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## ROADSIDE RHYMES, 1989

## CHATCOLAB

Spring has sprung
Summer's a comin'
Down at CHAT
Things are a hummin:
Told a story? Learned a dance?
Join in song, here's your chance.
Leadership ideas are shared and lent
As at this Lab we experiment.

## At CHATCOLAB

on this grand lake
Enjoy yourself
for heaven's sake.

One week at this dandy place
Good cheer and hugs a change of pace
Will show U just how great UR
Make U smile from here to thar.

HOORAY. URHERE.
Let out a holler.
No more signs
To read and foller.


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$$



These Western leaders agreed that:
This should be a sharing camp, with no distinctions of leaders from campers, or pupils from teachers.

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

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

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

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

Now you are a part of Chatcolab.
This notebook is a record of a precious week together. WITH TRUE APPRECLATLON we dedicate it to ALL THOSE WHO HAVE HERE ENRICHED OUR LIVES.

## CHATCOLAB

## LEADERSHIP LABORATORY

PHILOSOPHY

# CHATCOLAB LEADERSHIP LABORATORY is designed as a stimulating experience for people who are interested in recreation. <br> <br> THE LAB IS GROUP LIVING <br> <br> THE LAB IS GROUP LIVING <br> <br> in which there is an exchange of ideas and <br> <br> in which there is an exchange of ideas and techniques in the field of recreation. 

 techniques in the field of recreation.}

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

MAJOR EMPHASIS IS PLACED IN JOY AND FELLOWSHIP.
NEW KNOWLEDGE AND ABILITIES
gained through the sharing of creative activities lead to mental, emotional and spiritual growth.

AS A RESULT OF LAB EXPERIENCE individuals recognize opportunities
for good living......
BY SHARING ONE'S SELF FREELY!


```
    The beauties of this lovely place
    Are reflected in every face.
            Each Labber's played a special part
                    And has a place within my heart!
                    No words are able to describe
            The feelings which live deep inside.
    The smiles, the hugs, the hands that touch,
        The friendships, ALL, that mean so much.
                        Cooperation's been the key
                Inspiration for you and me.
            Ferhaps when you are safely home
        Your thoughts to CHAT will often roam.
            You may just find that super glue
                Has bound us all together, too!
            As you reflect upon this week,
You'1l learn that you've reached higher peaks --
            My THANKS and LQVE I share with you
        Mr prayers and caring are yours, too.
            It seems to me that God, above,
            Hass blessed our Lab with EXTRA LOVE!
                Love and "E" Hugs
        Miriam
```

Chairman Miriam Beasley ..... 1989
Vice Chairman Jane Higuera ..... 1989
Secretary Terry Carson ..... 1988
Treasurer April Cook ..... 1990
Chat Chat Jane Higuera
April Cook-Scholarship Committee-----------April Cook--
Janet Edwards
Clarice Reilly
Elaine Mahaffey ..... 1990
LaRele Joe Stephens ..... 1989
Dawn Warner ..... 1990
Clem Brigl ..... 1991
Jim Schuld ..... 1991
Alternates Kearstin Edwards
Jean Bringer Mary Swan
Lifetime Members -------------------Leila Steckelberg Honorary Members-----------------Jean Baringer Vernon Burlison
Don Clayton
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JUNE 3-9, 1990
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Dawn Warner ..... 1990
Clem Brigl ..... 1991
Jim Schuld ..... 1991
Alternates
$\qquad$

I.R.S. ID\# 93-0736841


## 1989 WORKSHOP COMMITTEE

DISCUSSIONS-----Styles of Leadership Edwin Amend
Communication in Leadership Burton Olsen
COMPUTERS
PSYCHOMETRY ..... Clem Brig
NEW AGE CONCEPTS ..... Clem Brigl
INDOORЮOUTDOOR GAMES ..... Ruth Moe
Burton Olsen
ORIENTEERING Ruth Moe
SILK SCREENING ..... Lane Mahaffey
WORKING WITH SENIORS ..... Roy Main
DANCE Gwen Main
STORY TELLING -Miriam BeasleyJohn Headrick
LEATHERCRAFT April Cook
PRIMITIVE POTTERY ..... Jim Schuld
ENVIRONMENTAL AWARENESS Sandra Hupp
TIE DYEING Leila Steckelberg
KITCHEN Don Gouchenour
Rosemary Gouchenour
DISH ASHERNOTEBOOK -----EditorsTerry CarsonApril Cook
Word Processors
HIHIHIHIHIHIHIHIHIHIHIHIHIHIHIHIHIHIHI HI



CHATCOLAB
CAMP ROGER LARSON GENERAL DELIVERY WORLEY, ID 83876 (208)689-9950

AMEND, DEE
877 N. TH WEST, SUITE 2
RIVERTON, WY 82501
WK: (307)856-1305
BD: 12-5
AMEND, EDWIN
8717 N. EIGHTH WEST, SUITE 2
RIVERTON, WY 82501
WK: (307)856-1305
BD: 7-17
ARMITAGE, CATHERINE
BOX 1015
ENNIS, MT 59729
HM: (406)682-4631
BD: $11-10$

ATWOOD, CANDACE
1023-1/2 -6TH AYE. S.
GREAT FALLS, MT 59405
HM: (406)454-1968
BD: 8-7
BARINGER, JEAN
520 S. MARYLAND
CONRAD, MT 59425
HM: (406)278-7716
BD: 7-5
BARITELL, JACKIE 636 HANSEN AVE. MERCED, CA 95340 HM: (209)722-2053 BD: 8-27


REAL, DEENA
14553 S.E. KINGSTON AVE.
MILWAUKIE, OR 97267
HM: (503)654-3028
BD: $4-30$
BEASLEY, JIM
14515 S. CLACKÁMAS RIVER DR.
OREGON CITY, OR 97045
HM: (503)656-5027
BD: 2-13
BEASLEY, MIRIAM
14515 S. CLACKAMAS RIVER DR.
OREGON CITY, OR 97045
HM: (503)656-5027
BD: $1-30$

1989 ROSTER
A KALEIDOSCOPE OF COMMUNICATION

* denotes patron membership

BLACK, AMY
920-3RD AVE. N.
GREAT FALLS, MT 59401
HM: (406)452-6888
BD: 11-27
BLACK, VIRGINIA
BOX 527 - SUN RANCH
CAMERON, MT 59720
HM: (406)682-4887
BD: 3-13
BOILEAU, ARLENE
P. O. BOX 150

WARM SPRINGS, OR 97761
HM: (503)553-1231
WK: (503)553-1161
BD: 7-29
BOYD, ELLEN
768 ISLAND VIEW LN.
LA CONNER, WA 98257
HM: (206) $466-4420$
BD: 8-26
BRADLEY, BRAD
9112-284TH ST. N.E.
ARLINGTON, WA 98223
BD: 3-4
PH: $(206) 435-6451$
BRADLEY, MARGARET
9112-284TH ST. N.E.
ARLINGTON, WA 98223
BD: 6-26
BRIG, CLEM
10835 ALLENDALE DR.
ARMADA, CO 80004
HM: (303) 420-1304
BD: $2-5$

* BUGLER, SUSAN

38208-55TH AVE. S.
AUBURN, WA 98001
HM: (206)735-9513
CAREY, BETTE
P. O. BOX 875

OREGON CITY, OR 97045
HM: (503)657-0329
BD: 5-20
CARSON, TERRY
1086 MIX RD.
MOSCOW, ID 83843
HM: (208)882-3017
BD: 10-?

SIFFORD, JIM AND LANA CAMP ROGER LARSON GENERAL DELIVERY WORLEY, ID 83876

COOK, APRIL
P. O. BOX 7242

SPOKANE, WA 99207
HM: (509)928-5812
WK: (509) 325-1310
BD: 6-28
CORESON, SHEA
17175 FALLS CITY HWY.
DALLAS, OR 97338
HM: (503)623-6426
BD: 3-11
DANAHER, DA YID
RT. 2, 21810 W. MCFARLAND RD
MEDICAL LAKE, WA 99022
HM: (509) 299-3238
WK: (509)455-6640
BD: 4-13
EARLY, JENNY
HOLSTEINISCHE STR. 27
1000 BERLIN 31
WEST GERMANY
HM: 011-49-30-870-623
BD: 9-10
EARLY, MIKE
HOLSTEINISCHE STR. 27
1000 BERLIN 31
WEST GERMANY
HM: 011-49-30-870-623
BD: 3-17
EASTERLY, LARRIE
15057 S. CLACKAMAS RIVER DR.
OREGON CITY, OR 97045
HM: (503)656-7159
BD: 3-30
EDWARDS, JANET
N. 19812 YALE RD.

COLBERT, WA 99005
HM: (509)238-6045
BD: $11-4$
EDWARDS, KEARSTIN
2060 E. EDGEWOOD DR.
WHITEFISH, MT 59937
HM: (406)862-5801
BD: 2-14
ELIASON, EMIL
BOX 328 (1755 Post Road)
HAVRE, MT 59501
HM: (406)265-4816
BD: 1-18

ELLIOTT, TOM
27751 HWY 79
SANTA YSABEL, CA 92070
HM: (619) $782-9190$
BD: 5-17
ENGLAND, MATT
1430 E. 6TH STREET
MOSCOW, ID 83843
HM: (208)882-6438
BD: $10-11$
FANAZICK, THAYER
RFD * 1 , BOX 225
ELLSWORTH, ME 04605
HM: (207)667-7852
$\mathrm{BD}: 1-21$
FLOWER, GLORIA
2017 N.W. IRVING
PORTLAND, OR 97209
HM: (503)274-2198
BD: 9-4
*GILBERT, TERRI
811 BOYER AVE.
WALLA WALLA, WA 99362
HM: (509)525-1595
GOUCHENOUR, BETTINE
STAR ROUTE, BOX 39
LEDGER, MT 59456
HM: (406)627-2311
BD: 1-24
GOUCHENOUR, DON
STAR ROUTE, BOX 39
LEDGER, MT 59456
HM: (406)627-2311
BD: 5-6
GOUCHENOUR, ROSEMARY
STAR ROUTE, BOX 39
LEDGER, MT 59456
HM: (406)627-2311
BD: 11-11
GWIN, TONI
RT. 2, BOX 194
GRAYLAND, WA 98547
WK: (206)533-5862
BD: 8-6
HAMMERSCHMITH, KRIS
3125 OAK KNOLL RD. N.W.
SALEM, OR 97304
HM: (503) 363-4872
BD: $10-2$

HATMAN, SANDY
2017 N.W. IRVING ST.
PORTLAND, OR 97209
HM: (503)274-2198
BD: $12-30$
HEADRICK, JOHN
11540 S. W. HALL BLVD. * ${ }^{\text {A }}$
TIGARD, OR 97023
HM: (503)684-9283
MSG: (503)656-5027
BD: 5-27
HEARD, SALLY
1621-3RD AVE. S.
GREAT FALLS, MT 59405
HM: (405)453-2088
BD: 3-27
HIGUERA, JANE
S. 1015 RUSSELL RD.

SPOKANE, WA 99204
HM: (509)747-1662
BD: 10-3
HOWARD, NANCY
15987 S. HILLTOP ROAD
OREGON CITY, OR 97045
HM: (503)656-6928
BD: 3-6
HUPP, SANDRA
N.W. 213 TIMOTHY *1

PULLMAN, WA 99163
WK: (509)332-4256
BD: 4-10
KING, MAUREEN
42281 S.E. SHIPLEY RD.
SANDY, OR 97055
HM: (503) $668-4402$
MSG: (503)656-5027
BD: 2-17
LINKER, LUCY
1423 JACKSON
WALLA WALLA, WA 99362
HM: (509)529-1635
BD: 8-8
LOWRIE, MIRIAM
1735-23RD ST. N.E.
SALEM, OR 97303
HM: (503) 399-7359
WK: (503)623-8395
BD: 6-27
MAHAFFEY, LANE
W. 17207 MEDICAL LAKE-4 LAKES RD
MEDICAL LAKE, WA 99022
HM: (509)299-7273
BD: 3-26

MACRAE-MARSDEN, DIANA
16 VICTORIA PARK
DOYER, KENT CT161Q5
HM: 011-44-304-206350
BD: 7-12
MAIN, GWEN
660 W. MAIN RD.
EL CENTRO, CA 92243
HM: (619)352-3446
BD: 9-7
MAIN, ROY
660 W. MAIN RD.
EL CENTRO, CA 92243
HM: (619)352-3446
BD: $8-17$
MALCEVSKí, DONNÁ
20431-78TH AUE. S.E.
SNOHOMISH, WA 98290
HM: (206)668-9046
BD: $2-23$
MC CRAE, KATHY
1741 RUTH
WALLA WALLA, WA 99362
HM: (509)529-7059
BD: 9-29
MC DANIEL, LINDA
21217-129TH AVE. S.E.
SNOHOMISH, WA 98290
HM: (206)668-8446
BD: 3-2
MOE, RUTH
205 CORTHELL RD.
LARAMIE, WY 82070
HM: (307)745-7227
BD: 9-3
OLSEN, BURTON
273, R.B. BYU
PROVO, UT 84602
HM: (801)489-6075
WK: (801)378-4369
BD: 5-23
OLVER, JOYCE
22000 S. TONYA CT.
BEAVERCREEK, OR 97004
HM: (503)632-6596
BD: 1-26
OLUER, LOREN
707 JACKSON
OREGON CITY, OR 97045
HM: (503)650-0625
BD: $11-23$

PARNEL, JEAN
BOX 1539
OCEAN SHORES, WA 98569
HM: (206)289-2209
BD: 6-9
ROVETTO, ANGELO
2504 BUTTERFIELD RD.
YAKIMA, WA 98901
HM: (509)453-2339
BD: 1-21
SATRA, CATHY
1027-4TH AVE. N.W.
GREAT FALLS, MT 59404
HM: (406)452-1744
BD: $1-24$
SCHULD, BETTY
5603 S.E. ALDERCREST RD.
MILWAUKIE, OR 97222
HM: (503)654-3608
BD: 8-8
SCHULD, JIM
5603 S.E. ALDERCREST RD.
MILWAUKIE, OR 97222
HM: (503)654-3608
BD: 9-25
SCHWARTZ, DICK
5678 S.E. HARLENE DR.
MILWAUKIE, OR 97222
HM: (503)654-7593
BD: 7-29
*SCHWARTZ, FHIL \& TERI
PSC 1, BOX 20433
APO, SAN FRANSISCO 96230
SCOTT, DEBORAH
P. O. B0X 841

WARM SPRINGS, OR 97751
WK: (503)553-1161
BD: 11-27

## SMITH, JOAN

955-6TH, RT. 4, W. RIVERSIDE MISSOULÁ, MT 59802
HM: (406)258-6924
BD: 5-9
STECKELBERG, LEILA
9406-164TH ST. N.E.
ARLINGTON, WA 98223
HM: (206) 435-3075
BD: $7-30$
STEPHENS, JOE (DOC)
4808 S. HELENA
SPOKANE, WA 99223
HM: (509) $448-0329$
BD: $3-20$

STUDER, BILLIE MARIE
5512 CANFIELD PL. N.
SEATTLE, WA 98103
HM: (206)632-6106
BD: $10-2$
SWAN, MARY
1023-1/2-6TH AYE. S.
GREAT FALLS, MT 59405
HM: (406)454-1968
BD: $\quad 2-10$
TODD, BETTY
20431-78TH AVE. S.E. SNOHOMISH, WA 98290
HM: (206)668-9046
BD: 8-26
WARNER, DA WN E
810 HALFMOON RD
WHITEFISH, MT 59937
HM: (406)892-3387
BD: 12-18
(after July 8th, see Headrick)
WȦRNER, JEANNE
810 HALFMOON ROAD
WHITEFISH, MT 59937
HM: (406)892-3387
BD: 7-22
WELLS, FLORENCE
RT. 4, BOX 1603
HOQUIAM, WA 98550
HM: (206)532-2287
BD: 3-12
WILSON, JIM
1614 N. 7TH \#2
COEUR D'ALLENE, ID 83814
HM: (208) 765-5496
WK: (208)667-6426
BD: 2-16

## FIFTIH ROW

Emil Eliason, Florence Wells, Donna Malcevski, Betty Todd, Linda McDaniel, Toni Gwin, Bette "Bic" Carey, Deb Scott, Billie Marie Studer, Joyce Olver, John Headrick, DawnE Warner, Shea Coreson, Jim Wilson, Cathy Satra, Clem Brigl, Sally Heard, Eddie Amend, Mike Early, Lucy Linker, Nancy Howard

## FOURTMH ROW

David J. Danaher, Don Gouchenour, Rosemary Gouchenour, April Cook, Lane Mahaffey, Tom Elliott, Ruth Moe, Angelo Rovetto, Jackie Baritell, Virginia Black, Janet Edwards, Brad Bradley, Dee Amend,

Jenny Early, A my Black, Catherine Armitage, Maureen King

## THIRRD ROW

Leila Steckelberg, Joan Smith, Diana MacRae-Marsden, Ellen Boyd, Jean Parnel

## SECOND ROW

Margaret Bradley, Miriam Lowrie, Roy Main, Gwen Main, Candy Atwood, Larrie Easterly, Gloria Flower, Jim Schuld, Sandy Hatman, Arlene Boileau, Matt England, Betty Schuld, Miriam Beasley, Kathy McCrae

## PR(ONTP R(OW

Loren Olver, Deena Beall, Mary Swan, Jane Higuera, Kris Hammerschmith, Thayer Fanazick, Burton Olsen, Bettine Gouchenour, Terry Carson, Joe "Doc Rock" Stephens, Jim "Grandpa Goat" Beasley, Jean Baringer


CHALICO CHATS
Edwin Amend Jim Beasley Jenny Early
Chris Hammerschmitt Lucy Linker Lane Mahaffey Ruth Moe Billie Marie Studer Jeanne Warner

BLUE PHONES
Brad Bradley
Deena Beall Gloria Flower Bettine Gouchenour Jane Higuera Nancy Howard Sandy Hupp Gwen Main Joe Stephens

KALOS
Jean Baringer
Tom Elliott Clem Brigl Bette Carey Mike Early Rosemary Gouchenour Donna Malcevski Betty Schuld Joan Smith

HOOT N HOLLERAN
Terry Carson Shea Coreson Kearstin Edwards Matt England Toni Gwin Maureen King Kathy McCrea Roy Main Loren Olver

RADIANT REFLECTORS
Candace Atwood
Virginia Black
Janet Edwards
Thayer Fanazick
John Headrick
Sally Heard
Miriam Lowrie
Diana Marsden
Jim Schuld
62ERS
Catherine Armitage
Arle ne Boileau
Emil Eliason
Sandy Hatman
Joyce Olver
Jean Parnel
Angelo Rovetto
Leila Steckelberg
DawnE Warner
NEA LE NEA
Dee Amend
Jackie Baritell
Miriam Beasley
Amy Black
Ellen Boyd
April Cook
Don Gouchenour
Burton Olsen
Cathy Satra
PROCHATINATORS
Margaret Bradley
Larrie Easterly
Linda McDaniel
Deborah Scott
Mary Swan
Betty Todd
Florence Wells
Jim Wilson
Dick Schwartz

## Chalico Chats

The origin of our name is KALI from Kaleidoscope; co from Communication and CHAT from Chatcolab and Chatcolet recognizing that chat is the French word for cat. Our mascot is the Cheshire cat and our motto is "We Share". Yes, that is lead (chair) and care.

My name is LUCY LINKER and my friends are always telling me to "go fly a kite". In my case this is a statement which expresses their care and concern for me because kiteflying is wonderful relaxation and recreation. I live and work in Walla Walla, Washington as a social caseworker for community Mental Health. My other job is as a musician. I play and teach trombone and saxophone. I am pleased that the agency I work for is accepting Chatcolab as part of my required training hours. Hooray for Chat!!!

LANE MAHAFFEY lives at and co-owns the infamous "Bernies Last Resort on beautiful Silver Lake near Spokane, Washington. The mother of three children, she is active as a Campfire Leader with $4-H$ and the Civic Theater. In her spare time (ha, ha) she works as a program director for the Department of Corrections. "Chat is important to me because it is the one week of the year i can put aside the guise of an administrator and let my child play!

JEANNE WARNER is from Whitefish, Montana. This is her second year at Chatcolab. She has been a 4-H leader for too many years. She lives on a cattle ranch and is a Christian Science practitioner.

JIM BEASLEY reports no new grandchildren, no new holes in one and no new hospital stays. He proudly announces one new great grandson.

I am EDDIE AMEND, husband, father and grandfather. Dee and I, partners of 37 years of marriage, are first timers at Chat. I am presently employed as Assistant Director of Cooperative Extension Service at the University of Wyoming, headquartered at Riverton, Wyoming. I've enjoyed serving as a resource person and participating as a "labber". Best wishes for continuing successful leadership labs.

My name is KRIS HAMMERSCHMITT. I am a senior at North Salem High School in Oregon. I enjoy reading and working in 4-H. I am in my high school marching and symphonic bands andenjoy playing the piano. I am also in a summer marching band program. Chatcolab is a new and interesting experience and I hope to be able to return next year.

RUTH MOE is part of the state 4-H staff in Wyoming. She is retired but still working half time as a valuriteer, active in many Rec Labs and with with Rec Lab national association and national conferences. Her family includes Raymond, her husband, Roger her son, Jennifer her granddaughter and Tyler, her great grandson. Ruth as been a Rec Labber for 29 years.

My name is JENNY EARLY visiting this beautiful Chatcolab from Berlin, West Germany. Making a decision to attend was not at all difficult especially sine Michael returned from Chat last year on "Cloud 9 " with all the excitement and experiences he had at Chat last year. I currently work as a medical trainer at a military day care center (army). Our center cares for 300 to 400 children daily, so training the staff for that amount of children is continuous. We thoroughly enjoy our opportunity to live in Europe and naturally take advantage of traveling and seeing as much as we can. Our future goal (not sure how future) is to somehow return to this wonderful part of the country and the warm and friendly people such as we have experienced here. I hope we have the opportunity to return to all of you next year.

BILLIE MARIE STUDER- unexpected and exciting tenth time labber since 1956 here from Seattle. Two smart yuppies and seven grand kids later. Now occasionally active with Rel. Science Church, kids and campfire too. After hiatus (months of physical trauma) invited to Chat on short notice by Joan Smith, we visited every Thrift Store, the Bon and every garage Sale available and joyously chattered nightly. So here I is; alert, alive, striving to survive, still to learn "Why I am here" at 65 satisfying my personal needs knowing new Chat acquaintances and early hugging everyone! Truly needed all the warm vibes to smile and listen, raising my consciouisness. Particularly my Chalico Chats family and so many others thoughtful and concerned about my deafness. I haven't missed much. Thanks so much for LOVE and learning to live day by day.

## Deena Real

My name is Deena Real and I live in Milwaukie, OR. I was born and raised in Oregon, and I love it dearly. My goal in life is to never change for someone and to be a zoologist. I love animals and nature. I go to Clackamas High School and have a $B$ average ! I'm happy I came to Chat because I have learned a lot and met new people. It was an experience I will never forget and I'll never forget my new found friends. Thanks for a great time.

Brad Bradley
Brad Bradley of circa 1972, the master D.L.O.F.E. pursuer of wild flowers - both vegetable and animal, slide shows on mountains, flowers and back packing. Brad seems to have learned how to love and understand nature and himself. He takes time to talk and share his way of actually living life. Vitally and vibrantly alive. Flowers are fun and beauty. His sense of humor is a shared delight. He hopes that he can live up to our faith in him. Circa 1989 Abit older and slower but still covering a great deal of territory loving and pursuing. Brad enjoys travelling, back packing and has love for all people.

Gloria Flower
An early lab experience (in 1953 at 16 ) keeps me coming back from time to time, to get whatever it is I need or want at that time. It is simply incredible to see that the lab exists as strongly as ever, with people getting as much as always from being here.

## Nancy De Beers Howard

I grew up in Glencoe, Illinois, B.A. Rockford College, Illinois, Universalist-Unitarian. Over 40 years in a country place we raised seven sons, two daughters, several foster children, John and I. I have designed costumes, sets for Portland Civic Children's theatre, artist member of Portland Art Museum, write stories for HUMPTY DUMPTY's and CHILD LIFE and newspaper column for fun. Recently have worked as docent for Portland Art Museum, and Council and Board of Loaves and Fishes Nutrition Program giving tours at senior centers especially. Also state committee chairman of DAR Junior America Citizens Children's Contest.

Bettine Gouchenour
I am the cook's daughter. My hobbies include; playing the tuba, singing, cooking, reading, writing letters, talking on the phone (right - last year labbers!!!), and being outdoors. I love people. Camping and outdoor activities are many of my favorite things to do. After high school graduation, I want to go to college to become an elementary school teacher. I hope to come back to Chat for as many years as I possibly can.. My week this year was devoted to Deena Beall, Loren 01 iver, Dave, my parents (Don and Rosemary), and all the many friends I've had the chance to meet and be friendly with. Thanks to everyone for an exciting, worthwhile, and fun week! Hope to see you all next year !

## Joe Doc Stephens

Born in 1905 in Alpine Wyoming, fourth of nine children and grew up on farm in So. Idaho. Graduated from University of Idaho in 1939 B.S. Psychology. Graduated U. of Chicago Medical School in 1943. Served three years with U.S.N. and USMC to 1946 as battalian in South Pacific, up to China. Back to Chicago for 0 B Gyn. Dr. to 1973. Delivered 8,000 babies. He worked at E.S.W. State Hospital 1973 to 1979. Now retired, I'm Velma's full time gardener.

Sandra Hupp
Sandy teaches in the Recreation and Leisure Studies curriculum at Washington State University in Pullman. She is a certified American Camping Association camp director. Her camp experience includes many summers directing Girl Scout camps in Wisconsin, Virginia and Maryland; resident camp director for a YWCA year-round operation in Illinois; and outdoor program director for a Girl Scout council in Florida. Sandy likes to spend her leisure time hiking, back packing, cooking and traveling.

Gwen Main
From suminy Imperial Valley in California. A retired elementary school teacher who with husband Roy, stops at every square dance or folk dance we meet. Recently started clogging and love it. Coming the 1300 miles we travel to Chat is the highlight of the year.

Jane Higuera
As I celebrate miy 5 th year at Chat new friends and new experiences continue to fill my days AND NIGHTS! I hail from Spokane County in the Centennial celebrating state of Washington. A 4 H leader for almost 20 years, I continue to
stretch my horizons as County 4H Camp Director. My partrier in this challenging endeavor is Janet Edwards. Mother of seven, grandmother of five, I am again enjoying the company of my sister, Thayer, here at CHATCOLAB. Such fun to share her with all of you, too. WHAT A GREAT LAB WE'RE HAUING ! THANK YOU, ONE AND ALL!

Communication? Kaliedescope? Color? why of course...
THE BLUE PHONES
or The Phony Ding-a-lingers
Family motto: WE DON'T TALK TO MACHINES;
WE JUST TALK TO PEOPLE
Our party line includes Gwen, Deena, Doc, Gloria, Bettine, Brad, Nancy, Jane and Sandy

## FAMILY KALOS

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Jean Baringer
Clem Brigl
Mike Early
Rosemary Gouchenor
Bette Carey
Bette Carey
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Joan Smith
Donna Malceuski
Tom Elliott
Betty Schuld

The family name of Kalos was taken from the Greek root of the word Kaleidoscope; Kalos is Greek for Beautiful, and we have decided we must be the most beautiful family in Chat this year. Our members descriptions of themselves are as foll lows:

TOM ELLIOTT: Born in Illinois, I have lived in California since 1975. I presently live in the mountains in Santa Ysabel, California, with my well-known and popular wife Marianne DuBois Elliott. My favorite hobbies are Billiards and motorcycle riding, but I do enjoy most any outdoor activity.

JEAN BARINGER: $i \equiv$ a "seasoned" labber from Conrad, Montana. He husband Jack is a County Extension Agent; son Jeff will be a Junior in High School and is a good 4-H gardner; daughter Jennifer will be a Freshman in High School, busy with sports (track, softball, volleyball and 4-H rabbits). Jean first came to Chat as a quiet craft class instructor who would not lead songs - what a change she's made to Now! She does enjoy her crafts (likes to do counted cross stitch, knits, crochet, etc., etc., is active as a 4-H leader, in church work, family camping and is a line officer (Conductress) in Eastern Star. She keeps returning to Chat because she has an "incurable disease" - skin hunger, dancing feet and a need for friendship that can only be cured at Chatcolab.

CLEMENS M. BRIGL: Clem is a tenured professor from Metropolitan State College of Denver Colorado where he teaches Leisure studies including Recreation, Farks and Open Space, Outdoor Activities, Dance and Weight lifting. He also associates with the Montana group at Chat as a former County Extension Agent from Toole County in Shelby, Montana. Clem also feels at home with the washington group as he received an M.A. in Recreation from Washington State University and was employed as a Fark Recreation Director in Moses Lake, Washington and Associate Professor at Washington Central State University teaching Recreation and Fark

Administration. He went on to receive his Re. D. from Indiana University, majoring in Recreation and Political Science. Clem has raised a family of nine children and now has 11 Grand-Children. His interests include dance, music, outdoor. activities, psycometry, travel, New Age concepts and teaching.

## DONNA MALCEUSKI

I'm from Snohomish, Washirigton. My husband, Igor, is an electronics engineer, and my daughters Marina and Kristina are 13 and 10 , respectivley. My employment is as contract $l$ abor for the assembly of electronic parts, but a large part of my time is spent volunteering at the local schools, Extension Homemakers, and 4-H. I greatly enjoy creating and utilizing my herb garden(s), mushroom hunting, hiking, camping (in fact, most subjects that deal with the environment and nature) and also dabble in a variety of creative arts and creative cooking.

BETTE (BIC) CAREY

This is my first year at Chat and I hope not my last! I'm a widow with a son Mike (19 years) and "Mo" Maureen (12 years). I work as ari Educational Assistant at Redland School near Oregon City, Oregon. In the summer I work with Japanese students. I teach ESL (English as a Second Language), find host families and act as tour guide. I also plan their Welcome and Sayonara parties, itinerary and I love it!

JOAN SMITH
I just finished a job with Trident Seafoods in Sand Point, Alaska. I have 2 grandsons now. I'm going to London the 31 st of July for a Little Chatcolab. I was born and raised in Missoula, Montana. I work with church teenagers. My interests include anything that is outdoors, family, people, and Chatcolab for 19 years. I'm en.joying working for myself and a friend at Thompson Dental Lab making Dental touls.

## MIKE EARLY

This is my second year back at Chat after a 17 year hiatus; not only was I able to attend again this year after returning to the fold last year, but $I$ was able to bririg miy dear wife Jenny with me for her first year at Chat. We currently live in West Berlin, Germany, where we have been for the past $31 / 2$ years. I work as a professional pilot, and as Director of Flight Operations for a charter airline. My interests include anything to do with Chat, computers, woodworking, sailing, reading and people.

## BETTY SCHULD

I live in Clackamas County in the great state of Oregon. Our motto is "I'm from Clackamas County, I can do anything". I was involved in the $4-\mathrm{H}$ program for 18 years. I was very active in the Camp program and was a leader for both a Horse group and a Home Ec. group. I have three grown children and two grandchildren. Love to travel around the country and enjoy coming to Chat. Jimand I live in a big house near. Milwaukee, Oregon, and would love to see any of our many Chat friends whenever you are in the area.

## ROSEMARY GOUCHENOUR

My first year at Chat was 1984. My honorable mate forever is Don. We have four new grandchildren this year bringing our count to 26. Last year I learned to crochet. We will be married 35 years on June 30 th. We have eleven children-6 boys and 5 girls- Chaz, Fauline, and Bettine have attended Chat and Don's favorite Dad, Ray. Black Hills Lab was my first experience in 1959. Clem Brigl was our (Toole) County Agent and talked me into chaperoning our $4-H^{\prime} e r s$ that year as he was unable to attend. He was the most fun County Agent we ever had. Come see us in Montana, we have elastic walls and there's always room for many more! Thank you especially to Mary Swan, Candy, Bettine and Deena for their daily help in the kitchen this year as well as the many many others who worked so hard to help us. This gave me the time to make cookies this year-many-many. Love to all. Hope your lab experience has been as rewarding as ours. See you next year.

## HOOT N HOLLERIN'S

Maureen King
I live in Sandy, $O R$. I am a nurse in an Intensive Care Trauma Unit. I enjoy Shakespeare and walking. I have been a labber for 14 years. I thor oughly enjoy it. I have set out to learn how to play the piano this year. I have a son in the Peace Corps in Nepal and I am planning to visit him next fall.

Kathy McCrae - Walla Walla, WA
When I came to Chatcolab I was looking a touch bit forward to seeing the ones I'd met before, I'm glad that I came. The first three days I made a wonderful new friend who was here for awhile. Although since she's not here now, that really doesn't mean that I won't meet, or make friends of others; that's really because there are some others who I will become friends with. However next Spring I won't come because me, and my older sister are going to Washington D.C.. Really neither one of us knows yet whether or not we'll stay just one week, or maybe two. I really like to write poems, I've written them for a long time, how long I'm not sure; although I believe it was either when I was an 8th grader, or possibly a freshman in High School. I didn't write any poems between' 72 , when I was hurt until' 85 , I think it was '85. Although I really am not sure. But now I am working on, really I'm not working on it, because as far. as know it's done, what I was talking sbout was a book I wrote. Although before I ever get it printed, I gave a copy to Jim Schuld to review.

Roy Main
I, Roy Main, was born and raised to the age of 17 in New Brunswick, Canada. I came to Southern California in 1929, and went to work in a " 5 \& 10". The rest of my working years were spent in Retail Merchandizing, except for 5 years as office manager for a Cattle Feeding and Ranching Operation. I spent 4 years in the infantry in World War 11, was severely wounded, but returned safely to my bride. We had been married but three weeks when I was drafted. Today, we have 3 children, and 6 grandchildren. We built our home in 1949, and have lived in El Centro, CA. ever since.

Loren Olver
Hiya Happy Campers ! My name is Loren 0lver. I love life, people, and especially kids. I'm studying to become a High School English/Effective Learning teacher. I am also an
aspiring writer. I get a big kick out of just about everything, which accounts for my general disposition. I am a fairly new staff person for Clackamas Co. 4-H Camp, where I work with a group of outstanding people, some of which are labbers here. This is my 4 th year at Chat, and there definately will be many more years for me. Thank you all for being patient and lending an ear, ets. to my relative insanity. Love and "E" Hugs.

Kearstin Edwards
Sleep, sleep, what is sleep? Seems like I never sleep much here. But there are always so many things to do and so many friends to catch up with there isn't any time for sleep. Even though I've been here for 3 years some things never change. My goal for this year is to meet all of those labers that 1 missed on the first two days. Graduation postponed my arrival here, but i intend to make up for the lost time. Hope to see all of my new friends at 6:30 AM Lakeside splash - that's what keeps me awake.

Shea Coreson
My name is Shea Coreson. I'm from Dallas, OR, and this is my first year here. I love volleyball and swimming. I have a $B$ average in school, and I love to be with people.

Toni Gwin
I finally made it to Lab! For 5 years I have been working on getting here. Florence, Jean and I traveled from the ocean, across the mountains and over the wheat field, to here. It is the best thing I have done this year. Most days I work, sleep and laugh. Here I laugh and lear.n. So look for me, Toni Gwin, next year.

Terry Carson
She is married to a wonderful man, Wayne and they have seven children and three grandchildren. Their youngest graduates Friday evening of this year's camp. Terry enjoys sewing, canning, quilting, and babysitting children of all ages. She has little time for anything else and is quite content with life.

Matt England
I live in Moscow, Idaho. I enjoy cooking, woodwork, crocheting, helping elderly people and fishing. I have two part time jobs at Tri State Distributors and K-Mart that work into a 40 hour week. This is my first year at lab and I have had a really good time.

## RADIANT REFLECTORS

In keeping with the theme of Chatcolab 1989, we created a family name that signifies the Kaleidoscope of Communication that our family enjoys. We strive to RADIATE smiles and good humor and SHARE the learning like reflections on the lake.

SALLY HEARD - a Kaleidoscope of places and people. I was born in Colorado, lived in Utah, moved to Butte, Montana and now live in Great Falls. I have six children, Teri, Carolyn and Vicki who have been at Chat and Christina, Marty and Vince yet to come to Chatcolab. Vicki has two boys; Teri has two boys; Christina has one girl; Carolyn has one girl and one acquired; Marty has one boy; and Vince is attending Vo-Tech school. My chief interests are Montessori and KIDS. I also enjoy painting, drawing, and walking. The head of the herd is a sanitation engineer. Chat is my Kaleidoscope of fun, energy, ideas, friends and love for the past thirteen years.

UIRGINIA K. BLACK lives on the Sun Ranch located in the beautiful Madison Valley of Montana. She is a retired Fostal employee and presently works as a bookkeeper. She is a busy person with many interests but always welcomes friends to stop by on their way to Yellowstone Park. This is Virginia's second year at CHAT.

JIM SCHULD from Milwaukie, Oregon is a former art and pottery teacher at Portland Community College. He is a resource person in Primitive Pottery and is a third year. member of Chatcolab.

THAYER FANAZICK - Trenton, Maine. I live with a cat and a Golden Retriever. I have three children: David, 27, a recent graduate of Loma Linda Medical School in California; Faith, 25, and RN married and living in Medford Oregon; and Amy, 21, double majoring in Art and Psychology at University of Maine. My interests include the outdoors, reading, sewing, brisk walking, and being with family. I am active with United Church of Christ and dean for a week of junior age campers the last week of June. I play in an English handbell choir, sing in the church choir and active with Gilbert and Sullivan Society. I do child care during the week with several fun and interesting children. Jane Higuera is my sister.

MIRIAM LOWRY - Who's the other "Miriam"? There aren't many of us Miriam's, you know, right Mama B? This one lives music, kids of all ages from 0 to 99 (and above) and most importantly my family (Don and Son Jed) and friends. You'll find me knitting, sewing, playing baseball, walking or reading, when I'm not working at the usu Extension office in Polk County Oregon as a $4-H-Y o u t h ~ A g e n t . ~ I ~ u s u a l l y ~ c o m e ~$ across as assertive but reflective and confident but hesitant. Down deep I'm a bit shy, somewhat quiet, and peaceful. I care deeply but you'll find its hard for me to share my feelings - guess it's the Swedish in me! Chat's the best human development experience in the world-because of $u s$ all.

JANET EDWARDS - I live in Colbert, Washington <a tiny suburb of Spokane) with my husband and thirteen year old daughter and 5 horses. I spend my working hours in the 4-H program and as a substitute teacher in a satellite education program. I spend my volunteer hours also working with 4-H and in the horse show world. Every weekend finds us at a horse show with our daughter doing her thing! My second year of Chat is full of friends and good fun and new skills to use at 4-H camp.

JOHN HEADRICK - Soon to be half of John E and Dawn Headrick. I like water sports, boating, fishing and canoeing. I work as a security police officer at Washington Square and as a Reserve Deputy Sheriff in Clackamas County. I am currently living in Tigard, Oregon anxiously awaiting the arrival of my bride. She is a very beautiful young lady I met here at Chat five years ago and whatever 1 said in ' 87 still applies.

CANDY ATWOOD - Born and raised in Buffalo, New York, I've lived in Great Falls for the last ten years. I work as a chemical dependency counselor and massage therapist in private practice. This is my first year at Chat. As a first time blabber, I've enjoyed meeting and making new friends and sharing lots of laughs and activities.

DIANA MACRAE-MARSDEN - I have been living two and a half years in Dover, England. Formerly lived in California, Idaho, Washington, Israel and South Africa. I love Chatcolab and our immediate and larger family. I am married to Eric Marsden, a British journalist and we are at present developing our large house below Dover Castle into more income property. I love interior decorating and have been busy plumbing, carpentering, painting and etc. Come see us!

## Family: 62'ers

Leila Steckelberg - from Arlington, WA . Home economist and recreation specialist - retired home economics teacher (Mount Vernon High School, Everett Community College, and Skagit Valley Community College ) and District Director / Camp Director professional for Samish Council of Camp Fire (First American Camping Association Accredited Camp Director in Washington State). I directed Camp kirby on Samish Island 9 years and 4-H Camp Committee and staff for many years.

My interests are my husband Dale, son David (a professional actor), people, Chatcolab for 37 years, dancing, rockhounding, silver-smithing, scrimshaw, camping, traveling, social recreation, hand arts and crafts, etc. I have worked with many youth groups including $4-\mathrm{H} 25$ years, cub scouts, campfire, degree of honor juniors and Sunday School. Dale and I have been foster parents for abused kids also.

Joyce Olver -I am a college student at Clackamas Community College in Oregon City. My major is psychology with a minor in dance/art. I am the mother of two girls and two boys the eldest you know as Loren Olver. I am active in the $4-\mathrm{H}$ program as a leader of a dance team, which now has sixty members. Also I am on the camp committee in our county and serve as the art director.

Emil Eliason- To Montana in 1910 via North Dakota for Ozark Co. MissouriI came to Chatcolab as a treasurer in 1948. I have had grand experiences and precious memories, memories that will stay with me as a shadow follows its upright form on a sunny day. My hope is that many others will have the same joys and memories as they travel along. Emil

Jean Parnel- A resident of Ocean Shores, Washington. They tell me I am retired but i don't believe them. I am busy raising and trying to keep up with three grandchildren. We (all of us) are active in $4-\mathrm{H}$. The camping program is one of my interests. I also love crafts and lead an arts and crafts $4-\mathrm{H}$ club.

Dawn E Warner- Soon to be Dawn E Headrick. I am actually getting married July 8th in Kalispell Mt. at woodland park. I am marring a labber from Oregon. He is very handsome and special who I met five years ago at Chat. I have been attending chat for six years now and it has become a necessary element in my life. Chat helps me to get through the year. I get a fill of hugs, love, laughter and back rubs. Chat labbers love one another and accept one another for who we are not for what society claims or wants us to be.
Currently I am working at Walden Books in Kalispell Montana at the center mall. I have one year of school left which I will finish in Oregon this fall. Also I will be moving to Tigard Oregon, to live with my soon to be husband, John E Headrick. I will also be able to transfer my work to Walden books at Washington Square.
I love to hike, dance, canoe, hug, water sports, and singing on the side. Also I have great appreciation for nature and what it has to offer. I love to photograph nature as well as people. Thank you all for being my family. Thanks for always being there. I love you. DawnE

Sandy Hatman-After four years of school I graduated in May from Linfield Good Samaritan school of nursing in Portland, with a Bachelors of Science in Nursing. I an currently starting to work as a graduate, nursing in the family birth center at Emanual hospital in Portland Oregon, until boards in July. I am at the lab, because my best friend, Gloria Flower, thought it would be a wonderful experience for me. Attending the lab is a graduation gift from Gloria.

Arlene Boileau-My name is Arlene Boileau from Warm Springs, Oregon. I am married to Mickey Boileau. We have 4 daughters, 6 grandsons, and 3 grandaughters. I have lived in Warm Springs most of my life. I heard about Chat from my co-worker, Clint Jacks.

Catherine Armitage--Native Montanian from Ennis, coerced by Virginia Black to come. A rancher's wife, mother of 3, 4-H leader, substitute teacher, have all made life interesting. Now that I live in town, new interests are Woman's Club, churches, and computers.

Angelo Rovetto--I am Angelo Rovetto, an Italian that grew up in a small American coal mining community. The population was $40 \%$ Italian, $40 \%$ Slavonian, and $20 \%$ foreigners made up of English, Irish, Scandinavian-even some American.

The Dec. 7, 1941 War tore the roots of our community apart, sending me to Alaska; the completion of my formal education, the end of the war--this period of peace to June 4, 1989 Chatcolab.

I came to Chat the first time in 1952 and have missed very few since-this was my first laboratory, a place to try your ideas, a place where I listened to ideas, a place to discuss these ideas. The cross section of people who came to Chatcolab, a place where raw ideas are accepted, where you can discuss these ideas, thoughts, facts, or information. Chatcolab has something for me.

## NAY-LE- NEA Family

## Ellen Eoyd

My history with Chatcolab almost begins with my with my NAY-LE-NEA Family. This was my first "belonging" in the Chatcolab experience. I came this year with curiosity and a wish to learn and this has already grown into new friendships and new opportunities. My home is in La Conner, Wash. I've worked with children in summer camps, helped in recreational work with the mentally retarded, and have enjoyed, above all, my number one job of grandmothering. This helps me keep up with my hiking, bicycling, exploring, and story-writing interests as I move, adventurously, into the senior chapters of my life. I think I will always remember this "first family" as a warm and special introduction to Chatcolab - compassion, cooperation, and love. May the spirit of NAY-LE-NEA stay with me in all the good years to come.

Amy Black
My home is in Great Falls, MT. This is my second Chatcolat and it is, and has been, a most enjoyable wor thwhile experience. I looked again at my role here at chatcolab while listening to Dr. Eddie Amend. I am beginning my third year of retirement after some 45 years of nursing and nursing education. I am loving the opportunity to be a "non-functional" group member. I am taking full aduantage of my time to be an absorber of this wonderful world we live in. It's great to find more joy, peace and information <all non-nursing) with this new found freedom! Chatcolab offers me many opportunities as I rethink my role of how to continue to be a productive member of society.

Burton 01 sen
Hi ! My motto of life is:
-pray for and expect the best

- but prepare for the worst
- then take what I get
- Happily!

Best of everything to my great CHAT friends.

Jackie Baritell - I came to this beautiful family from Central CA. I currently reside in Merced where I've been an elementary school teacher for 4 years. this summer I will be moving to our fair capital city, Sacramento, where I will be pursuing an M.S. in counseling at Sacramento State University. I've come to Chat 12 times since 1974 and I think I'm addicted to labs! I've also been a part of Elack Hills lab, Chaparral lab, and the $1 s t 3$ National gatherings. I can't begin to describe the ways in which I've grown through my lab involvement ! My activities are presently dominated by work with my church - board of directors, teen group leader, bookstore manager, and kids camp. My other loves include animals, (I have 3 dogs, 1 cat and 1 rabbit), writing, music, the mountains, and the sesa, dreams pursuing inner and outer peace, and the unfoldment of human love and potential.

Dee Amend - Riverton, WY
First time labber, accompanied by husband, Eddie Amend, who presented a workshop Monday and Tuesday. My only regret was that we could not participate thoughout the entire week.
Things were just really getting started! Eddie and I are looking forward to more free time in the near future, after. his retirement. We plan to spend more time with our families and to travel, and share at camps such as chat.

April Cook - NAY-LE-NEA Band of the Chatcolab tribe.
Born in the Egyptian city of Sea-ttle under the blue moon, I had a semi-normal childhood, as normal as can be with two older warrior brothers. My father was a wizard who helped develop great aerodynamic flying machines for the grand poobah. My mother was the tribal scribe. After spending many moons under the tutorship of a neighboring tribal band, I set out on my own to see the world. My travels took me farther than I had imagined possible. But finally I tired of the distances which separated me from miy parents, so came back to the tribal homeland. Now others are returning, too. Each year we gather on the shores of a beautiful lake to practice the age-old ceremonies and ritual dances of the tribe known as Chatcolab. It is my hope that we will hold onto our traditions and beliefs as we grow and mature in the ways of the modern world. May the sun always rise up to greet you.

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Miriam Beasley - Oregon City, OR.
    There are many hats in life I've worn.
    Some were whole - and others torn.
    Some successfully - some not so -
    Since Jim and I joined I've been aglow
    We've been blessed by God above
    With children four and LOTS of LOVE
    When our four married - THAT made eight -
    Each one with us REAL highly rate.
    Grandchildren to us are a joy
        five girls there are and seven boys.
    One year old great grandson
        we have too.
    These keep us young, or so they claim!
    Toward this end for us CHAT
        does the same -
    We add to this our host of friends
        a TAPESTRY of beautiful blends !
    Cathy Satra Great Falls, MT.
    This is my first encounter with Chatcolab and it's wonderful
    people. I traveled from the far away land of Montana to be
    here. Fresently, I am a full time student at the college of
    Great Falls - with 13 credits left to complete a E.A. in
    Soc./S.W. I work as a retail courselor; I voluriteer as a
    recovery group facilitator. When I graduate, I hope to work
    over seas for 2 years. I enjoy music - travel - theatre -
    poetry - kite flying - swimming - and scuba diving. My
    personal philosophy is to "live" one day at a time. My goal
    is to become fully human/fully alive/whole with-in myself.
Chat appears to be a spot in time where individuals are
drawn today, to be filled and recharged with positive
energy. I am glad I came. I'm glad you are here.
Don Gouchenour - I live in Ledger, Montana. I am a dryland
farmer in the north central part of Montana. We had a cold
long winter with a wet spring. My interests are fishing,
canoeing, hunting, working and going to son's basketball
games. My reason for coming to Chat is to help Mrs.
Rosemary cook for the Lab, to meet new and old friends and
to come to a beautiful place for a vacation and to square
darice.
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## THE PROCHATINATORS

LINDA MCDANIEL - This is my first year here at Chat. I came to learn leadership roles to apply in Extension Homemakers. I am president of our club. Two of my sister members are also at Chat this year, Donna Malcevski and Leila Steckelberg. I am a homemaker and I enjoy all the aspects of taking care of my family. I have learned this week and gained many new friends. FAMILY MEMBER COMMENTS: very upbeat person; always has a nice thing to say about everyone and everything; pleasant to be around; very relaxed.

MARGARET BRADLEY - I have been mainied to Brad (of the "Blue Phones") for ouer 43 years. We have four wonderful children and four adorable grandchildren. We live on seven and a half acres in the country where we garden when we are not off traveling. I am happy to be retired from the king County Department of Youth Services (Juvenile Court) in Seattle where I was a Probation Counselor for 18 years. Now we are free to travel and that is our main avocation right now. I enjoy taking photographs of our journeys and putting them into decorative albums. FAMILY MEMBER COMMENTS: wears great shirts; a very louing person.

FLORENCE WELLS - I came to Chat for the fellowship and the opportunity to learn in a relaxed setting. I love seeing the people; ones who have been here many times and especially the new people. My home is close to the ocean and our livelihood depends on the forests. My family is the most important thing in my life besides my husband and five children (two boys and three girls). I have seven grandchildren. Right now my favorite hobby is weaving. I am a 4-H camp director. The campers are a great pleasure to me. FAMILY MEMBER COMMENTS: Enjoyed her smiling face and helpfulness; quiet and stable; will always be there.

LARRIE EASTERLY - I live on the Clackamas River in Oregon City one half mile upstream from Momma "B" and Grandpa Goat. When I am not working as a mechanical engineer, I am working on my tree farm, doing free lance writing for computer and video magazines, making videos, publishing a newsletter, enjoying time with my wife and daughters, or working on the house. In my spare time I sleep. FAMILY MEMBER COMMENTS: quiet, busy person; taking everything in and coming out with sage ideas; glad to know he's taking videos.

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JIM WILSON - I am a first-time labber who made the lerigthy
trip to Chat (all the way from Coeur d'Alene). As an
Extension Agent working with 4-H members, development of
leadership skills is an essential ingredient towards
furthering a successful program. Betty, for the record,
I'm only 6'5" and the strong projecting voice is a. result of
my public speaking and auctioneering experiences. Dancing
till the wee hours of the morning (with the Hooters) is all
the aerobic exercise that this ol body can take. If any of
you folks get up this way and want to hike, fish, hunt or
even go to "Cannukky Land" (alias Canada) -- call. I can
always use a good excuse to go on a "road trip"! FAMILY
MEMBER COMMENTS: lots of fun to be around; easy going fun
loving man.
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> EETTY TODD - I am a retired administrative assistant. In younger days I was very active in leadership roles in PTA \& Scouts. I am looking forward to the same positions in Senior Citizens clubs. We have sold our home and left California in April. I am travelling around the Northwest in a $23^{\prime} \mathrm{RV}$ with my husband Don. I came to Chatcolab with daughter Donina to become renewed and inspired and educated. FAMILY MEMBER COMMENTS: Very enjoyable person; enjoyed a lot of laughs with her; knowledgeable and accepting person.

LT. MARY SWAN - I am from Great Falls, Montana. This is my bth year at chat. I've recently been commissioned as a second Lt. in the Montana Air National Guard as a Social Actions officer. I enjoy working with people and all outdoor recreational activities.

DEBORAH (DEB) B. SCOTT - I ami $4 / 4$ of Indian blood from Oregon. My father riamed me after the Indian actress, Deborah Pagette, whom I still haven't seen in a movie. I've also met other Deborah's who were named for her, spelled the same way. I was given a book, Deborah. She also had fiery red hair from the Bible. My name in the Bible means bee. It brings very much excitement being here at chat. Even the drive here brought back a lot of history as I had the map and the book Sacajawea which followed the Lewis and Clark Trail. My grandmother was born in Kamiah, Idaho. She speaks the Nez Ferce language. Now when I return home I have a lot of history to get caught up on. Also there wasn't an Idaho map anywhere. FAMILY MEMBER COMMENTS: quiet, loving gentle person.

DICK SCHWARTZ - I reside in Milwaukie, Oregon. I am a semi-retired engineer. I have a boat for Salmon fishing in the ocean out from the Columbia River. I like people traveling and outdoors. It is great to be back at chat after a few years absence.

Qथाथ





## HISTORY OF RECREATION LABORATORIES

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

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

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

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

The first Recreation Leaders Laboratory established five principles which have been served as guidelines for nearly all subsequent groups:

1. This should be a sharing camp, with no distinctions of leaders from campers or pupils from teachers.
2. This should be a fellowship separated from any sponsoring institution and self-perpetuating by-democratic process.
3. Goals must be for the enrichment of all life and not merely to add skills and information.
4. Recreation Leaders Laboratory would invite attendance from diverse vocations and never seek uniformity for its campers.
5. Those who come here assume cooperation in complete sharing as a way of life.

Born in the midst of a depression, when multitudes had more time than money, continuing through the war years when both time and money were diverted to other purposes, on to times of economic growth when money was more plentiful than time, and now a period when we have neither time nor money...recreation laboratories have continued to survive. Groups were continually being formed: Longhorn in Texas, Great Lakes in Michigan, Chatcolab in Idaho, Redwood lab in California, Buckeye in Iowa. One offshoot, the Black Hills Rec Leaders' Lab, even carried the idea to Ireland in 1963. Many of the groups formed with initial help from Land-Grant College Extension in their states. All eventually became independent.

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

At the Black Hills Rec Leaders' Laboratory in 1948, some of the "out westerns" got to saying, "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hill's Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills labbers contributed $\$ 58$ toward organizational expenses and a committee of six people was formed. A sub-committee made up of people from Oregon, Washington and Idaho who were interested in people and recreation were drafted to complete the new organizational committee. The winter meeting held during Christmas vacation (over really icy and snow packed roads) with Al andLouise Richardson at Corvallis, Montana, blew the $\$ 58$, but enthusiasm was even greater to get this lab off the ground. Resource people from the area were secured and an old C.C.C. camp was chosen as the site. On good authority by an old timer, the best weather in May was always the second week, so the target date was May 1l-18, 1949. This meeting was followed by lots of letters, phone calls and news releases inviting and urging recreation leaders to participate.

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

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

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

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

Mary Regan and Emily Ronsee returned to Chatcolab in May, 1957, bringing their section of the candle with them. It was placed back in the Chatcolab candle and again presented to Mary and Emily at the closing ceremony of lab. They came back to California more determined than ever for Redwood to become a reality. And so it did! Jones Gulch, south of San Francisco was the location of the first Redwood Lab in April 1958. The sharing section of the Chatcolab candle became the base of the Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at that first lab) went down to help the new lab off to a flying start. There were 43 labbers including staff and resource people that year.

In April, 1959, the second lab was held at Mendocino Woodlands, eight miles inland from Mendocino City, with 50 people attending. Not even an Asian flu epidemic, a "fast" trip down a very narrow rough and crooked mountain road late at night, or a broken collar bone, dampened the enthusiam of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1960 where a free will offering was taken to purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that he had given this lab.

Since the center section of our original candle became the base of the Redwood Candle, in 1958 the remaining part was melted down and molded into a new large candle and 4 small ones to represent the "Spirit" of Chatcolab-knowledge, philosophy, ideas, humor, and sharing. These are the candles we still use.

Through the years, Chatcolabbers have strived to make improvements in the camp so that it will be a better place when we leave.

The possibilities of becoming an incorporated group were discussed at the October 1968 board meeting in Moscow, Idaho, with the board accepting the proposal. Vern Burlison and Betty Schuld were most instrumental in getting the corporate matters completed so that on May 15, 1969 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho.

As can happen in any organization, the plans and expectations were becoming too caught up in the past and "getting into a rut." The "family groups" were getting too strong and activities were based on duties, rather than people. Don Clayton, one of the original planners of Chatcolab, now of Wisconsin, attended the October 1969 planning board meeting in Moscow, Idaho to help re-evaluate the goals of Chatcolab. He reminded us that we learn through sharing, not merely in getting, and labbers need to feel the warmth and love of the group to be ready to learn and experience leadership. Plans were made to create an atmosphere where labbers are more willing to try things on their own. During the May 1970 lab, when Chat became of age (21) the lab program was people-centered and activities were filled in to suit the needs, rather than an activity program first, filled in by people. This presented a challenge for labbers to use their ideas in self discovery.

Chatcolab 1972 saw the introduction of C.H.A.T. (College or camp of Hidden Arts and Talents) classes allowing every labber an opportunity to give more of himself by sharing some ability.

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

All good things have to come to an end sometime. Our use of Heyburn Youth Camp was ended (last lab there was 1975) by the Idaho State Health Department. They declared the facility unfit and closed unless it could be brought up to regulated health standards. Updating was almost an impossibility for the aging facility.

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

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

Thus, these basic objections were formulated 23 years ago and still hold today.
"Participants in Chatcolab Recreation Laboratory have the opportunity to uncover, utilize, and share these talents themselves which are perhaps laying dormant by:

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

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

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

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

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

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

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

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

## 

## Camp Chatcolet

1948 Committee-served in 1949
Don Clayton, Moscow, ID-Chairman
Emil K. Eliason, Havre, MT--Tresurer
Louise Rhciardson Corvallis, MT-Sec.
Ruth Radir, Pullman, WA
A.L. Richardson, Corvallis, MT

Dan Warren, Moscow, ID
George Gustafson, Bozeman, MT
Evelyn Sainsbury, Great Falls, MT
Esther Teskerud, Corvallis, OR

Plummer, Idaho
May 11-18, 1949
(Chatcolab History re-written and updated during the 1978 Lab by Leila Steckelberg and Jean Baringer, with the help of those who could "remember when".)

## 

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

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

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

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

> CHATCOLAB: Northwest Leadership Laboratory
> Post Office Box 7396
> Spokane, WA 99207-0396

If you would care to visit with a local person who has attended CHATCOLAB recently to have your questions answered and obtain more specific information, please write to the above-listed address.

## PAsT CRINTMEN AND TTERMES

1949-Don Clayton-Moscow, ID
1950-Don Clayton-Moscow, ID
1951-Dan Warren-Moscow, ID
1952-Dan Warren-Moscow, ID
1953-Larry Thie-Cooperville, WA
1954-Hattie Mae Rhonemus-Eugene, OR
1955-Sally Schroeder-Coquerille, OR
1956-Mary McKenzie-Ephrata, WA
1957-Ken Branch-Bremerton, WA
1958-Vern Burlison, Moscow, ID
1959-Ed Cushman-Yakima, WA
1960-John Moore-Moses Lake, WA
1961-Glen Dildine-Washington D.C.
1962-Don Ingle-Bonners Ferry, ID
1963-Angelo Rovetto-Yakima, WA
1964-Doc LaRale Stephens-Moscow, ID
1965-Vern Burlison-Moscow, ID
1966-Vern Burlison-Moscow, ID
1967-Doc Stephens-Moscow, ID
1968-Vern Burlison-Moscow, ID
1969-Vern Burlison-Moscow, ID
1970-Vern Burlison-Moscow, ID
1971-Alice Berner-Wolf Point, MT
1972-Alice Berner-Wolf Point, MT
1973-Alice Berner-Wolf Point, MT
1974-Brad Bradley-Seattle, WA
1975-Vern Burlison-Moscow, ID
1976-Leila Steckelberg-Arlington, WA
1977-Dick Schwartz-Milwaukie, OR
1978-Jackie Baritell-Walnut Creek, CA
Marianne DuBois-Julian, CA
1979-Roy Main-El Centro, CA
1980-Sally Heard, Great Falls, MT
1981-Mark Patterson-San Jose, CA
1982-Mark Patterson-San Jose, CA 1983-Doc Stephens-Spokane, WA
1984-Dick Schwartz-Milwaukie, OR
1985-Dick Schwartz-Milwaukie, OR 1986-Jean Baringer-Conrad, MT 1987-Jean Baringer-Conrad, MT 1988-Miriam Beasley-Oregon City, OR 1989-Miriam Beasley-Oregon City, OR

Announcing The 1st LAB-It Finally Happened
Corridor of Nations
Being A Real Person
Our Heritage
To Know Is To Care-To Care Is To Share
Peace Through Participation
Menu For Fun (mealtickets)
Family Fun Fest
B. U. Roundup (leather)
S.S. Friendship (ship-lifesaver)

Logger's Jamboree (wood slices)
Discovery Days
Within Us One World
Bridges to
Expanding Orbits (wood slices)
From These Seeds
The Music Of Friendship (notes)
Leadership, Key To The Future (keys)
Carving A New Image
Countdown For Tomorrow (rockets)
Beginnings (masonite shaped)
New Horizons
The Unfolding Process
Leadership Is A Process (moodslices)
Because We Care (25th Chat)
Knollege of Knowledge (moodslices)
Finding Life's Treasures (puzzle pieces)
An American Panorama (puzzle pieces)
Prospecting: An Adventure In Discovery
Take Time To Reach Out (hands)
A Rainbow - Color It You (rainbows)
Bloom And Grow (flowers)
Take Time (clocks)
Spread Your Wings (bird and butterflies)
Focus On Leadership
Board The "LEADER"SHIP (ships)
Come Out Of Hibernation-Come Alive in ' 85
Energize At Chat-Let's Glow Together ( glow worms)
Follow The Rainbow (rainbows)
Ruby Jubilee (40th Chat)
A Kaleidoscope of Communication



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##  <br> "MAGICAL CONNECTIONS" - <br> at St. Croix Camp near Hudson, Wisconsin.

This was the 3 rd meeting of leaders from various rec labs, workshops and professionals. It was attended by about 40 people, representing 18 labs, people from 16 states. Chatcolab was represented by 8; Miriam Beasley, Leila Steckelberg, Jean Baringer, Jackie Baritell, Ruth Moe, Warren and Mary Lea Bailey, and Jane Farwell.

One of the several highlights that took place was Miriam, Jean, and Leila presenting the beautifully tooled, lace-bound leather photo album/history book, designed and tooled by our own April Cook, with its wooden carrying case made by April's brother. You should have heard the oohs \& ahhs of joyful surprise when we "unveiled" it.

At this gathering a constitution and by-laws, with amendments, were adopted, making this a milestone - now a legally recognized national group - with officers. The next step will be to incorporate.

THE NEXT NATIONAL GATHERING IS PLANNED FOR OCTOBER, 1990, WITH SHOW-ME REC LAB AS HOST, TO BE HELD POSSIBLY NEAR KANSAS CITY, MISSOURI.

We did have some interesting speakers. Wendell Newman, a minister and recreation facility consultant gave us some good info on "The Magic of Planning and Producing Rec Labs". He gave us some good ideas for calendaring, scheduling, contacts with resources, promotion. Some comments heard were "that frustration is merely a byway on the road to success", "we shouldn't throw out order and tradition, but don't sanctify it, either", "if you want to keep on learning you must keep on risking", "the best idea may be the next one ${ }^{7}$ ", "offer more than one person can attend (to entice them back) ${ }^{-}$.

Lenore Haber, an artist and rec labber, gave us some interesting points of view on planning. Saper Vedere is knowing how to see. Creativity is "thinking new". We all have the ability to make something extraordinary out of the ordinary - using convergent or divergent thinking, developing multiple skills, curiosity. That's what makes us creative people. We learned from designs that repetition with variation not only applies to art but also to our program planning.

The newly elected Board of Directors for the National Lab is
Jim McChesney (Wisconsin), President
Mary Lea Bailey (Ohio)
Debbie Jackson (Michigan)
Susie Smithers (Ohio)
Martha Hampton (Iowa)
Ruth Moe (Wyoming)
Mary Lou Reichard (Michigan), Perm. Registrar
There were many activities at the National meeting which captured our interest. Frank Harris taught that we have more fun when we use games that don't embarrass people, or eliminate them unnecessarily. Games are more fun when everyone wins.

We heard that computers are for grown ups, too, and that learning about them will be essential in our daily lives. We also made kites with Warren Bailey, danced with Mary Lea Bailey and Jane Farwell, played stunts with Larry Eisenberg, made brooms (from broom corn) with Jack Worthington's help, wrote haiku (5-7-5 syllables), and blew ink blot trees. We heard about party planning from the magical folklore wizard, Jane Farwell, who has a wealth of ideas and experiences along this line. We were lead along a luminated path looking for a nightingale, past the fish market to the Japanese "teahouse of the magic moon".

[^0](Notes from Leila Steckelberg and Jean Bringer)


Attending a National Rec Lab gathering is a moving experience in MORE ways than one. So many materials/workshops were planned that it was no easy task to partake of all the activities and still be a contributing labber. Difficult choices had to be made. The presenters AND those in attendance were so talented and inspirational that it was a JOY just "to rub elbows" - and an awesome experience to listen, observe, and to share whenever possible.

MAGICAL CONNECTIONS was the overall theme. Highlights which were covered: Magic of Color and Playing with the Wind (kite making and kite flying) - Magic Carpet of Design and Creativity Magic of Rec Lab (planning, broken down into 12 month spans) - Magic of Friends and Play (combined in party time each evening) - Magic of Firesides and Ceremonies - Magic of Sharing (games and song sessions).

Quite a few in attendance had attended CHATCOLAB. Present from our Ruby Jubilee were Jean Baringer, Leila Steckelberg, Jackie Baritell, Ruth Moe, and yours truly, Miriam Beasley. Jean, Leila, Jackie, and Ruth had attended all three gatherings. Ruth was the current chairperson. Warren and Mary Lea Bailey were CHATCOLABBERS in 1965. They were there to share with us their WORLDWIDE GAMES which was the business they had originated and operated for a good many years. They sold the business and are spending their time as dance, play party games, and kite resource people. Warren is active in the American Kiting Association. Mary Lea is ACTIVE in labs, workshops, etc.

Jane Farwell is a legend - the head GNOME - someone I had heard so much about that it was WONDERFUL to meet her and to learn that the buildup and accolades were indeed TRUE! What a gold mine she is! A $5^{\circ} 2^{-}$, eyes of blue, source of creativity and enthusiasm - bubbling to overflowing. The sparkle in her blue eyes is ever present! - a charming, inspirational person who has also been to CHAT.

Lenore Haber's depth and creative talent was another bonus! She paints, teaches art, and shares her expertise and camera skills in glorious slides which exemplify her close and sensitive tie to beauties of nature!

Wendell Newman is a great ORGANIZER who shared generously his methods of planning month by month the next lab - beginning just as soon as one lab draws to a close. His Rec Labs have from 250-400 Labbers!

Story telling was a WONDEROUS experience, led by Jim McChesney, who deftly drew from amongst us "Jack and the Beanstalk" - and also shared his love for Bible stories and folk tales.

Ellen Ford's process of telling stories is based on her own experiences, augmented by experiences of friends and relatives, shared with her.

Many other individuals were fun and inspirational as well. Larry Eisenberg, who has written numerous games and stunts books with his wife, shared tips on how to get published. Frank Harris, who teaches games all over the U.S. and Japan, enthusiastically led us in games from Maori (lummi sticks) to Elephant, Rabbit, and Rhinoceros - even added Duck!

On Thursday evening during the Fireside, Jean, Leila, and I presented April's work of art - her carved leather memory book - to the National Lab. It was received with open-mouthed wonder and admiration!

If any of you has the opportunity to attend a National Gathering, you have a TREAT in store! GO, BY ALL MEANS!!

## (Notes from Miriam Beasley)

Miriam flew out to and from Lab. Leila and Jean drove out to Wisconsin together, leaving Dale ir r Chamberlin, S.D. This is our third trip to National. We hope more of you can attend the next one. SO MARK OCTOBER 1990 - KANSAS CITY, MO ON YOUR CALENDAR NOW!!!


# Inter-Lab Quarterly 

Spring, 1989

## Recreation Laboratories and Workshops Cooperative

Hi--

Your name has been given to us as one who is a vital person involved with a Recreation Laboratory or Workshop. You have shown your continued interest, and we know you'll want to be involved with our new national association--the Recreation Laboratories and Workshops Cooperative. (You may already be involved.)

Here is the sixth newsletter your Board of Directors has published since the first national conference in 1983 at Waldenwoods, Michigan. Since that time there have been two more conferences- the second one in Iowa in 1986 and the third in Wisconsin the fall of 1988. The fourth is scheduled for October 17-21, 1990, near Kansas City, Missouri.

Also, the decision was made to organize a NaH OMs Associatom, and this has been done. It is now a fact-and we hope you'll want to be a member, either as an individual, or as a Lab or Workshop.

Read further to see what has been happening, and what the future holds for the new Association.

Your Board of Directors
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1. Great Lakes Recreation Leaders' Lab
2. Showme Recreation Leaders' Lab
3. Buckeye Recreation Workshop
4. Leisurecraft and Counseling Camp
5. Northland Recreation Lab
6. Winter Creative Life Lab
7. Hawkeye Recreatory
8. Kansas Recreation Workshop
9. Black Hills Recreation Leaders Lab
10. Baptist Recreation Lab, Florida
11. Missouri Recreation Workshop
12. Hoosier Recreation Workshop
13. Ozarks Creative Life Lab
14. Chatcolab (NW Leadership Lab)
15. Longhorn Recreation Lab
16. Baptist Recreation Lab, New Mexico
17. Great Plains Arts \& Crafts Workshop
18. Presbyterian Recreation Workshop
19. Redwood Recreation Leadership Lab
20. Methodist Leisure/Recreation Workshop
21. Eastern Cooperative Recreation School
22. Laurel Highlands Creative Life Lab
23. Maple Leaf Recreation Workshop
24. Southwestern Recreation Leaders' Lab
25. Rocky Mountain Leisure Workshop

# Let's Look to the Future Recreation Laboratories and Workshops, Cooperative 

Membership Opportunities
Join your new Association--you won't be sorry!
There are four kinds of membership-- Individual ..... $\$ 10.00$
Lab/Workshop ..... $\$ 25.00$
Supporting ..... $\$ 50.00$

Patron $\$ 100.00$
Membership dues are for a period of time between two national conferences (probably 2 years).
Reasons for Belonging to RLWC:

1. Each individual member will receive:
2. Each Lab/Workshop who joins will receive:
--Membership card and pin
--Discount on national conference
--Quarterly newsletter
--National resource person list
--Certificate of membership
--Planning calendar
--National insurance policy information
--Free exhibit space at national conference
--Quarterly newsletter
--History of Labs/Workshops

## Objectives of the Recreation Laboratories and Workshops, Cooperative

1. Share philosophy, programs, and resources of recreation.
2. Improve recreation lab or workshop administrative skills.
3. Facilitate further development of existing and new labs or workshops.
4. Develop communication and exchange between labs and workshops.
5. Provide the highest quality leadership and participation in leisure education activities.
6. Provide an opportunity for interested people to get together about every two or three years:
--for inspiration
--to exchange ideas
--to learn lab administration

## Advance Information National Conference IV

## When

Where
Camp Doniphan, Excelsior Springs, Missouri; just outside Kansas City

Hosted by: Showme Recreation Leaders Lab of Missouri
Special Program People:
--Maggie Finefrock, Kansas City -- "Harmony in a World of Difference
--Allan Smith, Washington, D.C. -- Leadership in the Recreation World and Its Philosophy as It Pertains to Us
--Jack Pearse and Jane McCutcheon, Camp Tawingo, Huntsville, Ontario, Canada; Music in Recreation
--Jane Farwell, Folklore Village, Dodgeville, Wisconsin -- with her own special brand of fun and recreation
--There'll be others too to make this National Conference IV a very special event
Theme: A Vision of Tradition, Change, and the Future


## A Special Invitation to You:

You are especially invited to this great national conference of Recreation Labs and Workshops. Put it on your calendar right now, and don't let anything interfere with your being there.

And be sure to let your Rec Lab/Workshop friends know about it too. If you'll send their names to Ruth Moe she'll add them to the National mailing list so they'll get all the news as it comes out.


Camp Doniphan

# Attend a Lab/Workshop of Your Choice June 1, 1989 to Feb., 1990 

Chatcolab - June 4-10, 1989, Lake Coeur d'Alene, Idaho, Camp Larson, near Worley Theme: A Kaleidoscope of Communication Program: Use of visual aids; pottery; new age concepts; computers; songs; dance; storytelling; leather, psychometry; silk screening; orienteering; games.
Cost: $\$ 130$
Contact: April Cook, P.O. Box 7396, Spokane, Wa 99207-0396; ph. 509-928-5819
Hawkeye Recreatory - Aug. 17-20, 1989, Dayton Oaks Camp, Dayton, Iowa
Program: Indoor and outdoor activities; music; dancing; crafts, nature activities; program and party planning; theory and practice of recreation.
Cost: $\$ 75$
Contact: Hawkeye Recreatory, P.O. Box 683, Johnston, Iowa 50131
Eastern Cooperative Recreation School - August 20-27, 1989, Warwick Conference Center, Warwick, New York
Program: Small Scenes (drama); informal dramatics; storytelling; theory; games; folk dancing; song leadership; music for dancing; arts \& crafts; exploring the outdoors; children's program; evening programs.
Cost: \$350
Contact: Jane Gering, 910 E. Gowen Ave., Philadelphis, Pa 19150
Black Hills Recreation Leaders Lab - October 1-7, 1989, Placerville, South Dakota, in the Black Hills near Rapid City
Theme: Get to the Heart of Recreation
Program: Project Wild; storytelling; dance; crafts; music; leadership development; games; outdoor skills; party and ceremony planning
Cost: \$145
Contact: Nel Carver, 3407 Alta Vista Dr., Laramie, Wyoming 82070; ph: 307-745-5343
Ozarks Creative Life Lab -- October 15-21, 1989, Mound Ridge Camp, Cook Station,
Missouri (near St. James)
Program: Dancing; weaving; woodcarving; watercolor; calligraphy, poetry; writing; photography.
Contact: Maureen Burton, 17 Pitman Place, Kirkwood, Missouri 63122; Ph: 3-4-965-4335
Winter Creative Life Lab -- January, 1990, Camp Onomia Retreat Center, Onomia, Minnesota
Program: Cross country skiing, outdoor cooking; camp crafts; snowshoe treks; ice skating; crafts; singing; dancing, swimming in a heated pool; sauna
Cost: In 1989 was $\$ 140$
Contact: Galen Cain, 332 SE 8th Ave., Forest Lake, Mn 55025
Maple Leaf Recreation Workshop - February 9-11, 1990, Toronto, Ontario, Canada
Program: Folk dance; cross country skiing, outdoor games; winter camping, party planning; indoor games; song leading, storytelling; crafts; clogging
Cost: In 1989 was $\$ 100$
Contact: Grant Davidson; 571, Clover Park, Milton, Ontario L9T-4T7. Ph: 416-875-0899
Laurel Highlands Creative Life Lab - Fall, 1989, Jumonville Training Center, Hopwood, Pennsylvania
Contact: Bob and Lois Long, 4003 David Lane, Alexandria, Virginia 22311



1989

Would you like to spend a week in the $\underset{\sim}{I}$ Black Hills of South Dakota? Consider the Black Hills Rec Lab! This unique experience will benefit you in your profession for years to come. Among the variety of surprises you will find are practical leadership techniques and group dynamic activities.

## Attend the: Black Hills Rec Lab

October 1-7, 1989
Placerville Camp
in the Black Hills
of South Dakota

## Black Hills Rec Lab is

Anyone - 16 years and older interested in learning new skills and ideas--

- Teachers
- City Recreation Staff
- Extension Personnel and 4-H Leaders
- Occupational Therapists
- YMCA and YWCA Staff
- All Youth Group Leaders
- Music and Recreation Therapists
- Camp Counselors at all levels
- Senior Center Activities Directors
- Rainbow Chasers


All ages -- all kinds of people



Game Leadership

## PHILOSOPHY AND OBJECTIVES

Leadership Development - Learn how to teach and lead groups of various sizes and ages.

Professional Improvement - Increase your skills in the areas of social recreation.

Sharing - Share successful program ideas and learn from other leaders. Excnange ideas and thoughts about leadership skills and techniques and values of creative use of time.

Personal Growth - Gain knowledge and skills through creative activities, discussions, and seminars.

Fellowship - Rec Lab is designed for the recreation of the whole person.
leaming skills through a "hands-on" experience. Those who attend learn from professionals how to teach those skills.

## Major Sessions

Participate in a concentrated study of one of four major areas:

Project Wild: an environmental education course suitable for all ages. Resource materials for classroorit curriculum, camp sessions, and general environmental studies will be provided.

Storytelling: Learm the art of storytelling from a master storyteller. Tecl:niques of delivery, hands-on practice and a vast array of resources will be targeted.

Dance: Become proficient at basic dance steps and learn工eaching techniques suitable for all ages.

Crafts: Create unique projects in stained glass and woodworking from highly qualified instructors. Step-bystep instruction with hands on experience will be provided.

## Program

Experience a unique T -shirt banquet with a variety of activities; share crafts and talents; and discover the heart of Recreation. Bring ideas and resources for planning and participating in programs with these various themes.

Dance: "A-one, a-two..." Join the Dance Man in country swing, the Texas 2 -step, ballroom dancing, and simple mixers. Learn new dances and review old favorites!

Leadership Development: Learn from professional resource people how to teach and lead groups of various sizes and ages. Learn to evaluate personal leadership styles and capitalize on your leadership potential.

## Games: There are opportuniti

 arn teaching techniques for indoor and outdoor games with variations for all ages and abilities. Participants will be encouraged to share their own ideas.Music: "Sing, sing a song." Become an accomplished song leader, able to teach others the fun of group singing. Bring your pipe chimes, guitars, autoharps, etc. and join in the musical fun.

Outdoor skills: Get high on the great outdoors! Cook outdoors, learn survival skills, and sharpen environmental awareness. Have fun with "challenge" activities.

Crafts: Get your creative juices flowing in a variety of ways: in addition to the two major crafts -- woodworking and stained glass- there will be small crafts, nature crafts, and basket weaving.

And: Learn about planning ceremonies, parties, leading groups, and more!


Crafts teach creativity


Get acquainted with
the great out of doors


Music and singing brin 3 group together


Party activities give everyone a chance to participate


Dancing teaches skills and leadership

## Lab Fees

Fees include all meals, lodging, membership dues and access to Lab resources for your study; a bus tour of the Hills on Wednesday afternoon; group photo.

Rates: Prior to September 25, 1989 S145
120 for those 65 and over and full time students

After September 25. 1989
S165 for all participants
S 80 per day, part-time
S 10 discount for each new member you bring

Scholarships: Limited number of half scholarships available, first come, first served. Check scholarship box on registration form.

College Credit: Available from Brigham Young University (can be transferred to other universities). CEU's available from University of Wyoming.


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| :---: | :---: | :---: | :---: |
|  |  | CHATCOLAB 1989 MENU |  |
|  |  |  |  |
|  | BREAKFAST | LUNCH | SUPPER |
|  |  |  |  |
| SUNDAY |  |  | Roast beef with gravy, boiled |
|  |  |  | potatoes, green peas, lettuce, |
|  |  |  | salad, and cake |
|  |  |  |  |
| MONDAY | French toast and | Sloppy joes, lettuce salad, | Baked chicken, dressing, |
|  | sausage | vanilla pudding on | mashed potatoes, steamed |
|  |  | sliced bananas | beets, and perfection salad |
|  |  |  |  |
| TUESDAY | Pancakes, peaches, and | Hawaiian haystacks, | Meatloaf, baked potatoes, |
|  | sausage | french bread, and salad | salad, creamed corn, and |
|  |  |  | banana, strawberry, |
|  |  |  | pineapple shortcake |
|  |  |  |  |
| WENSDAY | Corn bread, cream of wheat, | Beef soup and crackers | Steak fry, potato salad, |
|  | and sausage |  | carrot ' N ' raisin salad, lettuce |
|  |  |  | salad |
|  |  |  |  |
| THURSDAY | English muffins, oat bran | Chili ' N ' beans, salad bar, | Baked ham, scalloped potatoes, |
|  | cream of rye, and mixed | watermelon | salad bar, frozen peas, and red |
|  | fruit |  | jello with fruit cocktail |
|  |  |  |  |
| FRIDAY | Blueberry pancakes, | Hamburgers, corn on the | Roast beef, baked potato, |
|  | oatmeal, and bacon | cob, and salad bar | salad bar, dressing, and |
|  |  |  | vanilla pudding |
|  |  |  |  |
| Saturday | Leftovers | Sandwiches and leftovers |  |
|  |  | to go |  |
|  |  |  |  |

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Chicken Salad
Dice chicken in 1/2" cubes
Chop celery medium to fine
In large mixing bowl add to chicken, celery, and enough
mayonnaise to well-coat the chunks.
Add black pepper and salt to taste. Add lemon juice to perk
it up a bit. Also good with pineapple mixed in.
Is best if allowed to sit in the refrigerator for one hour
after mixing.
Hawaiian Haystacks
Honorable dish from the Great American Country using rice as a. haystack and stacking chinese noodles, cream of chicken soup, soy sauce, and various condiments which may include items such as green peppers, cheese cubes, crushed pineapple, chopped onions, and celery. You can also add other fruits and vegetables to taste. Eaten as a casserole.
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1. Snap, Crackle, and Pop! $\qquad$
2. Crisp and clean, no caffeine. Never had it; never will. $\qquad$
NJ 3. $\qquad$ is your savings place.
3. $\qquad$ and a smile.

- 5. $\qquad$ bringin' out good vibrations.

6. And tell a friend! $\qquad$
\% 7. Everything you want from a store and little bit more. $\qquad$
Fr 8 $\qquad$ we bring good things to living; we bring good things to life.
7. If you've got the time, we've got the beer. $\qquad$
r10. Follow the leader; he's on a $\qquad$ .
8. Two scoops of raisin's in a package of $\qquad$ .
9. Artesians $\qquad$ . It's their water.

『 13. You deserve a break today. $\qquad$
14. Hot and juicy $\qquad$
15. $\qquad$ generation. (It's got your taste for life)
16. Fill it to the rim with $\qquad$ .
17. Indigestion.
18. Plop-plop, fizz-fizz, oh what a relief it is! $\qquad$
19. How do you spell relief? $\qquad$
20. It's mountain grown. That's the richest kind! $\qquad$
21. I am stuck on $\qquad$ and $\qquad$ stuck on me.
22. It's G-R-E-A-T!! $\qquad$
23. You've come a long way baby! $\qquad$
24. I'm a woman, $\qquad$ . I can bring home the bacon; cook it up in a pan.
25. The $\qquad$ Dough Boy.
26. Ralph, look -- $75 \$$ off any dozen $\qquad$ .
27. It takes a licking and keeps on ticking.
28. Reach out and touch someone $\qquad$ .
29. Here comes $\qquad$ - He's one tough customer.
30. I'm a $\qquad$ . . Wouldn't you like to be a too?
31. The uncola. $\qquad$
32. $\qquad$ is good food.
33. The dog kids like to bite. $\qquad$
34. Get up and go with $\qquad$
35. When $\qquad$ talks, people listen.
36. Own a piece of the rock.
37. Sorry, Charlie, only the best $\qquad$ gets to be $\qquad$ .
38. $\qquad$ the beer that's so refreshing.
39. Ohohohoh what a feeling! $\qquad$
40. $\qquad$ are for kids, silly rabbit.
41. Chow-chow-chow! $\qquad$
42. Aren't you glad you use $\qquad$ ? Don't you wish everybody did?
43. When it absolutely, positively has to be there overnight. $\qquad$
44. Every Body needs $\qquad$ -
45. The store with the heart. $\qquad$
46. We are driven. (a long way) $\qquad$
47. $\qquad$ Don't leave home without it.
48. We try harder.
49. Brush your breath, brush your breath with $\qquad$
50. The pain reliever doctors recommend most $\qquad$
51. Baseball, hot dog, apple pie, and $\qquad$
52. Nothing comes between me and my $\qquad$ -

1. Snap, Crackle, and Pop! $\qquad$ Rice Krispies
2. Crisp and clean, no caffeine. Never had it; never will. $\qquad$ $7-u_{p}$ $\alpha$
3. $\qquad$ KMart is your savings place.
4. Have a Coke $\qquad$ and a smile.
$\boldsymbol{\sim} 5$. $\qquad$ Sunkist bringin' out good vibrations.
5. And tell a friend! Sprint
$\qquad$ 7. Everything you want from a store and little bit more. $\qquad$ Fo
6. $\qquad$ $G . E$ we bring good things to living; we bring good things to life. g. If you've got the time, we've got the beer. Miller Beer
r 10. Follow the leader; he's on a $\qquad$ Honda .
7. Two scoops of raisins in a package of Kellogg's Raisin Bran $\qquad$ .
8. Artesian $\qquad$ Olympia Beer - It's their water.
v 13. You deserve a break today. $\qquad$ McDonald
9. Hot and juicy $\qquad$ Wendy's
10. $\qquad$ generation. (It's got your taste for life)
11. Fill it to the rim with .
12. Indigestion. Pepto Bismo
13. Plop-plop; fizz-fizz, oh what a relief it is! Alba Seltzer
14. How do you spell relief? $\qquad$
15. It's mountain grown. That's the richest kind! Folgers Coffee
16. I am stuck on Band aids
$\qquad$ and $\qquad$ Bandaids stuck on me.
17. It's G-R-E-A-T!I Sugar. Frosted Flakes
18. You've come a long way baby! Virginia Slims
19. I'm a woman, $\qquad$ Enjoli - I can bring home the bacon; cook it up in a pan.
$\qquad$ Rllsbury Dough Boy.
20. The
21. Ralph, look -- $75 \$$ off any dozen $\qquad$ Winchells Donuts
$\qquad$ Timex
22. It takes a licking and keeps on ticking.
23. Reach out and touch someone $\qquad$ $A T \propto T$
$\qquad$ . He's one tough customer. rr 30. I'm a Pepper
24. The uncola. $\qquad$ 7-up
25. $\qquad$ Campbells is good food.
26. The dog kids like to bite. $\qquad$ Armour hot dogs
27. Get up and go with $\qquad$ Conoco
$\qquad$ E.F. Hutton talks, people listen.
28. When
29. Own a piece of the rock. $\qquad$ Prudential
30. Sorry, Charlie, only the best $\qquad$ tuna gets to be $\qquad$ Starkist
31. $\qquad$ tams the beer that's so refreshing.
32. Ohohohoh what a feeling! $\qquad$ Toyota
33. $\qquad$ Trix are for kids, silly rabbit.
Fo
34. Chow-chow-chow! $\qquad$ Purina Cat Chow
35. Aren't you glad you use $\qquad$ Dial ? Don't you wish everybody did?
36. When it absolutely, positively has to be there overnight. F $\qquad$ Federal Express
37. Every Body needs $\qquad$ milk
38. The store with the heart. Ginslerlee Diamonds
39. We are driven. (a long way) $\qquad$ ford
40. American Express card Don't leave home without it.
41. We try harder. $\qquad$ Avis
42. Brush your breath, brush your breath with $\qquad$ Dentine
43. The pain reliever doctors recommend most $\qquad$
44. Baseball, hot dog, apple pie, and Chevrolet.
45. Nothing comes between me and my $\qquad$ B.V.D. 5

TOTI EMUL ESTO
Tuesday Table Fun
Hootin' Hollers
An old, but experienced back packer was hiking in the Rocky Mountains of Colorado, and without giving it too much thought, found himself at an elevation of 12,000 and very short of breath. He sat down to rest beside a huge boulder, closed his eyes, and breathed deeply. Turning his head he was surprised to see an iron ring imbedded in the boulder. Even more suprisingly the saw the following chiseled into the granite: *TOTI EMUL ESTO. Can you figure out the language?


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TABLE FUN-- Wednesday
The following clap pattern contiruses throughout:
    CLAP KNEES -- CLAF HANDS .......
Begir ty slapping knees fast as you say Dooogo---ctor.
then glap knees to start the fattern as you begir..
Knickertogker, knickerbocker nummber nime
Sure can make rhythm just any old time.
Now let's get the rhythmi in our hanids (clap, Glap)
Now we've got the rhythm in our hands (ciap, clap)
Now let's get the rhythm in our feet (stamp, stamp)
Now we ve got the rhythm in our feet (stamp, stamp)
Now let's get the rhythm in our head (dirig, dong)
    (Shake head from side to side)
Now we've got the rhythm in our head (dings donig)
Now let's get the rhythm in our sides (shoulder, shoulder)
    <Make noise like a rusty gate or a raspy sound as you
        raise right shoulder then left shoulder with hands
        straight dcwn)
Now we ve got the rhythm in our sides (shoulder, shoulder)
Now let's get the rhythm in our hips (whistle, whistle)
    (wolf type whistle preferred)
Now we ve got the rhythm in our hips (whistle, whistle)
Now let's get the rhythm all over agair
    Clap, Clap - stamp, stamp - ding, dong - shoulder, shoulder.
-whistle, whistle. Then shout HOT DOG as you clap knees and
then raise arms high.
It is fun to use sound effects as you do the head and sides
-- Eang a pan for the ding - dong. A Mexican guiro makes a
good raspy sourid for sides.
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TUESDAY TEA TIME - THE KALOS FAMILY (Beautiful)

As the people began to enter the area for the Tea Time by the bench-tree, they were greeted by BIC and Donna who taped (pinned) a name of a famous cartoon character, movie star, historical figure, fictional character, etc., on their backs. People had to guess who they were by asking someone else questions that could be answered with only a yes or no. This did provide some entertaining reactions.

Thursday Table Fun By The Kalos Family
As a result of a morning workshop about squirrels and their having no thumbs, this promoted the activity at noon.

Things happen beyond our control and sometimes we become "handicapped" by not having full use of our limbs--such as our arms. How would we react if we had to use our "other" hand?

We had 15-20 minutes to experience this temporary set back. Some comments overheard were "this would be a good way to diet--you can't eat as fast!" and "It's frustrating".

For the evening meal the first 20 minutes were in silence, depending upon non-vertal communications only. Some say it was the most peaceful meal of the week!

The PhD version of "Three Blind Mice"

Three unsighted rodents, three unsighted rodents, observe how they scurry, observe how they scurry, they all pursued the agricultural productionist's spouse, who dismembered their saccral appendages with a carving utensil,
have you ever witnessed such a spectacle in your existence, as three unsighted rodents.

## MR <br>  <br> OSAR <br> CDEDBDIS? <br> 



## GROUP LEADERSHIP AND ME

> A workshop conducted by
> Edwin H. Amend

# CHATCOLAB 

# NORTHWEST LEADERSHIP LABORATORY 

JUNE 4-10, 1989

At Camp Roger Larson on<br>Lake Coeur d'Alene Worley, Id.

## About The Workshop

More than 3800 people from 42 states, Canada, Samoa and Puerto Rico have participated in this leadership workshop, conducted personally by Edwin Amend. Participants include adult and youth leaders in the $4-H$ movement, University housing officials, Master Volunteers, church officers and leaders, and public school administrators. This dynamic workshop teaches principles of leadership, and dramatically illustrates the impact of different leadership styles.

In addition to his undergraduate training, the author holds a graduate diploma from Edinburgh University, Scotland, and a Master of Education Degree from Colorado State University. He earned the doctoral degree in Communication at Michigan State University.

Further information available from West District Office University of Wyoming 877 N. 8th West, Suite 2 Riverton, WY 82501 (307) 856-1305
-Analyze results of activity and different styles of leadership.
Q: To group: $\quad$ How do you feel?
-How much did you accomplish?
-How strongly did you feel about soliciting
votes for your own poster?
Q: To leaders: -How did you feel?/Get along with your group?
-Under this style of leadership, how does
leader function?
-When leader leaves, what happens?
-What are advantages of this style of
leadership?
-What are disadvantages of this style of
leadership?
-Autocratic/Democratic leadership; a continuum (visual)
-Analyzing leadership style. The managerial grid.
-Thoughts on leadership (handout)
People group together because of three psychological reasons:
(1) Response
family ------ love
voluntary associations ------ fellowship
(2) Security, or sense of belonging
(3) Recognition
-Don't make the mistake of only competition
-Recognize individual
What effect does your leadership style have on your club?
What leadership style is best for teaching tasks?
What leadership style will best develop your club members
(youth)?
Consider relationship between leaders/members.

A workshop conducted by Edwin H. Amend, Ph.D.*

## Workshop Outline

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-Get acquainted...Introduction Game
```

-Leadership as a concept
Audience interaction, definition
-Leadership theories
-Heredity vs. Environment
-Trait vs. Behavior
-Leadership is situational, relational between leader and
group
-Group Dynamics: Some research findings
-Sherif, autokinetic effect, group consensus (visual)
-Asch, length of lines, conformity (visual)
-Singer, Schacter and Back, pressure sway group, cohort
later rejected by group
-Implications to group leader?
-Exercise: Make window poster for County Fair
Divide into groups, leaders previously assigned:
School Name Leader Style

Powerhouse Mighty Movers Up 'N at 'Em Busy Beavers Go Getter

Policeman
Martyr
Abdicator Cavalier Coach
-Judge the posters. Vote for winner, 1 bean per person.

[^1]```
NORTHWEST LEADERSHIP LABORATORY
        June 5, 1989
        Camp Roger Larson
        Worley, Idaho
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GROUP LEADERSHIP AND ME
A workshop conducted by Edwin H. Amend, Ph.D.*
You are an active member of the Go Getters $4-\mathrm{H}$ Club, one of many $4-H$ clubs in East Overshoe County. Your club is led by .
The East Overshoe County Fair is next week. You and the other members of your club, along with your leader, are making a poster for entry in the window decorating contest. The fair is a big event. Over the years, your club has won your share of awards in club and individual exhibits as well as in the window display competition. The theme of this year's contest is "A Kaleidoscope of Communication."

All the materials for making the poster have been assembled and stored together. Today is the last time your club can get together before the fair, so you want to get the poster completely finished. See your leader for further details, or answers to any questions you have.

[^2]GROUP LEADERSHIP AND ME A workshop conducted by Edwin H. Amend, Ph.D.*
Name:
You are the leader of the Mighty Movers $4-\mathrm{H}$ Club in East Overshoe County.

Somehow, you wonder how you got the job. Oh, you don't question the $4-H$ movement -- everybody knows it's a great thing! In fact, you agree with everyone else that $4-\mathrm{H}$ is good for the kids, good for the community and is something that deserves everybody's support. But you still aren't sure how you happen to be the one who was named leader.

Probably it was because at the organizational meeting, no leader was available. You felt guilty because obviously someone had to come forward, and your County Extension Agent sure needed some help from some volunteer leader. You have since found that you can use the club to get your way.

You have found that people in the community are sympathetic to the $4-\mathrm{H}$ youth movement. In fact, one of the major ways in which you have been able to get response from either parents or your members is to appeal to their consciences. You have been able to convince your members and most of their parents that you are overworked and somewhat harried with your own home and family responsibilities. By pointing out how difficult a time you are having yourself, you have been able to get activities going in your club.

Your members and the adults in the community recognize you as a martyr who is willing to put the club and other activities ahead of your own interests. Down inside, you do have your own interests, but you don't let them surface -- you play on the guilt feelings and sympathetic emotions of others in order to get your way in your $4-\mathrm{H}$ club.

[^3]
## CHATCOLAB

## NORTHWEST LEADERSHIP LABORATORY June 5, 1989 <br> Camp Roger Larson Worley, Idaho

GROUP LEADERSHIP AND ME
A workshop conducted by Edwin H. Amend, Ph.D.*
You are an active member of the Mighty Movers $4-\mathrm{H}$ Club, one of many $4-\mathrm{H}$ clubs in East Overshoe County. Your club is led by

The East Overshoe County Fair is next week. You and the other members of your club, along with your leader, are making a poster for entry in the window decorating contest. The fair is a big event. Over the years, your club has won your share of awards in club and individual exhibits as well as in the window display competition. The theme of this year's contest is "A Kaleidoscope of Communication."

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[^4]NORTHWEST LEADERSHIP LABORATORY
June 5, 1989
Camp Roger Larson Worley, Idaho

GROUP LEADERSHIP AND ME

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A workshop conducted by Edwin H. Amend, Ph.D.*
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Name:
You are the leader of the Powerhouse $4-\mathrm{H}$ Club in East Overshoe County.

You enjoy your job, because by George you're in a position to get things done! You like all the little devils in your $4-\mathrm{H}$ club, and you enjoy both working and playing with them on club activities, but there's no doubt that when it's time to get down and get to work, you can really crack the whip!

As a matter of fact, there really wouldn't be any problems in the County $4-H$ program or other Extension activities if everybody would just settle down and get to work like they are supposed to. If all the other leaders in clubs in the County would take charge like you do, there would be no delinquency, lots of activity in club work, and the entire county would really shape up!

Oh, you're willing to work with the rules of the $4-\mathrm{H}$ club and the County Extension Office -- in fact, if they had a few more rules it probably would avoid some problems. But when it comes right down to it, you're glad that final authority and control rests with the local club leader. You. That's the way to get things done.

Others say you're a policeman? Well, let 'em! You've run your club long enough to know how, and you will continue to run it!

[^5]
## CHATCOLAB

## NORTHWEST LEADERSHIP LABORATORY June 5, 1989 <br> Camp Roger Larson Worley, Idaho

GROUP LEADERSHIP AND ME
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[^6]
## CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY
June 5, 1989
Camp Roger Larson Worley, Idaho

GROUP LEADERSHIP AND ME
A workshop conducted by Edwin H. Amend, Ph.D.*
Name:
You are the leader of the Busy Beavers $4-H$ Club in East Overshoe County.

You get a real kick out of being the leader. The County Extension Agents, the parents of your community and all of the youngsters enjoy the zest with which you approach the job. You have found personal satisfaction in "being on stage" and in front of the group.

As a matter of fact, you enjoy entertaining your club more than you really enjoy working with them on their projects or club activities. You have found that being flamboyant, somewhat flippant and entertaining will usually get you by club meetings, and will let you "do your thing" without having to worry about all those pesky rules and requirements in the member's manual. A few of the parents wonder what really goes on in the club, and they don't get much satisfaction from the answers their children give them. The members really don't know ... but they enjoy your antics.

This doesn't particularly bother you --- your cavalier attitude encourages you to proceed with a flourish and a dramatic approach, confident that somehow things will work out all right.

[^7]```
NORTHWEST LEADERSHIP LABORATORY June 5, 1989
Camp Roger Larson Worley, Idaho
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GROUP LEADERSHIP AND ME
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[^8]
# NORTHWEST LEADERSHIP LABORATORY June 5, 1989 <br> Camp Roger Larson Worley, Idaho <br> GROUP LEADERSHIP AND ME <br> A workshop conducted by Edwin H. Amend, Ph.D. 

Name:
You are the leader of the Up 'N at 'Em 4-H Club in East Overshoe County.

You carry the title of Club Leader, the County Extension Office sends club materials to you, the parents in your community recognize you as the leader, but frankly you really don't spend much time or effort on the job. You accepted it because it does carry some status.

It's rather nice to be recognized with the title, "4-H Club Leader". You like having the title, but you find that the press of your home life and other community activities make it extremely difficult to prepare anything for meetings of your $4-\mathrm{H}$ club. Therefore, you usually attend, but you don't take an active part. Since you have not prepared, you do not take initiative in directing the activities of the club. As members come to you with questions, you find it easiest to be nondirective or even noncommittal. In other words, you really don't do much of anything with respect to the $4-\mathrm{H}$ club.

You will stay on as leader of the club as long as you can, but chances are you will not exert yourself much in any direction. In short, even though you "wear the crown of authority", you really have abdicated as far as responsibility to the club is concerned.

[^9]
## CHATCOLAB

NORTHWEST LEADERSHIP LABORATORY<br>June 5, 1989<br>Camp Roger Larson<br>Worley, Idaho

GROUP LEADERSHIP AND ME
A workshop conducted by Edwin H. Amend, Ph.D.
You are an active member of the Up 'N at 'Em 4-H Club, one of many $4-\mathrm{H}$ clubs in East Overshoe County. Your club is led by

The East Overshoe County Fair is next week. You and the other members of your club, along with your leader, are making a poster for entry in the window decorating contest. The fair is a big event. Over the years, your club has won your share of awards in club and individual exhibits as well as in the window display competition. The theme of this year's contest is "A Kaleidoscope of Communication."

All the materials for making the poster have been assembled and stored together. Today is the last time your club can get together before the fair, so you want to get the poster completely finished. See your leader for further details, or answers to any questions you have.

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NORTHWEST LEADERSHIP LABORATORY
                        June 5, 1989
                Camp Roger Larson
                        Worley, Idaho
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GROUP LEADERSHIP AND ME
A Workshop conducted by Edwin H. Amend, Ph.D.*
The Managerial Grid**


[^11]> CHATCOLAB NORTHWEST LEADERSHIP LABORATORY June 5, 1989 Camp Roger Larson Worley, Idaho A workshop conducted by Edwin H. Amend, Ph.D.

Notes on use of the Managerial Grid** to analyze managerial styles. As a leader, how do you rate yourself?

9,1: Achievement is the watchword. Supervisor/subordinate relationship: authority and obedience. Uniform action is the aim. Communication activities are formal. Conflict is managed by suppression. Creativity higher at boss level, lower at subordinate level. Subordinate may use creativity to subvert the system. Boss may be highly committed, subordinate may comply or resist.

1,9: Direction is through gentle persuasion. There is a "looseness" in organization. No strong sense of "stake" in organization success. Boss-subordinate relationships: togetherness. High concern for employee morale. Communication activities intense, high level of conversation in the informal system. In upward communication, only what is going well is reported. Conflict management: 1,9 manager takes action to maintain harmony. Boss tries to "smooth over" problems. New employee selection: get one that "fits in". "Country Club" style of management. Work tempo is a comfortable one. People encouraged rather than driven. The group, not the individual, is the key unit of the organization.

1,1: Low involvement with people, contribution of minimum effort toward organization purpose. Supervisory: put people on jobs, leave them alone. Minimum exposure and accountability. Stick by the rules so as not to stand out from the crowd. Supervisor relates "the facts" to subordinates - no more, no less. Remain inconspicuous. Morale reactions complex and difficult to predict. Communication is at a minimum level - individual isolated from groups, boss, subordinates. Conflict management: avoidance. The behavior of an individual may swing from 1,1 on the job to any other style away from work. 1,1 avoids taking sides, remains neutral. Little concern for either production or people is expressed. Being present, yet absent, is the 1,1 accommodation.

5,5: Persuasive logic approach: Manager takes pains to explain the reasons why the work is to be done according to his plans. Organization may be seen as bureaucratic. Recognizes both formal and informal communication system

[^12]within organization. Take position of getting the job done without stirring up too much trouble. Practical as opposed to systematic management. Conflict management: keep conflicting parties apart until a solution can be found. Compromise. 5,5 orientation more likely to preserve the status quo than encourage creativity. Employee commitment is to stay a little ahead of the average. Obtain satisfaction through external prestige rather than inner sense of contribution. 5,5 communicates freely with subordinates.

9,9: A basic aim is to promote the conditions that integrate creativity, high productivity, and high morale through concerted team action. Accomplishment and contribution are seen as the critical aspect of organization performance and individual motivation. Get full team involvement in planning and the doing of work. All team members feel responsible for getting the job done in the best possible manner. The 9,9 manager works to establish direction, then once that is accomplished the job is self directed by those doing it. 9,9 control is self control. Personal commitment is the key. Boss-subordinate relationships: 9,9 seeks to provide meaningfulness in work and to tap the creative resources of people and to mobilize their commitment under circumstances of cooperation and team play. The key to team management is that sound interpersonal relations are seen as the best way to achieve and maintain production at peak levels. Morale is high when successful work performance is through team effort under conditions of mutual trust support and respect. Communication is open and two way. Conflict management: solution to the problem is that of direct confrontation. Get the issue on the table. Selection becomes a matching process where realistic attempts are made to insure a fit between individual characteristics and organization needs before employment. Management development means learning by doing, as contrasted with learning by being told.

Analyzing personal managerial style: Do you see yourself in the same way others with whom you work see you? A major difference is likely to be this; persons who select 9,9 paragraph as their dominant theory are less often depicted in this manner by their associates. Their associates are more likely to use 5,5 as the first paragraph and to use 9,9 as the backup theory. The error of self judgment then turns out to be that people picture themselves as 9,9 with a 5,5 backup, whereas their associates are more likely to see them as 5,5 with a 9,9 backup.

CHATCOLAB
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GROUP LEADERSHIP AND ME
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Here is a sampling of views on leadership. These are taken from texts and journals on organizations and the processes by which they function.
"Leadership ... is not a mystic something or other that one individual has and another has not. It is learned behavior, and anyone can improve himself in it by proper study and application. In a truly democratic group, leadership is diffused. Every member is a leader whenever he contributes an idea that is needed at a particular time (Beal, Bohlen, \& Raudabaugh, 1962)."
"Although social psychologists have generally concluded by now that there are no leadership traits, that leadership is a function of the situation, including the kind of people, the kind of problem, the kind of group, etc., ... studies are continued by business schools and individuals who seek the traits of successful executives. ... Leadership is a quality conferred upon a person by those who are led, and in this sense the leader is always elected (Thompson, 1961)."
"Because leadership is a relationship between an individual and other members of the group we cannot talk about a leader without talking about the group he leads. A leader is not endowed with unique characteristics. He is a leader not because he is intelligent or skillful, but because his intelligence or skill is seen as a means by the group members. The leader is followed because he promises to get or actually gets his followers more nearly what they want than anyone else (Browne \& Cohn)."
"Extension's job and responsibility ... is to develop intelligent leadership and assist people in forming good habits of organization and group action ... The program of Extension has reached thousands more persons than otherwise would have been possible through the use of local leaders trained by professional staff members. This trust in the recognized leaders of the people themselves has paid large dividends (Brunner \& Yang, 1949)."
"The greatest asset in leadership is courage. Cowards never lead. Leadership requires great patience. No one will follow an irritable or impatient leader. Leadership requires tact, fairness, and confidence. One man can't lead another who distrusts his leadership. Many other things are important, but these things are imperative (George Matthew Adams)."

[^13]EHA:pjw 6/5/89
"People cannot change their patterns of leadership simply by picking up a few new techniques. Leadership is too much related to one's total personality, one's basic attitudes and values. Consequently, becoming a different kind of leader requires fundamental changes in the inner core of the person as opposed simply to his outward behavior. Such a change will occur only through frequent exposure to new situations, through a kind of painstaking experimentation with different methods, and through honest examination and evaluation of one's attitudes toward self and others (Gordon, The Leader's Digest, Vol. 1)."

Rules of Leadership: (From Homans, George, The Human Group.)

1. The leader will maintain his own position.
2. The leader will live up to the norms of the group. "Do as I say, not as I do" is fatal to leadership. What is important to the follower is always important to the leader. People can read their leader's intentions.
3. The leader will lead. Members will expect leader to take charge and give the necessary orders with all the force at his command. (Especially in an emergency)
4. The leader will not give orders that will not (or cannot) be obeyed.
5. The leader will use established channels. Both up and down - "ask" from lieutenants, give direction through them, reaffirming their position.
6. The leader will not thrust himself on followers on social occasions. (This might lower his own rank or embarrass his followers, or both). The situation may be such that the leader is expected to also take the lead socially, which destroys the "give and take" of easy social activities.
7. The leader will neither blame nor, in general, praise a member of his group before others. Praise is very important, but praise the individual in private.
8. The leader will take into consideration the total situation. He must think of the total social system.
9. In maintaining discipline, the leader will be less concerned with inflicting punishment than with creating conditions in which the group will discipline itself.
10. The leader will listen (and accept). The leader must be informed, must know the whole situation inside and outside his group. The leader is told only what he wants to hear, so must show that he wants to hear everything.
11. The leader will know himself.

## SITUATIONAL LEADERSHIP GRID




Directive $\longrightarrow$

Over time with a group, change leadership style, method and physical environment.


## LEADERSHIP <br> - Relationship <br> - Persuasion

# MANAGEMENT 

- Intervention
- Control



## LEADERSHIP

The process of providing Vision, Direction, and Inspiration.

## LEADERSHIP is influencing:

## thoughts

feelings actions




GROUP LEADERSHIP AND ME
A workshop conducted by Edwin H. Amend, Ph.D.*

Have we ever really thought clearly and in depth about the notion of leadership in a free society? The following quotation from John W. Gardner's book Excellence,** (p. 147-150) provides food for thought.
"In our kind of society, leadership is perhaps as widely dispersed as in any known society. We have many kinds and levels of leadership. We have governmental leaders and industrial leaders, trade union leaders and educational leaders, leaders in commerce and leaders in the world of art, leaders in agriculture and leaders in the various professions. And in no one of these fields do the leaders recognize the superior authority of any other field.

Furthermore, in the United States leadership is exercised by all kinds of people. The leader is not a man who dresses in a distinctive fashion, sits in impressive surroundings and issues commands. He may be a politician who has convince the people that he is fit to represent them. He may be a farmer who exercises leadership through the local farm bureau and through his capacity to command the respect of his fellow farmers. He may be a corporation executive whose business leadership and sense of responsibility have brought him a larger following. He may be a scientist

[^14]who has won a commanding position in the intellectual life of the nation. He may be a labor union official who exercises leadership through the power of his union. He may be a lawyer who has gained a position in public affairs through his integrity and ability. A housewife who has taken an active role in civic matters may exercise leadership.

All of these people, taken collectively, are the country's leaders. Leadership in the United States is not a matter of scores of key individuals, nor even of hundreds, nor even of thousands -- it is a matter of literally tens of thousands, even hundreds of thousands of influential men and women. These individuals, in their own organizations and communities, shape public opinion, create the climate in which public opinion is formed and determine the course of our national life.

This diversity of leadership is a product of our pluralistic way of life, and is essential to the continuance of that way of life. It gives a different cast to all questions of power and social control as these affect the United States. When Michael Young wrote about the process of selection which brought able people to the top in England, he assumed, as any Englishman would, that those at the top formed a fairly close-knit and unitary group. It would be impossible to make the same assumption in the United States. Our top people in various fields may not even know each other. Thus when we speak of able people sifting to "the top", we mean to the top of a great many
fields -- to the top of the labor movement as well as the press, agriculture as well as industry.

But the very fact that leadership is so widely dispersed, that it is broken down into so many fields, that it is not signalized by badges of rank -- all of these things reduce the self-conscious sense of responsibility of individuals and groups who are actually exercising a powerful guiding hand in our national life. They lack a sense of their role as leaders, a sense of the obligations which they have incurred as a result of the eminence which they have achieved. They exercise the power but have no keen sense of exercising it. Or they may well recognize their leadership role with respect to their own special segment of the community but be unaware of their responsibility to the larger community. If you suggest to the influential American that he occupies a position of leadership, his most predictable response is 'Who, me?'

That isn't good enough. Jose' Marti said, 'Mountains culminate in peaks, and nations in men.' The tens and hundreds of thousands of citizens who have achieved positions of eminence and influence in our national life must live with a powerful sense of their obligation to the community and to the nation. They are our dispersed leadership. The influential citizen -- whether he is a farmer or banker or labor leader or professor or lawyer -- cannot evade his responsibility to the larger community.

Furthermore, even when our leaders have been conscious of their role, they have not always been fully aware of
the requirements of that role. Leaders, even in a democracy, must lead. If our citizens are to recapture the sense of mission which survival demands, then our leaders at every level must have the capacity and the vision to call it out. It is hard to expect an upsurge of devotion to the common good in response to leaders who lack the moral depth to expect or understand such devotion, or the courage to evoke it, or the stature to merit the response which follows.

In short, the varied leadership of our society must come to recognize that one of the great functions of leaders is to help a society to achieve the best that is in it."

# overhead transparency set 



MEMBER ROLES
Positive
Behavior of Individuals in Groups

##  <br> Task

Every individual assumes some kind of role in each group situation. These roles indicated by behavior and performance, are shown and expressed by each individual in group participation because of his beliefs, opinions, needs and
Maintenance many other individual reasons. It is the leader's responsibility to let all individuals express opinions. Likewise, it is the leader's responsibility to help the total group reach consensus for unity and progress of the group.

Maintenance ENCOURAGER - is friendly, responsive to the other members, especially to the shy and timid. Tries to give everyone an opportunity to express opinion. Adds approval to an idea suggested, verbally or by nod of head.
Maintenance NAVIGATOR - tries to help the group on the subject for discussion. Reminds them of the purpose of discussion or purpose of the meeting.
Maintenance HARMONIZER or COMPROMISER - tries to point out similarities instead of differences of opinion. "It seems to me you two are suggesting just about the same thing." - "Mary, you have a good idea, but Jane also has a point we need to consider." Suggests an idea, proposes a solution, says "Let's do this."

Task INFORMATION SEEKER - asks questions seeking additional information. Helps the group realize that all or part of the group do not have sufficient information to make a wise decision.

ANALYZER - thinks the problem to the end and considers several alternatives. Makes application to real situations and examines practicality.

TaSk INFORMATION GIVER - gives facts to start the group thinking.
TaSK - SUMMARIZER - ties thinking together in an orderly manner.
NON-FUNC+lliNater ROL
NF

NF RESISTOR - rejects each idea without considering all points carefully.
MF SILENT MEMBER - disturbs the group because they do not know what he thinks about the problem. The group does not know whether he is for or against them.

NF DOMINATOR - tries to get everything his way without regard for the other group members.

NF CLOWN OR DISTRACTOR - clowns, jokes, mimics, thus disrupting the work of the group. May play with a pencil, paper clip, etc.

NF MEMBERS OF SPLINTER GROUP - whispers to neighbor instead of sharing ideas with the group.
Task

Maintenance
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## How to Lead Discussion Meetings

1. What is a discussion meeting?
2. Value of discussion meetings.
3. Requiremints for discussion.
4. See that those who will attend are adequateli informed.
A. A meeting in which the main purpose is to draw out the ideas and experience of the group.
5. The object may include reaching a decision on action to be taken.
6. In other cases, the object may be to exchange ideas and experiences, to arouse interest, and to stimulate thinking.
B. In a discussion meeting the group should do most of the talking.
A. Often a group discussion leads to sounder conclusions than would be reached by one person alone.
B. Such discussions can help bring out facts or considerations that might otherwise be overlooked, stimulate new ideas, and bring group evaluation and judgment to bear on a problem.
C. Participation in discussion tends to lead to increased interest and to changes in thinking and actions.
A. Those taking part must have knowledge or experience relating to the subject under discussion. For some types of meetings, such as public hearings or information-gathering, personal opinion may be as important as factual information.
B. A discussion meeting should not be too large.
7. Six or seven is ideal for meetings in which a decision is to be reached. If the meeting is only for the purpose of exchanging ideas, 12 to 15 may not be too many.
8. In a large meeting, some people will take little part in the discussion. A large meeting is also harder to run and is more likely to get off the track or be distracted by private discussions.
A. If the subject to be discussed is one which those attending will need to take some time to study or think about, be sure, several days or more in advance:
9. To notify the group what the purpose of the meeting is, what will be discussed, and any specific questions or problems to be taken up. The purpose can sometimes be stated in the form of questions.
10. To furnish the group with any background material, drafts to be discussed at the meeting, or other information which will be helpful.
B. When a complex subject is to be discussed, and particularly if some action is to be decided on, those attending must have adequate opportunity to turn the matter over in their minds in advance of the meeting. It's likely, too, that people will want to talk privately with others before participating in public.
C. Consider whether it would be helpful to prepare for the use of the group special studies, analysis of the causes of the problem under consideration, statement of possible alternative solutions and advantages and disadvantages of each, case studies, and so on.
11. Preparatory staff work of this nature may save much time in the meeting and, by enabling the group to exercise a more informed judgment, may make the meeting much more profitable.
12. Do not expect people to be able to digest materials of this nature at the meeting. Send copies to members of the group in ample time for carefuel study before the meeting.
13. (See that those who will attend are adequately informedCont.)
14. Plan the meeting.
15. Arrange the room.
16. Start the meeting.
D. Consider the possibility of having the members of the group send in a statement of the problems or subjects which should be considered at the meeting, causes, approaches that might be taken, and so on.
17. Circulate these statements among the members of the group in advance of the meeting. This can help to stimulate thinking.
E. Summaries or data compiled for reference or future use may be distributed at the close of the meeting. Such materials may be for the members' information, or for use in future events, such as a series of discussion meetings.
A. The most common cause of poor discussion meetings is lack of preparation by the leader.
18. An experienced discussion leader plans carefully. An inexperienced leader is apt to think he can get by with extemporaneous inspiration, but he can't. Prepare well ahead of time.
B. As discussion leader, be sure you are thoroughly familiar with the subject and with any reqirements or regulations which may affect what can be done. Review relevant documents, reports, or other materials.
C. Try to think through the problem and possible solutions.
19. But keep an open mind. You will do a better job of leading the discussion if you have thought the problem through, but you are almost certain to do a poor job if you have a closed mind as to what should be done.
D. Prepare half a dozen or more discussion questions. See step 9. Write them out. Use questions which cannot be answered "yes" or "no," but must be explored.
E. Have a plan in mind for making the discussion fruitful, but be flexible and adapt the plan to the progress of the discussion.
A. If possible, sit around a table with discussion leader at the head.
B. If a table is not available, sit in a circle. Don't arrange the chairs like a school room, that is, all facing the leader. Auditoriums are not satisfactory for discussion meetings.
C. Make sure each person can see the others.
A. Remain seated when speaking.
B. See that everyone knows each other.
20. If the members of the group are not well known to each other, encourage each of them to draw a simple seating chart showing the name of each person in the position in which he is sitting around the table.
21. Name cards may be helpful. Use $5 \times 8$ cards folded lengthwise. Print name on both sides, stand folded card on table so names may be read.
22. Knowing one another's name helps to improve the discussion.
C. Encourage an informal, relaxed, friendly atmosphere. This also will help stimulate good discussion.
D. Point out at the beginning:
23. That this is a discussion meeting and that you want the group to say what they think.
24. That you want to get the opinion or judgment of the group, if such is the case.
25. (Start the meetingCont.)
26. Let the group do the talking.
27. That friendly differences of opinion are expected and welcomed. A good hot discussion will stimulate thinking and help the group to come up with better solutions.
28. That everyone should take part.
29. That there should be no speeches (this includes the discussion leader) and that no one should monopolize the conversation.
30. That it will be helpful if private conversations can be avoided, as they interfere with profitable discussion.
E. Be sure the group understands clearly the purpose of the meeting, the scope of the subject to be discussed, and what it is hoped to accomplish.
A. The hardest but most necessary thing for the discussion leader to learn is to restrain his own impulse to talk. That is why persons with experience as public speakers have a hard time in learning to lead discussions.
B. As discussion leader, aim at talking not over 15 to 20 percent of the time.
C. If you say something every time a member of the group speaks, you are talking more than twice as much as you should.
D. Restrict your remarks to:
31. Giving a brief introduction of about three to four (not fifteen or twenty) minutes.
32. Feeding in questions to help stimulate and move the discussion along.
33. Summarizing the discussion from time to time.
34. Ascertaining the judgment of the group, if it is intended to reach a decision or obtain the advice of the group.
E. Encourage cross discussion among group members. Don't require that each member address his remarks to you.
F. Don't take sides or try to sell your ideas. If you do, you will kill discussion. Keep your own views out of it and concentrate on your job of drawing out the ideas of the group.
G. Since you must limit your speech, try to make every word count.
H. While the group should do the talking, the leader must remain actively in control of the meeting. If he does not, the discussion is almost certain to be unprofitable.
35. Stimulate thoughtful discussion.
A. Use discussion questions. These should be thought-provoking questions which encourage the group:
36. To bring out facts which help to illustrate the problem under discussion.
37. To establish objectives.
38. To analyze all important sides of the question.
39. To consider possible alternative solutions, including advantages and disadvantages, and to weigh possible solutions against the desired objectives.
40. To produce new ideas. Lively-even heated-discussions stimulate new ideas. Frequently a poor or impractical idea may, by a process of reaction or suggestion, give rise to a good idea. Again, one person may come up with a partial solution and someone else may contribute what is necessary to round it out.
B. Often a good way to begin is to ask, "What are the main problems you people face in connection with this subject?" This usually stimulates a lively response.
41. (Stimulate thoughtful discussionCont.)
42. Encourage discussion of actual experience and problems.
43. Encourage participation.
44. See that the discussion stays on the subject.
45. List these problems on the board and then have a discussion of each one in turn.
C. Use follow-up questions, intended to stimulate further thought or to direct attention to another aspect of the subject under discussion.
46. Follow-up questions must be phrased as the discussion proceeds and must be carefully timed.
47. The discussion leader must keep on his toes to throw in the right question at the right point of the discussion.
48. Again and again the best follow-up question is "Why?"
D. State a question clearly and then stop talking. Wait for someone to speak. The group may need a minute to think.
E. Don't ask leading questions. Avoid questions or actions designed to "bring the group around" to your point of view.
F. Try to keep the discussion balanced. If you see that some important aspect is being neglected, throw out a question to bring it under consideration.
A. Discussion will tend to be livelier and more profitable to the extent you are able to get the group to discuss their actual experience and problems.
B. Discussion which brings out how the members of the group handle a certain problem usually is stimulating and valuable.
A. It is the leader's job to draw out the best contribution each person can make.
49. Try to get members who are untalkative to take part. Find out what they are particularly interested in. Sometimes you can get other mem. bers of the group to help draw them out. It is important that all participate.
50. As a rule, however, don't call on anyone directly. To do so may tend to kill discussion and may cause some resentment if the person called on isn't ready to comment. If a person speaks but the point is not clear, it may be productive to encourage him to elaborate or clarify.
51. As a rule, don't go around the table asking each in turn to comment. This also tends to kill discussion.
B. In fairness to the other members of the group, see to it that no one dominates or monopolizes the discussion.
52. In this connection, a useful question is, "What do some of the rest of you think about this?" or, "What's been the experience of some of you people in the northern part of the county?", etc.
53. Throw in a question when the "speech maker" stops for breath. If necessary, fail to recognize him or turn to someone else, or interrupt him and ask what the others think.
C. If private conversations become troublesome, suggest that it is desirable for all to hear what is being said. If necessary, point out that it is impossible for the group to proceed effectively while such conversations are going on.
D. Try to have all members of the group feel a responsibility for the conduct of the group and the success of the discussion.
A. While it may sometimes be profitable to let the group discuss a side issue if very strong interest is apparent, by and large the group should stick to the subject, and it is the leader's job to see that it does.
54. (See that the discussion stays on the subjectCont.)
55. See that the discussion moves to some conclusion.
56. Summarize occasionally
57. Use the blackboard.
58. Ascertain the judgment of the group, if its advice or decision is desired.
B. If someone gets off the subject, you can say something like: "That is certainly

- worth thinking about and perhaps we can get into it a little later, but let's stick with the problem we started to discuss."
C. If someone makes a remark that seems off the subject, try to see if it does have some bearing on the point under discussion. The speaker may not have made clear the connection he has in mind.
D. If a point is brought up prematurely, you can say, "I'm going to make a note of that. Let's reserve it for a little later, when we reach that subject." Ask the person to help you remember it.
A. See that the discussion does not wander aimlessly but moves along to some meaningful conclusion.

1. If the group does not feel it is making progress toward some conclusion, it is likely to become restless and unproductive.
B. Even when the meeting is for the purpose of exchanging experience rather than reaching a decision, it is desirable to try to come to some common conclusion-for example, as to the best plan to follow in handling a certain problem which all members have in common.
C. If one of the purposes of the discussion is to encourage the members to make changes in behavior, for example, to improve methods of handling a particular problem or situation, it is desirable to try to arrive at a consensus of opinion.
2. Research indicates that behavior is more likely to be affected if a consensus is reached.
D. This does not mean that the group must agree on any given matter. On the contrary, difference of opinion is stimulating, helps to bring out important considerations and new ideas, and makes for sounder conclusions.
A. Summarize several times in an hour.
3. Sum up briefly "the sense of the meeting," that is, the thinking of the group on the matters under discussion and the main conclusions reached or points on which the group is in general agreement.
4. If there has been disagreement, sum up the points made on both sides.
B. Sum up at the end of the meeting.
A. List problems, principal points brought out, advantages and disadvantages, conclusion, and so on.
A. Sometimes the sense of the meeting seems very clear, but this may be deceptive.
B. Formulate the conclusion of the group as you understand it.
5. If practicable, write this conclusion on the board.
6. Ask whether this expresses the judgment of the group.
7. A member of the group may say nothing and still not be in agreement, or not in complete agreement, with the conclusion as you have formulated it. Your job is then to do the best you can to find out what he does think.
C. If the group does not come to agreement, it often means that some important consideration has not been taken account of and that further exploration is needed.
8. (Ascertain the judy. mont of the group, if its advice or decision is desiredCont.)
9. Make clear what was decided.
10. Respect the feelings of members.
11. Be willing to learn.
D. Generally speaking, it is desirable to avoid motions and voting in a small meeting, as they tend to some degree to encourage people to take sides and to that extent make it more difficult to get at the objective considerations on which judgment should be based.
A. If a definite decision is reached, be sure that everyone understands clearly exactly what was decided.
B. If action is to be taken by anyone, state clearly who is to do what when.
C. Confirm in writing what the decision was and who is to do what.
D. Let the members of the group know what is done.
A. Don't state a question in such a way that it is really a criticism.
B. Don't make fun of a member of the group.
C. If a member makes a remark that is irrelevant or of dubious wisdom or if you have to restrain him from monopolizing the discussion, be considerate and tactful.
D. You can sometimes turn an impractical suggestion back to the group, rather than trying to refute it. Say, "What do the rest of you think of the idea?"
E. Don't try to convert a member to the point of view of the majority.
F. For a discussion group to achieve maximum success, every member must feel that he is truly a member of the group, that his contributions are wanted, and that nothing he says will be held against him by the leader.
A. A person who feels, even somewhat unconsciously, that he knows more than the group and that the discussion is a waste of time is bound to fail as a discussion leader. The group will quickly sense any pretense of superiority.
B. The leader, to be successful, must be willing to admit to himself that he doesn't know all the answers and that he will learn as much at each meeting as the other members of the group.

## PEER SUPPORT

By Burton K. Olsen

## Background

Many in our society assume that supportive social contact happens naturally. Not always. In fact, certain aspects of our society actually prevent us from making positive ties with each other. Since childhood we learn to create a facade of well being: no problems, no worries, nothing we can't handle on our own. Next, we are rewarded more highly for competition than for cooperation.

Studies show that people suffer from many physical and emotional breakdowns when their support system is threatened or diminished by crises or change-events such as becoming a new parent, losing a job, having a death in the family, becoming seriously ill, or going through a divorce. Indeed, as much as we may value our privacy, we also need family, friends, associates, and loved oncs. These are the people who make up our support systems. We are priceless--even lifesaving-resources for each other.

One way to build social support systems is through an activity called peer-support discussion groups. Since we began using the peer-support activity at Brigham Young University, we have received many positive comments.

## History

The peer-support activity stemmed from a two-day seminar with Deva Lowenthall and Debra Lea from the Early Single Parenting Project Center in San Francisco, California, in 1984. Although the peer-support model originated to help single parents, I've tailored the model to address different needs; and as a result, I've have had success in many areas.

## Format

To begin the peer-support activity, the main group leader sets the stage. This person discusses the value of support groups, explains the overall format, arranges participants into groups of six to ten people, and selects a group facilitator. As part of the format explanation, the group leader shares the ground rules so all group members will feel comfortable and are in the proper mindset.

## Ground Rules

1. Cooperate. Cooperation is essential. Help others have a successful experience participating in the discussion. Remember that cooperation is a learned skill.
2. Respect Feelings. Everyone's feelings of safety and comfort are high priorities. Negative feelings can serve positively only if expressed with care and concern.
3. Don't Judge. Allow others to express their feelings in a nonjudgmental environment.
4. Respect Time Constraints. Use time as efficiently as possible. Be brief and specific. Stay within time limits allocated.
5. Give Proper Feedback. Feedback is advice, not an expression of feelings. Give feedback only with permission of the other person.
6. Identify Needs. Learn to identify what you really want to say by giving exact examples to the group. This skill develops gradually.
7. Guard Confidentiality. What is said in the group needs to remain confidential.

Once everyone understands the ground rules, each small group proceeds through the following steps:

## Checking In

The leader of the small group, the group facilitator, gives each person a few moments to "check in." This time can be an emotional barometer (attitudes and emotions like gratitude, resentments, fears, depressions, or excitements can be shared--"I'm feeling great today" or "I'm in a rotten mood"), used to share specific events, or can address how one feels towards the group. The purpose of this experience helps the members in the group set the stage for clearer understanding and/or communicating. If this is a repeat session, a participant could also comment about feelings left over from the last session.

## Agenda Forming

A time restraint is a must for all peer support activities. This time restraint can be placed on the group by the main group leader, the small group facilitator, or by the small group themselves. The facilitator appoints a timekeeper. After each person has checked in, the group facilitator then asks each person to identify a topic for individual or group discussion (the individual may ask for feedback or advice from the group). At this time the person also suggests how much time they anticipate using. The group facilitator records on a newsprint in front of the group everybody's topic and amount of time they want to use. The total time is then tallied by the facilitator who negotiates with the group to stay within the time guidelines. (A word of caution: Almost everyone will underestimate the time factor. I recommend that each person in the group take at least five minutes.)

## Agenda Working

With the agenda set and the time limited, the discussion begins. Each person directs the discussion on his or her own topic, defining how the group should respond: shares information, gives advice, nurtures, lends a listening ear, or give others identified assistance. The group facilitator monitors the direction of the discussion, encourages interaction at the right moments, and keeps the discussion within the limits of good taste and appropriateness.

The timekeeper gives a warning signal at three minutes and then again at one minute, ensuring that each participant stays within the allotted time.

## Wrapping Un

The group should reserve about ten minutes at the conclusion of the session to allow expressions of personal appreciation and insight, criticism about the session, or other final comments.

## What Makes Peer-Support Different?

Although the peer-support activity shares similarities with other kinds of discussion groups, we feel that it has been most effective for our purposes. Peer-support is flexible enough for many kinds of groups or settings. The model is easy to conduct. The format also provides flexibility and individuality. Discussion with ground rules and a defined structure makes the model so participants can be comfortable without adding additional tension or stress, yet gives a person an opportunity to vent their feelings, get information, and give feedback.

We've seen the peer-support activity work to build support systems and open communication for families, athletic teams, troubled teenagers, classrooms, and others. The peer-support activity can work for you. Try it! We think you will like it!

## PEER SUPPORT DISCUSSION, Wednesday morning

Ideas to solidify the family:

the NAY-LE-NEA FAMILY:

1. Take time to share.
2. Respect each other's time needs.
3. Practice active listening.
4. ALL feelings are okay.
5. Respect each other's feelings.
6. Give ourselves and each other permission to be honest and to express feelings.
7. Accentuate the good: use affirmation.
8. It's okay to make a mistake: ask "What did I learn?"
9. Take responsibility for ourselves.
10. Confirm for all the sense of belonging.
the 62ERS:
The 62ers jumped in with both feet ; the subjects discussed were personal and critical. Out of the discussion came the unanimous agreement that life is like riding in a plane, high above the clouds. The sun is shining and it is beautiful. If you can rise above your problems and look down upon them, life too can be beautiful.

Our second thought was, you have nothing to do about where you were born or under what circumstances you were raised, but it doesn't matter. We can do something about what we are and what we wish to become.

## CHALICO CHATS :

1. Taking time out for family (setting up the time).
2. Don't always be goal oriented: get on a feeling level.
3. Operate in a comfort zone.
4. Stick to the limits on time.
5. Don't be judgmental.
6. Allow for humor.

## PEER SUPPORT DISCUSSION continued

1. Practice sincere listening.
2. Be aware of feelings.
3. Encourage common interests.
4. Plan an agenda--time and place.
5. Pull 3 plugs: T.V., radio, and telephone.
6. Communicate: plug in!
7. Show love.
8. Be involved with each other.
9. Negotiate the rules.
10. Make good memories.
11. Find a peer support group.
12. Take time to laugh.

# COMMUNICATION WITH THE SYSTEM 

(Tinker Toy Model)

by Burton Olsen

## I. Activity

A. Materials: Medium (Junior Contractor) cartons of tinker toys (enough for set for each group of five persons).
B. Instructions

1. Divide group into sets of five people.
2. Give rules
a. Objective: To build a tinker tower as tall as possible in the time permitted.
b. When groups are given a place to work, give each a set of tinker toys.
c. Fifteen minutes will be given to plan
(1) No assembling during planning (joining the parts)
(2) No cheating - re: assembling
(3) Toys can be dumped out and analyzed
(4) After 15 minutes, time will be called. You have 5 seconds get all toys back in the package.
d. Forty seconds to build the tower
(1) no talking during the building phase
(2) at time signed, all building will stop immediately
(3) towers will be measured
3. Conduct planning and building process
4. Discuss the activity
II. Possible areas of discussion
A. Complexity
5. We over design - it often kills the organization ("Is there an engineer?")
a. We've got to think of everything.
b. We're victimized by the system.
c. We collect so much data (garbage can approach)
6. All we get is confusion
7. Parkinson's law: Derple are overtrained, so they use their knowledge.
d. Kids don't over-design; they don't use all the time. (Adults run out of time)
8. The group often gets in the way
a. "A Camel is a horse made by a committee."
b. One person can often make a 3 ft . tower best.
c. A good group can make a 6 ft . tower best.
d. Size - 3 is optional; over 5 is too many - they get left out. So: match task and group size.
B. Goal Identification (goal displacement)
9. Goals exist only in the minds of people
10. Planning is the goal

We get so caught up in planning that implementation doesn't ever get done.
3. Library model - perfect control
a. Freedom to control until all books are boxed up and stored.
b. Perfect control over more and more.

1. Blame "Why is there no gas in the car?"
2. "Because I said so" and I control
3. Cone formation of organization stresses balance between openness and control. Natural tendency for individuals to desire to move up the cone and desire for others to move down.
4. The answer:
a. Seek the proper perspective. Don't get overly caught up in the problem. Ask what is the real problem
5. Problem identification (Solution vs. problem)
a. More dangerous to have a good solution to the wrong problem than vice versa (computers haven't paid off--they are right solution to the wrong problem)
b. We hold to good solution whether or not the problem is properly identified.
c. A poor solution to the right problem is self-correcting.
6. Competition can be a displaced goal.
C. Time problem: The most important variable in achieving organizational goals is time.
7. All goals are time constrained.
8. Identifying time constraints is the difference between failure and success.
(1) Class exams: ability to reduce what you know to a time frame.
D. Criterion Problem
9. What is success
10. Often there is no real agreement
E. Leadership
11. How many leaders are needed? tolerated?
12. Different people should perform leadership function, but no two people should do the same job.
13. Fellowship (not obedience, but appropriateness)
F. Practice

Dry runs are important, but not always possible.
G. Communication

Each individual must be treated as member of a group.
H. Reward System

Motivaiton, etc.
I. Conflict There is an optional amount)
III. Objectives of the activity
A. To provide a task for involvement and discussion.
B. To increase group members' awareness of group dynamics and organizaitonal structures.


## KALEIDOSCOPE OF RESOURCES


#### Abstract

Monday afternoon The Penny Whistle Man came to Camp Larson to bring the whole group together for the Kaleidoscope of Resources. There were two sessions featuring six of the resource people each session.


## PENNY WHISTLE MAN

CHORUS Oh, I hope you meet the peddler With the feather in his hat, The Penny Whistle Man in the orange colored cap.
Bells on his toes and a raggle taggle kind of grin,
He'll teach you how to love if you believe in him.

In a misty, mystic land beneath dark hills, The penny whistle peddler lives, And there he weaves his magic spells. If you ever hear his piping coming from some far off glade, Open up your heart and love and never be afraid.

## CHORUS

They've never heard of war in the place he dwells.
There's music and laughter
And magic are the tales he tells.
No one's ever nasty; snakes and dogs don't ever bite, Little children never cry; they're happy day and night.

## CHORUS

W'e're sad to have to tell you the Whistle Man is gone. today you never hear of him,
The sounds of hate and war have come.
But if children love each other and narrow minds all pass away, The Penny whistle Man will come back some day.

# Preesented by Sandy Hupp 

PLANTS - N - THINGS

How many of these can you find? Do you know the name for each one?
A plant growing in the sun
A plant growing in a dry place
A plant covering up a scar on the earth
A plant growing in the shade
A plant growing in the water or a very moist place
A plant with flowers all one color...two colors...three colors
A flower smaller than a penny
A flower bigger than a quarter
A plant with shiny leaves
A plant with a sticky or fuzzy stem
A plant with leaves bigger than the flower
A golden flower
A plant with seeds
A plant with buds
A plant with fruit
A prickly plant
A plant that has attracted an insect to look for nectar
A plant that animals or birds like to eat

## PEANUT PATCH*

Equipment: Peanuts in the shell - gloves or adhesive tape.
How to Play:
This activity should be done in the forest area or a place where squirrels might be found. Have the group line up facing you and tell them you are going to make a demonstration with peanuts. Toss a peanut to each person in the group. Talk about man's ability to grasp and how the thumb has been a very important adaptation. Talk about the use of the thumb, your thumb is opposite you fingers, thus giving you the ability to grasp and use various tools. While you are having this discussion, tape your thumb to the palm of your hand to demonstrate. After the discussion and demonstration, tape each participant's thumb. If you wnat to use gloves, turn the thumb inside and give each person a pair of gloves.

Now scatter peanuts in the patch area. Have the participants role play squirrels. See how it feels to crawl on "all fours" and not having the use of one's thumb. Tell everyone, that like squirrels, they must be getting hungry and it is time to gather some food. Everyone should begin to gather as many peanuts as they can but not to eat them. After all peanuts have are gathered, have the group form a circle and have each person eat a peanut. After everyone has eaten one peanut, take the tape off and have each person eat another peanut. Talk about the difference Then you, as a squirrel, opened the peanut and you as a person, opened the peanut. Discuss the use of man's thumb and how that adaptation helps meet basic need of life. What are some specific adaptations the squirrel has made to life without the use of thumbs?
*From Sunship Earth by Steve Van Matre.

## ENVIRONMENTAL AWARENESS <br> presented by Sandy Hupp

PLANT - ANIMAL BINGO

Equipment: Pencils, bingo cards

| An animal <br> track | 4 different <br> kinds of <br> leaves | A flower | A plant <br> partially eaten <br> by an insect |
| :---: | :---: | :---: | :---: |
| An animal <br> living under <br> a log | Plant shorter <br> than your <br> thumb | Sign of <br> animals <br> eating | Tree you can <br> put your arms <br> around |
| 2 similar <br> but different <br> things | A pattern <br> in nature | 2 things <br> that depend <br> on each <br> other | Evidence that <br> man has been <br> here |
| Something <br> that causes <br> something <br> else | Something <br> that has <br> changed | Something <br> dead | Something <br> living |

Procedure:
I. Pass out a pencil and a bingo card to each person.
2. Have participants look for the item to fill a category within a designated area.
3. When items are located, have the participants show you where the item is instead of bringing it to you. This will help conserve our resources.
4. A win can be designed in any way the leader decides: 4 comers, vertical row, horizontal row, diagonal row and/or full card.

## CINQUAIN POETRY

This is pronounced "sing cane" and is similar to Haiku in that it has a fixed number of lines and syllables. The term Cinquain is derived from the Spanish and French words for five. Five lines make up the Cinquain poem.

Format: Line 1. Title in two syllables.
Line 2. Description of title in four syllables.
Line 3. Description of action in six syllables.
Line 4. Description of feeling in eight syllables.
Line 5. Another word for title in two syllables.
or
Line 1. Look around you. Write down the name of one thing (noun) you see that catches your interest.
Line 2. Looking at your noun, write two words (adjectives) to describe it. Separate them with a comma.
Line 3. Now jot down three words to tell what your noun does (verbs).
Line 4. Write a short phrase about your noun.
Line 5. Repeat the noun you are looking at or another word related to the noun (synonym).

The Trees
Tall, green
Shading the forest floor
Standing firm against the strong wind Trees

## HAIKU POETRY



Haiku poetry is a Japanese art form. A Haiku is based on a prescribed number of syllables per line. It is not based on rhyme. It has three lines.

Line 1. 5 syllables
Line 2. 7 syllables
Line 3. 5 syllables
Great white birds flying
Swiftly over blue water Look for silver fish.


Small little brown ants
Hurry over hills of sand
To find food for home.
Now you try one. Pick one main idea or subject.

## Orienteering

You are moving quickly and quietly through the beautiful forest valley. After jumping the small stream, you focus your attention on the wooded hillside above you. Quick measurements are made with your compass. Looking once again to the hillside, you calculate your plan of attack and head for a small rocky outcropping. As you near the rocks, you spot a small, kite-like, red and white nylon marker.

That's it! Elation! You're orienteering.

Well, there's more to it than that, but basically orienteering is the art of navigating through an unknown area using a map and compass as guide. There are learning games for the beginner orienteer that won't even take you away from your camp site -- and there is fun competition for the older, more experienced camper that will take you into the forest to develop your skill with compass and map.

## Getting Started in Orienteering

The first thing you will need is an orienteering compass for each member participating. Sometimes you can use participating. Sometimes you can use
games where the members can compete as teams of two, or even more--or one group at a camp can do orienteering while another is doing something else.

Buy -- A good orienteering compass
$\quad \begin{aligned} & \text { (Polaris, type 7) can be bought } \\ & \text { from: }\end{aligned}$
Buy -- A good orienteering compass
(Polaris, type 7) can be bought
from: from: Silva Company
1 Marine Midland Bldg. Box 1604
Binghamton, NY 13902
They have a starter compass for $\$ 5.85$ or another one for $\$ 8.00$ (1986 prices) but they will give you a $20 \%$ discount for youth group use.

A minimum of 10 compasses will be needed to make it the best competition.

Borrow -- The State 4-H Office now has 25 compasses they will loan on a first-come, first-served basis.

## Other Equipment Needed

... Maps -- as you get into orienteering you will need topographical maps, but you can buy them, or make your own orienteering maps.
... Control station clippers -- nice, but a pencil will work just as well.
... Control Markers -- you can buy fancy ones, but you can also make them from cardboard or cloth.
... Clothes -- Comfortable shoes are about the only requirement. Daypacks with a jacket for cold or rainy weather, maybe water and a snack, are nice.

Learning to use a compass
is the first thing ~ and here are some
competitive coring competitive
$g$ ames.

## How to Use a Compass

Hold the compass level in your hand in front of your stomach -- far enough away from your metal belt buckle so it won't affect the compass. The direction-of-travel arrow must point away from you. Turn the white dial until the number of degrees desired is positioned over the "Read Bearing Here" point. Now, turn yourself around until the north-indicator (red) end of the needle is pointed in the same direction as the north arrow in the compass housing. WATCH OUT -- Be sure that both the red end of the needle and the north arrow point in the same direction.

The direction-of-travel arrow now points to your destination.

## Determining Distances

The most efficient way of judging distance is by "step-counting", and all experienced orienteers know precisely how many double-strides they take to cover 100 feet or 100 meters at a walk and at a moderate trot on a particular surface.

When it comes to counting steps it is far easier and relaxing to count every other stride. Count every time your left (or right) foot touches the ground.

Measure a distance of 100 feet, 200 feet, or perhaps 100 meters. Then walk it, (or run it) several times so you will get a fairly good estimate of how many double-steps you use to cover a particular distance.

To find the length of your doublestep, divide the number of double-steps into the distance. Your average doublestep might be 5 feet.


In determining the length of your step, le out a step course 200 feet long. Walk twice, then divide the number of steps the 400 feet covered.

## Siluar Dollar Hunt

Make up as many "silver dollars" (2-3 inch lids cut from tin cans) as there are participants, and a number of instruction cards with distances and directions, such as:
-- 40 steps $90^{\circ}$, 40 steps $210^{\circ}$, 40 steps $330^{\circ}$
-- 50 steps $45^{\circ}, 50$ steps $165^{\circ}$, 50 steps $285^{\circ}$
-- 45 steps $18^{\circ}, 45$ steps $138^{\circ}$, 45 steps $258^{\circ}$
(Notice that on the same card all the distances are alike and that the directions start with a degree bearing of less than $120^{\circ}$ to which are added first $120^{\circ}$, then another $120^{\circ}$.)

Scatter the participants over a field with fairly tall grass, or in a wooded terrain with a fair amount of underbrush. Place a "silver dollar" at the feet of each player.


On a signal, each player takes the first bearing and walks the first distance, then stops. When all have stopped, give the next signal. Each takes the second bearing indicated on his card, walks the second distance, stops. On the third signal, all walk their third distance and stop. On the fourth and last signal, all bend down and pick up the "silver dollar"--which should be lying at their feet, or at least within sight, if the compass walking has been done correctly. Each player who can pick up his "silver dollar" scores 100 points.

A progression can be made to a square or five- or six-sided figure. The added angle in each case is obtained by dividing the number of sides of the figure into 360 degrees.

## Mini-Orienteering

PURPOSE -- The Mini-Orienteering mpass course covers an area of only - few hundred yards yet gives excellent training in cross-country traveling by compass.

GROUP PROJECT -- The course for this game is laid in forest territory by attaching a series of markers to the trees, each marker with its own number and with the direction and distance to the next post.

The course is most simply laid by two people working together, each with a marking' pencil. Tack marker No. 1 on a tree and decide on a certain compass bearing. Write the degree number on the marker, then, leaving your helper at Post No. 1, proceed in that direction, measuring the distance by your steps, until you reach another tree that can appropriately become

Post No. 2. Yell the distance to your helper waiting at Post No. 1, who thereupon writes this distance on the No. 1 marker and joins you at Post No. 2. In the meantime, you have put up the Post No. 2 marker--preferably on the back of the tree so that it cannot be seen as you approach it--and have written on it a new bearing. Follow this bearing until you decide on the location of Post No. 3. And so on, for about a dozen posts.

The participants are started at twominute intervals and each of them is provided with an orienteering compass. Fastest time around the course wins.


A typical course for a Mini-Orienteering Walk. It can be set up in a park, a picnic area, or a camp.


A control card will look like this. Eac competitor should have one.

# SENIORS WORKSHOP 

Presented by Roy Main

Anyone want to hazard a guess why we are here - this is not going to be a seminar, a conference, or a study class. This is a gathering of sharing I'm the share-or (and greatly honored to be so). You are going to be the share-ees (not like the "cherie" the French talk about, "Mon petite cherie," ooh la la!)" (unless you want to be that kind of a cherie, then see me after the session and I'll accomodate you." I'm not going to tell you anything startling. We all know that, at this very moment, we are all growing older--praise the Lord! I love to be called "the old man" -- or even "the old goat," but I'm a little disenchanted when I am called a "Senior Citizen." I just don't like the term. However, the Chat brochure lists "something about Senior Citizens" - so, let's get down to cases--enough of this Chit-Chat!

Let me tell you a little story about how great it is to be getting older (if you are in good health). This story is about an old man and a doctor.

I read in the paper the other day a story about an 83 year old man who runs every year in a Marathon for seniors in San Diego. He has run every year for the past 3 years. He has never won, but he always finishes. I also read in the same paper about a 72 year old man who was vacationing in Guadalahara where Square Dance lessons were being offered. With some doubt, he decided to try. His concern was due to the fact that he was athsmatic. To his astonishment, he found that after 4 or 5 classes, he was breathing much easier and became an enthusiastic Square Dancer. Today he is teaching Square Dance in South Dakota twice a week in the basement of a Christian Church.

I tell you those stories because I find statistics sort of boring and prone to error. Like the 6' tall man who drowned when he felt sure that he could wade across a stream that had an average depth of $3^{\prime}$.

Just for the record, let me quote a few figures and percentages. In 1920 (a year I remember well) the population of people over $6^{\prime} 5^{\prime \prime}$ in the USA was $4 \%-$ in 1988 it was $30 \%$ and predicted for 2030-- 65\%.

Here are figures for the increase in longivity. You know the Bible tells us 70 . I suppose that is meant to be an average, but in 1987 the average life expectantcy for women was 84 and for men, 79. (Don't try to explain Methuselah.) In the 75-84 age group ( 10 million) -- those folks today as a group, are 8 times larger than in 1900. In the $85+$ group ( 3 million) - 23 times larger than in 1900 .

You know, so far, I haven't given you any knowledge that you didn't already have. So now I'm going to get a little personal. Let's go back to 1920. I toid you I remembered it well.

Let me tell the story of the "over the hill to the poor house." Today there are no "poor houses", but we do have Social Security, Welfare, Medicare, Medicaid, SSI, and area agaencies on aging. Most of these benefits, as they concern Senior Citizens, were established by Congress in 1964 by what by what has come to be known as the Older Americans Act. Others came about after the formation of an organization to become known as A.A.R.P-(Arp) - the American Association of Retired Persons. Today, the Association has millions of members, and is constantly trying to better the condition of older people in the fields of Health, Fitness, Nutrition and Money Matters.
The association maintains a very large, if not the largest, lobby in Washington, D.C.

A greater percentage of older Americans cast votes than any other group, and therefore, the politicians love us and they woo us. Many younger people feel that we Seniors are nothing but another powerful Special Interest Group, and hurl the epithet "The more they get, the more they want!" I must say that I can understand this, and to a degree agree with those who think that older Americans do nothing but buy condos in the Sun Belt, or sign up for Around the World Cruises. But we can't treat the older population as a homogenous group and ignore the fact that the older population is only that -- older.

Are things better today? President Reagan liked to talk of "Falling through the cracks" and talked about a "Safety Net" when discussing the poverty stricken citizens. There will always be "cracks" and there never will be a fool-proof "Safety Net." I remind you of the oft-quoted scripture, "The poor are always with us," and I might add so are the physically and mentally handicapped, the unhealthy, the terminally ill, and the descriminated against.

A new report from the University of Michigan Institute for Social Research indicates that a high proportion in this country is only temporarily poor because of illness, death, divorce or unemployment. About one-third of the persistently poor are OLDER PERSONS who have few opportunities to improve their situation.

Poverty among the older population will likely remain for years and perhaps forever. So, you see, Big Brother has not been able to "take care of everything." Admittedly, the situations are much improved but there are still areas of concern.

Is there anything that we, as "Labbers," can do? Let's take a look! I would think that the two greatest problems are with (1) Health and fitness and (2) Poverty.

Under the problems of Health we have to contend with Arthritis, Diabetes, Cancer, Heart problems (strokes), Alcoholism, Prescription Drug Addiction, and Alzheimers Disease.

Most of the above have received tremendous publicity both nationally and worldwide. The public has donated millions and millions of dollars to
research for a cure or treatment. Associatons and societies have been formed to lend support, so that great strides have been taken to relieve the suffering, pain, anquish and even death. Even though these diseases effect all elements of our society, the older population is to some degree, the most susceptible and require the most help from family, friends and the community.

Take Alzheimers Disease for example. Dr. Alzheimer "discovered" this malady in 1964, but doctors gave it little attention until about 10 years ago. My mother, who died in 1969, was diagnosed as "senile" and needed "24 hour a day" care. I'm sure that her illness, in the main, was due to Alzheimers.

We dreaded the thought of placing her in a Convalescent Hospital, but there was no alternative. I'm happy to say that the last 4 years of her life were serene. She received excellent care, good nutrition and a lot of love and died quietly in her sleep at the age of 89. We, Gwen, my brother and I, were fortunate.

Today, the situation is different and in some cases desperate. Convalescent Hospitals or Rest Homes are not always available in small communities and when they are available they are terribly expensive, have long waiting lists and don't always receive the care that the family and friends expect. But there is something we can do as individuals.

First, you should let it be known that you want to help. Believe me help is needed, not so much for the patients but for the families. There are many cases of what I call "mature children," who are forced into being responsible for their parents. They have to work to pay the bills and during their working hours, they worry that Mom or Dad will set the house on fire, spill boiling water, fall and
be unable to get up, etc. The sitatuation is just as bad when the workers return home. They have to be concerned about bathing and cleanliness, the use of the bathroom facilities, eating habits and worst of all -- lack of communication which results in bitterness, recrimination, sorrow, guilt and "climbing the walls."

You can help by volunteering or recruiting volunteers to stay with the patient during the day. Get your volunteers and break up the time to be spent, like 8:00-12:00, 1:00-4:00 or 4:00-6:00. If it's a wife who has an incapacitated husband, offer to give her 3 or 4 hours to herself and herself only (get her hair fixed, go shopping, go to a movie -- anything tat will distract her for awhile ( 3 to 4 times a week.) Believe me, it will help her to survive and give you or your volunteer a new sense of worthiness. Arthur Schlesinger, speaking on President Bush's call for chairtable efforts and volunteerism, said "we have a thousand points of light but unfortunately batteries are not included." Why don't we supply the batteries?

We have just scratched the surface on "Health" problems of the elderly. I really don't have too much to offer about the "Poverty" problem. I would suggest that you contact some knowledgeable people and offer to be their Publicity Agent..

Many, many of the elderly, never read a newpaper, listen to a radio, or have access to TV. In Southern California we have the multi-language barrier.

Every area on aging or similar bureaus has a department called "Information and Referral." These people have been trained to unravel the intracacies of

Social Security, Medicare, Medicaid, S.S.I., Welfare, etc. It would help if everyone knew that this help is availalbe. So, help publicize it. Back to health and fitness, just for a little while. The road to Fitness is paved with regular exercise and good nutrition. Doctors agree that walking is the best all around exercise, so get in the habit of taking regular walks. God forbid that you should find it boring!

Remember that I mentioned the 79 year old man who was teaching Square Dancing in San Diego? He said, "Dancing is the key to Graceful Aging." So if you don't like walking, try doing it to music -- namely Square Dancing, which is nothing but walking to the music. At the same time you will be exercising your concentration and listening abilities. Someone once said, "What this world needs is more good listeners." When you walk or dance, do it right -stand tall, stand up for yourself and learn to breathe correctly.

If you visit Convalescent Hospitals here are some tips:

If you think you'll be sad or depressed, read a funny story or joke (Reader's Digest is full of them) before you go -get in a good mood! Reader's Digest also says, "Laughter is the Best Medicine" and Doctors agree.

If you say to yourself, "What can I do?" -- you can listen. You'll be amazed by the life stories of some of the residents that are still capable of remembering. See me after the session if you'd like more tips -- (also talk with our cook, Rosemary.
by Margaret and Brad Bradley
Budget Travel is travel you can comfortably afford. We use the budget as our guide post to do this. It has allowed us to spend months at a time traveling in the United States and Mexico.

Our budget tracks expenses daily by category:

| Groceries | Restaurant meals |
| :---: | :---: |
| Miscellaneous | Reserve |

First, we decide where we are going and for how many days. My rule of thumb says if you go more than one hundred miles a day average, you have driven past something you should have visited. FOR EXAMPLE: We want to go from our home in Arlington, Washington to visit our daughter, Megan, and grandchildren just south of San Francisco. It is about 800 miles one way or 1600 round trip. Allow twenty percent for other running around:

$$
\text { plus } 20 \% \quad \begin{array}{rr}
1600 & \text { miles } \\
& \frac{320}{1920}
\end{array} \text { total }
$$

Round this off to 2,000 miles. At fifteen miles per gallon with gas estimated at $\$ 1.25$ per gallon use the following: 2000

$$
15=133 \times 1.25=166.67
$$

Round off to 170.00
For a ten day trip that is 17.00 a day for the transportation expense. Lets put that together:

```
Groceries
Rest. meals
Lodging
Transportation
Miscellaneous
Total
```

| per day | trip |
| :---: | ---: |
| 4.00 | 40.00 |
| 1.50 | 15.00 |
| 4.00 | 170.00 |
| 17.00 | $\frac{50.00}{515.00}$ |
| 31.50 |  |

If we had gone for twenty days our daily cost would have dropped to 23.00 a day or thirty days would be about 20.50. So you can see if you don't rush you can see more for less. Of course this is only my sample for Margaret and I. You may want eight dollars a day for food, ten or twenty for lodging, and more or less for miscellaneous. The important thing is to come to an agreement with yourself on how much you can afford to spend comfortably on your trip.

The next important point is to daily track your performance chart.
I do it on the following columnar form:

| Date | Groc. | Rest. | Lodge | Transp. | Misc. | Total |
| ---: | :---: | :---: | :---: | :---: | :---: | :---: |
| 1st. Day: Budget | 4.00 | 1.50 | 4.00 | 17.00 | 5.00 | 31.50 |
| Expend. | 5.27 | - | -1.0 | 13.20 | 1.00 |  |
| Bal. | 1.27 | 1.50 | 4.00 | 3.80 | 4.00 |  |
| 2nd Day : Budget | 4.00 | 1.50 | 4.00 | 17.00 | 5.00 | 31.50 |
| Expend | 2.73 | 3.00 | 8.00 | 20.80 | 9.00 | 43.53 |

Enter each expenditure as soon as possible after you make it, so as not to forget. We find that over expenditures are a constant reminder to watch it in that category.

We have found that our vehicle is the most important item in our budget travel because it is our bedroom and dining room. There are many styles of vehicles that will do this. Over the years we have owned a V.W. Microbus, two Dodge vans, a camper, and an R.V. We are very happy with our R.V., but have never tried towing a trailer which many people like. Whatever type of unit you choose you can make it a budget purchase by carefully checking the used unit market. This is true even for overseas. So, you can budget travel world wide. A used unit may be purchased, used, and resold if properly maintained at very low final user cost. Our current unit we bought for $\$ 7000$. We have driven over forty thousand miles in about 18 months and expect to sell it in a couple weeks for about $\$ 6000$. That to us is budget!

We seldom park our vehicle in a campground. We park in rest areas on main highways in states that allow that. In other states we head for the back roads and can calways find a place to park. Usually an entrance to a farm field where we can park for the night. We have never been in a farmer's way when he came to plow or cultivate. A number of people have asked about how safe we are. I'll tell you that no respectable criminal type drives around back roads looking for beat-up R.V.'s to rob. We have slept in gravel storage areas, cemeteries, micro wave station access roads, fishing access, and dozens of other spots. The price is right for our budget. We don't need to pay ten or twenty dollars to park overnight unless we are desperate for a shower.

We feel that the more money you spend, the larger the wall you put between yourselves and the culture you are visiting. We avoid the cities, especially for nights unless we have friends there to stay with. It is much easier out in the country where people are friendlier. Speaking of freinds; share your travel experiences with them and let them be good hosts to the enrichment of all your lives and stretching your budget. They will love you for it!

There are wonderful experiences waiting for you out there and especially in our good neighbor to the south, Mexico. Here is a culture so different from ours and so rich in experiences. It is more foreign than Europe with wonderful, gracious people. Mexico is a culture rich in tradition and crafts. Mexico is a fascinating mixture of simple Indian peoples and the Spanish who put their cultural stamp on it. A country who is struggling to move into the twenty-first centruy with us. They are way ahead of our country in many ways and behind in others. Go with an open mind for a wonderful experience. Budget Travel can give you a unique experience in Mexico.

## Chatcolab's

## MAC LAB

Micro Soft Work's
Micro Soft Word

## PageMaker

Super Paint


Wheel Of Fortune
Mac Pool
Webster's Revenge
David J. Danaher
Missle Command
Apple Representative


Brickles
Mac Landing
Think Ahead+ Mac Yahtzee

## STORYTELLING

byMiriam Beasley
Storytelling is as old as man himself. - sometimes written - sometimes painted or drawn - sometimes told. One dictionary defines a st ory as a namative, eithertrue or fictitious, in prose or verse, designed to interest or arnuse the hearer or reader. Another dictionary defines astory as the telling of a happening or connected series of happenings, whet her true or fictitious. According to the latter dictionary, a st ory teller is one who tells stories; and storyt elling as the ast or act of telling stories.
For those of you who would like to tryst ory telling, there are guidelines and certainly many books containing st ories from which to choose a st ory with which to start. Important

- perhaps MOST important to this process -is choosing the specific group to be helpful - especiallyIF your choices are wide apread age groups. The location in which your namative is to be presented is important as well. Once these elements have been detemmined and the story has been chosen, familiarize yours elf with the story and -if possible-put it in your own words. In the days of Homer and even bef ore, st oryt elling was leamed at home and passed on to the next generation. Todayst orytellers are trained in organized courses, but that doesn't mean that the sit of st oryt elling no longer exists. If one does not get at-home training, then one must be trained elsewhere.

The basic definition of storytelling is constantly changing. A single st oryteller telling a story to an individual listener or group is just one way of telling a story. Puppets, records television, creative drama, songs and ballads are helpful but not necessary - es pecially for people like John who so capably uses his imagination with athread of truth a
nd FIBRICATION".
As John has so aptly pointed out, there are two basic rules to storytelling:
I. NEYER LET THE TRUTH GET IN THE WAY OF AGOOD STORY.
II. Keep in mind not to let it get TOO far out. IF it does, PEFER TORULE 츄.
There are many varieties of stories to choose from-some of which are:
I. ORIGINAL STORIES - (Imaginative; far out and biographical)
II. SEMI-ORIGINAL - [based on SOME truth.) III. CLASSICS
IV. HISTORIC.AL
Y. HYSTERICAL
VI. TALL TALES

YII. GROUP PARTICIPATION STORIES.
IX. LEGENDS

Legends may be classified in several of the above calegories. (They were at one time ORIGINAL.) Fables, as you all know, are st ories which generally have a moral. Ballads are forms of st orytelling - in this case, storysinging. Fairytales were similar in that they, too, had a message amidst their st ory lines.
Following are important things to remember about st oryt elling:

1.     - KNOW your mat erial.
2. Ee enthusiastic.
3. Fit your st ory (whetherfact or fiction) to the occasion and the group.)
4. Yoice projection.
5. Inflection.

St ories may be told and wherelevery where - e.g. camps, schools and Sunday schools, social groups, parties, etc.

Stories are excellent tools with which to

1. Make a point
2. "Break the ice
3. Emphasize a point.
4. Creat e a PERFECT ENDING

Storytelling is an exceptionally eff ective form of communication - a means of reaching people - even
those who dorit speak the same language. In the words
of Michale Gabriel - an ins pirational and MASTER STORYTELLER - at cult ursd exchange program de dicated to the memory of Samant has. Smith, the waine school girl who toured the Soviet Union in 1983 "There is NO better communication in the world than through story and song and sharing this communication. YOUNG STORYTELLERS FOR PEACE program is a celebration of common friendship and lave for each and our opport unity to communicate with each ot her and build a better world!" Michale Gabriel is a nort hwest st oryt eller who grew up in Anchorage, Alaska. - a librarian in the schools who tumed intoa.P.R. person - who chose to make acareer of telling st ories! If ever you have the oppport unity to hear this talent ed in dividual, DO - It would be a treasured MEMORY.
Storytelling satisfactions can be enomous for both the teller and the listener because

I An intimate feeling is created that is difficult to achieve in any ot her form of communication or entertainment.
2. Familyst ories could be personal, unique snd help
to build the special identity every one needs.
3. Ever since the earliest days of man st orytellers have served as the best means for explaining and passing on the moral values families wish to retain.
4. Stories can showthat other cultures have similar and different values.
5. Storytelling can be therapeutic.
6. Storytelling can provide a vehicle for self expression andior a sense of the dramatic.

STORYTELLING IS FUN for both list ener and teller!

## RIGHT BOOT by John Headrick

Are you as into hiking as I am? I doubt it because you see
I am a hiking boot. Most of the time I am not even thought about. Areal hiker, though, chooses his boots with great care.

When I was first ne'w, a hik er looke at me with a magnifying glass; he checked everylast stitch in my oil resistant, water proaf, ins ulated bady. He test ed every
one of mysixteen eyes for strength. This hikertested mysoul, (you would translate that to sole], for strength and durability.

After a long time of poking and prodding he decided to buyme and my best friend Lefty. As we were being purchasedicaught snatches of his conversation - a three month contin ental hik e... Mexic o to Canada ... Pacific Crest trail ... "Wow! I'm going to be a world traveller." I squeaked.

Scott, ournew owner gave Left and me a bath made in Heaven; leather conditioner, we soaked it all in.
When Scott was sure I was ready to be wom, he stated taking me everywhere with long strides. I squeaked with
joy at the thought of the impending trip. After about a week he put me into "basic training". Sc ott put on what he called a pack, act ually it was a sack full of lead. He then proceeded to walk all over the planet EAPTH. He crawled up trees, down rocks, forded creeks; he even trudged to school through snow. Then came the tough part.

It was time for the trip! My partner, Lefty, and I were ready, but it was tough. We were subjected to things no shoe or boot should ever have to gothrough.

Scott never changed his socks; he claimed socks were added weight not necessaryf or the hike. Six weeks of rotten socks jarmmed down mythroat was enough to make mytongue
hang out!
He even said to his grandmother after we got home "lve been on the trail for three mont hs without a bath, but I don't stink".
"What makes you saythat?" she choked between gasps.
"No one saidl do". he stated matt er of factly.
I myself tried to tell him repeat edly. The smell was bad enough to make my eyes weak. It was so bad l even tried to commit suicide. He caught me bef ore l could succeed and bolted mysole to my bodysol couldn't "Rest in Peace"! and be out of HIS misery.

He was act ually enjoying hims elf. I was afraid he might want to take me on another trip, perhaps back to Mexico. As you can see, I am retired and just sitting here telling old trail st ories to anyone who will listen and swapping jokes with equipment of othertrips.

As I sit here in this comertalking to passers byl can't help but think. I have outlived my us ef ulness. On occasion I still get to go on mild fifty mile skimishes with Leftyand Scott. Leftyand I have become vet erans of a toughlyfought war and have bec ome comf ortable to the foot. The only way Scott will get rid of us is if he dies. Yousee, after along hike ortwo, the stories a hiking boot can tell are priceless to a hiker. We are almost a part of him.

## STORYTELLING MADE EASY

Storytelling is kind of like having an alibi. The first thing you must remember when telling a story is that the truth should never get in the way. If the story sounds better with 100 indians chasing you through the dense underbrush than being chased by a hungry prairie dog through the grass,.... By all means use the indians. I should caution the reader here that if you don't let the truth get in the way of a good story, remember not to use any "FIBRICATIONS" that anyone will know are flat out lies.

For instance, if you are telling someone about the camping trip you had, don't expound on the fact that you single handedly chased a grizzly bear from your camp and saved the weeks worth of food if your hiking partner is within earshot and can only remember when you went tearing through the campsite in your birthday suit yelling something about a BEAR IN THE TENT and that you were being followed by a ground squirrel.

If, however, there is no one around to dispute the fact that you are telling the truth, then have at it, NEVER LET THE TRUTH GET IN THE WAY OF A GOOD STORY.

The storyteller must remember though to have some truth in and amongst the Fibrication so that any skeptical listeners can be given the true facts. Yes it's true, I can show you the very tree where I stood and looked across the lake. Well maybe the rest of the story is not quite true but the tree and the lake will prove that the whole story is true.

The next thing to remember when telling stories is not to always use the same old stories that everyone knows: be creative. For instance, we can all tell the story of PUSS'N BOOTS and every one knows how it ends. Here again Storytelling is like alibis. I, for instance, would never use the alibi "My dog ate it" if I had an assignment that I forgot to do. My favorite alibi was "My dog barfed on it and I knew that you wouldn't want it on your desk."

I use this little alibi to show you what you can do with a little imagination.
Remember the second most important rule of storytelling: BE ENTHUSIASTIC. If you have to, act out different parts of the story. A storyteller that isn't enthusiastic is like a sentence without punctuation, it's easy to write it but it is very hard to read it. By the time you get to the end of the paragraph, or the story in this matter, you would really like to hit the guy that is telling the story or writing the run-on sentence.

I realize that this does not give you a detailed description of how to tell a story and I apologize for that, but at this very instant I am having to fend offf a killer grizzly bear that is trying to steal this weeks ration of groceries. It is all I can do to fight off this grizzly and keep the typewriter plugged into the wall at the same time. OKay, so there is no grizzly.

Which brings me to the last point: If you must tell a fibricated story, make it believable for someone that is extremely gullible. ALL...of us will play along with the rest of the story.

## PSYCHOMETRY

shared by Clem Brigl
Purpose: This technique provides you with the experience of sensing the intrinsic vibration of matter in contrast to the vibrational characteristic it has absorbed for its use, location, or owners. This serves to acquaint you with the manner in which every form and piece of matter (material) has its own unique energy and vibration.

Procedure: Select three objects of different composition such as wood, metal, cloth, glass, or plastic. Use your physical senses of sight, touch, hearing, smell, or taste.

An object will have different associated vibrations similar to layers of wax or varnish. You are asked to sense three different layers of vibrations as follows:
(1) The outermost layers are those absorbed and implanted by the objects use, surroundings, or owners.
(2) The middle layer is the energy or vibration associated with the objects production (how it was made or took shape.)
(3) The innermost layer is the intrinsic vibration or energy pattern of the material itself.

Write down your impressions of two objects you selected:
Name of object: $\qquad$
Outer layer $\qquad$
Middle layer $\qquad$
Inner layer $\qquad$
Name of second object: $\qquad$
Outer layer $\qquad$
Middle layer $\qquad$
Inner layer $\qquad$
Review and compare the different energy patterns of the various types of material:
Similarities: $\qquad$
Contrasts: $\qquad$
Synthetic: $\qquad$
Organic: $\qquad$
What have you learned from this exercise?

|  | NEW AGE CONCEPT esented by Dr. Clem | Brigl |
| :---: | :---: | :---: |
| QUALITY OF LIFE | OLD VALUES | NEW VALUES |
| Self Concepts | I am a rational being | I am a perceiving, valuing feeling, thinking, balanced (mental, physical and emotional) persons |
| Highest values | Truth, things, knowledge, Money | People, living, experiencing Time |
| Ways of Knowing | Observation \& measurement, Verifiable statements | Intuition, feelings, nonvertal sources |
| Goal of knowledge | What is true (What can be verified) | What is real <br> (What I experience) |
| Purpose | Understand and knowledge. Controlling environment | Living, fully, wholly Experiencing the environment. Desire to make a difference |
| Primary loyalty | Nation <br> Social Order <br> The Past <br> Tradition | The Earth <br> Personal Freedom <br> Living in "the NOW" <br> The future |
| Emotional State | Restrained, selfpossessed <br> No sorrow \{also <br> no joy) <br> Development of outer person | ```Free, released, fulfilled Joy (Therefore also sorrow) Develop the inner person``` |
| Interpersonal State | Guarded, detached, Selective, objective Exclusive, circumscribed Based on position Minimum risk I, It | Open, intimate, circumstantial, sutjective, inclusive, encountering and loving <br> Based on person <br> Maximum risk <br> I, Thou |
| Society's Goals | More is better <br> Progress <br> Productive <br> Exploitation of environment <br> Preservation of nation <br> War regretable but justifiable | "We are all one" <br> Survival <br> Distribution <br> Preservation of environment <br> To be of service Preservation of planet Ecological balance <br> War unthinkable-wholly evil |

## This is a 3 minute timed exercise

You have 100 energy points to invest in the value market below. You can distribute the energy points in whatȩver manner you wish but you cannot exceed an expenditure of 100 points. The following table indicates the value of your energy investments.

50 You are guaranteed all the abundance you want of this quality.

20 You are guaranteed a lot of this quality
10 You are guaranteed a chance of obtaining this quality with ease

05 You are guaranteed a chance of obtaining this quality with effort

00 You have no chance of obtaining this quality

| 1. | Wealth | 11. | Spiritual Advancement |
| :---: | :---: | :---: | :---: |
| 2. | Health | 12. | Contribution to mankind |
| 3. | Longevity | 13. | Creative Ability |
| 4. | Love | 14. | Freedom |
| 5. | Family | 15. | Tranquility |
| 6. | Friends | 16. | Challenge |
| 7. | Looks | 17. | Education |
| 8. | Fame | 18. | Job Satisfaction |
| 9. | Travel | 17. | Professional Prominence |
| 10. | Physical Ability | 20. | Positions of Authority |

TOTAL POINTS

Justify your investments:

Primitive (sawdust fired) Pottery
Resource person: Jim Schuld
Primitive pottery is pottery that has been made out of a reasonably natural clay, with few tools and fired with any kind of natural burnable material, i.e., wood, sawdust, dry grass, dung, etc. It can be fired quickly in a bonfire or very slowly in a sawdust fire. Because in this kind of a fire the pottery only reaches o temperature of about $1100^{\circ}$ to $1200^{\circ} \mathrm{F}$. and is, therefore, quite soft and not waterproof. It is, however, a good example of man's first attempts at making pottery and is still made in some primitive and not so primitive cultures to this day. Making primitive pots can be very rewarding and does not require a lot of experience or expensive equipment.

Clay: I suppose the ultimate primitive clay body would be a totally natural clay that one would dig and process but this would take considerable time experimenting to get a clay body that would work. Any good commercial plastic clay body with a medium grog will usually work quite well. I prefer a red low or medium temperature clay body and one of the best that I have found is called 50/50 Mix and is processed by Industrial Mineral Co. in Sacramento, CA. It is available in the Portland area at Art Pak Inc., 8106 N. Denver Avenue, Portland, OR 97217, (503) 283-2324. Art Pak will ship this clay body by UPS to any location. Seattle Pottery Supply, 35 S. Hanford, Seattle WA has a clay body called Willamette Red that also works well. Phone 1-800-522-1975.

Making the pottery: The pots for a primitive firing can be made by any method depending on the equipment available. Because of the nature of primitive pottery I prefer handbuilding to throwing on a wheel. Pinch potting, slab building, coil building or other handbuilding techniques will all work. At the beginning the projects should be kept relatively small as there will be less chance for them to crack during drying and firing. Small successes are much better confidence builders than a big failure. Also a lot more fun.

Finishing: If nothing more is done to the pots they will have a rather rough mat finish but because they will be in direct contact with the firing material glazing is not practical. The pots can, however, be made shiny by burnishing. Burnishing is the process of rubbing the clay after it becomes leather hard with some kind of a smooth polishing tool. Polished stones work very well for this process. Other tools that may be used and that work well are teaspoons, a smooth piece of metal or leather burnishers. After burnishing, additional decoration may be applied by carving or drawing on the surface of the pot. Painting with a thin slip on the burnished surface can also be used to create a design. This technique should be done on a dry surface and is used on much of the Mexican black low fired pottery.

Drying: After burnishing and applying any desired design the pots should be allowed to dry for several days before they are fired. If you do not have several days for them to dry they can be force dried in a kitchen oven after the first day. Place the pots in the oven and turn to warm for about eight hours. If no moisture is still coming out of the oven they are dry enough to fire.

Building a kiln: A kiln for a primitive firing can be a very simple container. A metal garbage can with a few holes punched in the sides will work quite well. I like using common red brick loosely stacked in a cylinder or rectangle about $1 \mathbf{1 / 2}$ to 2 ft . tall and covered with tin or kiln shelves during firing. shallow hole in the ground will work and is called a pit firing.

Loading the kiln: The bottom of the kiln should be covered with four to six inches of coarse sawdust then the first layer of pots are filled with sawdust and put in the kiln. They should be kept about four inches from the sides and with two inches, more or less, between the pots. Another four inches of coarse sawdust
is poured in and another layer of pots added. I do not like to stack over three layers high but others stack up several layers with no problems. The top layer should be covered with another four inches of sawdust and then I like to add about an inch of quite coarse wood chips to help get the fire started evenly.

Firing: Use paper in strips and possibly some fine kindling to start the fire. Once this has burned down and the top of the sawdust is burning evenly the kiln should be loosely covered. The cover should be tight enough to prevent flaming but loose enough so the sawdust will continue to smolder. Experiment. The fire will usually continue to burn for twelve to twenty four hours and should be completely burned down and the pots quite cool before unloading.

References:

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Santa Clara Pottery Today, Betty LeFree, University of New Mexico Press, Albuquerque.

Burnished Clay, Miriam Licht, Mendocino Lithographers, Fort Bragg, CA.

Primitive Pottery, Hal Riegger, Van Nostrand Reinhold Company, New York.

Silk screening by Lane Mahaffey
Silk screening is an art form for the artisticly inclined as well as the klutz who love to create. It can be an individual project, or a fun project for a group. And when there's a mistake, just quote Jim schuld and call it a "primitive art form!"

1. The screen--is made with a standard sturdy frame. On this frame stretch and staple 80 mesh silk. (Photo art is done on 120 mesh). When stapling, put one in right center, then one in left center, top center, and then bottom center. Continue in the fashion stretching the silk taut as you go.

Next place paper tape over the silk, and varnish the setup. This will keep clean up easy.

The base for the screen is a piece of plywood, with masonite over the area of the project. At the top of the plywood place a $1 / 4$ inch strip of plywood, and on top of the plywood a strip the same depth as the frame.

Join this strip to your frame (silk down) with knock out screws. This will allow you easy clean up, as you can remove your silk frame from the chase.
2. Other supplies needed--are a squeegie <strips of heavy matt board will work for kids' groups, and are also disposable), masking tape, paper, newspaper, clean up materials, and ink.
3. Inks to use will be determined by the project.
A. Textile Latex Inks are a high quality water soluable ink which set tight and are suitable for clothing. The beauty of these inks are in clean up, which is done with soap and water.
B. Latex Ink is also a water clean up type, but is only suitable for paper or art projects.
C. Oil base ink is suitable for printing clothing, but needs cleaned with turpentine or paint thinner.
4. The Design--process should first occur on paper. Draw out what you want. Then determine how to accomplish it. Do you need more than one color? Each color must be a separate screen, and will require exact registering (or matching). Remember, the holes you leave in the screen are where ink will come through.

Some art concepts you can make work for you are:
A. Motion--this can be accomplished by the same pattern offset.
B. Repetition--it looks good in this medium. It's also a nice touch with lettering stenciled on top.
C. Ribboning (Marbling)--colors can be a dramatic effect. Be cautious of it turning muddy.
D. White--it makes other colors work well.

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Join this strip to your frame (silk down) with knock out screws. This will allow you easy clean up, as you can remove your silk frame from the chase.
2. Other supplies needed--are a squeegie (strips of tag board will work for kids' groups, and are also disposable), masking tape, paper, newspaper, clean up materials, and ink.
3. Inks to use will be determined by the project.
A. Textile Latex Inks are a high quality water solvable ink which set tight and are suitable for clothing. The beauty of these inks are in clean up, which is done with soap and water.
B. Latex Ink is also a water clean up type, but is only suitable for paper or art projects.
C. Oil base ink is suitable for printing clothing, but needs cleaned with turpentine or paint thinner.
4. The Design--process should first occur on paper. Draw out what you want. Then determine how to accomplish it. Do you need more than one color? Each color must be a separate screen, and will require exact registering cor matching). Remember, the holes you leave in the screen are where ink will come through.

Some art concepts you can make work for you are:
A. Motion--this can be accomplished by the same pattern offset.
B. Repetition--it looks good in this medium. It's also a nice touch with lettering stenciled on top.
C. Ribboning (Marbling )--colors can be a dramatic effect. Be cautious of it turning muddy.
D. White--it makes other colors work well.

The design should leave 4 inches clear on all four side of the screen, so measure your screen to see how big your design can be.
5. Preparing the screen--ways of putting the design on the screen vary from cutting the design out of paper (or wax paper if ink is latex), to using taped designs. Color crayons can be used directly on the screen to block the ink (clean these off with paint thinner). Pieces of paper can also be directly taped to the inside of the screen. After the ink is applied it will help the pieces of paper adhere.

When using a two color design, the colors should be applied working from the lighter color to the darker color. Absolute registration must occur so be sure to build in some guide lines.
6. Printing--dam off the unused areas by taping paper. around the pattern. This really saves on clean up.

If you are screening a shirt, put a sheet of paper inside to keep the ink from seeping through to the other side. Then place your item to be screened under the frame. Dribble ink across the top of the screen, then pull the ink across the chase with the squeegie. Be sure to hold the squeegie at a 45 degree angle. Repeat this process approx. 3 - 5 times. Remove the object and let it dry.

SWITCH ON THE FASHION ERIGHTS--WITH DYE!
shared by Leila Steckelberg
Tie-dye was the great young fashion of the '70's and is becoming very popular again! It's the great color explosion... kaleidoscopic flasties of color, turning everything you dye into a special one because it's completely your own thing! Dye supplies the brightest, grooviest colors ever... and you supply the imagination? It's so easy.. you just tie off sections of the fabric, then dip into dye. The fied-off sections are prevented from absorbing the dye, giving you an uncol ored pattern on a colored ground. There's no limit to the combinations of knots and colors you can use. Have a "dye-in" with your friends...a wild color happening with each of you turning out a wild color happening with each of you turning out the grooviest young clothes you've ever worn! Tie-dying can be combined and entianced by using other tectini ques such as silk screening, puff and glitter paints, sequins, rhinestones, etc. Just let your imagination be your guide arid have fund!

## MATERIALS:

Clothing to be tie-dyed: You can dye all washable fabrics, except some polyesters and acrylics. For best color results, fabric to be dyed should be white or pale neutral. Wash all clothes before dyeing to remove sizing.

RUBEER-BANDS:
Use wide bands for heavy strips, thin bands for fine, cobwebby lines.

DYE:
$1 / 4$ cup 1 iquid dye or $1 / 2$ package regular powder dye to each quart of water.

PANS (GLASS, METAL OR ENAMEL):
They should be large enough to hold a completely immersed article of clothing without crowding.
STOVE OF HOT FLATE:
Dye solution shauld be kept simmering throughout dyeing process but never allowed to toil.

## RUEBER OF FLASTIC GLDVES

GENEFAL INSTRUCTIONS

1. Wash all clothes or yardage before dyeing to remove sizing.
2. Make all knots on wet on wet fabric laid on a flat surface.
3. When making knots on thin fabric be sure to band very tightly. When instructions specify" "band loosely," it means you are only banding to secure folds, not for design lines. If you leave gaps between each strand of the rubter tand, you will achiceve a different pattern than if the tand covers a wide area.
4. Dyeing time varies with each article. Iri general, 15 to 20 minutes is sufficient. Give heavy fabrics \{denim, canvas) and fabrics with several thick folds an extra 10 minutes dyeing time.
5. Fabrics appear several shades darker when wet. If possible, test color on a piece of scrap first to determine exact time heeded to reach desired shade.
b. When desired shade is reached, squeeze excess dye from fatoric and rinse in cold running water. Unband knots and re-rinse until water runs ciear.
6. Iron faric while damp, or dry in a drier or in the sun.
7. Laundry Hint: Be sure to wash tie-dyed garments separately in cool water.

MATERIALS: 3 Yards unbleached muslin, $45^{\prime \prime}$ wide (or any lightweight, $100 \%$ cotton fabric)

```
1 very large pot (3-5 gallons)
2 wooden blocks cut as per diagram (or designs of your
    choice.)
3 6" C clamps (available at hardware store)
Liquid dye in color of your choice.
```

NOTE: Wooden blocks may be cut with a jig or sabre saw, from 1" thick pine, $1 / 2^{\prime \prime}$ or thicker plywood. The cutting can be done by a local lumberyard if you lack tools.

1. Wash the fabric to remove any sizing or finish. While still wet, lay fabric out flat. Following diagram 1 , fold the fabric in half (working on the width of the muslin.) Then fold in half again as in diagram 2 (the length is still three yards.) Working lengthwise on the folded fabric, make 10" pleats from one end to the other (see diagram z.)
2. Place wooden block on top of the pleated fabric. Align the second block directly below the first, sandwiching all the faturic between them (see diagram 4.) Clamp in place as tightly as possible, making sure blocks remain aligned. If you want the design to have color, squirt dye on the fabric where the block will be clamped and rub it in so the dye will penetrate all layers.
3. In a 1 arge pot containing enough hot water to completely cover the clamped fabric, dissolve $1 / 2$ bottle liquid dye. Dye must be kept simmering but should never boil. Submerge fatric in block and still damp into the hot dye bath for one hour, stirring occasionally. Remove from dye bath. Rinse in cold running water until the water runs clear. Unclamp. Rinse thoroughly again. Iron while still slightly damp or dry in the sun or clothes drier.



## PTRTV



## ACTIVITY PLANNING

By Burton Olsen

Successful activities depend upon wise selection and arrangement of activities, but even more important is the personality of the leader and the techniques used in handling a group. These attributes are developed through study and experience with careful evaluation of each experience. As you observe other leaders, be very aware of those traits which are worth emulating. Don't try to copy another person's style, but adapt it to your own personality.

## Qualifications of a Recreation_Leader

A recreation leader must possess the general qualities requisite of any leader. In addition, there are several definite and distinct qualifications which one should strive if he/she is to become an out-standing personality in this field. Important qualifications include the following.

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

## Suggestions for Developing Leadership Ability

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

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

## Principles of Conducting Activities

The following basic principles for conducting activities should be carefully observed:

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

## Program Format

Every program or party should have a formal format which is previously thought and planned out on paper. Most programs should have the following general format:

1. Pre-opener. Activities which are used as people assemble.
2. Starter. Activities which are designed to bring the group together.
3. Stretcher. Activities which are used to prolong the get-together program. Ways to "stretch" out the party can be by having:
A. Get acquainted activities
B. Partner pairing experiences
C. Changing formations
D. Change of pace or variety of activities
E. Resters (like quiet games, etc.)
F. Just-for-fun activities that does nothing but is enjoyable.
4. Finale or signature. Activities for closing the program, which bring the party to a head or closure.

## General Points

1. Follow your plan made, but be ready to change on a moment's notice if the occasion demands.
2. Know exactly what you'll say and do for each activity.
3. Always have the equipment ready beforehand.
4. Begin with the first person who arrives.
5. Keep things moving.
6. Use the "walkie-talkie" method of teaching new activities--demonstrate as you explain.
7. Have something going on all the time, never allow periods to occur when nothing is going on.
8. Use games or an activity rather than counting-off to divide a large group into smaller groups or couples.
9. Teach rules as the situation presents itself. It is not always necessary to teach all rules before starting an activity.
10. Don't let an activity die--stop before people get bored.
11. Be seen, be heard, be understood.
12. Try to capture attention without a whistle or without shouting at the group.
13. When demonstrating in circle formation, stand in or near the edge of the circle--never in the center.
14. When teaching a group of relay teams, stand approximately ten feet in front of the two center teams; be elevated if possible.
15. When teaching a two-line activity, stand between the lines and near to one end.
16. Use elimination games with caution.
17. Never center your attention on one person or small group to the exclusion of the remainder of the group.

## Teaching Techniques <br> Recreation Activities

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

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3. Have a wide variety of activities at his command and possess the ability to select at a moment's notice those which will "go over" with a specific group.
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Observe carefully the following basic principles for conducting a program of recreation activities.

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2. Know exactly what you'll say and do for each activity.
3. Always have equipment ready beforehand.
4. Begin with the first person who arrives.
5. Keep things moving.
6. Use the "walkie-talkie" method of teaching new activities--demonstrate as you explain.
7. Have something going on all the time; never allow periods to occur when nothing is going on.
8. Use games rather than counting-off to divide a large group into smaller groups or couples.
9. Teach rules as the situation presents itself. It is not always necessary to teach all rules before starting an activity.
10. Teach from the whole to the part.
11. Don't let an activity die--kill it.
12. Be seen, be heard, be understood.
13. Capture attention without a whistle or without shouting at the group.
14. When teaching in circle formation, stand in or near the edge of the circle--never in the center.
15. When teaching a group of relay teams, stand approximately ten feet in front of the two center teams; be elevated if possible.
16. When teaching a two-line game, stand between the lines and near to one end.
17. Use elimination games with caution. No one likes to be "eliminated" from an activity.
18. Never center your attention on one person or small group to the exclusion of the remainder of the group.
19. Act as if you're having lots of fun.
20. Laugh with the crowd, not at them.
21. Stop while the crowd wants more.
22. Be as full of answers as an encyclopedia.
23. Be as versatile as a decathlon champ.
24. Be as patient as Job.

## Principles for Introducing a New Activity

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

## A Method for Introducing a New Activity

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

## Guideposts for Game Leaders

## Choosing Games

1. Think carefully about the types of games your particular group would enjoy.
2. Consider primarily games and activities appropriate for the age and interest level.
3. Consider the physical and mental skills required and be sure they are appropriate for your group.
4. Refresh your collection of games by continued search for new and different activities.
5. Choose games that will, sometime during the period, capture the interest of all present.

## Preparing for the Game Period

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

## Leading the Games

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

This leadership information is from Dr. Israel Heaton, past Director of Rocky Mountain Regional Center for Community Education at Brigham Young University in Provo, Utah.

## Game Leadership

-A Game to Learn About Game Leadership-
(A take-off on the TV game "Wheel of Fortune")

## Equipment

--A "Wheel of fortune"--(handmade one)
--Newsprint or cardboard
--Marking pen
--Play money
--Black crayon

## Participants

--Leader
--Banker
--Alphabet chart person
--Contestants--at least 3, but 3 teams of 4 each should work

## How to Do:

1. Prepare cardboard ahead of time, with spaces for letters of phrases, etc. to use.
2. Watch "wheel of Fortune" game on television to understand the mechanics of the game; or, the game is available to purchase in variety stores.
3. Contestants will spin the wheel each time and guess a letter to fill in your charts.
4. One person will be the banker to pay off for each winning letter.
5. One person will cross off a "used" letter each time so other contestants will know what has been used.
6. As each word is guessed, a small amount of time should be used to relate that word to game leadership.

Phrases, Things, People, Events, Etc. to Use
(Examples)




DO YOUR EARS HANG LOW ?
DO THEY WOBBLE TO AND FRO?
CAN YOU TIE THEM IN A KNOT?
CAN YOU TIE THEM IN A BOW? CAN YOU THROW THEM OVER YOUR SHOULDER LIKE A CONTINENTAL SOLDIER? DO YOUR EARS HANG LOW LOW LOW?

TAKE ME OUT TO THE BALL GAME.
TAKE ME OUT TO THE PARK.
BUY ME SOME PEANUTS AMD CRACKERJACKS.
I DON'T CARE IF I NEVER GET BACK.
AND ITS ROOT, ROOT, ROOT
FOR THE HOME TEAM.
IF THEY DON'T WIN IT'S A SHAME.
SO ITS ONE, TWO, THREE STRIKES " YOUR OUT "

AT THE OLD BALL GAME !!!!

I LOVE THE MOUNTAINS,
I LOVE THE ROLLING HILLS,
I LOVE THE FLOWERS,
I LOVE THE DAFFODILS,
I LOVE THE FIRESIDE,
WHEN ALL THE LIGHTS ARE LOW, BOOM-DE-AH-DA, BOOM-DE-AH-DA BOOM-DE-AH-DA BOOM-DE-AK-DA SOOM-M-MIM-M-M.

THIS OLD MAN, HE PLAYED ONE, HE PLAYED KNACK KNACK ON MY THUMB WITH A KNICK KNACK , PADDY WACK GIVE A DOG A BONE, THIS OLD MAN WENT ROLLING HOME.

THIS OLD MAN, HE PLAYED TWO, HE PLAYED KNICK KNACK ON MY SHOE WITH A KICK KNACK, PADDY WACK GIVE A DOG A BONE

THIS OLD MAN CAME ROLLING HOME.

## I LOVE TO GO A-WANDERING

ALONG THE MOUNTAIN TRACK
AND AS GUI LOVE TO SING MY KNAPSACK ON MY BACK

VALDEREE, VALDERAH, VAIDEREE VALDERAH - HA -HA - HA - HA - HA VALDEREE, VAIDERAH,

MY KNAPSACK ON MY BACK.

ITS A WORLD OF LAUGHTER, A WORLD OF TEARS, ITS A WORLD OF HOPE AND A WORLD OF FEARS.

THERE'S SO MUCH THAT WE SHARE, THAT ITS TIME, WERE AWARE ITS A SMALL WORLD AFTER ALI. IT'S A SMALL WORLD AFTER ALL. ITS A SMALL WORLD AFTER ALL. IT'G A SMALL WORLD AFTER ALL.
WE'RE HERE AT CHAT bECAUSE WE CARE
AND WANT TO LEARN, AND LOVE AND SHARE
FOF HERE WE KNOW. WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KIND.
EACH DAY IS NOW, IT'S OURS TO HOLD
LET'S GIVE OUR LOVE TO YOUNG AND OLD.
AND THEN MY FRIENDS, WE'LL ALLL BE FREE
TO SHARE AND GROW IN HARIMONY.
TO UNDERSTAND OUR FELLOW MAN
TO SHARE OURSELVES AS BEST WE CAN.
THIS IS OUR GOAL, FOR EACH NEW DAY
AS HERE AT CHAT WE LEAD THE WAY.
WE'RE HERE AT CHAT BECAUSE WE CARE.
AND WANT TO LEARN, AND LOVE AND SHARE.
FOR HERE WE KNOW, WE'LL ALWAYS FIND
A WORLD THAT'S WARM AND TRUE AND KINDWords mostly by Jane Higuera
FRIENOS WITH A SONG BY TIM NOAH
-----shared by Bette Carey
1.
We might dream of diamonds. We might wish for gold.
We might seek a fountain to keep from growing old
But, friendship is the treasure, we were meant to share.
It can't be weighed or measured, but still you know it's there.
Friendship is the fortune you find within your heart.
So, let's begin by being friends - now's the time to start.
II.And who knows what lies down the road, just around the bend.We might find the pot of gold at the rainbow's end.
A friend can make you feel so rich, even when your poor.
When you can't reach to scratch an itch, that's what friends are for.
And when you're feeling lonesome and when you're feeling sad,
A friend can hold you in their arms and you don't feel so bad.
III.So, if you go to outerspace, take your friend along.Cause friends make funry faces and makeup silly songs.And when you're making wishes, may I recommend,The first wish I would ask for - is one true, henest friend.
CHORUS
Why don't we be friends (sing-a-long)
Come on and sing your hear out.
Why don't we be friends with a song
And heip each other out?
(That's what) friends are all about.

THE SUN HAS GOT HIS HAT ON
shared by Diana MacRae-Marsden, Joan Smith and Brad Bradiey (the sun)

The sun has got his hat on hip hip hip hurray.
The sun has got his hat on and he's coming out today

Now we'll all be happy now we'll all be gay. The sun has got his hat on and he's coming out today.

He's been roasting peanuts out in Timbucktoo.
Now he's coming back
To do the same for you.
So jump into your sunbath hip hip hip horray.
The sun has got his hat on and he's coming out today.
--from "Me and My Gal"
A NICE CUP OF TEA shared by Diana MacRae-Marsden

I like a nice cup of tea
in the morning
to start the day you see
and at half past eleven
my idea of heaven
is a nice cup of tea.
I like a nice cup of tea
with my dinner and a nice cup of tea with my tea and before I go to bed there's a lot to be said for a ni-i-ice cup of tea.

# SONG LEADING SINGTIME <br> with Jean Baringer and Jane Higuera 

5:00 p.m. MONDAY

About a dozen plus people gathered under the trees to sing,sing and sing some more. A good gathering song is

## THE MORE WE GET TOGETHER followed by

 IF YOU'RE HAPPY AND YOU KNOW IT with animal sound variations. Next we had fun with some rounds and discussed singing variations and ways of leading rounds.I LOVE THE MOUNTAINS (boom-de-ah-da)
OH HOW LOVELY IS THE EVENING
We spoke of using songs as a signal to do something....such as, this activity is over, it's time to leave. Song also will maintain a certain desired mood.
SING YOUR WAY HOME
WE'RE GREAT BUT NO ONE KNOWS IT - a good self esteem builder THE DINOSAUR SONG - a FUN song for all ages

```
TUESDAY
    We enjoyed several new songleaders and their styles:
Bic shared her special FRIENDSHIP SONG via tape and word sheets.
AMERICA, AMERICA
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$\qquad$

```
        a round
IT'S A SMALL SMALL WORLD
Jean told us about her song cards, and using old window shades to write
song words on for group singing.
THE SUN HAS GOT HIS HAT ON
WIMBLEDON TO WIMPLESTON
STELENBOSHERBOYS
    THE LORD IS MY SHEPHERD ...... a round
```

We dicussed what fun it is to know the backgrounds of songs that we sing,
and Diana and Gloria showed us some fine and different song leading
techniques as we sang with them.

SINGTIME ON WEDNESDAY near the lake and the barbecue fire
New song songs and variations:
THE LORD IS MY SHEPHERD as a round, too JACK, THE SAILOR
EACH CAMPFIRE LIGHTS ANEW ..... 3 verses
JOY IS LIKE THE RAIN with April and her guitar
MY BONNIE LIES OVER THE OCEAN with up-and-down fun
FREIGHT TRAIN, FREIGHT TRAIN GOING SO FASTHANG DOWN YOUR HEAD, TOM DOOLEY
SKIN-A-MARINK
DOLORD, OH DOLORD
THIS LITTLE LIGHT OF MINE, I'M GOIN' TO LET IT SHINE

> CHORUS Oh, I hope you meet the peddler With the feather in his hat, The Penny Whistle Man in the oranged colored cap.
> Bells on his toes and a raggle taggle kind of grin,
> He'll teach you how to love if you belive in him.

In a misty, mistic land beneath dark hills, The penny whistle peddler lives, And there he weaves his magic spells.
If you ever hear his piping coming from some far off glade, Open up your heart and love and never be afraid.

## CHORUS

They've never heard of war in the place he dwells.
There's music and laughter
And magic are the tales he tells.
No one's ever nasty; snakes and dogs don't ever bite, Little children never cry; they're happy day and night.

CHORUS
We're sad to have to tell you the whistle Man is gone.
today you never hear of him,
The sounds of hate and war have come.
But if children love each other and narrow minds all pass away, The Penny Whistle Man will come back some day.

CHORUS

I think you're wonderful.
When somebody says that to me,
I feel wonderful, as wonderful can be. REFRAIN
It makes me want to say,
The same thing to somebody new.
And by the way, I've been meaning to say,
I think you're wonderful, too.
verse 1.

> When we practice this phrase in the most honest way,
> Find something special in someone each day.
> We lift up the world one heart at a time.
> It all starts by saying this one simple rhyme:

REFPAIN
verse 2. When each one of us feels important inside,
Loving and giving and glad we're alive.
Oh, what a difference we'll make in each day.
All because someone decided to say:
PEFRAIN
ENDING WITH REPEAT
And by the way, I've been meaning to say:
I THINK YOU'RE WONDERFUL, TOO.

## Indoor Games

## Data Processing

It's always fun to find out exactly who we're playing with. Here are some ways to sort through a lot of information without using a single silicon chip.

How about arranging ourselves in a line according to height? Let's all mingle, and those who are shorter head for the front of the line; those who are taller go to the back. We can see how long it takes us to put everyone in order. P.S. We keep our eyes closed.

We can also arrange ourselves by first names, in alphabetical order. If we shake hands as we sort things out, we can get to know each other in the process. Or, we can sort the states or countries in which we were born, or maybe our favorite ice cream flavors. What other data would we like to know about our group?

How about sorting birthdays in chronological order. Believe it or not, if we've got two dozen people, there's a better than 50-50 chance that two of us will share a birthday. When we're all lined up by birthdays, we can shout them out in order, from New Year's Day to New Year's Eve. How about some group cheers for each of the zodiac signs? Now we're all ready to invent a game for twelve teams.

## All On One Side

Did you ever hear of a volleyball game that starts with a team of four or five players on one side of the net and no team on the other side? Well, now you have. The object is to get your team to the other side of the net and back as many times as possible. Using a balloon for a ball, each player volleys the balloon to another player and then scoots under the net to the other side. The last player to touch the balloon taps it over the net and scoots under. The receiving players try to keep the balloon in play and repeat the process. As the team gets better, try putting two balloons into play at one time.

## Continuous Rhythm

Each group of 8 players pairs off, then numbers its pairs one through four. Each pair practices the following handclap rhythm, one beat per clap--clap over head, clap behind back, clap in front, clap hands with partner. The group then begins its continuous rhythm. Pair \#1 begins the rhythm as practiced. When pair \#1 is on the second beat (behind back), pair \#2 begins the rhythm. When pair \#2 is on the second beat, pair \#3 begins, then pair \#4. If the group is functioning correctly, each pair will always be performing a different motion. The group continues, speeding up until the rhythm breaks down, or until they wish to try the more complex rhythm of the variation below.

Variation: This rhythm can be done with 8 pairs instead of four.

1. Clap thighs
2. Clap in front
3. Clap right hand with partner's right
4. Clap in front
5. Clap left hand with partner's left
6. Clap in front
7. Clap both hands with partner's
8. Clap in front

## Body English

A group tries to spell out the words to a well-known proverb by using their bodies as letters. (Forming letters with the fingers is not allowed--too easy.) Another group tries to decipher what the first group is trying to say. The groups switch roles from time to time so that everyone gets the chance to be histrionic and contorted. Body English encourages discussion, decision making, and cooperation.

Or, you might ask the groups to make a circle, make X's, numbers, or to just spell words.
Some proverbs might be:

Brown as a berry
Good as gold
Limp as a dishrag
Warm as toast

Fit as a fiddle
Happy as a lark
Playful as a kitten
Cold as ice

White as a ghost
As slow as molasses
Clean as a whistle
As pleased as punch

## People Island

In order to get from "Here" to "There" your group must cross these dangerous waters. From this peninsula to this island to this peninsula.

But--you must all be on the island at one time while 10 cagy crocodiles swim by. I will count them as they go by. They generally swim by about one every second.

Don't touch the water with any part of your body or--chop--the crocodiles will see that you don't get to "there".

Make island size according to number of people. A $21 / 2$ foot diameter island is about the right size for a group of 10-12 people.

## Map Painting



With felt pens or crayons draw a map of the United States, putting in as much detail as you can--rivers, lakes, states with names, etc.

You may not talk or communicate in any way.

## Paper Airplanes

Folding paper airplanes is fun and challenging. There are many patterns, some flying better than others. See the end of this game section for one pattern that is simple and guaranteed to fly well.

Have everyone fold a plane, then have a contest to see who's will go the farthest. Using different colored paper helps know your own plane, or you might ask each to put his/her name on the plane.

## Wild Beast Whistles

Wild beasts belong outdoors and so do Wild Beast Whistles. By simply folding a strip of paper in a special way, you can make a whistle that will imitate the loud roars of wild beasts in the jungle. What's nice is that you can make the whistle in a minute almost anywhere--and without tools. But never blow a wild beast whistle, or anything that makes a loud sound, near someone's face. Ears are very sensitive, and they can be hurt by harsh or loud sounds.

You'll need: thin paper; scissors
How to do: Each wild beast whistle you make will give a slightly different roar. Cut a long strip of thin paper. The length or width of the paper strip does not seem to make much difference, but thin-paper wild beast whistles make deep sounds and are easy to blow. Heavy paper will make a higher pitched sound, but will be more difficult to blow.

Fold the paper strip in half lengthwise and crease (Fig. 1). Fold one end of the strip up and the other end down and crease (Fig. 2. Now cut or tear a notch in the middle of the folded end (Fig. 2) The notch allows the air you blow to pass through-if it is too small you will have to blow harder. To make the whistle work, hold the wild beast whistle loosely between two fingers close to the folded ends. Put the paper ends up against your lips and blow hard between the folded strip. The air you blow causes the paper to vibrate, making the wild beast roar. It is easy once you get the hang of it, but you might need a little help or practice at first. If you have trouble making the roar, be sure that you are holding the paper loosely. You might also try using a thinner piece of paper, or making the notch a bit larger.


## Alphabet Scramble

Supplies: 2 or more complete sets of alphabet cards (one large letter on each $3 \times 5$ inch card) Different colors
Directions:
The players are divided into equal teams standing one behind the other. A complete set of alphabet cards is laid on a chair about 10' away from the teams. Draw a base line about the same distance back of the chairs.

When the leader calls out a word the first few players in each line (as many as there are letters in the word) hurry forward to the chairs, select the needed letters, carry them on to the base line and stand there holding them up, arranging themselves in the proper order as rapidly as possible. The team finishing its work first is the winner and gets five points. Then these players go back to their own lines, taking their places at the end.

Each team is to work for highest points by assembling the correct word first each time. If the word has a double letter (such as in seed), the player holding " $e$ " must stand in the middle between " $s$ " and " $d$ " and wiggle the letter back and forth. If the letter appears twice in the same word (check), the player holding the letter " $c$ " must appear where the letter occurs the first time and then dash to the spot where it appears the second time, going back and forth between the two places, moving in back of the others. Sometimes several letters will be moving back and forth.

Leaders should collect cards and save them for another time.

## Square Relay

Equipment: Each player should have a chair, but benches can be used if necessary.
Formation: Divide the group into four teams. Each player takes a chair and sets it up in a line with his own team, parallel to one of the walls, so that all players on the team face the center of the room. The four teams are thus arranged in a square formation. Be careful that the corners do not touch. Make sure that each player's chair is close to the next player's and that each team's chairs are in a straight line.

One chair or table is placed in the center of the room, equi-distant from each line of chairs.
Action: Each player on the left hand end of his team is handed a small object. The objects should be identical: ie., key, coin, small bean bag, etc.

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

As soon as the player at the end of the line receives the object, he rises, runs around the center chair without touching it and back to the beginning of his line.


Simultaneously, everybody in the line moves up one seat so that the seat on the left end is vacant. The runner takes the vacant end seat and starts the object moving to the right again.


There is only one rule to observe in this puzzle. All seven pieces must be used in constructing each design. It offers almost endless varieties of interesting possibilities. Napoleon had this puzzle during his exile and kept a notebook of the figures he formed. One can work on it with pleasure for years.


## MOTHER GOOSE QUIZ

## by Burton Olsen

1. Who purloined a pig and ran?
2. What characterized the little girl who was very, very, good or bad?
3. Why did the pussy cat go to London?
4. In what holiday pastry did Little Jack Horner find a prize?
5. Little Miss Muffet was fond of what dairy delicacy?
6. How much wool did Baa Baa Black Sheep have?
7. Who solved the housing shortage by living in a pumpkin shell?
8. The brave old Duke of York had how many brave soldiers?
9. Who put the kettle on and served tea to all?
10. What Welshman stole my leg of beef?
11. What brave lad rescued Pussy from the well?
12. What frugal, delicious diet did he woman in the shoe feed her brood?
13. What was famous as a nimble-footed, hot-footed high jumper?
14. 'Twas mutual admiration and love that kept what animal from harm?
15. What two juveniles failed to deliver a pail of water?
16. What 'cry-baby' musician fell asleep in the hay?
17. What animal laughed at the sport of cow-high jumping?
18. Who was the thief who stole the tarts made by the Queen?
19. Who ran through the town crying the curfew in his nightgown?
20. What married couple cooperated best by cleaning up their platter?
21. How many blackbirds were baked in the pie?
22. While the King counted his 'moola', what was the Queen doing?
23. What disaster befell the maid in this episode?
24. What music loving monarch shunned cigarettes for his pipe?
25. What roly-poly character fell from his perch on the wall?
26. 
27. $\qquad$
28. 
29. 
30. 
31. 
32. 
33. 
34. 
35. 
36. 
37. 
38. 
39. 
40. 
41. $\qquad$
42. 

$\qquad$
18
18.
19.
20.
21.
22.
23. 3. $\qquad$
24. $\qquad$
25. $\qquad$

Answers:

1. Tom the Piper's son
2. She Had a Little Curl
3. To see the Queen
4. Christmas Pie
5. Curds and Whey
6. Three Bags Full
7. Peter Peter
8. Ten Thousand
9. Polly
10. Taffy
11. Little Tommy Stout
12. Broth
13. Jack
14. Mary's Little Lamb
15. Jack and Jill
16. Little Boy Blue
17. The Little Dog
18. The Knave of Hearts
19. Wee Willie Winkie
20. Jack Sprat
21. Four \& Twenty
22. Eating Bread and Hone
23. She lost her nose
24. Old King Cole
25. Humpty-Dumpty

## BIBLICAL WHO'S WHO

1. Who was the great leader and law-giver of the Hebrews?
2. Who was turned into a pillar of salt?
3. Who was the mighty hunter and builder of cities?
4. Who was the slayer of Goliath?
5. Who issued the murderous edict against the children of Bethlehem?
6. Who sold his birthright for a mess of pottage?
7. Who was the conqueror of the city of Jericho?
8. Who was the idolatrous wife of Ahab?
9. Who was sold into Egypt and rescued his family from famine?
10. Who was known as a temple builder and for his great wisdom?
11. Who was the daughter of Herodian who danced before King Herod?
12. Who was known for his great strenth, exploits and moral weakness?
13. Who was the tentmaker who became one of the great apostles?
14. Who was the apostle who was also a physician and great writer?
15. Who, among the apostles, was known as a fisherman?
16. Who was the wife of Jacob and the mother of Joseph?
17. Who discovered the secret of Samson's great strength?
18. Who was the poet who was known for his great patience?
19. Who was the first man to fall from God's favor and receive the curse of sorrow and toil?
20. Who was the founder of the Jewish Nation?
21. Who was chosen to build the ark and re-people the earth?
22. Who was delivered safely from the lion's den?
23. Who was the betrayer of Christ?
24. Who was the miracle worker with Moses in the Exodus?
25. Who was the author of most of the Psalms?

| 1. | Moses | 6. Esau | 11. Salome | 16. Rachel | 21. Noah |  |
| :--- | :--- | :--- | :--- | :--- | :--- | :--- |
| 2. | Lot's wife | 7. | Joshua | 12. Samson | 17. Delilah | 22. Daniel |
| 3. | Nimrod | 8. | Jezebel | 13. Paul | 18. Job | 23. Judas |
| 4. | David | 9. | Joseph | 14. Luke | 19. Adam | 24. Aaron |
| 5. | King Herod | 10. | Solomon | 15. Peter | 20. Abraham | 25. David |

## Outdoor Games

## Quail Shooter's Delight

If you know you are going to fail, it makes trying less of a trauma. The object of this throw and catch game is to grab as many of the thrown objects as possible and hold onto them. The not-so-obvious rationale is to provide a low-key vehicle for unselfconscious participation.

Ask 2 or 3 people to stand back-to-back in the center of a people circle that measures about $30^{\prime}$ in diameter. The number of people in the middle and the circle size will vary according to the numbers playing.

Using easily throwable and comparatively innocuous objects (frisbees, foldable saucers, nerf balls, knotted towels, etc.), ask each person on the circle's periphery to pick up one or two of the "balls". On the count of 3 , the group simultaneously lofts the throwing object toward the $2-3$ waiting targets. The catchers attempt to see how many of the flying objects they can hold onto. The results are predictably bad, and some worse than others, but everyone expects it (after the first few tries) and the sequential ineptness adds to the fun. The people who haven't tried think they must be able to do better than their predecessors. Techniques and attempts abound with pretty much the same result--much grasping, no grabbing.

Set daily world records. With 30 people throwing and two catching. I have yet to see 8 objects caught. It's not uncommon for all 3 catchers to end up empty-handed..

## People Express

Materials needed: Objects with which to create obstacles
Rope to tie group together Blindfolds
How to do:
Set up obstacles in an open area or in a forest with not much underbrush. Obstacles might include:
--Logs to step over
--A rope maze through some trees
--A bench to wiggle under
--A wide plank propped on a log to climb
--A hill to climb
--A smooth flat area where all must run
A rope links all together, but not so closely they cant walk easily. All are blindfolded except the leader. Or you might blindfold every other person.


## Spider Web

This initiative problem is becoming more popular, and rightly so. It's inexpensive, fits almost anywhere, can be made portable, and has the right mix of challenge and fantasy.

The object is to move your entire group (about 6 or 8 ) through a nylon fabricated web without touching the web material (nylon cord). Four or five small bells can be tied anywhere on the web so that movement of the cords (a touch) is transferred to the bells. A sounding of a bell indicates that the participant has been felt by the spider and he/she must begin again to keep from being eaten, or wrapped in silken cords to be eaten later. Try to find one of those horrible looking rubber spiders and dangle it threateningly from one of the nylon threads--a touch of the bizzare to add fantasy and fun.

To make the event more challenging, the rule exists that a body can pass through a web opening only once. This obviously adds to the group commitment and the necessity of working together. Number your group so that there are at least as many web openings as there are bodies to pass through.

## Some tips

1. Use nylon cord. The stretch characteristic of this tying material allows the web to remain taut (under tension).
2. Place 6 anchor points in the two vertical support posts or trees. These anchors can be any type of substantial eyescrew. The anchor points are placed at about $7^{\prime}, 4^{\prime}$, and $1^{\prime}$.
3. Tie one end of the nylon cord to any one of the anchor points and begin reeving the free end through the other anchors in sequence, to make a rectangular outline with the cord. While doing this, take a turn around each anchor and pull the cord tight (play-a-tune-on-it tight).
4. The loops (figure 8 or butterfly knots) must be tied while stringing the cord to ensure proper placement of the loops (symmetry). The loops serve as anchor points for the "web" strands, and allow practically an unlimited variety of web patterns.
5. Using the loops and anchors, tie up a unique web arrangement, remembering that people of all sizes must be able to fit through the web gaps. If you haven't tried this initiative problem before, you will be surprised at how small an opening a person can get through (with help).

## Safety Consideration and Ponderable Possibilities

1. Do not allow people to dive through the web. There is the distinct possibility of neck injury, cord burn, and web destruction.
2. Allow participants to go under the web, but not over.
3. Try to fabricate a web that will allow a put-up/take-down function.
4. Try using waxed nylon cord for the actual web strands. It's thinner than the periphery parachute cord and has a more web-like look. The waxed cord also holds a knot well.

# Fortune Fishing 

by Burton Olsen

Initiative Tests Prison Escape

## A. Group Instructions:

Your group has just located a note in the tree on the other side of the gorge. It has been determined the note is the map of the lost treasure of Captain Cook. You have spent several years looking for it. If the map falls you have lost your "gold mine" chance. Good Luck. You have 15 minutes because others will be along the trail and and that means you will lose or share your fortune to others.

## B. Leader's Instructions:

A foul occurs when any person steps into the gorge area. They are then lost to the group and goes to the sideline for observation. If the note falls, stop the game or if time permits, put the note back into the tree.
C. Equipment:

One note located in tree 18-23 feet from edge of gorge.
One long pole about 20-25 feet long.
D. Discussion

1. Discuss with the group their reactions about the game.
2. Why did they do what they did?
3. Get some interaction.

## INITIATIVE TEST GAMES

Initiative test games are activities that differ from conventional physical education or outdoor activities. They are perhaps easier to join because players start with fewer expectations. These types of activities are usually more fum, but are designed for a high-energy form of play offering a chance to challenge the physical and mental capability of the individual as well as the group. Care needs to be taken for safety of all individuals involved. As age, ability, or physical area changes so should the tast, instruction, and or equipment. Remember, the most important objective is first safety, then an environmental situation where group interaction is stimulated and nurtured.

## Goals:

1. To help develop unity, trust, and adhesiveness within the group.
2. To provide an opportunity for observing individual and group behavior under stress situations.
3. To assist group members in understanding and being more perceptive about individual and group processes and capabilities.
4. To analyze the effectiveness of communication.

## THE MAZE

## Group Instructions:

You and your party have been caving. Your lights have all stopped working and you are lost in the dark. You can hear one another as you communicate through the passages. Some how one of your enemies have lit a fuse that will blow up the cavern. You all realize you have only 15 minutes to get out of the cave (ring the bell). Good luck.

## Leader's Instructions:

Construct a maze of twine. At the end have a can with rocks or a bell hung on a string the group can use to sound as the entrance is found. A foul occurs when any person breaks the string, goes over, or under the string. The person(s) at fault then is lost to the group (he fell over into a hidden cavern). Carefully walk the group blindfolded to the maze. Read or tell the group of their instructions.

## Equipment:

Twine for making a maze, a can with rocks or bell, and blindfolds for all participants.

## Discussion Points:

1. How did you feel?
2. What were your reactions?
3. 

## INDIAN -NATIVE AMERICAN GAMES

## PASTIMES BACKPACKER'S GAMES <br> C MMPDUT

Take jacknjfe for whittling, or designing on bark twigs. Make 4 Lummi Rhythm sticks, willow, or tale whistle. Pencil, fen, or fingernail polish will mark SUGAR CUBES for DICE.

Use your ingenuity to substitute. Watch as you hike for appropriate sticks, shells, stones, grasses, etc. for games and $5 m a l l$ crafts.

Your tent rope or tarp cord can be used for Cat's Cradles, string tricks, or to practice new knots. Take a hank to make a rope belt using carsick bend or chinese decorative knots.

Plastic cup with cover [will hold Spill-Spell Scribbage letter dice, plus deck of miniature cards, tiny poler dice, small domino, checkers, balloons for batting, and bring a marker pen and pencil.

Piece of folded plastic can te your checkerboard, or scratch it in the dirt. Bring extra pocket-songtooks for sharing.
A KITE is light? Just right to float off the
ridge-top..cord isn't heavy either.
Weave a rush mat from cattail fronds, or braid with plucked grasses.
Carry file cards in pocket or First-Aid Kit for that poetic mod. Write down that precious thought otherwise Ios.

HOMEWARD BOUND: Play your game of "PICK UP" collecting trail
litter. Conservation of beauty is áGUOD game. YOU have the satisfaction of leaving paths and natural environment BETTER than you found it!

NOTE: Pebbles, nuts, or beans can be used in many Indian and Pioneer games.
SAGAMORE FLAT-STONE STUNT
One flat rock per couple. Clasp hands with index finger pointing straight. Keep stiff...pick up stone holding between straight fingers and run around campfire circle twice, with rock head-tieight. GOOD LUCK!!


## INDIAN WRESTLING

progress from prone position to standing thumb to thumb. Hand to hand, try to bend wrist over. Elbow to Elbow, sit down on the ground. Stand up, foot to foot. Push and pull. With charcoal from your campfire in one fist, and right wrists tied together with short thong... $1005 \mathrm{sel} \mathrm{y}_{\mathrm{f}} \mathrm{in}$ try to mark your opponent's neck, arm, or cheek. EXCITING!


POME STICK SHUFFLE
2-3 dozen straight twigs, trimmed to same length. Mark one by stripping bark or notching middle. Roll bundle in both hands, then separate in fistfuls. Opponents try to guess which hand holds the marked stick. Fays forfeit of tally if wrong. You pay if he's right. Take $3-5$ consecutive guesses, then shuffle for a few turns.

INDIAN FLIP STICKS - (Circle of Life Game) Gathefi.30-40 stones for circle. Home point must be marked. Fife rocks from home point is the Edge of the Village, marked by a stick. Use 3 sticks dropping fronvertical fist, stiff armed, into circle. SCORE: 3 flat sides up $=10$ points. 3 round sides up 5 points. 2 flat $u p=2$ points. 1 flat $u p=1$ point. If your "MAN" lands on an occupied rock, that opponent musth return to start his "circle of life" again. Player must* score EXACTLY on the Howe Point to end the game.
IOWA INDIAN BOWLING (adapted)
Any number of players equipped with cup or tin can, corn cob, or toilet paper roll. Dry beans; corn kernels or tiny pebbles. Flat bark sheet, cardboard or broad leaf. Round rocks or ball. Twig-chip markers. place card or leaf atop your cup. Put a handful of beans on square. From distance of 12 to 20 feet, players roll stone tall to topple target. Each player marks the spot where their ball stops. When target is finally knocked over, the person NEAREST to MOST beans wins. Mark score in dirt, or pocket pebbles knocked over each time.

KIOWA HIDDEN STICK GAME (shell game) 2 or more players or teams. EQUIPMENT: 1 to 4 slender f sticks, 1 different. 3 or 4 cups or tubes. t ape one end closed. Tally twigs, or pebble counters. Hide single stick or 4 sticks. Shuffle tube-cups. Tho guesses allowed. Right the first time $=3$ tallies. Correct 2 nd guess $=1$ tally. Wrong both times - Guesser must forfeit 3 tallies.
Each side has 3 consecutive turns.
BEAVER GAME (Indian)
1 small blanket, tarp, or sleeping bag. One person crouches under blanket (lodge)? Others walk around calling: "CAN A PE!" Take turns saying loudly: "EE KI YA !n, which means "Beaver, put out your pan". Beaver must thrust out hand, palm flat, extending as far as wrist to expose. Those circling pounce to catch it. Captor then becomes Beaver. in turn.

## ANAGRAMS (Pioneer Game)

Make 3 to 4 alphabets on beans or pebbles, and extra S,E,A,I, D, U and $T$. A tiny bottle of paint, plus brush, are
 Cone or
Stone (2) "CIrcle Mos Life" Villas en es very light to carry, and can make great fun if it rains. OR, make ahead of time and pack in margarine cup.

MEGWETCH Fur -Flip Indian Game


Lima bean ALPHABET Find 3 dark pebbles and 1 light. Use napkins, paper plates, leaves, fur-like material, or washcloths for camp game. With stick-wand, opponent flips twice to find add rock or hidden bean. Right last time $=3$ tallies. Correct $2 n d$ time gets only 1 tally. Wrong both flips must pay 3 tallies to hider. Trade after three rounds.
INDIAN BOWL GAME Pugasaing-Hazards
Using mess kit, pie pan, or deep paper plates, and 7 to 13 beans, buttons, or pebbles, marked or painted on one side, toss in bowl. Count only the marked beans that turn up in three tosses. One should be "Spotted Chief"...which, when it turns up, doubles the score. Opponent keeps your score and gives tallies. If one marker misses the bowl, then your round is cancelled. NO SCORE, HAVE FUN!!



## STAGECOACH HOLD UP presented by Kearstin Edwards

This is an action story. Assign groups of 2 or 3 to each part in the cast. As the leader reads the story each group must do their part each time they are mentioned in the story.

Cast.
Cowboys -yippy, yippy and pretend to ride horses
Indians
-war hoop sound
-scream
Horses
Stagecoach
Rifles
-trotting sound on knees
-turn around to make a complete circle
-bang, bang and pretend to shoot a rifle
Bows \& Arrows -zip, zip and pretend to shoot bow and arrow
It was in the days of stagecoaches, and cowboys, and Indians. Alkali Ike, Dippy Dick, and Pony Pete were three courageous cowboys. When the stagecoach left for Rainbows' End they were all aboard, as were also two women, Salty Sal and a doll-faced blond. The stagecoach was drawn by three handsome horses and it left Dead End exactly on time.
-The most dangerous part of the journey was the pass known as Gory Gulch. As the stagecoach neared the spot it could be noticed that the women were a bit nervous and the cowboys were alert, fingering their rifles as if to be ready for any emergency. Even the horses seemed to sense danger.

Sure enough just as the stagecoach entered the Gulch there sounded the blood-curdling war cry of the Indians. Mounted on horses they came riding widly toward the stagecoach, aiming their bows and arrows. The cowboys took aim with their rifles and fired. The women screamed. The horses pranced nervously. The Indians shot their bows and arrows. The cowboys aimed their rifles again, this time shooting with more deadly effect. The leading brave fell and the indians turned their horses and fled leaving their bows and arrows behind. The women fainted. The cowboys shot one more volley from their rifles, just for good luck. The driver urged the horses and the stagecoach sped down the trail."

From "The Fun Encyclopedia" by E. O. Harbin




## WHEELCHAIR SQUARE DANCING

 shared by Roy MainWheelchair Square Dancing is really not dancing, but it is called that for lack of a better name. Square Dance music is used and the movements are adapted from Square Dance calls (movements).

The formation of the square is the same as regular square dancing, except we are dealing with 4 " "entities" rather than eight dancers. The person in the wheelchair is the partner of the one who pushes -- as a couple is always the couple with their backs to the music. Imagine a 12 foot square. Straight across from \#1 is \#3. One and three are known as Head Couples. On the sides of the imaginary square are couples two and four. \#2 is to the right of \#1 and \#4 is to the right of \#3. The positions the couples occupy is known as their "home" position or simply HOME. The caller frequently calls -- "Everybody get home."

The movements or "calls" are adapted from regular square dance calls. We will list and describe a few here, and any experienced square dancer can readily create moves that will be satisfactory and fun.

1. Circle Left - self explanatory, use walking steps in time to music
2. Circle Right-
3. Everybody Forward and Back - 3 steps
4. Head Couples Forward and Back - 3 steps
5. Everybody Forward - stamp your foot to the tune of the fiddle. Back right out - say "Hey! Diddle Diddle"
6. Head two couples - Do Sa Do
7. Side two couples - couples indicated move to center of set and pass (RIGHT Shoulders) without stopping or turning, move diagonally to the LEFT and momentarily stopping - (take about 3 steps) Then both couples back up to their home position, exactly.
8. Head couple flutter wheel, side couples flutter wheel, \#1 and \#2 flutter whee 1, \#2 and \#3 flutter wheel, \#3 and \#4 flutter wheel, \#4 and \#1 flutter wheel.

FLUTTER WHEEL - Couples involved move toward each other to be side by side, don't stop but wheel around each other, about $3 / 4$ circle and go back home.
9. WEAVE THE RING - Couples move consecutively $1-2-3-4$, as the caller indicates. Each couple when called, will move to their RIGHT behind the couple they meet, who move into the center of the set, to give the "active couple" room. Then the active couple move on, in FRONT of the next couple, who back away slightly to give room. The active couple moves behind the next, in front of the next, to go back home. then numbers $2-3$ and 4 , follow the same procedure. The motion is continuous, -- the actives weave and the others move forward and back as appropriate.
10. LOOP THE LOOP - (Head couples, then sides) Designated couples move to center of the "set", pass right shoulders, move slightly to their left to complete a loop, like the bottom of a figure 8, as the circle is closed, they pass each other again to complete the top half of the figure 8, to return "home". 11. GRAND SQUARE. (All 4 couples participate)

Head couples move o the center of the square while at the same time, side couples back out to the corner of the square 《\#2's to the corner closest to \#1, and \#4 to the corner closest to \#3) Then the heads back out to take the original position of the sides, and the sides back-up to take the original position of the heads. We now have new heads and new sides. At this point the above procedure is repeated until everyone is back to their original home.
12. LEAD RIGHT AND MAKE A LINE

Heads (sides) lead to their right, behind
Sides (heads) and stand directly beside them.
Then, the two adjacent couples move forward and make a straight line of 4 (2 couples facing one way, 2 couples
the other. -- known as a two-faced line.) They move the line forward and back and then the caller says "Rock it, there Jack"). With one foot on the bar at the back of the chair, tilt the chair back ccarefully \& slowly) and then back to normal. At this point, all 4 couples walk in a circle back to home. (We call it a Ferris Wheel).

Any of the above calls can be adapted to "Singing Calls" -- Square Dances to popular songs, such as BIG, BUD, LEROY-- 5 FOOT TWO --GOOD OLD SUMMERTIME, OLD GREY BONNET, etc. The music used for the calls outlined above is called Hoe-down, and some excellent recordings are available at square dance supply shops. An excellent source is WAGON WHEEL RECORDS

C/O BOB RUFF
EDMARU AVE. WHITTIER, CA.
HAPPY DANCING!

DANCE
shared by Gwen Main
The following notes appear in the manual accompanying the Lloyd Shaw Foundation Recreation Dance Kit. The manual may be purchased separately and is an excellent resource for the dance leader.

## TIPS FOR TEACHING DANCING

In leading your group, especially when all of you are together for the first time, assume that they know nothing about the dances you have chosen to use. This means that all start together in learning, and progress together as they enjoy the dance. Begin each program with the simpler dances that anyone can get into and enjoy and progress to the more difficult only as fast as the group can comfortably handle them. You might start with a no-partner dance, or a grand march, that everyone can do with very little help or feeling of self-consciousness.

As you start, remember that any leader is better understood if his/her face can be seen when instructions are given, when calling, or when organizing the formation of the dance. Start so that YOU can see what is going on in all parts of the room, but also where you can be seen and heard. Be certain that you speak clearly, distinctly, just loudly enough to be understood by all. Be succinct!

Next, make sure you get the group's attention before you begin! After any walk-through or practice, wait for the group to quiet down before continuing. Always speak calmly, with friendly authority, and never yell. As you present each dance try to get the dancers into formation and begin the music and action as quickly as possible. Add details later, after the group has had some fun. With a recreational approach to group dancing, many of the dances, especially in this program, can be presented to the average group in a maximum of five minutes and some in even less time!

Teaching dance is just like sharing almost any other activity. In presenting a dance remember to teach only one figure, or part of a figure, at a time. If possible, show the steps and actions without talking too much, as people always retain what they see better than what they hear. Review that first part of the dance then add the teaching of the second part. Practice that second part; then, and this is very important, review parts one and two, then practice parts one and two together. Then, and only then, present the third part, practice it, review all three, etc. Many fine dance teachers like to practice a part by a walk-through and follow it up by actually dancing that part to music. This makes the "review it all as you build" method even more successful and fun for the dancers.

Build your own confidence by knowing your material well. Use this program in full by choosing dances that provide maximum variety in each of your programs whether the program is for a class of recreational situation. Variety of dance formation, style and music provide fun without complexity. Capitalize on this concept. Plan each program in advance, but be prepared to become aware that, by doing so, you can enhance the pleasure of the group: Remember that a very important part of planning any program is to have one or two dances with which to end the dancing. The end of a program should NOT be based solely on the time that is available. Plan to close on a happy mode, a climax -usually when everyone is enjoying a favorite dance the most.

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Share with the group the name of the dance, its background or
nationality, or possibly the name of the music.
Try to stay tolerant, encouraging, and cheerful.
JRemember that if you are enthusiastic it will spread to others.
Change partners frequently while teaching, as it shares the confidence
of the faster learners with the others.
Be patient. Patience is among the prime virtues of a good leader.
When mistakes occur, and they will - yours or theirs, accept them and
enjoy them with the group. Remember that you are sharing, not demanding
perfections!
Many have said this for many years and it is so very true: "Be a PART
of your group, never APART from your group."
Finally, keep this throught uppermost in your mind: The leader must
remember that group dances are social affairs. People participate
because it is fun. The leader must remember that the major objective is
fun and fellowship gained from the sharing experience of dancing
together. this in no way implies that rowdyism should be tolerated or
that there is an indifference to the accuracy, style or spirit of the
dance. But, deep within it all, it boils down to people enjoying
people, and dancing can be a great catalyst.
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Dances taught:

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1. Bird Dance 5. Hora - Isreal
2. Boi Tama
6. Savila Se Bela Losa - Serbia
3. Cotton Eyed Joe
7. Tzadik Katamar - Isreal
4. Ersko Kolo - Serbia
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Clogging is one of those wonderful recreational activities that are genuinely family affairs. People of all ages, sizes and conditions can participate -- the kids just do it faster!

The following notes, from the book "Almost Everything You Always Wanted To Know About Teaching Clogging Except How You Ever Let Yourself Get Talked Into Doing This In the First Place," by Shelia Fopwell, will describe the eight basic clogging movements.

Fiead them to refresh your memory of what we learned at CHAT and practice, practice, practice! Above all, have fun!

All clogging steps are make up of some combination of the following Basic Movements. The movements themselves fall into two groups--Toe Movements and Heel Movements. Each Toe Movement occurs on the upbeat of the inusic and is followed by a Heel Movement which occurs on the downbeat, or bass beat, of the music. The rhythm of the dance is kept by the heel; anytime the heel is sounded, the knee is flexed and then straightened, resulting in the characteristic up-and-down motion of the dancer's body. The word "click" is used to indicate that a tap has been sounded. All clicks should have a sharp, clear sound, not scuffed or muffled.

TOE MOVEMENTS

| TOE | The ball of the foot produces a click while the heel remains out of contact with the floor. TOE implies that the body weight is transferred to the ball of the foot; the term TOUCH is used when the same sound is produced but the foot is picked up again immediately without transferring any body weight to that foot. |
| :---: | :---: |
| DOUBLE TOE | Two clicks are produced in the space of one beat of music. The ball of the foot strikes the floor during the forward motion of a short kick and the knee straightens; immediately the same foot swings backward and the ball of the foot strikes the floor again in the same spot as the knee bends upward. The heel should not touch the floor. The forward and back motions are considered to be one movement with no hisitation between them. Normally the clicks occur slightly in front of the body, but they may be done toward the back or to the side. |
| FOCK | A click is produced by transferring the weight onto the ball of the foot slightly behind the body's center of gravity; the knee is in a flexed position causing the weight of the body to "rock" slightly to the rear as the center of gravity changes. Immediately the knee is straightened, giving the body and upward motion. The opposite foot is always lifted off the floor during a ROCK; the heel of the foot doing the |

FOCK does not touch the floor. (Also done with a forward FoCk as a variation.)

BRUSH The foot is allowed to swing from the knee with a pendulum action: the ball of the foot produces a click by striking the floor a glancing blow and continuing in the direction of the swing (which may be to the front, to the rear, or across in front of the opposite leg.) The knee should be lifted slightly after the tap is sounded with the sole of the foot parallel to the floor, toe angling downward, so that the swinging motion of the foot ceases.

DFAG
The foot is flat on the floor and the knee is flexed when the DRAG begins. With a springing motion which moves the weight of the body up and back, straighten the knee allowing momentum to lift the heel slightly off the floor and drag the foot rearward about half the length of the foot. The heel never entirely loses contact with the floor, and weight is distributed along the length of the foot at the end of the movement. There is no distinctive click. (Also done with both feet on the floor in the same manner.)

HEEL MOVEMENTS
HEEL The weight of the body is already on the ball of the foot when the HEEL movement is done. The heel is snapped down, producing a sharp click, and the knee is flexed downward, distributing the body weight along the entire length of the foot.

STEF The entire foot is placed flat on the floor, producing a click with the toe and heel taps at the same time and transferring the body weight along the length of the foot while flexing the knee downward.

SLIDE A down-and-forward counterpart of the up-and-back motion of the DRAG. With the foot flat on the floor and the knee straight, the weight is rolled up onto the ball of the foot, letting the knee begin to go slack. As the weight of the body begins to drop forward, the instinctive tightening of the leg muscles prevents a fall by sliding the foot forward (about half a foot length); the heel is then snapped down, producing the click and redistributing the weight along the whole length to the foot. At the end of the SLIDE the knee will be flexed. (Also done with both feet on the floor in the same manner.)

Bird Dance<br>Boi Tama<br>Cotton Eyed Joe<br>Ersko Kolo<br>Hora<br>Savila se Bela Losa<br>Virgina Reel<br>Tzadik Katamar

## DANCES DONE BY HOOTERS

Amos Moses<br>Bingo<br>Bingo Waltz<br>Bird Dance (Chicken)<br>Bossa Nova Mixer<br>Cielito Mixer<br>Contra<br>D'Hammer Schmiedsg' Sell'n<br>Elvira<br>Freeze<br>From You I Receive (Sufi Dancing)<br>Hallelujah<br>I Open My Heart to You (Sufi Dancing)<br>Jingle Bell Rock<br>Joy Joy (Sufi Dancing)<br>Left Footers One Step<br>Little Shoemaker<br>Miserlou<br>New York, New York<br>Spanish Flea<br>Square Dancing-many different figures<br>Tzadik Katamar<br>White Silver Sands

## DANCES DONE BY LATE HOOTERS

Bannielou Lambaol<br>Carnavalito<br>Chiapanecas<br>Dirladada<br>Jesse Poka<br>Little Black Book<br>Sulam Yaakov (Jacob's Ladder)<br>Tant Hessie<br>Teton Mountain Stomp

## BANNIELOU LAMBAO

(Bonnie Lou)
Record: World Tone-WT 10014, Folk Dance Music International Division of World tone Music,Inc., New York, New York
Formation: Line or circle, all holding little fingers
Measures:
1-8 Starting with LF take side steps LF, Rt ft , Lf ft , side step w left ft . Touch w/ right.
9-12 Rt ft in front, back to left ft in front back to left ft .
13-16 Step left side $w /$ left ft touch right.
17-20 Repeat ..... 9-12
21-29 Repeat 9-16
30 Hold (no music)
BINGO(American Play Party)
Record: 45-6172 (41-6172)
Formation: Double circle (of any number of couples), partners side-by-side and arm-in-arm, girlon the right.
Part 1: All walk counter-clockwise around the circle, singing.
"A big black dog sat on the back porchAnd Bingo was his name,A big black dog sat on the back porchAnd Bingo was his name."
Part 2: All join hands to form one large, single circle, girls on partners' right and still
walking counter-clockwise. Sing (spelling name),
"B-I-N-G-O; B-I-N-G-O; B-I-N-G-O
And Bingo was his name."
Part 3: Partners face each other and clasp right hands, calling out " B " on the first chord.
All pass on to a new person with a left-hand hold, calling "I" on the next chord.
Continue to a third person for a right-hand hold and shout " N ".
On to a fourth person with the left-hand, shouting " G ".
Instead of a right-hand to the fifth person, shout "O" and hug your new partner vigorously.
(or you may swing this partner once around.)
Repeat dance from beginning, with new partners.

## BOSSA NOVA MIXER

## (American Round)

Record: Columbia ZSP 58839, "Blame It on the Bossa Nova", Eydie Gorme

Formation: Line, Single Circle, double circle, couple mixer
Notations: Novelty dance, great dance to build from one formation to another. As taught by Burton Olsen

## Measures

- Introduction, -- counts, hold.

1-2 SIDE (L) TOGETHER, SIDE TOUCH. SIDE (R) TOGETHER, SIDE TOUCH. Step on Left foot to Left side, step on right foot next to Left foot, step on Left foot to Left side, hold count 4 . Repeat with right foot going right.

3-4 FORWARD, TOGETHER, FORWARD, TOUCH. BACK TOGETHER, BACK, TOUCH. Step forward on L foot, step on right foot next to Left foot, step on Left foot forward, hold count 4. Repeat with right foot going back.

5-6 CHARLESTON. Step forward on Left foot, swing Right foot forward in air, step back on right foot, swing left foot back. Repeat step.

7-8 CROSS AND POINT. Cross left foot over right foot, point right foot to right side, cross right foot over left foot, point left foot to left side. Repeat.

REPEAT DANCE STEPS.

HALLELUJAH
(American Line Dance)

Record: Hit Parade, WBS 8877, "Hallelujah", Parker \& Penny
Formation: Line
Notations: A simple line dance taught at the Contra Holiday in Binghampton, Thanksgiving, 1980, by Bill Kattke, Mineola, New York. The song and words are beautiful and lend themselves easily to group singing and feeling.

## Measures

Introduction, -- counts, hold.

SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left , right. Hands sway as body moves.

2 WALK RIGHT, WALK, WALK, WALK. Walk to right starting on left foot, right foot, left, right.

3 SWAY LEFT, RIGHT, LEFT, RIGHT. Sway left, right, left , right. Hands sway $s$ body moves.

WALK LEFT, WALK, WALK, WALK. Walk to left starting on left foot, right foot, left, right.

WALK FORWARD, FORWARD, FORWARD, TOUCH. Walk forward starting on left foot, right foot, left, touch right heel forward.

6 WALK BACK, BACK, BACK, TOUCH. Walk backward starting on right foot, left, right, touch left toe backward.
7-8 WALK FORWARD, AND, CROSS. REPEAT. Walk forward on left foot, right, cross left over right, step back on right foot. Repeat.

## NEW YORK, NEW YORK <br> (American)

Record: MCA 60194, "Theme from New York", (Roger Williams)
Formation: Line dance, no contact, all facing same direction
Notations: Neil Pogsley's version of 1983 as taught by Burton Olsen.

## Measures

1-8 Introduction, 32 counts, hold.
9-12 STEP (L), KICK, STEP (R), KICK, STEP (L), KICK, STEP (R), KICK. (1) Step on left in place, (2) kick right diagonally in front of left with most of action from knee. (3) Step on right, besided left (4) kick left diagonally in front of right. Repeat.

13-14 BACK, 2, 3, TOUCH. FORWARD 2, 3, TOUCH. Walking backward (1) left, (2) right, (3) left, (4) touch right forward.

15-16 TWO STEP LEFT \& RIGHT. REPEAT. (1) step to left side with left (2) close right to left taking weight (3) immediately transfer weight back to left (4) hold. Repeat with right foot.

17-18 TURN (L), 2, 3, TOUCH. TURN (R) 2,3 , TOUCH. Turn one complete left face turn in three steps, then hold on 4th count. Turn one complete right turn in three steps, hold on 4th count. (Variation: turn one and $1 / 4$ turn to right, face new direction each time dance is repeated.)
REPEAT STEPS.

## SAVILA SE BELA LOZA

(Serbia)

## Record: Lloyd Shaw Foundation, Record \#: E-43

Formation: A line dance. Lines, or a broken circle, no partners.
Notations: Hands down at sides, joined with adjacent dancers, leader with right hand free. All start on R. foot.

Counts:
1-20 RUN RIGHT 19 STEPS. Starting on right foot, facing slightly right and moving . . . . . . . right, dance 19 small, light and easy running steps and hop on right foot $9 \mathrm{on} \mathrm{ct}$.

21-40 RUN LEFT 19 STEPS. Starting on left foot repeat cts 1-20 in opposite direction and hop on left foot on ct 40.

41-48. . . . SCHOTTISHCHE RIGHT, SCHOTTISCHE LEFT. Starting on right foot, facing slightly right and moving right, dance one schottische step. Then, starting on left foot, turn to face slightly left, and dance one schottische step. Schottische step: 3 short, lgith, almost running steps followed by a hop.

49-56. . . . SCHOTTISCHE RIGHT, SCHOTTISCHE LEFT. Repeat cts 41-48.
57-64. . . . SCHOTTISCHE RIGHT, SCHOTTISHCHE LEFT. Repeat cts 41-48

## TZADIK KATAMAR

## Record:

Formation: circle, hands held at shoulder level. Meter: 4/4
Notations: Israeli circle dance by Jonathan Gabalt

## Measures:

1 Moving in LOD, step on R, L, R, L (1-4)
2 Face ctr. Sway on R to R (1). Sway on L to L (2). Sway on R to R (3). Sway on L to L (4)

3-4 Repeat action of meas. 1-2
$5 \quad$ Facing ctr, step on $R$ to $R$ (1). Cross $L$ in front of $R(2)$. Step on $R$ to side (3). Step on L crossing in back of R (4)

6 Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step on $L$ crossing in front of $R(4)$.
$7 \quad$ Step on $R$ in place (1). Step on $L$ to $L$ (2). Step on $R$ crossing in front of $L$ (3). Step on $L$ in place (4).

8 Repeat swaying action of meas 2
9-12 Repeat action of meas 5-8

## BENEDICTION DANCE

## WORDS

May the blessings of God rest upon you
May his peace abide in you
May His presence
lluminate your heart.

Now and forever more

INSTRUCTIONS

Outline partner with your hands
Hold partner's hands

Reach up

Place your left hand over your partner's heart and your right hand over partner's left hand

Hold hands with partner in prayer pose and bow CHANGE PARTNERS AND REPEAT

|  | (Single circle) <br> Face your partner <br> words <br> instructions |
| :--- | :--- |

## From you I receive

To you I give
Together we share
From this we live
bring hands in
take hands back out
hold hands - turn $1 / 2$ circle
bow to your first partner turn around and you have a new partner
(hold hands chinese style

## DANCE (SUFI) SHARED BY; SALLY HEARD

"I OPEN MY HEART TO YOU"
I open my heart to you
and let your love flow through me. $3 x$
Love flows through me, Love flows through you, Love flows through us now.

## REPEAT UNTIL EVERYONE HAS BEEN AROUND THE CIRCLE OR UNTIL A NATURAL ENDING TIME.

VARITIONS: Let your: joy -- light -- bliss -- love --peace -
life -- Chat -- etc., etc., etc.
DANCE INSTRUCTIONS; Form a large circle Single circle -- Face a partener (look straight anead to your next partener

## WORDS

I OPEN MY HEART TO YOU
Let your love flow thru me INSTRUCTIONS

Bring your hands out to your partener holding hands on the you Back to your heart
verse two Turn around behind you repeat to the person behind you
verse three
Turn to the center

I open my heart to you
Let your love flow thru me

Everyone does it holding hands on you Bring hands back to heart

Turn back to your partener
Loves flows thru you, etc
Hold hands - turn clock wise
reverse
Go to next partener.
REPEAT ALL AROUND CIRCLE
(IT Doesn't work unless you look into your parteners eyer)

Spanish Flearsine Dance
Cued - step, hick, step, hick, step hail. Step behind, step. turn step behind, step. Repectstarting with thehich.
Dance directions:
Start with the ucipit on right font:
step to the left, hick across cite heft foot
Aec to the rijuir. hick across with left it ot
Step t che lift, high acis with rich l font $180^{\circ}$ turns so.
Step ru jat, graperinc (left behind, roget) tern ( $180^{\circ}$ turner) so


## JOY JOY JOY

WORDS INSTRUCTIONS
Single circleface partner
Joy joy joy
You've brought us so muchjoy
Big circle from heart ..... nold hands
on JOY HANDS EXPLODE UP
REPEAT
repeat with person behind you
REPEAT turn to center go in and out
And your Love bringssweet healing
turn around in place
bring hands down like star dust
on earrrrth pass partrner tonext partner
VARIATIONS; Love, Love Love
Peace, peace peace
Light, light, light
warmth, warmth warmth
FUN, FUN, FUN
Smile, smile, smile laughter, laughter, laughter kindness, kindness, kindness
heaven, heaven heaven
Goddess, Goddess. Goddess


Welcome to the 41 st meeting of Chatcolab.
Let me take some time this evening to go ouer what you can expect out of your week here. Chatcolab is truly a "lab" experience. That means that everything is not planned ahead and ready. Rather, many of the functions will be prepared by us together. That's how you will learn leadership skills - by experimenting. Not every function will turn out exactly as you expect. Some will turn out exactly as you expect. Some will be less than pertect, but you will learn trom ail of the events. Expect surprises! (At this point Lane donned a clown nose!)

The Urientation Facket by April Cook will really help you set up your week. Kead it. Otherwise hal fway through the week, when you ve been starving every day because we don t have breakfast, you'll find thàt breakfast is at 7:30-8:00 (for experienced labbers this is a new arrangement.)

## Camp Rules

A. Waterfront

1. Urientation tomorrow at 1:45.
2. Boats \& docks offlimits til then.
S. No swimming unless a WSI is present.
B. Eell Ringing
3. Also used as a local emergency notification.
4. Ring it 3 times.
C. Eabin Rules are posted in Cabins
5. Be considerate
6. 1u: 30 lights out/quiet time a. move to foyers
b. leave your night shirts out if you'll be up late.
D. Runamuck List
7. We open camp.
8. Let the Siffords know problems in writing on list.
E. Kitchen items
9. They are commercial items and expensive

2 . They do not leave the Dining Hall
F. Sports Equipment

1. It's found in the corner of the Notebook Room
2. Return after use.
G. Library is in the Fireplace Room
H. The pay phone is located outside the notebook room and is message phone.
I. If you need some supplies, see Don in the kitchen early in the morning.
J. Larrie will be video-taping segments of Chat.
K. Notebooks will be ready for you the last morning so submit everything you do by Thursday FM so it will be included.
L. A Camp Store will be available at selected times.

Frogram
$A$. Sharing Button has been changed from Bogie
E. Want to teach a Cratt, Sport, Game, Song? Let us know!
C. Families - come up with your family name at dinner
tonight.
0. The Duty Wheel will indicate your families job.
E. The packet contains 2 schedules. One titled "Chat

Schedule", and 1 labeled "My Fersonal Schedule". Look through the choices on the Chat schedule. Choose those you will take, and enter them on your personal schedule. This will take a bit of juggling, since there are so many good choces.

So, to get ready for the week, I'm going to teach you to juggle. Everyone take 3 marshmellows from the table and let's try it (An effort was made.) It you're having trouble juggiing, just remember, jugaling is actually throwing. (At this point a marshmellow tight insued.) Mike Early took over at this point for a get-acauainted exersise.
(Peppy folkdance music playing softly in the background. Chairs arranged in one large oval or circle.)


#### Abstract

1. KALEIDOSCOPE BINGO - As they enter each person given a pencil and a bingo sheet. Told to put their name in the center, and then move about the room collecting other's names until all boxes on their sheet are filled. They then sit. They are to have 25 different names on their sheet. When all seated, leader stands and calls out a name from her card. The person named stands up, repeats her/his name AND states his/her hometown. That person then calls out a name from her card and the procedure continues. As each name is called out, ALL CIRCLE (hug) that name IF it is on their card. Continue until a "Kaleidoscope Bingo" is called. Have the 'bingo' caller stand and read the circled names, and have the owners of the called names stand also. May play on through several more 'bingos'.


2. WHERE WERE YOU THEN? - (Janet saw this done at a forum and now, in true lab style, is trying it out on us !) Leader designates a huge map of the USA. Then, starting in about 1920, we will locate our states of each date that leader calls out, and all will move accordingly as soon as their birth year is called. Leader will call dates by 5 year increments from earliest year, to the present.
(After we've done this, these instructions may make some sense.)
Example:WHERE WERE YOU IN 1960? '65? '70? 75? etc.
3.SONG SCRAMBLE - Each person is given one line of a familair song. Players then move about the room to locate others with lines of the same song. Once song is complete, group sits down and yells out name of their song. When all players have found their groups, have each group stand and sing their song. Use a variety of familiar songs.

LIBBERS ARE NOW SPLIT INTO 5 SMALLER GROUPS...12-15 EACH. ASK THEM TO MOVE CHAIRS TO FORM A CIRCLE FOR THEIR GROUP AND BE SEATED, PLEASE.
4. NAME GAME - have each person state their names around the circle. Then, all cover name tags and have each person try to name the whole circle. When someone is really 'stuck', they place their hand on top of their head, and at this signal the person with the forgotten name shows their nametag, briefly. Go with just FIRST NAMES.
5. WHAT IS YOUR AILMENT? Leader of small group starts by describing his ailment. Such as "I can't open my left eye". Then he closes his eye and everyone does the action at the same time. Next person may then say "My left foot has the jumps" and bounces left foot up and down. All copy. Continue around the circle 'till all have contributed their 'ailment'. (When giving instructions to group for this game, try to encourage creative and hilarious 'ailments'.)

GROUP TOLD TO MOVE CHAIRS AND FORM ONE LARGE DOUBLE CIRCLE.
6. FOLK DANCE _ a slow moving, easy mixer dance.

At close of dance, group is ready to parade or snake to sight of Closing Ceremony, singing as they go.


## CHIVAREE

Twas a dark and starlit night as the "newlyweds" walked past the roaring fire down to the pier for some quiet time together after the riotous wedding. The water was lapping at the end of the pier where they sat talking of their future plans and life together. The air was crisp and with the clean smell of the water and trees that surrounded them. They could hear the voices of the other labbers up in the dining hall as a far off and distant backdrop to the quiet that surrounded them.

Little did they know that a plot was being hatched against them. The facilitators gathered volunteers, pots, pans, and spoons. The troupe shuck out the back door of the dining hall and took a circumspect route down to the water front. being as quiet as possible they approached the end of the pier.

Suddenly Dawn and John's quiet thoughts were interrupted by a noisy clanging, banging, and shouting. The chivaree's were descending on them in mass. As they approached them there was much laughing and merriment going on by both the chivaree's and the "newlyweds".

What no one noticed was that as more people approached the end of the pier the pier kept getting lower and lower in the water. Suddenly Dawn screamed as the ice cold water came over the top of the pier and soaked her pants.

After that the merry makers mad a hasty retreat back to the dining hall. Several minutes Dawn and John came into the dining hall. Hugs were passed around and everyone talked and started dancing.

## WEDNESDAY EVENING ACTIUITIES "Halloween in June"

COMMITTEE:
Virginia Black
Ruth Moe
Jean Baringer.

Linda McDarifel
Det Scott
Betty Todd

Donna MalcevミKi
Amy Elack
Jim wilsorı

This gala evening's activity started below the flag pole with each new arrival receiving a number. A majority of the Chatcolabbers arrived in wonderfully, varied and colorful castumies.
Following the Flag Ceremony, there was a parade of the participants. Voting was done for favorite costumes and prizes awardedd. A great scurry theri erisued as 5 groups of labbers zipped around the ground 1 ooking for items on their Trigk or Treat (Scavenger Hunt) lists. Wheri all the groupis returned with their "loot" each item was "checked" by the groups amidst much good natured laughing and cat calls to boost the competition. One very brave participant shed his jearis so that item would be eligitule!?
Games that followed were the square relay (see games section) and a modification of the elephant-duck game (cats and bats were substituted) to follow the theme of the evaeriing. Refreshments of Marshmallow -Krispy-0's and
Witch's Brew were served.
Scavenger hunt i tems were:
Dr iftwood
Faper cup of cool ashes
Large fine cone Name badge with letter
Safety pin Penny, nickel, dime, quarter.
Fristee
Toilet paper roll
Moss covered rock
Any 3 of the following toilet
Can of Fepsi
articles: Towel, harid creami, Nail file, comb \& brush.
Live masquito cup of pine needles Littlest girl
Broom
Lge, cottonwood leaf Dandelion blossom

The funiniest thing was required of all groups.
Each of three groups had one of the following groups of iteme:

| Firk sweater | loaf of bread | Oregon, washington. |
| :--- | :--- | :--- |
| Green shoes | life jacket | Montana maps. |
| stef ladder | Fadde | Comiuter page from |
| sleeping bag | tire jack. | April's computer. |

## THURSDAY EVENING ACTIUITY

The evening activity committee included:
Catherine Armitage Joyce 0lver

Lucy Linker
Toni Gwin
Thayer Fanazick
Jenny Early

The committee chose a STREET FAIR theme to develop for the evening activity. The banner signs advertised a KALEIDOSHARE, STREET FAIR. The activity was very successful and could work well for a wide variety of settings. The activity was very structured in planning but very unstructured in presentation. That is the key to the success. The arrangement of the craftemen, the flow of traffic, the opportunity for impromptu entertainment, the decorations and scenery must be well organized. The committee added street signs on the posts with the addition of street lamps to create the atmosphere of a city street. Decorations must be organized and prepared ahead and should be kept relatively simple. Once the ground work has been done, the activity should seem to flow very easily and carefree. Labbers commented that they really enjoyed the relaxed atmosphere and the variety of choice in wandering from one craft table or activity to another without a schedule or a leader. This type of decentralized programming is very effective for diverse groups. It is a good activity for multiple generations and interest levels.

The KALEIDOSHARE STREET FAIR was a for um of sharing by various craftsmen, artists and entertainers. The following crafts were displayed and demonstrated:

Beaded earrings
Card Weaving \& tatting basket weaving
Native Heritage Games
Kaleidoscope Making
Quilling
Pipe Chimes
Water colors
Goose Centerpieces

April Cook
Catherine Armitage
Billie Marie Studer Jim Schuld
Toni Gwin Jean Barringer
Sally Heard Jeniny Early Ellen Eayd

There were various wandering artisans traveling the street: a concession venter (Doc) selling candy and various items from the camp store. Kathy McCray with the partnership of Ellen Boyd, sold scrolls of poetry and fortunes for a quarter. Jim Wilson and Shea Coreson were the wandering hugger traveling the streets of the fair and selling hugs. Lane Mahaffey in full costume as a clown wandered the streets and taught an eager fallowing how to juggle scarves. There was a stage area that was open to voluriteer performers. Diana Marsden entertained the crowd with song and dance. Jim Wilson and Joyce $0 l v e r$ brought their gun music and did a country swing type dance. John Head ick told stories and did a standup comic routine. The Oriental Theater Group drew a large crowd when they presented the Three Swine of Small Stature. Jeanne Warner flayed the Keyboard and answered requests as blabbers strolled the streets. Any money raised in the event was donated to the Chatcolab scholarship. Fund. It was a fun filled evening and proved to be well organized under the hand of Lucy Linker and the enthusiastic committee.

# THE THREE SWINE OF MOST SMALL STATURE AN OLD FAVORITE GOES ORIENTAL 

## CHARACTERS:

Stage Manager
Number One Pig
Number Two Pig
Number Three Pig
Won Ton Wolf
BEFORE RISE OF CURTAIN: A gong sounds off stage. Stage Manager steps out from between the curtains and bows low to audience. NOTE: The acting should be highly stylized, with the actors pantomiming most of the action in pseudo-Oriental fashion.

STAGE MANAGER: O most revered audience, welcome to Imperial Theater of the Orient. I, Orient Stage Manager, beg your humble attention. Wish to have your permission to introduce play. Wish to introduce play even without your permission, since actors have been rehearsing for a week. Play tells very ancient an honorable legend: LEGEND OF THE THREE SWINE OF MOST SMALL STATURE. Called in translation, "THE THREE LITTLE PIGS". Perhaps you have read legend already, in which case, feel free to nap during performance. However, must warn you that legend in English nos so beautiful as legend in Chinese. In Chinese is very symbolic... very aesthetic. Also very hard to understand if you don't speak Chinese. (Gong sound off stage) Ah, so! Signal means, "let's get this show on the road." (Bows) THE THREE SWINE OF MOST SMALL STATURE. (He claps his hands and the curtains open.)

SETTING: Bare stage. A cut-out tree stands at one side.
AT RISE: The three pigs are dancing and skipping about.
STAGE MANAGER: Behold! A woodland glade in ancient China. Notice only one tree for scenery. One tree suggests entire woodland. Very symbolic. Very aesthetic. (Clap hands. Pigs stop frolicking and stand in line.) Beg to introduce chief characters. (Pigs step forward and bow as there name is called.) Number One Pig. (He bows) Number Two Pig. (He bows) Number three pig. (He bows)
Play has one other character. We will introduce him later. For one thing,
wish to build suspense. For another, takes along time to get into his costume. (The gong sounds) Signal! Signal means: "Let play begin! " (Stage Manager kneels at side of stage.)

NUMBER ONE PIG: Oink!
NUMBER TWO PIG: Oink!
NUMBER THREE PIG: Oink!
\#1 PIG: Brother \&/or Sister Pigs, what a happy life we live here in ancient China.
\#2 Pig: You have spoken wisely, Number One Pig. Ours is the most carefree existence.
\#3 Pig: Nothing to do but sing and play, all day long.
\#1 Pig: Yes, fun is good. But when I spoke of pleasure, I meant also the pleasure of work. The pleasure of going to school. The pleasure of meeting challenges and pursuing hones toil.
\#2 Pig: What a party-pooper you are, Number One Pig. Number Three Pig and I don't believe in all that work stuff.
\#3 Pig: Naw, we just want to dance and sing and have a good time all day long.
\#1 Pig: Foolish, foolish pigs! Listen to me, your elder brother/sister. All play and no work make for great unhappiness.
\#2 Pig: Says who?
\#1 Pig: Old saying of Confucius.
\#2 Pig: (Disgusted): Ah, you and your high-flown ideas! Just because you went to college, you're always showing off.
\#3 Pig: You used to be a regular gal/guy, \#1 Pig. But ever since you took your Ph.D. in Pig Latin, have you been a grouch!
\#1 Pig: You may scoff at me now, my sisters/brothers. But one day you will see I am right.
STAGE MANAGER (Rising, addressing audience): \#1 Pig wasn't exaggerating. S/he knew that summer could not last forever. Behold: Winter! (He hangs a giant snowflake cutout on the tree.) Cold, cold, cold winter - the worst winter in the history of China. Notice: Only one snowflake for scenery. One snowflake meant to suggest all of winter. Very symbolic. Very aesthetic.
\#3 Pig: Also very cheap!
STAGE MANAGER: Now came the time to work, just as \#1 Pig had predicted.
\#1 Pig: Oink!
\#2 Pig: Oink!
\#3 Pig: Oink!
\#1 Pig: My sisters/brothers, it is winter. We can no longer live out of doors. I think it is time to build a pagoda.
\#2 Pig: (Sarcastically): It's really terrific to have a college graduate in the family. It's been snowing for a month now, and it's finally dawned on
him/hers to build us a house.
\#3 Pig: I was wondering when you were going to get around to it, Number One Pig.
\#1 Pig: (Smugly): But, my sisters/brothers, I am not going to build us a house. I am going to build me a house. You must build houses for yourselves.
\#2 Pig: Big deal! I guess we can build as good a house as you can if we want to.
\#1 Pig: We shall see. What will you build your house of, \#3 Pig?
\#3 Pig: I shall build my house of tatami mats. I know where I can get a real but on good straw tatami mats, imported from Japan.
\#1 Pig: If I may say so, esteemed, honorable, and revered sister/brother, it's a stupid idea. I might call it tatami-rot!
\#2 \& \#3 Pig (Groaning in unison): Oink!
\#1 Pig: And what will you build your house of, \#2 Pig?
\#2 Pig: I shall build my house of chopsticks. I can get second-hand chopsticks free down at the Chinese restaurant.
\#1 Pig: House or straw! House of sticks! Is terrible architecture.
\#2 Pig: (Wagging his finger; brightly): But is symbolic!
\#3 Pig: (Likewise): Is aesthetic!
\#1 Pig: (Proudly): I shall build my house of bricks.
\#2 Pig: Bricks! But bricks cost a fortune!
\#3 Pig: Where would you get the money?
\#1 Pig: Have been making regular deposits at the Piggy Bank. You forget: I am college graduate. I really know how to bring home the bacon.
\#2 Pig \& \#3 Pig:(Groaning in unison): Oink!
STAGE MANAGER: And so, the Three Sine of Most Small Stature set to work to build themselves the best pagodas they could manage. (Pigs Pantomime building houses.) \#1 Pig built his/her house of bricks, while \#2 Pig build his/hers of chopsticks and \#3 Pig used tatami. And when the pagodas were finished, how pleased the pigs were.
\#1 Pig: Oink!
\#2 Pig: Oink!
\#3 Pig: Oink!
STAGE MANAGER: Story now becomes complicated. Is late one night. Each pig sits in his own pagoda. No scenery for night. No scenery for pagodas. Audience must use imagination. We blew our budget on the snowflake. Suddenly, out of the woods comes dark, mysterious figure. (WON TON WOLF enters and slinks around at back of stage.) Wicked creature. Evil creature. Hush! Plot thickens! (Wolf pretends to knock on door of straw house by stamping his foot on the stage as he raps his hand in the air.)
WOLF: O, most revered \#3 Pig, I beg you to give me admittance to your snug little pagoda.
\#3 Pig: Who is that knocking on my door?
WOLF: It is I, your humble friend and neighbor, Won Ton Wolf. Let me in,
let me in!
\#3 Pig: Not by the hair of my Chinny Chin-Chin.
WOLF: (Perplexed): What the heck is a Chinny Chin-Chin?
\#3 Pig: Oh. Is my boy/girl friend. His/her name is Chin-Chin. "Chinny: is his/her nickname.
WOLF: (Still perplexed): Well, what on earth does his/her hair have to do with it?
\#3 Pig: His/her hair is most beautiful feature. It is what caused me to fall in love with him/her. (Sings) "I dream of Chinny with the light brown hair . . ."
WOLF: (Disgusted): What is this, Chinese amateur night? Let me in< I say! \#3 Pig: Never!
WOLF: Then I'll huff and I'll puff and I'll blow your house in!
\#3 Pig: And then what will you do?
WOLF: (Laughing wickedly): I'll turn you into pork chow mein!
STAGE MANAGER: (As Wolf huffs and puffs): So Wolf huffed. Wolf puffed. Son of Confucius! Wolf blew house in! (\#3 Pig falls over.) Fortunately, Pig escaped to pagoda of \#2 Pig. (\#3 Pig runs over to \#2 Pig).
\#3 Pig: Listen, sister/brother, I'm in big trouble. May I spend the night with you?
\#2 Pig: Of course. I But what happened? (Wolf knocks at door of second house.)
\#3 Pig: Never mind. I think it's about to happen again.
WOLF: O, most noble and esteemed Number Two Pig, let me in, let me in.
\#2 Pig (to \#3 Pig): Who can that be?
\#3 Pig (dryly): Well, it ain't Madame Butterfly!
\#2 Pig (dramatically): You mean . . . .?
\#3 Pig (Nodding): Yep. Won Ton Wolf.
\#2 Pig (To Wolf): you've got to be kidding, O most feared and vicious wolf. Never will I let you in, not by the hair of my sister's/brother's Chinny Chin-Chin (Pause) Aren't you going to ask me what a Chinny Chin-Chin is? WOLF: Forget it. I've been that route already. Are you going to open up or do I go into my huff-and-puff stuff?
\#2 Pig: What will you do if I let you in?
WOLF: I'll turn you into Barbecued Spare Ribs with Sesame Soy Sauce. STAGE MANAGER: (As Wolf huffs): Again, Wolf huffed. Wolf puffed. Again, success. (\#2 \& \#3 Pigs fall over). Sky looked as if it was raining chopsticks. Just in nick of time, \#2 Pig \& \#3 Pig made it to pagoda of \#1 Pig. (They race over to \#1 Pig.)
\#1 Pig: O my most honorable sisters/brothers, to what do I owe the esteemed pleasure of this unexpected visit?
\#2 Pig: It's Won Ton Wolf!
\#3 Pig: He's after us!
\#1 Pia: (Smualy): Why did you not seek refuge in your own pagodas?
bits. It never pays to buy cheap foreign merchandise.
\#2 Pig: And my chopsticks weren't much use, either. You were very clever, \#1 Pig, to build your house of bricks.
\#1 Pig: (Modestly): Well, to tell the truth, I didn't get the idea by myself.
Read it in a fortune cookie.
\#3 Pig: Who cares how you got the idea! Will you let us stay with you?
\#1 Pig: Do you think l'd throw my esteemed sisters/brothers into the cold, and keep all this warmth and safety for myself? What do you take me for - a pig?

STAGE MANAGER: So the Three Swine of Most Small Stature waited in their safe brick pagoda for the arrival of their enemy. He was not long in showing up.
WOLF: (Pretending to knock): O, most esteemed \#1 Pig, let me in, let me in.
THREE PIGS: (In unison, singing): "I dream of Chinny with the light brown hair
WOLF: (Angrily): Oh, you're pulling that on me, are you? O.K., wise guys! Prepare yourselves for some huffing and puffing that'll blow you all into won ton soup!
STAGE MANAGER: (As Wolf huffs): Wolf huffed. Wolf puffed. But, low! Brick pagoda did not give way. \#1 Pig had build too strongly. Pigs were safe! Wolf was outfoxed!
WOLF: (To stage manager): Oh, yeah? Well, there's more than one way to skin a kumquat. I have a sneaky plan that will let me get into that pagoda even if it is made of bricks.
STAGE MANAGER: What's your plan
WOLF (Triumphantly): l'll climb up on the roof and drop down the chimney! Just wait'll I get a ladder. (Wolf exits. Gong is heard. Stage Manager turns to audience.)
STAGE MANAGER: O most revered audience, it would be a pleasure to show you outcome of devious plan of Won Ton Wolf. However, is impossible in our humble theater. Not enough money to show roof. Not enough money to show chimney. Not even enough money for symbolic, aesthetic ladder. Besides, actor playing Wolf afraid of heights. However, I can tell you how story ended. \#1 Pig said:
\#1 Pig: O, my brothers/sisters, after your adventure in the cold, wintry night, l'll bet you'd like a cup of nice hot Formosa Oolong tea. I will just set a giant cauldron of water - which I happen to have lying about the house - in the fireplace and let it come to a boil.
\#2 Pig: You really shouldn't bother, \#1 Pig.
\#3 Pig: Yes, why go to all that trouble?
\#1 Pig: Well, you never can tell. Someone may be dropping in.
STAGE MANAGER: And so, clever \#1 Pig came up with stratagem that cooked Wolf's goose. But in any case, Wolf would have met sad fate, and story would have had happy ending. For as it is written in ancient,
honorable Chinese proverb, "He who drops down Oriental chimney comes down with case of Hong Kong flue." Get it? Flue? (Bows low. Blackout and quick curtain)

## THE END

## OPENING CEREMONY

The opening ceremony for Chatcolab ' 89 intertwined the history and philosophy of the lab with this year's theme, "A Koleidoscope of Communications." Jane Higuere opened the ceremony by leading us in singing "We're Here at Chat" as we sat in a friendship circle around the fireplace room.
Jeckie Baritell shared some thoughts on the theme as it applies to us here at Chatcolab. "'A kaleidoscope of communication' is the theme for Chatcolab 1989. A kaleidoscope is made of a variety of pieces of colored glass, rocks, or other materials which, when combined with light, reflectors and movement, offers an array of changing patterns, multi-foceted and beautiful. The potential combinations are endless.
"We are a humen koleidoscope. We are about seventy individual pieces, unique reflections of light. As we come together, we have great opportunities to create wondrous and colorful designs. As we interact, moving and growing together, we join into many kaleidoscopic patterns. With each shared conversation, activity, idea, and dream, our human kaleidoscope changes to a new design, rearranging the individual pieces into new combinations.
"We grow as we allow the patterns to change and fall into place as do the rocks and glass of the kaleidoscope. Let us envision the ease of the koleidoscope's changing images as we let ourselves experience ' $A$ kaleidoscope of communication' at Chatcolab this week."
Ruth Moe told the group some of the history of the rec lab movement which dates back about 55 years. Leila Steckelberg added Chatcolab history and anecdotes. This information can be found in the history section of the notebook.
The ceremony proceeded with lighting the wicks of the large candle made for the 40th anniversary last year. The new candle is a replica of the original Chat ceremonial candle.
First, Betty Schuld lit the light of PHILOSOPHY. The philosophy of Chat is to provide a many faceted experience, always changing, always stimulating, always growing. The kaleidoscope symbolizes what we want from our week here. It is always in motion, constantly changing, adapting to each new situation."
Gwen Main lit the second light, that of HUMOR. "The gloomiest day is made brighter, the most depressed person made happier, when humor is around. This week at Chat, may we keep the facets of our kaleidoscope of communication ever bright and shiny with the joy and laughter of humor."

The light of KNOWLEDGE was next lit by Sally Heard. "Knowledge has many facets and many reflections as we share here at Chat: 1) the knowledge we gain from the lab itself, 2) the knowledge we brought with us that we can share with each other, and 3) the knowledge that is truth of who we are and who we can become. As we share all of our knowledge, we will become more aware of all the knowledge that is here.
Mike Early lit the fourth light, that of IDEAS. "Philosophy, humor, and knowledge are all ideas that express the general outline that should guide our activities here at Chatcolab. Ideas are the binding cement that give us activities to share among friends; they are the adhesive that makes us return to Chat time and time again over the years. The idea that people need rejuvenation and renewal has been central to the planning that your board of directors has done over the years. Ideas that are advanced or proposed by you, the members of Chatcolab, are the catalysts that make each Chat a unique experience. Your ideas are Chatcolab.
Finally, Jean Baringer lit the central light that ties all of the others together, that of SHARING. "Sharing is the middle of the candle and is at the center of all Chatcolab activities. We share our ideas, philosophy, skills, and humor. We give of ourselves and get back more from others. We share when we return home to get more people to come experience what we have found to be so valuable to each of us." Because sharing friendships, old and new, is a vital part of Chat's kaleidoscope, we joined in singing "Make New Friends."
As a closing prayer, Bette (Bic) Carey shared the words and sign language to a PEACE PRAYER:

We offer you peace.
We offer you love.
We offer you friendship.
We hear your needs.
We see your beauty.
We feel your feelings.
Our vision comes from a higher source.
We salute that source within you.
Let's work together.
--created at Abernathy Grange by Harold Jacobs, 1988
The ceremony closed with the traditional "Each Campfire Lights Anew."

## TUESDAY EVENING CEREMONY

ECOLOGICAL THEME in the Chapel
Songs to change mood: I love the Flowers
Edelweiss
Peace of the River
Gifts from our Mother, The Earth were passed out. (Cones, feathers, leaves., flowers,. grass and water <we let the people dip their hands in the water>).

Florence: Our Mother the Earth has given us many gifts, the stones stand for the things from within the earth - minerals - iron - copper - gold diamonds - oil etc. The cones and twigs are from the trees. The grass and leaves are from the plants. The feathers stand for the birds, animals, fish, insects, etc. The water is for the oceans, rivers, lakes, streams, and glaciers. The flowers for the beauty all around us.

BIC: Climb the mountains and get their good tidings. Nature's peace will flow into you as sunshine flows into trees. The winds will blow their own freshness into you, and all the storms their energy. While cares will drop off the falling leaves.

Florence: Would anyone like to share anything about their gifts? How it fits into your life.

Sharing time:
Song: This Land is Your Land.

Florence: At this time I would like to issue a challenge to each and every one of you:

To keep the gift that Mother Earth has given you to care of it. Threat it with tenderness and love. To protect, to use wisely,
to enjoy, to honor and to be grateful for today and to as many tomorrows as you wish.

$$
\begin{array}{ll}
\text { Toni: Benediction: } & \begin{array}{l}
\text { May the silence of the hills, } \\
\text { The joy of the winds, } \\
\text { The peace of the fields, } \\
\text { The music of the birds, } \\
\text { The fire of the sun, } \\
\text { The strength of the trees, } \\
\text { And the faith of our friends, } \\
\text { In all of which is God, } \\
\text { Be in your hearts. }
\end{array}
\end{array}
$$

Closing: Thank you each for coming. Return to camp singing "Sing your way Home".

## WEDNESDAY EVENING CEREMONY

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The Wednesday evening ceremony committee was made up of Jenny Early,
Thayer Fanazick, Joan Smith, Nancy Howard, Tom Elliott and Janet
Edwards. After the Halloween Farty the labbers moved to the fire circle
and sang several campfire favorites and up beat folk songs. The
planning committee had chosen to focus the ceremony on the theme of
Friendship and fireside "connections". Thayer read two poems:
Flicker of the campfire
Wind in the pines
Stars in the heavens
A moon that shines
A place where people gather
To meet friends of all kinds.
A place where old man trouble
Is always left behind...SO...
Give me the light of the camp fire
Warm and bright.
Give me some Friends to sing with
I'll be here all night.
Love is for those who find it.
I found mine right here
Just you and I and CHATCOLAB
And the songs we love to hear...
REMEMBER
Remember the times you've had here
Remember when you're away,
Remember the friends you've made here
And don't forget
To come back someday.
Remember the cherished moments
Of joyful bygone days
That you belong to CHAT
And CHAT belongs to you.
Mama B. told the story of Earthmaker and Fire. Any campfire story on a
chosen theme would be appropriate to tell as a closing of a fireside
ceremony. We followed with other songs on the theme of friendship such
as "Make New Friends". Many labbers lingered to continue singing around
the campfire and others bid good night to another fulfilling day at
Chatcolab.
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## Evening Ceremony

## Thursday Evening

Committee: Sally Heard, Jim Wilson, Clem Brigl, Mike Early, Jackie Baritell, Margaret Bradley, Cathy Satra

In light of the news coming out of China the theme was centered on peace on earth. The group gathered by using amoeba hugs, proceeding along a path illuminated by luminarios to an area by the lake. At the lake we made a circle and reflected on sending positive energy to China and to our loved ones.

Kum Bah Ya was played on a mouth organ as the group returned to the fireplace. In the center of the room was a table with candles surrounding a hug Earth (hug-a-planet). The group was invited to take a pine cone, fill it with individual negative energy and then burn it in the fire.

We participated in a Benediction Sufi Dance (the words and instructions are in the Lab notebook).

We ended the evening with the song "Let There Be Peace on Earth" (Miller and Jackson, copyrighted 1955, renewed 1983). Jeannie Warner accompanied the group on the piano.

## Friday Evening Ceremony

The Friday evening ceremony took place at the campfire circle. Secret pals were revealed and new board members and officers were announced. Our 1989 Chairman, Mama B.. spoke briefly with the passing of a truth stick. Labbers shared their feelings around the circle.

A Thanksgiving reading and appropriate songs rounded out this final celebration.


FLAG DAY is celebrated across our land annually on June 14th. In an effort to instigate a regular national observance of this holiday, this year all Americans are being asked to come together wherever they are at 7 p.m. Iocal time on June 14th, and join in saying The pledge of Allegiance to honor Old Glory. As rec labbers, this week, we have shared both inspiration and patriotism as we participated in our daily flag ceremonies. Surely, wherever we are next week on June 14th, we will not forget to honor our flag. And as we say the pledge on the 14th, we'll recall our flag ceremonies on the shores of this beautiful lake in Idaho.

June 5, 1989

Flag Raising Ceremony - Morning

## Family Kalos

## Michael Early

My wife and I live in Germany, and we see the flag of a foreign nation every day of the year flying over our heads. While the red, yellow and black of the flag of the Bundesrepublik Deutschland is beautiful, it cannot compare with the Stars and Stripes. Each time I return to see Old Glory fly over the sacred soil of this nation, I get a lump in my throat and tears in my eyes. I hope that none of us ever becomes so cynical and jaundiced that we lose sight of the precise meaning of those 13 bars and 50 stars that grace our glorious flag. Long may she wave over a free United States of America.

## Flag Lowering Ceremony - Evening

Donna read the following for the lowering ceremony:
"We Americans are natives of all the world, gathered here under one flag in the name of liberty. There is no race or creed or culture that has a monopoly of Americanism - except the human race, the creed of friendship and good will, and the culture of free speech and free opportunity."

The assembled group then sang "America the Beautiful".

As the flag was lowered, Tom Elliot read "There are Many Flags", copied below:

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

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

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

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

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

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

## Jean

Baringer
then asked each family to send their representative forward with the flag of each family, that had been made during noontime table fun. The flags were made of white pelon material and gathered sticks. The flags will be used for the rest of the week for identifying family tables and other purposes.



The outline of the reservation represents the reservation boundaries.
The pair of eagles represents our reservation's wildlife, freedom for our people and courage for all people as long as the mountains stand.
The tepees represent our old Indian way of life, rejoicing, singing, dancing and happy Indian celebreations.
The round warshield alone represents the Sacred Circle of Life, the Gift of Life and the Rebirth of Life.
The three stars above Mount Jefferson represents the people of the Confederated Tribes of Warm Springs; the Warm Springs, the Wasco, and the Paiute Tribes.
The seven eagle feathers represent tribal religion, praising the Creat Spirit, praying for peace and forgiveness and cleansing of our souls.
The mountain represents Mount Jefferson signifying our beautiful Mother Earth and our beautiful Indian land.

The year 1855 represents the year of our treaty with the United States government and our sovereign poneres rescrved through this treaty.
The blue color represents the Great Spirit land, and the way of life for which without our people, animals, fish, roots and birels cannot survive.
The green color represents our Warm Springs rescrvation for as long as the grass should grow.

> Tuesdoy flag Ralsing the 62ers

We started our flag ceremon, by the proper way of saying the pledge of allegiance. After we soid the pledge ss an entire group, we read the proper etiquette of the fleg: when the flag shouid be saluted, the proper way to salute, raise, lower, fold and retire and the flag. Finslly, we encouraged the entire group to take pride in our flag and display the proper appreciation for it

## TUESDAY EVENING FLAG CEREMONY

Flag raising and lowering are daily ceremonies in which every camper should participate. It should be done with meaning and not merely as a routine motion.

Flag ceremonies should be planned to stimulate people about their responsibilities as citizens.

Tonight we thought we would try to impress on the campers the correct etiquette at flag ceremonies.

In regard to the pledge I will say it correctly, then will you join me in the Pledge of Allegiance with your hand over your heart.

I pledge Allegiance to the flag of the United States of America and to the Republic for which it stands, one nation under God, indivisible, with liberty and justice for all.

As the flag is slowly lowered, you will please stand at attention, hand over heart. Dropping your hand when the flag is caught by the people at the base of the pole. The person folding the flag remains stationary, because they cannot see where they are stepping and more apt to trip. The people holding the star move forward. If it is a large flag or it is windy, persons in the middle guide the flag between the palms of their hands.

Now we will lower the flag while singing taps.

From the BLUE PHONES Flog Lowering, Wednesday Evening
Some of us feel the approach to the flag ceremony has stressed notionalism too much this week. Sort of a "our country right or wrong", we are "the best" attitude. That does not fit Chatcolab. Our flag is not necessarily better than other flags. It is a symbol of our countr
y which we love, but it is a country that has made many mistakes and continues to do so.

We would like to see less rhetoric about our notion and more of a one-world -in-peace-and-harmony opproach. Notionalism is divisive. An "us against them attitude" is history, and not a goal for the future. Let's look to the future and stress more the commonality rather than the assumed superiority of a nation. We can assure you that it is a minority in this world that sees this flag and our nation as the superior one.

Respect our flag and love our nation but don't stress so much that we are better than all the others. We may not be all that good. Let's work more for respect of all flags and nations with an emphasis on one world brotherhood.

IT'S A SMALL WORLD AFTER ALL was then sung by all.
IT'S A WORLD OF LAUGHTER, A WORLD OF TEARS
IT'S A WORLD OF HOPE, IT'S A WORLD OF FEARS
THERE'S SO MUCH THAT WE SHARE
THAT IT'S TIME WE'RE AWARE IT'S A SMALL WORLD AFTER ALL.
IT'S A SMALL WORLD AFTER ALL IT'S A SMALL WORLD AFTER ALL
IT'S A SMALL WORLD AFTER ALL
IT'S A SMALL W'ORLD AFTER ALL.

## THURSDAY FLAG RAISING CEREMONY

The Radiant Reflectors lead the flag raising and singing of The Star Spangled Banner. Sally Heard read the poem "Be" written by Cathy Satra and offered it as the thought for the day.

## Be

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What ?
Just be?
I think I take life too seriously.
Will the real me please stand up,
Just be?
"Be what" ? I asked.
"Be", is all that came back to me.
I ponder. Who's the we in me ?
"So simple," Be laughed and ran away.
"Just be".
I try to grasp the thought,
Understanding the meaning.
Be.
You laugh.
Just be.
"Be what you are, all you are.
Just be".
"Hum, I wonder, "Who's the we in me?"
"Be, and you'11 see."
Just be.
If I'm willing to be, I'll find me !
I laughed, to discouer the riddle,
    just be
Something so simple, I made so hard.
Just be to be, and I'll find me !
"Be."
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Cathy Satra
1027 4th Ave. N.W. Great Falls, Mt.

## FLAG LOWERING

The Radiant Reflectors offered a thought for the closing of the day. Virginia Black shared the following comments.

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                    Our World by Virginia L. Black
Have you ever felt your world was in a spin?
Have you ever felt your world was dropped?
Have you ever felt your world was on your shoulders?
Have you ever felt your world was beyond you?
Have you ever felt on top of your world?
Let me say my FRIEND !
    You are not alone !
```

America The Eeautiful was sung and the flag lowered.

## WHAT IS AN AMERICAN

An AMERICAN is one who believes in the right of men and women of whatever creed, class, color, or aricestry to live as human beings with the dignity of becoming the children of God.

An AMERICAN is one who believes in the right to be free; not only from crushing coercions and distatorships and regimentation, but free for that way of life where men may think and speak as they choose and worship God as they see fit.

An AMERICAN is one who believes in the right to vote, the right to work, the right to learn, the right to live, and -what is equally important -- the right to be different; for he knows that if we ever lose the right to be different we lose the right to be free.

An AMERICAN is one who believes in democracy, not only for himself but for all the fellow Americans. By democracy he means not simply the rule of the majority but the right of minorities, and those minorities have rights, not because they are minorities, but because they are human beings.

An AMERICAN is one who believes in the responsibility of privilege. What he asks for himself, he is willing to grant to others; what he demands from others, he is willing to give himself. His creed is not "Live and let live," but "Live and help live."

An AMERICAN is one who acts from faith in others, not fear. of others; from understanding, not prejudice; from good will, not hatred. To bigotry he gives ro sanction; to intolerance no support.

The only question the TRUE AMERICAN ever asks is not, are you a protestant or catholic, gentile or Jew, white or colored, but are you and American? If you are, then give me your hand, for I am an American, too.

Harold W. Ruopp
Minister at Large
Minnesota Council of
Churches


Mike Early
As a result of requests from my family members, 1 will list below some techniques I have used in trying to control personal weight gain.

The best single technique I have to been able to find to lose weight and keep it off is to change my personal eating habits. The key to this change is to change from high calorie foods to nutritious, filling foods that can be eaten when I feel the need for rutrition.

As an example: instead of eating eggs and bacon and toast for breakfast, I eat fruit yogurt mixed with musli. I can mix as much musli as I feel the need for in a bowl with the yogurt and fill myself up without taking in a bunch of unnecessary calories. Combined with a glass of juice and a good bread roll, I have a balanced meal.

I do not skimp on meals, but the main point I wish to hit on is that I make it a point to eat only one serving, period.

We (my wife and I) do not keep snack food in the house, and there is no junk food available to tempt me. If I need a snack, I eat dried fruit, apples, oranges, vegetable sticks, etc.. In short, we try not to eat any junk food. In the absence of snack items, I drink unsweetened fruit juices or water - sometimes a whole quart of it, to fill my belly and convince it it hass had something to eat.

The ather main item that helps me keep my weight under control is exercise. I have knees that could go bad in short ordet, if I misuse them by jogging or running. Swimming is hard to accomplish because of the need for travel to a pool, but the exercise I can do in the home in bad weather (or good) is rowing.

I use a relatively inexpensive machine ( $\$ 150.00$ ) that allows a variable level of exertion by means of adjusting the leverage available to the user over the resistance devices against which hee (or she) works.

The exercise is not hard on my knees (there is no impact), and the level of exertion can be varied as my strength and endurance increase. I generally strive for at least 20 minutes of exercise every other day, and to keep it from being too boring, I set the machine in front of the television and watch the evening news as I row. Twenty minutes equates to all the bad news I can handle, and my heart rate is as high for as long as it needs to be in order to do me some good. It is not fun, nor is it entirely interesting, but it is necessary for my health.

The points I make above are what works for me; if they work for you, please tell someone about whom you care of the program, that they may have the benefit of perhaps losing weight and becoming more fit for a longer life.

## HUGS

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

THERE ARE FIVE BASIC TYPES OF HUGGING --
HUG "A" - an A-frame hug. Two people lightly embrace with only the shoulders touching. This is a timid hug and used as a courtesy hug. It is not very expressive or dynamic.

HUG "B" - A burpy hug. The two people lightly grasp each other and rapidly pat each other on the back.

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

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

To prevent skin hunger a person needs 4 " E " hugs per day, or 1 hug every 6 hours, 4 hugs every day, 28 hugs every week, 1460 hugs every year, 109,500 hugs every 75 years.

This explanation of hugs is a gift of affection from the California Redwood Recreation Lab. to Chatcolab.

## THE ART OF AWARENESS

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

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

It is developing the deep sensitivity through which we may suffer and know tragedy --- but through which we will also experience the grandeur of human life.

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

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

It is striving to stretch the range of the eye and ear.
It is taking time to look, to listen, and to comprehend.
It is through a growing awareness that you stock and enrich your memory -- and as a great philosopher has said:
"A man thinks with his memory"

## from THE ART OF LIVING <br> By Wilfred Peterson

A friendship will be young after the lapse of half a century;
A passion is old at the end of three months.
Madam Swetchine
There are no rules for friendship, It must be left to itself. We cannot force it any more than love.

William Hazlitt

## WHEN YOUR EGO'S IN FULL BLOOM shared by Miriam Beasley

> Some time when you're feeling important Some time when your ego's in bloom Some time when you take it for granted You're the best qualified in the room Some time when you feel that your going Would leave an unfillable hole Just follow these humble instructions And see how they humble your soul: Take a bucket and fill it with water Put your hand into it up to the wrist Pull it out and the hole that's remaining Is a measured of how you'll be missed. You can splash all you wish when you enter
> You may stir up the water galore
> But stop, and you'll find that in no time It looks quite the same as before.
> The moral of this quaint example Is do the best that you can.
> Be proud of yourself, but remember "there's no indispensable man".

Anonymous

I want to be on friendly terms with everyone I know;
I would admire and trust them all,
As here and there I go.
But life is filled with many folk,
So where should I begin
To judge the qualities of each---
These friends I wish to win?
Myself! Ah, there's a starting point!
How good am? How true?
Would others like, admire, approve
The things I say and do?
And so I'll start my friendship list
With the person known to me,
And teach myself the traits Ill like
In other friends to see.
shared by Miriam Beasley

## Reflections

## Shared by Loren Olver

## The Round Spot

The other day, as I was putting on my work shirt, I noticed something quite alarming. I have acquired a Round Spot! I don't know how to handle it. I've always been thin, and so wasn't prepared for such a catastrophy!

My father warned me that this might happen someday. But I didn't take him seriously. How could he have known? I mean, he is a parent after all. So naturally I didn't expect him to know what he was talking about!. Of all the things a parent could be right about, my father had to go and pick this one, What a pal! Eh? My mother thinks I'm crazy. She says it isn't there at all. But then, she's not the one who's wearing it, now is she?

ARGH! I'm so embarassed. Actually, it doesn't bother me a bit (psyche?) But at least it's just a small round spot, so maybe it won't show much....

## Spaghetti

After two weeks away from home and a long weekend of rafting, drinking, and generally carrying on; I came home hungry! You know, that kind of dizzying, gnawing hunger. The kind when "Mr. Stomach" groans in that little voice, "Please feed me!". Get the picture, folks? I was starved!

So, anyway, I proceeded to the kitchen to graze, and opened "the fridge". This wasn't easy, because something was holding the door closed.
Something inside! At any rate, I eventually got the door open, and that same something jumped up and roared at me!

I think it may have been the spaghetti my mother had made for dinner the night before I left. I recognized the bowl it was in anyway. But it sure didn't look like spaghetti anymore, Toto! For one thing, it was a fuzzy,
blue-green substance now. What had once been noodles had now evolved into tentacles! With which, I was busily consuming everything else in the fridge.

I ran out of the kitchen, and into the living room where my sister was. I could still hear it roaring as I entered the room. "Ronnie", I screamed, "Something in there roared at me!" Sure, Lornie", she said, partly because she was busy, and partly because she thinks I'm crazy, and so always speaks to me like I'm about 6 years ago. "Relax, Lonnie", she said, "it's probably just the spaghetti".

## The Lake

It's really beautiful--the lake. During the daylight hours it's like a playground, calling swimmers to plunge in, while challenging others to cross its vast blue-green expanse of lulls and swells.

By night it is serene. I have spent many a night by a campfire on its shores, watching the lights of the moon and heaven's dancing on the water. It calms me, inviting me to dream of far-off times, places, and the people who occupy them. Or, simply allowing me to contemplate the meaning of life.

The lake is many things to many creatures. It is a place to play, a place to call "home", a place to relax, a place to wonder, and a place to dream. All in all, it is a place to grow quite fond of.

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HOLD ON !
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Hold on to what is good
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Hold on to what is good
even if it is a handful of earth.
even if it is a handful of earth.
Hold on to what you belleve
Hold on to what you belleve
even if it is a tree
even if it is a tree
which stands by itself.
which stands by itself.
Hold on to what you must do even if it is a long way from here.
Hold on to life
even when it is easier letting go.

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\author{
Hold on to my hand \\ even. when I have gone away from you.
}
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author unknown

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\section*{Something to think about} and better yet, do..........

Be part of a construction gang and not a wrecking crew !
\begin{tabular}{|c|c|}
\hline \multirow{10}{*}{} &  \\
\hline & \(\mathfrak{F}\) IF YOU OPEN IT, \(\mathfrak{\xi}\) CLOSE IT. \\
\hline & \(\wp\) IF YOU TURNED IT ON, \(\wp\) TURN IT OFF. \\
\hline & \[
\begin{aligned}
& \mathfrak{B} \text { IF YOU UNLOCKK IT, } ๕\} \\
& \text { LOCKIT UR. }
\end{aligned}
\] \\
\hline & § IF YOU BROKE IT, \(\wp\) ADMIT IT. \\
\hline & 凸 IF YOU CAN'T FINXT, \(\oiint\) CALL SOMEONE WHOCAN. \\
\hline & § IF YOU BORROW IT, \(\mathfrak{\xi}\) RETURN ITT. \\
\hline & § IE YOU VALUE IT, \(\mathfrak{F}\) TAKECARE OF XT. \\
\hline & \(\mathfrak{B}\) IF YOU MAKE A MESS, \(\wp\) CLEAN IT UP. \\
\hline & § IF YOU MOVE IT, \(\wp\) PUT IT BACK. \\
\hline
\end{tabular}
\(\xi\) IF IT BELONGS TO SOMEONEELSE, \(\wp\)
AND YOU WANTT TO USEIT, GET PERMISSION.
छ IF YOU DON'T KNOW HOW TO OPERATEIT, \(\wp\) LEAVE IT ALONE.
\(\xi\) IF IT'S NONE OF YOUR BUSINESS, \(\xi\) DON'T ASK QUESTIONS.
\(\xi\) IF IT ISN'T BROKEN, \(\xi^{\beta}\) DON'T EIXIT.
\(\mathfrak{F}\) IF IT WILL BRIGHTEN SOMEONES DAY; \(\mathfrak{\xi}\)
 SAY IT!


\author{
FOR ALL THESE. WE GIVE THANKS
}

Let us glve thanks for a bounty of people.
For chlldren who are our second planting, and though they grow like weeds and the wind too soon blows them away, may they forgive us our cultivation and remember fondly where their roots are.

Let us give thanks:
For generous friends with hearts as big as hubbards and smiles as bright as their blossoms:

For feisty friends as tart as apples.
For continuous frlends who, like scalllons and cucumbers, keep reminding us that we've had them:

For crochety frlends, as sour as rhubarb and as Indestructible.

For handsome friends, who are as gorgeous as eggplants and as elegant as a row of corn, and the others, as plain as potatoes but so good for you;

For funny friends, who are as sllly as Brussels sprouts and as amusing as artichokes, and serious frlends as complex as cauliflowers and as intricate as onlons.

For frlends as unpretentious as cabbages, as subtle as summer squash, as perslstent as parsley, as delightful as dill, as endless as zucchini, and who, like parsnlps, can be counted on to see you through the winter.

For old friends, nodding like sunflowers in the evening-tlme, and young friends comling on as fast as radishes.

For loving friends, who wind around us like tendrils and hold us, desplte our blights, wllts and witherings.

And finally, for those friends now gone, like gardens past that have been harvested, but who fed us in their time that we might have life thereafter.

For all these we glve thanks.
```

There's more to me than meets the eye,
I'm beginning to understand:
It's what I think and how I feel
That make me what I am.
Why do I do the things I do
And say the things I say?
What is important, and how do I tell?
I'm learning more each day.
I learn from friends and family,
From work, from play, from school.
I've also learned to take some time
To sit and think things through.
The more I learn, the more I grow,
And then the more I see
Just how much more I wanit to know
The Me I'm Learning To Be!
---------shared by Bette Carey
author unknown

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HOW TO CHOOSE A HUSEAND---shared by Mari ana Winn/delivered to Chat by Billie Marie Studer

When you enter the market try to choose one who is not so old as to be tough or dull, or so green as to lack full flavor and a sweet taste. A little buttering -up provides a nice glow, then add hugs and kisses as desired. Add some spice from time to time and stir gently but firmly. Do not allow to set too long.

Some wives like to keep them in a pickle but this may make them bitter. Honeyed words are best for keeping an even sweetness. In case they start to stew, be ready to help them out of a jam. Always let them simmer in their own juice, but cool them slowly when you are ready to serve. Thus preserved, they will keep for years----indeed be more palatable as time goes by.
```

Mothers are people who cook things
like breakfast or lunch or a snack
Dexterous people who hook things
which button or zip in the back
Mothers are people who blow things
balloons and kisses and noses
Green-thumbish people who grow things
like ivy and puppies and roses
Mothers are people who send things
like letters and strawberry tarts
Mothers are people who mend things
like blue jeans and elbows and hearts
Mothers are people who find things
like mittens and homework and germs
Neat and clean people who mind things
like dust and spiders and worms
They are fuss-budget people who sweep things
like porches and cobwebs and rugs
Softhearted people who keep things
like artwork, report cards and hugs
Mothers are people who nurse things
a boy or a girl or a spouse
and all in all there are worse things
than Mothers to have in your house.
---------------------------Mari ana Winn
16905 44th Ave. W.
Lynnwood, WA 98037

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\section*{tugs}

Shared by Roy Main
It \({ }^{\prime}\) wondrous what a hug can do,
A hug can cheer you when you 're Glue
A hug can say, "I Love you so," or
" \(]_{\varepsilon \varepsilon,}\) I hate to \(1 \varepsilon \varepsilon\) you go."
A hug is, "Welcome Back again,"
And "Great to ser you! Where vie you fern?"
A hug can soothe a small child's pain And bring a rainfow after rain.
A hug delights and warms and charms..
It must fr why God gave us arms. Hugs are great for fathers and mothers..
Suet for sisters, swell for Brothers,
And chances are your favorite aunts
Love them more than potted plants.
Kittens crave them puppies Love them.
dreads of state are not afoor them.
A hug can Freak the Language Farrier.
And made your travels 10 much merrier, © No need to fret about your store of them.
The more you give, the more there' ' of them.
So stretch those arms without delay and give someone a hug today!

\section*{SIMPLY LISTENING ISN'T AN EASY THING TO DO}

RELATING BY JANNMITCHELL
from the Oregonian, Feb. 5, 1989
The problem seems ebernal: She says how she feels, he tells her how to solve her problem. She feels he hasnt really heard what she said; he thinks his advice isn't appreciated.
This sad Iltte scenario occurs dally beten combinations of people, particularly between men and women.
Unschooled at simply listening-wthout advising, fixing, judging, teaching, moralizing or trivializing-many people are unable to respond helpfully to their friends or boers, who end up teeling misunderstocd or even invisible. So people turn to protessional listeners: therapists, a nalysts, psychologists.
How can you help people who confide in you to feel that you've heard and understood them? Here are some tips from expents:
*pauses and silonce. Therapists (and skillul interviewers) know the value of silence when a person finishes speaking. As Gerald Goodman, a psychology professor and author of "The Tak Book' points out, "Dont be afraid of dead ar space in human relationships.
"Allowing people a few seconds to think, to give them a sense you're not just thinking of What you're got on your mind, lets them feel less disregarded," Goodman said in a Portand interview. We pay people to walk, in therapy itranges from 17 seconds to two minutes."
*Wroring Known as "Active listening," the listener altempts to reflect what the speaker is feeling by saying, "You're really angry." "You're feeling frustrated about this." You feel unappreciated at work." The speaker feels valicdated-a prerequisite to claritying and solving the problem.
*Disclosing. Want to have the other person "get realr" Then do so yoursel. The best way to get somebody to open up to open up yoursel," Goodman said. But premature disclosure-telling too much about yourser too scon-is inappropriate and may cause the other person to back off, he cautions.
*Questioning. "Cood listening is not passive-k means taking over sometimes., saying "say that again, I didnt get k ," coodman sald.

But beware of becoming an interrogator who isnt really seeking information, Gocdman warns. Excessive questioning can be judgmental and hostile ('Are you still watching TV?') or an altempt to avoid discksing yourser.
One way to help others become good listeners is to tell them what you ned from them before your begin taking. Such as, "I don't need adrice right now, I just need to sort this out for myself," or "Let me lay this out, then tell me what you think, OK?" or "I just need to dump this stuff."
The art of listening is illustrated in this anomymous poem:
"LISTEN"
When lask you to listen
And you start glving adrice,
You have not done what I have asked
When I ask you to listen
And you begin to tell \(m e\) why 1
shouldnt toel the way Ido,
You are trampling on my feelings.
When lask youto listen
And you feel you have to dosomething to solve my problem,
You have failed me, stange as that
may seem.
Listen,
All I Asked you to do was listen,nottak, ordo.
Just hear me.
I can do for myser,
I'm not helpless..perhapsdiscouraged for faltering,
But not helpless.
When you do something for me
That I need to do for myser,
You contribute to my fear and weakness.
But, when you accept as factthat ifeel what Ifeel, nomatter how rrational,
Then I can stop trying toconvince you and get onwhth understanding
What's behind that irational
fooling.
And, when that's clear,
The answers will be cbrious,
And I won't need any adrice.

\section*{DEAR CHATCO FRIENDS:}

Since my school year does not end until June 20 , I will once again be south while the Northwoods are calling me. Sigh....
As you sing and discsuss and play and grow together this week my thoughts will be with you. Someday -- after teaching, or in a different District -- I will be able to join in Lab again. In the meantime I find myself using the ideas and creativity that was unearthed at Chat in my class room, my home and friendships.
For those who have lost track (due in part to my poor writing habits of recent years) my life is just great. There have been many changes - I was married January 28 th to Tom Elliott, and our lives are sweeter for the sharing. (I LDVE teamwork). I bought a house last year, and Tom has quickly adapted to country living. We spend a lot of together -time gardening, doing yardwork and the endless projects that accompany home-ownership.
Rod, the Golden Retriever who traveled with Jackie and me in '78, finally bid me farewell this winter at the ripe old age of 13. My Queensland Heeler pup is lonely, and waiting the arrival of another Guide Dog reject (Rod's heritage.) Tom and I have discussed getting livestock -.... wed like to "grow our own", but everything in its time.
Teaching bias been trying this year. I've had an "oil is water" class. But I'm learning, and 50 are they (I think . . . ). I received county-wide recognition for my reading/language arts program. That felt good.

So, to each of you--those who are treasured friends, and others whom I've not met-may your week at Chat hold all the joys and surprises of growth and discovery. And maybe, just maybe, if my mailbox has some company, I'll get around to writing a letter now and then!?

Love \& E-hugs,
Marianne DuBois Elliott

\section*{I'VE COME TO CLEAN YOUR SHOES}

\section*{What can calm the storm of sudden shock and grief? A quiet act of kindness. Condensed from Guideposts Magazine by Madge Harrah.}

Still in shock, I stumbled about what to put onto the suitcases. Earlier that evening Ind received a call from my hometown in Missouri telling that my brother and his wife, her sister and both the sister's children had been killed in a car crash. "come as soon as you can," begged my mother.
That's what I wanted to do--to leave at once, to hurry to my parents. But my husband, Larry and I were in the midst of packing all our belongings to move from Ohio to New Mexico. Our house was on total confusion. Some of the clothes that Larry and I and our two young children, Eric and Meghan, would need were already taped up in cartons. Which ones? Stunned by the grief, I couldn't remember. Other clothes lay unwashed in a pile on the laundry-room floor. Supper dishes still sat on the kitchen table. Toys were strewn everywhere.
While Larry made plane reservations for the following morning, I wandered about the house, aimlessly picking things up and putting them down. I couldn't focus. Again and again, the words lid heard on the phone echoed through my head: "Bill is gone--Marilyn too. June--and both the children..."
It was as though the message had muffled my brain with cotton. Whenever Larry spoke, he sounded far away. As I moved through the house, I ran into doors and tripped over chairs.
Larry made arrangements for us to leave by seven o'clock the next morning. Then he phoned a few friends to tell them what had happened. Occasionally, someone asked to speak to me. "If there's anything I can do, let me know," that person would offer kindly.
"Thank you very much," Id reply. But I didn't know what to ask for. I couldn't concentrate.
I sat in a chair, staring into space, while Larry called Donna King, the woman with whom I taught a nursery class at church each Sunday. Donna and I were casual friends, but we didn't see each other often. She and Emerson, her thin, quiet husband, were kept busy during the week days by their own "nursery"--six children ranging in age from two years to fifteen, I was glad Larry had thought to warn her that shed have the nursery class alone the coming Sunday.
While I sat there, Meghan darted by, clutching a ball. Eric chased after her. They should be in bed, I thought. I followed them into the living room, My legs dragged. My hands felt gloved with lead. I sank down on the couch in a stupor.

\footnotetext{
When the doorbell rang, I rose slowly and crept across the room. I opened the door to see Emerson King standing on the porch.
"I've come to clean your shoes," he said.
Confused, I asked him to repeat.
}
"Donna had to stay with the baby," he said, "but we want to help you. I remember when, my father died, it took me hours to get the children's shoes cleaned and shined for the funeral. So that's what live come to do for you. Give me all your shoes--not just your good shoes, but all your shoes."

I hadn't even thought about shoes until he mentioned them. Now I remembered that Eric had left the sidewalk to wade through the mud in his good shoes after church the previous Sunday. Not to be outdone by her brother, Meghan had kicked rocks, scuffing the toes of her shoes. When we returned, ld tossed then into the laundry room, for cleaning sometime later.

While Emerson spread newspapers on the kitchen floor, I gathered Larry's dress and everyday shoes, my heels, my flats, the children's dirty dress shoes and their sneakers with the food spots. Emerson found a pan that he filled with soapy water. He got an old knife out of a drawer and retrieved a sponge from under the sink. Larry had to rummage through several cartons, but at last he located the shoe polish.

Emerson settled himself on the floor and got to work. Watching him concentrate intently on one task helped me pull my own thoughts into order. Laundry first, I told myself. While the washer chugged, Larry and I bathed the children and put them to bed.

While we cleared the supper dishes, Emerson continued to work, saying nothing. I thought of Jesus washing the feet of his disciples. Our Lord had knelt, serving his friends, even as this man now knelt, serving us. The Love in the act released my tears at last, Healing rain to wash the fog from my mind. I could, move. I could think. I could get on with the business of living.

One by one, the jobs fell into place. I went into the laundry room to put a load of wash into the dryer, returning to the kitchen to find that Emerson had left. In a line against one wall stood all our shoes, gleaming,m spotless. Later, when I started to pack, I saw Emerson had even scrubbed the soles. I could put the shoes directly into the suitcases.

We got to bed late and rose very early, but by the time we left for the airport, All the jobs were done. Ahead lay grim, sad days, but the comfort of Christ's presence, symbolized by the image of a quiet man kneeling on my kitchen floor with a pan of water, would sustain me.

Now, Whenever I hear of an acquaintance who has lost a loved one, I no longer call with a vague offer, "If there's anything I can do..." Now I try to think of one specific task that suits that person's need--such as washing the family car, taking their dog to the boarding kennel, or house-sitting during the funeral. And if the person says to me, "How did you know I needed that done?" I reply, "It's because a man once cleaned my shoes."

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\section*{The Maruels Inside a Kaleidoscope}

A miryored triangulay tunnel--that's all a kaleidoscope is. But the images it oreates are magical, turning the most mundene subjects into arresting geometric patterns. This kaleidoscope can be made from about \(\$ 4.00\) worth of ready-made matarials. If the store will do the cutting of the plastic mirror all you will have to do is cement the pieces together. Otherwise, use a saw with a fine toothed blade. The housing is 10 inch tube of clear acrylic or cardboard tubing with \(a 11 / 4\) inch inside diametar, At one end, affix a \(1 / 8\) inch diametar clear plastic disk using aorylic coment.

Three strips of \(1 / 8\) inch thiok mirrored acrylic, each out to 1 inch wide by \(95 / 8\) inches long, will form a three sided prism shape that should fit snugly inside the lube. If fit is loose, apply a little coment on the edges that will touch the interior tube walls, then slide in the strips untl! they butt against the disk. Apply a small amount of acrylic cement to hold the mirror strips in place. On the other end of the tube glue \(a 11 / 2\) or \(11 / 4\) inch olear solid plastic sphere to act as a reflector lens.

Other options you could try inolude forming a chamber between two more of the disks with a little longer tube. The spece between the disks could hold anything from confotti or colorad orystals to tiny seashells; these objects then beoome the focus for the kaleidosoope.


Matarials needed. 1 piece 10 inch tubing with \(11 / 4\) inch inside diameter, 1 disk \(11 / 4\) inch diameter, 3 pieces of mirrored acrylic 1 inch wide and \(95 / 8\) inchas long. 1 cleay plastic spheye \(11 / 2\) or \(11 / 4\) inches in diameter. Acrylic glue.
235

\section*{Clake Your Own}

\section*{You will need}

Paper towel tube, cut 8 inches long Clear plastic report cover or page protector
Ruler
Crayon
Dinner knife with notched blade
4-inch squares-1 each of black construction paper, plastic wrap, and waxed paper
Sharp pencil
Scissors
Clear sticky tape
Paper clips, sequins, and beads
Rubber band
Gift wrapping paper

\section*{}

3. Slide the triangular plastic tube into the round cardboard tube, as shown, The plastic will reflect-light, as mirrors do in most kaleidoscopes.

6. Place a square of plastic wrap on the other end of the tube. Press a shallow dent into the plastic. Place a small, quantity of beads, sequins, and paper clips in the dent.

1. Cut an 8 -inch \(\times 4\)-inch rectangle of clear plastic from the report cover. Measure and mark the plastic with a crayon as shown. Then scratch deeply on the lines with the knife, being careful not to cut through the plastic.

4. Using one end of the cardboard tube as a pattern, trace a circle on the, construction paper, so that you have a black circle the same size as the opening of the tube.

7. Place the square of waxed paper over the beads, clips, and sequins to form a sandwich. Attach the two squares to the sides of the tube with the rubber band. Trim off the corners of the squares with the scissors.

2. Fold the plastic along the lines to form a triangular tube. The narrow strip goes on the outside.

5. Poke a hole through the center of the circle with the pencil. Then cut out the circle. Tape it over one end of the cardboard tube.

8. Cover the tube with wrapping paper and add your own finishing touches. Now, enjoy a sparkling sight as you hold your kaleidoscope to light and peek inside!


CONTENTS OF KIT: ( \(1 \frac{1}{2} \mathrm{lbs}\). of beans not included)
```

14"X14" piece of fabric for goose body (gingham, corduroy, cotton, etc.)
2"X2" grey felt
2"X3" white felt
l! black felt squares (or 9"X18")
2 eyes (6mm)
couple handfu's of polyfil
l yard of craft ribbon (=g

```
Cut a : \(\mathfrak{q}^{\prime \prime}\) cirzle out of the body fabric. Gather the edges (I know this is a
"no-sew" goose, but give me a break -- l little gathering stitch) of the circie
about :" fror the edge. Eill with li lbs. of corn, rice, beans, bird seec, \(\epsilon t\).
Draw up gathers tightly and reiniorce and knot.
Cut cut of black felt: 2 heads, 2 wings, 1 tail. Glue the edges of the heai
anc rezk together, leaving the bottom open. This works best with an electriz
glue gun. (The whole "no-sew" goose may be sewn, by the way.) Stuff with poiyfil
to within \({ }^{\prime \prime}\) of the bottom. Glue the neck onto the boiv, covering the gatheres
part.

extra fullness.

Cut neck band out of white felt and glue in place under chin. Cut beak out of grey felt anc glue to face, folding on dotted line and gluing on ' \(\mathrm{s}^{\prime}\) ". Bottom of the beak will flare out because it is not glued shut all the way to the tip.

Using a nutpick or icepick, put a hole through the head where the eyes will go, gluing 6 to 9 mm eyes in each hole. Make a bow out of the ribbon and glue or pin it to the front base of the goose neck. Bows may be changed with the seasons.

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INSTRUCTION SHEET FOR THE NO-SEW GOOSE (page 2)
"HEAD"
\& "NECK"
cut 2 from black felt

"TAIL"
cut 1 from
black felt
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CARDS: Die to as many as can be turned in your hand or strung on a loom of some sort and turned in sections. 4 hole with hole in center for stringing an extra thread for added strength makes 4 sheds. 3 hole, triangular, makes 3 sheds and 6 hole makes 6 sheds.

YARNS: Warp any yarn that is not too fuzzy and has little stretch. Different yarns can be combined in one weaving.

WEFT: As this is a warp faced technique, the only place the weft thread shows is along the edge where it goes around the corner. Usually a lighter weight thread is used for the weft.

SHUTTLE: Can use a shuttle, but a butterfly which is made with the weft thread is sufficient. The weft is beaten into place with the side of your hand, a kitchen knife, ruler or dowel pin.

LOOM: Can use clamps or a bable, dowels or a board or the door knob and yourself. I use two chairs.

FATTEFN DRAFT/CHARTING: Will give you a draft to use or you can make your own. On chart paper number 10 squares across your paper. Letter down 4 squares \(A-B-C-D\). Each square will represent 1 thread. The direction of arrows will tell you whether you are throwing the cards from back to front (from left to right); front to back (left to right). Any of these signs \(\leftarrow \swarrow \downarrow\) means thread from back to front (right to left.)
These signs \(\rightarrow \uparrow \rightarrow\) mean thread from front to back (left to right.)

ESTIMATING YARDAGE: Take the length of whatever you are going to make, egg.; let's say a belt 2 yards or 62 inches long. Plus \(18-24\) inches of unwoven ends and up to 6 inches more for knots made retying the warp thread after threading.
```

6 2 ~ i n c h e s ~ f o r ~ b e l t
18 inches for unweavable
6 inches for knots (this will vary with size. of

```
threads)
86 inches for one thread (if you need 12 threads of 1 color \(x\) by 12

1932 inches needed for 12 threads. Divide by 12 to give the number of feet or 36 for yards. This equals \(282 / 3\) yards. Do the same for each of the colors.

What could you use card weaving for?
Threading the Cards: The front of the cards is that side which is lettered and should be considered the left hand side of the card as that is the side which faces you when you weave. The unlettered side is the right hand side. The direction of the arrow on the pattern draft tells you from which side to thread the card.

Process: Number cards 1-10 or however many you are using. Card one on top. Use pencil. Look at chart. Count threads of each color. Which thread will you put in hole \(A-B\), etc. On card 1 tie the four thread together. Chain rest of threads. Lay card 1 down, backside up.

Thread rest of cards in same manner. Check to be sure that the cards are threaded correctly. All threads on one card must be threaded the same way or the cards will not turn. Fut rubber bands around cards.

Make a butterfly of weft thread.
Tie string around all tied ends of threads and fasten to doorknob, another chair, table, or something that will not move.

Work cards to other end of warp. Tie knot being sure that all threads have same tention. THIS IS IMPQRTANT. Tie string around this knot and fasten to waist or the chair you are sitting on.

Move cards back and forth to get feel. Ell sure \(A E\) is on top and cards are facing your left.

Turn cards \(1 / 4\) turn toward you DA should be on top. Open shed with hand. Fut butterfly thru shed leaving 4-5 inch tail.

Full wept down with the side of your hand. Turn cards \(1 / 4\) turn toward you. DC should be on top. Dopen shed, put weft thru, beat weft down.

Turn cards \(1 / 4\) turn, \(C B\) on top open shed, put weft thru, beat weft. Turn cards \(1 / 4\) turn, \(A B\) on top open shed, etc. Turn cards \(1 / 4\) turn away \(B C\) on top repeat process. Now you are on your own. Which way are you going to turn your cards?

If you must stop anyplace in the process, put a rubber band around the cards, and mark down which way you are going.
1. Horizontal Stripes Weave 4 turns toward body, 4 turns until you feel you know what you are doing.
2. Double face weave With holes AB on top turn a weaving sequence of \(1 / 4\) turns as follows: \(A B\) toward body, \(A B\) on top, AB away from the body. Continue for 2 inches.
3. Vertical stripes With \(A B\) on top, individually turn cards 4 and 5,9 and 10 two \(1 / 4\) turns toward the body. This puts holes DC on top. Weave as in step 2.
4. Turn cards 4-5 and 9-10 back to original position and then \(21 / 4\) turns away from the body. Weave as in step 2.
5. Diamonds Fieturn all cards to original position. With AB on top turn the two center cards 5-6 upside down by turning \(21 / 4\) turns toward the body. Weave one sequence as in step 2 ( \(A B\) on top, \(A B\) toward the body, \(A B\) away from the body.) Take the two adjoining cards on each side of the two middle cards 3-4 and 7-8 turn them upside down in the same manner. weave the same sequence. Continue until all cards have abeen turned except border cards. Now reverse the process.
6. Turn the cards 10 turns away from the body without weaving. Move the cards toward the body after each quarter turn to pack the resulting twists. Do not bring the weft thread across, but carry it up by wrapping it around the border spiral every 4th turn. After the loth turn run weft thread thru. Turn cards 10 times away from the body. This will untwist the warp threads.
7. Diamonds within diamonds See what happens when you do the following: arrange you cards as follows:

Card 1. AB toward body
\begin{tabular}{ll} 
6. & \(A B\) top \\
7. & \(A B\) away \\
8. & \(A B\) bottom \\
9. & \(A B\) toward \\
10. & \(A B\) top
\end{tabular}
8. In order to form oblique jagged designs that angle to the left when the cards are turned toward the body and the right when the caards are turned away, flip all even numbered cards so the front of the card faces right. Weave by turning 4 turns toward, 4 away, 4 toward, 8 away, and 4 toward the body.

This should give you some ideas about what you can do with cards. I am suire that you will find many other things to do with your cards. Have fun!
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        QUILLING--a Streetfair craft
    activity

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Toni Guin

Developed by the nuns in early times, quilling is an old art. It was used to mimic gold wire alter decorations and evolved into a respectable "lady's" craft during Victorian times. The art was lost until the 19505 when museum workers revived the art to restore several pieces.

Quilling supplies are now available at almost every craft store. In basic description, it is rolling narrow strips of paper around a toothpick, pin, or quilling tool, and gluing the end. The paper is always torn to better conceal the edges. From the basic loose circle, each shape is formed with piriches from your fingers.

The next page is a list of quilling shapes and the following page gives some ideas on putting the shapes together.

So, get some glue and a toothpick, and cut or buy some paper strips (1/4" is the most popular width). Then quill away! Yes, they did roll paper around feather quills, that is where the art got its name.
1. TIGHT CIRCLE-Roll tightly on a quilling tool or a pin. Hold circle firmly, remove tool and glue paper end.
2. LOOSE CIRCLE-Roll a tight circle, slip off quilling tool. Slowiy let the coil spring loose and glue.
3. OVAL-Roll a loose circle and slightly press coil between fingers, being careful not to press too tight.
4. EYE-Roll a loose circle and pinch both ends.
5. RAINDROP-Roll a loose circle and pinch end where glued.
6. ROLLED HEART-Roll a loose circle, then pinch at bottom and place a tuck in the top.
7. SQUARE-Roll a loose circle, pinch two places at the top and two at the bottom. Shape untll square.
8. TRIANGLE-Roll a loose circie, pinch two places at the bottom and once top center.
9. HALF MOON-Roll a loose circle, pinch at both ends and push in toward the middle on one side.

10. GUM DROP - Roll a loose circle and pinch two places at the bottom.

12. "S" SCROLL-Both ends are rolled toward the center.
13. "V" SCROLL-Fold paper in half and rol each end toward the outside.
14. HALF SCROLL-Roll a loose circle ha way to center.
15. DOUBLE SIDED SCROLL-Fold paper half and pinch. Roll both onds towa center in the same direction.
16. LOOP-Start with a short loop and contini to loop paper around (gluing at the bottc each time) until your petal is the desir size.
17. CONE-Roll a tight circle. Glue ond and the center fall out.

DUCK
1-6" Loose Circle (Head)
1-8" Raindrop (Body)
2-1" Raindrops (Bill)


1-3"' Half: Sterol
(Holder)
1-4" Square (Candle)
1-1六" Raindrop (Flame)

Birdie
1-6" Raindrop (Body)
1-5" Loose Circle (Head)
1-2" Raindrop (Wing)
2-3/4" Tight Circles (Feet)
1-1/4" "V" (Beak)
optional-Tail
1-3/4" "V" Scroll
1-1/4" Half Scroll

SNOWMAN
1-?" Square (Hat)
1-1-2" Strip (Hat-Band)
1-6" Loose Circle (Head)
1-8" Loose Circle (Body)
1-1 \(\frac{1}{2}\) " Cone (Carrot)


BUNNY
1-9" Loose Circle (Body) 1-8" Loose Circle (Head) \(2-2 \frac{1}{2}\) " Raindrops (Feet)
1-2" Loose Circle (Tail) 2-8" Eyes (Ears)

3-1" Tight Rolls (Center)
8-3" Raindrops (Petals)
1-1 \(\frac{1}{2}\) " Strip (Stem)
2-3" Raindrops (Leaves)

APPLE

POINSETTIA


1-8" Loose Circle (Fruit)
\(1-2\) " Raindrop (Leaf)
1- \(\frac{1}{4}\) " Strip (Stem)

BUTTERFLY
2-3" Raindrops (Wing, back)
2-4" Raindrops (Wing, front) 1-1" "V" Scroll (Antenna)

Flower
1-1 \(\frac{1}{2}\) " Tight Circle (Center)
5-4" Loose Circles (Petals)

\[
\begin{aligned}
& \text { Bee } \\
& 2-3^{\prime \prime} \text { Raindrops (Wings) } \\
& 1-1 " \text { Loose Circle (Head) } \\
& 1-2 " \text { Oval (Body) (Stinger) } \\
& 1-\frac{1}{4} " \text { "V" Glued (Sting }
\end{aligned}
\]



\section*{ABBREVIATIONS}


Reading tatting patterna---Traditional tatting patterns are usually very wordy. In this book, we have used a system of abbreviations and symbold as listted --. a little practice will make it much easier and faster to follow tatting instructions.

Translate into tatting abbreviations
Edging For the first rinf amke four double stitches. Follow with on e picot, four double stitches, one picot, four couble stitches, one picbt. - with four double stitches. Close the ring.

For the second ring, sart \(\frac{l_{2}}{2}\) inch from the first ring thus leaving a space Make four double stitches Then join the first and second rings as a picot is made. 'lhis will link the last picot of the first ring to the first picoot of the second ring. Follow with four double stitches, one picot, four double stitches, one picot ending with four double stitches. Close ring.

Traslate from tatting aboreviations. Work with 2 threads \(R 2\) Do p +2 p 2 2 ds RW Ch 2-2t 2-2-2-2


\section*{Ring}

All tatting designs contain rings. They form the basis for the pattern.

Make the desired number of double stitches. Hold the stitches firmly between the thumb and first, or index, finger of the left hand. Pull the shuttle thread so that the first and last stitches meet, forming a ring.

\section*{Holding Thread-Left-handed}
for the left-handed person, hold the thread with the right hand. follow the directions given for the righ-handed person.

\section*{Holding Thread-Right-handed \((\overline{2}\)}

Fior the righ-handed person, the thread is held with the left hand. Place the end of the thread between thamb and first (index) finger. Then spread the midalle, ring, and little fingers. Bring the thread around these lingers. Place it between the thumb and tirst finger, forming a circle. Hold " warely (A).
Then bend the litte linger and ring tinger in onder to hold the thread against the patin of the hand. Stretch the midatle linger so that it cathes the loose part of the circle (B). At lunt the langers will teed stamed, but keep adfanting the dhead until their position seems t.atual.


RINC: (Always make with one shuttle. First and last knots meet to form a ring.) Work 3 more double knots, 1 picot, 4 double knots, 1 picot, 4 double knots. To close the ring, hold the knots securely between thumb and index finger of left hand, relax other 3 fingers and with right hand pull anchor thread so that first and last knots meet and the ring is closed (fig 16).

Fig. 16


\section*{" \\ Holding the Shuttle-Left-handed \({ }^{\prime}\)}

For the left-handed person, the shuttle is he in the left hand, in the same position as th used by the right-handed person, except th the point of the shuttle faces the right hand.

\section*{(2)}

Holding the Shuttle-Right-handed
For the right-handed person, the shutte is hel in the right hand. After unwinding about I inches \((30.5 \mathrm{~cm})\) of thread, pick up the shut! so that it can be held in a horizontal positio between the thumb and first or index, finge The thread should come from the back of th bobbin with the pointed end of the shuttle facin the left hand. The other fingers should be kef on a level with the first finger.

i) Second half of double stitch: Hold the snuttie norizontally as betore, but instead of passing thread over the right hand, push down on it with the back fingers Pass the shuttie over the too thread of the left hand \(100 \mathrm{p}(\mathrm{E})\). then slide it tackward under this inread (F) Pull shuttle thread taut, allowing loop to trals. fer to tly. stuithe, thesad (G) it the shiten has been tormed correctly, you should be adie to shicte the shuttie inread through it the sh be around a loop of thread controlled by the left hand it is this lett hand loop that forms the stuches over the shuttle thread Once you grasp this prinçiple, and master the forward and backward movement of the stiuttle coordination of the tatting movements is tautly easy and a steady mythm can be established
(1) Preparing a bobbin: Wind tiread hirmly to the edyes. not beyond insett trobuin in the shuttle
(; Holding the thread: Unwind 16 inches, hoid the end fornily belween thumb and inder tinge" of left hisind Splead yout hingets wrap intedd around thein, and grasp thread again atter it comes tull circle Holl snultie norizontally in riynt hand witl thread unwinding from the bacr passing over the top of the hand and supnorled by tusing the httios linget ( \(A\) )
(. 'First halt ol double stitch: Pass shultle under the rught hand (snuttle) thread and under the top thread of luop heid in lett hand ( \(B\) ) Still nolding snuttie honzontally. shide it bachwara ovett the same theread (C). Allow thread to shde oft the right hand and puil shuttie thread taut At the same time, teiax lingers of the left Ildna slightity, so that the loop torms around the shuttle thread (D).


\section*{Double Stitch \({ }^{2}\) )}

This is the basic stitch or knot used in tatting. It slides smoothly along the thread and is made m 2 parts. It is a form of a clove hitch knot.

For the first half of the stitch, pull the shutile thread out the correct amount, about 12 inches ( 30.5 cm ). Keep the left and riglt hands on an equal level (A).

Wrap the thread around the left hand in the worect position. Place the shutle thread over the back of the right hand. The little linger may be extended slightly to support the thread. Some tatters prefer to pass the shutle thread across the palm and around the back of the little finger.

With the hands and thread in the proper posinon, bring the right hand toward the left hand. l'ass the flat top of the shuttle under the ring thread that extends between the first or index, and middle fingers (B). Be sure to hold on to the shutle. The ring thread will slide between the shutte and the fingers. Then slide it back over the ring thread and under the shutile thread (C).

In doing this, lower the middle finger of the Ieft hand so that the ring thread falls slack. Notice that the shutte thread is encircled by a loose loop that is made by the ring of thread in the Ieft hand. It is most important that the shuttle thread be kept taut until this loop is in position. So, after the middle finger has been dropped, pull the shuttle thread taut. The thread slips off the right hand. The relaxation of the thread in the left hand and the tautness of the shuttle thread allow the loop to turn over.

Then slowly raise the middle finger of the left hand so that the loop slides into position between the thumb and the first finger (D).



\section*{Double Stitch-L.eft-handed \((\underset{\sim}{\sim})\)}

For a left-handed tatter, the directions rem.an the same. By placing a mirror to the left of eath drawing, it is possible to check the position of the fingers and thread.


For the second half of the double stitch, the procedure is reversed. l.et the shuttle thread lai slack. It is not necessary to wrap it around the right hand.

Bring the shatle over the thread that is hele in the left hand between the thumb and lus finger (k.). Then slip it under the ring tho and over the shumle thread (F).

Lower the middle finger of the left hand. It,un the shumle thread tant. Hold it this way unti the second hall of the stitch is completed.

Slowly raise the middle finger of the left hamel allowing the loop to fall into position betwrete the thumb and first finger (i). This completes the serond half of the double stitch.

The movements of the fingers that have bern mentioned should be so thoroughly learned that they can be done automatically and at just the right moment. Unless they are, problems will develop. If the shuthe thread does not slide eane ily when it is pulled, one of the steps has bet 11 meglected. The stith must be made again.

SOUBLE KNOT - First Half of the Double Knot. Brings, whutle towards left hand, pass shutle UNDER working thread, bring " back OVER working thread and UNDER anchor thread (tige fo.

OTE: When you pass the shutle under working thread, allow rking thread to slip between shutle and right index finger.
fig. 6


Release tension of working thread around left hand by relaxing last 3 fingers ONLY. NEVER release grip of thumb and index finger. At the same time pull anchor thread taut. This allow's the loop to be formed ONTO the anchor thread (fig 7). All knots are ALWAYS made ONTO the anchor thread. Therefore, you should always be able to freely slide the knots over the anchor thread. If by mistake you make the knot WITH the anchor thread, you have locked yourself in, as the anchor thread will no longer slide. Undo the last knot with the point of your shuttle or your crochet hook and proceed.

Fig. 7


Slowly bring 3 left fingers back into position, thus resuming tension and sliding the first half knot into position close to thumb and index finger (fig 8).

Fig. 8

(3) Second Half of Double Knot - To complete the double move shuttle towards left hand, pass it OVER working tl (fig 9) and bring it back UNDER working thread and OVER an thread (fig 10). Again release tension of working thread aroun hand by relaxing last 3 fingers ONLY. Do not release grip of th:


Fig. 9


Fig. 10
and index finger. At the same time pull anchor thread taut hold it in this position. Slowly bring the 3 left fingers back position, thus resuming tension and sliding second half of dr knot in place, as close as possible to first half of double (fig 11).

Fig. 11


You have now completed the Double Knot, THE basic kn. Tatting (fig 12).

Fig. 12


Bring your hands back into position and begin the next do knot (fig 13). Make 4 double knots, which should be even uniform. As you progress, check from time to time to make that your anchor thread is freely movable through the knot

Fig. 13


A picot is a thread loop set between two stitches. It is used for decoration and to join rings. Picot size, too, can be varied, but should be consistent in one pat-
tern, unless picots of different sizes are called for in the directions. As a rule, small picots ( \(1 / 4-\) to \(1 / 4\)-inch long) are used for joining rings; large picots ( \(1 / 4\)-inch or longer) are used to enhance a design.

1) A picot (p) is formed by leaving a length of thread.
between two double stitches, then sliding the stitches together so that the thread length becomes a loop. To practice making picots. start with 5 as. work first half of the sixth stitch. leaving \(1 / 4^{\prime \prime}\) of space between it and the fifth os (A), complete the sixth stitch, then slide it next to the fifth, thus pushing up the loop (B). Work ( 5 ds, p) 2 more times, 5 os, cl. Remember, the stitch that closes a picot is counted as the first one in the next group of stitches.

\section*{\(\operatorname{icot}(\mathrm{j})\)}
- perot is a loop of thread placed between ? cable stitches. It is used as a decorative touch mal a joining device. When reading directions, chamber that the term picot refers only to the wop. The double stitch that secures the loop now included.
Begin with several double stitches. At the sin where the picot is to the placed, make the on tail of a double stitch. Then, as it is being
 on the last completed double stitch, leaving still amount of thread between the last stitch mit the the being constructed.
( onumue, making the second hat f of the dou10. with. When it is completed, draw the stitch tone w he other withers. The loop that is aton becomes the picot.


PICA \({ }^{2 \%}\) The picot is a tiny loop, a lacy ornament as well as : place for joining rings. It is made as follows: Proceed to make the first half of the double knot. When sliding it in place, leave a space of \(1 / 4 "\) (fig 14).

Fig. 14

-
Hold it firmly with thumb and index finger, make the second half knot and slide it in place. Then slide double knot close to previous double knot (fig 15).. The little loop formed is a picot.

Fig. 15



CHAINS - (Always make with two shuttles. A chain begins and ends at different points.)
Start by winding both shuttles. Mark shuttles \# I and \# 2 with a sticker, a piece of tape, a little dab of paint, anything that will hold, or wind it with thread of a contrasting color.
Tie both shuttle threads together. With shuttle \# I make a ring of \({ }^{*}+\) double knots, 1 picot* and repeat * - 2 times, work 4 more double knots and close ring. Turn to "Reverse Work" os that ring faces down. In order to make a chain, pass the thread of shuttle \# ? over the fanned fingers of your left hand. Bend your tit and little fingers in the same way as for making rings, but instead of making a complete circle, wind it around the little finger once (fig 18). Now make the double knots the same way as for rings.

Fig. 18


IMPORTANT NOTE: After completing a ring and before the next (hain, ALWAYS Turn or "Reverse Work" so that the ring faces down. After a chain, in order to make the next ring, Turn or "Reverse Work", whereby the chain faces down and the rings . face up.

\section*{Chain-Working with Two Threads}

Some tatting designs are made with chains well as with rings and picots. Kings are m. with the shut te thread placed completely aron the left hand. Chains, however, cannot be m. with the thread held in this position. They made when the thread is placed hallway aron the hand. Therefore, in order to make both in and chains, 2 threads must be used. By w 2 threads, more tatting designs can be m:
The 2 threads can be wound in differ, ways-on 2 shuttles, or on a ball and a shun It seems easier to differentiate between th threads when a ball and a shut le are used. whichever method is employed, tie the \(2 \mathrm{e}:\) of the read together.
When making a ring, hold and manipulate shute thread in the regular manner. When ring is finished, begin to make the chain.

Reverse the tatting so that the base of ring is held between the thumb and first (ind finger. Then place the ball thread over the 1 , of the lingers in the same way as for the sha thread, but wind it twice around the little fit) instead of carrying it around the hand (A).

Use the shuttle to make the stitches over ball thread in the same way as for making rit They create the chain. When the chain is ot pleted. draw the stitches close together.

Put the ball thread down. Reverse work, It: ing it so that the shuttle thread is at top.
Start to make the next ring with the shut thread (B).

\section*{Working with Two Colors}

To make rings in 2 different colors, wind the thread on separate shuttles. When working, alternate the shuttles, using first one and then the other. The shuttle that is not in use can just hang down.

The second color can also be used for a chain. In this case, the second color can be worked over the first, following the directions described in making a chain with a shuttle and a ball.
( Reversing work (rw) is the turning of a completed element upside-down, so that the next portion is worked with knots tacing in the opposite direction. This technique permits a greater variety in design. and also allows you to make wider patterns
( 7 . To practice reversing, make this tatted braid: Make r of \(5 \mathrm{ds} . \mathrm{sm} \mathrm{p}\). ( \(3 \mathrm{ds} . \mathrm{ig} \mathrm{p}\) ) 3 times. 3 ds, \(\mathrm{sm} \mathrm{p}, 5 \mathrm{ds} . \mathrm{cl}(A)\); rw. \(1 /\) "" \(^{\prime \prime}\) space. make second \(r\) like the hirst ( \(B\) ), iw, \(1 / \mathbf{c c}^{\prime \prime}\) space. make third \(r\) of 5 ds . \(s\) to fitth \(p\) of first ring. 3 ds. \(\lg \mathrm{p}\). (3 ds, \(\lg \mathrm{p}\) ) twice, \(3 \mathrm{ds} . \mathrm{sm} \rho .5 \mathrm{ds} \mathrm{cl}\) Repeat instructions for the third ring until oraid is the desired length, foining each ring to the fith picot of the ring adjacent to it



A slip join (s)), made by working a double stitch \(\cdots \eta^{\text {n }}\) an adjacent picot is the conventional "-7e: ot joinuing two rings for practice, make I \(\because \% \%\) and 3 p . as explained above night

pass snuttle through this loop (B). Keeping snuttie inread taut. pull loop ciose to last ds, taking care not to pull snuttie inread back through the picot (C) The join counts as tirst haif of a os. complete


Leave ' 2 " space (length of thread) and stant second \(f\) with 5 ds (A) Lay the third \(D\) of the first \(I\) ovet the left hand lood Using tip ot shuttle or a crucre: noon, araw up a loop througn the of and
the second hait (see inset) and count this as the tirst as in the next group. Finish 1 with ( 5 ds. p) 2 times. 5 ds. cl. Repeat second \(r\) as many times as desired to produce a nandsome edging.


(1) Locking Join (II) is ine connecting of two eiements with hait a ship join. Once made. shuttle thread can no longer be pulled througn stiches. so method is limited to completed rings or chains To practice locking join, make this medallion: Make center \(t\) of ( 2 as. \(s m p\) ) 7 times. 2 as. ct. starting next to last as ot center \(f\). make petat of \(5 \mathrm{ds} . \mathrm{sm} \mathrm{D}, 3 \mathrm{ds} . \mathrm{sm} \mathrm{p}\). ( \(3 \mathrm{ds} . \mathrm{ig} \mathrm{p}\) ) 3 times. ( 3 ds. sm p) twice. 5 ds. cl . If to center \(t\) by drawing up a loop through lirst \(p\). passing shittle inrougn this \(100 \mathrm{p}(\mathrm{A})\). then puling the 100 p tignt ( \(B\) ). Do not count \(I\) as a stiten Make 7 more petais as follows: 5 ds. \(s, t o\) last \(p\) of previous petal, 3 as. \(\mathrm{s} /\) to next \(p\). ( \(3 \mathrm{ds}, \lg p\) ) 3 times. ( \(3 \mathrm{ds} . \mathrm{sm} p\) ) twice. 5 ds , cl: if to next p in center t



HOW TO ATTACH A NEW THREAD - When tatting a larger piece, the thread of either shuttle may run out lefore the properel is completed. ALWAYS attach a new thread when starting in ring, NEVER a chain. Rewind the shuttle. Cut the old thread back \(k \neq 1 / 2^{\prime \prime}\). end facing your right hand. With new thread start ring, \(1 / z^{\prime \prime}\) tail end of new thread facing your left hand. Work I double knot over old thread and anchor thread (fig 20A).


Now work next few double kinots over both ends and int lu, thread tightly (fig 20C), trim ends and complete ring.

\section*{Reverse Stitch}

Turn the tatting so the base of the ring that has just been completed is at the top of the work. Make the next ring in the usual way.

Make one half of ring. Remove work from hand. Turn over and put on hand so that the thered that was under the hand is now over it. Make the other half of the ring with second shimthe. Take wonk from hand and turn over. (:lose ring, using first shutle.

It is possible to make an calging by reversing the work

\section*{nishing Thread Ends (2)}
, hive the work a finished look, whip-stitch -.rnds to the wrong side. Make the stitches al i cut end, until it is completely covered. th through the tatting with a slanting stitch. f a sewing thread in a matching color:

-.

\section*{Joining Threads \((\stackrel{y}{2}\).}

When it is necessary to attach a new thread, fa ten it close to the base of the last ring or chai using a square knot. Be sure not to join a \({ }^{\prime \prime}\). thread in a ring, as the knot will not pass throu; the double stitch.


NEEDLE TATTING: Cover calsone ring for motifs as follow.:
Thread a fine tapestry needle with the \(3^{\prime}\) length of thread which attac hed to the motio (see instructions for each motif). With here: hand place base of thread wever cabone ring, with right hand il: thread backward and insert neede irent-to-back of cabone rom: (fig 24A). Bring half stite h in position and hold with keft hand. I h:s thread forward and insert needle back-lo-front and bring second half of stitch in position (fig \(2+13\) ). Repreat thene two step) until cabone ring is covered. (fif 24 ( ).
fig. 24B
fig. 24A


Fig. 24C



A new thread is joined only at the end of a ring or chain, before starting the next part of the design. A square knot, illustrated, is an eftective way to tie threads together. Leave enough length so that the thread ends can be woven into the back of the completed work.


A thread end is finished most neatly by weaving t under a lew stitches, then cutting the remainder. The needle used must have an eye large enough for the thread but thin enough to pass under stitches. An alternative is to whipstitch over the thread ends with matching sewing thread.

\section*{Twisted Thread \(=\) ?}

Sornetimes the shuttle thread becomes twisted. When this happens, let the shuttle dangle a moment, untwisting the thread.

\section*{inot \((x\)}
- hown is lormed when a stiteh is made with in. vinule thread instead of onto it. No longer all the stith slide. The work is at a standstill mul the hnot is unpicked with a pin or point I vinule:

\section*{oscphine Kinot (3)}
his small ornamental ring is formed by using at her made of only the lirst half of the double lith h.
3/JOSEPHINE KNOT - There is one more decorative feature of tatting, called the Josephine Knot, a ring made with only the first half of the double knot. It is most frequently made of 9 or 10 half knots, or less, depending on the size of the thread and personal taste. It is a somewhat tricky procedure, because the use of half knots only, will cause the thread to twist easily. It takes a certain skill to close the tiny ring beiore the thread begins to twist (fig 19).


NOTE: The losephine Knot is purely decorative, a cannod be worked with picots and it cannot be joined to other rings.

\section*{EDGINGS:}

The following are sample patterns for you to prat tice the use - . the ablereviations. They can be made to any length denired an! attached to garments, towels, curtains, etc. ior a lovely decorath. edging.
Edging (fig 21): 1 Sh. R 4-4-4-4. "Leave \(-1 / 4\) " free: \(R+4-4\) । (to 3rd \(p\) of \(P R\) ) Rep from ' to repuired length.

\section*{000000060}

Fig. 21
Edging (fig 22): 2 Shs. R 4-4-4-4. T. •Ch 4-4. T. R \(+1+4-4\) 4 (to) 3 rd \(p\) of \(P R\) ). T. Rep from \({ }^{*}\) to required length.


Fig: 22
Edging (fig 23): 2 Shs. Clover leaf: R 3-3-3-3. R 3+2-2-2 2-3 (to 3rdp of PR). R 3 + 3 = 3-3 (to 5th pof PR). T. 'Ch 5-2 2-5. T. Clover leaf: R 3-3+3-3 ( \(10=\) p of PR). R 3+2-2 2-2-3 (to 3rd pof PR). R. 3+3=3-3(to 5th pof PR). R(p) irom to) required length.


Fig. 23

\section*{Pressing \((\bar{z})\)}

Some tatters find that, when making such things as doilies and motifs. it is easier to work if the article is pressed after every 2 or 3 rows. I his also seems to make the tatting appear prettier.
Put the work on a thick pad. Arrange in the correct shape. Cover with a dry cloth and a damp one. Press until the article is dry.

\section*{Right Side}

In determining the right side of the article, use these factors:
- If the design has more rings than chains, the right side of the stitches or rings becomes the right side of the finished article.
- If the design has more chains than rings, the right side of the stitches or chains becomes the right side of the finished article.

\section*{MAINTENANCE AND LAUNDERING ( 3 )}

From time to time white cotton tattings especially will need cle ing, as exposure to light will cause white cotton to turn yellow remove dirt and stains, float the tattings in a lukewarm lvory solution for an hour. Do NOT rub or squeeze. Rinse thorough letting clean water run through generously. Prepare in a bol all fabric whitener solution by following directions given 0 package. White cotton will tolerate bleach, but it may remos lovely sheen of the cotton at the same time. Float the tattings whitener and cover bowl with tin foil to keep the light out fo hour or until all have returned to their original color.
Again rinse thoroughly and place on a dry towel. Roll tov keep light out and place in a well ventilated area. When dry, and open up all picots with large tapestry needle.


\section*{Blocking 2 )}

To give a finished look to a completed article, it should be and pressed. Before starting the process, launder the article if sarv. Place the article on a well-padded board with the rig down. Gently smooth it out until its shape and measureme correct. Pin each picot along the outer edge. If the article \(h\) : laundered, cover with a dry cloth before pressing. If the a dry, use a damp cloth.

Do not remove the pins until the article is 'thoroughly dry

\section*{HOW TO STARCH}

Use any powder starch and follow directions given on packag light, medium or heavy starching. When tattings are dry laundering as above, place in lukewarm starch solution for hour. Do NOT squeeze. Place wet tattings on dry towel anc towel to keep light out. When tattings are towel-dry, press open up all picots with large tapestry needle. Hang tattin: well-ventilated area so that starch can dry and harden. We di recommend starching colored items.


All the designs in this booklet were accomplished using one or more of the 7 tools found in the No. 5500 Basic Leathercraft Kit. Though not necessary, a ruler, wing divider and ball point stylus will make the work neater and easier. See the book "Basic Leathercraft" No. 1890 for information on preparing leather for stamping, making and transferring patterns and proper use of the tools.

All patterns in this booklet are shown actual size and can be used as patterns for your own projects. Most of the stamped impressions were made by holding the tool straight up and down, but this is not a strict rule, as a lot of different effects can be achieved by tilting the tool forward, backward or to the left or right as you strike it with the mallet.

EXPERIMENT! Don't limit yourself to just the designs I have shown. It's fun to see just how many different patterns you can come up with by combining the different impressions. You'll be surprised how many designs will lead to another design just by moving or substituting one tool. Even more designs can be made by adding other stamping tools which are sold separately at your nearby Tandy Leather Store.

STEP 1


GUIDELINES ARE SHOWN VERY HEAVY TO GIVE YOU AN IDEA ON HOW THEY ARE USED TO SET UP A DESIGN. MAKE YOURS VERY LIGHT SO THEY WON'T SHOW.

STEP 3



ADD S724 AND A104

STEP 6


ADD C431 AND SWIVEL KNIFE CUTS FOR THE FINAL TOUCH.

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\section*{C431 COMBINED WITH V406}

\(f^{\prime \prime} f^{\prime \prime}\)

rompronswor


\section*{C431，V406，S724，P206}

CUT AND BEVEL BEFORE STAMPING

\[
y, \cdots \lambda_{2}, \cdots \lambda_{2}, \cdots \lambda_{2}, \cdots \lambda_{2}, \ldots
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\begin{aligned}
& \text { ソンメンメメンメンメンメ }
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C431


KEY CASES


KEY CASES



WALLETS




BORDER LINE IS CARVED AND BEVELED BEFORE C431 IS USED

TRANSFER PICTURE TO LEATHER AND CARVE STEP 1


BEVEL AND ADD EYES


BACKGROUND AND MAKE FINAL CUTS
STEP 3


DYE AND OR STAIN
STEP 4



Pro Dye is a transparent, spirit solvent dye which is readily absorbed into the leather for a permanent color change. It comes in 16 vibrant colors which can be mixed to form virtually any color you wish.

Use this dye for permanent solid color dyeing (coloring the whole project one color) or for dyeing small areas of your design.

For solid dyeing, use a wool dauber. Dip the dauber in the dye and squeeze the excess dye out on the inside top of the bottle. Begin in upper left hand corner of the project. Move quickly in a circular motion so that each stroke slightly overlaps the last. When the dauber is showing signs of exhaustion. . .dip again in the dye and resume the motion until the entire project has been covered. The secret to even solid dyeing is equal penetration. This is achieved by applying coats of dye until all eas are equally saturated.

For dyeing small areas use a small brush. Begin dyeing in the open areas, touching the brush first to a piece of scrap leather to remove the excess dye. Too much dye will "bleed" over the edges of the design. Use short, pulling strokes to cover the area. Turn leather as often as necessary to facilitate dyeing in difficult areas.

Spirit solvent dyes have an alcohol or other spirit base and brushes must be cleaned in spirit solvent. Then they should be washed with a mild soap and water.

\section*{SPECTRA SHADE DYE}

Spectra Shade Dye is a water base dye which is used for shade dyeing and for dyeing small areas. It comes in 9 colors which can be mixed to form colors for any use.

Spectra Shade Dyes are used in much the same way that Pro Dyes are used except, the Spectra Shade Dyes can be blended on the leather. For example you can shade gradually from one color to another, as in a sunset.

As these dyes are water based they can be reduced with water and clean up is easy with soap and water.

\section*{COVA DYE}

Cova Dye is an acrylic based opaque plating dye. It requires a smooth, clean surface for proper bonding.

Cova Dye comes in 13 bright colors and can be mixed like paint to produce other colors. It is used primarily for accenting a project by dyeing specific parts of the design such as flowers or leaves.

Using a small brush, brush dye on evenly and allow to dry. Apply a second coat of dye to produce an even, solid color finish.

Cova Dye may also be used as a wash; that is watered down and brushed on the leather to achieve just a hint of color. This lets the leather show through the color to give a tinted effect. Cova wash is very effective when coloring a sky or clouds.

Since spirit solvent or transparent dyes do not come in white, white Cova Dye is used for highlighting designs such as light reflections in eyes or sun on water.

Prolonged use of Cova Dye becomes difficult as they thicken and dry rapidly. Clean brushes often to keep them pliable and working freely. Brushes can be cleaned with water.

\section*{ANTIQUE LEATHER STAIN}


Antique Leather Stain is a liquid paste which seeps into the tool impressions and remains to darken them. It tints the raised portions of the leather a. lighter shade. This is the simplest and quickest way to achieve a twotoned effect on leather.

Simply apply Antique Stain liberally to the design with a damp sponge, working the stain into all the cuts and tool impressions. Use plenty! Let it set a minute and wipe excess stain off with a clean damp sponge, leaving stain in impressions and removing it from raised portions of the design.

Antiquing is also one of the most versatile ways to color leather. For a three-toned effect, dye the background dark with Pro Dye and then apply the stain as above; or you can dye the design with Pro Dye colors and apply the stain for a muted color effect.

Antique Stain comes in several shades of brown which can be lightened with Antique Stain Reducer. You can also add Pro Dye directly to the stain to change the color. Pro Dye can also be added to the reducer to produce any color of stain. This is an easy, quick way to solid dye your project and the color is very even.

RESISTING


Another technique which is very easily done with Antique Stain is called "resisting". Two coats of Super Shene finish are applied to parts of the design with a small brush. Work carefully so that the Super Shene does not splatter or go on other parts of the design. When Super Shene is dry, apply Antique Stain as describe described before. The Super Shene "resists" the penetration of the stain so that you get a very striking contrast. The tool impressions and cuts will be dark, the areas not covered with Super Shene will be the midtone and the resisted areas will be the natural color of the leather.

The resist method can also be used over dyed areas of the design so that the colors remain bright and are not muted by the Antique Stain.

This method is also good for bringing out the cuts and tool impressions while leaving the leather natural. Just apply two coats of Super Shene to the whole design with a damp sponge and apply stain. The Antique Stain will remain in the cuts and impressions, defining them while the design remains the natural color of the leather.

\section*{EDGING}

To give your project a professional, finished look, all exposed edges should be finished. First bevel both sides of edges with the proper size Edge Beveler. For best results, hold the project firmly on work surface with free hand. Use firm pressure on tool, held at proper angle, and make edge bevels quickly. A good bevel is indicated by one continuous "string" of leather from the beveled edge. This rounds the edges of the project.

Next, moisten the beveled edges and burnish them with a Circle Edge Slicker. Hold project firmly on edge of work surface and rub the Slicker back and forth briskly, smoothing down the leather fibers.

Now you are ready to apply Edge Coat, an acrylic based sealer. Edge Coat comes in Black and Brown. Dip a felt dauber in Edge Coat and carefully pull the dauber along the edge. Be careful not to let the Edge Coat slop over onto the face of the project.


\section*{FINISHES}

A finish is always applied to leather as the last step before assembly to seal and protect the leather. There are several fine finishes available.

Super Shene is an acrylic based finish which is flexible and waterproofs and protects the leather. It is applied with a damp sponge over the entire surface of each part of a project. When the Super Shene is dry buff the leather with a wool scrap or soft cloth.

Neat-Lac is a lacquer based finish with oils and waxes added to preserve and protect leather. It waterproofs and prevents soiling or spotting. Apply Neat-Lac with a wool scrap or soft cloth and work it into the leather. Do not let Neat-Lac build up as it will crack when dry.

Tan-Kote provides a clear, moisture-resistant finish for natural leather. It darkens leather very slightly giving a glow to the leather. Apply Tan-Kote with a wool scrap or soft cloth. Buff when dry.

Leather Balm with Atom Wax preserves and polishes natural leather. It does not waterproof. Apply with a soft cloth or wool scrap. Buff when dry fo sheen.

Carnauba Cream cleans and restores leather. It gives leather a soft, natural glow because it contains a fine natural wax which polishes and preserves the leather. It does not waterproof. Carnauba Cream is excellent for leather upholstery.

(GORILLA,SHEEP)
(FLOWERS AND SCENES)


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\section*{1989 Chatcolab Evaluation}
1. We have tried to offer a wide variety of sessions. Which sessions do you feel should be repeated? Which resource people would you like to see return?
2. Please list any new ideas or programs you would like to see offered. If you have any ideas for new resource people, please list them.
3. What changes would you make for next year's lab?
4. Have you enjoyed the general sessions with Eddie and Burton? What can we do to improve on the general sessions? What topics would most interest you?
5. Was Chatcolab helpful to you? Yes \(\qquad\) No \(\qquad\) Why or why not?
6. If possible, will you try to come back next year or in the future? Yes \(\qquad\) Possibly \(\qquad\) No What dates for Chat are good for you? Middle May? \(\qquad\) Late May? \(\qquad\) Early June? \(\qquad\)
Do you think a return to dates in May would be better for others back home? \(\qquad\) For students? \(\qquad\) Professionals? \(\qquad\) Others? \(\qquad\)
7. If you have any other ideas, comments, or suggestions you would like to share with the Board, they would be greatly appreciated.

Thank you for coming to Chatcolab. We have appreciated your being here and sharing with us. We hope that you have enjoyed and benefitted from the sessions that were offered, and remain in contact with the new friends you have made. Have a wonderful year learning new skills and sharing the ones you already possess.

\title{
CHATCOLAB FINAL EVALUATION
}
1. We have tried to offer a wide variety of sessions. Which sessions do you feel should be repeated?
2. Which resource people would you like to see return?
3. Please list any new ideas or programs you would like to see offered.
4. If you have any ideas for new resource people, please list them.
5. What changes would you make for next year's lab?
6. Have you enjoyed the morning all-lab sessions? What can we do to improve on the general session? What topics would most interest you?
7. Was Chatcolab helpful to you? YES \(\qquad\) NO \(\qquad\) Why or why not?
8. If possible, will you try to come back next year or in the future?

YES \(\qquad\) POSSIBLY \(\qquad\) NO \(\qquad\)
9. If you have any other ideas, comments, or suggestions you would like to share with the Board, they would be greatly appreciated.

THANK YOU FOR COMING TO CHATCOLAB. WE HAVE APPRECIATED YOUR BEING HERE AND SHARING WITH US!! WE HOPE THAT YOU HAVE ENJOYED AND BENEFITED FROM THE SESSIONS THAT WERE OFFERED, AND REMAIN IN CONTACT WITH THE NEW FRIENDS YOU HAVE MADE. HAVE A WONDERFUL YEAR LEARNING NEW SKILLS AND SHARING THE ONES YOU ALREADY POSSESS.
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}

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\section*{THE TYPOGRAPHICAL ERROR}
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            The typographical error
        is a slippery thing and sly
    You can hunt until you're dizzy
        but somehow it gets by.
    Till it's run through the duplicator
it's strange how still it keeps
It shrinks down in a corner
and never stirs or peeps.
The typographical error
too small. for human eyes
Till the ink is on the paper
when it's grown to mountain size.
The editor stares in shock:
she grabs her head in terror
She'd read the copy o'er and o'er
and never saw the error."
The remainder of the issue
may be clean as clean can be
But that typographical error
is the only thing you see....

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[^0]:    We learned that there are magic connections all around us that will help us to have better labs meeting people with ideas, sharing what we have so all may benefit.

[^1]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^2]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA:pjw 6/5/89

[^3]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^4]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: Dj 6/5/89

[^5]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^6]:    *Assistant Director, Cooperative Extension Service, University of Wyoming

[^7]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^8]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^9]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    EHA: pjw 6/5/89

[^10]:    *Assistant Director, Cooperative Extension Service, University of Wyoming EHA: pjw 6/5/89

[^11]:    *Assistant Director, Cooperative Extension Service, University of Wyoming
    *From Blake, Robert and Mouton, Jane, The Managerial Grid, Gulf Publishing Co., Houston, Texas, 1968 EHA: pjw 6/5/89

[^12]:    * Assistant Director, Cooperative Extension Service, University of Wyoming

[^13]:    * Assistant Director, Cooperative Extension Service, University of Wyoming

[^14]:    Assistant Director, Cooperative Extension Service, University of Wyoming

    EHA: pjw 6/5/89

