Washed down with coffee that's thick--hic! hic!

Tomorrow at five get hep to the jive
Have breakfast with Charlie--Yum! Yum!



*Sussex...
Charlie...
Ba good...
time doses...
for a home of...
successes*

"These are the things I prize
And hold of dearest worth;
Light of the sapphire skies,
Peace of the silent hills,
Shelter of forests, comfort of the grass.
Music of the birds, murmur of little rills,
Shadows of clouds that swiftly pass,
And, after showers the smell of flowers
And of the good brown earth--
Friendship and nirth."



FISHING

THOUGHTS ON FLYING A TIE

By Charlie Scribner

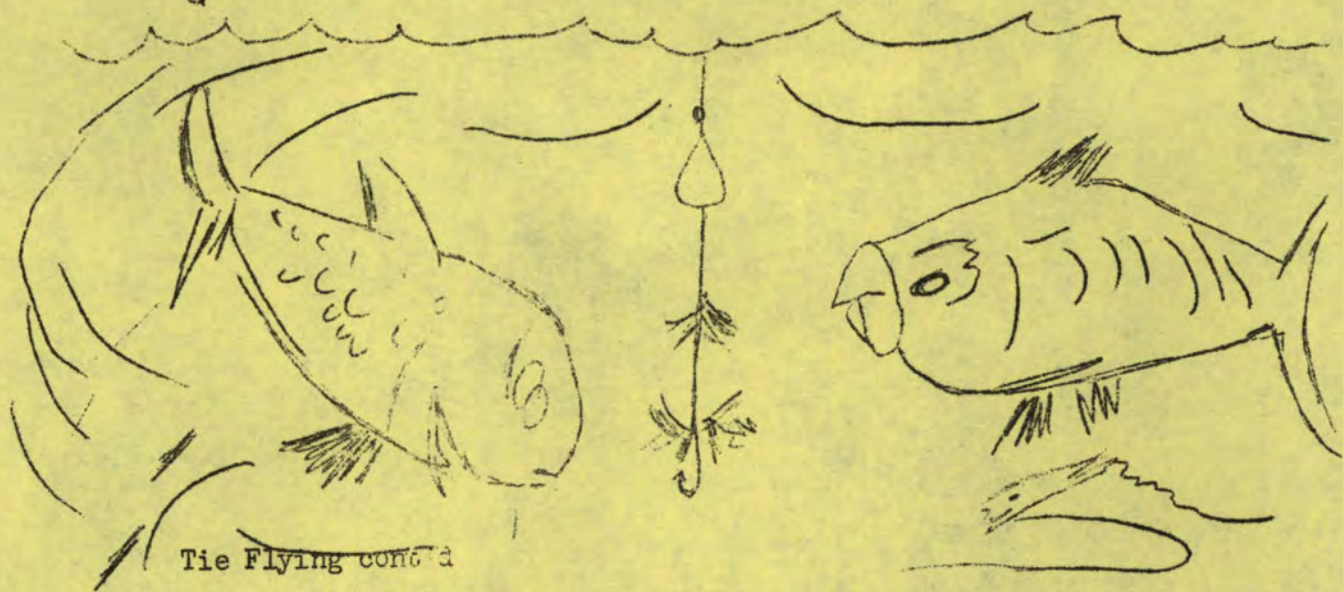
Dame Juliana Berners recorded the first work on flies and how to use them about 1480. Whether her labors were first hand or merely a record of stories she had heard is not known. But one thing is certain, the arts were not dead. Probably as today most of the fisher folk spent much of their time in talking and none keeping a record. 250 years later another came who spent or at least claimed to have spent much time fishing, when he was not occupied in copying the work of the fair prioress. He did add considerable to the philosophy of the sport but he also maintained that the seven fly patterns which she described were all that he needed and he did not bother to concoct any new ones. His name was Isaak Walton. I think that I should have enjoyed talking with him. In his inimitable way he made the art one of honorable leisure.

Until about 60 years ago there was another lapse in writing about fishing or the necessary implements. But I know that the spoken word was carried on in a big way. The tales that were rampant when I was a kid would do justice to any age. Those old boys had great imagination too. The number of fly patterns jumped from the ancient seven to something over seven hundred. The fish didn't seem to mind too much either. Nearly all of those monstrosities and their variations would fool a fish now and then, and the way they took fishermen was amazing. They are still taking fishermen too and very likely will prove to be potent lures for many years to come, for fishermen that is.

Tying a fly is not difficult. There are certain general rules or methods that make it easier, but anyone may discover a way that is easier for him. The one thing that is essential is a hook. Take the hair or feathers, as the case may be, from a rooster, duck, bear, turkey, deer, moose, squirrel, or even a bit of grass, tie on to the hook, impart some action to it with the rod tip or maybe build it into the imitation bug and it will catch fish. Perhaps some special arrangement will prove a bit superior in some locality or some particular color may seem more effective. On second thought the hook is really more convenient than essential. One of the first fishermen of my acquaintance used only a knot in the end of his line with a bit of red yarn tied into it. When he got a bite he had the fish out on the bank before it could make up its mind to let go. But he did give that knot some educated wiggles. Did you ever see a snake fishing? He does not use a hook. He merely goes where fish are likely to be, then sticks his little red tongue out and wriggles it. The fish has not learned in millions of years that this is a delusion and comes to investigate. This is an error and the snake has a meal.

Most fishermen could take a lesson from the snake. They do not fish where the fish are but spend countless hours and millions of horsepower fishing in water where a fish will not stay. Then they go home and make unkind remarks about the Game Commission because they have not trained the fish they planted to stay in water that they do not like so that people who do not know how to fish could catch them, or they write a great story for the magazine about the big one they almost caught, if only they had had the right kind of fly.

"Try to admire it for the homespun craftsmanship it demonstrates".



Tie Flying con...

Simple materials readily at hand will make an effective lure. The old alibi about the fish getting smarter is very weak. Consider for a moment that the snake has been using only one lure since time began and doing very well with it. It just does not appear probable that a fish has learned to be smarter than a human in the comparatively short time that they have been pursuing each other. Could it be that the fisherman is slipping backward? It would appear to be worthy of some serious thought.

OFFICIAL DEFINITIONS OF THE PARTS OF A FLY

1. HORNS: These are two single fibers of feather that stick up over the topping. They are usually made of fibers from Golden, Lady Amherst or Venery pheasant tail feathers, a macaw wing or tail feather or an Argus pheasant wing feather. They can also be made of natural or dyed hairs such as porcupine or moose.
2. TOPPING: This is usually made of peacock-eyed tail fibers, Golden pheasant crest feathers dyed yellow, polar bear hair or something similar.
3. WING PROPER.

4. VEILING: Soft feathers such as barred teal flank feathers placed over the side of the wing proper partly "veiling" it.

5. SHOULDER: Usually jungle cock or starling feather.

6. EYE OF THE HOOK.

7. HEAD OF FLY.

8. THROAT: This is usually a section of barred teal, barred mallard flank feather, a Golden or Amherst pheasant tippet or hair of some kind tied under the head of the fly. It is also called the "Gill" especially when red or colored sections of duck or goose quill, hair or hackle fibers are used.



3

9. BODY OF FLY

10. SHOULDER HACKLE OR FRONT HACKLE: Most flies do not have this. It consists of a few turns of hackle taken in front of the regular hackle.

11. HACKLE: This is the regular hackle of the fly.

12. BODY HACKLE: These same hackles usually go forward over the body and they form the regular hackle also. When speaking of the "Hackle of the fly" it means both the regular and body hackle, if there is body hackle on the fly. Hackle wound on or over the body of the fly is called "palmer tied" or "palmered".

13. JOINT: This is as the term states, a joint between two parts of the body. It is usually made with a small bump or ruff of ostrich or peacock fibers, chenille or floss. It sometimes has small feathers tied on it or the hackle wound over it.

14. JOINT TRAILER: Hackle or feathers wound at the joint.

15. RIBBING: Usually the ribbing is made with tinsel, but it can be Seclin, Lifex, thread, horsehair, floss, etc.

16. BUTT OR TAIL RUFF: This is a bump at the base of the tail usually made of ostrich, emu or peacock fibers, fur, chenille or wool yarn.

17. TAG: This is a short tail, usually made of wool yarn or a short clipped piece of duck or goose wing feather, used to make a very short stubby tail. The illustration shows a regular tail used with a tag tail, but this is not generally the case. The tag is often called the "tip" by many authors, which is incorrect. This error has been common for so many years that many use the words tag and tip interchangeably.

18. TAIL.

19. TIP: This is often mistakenly called the "tag" by both American and European authors. It is usually a tinsel or floss (or some of both) band wound around the hook shank directly in back of the tail.

20. BEND OF THE HOOK.

21. POINT OF THE HOOK.

22. BARB OF THE HOOK.

23. CHEEK: A larger feather than the shoulder. Usually colorful pheasant or bird body feather.





THE BIG BLAST ON THE HILL!!!----- (Choral Reading)

Otherwise known as:

The trail of bloooooood

Otherwise known as:

No bears--just whales (see song below)

Otherwise known as outdoor living in 3 easy steps

No axe

No water

No coffee

Same drama, second act:

If you can't bring the pillow to Don, bring Don to the pillow

Or

The blowout on the mountain

Or

Finally, Don Clayton ran out of air

Or

They don't make patches this big

Or

Breaking the news to Doc

Or

Doc, this was your mattress (give it to Doc)

Song, courtesy Vern Burlison

1.
 In Chatcolet there is a whale.
 She eats peanuts by the pail,
 By the truckload,
 By the carload,
 By the schooner.

2.
 Her name is Sarah, and when she smiles
 You can see her teeth for miles and miles
 And her tonsils
 And her adenoids
 And other things too horrible to mention.

3.
 What would you think of a whale like
 that?
 What would you think if she sat on
 your hat?

Or your toothbrush,
 Or your mother-in-law,
 Or anything else that is
 helpless?

About 50 hikers trekked to the top of the hill Wed. night, carrying tin can lanterns which they left along the way at 100 yd. intervals. After $\frac{1}{2}$ an hr. of singing topside around the fire at least half of them came down again, picking up the lanterns as they came down, with a little "turkey" snatching on the side. The night was warm and clear, making some of those who came down at night wishing they had carried their bed rolls up too.



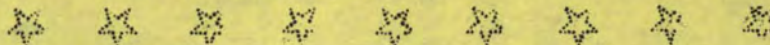
NATURE

By Doc Roc

Hundred inch hike--Crawl on belly and examine closely all the peculiar things in the area of a square yard. Pick up objects--tiny minute leaves, bits of wood. With them create a scene, a picture, a design--temporary table decorations, or press in to waxed paper for a place mat.

Wednesday's breakfast fish fry, the opening of camp "free day" was its usual successful event.

Under the direction of genial Charlie Scribner, with substantial aid and comfort from his No. 1 chef, Doc Roc, the fish-fry provided tasty, butter-fried bluebacks and blanket sized hot cakes as well as scrambled eggs and coffee. Lake Chatcolet was never more beautiful, as the setting for one of the camp highlights.



CHICKEN BARBECUE for 100

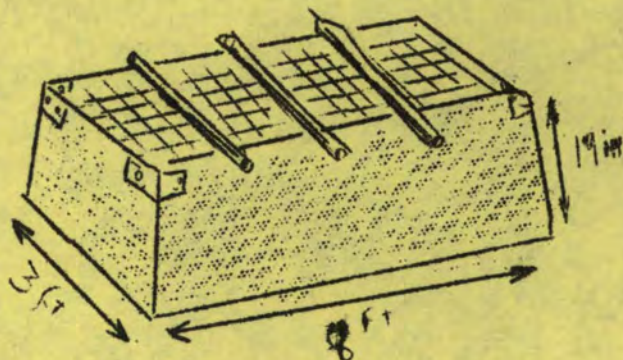
Materials used:

- Asbestos board \$7.20
- Wire 2.50
- 50 lbs. briquets 6.00

100 chicken halves
barbecue sauce

Making the Barbecue:

Our barbecue was made from a sheet of 4' x 8' asbestos board, double strength. Cut 5-19" widths from the sheet.



Two pieces are used for each side and the fifth piece is cut to a 3' strip for one end.

Three pipes are used across the top to give strength to the sides and also some support to wire and chicken.

Variations of this could be brick or stone instead of asbestos board. Seams and corners are reinforced with tin (from tin cans). Place wire on top; secure if you wish.

ROCKS

The Treasure Hunt got off on time at 9 a.m. (Chatcolab Time). About forty people attended and all had a wonderful time. We had bad luck in that some of us got wet to the knees or a little higher. We had good luck in that we only got one car stuck in the mud, no one broke a leg, and we all discovered vast hordes of valuable star garnets. And many stars have been polished out by several hunters, thanks to that master lapidarist, Ralph Dawson. Many of those who brought back stones shared their rocks with the ones who couldn't go.

DOC'S DIRGE DITTY by Bill Bunning Dedicated to Doc Stephens

Thursday Eve Sing Song (Tune--On Top of Old Smokey)

Our camp was a fine one
 So sunny and warm
 Until this char-rack-ter
 Had to whip up a storm.

Now it's cloudy and dismal,
 The skies are so black.
 That's what old Doc called for;
 He should wish the sun back.

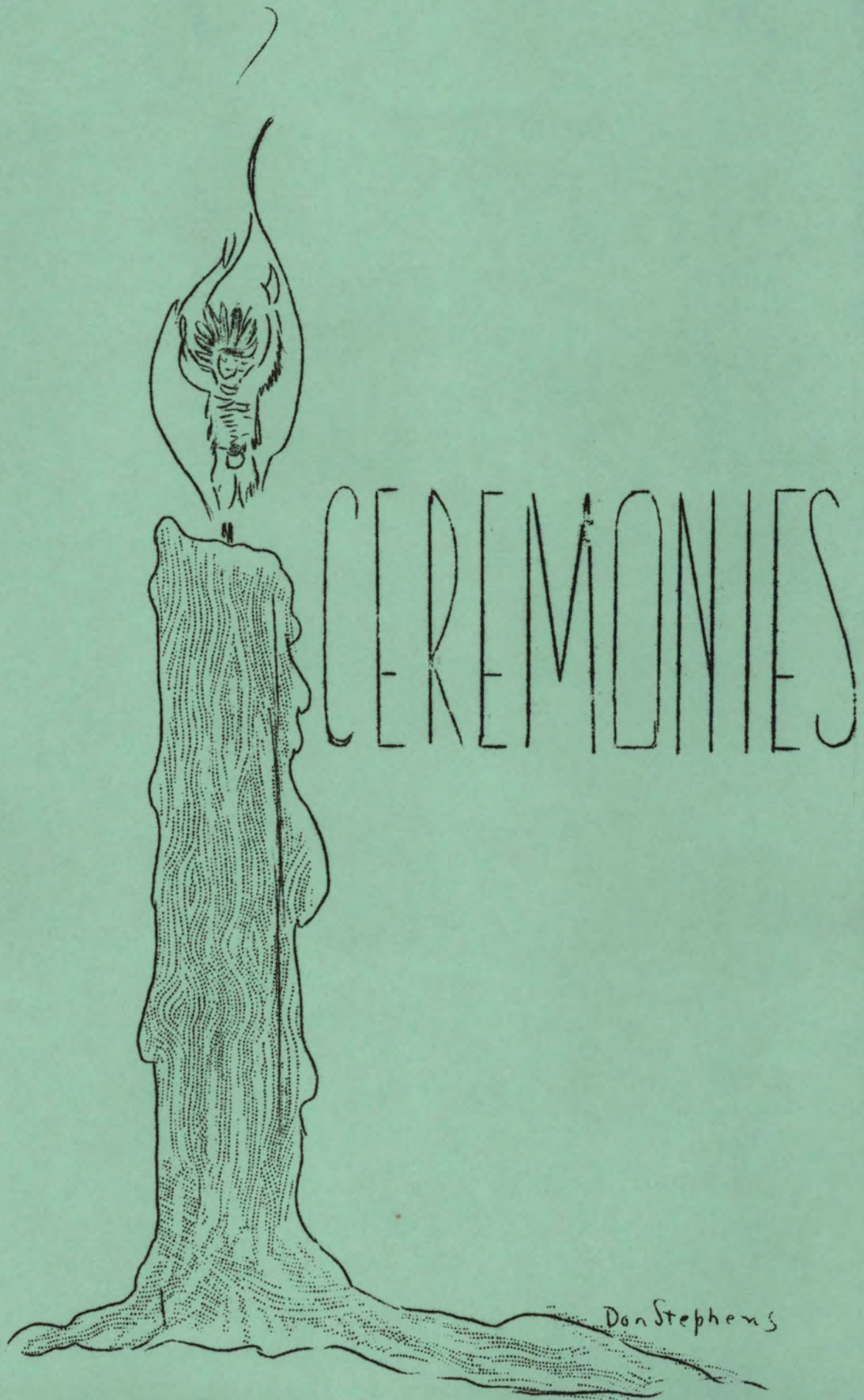
So now let's all ask him
 To just step outside.
 And see why our sessions
 All day were inside.

So next time - dear doctor-
 Don't cause us such pain.
 Don't arise in the morning
 And holler for rain.

CAMPFIRES

"The trees and the skies and the lanes and the brooks
 Are more full of wonders than all of the books.
 And always outdoors you can find something new
 You never are lacking for something to do...
 So, come where the wild things are waiting outside
 And let your soul taste of the joys that abide."





Don Stephens



These are days of discovery. We are going to the mountains of promise - the valleys of gold. Perhaps the most valuable discovery we can make is the wealth that lies in our own hearts.

On this discovery trip we can be aided by the charts that others have made for us, the lights they have placed on the dark roads, such as those represented by the separate lights of our Chatcolab candle. (Bill Bunning)

I gotta sing when the spirit says sing
I gotta walk when the spirit says walk

We are here on the shore of Chatcolet Lake surrounded by mountains covered by timber and grass with the birds and other animals of the woods. In our busy week here at Chatcolab, let's take time to pause once in a while and discover nature that surrounds us here. (Ed Cushman)

Beti Brown was candle lighter

I gotta love when the spirit says love

Friendship - What is friendship? Friendship is the exchange of thoughts, words, and deeds, that bring people together for a better understanding. We here at Chatcolab all know the meaning of that friendship, if not, you will know its full meaning at the end of the "lab." (Alma Guardipee)

I gotta work when the spirit says work

Skills - We will learn new skills in crafts and teaching a dance or song, or participating in discussions, but we will also add something of ourselves, making it a creative thing, not just a mechanical device. In this way we share our achievements. (Alura Dodd)

I gotta play when the spirit says play

Recreative Fun - The fourth candle represents the Fun of Chat in games, dancing, singing, and the fun of sharing and making new friends. Have fun. (Doc Rock)

I gotta share when the spirit says share.

Sharing deepens the valuable things in life. Ken Hoach has something important to share with us from Redwood Rec Lab.

I am here representing the board of the Redwood lab, which got its foundation from Chatcolab. Several people from California came here and brought the ideas back with them. I have a piece of quartz bearing gold which came from a mine near our Camp at Columbia, California. I would like to present this to Chatcolab to be placed in the new fireplace to be built in the Rec. hall. (Ken Hoach)

Ken, take our deep appreciation back. When the fireplace is built, this golden stone will have an honored place.

Sharing - We all have to learn to share. As babies we can give nothing directly but must receive all life's essentials from others. Then, as they help us grow up, we learn to do more and more, to contribute each according to our unique talents. We become real partners in sharing.

As we share in all the self-releasing opportunities at Chat this week, we will each have a wonderful chance to take a long step ahead in developing our own talents and to help everyone else here do the same.(Glenn Dildine)

Each campfire lights anew
And as we watch these flames aglow
I'm glad we came here you and me
To share together happily
This week of new discovery.

FRIENDSHIP

If you had all the lands and gold
It's possible for man to hold,
And if on top of that could claim
The greatest sum of earthly fame,
Yet needs must live from day to day
Where never human came your way,
You'd trade the gold you had to spend
To hear the greeting of a friend.

What joy could come from splendid deeds
That no one ever cheers or heeds?
Fame would be empty and absurd
If of it no one ever heard.
The richest man without a friend
Is poor with all he has to spend.
Alone, with all that could be had,
A human being would be sad.

Not in ourselves does fortune lie,
Nor in the thing that gold can buy;
The words of praise that please so well,
The lips of other men must tell.
And honor, on which joy depends,
Is but the verdict of our friends.
All happiness that man can know,
The friends about him must bestow.

Finding the Light

Monday Eve Ceremony



".....Let us go somewhere and see if we cannot find a solution to this problem."

When the procession from the party arrived at the ceremonial location on the beach the Chief stepped forward and gave the following prayer:

"Almighty Spirit!
 Give us light that we may see and know,
 Give us light that we may understand
 and believe,
 Give us light that we may love and live."

The fire lit spontaneously (see Demonstration notes for method)

The Chief gave his admonition --

"You have come to nature to learn from her lessons the truth that there is no hopelessness in the facts of life. That with hope your desires may be fulfilled if you but have faith, knowing that the guiding light is yours but for the asking and that though life has its disappointments you have with you the power to win and live a full and happy life."

The lovely music, the beautiful moon and the flickering camp fire provided an inspiring atmosphere .

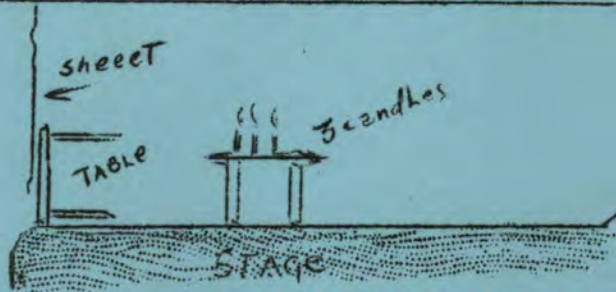
A ceremony is a gathering of goodly folk,
 They sing the old songs together and the stars sparkle closer.
 They tell old tales and legends,
 And the beasts of the field, the birds,
 And people from olden times and far away places are near.
 Their faces glow in the leaping light of the fire
 And each reveals his own inner light and his longing.
 They sit silent and the murmur of the tides
 And the tongues of the waves on the shore
 Speak to their hearts while thoughts too deep for words are shared.
 A ceremony is a gathering of goodly folk
 Where each heart beats with the glory that is in us all.

SHADOW BOX CEREMONY

Story from Aesop fable "The Lion and Mouse"

Setting the stage: The group sits in semi-circle facing small stage. Table on stage is set on edge with top toward audience (as in figure I). A sheet hangs from ceiling to cover table. Three candles (a light bulb) are placed on small table approximately 5 to 6 feet behind sheet screen.

Figure I - Side view of stage



Participants: One person to narrate the story to the group. Three people behind table manipulating props, one for the lion, one for the mouse and one to be responsible for the net.

Equipment needed: A mouse and lion silhouette of cardboard placed on a stick as shown in figure II. A silhouette of a tree is also needed. This can be a cutout or a small branch. (see figure III).

Figure II
Lion and Mouse silhouettes



Figure III-Front View of Stage with silhouettes



Story: Once upon a time a small mouse lived in a large jungle. He was a very energetic mouse and worked hard supporting his large family. One day his son became very ill and the doctor told the mouse that the bark from a banyan tree would be needed to cure his son. So the mouse went out into the jungle to find some bark. A very grand and fierce lion who also lived in the jungle liked to hunt through the tall grasses. This day the lion happened to see the mouse scurrying around. Usually the mouse was very cautious, but today he was so worried about his sick son he forgot to be careful, so he didn't know the lion was around until he suddenly pounced on the little mouse and caught him with his front paw! The mouse pleaded with the lion telling him about his sick son. Although the lion was very fierce and strong he felt sorry for the mouse. He told the mouse he would spare his life and even help him find the bark. The happy little mouse gathered up his bark and scurried home. Soon his son was well and happy.

One day many months later the lion was walking in the jungle when suddenly he was caught in the trap set by a hunter! No matter how the lion struggled against the rope net, even with his great strength he could not get loose. This same day the mouse was again out looking for food when he spied the lion in his distress. Remembering how the lion

had saved his life the mouse told the lion to be patient and he would do what he could to help him. The mouse began to chew on the ropes. He chewed and chewed until at last the rope snapped! The lion was free! The grateful lion and happy mouse walked into the jungle--faithful friends forever.

WESTERN CEREMONIAL

The Westward-Ho party ended with soft music around an imaginary campfire --"Old Texas" -- " Home on the Range" -- with soft harmonica melodies.

Charlie Scribner spoke briefly about appreciation for our pioneer heritage.

Prayer --

Oh Creator who extends through
the far reaches of the Universe--
Who, being continual discovery,
encourages us to fully discover ourselves--
We are thankful for the exaltant
free spirit of our westward explorers -
May we prove worthy of their example
as we accept the challenge of our
changing times
We are sensitive to our rich and
varied heritage from Indian lives
May we learn their quiet acceptance
of other ways of life, so needed
in this culture-torn world.

Glenn Dildine



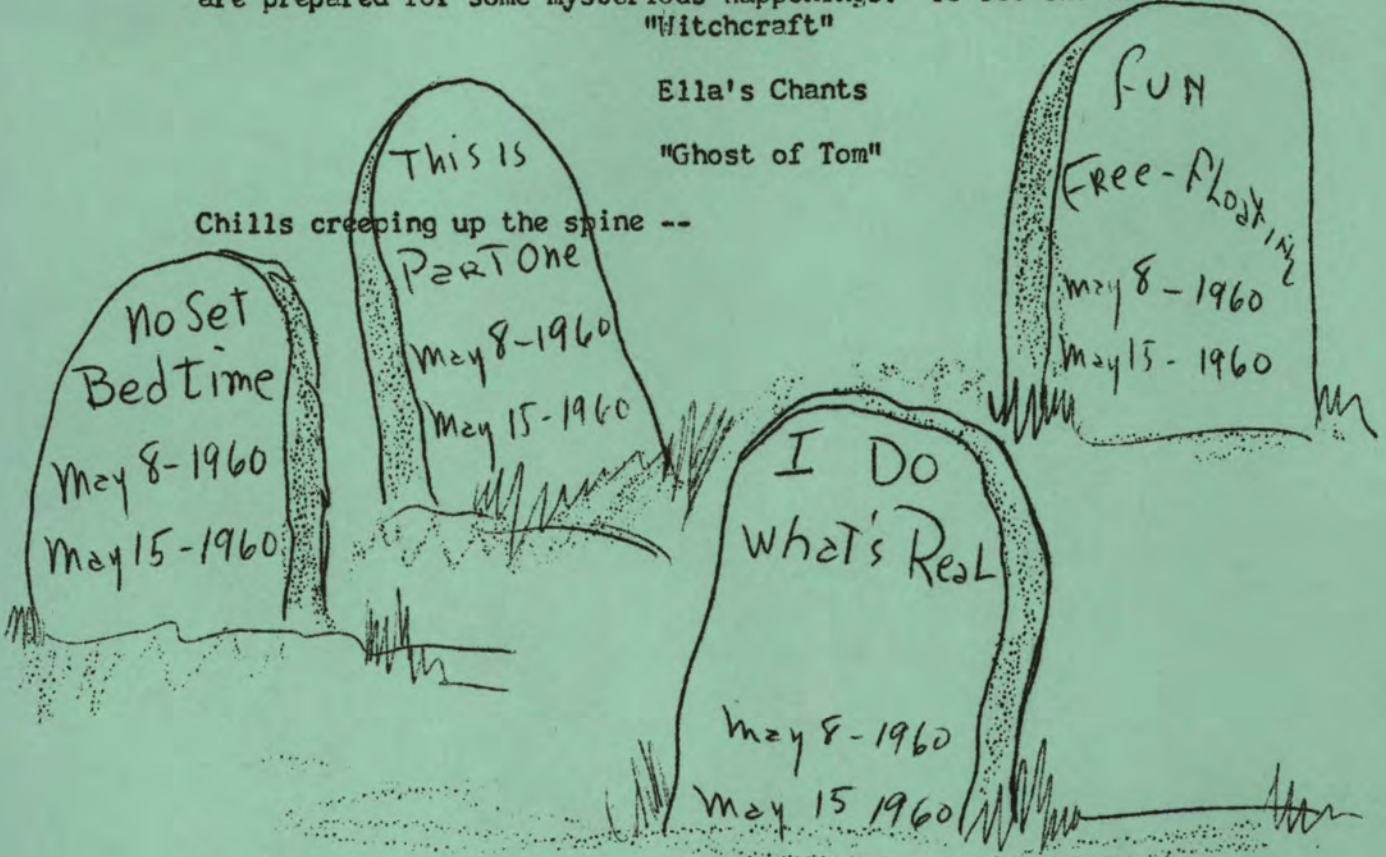
GHOSTLY CEREMONY
Friday 13th

With superstition and mystery all around us today, Friday the 13th, we are prepared for some mysterious happenings. To set the mood -- "Witchcraft"

Ella's Chants

"Ghost of Tom"

Chills creeping up the spine --



The Ghost of Redwood Lab presented Chatcolab with a copy of the Redwood Notebook for 1960.

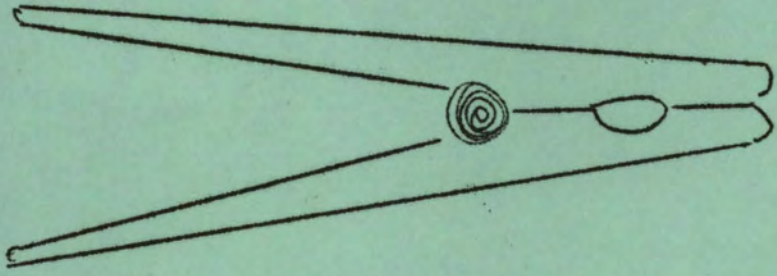
The Ghosts, No-Set-Bedtime (Don Ingle), This-is-Part-o-me (Norma Cannon) I-do-Whats-real (Carolyn Pugh), and Fun-Free-Floating (Tony Sundsted) did an interpretative dance.

From Ghosts to Mystery
(Glenn Dildine)

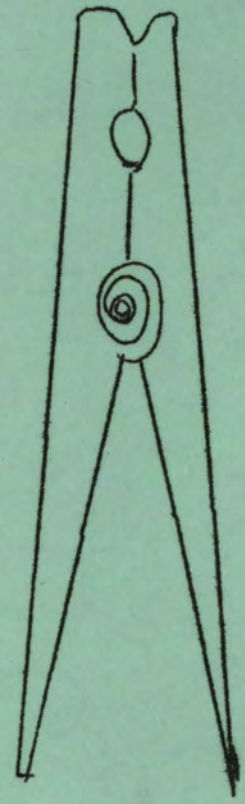
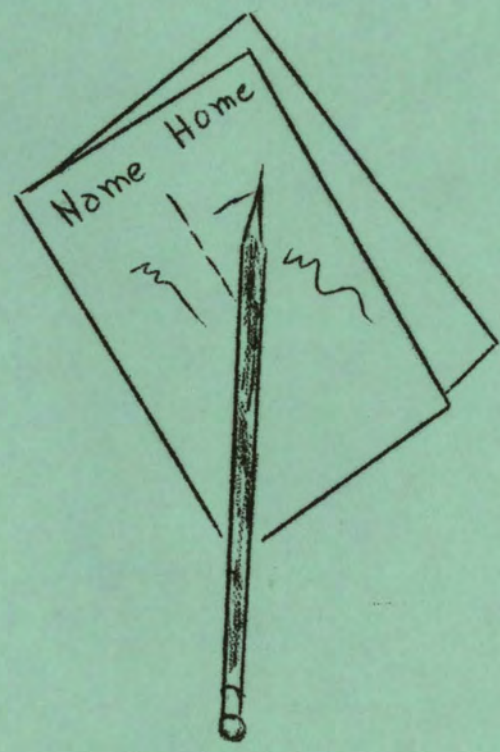
Men have believed in their ghosts ever since men were. Children still do. Ghosts - the powerful, real-seeming feelings deep within us, dimly seen through shadows, but often not accepted as "myself"--Our good ghosts, our positive hopes and aspirations. Our devils, "shaped to our inwardness," our unconscious shames, fears, stark terror at the unseen, unknown.

But our ghosts are moving over into our marvelous mysteries. As our knowledge deepens, we first lose the ghosts in things outside us. Then, as we come to understand ourselves, we are beginning to recognize our inner ghosts as a part of ourselves, and so they become more manageable. But we and our Universe are infinitely complex, infinitely developing. So more mysteries challenge us to explore and discover, forever.

FUN



GAMES



Don Stephens

GAMES

NAME OF GAME: _____

MATERIALS:

TYPE of GAME: ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER of PARTICIPANTS of TEAMS?

APPROPRIATE FOR WHAT AGES:

D I R E C T I O N S:

VARIATIONS:

GAME OBJECTIVE - Purpose: (For example: Creativity? Get Acquainted
Utilize skills? Contest?)

NAME OF REPORTER _____

Game played when?

PARTICIPATING CREWS Y _____

PENNY QUIZ

EXAMPLE: Question and answer:

Top of a hill (poetic and archaic expression to explain as being something above the eyes)
BROW

- | | |
|---|-------------------|
| 1. Be careful with your penny - you are handling an officer of the law. | COPPER |
| 2. Staff of life | WHEAT |
| 3. Tropical fruit | DATE |
| 4. Smell - Odor | CENT (scent) |
| 5. Drink - beverage | T (tea) |
| 6. Figure | ONE |
| 7. Year | 19-- |
| 8. Statue | LIBERTY |
| 9. Dietary | GOD |
| 10. A flower | TULIPS |
| 11. A place of worship | TEMPLE |
| 12. Part of a river | MOUTH |
| 13. Negative answers | NOSE |
| 14. A snake in your hand | COPPERHEAD |
| 15. Ego | I (eye) |
| 16. Man's name | BERT (liBERTy) |
| 17. Destructive oxide of metal | RUST (tRUST) |
| 18. Small animal that hops | HARE (hair) |
| 19. What a sailor says to an officer. | Aye-Aye (eye-eye) |
| 20. What part of a penny is like a submarine ? | the part below(C) |
| 21. What part of a penny is like a city in Nebraska ? | LINCOLN |
| 22. What part of the penny is like a famous day? | D-day |
| 23. There are 48 of these on your penny (a nation) . | UNITED STATES |
| 24. What you might send home from camp . | LETTERS |
| 25. What you might send to absent friends. | LETTERS |
| * 26. What letter is a vegetable? | (P) pea |
| * 27. What letter is a body of water? | (C) sea |
| * 28. What letter is a sheep? | (U) ewe |
| * 29. What letter is a slang expression? | (G) gee |
| * 30. What 2 letters are a monkey? | (U -R or I -M) |

* DIRECTIONS: List as many answers as you can. Almost all answers are penny "puns", and all are found on your penny.

(Copper Family's table game for Friday lunch.)

G A M E S

Name of Game: MICKEY AND MINNIE (Reuben and Rachel)

Type of Game: Quiet mixer

Directions: Form circles containing 10-20 people. Have two people in center, one blind-folded. The blindfolded person tries to catch the other by calling the opposite's name, who answers back. The circle gradually grows smaller to make catching easier. When the blindfolded person is caught he is blindfolded and another person is selected from the circle. People in the circle can make odd sounds to make it more difficult to make a catch. Change the name to fit in with the party theme.

Name of Game: MIND-READING ACT

Type of Game: Indoor or Outdoor Get-Acquainted Mixer

Directions: Group sits in large circle for best results. Mind-reader stands before group with his assistant. The assistant holds out a hat. Each member writes a short sentence on a scrap of paper and drops it into the hat. The mind-reader picks a piece of paper from the hat and without looking thinks of what the sentence says and says the sentence aloud!

(Secret of mind-reading: He pretends that he can't think of sentence and then looks at it defeated. Well when he opens the paper he says someone in the group failed to write a sentence and throws it away, retaining the sentence in his mind. Then when he picks up the second paper he repeats what he read on the first.

Name of Game: ELECTRICITY

Type of Game: Quiet, indoor

Directions: Choose a leader and IT. Leader starts by squeezing right or left hand of the person next to him. (Group is in circle, holding hands crossed in front of them) and the next person passes the squeeze on around the circle.

The leader may reverse the squeeze any time. "It" is in the center of the circle and watches to catch the electricity being passed from one person to another. When "It" catches the passer they change places and the passer becomes "It".

Name: THE DEEP SOUTH

Type of Game: Mother sits in chair relaxed and 2 or 3 children lying around in lazy sort of positions.

Son comes in and says "Ma"--after a long pause. Ma says "Yes, son". Then son says, "Pa just hung himself in the barn" after a long pause. Ma says "Did you cut him down?". After a long pause son says, "Not yet--he ain't dead".

GAMES cont'd

Name of Game: BALLOON GAME

Type of Game: Active mixer



Directions: Each participant blows up two balloons and ties one to each ankle with string. When all are ready, the "go" is announced and each tries to break the others' balloons by stepping on them. The winner is the one who survives with one or both balloons still intact.

Name of Game: LION HUNT

Type of Game: Lively mixer

Directions: The group is seated in circle, on chairs or on floor. Leader stands in the center. He tells the story with motions and directs the group to follow him as he leads them.

Once upon a time a hunter decided he would go lion hunting. So he got into his trusty Buick, shut the door (bang the door shut), stepped on the starter (rrrrrrr), threw the car into gear (motion) and chugged down the road. Soon he came to the place where he wanted to hunt. He put on the brakes, (motion) turned off the ignition (motion) opened the car door, got out of the car. He turned and reached for his trusty rifle, put it on his shoulder (motion), closed car door (bang). Walked along the road (brush, clap). Then the hunter came to the tall grass (brush thighs with hands), climbed through a fence, ripped his pants (ripppppp). Then he proceeded through more tall grass as before, came to a swamp (step high and produce the sound of slush by sucking in air. Stepped through swamp and proceeded through tall grass (motion). Came to river, started to wade across (splash, splash), river got higher and higher (hold rifle higher, suddenly start to swim). Climbed up bank and proceeded through tall grass. Soon he came to the lion country, looked around for the lion (motion). Saw tree and decided to climb (motion of climbing). It was a tall pine tree so he climbed, and climbed, and climbed. Came near top and stopped to lookover horizon for lion. Looked and looked but could not see the lion. Decided to climb higher. He reached to above branch--he feels something soft!!! It feels like fur! It is fur! It's the lion! (Move up tempo considerably remembering to go through all motions). Hunter climbed down tree, ran through the tall grass, swam the river, climbed the bank, ran through the tall grass, ran through the swamp, ran through the tall grass, jumped the fence, ran through more tall grass, ran down the road, opened the car door, collapsed in exhaustion (leader falls exhausted to the floor).



For the worker in the field of recreation I would strongly recommend getting a good game encyclopedia. The Fun Encyclopedia by E. O. Harbin, Abingdon Press, New York, is a good resource book.

The worker will find it of infinite value to build a portable card-file catalog of workable games. Depending on the type of groups with which you might come into contact your file might include games in the following areas:

ICEBREAKERS:

Interview

(Game used first night)

Directions: Give every person a pencil and a piece of paper. Instruct them to

1. meet as many persons in the room as possible and note at least three facts i.e., John had on a red tie, blue pants, and he is an undertaker.
2. At a given signal, usually after everyone has had a chance to meet about five people, bring the group to a halt.
3. The M.C. then calls on someone to step forward. He asks that this person identifies someone in the group with a "red tie" or some other identifying feature. If "it" cannot remember the person he interviewed, or if he did not interview someone with a "red tie" then he undergoes a penalty.
4. "It" then goes to the sidelines and brings someone to the M.C. that he does know and introduces him to the group.
5. Repeat.

CIRCLE:

Elephant



(Game used outside on Tuesday.)

Directions: Have group form a circle. Explain that when you point to a person and say, "elephant" he must make a trunk with his hands clasped together and his arms hanging in front of him. The person on either side must make elephant ears by putting their hand on the side of his head and extending their fingers in a waving motion. If they fail to do this before you count ten then they join in the circle and challenge others.

Variation: "Rabbit" can also be called. On this command the person pointed to puts his hands in front of him like paws and those on his side again put a hand on the side of his head, this time one finger is extended to make the ear.

MIXER:

Squirrel in the Tree



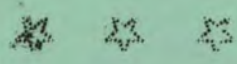
(Game used outside on Tuesday.)

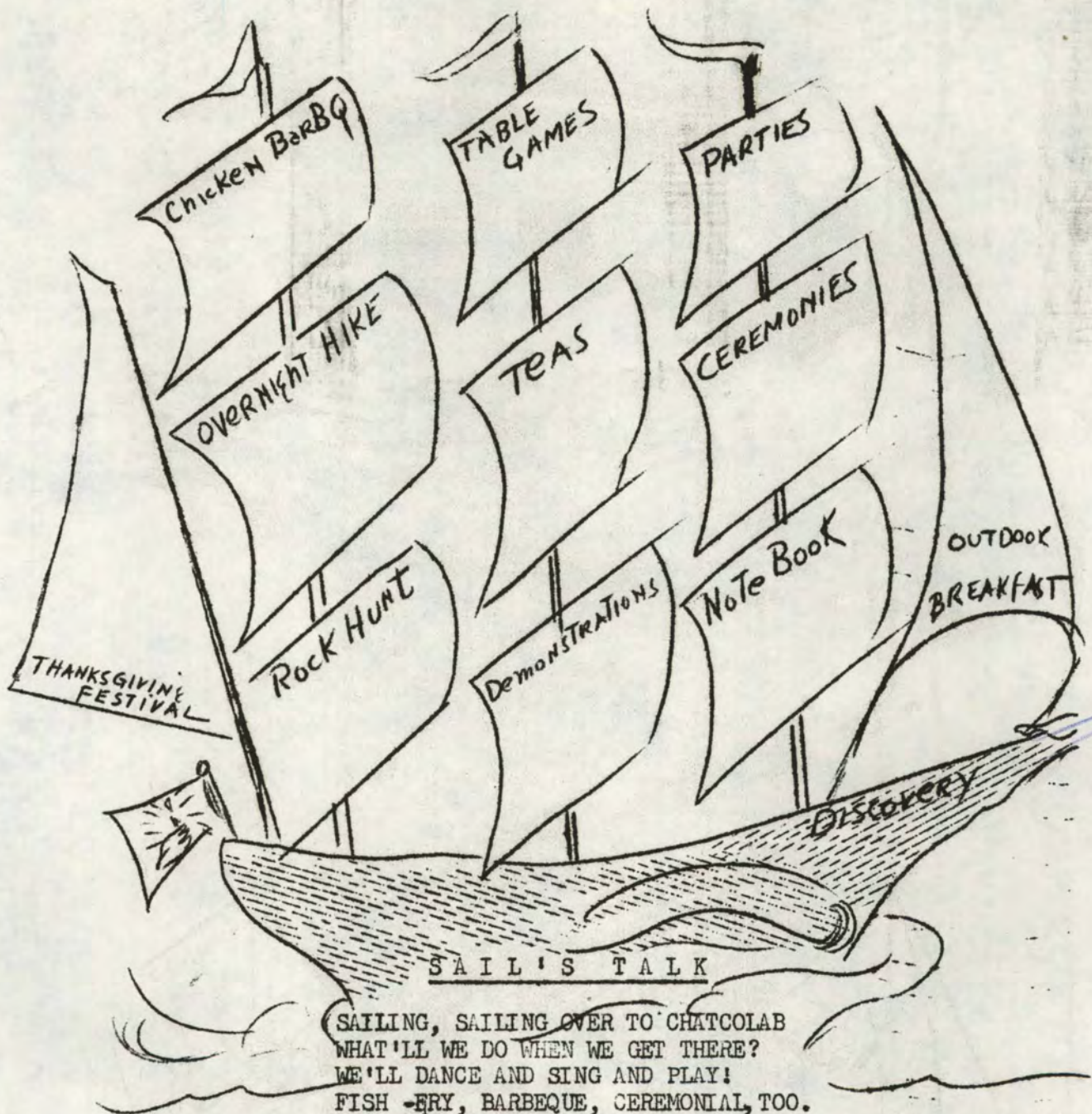
Directions: Divide group into a number of small circles, about three persons, depending on the size of the group. Each circle is then called a "tree". One person gets into the middle of each tree and is called a "squirrel". Two players are designated as "dog" and "Squirrel". They stand in the center of the room; the "trees" all around them. At the command "go" the dog tries to catch the squirrel before he can get into a "tree". When the squirrel that the dog is catching approached a "tree" the "squirrel" in that tree must leave. The dog then takes up chase of the "new squirrel". The object is for the dog to get the squirrel, if he does the "squirrel" becomes "dog".

PARLOR GAME:

Mugwamp

Directions: Keep group in a small circle—about 12. One player leaves the room. Within the circle an object is held up and each player makes up his own definition of the object. The player who left the room is then called back. He points to a person and says, "What is mugwamp?" The person pointed to gives his definition. "It" can ask three persons for their definitions. All the time he is trying to discover what the object is that they are defining. At the end of his third question he then gets three chances to discover the object. Another player is then sent out of the room.





SAIL'S TALK

SAILING, SAILING OVER TO CHATCOLAB
 WHAT'LL WE DO WHEN WE GET THERE?
 WE'LL DANCE AND SING AND PLAY!
 FISH -FRY, BARBEQUE, CEREMONIAL, TOO.
 OH - DON'T YOU WISH YOU NEVER HAD
 ANYTHING ELSE TO DO -----BUT
 SAILING, SAILING, ON DISCOVERY BAY.
 WHERE WE'LL LEARN ALL KINDS OF THINGS,
 SOMETHING NEW EACH DAY.
 CRAFTS AND HIKING, EVENING CAMPFIRES, TOO
 OH - DON'T YOU WISH YOU NEVER HAD
 ANYTHING ELSE TO DO-----BUT
 SAILING, SAILING, OVER TO CHATCOLAB,
 OH - DON'T YOU WISH YOU NEVER HAD
 ANYTHING ELSE TO DO.....

CRUMBS FROM THE TABLE

The HO family arrived for dinner K.P. dressed Maoris, sort of. After the meal they sang a Maori sailing song and Denis O'Sullivan and Don Ingle performed a Ha-Ka, a Maori war chant used as a yell or cheer to encourage rugby teams in New Zealand. Denis was dressed in N.Z. grass skirt. This is the ha-ka:

- Ka Ma te, Ka Ma te Stamp one foot while slapping knees. (4 times)
- Ka ora, Ka ora Continue above motion
- Ka Ma te, Ka Ma te
- Ka Ora, Ka Ora

- Te Ne Na Tongata Pura Hura Clap hands over head
- repeat left then right
- Na Na Na Tiki ma Whiti te Ra " " " "
- repeat
- Ringa Ringa Pa Kia Wai Wai Takahe Fingers up one arm, down other
- repeat
- Upane Upane Upane Kaupane Elbows left, then right
- Whiti te Ra Leap in air

His "family" rushed in with a birthday cake and a surprise "Happy Birthday" to Denis after the ha-ka, presenting him with a shillelagh. (What a time to make plans for this without letting Denis know!) After "When Irish Eyes are Smiling" by all, Denis responded with, "The Same Old Shillelagh My Father Brought from Ireland"

The Sour Doughs needed 4 more sour-dine cans for name plates. Since Lumpy had been trying some fishing he was elected to get the fish. Under Charlie's direction we took copper wire, pine branches for lures, some strong binding twine and poles from the woods. Lumpy got in the boat, rowed out in the lake, started casting. It took some time but he finally got a nice mess. He rowed in where we were all waiting, put the fish in to the hot frying pan, and chow was ready. Since we didn't want to be selfish, we shared the fish on crackers with everyone, (your own fault if you didn't get any). We made up our 4 permanent name plates and were all fixed up for the rest of the week.

The Vigilante Family sponsored a rhythm game led by Ella Jenkins: Start a rhythm, clapping 1 - 2 - 3 - 4 ---1 (with emphasis), Tables are numbered. Keeping the rhythm, each table in turn answers with a sound on the emphasized beat. Next time around name a flower, next a tree, and back to the original clapping.

Then Frank Guardipee told two Napi stories. The first was about the origin of the negro, the white man and the Indian. The second told of Napi's introduction to women and the origin of the limber pine. Stories copyrighted by Frank Guardipee.

CLEARWATER'S PAD sang this song:

Ten little leaders I once knew,
Fat ones, skinny ones, they were too,
But the one little leader from Chatcolab,
She ruled the others with her BLAB, BLAB, BLAB,

Down by the lakeside they would go,
Wiggle waggle, wiggle waggle to and fro,
But the one little leader from Clearwater Pad,
She ruled the others with a Blab, Blab, Blab.

The Galloping Trotskis sponsored a talent show, so fine that the audience pitched money at the participants.

- "I Can't Pay the Rent" by Copper Family
- Tall Story Frank Guardipee
- Song-Dome Thinkers led by Hazel and Betty
- The Bully - a poem Lucille Green
- Western Song, with hat! Ella Jenkins
- Punchdrunk Fighter Don Stephens
- Portrait painting Margie Leinum

The appreciative audience pitched over \$9, to be used in helping toward a scholarship for foreign students.

The Silver Family sponsored a Kangaroo Court after dinner one night. The pages found it a real struggle to drag the culprits to their just dues. After they had taken the oath it was a cinch for the Switzers to be convicted of cutting short their son's overnight hike. The Judge, because the death penalty is outlawed, ordered the ancient Swatzer treatment. This treatment is carried out by blind-folding the victims and giving them rolled-up newspapers to swat each other with. After this they both testified they would never deprive their son of such privileges in the future.

The entire Gold family were next called. They were accused of kidnapping Thready Silver. They were unanimously declared guilty, so no trial was necessary. As a punishment, they were required to sing, "Siver Threads Among the Gold". The jury realized that Thready was equally responsible, so the Judge ordered her to lead the group in the Rabbit Song. The bailiff managed to maintain order in the court above the jury's hysterical verdicts. Judge ordered "Court dismissed."

The Counter Fitters led in a penny game, and sponsored some outside talent in a dramatic recitation:

The characters were dressed as sailors and the motions were derived from the words of the story:

DER DISCUFFERY UF AMERICA by Grace Burlison and Sharon Dobler

Vunce der world vas divided into t'ree chonks. (measure off chunks)
 Unt von chunk vas inhibited by der Spinach (throw out spinach)
 Der kink uf dis country vas called Ferdinand. Ferdie for short.
 (point down)
 Der qveen uf dis country vas called Izzie. Issabella for long.
 (point up)
 Der vas in dis country a guy named Chris, who would haf discuffered
 America a long time ago, but he hain't got no boats yet. (spread hands)

Der Discuffery uf America cont'd

Vun day Chris vent oop(step forward) to der palace unt gave der knock-ings on der door (knock)
 Unt der janitor said, "Der kink unt der qveen iss out valking." (walk fingers)
 Unt Chris looked oop der street (Look right) unt down der street,(look left) unt gave der vavings uff der hands (wave both hands)
 "Halloo," der kink said, "Chris, Izzie; Izzie, Chris". Unt so dey (action as if introducing two people) was introduced.
 Chris said, "I should haf discuffered America a long time ago, but I aint got no boats yet."(spread hands)
 Der kink said, "Knit vun, pearl vun, (knitting motions)
 Unt der qveen said, "Oi Kafeltafish! Take mine rocks!" (toss jewelry)
 Der kink said, "Go down (point) to der river unt take any boats what ain't vorking."
 Unt Chris said, "I tink(think) I take der pink vun." (point)
 Unt so dey made ready -- mitt beer (drink) unt pretzels (crook fingers) unt everything what you take on a long, long (wavy motion with hands) journey. Den dey set sail. (Turn around and put pot on head.
 Now ve iss on der ocean.

Vun day der first mate vent ooop (step forward) ter Chris unt said, "Ve would haf mutinees!" (pull out knife, kneel on one knee and put kni: in mouth)

Unt Chris said, "For vhy ve haf (knife) mutinees? Ve haf beer (drink) unt pretzels (crook fingers) unt everyting what you take on a long, long journey. For vhy ve haf (knife) mutinees? . . .
 Unt so der vas no more (knife) mutinees.

Vun day der second mate vent oop ter Chris unt said, (continue as with first mate) Unt so der vas no more mutinees.

Vun day der third mate vent oop ter Chris unt said.....(continues same as for first and second mate) Unt so der vas no more mutinees.

Unt vun day der little man what sits vay oop(points up) in der goosling's nest cried, "I spee I spy I spee a speck i my speegless (look thru spyglass) Unt I tink it iss land!

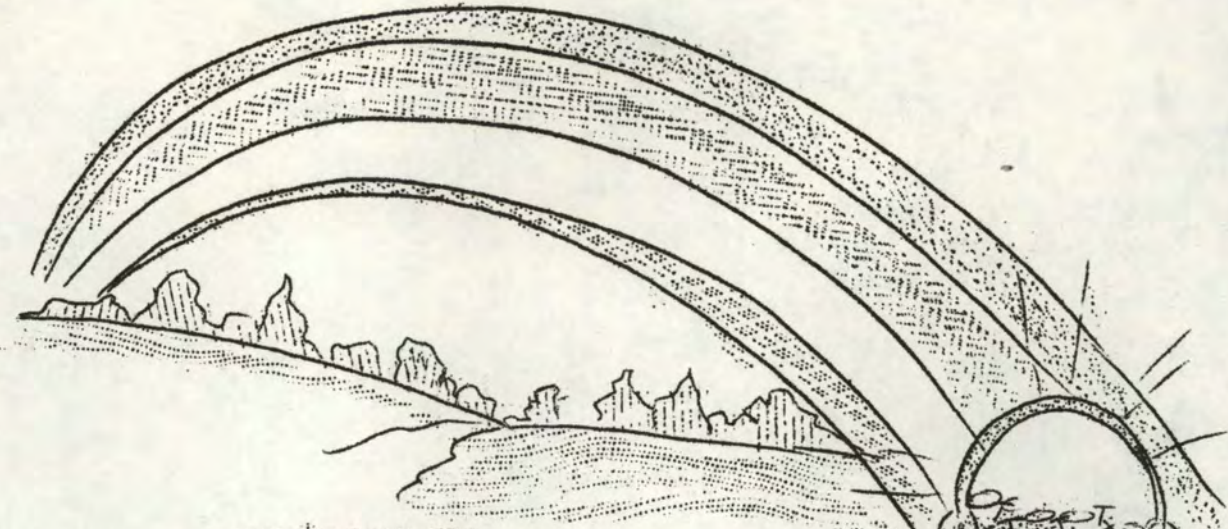
Unt it vas land!
 Now der is 2 kinds uff land. Der kind what you go oop to (step forwar and der kind what you valk around on. Unt dis vas der kind what you valk around on (walk around)

Unt Chris said, "Trow out der ginkplink"(step forward). Unt dey all got into leedle boats (turn) Unt oared ashore (row) Yo-o heave ho.

Unt it vas a very solemn occasion (fold hands) mitt beer (drink), unt pretzels (crook fingers) unt everyting what you take on a long, (wave hands) long journey.

Unt Chris said (part bushes) "Come out from behind der bushes, Pocahantas, U.S. (hold up U.S. banner) discuffered ! "

(At the end an Indian in costume should pop out of the bushes.)



POT OF GOLD TEA

- Apple Juice Coffee
- Tea
- (and rain water)
- Cookies

A blue table with yellow and pink plates held the cookies. Across the center of the table were curved twigs wrapped in colored paper for a rainbow. The pots of gold that held the colors were apple juice cans filled with gravel and wrapped in gold foil.

INDIAN TEA

- Coffee Spiced Tomato Juice
- Cookies

The table was decorated with an Indian Tepee and foliage from the forest. Servers were dressed like an Indian Chief, squaw and helpers.

WESTERN COFFEE BREAK

- Cocoa Coffee
- Crackers and Cheese

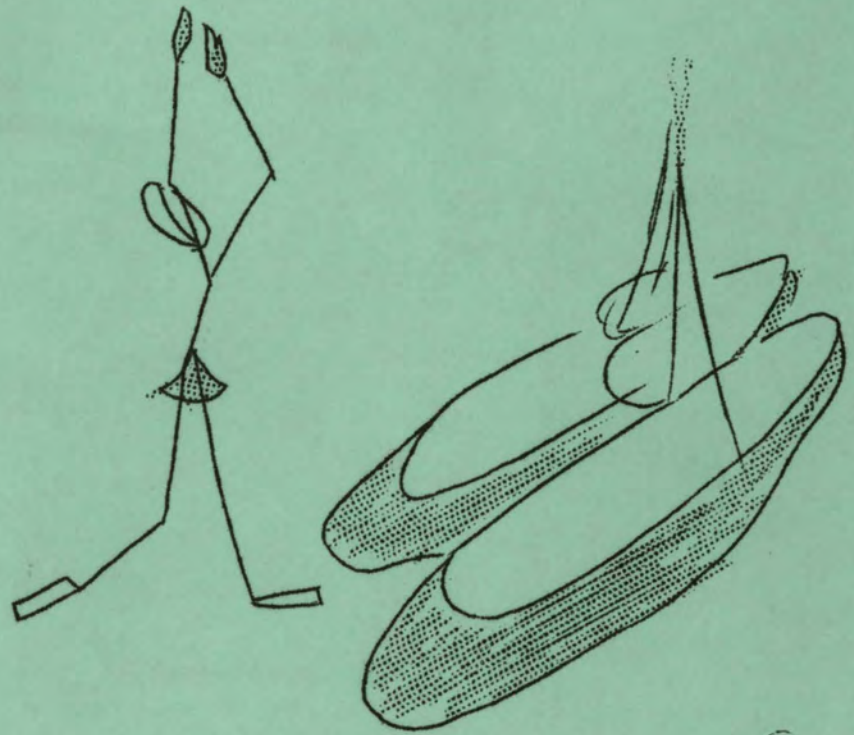
Table Decorations carried out the theme for the day -- Westward Ho! There was a circle of wagons around a campfire.





Tea on Tuesday was served outdoors. Theme was "The Pacific Northwest Sea Coast." A large sea shell flanked on both sides by glass balls and fish nets decorated the table, and presiding over all was Christy, a beautiful ceramic mermaid (Lee Hepburn from Olympia, Washington, creator)

Dear God, every day I like to say,
 "Thank You for Your love today.
 Thank You for the birds I see
 Who sing their pretty songs to me.
 Thank You for each flower and seed.
 And for giving me all I need." Amen.



DANCING



Don Stephens

FOLK AND SQUARE DANCING
Walt Secor

Square dancing at Chatcolab is not intended to be a complete course on American Folk Dance. It is designed to provide a base upon which to build further appreciation of the square dance. Perhaps, too, it will offer some suggestions which will help you as a leader, a caller or a teacher square dancing. This basic information can provide enough material for teaching any group, in a short time, sufficient fundamentals to enjoy simple squares and couple dances.

SQUARE DANCERS' TEN COMMANDMENTS

1. Be a good listener.
2. "When in Rome _____."
3. Adapt yourself quickly to the fundamentals.
4. Be friendly.
5. Be cooperative.
6. Practice, practice, practice.
7. Get sets up early.
8. Don't get discouraged.
9. Take it easy; don't overdo.
10. HAVE FUN!

FUNDAMENTALS

It is essential in square dancing to master adequately the basic rhythm and movement and to have a thorough grasp of the standard and commonly used figures. All square dance figures, regardless of the fancy names they receive from their innovators, are merely variative extensions and combinations of a basic list of six figures--1 circle, 2 star, 3 balance, 4 swing and turn, 5 grand right and left, and 6 right and left through series, including right and left through, ladies chain, pass through and cross trail through.

If dancers are thoroughly schooled in the basic six figures, until response is immediate and accurate, the instructor may then begin to add the infinite number of possible variations.

The folk or couple dances outlined in this notebook likewise are designed and presented as an introduction to round dancing and are simple enough to be learned easily.

As in square dancing, certain basics are necessary. Many of the older standards will remain favorites with new groups and those getting an introduction to American Folk Dancing for they make use of only simpler steps and basics.

Stressed here are a few mixer types and couple dances that are fun but easily mastered.

2

The following square dance basics are presented with the hope that you will use them as a guide when assisting your groups with this phase of recreation.

There are many other basics and new figures are being developed all the time as square dancing progresses, but with the ones that are given here nearly all of the old standards and many of the newer dance can be learned and danced. If interest in American Folk Dancing develops beyond this point, there is a wealth of good information available to teachers of square dancing.

Among them: Training Manual for teaching beginner square dance classes as prepared by the Square Dance Callers Assn. of Southern Calif. Second Edition 1958.

Sets In Order, magazine for square dancers.

Sets: Sets are formed by having boys put their partners to their right all joining hands in a comfortable circle of eight, moving either left or right as may be necessary to put each couple exactly square with one wall of the room. Then drop hands and move back shoulder to shoulder with partner. Each couple should be directly across from the couple on the opposite side of the set (about 10 feet). Couple number one is the couple with back to caller and music; number thereafter to the right. Couple two will thus be to the right of couple one, couple three facing couple one, and couple four being to the left of couple one.

Partner: A man's partner is the lady on his right side. In square dancing all calls are given to the men unless specifically directed to the ladies, and the ladies must learn to interpret these directions for themselves. For example, since the man's partner is the lady on his right, the lady's partner is the man on her left.

Corner: A man's corner is the lady on his left side, and therefore the lady's corner is the man on her right side.

Bow or Honor: Acknowledge the person indicated with a slight bow.

Balance: When side by side, step away from each other and back to place. The most common usage of Balance is in combination with a Swing. From any other position than side by side, step forward and back.

Step: Walk without raising feet clear off floor, weight forward on balls of feet, keep time to the beat of the music, and make shooshing sound as you lightly slide one foot in front of the other. Don't hop or skip. This same step is used throughout the square dance movement.

Swing (walk around): This is the movement used when you get the call "swing" and no particular swing is indicated. Take ball room position modify it by placing right feet and right hips adjacent, so that you are in a position side by side facing opposite directions. Walk forward around each other. Always end a swing with the lady on your right side, facing the center of the group with whom you are working.

Promenade: Both facing counterclockwise with right hands joined on top and left hands joined underneath, move forward to the man's home position.

3

Circle left and right: Join hands in a circle, men having palms up, ladies palms down, any number of persons as called, and the circle moves clockwise, or to the left, unless otherwise directed.

Do-Sa-Do: Done by two persons only. The two persons designated face each other and step forward to pass right shoulders. They then step sideways to the right, passing back to back and then back up into position passing left shoulders. Finish with the same two people facing. The next call will tell you if you are to go some other direction.

Allemande left: Join left hands with next lady on the left at the time of the call, walk once around each other and back to starting position, where you drop hands.

Grand Right and Left: Face partner, joining right hands, pass right shoulders and join left hands with the next person you meet. Pass right left shoulders, continue with a right to the next and a left to the next. The next is your partner and you join right hands. This is the end of the Grand Right and Left. If at the end you are to promenade with joined hands (right) held high, the lady turns once and a half right face under the joined hands, to face the same direction as the man. Then they join left hands underneath.

Ladies Chain: Two designated ladies touch right hands and pass or walk by each other to join left hands with opposite man, at the same time placing her right hand, palm out, on her right hip. The man places his right hand in hers, arm around her waist, and walks backward as she walks forward counterclockwise to face the same couple. This turn is known as a "Courtesy Turn."

Grand Chain: Four ladies make a right hand star and walk forward to the opposite man with whom each joins left hands. Finish with a courtesy turn.

Star: It can be done by any number of persons and is formed by grasping wrists or touching hands in the center and moving forward until the next call. (Men usually grasp the wrist of the man in front of them while ladies usually touch hands). On a right hand star, the right hand is in the center and lefts are in the center in a left hand star. In changing from right to left or from left to right, the individuals turn in toward center. Stars never stand still.

Star Promenade: Basically this is a left hand star with the four men in the star and their right arms around the ladies' waists, moving forward until a change in call. There are several variations possible. It may be done with two or three couples--in a right hand star--with the ladies in the center--or mixed.

Ladies Center and Back to the Bar: All four ladies take three steps to the center, curtsy and back up to position. BAR means position from which figure was started.

Sashay Right or Left: To sashay merely means to slide to the side.

Half Sashay or Sashay Partners Half Way Around: The man sashays to the right four steps behind his lady, while the lady sashays to the left four steps in front of her partner.

Re-Sashay: This usually follows the Sashay and reverses the Sashay. The men again pass behind the ladies, each stepping back to place.

All the way around: When this figure follows a Re-Sashay, the man walks all the way around the lady with whom he did the Sashay figure first passing in front of her as she steps back, and then in back of her as she steps forward, and both of them then back to place.

All Round the Left Hand Lady: Each lady steps toward the center of the square while the man on her right (corner) walks around behind her. She then steps back into place while he walks in front of her and back to place.

See-Saw: Ladies step in toward center of the square and each man walks behind his partner. She then steps back into place and he walks in front of her and back to starting position. This figure is almost the exact reverse of the do-sa-do, in that two persons pass left shoulders. It is usually done as a walk around, however, instead of back to back.

Forward and Back: Those persons or couples designated move into the center and back to place. Basically this means four counts or beats each way, but is often shortened to two counts each way, depending on the situation or call.

Pass Through: Two couples facing each other walk forward and through each other, each person passing right shoulders with his opposite. They stay facing out until further call. If the call is to turn back, they turn back individually to face center.

Do-Paso: Basically done, partners join left forearms and walk around each other to face their corners. They drop left hands and join right forearms with corners. These two walk around each other to face partners again. Dropping right hands, they join left forearms with partners and walk around as called. This figure may be finished with a Courtesy Turn or by going directly into some other figure from the left arm swing with partner.

Turn Back (Grand Right and Left): At the end of a grand right and left as partners meet, they take right forearms and walk half around each other to face in the opposite directions. They then do a grand right and left the other way around, or some other figure is called which will start in the reverse direction.

Right and Left Through: Two designated couples face each other and each of the two men join right hands with the opposite lady. They all walk forward passing right shoulders, dropping hands as they pass. Each man then takes his partner's left hand in his left, puts his right arm around her waist and completes a Courtesy Turn. Remember the lady does not turn herself--she waits for her partner to turn her. They finish by facing the couple they have just worked with.

Route Chain: Form two lines of four facing each other, (two couples in each line), two ladies chain ACROSS. That is, to opposite line and with the couple directly facing. Then the two ladies in the second line, (original line), chain with each other. They then chain across again to the opposite line; then chain with lady in THAT line, finishing with partner.

5

Cross Trail: Two couples facing (man-man, lady-lady or most commonly man and lady) pass through passing right shoulders. Then person on right passes in front as person on left goes behind similar to half sashay and stops abreast. This completes cross trail or trail through. Dancers must receive further instructions to continue.

Rip and Snort: From a circle the designated couple leads across the middle pulling the sides (or other) couples with them. They duck under the arch formed by opposite couple and there release hands (joined hands). The lady leads to the right and the gent to the left going back to home position each taking their side of the line of dancers with him or her. The arching couple turns under its own arch, the lady turning left and the gent right after the other persons in the set have gone through the arch. The active couple joins right hand and the circle is once more intact.

Box the Gnat: Man and lady join right hands as they face each other. With joined hands arched they exchange places, the man walking forward and making a halfturn right, the lady makes a half left face turn as she walks under the joined hands. They finish facing each other, right hands still loosely joined.

Alamo Style: Generally starts with an allemande left but retaining hold of hands, join right hands with partner, ladies facing out, men facing in. Each person steps forward and back in a rocking motion. Drop left hands and do a right hand swing half around to join left hands with the next person, men now facing out and ladies in. Rock forward and back again. Continue this figure as called. This is basically a grand right and left, interrupted by the rock or ballonet.

Allemande Thar: Generally this figure is used as an interrupted grand right and left. After the right to partner, take the next person by the left forearm. Retaining this hold, the men move into the center in a right hand star with the gent hold the lady's arm and the gent backing up in a counter-clockwise direction, the ladies walking forward on the outside of the star. Continue from this point as called. The thar star can be done from any left hand swing with either men or ladies in the center of the star as called.

Square Through: This figure has four basic movements:

1. Right to the opposite, pull her by and face out.
2. Face your partner, take her left hand, pull her by and face the inactive side or head couple.
3. Face your opposite, take right hand, pull her by and face out.
4. Face your partner, take left hand, pull her by and face the side or head, whichever is inactive.

Variations are half square through and three-quarter square through.

SUGGESTED PROCEDURE FOR BEGINNER'S SQUARE DANCE CLASS

6

Preliminary procedures just before the class starts.

- 1. P. A. system set up and checked.
- 2. First music placed on turntable, ready to go.
- 3. Lesson plan placed next to turntable. (Quick mental review)
- 4. Have all records you plan to use on hand.

A. Class begins with a Grand Circle.

- 1. "Step out on the floor and let's make a large circle. Boys, put your girl partner on your right."
- 2. Short work of introduction.
 - a. Plans are to teach you some of the basic fundamentals of square dancing.
 - b. Square dancing is easy. The next important thing to do is to be a "Good Listener". You don't have to worry about the footwork.
 - c. Calls are directed to the boys and the girls do the counter part.
- 3. Teach the basic fundamental movements.
 - a. Teach partner. Teach corner. Facing toward each.
 - b. Teach Allemande Left.
 - 1. Join left hands with corner, walk around each other, back to where you started.
 - 2. This is called "Allemande Left" and it takes 8 counts to get around. Repeat movement.
 - c. Teach Do-Sa-Do
 - 1. Explanation of movement and execution.
 - 2. It takes 8 counts to do this movement. Repeat.
 - 3. Mention made of hand placement for boys and girls (fold arms) and also the square dance step used (shuffle).
 - d. Review everything learned this far.
 - 1. Partner, corner, (facing toward each.)
 - 2. Allemande left.
 - 3. Do-Sa-Do
 - e. Teach circling, left and right.
 - 1. Explain how to join hands (boy's palm up-girl's palms down) and their position while circling.
 - 2. Explain square dance step used in circling (shuffle).
 - f. Drill (without music)
 - 1. Circling left and right.
 - 2. Do-Sa-Do with Partner.
 - 3. Allemande left with corner.
- 4. First use of music using drill described in 3f above.
 - a. Short explanation of how caller leads dancers in relation to music.
 - b. Explain that all the music will send them, and that they will probably want to skip and gallop, to keep it smooth.
- 5. Teach additional basic fundamental movements.
 - a. Teach swing, walk around, and balance.
 - 1. Describe position. Take position with partner.
 - 2. Eight counts to movement, twice around, then place this girl on your right and face in the center.
 - 3. Execute!!! Repeat instructions and repeat swing.
 - 4. Explain how to lean away from partner to get the most fun out of a swing.
 - b. Face corner. Take swing position. Swing. Place on right Repeat movement two or three times for practice in swinging as well as mixing group (new partners).

7

- c. Teach Promenade
 - 1. All face to the right, stand side by side with your partner.
 - 2. Explain hand placement.
 - 3. Review shuffle step used in promenade.
- 6. Drill (without music, then with music)
 - Circle left, circle right, do-so-do partner, allemande left corner, promenade partner. Several repetitions.
- B. Demonstration of how a square is formed.
 - "Form your square with the nearest 3 couples."
 - 1. Formation of square
 - a. Size (with arm around partner extend finger tips to other couples)
 - b. Couple identification (number, heads, sides)
 - c. Positions: boy, girl, home position.
 - 2. Review everything learned to get people used to new formation
 - a. "Honor Partner, Honor Corner" Add.
 - b. Add starting position partner, joined hand with bent elbow boys palm up.
 - 3. Teach Grand Right and Left
 - a. First time regular promenade to home
 - b. Second time, add twirl under the arm (stress loose grip on twirl and that girl assists by reversing direction)
 - 4. Add Allemande left, then Grand Right and Left and Promenade to home position and stop.
 - 5. Short explanation of square dance patterns. "This evening we will give you examples of several different types of patterns"
 - 6. Teach: Pick up 2-4-6 to make a circle of eight. Teach what active couple means. Walk through for each couple.
 - 7. Drill (with music) on Pick up 2-4-6. Show how hand position at start helps man to lead partners. Add Allemande left and Grand Right and Left.
 - 8. Review all fundamentals learned.
 - 9. Teach: Star.
 - 10. Teach Right and Left series (such as Right and Left Through)

REVIEW

PRACTICE

REVIEW

INTRODUCTIONS

Honor your partner, your corner too
 Then join hands and circle left
 Now break and swing, promenade home

All jump up when you come down
 Swing your honey round and round
 And promenade, go round the town

Everybody swing your gal,
 Now promenade that pretty pal

Swing your partner, swing all eight
 Now swing on the corner like swingin' on a gate
 Now swing your own and promenade.

8

Swing your own and promenade,
2, 4, 6 and 8,
Promenade 'til you get straight.

Join hands and circle wide,
Round and round on the old cowhide
When you get back home swing your own

Walk all around the left hand lady
See saw your pretty taw
Then allemande left with your left hand
Walk right in to a right and left grand
Promenade when you meet your own
Promenade 'til you get back home

All join hands and circle left
Halfway round go the other way back
When you're home, swing your own.

Join hands and make a ring,
Circle left like everything,
Allemande left with your left hand,
Partner right, right and left grand
Big foot up and little one down
Make that big foot jar the ground,
Meet your maid and promenade.

ENDINGS

Swing, Swing, everybody swing.

Allemande left that corner one,
Back to your own and promenade.

Swing on the corner like swingin' on a gate
Now your own if you're not too late
Then allemande left with your left hand
Partner right, right and left grand
Every other girl with every other hand
Now promenade to the promised land.

Promenade go single file
Lady in the lead, Indian style
Swing the girl behind you,
Swing the girl behind the girl behind you
Then promenade, go round the hall.

Swing on the corner like swingin' on a vine,
Swing the next corner down the line,
Walk by the next and find your maid
Take her hand and promenade

FINISH PHRASES

Swing your honey
And there you stand

That's it, that's all

FINISH PHRASES (cont'd)

9

Honor your partner, corner too
Wave to the girl across the hall
Thank you folks, that's it, that's all

Swing your honey then promenade,
You know where and I don't care.

First and third lead to the right, circle four
Head gents break and make two lines
Forward again, pass through
Go to the wall



Square Dances: Various records and beginnings and endings may be used for the following PATTERN CALLS.

ARKANSAS TRAVELER

First and third couples go forward and back,
Forward again, turn the opposite lady with the right hand round,
Partners all with the left hand around,
Corners all with the right hand around,
Back to your partner with a left hand around,
It's once and a half and all the way around.

To the right hand lady with the left hand around,
Back to your partner with a left hand around,
And promenade the corner maid.
(Repeat three times to complete the dance and get partner back)

10

ENDS TURN IN

First and third go forward and back,
 Now split your corners to the outside track and stand four in line,
 Forward eight and back with you,
 Forward eight and pass right through,
 The ends turn in and circle once while the sides swing twice,
 Center four pass right through and split the set,
 Stand four in line, you're not through yet,
 Forward eight and back with you,
 Forward eight and pass right through,
 Ends turn in and circle once, while the sides swing twice,
 That center four pass right through to a left allemande,
 Right to your partner right and left grand.
 (Repeat with side couples, head couples and side couples)

TEXAS STAR

Ladies to the center and back to the bar,
 Gents to the center and form a star,
 Right hand across and how do you do,
 Back with a left and how are you,
 Pass your own and catch the next in a star promenade,
 Gents swing in, Gals swing and form that Texas star again
 Promenade, go around the ring,
 (Repeat three times to complete dance)

FOUR IN CENTER LINE

First couple balance and swing,
 Promenade halfway round the outside ring, and four in line you stand,
 It's forward four and four fall back,
 Forward four and there stand pat,
 Side couples right and left along that four,
 Right and left back as you were before,
 Side ladies chain through the center of the four,
 Turn them around and chain once more,
 Center four do a circle O
 It's round and around and round you go,
 And break it up with a docey-do,
 Then take your lady and home you go.
 (Repeat with second, third and fourth couples)

PROMENADE THE INSIDE RING

First the third bow and swing, promenade the inside ring,
 Do a right and left through with the couple you face,
 Then right and left back to the same old place,
 Ladies chain across the track, turn around and chain them back,
 Four hands up and a round you go, when you're straight do a docey-do,
 (repeat with sides, heads and sides)

RIGHT HAND OVER, LEFT HAND UNDER

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First couple bow and swing,
 Lead out to the right of the ring, and circle four hands around,
 Leave that lady go on to the next, circle three hands around,
 Steal that lady go on to the next, and circle four hands round,
 Leave the lady a nd balance home,
 Forward three, fall back three,
 Two gents to the center, do a little docey,
 Right hand over, left hand under, Forward three, fall back three,
 Two gents to the center with a little docey,

Right hand over, left hand under
 Forward three and three fall back,
 Two gents docey on the inside track,
 Right hand over, left hand under
 Forward three and three fall back,
 Two gents docey on the inside track,
 Right hand over, left hand under,
 There's your gal now swing like thunder,
 (Repeat with second, third and four couples)

HASH CALLS

First couple bow and swing, lead out the right of the ring,
 Look around that couple a nd take a peek, back to the center, swing
 your sweet, look around that couple and peek once more,
 Back to center and circle four,
 Change partners and swing, change back and swing and on to the next.

Walk around that couple and swing to the wall,
 Back to the center and swing in the hall,
 Around that couple and swing once more,
 Back to the center and buckle up four,
 Four hands up and around you go, brea k it up with a docey-do,
 Then on to the next.

Dive for the oyster, dive for the pearl,
 Dive right through that pretty little girl and roll the barrel,
 Change partners and swing, change back and swing, then home you go.

Second couple bow and swing, lead out to the right of the ring,
 Lady around lady and gent solo, lady around gent but gent don't gg
 Four hands up and around you go, break it up with a docey-do and on
 to the next.

Chase the rabbit, chase the squirrel, chase that pretty girl round
 the world, chase the possum, chase the coon, chase the old man round
 the room, then on to the next.

DIVIDE THE RING

First old couple bow and swing
 Go down the center (split that couple)
 Divide the Ring
 The lady goes right and the gent goes left
 Around the outside on your heel and toe
 Everybody face your partner--Do sa do
 It's back to back and don't be slow
 Now face your corner and do sa da
 Back to your partner, swing and swirl

12

FORWARD THREE, or LADY GOES HALFWAY AROUND AGAIN

First couple bow and swing
 Now promenade the outside ring
 Go all the way around
 Now the man stays home and
 The lady goes halfway round again
 And three in line you stand
 It's forward three and three fall back
 Forward three and three stand pat
 The man do sa do around the three
 Go all the way around
 Same man--turn the left hand lady with a left arm round
 Now the right hand lady with the right arm round
 Opposite lady with a two arm swing
 Now swing your honey with a regular swing,
 Swing her home and everybody swing your own
 Promenade eight with your pretty little date.
 Go all the way around 'til you get straight.

BOOMPS A DAISY

Well you clap your hands
 (one-two-three)
 Now slap your knees
 (one two three)
 Boomps a daisy if you please
 Now swing your corner and then your own
 And promenade your lady home.

Sly Variation

Clap your hands
 Slap your knees
 Circle to the left.

DIP 'N' DIVE

First couple out to the right
 Circle half and don't you blunder
 Inside arch and the outside under
 Dip 'n' dive and don't be slow
 Inside high and the outside low
 Inside arch and the outside under
 Inside arch and don't be slow
 One more duck and on you go
 Circle half with the next old two
 Shoot 'em through to the next old two
 Repeat from top.
 After finishing second dip and dive series the active couple goes
 to home position and everybody swing.

THE ROUTE

One and three you bow and swing
 Lead out to the right of the ring
 Circle four and you're doing fine
 Head gents break and make two lines
 Forward eight and back with you
 Forward again and a right and left through

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THE ROUTE Ccnt'd

Turn the girls and right and left back
 Two ladies chain across the set
 (from one line to another)
 Down the line two ladies chain
 (within the line)
 Across the set two ladies chain
 Down the line two ladies chain
 (all have partners and can circle left or promenade or:)
 Four ladies grand chain
 Turn boys and grand chain back
 Ladies center and back to the bar
 Men to the center make a right hand star
 Go all the way around to the rhythm of the band
 There's your corner, left allemande.

SPLIT YOUR CORNER

First a nd third go forward and back
 Forward again, split your corner to the outside track
 (actives go into the center, turn your back on your partner and
 head through the nearest side couple)
 Separate and don't you fall
 See saw partners one and all
 Turn your corner by the right arm around
 Back to your partner with a left arm around
 Now promenade your corner when you come down.
 (turns are with a forearm. Repeat once more for the heads,
 then twice for the sides)

S I N G I N G C A L L S

MY PRETTY GIRL

Record: Imperial 1097

Head couples promenade around the outside, around the outside of the ring. Those ladies chain, right down the center and chain them back again. Those ladies chain the right hand lady and chain them back again. Those ladies chain the left hand lady and cha in them back again.
 All around your left hand lady and you seesaw your pretty little ta Allemande left your corner lady and a grand right and left right a long. And when you meet you do sa do her and swing her round and around. Now promenade her, promenade her, promenade around the tow
 (Repeat for sides, heads and sides)

HURRY, HURRY, HURRY

Windsor No. 7405 with call
 Windsor No. 7105 without call

Introduction: Everybody swing your corners, swing 'em high and low
 Swing the next corner down the line, don't let her go.
 Men star home and swing your own, swing and swing.
 Then you promenade that pretty girl round the ring.

Figure: First couple lead to the right, circle four hands around.
 Leave her there go on to the next, circle three hands around.
 Take that couple on with you, circle five hands around,
 Now leave those four and join the line of three.
 The ladies chain across the hall but don't return,
 Turn and chain along the line, just watch 'em churn,

14

Hurry, Hurry, Hurry cont'd

Turn and chain across the hall, don't let 'em roam,
Now chain the line and swing your honey home.

Break: Allemande left with your left hand around the ring you go, grand old right and left boy on your heel and toe. When you meet that gal of yours just docey do. Then you promenade that pretty gal around the ring.

(Figure and break repeated for couples two, three and four)

SOLOMON LEVI

MacGregor 614, Globe 5007

Opener and closer: Everybody swing your honey, swing her high and low; allemande left with your left hand around the ring you go, grand old right and left, walk on your heel and toe. When you meet that gal just promenade the hall.

(sing chorus)

First old couple separate, go 'round the outside track
Keep a goin's around the set you pass a comin' back
Pass right by your partner, bow to your corners all
Turn around, swing your own and promenade the hall.

(repeat for second, third, and fourth couples, first and third couples, second and fourth, then all four couples. Everybody sings the chorus during the promenade.)

MIXER DANCES

PARTY MIXER

Any good 2/4 record

Walk 2, 3, 4, 5, 6, 7, face;
(walk forward in LOD 8 steps to face partners, M back to COH, W back to wall)

Away, 2, 3, 4; together 2, 3, 4;
(back away from each other 4 steps, then forward)

Right hand swing once and a half around
Corner left hand swing, take this maid and promenade.

OH JOHNNY

Imperial No. 1099 and others

All join your hands and you circle the ring, stop where you are give your partner a swing; now swing that girl behind you; go back and swing your own if you found she hasn't flown; allemande left with the lady on your left and do sa do your own;
Now you all promenade with your sweet corner maid, singing Oh Johnny. Oh Johnny, Oh.

(repeat)

DO SA DO MIXER

Record: "Down South" - Spike Jones or a good 2/4 hoedown
Position: Facing, both hands joined, M's back to COH
Footwork: Opposite

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Do Sa Do Mixer cont'd

MEASURES

- 1-2 SLOW, CLOSE, SLOW, CLOSE: FAST, 2, 3;
Step L to side in LOD, close R to L, Repeat 4 slides to L.
- 3-4 SLOW, CLOSE, SLOW, CLOSE: 2, 3, 4;
Repeat meas 1-2 to R in RLOD
- 5-6 STEP, SWING, STEP, SWING: STEP, SWING, STEP, SWING:
Step L to side in LOD, swing R across in front of L, repeat
to R: to L, to R:
- 7-8 DO SA DO, 2, 3, 4, : MOVE ON THE LEFT TO A BRAND NEW GIRL:
Drop hands and do a R shoulder do sa do in 8 steps veering
to L (twd LOD for M, RLOD for W) on last two counts to take
new partner.
Repeat with new partner.

G.K.W. MIXER (modified)

RECORD: SLO#3025 (or) a good beat 2/4 hoedown
POSITION: Promenade position, facing LOD
FOOTWORK: Opposite

- 1-2 WALK, 2, 3, BACKTRACK: BACKUP, 2, 3, WALK FORWARD:
Walk forward in LOD three steps. To backtrack both the man
and the lady retain their hand holds and turn independently
(Man RF, Lady LF) to face RLOD. Walk backwards four steps.
- 3-4 WALK, 2, 3, BACKTRACK: BACKUP, 2, 3, STAR RIGHT:
Repeat action in RLOD
- 5-6 WALK AROUND 2, 3, 4:5, 6, AND BACK BY THE LEFT (CLAP):
Star is pige on wing. R. hands joined up, elbows touching
One full turn, Clap on count 8.
- 7-8 1, 2, 3, 4: 5, 6, GET THE GIRL BEHIND YOU AND,
On count 6 man leaves partner, gives Right to the next gi:
(RLOD) and gets in promenade position ready to start agai:
Repeat with new partner.

PUT A RING IN HER FINGER

Windsor No. 4170

Circle Mixer

All join hands and circle left, around the ring you go
Allemande left your corner, your partner do sa do
Swing now with that corner gal and keep her for your own
Allemande left new corner and you promenade your own
And--put-- a ring on her finger, kiss her on the cheek
All the couples backtrack, she'll marry you next week
Gals turn around and box the gnat
And do sa do that man
Promenade around the ring, you promenade the land
(Repeat)

16

RANGER POLKA

Prompting cues:

Two-step one and tap, tap; two step back and tap, tap
(repeat)

Two-step one, two-step two, two step face to face, two-step back to back

Now two-step around and two-step around and twirl the girl

COTTON-EYED JOE

Heel and toe and step, close, step

Heel and toe and step, close, step

Two-step away, 2, 3, 4

Slide and 2 and 3 and 4

Back and 2 and 3 and 4

Two-step left, right, left, right

WALKIN' AND WHISTLIN' MIXER

Record: Columbia 45 rpm 4-40991

Position: semiclosed

Footwork: Opposite, directions f.
man

Introduction: Wait 2 meas. then bal fwd, --; touch, --; bal back,
--touch, --(2 meas)

Part A

Meas.

1-4 Fwd, 2, 3, Brush; Fwd, 2, 3, Brush; Rock, --, 2, --; 3, --, 4, --;
(Moving in LOD, semi-closed pos., step L, R, L, Brush R (basic
schottische)
Step R, L, R, brush L; rock fwd on L, touch R, rock back on R,
touch L, rock fwd on L; (these are slow steps).

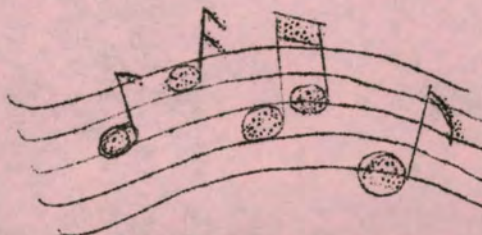
5-8 Repeat Meas. 1-4

End facing partner with both hands joined. M back to center of
hall.

9-12 Side, Close, Side, touch; side, close, side, touch; turn a way-
2--; 3, --, 4--; in a circle, come back to partner.

12-16 Repeat Meas. 9-12

Ending: Part A (8 meas.) except instead of last 2 rocks, W twirls and
both bow. Step to side in LOD on L, close R to L, step to
side on left and touch right to left; step to side in reverse
LOD on right, close L to R, step to side on right and touch
left. Then turn away from partner, M turning L and W to R
to make small circle alone in four slow steps.



17

A VERY SIMPLE PARTY MIXER

Music: Can be adapted to many. Any 2/4 hoedown will do.
Position: Square dance promenade position, facing LOD.
Footwork: Opposite.

Meas.

- 1-2 Walk, 2, 3, 4, 5, 6, 7, Face;
(Walk forward in LOD 8 steps to face partners, M back to COH,
W back to wall)
- 3-4 Away, 2, 3, 4; Together 2, 3, 4;
(Back away from each other 4 steps then forward to partners 4
steps)
- 5-6 Right hand swing once and a half around with partner.
(Partners R forearm joined turn 8 steps around)
- 7-8 Corner left hand swing, take this maid and promenade.
(Corners left forearm swing 8 steps. Keep this girl in a
promenade position ready to repeat the dance from the beginning)

A leader is best when people barely know that he exists
Not so good when people acclaim him
Worst when they despise him.
Fail to honor people--they fail to honor you.
But of a good leader, who talks little,
When his work is done, his aims fulfilled,
They will all say, "We did this ourselves."

Lao-tse

Culture is essentially a product of leisure. The art of
culture is therefore essentially the art of loafing--for
there seems to be a philosophic contradiction between
being busy and being wise. Those who are wise won't be
busy, and those who are too busy can't be wise."

Lin Yutang

RED RIVER VALLEY
(Tune: Red River Valley)

This is a red hot mixer that requires groups of six--two boys and four girls. Form a circle, with two boys and a girl facing each other.

CALLS:
 MOVE RIGHT DOWN THROUGH THE VALLEY
 Sashay to the right three steps, and walk forward to meet new group of :
 CIRCLE TO THE LEFT AND TO THE RIGHT
 Circle to opposite couples' place and back the same direction.
 THEN YOU SWING YOUR GAL IN THE VALLEY
 Girl on boy's left.
 AND YOU SWING YOUR RED RIVER GAL
 Girl on boy's right.
 THEN YOU MOVE RIGHT DOWN THROUGH THE VALLEY
 AND YOU CIRCLE TO THE LEFT AND TO THE RIGHT
 NOW GALS MAKE A WHEEL IN THE CENTER
 Four girls walk forward and put right hands together.
 AND THE FELLOWS DO-SE-DO SO POLITE
 Walk right shoulder to right shoulder, and back to place.
 MOVE RIGHT DOWN THROUGH THE VALLEY
 AND YOU CIRCLE TO THE LEFT AND TO THE RIGHT
 NOW YOU LOSE YOUR GAL IN THE VALLEY
 Girls on left exchange places
 AND YOU LOSE YOUR RED RIVER GIRL
 Girls on right exchange places (Fellows should have two new partners)

Repeat all the above, as the spirit dictates.

(Sharon Burnham, caller)

Positions

Promenade

FACING

STAR

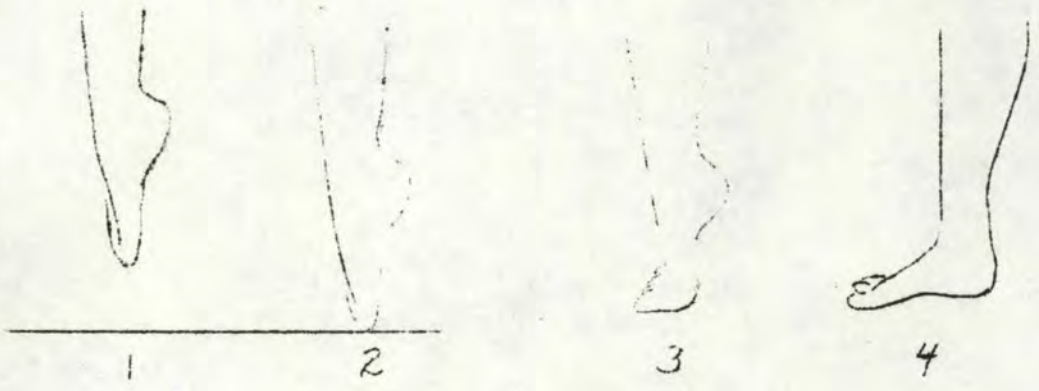


CREATIVE MOVEMENT or DANCE
by Alura Dodd

Words are used to create a story, paints and brush to create a picture, musical instruments to create a symphony - you can use the body to create a dance. I use the word "dance" just as I do "story," "picture," and "symphony" because that is the kind of dance I am speaking of now, not folk dancing nor ball room dancing; they have their place and I enjoy them also. Other names for this kind of dance have been Interpretive Dance and Modern Dance. Some of leading names in Modern dance: Martha Graham, Doris Humphrey, and Charles Weidman.

You are communicating with your body all the time but are probably unaware that you do. When you shrug your shoulders, what does that convey? When you turn your back on someone? When you smile and hold out your hand? All these create a scene in your mind that you can readily understand as --"don't care," "No, to you," or "Well! Hello! How are you!" Let's experiment - when I say these words, act out the feeling just sitting where you are: Hunting for something. What happens? Your neck stretches out your eyes are alert, hands are investigating. Hunted by someone and not wanting to be found. Your head pulls down between your shoulders, trying to make yourself small and hide. Tired - your shoulders droop, head hangs, face sags, slow dragging steps if you were walking. Proud - you sit or stand erect, with head up, chin protruded maybe and walking with a snap swing. Now perhaps you are aware you are "talking" and telling people how you feel with your body all the time. Dance is intentionally using all these movements.

Starting to experiment with movement is like daring to put the first stroke of paint on an untouched canvas - like the feeling the moment before it is our turn to perform - it is hard. It is hard for us to start to breathe thru that transparent wall. Even when we are alone in an empty room with enough space, we still hesitate to dance. We dream we are ballerinas, beautiful and graceful or mighty male dancers who leap onto the stage to proclaim our message. Our first movements are apt to be stilted and awkward; but if we will let ourselves drift into the imagination field, we can go ahead and dance and really pretend we are that dancers creating beauty or telling a story - our story or giving our message, - trying to make something clearer.



As with the musician, practice makes this possible. When we have something developed we want to share it with someone. These opportunities are rare. Our TV developed culture doesn't leave much room for old-fashioned intervisitation where people show others what they've been doing to date and sharing experiences. Few are the home artists who feel their inner urgings are important enough to take time to perfect their art, to write, sing, play an instrument, or use their God-given instrument - their body to pass along their message beautifully.

Yet, I believe this is a submerged urge that needs to be expressed. Watch any child dance to music. His dancing changes with different music, he's something else, he translates easily, rhythm is born in all of us. We have a heart beat, as Ella has told us. And for some stories all you need is a heart beat - a drum. Drums say a lot of things. Music can paint a different canvas; poetry another. And some silences are deafening. All these can be used as dance accompaniment.



We are sadly disappointed and perhaps never try again if we stop with our first attempts. Keep the dream going, practice the exercises that perfect the instrument and start trying to clarify your own feelings. There is something about doing the practicing with a group that encourages each individual and carries you over the rough spots when you might otherwise quit.

Exercises start with the feet because that is where balance and movement start. Develop leg muscles next, always trying to keep balancing arm movements like a teeter-totter -- if feet go one way, to keep in balance the arms must counter them. Keep the knees pliable by many bendings always over the feet, do not let the ankles roll inside or outside. Limber the waist by bouncy twists. Hips can move too, shoulders, back, neck and head also. Try them out. The arms probably need the least amount of practice because you are accustomed to using them. These are the instruments of your orchestra, keep them all in good condition and make them relax and feel at ease with swings. All parts of the body can swing, some easier than others of course. Never force any part of your body to do something, go at it easily and in the fashion of a rubber band going only as far as is comfortable, so that you don't pull any ligament by trying too hard.

There are three planes in which to dance: floor (horizontal), floor (upright), and in the air (leaping). Dances are limited by what you are trying to say and the shape of the space you have to say it in. The locomotion steps to dancing are: walking, running, leaping, skipping, hopping, galloping, sliding, and jumping.

There are three steps to creating a dance.

1. Pantomime your story.
2. Characterize it. Pantomime your story as if you were ie. a your girl, a tramp, a sweet elderly lady, or a college boy. Usually you will want to be yourself.
3. Abstract it and exaggerate the story's particular characteristics make it beautiful, put it to time (drum, poem, music).

3

Let's try. Our dance story will be called "Discovery." You've been discovering a lot of things this week. First day we discovered land. Maybe we discovered gold. Let's start by analyzing the word "discovery." Discovery implies a search; searching implies - you want something. Discovery is the finding but that is not all, when we discover something we're elated, we want to tell about it - share it. So discovery has all these parts: the IT, the Search, the Discovery, the Proclamation.



Define IT to yourself, what is IT? Gold? A cecropea moth? A beautiful agate? An answer to an unsolved problem? Each person has his own thing or IT he is hunting for but we all go thru the same kind of process.

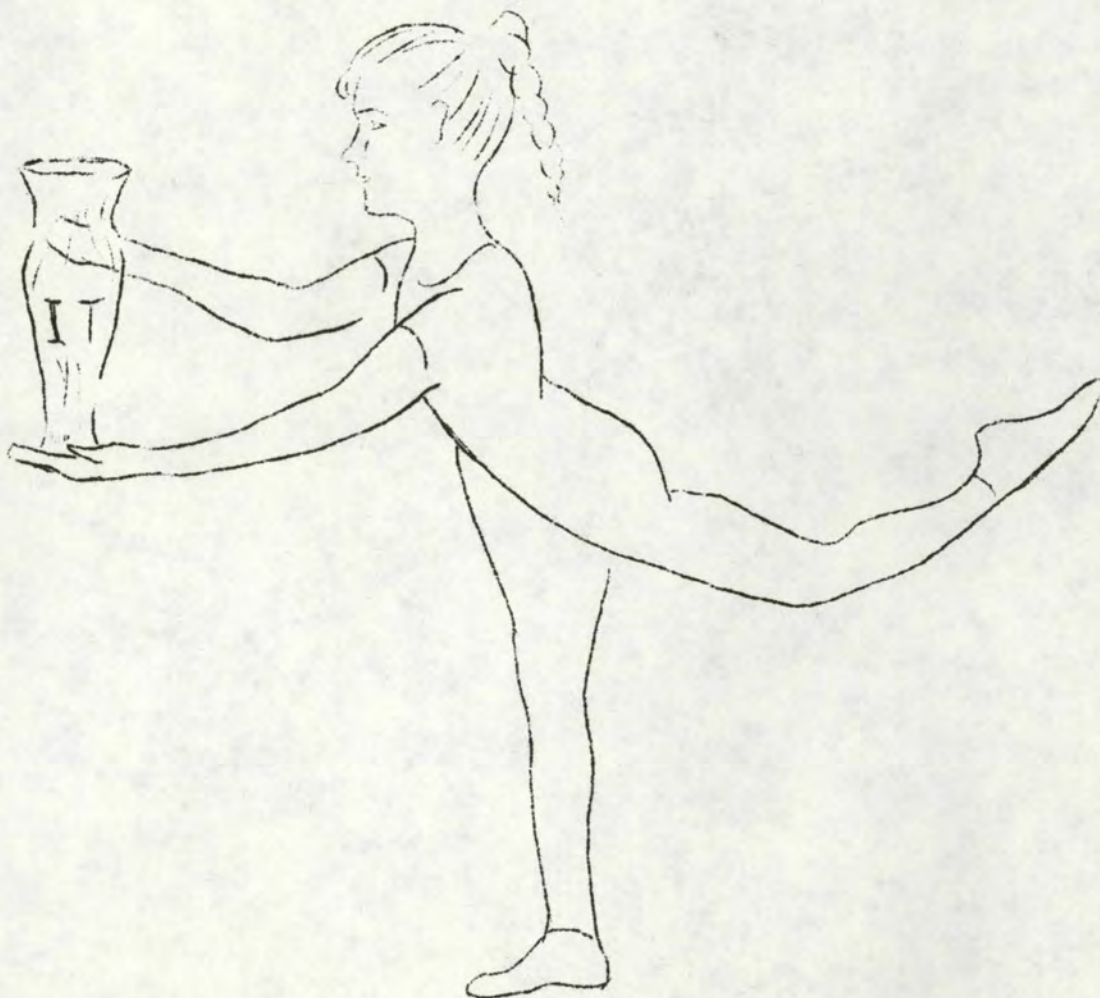
Pantomime is the first step to creating a dance. Let's pantomime getting an idea, defining our IT. We're thinking, there may be no movement, or maybe strolling around but not too much outward activity because of the inward activity. In the second part of discover, searching, we hunt behind things, under things, in places, we don't find "IT." We're disappointed, discouraged, give up? No, we hunt some more, more earnestly,

4

more devotedly with a feeling we're getting closer to IT. Sometimes man has searched his whole life for the IT but for this dance we will find IT, glory in IT and share IT.

Now that we have pantomimed the whole story, let us pretend we are one of the above characters, remember: a young girl, a tramp, a sweet elderly lady, a college boy. If you were a tramp you might be hunting for a cigarette butt. Pick out something your character might want. That is your IT for now. Alright, remember in the first part of our pantomime we are defining our IT to ourselves (in character) then the searching, finding and sharing or "telling" about it.

Now comes the choosing of the significant body movements in our story, putting it to rhythm of some kind, and making it beautiful to look at. I exaggerate the thinking, searching, finding, and proclaiming to be sure our message is clear. This takes some time and quite a bit of rehashing to make perfect just as if you were writing a composition and rewriting to make it clearer. But exciting things also happen with extemporaneous dancing just as in speaking. Try it sometime!



Alura Dodd demonstration Thursday, May 12, 1960, at Chatcolab.

Beatnik Party



Around the hour of eight after sundown Monday night all the hep cats and dogs were thrown together in reckless abandon in their vacation resort of Padsville.

Straw boss Lord Slime (alias Russ Slade) declared the season open and invited the motley mob to ooze with it.

Around the setting of candlelit beer bottles sixtet followers provided competition among themselves in composing the slop up sloppiest rendition

A prize for the best gone cat was presented by Straw Boss Lord Slime to Grimy Jezabelle. Guest at Padsville was Ella Fitzgerald and her bee-bop-drum who really sent the slopper to a swoony trance which was broken up around nine-thirty when all went in search of an answer to the meaning of life --

Samples of Beatnik Poetry Composed at Party

It's nutsville man, it's way out. Get with it, cats. Like cool, man, cool. No squares in this den. Dig that beat. It's the most

These Discovery Days are like way out Cool
man cool come on and shout we bop and
rock from dawn to night we do our worst with
all our might so who's gonna notice if we like sink
from sight

Bug out man you bother me dig
me Daddyo you're long gone you're
way out get with it cats come let's meditate at
the pad Get with this for blast

Welcome to Padsville cool, cool man get way
out and hep or you will end up in the jug like
whooooooh cat this is the slimiest
pad but you got to be oozing to be
with it Daddy-O

Beatnik Party

All the cats and real gone daddy os showed up at Po ville. These way outs settled into their cubes of 6 each.

Decorations consisted of druffy candles in sticky beer bottles. Each cube was given one line for a starter on a poem.

They composed some Real doggy lyrics which they recited to some real gone rhythmms. Many used Ella's drum.

Other cats just slapped the floor. A prize of a sloppy old Gase wrol was presented to Jackie Cobam the scroungest sloppiest deadbe around.

Done Daddio OWOK
Bus Slade

MICE PARTY

Build Up: What is nicer than to have Three Blind Mice and the Farmer's Wife at Tea? They were.....and everyone was invited to a Mice Party 8:00 p.m. Tuesday night at the Recreation Hall.

Invitation Song

(Tune - Three Blind Mice)

Hear Ye mice, Hear Ye mice,
Won't yo'all com, Won't yo'all come,
To the hole in the wall at the party hall,
Where all of the mice are having a ball,
They'll all be there--from the short to the tall,
Dress like mice, Dress like mice.

Costumes: Dress as mice.

Decorations: Hole in the wall. Cheese mobiles.

Rat in a cage on a stump (rat made of papier mache)



All of the country cousins and the city cousins arrived looking very "mousy." After crawling thru the Rat Hole door everyone enjoyed some action games led by Don Clayton. People and Mice love a parade and The March of the Mice was a good start as a round dance mixer, called by Walt Secor. Everyone was ducking "cheese" mobiles as they joined in a game called Minnie and Mickey (Reuben and Rachel).

With everyone in a bouncy mood, what could be better than a Mouse Hop (Bunny Hop). As a closing game before the Ceremony everyone sat in a large circle around the rat trap, as Pete, our pet rat watched them play city Electricity for the country mice to learn. (Game rules are included in section on Games).

The evening closed with mice "Nibbles" and "Cat Nip Tea."



Chuck Wagon Tamboree



Party Promotion:

1. Wagon wheel sign hung in dining hall with party name, time & place
2. "Pony Express" riders at dinner

The gong rang, a shout of "pony express" and frantic hoof beats on the table set the scene -- the rider was one boy riding shoulders of another. He delivered party invitations sealed with wax to each table.

3. Gong was rung five minutes before party to begin

Decorations:

Paper wagon wheels against the walls, tin-can lanterns for light and "chuck wagon" refreshment corner. (The chuck wagon was made from a wheeled serving cart from the dining hall and a bed sheet for the canopy).

Pre-party mixer to occupy guests as they arrived was a map puzzle.

Each person received a piece of a road map of a Western State. The map backs were colored. Each person had to find the other parts of the map. Each map group worked together for the following games:

Games:

1. Designers - Each group was given newspapers and pins. The group selected one person for a model and in five minutes created a Western costume from the newspapers for the model. The costumes were modeled in a fashion parade and judged. "Baby Hughie" done up in red ribbon was the prize.
2. "On the Oregon Trail" - two groups worked together in a relay. One group filled a packsack with various objects, carried it to the other group, removed the pack and emptied the pack. The other group did the same.
3. "Hold Up" - Game leaders charged the scene with mask and rifle. Each group lined up one behind the other in their wagons. The front person was the runner. As the leader of the game called for an object, group members passed that object to the runner and the runner took it to the leader.
4. Competition - The men engaged in a rope-circle toss over pop bottles. The girls raced to see who could fringe a length of paper in the shortest time. While both these contests were going on, a "rumor" about a happening within the wagon train was whispered from one person to another.

Shot Gun Wedding - Wagon Master Charlie returned from scouting to find scandalous happenings, but wasted no time setting things right. He called for the Vigilantes to round up the culprits (Gloria Johnson and Don Ingle, Lois Wickland and Steve Olson) and promptly pronounced them "hitched." The whole wagon train celebrated the wedding with dancing and group singing.

Chuck Wagon call was sounded on the big skillet and the wagon train members helped themselves to coffee, hot chocolate, popcorn and cookies.

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LEILA

Lois E

Warren Barber 11

Don 10

John 9

Gloria DALE 8



Miriam Deldine

Jackie 1

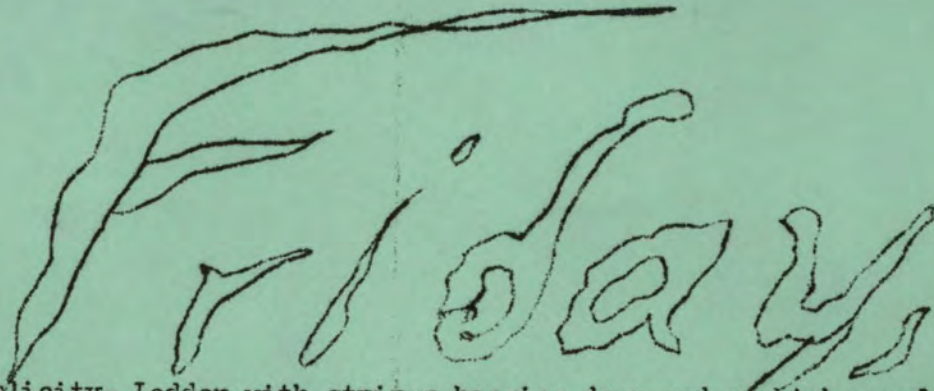
Angela 2

Pansy S. 3

Ken 4

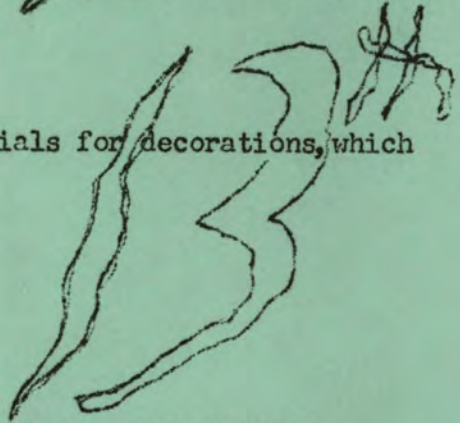
Pat Woodhouse

Karen 5



Publicity- Ladder with strings hanging down under which people must walk. Flare drawing attention to sign, telling about party

Atmosphere - Boarded windows
String in door
Hanging noose
Witch greeters giving out materials for decorations, which guests make



Get Acquainted - Clock Game

Manana - a superstition of Chatcolet

Troika - a Russian mystery dance

Gypsy mixup, or Musical Madness, to get guests into seven groups

Within these small groups:

1. Ghost story started, and continued by person receiving glove
2. I Have a Cat - I Have a Vampire
3. Refreshments - Witches' passion punch

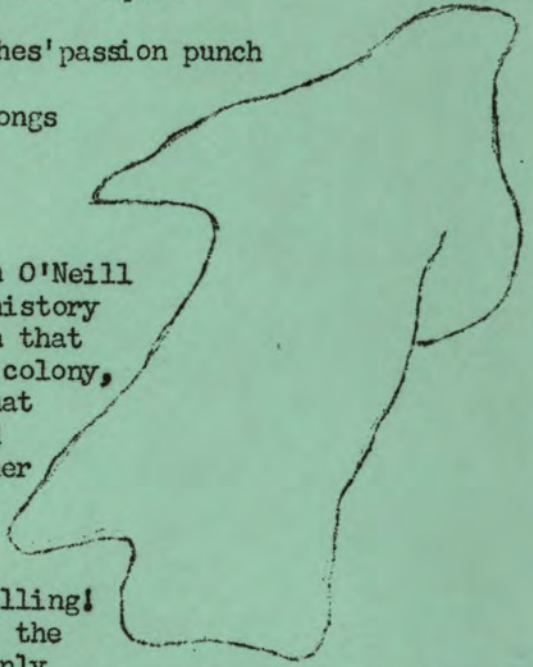
Come together for a ghost story and songs

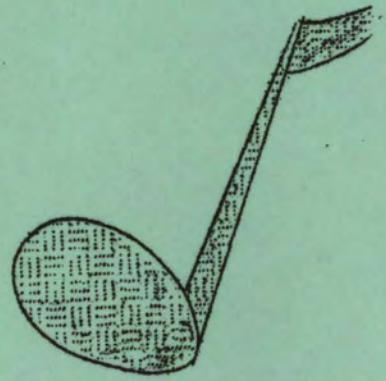
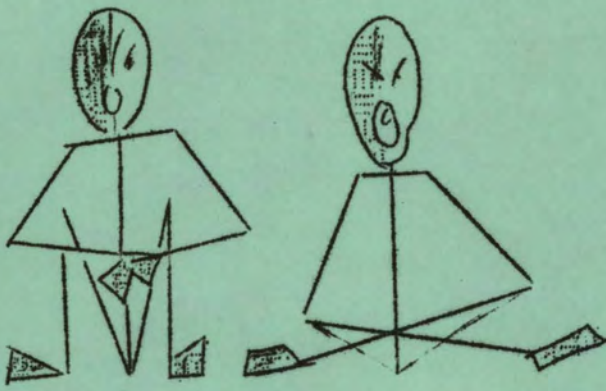
Ceremony

SKELETON OUTLINE OF A GHOST STORY

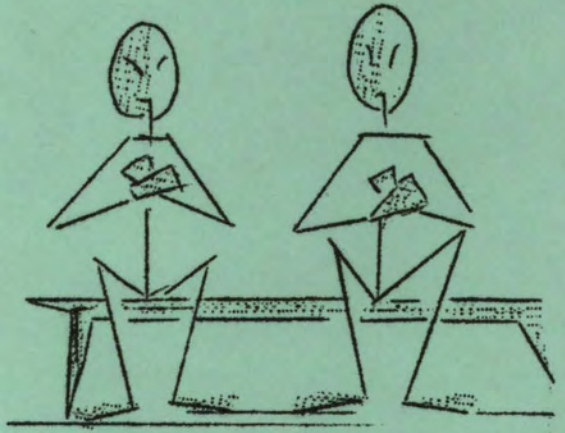
by Hugh O'Neill

Have a stick in your hand. Tell the history of the stick. It's a family tradition that Grandfather inherited it from a leper colony, and it had a curse on it. It seems that shortly after he found it he was found dead with a grin on his face! So Father inherited it and the same thing happened--same grin, too! You happened to be walking in the woods and heard a strange noise-- someone calling! After some searching for the source of the call you found that it was a stick. Only after you had picked it up and carried it away did you learn the full truth of its history. And the stick had found you! You found the stick last night--never felt better. But ever since you've been feeling a little funny inside. The stick seems to be saying things to you, saying over and over again, "Tonight's the night--It's your turn to go Insane! (Start swinging stick at the crowd.)"





Rhythms and Melodies





Ella

clap

clap

Jenkins

clap

clap

Alura Dodd

OTHER MATERIAL ON RHYTHM by ELLA JENKINS

SONGS—CHANTS and RHYTHMS

ESPECIALLY DESIGNED FOR GROUP PARTICIPATION

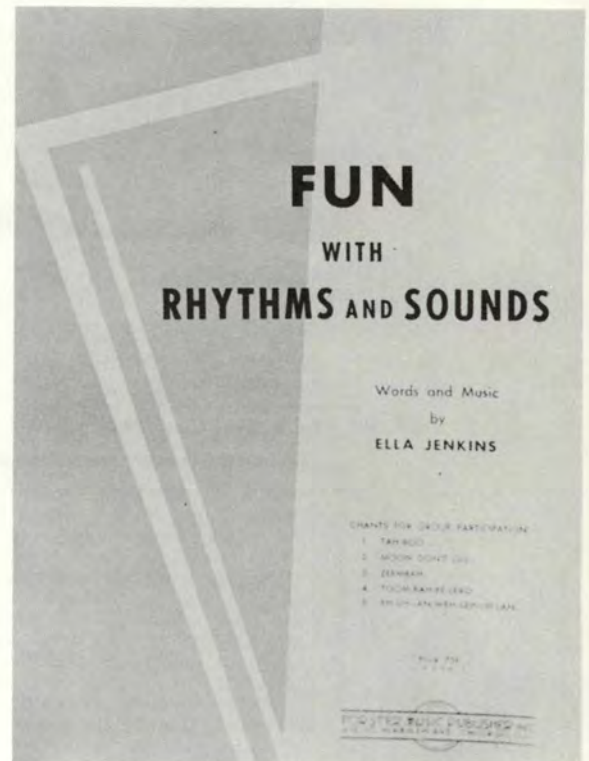


10" L.P.

\$4.25

This album gives children a travelling experience in sounds, moods, and rhythms of cultures that may be far removed from their own.

Eight page booklet of "Primitive"chants with music. We suggest using booklet with the CALL-AND- RESPONSE record album.



.75 per copy(1.00 to handle cost of mailing)

MISS ELLA L. JENKINS
727 East 60th Street
Chicago 37, Illinois

Enclosed is check for _____ please send me _____ copies of _____

Name _____ Address _____

City _____ State _____

"ADVENTURES in RHYTHM"

with

ELLA JENKINS



FI-8273

FOLKWAYS RECORDS

\$4.25

THE NEW YORK TIMES, SUNDAY, FEBRUARY 21, 1960.

RECORDS

Recordings

By Robert Gustafson

delightful offering.

Ella Jenkins is a young lady in Chicago who devotes much of her time to helping people of all ages develop a sense of rhythm. She does this by holding rhythm workshops, and she and one of her workshop classes may be heard on a Folkways (FI-8273) recording on basic rhythms. Entitled **Adventures in Rhythm**, this 10-inch disc enables the listener to follow along and learn the steps using sticks and drums. The ending of the album serves as a stepping-off point for the listener to continue creating more complex rhythmic patterns. Listeners should find this both fun and rewarding.

About Rhythm

Folkways, which really pioneered in the idea of putting reading matter in the sleeve of record albums—and earned the gratitude of children thereby as well as parents desiring to know the words—comes up with **Adventures in Rhythm**. Art, theatre, ballet, and, now, rhythm. At least, Ella Jenkins, who runs the show on this ten-inch long-play, is billed as a rhythm specialist, which is cutting it fine in an age of specialization. All sorts of instruments are banged and bonged here for “teens and young adults,” among others. Here are Indian tom-toms, rattles from Africa, and even a Royal Poinciana tree pod from Jamaica. It’s good to know that these eternal verities are still around because, who knows? knowing how to beat a tree pod can come in handy some day.

HERBERT MITGANG.

THE CHRISTIAN SCIENCE MONITOR

(over)

DISCOVERING NEGRO FOLK RHYTHMS

by Ella Jenkins

We can learn a great deal about a people through their music. Much of the music of the Negro people is highly spirited and rhythmic.

Some of the music speaks of "hard times", oppression; some of it expresses new aspirations -- joy, freedom, and of course, there is the humorous side.

I am happy to share three of the lighter songs and chants with my "Chat" pals as a means of introduction to one phase of Negro Folk Music.

DID YOU FEED MY COW?

Leader: Did you feed my cow?
 Group: Yes Mam!
 L: Could you tell me how?
 G: Yes mam!
 L: What did you feed her?
 G: Corn and hay!
 L: What did you feed her?
 G: Corn and hay!

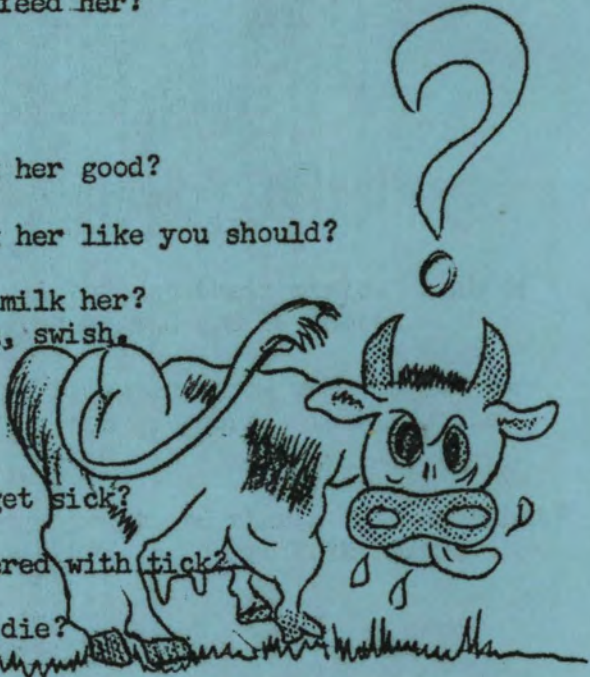


II

L: Did you milk her good?
 G: Yes mam!
 L: Did you milk her like you should?
 G: Yes mam!
 L: How did you milk her?
 G: Swish, swish, swish.

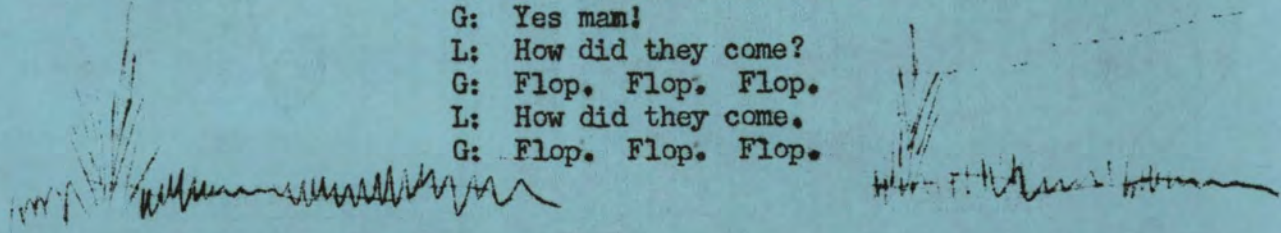
III

L: Did my cow get sick?
 G: Yes mam!
 L: Was she covered with ticks?
 G: Yes mam!
 L: How did she die?
 G: Uh! Uh! Uh!



IV

L: Did the buzzards come?
 G: Yes Mam!
 L: Did the buzzards come?
 G: Yes mam!
 L: Did the buzzards come?
 G: Yes mam!
 L: How did they come?
 G: Flop. Flop. Flop.
 L: How did they come?
 G: Flop. Flop. Flop.



WHO ALL IS HERE?

Leader: Last night, the night before.
 Group: Who all is here? Who all is here?
 L: Last night, the night before.
 G: Who all is here? Who all is here?
 L: Twenty-four robbers at my door.
 G: Who all is here? Who all is here?



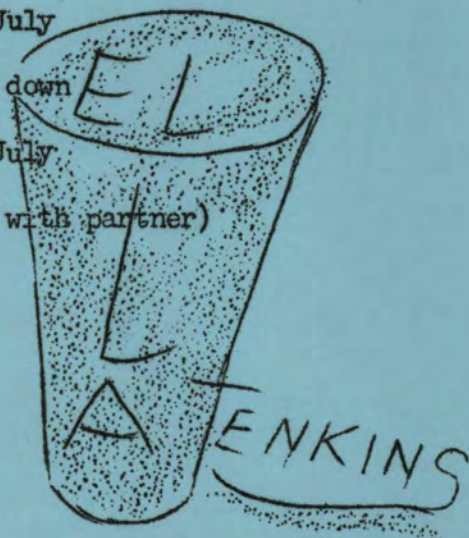
II

L: I got up and let them in.
 G: Who all is here? Who all is here?
 L: I got up and let them in.
 G: Who all is here? Who all is here?
 L: Hit 'em over the head with a rolling pin.
 G: Who all is here? Who all is here?

MISS MARY MACK (Tune: How Dry I Am)

Leader: Miss Mary Mack
 Group: Mack Mack
 L: All dressed in black
 G: Black Black
 L: With silver buttons
 G: Buttons Buttons
 L: All down her back
 G: Back Back
 L: She asked her mother
 G: Mother Mother
 L: For fifteen cents
 G: Cents Cents
 L: To see the elephants
 G: Elephants Elephants
 L: Jump the fence
 G: Fence Fence
 L: They jumped so high
 G: High High
 L: They touched the sky
 G: Sky Sky
 L: And they never came back
 G: Back Back
 L: 'Til the fourth of July
 G: Ly Ly
 L: And they never came down
 G: Down Down
 L: 'Til the fourth of July
 G: Ly Ly
 (slap opposite palms with partner)

HAVE FUN, EVERYONE;
 "GO WELL; STAY WELL"



DEM BONES GONNA RISE AGAIN

Lord, he thought he'd make a man
Dem bones gonna rise again.
Took a little water and he took
a little sand
Dem bones gonna rise again.

*I know it, know it, indeed, I
know it brother, I know it, whee
Dem bones gonna rise again.

Took a rib from Adam's side
Dem bones gonna rise again
Made Miss Eve for to be his bride
Dem bones gonna rise again.

*(repeat)

Put them in a garden fair,
Dem bones gonna rise again.
Thought they'd be most happy there.
Dem bones gonna rise again.

*(repeat)

Peaches, pears and plums and such,
Dem bones gonna rise again.
But of that fruit you must not touch
Dem bones gonna rise again.

*(repeat)

Next day when the Lord came round
Dem bones gonna rise again
Spied them cores all over the ground
Dem bones gonna rise again.

*(repeat)

Adam, who dem cores did leave?
Dem bones gonna rise again
"Don't know, Lord, spect it was Eve."
Dem bones gonna rise again.

*(repeat)

Adam, you must leave this place"
Dem bones gonna rise again
"Earn your bread by the sweat of
your face"
Dem bones gonna rise again.

*(repeat)

So he took a hoe -and he took a plow,
Dem bones gonna rise again.
That's why we're all aworkin' now
Dem bones gonna rise again.

*(repeat chorus)

MY AUNT CAME BACK

Tune: I'm going to leave old Texas n

My aunt came back from Borneo
The fan she brought goes to and fro.

My aunt came back from old Algiers
She brought with her a pair of shears.

My aunt came back from Ararrat
She brought with her a sailor hat.

My aunt came back from Burma fair
She brought with her a rocking chair.

My aunt came back from Kalamazoo
She brought with her bubble gum to che.

MY BONNIE

My bonnie lies over the ocean,
My bonnie lies over the sea,
My bonnie lies over the ocean,
O bring back my bonnie to me.

Bring back, bring back,
O bring back my bonnie to me, to me,
Bring back, bring back,
O bring back my bonnie to me.

My bonnie looked into the gas tank,
More clearly its contents to see
She lighted a match to assist her,
O bring back my bonnie to me.

WHEN YOU WORE A TULIP

When you wore a tulip,
A big yellow tulip,
And I wore a big red rose;
When you caressed me,
'Twas then heaven blessed me,
What a blessing no one knows.

You made life cheery
When you called me deary.
'Twas down where the blue grass grows.
Your lips were sweeter than julep
When you wore a tulip
And I wore a big red rose.

LET US SING TOGETHER

Let us sing together,
Let us sing together,
One and all a joyous song.
Let us sing together. cont'd

ROCK-O-MY-SOUL
(sway while singing)

Rock-O-my soul in the bosom of Abraham
Rock-O-my soul in the bosom of Abraham
Rock-O-my soul in the bosom of Abraham
Oh, rock-o-my soul!

So high you can't get over it.
So low you can't get under it.
So wide you can't get around it
You gotta come in at the door.

HERE WE GO
Tune: Old Gray Mare

Here we go a-ridin' on the ice wagon
Ridin' on the ice wagon
Ridin' on the ice wagon
Here we go a-ridin' on the ice wagon
To tell our tale of Whoa!

Men: Any ice today, Ladies?
Ladies: No! your ice melts!
All: Giddyap, Napoleon, it looks
like rain. (Repeat several
times)

VIVE L'AMOUR

Let every good fellow now join
in a song,
Vive la compagnie!
Success to each other and pass
it along,
Vive la compagnie!

A friend on your left and a
friend on your right,
Vive la compagnie!
In love and good fellowship
let us unite,
Vive la compagnie!

Now wider and wider our circle
expands,
Vive la compagnie!
We sing to our comrades in far
away lands,
Vive la compagnie!

CHORUS :
Vive la, vive la, vive l'amour,
Vive la, vive la, vive l'amour,
Vive l'amour, vive l'amour,
Vive la compagnie.

Let Us Sing Together cont'd

One and all a joyous song.
Let us sing again and again,
Let us sing again and again,
Let us sing again and again,
One and all a joyous song.

KUM BA YAH

Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
Kum ba yah, my Lord, Kum ba yah!
Oh, Lord, Kum ba yah.

Someone's crying, Lord, Kum ba yah!
Someone's singing, Lord, Kum ba yah!
Someone's praying, Lord, Kum ba yah!

STEAL AWAY

Steal away. Steal away. Steal away to
Jesus.

Steal away, steal away home.
I ain't got long to stay here.

My Lord, He calls me, He calls me by
the thunder.

The trumpet sounds within a my soul.
I ain't got long to stay here.

ZUNI SUNRISE CHANT

WA TA HO
TA HO
WA OO TA HO
NAH WI TAH NA LO
MAH NAH WI
ZUM NE TETH LA NE
ZUM NE TETH LA NE

American Translation:

The dawn is here
Day is calling thee
The dawn is here
Life is calling thee
Ever faithful
Ever grateful
Ever sturdy be
Arise Arise

JUST TO HAVE A TOUCH, LORD, FROM YOU

Just to have a touch, Lord, from you
To help in heart breaks we go through
Though dark may be the night,
It brings a ray of light,
When I get a touch, Lord, from you.

I LIKE THE MOUNTAINS

I like the mountains,
I like the rolling hills.
I like the flowers,
I like the daffodils.
I like the fireside
When all the lights are low.
Boom de ah la, boom de ah la,
Boom de ah la, boom de ah la.

I like the sandy beach,
I like the ocean's roar.
I like the babbling brooks,
I like the rocky shore.
I like the rocks and rills,
I like the templed hills.
Boom de ah la, boom de ah la,
Boom de ah la, boom de ah la.

REPEAT ABOVE TWO VERSES, using
word LOVE

IF YOU'RE HAPPY AND YOU KNOW IT

If you're happy and you know it,
say "Amen."
If you're happy and you know it,
say "Amen."
If you're happy and you know it,
Then you really ought to show it
If you're happy and you know it,
say "Amen."

Second verse is the same only
use "clap your hands"

Others--click your tongue,
clap your knees
stamp your feet
roll your eyes, etc.

Chatcolabber at breakfast table to
grumpy buddy: "Look on the bright
side. In 22 hours you'll be back
in bed"

THE HAPPY WANDERER

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

Chorus:

Val-de ri
Val-de ra
Val-de ra
Val-de ha ha ha ha ha ha
Val-de ri
Val-de ra
(My knapsack on my back)

I love to wander by the stream
That dances in the sun
So joyously it calls to me
"Come, join my happy song."

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

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.

Oh, may I go a-wandering
Until the day I die.
Oh, may I always laugh and sing
Beneath God's clean blue sky!

CUCKABURRA

Cuckaburra has no work,
He has no work to do.
He sits up in a tree to lurk
To catch a snake or two.
But when he cuts a snake in half,
He laughs right out in glee:
Ha Ha ha ha ha ha ha
Hee hee hee hee hee.
(repeat)

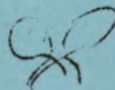
DOWN-HEARTED

Are we down hearted? NO NO NO
 Are we down hearted? NO NO NO
 Troubles may come and troubles may go
 We come to Chatco Lab as you all know
 Are we down hearted? (whistle Are we down hearted?)
 NO NO NO

ACTION FUN SONG Romola Seabury, Lois Ekloff

Do your ears hang low?  (hands to ears)

Do they waggle to and fro? (wiggle hands)

Can you tie them in a knot? 

Can you throw them over your shoulder? (throw over your shoulder)

Like a Continental soldier?  (salute)

Do your ears hang low?

REPEAT -- FASTER EACH TIME.

THERE'LL BE NO DARK VALLEYS Introduced by Linda Berney
 and Fred Grimm

There'll be no dark valleys when Jesus comes
 There'll be no dark valleys when Jesus comes
 To gather his loved ones home.

Chorus:

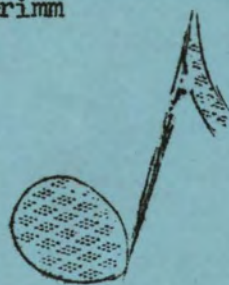
To gather his loved ones home
 " " " " " "

There'll be no dark valleys when Jesus comes
 To gather his loved ones home.

2. There'll be no more sorrow when Jesus comes
 " " " " " " " "
 But a glorious morrow when Jesus comes
 To gather his loved ones home.

3. There'll be no more weeping when Jesus comes
 " " " " " " " "
 But a glorious reaping when Jesus comes
 To gather his loved ones home.

4. There'll be songs of greeting when Jesus comes
 " " " " " " " "
 And a glorious meeting when Jesus comes
 To gather his loved ones home.



AZTEC LULLABY (INDIAN)

Words:

Aaaaahhh thru all of section 1
 konish konish palesha
 chi-ca-ben chicaben pa ke ka

Sing each section twice accompanied with clapping rhythm

GHOST OF TOM 4 parts

Have you seen the ghost of Tom?
 Long white bones with the skin all gone.
 Poo.....oor old Tom
 Wouldn't it be chilly with no skin on!

AZTEC LULLABY (INDIAN)

Three staves of musical notation in treble clef, C major, common time. The first staff contains two triplet markings. The second staff ends with a 'FINE' marking. The third staff ends with a 'DC al Fine' marking.

Words:

Aaaaahhh thru all of section 1
 konish konish palesha
 chi-ca-ben chicaben pa ke ka

Sing each section twice accompanied with clapping rhythm

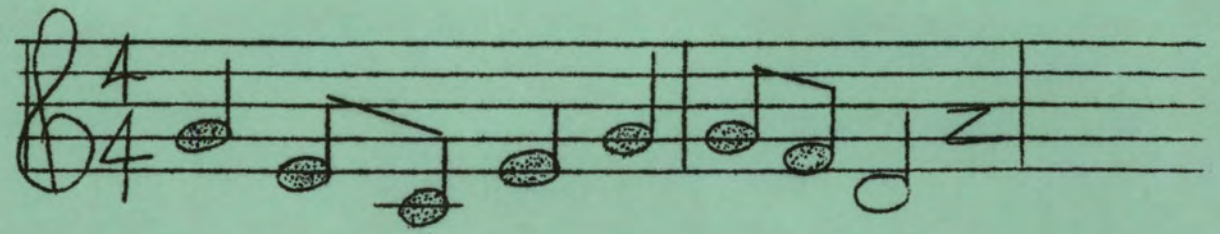
GHOST OF TOM 4 parts

Four staves of musical notation in treble clef, B-flat major, common time. The staves are numbered 1, 2, 3, and 4. The notation includes various rhythmic values and rests.

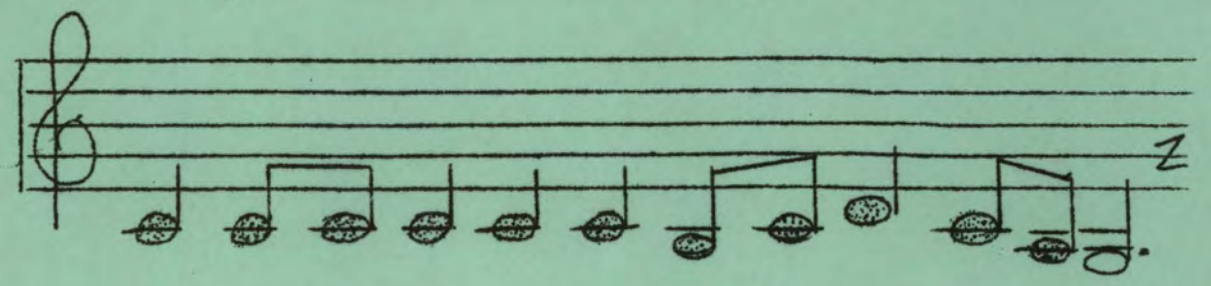
Have you seen the ghost of Tom?
 Long white bones with the skin all gone.
 Poo.....oor old Tom
 Wouldn't it be chilly with no skin on!

Austrian Kuckuck Song

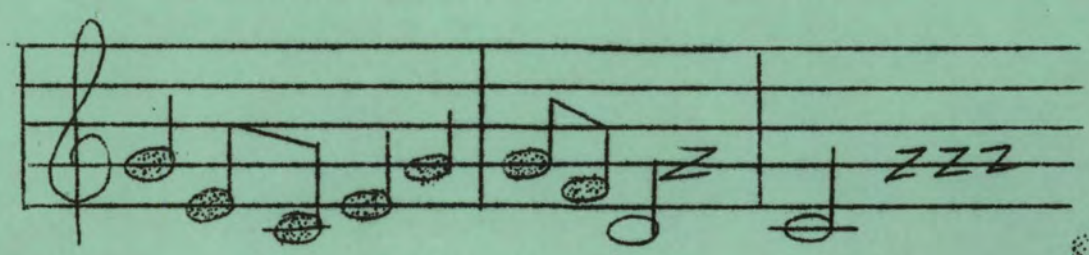
R. J. Studer



High in a tree a cuckoo ,

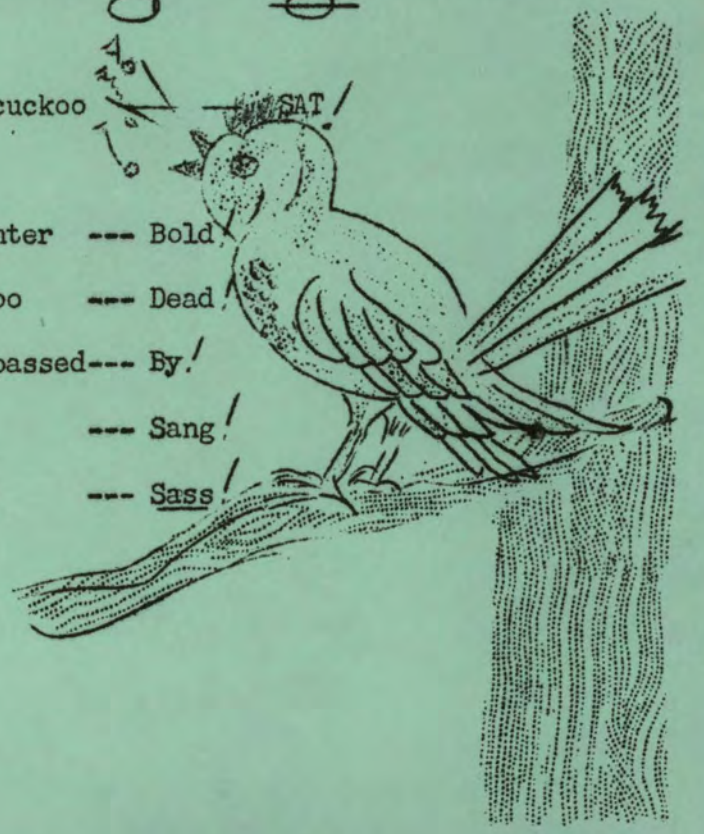


Sim sala bim bam boom! sala du sala dim !

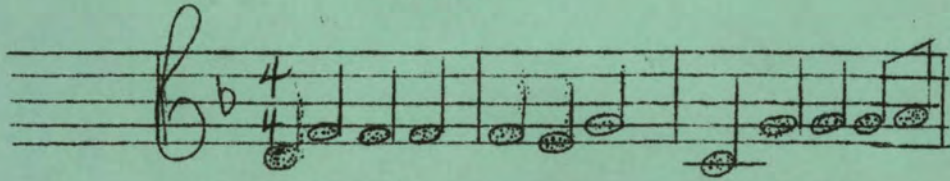


High in a tree a cuckoo

- 2. There came a fine young hunter --- Bold!
- 3. He shot the poor gray cuckoo --- Dead!
- 4. But when another year had passed--- By!
- 5. There a-a fine new cuckoo --- Sang!
- 6. Auf einem Baum ein Kuckuck --- Sass!

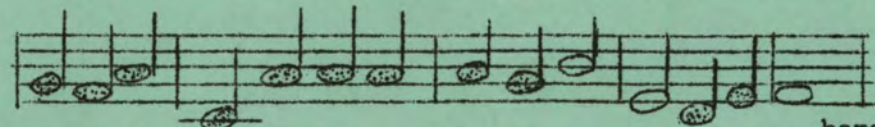


Rabbit Song



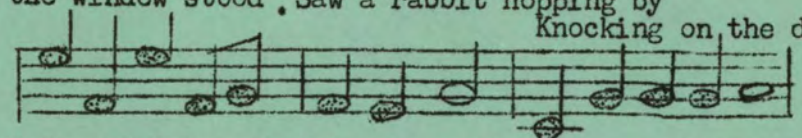
hands draw pantomime picture

In a cottage in the wood — A little man at

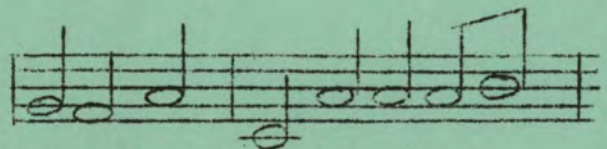


the window stood. Saw a rabbit hopping by
Knocking on the door.

hands on eyes



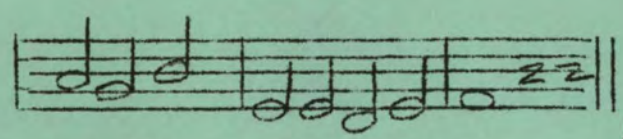
Help me! Help me! Help! he said, Before the hunter hand bouncing--hopping



throw arms in air

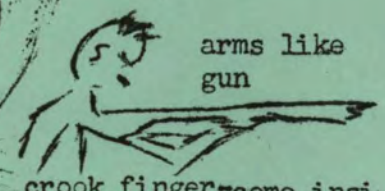


shoots me dead. Little rabbit



come inside — Safely here abide

arms like gun



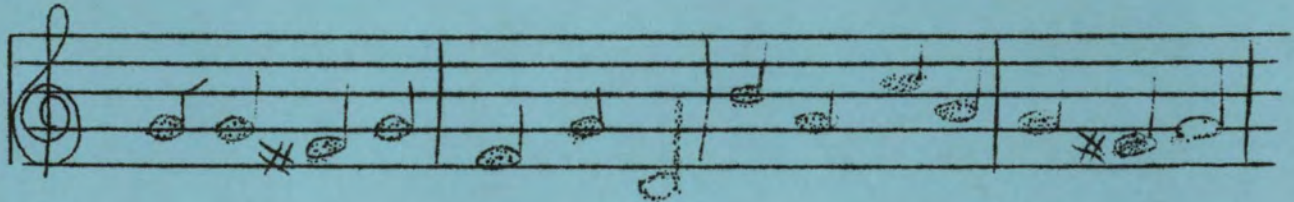
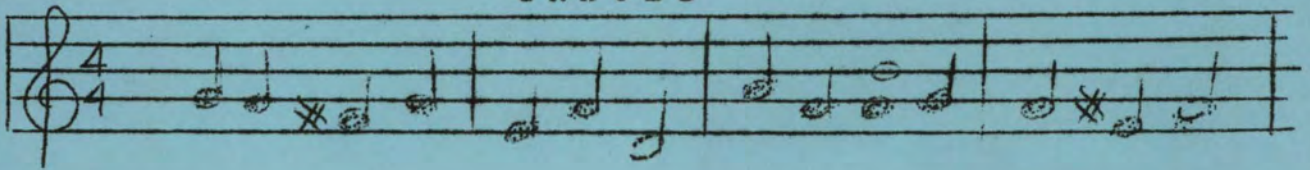
crook finger=come inside

pet back of hand



Mike Firman

GRACES

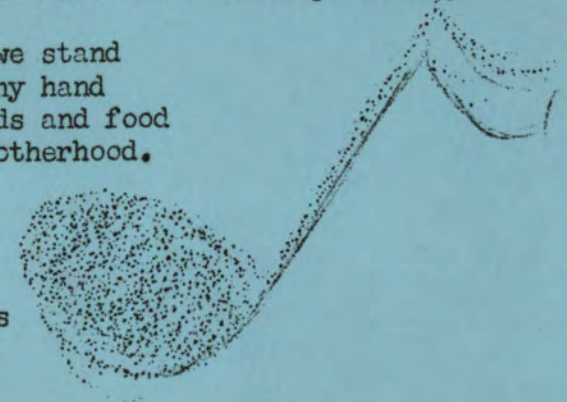


These words may be substituted if you are not in a camp setting:

In love and fellowship we stand
Asking blessings from Thy hand
Thank you for our friends and food
Thank you, Lord, for Brotherhood.

Tune: Sun of my Soul

For health and food and happy days
Accept our gratitude and praise
In serving others, Lord, may we
Repay our debt of love to Thee.



Tune: Doxology

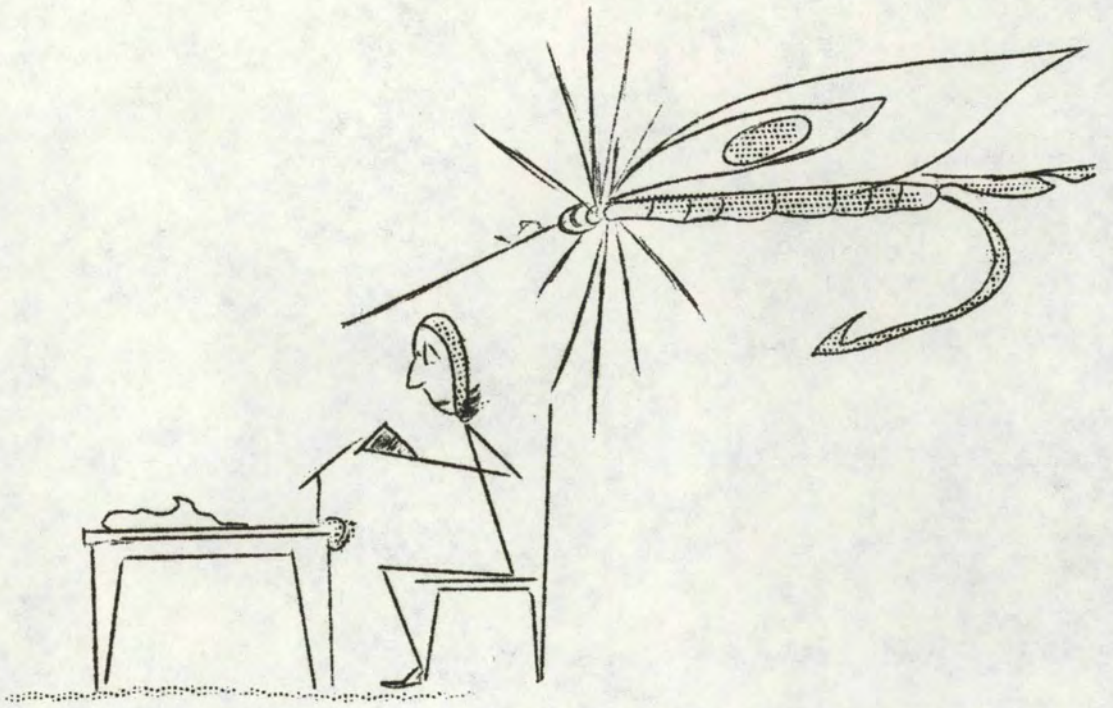
Lord Jesus be our holy guest
Our morning Joy, our evening rest
And with the daily bread impart
Thy love and peace in every heart.

'Neath these tall green trees we stand
Asking blessings from Thy hand
Praise we give to Thee above
For our health and strength and Love.

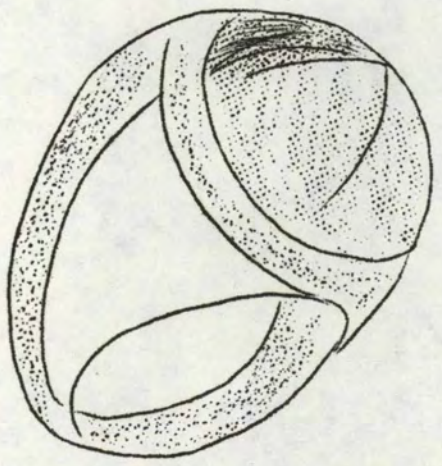
The Lord is good to me
And so I thank the Lord
For giving me the things I need
The sun and stars and the family
The Lord is good to me.

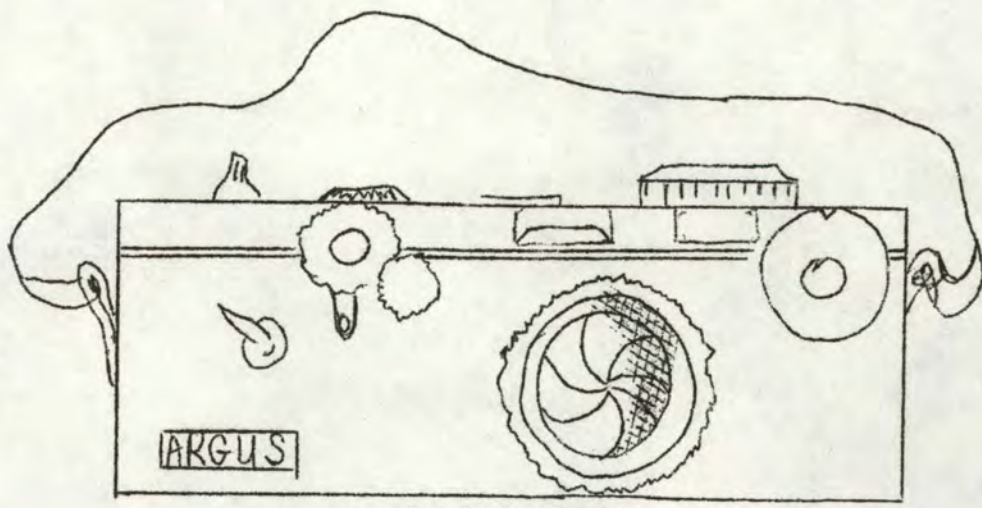
Morning is here
The board is spread
Thanks be to God
Who gives us bread
Who gives us bread (high echo)





CRAFTS





By J. W. Barber

Amateur photography is an enjoyable and satisfying hobby if it is properly approached and carried out. In the beginning many pitfalls and discouraging experiences can be avoided--it is suggested that the recreation leader start the beginner off with simple inexpensive cameras with a minimum amount of adjustments. The following suggestions may be helpful in selecting suitable equipment.

- I. Equipment--For the purpose of this handbook we might classify cameras into 3 classes--namely:
- A. Simple, inexpensive, easily operated cameras
 - B. Moderately priced focusing cameras with good medium speed lens and shutters.
 - C. High priced cameras with super speed lens and shutters

Class A. cameras are limited to the taking of pictures with little or no motion and under nearly ideal light conditions. The scope of these cameras has more recently been widened by the addition of flash attachments. The old simple box camera could not be used for taking pictures in the shade or in the house. With the addition of the flash attachment they are now able to make pictures in shade and inside that are excellent for the family album.

Class B. cameras will take the same pictures as the class A cameras. In addition it is possible with them to take pictures of subjects engaged in reasonably fast action and under reasonably poor light conditions. And with suitable film they can be greatly enlarged without loss of detail.

Class C cameras will take all the pictures that class A and B will take. In addition, this class of equipment makes it possible for the amateur photographer to secure a picture of a nearly professional quality.

If the beginner is started off taking pictures under nearly perfect conditions with the simple camera, the annoyance of thinking about whether or not the camera is properly set is removed. This means the young inexperienced photographer is free to think about the important factors that make up a good picture. When the simple camera has been mastered and good pictures are being secured the beginner may have become interested in taking pictures that are out of this range. It is then time to think of securing more expensive and complicated equipment.

It is suggested that class B cameras then be used. By the time class A equipment has been mastered many amateur photographers find that they are interested only in pictures for the family album that can be taken as effectively with the simple camera as it can be with the more complicated. Those individuals may never develop enough interest in broadening their field of photography to pay for the purchase of more complicated equipment.

Others will develop an interest in a broader field of photography. Some may find that when they have mastered the class B equipment their interest in a more professional type picture is not sufficient to pay for the purchase of class C equipment. Others of those who have reached this limit will have developed an interest to go even further. They will then feel justified in purchasing the higher class equipment which will undoubtedly lead some of them to professional or semi-professional photography. When a desire to enter a field of picture taking beyond that available to those using class A equipment it is suggested that you consult a camera expert. When you tell him the type of pictures that you wish to take he can advise you as to the camera you should have.

II. Taking Good Pictures.

The first thing the beginner should learn is the essential elements of a good picture. The following outline has been prepared as a check sheet for the recreation leader in guiding beginners in attaining sufficient knowledge to take a good picture.

What makes up a good picture:

1. Interesting subject
2. Located in picture to show to best advantage
3. Simplicity--don't try to show too much in one picture
4. Picture tells its own story--action should be natural
5. Background
 - a. sufficiently contrasting to bring out subject clearly
 - b. harmonious - nothing in it to distract from subject
 - c. appropriate setting for subject
6. Lighting
 - a. subject not facing directly into bright sunshine
 - b. middle morning or middle afternoon easiest time
 - c. light shade is good for fast film.

III. Steps in Taking Pictures--The beginner should carefully read the directions for operating his camera. Then it should be operated without film until he is thoroughly familiar with all parts of the camera. This also applies to the person that is graduated to a new class of equipment. When the photographer is familiar with his camera it is time to start taking pictures. There will undoubtedly be some failures. If the photographer is unable to tell what caused the failures a camera expert should be consulted. If this is done the beginner will find himself progressing rapidly and having better results with each roll of film. Below is a check sheet to guide a beginner in correct operation of equipment.

1. Set camera according to light
2. Study subject in relation to background
3. Check subject thru view finder from several angles and heights
4. Be sure subject is in focus
5. Behavior of subject -- natural pose and doing something he feels natural doing.
6. Click shutter.

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COPPER ENAMELING

By Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt. Jewelry with a beauty far beyond anything we moderns have been able to create.

Basic Steps of Enameling on Copper

1. Clean the copper with very fine steel wool.
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drying is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prepo-O or 7001 oil on the back of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, place on a trivet and place in a kiln which has been preheated to 1450° or 1500°. When melted and smooth as glass, remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-O by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off or Smear-On again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-O to the enameled face of the pieces, and sieve on a second coat of enamel. DO NOT FIRE YET: instead, choose one of the decorating ideas described below:

COPPER ENAMEL DECORATING IDEAS

Lump and Thread Enamel

Place a few small lumps and/or threads on this unfired coat of enamel then place in a kiln and fire until lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (Lumps and threads are enamel before it has been ground to 80 mesh for sieving.) Remove from kiln and repeat step 5.

Stenciling

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger than the copper piece being enameled, cut a stencil (or pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

Sgraffito

This is an Italian word which means, literally, "scraping" or "scratching through." Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design. Fire until smooth. Roosters, fish, and bold geometric lines are especially attractive for sgraffito.

Slush-Crackle

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1, 2, 3, 4, 5, 6 and 7. Stir well and brush on liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through. Slush works best over a base of transparent enamel on concave or convex surfaces.

SOLDERING

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding stop fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do well) then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do), then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may either brush away a bit of enamel before firing -- or you may apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

Angelo's Thought for the Day

I've found a lot of wonderful people in America
but they don't know how to live --
At Chatcolab I've discovered people
who do know how to live!

SILVERWORKING

By Bill Bunning

MAKE A RING SOMETIME --

A silver finger ring can be made from a simple or an elaborate pattern, and there can be many variations in design. The one described here, similar to the one made by several labbers, involves setting a stone gem.

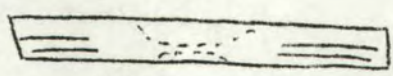
The shank to go around the finger is made of a strip of metal, sufficient long to encircle the finger. Saw and file it to the shape shown in the drawing. Saw the slits for prongs. Bend this in a circle around a ring mandrel and file the ends of the prongs until they make a neat joint. Hold this band together with binding wire, apply flux and solder, and heat with a torch until the solder flows.

The bezel is made of thin gauge - about 28 -ga. - fine silver. A strip about 1/8 " in width is shaped to the stone. The ends are trued up with the file to make a neat butt joint, which is soldered together.

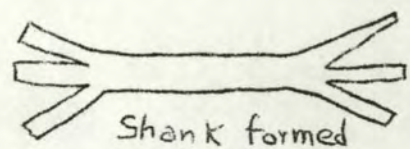
The decorative band surrounding the bezel is made of 22 gauge round silver wire, doubled and the two strands tightly twisted together. A length of this twisted wire is fitted around the bezel or sheared out to fit under the bezel and twisted wire ring. These items are then soldered in place by fitting them closely to the plate and putting pieces of solder inside the bezel before heating.

Place the plate on the shank. If necessary tie it in place with binding wire, apply flux and solder at each point of contact and fuse the solder.

Place a small amount of sawdust or a piece of cardboard inside the bezel as a cushion, and put the stone in place with a burnishing tool. . Your ring is now complete and can be polished with fine abrasives and jeweler's rouge.



Shank



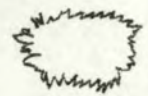
Shank formed
With prongs spread



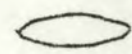
Stone



Bezel



twisted
Wire



Plate



Shank

HURRICANE LAMP

-Bill Bunning-

This hurricane lamp made of 18 or 20 gauge copper will make a good project for practicing hard and soft soldering, and will surely be useful when the electricity goes off in the next big wind.

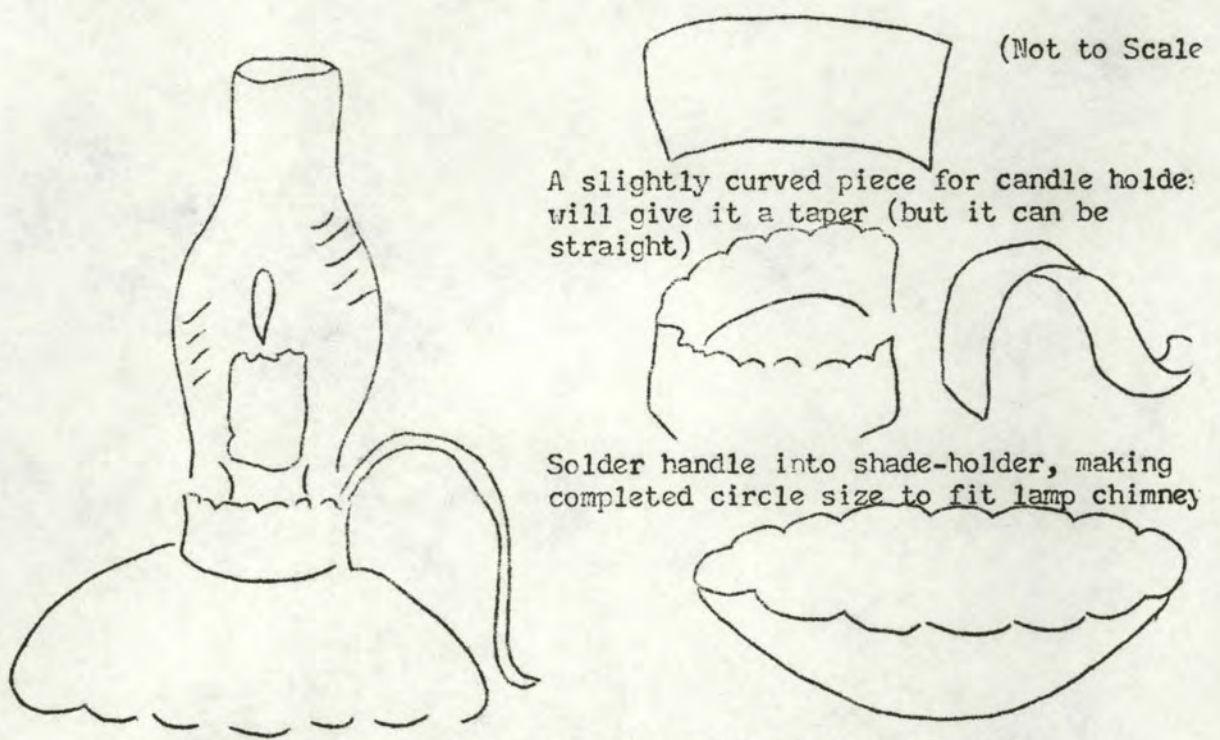
The base is made of a 6" diameter copper disc. The edge can be scalloped by cutting out small "V's" with a jeweler's saw, and filing them neatly round. These scallops can be stamped or engraved for decoration. Beat the disc into a mold form with a wooden mallet, raising it to an even dish shape.

The shade holder is made of a copper strip 2/4" (or 1") wide and about 6" long. Bend it to a partial circle. Then tie in the handle with binding wire and hard solder the pieces together. The gap filled by the handle must be determined by the lamp chimney size you plan to use.

The candle holder proper is likewise bent from a 1" copper strip of suitable length. Make it the right size for a candle, and hard solder into a cylinder.

The three pieces are then carefully fitted in place, the contacting edges cleaned by filing, and lead solder is flowed into the joints to fasten them together.

Clean off tarnish and scale by a dip in hot 10% sulphuric acid solution, wash well with water, and polish with fine steel wool. If you want the lamp to stay bright on your mantel, cover it with a thin coat of clear lacquer.



A slightly curved piece for candle holder will give it a taper (but it can be straight)

Solder handle into shade-holder, making completed circle size to fit lamp chimney

Hammer this base into a mold.

TOOLS FOR SILVERCRAFT

Some potentially good silversmiths hesitate to start because they feel the initial outlay for tools could be prohibitive. But actually, the tools used in silvercraft are dependent on the ideas of the individual craftsman. One person likes to employ only the barest essentials, working out ways and means as the need arises. Another likes to have a kit full of specialized tools for every possible operation. Probably the best advice to a beginner is to secure the necessary basic tools to which others can be added from time to time. There are tools to be found in any home workbox which are perfectly suited for silver work. I am listing here some of the tools which are necessary and some which are desirable.

Holding tools: Much holding while working can be done quite well with the fingers, but a more positive (tho less flexible) tool is the vise. It would be well to provide it with soft copper jaws, or to pad it with wood or leather, to avoid marking the silver. A hand vise, tightened with a wing nut, or a hand clamp, which is tightened with a wedge, are often useful. Pliers also can be used for holding, and serve as well for bending and shaping. A pair of flat-nosed and a pair of round-nose pliers are desirable. A mandrel - which is a tapered bar of steel - is handy for forming and holding ring-shape pieces; but a dowl or broomstick which has been whittled to a taper will serve the same purpose. Tweezers - borrow them from your manicure set - are most useful in handling small pieces. A "V-block" which is just a piece of hard wood with a "V" cut out, and a clamp or some method of holding it to the work table, is a useful device for sawing. It is easier to hold a sheet of metal and saw it on the "V" than over the edge of a table.

Striking tools: For shaping, bending, straightening and planishing, you must have a wooden mallet, or a leather one, as they are not so likely to scar the surface of the work. When hammer marks are wanted for decorative purposes, the round headed peen hammer is most versatile. Hammering requires an anvil. This need not be a shaped blacksmith's anvil; any smooth piece of iron will serve. Many Indians in the southwest use a short length of railroad rail nailed to a log. Frequently a vise has a flat smooth surface that can be used as an anvil. For shaping domed-up pieces, a set of dapping punches and a dapping die with corresponding hollows are useful. However, a whittled hollow in a block of wood, and a rounded-end dowl can be improvised to do almost as well.

Cutting tools: A good pair of metal shears enables you to cut straight lines, and some curves quickly. An old pair of kitchen shears can be used for cutting sheets solder or light gauge metals. A pair of nippers is handy for cutting wire - or you may have a pair of side-cutter pliers. The most essential cutting tool is a jeweler's saw, a C-frame, which has wing-nuts to hold the fine toothed blade in place under tension. With a little practice you will find yourself able to cut a smooth straight or curved line. A hand drill with several sizes of drill bits, you will want to make holes, either for decoration or to insert the saw blade for internal cutouts.

Soldering: Inevitably it becomes necessary to join pieces of metal together by soldering. This requires a suitable soldering torch. An electric soldering iron will not serve as it does not get hot enough to melt silver solder. The type of torch is to be decided by your individual preference for size, shape and price. The disposable-can type of low pressure gas torches are convenient and easy to use. But a plumbers

gasoline or alcohol blow torch is equally good. Soldering requires a charcoal block, and of course you must have flux to aid the flowing of the solder.

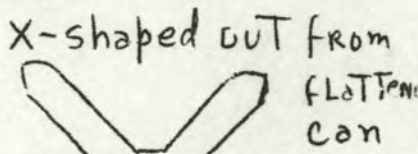
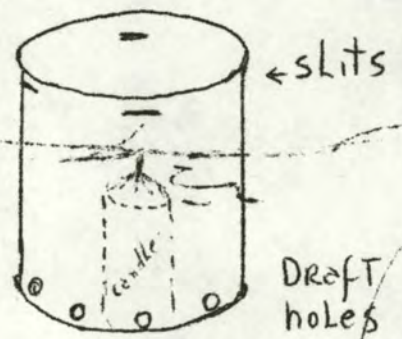
Smoothing: The greatest necessity in this category are files. You will want a coarse file or two for fast removal of metal; finer ones to smooth away the marks of the coarse files. And of course, some shaped jeweler's files for dressing intricate detail work. And finally some buffing compound such as tripoli and jeweler's rouge for rubbing the silver with a wheel or by hand to a high luster.

Cleaning: This does not call for tools, unless it be some fine steel wool. But necessary equipment is pickling solution, usually a 10% solution of sulphuric acid, and a copper pan to hold it.

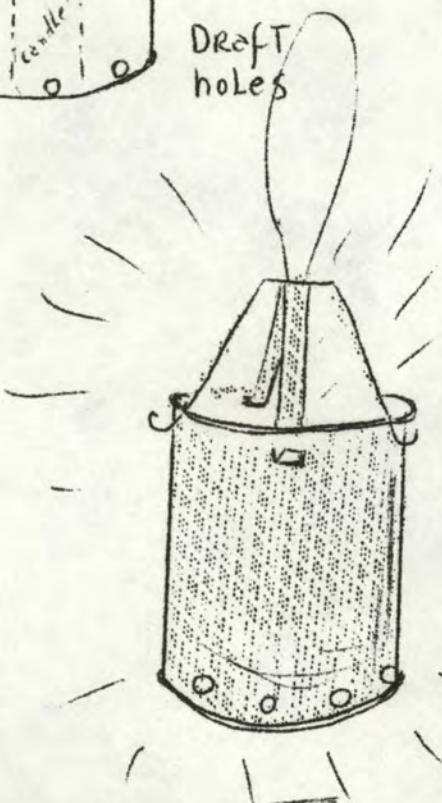
In summary, as I look over the list, I think that a great many of the tools are already to be found in any tool chest or kitchen drawer, with the exception perhaps of a jeweler's saw and a torch. So don't be deterred from working with silver by any fantasy that you'll need a lot of tools. Use what you have and improvise as you go. Just get started!

D. H. Dodds

Tin Can Chat Santern



Punch 2 holes for WIRE handle



This lantern is NOT rainproof BUT is simple To produce from 2 cans with Tinsnips Pliers - nailpunch and wire

Steve Dodd



FOLK PAINTING ON WOOD

Mary Fran Bunning

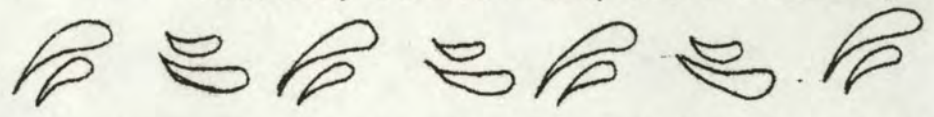


Folk painting on wood is a practical craft requiring a minimum of equipment and inspiring an endless challenge to the imagination of those who dip that first paint brush. Here is a brief outline to set you on your way:

Materials Needed

Something to paint: Plates, breadboards, wooden spoons, waste baskets, furniture, cannister sets, what-not shelves, etc.

Paints



Showcard or poster paints for water color painting (Red, blue, yellow, black and white)
Oil paints for oil painting (Prussian blue, Cad. red, medium Cad. yellow, med. yellow ochre, Burnt sienna, raw and burnt umber, titanium white. This is only a suggested list. If you have other colors, use them.)

Varnish, turpentine, pumice linseed oil, fine steel wool, a varnish brush or old nylon hose for varnishing.

Brushes

Red sable artist brushes for painting of designs. Two sizes of round and a flat blending brush. In Grumbacher, Series #190 a 2 and 4, and a 4 in a flat blending brush. A long bristle stripping brush is very helpful for outlining.

Procedure

Sand article to be painted. If oil paints are to be used to paint design, wood must be sealed or painted. If poster colors are to be used wood is left unfinished.
Draw or trace design on piece of tracing paper. Invert paper and trace over lines which are visible thru tracing paper with charcoal pencil. Place charcoal side down on surface to be decorated, and rub with spoon or hard smooth tool. (For black or dark backgrounds chalk may be rubbed in back of design, and lines retraced from right side of design.)

Mixing colors

For Tempera painting: Mix green from blue and yellow; orange from red and yellow; violet from red and blue.
To soften or gray colors, use a little of their complementary color... plus white to lighten, or black to darken.
Complements are as follows:

- Red and Green
- Blue and Orange
- Yellow and Violet

Folk Painting on Wood cont'd

2

For example, a soft gray blue would be obtained by adding a little orange to the blue, including white until desired color.

Finishing

When working with poster paints article may be varnished from a half hour after completion. Clean any marking lines from article with art gum. When article is dry finish with several coats of good varnish, rubbing down between coats with fine steel wool, and rubbing with pumice and oil after final coat.

If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some oil paint such as burnt umber, and coat article after first coat of varnish is dry. Remove what you do not want. Finish with more varnish when this is dry.

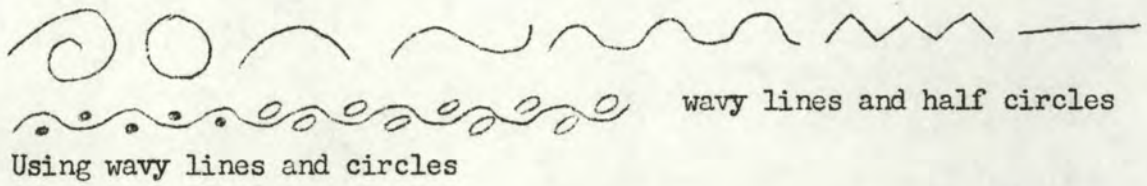
Sources of Supplies

Craft Service
337 University Avenue
Rochester, N. Y.

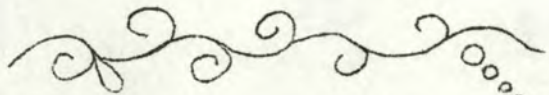
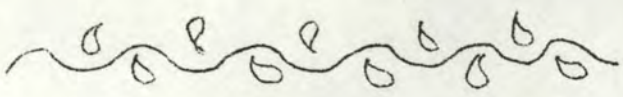
Colo Craft
1300 S. Broadway
Denver, Colorado

C R E A T I V E D E S I G N S

For our demonstration here at camp we used the Seven Basic Symbols for Creative Design outlined by Maugard in his book, "A Method for Creative Design". These help to serve as a crutch until we become confident enough to try our hand at our own designs. It is fun to see how many different designs you can creat from these seven curved and straight lin

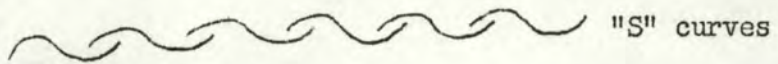


Half circles with "S" curve on one side to form a leaf



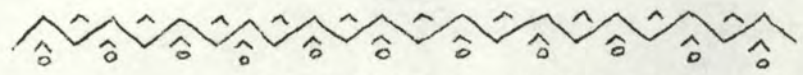
Scrolls, half circles, "S" curve and circles.

Half Circles.



"S" curves

Zig Zag and circles



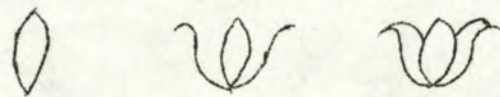
Morning Glory - Circle plus wavy line

Pennsylvania Dutch birds can be made from scrolls



A tulip is made from half circles and "S" curves

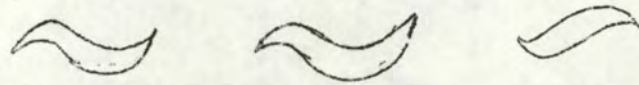
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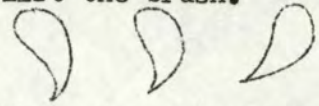
These symbols may also be used as a basis for brush strokes when painting. Many beautiful effects can be gained by practicing varying pressures with your brush.

A few of these strokes are as follows:

The "S" curves--starting with a touch of the brush and increasing pressure to center, then slowly lifting up brush.



The rain-drop is made by pressing the brush upwards and circular, lifting the pressure as you lift the brush.



These are only suggestions for a beginning. You will develop your personal way of disciplining your brush.

Color is individual, so paint your designs in your colors.

You will surely find that your desire to paint is your talent, and that you hold in your heart and in your hands the only tool necessary to create many things of usefulness and beauty.



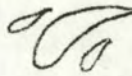
"He who works with his hands is a laborer
He who works with his head and his hands is an artisan.
But he who works with his heart, his head and his hands is an artist."



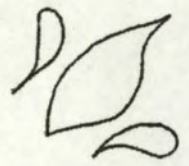
The handcrafted article is perfection whether it's for you or crafted as a gift. It is a part of you and there's not another like it.



Working with our hands gives us relaxation, contentment and peace of mind that brings us closer to God.



4



ROCKPOX

By Ralph Dawson

A few people belittle "ROCK HOARDS" but the title actually belongs to some interesting people who pursue a fascinating hobby that is unlimited in enjoyment, entertainment, and beauty. This hobby is growing by leaps and bounds and if we give a little serious thought to it we would recognize that at one time or another almost everyone at some time has stopped to pick up a pretty stone to look at it, then nine times out of ten throw it away not realizing their admiration for an article of nature, brief as it was, had only skimmed the surface of a mysterious interior.

The best way to build up other people's interest in stones is to learn the simple rudimentary processes of cutting and polishing rocks. I feel honored to be able to share with you what I know about it and the inexpensive methods I have evolved in fooling with them myself.

The most important thing about cutting and polishing stones is time, patience and a little faith and self-confidence in our ability to accomplish something we set out to do. Faith is an important part of everyone's life in discovery, work, play, hobbies and, in fact, every phase of life no matter what it is.

Hand Polishing

MATERIALS:

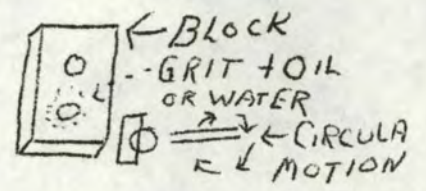
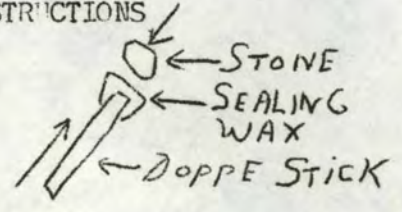
- Doppe Sticks: Twig-dowel-tubing
 - Sealing wax (stationery store)
 - Alcohol lamp
 - Pocket hone (hardware store)
 - Silicone carbide paper (type of sandpaper)
 - Silicone carbide grit (gem shop)
 - Tin-oxide powder (to polish stone)
 - Felt scrap on a board
 - Block of hardwood for hand grinding of stone (Drill different size holes and counter sink)
 - Egg beater hand drill
- mustard jar
 - wick
 - ethyl alcohol

Alcohol Lamp



SIMPLIFIED GEM POLISHING INSTRUCTIONS

1. Warm wax--attach to doppe stick, then heat stone slightly and set into wax on tip of stick.
2. Pour a few grains of grit and drops of oil or water into holes of hardwood block. Rock doppe stick around in hole with circular motion.
3. Round shape results from abrasion by change in position of stone. (whirl in fingers)

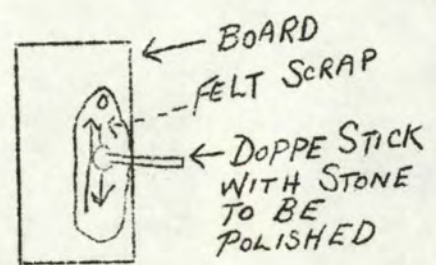


4. Rub on felt with tin-oxide powder and water until polished.

5. Cut stone from wax. Turn stone upside down--replace in doppe stick by softening wax.

6. Flatten bottom of stone on pocket hone then sandpaper for smoothing and rub on felt for high lustre polishing.

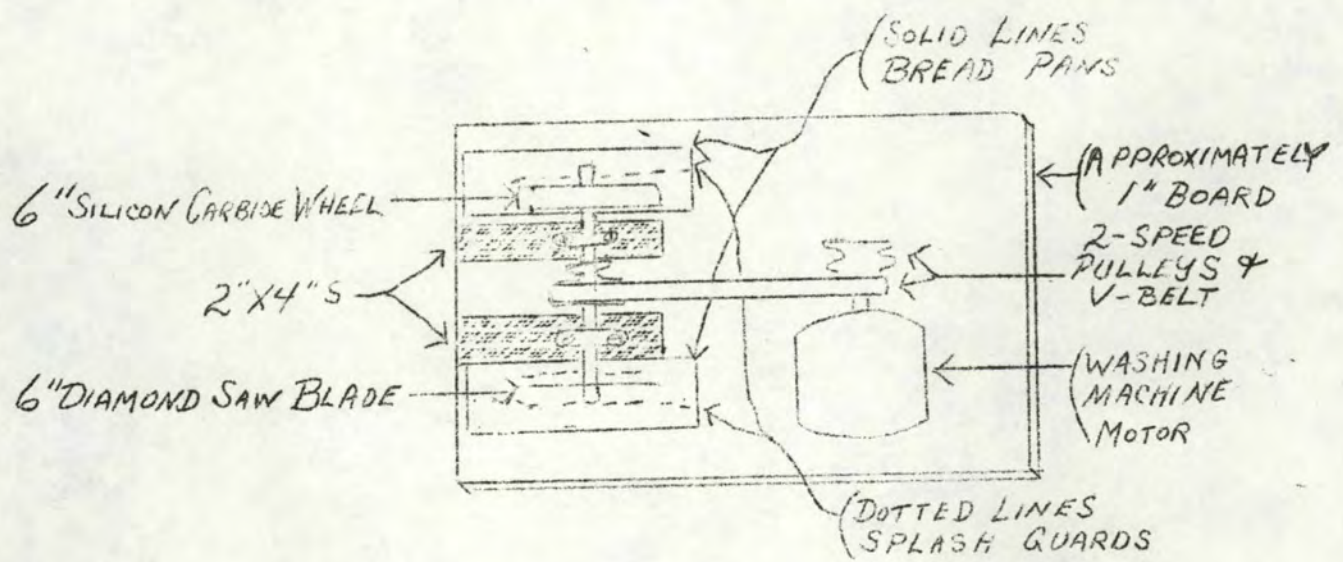
Set into finding: rings, necklaces, pins, clips, tie clasp.



CABOCHON CUTTING by Ralph A. Dawson

Flat spots on cabochon cuts

Here is a helpful hint: after grinding your stone to a desired shape take a pencil stone (carborundum) and work it back and forth across your cab. stone with a rocking motion. Then proceed to sand and polish. This will eliminate flat, and high and low spots that cannot be sanded out, giving you a much prettier finished cabochon.



Measurements to above diagram are according to materials available. CAUTION: Where your grinding wheel is running in water, after each use dip enough water out of the pan to clear the wheel and let it run for 3 or 4 minutes before shutting motor off. This helps to keep the grinding wheel in balance and lessens the chances of the wheel shattering when it is started up again.

Ralph A. Dawson
Rt. 1
Deary, Idaho

BASKET WEAVING
By Leila Steckelberg

Anyone can learn to make baskets, hence some of the basic weaving techniques are learned by observing other baskets, pictures, or studying basket weaving books. You can make any size or style of basket you desire.

Don't be discouraged during your first two hours of trying to make a basket--the first is the hardest always.

Building up a basket is similar to building a house. Slowly the basket rises on the base like the walls of a house on a strong foundation. First the scaffolding or spokes are laid, next the sides or walls of the basket are built up; then the border finishes off the sides much like a cornice; and lastly the lid is made to cover the basket like a roof. A handle may be added if desired.

MATERIALS USED: Round reed is most commonly used for weaving baskets. It comes in various sizes. Sizes 1, 2, and 3 are used for small baskets. The larger sizes are used for handles and for larger utility type of baskets.

Raffia, willow, pine-needles, split hickory, are some of the other materials used.

TOOLS AND EQUIPMENT NEEDED:

1. Pan or bucket of water for soaking reed.
2. Towel -- apron
3. Old scissors or reed cutters -- sharp knife
4. Ruler -- tape measure
5. 6-12 pinch type clothes pins
6. Pointed nose pliers
7. Awl, ice pick, or steel knitting needle No.1 or-2
8. Sponge for dampening reed during weaving
9. A flat working surface, table, or board.

TECHNICAL TERMS:

SPOKES - form the foundation of the basket and center-hub arrangement like a wheel.

WEAVERS - are worked in and out between the spokes. The weaver reeds should always be less heavy than the spokes.

SIMPLE WEAVING - the weaver is placed behind one spoke, in front of the next. Repeat process as far as desired.

COILS - are heavy weaving done where the sides turn up from the base.

BORDERS - the finish at top of basket, made with the ends of spokes.

BASE OF BASKET - bottom of basket

GENERAL INFORMATION: The size of the basket determines the length and number of spokes needed. Very often the spokes for the base are cut long enough to bend up and form the baskets sides and border. Additional-spoke can be added to make the basket either deeper or larger.

2

Spokes may be made of a single piece of reed (single spoke) or pairs of reeds (double spokes)

Likewise the weavers may be used single or double or even triple.

A good base is dome-shaped like an inverted saucer, the basket resting on the outer edge. Therefore use a heavy weave.

We are learning only simple weaving, so there must always be an uneven number of spokes. In simple weaving the weaver passes under one spoke and over the next.

PIECING WEAVERS: When one weaver is used another must be added. This is called piecing the weavers. There are two methods.

METHOD I: Cut the old weaver a little to the right of the spoke behind which it is to be pieced. Place the new weaver behind the same spoke so that it crosses the old weaver and continues weaving. Note that the new weaver now comes from the same place from which the old one did before the piecing.

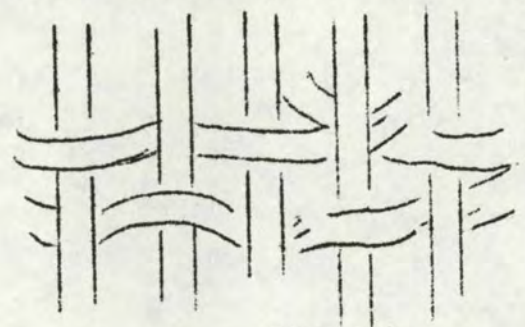


Figure 1

METHOD II: This method is called hidden piecing. Cut the weaver a little to the right of the spoke behind which it is to be pieced. Turn the end down beside the spoke and tuck it in. Insert the new weaver behind the same spoke so that it crosses the old weaver, turn the end down on the left side of the spoke, tuck it in and continue weaving.

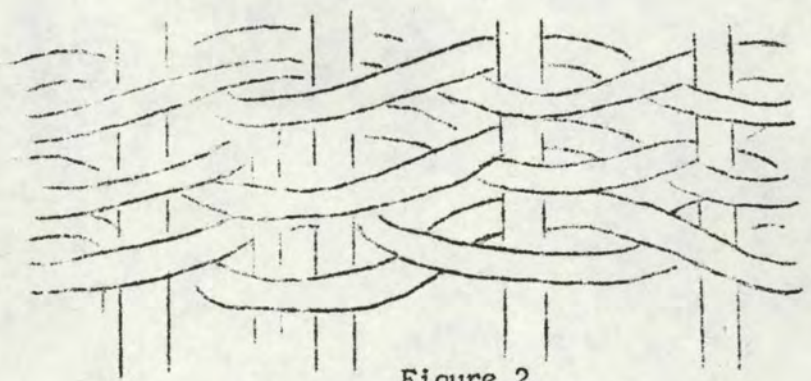


Figure 2

In weaving in order to not bend the spokes out of shape, always bend the weaver under and over the spokes - don't bend the spokes. Pull the weave tight at each spoke, as it can not be pulled tight later.

Reed must be kept pliable so it will not break during the weaving; therefore, it is soaked in water: 15 minutes in warm water - 3- minutes in cold water. The spokes should not be soaked as much as the weavers.

FRENCH WEAVER BASKET OR RECTANGULAR BASKET

3

Materials Needed: No. 3 reed, heavy scissors, bucket.

READ INSTRUCTIONS ALL THE WAY THROUGH BEFORE WEAVING BASKET!

1. Cut dry reed into 20 strands 17" long. Lay them in pairs on a flat surface with each pair one inch apart. Each pair makes one spoke. Each spoke consists of 2 reeds.

2. Soak a group of No. 3 reed for approximately 30 minutes. Take a long wet strand of reed and lay it across the center of the spokes with about 11 inches extended beyond end spoke (spoke 10) is reached. Bend weaver around spoke 10 and return.

3. When weaver is used, clip it behind the nearest spoke. Start a new weaver simply by placing the end next to the old end and continuing to weave.

4. When approximately 6 rows have been woven, extend weaver approximately 11" beyond spoke 10 and clip. See figure 3. These dangling ends form spokes for the ends of the basket.

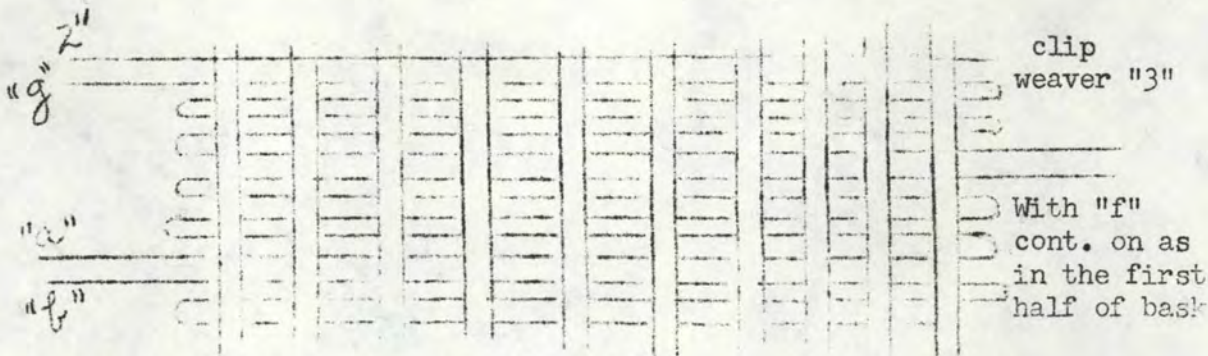


Figure 3
(one-half of bottom of basket) spoke 10

5. Take a new weaver (c) weave 11" extending beyond spoke 10 -- and weave under and over opposite spokes to continue bottom of basket.

6. When you have gone approximately 6 more rows extend weaver (d) beyond spoke 1 (Figure 4).



Figure 4

7. Start new weaver (e) in the same manner as step 5. But weave only one row with weaver (e) - finish it off by clipping it behind spoke 10.

8. Go back to starting point (a). Use new weaver (f) and weave the second half of the basket exactly as you did the first half. When bottom is completely woven, you will have three spokes on one end and two on the other. Remember, two reeds or a pair is used to make one spoke.

4

9. When bottom is completely woven, clip last weaver or (f) weaver.

10. Soak basket 20 minutes in warm water.

11. Form sides of basket by turning spokes up at right angles to base. Whether the spokes used for the sides are the same as the base spokes, or newly inserted spokes, to turn them close to the last row of the woven base with a pair of flat pincers, flatten the reed first at the bending point and then bend up carefully in order to not break the reed. If reeds are well soaked and one is careful, the spokes can be bent up without breaking.

12. Put in a row of heavy rope-like weaving over the point of bending. This gives a base on which the basket will set and accents the edges of the base. This row of heavy rope-like weaving is called Triple Weaving and is done as follows:

Triple Weave - Place three weavers, A, B, C behind three consecutive spokes, nos. 1, 2, 3. Carry left weaver, A, to the right, in front of two spokes, Nos. 2 and 3, over other weavers and back of next spoke, No. 4. Carry B over Nos. 3 and 4, back of No. 5; C over Nos. 4 and 5, back of No. 6. Repeat, taking left of three strands, D, etc. See figure 5.

A row of rope weaving is called a soil. The weavers at the finish must be locked with the starting weavers to give a continuous rope effect.

13. Locking a Coil - At the end of a coil, finish the several weavers so they will not show more than necessary. To do this, proceed as follows: Back of three consecutive spokes - 1, 2, and 3 (four spokes if

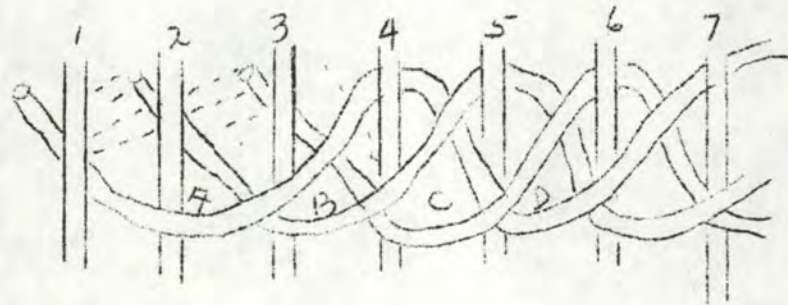


Figure 5
Triple Weave

Four-rod Coil is used) - are the three ends of the weavers at their start, A, B, and C and the three ends at their finish, A¹, B¹, and C¹. Bring the first weaver A¹ from behind Spoke 1, under the other two weavers B¹ and C¹. Lay it close beside, and parallel to, its own starting end A.

Bring the second weaver B¹ from behind Spoke 2, under weaver C¹ and also under A (in row below). Lay it close beside and parallel to its own starting end B. Bring the third weaver C¹ from behind Spoke 3, under weavers A and B (in row below) and lay it close beside, and parallel to, its own starting end C. As each weaver thus returns to its own starting end after its last stitch, the entire row of coiling is made complete with no break in its ropelike effect.

5

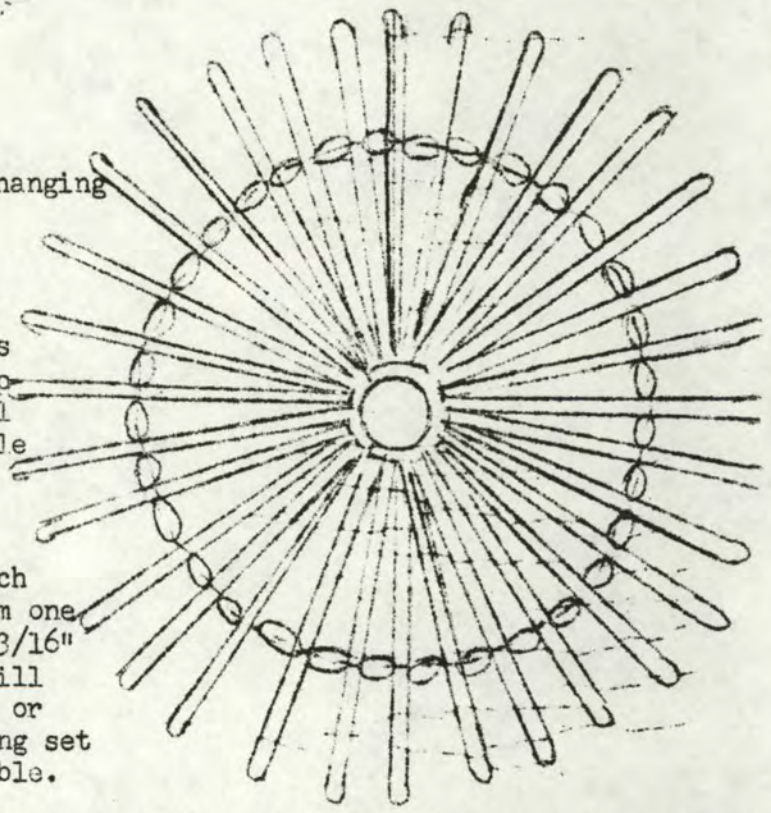
- 14. Weave "F" weaver in and out of turned spokes to form sides of basket. If weaver runs out, repair as in step 3.
- 15. When sides are 1" high, clip weaver behind a spoke.
- 16. For border, soak whole basket again. Then take spoke A behind B, in front of C and behind D. Take sharp knife and clip off A, diagonally behind D. Repeat process with B behind C in front of D and clip behind E. When last two are reached (Y and Z) take behind Z in front of A, under A and behind B. Z must then go behind A, under A but over B, in front of A under A and B and clip behind C.

Other rectangular baskets may be made by same directions. Simply alter to desired proportions.

SUNBURST MATS

Uses: Place Mat
Decorative wall hanging

- Materials Needed:
- Popsicle sticks (grocery stores)
 - 3/8" wooden beads
 - linen carpet warp
 - 3/32" twist drill
 - large blunt needle



DIRECTIONS:

1. Drill 2 holes in each stick -- one 3/16" from one end, the second 2 and 3/16" from the same end. Drill holes with hand drill, or use child's wood-burning set if drill is not available.
2. Thread the end hole first, keeping all sticks horizontal. Thirty to thirty-four sticks are ideal number for the mat. Pull thread tight as you can and tie with a square knot. Clip the ends.
3. String the wooden beads alternating sticks and beads until you have equal number of beads and sticks in your circle.
4. Tighten the thread until the mat lies flat, then tie with square knot and clip ends.

KALEIDOSROLLS

Materials Needed:

Tempra paints, colors necessary: black, white, yellow, red and blue. Could also have: violet, orange and green.

3 or 5 panels of art construction paper 29" x 6" each. (neutral color - as grey, beige, greyed green, brown)

Note - Art construction paper 36" x 24" will be needed. One sheet for 3 panels - 2 sheets for 5 panels. Panels may vary from 29" in length.

3 or 5 panels of 1/2" plywood or hardboard 27" x 8" each. Wooden panels are 2" shorter than paper panels. If paper panels vary from 29" in length have wooden panels sized accordingly.

3 or 4 water color paint brushes (size 6 or 7)

5 or 6 very small containers for mixing paints (nut cups)

2 or 3 small cans for water

Newspapers

Procedure:

Step 1. Fold paper panels exactly down center lengthwise - be sure same side of construction paper is used for all panels of one set as there is difference in appearance of the two sides of construction paper.

Step 2. Choose and mix colors desired. Have color mixture rather thick in consistency (thick cream). Plan on using not less than 3 and not more than 5 colors - besides black and white.

Step 3. Daub in areas (3 or 5) of black or a dark color tone along center fold - press two sides of panel together. This makes a double pattern of the original paint daub along the center fold. Do this on all panels - daubing and folding each.

Step 4. Using one color at a time apply colors to panels, folding each panel as soon as color is applied to it.

Various methods of getting the paint on the panel may be used. Actually "daubing" paint, makes large pattern. "Tossing" paint from the paint brush results in interesting and surprising shapes. "Flipping" the brush gives finer lines and beaded effects. Other variations may be obtained by applying second color before first dries or letting each color dry before next is added.

Experiment on scrap of paper before starting panels.

Step 5. After colors have dried thoroughly spray with plastic spray giving two coats. Allow spray to dry between coats.

Step 6. Mount kaleidoscrolls on plywood or hardboard panels. Have 1" border on the long sides of the panel painted white or stained a wood tone and finished with penetrating seal. Use rubber cement for the adhesive. Paint a generous coat on wood panel and kaleidoscroll. Press kaleidoscroll in place on wood panel. Take care that edges adhere well.

Step 7. Ends of kaleidoscroll extend 1" over top and bottom edge of wood panel. Bring these extensions over edges and to the back securing with Elmer's glue. This treatment gives continuous pattern effect.



Willy Shryack

SHARING

There isn't much that I can do, but I can share my bread with you, and I can share my joy with you, and sometimes share a sorrow, too - as on our way we go.

There isn't much that I can do, but I can sit an hour with you, and I can share a joke with you, and sometimes share reverses, too - as on our way we go.

There isn't much that I can do, but I can share my songs with you, and I can share my mirth with you, and sometimes come and laugh with you - as on our way we go.

There isn't much that I can do, but I can share my hopes with you, and I can share my fears with you, and sometimes shed some tears with you - as on our way we go.

There isn't much that I can do, but I can share my friends with you and I can share my life with you, and oft times share a prayer with you - as on our way we go.

- M. Preston.

LEATHERCRAFT

Mary Fran Bunning

Leathercraft is both fascinating and functional. The joy of becoming skilled in leathercraft is increased by the usefulness of the articles that can be made. Belts, bags, coin purses, keytainers, billfolds, etc., are always a welcomed gift and a satisfaction to give.

Supplementing my demonstration, here are a few memory joggers:

Always ask for tooling leather, which means that it has been vegetable tanned. Chrome or chemically tanned goods will not tool.

A good versatile weight of cowhide for carving belts, purses, etc., is 7/8 oz. Unglazed leather responds to the tools a little better than glazed leathers.

Don't worry about a few imperfections on the leather. They may add interest.

Leather must be damp to hold an impression. It is usually not necessary to case leather which you are using for craft purposes. Dampen the leather with a sponge or by immersing in water and removing immediately. Allow the leather to stand until all moisture is absorbed. A LITTLE PRACTICE WILL BE YOUR BEST TEACHER.

A few little suggestions which will help you determine the dampness are: If the beveled line seems dirty looking, or black, or wrinkles when you are using the tool, in all probability your leather is too wet. If you have difficulty in getting an impression at all, your leather is probably too dry.

Leather at its proper dampness will respond nicely to your tool, leaving a clean and shiny or burnished impression. WORK FOR THIS.

Leather may be dampened as often as necessary.

If leather becomes soiled during the carving or tooling operation, it may be cleaned with a 10% solution of oxalic acid, available from your druggi

Finish with any good leather dressing. I prefer the wax types such as Feibings Tan Kot or Treeing compound to the lacquer types. A highly lacquered leather article seems to lose its rightful characteristic of softness and pliability. "The skin you love to touch."

MY PROCEDURE IN CARVING IS AS FOLLOWS:

1. Trace pattern on the dampened leather.
2. Cut all lines with swivel knife.
3. Background if backgrounding is desired.

Bevel all lines as per demonstration. Add decorative stamps, cuts, etc. as desired.

All leather craftsmen have individual procedures and techniques they like to allow and effects they like to gain--REMEMBER! What you like best is best for you! Develop your own!

A good basic set of tools consists of a Tracer Spoon, Swivel Knife, One bar, one Cluster Background Stamp, An Edge Creaser.

LACED BELT
Mary F. Bunning

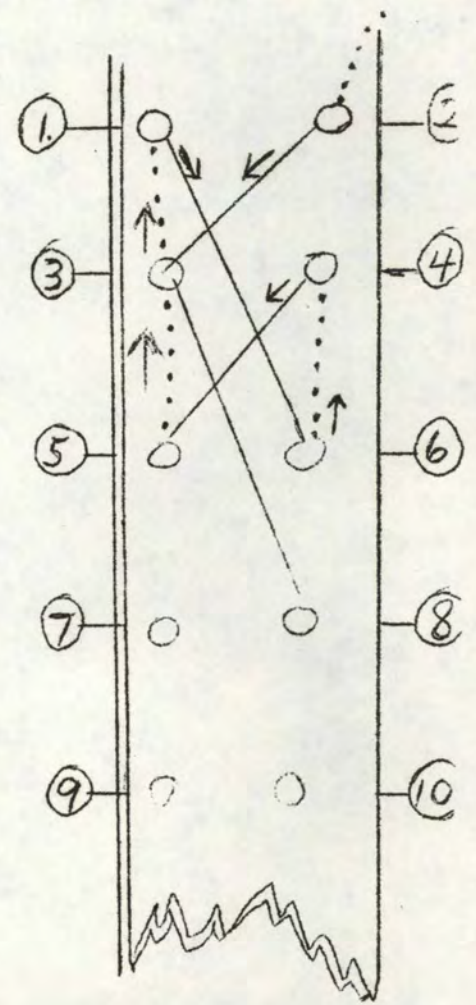
A simple way of making an attractive belt:

- Step 1. Bevel the edges of the belt and attach a buckle
- Step 2. Mark lines down the length of the belt -- from 3/8" to 5/8" apart according to choice.
- Step 3. Bevel or depress inside these lines to form channel for lacing.
- Step 4. Punch two rows of holes along the channel spaced evenly, and spaced approximately 3/32" apart (lengthwise). The turnback end of belt and as much of the tip as draws through the buckle are not punched.
- Step 5. Lace as follows:

Solid lines are on top side of belt
 Dotted lines are on reverse side
 Start lacing by bringing up through #2 leaving about 1/2" tag end
 Down thru #3
 Up thru #1
 Down thru #6
 Up thru #4
 Down thru #5
 Up thru #3
 Down thru #8
 etc.

Philosophy

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.



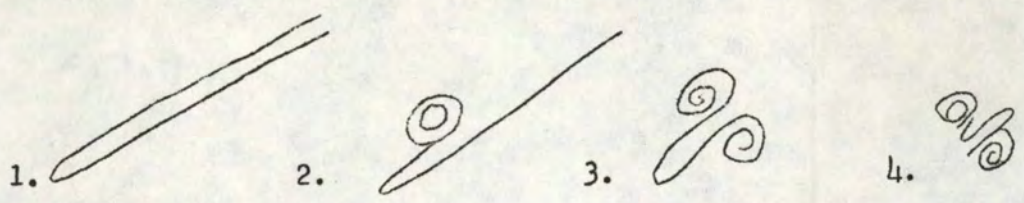
COPPER WIRE BRACELET OR NECKLACE
Leila Steckelberg

Materials and Equipment

1. No. 20 copper wire preferably lacquered.
2. Pointed nose pliers
3. Snips or scissors for cutting wire.

Wire is cut into 7" lengths. Twenty to twenty-four links are required for a bracelet.

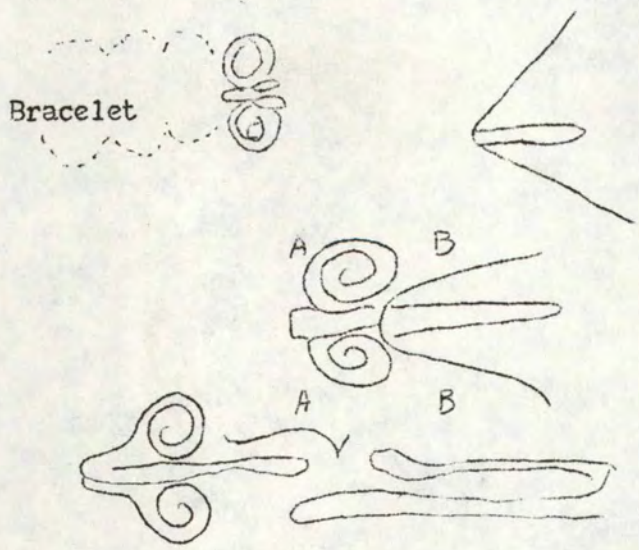
Diagrammatically the links are constructed as follows:



Suggestions:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils -- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers rather than turning the pliers.

After the bracelet has been assembled, the "hook" link is attached.



"hook" link B must be attached to bracelet A before further bending can be done.

Ends are coiled inward to conform with bracelet coils.

Hook is then bent upward to prevent irritation of wrist.

SIMPLE BLOCK PRINTING

By Mary Fran Bunning

Materials required:

- Discarded innertube
- Elmer's type glue
- Cardboard
- Block Printing ink

- Discarded rags
- Turpentine
- Scissors
- Tracing paper

Procedure:

Cut designs from innertube free hand, or transfer design to scrap pieces of innertube. This may be done in same method used for Folk Painting.

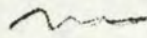
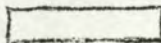


If design has many parts it is well to also transfer design to piece of cardboard on which pieces of design are to be mounted. Glue pieces to cardboard with Elmer's glue.

Squeeze a small amount of printing ink on glass or in plate. Dab inking pad into paint. Be careful not to have too much paint.



Make inking pad by cutting rag approximately 1" x 12" and square approximately 3"



roll strip

place in square

tie

to form pad

Ink design and place face down on fabric or paper and print by pressure such as stepping on back of block. It is well to place some magazines between block and your foot. For fabrics, be sure to buy a washfast printing ink.

Suggested uses: Skirt borders, camp insignias on sweat shirts, tea towels, tablecloths, menus, nut bowl covers, place cards, mats, Christmas cards, stationary, decorative papers

As a volunteer recreation leader, you share your knowledge to the best of your ability. Naturally, you make mistakes, but you will learn much from such errors and the glow of appreciation and satisfaction at later success will be well earned.

Through experience you learn to do things well and humility and spiritual wisdom will add to your joy in leadership. Your vitality and dynamic friendliness will fire the personalities of your associates and lead to meaningful widening of horizons.

Sharing Chatco Lab philosophy enthusiastically with others is a way of life for anyone who has watched the flame of fun and friendship burn high here at Chat.

-- B. M. Studer

FUN AND FANCY WITH PAPIER MÂCHÉ

By Pansy Scheline



Masks

<u>Essential Materials</u>	<u>Optional Materials</u>
Newspaper	Paper towels, sponge
String	Masking tape, wire
Scissors	Sandpaper, rubber bands
Paste	Cloth scraps, beads
Paint	Buttons, Cardboard ctns
	Felt

How to Make Papier-Mache Pulp

Fill a pail with small pieces of torn paper, cover with water and let it soak overnight. Knead the soaked mass, then squeeze out the excess water by straining the pulp through a sieve. Add enough paste to hold the mixture together and model the pulp as you would clay.

Pulp can be mixed with sawdust, salt, sand or asbestos powder. These dry ingredients will require additional paste.

Soft paper napkins or cleansing tissues, generously covered with paste and crumpled, make a softer pulp that is useful for detailed work.

How To Make Strip Papier-Mache from News papers

Tear paper from the fold down or along a ruler's edge. The width of the strip is determined by the area to be covered. Whi wallpaper paste to a creamy consistency for easy spreading and greater coverage. For fast drying cover only one side of a dry strip with paste. While applying a paste-covered strip, pull the paper gently and rub the surface to eliminate wrinkles and air pockets. Keep a damp cloth handy for wiping sticky fingers.

When Working Over Objects to be Removed

When working over clay models, dishes, fruits, balls and other objects, use a layer or two of wet paper to cover the form and keep the pasted paper from sticking to it, or oil or grease mold.

Working with Breakable Objects

When covering glass, brittle plastic, balloons or thin-shelled gourds, use enough layers of pasted paper to make a strong shell.



Hand Puppets



Balloon Piggy Banks

Thanks to Leo Potter, Art Instructor, Moscow, Idaho

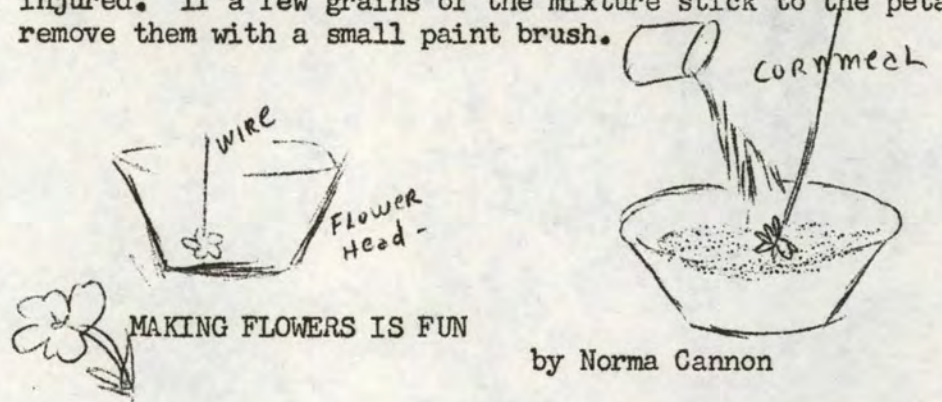
FUN WITH FLOWERS

by Rosalie Etan

Object: To dry flowers, preserving their life-like color

Ingredients; Equal parts of Borax and corn meal mixed in a wood or paper container. (Neither ingredient is very expensive).

Directions: Mix Borax and cornmeal well, preferably in another container. Start by making 3/4"-1" layer in the bottom of your container. Choose a fresh flower that doesn't have surface moisture. Pick off the stem and attach a wire to the flower (items may be dried separately). Lay the flower upside down on the mixture and pour the rest of the mixture on top of the flower, being careful to get between the petals. Cover the flower with about 1"-2" of cornmeal and borax. After 2-4 days, depending on how fragile the flower, it should be taken out. When it is time to take the flower out pour the mixture out gently so the flower will not be injured. If a few grains of the mixture stick to the petals remove them with a small paint brush.



MAKING FLOWERS IS FUN

by Norma Cannon

Carnations--

- 3 facial tissues or 6 pieces toilet tissue
- 1 piece floral wire - 6 in. long
- 1 carnation cup
- 1 carnation leaf spray
- floral tape



Tear each facial tissue into quarters. Tear around all four side. Gather each quarter in the middle. Bunch all quarters together and wire tightly. Slip cup over wire, push up firmly. Wrap wire around base of cup twice, then wrap stem with floral tape. Add leaf spray about 1/3 of the way down the stem.

Bachelor Buttons--

- 2-3" squares wood fibre or crepe paper
- Stamens
- Stem wire
- Floral tape

WRITE FOR FREE CATALOG t
Lee Wards
615 Page Ave.
Elgin, Illinois

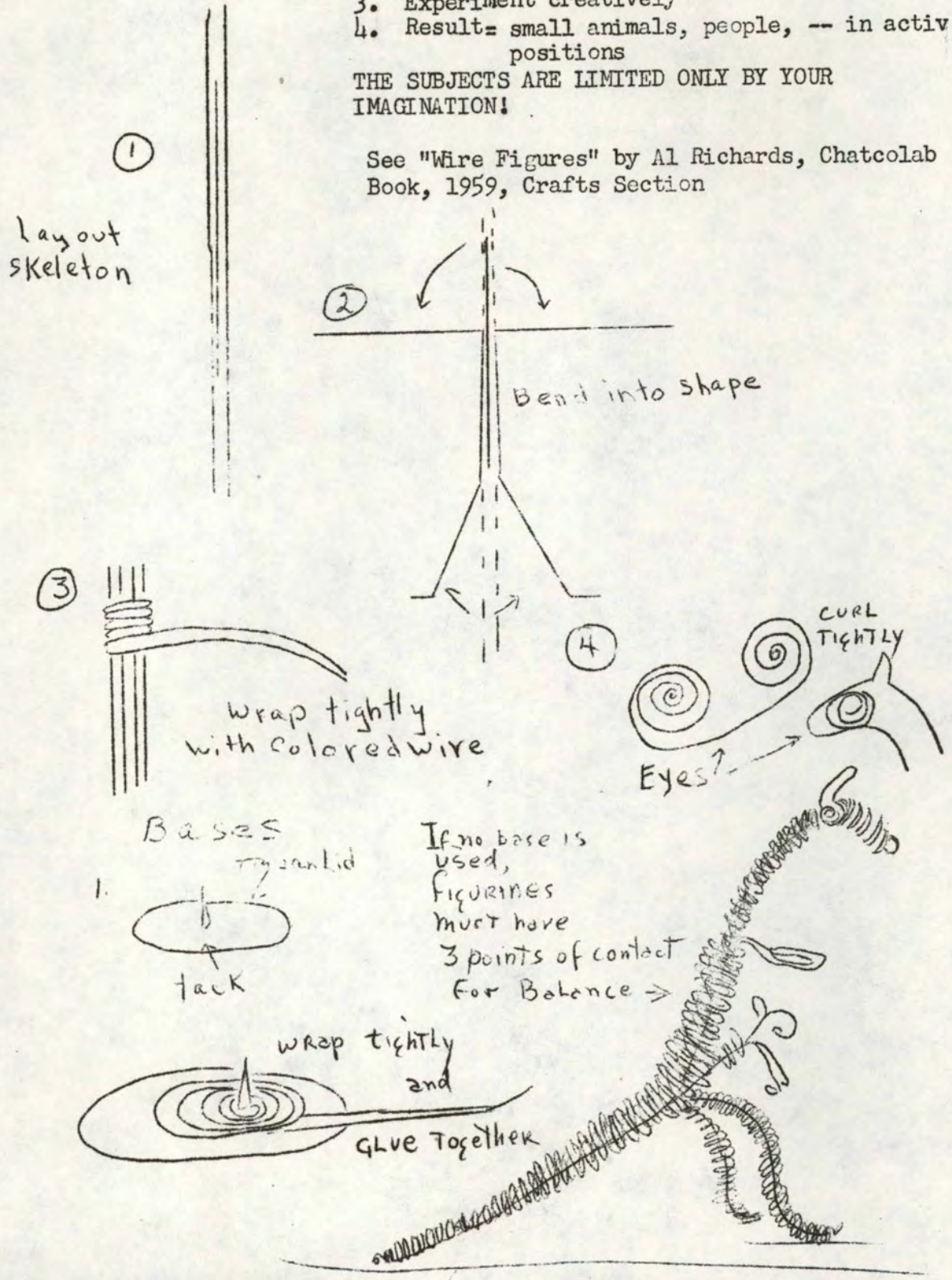
Cut 2 squares of the fiber or paper in half with a pinking shears or cut small notches with a regular scissors. Cut notches along the other long edge too. Bend in half. Take 2 or 3 stamens, bend in half, wrap with stem wire. Fold petals over wire and push together. Pull wire and petals around stamens. Twist to secure. Wrap with floral tape.

SUJI WIRE FIGURINES by Don Stephens

Materials: Oddments of telephone wire
 (Ask your local phone co. or electrical shop for broken, reject stuff)
 Pliers of any kind
 Sometimes, airplane glue

- Basic construction steps:
1. Skeleton of short segments
 2. Wrap it in desired color of wire
 3. Experiment creatively
 4. Result = small animals, people, -- in active positions
- THE SUBJECTS ARE LIMITED ONLY BY YOUR IMAGINATION!

See "Wire Figures" by Al Richards, Chatcolab Book, 1959, Crafts Section

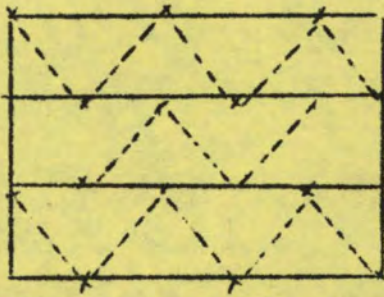
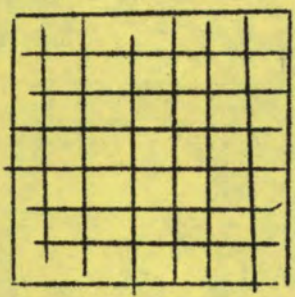


PUFF PILLOWS

by Irene Thorton

MATERIALS: Any kind of large scraps of plain material
yarnstick scissors thread pencil
needle thimble chalk or white marker for dark material

Draw : one-inch squares..odd number both ways
Tack thread diagona lly on each square



indent
every
other
Row

Draw parallel threads by pulling up and tying on wrong side.
Result will be braided effect of folds and puffs in materials.
Very rich soft and exotic effect of softened geometric design
is achieved. Fill with dacron or slip over small pillow.



SEQUIN BEAD STAR PUFF PILLOW TOP

Dot 2 inch squares on fabric - - top side.
12 blocks by 18 blocks.
Knot double thread. Pick up each
dot (4) of a square rather tightly.
Thread sequin onto needle cup up and
top with bead....then back thru sequin
and tie.
When completed, fluff out squares
of material from underneath to make
4-pointed star with sequined center.



BURN, WOOD BURN--WOOD THAT WAS ONCE A TREE AND KNEW
BLOSSOMS AND SHEAF AND THE SPRING'S RETURN,
NEST AND SINGING AND RAIN AND DEW,
BURN, WOOD, BURN! SHINE, FLAME, SHINE.
WOVEN OF SUNLIGHT THRU AND THRU:
LIGHT OF THE CENTURIES, GOLDEN FINE,
CLEAR AND EXQUISITE, WARM AND TRUE
SHINE FLAME, SHINE: BLESS, FIRE, BLESS,
AS THE WATER REFLECTS YOUR GLEAM,
TOUCH OUR LIVES WITH YOUR LOVELINESS
FILL OUR HEARTS WITH YOUR SINGING DREAM,
BLESS, FIRE, BLESS.

PINE CONE CANDLESTICK HOLDER
AND CHRISTMAS WREATHS
By Alma Guardipee



Material: pine cones, cardboard, tin led and Elmer's glue

Cut cardboard the size of a circle you will want. Then pull petals from cone. The large cones are the easiest to work with.

With Elmer's glue, paste petals around the outer edge evenly, then the second layer, being careful to place the cone petals smooth side up as they tend to curl.

It may take the third layer, depending on what you use for decoration.

In the center of the cardboard stand at least 2 rows of petals to hold the candle, using plenty of glue.

For decorating use miniature cones sprayed gold or silver or touched up with a little white paint and the red kinniknick berry adds color. Eucalyptus buds may also be used.

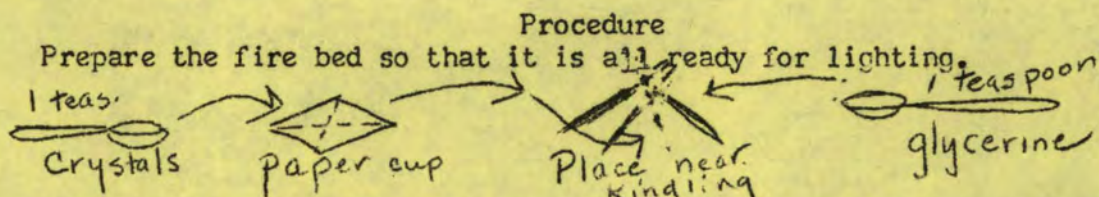
The wreath is made the same way, only paste the cardboard on a wire coat hanger so that it is easily hung.

A MAGICAL FIRE

By Jim Ballard

An atmosphere of mystery may surround the starting of your campfire by using chemicals to ignite the flame spontaneously. When GLYCERIN is added to POTASSIUM PERMANGANATE the resulting mixture will burst into flame in about one to two minutes. This delayed action will give you time to go through a little "hocus-pokus" to build up the magical flare.

These chemicals are safe to use. The mixture will snap, crackle, and smoke before it bursts into a flame. Sudden explosions never occur.



Form a small cup by folding newspaper or napkin. Place one teaspoon of the potassium permanganate crystals in the cup. Place this in the fire bed in a location that will insure a good start. It should be near the dry kindling. Kerosine may be used to drench the wood and kindling to insure a rapid gay flame.

When it comes time to start the fire, you inconspicuously add your one teaspoon of the glycerine to the crystals.

Test your chemicals beforehand. Potassium Permanganate will oxydize with age. You can get these supplies fresh from any drug store.

IMITATION LEATHER EMBOSSING

By Helen Moore

Imitation leather embossing (instructions in Dennisons Craft Book) can be used as corners for table blotters, cover for jewelry boxes, etc.

Cut crepe paper to size needed - first stretch paper evenly as much as you can. (Using ruler or smooth surface helps to do it evenly). Then crumple a small portion at a time until all crumples in your hand. Stretch and crumple again.

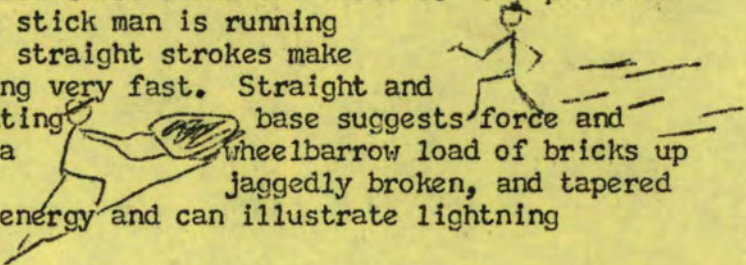
The designs are made by cutting and gluing pieces of cardboard on object to be covered in desired design. Flowers, birds and Indian symbols are interesting. Added layers of cardboard increase depth and interest of the design.

Cover top of object to be covered with heavy white paste evenly and smoothly. Carefully place the prepared crepe paper in place. Smooth carefully with fingers. Then gently work around your design with a blunt instrument of some kind (popsicle stick or such things). Apply paste to sides and edges of object and trim and place crepe paper into place. Allow to dry thoroughly and cover with varnish, shellac or spray clear plastic or such material to give strength and add durability. (Colors of lighter paper run less than dark ones.)

TALKING WITH CHALK

by Hazel Beeman

Many times you have heard people say, "I can't even draw a straight line. The important point is not that you draw a straight line, but does the line you draw have anything to say? First, let us note the meaning of a few simple lines we all can make. Stickmen and figures can easily be made with a few short lines and circles. The position of legs and arms shows our stick man is running but a few short horizontal straight strokes make it appear that he is running very fast. Straight and diagonal lines with a slanting base suggests force and power, as the man pushing a wheelbarrow load of bricks up the hill. Staggered, jaggedly broken, and tapered denote nervous action and energy and can illustrate lightning or electrical current etc.



Maybe you have watched a speaker pick up a piece of chalk and step toward a board and even without making any lines whatsoever, he has the attention of his audience. Very simple lines, stick figures and cartoons will do much in attracting and holding attention. Starting with a letter or number helps in getting the picture easily and interest builds up as the audience figure what it will be. An easy example is a number. Adding feet, head, wing, and tail, it becomes a duck but suspense builds up as each line is added. If you wish you may start your picture with circles.

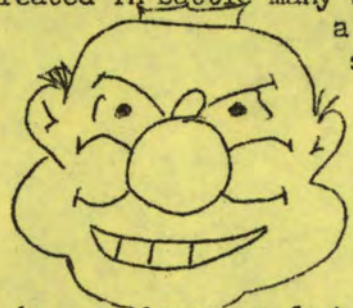
started
tries to
to draw
rapidly



Add legs and we have a nice spider like this.



With our basis for our picture we can rapidly add a few more lines to complete our picture as we tell how Robert Bruce, King of Scotland defeated in battle many times was inspired to try again as he watched a tiny spider who after many trials finally succeeded in stringing its web across a beam. Rapidly finish the picture of Robert Bruce.

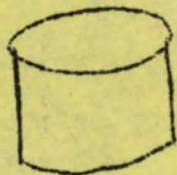


It is a well-proven fact that people remember far more of what they see than what they only heard and a wise teacher can impress instructions or directions more vividly with simple illustrations or cartoons.

Chalk talks, especially if accompanied with musical background may be used merely for entertainment or to inspire the audience to greater work or patriotism, or may draw the congregation into a sense of the greatness of God and a true spirit of worship. These pictures can vary from a simple landscape at sunset to one as elaborate as the beauties of nature.

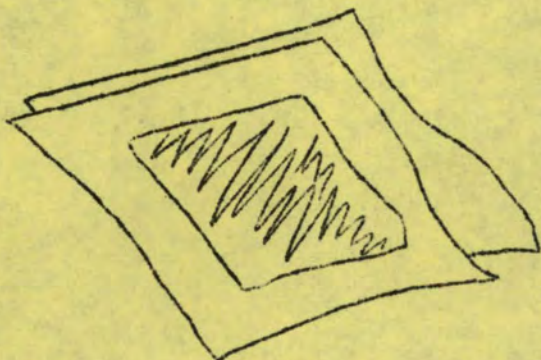
As these pictures must be made very rapidly a soft artist chalk in 1" square sticks should be used. Construction paper, size 12" x 18" is recommended for most groups, but the size of the picture may be varied if the group is either extremely small or large. To hold interest, the picture should be completed in 8 to 12 minutes. The old adage that "practice makes perfect" is certainly true with chalk talks - so get your paper and chalk, choose a simple scene and enjoy yourself. Remember Robert Bruce, and if you are not satisfied with your first picture just try, try again.

DISCOVER THAT YOU CAN ENJOY YOURSELF!

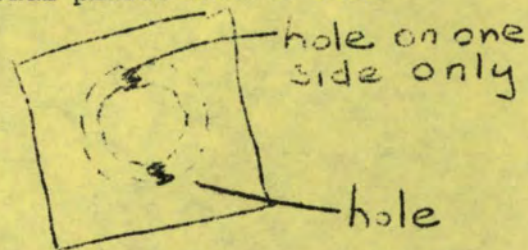


GADGET BAGS
By Lee Hepburn

Start with a coffee can and

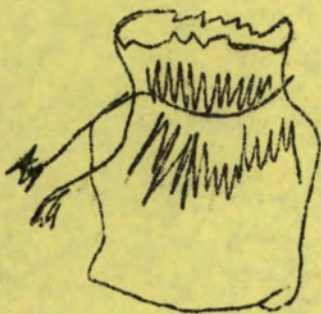


two handkerchiefs or two squares of material placed back to back.



Gather material -- estimate where a circle would fall 2 inches from top of coffee can.

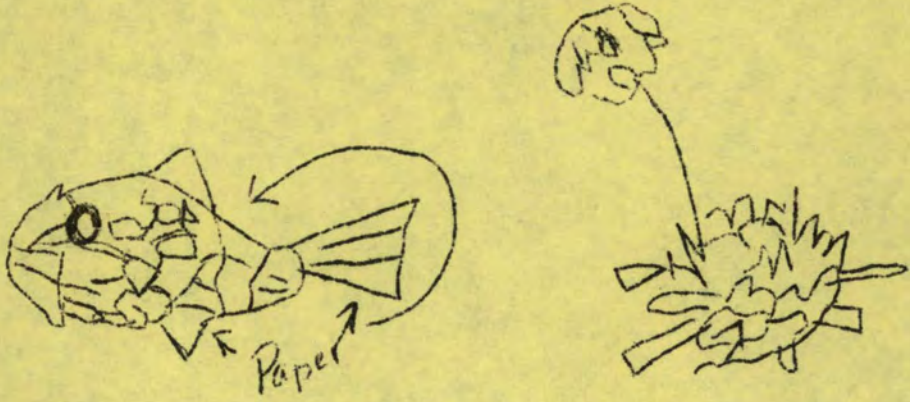
Stitch 3/4 inch wide double circle.



Use 2 yards for 2 cords -- 1 yd, apiece. Lace by threading with laces through casing clear around, come out same hole and tie--ditto opposite. Set painted or taped can in center, pull cord --
HAVE PURSE!

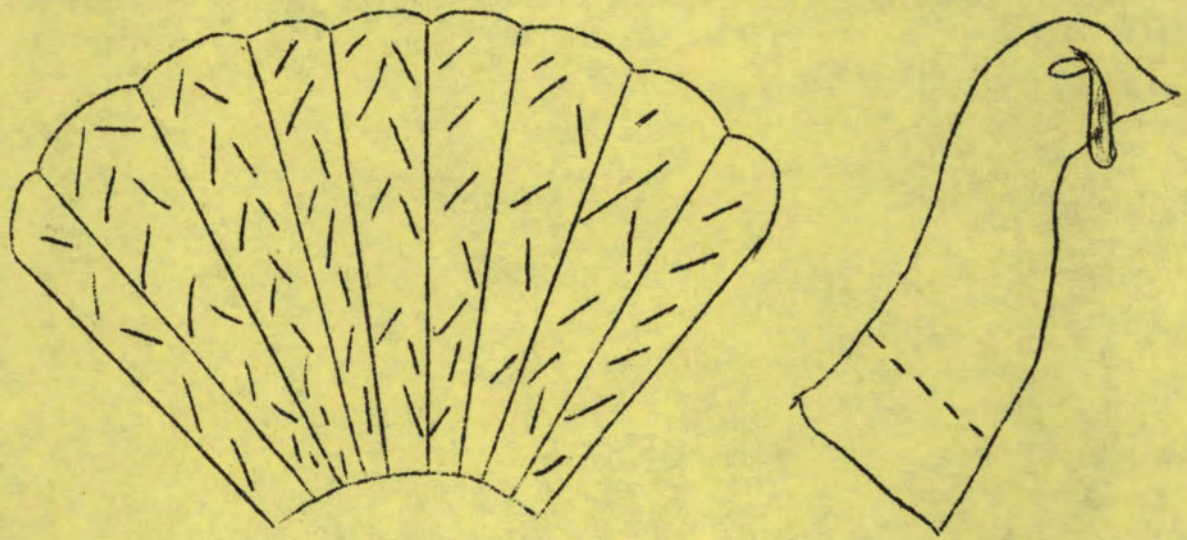
CONE CRAFT
By Eva Dawson -

There is so much fun and a feeling of closeness to nature when we pick up a few cones. We don't need a certain kind. Just try to join them with twigs or vines to make little animals, birds, fish, or characters. All that's needed is just a pocket knife to work with and a bit of imagination.



PINE CONE TURKEYS
(By Terry Switzer)

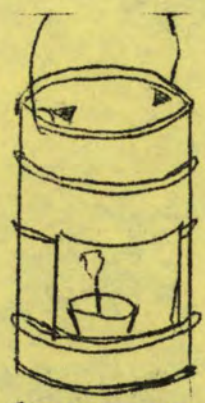
These were used for table decorations for the Thanksgiving Festival.



For each turkey cut one tail and two head pieces from brown construction paper. With crayon, color in feathers and heads. Glue two heads together down as far as dotted line, then spread ends of neck and insert in small end of cone from a yellow pine. Insert tail near base of cone to complete. Variation: Tails may be made from fan-shaped evergreen twigs such as cedar or arbor vitae--or from half-circle cross section of pine cones cut with a saw.

THE CHAT LANTERN

Pilgrim Fathers and pioneers brought many ideas with them from many lands, and in the 17th century there were no electric or gas lamps like we have today. They brought the light of tallow candles in ye olde metal "lanthorns" with no glass--just holes, cut apertures or thin shell for miniature windows in their lanterns.



To modernize and create an inexpensive craft practical for camp or group activity several Chatcolabbers spent time before camp convened to create tin can lanterns, usable on camping trips or on the home patio, that were attractive as well as purposeful. The result of the experiments were demonstrated and many labbers discovered the fun of creating something from nothing. No two were alike--a result of individual effort.

Thus the Chatcolab "Discovery Spirit" will be carried by each camper to light the way for better understanding of communion through recreation and the shining light of sharing and fond fellowship will continue in each gleaming Chat lantern.

LANTERNS

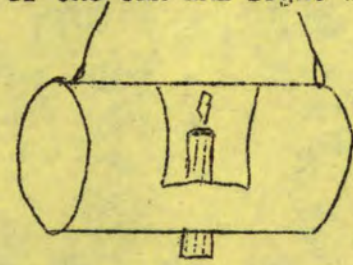
By Angelo Rovetto

This demonstration was given to show labbers how to make lanterns they would need to mark the trail for the overnight hike.

Take a tall juice can and a piece of wire and a knife (hunting - and preferably borrow it).

Now just one inch up from the bottom poke a knife in the can and cut, yes cut a slit parallel with the bottom one third of the way around the can. Now in the exact same position, but three inches higher, poke the knife in the can again and cut this like the first one. Now cut from corner to corner and remove the piece. That is your little beacon hole where the light of CHATCOLAB shines out.

Now, yes now, once again where the little holes were made to pour the juice out and just down the side below the rim poke a hole in line with the hole on top you poke in your little wire. Loop it over and there is your handle. All you need now is a candle which you stick on the bottom of the can and light when it is dark.



Puncture cut with tin snips. Bend down raw edges

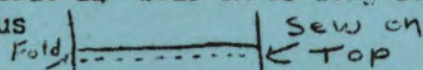
PLEASE DON'T stub your toes ..
Angelo

INDIAN TEPEES

By Diana MacRae

Tepee poles should be gathered first. If you are making an indoor tepee, bamboo poles are fine. You may get these from a furniture store that sells rugs. If you are making an outdoor tepee, heavier poles are better because they withstand the wind. We got small dead pine trees from the woods and cleaned them.

After you have asked all the neighbors, motels and hotels for all their old sheets, you're ready to begin. Use just the sides of the sheets. Tear them about 24" wide in as long strips as the sheets. Then sew them together thus



This is excellent straight machine sewing for new sewers. After the strips are sewn together according to the length desired, sew strip A to B and bind. Then sew on C, D, and E. Attach a string to center hole 11' long and fasten a pencil to the other end. Draw the half circle around the bottom, cut and hem. Hem should be at least 1" wide -- 2" if you are planning to make peg holes. If you are ambitious you may bind the holes that fasten the front.

The best things to fasten the front together with, are chicken or turkey leg bones. The symbols may be painted on with Kem-tone. This is also obtainable from neighbors and your friendly painter friends.

To put up tepee: Lash a tripod fairly tight. Starting with 3 poles, about 13' high lying together, tie a clove hitch on the center pole and begin lashing at the 10' level. Do a neat job. Set up the tripod and arrange the other poles into the tripod keeping it as small as possible at the lash. Leave a space for the center back pole. Put the center back pole through the hole F and raise the tepee up into the tripod. Take the 2 guide poles and put them through flap holes G and H and walk around the tepee arranging cover as you go. Fasten Tepee in the front and cross the guide poles in the back. These control the air flaps. You will need about 10 to 12 poles between 12 and 14 feet long for an 11' tepee. Don't have them all the same.

When you are done yell --

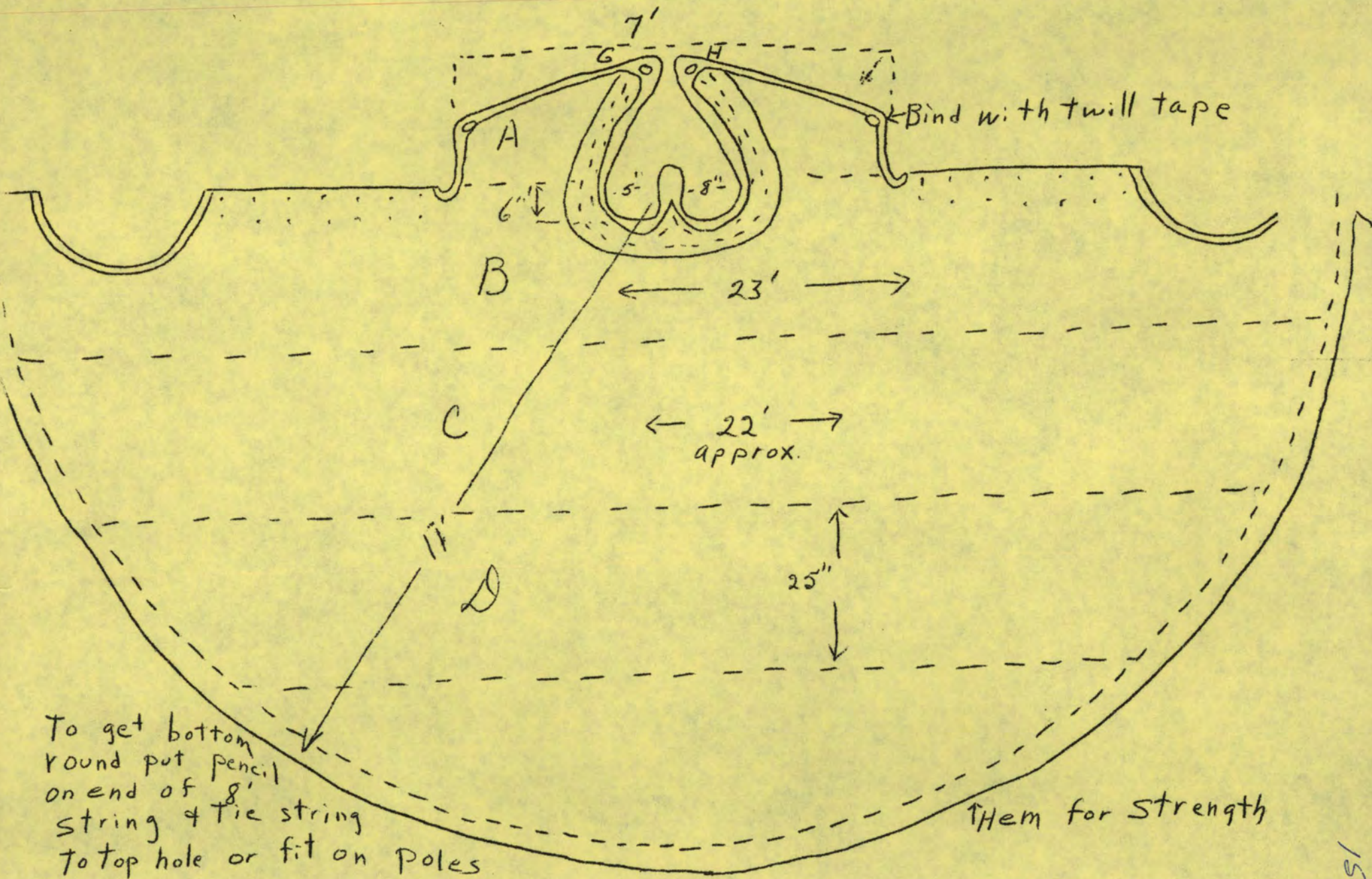
"Hi Lo Ennie Meenie Ky Ky Um Cha Cha E Wa Wa"

Your helpers will answer

"Hepsica Minnica Onieka zonika Poom ti a Di Yo Hoo!"

(Illustration is on separate page)





To get bottom round put pencil on end of 8' string & tie string to top hole or fit on poles

Hem for strength

1960-CHATCOBLAB

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Within the inner walls of Chat is found the Chatcoblal, that which fortunately (but often unfortunately) makes people, people. People are people whether they are hidden under a smoke screen created by a bursting air mattress during an overnight hike or have just been pulled out of a sleeping bag at breakfast time by some skirt-wearing individuals from across the camp.

But the men apparently were not the only ones having trouble rising to shine. One morning Ella Jenkins commented, "Oh, I always hate to get up!" She was enthusiastically answered by Gracie Burlison, "I don't mind getting up at home--there I go to bed first."

Pansy Scheline offered her suggestion to solving the "late-getting-in" habit when she set her clock 3 hours early. Then there was Ronda who finally admitted that she stayed awake just to hear the gals in Big Tree Cabin snore. She was joined also by Edna.

Complete cooperation of the weather the first four days of camp gave birth to some unique spontaneous activity around camp. The wellknown pleasure of swimming in Chatcolet Lake was coupled with a canoe tip Monday morning when three distinguished labbers headed to points outward in the lake. Steve Olson, Denny Viebrock and Don Stephens enjoyed the swim back after getting their drink over the edge of the canoe.

Some however did get to sleep Monday night but it didn't stop their visiting. The seven gals sang harmony-informal a capella and then one gave an interesting talk on "Can we all go? I can't get up there." Then there was Margie who left her electric heater at home and had to get up at 5 a.m. to fill her hot water bottle.

New adventures helped add a little variety to the blab when one county agent had to pay to get his shoes back and Wanda was so greedy during the rock hunt looking for the biggest garnets that she received two holes in the seat of her pants.

Penochle has been adapted to an acceptable craft for all. As one dark headed Swede player said, "I learned not to bid when you need two to fill out your family."

During the evenings all kind of parties seem to erupt around camp and the rats began competing with the mice during Tuesday night's get-together. Seems the Clearwater cabin had a rat's nest in the corner with the occupants even nibbling on left overs from the kitchen. LW are initials of the occupant.

Nothing is complete without a little on the shady side. Our spice was supplied by Mr. Stephens (the photo finisher) when he remarked about the pictures he returned to Chat. "I notice Warren Barber has a lot of ladies legs in his pictures--he says it was accidental! --"I'd do the same thing myself, only I'd be man enough to admit it."

Immediately after the impromptu wedding Charlie performed at the wagon on the other night one flustered bridegroom was inquiring frantically "How soon can I get a divorce?" (Why so eager, Don?)