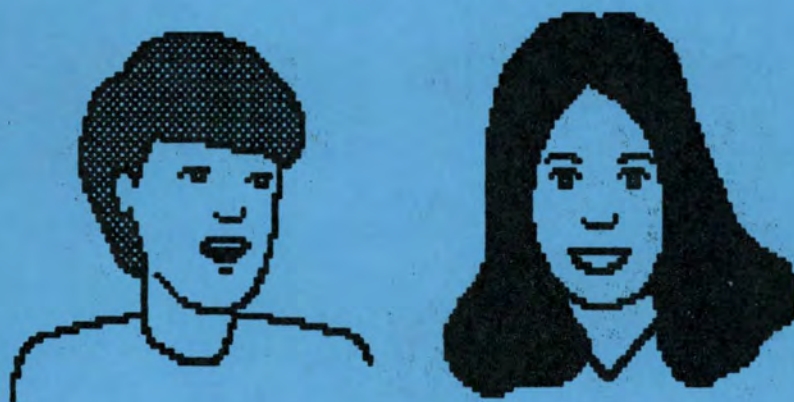


CREATE  
HARMONY IN  
LEADERSHIP



SECTION **A**

# TABLE OF CONTENTS

<b>CREATE HARMONY IN LEADERSHIP</b>	<b>Page</b>	<b>SECTION A</b>
Table of Contents.....	A-1	
Message from Miriam L., 1991 Chair.....	A-3	
Free To Be You and Me.....	A-4	
Membership Roster.....	A-5	
Picture.....	A-__	
Family Groups.....	A-__	
Family Histories.....	A-__	
Board Members 1991 & 1992.....	A-__	
1991 Chatcolab Evaluation Forms.....	A-__	
 <b>ALL ABOUT CHATCOLAB</b>		<b>SECTION B</b>
Philosophy.....	B-1	
The Spirit of Chatcolab.....	B-2	
Map of Camp Roger Larson.....	B-3	
Camp Rules.....	B-4	
Safety at the Waterfront.....	B-6	
Planning your Chatcolab Week.....	B-7	
Workshops.....	B-8	
Schedule.....	B-9	
Duty Wheel & Job Descriptions.....	B-10	
History of Chatcolab.....	B-12	
 <b>ALL LAB DISCUSSIONS</b>		<b>SECTION C</b>
Create Harmony in Leadership.....	Burton Olsen..... C-1	
 <b>ACTIVITIES &amp; CEREMONIES</b>		<b>SECTION D</b>
Activity and Party Planning.....	Ruth Moe &..... D-1 Liella Steckleberg,	
Planning Ceremonies.....	Miriam Beasley..... D-5 & Lucy Linker	
Evening Activities.....	D-__	
Evening Ceremonies.....	D-__	
Flag Ceremonies.....	D-__	
 <b>IN- DEPTH WORKSHOPS</b>		<b>SECTION E</b>
Native American Crafts.....	Tina Aguilar..... E-1	
Environmental Awareness.....	Sarah Mathews..... E-9	
Dance.....	Burton Olsen..... E-17	
Dreams.....	Jackie Baritell & Larrie Easterly..... E-__	
 <b>MINI WORKSHOPS</b>		<b>SECTION F</b>
Recreation Activities Teaching Techniques.....	F-1	
Outdoor Games.....	Burton Olsen..... F-4	
Indoor Games.....	Ruth Moe..... F-7	
Orienteering.....	Ruth Moe..... F-20	
Whittlin' for Campers.....	Mike Early..... F-24	
Great Posters.....	Jean Baringer..... F-26	

MINI WORKSHOPS continued on page A-2.

MINI WORKSHOPS (continued from page A-1)

SECTION F

Tie-dyeing.....	Leila Steckleberg.....	F-33
Psychometry.....	Clem Brigl.....	F-35
Photography.....	Dan Moe.....	F-36
Camp Crafts.....	Jane Higuera.....	F-41
	& Patty Logan	
New Age Concepts.....	Clem Brigl.....	F-56
Applique Sweatshirts.....	Terry Carson.....	F-57
Textile Painting.....	Terry Carson.....	F-__
Skits as a Training Tool.....	Janet Edwards.....	F-__
Indside/Outside Boxes.....	Jackie Baritell.....	F-__
Communication.....	Jackie Baritell.....	F-__
Silk Screening.....	Lane Mahaffey.....	F-__
Canoeing.....	Dan Moe.....	F-__
Discovery Hike.....	Larrie Easterly.....	F-__

SHARE & TELL

SECTION G

Things We Shared.....	G-1
-----------------------	-----

SONG AND DANCE

SECTION H

Songs We Sang.....	H-1
Hooters.....	H-__

OTHER LEADERSHIP LABS

SECTION I

What is Rec Lab?.....	I-1
National Lab.....	I-4
Recreation Workshops/Laboratories--USA/Canada.....	I-5

POTPOURRI

SECTION J

A Little of This and a Little of That.....	J-1
Table Activities.....	J-__

AUTOGRAPHS

SECTION K

This 1991 Chatcolab Notebook has been compiled by Jim Schuld, Betty Schuld and Terry Carson. We would like to thank all those members who contributed copy and all those members who helped in the notebook room during Chat.

## CREATE HARMONY IN LEADERSHIP

Whether we sing or say it, harmony must first  
of all be in our hearts. That's what Chatcolab is to me.

We have the unique opportunity at Chat to be  
in harmony with our world, with each other and  
most of all within ourselves.

In this busy world in which we live,  
we so often take for granted the important things in  
our lives and spend time on the "have to's".

What gives you joy?

What makes you feel at peace within yourself?

What is it that you feel would bring harmony to your  
corner of the world and to those you love?

Together we will learn to create harmony  
within ourselves and with others.

Take what you learn and share it with those who's  
lives you touch when you return home.

That way the spirit of Chat  
will live on and on-'til we meet again.

Miriam Lowrie, 1991 Chair

## FREE TO BE YOU AND ME

There's a land that I see where the children are free  
And I say it ain't far to this land from where we are.  
Take my hand, come with me, where the children are free.  
Come along, take my hand and we'll run  
    To a land where the rivers run free,  
    To a land through the green country,  
    To a land by a shiny sea.  
And you and me are free to be you and me.

I see a land bright and clear,  
And the time's coming near, when we'll be in this land,  
You and me, hand in hand. Take my hand, come along.  
Lend you voice to my song. Come along, take my hand  
We'll be  
    In a land where the rivers run free,  
    In a land through the green country,  
    In a land by a shiny sea,  
    In a land where the horses run free,  
And you and me are free to be you and me.

Every boy in this land grows to be his own man.  
In this land, every girl grows to be her own woman.  
Take my hand, come with we, where the children are free,  
Come along, take my hand and sing a song  
    For a land where the rivers run free,  
    For a land through the green country,  
    For a land by a shiny sea,  
    For a land where the horses run free,  
    For a land where the children are free.  
And you and me are free to be you and me.

From Redwoods Rec Lab Book, 1976  
Submitted by Miriam Lowrie

## 1991 CHATCOLAB MEMBERS

Last	First	Address	City	State	Zip	Home phone	Work phone	Birthday
Aguilar	Tina	PO Box 934	Warm Springs	Or	97761	503-553-3238		Nov 5
Baringer	Jean	520 So Maryland	Conrad	Mt	59425	406-278-7716		Jul 5
Baringer	Jennifer	520 So Maryland	Conrad	Mt	59425	406-278-7716		Apr 10
Baritell	Jackie	2912 Terilyn St	Sacramento	Ca	95826	916-381-0579		Aug 27
Beall-Olver	Deena	3432 SE King Rd	Milwaukie	Or	97222	503-653-7761		Apr 30
Beasley	Jim	14515 S Clackamas River Dr	Oregon City	Or	97045	503-656-5027		Feb 13
Beasley	Miriam	14515 S Clackamas River Dr	Oregon City	Or	97045	503-656-5027		Jan 30
Black	Amy	920 3rd Ave, North	Great Falls	Mt	59401	406-452-6888		Nov 27
Boileau	Arlene	PO Box 430	Warm Springs	Or	97761	503-553-3238		Jul 20
Brigl	Clem	10835 Allendale Dr	Arvada	Co	80004	303-420-1304	303-556-2930	Feb 5
Carson	Terry	3270 Lenville Rd, #3	Moscow	Id	83843	208-882-3017		Oct 2
Carver	Betsy	472 Ridge Rd	Moscow	Id	83843	208-882-0506		Aug 15
Carver	Nel	472 Ridge Rd	Moscow	Id	83843	208-882-0506		Sep 10
A-5 Cochell	Connie	15987 So Hilltop Rd	Oregon City	Or	97045	503-656-6928		Oct 24
Cochell	Darlyne	15987 So Hilltop Rd	Oregon City	Or	97045	503-656-6928		Dec 31
Downey	Maureen	9 Topaz Lane	Great Falls	Mt	59401	406-453-7520		Jun 13
Early	Mike	Rt 2, Box 67	Overton	Tx	75684	903-834-6089		Mar 17
Easterly	Larrie	15057 S Clackamas River Dr	Oregon City	Or	97045	503-656-7159		Mar 30
Edwards	Janet	N 19812 Yale Rd	Colbert	Wa	99005	509-238-6045	509-456-3651	Nov 4
Fuller	Dodie	140 S Sepulveda Blvd, #9	Los Angeles	Ca	90049	213-472-0804		
Furubotten	Sharon	6401 Karjala Rd	Aberdeen	Wa	98520	206-533-2273		Apr 6
Gouchenour	Ray	HR-74, Box 39	Ledger	Mt	59456	406-627-2311		Jan 4
Gouchenour	Rosemary	HR-74, Box 39	Ledger	Mt	59456	406-627-2311	406-278-5996	Nov 11
Gouchenour	Sam	HR-74, Box 39	Ledger	Mt	59456	406-627-2311		Jul 8
Gwin	Toni	3284 NE Lancaster, #3	Corvallis	Or	97331	503-752-0749	503-737-1605	Aug 6
Hammersmith	Kris	3125 Oak Knoll Rd, NW	Salem	Or	97304	503-363-4872		Oct 2
Harapat	Nikki	3053 Swan Highway	Big Fork	Mt	59911	406-837-5855		Sep 13
Headrick	DawnE	13531 Clairmont Way Sp 185	Oregon City	Or	97045	503-655-2828	503-655-2828	Dec 18
Heard	Sally	1621 3rd Ave So	Great Falls	Mt	59405	406-453-2088	406-727-2738	Mar 27
Higuera	Jane	So 1015 Russell Rd	Spokane	Wa	99204	509-747-1662		Oct 3
Howard	Nancy	15987 So Hilltop	Oregon City	Or	97045	503-656-6928		Mar 3

Last	First	Address	Town	State	Zip	Home phone	Work phone	Birthday
Johnson	Ingri	76 E Donahey Rd	Coupeville	Wa	98239	206-678-4889		Nov 26
Kester	Caryl S.	609 Elm St	Moscow	Id	83843	208-882-4122		Feb 3
Klumph	Nell	5581 Beechwood Ct, So	Salem	Or	97306	503-362-1294	503-378-5386	Jun 2
Linker	Lucy	244 NE Birch, #F	College Place	Wa	99324	509-522-1689		Aug 8
Logan	Patty	14694 Silver Falls Hwy, SE	Sublimity	Or	97385	503-769-6837		Feb 13
Lowrie	Miriam	1735 23rd, NE	Salem	Or	97303	503-399-7359	503-623-8395	June 27
Madden	Elva	PO Box 31	Fossil	Or	97830	504-763-2753		Apr 20
Mahaffey	Lane	W 17207 Med Lake, 4 Lakes Rd	Medical Lake	Wa	99022	509-299-7273	509-456-4058	Mar 26
Mahaffey	Terra	W 17207 Med Lake, 4 Lakes Rd	Medical Lake	Wa	99022	509-299-7273		Jan 12
Main	Gwen	660 W Main Rd	El Centro	Ca	92243	619-352-3446		Sep 7
Main	Roy	660 W Main Rd	El Centro	Ca	92243	619-352-3446		Aug 17
Marsden	Diana	16 Victoria Park	Dover, Kent	Engl	Ct16,1Q5			
Marsden	Eric	16 Victoria Park	Dover, Kent		Phone: 011044-304-206-350			
Mathews	Sarah	1090 F St, W	Vale	Or	97918	503-473-2075		Sep 17
McCrae	Kathy	1741 Ruth Ave	Walla Walla	Wa	99362	509-529-7059		Sep 29
McFadden	Kerin	706 4th St	Hoquiam	Wa	98550	206-533-6431		Jan 4
Mitchell	Cathy	15793 So Neibur Rd	Oregon City	Or	97045	503-631-7209		Aug 16
Mitchell	Beth	1806 15th St	Oregon City	Or	97045	503-631-7209		May 27
Mitchell	Vicky	15793 So Neibur Rd	Oregon City	Or	97045	503-631-7209		Aug 16
Moe	Dan	2412 Clearview, #4	Ft. Collins	Co	80521	303-482-4301		Jul 15
Moe	Ruth	205 Corthell Rd	Laramie	Co	82070	307-745-7227	307-766-2507	Sep 3
Moe	Terry	818 Beaufort St	Laramie	Wy	82070	307-745-4238		Jan 3
Musson	Bettine	HR-74, Box 39	Ledger	Mt	59456	406-627-2311		Jan 24
Olsen	Burton	273 Richards Bldg, BYU	Provo	Ut	84602	801-489-6075	801-378-4369	May 23
Olsen	Ladd	560 E Maple St	Mapleton	Ut	84664	801-489-6075		Apr 26
Olver	Joyce	22000 S Tonya Ct	Beavercreek	Or	97004	503-632-6596		Jan 26
Olver	Loren	3432 SE King Rd	Milwaukie	Or	97222	503-653-7761		Nov 23
Parnel	Jean	Box 1539	Ocean Shores	Wa	98569	206-289-2209		June 9
Patterson	Mark	809 Passiflora Ave	Leucadia	Ca	92024	619-943-7621		Dec 24
Pettit	Katey	NW 210 Coryell Ct	Pullman	Wa	99163	509-332-8225		
Ringheim	Barbara	136So Sepulveda Blvd, #7	Los Angeles	Ca	90049	213-476-3303		June 7
Schoenen	Pat	1824 5th Ave So	Great Falls	Mt	59405	406-761-8068		Aug 10
Schuld	Betty	5603 SE Aldercrest Rd	Milwaukie	Or	97227	503-654-3608		Aug 8
Schuld	Jim	5603 SE Aldercrest Rd	Milwaukie	Or	97227	503-654-3608		
Steckelberg	Leila	9406 164th St, NE	Arlington	Wa	98223	206-435-3075		Jul 30

A-6

Last	First	Address	Town	State	Zip	Home phone	Work phone	Birth day
Stephens	Joe (Doc)	S 4808 Helena St	Spokane	Wa	99223	509-448-0329		Mar 20
Street	Bob	PO Box 427	Lolo	Mt	59847	406-777-5391		Mar 15
Street	Joan Smith	PO Box 427	Lolo	Mt	59847	406-777-5391		May 9
Studer	Billie Marie	5512 Canfield Place N	Seattle	Wa	98103	206-632-6106		Oct 2
Ward	Karen	Box 134	Springdale	Mt	59082	406-932-6747		Aug 22
Warner	Jeanne	810 Halfmoon Rd	Whitefish	Mt	59937	406-892-3387		Jul 18
Warner	Rusti	810 Halfmoon Rd	Whitefish	Mt	59501	406-892-3387		July 11
Wells	Florence	Rt 4, Box 603	Hoquian	Wa	98550	206-532-2287		
Wycoff	Ernie	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Jan 26
Wycoff	Esther	3114 Carmichael Rd	Moscow	Id	83843	208-883-0161		Oct 26

#### Patron Members

Busler	Susan	29 SE 2nd	Newport	Or	97365		
Clarke	Etheline	22 Alderbrook Rd, Balham	London	Engl	SW128AE		
Cook	April	490 Halliwell Rd	Bolton	Engl	BL18AN		
Eliason	Emil	PO Box 328	Havre	Mt	59501		
Murray	Theresa	10288 SE 43rd, #A-13	Milwaukie	Or	97222		
Omli	Jan	218 E 5th St	Aberdeen	Wa	98520		
Pettit	Katey	NW 210 Coryell Ct	Pullman	Wa	99163		
Winn	Mariana	7315 180th SW	Edmonds	Wa	98026		



## GROUP PICTURE

- ROW 4** - Bettine Musson, Deena Olver, Loren Olver, Joyce Olver, Cathy Mitchell, DawnE Headrick, Florence Wells, Ladd Olsen.
- ROW 3** - Nancy Howard, Nikki Harapat, Connie Cochell, Vicky Mitchell, Darlyne Cochell, Amy Black, Terry Moe, Larrie Easterly, Mike Early, Elva Madden, Kerin Mc Fadden, Burton Olsen, Toni Gwin, Ingri Johnson, Maureen Downey, Karen Ward, Miriam Beasley, Betsy Carver, Nel Carver.
- Row 2** - Jane Higuera, Ruth Moe, Ernest Wycoff, Esther Wycoff, Kristen Hammerschmith, Lucy Linker, Terry Carson, Sally Heard, Arlene Boileau, Tina Aguilar, Roy Main, Sharon Furubotten, Jean Parnel, Gwen Main, Patti Shoenen, Clem Brigl, Janet Edwards, Jim Beasley, Miriam Lowrie.
- Row 1c** - Barbara J. Ringheim, Dodie Fuller, Eric Marsden, Diana Marsden, Joan Street, Bob Street, Patty Logan.
- Row 1b** - Jim Schuld, Betty Schuld, Sarah Mathews, Joe Stephens, Jean Baringer, Jennifer Baringer, Billie Marie Studer, Nell Klumph, Jackie Baritell, Dan Moe, Leila Steckelberg, Kathy McCrae.
- Row 1a** - Beth Mitchell, Caryl Kester, Mark Patterson.

Not in picture - Lane Mahaffey, Terra Mahaffey, Jean Warner, Rusti Warner, Rosemary Gouchenour, Ray Gouchenour, Sam Gouchenour.

Paste your picture here or three hole punch your  
picture and throw this page away

A8a

# FAMILY GROUPS

## Perkey Turkeys

Jean Baringer  
Nell Klumph  
Patti Logan  
Gwen Main  
Elva Madden  
Lane Mahaffey  
Kathy McCrae  
Loren Oliver  
Karen Ward

## Ha'mony Grits

Connie Cochill  
Maureen Downey  
Doris Fuller  
Toni Gwin  
Miriam Lowrie  
Kerin McFadden  
Burton Olsen  
Leila Steckelberg

## WACAMTIDORWA

("Why Can't We's?")

Amy Black  
Roy Main  
Ruth Moe  
Jean Parnel  
Mark Patterson  
Barbara Ringheim  
Betty Schuld  
Esther Wycoff

## From "C" to "C's"

Sam Gouchenour  
Jane Higuera  
Ingri Johnson  
Terra Mahaffey  
Diane Marsden  
Dan Moe  
Joyce Oliver  
Ernie Wycoff

## All American Band

Tina Aguilar  
Larrie Easterly  
Kris Hammerschmith  
DawnE Headrick  
Nancy Howard  
Patti Schoenen  
Bob Street  
Florence Wells

## Octavian

Jim Beasley  
Arlene Boileau  
Betsy Carver  
Janet Edwards  
Sally Heard  
Eric Marsden  
Terry Moe  
Joan (Smith) Street

## "B" Naturals

Jackie Baritell  
Deena Beall (Oliver)  
Miriam Beasley  
Nikki Harapat  
Cathy Mitchell  
Bettine Musson  
Jim Schuld  
Billie Marie Studer  
Jeanne Warner

## Hooligan Hummers

Clem Brigl  
Darlyne Cochill  
Ray Gouchenour  
Lucy Linker  
Sarah Mathews  
Beth Mitchell  
Doc Stephens  
Rusti Warner

## Looney Tunes

Jennifer Baringer  
Terry Carson  
Nel Carver  
Mike Early  
Sharon Furubotten  
Rosemary Gouchenour  
Vicky Mitchell  
Ladd Olsen

PERKY TURKEYS

JEAN BARINGER BD: July 5 (49 and holding back)

520 S. Maryland

Conrad, MT 59425

Home: (406)278-7716

Work: Same

Spouse: Jack

Children: Jeff - almost 19 Jennifer - 16

Grandchildren: Heaven Forbid - not yet

Occupation: Homemaker, crafts, salesperson

Hobbies/Interests: Crafts of many kinds, music (bell ringing choir), etc., cross stitch, ceramics, quilting, knitting and crocheting.

I've been coming to Chat for 25 years now. It's a good habit I've gotten into because of the information, friendships, knowledge and personal growth I've experienced and gained.

Why to I keep coming back? -- Because of you!

NELL KLUMPH BD: June 2, 1954 (37)

5518 Beechwood Ct. S.

Salem, OR 97306

Home: (303)362-1294

Work: (503)378-5386

Spouse: Randy

Occupation: Dept. of Corrections, Computer Specialist

Hobbies/Interests: Skiing, painting, racquetball, people activities.

My last Chat was in 1975. I've been married (happily) for 14 years. I started working with delinquent youth, then graduated to adult felons, and then graduated to computers (what a progression!)

PATTI LOGAN BD: February 13, 1934 (57)

14694 Silver Falls Hwy

Sublimity, OR 97385

Home: (503)769-6837

Spouse: Ed

Children: Wendy 36; Cherri 33; Colleen 31; Laurie 29

Grandchildren: 11, 10, 9, 8, 4, 2

Occupation: Homemaker

Hobbies/Interests: Crafts, Dancing, Fishing.

I have been a 4-H leader for 23 years. I do a lot of camping programs through 4-H and am always learning something new.

ELVA MADDEN BD: April 20, 1937 (54)

P.O. Box 407

Fossil, OR 97830

Home: (503)763-2753

Work: (503)763-4115

Spouse: Curtis

Children: 37, 33, 31, 27

Grandchildren: 13, 4, 2

Occupation: County Extension Agent

Hobbies/Interests: Needlework, reading, camping and fishing.

Have been co-director of junior 4-H camp, about 15 years. Have been involved in counselor training and teen leadership camp many years.

LANE MAHAFFEY      BD: March 26, 1952  
W. 17207 Med. Lake 4 Lakes Road  
Medical Lake, WA 99022  
Home: (509)299-7273  
Work: (509)456-4068  
Spouse: The infamous Bernie of "Bernie's Last Resort"  
Children: Melonie - 18; Terra - 15; Oly - 12  
Grandchildren: Give me a break - NO, Thank God!  
Occupation: Community Involvement Program Coordinator  
Hobbies/Interests: Quilting, crafts, music, acting, & clowning!  
I'm enjoying my first year off the board, it's great being able to participate! At home I have been unable to get my schedule any less hectic. Work, our resort, my graduate degree, kids and a wonderful husband keep me running. But, I did finish 4 quilts this winter. I take time for mini-vacations and travel several times a year.

KATHY McCRAE      BD: September 29  
1741 Ruth  
Walla Walla, WA 99362  
Home: (509)529-7059  
Occupation: Painter/Writer (unpublished)  
Hobbies/Interests: Painting, writing, correspondence with friends, scrabble, movies especially about horses.  
I have a man in my life and his name is Don. I'm in love!

LOREN OLVER      BD: November 23, 1966 (24)  
3432 S.E. King  
Milwaukie, OR 97222  
Home: (503)653-7761  
Work: (503)777-1461  
Spouse: Deena Beall-Olver (as of June 15, 1991)  
Children: 1 on the way in late September  
Occupation: Person-in-charge at Round Table Pizza  
Hobbies/Interests: Radio Broadcasting, 4-H camp, and anything else that sounds fun.  
Hi, happy campers! It's so good to be back among you. There are so many things for us to share with each other. Some of mine are my marriage to Deena this June 15th and our baby which is due in late September. Also, I am a graduate of National Broadcasting School since 1990. There has been so much going on in my life that I'd love to share and am very anxious to share in the events and stories you have to share.  
Please come talk to me, PLEASE

KAREN WARD      August 22, 1957  
Box 134  
Springdale, MT 49082  
Home: (406)932-6747  
Spouse: Lynn  
Children: Lyndee - 15; Corby - 12  
Occupation: 4-H and Rec Lab Volunteer  
Hobbies/Interests: Dancing  
I gave up my accounting career to become a full-time volunteer. Currently 4-H Camp director, Girl Scout Day Camp Director and Black Hills Rec Board.

WYCAMTIDORWA  
("Why Can't We's")

AMY BLACK BD: November 27, 1925  
920 3rd Ave. N.  
Great Falls, MT 59401  
Home: (406)452-6888  
Occupation: Retired  
Hobbies/Interests: Handwork, snow shoeing, education  
(continuing).

Learning to live in the present moment/here and now, is  
an ongoing process and goal. Ongoing education is a most  
enjoyable -- adult ed, Chat and Elderhostel have been great.

ROY MAIN BD: August 17, 1912 (78 5/6)  
660 W. Main Road  
El Centro, CA 92243  
Home: (619)352-3446  
Spouse: Gwen  
Children: 3 (Adults)  
Grandchildren: 5 (College, High School, Elementary School)  
Great-Grandchildren: 1  
Occupation: Retired (Retail Sales Manager)  
Hobbies/Interests: Dance, Indoor Games, Church, Schools

Born and grew up in Eastern Canada (New Brunswick).  
Came to Chat in 1929 and transferred by my employer to El Centro,  
where I met Gwen in 1939 and married in 1942, two weeks before  
going off to war, not to return for 3 1/2 years.

Gwen says it was great for our marriage.  
No period of adjustment!  
How I love that lady!!!!

RUTH MOE BD: September 3  
205 Cortwell Road  
Laramie, WY 82070  
Home: (307)745-7227  
Work: (307)766-2507  
Spouse: Raymond  
Children: Roger (adult)  
Grandchildren: Jennifer (23)  
Great-Grandchildren: Tyler (3)  
Occupation: Rec Labs  
Hobbies/Interests: Rec Labs

Retired from State 4-H Staff at University of Wyoming.  
Have attended 12 of the 25 different Labs in the United States.

JEAN FARNEL BD: June 9, 1922  
Box 1539  
Ocean Shores, WA 98569  
Home: (206)289-2209  
Spouse: Deceased  
Children: 32, 42 and 45  
Grandchildren: 6 mo., 6, 11, 14, 17, 27 and 28  
Occupation: Retired  
Hobbies/Interests: Crafts and young people

Born in Alberta, Canada. Moved to Washington in the  
fall of 1938 and have lived in Washington ever since. I love to  
travel, and have covered a lot of U.S. and Canada.

Supposedly, I am retired but, raising 3 grandchildren is a full-time job. The eldest boy just graduated from high school. The 2nd boy is 14 and the youngest girl is 11. We are 4-Her's and interested in sports. These 3 young people keep my hopping. I am also director of one week of Gray's Harbor 4-H camp.

MARK PATTERSON BD: December 24

809 Passiflora Ave.  
Leucadia, CA 92024  
Home: (619)943-7612  
Work: (800)876-5484

Occupation: Director of Sales and Marketing  
Hobbies/Interests: Music, travel, hiking, biking, swimming, landscaping, wood carving

After a seven year hiatus, it's great to be back at Chat now for 2 years in a row! Chat continues to have a greatly positive influence on my life, and even though I'm no longer specifically involved in recreation, I still am learning so much from each of you that I need to know. In every aspect of my life, what I learn here helps me help others and live and work more effectively and more happily and with greater freedom. Thanks to you all for making this such a great experience!

BARBARA J. RINGHEIM BD: June 7, 1921 (69)

136 S. Sepulveda Blvd., Apt. 7  
Los Angeles, CA 90049  
Home: (213)476-3303

Work: Retired

Occupation: Librarian (high school, research and others)  
Hobbies/Interests: writing, drawing, painting, travel, photography

BETTY SCHULD BD: August 8

5603 S.E. Aldercrest Road  
Milwaukie, OR 97222  
Home: (503)654-3608

Spouse:

Children: Susan, Roger, Janice

Grandchildren: Mary Brit and Scott

Hobbies/Interests: Reading, gardening, people watching

Jim and I have a travel trailer and we enjoy traveling around the country. Last winter we took an 11 thousand mile trip to Florida. We saw many grand and wonderous things and a few not so grand and wonderous.

ESTHER WYCOFF BD: 10-26-25

3114 Carmichael Road  
Moscow, ID 83843  
Phone: (208)883-0161  
Work: (208)885-6761

Spouse: Ernest

Children: 45, 43, 39, 28

Grandchildren: 26, 23, 23, 22, 21, 20, 19, 10, 9, 7

Great-Grandchildren: Amanda 2

Occupation: Cook

Hobbies/Interests: Crossword, reading, babysitting

ALL AMERICAN BAND

TINA AGUILAR      BD: November 5  
P.O. Box 934  
Warm Springs, OR 97761  
Home: (503)553-1960  
Work: (503)553-3238  
Spouse: Easton  
Children: Perry-22; Aaron-19; (Martin-19 deceased 2 yrs.)  
Grandchildren: Shanell-2; Curtis-2 1/2; Colleen-4 mo.  
Occupation: 4-H Youth Program Aide  
Hobbies/Interests: beadwork, art, crochet, softball, basketball  
and meeting people.

My husband and I are both involved in the ministry. We both work and he also works as an autobody man. My son, Aaron, is working with my father-in-law & brother-in-law in carpentry/construction as a laborer. We have permanent custody of Shanell and have had her in our care since she was 6 weeks old. We travel to other areas to play softball and basketball. We like to show others that they can have fun without alcohol/drugs. We co-direct a Suicide Prevention Basketball Tournament in memory of my son Martin. We are able to spread the word of Jesus during this time as it grows larger each year.

LARRIE EASTERLY      BD: March 30, 1881??  
15057 Clackamas River Drive  
Oregon City, OR 97045  
Home: (503)656-7159  
Work: (503)656-8033  
Spouse: Ann

Children: Heather 10; Christine 22  
Grandchildren: Jourdan 2 1/2; Andre 1 1/2  
Occupation: Mechanical Engineer, Photographer  
Hobbies/Interests: Travel, Family, Outdoors  
Went to Finland, Germany and Holland last summer to visit family and friends.

KRISTEN HAMMERSCHMITH      BD: October 10 (18)  
3125 Oak Knoll Road N.W.  
Salem, OR 97304  
Phone: (503)363-4872  
Occupation: College Student  
Hobbies/Interest: Music

This is my 3rd Chatcolab and each year I come it is something I look forward to with excitement and anticipation. I have been involved in 4-H, a marching band and girl scouts.

Next year I will be a sophomore at the Oregon Health Sciences University in the Nursing Program.

DawnE HEADRICK      BD: December 18, 1966 (24)  
13531 Clairmont Way, Space 185  
Oregon City, OR 97045  
Home: (503)655-2828  
Spouse: John

Children: Jeanne Margaret 1 year  
Occupation: Homemaker  
Hobbies/Interest: Love all crafts; photography, drawing, nature, reading, walking, dancing, church and church activities, etc.



This is my seventh year at Chat, due to the birth of our little girl, Jeanne Margaret born May 9, 1990, both John and I were unable to attend Chat last year. My husband John and I have been married two years on July 8th. We live in Oregon City, Oregon and are very busy with Clackamas County 4-H camp and with our church youth group. We are all going great and love to spend all the time we can with our little peanut, Jeanne Margaret.

It is so nice to be back to my Chat family to get my refuel of Hugs, Love, Laughter and Sharing that only Chat can fulfill so richly. You all are very special to me and I am so glad to have the opportunity to be apart of your lives and that you can be apart of mine. My husband John, would be disappointed if I didn't say "HI" from him with lots of love and hugs. I love Chat and all it has to offer. May Chat be as special to all of you as it always will be to me. All my love and loads of E Hugs to each of you.

NANCY HOWARD      BD: March 6, 1919  
15987 S. Hilltop Road  
Oregon City, Oregon 97045  
Home: (503)656-6928  
Children: 31, 35, 38, 40, 42, 43, 45, 47, 48  
Grandchildren: 1, 3, 4, 7, 9, 11, 12, 13, 14, 15, 16, 18, 20, 22  
Hobbies/Interests: The Arts (painting, drawing, dance, etc.)

PATTI SCHOENEN      BD: August 10, 1940  
1824 5th Ave. S.  
Great Falls, MT 59405  
Home: (406)761-8068  
Work: same  
Spouse: Frank  
Children: 29, 27, 25, 20, 19, 16  
Grandchildren: 5, 3  
Occupation: Entrepreneur, Hospice Bereavement Work  
Hobbies/Interests: listening, gardening, swimming, walking, reading  
Have 6 children, most of whom are in High School or College. Wonderful husband of thirty years. Love meeting and sharing with people. Love life.

BOB STREET      BD: March 15, 1927  
Box 427  
Lolo, MT 59847  
Home: (406)777-5391  
Work: same  
Spouse: Joan (Smith) Street  
Occupation: CPA      Bean Counter

FLORENCE WELLS      BD: 12-3-33  
Rt 4, Box 1603  
Hoquiam, WA 98550  
Home: (206)532-2287  
Spouse: Marchall  
Children: 39, 37, 35, 29, 27  
Grandchildren: 16, 15, 14, 8, 7, 5, 2, 2  
Occupation: Volunteer  
Hobbies/Interests: Weaving, reading, 4-H camp, League of Women Voters

Born and raised on a ranch in Montana. Went to high school in Helena, moved to Washington in 1950, married 1951,

started with Girl Scout camping in 1960, moved to 4-H in 1965, have been involved in 4-H camp almost every year since first coming to Chat in 1972. Joined League of Women Voters in 1989. I'm "trying" grown up stuff -- maybe.

### "B" NATURALS

JACKIE BARITELL      BD: August 27, 1951  
2912 Terilyn Street  
Sacramento, CA 95826  
Home: (916)381-0579  
Children: 2 dogs (5 and 4); 2 cats (7 and ?)  
Occupation: graduate student (in counseling); counselor; former elementary teacher  
Hobbies/Interests: living things, dreamwork, kids, writing, music, travel, education, my pets, reflection, personal and spiritual growth

I first came to Chat in 1974 because Mark Patterson told me I should go. The rest is history. Since that time I've been to around 15 Chats; 4 Black Hills labs, 3 Chaparral labs and 3 National labs--so, labbing is like an addiction. I'm a native Californian - 4th generation American! I have been living in California's capitol city for 2 years now. I've returned to school for an M.S. degree in marriage, family and child counseling (MFCC) and school counseling. I'm doing an internship in an agency called W.E.A.V.E. (Women Escaping A Violent Environment) which works with victims and perpetrators of domestic violence. I especially enjoy working with kids. Aside from all this work, I most like to have FUN, RELAX and be with my friends.

DEENA BEALL-OLVER      BD: April 30, 1973  
3432 S.E. King Road  
Milwaukie, OR 97222  
Home: (503)653-7761  
Spouse: Loren  
Children: On the way  
Occupation: Sales/Housefrau  
Hobbies/Interests: Painting, sketching, crafts, photography, music, etc.

This is my favorite time of year. At least I made it this year! It's so nice to be able to meet new friends and have fun with people you have things in common with.

Happenings that existed in 1991 for me this year are:

- a. graduation from high school, June 12
- b. marrying Loren Olver June 15
- c. new baby due late September or early October

MIRIAM BEASLEY      BD: January 30  
14515 S. Clackamas River Drive  
Oregon City, OR 97045  
Home: (503)656-5027  
Spouse: James R. Beasley  
Children: Ann(Larrie); Bob(Chris); Katharine(Randy) and John(Denise)

Grandchildren: Christine (22), Bryan (21), Tyas (19), Mya (16),  
Tanya (14), Wyatt (13), Malya (11), David (10), Heather (10),  
Ryan (9), James (7), Andrew (5)

Great Grandchildren: Jourdan (3), Andrew (5)

Occupation: Retired

Hobbies/Interests: Music, "Grand" children, travel, reading,  
writing, - People!

How can I say what I do  
When interests I have quite a few?  
My husband and my family  
Are mighty, mighty dear to me!  
I love to swim and also walk  
And with friends it's fun to talk!  
Travel, too, for me is joy-  
The violin, too, sometimes I play!  
I take time to write and read  
Now and then I plant a seed!  
To Chatclabe each year I come  
For RECREATION and for Hugs!!

NIKKI HARAFAT September 13, 1974

3053 Swan Hwy.

Bigfork, MT 59911

Home: (406)837-5855

Occupation: Student

Hobbies/Interests: Sewing, outdoor activities, playing piano

I am 16 years old. Born in Idaho and moved to Montana  
after 10 years. I attend Flathead Valley Christian school and am  
in the 11th grade. I live on a farm that has year around  
chickens, rabbits, goats, sheep, pigs and a horse. I am in 4-H  
and am a junior leader in the club and in sewing. I like to play  
sports and play the piano and have a great time!

CATHY MITCHELL BD: Aug 16, 1974 (16)

15793 S. Neibur Road

Oregon City, Or 97045

Home: (503)631-7209

Occupation: Student at Oregon City High School

Hobbies/Interests: Poetry, singing athletics, 4-H camp, church

I have a twin sister and an older sister who are also  
here. I am a counselor at Clackamas County 4-H camp. I am  
involved in cross country, swimming, speach team, OSSOM (Oregon  
Student Safety on the Move), and the musical at my hgh school.  
At my church I am involved in folk choir and teach 1st grade  
Sunday school. I also sing in my school's swing choir. I write  
poetry and I have had some of it published in teh literary  
magazine. I also recently obtained my lifeguard certificate.

BETTINE MUSSON BD: January 24, 1919

Star Route, Box 39

Ledger, MT 59456

Home: (406)627-2311

Spouse: Joe

Children: 3 step-children Tona 12, Gage 5, Timothy 3

Occupation: Homemaker

Hobbies/Interests: letter writing, fishing, swimming, boating,  
tie dying, cooking, child care.

This year is dedicated to (1) Deena Beall-Oliver, (2) Loren Oliver, (3) Sam, (4) Ray and (5) Rosemary Gouchenour, (6) Rusti K. and all other old and new friends made. Three times at Chat is not enough for a lifetime...hopefully I'll be back many times. I want to say to all the youth or new comers, "This camp is meant for a lot of fun. If you feel left out or down, just try to find at least one person you can talk to (if not many). If you ever need someone to talk to, or even just to listen, I'll always be here for you! One last thing - Keep coming back!" I am really excited and glad that I was able to come to CHAT this year. I really didn't think I'd be able to. The memories of Chat keep getting better. This is a beautiful place with wonderful people. If my Dad and Don could have come, it would have been even better! The cooks have done a magnificent job. All the meals were great! Thanks! Thank you to all those (everyone at Chat) who make it possible for Chat every year. Thanks go to Jim Sifford and family for working with us and all his patience and kindness.

To all the "B" Naturals - Thanks for being the people you are! Thanks, Mom, for everything you've done for me. Thanks Sam and Ray for deciding to come and have lots of fun. Thanks go to my husband, Jon, for allowing me to attend.

Keep in touch and keep smiling. Love and "E" Hugs!

JIM SCHULD      BD: (68)  
5603 S.E. Aldercrest Road  
Milwaukie, OR 97222  
Home: (503)654-3608  
Spouse: Betty  
Occupation: Retired  
Hobbies/Interest: Woodworking, design, ceramics & traveling (far away)

Have been coming to Chat for several years. First brought by wife, Betty.

BILLIE MARIE STUDER      BD: October 2, 1923 (67)  
5512 Canfield Place N.  
Seattle, WA 98103  
Home: (206)632-6106 (hearing loss - let it ring long time)  
Spouse: Deceased  
Children: Son (41), Daughter (48)  
Grandchildren: 8-10-24-21-19-20-22  
Occupation: Retired Federal Poultry/Meat Inspector, Clerk  
Hobbies/Interests: As a Libra, am an innovative dreamer.  
Avocation: Native American History and Games pastime

Recovering "Heartoholist" -- Whee, I'm here! Will, after hiatus of several years be playing Indian games with 11 to 15 year olds at Day Camps at Seattle Park - Camp Sealth Counselors and Leaders this summer. Otherwise omnivorous reading and cleaning up expensive mess of kitchen, bathroom, attic renovations will fully occupy the next months. The adventure of living is an inspired goal at this "interesting" interval of my life. Writing "to any service man" letters with clippings is a continuing hobby.

JEANNE WARNER      BD: July 18, 1922  
810 Halfmoon Road  
Whitefish, MT 59937  
Home: (406)892-3387  
Work: Same  
Spouse: Russell  
Children: 4  
Grandchildren: 8  
Occupation: Homemaking Engineer  
Hobbies/Interests: Music, music, music

Chatcolab is one of my finest activities. I love kids, 4-H leader, Sunday School teacher, baseball team grandmother (2 teams). Available for all sorts of volunteer work. Also a Christian Science Practitioner.

### LOONEY TUNES

JENNIFER BARINGER      BD: April 10, 1975 (16)  
520 S Maryland  
Conrad, MT 59425  
Home: (406)278-7716

Spouse: (Katey wrote this) All available men who are interested and rich!!!

Occupation: Student

Hobbies/Interests: singing, dancing, water sports, music

I am an 8 year 4-H member. I have 1 older brother. This is my second year at Chatcolab. I recently got a driver's license. (Please stay off the sidewalks!) I enjoy singing and received on of 3 superior ratings out of 12 soloists from Conrad at our State Music Festival. I enjoy listening and talking with people. I plan on returning for many years to come.

TERRY CARSON      BD: 10-2 (45+)  
3270 Lenville Rd. Sp. 3  
Moscow, ID 83843  
Home: (208)882-3017  
Work: same

Children: Kevin (27), Lori (25), Michelle (20)

Step-Children: Mike (33), Chris (32), Mitch (29), Cathy (25)

Grandchildren: Jordan Lynn (6 wks)

Step-Grandchildren: Tyler (3), Erin (3), Adam (2)

Occupation: Homemaker, Small Bandana Business in my home

Hobbies/Interests: people, children, young adults, sewing

This is my 15th year at Chat. Vernon Burlison, one of the original starters of this camp, brought me the first time. I was his secretary and it was part of my job to come and help type the notebook. He has long since retired, and I no longer work at the U of I, but this was such a wonderful place, I continued to come and help with the notebook.

This last year has been a real hard one for me, so I'm trying to get my life back on track. Maybe school.

NEL CARVER BD: September 10 (49)  
472 Ridge Road  
Moscow, ID 83843  
(208)882-0506  
Spouse: Bob

Children: Brian (24), Betsy (18)  
Occupation: Domestic Goddess

Hobbies/Interests: Reading, Needlework

1st time Chatcolab - have been to Black Hills Rec Lab -  
used skills learned in working with 4-H and church youth. Think  
rec labs are a super idea in action.

SHARON FURUBOTTEN BD: April 6

6401 Karjala Road  
Aberdeen, WA 98520  
Home: (206)533-2273  
Work: (206)533-0922

Spouse: Jim

Children: Allison 13, Mike 11

Occupation: Shop Owner

Hobbies/Interests: crafts, skiing, cooking

I'm a new 4-H leader and love working with the kids.  
I'm hoping to take home lots of new ideas for our group.

ROSEMARY GOUCHENOUR BD: November 11, 1938 (52)

HR 74 - Box 39  
Ledger, MT 59456  
Home: (406)627-2511 or (406)278-5996  
Spouse: Don Sr.

Children: Ray 15, Sam 17, Bettine 19, Chaz 22, Pauline 24, Joe  
27, Cliff 30, Rachel 23, Susan 34, Don Jr. 35, Esther 36

Grandchildren: 30 under the of 17 (#31 due in July)

Occupation: Homemaker, Watkins Sales person/ etc. (whatever  
comes up)

Hobbies/Interests: Learning to crochet and do crafts

This year's special interest was managing a Motel for  
almost 3 months. I'll be home on the Ranch for the summer. I  
try to find crafts to do with my grandchildren (sorry only eleven  
live close enough to work and play with). During the summers we  
do leather and bead work and any new simple crafts.

VICKY MITCHELL BD: 8-16-74 (16)

15793 S. Neibur Road  
Oregon City, OR 97045  
Home: (503)631-7209  
Work: same

Occupation: School

Hobbies/Interests: voice, church, speech, school

I have been taking voice lessons since 4th grade, I am  
in the church choir, I teach a 1st grade sunday school class. I  
am in speech, I'm in the honor society (and in the top 4% in my  
class of 442.) I run cross-country, I swim and lifeguard and my  
future plans are that I'm applying to the Naval Academy, and from  
there, medical school!

MIKE EARLY      BD: March 17, 1951 (40)  
Rt 2, Box 67  
Overton, TX 75684  
Home: (903)834-6089  
Work: (602)641-1465  
Spouse: Jennifer  
Occupation: Commercial Pilot  
Hobbies/Interests: woodworking, Chat, reading

LADD OLSEN      BD: April 26, 1967 (24)  
560 E. Maple Street  
Mapleton, UT 84663  
Home: (846)489-6075  
Work: (846)378-4115  
Occupation: Student  
Hobbies/Interests: Kayacking

HA'MONY GRITS

CONNIE COCHELL      BD: October 24, 1968 (22)  
15987 S. Hilltop Rd.  
Oregon City, OR 97045  
Home: (503)656-6928  
Occupation: Sales Clerk  
Hobbies/Interests: Outdoor and water sports, puzzles, doodling

MAUREEN DOWNEY      BD: June 13  
9 Topaz Lane  
Great Falls, MT 59405  
Home: (406)453-7520  
Work: (406)727-5500 Ext. 33  
Spouse: Robert  
Children: Amilee 18, Clancy 15  
Occupation: Lab Tech  
Hobbies/Interests: work, horses, golf, dance  
I'm looking forward to a wonderful week just as great  
as it was 17 years ago.

DODIE FULLER

TONI GWIN      BD: August 6  
3284 N.E. Lancaster #3  
Corvallis, OR 97330  
Work: 737-1605  
Occupation: OSU Coordinator and Conference Serving (chief gofer)  
Hobbies/Interests: Needlework, walking, crafts, wildflowers  
My goferetts were thankful to see me go and after a  
week they will be amazed to see me back. It is great to be here  
again. My energy charge for the year.

MIRIAM LOWRIE BD: June 27  
1735 23rd Street N.E.  
Salem, OR 97303  
Home: (503) 399-7359  
Spouse: Dan  
Children: Jed  
Occupation: Extension/ 4H Agent  
Hobbies/ Interests: sewing, quilting, reading, playing chess with Jed  
Personal Notes: It's wonderful to be back at Chat with so many new and returning friends. This week is a long awaited experience- each year- bringing renewal and refreshment. Waht a joy to share it with you all.

Kerin McFadden BD: January 4  
706 4th St.  
Hoquiam, WA 98550  
Home: 533-6431  
Spouse: Bill  
Children: Shane(16), Missy(14)  
Occupation: Teachers aide/ office manager/ crafts person  
Hobbies/Interests:  
Photography/crafts/sewing/kids/quilting/lacemaking  
Personal Notes: Nothing is personal in my life! I'm a Harmony Grit!!!

Burton Olsen BD: May 23  
273 RB, BYU  
Provo, UT 84602  
Home: (801) 489-6075  
Spouse: Linda  
Children: Lane(27), Shana(25), Ladd(24), Trisha(22), Chad(20), Sherilyn(17), Kristen(15), Brandon(12), Kraig(8), Dallen(4).  
Grandchildren: Sarai(4), Kelton(2), Melinda(2)  
Occupation: University Professor  
Hobbies/Interests: Fly Fishing, gardening, Kayaking  
Personal Notes: I love life and people

Leila Steckelberg BD: July 30  
9406 164th Street NE  
Arlington, WA 98223-8904  
Home: (206) 435-3075  
Spouse: Dale  
Children: David  
Occupation: Home Economist-(Retired teacher) and campfire district director/camp director (retired)  
Hobbies/Interests: Social recreation, rock hounding, faceting, and silversmithing, copper enameling, square and folk dancing, creative hand arts, rosemaking, candlemaking, scrimshaw, basketry, and many others.



Personal Notes: Dale and I have one son, David. I am a retired teacher (home economics) and Camp Fire District-Camp Director, ACA Accredited Camp Director and recreation specialist. Dale is a retired logger but still falling trees. We enjoy traveling in our Monaco Motorhome and have been guest displayers at many gem and mineral shows, including 2 national shows in the U.S. and 2 Canadian National Shows. David lives in Tujunga, CA, and we visit him several times a year. One of our most interesting experiences each year is working at the world's largest wholesale gem and mineral show (February) in Tucson, Arizona, where we meet buyers from all over the world.

This is my 39th year at Chatcolab. I wouldn't go back to being the self-conscious, inferiority complexed person I was before my first Chat for anything in this world!!! Chat has helped me dare to be ME!

Someone once said "At home we are artificial people in a real world, Here at Chat we are real people in an artificial world."

FROM "C" to "C"

SAM GOUCHENOUR      BD: July 8, 1973 (17)  
Star Route, Box 39  
Ledger, MT 59456  
Home: (406)627-2311  
Work: same  
Occupation: Farmhand  
Hobbies/Interests: Complete a job, singing and swimming

JANE HIGUERA      BD: October 3, 1935  
21015 Russell Road  
Spokane, WA 99204  
Home: (509)747-1662  
Spouse: Steve  
Children: 7  
Grandchildren: 5 3/4  
Occupation: Volunteer, Home Manager  
Hobbies/Interests: Bird watching, singing, piano, autoharp, outdoors

It is the best week of the year. ENJOY!!!!

INGRI JOHNSON      BD: November 26 (52)  
76 Donahey Road  
Coupeville, WA 98239  
Home: (206)678-4889  
Spouse: Richard  
Children: Erik 26, Kari 24  
Occupation: Physical Therapist  
Hobbies/Interests: 4-H yard work on my mini farm and animal care  
I've been involved with 4-H for 14 years most recently working with leader's council.

TERRA MAHAFFEY BD: January 12, 1976

W 17207 ML/4L

Medical Lake, WA 99022

Home: (509)299-7273

Occupation: Student

Hobbies/Interests: writing, sports and swimming

This is my second year at Chat, I am fifteen years old and live in Spokane, Washington. In my spare time I lifeguard, and deal with the stacks of homework my teachers assign. I am desperately waiting for summer vacation which starts June 15. And I love Chat!!

DIANA MARSDEN BD: only unbirthdays

16 Vicoria Parks

Dover, Kent CT16 105

ENGLAND

Home: 011-44-304-206350

Spouse: Eric

Children: Kathy, Terry, Carilyn, Marilyn

Grandchildren: Brian, Grace

Occupation: Homemaker and designer

Hobbies/Interests: Singing and interior design

I am excited about my husband retiring so we can travel and he can free lance (take that anyway you like, he is a journalist). We are looking forward to coming to the U.S more after perhaps purchasing a mobile home in U.S. Our home in England is 5 stories of immobility, which at present the Dover District Council wants us to practically rebuild in order to rent rooms. Hopefully it will provide us income to return to Chat. In the meantime, I am practicing my singing regularly and will e singing around Kent next year.

DAN MOE BD: July 15, 1959 (31)

2412 Clearview #4

FT. Collins, CO 80521

Home: (303)491-5471

Spouse: We'll see

Children: Could Happen

Grandchildren: That's up to my children

Occupation: Photographer

Hobbies/Interests: Hiking, skiing, rock climbing, swimming

JOYCE OLVER BD: January 26

22000 S. Tonya Ct.

Beavercreek, OR 97004

Home: (503)632-6596

Spouse: Dennis

Children: Loren 25, Leanne 23, Tammy 18, D.J. 15

Grandchildren: One on the way (Sept.)

Occupation: College student, dance teacher, mom, wife, president college honors program

Hobbies/Interest: dance, art, kids, kids, kids, writer, poet

I'm going to have a new daughter on June 15 when my son Loren marries Deena. My youngest daughter graduated from High school Friday night. I am the coach and founder of the largest 4-H dance team in Oregon, over 60 members strong. On Sunday, May 26, my team competed in a statewide dance competition. We won 1st place in both categories entered. One jazz, one variety arts. In July, we will be on our way to nationals in Las Vegas.

I am the president of the Clackamas Community College Honors Program. I also recently won a scholarship to Honors Institute the University of Minnesota in June.

ERNEST WYCOFF      BD: January 26, 1913  
3114 Carmichael Road  
Moscow, ID 83843  
Home: (208)883-0161  
Work: same  
Spouse: Esther Wycoff  
Children: 3 sons, Don, Stan, Larry, and 1 daughter, Wanda  
Grandchildren: 10  
Great-Grandchildren: 1 Amanda  
Occupation: Trailer Park Manager  
Hobbies/Interests: Bronzing, rubber stamps, battery  
reconditioning, cooking  
My wife and I enjoy being your cooks!

WHISTLING OCTAVIANS

JAMES R. BEASLEY      BD: February 19, 1919 (72)  
14515 S. Clackamas River Drive  
Oregon City, OR 97045  
Home: (503)656-5027  
Spouse: 1 (Miriam)  
Children: 4  
Grandchildren: 12  
Occupation: Retired  
Hobbies/Interests: Church, Home, Golf

ARLENE BOILEAU      BD: July 27, 1935 (55)  
Box 150  
Warm Springs, OR 97761  
Home: (503)553-1231  
Work: (503)553-3433  
Spouse: Mickey  
Children: 34, 33, 30, 24  
Grandchildren: 19, 18, 14, 10, 10, 7, 3, 3, 2, 1 1/2  
Great-Grandchildren: Twin Grand-daughters  
Occupation: 4-H Extension Agent  
Hobbies/Interests: learning to make Indian Bushets; this is  
called "Waapus"

BETSY CARVER      BD: August 15, 1972 (18)  
472 Ridge Road  
Moscow, ID 83843  
Home: (208)882-0506  
Occupation: Student

Hobbies/Interests: English/Anthropology major at Uof Idaho,  
writing

Attended Rocky Mountain Leisure workshop, Black Hills  
Recreation Lab, International Leadership Workshop in Kansas City  
(all only once). I love writing and reading and hope to publish  
the great American Novel.

9 year 4-H'er, Sophomore in college in the fall. Nel  
Carver is my Mom, Maureen Downey is my Aunt. It's definitely a  
family affair.

JANET EDWARDS BD: November 4 (young)

19812 Yale Road

Colbert, WA 99005

Home: (509)2386045

Work: (509)456-3651

Spouse: Carl

Children: Alyson (15), Kim (24), Philip (22), Randy (25)

Grandchildren: Ashley (2 mo.), daughter of Kim

Occupation: 4-H program assistant

Hobbies/Interests: working with kids; traveling, "teaching"

Yesterday, I was young and eager to learn so I worked  
hard to get smart.

Today I found out I'm smarter but there is so much more  
I want to learn.

So, tomorrow, I plan to read, write, travel, talk to  
people, ask questions, laugh often, smile regularly and enjoy life  
to fullest!

SALLY HEARD BD: March 27

1621 3rd Ave. S.

Great Falls, MT 59405

Home: (406)453-2088

Work: (406)727-2738

Children: 6

Grandchildren: 11

Occupation: Montessori Directress

Hobbies/Interest: Painting, drawing, walking, hiking, swimming,  
children

I've been coming to Chat for 14 years. This is  
definitely a priority in my life and has become the major place  
for me to renew all my ideas and humor for the next year.

ERIC MARSDEN BD: May 26, 1926 (65)

16 Victoria Park

Dover, Kent, ENGLAND CT 16 10S

Home: 011-44-304-206350

Spouse: Diana MacRae Marsden

Children: All grown up and living abroad

Grandchildren: 3 - 15 and twins of 6 mo

Occupation: Retired Journalist (now free-lance)

Hobbies/Interests: Music appreciation, literature, Africa

Alas, I have to leave Lab on Wednesday p.m. to fly to a  
conference in Philadelphia

TERRY MOE        BD: January 3, 1961 (30)  
c/o 818 Beaufort  
Laramie, WY 82070 (parents)  
Home: (307)745-4238  
Occupation: Student  
Hobbies/Interests: outdoor sports, dancing nature/environmental  
subjects

JOAN (Smith) STREET    BD: May 9 (52)  
Lolo, MT 59847  
Home: (406)777-5391  
Work: same  
Spouse: Bob  
Children: Joel 34, Kelly 30  
Grandchildren: Duane 6, Ian 2  
Occupation: Homemaker  
Hobbies/Interests: crafts, music, songs  
I'm enjoying being married to Bob and living back in  
Montana. Being able to have my two grandchildren over for a  
weekend is new and a lot of fun.

#### HOOOLIGAN HUMMERS

CLEM BRIGL        BD: February 5, 1922  
10835 Allendale Drive  
Arvada, CO 80004  
Home: (303)420-1304  
Work: (303)556-2930  
Spouse: Cate  
Children: 9 from 27 to 44  
Grandchildren: 12 from 1 thru 7  
Occupation: Professor  
Hobbies/Interests: dance, mouth organ, parties, fun, auctioneer

DARYNE COCHELL    BD: December 31, 1970 (20)  
18987 S. Hilltop Road  
Oregon City, OR 97045  
Home: (503)656-6928  
Spouse: Someday  
Hobbies/Interests: softball, volleyball

RAYMOND GOUCHENOUR    BD: January 4, 1976 (15)  
Star Route, Box 39  
Ledger, MT 59456  
Home: (406)627-2311  
Occupation: Student  
Hobbies/Interests: airplanes, acting, some sports and games

LUCY LINKER        BD: August 8, 1951  
244 N.E. Birch #F  
College Place, WA 99324  
Home: (509)522-1689  
Work: work nights

Occupation: Social Worker  
Hobbies/Interests: kite flying, symphonic trombonist, geneology and cultural research through American Historical Society of Germans from Russia, Washington State head injury foundation.

SARAH MATHEWS BD: September 17 (30 something)  
1090 F. Street W.  
Vale, OR 97918  
Home: (503)473-2075  
Work: (503)473-3291  
Children: Ric 5, Mike 4  
Occupation: Talented and Gifted Coordinator K-8th  
Hobbies/Interests: soccer, skiing, banjo, working w/children

BETH MITCHELL BD: May 27, 1972 19  
1806 5th Street  
Oregon City, OR 97045  
Home: (503)657-6092  
Work: (503)656-4422  
Occupation: Student  
Hobbies/Interests: reading, working with kids, fishing  
I'm a student at Clackamas Community College. I'm majoring in elementary education. After teaching for a few years, I'd like to become a grade school counselor.

DOC STEPHENS BD: March 15, 1915 (76)  
S 4808 Helena Street  
Spokane, WA 99223  
Home: (509)448-0329  
Spouse: Velma  
Children: 40, 45, 50  
Grandchildren: 6 mo. to 26  
Occupation: Physician (OB babies)  
Hobbies/Interests: Everything

RUSTI WARBER BD: July 11, 1974  
1364 15th Street N.  
Havre, MT 59501  
(406)265-5611  
Occupation: Student, Art  
Hobbies/Interests: art, sports, psychology  
I am fully devoted to art and am dying to go to college to get more knowledge. I have been wanting to come to CHATCOLAB for quite some time now and will do my best not to be withdrawn. I get along with people well after I get to know them.

## BOARD MEMBERS 1991

Chairman	Miriam Lowrie	1992
Vice-chairman	Larrie Easterly	1992
Secretary	Mike Early	1993
Treasurer	Ruth Moe	1992
Board Members	Jackie Baritell	1993
	Arlene Boileau	1993
	Jim Schuld	1991
	Terry Carson	1991
	Clem Brigl	1991
	Alternates	Janet Edwards
Kearstin Edwards		
Amy Black		
Lifetime Member	Leila Steckelberg	
Honorary Members	Jean Baringer	
	Vernon Burlison	
	Don Clayton	
	Joe Stephens	

## BOARD MEMBERS 1992

Chairman	Mike Early	1993	
Vice-chairman	Janet Edwards	1994	
Secretary	Jackie Baritell	1993	
Treasurer	Ruth Moe	1992	
Board Members	Arlene Boileau	1993	
	Larrie Easterly	1992	
	Miriam Lowrie	1992	
	Tina Aguilar	1994	
	Toni Gwin	1994	
Alternates	Rosemary Gouchenour		
	Jean Baringer		
	Joan Smith		
Lifetime Member	Leila Steckelberg		
Honorary Members	Jean Baringer		
	Vernon Burlison		
	Don Clayton		
	Joe Stephens		

# Demographics

## Chatcolab '91

**Total Registered Labbers: 76**

### by States

Oregon	24
Montana	16
California	6
Colorado	2
Idaho	6
Texas	1
Washington	15
Wyoming	2
Utah	2
England	2

Nine States and One Foreign country are represented.

Males	17
Females	59 (about 3 to 1)

### Ages

15-24	19
25-44	18
45-60	17
60+	22

<b>New Labbers</b>	21
<b>Returning Labbers</b>	55

### Occupations:

4-H, Homemaker, Student, Sales Clerk, Retired, Professor, Lab Technician, Pilot, Engineer, Stock Broker, Shop Owner, Farm Hand, Teacher, Physical Therapist, Computer Specialist, Youth Director, Social Worker, Extension Agent, Public Administrator, Designer, Photographer, Secretary, Bookkeeper, Sales Manager, Manager, Entrepreneur, CPA



## 1991 CHAT EVALUATION

We, the Board members of Chatcolab, have enjoyed putting Chat '91 together for you. Thank you so much for telling us how you feel about this year's lab. Your evaluations will help us plan for the future - for you!

1. We have offered a wide variety of workshops. Which topics were most helpful? Which resource people helped you learn and, in turn, prepare you for sharing with others?
2. How can we make the "all lab" theme session as helpful to you as possible? What topics would most interest you in the future?
3. This year we added the "In Depth" Workshop on a variety of topics so that you could really get into a topic of your choice. What changes in format, timing or subjects would you make in this area? Should we offer this format in the future?
4. Please list any new ideas/programs you would like to see offered. Please list names of resource people as well.
5. What changes would you make for next year's lab?
6. Was Chatcolab helpful to you? Yes\_\_\_No\_\_\_. Why or why not?
7. What suggestions do you have for marketing Chatcolab to new audiences/age groups/communities?
8. We would appreciate it if you would please share any other ideas, comments or suggestions with the Board too! Thanks!

## CHAT WORKSHOP EVALUATION

\_\_\_\_\_  
Name of Workshop

\_\_\_\_\_  
Presenter

\_\_\_\_\_  
Day

Each of us strives to improve the quality of our work each time we do something. You can help our Chatcolab presenters by completing this evaluation. Thank you in advance!

Check the box that best describes how you felt about the workshop and/or presenter today.

	excellent	very good	ok	needs work
Purpose was clear				
Well prepared & organized				
I understood the topic				
Enthusiasm was generated				
Questions were encouraged				
Interaction was encouraged				
Stimulated me to think				
Stimulated me to share				
Visuals appropriately used				
Overall evaluation				

Make an additional comments on the back of this form. Thanks!

# MENU

	BREAKFAST	LUNCH	DINNER
SUN	Cereal Hot biscuits Fruit Juice	Soup Ham & Cheese on Bun Veggies	Chicken Divan Rice Pilaf Salad, Muffins Apple Crisp
MON	Pancakes Scrambled Eggs Bacon Juice	Cold Cuts Salad Fruit	Baked Chicken Potatoes & Gravy Salad, Rolls, Veggies Cherry Cheesecake
TUES	French Toast Cereal Fruit Juice	Soup Salad Bar Cookies	Sirloin Tips over Rice Green Beans Salad, Rolls Cake
WED	Muffins Cereal Fruit	Chef's Salad Fruit Rolls	Lasanga Salad Garlic Bread Fruit
THURS	Hashbrowns Eggs Sausage Toast Juice	Chicken Gravy over Hot Biscuits Salad	Almond Chicken Fried Rice Veggies, Rolls, Salad Upside Down Cake
FRI	Pancakes Bacon Eggs Juice	Clam Chowder Tuna Sandwich Veggies	Roast Turkey Stuffing Veggies, Salad Strawberry Short Cake
SAT	Cereal Fruit Toast Juice		

ALL  
ABOUT  
CHATCOLAB

SECTION B

# **PHILOSOPHY of CHATCOLAB**

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

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

**THE LAB IS A RETREAT FROM DAILY ROUTINE**  
Group unity flows 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 SPIRIT OF CHATCOLAB**

## **NORTHWEST LEADERSHIP LABORATORY**

These Western Leaders agreed that:

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

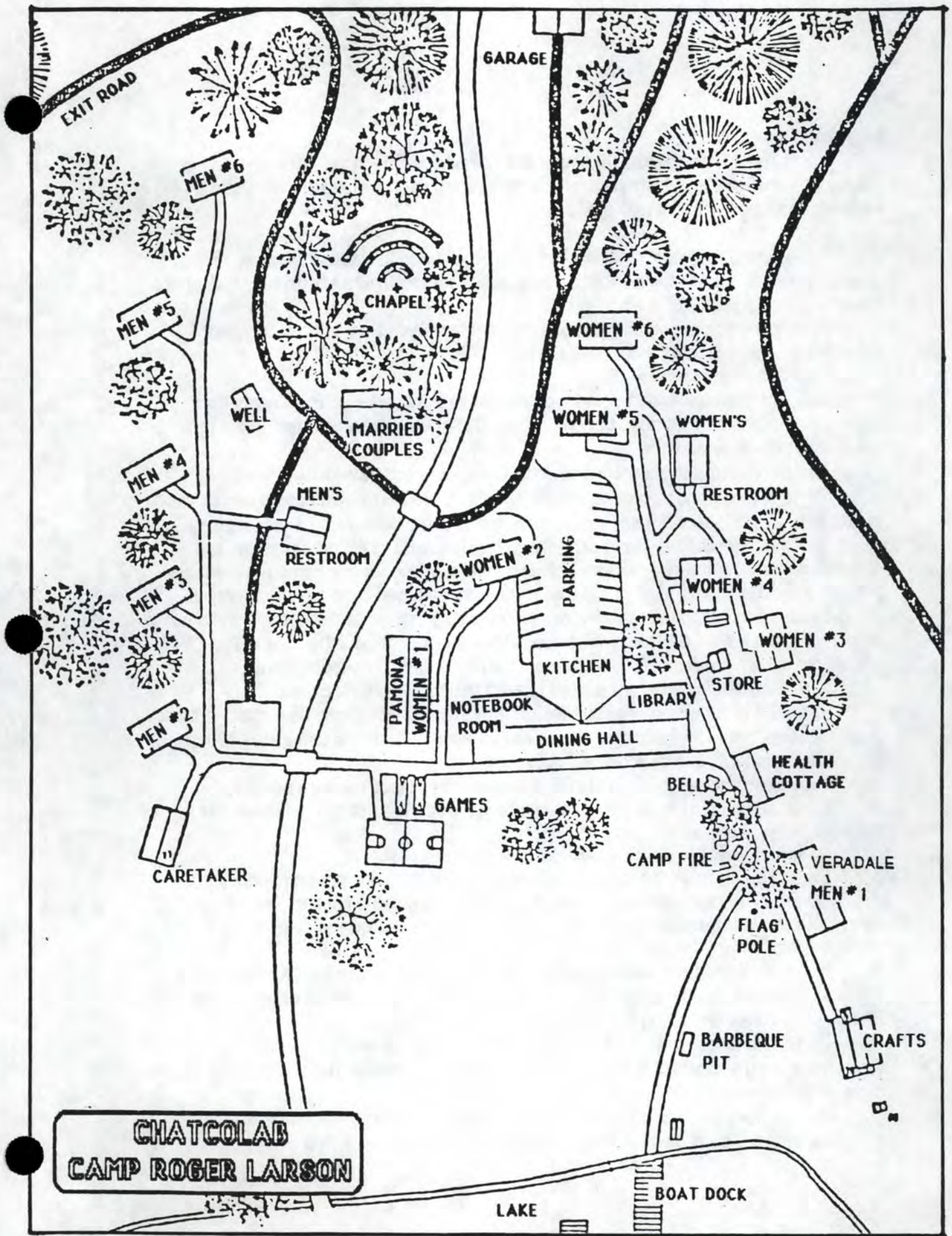
Those who gather here assume cooperation in complete sharing as a way of life.

Now you are a part of Chatcolab.

This NOTEBOOK is the outcome of one week of sharing experiences. The material was gathered and/or assembled during camp.

It is a record of a precious week together.

**WITH TRUE APPRECIATION IT IS DEDICATED  
TO ALL THOSE WHO HAVE HERE ENRICHED  
OUR LIVES.**



## CAMP RULES

### Suggested Quiet Hours:

In cabins - 11:00 pm to 7:00 am. In dining hall - 12:30 am to 6:30 am.

Please be considerate of early sleepers by completing your evening showers and other bathroom activities before 11:00 pm.

For courtesy and safety, please limit your smoking to the waterfront area. For safety's sake, do not smoke in cabins, dining hall or forest. There should be no alcoholic beverages or illegal drugs at lab.

If you need something from out of camp, contact Clem Brigl at or shortly after breakfast, and he will see if it can be acquired.

First Aid assistance is available.

After you have unloaded your luggage, please move your vehicles away from cabin entrances into designated parking areas. Car should be parked facing out for a quick departure in case of fire.

You are covered by insurance while at Chat, including travel to and from.

There is a pay phone outside the dining hall. Calls coming into camp can be made to (208)689-9250. We will make every effort to find you before taking a message.

Jim and Lana Sifford, camp caretakers, reside on the camp property, and are responsible for all camp operations. This includes handling routine camp maintenance problems and acting on behalf of the Camp Director. Jim and Lana have authority to make decisions affecting the security, sanitation, safety and welfare of campers and camp property. If you have a problem which needs their attention, please tell one of the following people: Jim Schuld, Terry Carson, Larrie Easterly, or Miriam Lowrie.

Rules and Regulations are posted in each cabin. Please read them.

Firewood is cut where trees are felled. Any stacked wood may be burned. Please chop it outside, not in the buildings. Axes may be secured from the caretaker. Campfires in the fire ring should use beach wood not split wood.

Fireplaces and established fire rings are the only places fires are permitted.

Water should not be used to wash motor vehicles. We need to conserve our valuable water resource.

Bathroom supplies may be secured from the caretaker.

Camp Larson has shuffleboard, volleyball and softball equipment to check out

No guns or ammunition are allowed in camp. Flammable liquids, power tools and hand tools can be furnished by caretaker, and should be cleared and checked out through him.

No candles are permitted in cabins. All cabins have electric heat and electric lights. It is necessary that all lights and heat be turned off when cabins are not in use. Please turn off heaters during the day to conserve electricity.

Beds, mattresses and furniture may not be moved. Facilities are adequate for 150; therefore moving equipment is not necessary. Mattresses may not be taken out of doors or used on the floor.

Cutting trees or brush may be done only under the direction of the caretaker.

No pets will be allowed in camp, or kept in cabins or cars during lab.



### **WATERFRONT RULES**

A water safety instructor must be present when swimmers are in the water. Swimming is restricted to the dock area. No night swimming.

If you use boats or canoes, you do so at your own risk. Coast Guard and camp rules state the each person in a boat must have a life jacket. You are responsible for returning boats and canoes to their storage areas. Floatboats and motors stored at camp may not be used unless special arrangements are made with the Director.

Boats from camp are to remain in Cottonwood Bay inside an imaginary line drawn from the two points prominent at the entrance of the bay.

### **KITCHEN AND DINING HALL**

We are responsible for every cup and kitchen utensil, and will be charged for any missing items. Please keep track of anything you remove from the dining hall and return it before leaving camp.

Trash containers are labeled for paper, cans and garbage. Your assistance in keeping these items separated will be greatly appreciated.

### **BELL RINGING**

A bell is provided for signaling meals and meeting. This bell is heard throughout the bay, and excessive ringing, over five times, is a prearranged signal to nearby homes of danger or disaster in the area; ie fire, volcano, etc. It is not a toy.

# Safety at the Waterfront

By Dan Moe

A qualified lifeguard should be on duty when there are swimmers in the water.

The lifeguard should have whistle, flotation device on a rope, and a long pole for use as a rescue device.

Use the buddy system. Never go into the water or a boat when there is no one else around. (no one to help you if you get in trouble)

If possible, mark off the deep end with a flotation rope for non swimmers.

Check swimming area thoroughly before setting up a swimming area. Peer off the dock, look around underwater with a mask if possible.

A lifejacket must be worn at all times while riding in a boat. Even if you're a good swimmer, boating accidents can knock a person unconscious

Of course there should be no boating in a storm because of lightning danger.

No boating in the swimming area.

Remember to pull in boats at night so a storm doesn't drag them out to sea.

Tell everyone where the safety equipment is.

Stress and enforce the rules.

## **Rescue techniques:**

**In this order:** reach with a long pole or with your arm or body , throw a flotation device on a rope, or one without a rope, row out there in a boat, go in after them (remember, this can be dangerous if you're not an accomplished swimmer and have some lifesaving training)

## **Resources:**

Lifesaving: Rescue and Water Safety - The American National Red Cross

The Water Safety Instructors class (WSI)

The Red Cross Lifesaving class

## PLANNING YOUR CHAT WEEK

**Chatcolab is a week of fun and learning.** There are many activities scheduled for the same times. You will need to set your priorities and plan your week accordingly.

**The All Lab Session, "Create Harmony in Leadership"** will meet for three sessions and normally everyone attends.

**The All Lab Session, "Evening Activities and Ceremonies"** is for one session. Committees to help plan the activities and ceremonies for the week will be formed during this session so it is important that everyone be there.

**In-Depth Workshops:** Native American Crafts  
Dance  
Environmental Awareness  
Dreams - Understanding and Interpretation

<b>Mini-Workshops:</b>	Whittling	Planning Camp Crafts
	Orienteering	Applique
	Canoeing	Textile Painting
	Silk Screening	New Age Concepts
	Communication	Tie-Dying
	Psychometry	Inside/Outside Boxes
	Photography	Outdoor Games
	Indoor Games	Skits as a Training Tool
	Poster Making	Discovery Hike

**The In-Depth Workshops** meet for four days. All four workshops are scheduled at the same time so it is necessary you make a choice. Once you start one of these workshops it is recommended that you continue with it.

**The Mini-Workshops** are scheduled at six different times. There are eighteen of these workshops with three scheduled at each time. They are offered for one period, therefore, you can choose six of these to attend.

**Hooters** is an activity that many find enjoyable. This starts after the even ceremony. It is a fun time for those who like to dance and enjoy late night activities

**Larks** are an early morning walk group that meet by the bridge at 6:00 am.

**Waterfront Activities.** There are row boats, canoes, and paddle boats at the dock for your use and enjoyment. Be sure and read the rules for use of the boats. Swimming is also possible but the water is cold and a **WSI** must be present.

Watch the daily schedule for changes in the program. Chatcolab maintains a fairly flexible schedule.

## ENJOY YOUR WEEK

## CHATCOLAB 1991 WORKSHOP LOCATIONS

<u>WORKSHOP</u>	<u>DAY</u>	<u>TIME</u>	<u>LOCATION</u>	<u>ALT. LOCATION</u>	<u>PRESENTER</u>
All Lab Session	T-TH	8:45-10:15	Dining Hall		Burton Olsen
<u>In Depth Workshops</u>					
Native American Crafts	M,T,TH,F	1:30-3:00	Crafts Room		Tina Aguilar
Dance	M,T,TH,F	1:30-3:00	Dining Hall		Burton Olsen
Environmental Awareness	M,T,TH,F	1:30-3:00	Fire Pit	Veradale	Sarah Mathews
Dreams	M,T,TH,F	1:30-3:00	Admin. Bldg.		Jackie Baritell
<u>Mini Workshops</u>					
Skits as a Training Tool	Monday	3:30-5:00	Dining Hall		Janet Edwards
Canoeing	Monday	3:30-5:00	Waterfront		Dan Moe
Tie Dying	Monday	3:30-5:00	Admin Deck		Leila Steckelberg
Planning Camp Crafts	Tuesday	10:15-11:45	Dining Hall		Jane Higuera/Patty Logan
Discovery Hike	Tuesday	10:15-11:45	Fire Pit	Veradale	Larrie Easterly
Applique Bandanna Sweats	Tuesday	10:15-11:45	Crafts Room		Terry Carson
Photography	Wednesday	10:15-11:45	Veradale		Dan Moe
Communication	Wednesday	10:15-11:45	Library		Jackie Baritell
Whittling	Wednesday	10:15-11:45	Crafts Room		Mike Early
Silk Screening	Thursday	10:15-11:45	Crafts Room		Lane MaHaffey
Inside/Outside Boxes	Thursday	10:15-11:45	Library		Jackie Baritell
Orienteering	Thursday	10:15-11:45	Fire Pit	Dining Hall	Ruth Moe
Great Posters	Thursday	3:30-5:00	Crafts Room		Jean Baringer
Psychometry	Thursday	3:30-5:00	Library		Clem Brigl
Indoor Games	Thursday	3:30-5:00	Dining Hall		Ruth Moe
Outdoor Games	Friday	3:30-5:00	Fire Pit	Dining Hall	Burton Olsen
New Age Concepts	Friday	3:30-5:00	Library		Clem Brigl
Textile Painting	Friday	3:30-5:00	Crafts Room		Terry Carson

## CHATCOLAB 1991 ACTIVITIES SCHEDULE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00	Larks - Early risers interested in a morning walk meet at the bridge						
7:30	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served	Breakfast served
8:00	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Flag raising	Cabin & Camp Cleanup
8:15	Camp Setup	Group Pictures	Singing	Singing	Singing	Singing	
8:30		Water Safety	All Lab Session Burton Olsen Create Harmony in Leadership	All Lab Session Burton Olsen Create Harmony in Leadership	All Lab Session Burton Olsen Create Harmony in Leadership	Annual Meeting	Cabin & Camp Cleanup
8:45		Singing					Cabin & Camp Cleanup
9:30	Depart for Indian Cliffs Hike	Planning Evening	Mini Workshops Plan Camp Crafts Discovery Hike Applique Bandana Sweats	Mini Workshops Photography Communication Whittling	Mini Workshops Silk Screening Inside/Outside Boxes Orienteering		Cabin & Camp Cleanup
10:00		Activities & Ceremonies					Cabin & Camp Cleanup
10:15		Committee Formation					Cabin & Camp Cleanup
11:45	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup	Lunch Setup	Cabin & Camp Cleanup
12:00	Lunch	Lunch with Committee	Lunch With Family	Lunch	Lunch With Family	Lunch	Cabin & Camp Cleanup
1:30	Registration Name tags	In Depth Workshops	In Depth Workshops	Free Time	In Depth Workshops	In Depth Workshops	Have a Safe Trip Home
3:00	Games, Crafts, Library, Explore, Meet Old Friends	Tea Time	Tea Time	Tea Time	Tea Time	Tea Time	Have a Safe Trip Home
3:30		Mini Workshops Skits as a Training Tool Canoeing Tie Dying	Share & Tell	Free Time	Mini Workshops Great Posters Psychometry Indoor Games	Mini Workshops Outdoor Games New Age Concepts Textile Painting	Have a Safe Trip Home
4:00	Resource Leader Meeting	Free Time	Free Time	Free Time	Free Time	Free Time	Have a Safe Trip Home
5:00	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup	Dinner Setup	Have a Safe Trip Home
5:30	Dinner With Family	Dinner With Family	Dinner	Dinner With Family	Dinner	Dinner With Family	Have a Safe Trip Home
6:00							Have a Safe Trip Home
7:30	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Have a Safe Trip Home
7:45	Get acquainted Activities	Evening Activity	Evening Activity	Evening Activity	Evening Activity Auction	Evening Activity	Have a Safe Trip Home
9:30	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony	Ceremony	Have a Safe Trip Home
10:00	Hooters - start after evening ceremony						Have a Safe Trip Home
11:00	Lights out and quiet time in sleeping areas						Have a Safe Trip Home
12:30	Hooters end - Quiet time until morning						

B-9

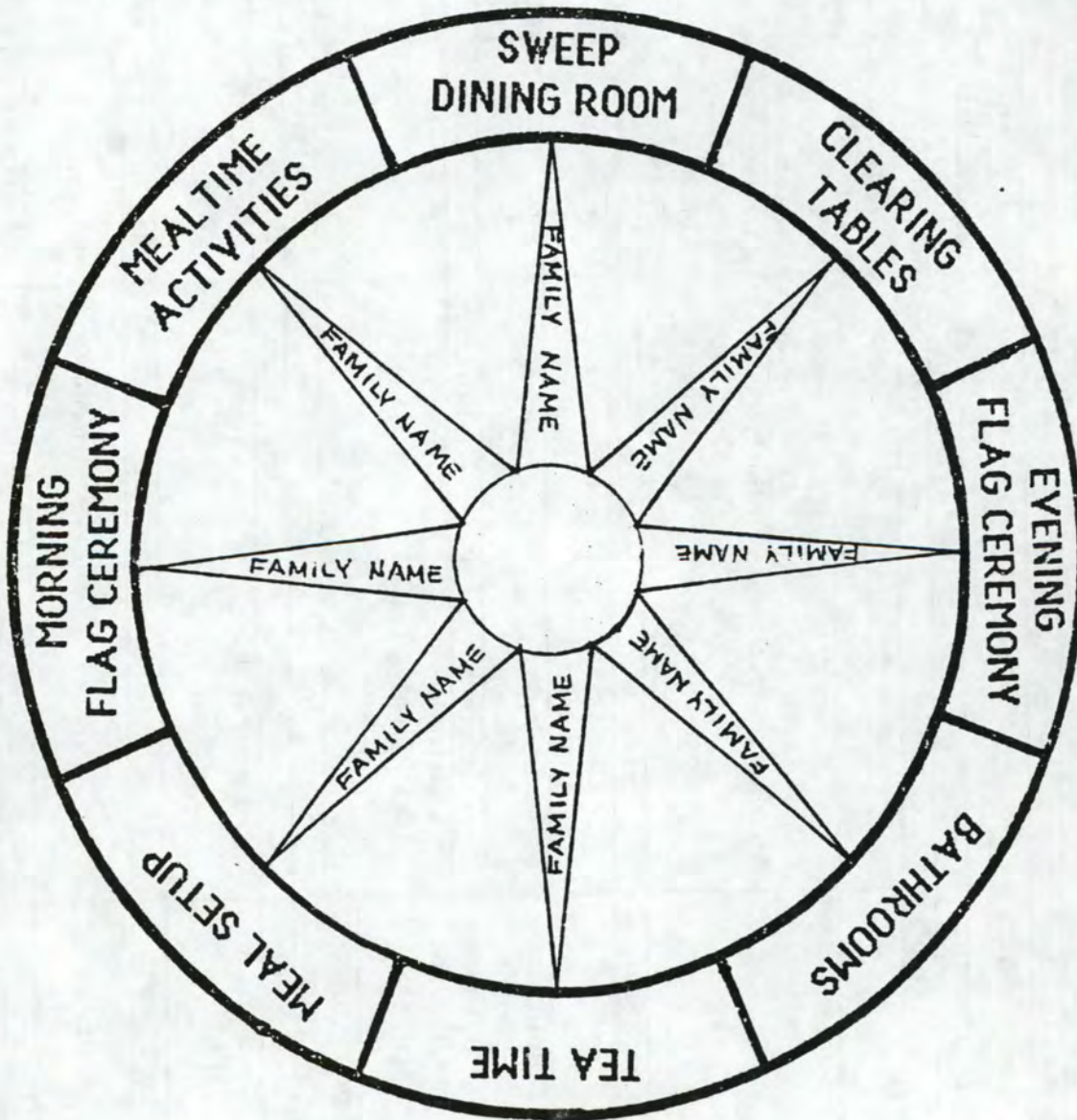
# THE DUTY WHEEL - THE WHEEL OF (mis)FORTUNE

THE DUTY WHEEL IS MOUNTED ON THE WALL IN THE DINING HALL.

IT IS A CHART, OF SORTS, THAT TELLS US WHICH FAMILY IS RESPONSIBLE FOR VARIOUS CAMP JOBS ON EACH DAY OF CHAT.

YOUR FAMILY WORKS COOPERATIVELY AS A TEAM TO SEE THAT DUTIES ARE RESPONSIBLY PERFORMED AND COMPLETED.

AFTER 10 PM EACH NIGHT. IT WILL ALWAYS TURN TO THE RIGHT, ONE SLOT, (Thus, your family can plan ahead.)



## DUTY WHEEL JOB DESCRIPTIONS

**MORNING FLAG CEREMONY:** Lead our LAB in the morning Flag Raising ceremony at 8:45 am.

**MEALTIME ACTIVITIES:** Mealtimes will be grace, announcements(if any), table decorations and table fun. Mealtimes are funtimes here at LAB when your family provides games, contests, special seating arrangements entertainment and other special activities. You may need to coordinate with the family clearing tables. **CAUTION:** Since we never have enough time at LAB, try to keep it short.

**MEAL SETUP:** On this day your family sets the tables, assists the cooks, and serves the food. **BE THERE 30 MINUTES BEFORE MEALTIME.** Watch for the cook's red flag - when they need help it will be out. Arrange and wipe the tables, set with plates, silverware, cups, glasses, salt & pepper, etc. Ring the bell when the meal is ready, but not more than 3 times. A more complete list of duties is posted in the kitchen.

**CLEARING TABLES:** Pass out a spatula to each table, (diners are responsible for scraping and stacking the dishes at their table after the meal). Clear tables, place dishes and utensils in plastic trays on large carts, put away food and wipe the tables. Help with cleaning the kitchen and loading Hobart. A more complete list of duties is posted in the kitchen.

**SWEEP DINING ROOM:** Sweep dining room floor after evening meal.

**TEA TIME:** This snack break occurs at 3:00 pm each day. Prepare and serve refreshments wherever you choose. You may also provide entertainment, a demonstration or two, or any interesting special activity.

**BATHROOMS:** Clean up the bathrooms after the morning rush. Instructions and supplies are available in each bathroom. Then be alert all that day so the bathrooms stay neat and tidy. **THANK YOU.**

**EVENING FLAG CEREMONY:** Lead our LAB in the evening Flag Lowering ceremony at 7:30 pm.

**HAVE A GOOD WEEK!!!**

# HISTORY OF CHATCOLAB

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 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 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 so saying "Wouldn't it be great to have a camp like this further west?" It was at this time that Don Clayton was moving to Moscow, Idaho from Havre, Montana. There were a few from southern Idaho who had attended Black Hills Lab and Don's move was the incentive to try to start a new lab here in the northwest. Black Hills Labbers contributed \$58.00 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 the Christmas vacation (over really icy and snow packed roads) with Al and Louise Richardson at Corvallis, Montana. They blew the \$58.00, 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 11-18, 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 1930s. During WWII, 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, 1955, to set the plans and dates for the first Redwood Recreation Laboratory to be held at Camp O-ONGA in 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 to base of the Redwood Candle with a real redwood trunk. Chatcolabbers Walt and Sally Schroeder, and Leila Steckelberg (who made the Redwood Candle at the 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 enthusiasm of those attending.

The first two labs were held in the redwoods, but in 1960 the decision was made to hold the lab at Old Oak Youth Camp. It was also there in 1960 where a free will offering was taken to

purchase a beautiful piece of gold bearing quartz which Ken Hoach presented to the Chatcolab board in May (to be placed in the new recreation hall fireplace) in appreciation for all of the moral and financial help and support that they 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 as instrumental in getting the corporate matters completed so that on May 15, 1968 during Chatcolab, the articles of incorporation were notarized at St. Maries, Idaho. In 1980 the non-profit status was received from the IRS through the efforts of Betty Schuld.

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 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 the last 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 one's 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 objectives 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 is 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 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 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 going held all over the United States received their inspiration and beginning years ago in Chicago.

Lynn Rohrbaugh, Owen Gree, Chester Dower, and Chester Graham (all ministerial students) decided that the National 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.

#### NORTHWEST RECREATION LABORATORY

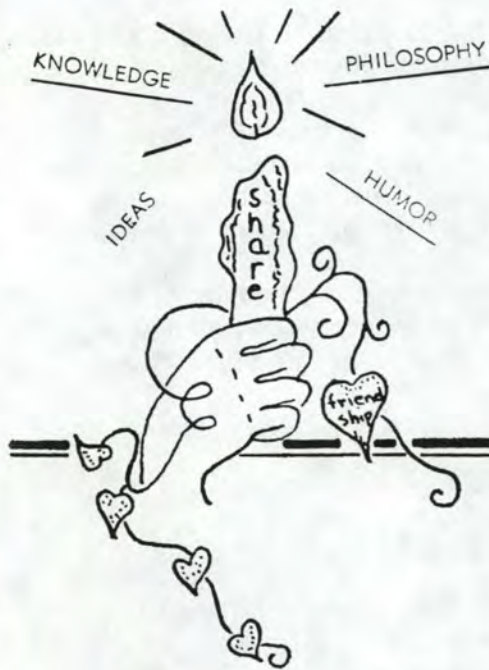
CAMP HEYBURN	PLUMMER, IDAHO	MAY 11 - 18, 1949
<u>1948 - 49 Committee</u>	<u>Original Board, Elect. 1949</u>	<u>Term Exp.</u>
Don Clayton, Moscow, ID --Chairman	Don Clayton, Chairman	1952
Emil K. Eliason, Havre, MT--Treasurer	Dan Warren, Vice-Chairman	1952
Louise Richardson, Corvallis, MT--Secretary	George Gustafson, Treasurer	1951
Ruth Radir, Pullman WA.	Louise Richardson, Secretary	1951
A.L. Richardson, Corvallis, MT	Jim Huntley, Olympia, WA	1952
Dan Warren, Moscow, ID	Evelyn Sainsbury, Salem, OR	1951
George Gustafson, Bozeman, MT	Lillian Timmer, Moccasin, MT	1950
Evelyn Sainsbury, Great Falls, MT	John Stottsberg, NezPerce, ID	1950
Esther Teskerud, Corvallis, OR	Elizabeth Bush, Okanagan, WA	1950

## LOGOS AND NOTEBOOK COVER

The old logo of the single hand with the flowing ivy, shown below, was designed and used as stationary in the early years, at least prior to 1955. The candles have always been a central part of the opening and closing ceremonies and represents sharing, with the rays of light representing ideas, knowledge, philosophy, and humor. All of these are entwined, given and received, by friendship.

The former notebook cover picture, opposite page, was from a photograph of a campfire by Lake Chatcolet at Camp Heyburn. After the picture was drawn it was transferred to metal plates and used to print the cover page for several years including 1989. Leila Steckelberg still has these plates in her possession. This cover was retired in 1989 when we went with the silk screened three ring binder and has now become part of Chat history.

The new and official logo and lettering as used on the front of this notebook and on official Chat stationary was designed by Jaki Svaren, calligrapher, teacher, lecturer, and author. Jaki taught calligraphy at Portland Community College, Portland State University, and Reed College. She is the author of several books on calligraphy and her book *Written Letters* is a much used college textbook. She is past president of the Portland Calligraphy Society and of Penultima, a calligraphy production company. We are appreciative of the work Mrs. Svaren has done for Chatcolab.



THE  
SPIRIT  
OF

NORTHWEST LEADERSHIP LABORATORY

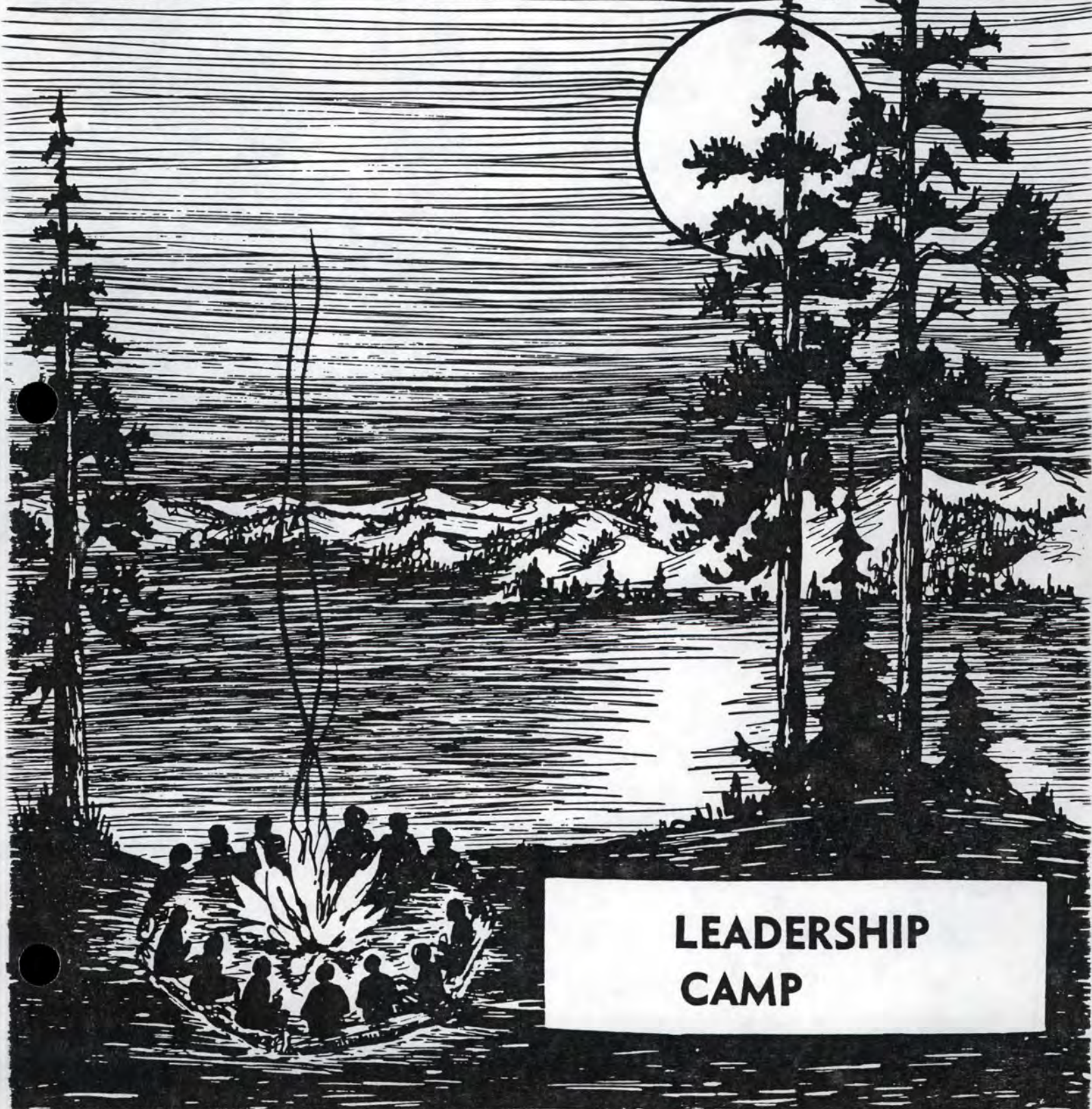
CHATCOLAB

Chatcolab

NORTHWEST LEADERSHIP LABORATORY



# CHATCOLAB



**LEADERSHIP  
CAMP**

ALL LAB  
LEADERSHIP  
DISCUSSIONS

SECTION C

## SUCCESS IDENTIFICATION

### Objectives:

- A. Create more harmony within your group so you can be a better leader
- A. Develop an attitude of success that you can share
- B. Be able to communicate to those who you associate
- C. Learn and appreciate those who are around you

### Summary:

Why is it that most of us never take or make the time to analyze, speak, or share information about ourselves positively? Usually we are negative by "putting down" ourselves or others rather than "build" up. Why? We need to think more positively.

Personalities are strengthened more from positive than from negative moments. These experiences can have meaning and importance in contributing to our growth--mental, physical and spiritual. But, we need to share and give of ourselves.

This exercise "success identification" is designed to further share and better understand, not only ourselves but others.

### Exercise:

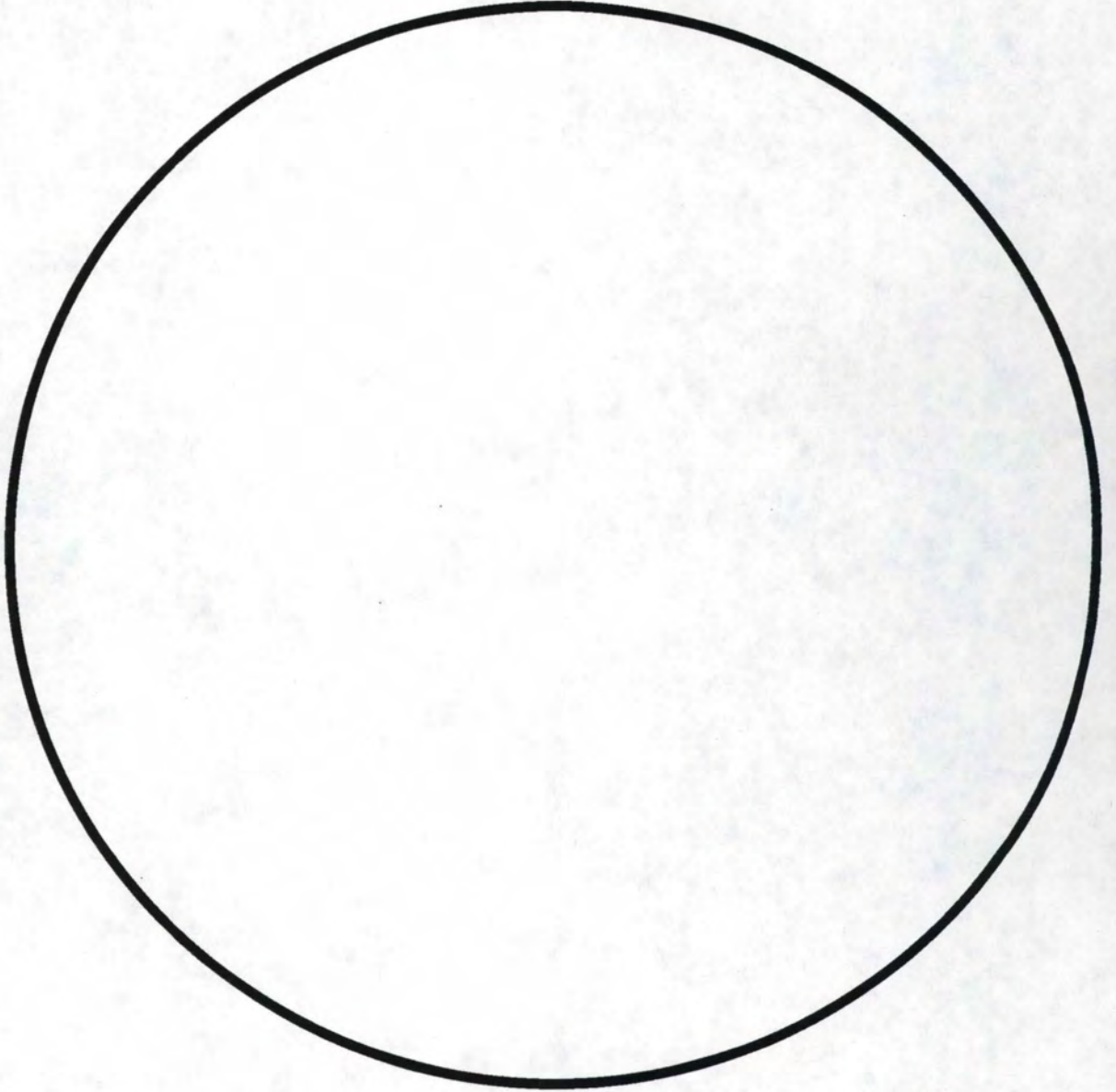
- a. Take 4 minutes and list down in Chapter 1, four successes you have had this last year in the area(s) of church, community or home. Then list down the "Reasons Why".
- b. Take 4 minutes and list down in Chapter 2, four successes you have had this last year in the area of your "Profession, school, or related areas". List down the "Reasons Why".
- c. Take 4 minutes and list down in Chapter 3, four successes you have had this last year in the area of your "Personal life"--other areas that were not covered above. Then also list down the "Reasons Why".
- d. Now take another 4 minutes and list down what you consider to be the "Most Successful Experience" or success you have had in this life. Again, list "Reason Why". List "One Success During the Past Week" you have had. Identify the "Reason Why". Conclude by listing down "Two Anticipated Successes in the Next Few Weeks" you are going to have. Put down "Reasons Why".

Has it been hard for you to think positive about yourself? We do need to be more positive, but most often we aren't. Perhaps now you can relate to the need of this exercise.

- a. By using your "Success Analysis" sheet, we would like you to share your successes with each other. Starting with \_\_\_ we desire you to start talking for 4 minutes about yourself to your group. Identify yourself by name, briefly give a short background of yourself (where you are from, family status, etc.), then tell us why you are "successful". Use the "MY 'STRENGTHS' form.
- b. After the successful identification, each person in the small group will "bombard" the "person" with one or two words that are descriptive perceptions of the positive characteristics of this person. Write word(s) on the specially provided labels, then place the label on the worksheet as close to the middle as you can without covering up any other person's labels. The group will then repeat the process of "labeling" three times.
- c. Was it hard to talk about yourself to others? We want you to keep the bombardment worksheet for those rainy/cloudy days of your life. Doesn't it feel good inside? Are you a "balloon" ready to burst? Did you have an uneasy feeling in hearing all the "good" that you possess? Sincerely, in this day and age we need positive reinforcement regularly in our lives, put often we don't get it.

Worksheet 2

**MY STRENGTHS**





# SUCCESS ANALYSIS

	List Successes	Reasons Why
Chapter 1 -----		
Chapter 2 -----		
Chapter 3 -----		
Most Successful Experience		
One Success During the Past Week/Month		
Two Anticipated Successes in the next few weeks:		

A successful experience for me involves:

---

---

---

C-3

C-2

## WILDERNESS SURVIVAL WORK SHEET

Here are twelve questions concerning personal survival in a wilderness situation. Your first task is *individually* to select the best of the three alternatives given under each item. Try to imagine yourself in the situation depicted. Assume that you are alone and have a minimum of equipment, except where specified. The season is fall. The days are warm and dry, but the nights are cold.

After you have completed this task individually, you will again consider each question as a member of a small group. Your group will have the task of deciding, *by consensus*, the best alternative for each question. Do not change your individual answers, even if you change your mind in the group discussion. Both the individual and group solutions will be compared with the "correct" answers provided by a group of naturalists who conduct classes in woodland survival.

	Your Answer	Group's Answer			
1. You have strayed from your party in trackless timber. You have no special signaling equipment. The best way to contact your friends is to: a. call "help" loudly but in a low register. b. yell or scream as loud as you can. c. whistle loudly and shrilly.			7. Your flashlight glows dimly as you are about to make your way back to your campsite after a brief foraging trip. Darkness comes quickly in the woods and the surroundings seem unfamiliar. You should: a. head back at once, keeping the light on, hoping the light will glow enough for you to make out landmarks. b. put the batteries under your armpits to warm the, and then replace them in the flashlight. c. Shine your light for a few seconds, try to get the scene in mind, move out in the darkness, and repeat the process.		
2. You are in "snake country." Your best action to avoid snakes is to: a. make a lot of noise with your feet. b. walk softly and quietly. c. travel at night.			8. An early snow confines you to your small tent. You doze with your small stove going. There is danger if the flame is: a. yellow. b. blue. c. red.		
3. You are hungry and lost in wild country. The best rule for determining which plants are safe to eat (those you do not recognize) is to: a. try anything you see the birds eat. b. eat anything except plants with bright red berries. c. put a bit of the plant on your lower lip for five minutes; if it seems all right, try a little.			9. You must ford a river that has a strong current, large rocks, and some white water. After carefully selecting your crossing spot, you should a. leave your boots and pack on. b. take your boots and pack off. c. take off your pack, but leave your boots on.		
4. The day becomes dry and hot. You have a full canteen of water (about one liter) with you. You should: a. ration it--about a cupful a day. b. not drink until you stop for the night, then drink what you think you need. c. drink as much as you think you need when you need it.			10. In waist-deep water with a strong current, when crossing the stream, you should face: a. upstream. b. across the stream. c. downstream.		
5. Your water is gone; you become very thirsty. You finally come to a dried-up watercourse. Your best chance of finding water is to: a. dig anywhere in the stream bed. b. dig up plant and tree roots near the bank. c. dig in the stream bed at the outside of a bend.			11. You find yourself rimrocked; your only route is up. The way is mossy, slippery rock. You should try it: a. barefoot. b. with boots on. c. in stocking feet.		
6. You decide to walk out of the wild country by following a series of ravines where a water supply is available. Night is coming on. The best place to make camp is: a. next to the water supply in the ravine. b. high on a ridge. c. midway up the slope.			12. Unarmed and unsuspecting, you surprise a large bear prowling around your campsite. As the bear rears up about ten meters from you, you should: a. run. b. climb the nearest tree. c. freeze, but be ready to back away slowly.		

C-4

## WILDERNESS SURVIVAL ANSWER AND RATIONALE SHEET

Here are the recommended courses of action for each of the situations on the Wilderness Survival Work Sheet. These answers come from the comprehensive course on woodland survival taught by the Interpretive Service, Monroe County (New York) Parks Department. These responses are considered to be the best rules of thumb for most situations; specific situations, however, might require other courses of action.

1. (a) *Call "help" loudly but in a low register.* Low tones carry farther, especially in dense woodland. There is a much better chance of being heard if you call loudly but in a low key. "Help" is a good word to use, because it alerts your companions to your plight. Yelling or screaming would not only be less effective, but might be passed off as a bird call by your friends far away.
2. (a) *Make a lot of noise with your feet.* Snakes do not like people and will usually do everything they can to get out of your way. Unless you surprise or corner a snake, there is a good chance that you will not even see one, let alone come into contact with it. Some snakes do feed at night, and walking softly may bring you right on top of a snake.
3. (c) *Put a bit of the plant on your lower lip for five minutes; if it seems all right, try a little.* The best approach, of course, is to eat only those plants that you recognize as safe. But when you are in doubt and very hungry, you may use the lip test. If the plant is poisonous, you will get a very unpleasant sensation on your lip. Red berries alone do not tell you much about the plant's edibility (unless, of course, you recognize the plant by the berries), and birds just do not have the same digestive systems we do.
4. (c) *Drink as much as you think you need when you need it.* The danger here is dehydration, and once the process starts, your liter of water will not do much to reverse it. Saving or rationing will not help, especially if you are lying unconscious somewhere from sunstroke or dehydration. So use the water as you need it, and be aware of your need to find a water source as soon as possible.
5. (c) *Dig in the stream bed at the outside of a bend.* This is the part of the river or stream that flows the fastest, is less silted, deepest, and the last part to dry.
6. (c) *Midway up the slope.* A sudden rain storm might turn the ravine into a raging torrent. This has happened to many campers and hikers before they had a chance to escape. The ridge line, on the other hand, increases your exposure to rain, wind, and lightning, should a storm break. The best location is on the slope.
7. (b) *Put the batteries under your armpits to warm them, and then replace them in the flashlight.* Flashlight batteries lose much of their power, and weak batteries run down faster, in the cold. Warming the batteries, especially if they are already weak, will restore them for a while. You would normally avoid night travel, of course, unless you were in open country where you could use the stars for navigation. There are just too many obstacles (logs, branches, uneven ground, and so on) that might injure you--and a broken leg, injured eye, or twisted ankle would not help your plight right now. Once the sun sets, darkness falls quickly in wooded areas; it would usually be best to stay at your campsite.
8. (a) *Yellow.* A yellow flame indicates incomplete combustion and a strong possibility of carbon monoxide build-up. Each year many campers are killed by carbon monoxide poisoning as they sleep or doze in tents, cabins, or other enclosed spaces.
9. (a) *Leave your boots and pack on.* Errors in fording rivers are a major cause of fatal accidents. Sharp rocks or uneven footing demand that you keep your boots on. If your pack is fairly well balanced, wearing it will provide you the most stability in the swift current. A waterproof, zippered backpack will usually float, even when loaded with normal camping gear; if you step off into a hole or deep spot, the pack could become a lifesaver.
10. (b) *Across the stream.* Errors in facing the wrong way in fording a stream are cause of many drownings. Facing upstream is the worst alternative; the current could push you back and your pack would provide the unbalance to pull you over. You have the best stability facing across the stream, keeping your eye on the exit point on the opposite bank.
11. (c) *In stocking feet.* Here you can pick your route to some degree, and you can feel where you are stepping. Normal hiking boots become slippery, and going barefoot offers your feet no protection at all.
12. (c) *Freeze, but be ready to back away slowly.* Sudden movement will probably startle the bear a lot more than your presence. If the bear is seeking some of your food, do not argue with him; let him forage and be on his way. Otherwise, back very slowly toward some refuge (trees, rock outcrop, etc.).

## SITUATIONAL LEADERSHIP

1. You are the department administrator. Your staff is not responding lately to your friendly conversation and encouragement. Their performance is declining rapidly. You would...
  - A. Emphasize the use of uniform procedures and the necessity for task accomplishments.
  - B. Make yourself available for discussion, but don't push your involvement.
  - C. Talk with staff and then set goals.
  - D. Intentionally do not intervene.
  
2. The observable performance of your department is increasing. You have been making sure that all members were aware of their responsibilities and expected standards of performance. Therefore, you would...
  - A. Engage in friendly interaction, but continue to make sure that all members are aware of their responsibilities and expected standards of performance.
  - B. Take no definite action.
  - C. Do what you can to make the group feel important and involved.
  - D. Emphasize the importance of deadlines and tasks.
  
3. Your staff is unable to solve a problem themselves. You have normally left them alone. Group performance and interpersonal relations have been good. Therefore, you would...
  - A. Work with the group and together engage in problem-solving.
  - B. Let the group work it out themselves.
  - C. Act quickly and firmly to correct and redirect.
  - D. Encourage group to work on the problem and be supportive of their efforts.
  
4. You are considering making some major changes in the policy of the department. The staff has a fine record of many accomplishments. They respect the need for change. You would...
  - A. Allow the group involvement in developing the change, but wouldn't be too directive.
  - B. Announce changes and then implement with close supervision.
  - C. Allow the group to formulate its own direction.
  - D. Incorporate group recommendations, but you would direct the change.
  
5. The performance of your staff has been dropping during the last few months. Members have been unconcerned with meeting the objectives that had been set up. Redefining roles and responsibilities has helped in the past. The the staff has continually needed reminding to have their tasks done on time. Because of this background you would...
  - A. Allow group to formulate its own direction.
  - B. Incorporate group recommendations, but see the objectives are met.
  - C. Redefine roles and responsibilities and supervise carefully.
  - D. Allow group involvement in determining roles and responsibilities but don't be too directive.
  
6. You just recently stepped into an efficiently run center as the head administrator. The previous supervisor tightly controlled the situation. You want to maintain a productive situation, but you see that it is time to start humanizing the situation and environment more. What would you do?
  - A. Do what you can to make the group feel important and involved.
  - B. Emphasize the importance of deadlines.
  - C. Intentionally do not intervene.
  - D. Get the group involved in decision-making, but see that the center's objectives are met.
  
7. You are considering changing to a structure that will be new to your staff. Members of the department have made suggestions about needed change. The staff has been productive and demonstrated flexibility in its operations as they have accepted your decisions. You would...

- A. Define the change and supervise carefully.
  - B. Participate with the group in developing the change, but allow members of the organization to do the implementation.
  - C. Be willing to make changes as recommended, but maintain control of implementation.
  - D. Avoid confrontation; leave things along.
8. Staff performance and interpersonal relations are good. You feel somewhat unsure about your lack of direction of the department. So you would...
- A. Leave the group alone.
  - B. Discuss the situation with the group and then you initiate necessary changes.
  - C. Take steps to direct subordinates toward working in a well-defined manner.
  - D. Be supportive in discussing the situation with the group, but you will not be too directive.
9. Your board has appointed you to head a task force that is far overdue in making requested recommendations for change. The staff is not clear on its goals. Attendance at the staff meetings has been poor. These meetings have now turned into social gatherings. Potentially they have the talent necessary to help. Therefore...
- A. Let the group work out its problems.
  - B. Incorporate group recommendations, but see that objectives are met.
  - C. Redefine the goals and supervise carefully.
  - D. Allow group involvement in setting goals, but don't push.
10. Your department has usually been able to take responsibility and been able to work together, but they are not responding to your recent redefining of standards so you would...
- A. Allow the group to get involved in redefining standards, but you will not take control.
  - B. Redefine standards and supervise carefully.
  - C. Avoid confrontation by not applying pressure; leave the situation alone.
  - D. Incorporate group recommendations, but see that new standards are met.
11. You have been promoted to a new position. The previous supervisor was directly involved in the affairs of the group. The staff adequately handled its tasks and directions. Inter-relations are good. You would...
- A. Take steps to direct subordinates towards working in a well-defined manner.
  - B. Involve subordinates in decision making then reinforce their good contributions.
  - C. Discuss the past performances of the group; then see that the new practices are put to use.
  - D. Leave group alone.
12. Recent information you have received indicates some internal difficulties are arising among the staff, but the problems are very minor. The staff has a remarkable record of accomplishments of the past. They have effectively maintained long-range goals and have worked in harmony for the past year. All are well qualified for the task. Therefore...
- A. Try out your solution with subordinates and examine the need for new practices.
  - B. Allow staff members to work it out themselves.
  - C. Act quickly and firmly to correct and redirect.
  - D. Participate in a problem discussion session while still providing support for your subordinates.

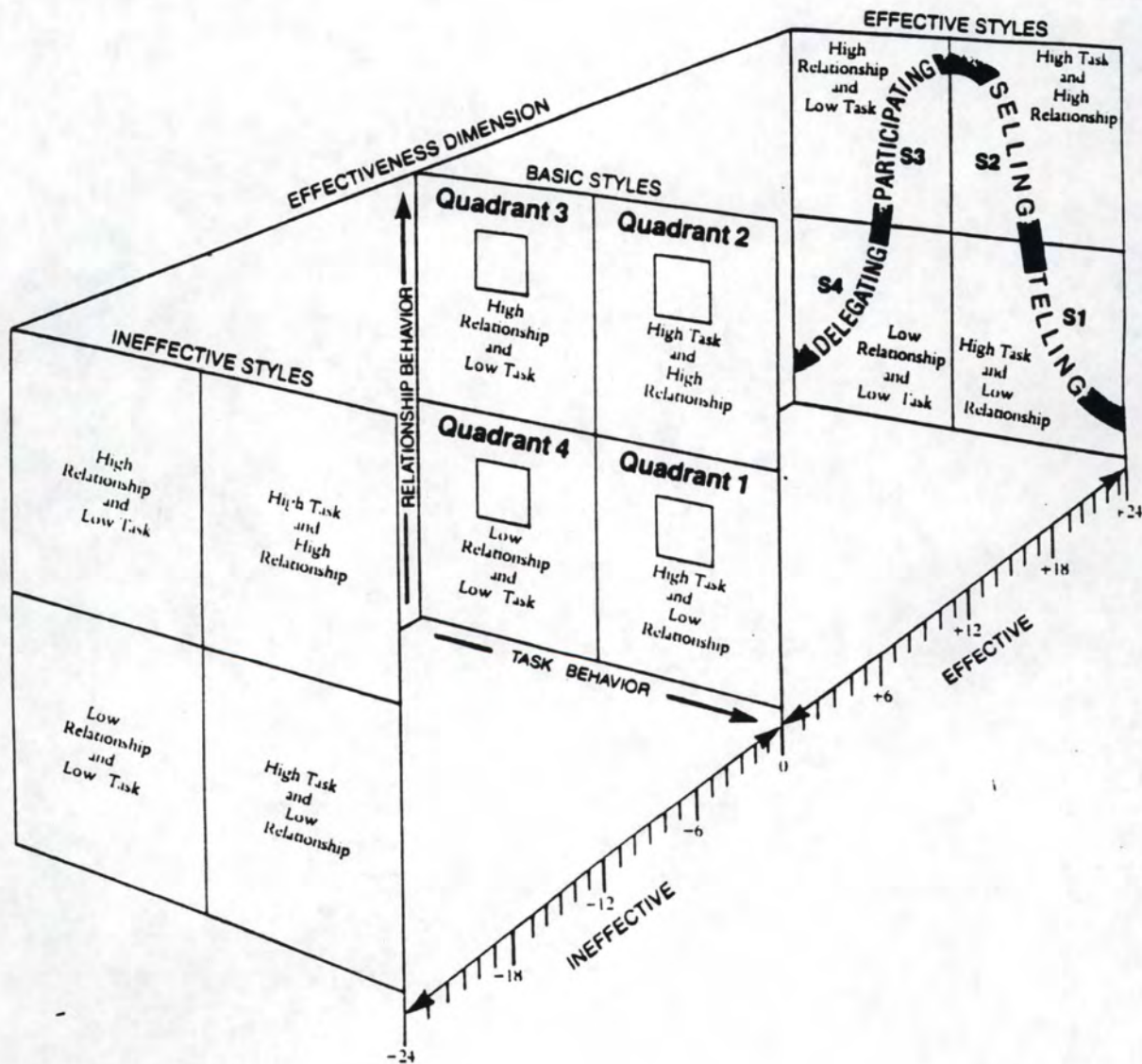
# SCORE SHEET

		COLUMN I (Style Range) Alternative Actions			
		(1)	(2)	(3)	(4)
SITUATIONS	1	A	C	B	D
	2	D	A	C	B
	3	C	A	D	B
	4	B	D	A	C
	5	C	B	D	A
	6	B	D	A	C
	7	A	C	B	D
	8	C	B	D	A
	9	C	B	D	A
	10	B	D	A	C
	11	A	C	B	D
	12	C	A	D	B
Sub-columns		(1)	(2)	(3)	(4)

COLUMN II (Style Adaptability) Alternative Actions			
(a)	(b)	(c)	(d)
D	B	C	A
B	D	C	A
C	B	A	D
B	D	A	C
A	D	B	C
C	A	B	D
A	C	D	B
C	B	D	A
A	D	B	C
B	C	A	D
A	C	D	B
C	A	D	B
(a)	(b)	(c)	(d)
Multiply by:			
(a)	(b)	(c)	(d)
-2	-1	+1	+2

	+		+		+		=	TOTAL
--	---	--	---	--	---	--	---	-------

# SITUATIONAL LEADERSHIP



ACTIVITIES  
AND  
CEREMONIES

SECTION D



# Party Planning

## Parties are Important

Does your group need a boost in spirit? Is there a lack of friendly fellowship among some of the members? Is it difficult to find something different and original for the recreation time? If so, then **let's plan a party.**

Having a party doesn't mean that you have to spend a lot of money or hours making decorations and favors nor does it have to come on some special day. A good party is any social recreation centered around one idea or theme. It is a program of events that is unified, has movement, gives new twists to old games, stunts, or dances, provides friendly mixing, offers variety in group participation, comes to a climax, and tapers off to a mellow close.

The party type recreation is not a special luxury for the few far down on some priority list; rather, it is one of the most needed mediums for healthy personality development in our modern day. It offers a necessary balance to one's life as it promotes and teaches wholesome self-expression in a group, encourages the development of creative talents, gives constructive release of tensions, offers many opportunities to gain a sense of being accepted -- and all in a fun and friendly atmosphere.

## Planning the Party

One of the great educational experiences in democratic living is to serve on a party-planning committee. Many committees have more fun getting the ideas and doing the planning than those who finally attend the "super" affair. This fact in itself reveals one of the key secrets to a successful party; that is, that the more the committee and the leaders can do to get those attending the party to help make it, the more fun they will have.

Here you are, sitting with 8 or 9 others who have volunteered to plan something for the group. Some of the things you'll need to think about are:

### Theme

A theme is kind of a hook on which you can hang everything that fits into the party doings. Play a brainstorming game to get everyone's thinking going. Take a few minutes to start throwing ideas around, writing them down on a blackboard or easel in front of the group. You might want to go around your group, asking each for an idea. Write down all ideas, no matter how far-fetched some of them might sound.

After a good discussion your committee can choose one main theme out of the several popular ones.

### Committees

You'll want to break your planning group down into committees so that each person doesn't have too much to do. List your committees, then ask for volunteers so that everyone can do what they want to most. You'll have a few that won't care, and you can fill out the committees that need more help. You'll need an overall chairman too, to see that your committee is functioning efficiently.

Interest promotion. The interest promotion committee would take charge of invitations, posters, and pre-party skits and announcements that will help get interest and arouse curiosity among prospective party-goers. They may want to write up a news story too, both before and after the party. Party highlights on a local affair make good news and prepares the ground work for a receptive mood for the next one.

Atmosphere. The party should begin when the first people come into the party area. Nothing is harder on a timid person than to have to be all alone while committee members are buzzing around with last minute preparations. Create a mood for having a good time by giving the earlycomer something to do. Some kind of starter of the get-acquainted type that will unembarrassingly "defrost" the timid and "mix" the extroverts is an essential for a successful party. An easy way to do this and to create a mood for a good time is to have the party people make their own costumes or decorations rather than for the committee to spend hours and even days making them. Don't forget the many kinds of supplies you may need for such an endeavor.

Usually it only takes from 15 minutes to a half hour to set the stage and create the atmosphere for an evening of fun. And in the process of getting the people to feel it was their party, just think of the labor that the committee saved.

Program Events. What kind of program should you have? Things to think about include:

1. Make a list of things to do that would be fun to do that could be related to the theme.
2. What kind of place will the party be held, and will these events fit into that space?
3. Who will be the master of ceremonies--to keep things going?
4. What kind of supplies and equipment do you need?
5. Make sure you have a good balance of active and inactive activities. Consider the capabilities of your group.
6. Be sure your program will be continuous, with one activity leading into another.
7. Plan more activities than you possibly have time for. It is better to wipe out part of your program than it is to have a lag when nobody knows what to do.
8. Use your leadership well. Give different parts of your program to different members of your group. They will feel it is "their" party if they help with the program.
9. Consider the ages and capabilities of your group when deciding how long your party should be. Don't let a party die while everyone drifts off to go to bed or home.
10. Plan a definite closing for your party--a ceremony, a song or two, or something.

Refreshments. The committee on refreshments should be part of the party committee. Sometimes the thing you remember most about a good party were the things you did and the people you got acquainted with as you sat in a little circle of folks with a "crumpet and coke" in your hands. This can be a high-light experience in the party if it is well planned and coordinated.

Use a novel and creative way to get your refreshments if possible. It is more fun than "lining up by the kitchen for refreshments". Refreshments that fit into your theme are good.

Closing Fellowship. The committee for a closing ceremony or fellowship should strive to get the group "tapered off" and unified into a final mood of fellowship. It could be a simple "Good Night Ladies", a "So Long" play party game, or hand clasping "friendship" circle with the singing of "Taps".

A simple ceremonial type of affair that takes 10 or 15 minutes is good. Through music, poetry, and simple dramatics you can give a serious or humorous, but meaningful, note on the party theme.

## Putting it All Together

The party chairman should get all the committees together to be sure the party will work, and that there is enough time for all of the activities that have been planned. Make a master list of your party activities with the name of the person responsible so that everyone will know exactly what they are doing and when.

All of your committee members should plan to be in the party room ahead of time with the proper equipment and supplies. It can ruin your party if the participants have to wait for it to get started. Proper equipment is a must too, for an extension cord without a three-prong adaptor can be a disaster.

## Party Post Mortem

A good party always has a delightful party hangover with people buzzing and exclaiming as they review the happenings and try to explain it to others.

Have your committee get together and go over the party. What was good, and what might have been better? Your next party will benefit by such an evaluation.

## To Be a Good Leader, Be a Good Follower

Have fun yourself, and show it. Be adjustable and ready to capitalize on unexpected happenings. Don't rush your event, and don't let it lag. Stop at the climax. Start where the people are emotionally, physically, and socially. Don't let your personality get in the way of what you're suppose to share. Learn to like people for what they are--not what you would like. Speak clearly and jovially; explain yourself but don't talk too much. Have a working knowledge, based on experience, of that which you're sharing. Experiment in developing teaching techniques that convey the ideas and directions quickly.

## Party Theme Ideas

Hobo	Circus/Clown	Birthday for all
Carnival	Western	Comic Characters
Outer space	Kid	Family
School Days	County Fair	Gypsy
Aloha	Land of Make Believe	Round the World
TV Land	Pajama	Fiesta of foreign land
Party of the 20's, 30's, 40's, 50's	Bon Voyage	Sock Hop
Las Vegas Casino	Nursery rhymes	Beach Party
Shipwreck	Treasure hunt	Olympics
Games tournament	Balloon	Pioneer/Heritage
Puppets		
Holidays: New Years, St. Patrick Day, Easter, 4th of July, Halloween, Thanksgiving, Christmas		

# Party Organization Plan

Date \_\_\_\_\_ Time \_\_\_\_\_ Number expected \_\_\_\_\_ Age span \_\_\_\_\_

Party theme \_\_\_\_\_ General chairman \_\_\_\_\_

**Committees:** The committees you'll need are--Interest Promotion; Atmosphere; Program, and Refreshments. You'll want some sort of closing ceremony too, but there is a separate committee for that. (You'll want to coordinate with them though on theme, etc.) All of your party committee serves on a cleanup committee.

**Interest Promotion Committee.** Chairman \_\_\_\_\_  
(Invitations; build up; posters, etc.) Others: \_\_\_\_\_

---

---

---

---

**Atmosphere Committee.** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(Decorations, costumes, facilities, etc.) \_\_\_\_\_

---

---

---

---

**Program Committee:** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(Games, dances, entertainment, leaders, etc.) \_\_\_\_\_

	Who to lead:
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____
6. _____	_____
7. _____	_____
8. _____	_____
9. _____	_____
10. _____	_____

**Refreshments Committee:** Chairman \_\_\_\_\_ Others: \_\_\_\_\_  
(What to have, coordinate with theme) \_\_\_\_\_

---

---

---

# CEREMONIES WORKSHOP PLANNING AID

## OUTLINE FORM

CEREMONIES are an essential retelling of stories that we share as human beings which have been used by mankind since the beginning of community living -- many no longer remember. Others have been passed down through the ages from one generation to another.

I What is the PURPOSE of a ceremony?

II What are the needs of the group?

A. What do we wish to accomplish?

III When were/are ceremonies used?

IV In addition to the above considerations what else should a ceremonies planner/planners think about? Who should be in on the planning?

A. What setting or props are best for your specific ceremony?

1. Is the setting accessible to all participants?

2. What time of day is appropriate?

3. Does a pre-planned ceremony fit our purpose?

a. How can it be adapted?

b. Is it at all what you want?

4. Do you need to teach a portion ahead of time? i.e. A song new to the group but fitting the mood you wish to create?

B. **WHAT ARE YOU TEACHING?** What customs, myths, or mores are you allowing in your ceremony? Is their historic use congruent with the message you want to impart?

1 Are you being **SENSITIVE** to the group needs? Is the content **TIMELY**?

2 Are you allowing time for a moment of reflection?

3. Are you allowing time for people to identify their feelings?

4. Is the ceremony clear enough that everyone can understand and can share with one another?

Together at Chat we aim toward being sensitive to group and individual needs using activities; discussions in large and small groups; and committees to explore methods, hopefully being careful to choose ways which enable each one of us to **GROW** and to **BECOME** the best that we can be! **CEREMONIES** and ceremonies planning **CAN** be a tool helping us to achieve this goal.

## CEREMONIES WORKSHOP

Miriam has helped us review the many times in our lives that, formally and informally, we use ceremonies. She has also helped us become more aware of how easily our memories are triggered to remember special moments. It may be a song, poem, or some simple act which may lead our memories to past moments which we shared with family, colleagues, or friends.

We light five candles. . . . and we remember. For some who are here the memories stretch back decades . . . for others the memories are but a few summers old . . . for the rest the memories stem from a ceremony they saw first enacted last evening. In this ceremony we have all shared, and that sharing lends a special relationship each to the other and all with one another.

The candle also has many associations for each of us which are related to other moments in our lives. A cake with candles brings memories of birthdays. . . . . a single candle glowing in the dark brings memories of an electrical blackout when my parents gathered their family of then small children together for comfort and to share the light. . . . . a campfire when a group settled in for an evening of song and sharing. All these memories are brought into our conscious and unconscious minds as we share the sight of a flame.

Ceremony is oftentimes most special to us when it evokes these memories from our personal lives. There are also many images which we share as a consequence of living in this culture together. Religious holidays and folk stories, as well as customs and media hype all impart meaning to our lives.

Ceremony, then, is an essential retelling of common stories we share as human beings--the story elements are universal although the tale itself is unique to the place, the people, and the time of its enactment. The more we are able to consciously use our knowledge of our feelings, our cultural heritage and the heritage of our participants, and the experiences we have shared together, the more clearly our message will be received by the participants in our ceremony.

There are three resources which I would like to share with you. I have chosen each for their strengths in addressing certain facets of our use of symbols. The first is:

Campbell, Joseph, THE POWER OF MYTH, 1988,  
Apostrophe S Productions, INC., an Alfred van  
der Marck Edition.

I chose this resource because it is filled with great stories, and great insights, too, from this author's perspective on culture, myths and mores in an intercultural perspective.

The second resource is:

Campbell, Joseph, MYTHS TO LIVE BY. 1972,  
BANTAM BOOK/published by arrangement with  
Viking Penguin, INC.

This resource looks even more closely at the cultural stories which motivate the modern world. His chapter on the "Mythologies of War and Peace" are especially applicable to our contemporary world.

Lastly, my third resource is:

Feinstein, David , and Stanley Krippner. 1988.  
PERSONAL MYTHOLOGY; the psychology of your  
evolving self. Jeremy P Tarcher, INC, Los Angeles  
Distributed by St Martin's Press, New York.

The first portion of this book deals with enhancing your awareness of how the symbols of your culture are used uniquely by your self. This book also has a chapter entitled "Tending to the Mythic Vision of Your Community" which raises concerns for the future and discusses means which we may utilize stories and emphasize trends which will bring about a more humane future for our selves, our society and our world.

We have included an outline which you may find helpful in preparing ceremonies. We wish you well in your ceremony planning and know that your good instincts, wide based resources, and group interaction will enable you to provide your groups with quality experiences.

*Submitted by:*

*Lucy Ann Linker*

*Miriam (mama B) Beasley*



# SUNDAY NIGHT'S "GETTING TO KNOW YOU" PARTY!

**Purpose of the Party:** Help 75+ labbers get (re)acquainted and have some fun!  
Help establish the spirit of Chat for the week.

Create an atmosphere of activity where everyone can participate!

**Committee Members:** Sarah Matthews, Jackie Baritell, Dan Moe, Mark Patterson,  
Burton Olsen

7:45 Party starts!

**1st activity:** "Getting to Know You" cards, 10 minutes, Mark

Keep people involved as they arrive, until the whole group is together.

Participants enter and are each given a blank card, tape, and pen; they are asked to write 5 things (in one or two words) about themselves and wear the card on their lapel.

Besides serving as a simple introductory activity, these cards will serve another purpose for an activity later in the evening.

**2nd activity:** Name Crossstics mixer, 10 minutes, Jackie

Continue to keep people involved as group gathers together.

Participants are each given a piece of paper and a pencil and are asked to write their name on it, then try to find others in the room whose names can intersect with theirs:

Example:

	m	
Jackie		
	r	sam
nikki	t	i
	h	sarah
	nel	i n
	ruth	a
		d m

**3rd activity:** Don't Put Your Trash in My Backyard , 10 minutes, Sarah

Labbers are asked to split into two roughly equal groups, and told that they are now "neighbors" with an imaginary fence running between them. They are asked to take the cards that they made in the **1st activity** off their lapel, wad it up and throw this "trash" over the "fence" into their neighbor's "yard". The goal, the group is told, is to get all the trash into their neighbor's yard. You can imagine the melee that results! This was all done while singing a song that apparently only Sarah knows called "Don't put your trash in my backyard" (to the tune of "Fish and Chips and Vinegar"). After a few minutes of dodging well-flung wads of yellow paper, the group was then told to pick up one piece of "trash" (being, of course, environmentally aware) -- and then, to un-wad it, read it, and try and find the person described. Once they find the person, they linked up with them; this process is repeated until everyone in the room is linked and the group has formed a circle. This put them into position for the next activity.

**4th activity:** Olsen's Crazy Handshakes, 10 minutes, Burton

The group already being in a circle around the room, Burton stepped forward, split the circle into an inner and outer ring, facing each other, and introduced his series of crazy handshakes. To try and do them justice here would take more creativity than this writer possesses; so suffer me simply to list them: we had the Mouse's, Logger's, Milker's, Dentist's, Barnyard, Patriot, Dandruff, Doctor's, Garbage Collector's, Fish, Automatic, Bee, Organist's, Typist's, Eskimo, Indian, Hawaiaan, PE

Teacher's, Jogger's, and Optometrist's, Egyptian, Handshakes. If you want to learn the Watermelon, you'll have to ask Burton's son Ladd (preferably after midnight, and next to a campfire). Anyway, the group was still in 2 concentric circles for the next activity.

**5th activity:** Circle Talk, 10 minutes, Dan

Dan instructed the 2 concentric circles to take turns answering a series of simple questions designed to help people get to know each other. As each person faced the person across from them, Dan gave first the inner ring, then the outer ring of people to talk for 30 seconds about:

1. What's a nice person like you doing in a place like this?
2. What's your best adventure?
3. What's one of your favorite things to do?
4. What are your plans for this summer?
5. What do you want to be when you grow up?
6. If you won the lottery tomorrow, what would you do?
7. If you could be an animal, what would it be?
8. Describe your best friend.

At the end of each question, the inner and outer circles shifted one position to the right, so that the next question would be discussed with someone new.

We didn't have time for all of the questions, but, as always, it's good to have more than you need! Meanwhile, we're still in a circle, and ready for the next activity.

**6th activity:** Mixer Dance, 15 - 20 minutes, Burton

Now that the crowd was warmed up, they weren't be too shy to grab hands and do some dancing! Burton lead the group in several good mixer dances that keeps the group involved.

**7th activity:** Family Pantomime, 10 minutes, Dan and Jackie

This activity was planned as an "extra" activity to use in case the party went faster than we think it would, or if we needed a filler for some other reason. As it was, the committee got so involved in the mixer dancing, that we forgot to set up for the next activity! Anyway, Dan and Jackie had the group (still in a circle from the mixer dancing), find their Chat families. Each family was, one at a time, given a pantomime to act out for the rest of the group. The pantomimes they had were:

1. Electric Mixer
2. Shark pursuing a surfer
3. A 6 pack in an earthquake
4. Polar bears in Arizona
5. Paddleboat
6. race car out of control
7. 4 slice toaster
8. tennis shoes in a dryer
9. lit matches thrown into a box of firecrackers
10. bowling pins

**8th activity:** Snacks in the Fireplace Room, 10 minutes, Mark & Sarah

Figuring that people would be ready for a drink and a snack, the committee planned to have some brownies, popcorn, candy, and drinks set up in the fireplace room. Also, while the group was in having snacks, Mark and Sarah had time to get the main room set up for the final ceremony. After things were set up, the group was led back into the main room, singing "Vive la companie".

**CEREMONY:**

The committee had asked 11 Labbers to help in the evening ceremony.

Because this would be the first ceremony of the Lab, the committee wanted to preserve the traditions, but present them in a fresh (we hoped) way. The ceremony needed to

include the tradition of lighting the Chatcolab candles of Sharing, Ideas, Philosophy, Humor, and Knowledge. We decided it would be fun and a little different to have pairs of people prepare their own thoughts on each of these foundation stones of Chat, then during the ceremony, have them select 8 to 10 other Labbers out of the audience to join them in a choral reading of their prepared thoughts. The goal was to have everyone in the Lab be involved in the Ceremony in an active way.

So, we started the Ceremony with Miriam Beasley (a long-time Labber) telling the story of the candles being lit.

Then, Ladd Olsen and Terry Moe (both 1st time Labbers) came up and lit the candle of Sharing. They then picked up lit votive candles, went out to the audience, selected "volunteers" by handing them a candle, and they all assembled up in front to do a choral reading of their thoughts on sharing (see their thoughts below). After the reading, they each returned to their seats, holding their lit candles, creating a nice glow in the darkened room.

This process was repeated for the Candle of Ideas, which was lit by Sally Heard and Gwen Main; the Candle of Philosophy, lit by Roy Main and Loren Olver; the Candle of Humor, lit by Jim Beasley and Billie Marie Studer; the Candle of Knowledge, lit by Jennifer Baringer and Beth Mitchell (please see below for each of their thoughts. By the end of the ceremony, everyone in the room had a lit votive candle, and all of the Chat candles were lit. We then shared some "wishes" (see below again) which were written for the Lab earlier as part of the supper meal time fun. The Ceremony ended with the singing of "Make new friends" and "Today".

#### **Candle Lighting Introduction - Miriam Beasley**

Chatcolab is VERY SPECIAL to the many of us who have been here before. We know this week will be a UNIQUE EXPERIENCE for each one of us who is here. The ideals towards which we strive are the SHARING of PHILOSOPHIES - HUMOR, KNOWLEDGE, and IDEAS. Our opening ceremony will hopefully set the tone for a memorable week during which we learn to CREATE HARMONY IN LEADERSHIP!

The ideas shared are as follows:

#### **Sharing Candle, by Ladd Olsen and Terry Moe**

Sometimes we may not realize  
That everything we do  
Affects not only our lives  
But touches others, too.  
A single happy smile  
Can always brighten up the day  
For anyone who happens  
To be passing by your way.  
And a little bit of thoughtfulness  
That shows someone you care  
Creates a ray of sunshine  
For both of you to share.

#### **Ideas Candle, by Sally Heard and Gwen Main**

At Chat everybody's ideas are important. We can use all of the ideas we receive here to enrich our lives and to give away to others.

At Chat we have time: to think of new ideas  
to imagine  
to aim high  
to see and to know.

The ideas we share here will: help us in our daily lives  
help us get our of our ruts  
help us believe in ourselves  
and bring us into harmony with each other and  
bring us into harmony with each other and  
all peoples everywhere.

### **Philosophy Candles** by Roy Main and Loren Olver

Philosophy and attitude are entwined attributes of the mind. You might say that our philosophies are best expressed by our attitudes towards the "ups and downs" of life. Philosophical thoughts such as: "live and let live", "Be generous in all things," "Share the load", "Give of your self" are the stuff of which a way of life, (a philosophy) comes alive ! Whether it is a leadership, a camping or an intellectual philosophy, the attitude towards the feelings is the net result. Let us hope that this attitude so well developed and nurtured by Chat over the years, will continue to create love, kindness, caring and sharing in every day, week, month and year that follows.

### **Humor Candles** by Jim Beasley and Billie Marie Studer

Sharing, jokes and fun  
Delightful grins, Life's spice  
Laughter sounds so nice!

Laugh! Life's music sounds  
Expand yourself crowing loud.  
Humor then abounds.

Chuckles determine  
Every friendly segment is  
Glue mending Chat lives.

Here is a Chat song  
Laughter, Ringing, Fellowship  
Seldom silent long.

### **Knowledge Candles** by Jennifer Baringer and Beth Mitchell

In our search for knowledge it is sometimes good to remember "a man should never be ashamed to know he has been in the wrong which is but saying, in other words, that he is wiser today than he was yesterday." Never be afraid to share your knowledge with others. By teaching and showing someone else -- you in return will be wiser knowing you've helped to broaden another wealth of knowledge.

Sarah, Dan, Mark and Jackie read eight wishes for the week, selected randomly from the wishes made earlier by the labbers, and the whole Lab joined in singing "Make New Friends". Thus, closed the ceremony.

## EVENING ACTIVITY REPORT FOR MONDAY

Theme: The Lost Chord - To tie in with the harmony theme we choose a musical mystery party.

Committee members: Janet, Gwen, Florence, Toni, Mike, Connie, Darlyne, Terri, and Neil

Advance Publicity: This consisted of skits during meals. Sherlock Homes kept up a vigil trying to solve the crime. At lunch the committee members all got up and started hunting for a clue. As they turned up plates and looked under chairs the other lunch participants became silent and started to watch. Sherlock then announced a crime had taken place and a clue was brought to her. The clue was found by a committee member in a prearranged place. The clues were notes on astro-bright papers. After being read to the group they were placed on the clue board. The clue board was a big piece of paper on the wall with clue board written on it.

At dinner the villain appeared with another clue which Sherlock analyzed. Other members were now finding clues around camp and many volunteered clues they had found. All clues were placed on the clue board. An unexpected surprise to the committee was that the crowd started to sing the song in the clues.

Decorations Used: A clue Board, Name tags

Games Used: 1. Pass the note [A take off on musical chairs], participants sat in a circle and passed 5 notes. Participants left holding a note when the music stopped were out. They had to stand, explain their costume and sit in the center of the circle.

Dances Used: "The Harmony Mixer."

Description of costumes: Musical related - Participants used a lot of imagination. Some came as musicians we know, others came as C notes (she pinned \$100 to herself) or a sour note (she pinned a picture of a pickle to herself) or a blue note (dressed in blue with a note pinned to herself) some even came with a tune in a bucket.

Refreshments: Apples, cheese and crackers

Resource Materials used: The ideas and resources for this program came out of the heads and experience of the committee members.

### AGENDA

#### Nametags

Entered the room to be Fingerprinted on the nametag record then they filled out priors, names and musical names. The musical name was what they were dressed as.

They milled and checked out costumes until the Maestro called them together to get in groups by the titles of their nametag records.

Each group had to sing the song on their title. Songs were from the clues and in the order to spell Darlyne. They were:

*Down in the Valley*

*Always*

*Red River Valley*

*Let me Call you Sweetheart*

*You are my Sunshine*

*Nobodyknows*

*Edelweiss*

This gave us about 7 participants in a group

After singing Sherlock analyzed clues and looked at thumb prints. She notices the notes written on the back of the nametags. Here they were instructed to sing their note and link up with others then join in sequence. Sounds of do, ray, mi, fa, so, la, te, rang out and they linked up and made a large circle. We sang the Sound of Music Song and proceeded with games and the dance, "Jiffy Mixer," led by Gwen Main.

Snacks

Dismissed to Ceremony by priors

They were marched in to form a circle

Jane Higuera led several songs, including "Tell Me Why", "I Think You're Wonderful".

Small purple paper triangles were passed out.

It was explained that this was a day of losing and finding. Of everyone working together to support a member and the friendship we had found. This week we were found at Chat and the rest of the year we will be lost and away.

The Way to Be a Friend was read.

The purple triangles were charged with our friendship by placing them between our hands and in silence were sent our friendship into them. With one last squeeze of luck they were passed to the friend on the right. The final instructions were to save the friendship token for the rest of the year and when you are lost take it out and remember us.

We then joined in a friendship circle. Take the hand of your neighbor then the hand of the neighbor next to your neighbor. (So everyone is holding hands with the person one over) Then bring everyone in the circle by ducking under the hands.

We sang *Friends* twice and the program was over.

Unexpected: The amount of participation we received from the participants who sang without prompting whenever any song title was mentioned. There were several "acts" which showed up and performed in their costumes. Talent we had not planned on or asked for but, worked it in the program and it was excellent.

The Key: Since we had a short planning period we relayed on spontaneity and did a lot of filling in on a bear bone program. Sherlock, Watson, the Maestro and the Villain all worked to keep the program rolling by filling in the dull spots. We many of us on the

committee did not realize that there was a song call The Lost Chord . A participant found a copy of the sheet music and taped it to the clue board.

The Clues: 1. *Down in the Valley* is a song tonight, it's one of the clues, and you'll have to guess right!

2. Always at Chat we're laughing and singing, but without our chord our music's not ringing.

3. *Red River Valley* is not what it seems it's just a misnomer This valley is green.

4. *Let me Call you Sweetheart* (or you can call me dear) But since I have a pretty name Please just call me near.

5. *You are My Sunshine* despite the Chat rain bring back our sweet chord - get us singing again.

6. *Nobody Knows!* where the lost chord has gone . Please, help us find it to finish our song.

7. *Edel weiss* is a sweet flower, that grows near by the lake so help us find our missing cord, There is so much at stake.

8. The missing chord is not a song. The missing chord is from Oregon.

### The Way to Be a Friend

The way to be a friend is just  
To keep a smiling face,  
To realize that laughter adds  
A special note of grace.

To shun away each petty doubt  
And open up the heart,  
To let in thoughts of love and trust  
Which is how friendships start.

Name \_\_\_\_\_

Musical Name \_\_\_\_\_

CHAT RECORD

Priors \_\_\_\_\_

# TUESDAY NIGHT BEACH PARTY AND CEREMONY

Committee members: Karen Ward, Jean Baringer, Nel Carver, Ladd Olson, Jennifer Baringer, Nikki Harapat, Maureen Downey, Kerin McFadden

ADVANCE PUBLICITY: Jennifer, Ladd, and Nikki wore bathing suits, towels and other appropriate beach attire to breakfast, lunch, and dinner on Tuesday. Each also wore invitations asking everyone to join them at the Beach Party Tuesday night. A large "Beach" poster was made and displayed.

Participants arrived at the party dressed in various Beach wear. The party began outside with participants playing various Parachute games and taking their shots with water balloons and the King Size Flipper. The party moved indoor with everyone doing the "swim" to "Wipeout" music. The room had been decorated using string and streamers to resemble a volleyball net. Everyone was divided into 8 groups and asked to sit at a table and build a sand castle in three minutes with the materials on the tables. Following the viewing of each groups sand castles, each group was given a set of Frog Game supplies and asked to catch the bugs on the beach. Jennifer led the group in singing the "Shark" song. Three teams were set up and played our version of "Beach Volleyball" and "Innertube Relay." Everyone was asked to do their part in keeping our beaches clean by picking up the garbage (broken balloons) on the beach. After the beach was clean, all were able to dance "White Silver Sands" on the white silver sand, followed by "Disco Duck."

As an example of a different type ( an upbeat) ceremony, the committee got on opposite sides of the volleyball net and played volleyball with a beach ball. With each serve, the server says "Chat is" and the player returning the serve responded with whatever Chat made them think of - such as friends, fun, love, etc. Everyone on the beach was asked to join in the "Chat is" volleyball game. Following the game, everyone joined in circle singing and sang "I want to Sing," "Swing Low," "When the Saints," and "When I'm on this Journey." Popcorn and ice water were served for refre<sup>1</sup>-----

## I want to sing

I want to sing, sing, sing,  
I want to shout, shout, shout  
I want to sing, I want to shout  
Praise the Lord.  
When the heavenly gates are opened wide  
I'll be standing by Jesus' side  
I want to sing, I want to shout  
Praise the Lord.

## Swing Low

Swing Low, Sweet chariot  
Coming forth to carry me home  
Swing Low, Sweet chariot  
Coming forth to carry me home

## When The Saints

When The Saints Go Marching In  
Oh when the saints go marching in  
Oh, Lord I want to be in that number  
Oh, when the saints go marching in

## When I'm on my Journey

When I'm on my Journey don't you weep after me  
When I'm on my Journey don't you weep after me  
When I'm on my Journey don't you weep after me  
I don't want you to weep after me.

High up on the mountain leave your troubles down below  
High up on the mountain leave your troubles down below  
High up on the mountain leave your troubles down below  
I don't want you to weep after me

(Chorus)

When the stars are falling and the thunder starts to roll  
When the stars are falling and the thunder starts to roll  
When the stars are falling and the thunder starts to roll  
I don't want you to weep after me

(Chorus)

Every lonely river must go home to the sea  
Every lonely river must go home to the sea  
Every lonely river must go home to the sea  
I don't want you to weep after me

(Chorus)



## WEDNESDAY NIGHT PARTY AND CEREMONY

The Pow-Wow committee was made up of eleven members, who were: Arlene Boileau, Tina Aguilar, Betty and Jim Schulds, Mama B., Billie Marie, Nancy Howard, Patti Schoenen, Amy Black, Doc and Betsy Carver.

We named the Pow-Wow Desert Rainbow. We honored the warrior and lady that went off to war. We done the ceremony where we took the headdress and replaced it with a helmet, the feather and replaced it with a gun, the moccasins and replaced it with the fatigue boots. We had an honor dance at the very beginning bringing the warriors in and welcomed them home from the war.

Before this began, we gave out headband at the door and each one had a different color in the middle of the band. They went to each table and matched the color of feather on the table with the one on the band. We had other items on the table for them to create their own head bands and logos of their "tribes".

We had eight tribes. They were: Whirlwind Friendships and the members are: Joyce, Ray, Vickie, Terri, Maureen, Diana, Bettine and Miriam.

War No More, whose members were: Jean B., Deena B., Ruth, Jane, Alva, Nell K. and Jean P.

Peaceful Waters whose members were: Kathy, Mike-Flying Squirrel, Loren, Jennifer-Whispering Fawn, Sarah-Laughing Maiden, Clem, Jackie-Dream Lady. from Lake Kawinilong Veedawoo, WY.

Mud-Between-Toes from the Eight Corners Area whose members are: Jim Beasley-Tilla Goat, Karen Ward, Burton Olson, Connie Cochell, Karen Mcfadden, Lad Olson, Darlyne Cochell.

Rainbow Song whose members are: Gwen Mair, Beth Mitchell, Cathy Mitchell, Florence Wells, Roy Main, Toni Gwin, Lucy Linker, Terra Mahaffey, Ingri Johnson and Lane Mahaffey.

Sam' Squaws whose members are: Sam Gouchenour, Nel Carver, Jeannie Warner, Kris Hamarsachmith, DawnE Headrick, Leila Steckelberg, Sharon Furabotten and Patty Logan.

Soangehaha, tribe of Strong Smiles whose members are: Dan Moe, Larrie Easterly, Mark Patterson, Nikki Harapat, Rosemary Gouehenour, Ruth Warner, Joan Street, Terry Moe, Janet Edwards.

And the host tribe was Rainbow Tribe whose members consisted of the committee. Miriam Beasley-Kussa, Betty Shulds-White Dove, Nancy Howard-Singing Painter, Sally-Rainbow Healer, Billie Marie-Wata-Eha-Ena.

For the games we had a legend in the place of games. This was Bear with Tail.

We had more dances and explained each one, then we went into the ceremony.

Arlene had passed a ball of string around the circle of tribes and had them imagine what it was like to be an Indian (one big circle around the "longhouse"). Each one had to hold the string with both hands until the last person received it. Then she asked them to put the string on the floor in front of their feet, and step back one step. During the time they were passing the string, she asked them to think of their families back home, their husbands, wives, children, grandchildren, girl/boy friends. Then had them imagine that you cannot contact them or go to them anymore because they could not step over that string, which represented the reservation line. And to think that on the other side of the string, all the things that you need to survive is on the other side, but cannot step over that line without a peice of paper with writting on it from the Indian agent. Not being able to read or understand what is on the paper you were given to be with you. It could have said this Indian is a run-away or shoot him or anything of that nature.

Then she went on to explain that they want the Indian Names and the pow-wow and all the fun part of being indian. That there is a balance to be an Indian. The good and the bad. At this point, Tina completed with the ceremony with the explanation of how the families were divided up to go to three reservations, Yakima, Warm Springs and Umatilla, but also explained that we are

glad that things aren't that way no more and glad that we could go to school and other places without the paper. And said that we love them. At the end, the string was suppose to have been picked and rewound by each member in the circle and each time they wound the string, they would bound up the hurt and the pain that has been suffered thru the generations and there would be no more line between you and me.

Refreshments were served: Indian Fry Bread and Lemon Aid.



## FEATHER SYMBOLISM

2 FEATHERS - MARRIED

1 FEATHER - SINGLE

RED - COURAGE

PURPLE - ROYALTY/HEALTH

BLUE - LIFE

YELLOW - LIGHT

ORANGE - BRAVERY

BLACK - DEATH

GREEN - GROWTH



DRAGON FLY  
Plenty Water



CROSSED ARROWS  
Friendship



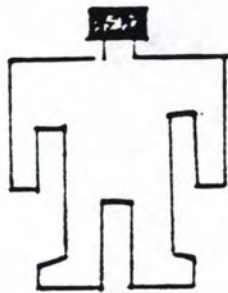
ARROWHEAD  
Alertness



BIG MOUNTAIN  
Abundance



CACTUS FLOWER  
Courtship



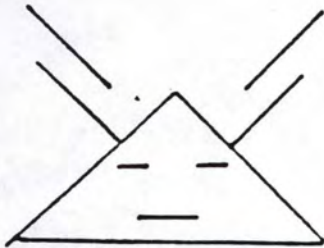
MAN  
Human Life



BEAR TRACK  
Good Omen



SUN SYMBOL  
Happiness



MORNING STAR  
Guidance



HORSE  
Journey

F-5

THE CONFEDERATED TRIBES OF THE WARM SPRINGS  
INDIAN RESERVATION OF OREGON PRESENTS.....

# BEAR WITH TAIL

A LEGEND TOLD by BETTY LOU LUCIO



LONG AGO, THE BLACK BEAR HAD A LONG TAIL.  
HE WAS VERY PROUD OF IT.



HE WAS ALWAYS COMBING AND BRUSHING HIS TAIL.



HE DIDN'T WORRY ABOUT FOOD. HE JUST GOT FRIENDLY  
WITH ANYONE, AND THEY SHARED THEIR FOOD WITH  
HIM.



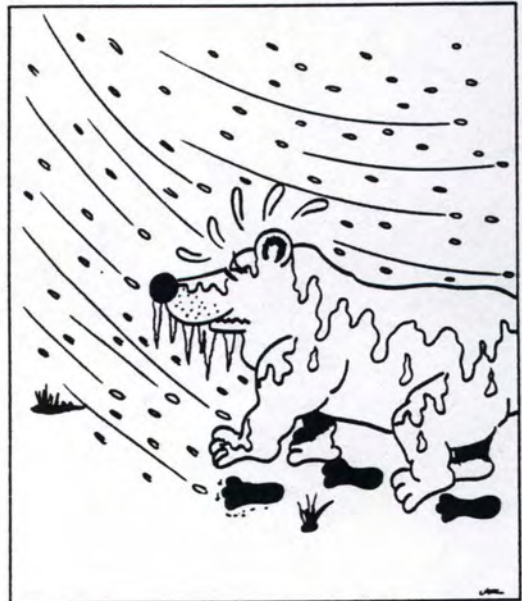
HE ESPECIALLY LIKED GETTING FRIENDLY WITH INDIANS. HE WATCHED EVERYTHING THEY DID, AND THEN HE'D ASK, "WHAT ARE YOU FOLKS DOING?"



THE INDIANS DIDN'T LIKE GETTING SO FRIENDLY WITH BLACK BEAR.



FOR A LONG TIME THEY PUT UP WITH HIM, BUT THERE CAME A TIME WHEN THEY JUST GOT TIRED OF HIM.



WINTER CAME, AND THERE WAS A HEAVY SNOWFALL. EVERYTHING FROZE.



ALL DAY LONG THE INDIANS FISHED THROUGH A HOLE CUT IN THE ICE . BLACK BEAR CAME TO THE PLACE WHERE THE INDIANS WERE FISHING.



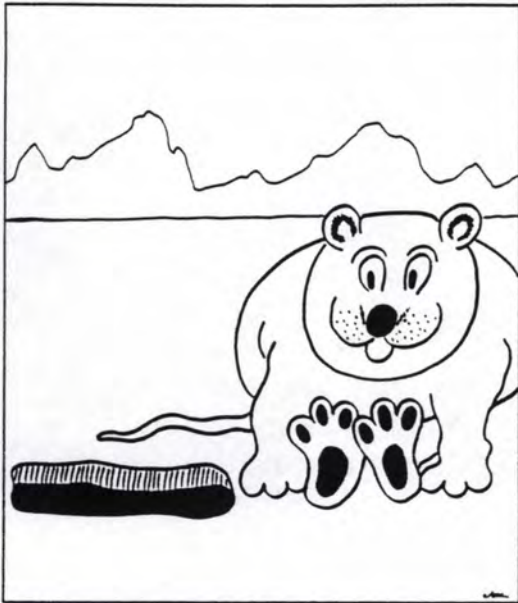
HE THOUGHT TO HIMSELF, " NOW I'LL LET THEM DO THE FISHING , AND I'LL EAT MY FILL OF TROUT."



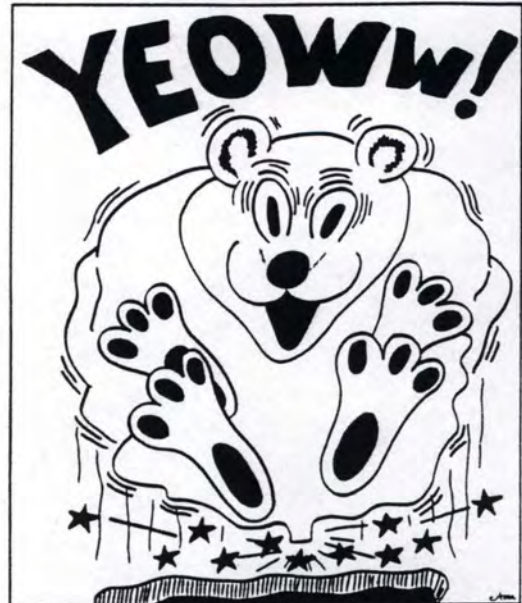
THE INDIANS SAW BLACK BEAR AND THEY ASKED THEMSELVES , " HOW SHALL WE TEACH BLACK BEAR A LESSON?"



THEN ONE OF THEM SAID , " I KNOW , LET'S MAKE HIM FISH WITH HIS TAIL . THEN IT WILL BREAK OFF !"



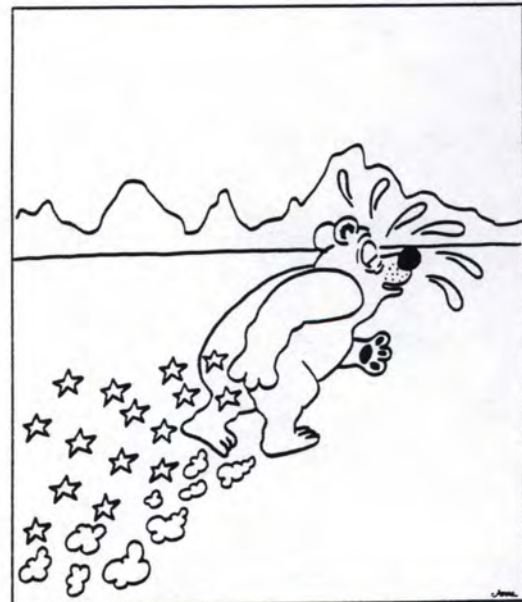
SO THEY SAID, "BLACK BEAR, IF YOU WANT TO EAT WITH US, YOU MUST FISH WITH YOUR TAIL."



AND SO HE SAT DOWN ON THE ICE AND FISHED WITH HIS TAIL. SUDDENLY HE FELT HIS TAIL SNAP OFF!



HE JUMPED UP AND FELT AROUND IN BACK FOR HIS TAIL. "OH, I'VE LOST MY TAIL!" HE CRIED.



AND HE COVERED UP HIS REAR AND RAN AWAY. AND FROM THAT TIME ON, THE BLACK BEAR HAD NO TAIL.



## THURSDAY EVENING ACTIVITY

THEME: Let 'er Buck! A western rodeo, auction and dance.

NAMES OF COMMITTEE MEMBERS: Jean P., Roy, Patty L., Elva, Clem, Lane, Doc, Rusti, Jeannie W., Terry, Kathy M., Miriam L.

ADVANCE PUBLICITY: "Let 'er Buck" handbills were posted on all the town buildings and in the dining hall. A skit at lunch introduced Clem Caddidlehopper and Cow Patty. WANTED Posters for Clem were posted soon after the mayhem. Each family was invited to select their top barrel racers and everyone designed an organic frisbee for the evening activities. A wild horse and roper came through at meals to get interest heightened.

DECORATIONS: As folks entered the main arena they were invited to tear (behind their backs) a horse, cowboy hat or boot. These were hung on the windows and judged by Judge Kathy (her motor was running to make a speedy retreat after judging!). A "bar" was set up by the arena.

ACTIVITIES/GAMES: Following flag lowering - to which people were asked to bring their organic frisbees - there was a cow chip throwing contest on the front lawn run by the rodeo clowns. As they entered the arena honky tonk music set the mood for a great hoedown. A cow milking contests was available for everyone to try their hand at milking. Calming the cow was the biggest challenge! The clowns then got all the barrel racers organized for a timed race. A western line dance was called by Roy to get everyone warmed up for the auction. Clem taught us about auctioneers banter and then got the auction rolling with some floor men keeping the crowd bidding higher. Following the auction Roy led us in another line dance to the campfire for the ceremony.

CEREMONY: At the campfire we sang several western songs and Doc told the legend of the Staff of Truth. It was passed around for all who wanted to share something. Jean ended with the following reading:

John O'Dreams

When midnight sings, good people homeward tread  
Seek now your blankets and your feather bed  
Home is the rover, his journey over  
Yield up the night time to old John O'Dreams.

Across the hill the sun has gone astray  
Tomorrow's cares are many dreams away  
The stars are flying, your candles dying  
Yield up the darkness to old John O'Dreams.

Both man and master in the night are one  
All things are equal when the day is done  
The prince and the ploughman, the slaves and freeman  
All find comfort with Old John O'Dreams.

Now as you sleep the dreams come winging clear  
The hawks of morning cannot harm you here  
Sleep is your river, float on forever  
And for your boatman choose Old John O'Dreams.

Bill Caddick  
from Rise Up Singing

DANCES USED: Howdy Do and Grand March.

COSTUMES: The Committee all dressed western including our dance hall girls, our auctioneer, our rodeo clowns. The cow was created of a grey spotted blanket, a braided tail and a box for the cow head. A rubber glove filled with milk was - you guess what! A broom stick horse was used for publicity. Two horse heads with reins were fashioned from flower pot holders for our barrel racers. All were invited to dress western.

REFRESHMENTS: Sassailla, Tex-mex mix, trail mix and brown Cow Patty cookies.

ANYTHING OF ELSE OF INTEREST: Western moo-ed music was played for meals. Bandana/natural centerpieces were on the table for the evening.

**WANTED**  
DEAD OR ALIVE  
FOR MURDER!



REWARD:  
CLEMCADDIDLEHOPPER

BILLIONS OF  
BUCKS FROM  
COW PATTY

Let 'er Buck!



Thursday 7:45 p.m.  
Main Arena

COME WESTERN!

All you Buckeroos  
and Buckerettes  
bring your bucks for  
the AUCTION!

## FRIDAY EVENING PARTY

Committee members: Burton Olson, Kris Hammerschmidt, Dawne Headrick, Diana Marsden, Ingri Johnson, Joyce Olver, Sharon Furbotten, Cathy & Vicky Mitchell, Beth Mitchell

Advance Publicity: Joyce, Ladd & Diana made a presentation at dinner. We also posted fliers. A sign above the door that says "Welcome to the Chatty Club.: Announcement at breakfast to let everyone know one of us finally received an invitation. Joyce is going to be Chair and announce she will be attending the chatty club party.

Decorations: Kris corolating decorations star placemats we used crepe paper for streamers. Double stars with 2 persons names on them.

Talent Show: Vicky Mitchell will coridinate the talent show. Some of the talent will be performed at dinner and the rest at the evening activity. At the talent show Loren O. (the host like Robin Leach) and Beth M. (the hostess) will announce the Rich & Famous families as they arrive. They will be seated with hug cards according to numbers.

Costumes: Dressed as the Rich & Famous

Refreshments: We corolated part of the talent show with dinner.

Reported by Dawn E Headrick

## FRIDAY CEREMONY

Theme: New & Old

Setting: In the dining hall seated by pairs. The lighting began bright in order to see and gradually became lighter.

Ceremony: We started by exchanging t-shirts that we had made for the person that we sat with at dinner. After the exchanging of the t-shirts a poem will be read in unison. Tina and Arline will present everyone's Indian name.

After the closing ceremony, we have our traditional closing ceremony of camp where the official Chat candle is lit to signify that Chat is officially over. This represents the four main ideas of Chat which are sharing, philosophies, hjumor, knowledge and ideas. Songs were sung after which Rainbow Children and Make New Friends and then a melody of what others really wanted to sing.

# FLAG CEREMONIES

## Flag Etiquette - U.S. Flag

1. Display the flag from sunrise to sunset or at designated times.
2. Do not fly the flag in rainy or stormy weather unless for some special reason.
3. Raise the flag briskly and proudly. Lower it slowly, ceremoniously.
4. Never allow the flag to touch the ground or floor. Gather and fold it correctly.
5. When giving the pledge, face the flag and stand erect with the right hand placed over the heart, fingers together and horizontal with the arm. Lower your arm at the conclusion of the pledge.
6. When carried in a procession with another flag or flags, the U. S. Flag should be either on the marching right (the flag's own right), or if there is a line of other flags, in front of the center of that line.
7. When another flag is flown on the same halyard with the U. S. flag the U. S. flag should be at the peak. When the flags are flown from adjacent staffs, the flag of the United States should be hoisted first and lowered last.
8. When the flag is displayed from a staff in a public auditorium, it should be placed on the speaker's right as they face the audience. Any other flag should be on the speaker's left.
9. When the flag is in such condition that it is no longer a fitting emblem for display, it should be destroyed in a dignified way, preferably burned.
10. When during the ceremony of hoisting or lowering the flag or when the flag is passing in a parade or in a review, all persons should face the flag, stand at attention, salute. There are three types of salutes:
  - a. Those in uniform should render the military salute.
  - b. Men with hats on should remove the hat, hold it with the right hand, with hand over the heart.
  - c. All others should salute by placing the right hand over the heart. The salute to the flag in a moving column should be given at the moment the flag passes.
11. When the U. S. Flag and another flag are placed on a desk or table at a meeting, the U. S. Flag is always on the president's right.
12. Store the flag in a proper place.

## Conducting a ceremony

1. One person should have overall responsibility for the flag ceremony
2. Select members who will carry out their parts effectively.
3. Practice the details.
  - a. Check the way the flag hooks and unhooks from the rope.
  - b. Walk through the ceremony with the members so that everyone know his part.
  - c. Make sure everyone knows how to fold the flag.
  - d Appearance is important, stand up straight, Pay attention, be interested.
4. Arrange people in a semicircle so that all can hear and singing will be more affective.
5. Keep the ceremony brief and to the point.
6. Use a different ceremony each time.

Flag raising and lowering should help to teach respect for the flag and to understand some of the things that the flag symbolizes in our county.

### "A Song For Our Banner"

The watchword recall  
Which gave the republic her station;  
"United we stand—divided we fall!"  
It made and preserves us a nation  
George P. Morris.

**MONDAY NIGHT FLAG CEREMONY**  
**presented by the Perky Turkeys -**

As we lower the flag today, we signify the end of this day. But we hold in our hearts the hope of tomorrow. A day of new beginnings, of new leadership...A day for you and me to grow, for us to share with others, to be proud of our accomplishments...A day to be gentle, to plan for the future, to make new friends, to learn new things, to enjoy nature...A day to tell others about happiness, to teach, to be a labber, to reach up and take responsibilities.

Dan played "TAPS" on the harmonica while the flags were lowered. Following the reading, the group sang "GOD BLESS AMERICA."

**TUESDAY NIGHT FLAG CEREMONY**

This truly has been a good day. As we look about us and see the beauty and harmony in nature, let us not forget that same beauty and harmony within each of us. Let us affirm one another as well.

How blessed we are to be here and to be able to stand before the symbol of Freedom, Harmony, and Peace. The flag of the United States of America.

**ALL AMERICAN BAND**  
**Closing Flag Ceremony - Wednesday)**

Family members Larrie Easterly, Tina Aguilar, Kris Hammerschmidt, Patti Schoenen, Bob Street, Nancy Howard, Florence Wells & DawnE Headriek all participated in a flag ceremony.

Patti Began by sharing a few words dear to her heart. Then taps was played on the pipe chimes by Larrie, Bob and Florence. All joined in together our family and all Chat labbers in singing America the Beautiful. We closed by Bob bringing the flag down and DawnE folding it with the help of Bob, Florence and Kris as directors in keeping the flag straight so it is easier to fold. This concluded our families closing flag ceremony.

Reported by DawnE

IN-DEPTH  
WORKSHOPS

SECTION E

# NATIVE AMERICAN CRAFTS

## BEADWORK

There are many ways to work with beads. The more you work on projects the better you become. It isn't something that you pick up and presto, you have a nice beaded item. It takes practice and patience. Not all beads are the same size.

Before beads, the native American Indians used quills, bones, seeds, animal teeth, shells and various pieces of wood to decorate garments and other articles. Now, these items are added to the beaded pieces to make a garment fancier and "one-of-a-kind".

The projects chosen, are simple, yet challenging enough for the beginner. There will be keychains, daisy chain necklaces and various styles of beadwork that will be taught.

### IMPORTANT NOTES:

**NEVER USE COTTON THREAD FOR BEADING.** It breaks easily and will not hold up. glass beads sometimes have a sharp edge and will fray the thread. Beading thread is designed to hold up longer and will not fray as much. When attaching beadwork to leather, always remember that the leather needle is a small knife and will cut the threads. Never pass a leather needle through the beads of a finished piece of beadwork. It will cut the threads. Use beeswax to coat the thread before beginning, it will keep the thread from tangling as much and reinforce the strength of the thread.



### KEYCHAIN

Supplies needed: one keychain, strip of buckskin and pony beads. Scissors to cut the buckskin narrow for the beads to fit on the strip.

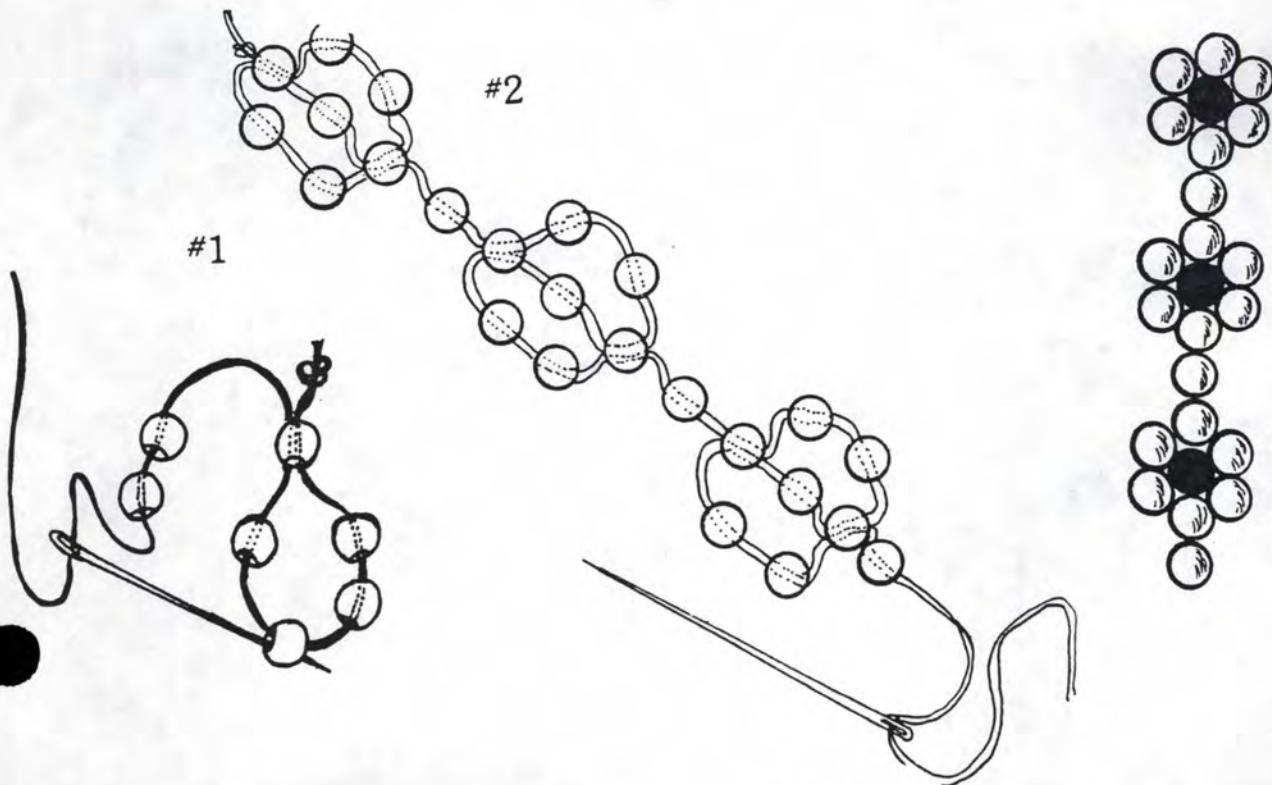
Take the strip of buckskin and put in on the keychain so that there will be two strips hanging down. Take your pony beads and start stringing them on the strips. You can string as many or as little as you want. When you get to the end, tie a knot in the end of the strips.

## DAISY CHAIN NECKLACE

Supplies needed: beading thread and needle, beeswax, two different colors seed beads, size 10/11.

1. Thread needle with about 25 inches of double thread and knot the end. Pick up five beads with needle and bring to end of the thread. Bring needle through first bead.

2. Pick up two beads, (the second bead could be a different color because it will be in the center of the daisy) bring needle through fourth bead. Continue until you reach the desired length of chain.



## THE PEYOTE STITCH

This stitch is used when beading a round object such as the bolo tie ropes, earrings, cigarette lighters, comb handles etc, its use is unlimited.

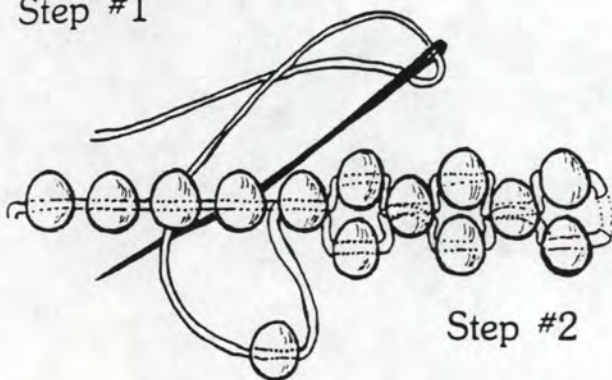
When beading a cigarette lighter or key chain, the best thing to do is to cover the object with leather, felt or baby wet pad all work fine.

Attach knotted thread to object at top of pattern. Pick up three beads of first row of beads going across or around the object. Take a stitch in the leather and bring the needle back through the third bead. Bring your needle through the third bead each time you sew three more on. This keeps the stitches in line and adds strength to the overall beadwork. Bring this on around until you reach the first bead, pass the needle through the first bead to connect.

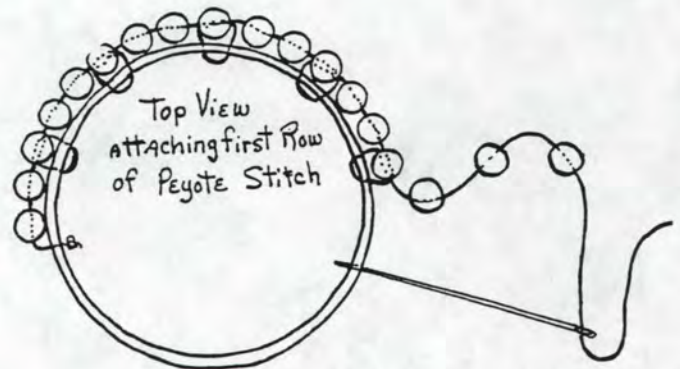
Pick up one bead on the needle, skip one bead (of the row that is sewn on) and bring the needle through to the 3rd bead. Continue until you are finished. Practicing with different colors to make designs and patterns.



Step #1



Step #2



## LOOM BEADING

Loom beading is easy and fun. Easy because you can make a loom from a piece of wood and small nails or screws. Door springs, combs and plastic zippers can be used to separate the warp threads. The warp threads are the threads placed stationary on the loom. In most pieces, they represent the length of the beadwork project. The threads must be placed wide enough apart that the bead fits between each thread. The strings should not have any slack and should be very taut.

To begin stringing the loom, you must tie the thread onto the outside nail, depending on how wide you wish to bead your strip. If you are using 12 beads wide, you will need to string 13 strings, then double the outside edge strings to give it more strength.

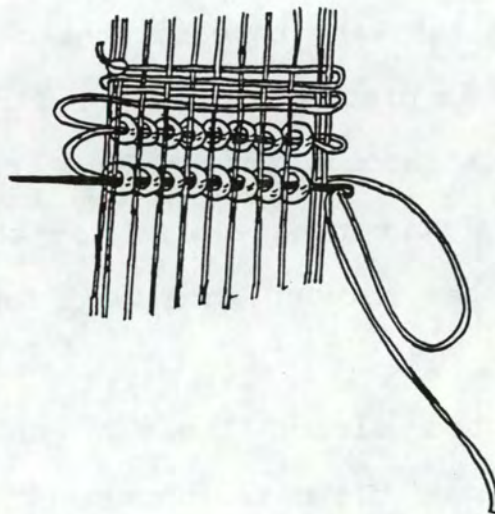
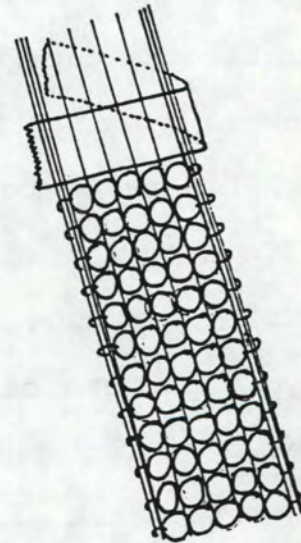
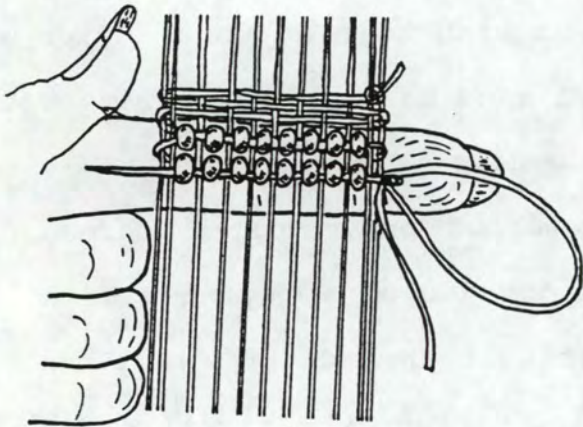
Thread your beading needle with about one yard of thread (doubled). Attach to the double left outside edge, tying a firm knot. This thread will be called your welt thread, on which the beads will be strung. With your needle, pick up the first row of beads your pattern calls for, going across the pattern from left to right.

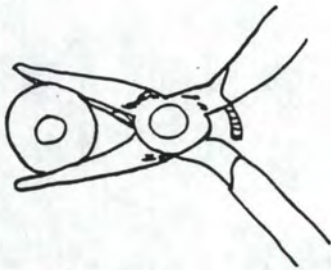
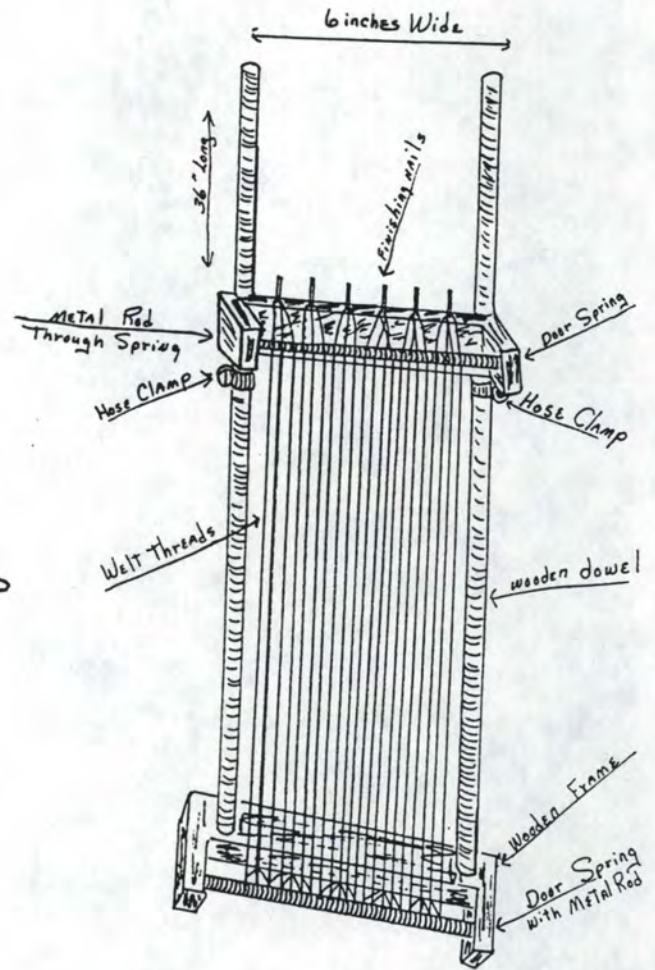
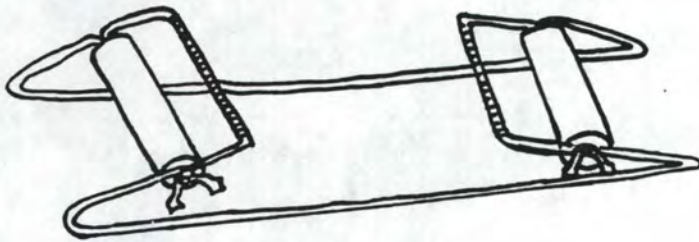
From the back side of the warp threads, the beads are placed between the warps and held in place with the forefinger. Then the welt thread is brought back through the beads on the top side of the warp threads. Be sure your needle stays on the top side of each warp thread as it passes through each bead for this is what holds the bead in place.

Always work under good direct light. It is sometimes difficult to tell the color of the beads under artificial light.

Beaded strip patterns are not difficult to do. Once you have become comfortable with the feel of the loom and familiarize yourself with the pattern, it goes very fast. Most patterns repeat themselves within a few inches on the loom.

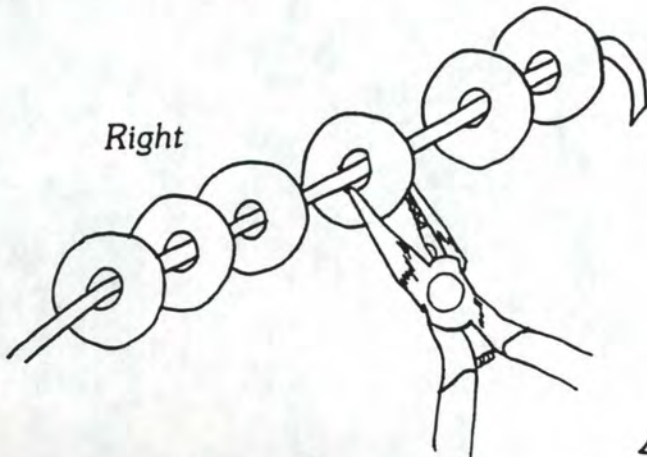
The finished bead strip can easily be sewn onto leather or fabric backing, depending on your choice. Tape the loose end strips together with cloth tape or use a little glue and glue them to a small piece of leather or fabric and tuck them under between the beading and backing.



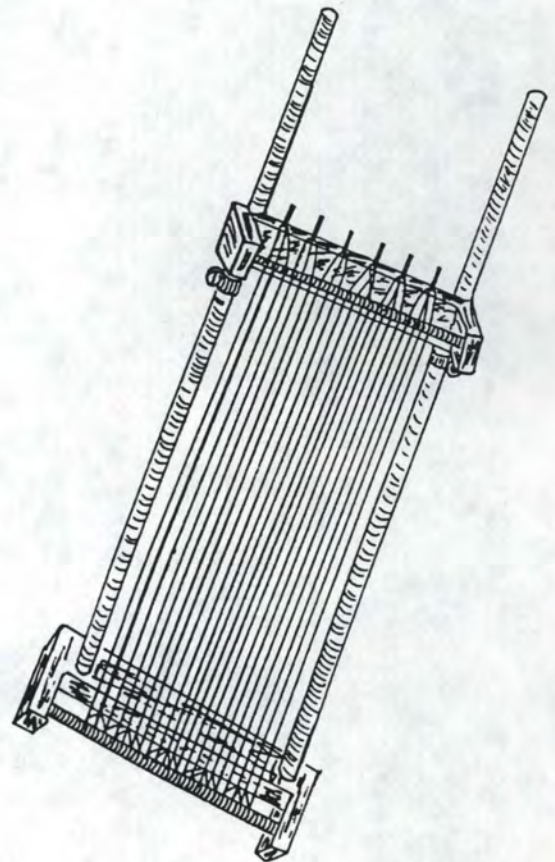


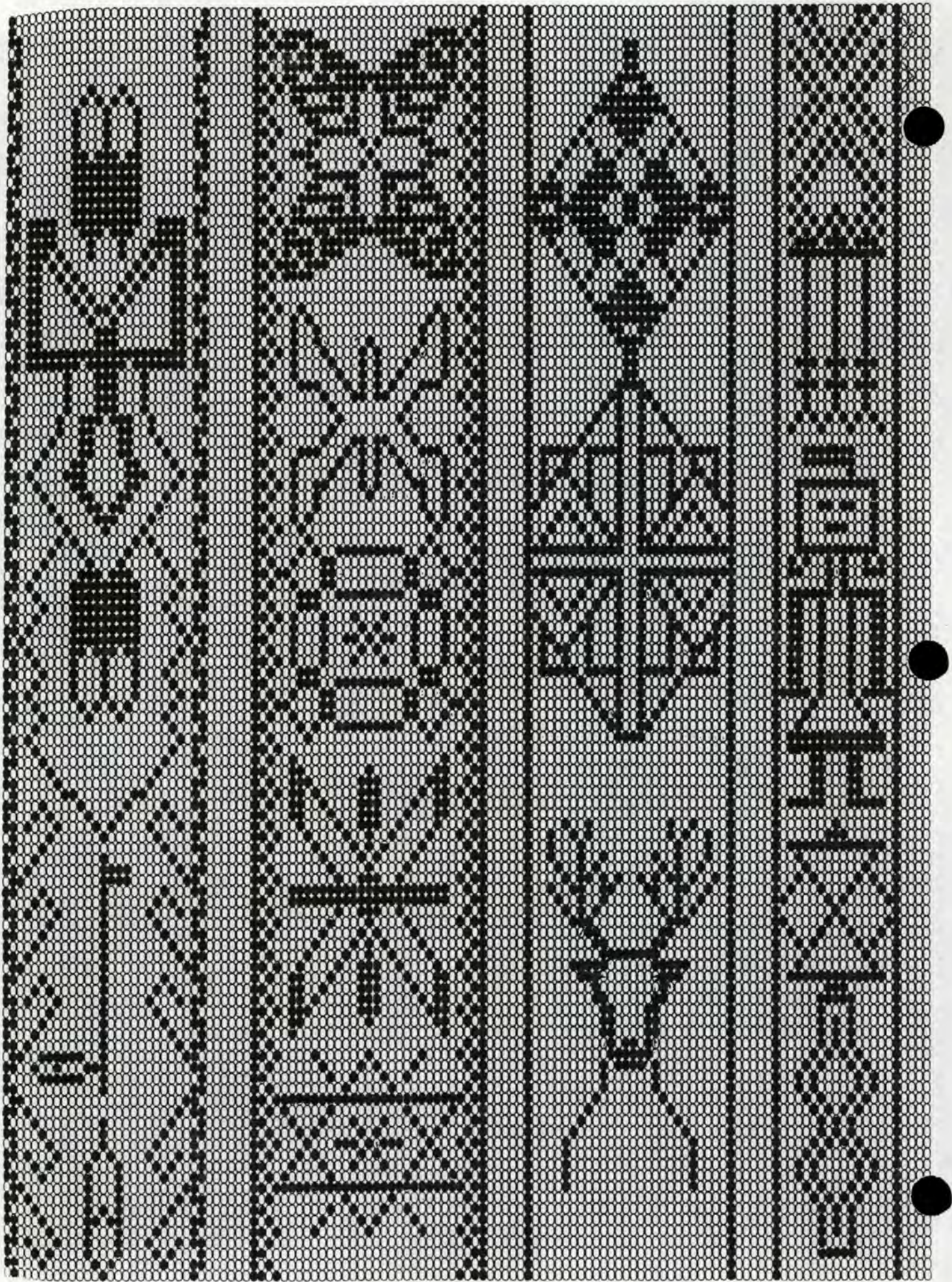
Wrong

Illustration of Incorrect and Correct way to break a bead



Right







Must we always teach our children with books?  
Let them look at the mountains and the stars up above.  
Let them look at the beauty of the waters and the  
trees and the flowers on earth. They will then begin  
to think, and to think, is the beginning  
of a real education.

  
~ David Polis

SARAH BROWN MATHEWS

INTERMOUNTAIN ENVIRONMENTAL EDUCATION ASSN.



"PACKAGED" AND COMMERCIAL SCIENCE AND ENVIRONMENTAL EDUCATION PROGRAMS

1. O.B.I.S. (OUTDOOR BIOLOGY INSTRUCTIONAL STRATEGIES)

Developed by Lawrence Hall of Science, University of California, Berkely (1975). Copyrighted. Now owned by Delta Education, Box M, Nashua, NH 03061. \$6.80-\$14.40 per module (set). Twenty six different modules available each with 6-10 activities. Duplication of the same activity in several modules.

Some typical modules include:

- |                   |                        |                     |
|-------------------|------------------------|---------------------|
| -Animal Behaviors | -Games and Simulations | -For 8-11 Year Olds |
| -Adaptations      | -Human Impact          | -For Large Groups   |
| -Bio-crafts       | -Desert                | -For Small Groups   |
| -Backyard         | -Forest                | -Schoolyard         |

Generally designed for 4th-6th grade kids but easy adaptation for 3rd grade through junior high. About one-third are games, one-third are arts/crafts, and one-third are investigations. All are keyed to making the study of biological concepts fun, challenging and concrete. Equipment and material needs are minimal usually involving things normally found in the classroom.

2. PLT (PROJECT LEARNING TREE)

Developed by teachers for The American Forest Foundation and the Western Regional E.E. Council, it's co-sponsors, in 1976. Includes a K-6th grade curriculum guide containing 89 activities, and a 7th-12th grade guide containing 88 activities. The activities in both guides teach basic skills in science, social studies, math, language arts, health and fine arts.

The activities are organized around seven principles or themes:

- Environmental Awareness
- Diversity of Forest Roles
- Cultural Contexts
- Societies. Perspectives on Issues
- Management of Resources (including interdependence)
- Life Support Systems
- Lifestyle Modifications

A guide is provided free to those who attend a one-day workshop. Forty six states have "official" programs including a state coordinator usually within the State Department of Education or the State Foresters Office. Workshops available in each state. A new computer learning "game" called "FOCUS ON FORESTS" was developed for upper elementary and junior high. Cost is \$20.00 and is for Apple II e & f computer use. USDA Forest Service, Society of American Foresters & National Association of State Foresters are associate co-sponsors. PLT is currently being updated and new workbooks should be available in 1991.

3. IYE (INVESTIGATING YOUR ENVIRONMENT) .

Developed by resource professionals for the U.S.D.A. Forest Service in 1970 and modified continuously since then. Packet (FS-349) contains 6-four hour long investigations made up of short tasks and activities designed to help people learn more about local environments. Many tasks can be done indoors, most can be done on the school ground or in the neighborhood, and some would involve a field trip. All are designed so the student collects and interprets data and then comes to some conclusion about its meaning.

Investigations include:

- |          |                            |
|----------|----------------------------|
| -Forests | -Developing Investigations |
| -Animals | -The Human Environment     |
| -Plants  | -Water/Streams             |
| -Soils   |                            |

Materials are in the "public domain" so they may be copied. Available through most Forest Service offices free. Detailed lesson plans are designed to be used with 3rd grade students to adults. Equipment maybe purchased from supplies, or may be borrowed from Forest Service Regional Headquarters, Forest Service (info. Office) 324 25th St., Ogden, UT 84401 (801) 625-5348

4. GREENBOX (NEWLY UPDATED)

Developed and sold through Humboldt County Office of Education, 901 Myrtle Ave., Eureka, CA 95001 (701) 445-5411 Extension 265. Box contains hundreds of activity cards of three different types:

- 1) "Do" cards - mental and/or physical activities.
- 2) "Think" cards - conceptualization and transfer.
- 3) "Show" cards - communication and synthesis of what is learned.

Complete set is \$60.00. Several teacher preparation booklets included. Cards are organized by topics such as:

- |         |                 |                  |
|---------|-----------------|------------------|
| -Energy | -Plants/Animals | -Music and Dance |
| -Water  | -Adaptation     | -Numbers         |
| -Land   | -Building       | -Mapping         |
| -Air    | -Change         | -Values          |

Appears to be appropriate for K-8th grade. Conceptually very good. Copyrighted.

5. PROJECT WILD

Developed through a joint effort of the Western Association of Fish and Wildlife Agencies and the Western Regional Environmental Education Council (WREEC). Inquiries should be directed to local wildlife agencies or the Department of Education in your state.

## PROJECT WILD CONT.

Project Wild is a K-12 environmental education program emphasizing wildlife. The program is supplementary and intradisciplinary. WILD activities are designed to fit and enrich the subjects, concepts and basic skills already taught, including language arts, science, math, social studies, art and PE.

Upon completion of a six-to sixteen hour workshop, (depending upon requirements in your state) participants receive free of charge a basic Project WILD Guide appropriate for their grade level and an Aquatic WILD Guide. Each guide is cross-referenced by grade level, subject area, skills and topic.

The guides are based on the following conceptual framework:

- |                                  |                             |
|----------------------------------|-----------------------------|
| -Trends, Issues and Consequences | -Awareness and Appreciation |
| -People, Culture and Wildlife    | -Responsible Human Actions  |
| -Diversity of Wildlife Values    | -Ecological Principles      |
| -Management and Conservation     |                             |

## 6. CLASS PROJECT

The CLASS PROJECT is a series of investigations and projects covering six content areas:

- |                              |                              |
|------------------------------|------------------------------|
| -Forest/Watershed Management | -Wildlife Habitat Management |
| -Environmental Issues        | -Hazardous Substances        |
| -Energy Use                  | -Wetlands                    |

The investigations are designed as supplementary materials for existing curricula. There is no prescribed order either for the content areas or for many of the investigations. Sponsors have tried to make the materials as "hands-on" as possible, reducing lecture time and increasing the amount of time students are actively involved in learning.

Through the CLASS PROJECT, students learn environmental and natural resource management concepts by conducting activities and investigations in the classroom and on the school grounds. The skills students acquire through these activities will lead them toward involvement in community action projects.

Available for \$15.00, plus \$2.75 postage and handling, by writing National Wildlife Federation, 1412 16th St. N.W., Washington, D.C. 20036 or by attending workshops on the use of the material.

Materials include:

- |                                       |                                  |
|---------------------------------------|----------------------------------|
| -Three-ring binder                    | -Teacher transparency worksheets |
| -Three hundred pages of illustrations | -Six colored posters             |
| -Student worksheets                   |                                  |

## 7. NATURESCOPE

Developed in 1985 by the National Wildlife Federation, 1412 16th Street N.W., Washington, D.C. 20036. Single issues are available for \$7.00, 6 pack set for \$35.00, and the 16 set library for \$79.00.

Each issue focuses on a single theme such as:

- Weather
- Insects
- Forests
- Deserts
- new for 1990 - Pollution
- Endangered species
- Astronomy
- Animals
- Birds

NATURESCOPE is packed with page after page of activities kids love-- experiments, demonstrations, puzzles, games, plays-- that save you time and complement any textbook, grades K-7. It makes science fun for kids. The activities combine science with language arts, math, and other subjects, and are designed to encourage kids to think, observe and investigate.

- \*\* Also developed by the National Wildlife Federation are two monthly magazines designed for children which assist youngsters thinking, doing, learning, questioning and reading topics related to nature.
- \* BIG BACKYARD Ages 3-5 yrs. Contents include colorful photos and illustrations with simple to follow stories, games, puzzles and poems. Each issue is accompanied by a helpful parent-teacher letter with ideas and activities to increase the learning value of the issue. 1 year subscription is \$10.00.
- \* RANGER RICK Ages 6-12 yrs. Each issue is filled with stories, wildlife adventures, poems, colorful photos and illustrations, puzzles, student contributions. Subscription also includes membership with card, decal, etc. to the Ranger Rick Club. 1 year subscription is \$14.00.

## 8. WOODSY OWL ENVIRONMENTAL EDUCATION LEADER'S KIT

The new (May 1986) packet is available from participating U.S.D.A. Forest Service Offices around the nation. If your local office has none, contact U.S. Forest Service (I.O.), 324 25th Street, Ogden, UT 84401, Packets are free (1 per instructor) and are not copyrighted.

The kit is designed for preschool to grade 2 and was developed to fill a void in environmental awareness materials for that age group. The packet contains a leader's guide to the activities, and phonograph record of songs and sounds, 2 posters, a sheet of stamps and activity sheets for kids. Sheet music is also provided.

The materials and lessons are organized into four sections and include:

- Environmental Awareness
- Environmental Solutions
- Environmental Problems
- Resources

. LIVING LIGHTLY SERIES

Developed by the National Audubon Society, Schlitz Audubon Center, 1111 East Brown Deer Road, Milwaukee, WI 53217. Copyrighted. Developed and written for students in both suburban and urban communities.

LIVING LIGHTLY IN THE CITY VOL. I Grades K-3 \$17.00 is action oriented stimulating children to explore their surroundings and develop a positive image of themselves and their environment. 6 units.

LIVING LIGHTLY IN THE CITY VOL II Grades 4-6 \$17.00 curriculum contains 11 units covering a broad range of topics including:

- Land Use
- Water Resources
- Transportation
- Nature in the City
- Native American Philosophy

Volume II includes 60 transparencies, mystery cards and student activity sheets designed to help infuse environmental studies into the existing curricula.

LIVING LIGHTLY ON THE PLANET VOL. I Grades 7-9 \$17.00 The investigations give students the opportunity to encounter a variety of viewpoints, examine and clarify their own values, and evaluate some possible alternatives for solving environmental problems. Investigations include issues such as:

- Global Population
- Land Use
- Groundwater
- Urban Ecology and Lifestyles

LIVING LIGHTLY ON THE PLANET VOL. II Grades 10-12 \$17.00 The senior high guide is designed to help students apply knowledge of ecological concepts to human interaction with the land. The investigations are designed to foster creativity, critical thinking and problem-solving skills. The result--a heightened sense of responsibility for the Earth's resources. Investigations include global concerns such as:

- Famine
- Rain Forest Conservation
- Maintaining Peace
- Alternative Energy
- Acid Rain
- Hazardous Waste
- Nuclear Power
- 21st Century Lifestyles

10. WATER EDUCATION

Developed by Dr. Donald R. Daugs and Dr. C. Earl Israelson, Utah State Univ., Logan, UT 84322 (1985). Copyright by International Office for Water Education

Teaching staff are encouraged to attend training workshops prior to receiving the supplemental book of water related activities. Contact Mardell Parrish, c/o the USU International Office for Water Education (801) 750-3175 to arrange for a workshop. Workshops are free, books are \$2.75.

The K-6 book is designed to offer background information for each topic unit. Book is a collection of lesson plans which indicate grade level, related subjects areas, vocabulary, materials, length of time and procedures; (illustrated). General content includes:

- Physical and Chemical Properties of Water
- Dependence of Living Things on Water
- The Hydrologic Cycle
- Water; Essential for Human Activity

11. THE NATIONAL ENERGY FOUNDATION: RESOURCES FOR EDUCATION

During National Energy Foundation's more than 15 years history, the organization has created numerous instructional resources for educators. They have also developed and implemented thousands of teacher training programs. National Energy Foundation has materials for every grade level and most disciplines. These include:

- |                      |                     |
|----------------------|---------------------|
| -Activity Guides     | -Resource Documents |
| -Lesson Plans        | -Simulations        |
| - <u>"Energists"</u> | -Posters            |
| -Books               | -Kits               |

New materials are being developed all the time. Recent additions to the product line include: Decisions For Today and Tomorrow ( an outstanding new STS Program) The Harnessed Atom Program, and Nuclear Education.

Four new energy projects for Young Scientists and teachers has been created dealing with Earth Science, Chemistry, Biology, and Physics.

The National Energy Foundation's very popular poster and Energist series include:

- |                        |                             |
|------------------------|-----------------------------|
| -Electrical Generation | -Renewable Energy Resources |
| -Natural Gas           | -Water                      |
| -Nuclear Energy        | -Coal                       |
| -Oil                   |                             |

The National Energy Foundation also provides the complete K-12 water education curriculum originally developed by the Water & Man organization. This popular collection of materials has proven very successful. For more information about the National Energy Foundation or Water & Man's complimentary resources, and other helpful teaching information contact:

National Energy Foundation  
5160 Wiley Post Way, Suite 200  
Salt Lake City, UT 84116 (801) 539-1406

12. EXPEDITION: YELLOWSTONE

Developed by the United States Department of the Interior, National Park Service, Yellowstone National Park, Wyoming 82190. Copyrighted. The Expedition Yellowstone series consists of two parts; the storybook (Expedition Yellowstone: A Mountain Adventure) and a teacher workbook. The storybook, by Sandra Chisholm Robinson is a fictional account of the natural and human history of Yellowstone as seen by the central character, mountain man Joshua Grimes, and his acquaintances and descendants. It was written specifically to be used with the workbook, and each chapter of the storybook is based on one of the major themes or concepts of the workbook:

- Earth Science: "Geologic Story of Yellowstone National Park"
- Life Science: "The Diversity of Life in Yellowstone"
- Social Science: "Man and Yellowstone"
- Social Science: The National Park Idea

By purchasing the curriculum, you are also eligible for participation in a "Booshway" Expedition for your class or group. The National Park service will host you for a weeks visit including the service of a park ranger guide.

THE RIPPLE EFFECT (Forwards and backwards)

1. Do you want to be a positive influence in the world?
2. First, get your own life in order.
3. Ground yourself in principle....
4. ..so that your behavior is wholesome and effective.
5. If you do that, you will earn respect and be a powerful influence.
6. Your behavior influences others through a ripple effect.
7. A ripple effect works because each of us influences everything else.
8. Powerful people are powerful influences.
9. If your life works...
10. ..you influence your family.
11. If your family works...
12. ..your family influences the community.
13. If your community works...
14. ..your community influences the nation.
15. If your nation works...
16. ..your nation influences the world.
17. If the world works...
18. ..the ripple effect spreads throughout the universe.
19. Remember that your influence begins with you and ripples outward.
20. So be sure that your influence is insitefull and honest.
21. How do I know this works?
22. All growth spreads outward from a fertile and potent nucleus.
23. You are a nucleus.
24. If your environmental education offerings have a vision....
25. ..new team mates will join you.
26. If new team mates have a vision...
27. ..they will influence teachers.
28. I teachers have a vision...
29. ..they will influence children.
30. If children have a vision...
31. ..they can save the planet.
32. SO TEACH YOUR CHILDREN WELL

---

Adapted from materials developed by Maine PLT Coordinator, Tom Driscoll. This was used as the closing ceremony at the 1989 PLT Coordinators Conference in New Hampshire.

# GENERAL TEACHING TECHNIQUES FOR DANCING

By Burton Olsen

## Preparation for the Instructor:

1. Make tentative plan or schedule.
2. Go over each dance, with and without music.
3. Use instructions when not sure of dance.
4. Learn the dances well.
5. Have all records/tapes/cd's available and in your possession.
6. Check out equipment with your music before instruction.

## Teaching Procedure for the Instructor:

1. Formation: Get the group into the proper formation first, circle, line, etc.
2. Demonstration: Demonstrate step(s) or short routine to group with and/or without music.
3. Participation: (a) call ahead as group go through step(s) or short routine usually without using music; (b) call ahead several steps and /or routine by using music.

## Teaching Pointers for the Instructor:

1. Get attention; wait for natural pauses; speak slowly and low, not high and fast. Be jovial--avoid being a traffic cop.
2. Get dancers into formation. Use a dance or game for changing from one formation to another and for getting partners.
3. Analyze and be aware of students with physical or mental disability.
4. Trade partners often.
5. Watch so you do not teach too fast or too slow, teach for the "average" student.
6. Evaluate the entire affair as soon as possible after it is over.
7. Encourage people to learn the name and origin of the dance.
8. Teach in a line best, If there are a lot of people instructor can be elevated, but you loose the closeness of the group. If teaching in a circle Identify with a particular side so those on opposite side can identify by doing opposite. Mass formation teaching is very difficult for all--teacher and student.

## Dance Party Helps for the Instructor:

1. Study you group, recognize that different ages have particular likes and dislikes.
2. Be well prepared and know thoroughly every mixer and dance that you plan to use. Do not read instructions to your group--try to have them will in mind referring only to a card in your hand which will tell you what step comes next.
3. For the first time or two with a new group it is best to use some type of starter or activity to get people from where they are or coming from to the desired formation on the dance floor. Examples are:
  - a. When the group is coming from home, use various types of pre-party activities.
  - b. When the group comes from one building or one room to another, use a musical mixer such as a grand march.
  - c. When the group is seated in the hall and chairs must be moved, use a game or activity to clear the chairs.
  - d. When the group is sitting around the side, use an activity that will get them on their feet.



- e. When the group is standing in mass formation, use a chain line, Conga line, singing, leaders stunts, etc.
  - f. When the group is coming from classrooms, have the teacher bring them on the floor with a chain line.
4. Remember that parties and dancing are fun and keep this in mind always as your goal.
  5. Start on time!
  6. Be sure to stand where everyone can see you and have enough assistants to help you with the records and any other equipment.
  7. Get the attention of the group before you start the activities. Be happy, friendly, kind, and confident.
  8. Give brief but clear instructions and never talk too much.
  9. When necessary, demonstrate the dance or mixer, people learn best by seeing.
  10. Have your group do the dance and correct any mistakes they may be making. Sometimes laughter is the best corrective. It is more important that your group have fun than that they perform the mixer exactly right.
  11. Have a definite ending time. Quit promptly and decisively while your people still think they want more. Take particular notice of fatigue or embarrassment on the part of any of your group and remedy the situation.
  12. Have a variety of mixers and dances which will assure the changing of partners. Never leave anyone out and be aware of shy people. During the evening, be sure that everyone has participated one way or another.
  13. Vary the dance program. Be prepared to change at a moments notice if conditions change. Do not take too long a time to distribute or collect equipment for dance mixers. Train assistants or use dancers for this purpose.
  14. Avoid elimination dances except to get the group to refreshments or for a special purpose.
  15. Do not try too many new things at once. Try at least one new activity at every party if you are interested in improving yourself.
  16. After the party is over, valueate the affair as soon as possible .

**Notations:**

# Dancing In Depth Workshop

**First Session, General Techniques of Teaching Dancing to other, General**

**Third session, Review & Ballroom Dances**

1. Go over handout, briefly discuss
2. Patty Cake Polka
  - Line
  - Circle
  - With Partners
  - With Partners, & changing partners
3. Dances:
  - Doubleska Polka
  - New York, New York
  - White Silver Sands

## Second Session, Review & Folk Dances

1. Review Dances done, first Session
2. Dances:
  - Erev Shel Shoshanim
  - Gustafs Skoal
  - Korobushka
  - Oslo Waltz
  - Tzadik Katamar

## Fourth Session, Folk Dances

- |                                    |                        |
|------------------------------------|------------------------|
| 1. California Strut                | (Line)                 |
| 2. Mexican Corn                    | (Line, Circle, Mixer)  |
| 3. Ding Dong Daddy                 | (Line)                 |
| 4. Ramblin Reuben                  | (Mixer)                |
| 5. Hallelujah                      | (Line)                 |
| 6. Blame it on the Bossa Nova      | (Line, Circle, Mixer)  |
| 7. Alley Cat & Pop Corn            | (Line)                 |
| 8. D'Hammerschmiedsg'Sell'n        | (Partners-2, 4, & 8)   |
| 9. Schottish                       | (Circle)               |
| 10. Misirlou                       | (Circle)               |
| 11. Milanovo Kolo                  | (Line)                 |
| 12. Steppin' Out                   | (Line)                 |
| 13. Sulam Ya'akov (Jacob's Ladder) | (Israeli Circle)       |
| 14. Alunelul (Little Hazel Nut)    | (Romanian, circle)     |
| 15. Teton Mt. Stomp                | (Circle, Mixer)        |
| 16. Left Footers One Step          | (mixer)                |
| 17. White Silver Sands             | (Mixer)                |
| 18. Bop                            | (Circle, Line)         |
| 19. Carnavalito                    | (Bolivian, circle)     |
| 20. Varsouvianna                   | (Couple circle, Mixer) |

- Cha Cha (Mixer)
- Basic
  - Crossover
  - Basic
  - Crossover Freeze
  - Basic
  - Crossover Rock
  - Change Partners

- Waltz (Mixer)
- Basic
  - Left Box Turn
  - Side Balance
  - Change Partners

- Lindy (Mixer)
- Two Hand Basic
  - Cuddle Right
  - Two Hand Basic
  - Backward Arch
  - Two Hand Basic
  - Forward Arch
  - Two Hand Basic & Change Partners

- Eric 2024, "Walter Murphy
- A&M 1022, Herb Alpert
- Lloyd Shaw 3324
- Windsor 4615
- Parker & Penny 8877
- Columbia 13-33079
- Musicor 1458
- Folklore Village 105
- EPA Victor 4135
- Festival 3505
- RCA Victor 144
- Blue Star 1528
- Worldtone 10016
- World Tone 10005
- Windsor 4615
- Grenn 17036
- Grenn 15006
- EMI B-8289
- Folk Dancer MH 1130
- Windsor 4615

DREAM WORKSHOP  
with Jackie Baritell

Everyone dreams. In fact, we dream four to five times every night, spending about 20% of our total sleep time in a dream state. This means an average of one-and-a-half hours each night is spent dreaming or about four to five years of our lifetime. Dreams serve a compensatory purpose in our lives. They bring balance, healing, health, and guidance. People can look at dreams for direction. Dreams can be controlled and used creatively.

SIX STEPS FOR HONORING YOUR DREAMS

1. RECORD THE DREAM. Write down all the details, feelings, action, and fine points. Date each dream.
2. WRITE DOWN ANY ASSOCIATIONS YOU HAVE FOR ANYTHING IN THE DREAM: What connections or memories do the people or things have for you? See pointers below.
3. DO SOMETHING WITH THE DREAM: Draw it, write a dialogue, use a picture or symbolic representation as a starter for meditation or finish the dream. Such activities will help unlock the meaning of the dream for you.
4. LISTEN TO THE DREAM AS IF IT WERE A PLAY OR MOVIE. If you saw this on stage or in a theatre, what would it look like? Can you state the THEME of the dream in a sentence?
5. TRY TO DISCERN THE MESSAGE OF THE DREAM: Remember your dreams have a purpose. What does your unconscious want you to recognize and/or do? When you have a resonating, sure feeling, you'll know you got it!
6. RESPONSE: What action can you take to respond to the dream message or teaching? If we respond to a dream, we will often experience a release of energy; the dream shows another step in our growth process.

LEVELS OF DREAM INTERPRETATION

Dreams can be looked at on three levels. Many dreams will include all three levels.

1. PHYSICAL--Look at what the physical information is giving you through things, body, etc. Dreams at this level get you to pay attention to physical needs, to things you are noticing on the peripheral level but to which you are not attending.
2. SYMBOLIC--The various aspects of the dream symbolize parts of the dreamer or something important to the dreamer.
3. HIGHER LEVEL--These are the big dreams about your life purpose, dreams of meeting with your higher self, expanding consciousness dreams, and precognitive dreams.

### POINTERS FOR RECALLING DREAMS

1. Keep pad of paper and pen(cil) by bed(or tape recorder).
2. Give yourself a suggestion before falling asleep.  
"I will remember my dreams. I will record them."
3. Write down whatever is there as soon as possible without judging.
4. Allow yourself to awaken naturally (you naturally awaken from an R.E.M. state). Keep eyes closed and review dream in the position in which you awaken, then roll over gently and review again.
5. Anticipate an awesome experience!

### LOOKING AT YOUR DREAMS

Pay attention to your associations to aspects of your dreams. Others are valuable in guiding your insights, but what resonates with you is what is important. Keep a dream journal. Write down your dream when you first awaken before any distractions occur. Write all that you remember. Then go back and write associations to different parts of your dream.

1. Look at the SETTING. Where the dream takes place will tell you about the issue of the dream. Free associate to parts of the setting: day/night, location, environment, time.
2. Free associate to CHARACTERS in your dream. See if they represent parts of yourself.
3. Associate to OTHER SYMBOLS (e.g. car, animal, bridge, colors, numbers).
4. Consider the ACTION, what's happening in the dream. Ask, "How am I in this dream and how does that relate to what's going on in my life right now?" For example, if you are stuck in a dream, check out where you feel stuck in waking life.
5. Relate your FEELING in the dream to waking feelings.
6. Give your dream a TITLE. This helps you focus on what the dream really means to you and makes it easier to recall the essence of the dream.
7. Create from the dream--expand the dream by rewriting it, create a dream symbol, dialogue with a symbol, paint the feeling, act it out.
8. Take action! If you have a question, go back into the dream for clarity.

### BASIC BIBLIOGRAPHY

- Delaney, Gayle LIVING YOUR DREAMS  
Faraday, Ann DREAM POWER  
Faraday, Ann THE DREAM GAME  
Garfield, Patricia CREATIVE DREAMING  
LeBerge, Stephen LUCID DREAMING  
Morris, Jill THE DREAM WORKBOOK  
Reed, Henry GETTING HELP FROM YOUR DREAMS  
Shohet, Robin DREAM SHARING  
Trowbridge, Bob RELEASING THE HIDDEN POWER OF DREAMS:  
A GUIDE TO NON-INTERPRETIVE DREAMWORK  
Ullman, Montague & Zimmerman, Nan WORKING WITH DREAMS  
Williams, Savary Berne DREAMS AND SPIRITUAL GROWTH

## DREAM RELATIONSHIP CHECKLIST

Look to see where you are now in relationship to your dreams. Clarify what you are consciously doing and what steps you can take next to expand your awareness of your dream messages. Use the checklist to help you assess where you are now and what you would like to do with your dreams.

### CHECKLIST

	I Do Now	I Want To Do	Doesn't Apply
Believe that dreams are important.			
Read about dreams and dreaming.			
Have a notebook for my dreams.			
Establish good sleep habits to facilitate my dream process.			
Awaken from a dream feeling good about it.			
Have recording materials available when I awaken from a dream.			
Think about remembering my dreams before going to sleep.			
Never remember my dreams at all.			
Remember a dream just occasionally			
Remember several dreams a week.			
Remember dreams almost every morning.			
Remember my dreams but never record them.			
Record dreams that seem most important but skip others.			
Record all of my dream imagery.			
Record my dreams but that's all.			
Record my dreams and work with a dream occasionally.			
Record and work with many dreams.			
Learn from my dreams about blind spots I have regarding myself.			
Learn about my relationships with others from my dreams.			

DREAM WORKSHEET

Date \_\_\_\_\_

Summary of day, feelings before sleep,  
dream incubation:

Dream # \_\_\_\_\_

DREAM TITLE: \_\_\_\_\_

Recording dream in present tense

Associations  
to setting,  
characters,  
symbols, action,  
feelings

Statement of dream action and theme:

MESSAGE:

**MINI  
WORKSHOPS**

**SECTION F**

# Teaching Techniques

## 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.

### Qualifications of a Recreation Leader

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

1. Have a genuine love for people.
2. Be able to sense the inner feelings and thoughts of the participants as he observes them in action.
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.
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. **Enthusiasm** must be evident to all concerned. Participants give back the same spirit of enthusiasm which was set for them by the leader.
7. Plan logically and demonstrate effectively.

### Developing Leadership Ability

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

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

### Principles for Conducting Activities

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

1. Follow the plan made previously, but be ready to change on a moment's notice if the occasion demands.
2. Know exactly what you'll say and do for each activity.
3. Always have equipment ready beforehand.
4. Begin with the first person who arrives.
5. Keep things moving.
6. Use the "walkie-talkie" method of teaching new activities--demonstrate as you explain.
7. Have something going on all the time; never allow periods to occur when nothing is going on.
8. Use games rather than counting-off to divide a large group into smaller groups or couples.
9. Teach rules as the situation presents itself. It is not always necessary to teach all rules before starting an activity.



10. Teach from the whole to the part.
11. Don't let an activity die--kill it.
12. Be seen, be heard, be understood.
13. Capture attention without a whistle or without shouting at the group.
14. When teaching in 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.

# OUTDOOR GAMES

## CASTING FOR CAKES

### Size:

Any number of people or groups. However, 10-30 is best. Each group needs a facilitator.

### Time Required:

Fifteen minutes. Allow 2 minutes for explanation and discussion at first.

### Materials and equipment:

1. 2 ambo polls
2. 2 small pieces of twine

### Physical facility and Setting:

By use of a tree position a rope around the tree about 20' away.

### Group Instruction:

You and your buddies have just discovered that a note has been discovered in the tree which gives you the authority to exchange for your desert for lunch. You need to get the note out of the tree within 15 minutes or go with out desert. You are hungry and want to get all the food that belongs to you. Remember you can't cross over the gorge (rope) or you will loose the equivalent in food. Good luck.

### Leader's Instruction:

A foul occurs when any part of the body comes in contact with the ground. Leader can then inactivate the person and or rope or have the group start over or quit depending on time.

### Discussion:

- 1.
- 2.
- 3.

## THE POT OF PORAGE

### Equipment:

- 1 Carabiner
- 3 cans of pop
- 1 climbing rope
- webbing or nylon cord, 3 feet long
- Rope to mark boundary of swamp

### Situation:

A climbable tree is needed with at least one strong horizontal branch extending out over the swamp at a height of 10-16 feet. The cans are placed on the ground near the tree. The boundary of the swamp is arranged by placing a long rope 20-30 feet in diameter around the tree. The cans representing the porage (rest of the drinks) are situated in an unreachable position in a swamp of quicksand. A large tree is nearby, but it is also surrounded by quicksand. The only equipment the team has is a climbing rope, a short piece of webbing, and a carabiner. The treasure must be reached without touching the quicksand.

### Rules:

1. Any person or equipment falling to the swamp is permanently lost; or else the facilitator may allow the team to start over from the beginning.
2. If the prize is dropped it is lost too; or the team may start over.
3. The can may not be used as a solid base.
4. Any trees, utility poles, or other objects found outside the immediate area of the swamp are not used.

### Group Instructions:

You and your buddies have just discovered three cans of pop located, interestingly enough, on some object surrounded by quicksand. Of course, your object is to acquire the priceless drink. You have a rope and a carabiner that you brought along on the hike. Be careful not to stop in the quicksand as whoever does will be lost. Good luck! Hurry, because others will be along the trail in fifteen minutes and will get your drinks. Go! Remember if any one(s) touch the quicksand, you lose that amount of pop.

### Discussion Points:

- 1.
- 2.
- 3.
- 4.

# POISONED YOGURT

by Burton Olsen

## Initiative Tests

### A. Purpose of initiative test games are to:

1. Build unity, trust, and adhesiveness within the group.
2. Assist group members in understanding and being more perceptive about individual and group processes and capabilities.
4. Analyze the effectiveness of communication.

### B. Group Instructions:

The leader starts out by saying, "Will all of you get a rock that you can stand on." After all participants get a rock, explain the objective of the game. "Your objective is to move the entire group over a 'poisoned yogurt' area as efficiently as possible, stepping on only the rocks you have collected. If someone touches the ground or if anyone talks the total group must go back and start all over. Look at the rocks you have selected and delete one.

### B. Leader's Instructions:

Be very strict with the group in following the rules and directions given. All must comply. Allow and encourage talking only in between each game.

### C. Equipment and location:

"One rock that you can stand on, less one". Have a flat area that is 4 feet times the number of people participating.

### D. Discussion

1. Encourage completion of the game. Cheer them on as they get farther each time.
2. Discuss with the group their reactions about the game.
2. Why did they do what they did?
3. Get some interaction.
4. Discuss with them the different leadership techniques.

# Indoor Games

## One Frog

Participants sit in a circle. It is more fun to have several circles, with about 10 players in each. The leader begins by saying, "One frog". The next player says, "One head". The third player says, "Two eyes". The fourth player says, "Four legs". The fifth player says, "In a pond". The sixth player says, "Kerplunk"! The seventh player begins again with "Two frogs". The next player says, "Two heads". The sequence continues with four eyes, eight legs, in a pond, in a pond, kerplunk! and kerplunk! Notice that in a pond, and kerplunk! are repeated by succeeding players as the game goes on. The game continues as long as no mistakes are made or until 5 frogs are completed. Should someone make a mistake by calling out the wrong words, that person must begin the game all over again with "One frog". Players cannot help one another with a sequence. Competition between teams can be fun.

## Animal Rhythm

Each group should be limited to 8 to 10 players. The players sit in a circle. Each player is assigned a particular animal motion. Suggestions:

*Monkey*--lift arm in the air and scratch underneath arm with other hand.

*Snake*--place palms together and move arms in wiggling motion away from body.

*Bird*--flap hands like wings.

*Deer*--place extended fingers beside head, making antlers.

*Giraffe*--raise arm and point hand down to represent giraffe's neck and head.

*Goat*--make goatee by placing hand under chin and wiggling fingers.

*Alligator*--extend arms straight out, palms together, move hands up and down to represent jaws of alligator.

*Elephant*--make fists, place one on top of other, and raise to nose.

*Fish*--pucker lips, open and close to imitate fish.

*Wolf*--howl like a wolf.

In rhythm, pat knees twice, then snap fingers twice. While everyone else is doing this, the leader does his or her own animal movement as the knees are patted, then does another animal movement as the fingers are snapped. The person whose motion the leader has acted out then does his or her own motion as the knees are patted, then some other animal motion as the fingers are snapped. This process goes on until someone makes a mistake. That person then goes to the end of the line and the leader starts over. Everyone who moves up a seat must assume the motion assigned to that particular seat. The object is to get the leader out.

## Blup-Blup-up-up

Pairs of persons try to keep a balloon up in the air by taking turns hitting it. They can count the number of consecutive hits, and if the balloon hits the ground, they just pick it up and continue counting from the point where they left off, or start counting over again. The game can also be played in small groups of 3 or 4 with each person taking a turn, and in different formations (circle, square).

## Tug of Peace

Contrary to tug of war, where teams pull against each other, Tug of Peace allows all holding a single rope to cooperate to meet the final objective. Depending on the size of the group, use a rope that all can hold, starting initially in a circle.

Different letters and shapes (triangles, squares, etc.) can be introduced that require more points or bends in the rope.

# Booop\*\*\*

Blow up *one* of the balloons and tie off the neck. Ask your group of 4-6 people to join hands in a circle and try to keep the balloon aloft (off the floor) by batting the balloon with any parts of their body, including hands which must remain clasped. If the balloon touches the floor, the group loses use of their hands. As balloons continue to eventually and inevitably fall to the floor, keep removing parts of the anatomy that are allowed to strike the balloon; for example, elbows, shoulders, head, thigh, etc. The group that eventually loses use of their feet is out and can then recycle to any point of the game they choose. Watch for high kicks in a small circle.

## Addition to BOOOP

For you trivia buffs, the name BOOOP comes from the sound of an elbow hitting a balloon.

Another variation requires the group to sit on the floor while booping the balloons. As a last means of keeping the balloons aloft, allow no body contact, only air pressure; i.e., blowing. Another approach allows a designated person to call out BOOOP Commands. For example: Hands only; heads only (then clockwise & counter clockwise); sit down and toes only; on your back and hands only, etc. Continue, using as many parts of the anatomy as possible. This is a functional variation in that misses or mistakes have no consequence except laughter.

Finish by ordering the groups to see how long they can keep a balloon off the floor by blowing only.



# Simple Arithmetic Problems

You have two minutes to complete the following simple arithmetic problems. This exercise should help alert your mind and stimulate your thinking. In these:

A plus (+) sign means to multiply  
A divide ( $\div$ ) sign means to add  
A minus (-) sign means to divide  
A times (x) sign means to subtract

Complete the problems following these directions.

$8 + 2 =$

$9 + 11 =$

$4 \times 3 =$

$6 \div 2 =$

$9 - 3 =$

$7 \times 4 =$

$4 \div 4 =$

$8 - 4 =$

$12 \times 2 =$

$20 - 10 =$

$9 - 1 =$

$5 + 6 =$

$2 \times 1 =$

$10 - 5 =$

$12 + 2 =$

$6 \div 6 =$

$8 + 5 =$

$6 + 6 =$

$8 + 5 =$

$6 + 6 =$

$17 \times 2 =$

$14 \div 7 =$

$14 \div 7 =$

$6 \times 5 =$

$8 \div 3 =$

$7 \times 2 =$

$9 + 2 =$

$8 - 4 =$

$9 + 6 =$

$1 \div 1 =$

$8 \times 7 =$

$13 - 1 =$

$16 - 4 =$

$8 \times 2 =$

$9 \div 9 =$

$6 \times 2 =$

$8 + 2 =$

$10 - 2 =$

$4 - 1 =$

$18 - 3 =$

$8 \div 2 =$

$15 \times 3 =$

$4 + 6 =$

$10 \div 2 =$



# A-Wuni-Kuni

The image shows two staves of musical notation in treble clef with a common time signature (C). The first staff contains the melody for the first line of the chant, with lyrics 'A Wu-ni Ku-ni Kai-ai Wu-ni Kai-ai-ai yi-pi' written below it. The second staff contains the melody for the second line, with lyrics 'Ai Kai-yay-kis. A wu. A Wu-ni Ki-chi.' written below it. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and repeat signs.

**Formation:** Players sit on floor in circle. Each player must sit close enough to the person on her left and right so that she can reach the person easily.

**Action:** All movements are done in time to the chant, with the first movement beginning on the word "wu".

**Movement No. 1** -- Both hands on own knees. Move both hands, simultaneously one knee to the right, so that one's right hand is on neighbor's left knee and one's left hand on one's own right knee. Then repeat to left. Repeat to end of chant. Movement ends with hands on self only.

**Movement No. 2** -- Begin with hands on own knees, cross hands but still on own knees, uncross on own knees. Then extend hands, placing hands on nearest knee of persons on either side. Repeat to end of chant.

**Movement No. 3** -- Same as No. 2 except hands start at chest and on movement to right and left, touch palms with persons on right and left. Repeat to end of chant.

**Movement No. 4** -- Extend left arm forward. On first beat touch right hand to left wrist, then to muscle, then fold arms over chest then extend right arm and repeat with left hand. Repeat to end of chant.

**Movement No. 5** -- Starting with floor, tap floor with hands, then chest, side of head, raise hands to sky, then back to chest. (Note that you do not touch side of head on way down.) Repeat to end of chant.

As group becomes more proficient with chant and with movements, the tempo is increased.

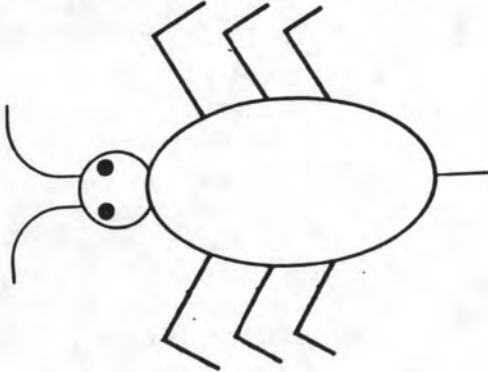
## Beetle

No. of players: 2 to 6

Equipment: One die; paper and a pencil for each player

Complexity: ☆

Beetle is the most popular family dice game. The objective is to be the first player to complete the drawing of a beetle. Artistic talent, however, is not absolutely necessary, as you may see from this example:



The beetle consists of thirteen parts: body, head, tail, two eyes, two feelers and six legs. The right value must be thrown with the die before each part may be drawn.

Special 'beetle dice' are obtainable for playing this game, with the faces marked B (body), H (head), T (tail), E (eye), F (feeler) and L (leg). A standard die, however, serves just as well, with the numbers corresponding to the parts of the beetle as follows:

- 1 for the body
- 2 for the head
- 3 for each leg
- 4 for each eye
- 5 for each feeler
- 6 for the tail

Thus, to complete his beetle, a player must throw a 1, a 2, six 3s, two 4s, two 5s and a 6.

Player take it in turn to throw the die, each player throwing it only once in each round.

Before a player can start drawing his beetle he must throw a 1. This permits him to draw the body. Once the body is drawn, he may start adding the head, legs and tail when he throws the appropriate numbers with the die. The feelers and eyes, however, cannot be added until after he has thrown a 2, enabling him to draw the head.

The game is sometimes played for points. A round ends when one player has completed his beetle. He scores 13 points, and each of the other players scores one point for each part he has drawn. Further rounds are played and the game is won by the first player to score 51 points.

# National Park System Picture Signs

National Park Service sign experts believe these symbols not only will last longer, but will communicate more effectively with park visitors than signs that are merely written. How many can you interpret?



1 2 3 4 5 6



7 8 9 10 11 12



13 14 15 16 17 18



19 20 21 22 23 24



25 26 27 28 29 30



31 32 33 34 35 36

- Airport \_\_\_\_\_
- Amphitheater \_\_\_\_\_
- Automobiles \_\_\_\_\_
- Bear viewing area \_\_\_\_\_
- Bicycle trail \_\_\_\_\_
- Bus stop \_\_\_\_\_
- Campfires \_\_\_\_\_
- Campground \_\_\_\_\_
- Cross-country skiing \_\_\_\_\_
- Dam \_\_\_\_\_
- Deer viewing area \_\_\_\_\_
- Diving \_\_\_\_\_
- Downhill skiing \_\_\_\_\_
- Drinking water \_\_\_\_\_
- Environmental study area \_\_\_\_\_
- Falling rocks \_\_\_\_\_
- Firearms \_\_\_\_\_
- First aid \_\_\_\_\_
- Fish hatchery \_\_\_\_\_
- Fishing \_\_\_\_\_
- Food service \_\_\_\_\_
- Gas station \_\_\_\_\_
- Grocery store \_\_\_\_\_
- Handicapped \_\_\_\_\_
- Hiking trail \_\_\_\_\_
- Horse trail \_\_\_\_\_
- Hunting \_\_\_\_\_
- Hunting \_\_\_\_\_
- Ice skating \_\_\_\_\_
- Information \_\_\_\_\_
- Interpretive auto road \_\_\_\_\_
- Interpretive trail \_\_\_\_\_
- Kennel \_\_\_\_\_
- Launching ramp \_\_\_\_\_
- Lighthouse \_\_\_\_\_
- Lockers \_\_\_\_\_
- Lodging \_\_\_\_\_
- Lookout tower \_\_\_\_\_
- Marina \_\_\_\_\_
- Mechanic \_\_\_\_\_



## HOOP DANCING GAMES

### The Boardwalk

Walking on a boardwalk is fun, but make sure the children know what a boardwalk is before you start, what it's made of and where it's built. Then make a boardwalk by placing hoops on the floor in a line, one touching the next. Choose a leader to head the line of children who will walk the boardwalk.

First have each child take two steps within the first hoop, and then continue without stopping right into the next hoops, taking two steps in each one. As soon as the child ahead has moved on to the next hoop, start the next child walking.

When each child has had a turn, re-form the line at the other end of the boardwalk, and start again. This time each child takes three jumps in each hoop. Count out the rhythm for them as they jump from one hoop to the next, with no time between jumps. It's not easy.

For young children, select easy things to do on the boardwalk, such as walking or galloping. Older children will enjoy doing four jumps while turning in each hoop, or skipping "crook" by crossing the lifted leg over the other, or jumping once inside the hoop and the second time with feet apart in the outside space where the two hoops meet.

Then separate the hoops so there is space between them and leading the line yourself, run around the outside of the hoop, then between the hoops and around the other side of the next hoop—weaving in and out.



Light and playful

## WITH MY HANDS I CLAP CLAP CLAP

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "With hands\_ I clap clap clap. With my foot\_ I tap tap tap. One two three, One two three. Round a - bout so mer - ri - ly." The piano accompaniment features chords and rhythmic patterns that support the vocal line.

This simple group dance is performed in a circle without partners and learned in one easy try. Use it with any group, young, old, slow or special.

Before you start this song, as you stand in a circle, say "Get your hands ready to clap, but don't do it until I tell you to." With the words "clap clap clap" on the first line, everyone claps. Then with one foot extended they tap with their toes on "tap tap tap." On the third line all join hands and slide to the left (with heads and chests high). On the fourth line all drop hands, stretch them to the sky, get up on their toes, and turn in place.

After the first stanza everyone faces the circle center, puts hands on hips and waits for the words "thump thump thump,"

<sup>1</sup>  
With my hands I clap clap clap.  
With my foot I tap tap tap.  
One two three, one two three,  
Round about so merrily.

<sup>2</sup>  
With my hips, I thump thump thump.  
With my feet I jump jump jump.  
One two three, one two three,  
Round about so merrily.

<sup>3</sup>  
With my fingers I snap snap snap.  
With my palms I slap slap slap, etc.

when they shake their hips from side to side. With hands still on their hips, for the second line, they jump in place three times.

The last two lines repeat the movements of the first stanza.

Make sure the children join you in singing the song. The words are easy to remember and sing and add a great deal to the dance.

## BALL GAMES

### Roll the Ball

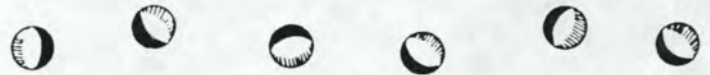
Smooth and with lots of pedal

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system has the lyrics: "Roll the ball, Roll the ball, Roll the ball to me." The second system has the lyrics: "Roll it, roll it, Roll the ball to me." The piano accompaniment features a steady eighth-note pattern in the left hand and a melody in the right hand with accents and a final cadence.

This song is enormously useful for work with young children. It teaches them to listen, to release the ball at the precise moment, and to recognize musical phrasing. First have the children sing the song with you at the piano. They are to make believe they are holding a ball in their hands and roll the ball (do the actual movement) on the word "Roll." After the third roll, they have to hold on to the ball and *not* roll it, and there is a long space before the next "Roll." This is difficult and needs explaining on your part, and repetition. When the words continue and again "Roll," is mentioned, they roll the ball on that word, as before.

The next time you sing the song, substitute the word "Bounce," and then use the word "Throw." After going through the song three times, the children usually learn to hold the ball after the third movement. Emphasize this for them by putting your own hands in your lap after it and letting them imitate you.

Then have the children sit in a circle with their legs spread apart, so you can roll the ball to them. Stand in the center of the circle and sing the song. On each "Roll," roll the ball to one of the children, and on the next "Roll," he rolls it back to you. Go around the circle, giving each child a turn. You may have to remind them to hold the ball at the proper place, and not roll it back directly. When they have mastered this, let partners roll the imaginary ball to each other across the circle. And when you feel they are ready, use a real ball. Try starting with the large size and then graduate to a smaller one.



**VARIATIONS:** With older children you can still use this game either in a circle or with partners, but go on immediately to the words "Bounce" and "Throw" using a real ball. For extra fun (and confusion), use three balls at a time.

## PAT-A-CAKE GAMES

Number of players: Any number of partners

Pat-a-cake is a clapping game done to rhymes with a partner. It is splendid for developing coordination and a sense of rhythm. As you get more skillful, you can design your own clapping patterns, which include clapping hands together in different ways, slapping

different parts of your body, and slapping hands with your partner. A good part of the fun, after you have mastered the sequence, is to speed it up and try to hold onto the pattern.

### A Sailor Went to Sea, Sea, Sea

A musical score for the first line of the song. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "A sail - or went to sea, sea, sea, To see what he could see, see, see, but".

A musical score for the second line of the song. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "All that he could see, see, see, Was the bot-tom of the deep blue sea, sea, sea.".

Choose partners, face each other and start on the upbeat. On the first line:

A-	Clap your own hands together
sai-	Clap right hands with your partner
-lor	Clap your own hands together
went	Clap left hands with your partner
to	Clap your own hands together
sea, sea, sea	Clap your partner's hands 3 times quickly

Continue this pattern for each line.

#### For More Challenging Variations:

The next time you sing "sea, sea, sea," jump and turn 3 times in place as you clap. Then try it with 3 jumps in place: on the first jump, cross your feet; on the second jump, land with your feet apart; and on the third, land with your feet together. Don't forget to clap at the same time. The trick here is to remember that after the 3 claps together, the entire series starts again with another clap together—so that actually there are 4 consecutive claps.



## JUMP ROPE GAMES

### Down the Mississippi

Two people jump at the same time in the next jingles, one behind the other. The second child pushes the first, who jumps out. As the chant begins again, the next child jumps in, and pushes out the second. The game continues until everyone has had a chance to jump in, push, and be pushed.

Down the Mississippi where the boats go push—!

No mistake, there is really only one line to this jingle!

### Mother Got

Mother got the whooping cough,  
Father got the gout,  
Sister got the chicken pox,  
And brother pushed her OUT!

You can do these alone or with your friends:

### Sneeze

Sneeze on Monday, sneeze for danger.  
Sneeze on Tuesday, kiss a stranger.  
Sneeze on Wednesday, get a letter,  
Sneeze on Thursday, something better.  
Sneeze on Friday, sneeze for sorrow,  
Sneeze on Saturday, fun tomorrow!

### Spanish Jump Rope

Un cocherito, leré  
Me dijo un día, leré  
Que si queria, leré  
Pasear en coche, leré.  
Y yo le dijo, leré  
Con gransalero, leré  
Que me mareo, leré

A baby carriage, leré  
Asked me one day, leré  
If I would like to, leré  
Travel by carriage, leré.  
And I responded, leré  
With great dignity, leré  
That I got dizzy, leré.

El nombre de María  
Que cinco letras tiene,  
Que la M (pronounced emmay)  
Que la A (pronounced ah)  
Que la R (pronounced erray)  
Que la Í (pronounced eee)  
Que la A (pronounced ah)  
MA-RÍ-A!

The name of Maria  
Which has five letters,  
With an M  
With an A  
With an R  
With an I  
With an A  
MA-RI-A!

In the last stanza, use the jumper's name. When you shout it out on the last line, the rope-turners speed up and turn as fast as they can to make you miss.

### Cinderella

Cinderella, dressed in yella,  
Went upstairs to kiss a fella,  
Made a mistake and kissed a snake,  
And came downstairs with a belly ache.

### I Was in the Garden

I was in the garden  
A-picking of the peas—  
I busted out a-laughing  
To hear the cabbage sneeze!

# More Games

## Hidden Treasurer

Preparation: Write a fun gift for each person, with a name written on for each. Hide the gifts.

Each person looks for the gift with his/her name on it. If he finds another's gift, he is to leave it alone and say nothing. When all the gifts have been found, everyone opens them.

## Alphabetical Sentence

The first player starts a sentence by saying a word beginning with "A". The next person adds the second word in the sentence, beginning the word with "B". The sentence continues, each player adding a word, until a long sentence has been created using the whole alphabet as the first letters of the words. If an impasse is reached, a player may begin a new sentence with the next alphabetical letter.

## Square Ball

Materials: For every four players: a ball, a 12-16 foot rope, and a base

Preparation: The bases are spaced equidistantly in a large circle

Object of the game: To pass the balls completely around the circle.

To play: Four players are stationed at each base, with a rope and a ball. Each group holds the rope taut in the shape of a square, with each player at a corner, and the ball on the floor within the bounds of the square. Each group transports its ball to the next counter-clockwise base by passing it from foot to foot within the confines of the rope, which the players continue to hold taut. The team members must then hurry back to their original base, still in the shape of a square, to repeat the procedure with the ball that the team behind them has left them. The game continues until each team has its original ball back.

## Fifty-Two Put-Down

Materials: Deck of cards, clock

Object of game: To play the deck as quickly as possible

To play: A deck of cards is distributed to a group seated in a circle. Whoever has the two of diamonds places it in the center, face up. The person with the three of diamonds quickly does the same, and so on through the suit. When the diamonds have all been played, the group goes on to hearts, then clubs, then spades. Since the object is to play the whole deck as quickly as possible, the group may wish to time itself and try to improve by playing again.

Variation: Two decks are used, and each suit is run twice. This version will compound the confusion because two players will be holding each card.

## Chuckle Chain

The first player lies with his back on the floor. The second player lies perpendicular to the first player, with his head on the first player's abdomen. The other players recline similarly, making a zigzag chain across the floor. The first player then begins the chuckle chain by saying "Ha". The second player follows with, "Ha, ha", the third with, "Ha, ha, ha", and so on. If the players can do this successfully--their heads will be bouncing every time their headrests breathe--they may go on to more complicated chuckle chains in follow-the-leader fashion.

## **A Night at the Opera**

No matter how poorly some of your guests may sing, everybody present can take part in this game.

One of the group is blindfolded and seated in a corner with his back to the other guests, who are lined up at the far end of the room. Then, one at a time, each person in the line attempts to sing a song, disguising his or her voice as much as possible.

The blindfolded person is given one guess to determine who the singer is. If he fails, the next person in line sings, and the blindfolded player guesses again. This keeps up until the identity of one of the singers is correctly guessed, whereupon the blindfolded one takes his place in the line, and the singer who was discovered has to put on the blindfold.

## **Crawl-Through-the-Hoop Relay**

Teams are equally divided. A hoop is placed about 20 feet in front of each line. On the command "Go" the first person in each line runs to the hoop and crawls through it, then returns and the next in line does the same thing. The first team to have everyone through wins.

One variation is to have two teammates try to crawl through the hoop at the same time with a leg of each of them tied to the other's. Another variation is to have three players try to crawl through the hoop at the same time.

## **One Behind**

Organizational pattern: Players randomly scattered directly in front of the games leader.

The object of this visual short-term memory game is for players to copy the movements performed by the games leader. However, players must always remain one movement behind the games leader. For example, the leader performs movement A (hands on hips), and players memorize it, and when the leader performs movement B (hands on shoulders), the players perform movement A. Thus the players always remain one movement behind that performed by the leader. Play continues in this fashion. All locomotor, nonlocomotor, and fitness movements are permitted.

## **Carabiner Walk**

Problem: To get the group from point A to point B as quickly as is possible. Each member of the group has a tight waistband tied with a carabiner clipped in. The members line up standing front to back and clip the carabiners into the waistband of the person standing directly in front of them. Another approach is to have the group clip in to the person to their right and left, thus forming a circle.

Location: Any rea is acceptable. Anb interesting location is a very wooded area which forces the group to "bushwhack".

Equipment: Tapes to tie the waistband.  
Carabiners.

## Indoor Pin Ball

**Object:** Using a ball, to knock over a guarded tennis or soda can that is set down in the center of the "key" circle on a basketball court (or any such outlined area).

**Equipment:** Empty tennis or soda can or bowling pin.  
Two volleyballs or soccer balls

**Method of play and rules:** Two teams distribute themselves randomly on the court. Two volleyballs or soccer balls (or whatever is available) are put into play simultaneously by the "ref". The balls should be thrown or kicked into play by the ref with no thought of direction or team affiliation.

A person may pass or dribble the ball toward the key area using the same rules that govern basketball.

An empty tennis can, or soda can, or something unbreakable that must be balanced on end, is placed in the center of the key and is guarded by the goalie who is the only person allowed in this circle. If anyone else, on offense or defense, steps inside this circle, the other team is awarded a point. The goalie may not step outside the circle or a point is awarded to the other team.

If a goalie accidentally knocks over his can, the opposing team gets the point. A goalie may not hold or adjust the can, except after a score. No one is allowed to kick the goalie's can.

The balls are collected and again put into play by the ref after each score.

Body-checking and other forms of physical contact are not allowed (basketball rules). The balls may not be kicked. If penalties become necessary, figure out some unsavory consequence for the repeated offender.

For a change of pace, and a lower score, use two goalies in each circle.

## Emergency!

**Purpose:** To give members some opportunities for decision-making, practice in problem solving, and some insight into their own values and behavior.

**Equipment:** Paper and pencil.

**Directions:** Read each of the following problems to the group, and ask each member to come up with a solution. After a few minutes ask them to share their ideas in turn, giving anyone the right to pass. If the group is too large, then split into more manageable groups. It is often fun to ask the members if they would change any of their ideas after they have heard what others have to say. The leader should also participate.

### **Problems:**

1. You have just been notified that the dam behind the town where you live has been badly damaged by lightning. The town must be evacuated. You have 45 minutes to select a suitcase full of personal possessions. (Your family and pets are safe, but your family has no household insurance.) What would you take?
2. Your group has decided to complete a 30 mile hike in one day. It is now late at night and raining. You are hungry, cold, tired and almost there. Suddenly your best friend whispers. "I'm not going any further and I don't care." Your friend falls down and just lies there. Somehow the other kids sense it's a fake and start cursing. You think they might get violent in a minute. What would you do?
3. In a long range test of human survival, you have volunteered to spend the next ten years of your life in an isolated Arctic outpost. For your efforts you will be well paid and become famous. All your needs for food, warm clothing, and shelter will be met. You will also have T.V., radio, and movies available. You may take with you a single crate of personal possessions, not to exceed 100 lbs. (Animals and people are excluded.) What would you take?

## JUMP ROPE GAMES

Take out a good length of clothesline, round up your friends (at least 5 of them) and jump rope!

### All in Together

If a large group is playing (more than 10), use two ropes. With 2 turners for each rope, it won't be too crowded and you'll have more chance to jump, instead of waiting so long for a turn. Everyone starts in the rope:

All in together, girls (boys or kids)  
How do you like the weather, girls? (boys, kids)  
January, February, March, April—

Each child jumps out of the rope on the month of his or her birthday, so by the time the chant is over, everyone is out. Reverse it by saying the chant again. This time each child jumps in when the birthday month is called.

### Every Morning

Many jump rope jingles end with numbers. Then the children holding the ends of the rope turn it very fast, trying to get the jumper out. The numbers become a countdown.

Every morning at 8 o'clock,  
You can hear the postman knock.  
Up jumps Mary (John) to open the door—  
1 letter, 2 letters, 3 letters, 4, 5, 6 . . .

Every night at half-past ten,  
Mary (Johnny) takes a bath again,  
She (he) scrubs her back and soaps her skin—  
How many minutes is Mary (Johnny) in? 1, 2 . . .

Every evening at half-past six,  
Out come the trousers for Mary (Johnny) to fix,  
How many patches did she (he) sew on? 1, 2, 3 . . .

Every day at ten of three,  
Mary (Johnny) pets her bumble bee,  
She pets him high and she pets him low,  
How many times did he sting her toe? 1, 2, 3 . . .

Every noon at twelve o'clock,  
Mary (Johnny) makes the cradle rock.  
She rocks it fast without a doubt,  
How many times till the baby falls out? 1, 2, 3 . . .

### Mabel, Mabel

Mabel, Mabel, strong and able,  
Keep your elbows off the table.  
This is not a horses' stable  
But a first class dining table!  
SALT, MUSTARD, VINEGAR, PEPPER!

On the word "Pepper," the rope-turners speed up and turn as fast as they can.

Jimmy then jumps in and the game continues, until he calls someone else to move in, and the jumping goes on until everyone has had a turn.

# 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.

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. Day-packs with a jacket for cold or rainy weather, maybe water and a snack, are nice.

## Getting Started in Orienteering

The first thing you will need is an orienteering compass for each member 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 (Polaris, type 7) can be bought 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.

*Learning to use a compass  
is the first thing ~  
and here are some  
competitive orienteering  
games.*

## 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 double-step, divide the number of double-steps into the distance. Your average double-step might be 5 feet.

Direction-of-Travel Arrow

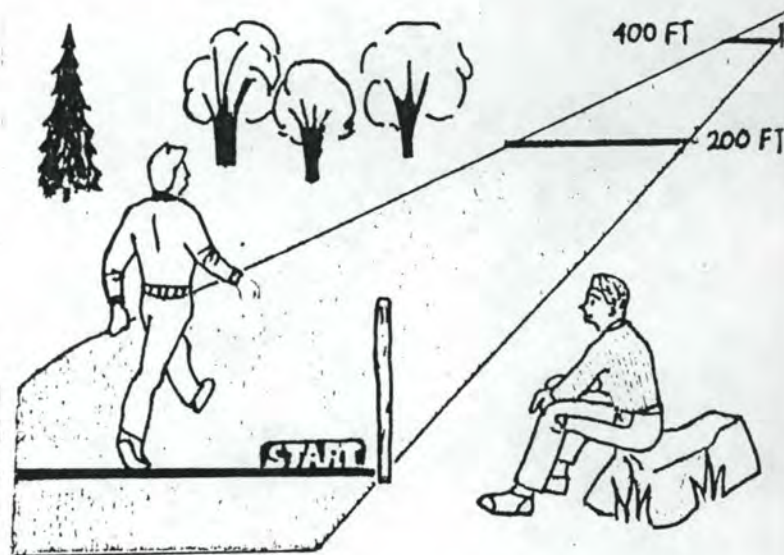
Compass Housing

North Arrow

Base Plate

Magnetic Needle

North/South Lines



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

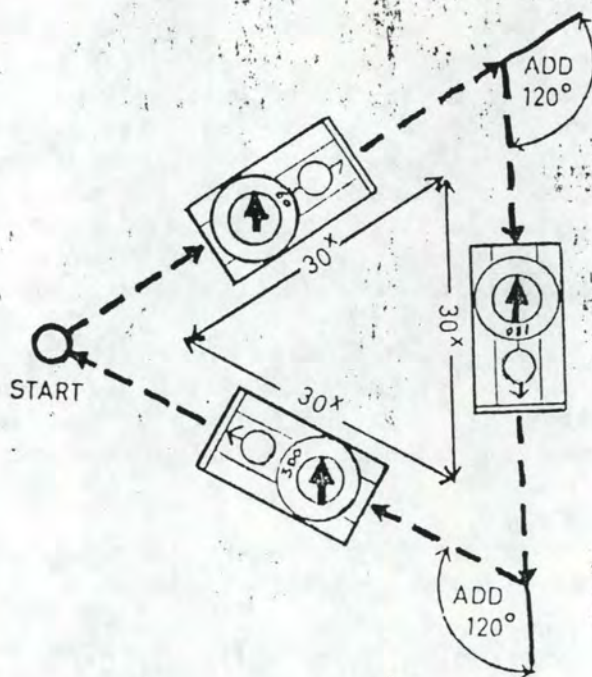
# Silver Dollar Hunt

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.



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.

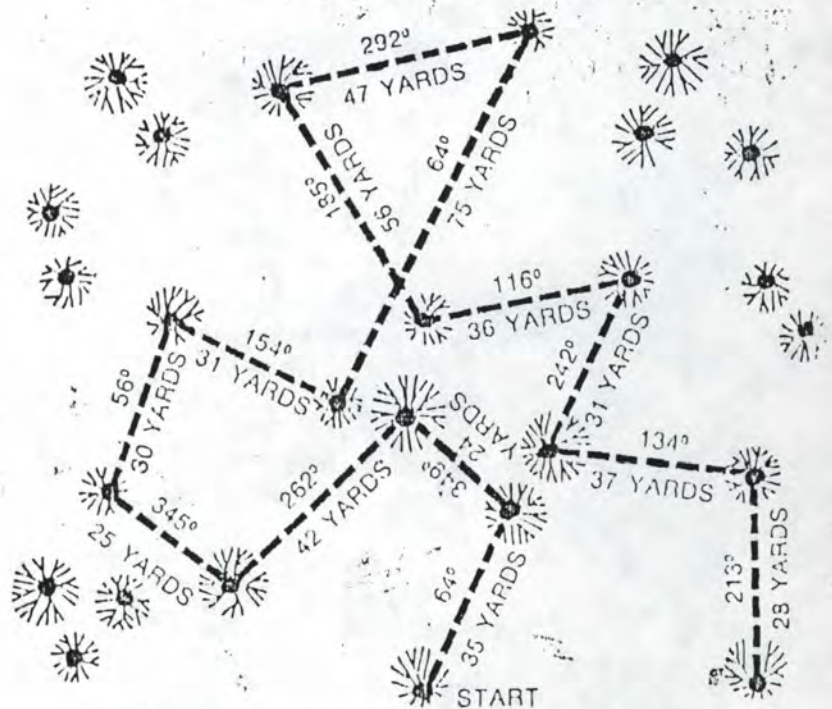
The participants are started at two-minute intervals and each of them is provided with an orienteering compass. Fastest time around the course wins.

## Mini-Orienteering

**PURPOSE** -- The Mini-Orienteering Compass course covers an area of only a 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



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

NAME					TEAM
CLASS					FINISH TIME
Controls					START TIME
1	2	3	4	5	TIME TAKEN
6	7	8	9	10	POSITION

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

WHITTLIN'  
for  
CAMPERS

or  
How to Keep them from cutting themselves!

by Mike Early

Whittling is a time-honored activity in the United States, usually practiced by those with too much time on their hands and not too much else, except a pocketknife and a chunk of wood. As one of the activities allowed at Camp, youngsters may be allowed the challenge of mastering a particularly useful tool and exercising their creativity in finding the useful or decorative forms hidden in every piece of wood.

The most common and least useful (from a practical stand-point) form of whittlin' is to just carve shavings from a small stick. If that is all your campers wish to do, have them save the shavings as a way to start camp-fires. There is one technique of fire-starting where one takes a small dry stick and cuts curls of shavings down the stick, taking care to leave the curls on the main shaft instead of cutting them off. That stick then becomes the tinder for slightly larger sticks from which the fire is lit. Only so much tinder is required for the starting of fires, so the following techniques have evolved over time.

Another form of whittlin' is to carve designs in flat (commercially-prepared) pieces of wood. In this technique, a design is usually traced or drawn on the wood, from which the final carving is done. This technique can be used to remove the wood from around the design and so leave a bas-relief of the subject. In this technique, the knife is used to carve the details of the subject without making a complete sculpture of the subject. The design is usually carved from a relatively thin piece of wood (perhaps 1" thick) and so the depth of field for carving is limited.

Whittling becomes sculpture when the subject is carved from a block of wood and assumes a three-dimensional aspect. This type of whittling is the most ambitious, though any good whittler will eventually try his hand at it. Perhaps the easiest way to proceed is to trace your subject (perhaps a bust) on at least two faces of the original block, cut the major portions of waste away with a

band saw, then proceed to whittle all the details into the subject.

The wood most commonly used for wood-carving (that's all whittlin' is!) is bass-wood. It is available from specialty shops all over the country, and is especially prized for carving because of the uniform texture of the wood and the ease with which it is carved. It is not an inexpensive material, but the dependable nature of the wood and its texture, which allows fine details to be carved make it the wood of choice for most serious wood carvers. If you are unable to find it in your local area, you may contact The Woodworker's Store, 21801 Industrial Blvd., Rogers, Minnesota, 55374-9514. This store provides a fine catalog that will give a beginner a good grounding in the tools available for the woodcarver, also.

The most important aspect of whittling is learning to keep the whittler's fingers out of reach of the knife blade. The dullest sort of knife may not cut wood very well, but it will certainly cut the craftsman (craftsperson?) wielding the blade. (A good demonstration of this is to take the dullest knife in the group and cut a piece of meat with it - it doesn't take much force).

With that idea in mind, the pertinent points of whittling are to always cut away from your body, always use a sharp blade (as very little force is required to cut wood with a sharp knife), select a piece of wood that is soft enough to allow you to carve it, find a cool shady spot and start making shavings! The contentment and self-satisfaction derived from taking a "plain ole' stick" and making something decorative or useful from it is the whole idea behind whittlin'. If you want to get serious about the subject, you can call it wood carving; but it won't be half as much fun.

## GREAT POSTERS

by

Jean Baringer

Posters are like small billboards - to be read at a glance and at a distance.

WHY make posters? WHEN do we use them?

1. To give directions
2. To announce an event - bake or garage sales, public programs
3. As reminders
4. To relate prices
5. For time schedules
6. Educational
7. Promotional
8. To give information
9. To show a process
10. Recognize achievement
11. Encourage participation
- 12.
- 13.

WHY posters and not something else (phonecall, letter, etc.)?

1. To reach more people at less expense
2. Use as additional means of contact
3. A method of reaching ones you cannot reach otherwise
4. Good for reaching 'unknown' audience (don't know who all to contact)
5. More permanent info than a phonecall, larger than a letter
6. Size has advantage over letter - eye catcher
7. One poster can reach many people
- 8.
- 9.

WHO is your audience?

1. Younger, middle, older, mixed?
2. Rural, urban or mixed
3. Men, women or both
- 4.
- 5.

WHERE and WHEN?

1. Knowing where it will be shown dictates the style, size and durability of materials (indoor, outside, on a table or wall)
2. Knowing when and how long demands certain durability, quality, etc.
- 3.

## Great Posters cont.

WHAT do we want posters to do to the reader-viewer?

1. Arouse interest (attract attention) by remembering these:
  - a. a good title
  - b. simple, plain background, bold letters
  - c. bright colors
  - d. motion
  
2. Stimulate thought by giving
  - a. timely information
  - b. viewer has personal identity with info
  - c. one main idea, not cluttered
  
3. Cause action by using
  - a. short words, short titles
  - b. legible, correctly spelled words



Can this be done in 60 seconds?

HOW can we do this?

1. Catch the eye - clever theme or slogan, color, neatness
2. Be simple and clear - not too cluttered, be readable, no excessive distractions
3. Place in receptive or proper area - in line of traffic, eye level
- 4.

Now, through with the questions, on to the nitty gritty fun! The real HOW.

### DESIGN

1. Remember the natural eye flow goes top to bottom, left to right. (top left to top right, down center, lower left to lower right)
2. Rectangles are better than squares ( shape of poster, pictures, etc.)
3. Leave a margin around edges of poster. A border may be used - it gives a feeling of keeping all the words, etc. on the poster and not fall off!
4. Design of poster can depict arrangement of information - will it be a single "page", or 2 "pages" or two placed as a bi-fold or trifold? \*
- \* If the poster is to stand on a table, use of a trifold works well - it stands by itself.
5. Balance info on poster so not all on one side or at top of poster

## Great Posters cont.

### COLOR - choose with care

1. Limit color selection to 2 or 3 colors
2. Make one color dominant, others for accent
3. Carefully watch combinations for visibility
  - a. best combinations are:  
black on yellow, green, blue, black or red on white, white on blue.
  - b. worst or least legible combinations are:  
red or blue on green, and vice versa, red or blue on orange, yellows or pinks on white
4. Colors are emotional - red denotes courage, action, joy of living, warm colors (red, orange, yellow) advance and stimulate, cool colors (blues, greens) recede, are calming and restful.

### MATERIALS

1. Poster board, tag board, masonite, etc. etc. (depends on where it will be displayed, how long, on table or wall, etc.)
  - a. free-standing requires a heavier, thicker board than one hanging on a wall.
  - b. if to be used more than once or moved around it needs to be durable or covered with plastic or contact to withstand handling or storing.
  - c. moisture causes problems with durability - warping, runny letters,
  - d.
2. Ruler, yardstick, pencils, erasers give the more professional look.
  - a. plan out poster by lightly sketching with soft pencil line
  - b. using straight edge, lightly pencil on guide lines, letters, etc.
  - c. artgum eraser works good on pencil lines.
  - d. if poster background is dark can use chalk, erases with very slightly damp cloth.
  - e. straight lines are less distracting than crooked writing or lines unless used for a special effect.
  - f. neatness counts
  - g.
3. Felt markers, crayons, chalk, paints, etc.
  - a. take care not to have dribbles or smudges (put a small piece of paper under hand to lesson smudges)
  - b. use products that don't run with moisture contact (permanent rather than water color markers, acrylic rather than Temptra)
  - c. practice on a sample first to achieve desired effects.
  - d.
4. Felt, yarn, glitter, pictures, scissors, glue, rubber cement
  - a. can add a needed effect but keep to a minimum
  - b. cover up glue spots (don't use tape unless hidden)
  - c. rubber cement rubs off nicely where not wanted
  - d. pictures used should be clear, and large enough to be effective

Great Posters cont.

5. Correction fluid
  - a. can be used in some cases to coverup smudges, wrong lines,
  - b. make sure color matches
  - c. would a cover up patch be more effective for larger area?

LETTERING (free-hand, stencils, cut-outs, press on, etc.)

1. Keep words in horizontal lines (vertical is hard to read).
2. Make sure all words are spelled correctly.
3. Use same style of lettering - mixed letters and fancy letters are hard to read.
4. Make letters large enough for reading at proper distance.

Readability Chart for letter size (with good light, color)

Viewing distance	Letter size	Line thickness
8 ft	$\frac{1}{8}$ inch	
10 ft	$\frac{1}{8}$ in	$\frac{3}{32}$ in
20 ft	$\frac{3}{4}$	$\frac{1}{8}$ in
50 ft	2 in	$\frac{1}{2}$ in
100 ft	$3\frac{1}{2}$ in	$\frac{3}{4}$ in
300 ft	11 in	2 in

5. Legible hand lettering is best.
6. Don't mis-use mixing of lower and upper case letters.  
Use capitals for titles, headings, proper names, lower case is easier to read than capitals.
7. If using stencils be sure to connect the letter parts by filling in the bars.
8. Spacing is best done visually and not mechanically due to variation in letter width.
9. Don't mix colors on lettering in words.
10. If you do shadowing of letters, know where to put shadow lines.  
If unsure, cut out double letters from const. paper and experiment with them to see shadow areas.
- 11.
- 12.

TURN OFFS \* NO\*NO'S

1. Misspelled words
2. Small, illegible writing
3. Smudges, dirt, tears
4. Wobble posters, tape holding it up
5. Too much on one poster
6. Mixed up letters and colors of letters
7. Improper use of English language
- 8.
- 9.

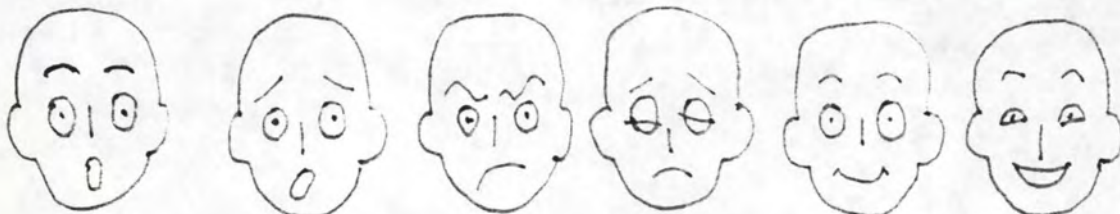
Great Posters cont.

Scorecards for posters

Effective title (short, personal, action)	10
Suitable subject (timely, personal)	10
Attracts attention (stopping power)	20
Holds interest (encourages study)	10
Conveys message (accomplishes purpose)	30
General appearance (simple, balanced)	10
Workmanship (neat, well constructed)	10
	<hr/>
	100

Another one

A. Information given and idea expressed		50 pts
1. theme (attention, action)	25	
2. simplicity (idea, read at glance)	10	
3. originality	15	
B. Art, design, lettering		40 pts
1. pleasing composition (balance, neatness)	10	
2. dynamic, eye-catching, original	10	
3. neat, easily read lettering	10	
4. use of color	10	
C. Construction		10 pts
1. materials, texture, shape, size	5	
2. durability to withstand handling	5	
		<hr/>
		100 pts

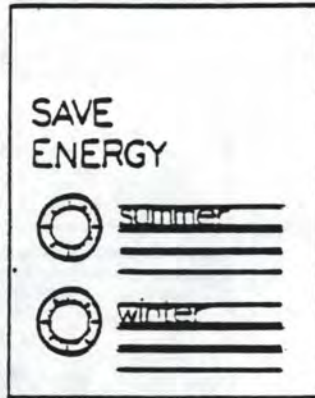




# Poster Design Tips



Too many ideas on one poster



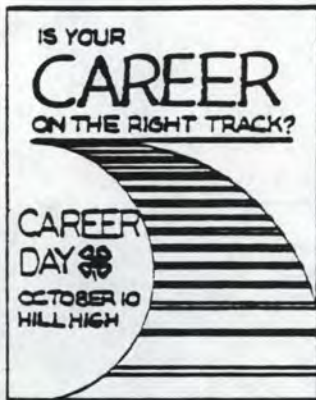
One idea is more effective



Good use of body copy



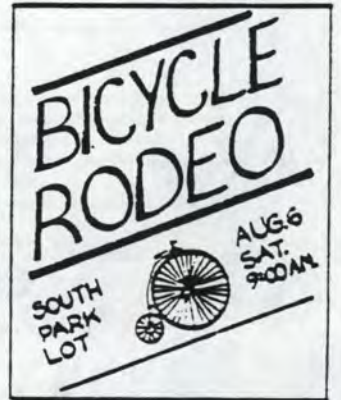
Poor use of body copy



Lines or shapes direct the eye to a point of interest



Illustration dominates design



Lettering dominates design



Placement of objects determines balance



Symmetrical composition



Asymmetrical composition



Scattered composition



Grouped composition



Lettering/art too small



Lettering/art in proportion

# The Changing American Farm



A FREE LECTURE  
 DR. MARTIN REED, GUEST SPEAKER  
 AUG. 14, 7PM - BEAVER TOWN HALL



The center of interest usually is more effective if placed one-third the distance from any edge of the poster.


One third

The three posters shown below are equally effective combinations of design elements. Possibilities for additional combinations are almost limitless.




**Something to Crow About!**

ELEVENTH ANNUAL POULTRY SHOW  
 OCTOBER 2  
 1-5:00 PM  
 BUTLER FAIRGROUNDS



ELEVENTH ANNUAL POULTRY SHOW  
 OCTOBER 2  
 1-5:00 PM  
 BUTLER FAIRGROUNDS

**11th Annual Poultry Show**



OCTOBER 2  
 1-5:00 PM  
 BUTLER HALL

Key elements of design are: 1) the illustration, 2) the title, 3) the body copy, and 4) open space.

**Something to Crow About!**

ELEVENTH ANNUAL POULTRY SHOW  
 OCTOBER 2  
 1-5:00 PM  
 BUTLER FAIRGROUNDS

# Switch on the Fashion Brights--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 flashes 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 tied-off sections are prevented from absorbing the dye, giving you an uncolored 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-dyeing can be combined and enhanced by using other techniques such as silk screening, puff and glitter paints, sequins, rhinestones, etc. Just let your imagination be your guide and have fun!!

## 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.

## RUBBER-BANDS:

Use wide bands for heavy strips, thin bands for fine, cobwebby lines.

## DYE:

1/4 cup liquid 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 OR HOT PLATE:

Dye solution should be kept simmering throughout dyeing process but never allowed to boil.

## RUBBER OR PLASTIC GLOVES

## GENERAL 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 rubber band, you will achieve a different pattern than if the band covers a wide area.
4. Dyeing time varies with each article. In 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 needed to reach desired shade.
6. When desired shade is reached, squeeze excess dye from fabric and rinse in cold running water. Unband knots and re-rinse until water runs clear.
7. Iron fabric while damp, or dry in a drier or in the sun.
8. Laundry Hint: Be sure to wash tie-dyed garments separately in cool water.

## DO-IT YOURSELF NAVAJO BLOCK TIE-DYE

**MATERIALS:** 3 Yards unbleached muslin, 45" wide (or any lightweight, 100% cotton fabric)

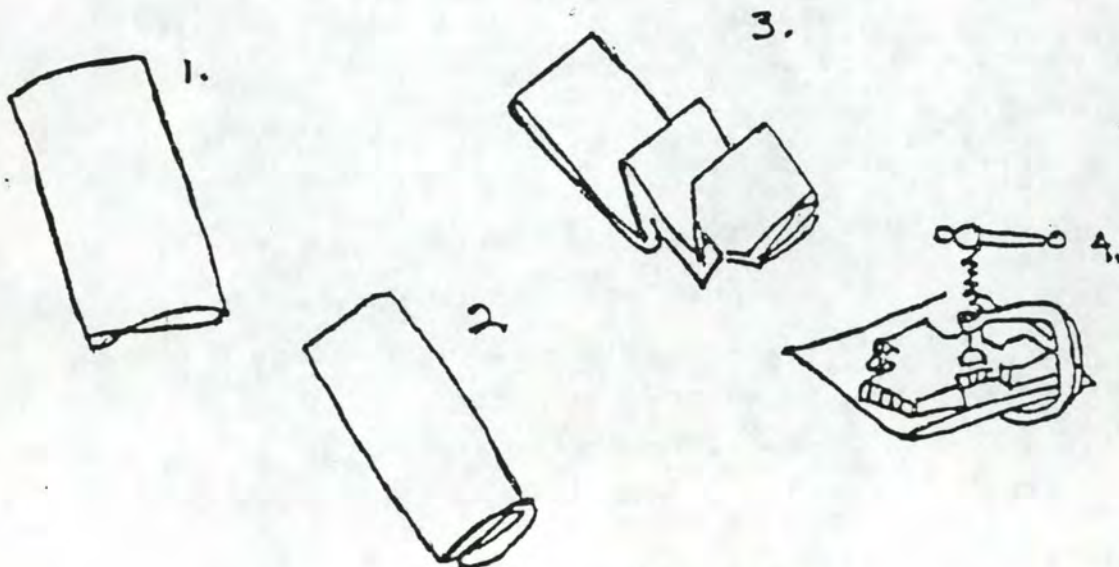
- 1 very large pot (3-5 gallons)
- 2 wooden blocks cut as per diagram (or designs of your choice.)
- 3 6" C clamps (available at hardware store)
- Liquid dye in color of your choice.

**NOTE:** Wooden blocks may be cut with a jig or sabre saw, from 1" thick pine, 1/2" 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 3.)

2. Place wooden block on top of the pleated fabric. Align the second block directly below the first, sandwiching all the fabric 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 large 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 fabric 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.



## PSYCHOMETRY

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.

# Photography Basics

presented by Dan Moe

(A copy of this material, or some of your own, should be handed out to each student.)

## SUGGESTIONS FOR TEACHING PHOTOGRAPHY:

Ask your group what they like to take photos of. This is a good way to get started. It can help break the ice, and you can get an idea of what the students will want to learn more about.

Show a slide show and let everyone get involved by critiquing the photos. Point out what is good and bad about each photo, and how it might have been shot differently. You may be surprised at all the things people can find wrong with a photo. Showing slides works better than showing prints because the image is much larger and easier for a group to see. Use two projectors and two screens if possible to show comparison photos side by side. Show as many different techniques as you can. Be sure to include some really great and some not so great photos. If you don't have enough great shots of your own, find some in magazines and show them or pass them around

Give simple assignments to shoot. Some examples:

- \*Emphasizing the subject (probably the most important thing you can teach someone about photography) Some of the ways: Having your subject fill most of the frame (This often means getting in close), lighting the subject and not the background, framing the subject, throwing everything but the subject out of focus, using a non-distracting background.
- \*Portraits (group, couple, and single) Group portraits are always fun and get the whole group involved. Have each student shoot a photo of the rest of the group. Let them get creative!
- \*People having fun (don't forget to get in close)
- \*Landscapes (remember, don't include a lot of sky unless the sky is what you're photographing)
- \*Still life (gather things together in a creative way)
- \*Close-ups (find out how close your camera can get)

\*Using high and low angles for a different perspective (shoot some from lying down on the ground, and some from up on the roof)

\*Using backgrounds that relate to the subject

If not everyone has a camera, share one with the group (this works just fine for taking group photos of each other) or have them pretend to take photos by using rectangular frames made of poster paper. This is a good way to teach the idea of shooting both horizontal and vertical images. Take photos of each other, the building, etc. Show them how vertical photos can work better in some situations than horizontal ones, and vice versa.

### **TYPES OF CAMERAS**

110 instamatic - \$15 - \$50, inexpensive, small, light, simple, no need to focus, flash only works up to about 15 feet, subjects closer than four feet will not be in focus.

35mm instamatic - \$15 - \$60, similar to the 110, yet uses a larger film size for sharper photos.

35mm Auto-everything cameras - \$50 - \$350, simple, more versatile than above

35 mm SLR (single lens reflex) - \$130 - \$700, very versatile, has interchangeable lenses, can do just about anything with one of these

Polaroid - \$50 - \$150 - great for giving photos to people on the spot, Instant gratification, lets you know immediately if your photo came out, film is expensive,

Probably the most unbiased opinion in rating cameras is by "consumer reports magazine. They publish articles on all types of popular cameras, lenses and flashes. They also list prices.

## **WHERE TO BUY CAMERAS**

Camera shops are the most expensive, yet occasionally have good sales. If your camera breaks down, you can take it back to the store. They'll take care of getting it repaired for you.

Discount stores, such as K-Mart are about the same as camera shops, but are sometimes less expensive.

Mail order (from special catalogs and the back of photography magazines) are much less expensive, sometimes up to half of regular retail price, but may not be as dependable. Orders may take a long time to receive.

## **TYPES OF FILMS**

Prints - Advantages: easier to show than slides - just pull out the ol' photo album, film has a greater exposure latitude (your exposure doesn't have to be perfect to get a good looking print) Disadvantages: can't show them to a large group at once.

Slides - Advantages: can be shown to a large group of people at once, the image can be greatly enlarged on a screen, magazines and newspapers prefer these. Disadvantages: a projector or small viewer is needed to view them properly, exposure must be right on.

SLIDES CAN BE MADE FROM PRINTS

PRINTS CAN BE MADE FROM SLIDES

BLACK AND WHITE SLIDES OR PRINTS CAN BE MADE FROM COLOR SLIDES OR PRINTS. Ask your local photo store.

Films come in several different speeds, from ASA (or ISO) 25 to 3200. (not all speeds are available for every type of camera) The higher the number the the more light sensitive the film. This means that it will work better in low light situations. The lower the number, the less light sensitive, yet the better the photo quality (sharper, and better colors). The faster films (higher ASA) are used typically for indoor photography without a flash. The slower films (lower ASA) are used typically for outdoor photography, or indoors with a flash.



## MISCELLANEOUS:

If your print comes back too light (overexposed), take it back to the printer, it can usually be darkened to look look fine again. This doesn't work well with prints that are too dark (underexposed).

If a slide comes back too dark, take it back, as it can usually be copied lighter to look acceptable. This doesn't work well with slides that are too light.

\*\*\*If your camera takes batteries, keep spares in a small pocket sewn into camera strap.\*\*\*

Load your camera in the shade, out of direct sunlight.

Store film in a cool, dry place (not in the glove compartment). A refrigerator is a great place if film is still in its' can or foil package.

So many times in your life you will be saying, "I wish I had a photo of that", or "I wish I'd have taken a photo of them." **Take your camera with you on trips and use it!**

## REFERENCES:

National Geographic Photographers' Field Guide, by Albert Moldvay

Picturing people, by Don Nibbelink

Kodaks' Library of Creative Photography (series of books)

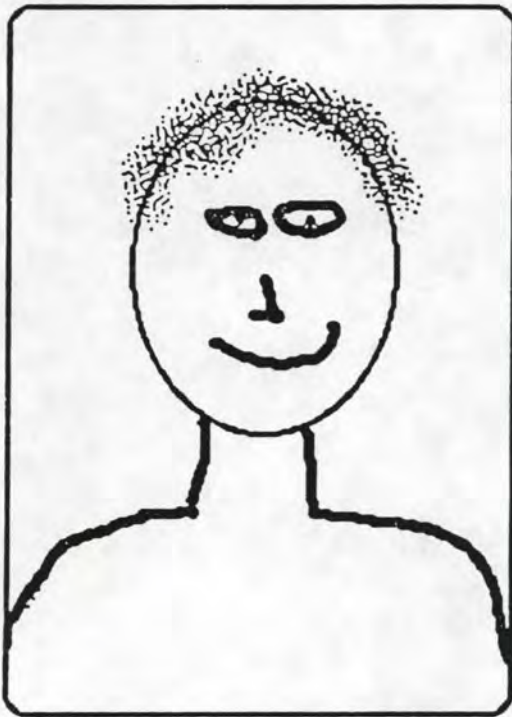
Kodak's "How To" books

HP photobooks (How to Compose Better Photos, How to Select and Use Minolta Cameras, etc.)

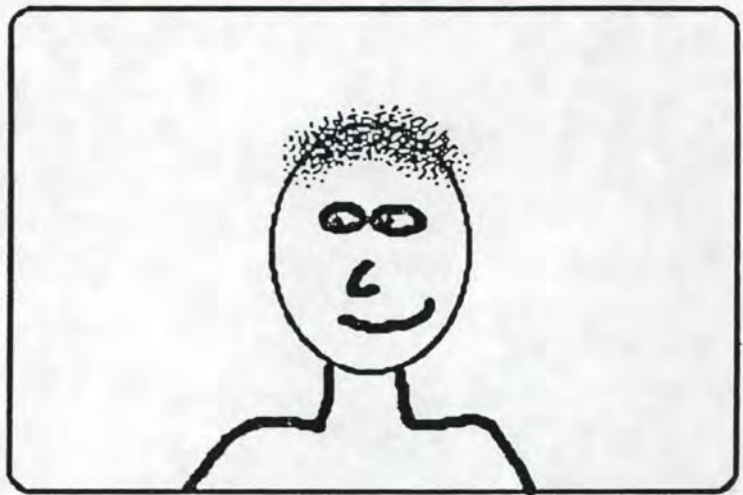
Consumer Reports magazine

The Library

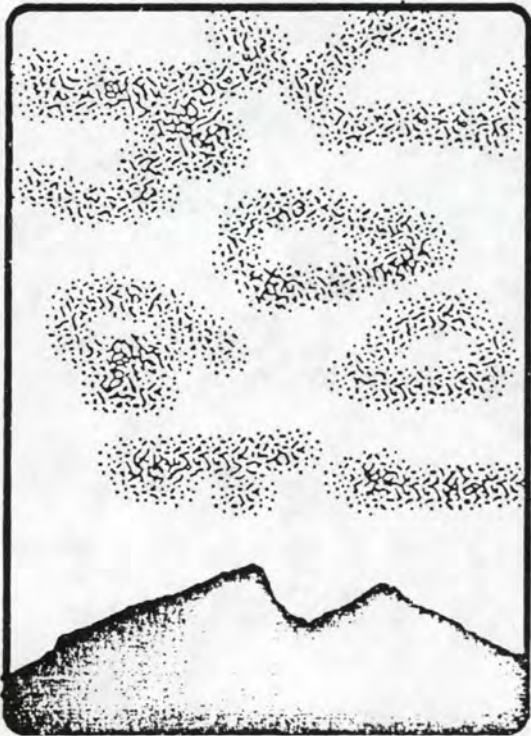
The instructions that came with your camera. (If you've lost them, write to the company for another set.)



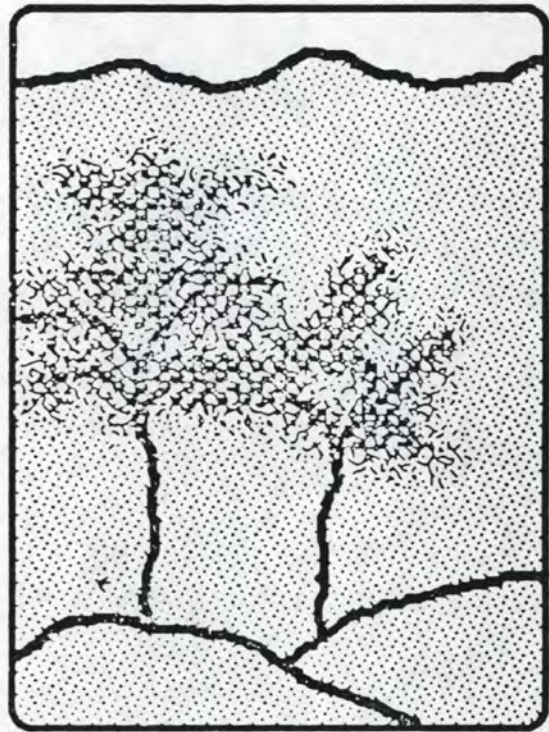
the right way



the wrong way



when the sky is the best part of your landscape it should take up most of the photo



when the land and vegetation are the best part of your landscape they should take up most of the photo

# CAMP CRAFT

## IDEAS



FOR YOU AND YOURS!

PATTY LOGAN - OREGON

JANE HIGUERA - WASH'N

4 H CAMP LEADERS

# PLANNING A CRAFTS PROGRAM

## FACTORS TO BE CONSIDERED

1. How much time is involved?
  - a. Length of sessions?
  - b. More than one session?
  - c. Can craft be completed?
2. Age of campers
  - a. Attention span.
  - b. Dexterity of fingers.
3. Sex of campers
  - a. Boys sometimes think crafts are for "sissies".
  - b. Should be crafts suitable for both sexes.
4. What is budget allowance?

## THING TO DO

1. Decide how many and what crafts to do. (consider crafts that can be made from native materials found in area).
2. Order supplies
  - a. Make list of needed supplies.
  - b. Can I buy locally or need to order from a craft company. What craft catalogs do I have?
  - c. Allow for wastage?
  - d. Get supplementary materials such as glue, tape, etc.
  - e. Get needed tools--scissors, pliers, etc.
3. Secure instructors.
  - a. Junior or adult leaders?
  - b. How many needed for each craft?
  - c. Someone to hand out supplies?
4. Make samples ahead of time.
  - a. Write instructions if needed.
  - b. Duplicate instructions so each person can have copy.

# CLASS OR ACTIVITY PLANNING SHEET

Date :

Class or Activity : \_\_\_\_\_ your name

How many kids per session ? \_\_\_\_\_

How long will it take to complete ? \_\_\_\_\_

How many leaders " " ? \_\_\_\_\_

How many sessions ? \_\_\_\_\_

We will \_\_\_\_\_  
(state activity)

We will need :

Items

Cost

Where from

Objectives : skills and/or ideas taught

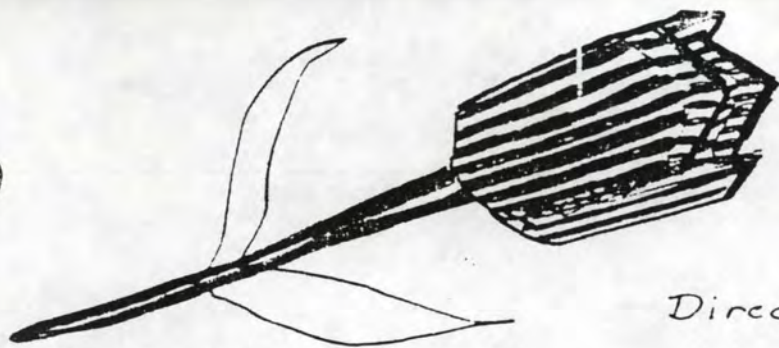
Procedure (be brief)

1.

2.

use pencil

F-43



Plastic  
Needlepoint Tulip  
(Camp craft idea)

Directions written by  
Jean Baringer

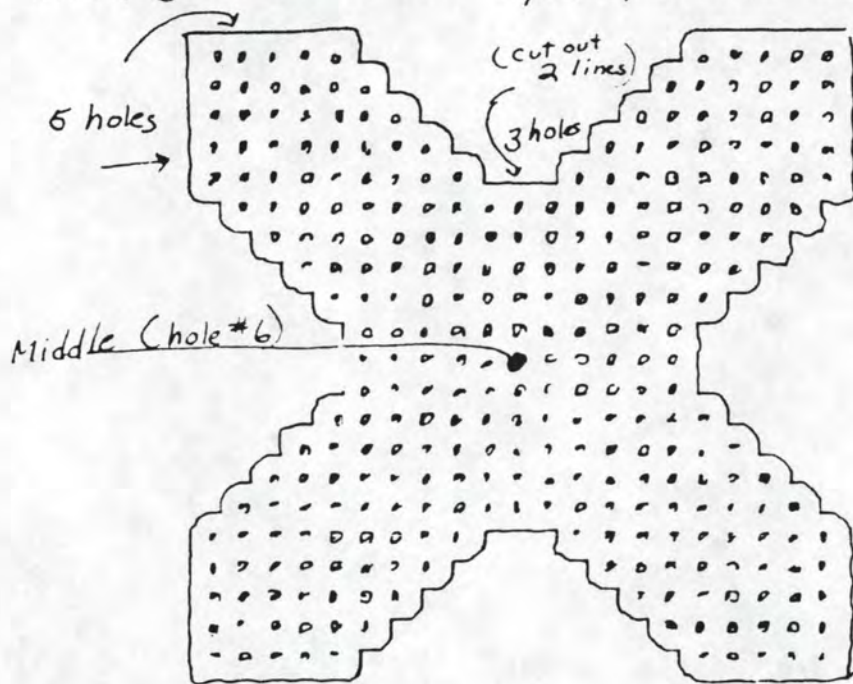
Need:

Plastic needlepoint mesh  
Scissors  
Yarn - 4 1/2 yards  
Yarn needle

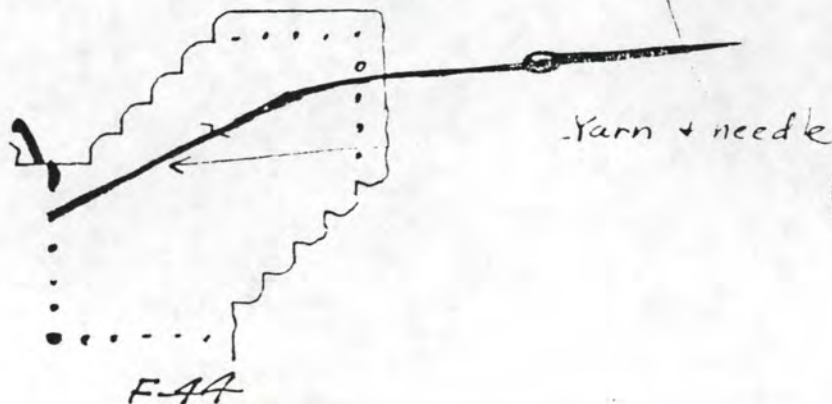
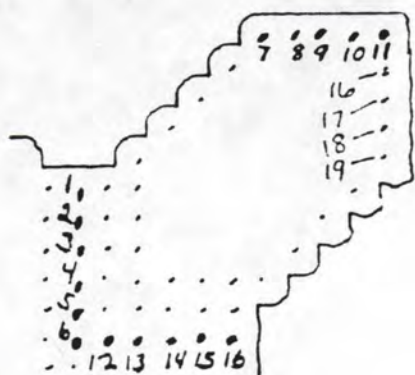
green chenille stem (for stem)  
2 connected chenille bumps (for leaves)

Directions:

1. Cut mesh (uses a "21 hole" square, cut out V's according to pattern.

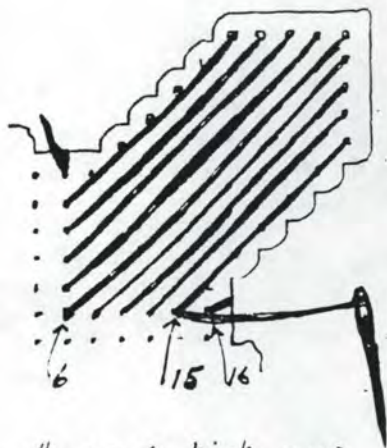


2. Thread up yarn - push up in hole #1, around edge, up in hole #2.  
This will fasten start of yarn - leave short tail. (See diag. below)



3. Continue stitching as follows:

go down in hole #7, up in hole #3
" " " 8 " " " 4
9 5
10 6
11 12
16 13
17 14
18 15
19 16



Wrap yarn around edge, come up in #15 (which now is the same as hole #2).

4. Repeat step 3 for other 3 petals. End up in hole #16. (Note you will be putting yarn through hole #6 for each "inner point" of petal.)

5. Fold 2 petals together and whip edges together - go up the 5 "points", being careful not to catch long petal stitches.

→ Add stem (see below) (Do it now because it's easier!)

6. Whip around edges across one petal, fold 2 petals together, sew or whip down the "5 points". To get up to the top edge, bury needle & yarn by sliding up side seam up to edge. Continue whipping around edge & sides. End by burying thread down seam. Cut off excess.

DONE!

### Stem & Leaves

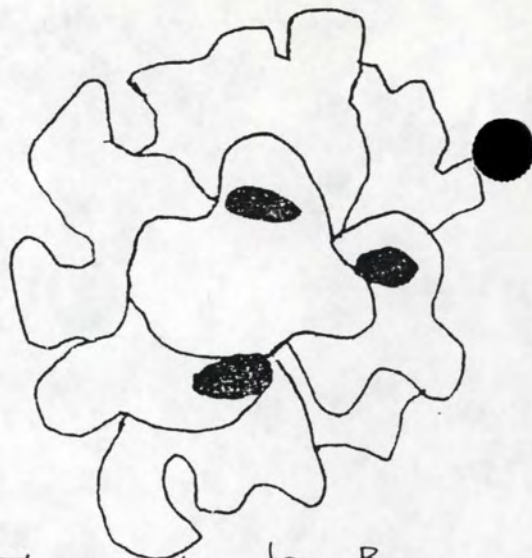
1. Fold stem chenille in half
2. Twist "2 bump chenille (leaves) around stem about halfway down stem.
3. Poke 2 ends of stem up through bottom middle of flower (in hole #6 and one next to it) up about 1/2". Twist these 2 ends together inside flower. This locks them in. - They look like stamens.

These are pretty in red or yellow yarn. Also pretty with variegated pinks or lavenders - or anything you want.

## PUZZLE PIN JEWELRY

Away to use old puzzles with  
too many missing pieces.

Materials: puzzle pieces  
glue  
paint  
pin backs  
varnish or clear acrylic



Thanks to Jean B.

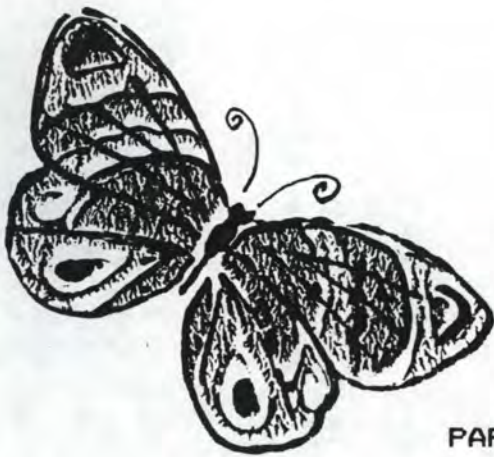
Arrange 4 or 5 puzzle pieces on a flat surface so they touch, add glue and top with another layer of 3 or 4 puzzle pieces so all are held together, repeat using 1 or 2 pieces for top layer.

When dry, paint and decorate. Finish with varnish or clear acrylic.  
Attach pin on back.

---

My Craft Class Notes:





### PAPER BUTTERFLIES



Thanks to  
Betty S.

#### Materials

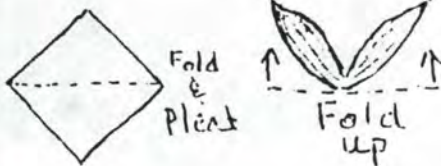
large colored magazine pictures  
light weight cardboard for patterns  
glue or rubber cement  
pipe cleaners (Opt.)  
can of clear quick dry spray paint

black marking pen  
pencil or pen  
scissors  
roll of magnets

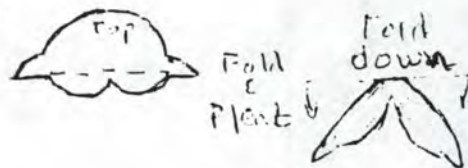
#### Directions

After you cut out your pattern pieces from a light weight cardboard (a cereal box works great) find a picture, preferably without words, and place both pieces so as to make the best use of the colors. (1) Make an outline of the pattern, cut on the line. (2) With black felt pen outline pieces. (3) Starting with square piece, fold diagonally, corner to corner, right sides together, then make small accordion pleats, one after another until triangle is all pleated. Repeat on other side. Fold in middle of pleated piece to shape wings up. (4) Take other piece and fold bottom part of wing down onto top and accordion pleat to match top wing. Fold the center of the top so that the wing points down.

3-

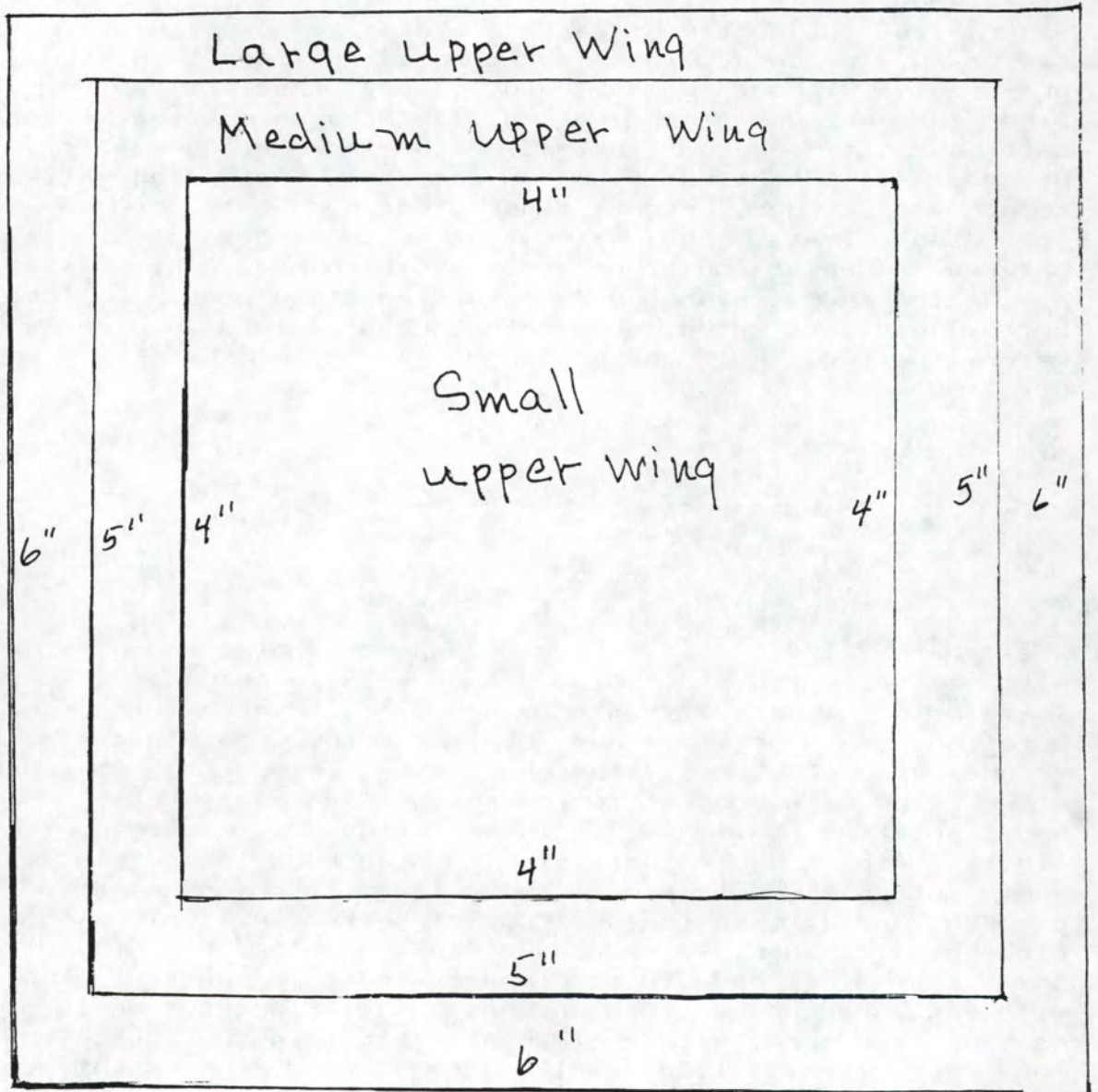
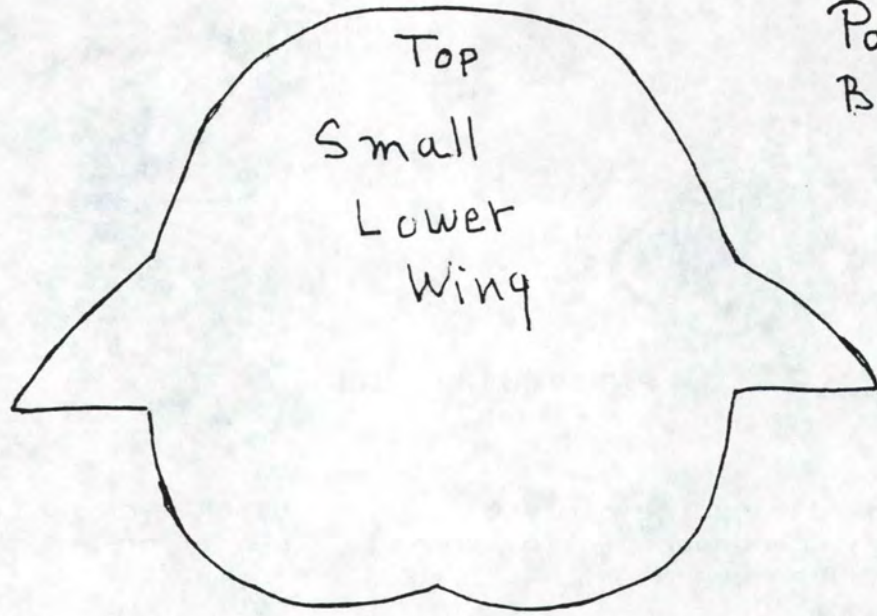


4-

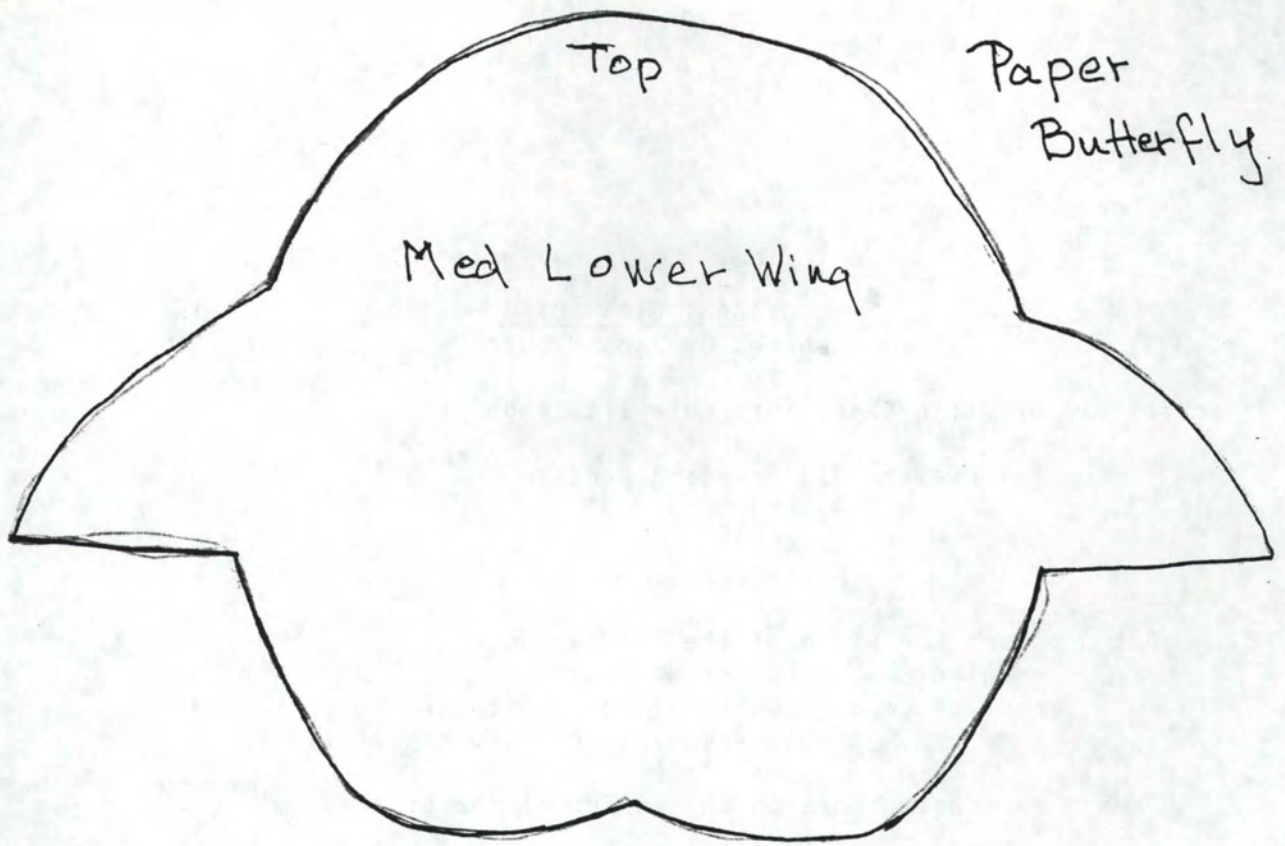


(5a) Make 2 1/4" x 6" strips of paper and blacken one side with a felt tip pen. Glue one generously on under side. Take both halves of butterfly and place together, top wing pointing up and bottom wings pointing down, wrap glued strip around several times leaving some sticking out. Blacken other side of second strip for antenna and place at top of body so that half of it is on either side, secure with first strip. Use a tooth pick to wrap ends toward wing to curl antenna. Cut small body from cover of magazine, blacken and attach to the front of butterfly. (5b) Using a bin. pipe cleaner, folded in half place bottom wing in fold then top wing and twist cleaner around top part of upper wing and use ends to form antennas. (6) Place butterfly on newspaper and spray with a clear paint to bring out color and for protection. (7) Cut small magnet from strip and attach to back.

Paper  
Butterfly

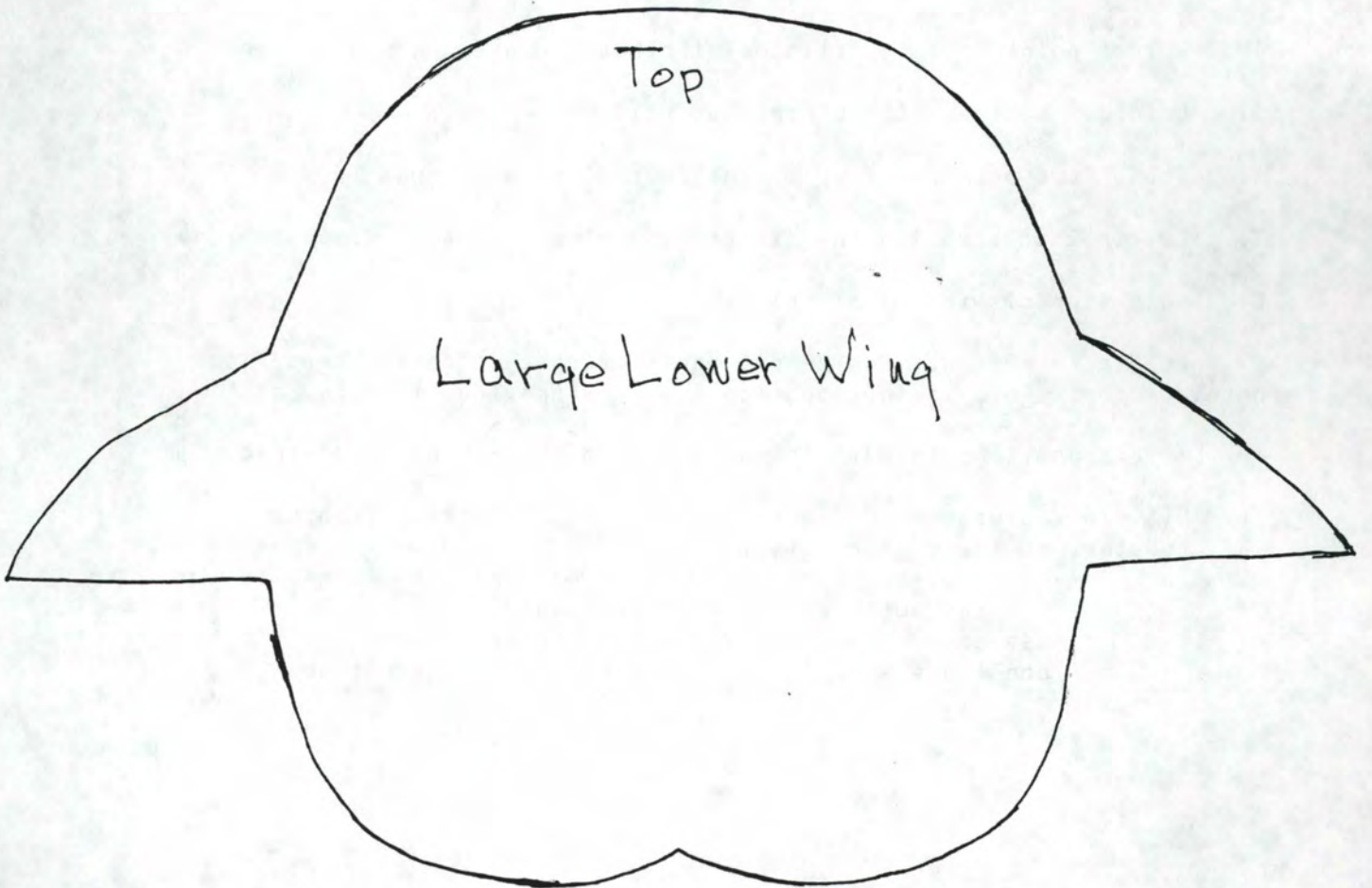


Paper  
Butterfly



Top

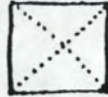
Large Lower Wing



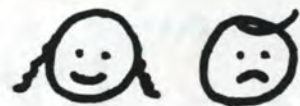
ORIGAMI GIFT BOXES  
shared by Jane Higuera

Recycle old Greeting Cards into cute little boxes!

Materials: Old Greeting Cards  
Ruler  
Scissors  
Sharp Pencil

1. Cut a square the width of the card wide.  
front of ~~card~~<sup>card</sup> = top of the box  
back of card = bottom of box, which has to be 1/4 inch  
less square than the top of the box
2. Draw a rectangle cross on the inside of the square. 
3. Fold 4 corners into center. Be accurate. Crease firmly.
4. Fold 1 point up to junction of furthest crease and pencil line.
5. Unfold. Do same with other 3 points.
6. Then, fold each point up to the nearest crease. Unfold.
7. Cut in 2 squares (to the center square) in 4 places, opposite ends.
8. Snip tips of wings (optional).
9. Fold corner points inside out on 1st crease (closest crease) to  
outside edge. Fold it the opposite way from previous fold there.
10. Fold opposite points in to the center mark --(big sides first)
11. Fit other sides in the same way, all points fitting smoothly  
together at the center point.
  - can use for gift boxes, pins, earrings and rings or m+ms  
(line bottom with quilt batting)
  - use side of a pencil to press creases
  - don't use a tough (shiny) card for your first box

# FACE PAINTING



You will need —

- Paints - water base. - Hand mirror
- Paint brushes, plastic containers to mix in.
- Plastic garbage sacks - to protect clothing
- Water source - to clean up

Note: Paint should be kept out of eyes, sores, and off of sensitive or sunburned skin.

# LUMINARIOS



Easy and fun to make, they provide a nifty warm glow for after-dark gatherings.

You will need:

- candle stubs, 1 per lantern
- sand, gravel or dirt
- brown paper sacks, #12s are good. These can be bought (cheap) by the pound at grocery store.
- felt markers or paints to decorate with.

Procedure:

1. Decorate bag, 2 or 4 sides
2. Fold top  $1\frac{1}{2}$  inches inside
3. Put a good inch of sand in bottom of sack
4. Set candle stub in sand in center of bag
5. Light after dark.

Can be used to light a pathway, meeting area or in a small cluster in place of an actual campfire.

# DYED SNOWFLAKES

Pictures and Place Mats

Materials:

- Soft, absorbent white paper - Japanese rice paper
  - food coloring for dye
  - good scissors
  - small bowls for dye
  - lots of newspaper
- from Art Supply store

1. Fold paper and cut it into a snowflake pattern
2. After cutting, you may fold into an even smaller packet. Do not unfold.
3. Dip each corner into the dye.
4. Dye from light color to dark one.  
Yellow - Red - Blue
5. At once place folded paper between layers of newspaper on floor. Step on it to blot out excess dye.
6. Unfold carefully and ENJOY as it dries.

Note: A large piece of good white drawing paper makes a nice background for these bright beauties. Covering both with clear Con-Tact paper makes a fine place mat or wall decoration.

# NATURE PLATE PLAQUES

## Materials:

Plain paper plates  
white all-purpose glue

Dry nature items such as: seeds, bark, evergreen cone parts, stones, sand - use fairly flat things.



Work out a pattern or design and glue items to the plate. If you want to write something with glue, then cover with dry sand and shake excess sand off; do this first. Then glue other items on.

---

## PINECONE BUGS

Materials: Ponderosa pine petals - "eyes", paint.

1. Break petal off cone
2. Break outside end off
3. On the soft or convex side peel bristles forward for legs, 4 or 6 or more.
4. Decorate with 'eyes' and/or paint if you wish

Put it on your friend's collar, sleeve or hair; it will look just like the real thing.



# Candle King (Recycled Plastic Pop Bottle)

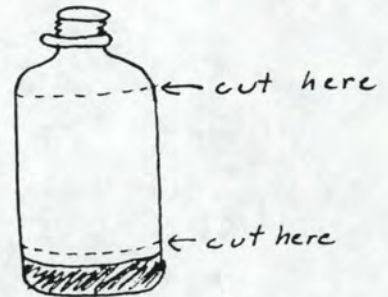
Directions by  
Jean Baringer

Need: Plastic pop bottle, candle

Sharp knife, paper or utility scissors (NOT Mom's good ones!)

1. Remove label, lid and plastic ring from lid.
2. Using sharp knife, stab through bottle just above where hard bottom of bottle comes, cut all around, taking off bottom.

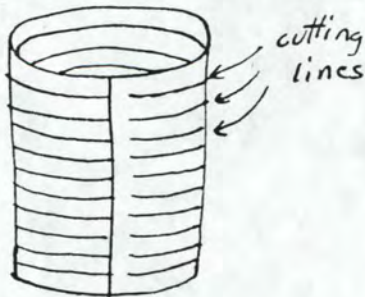
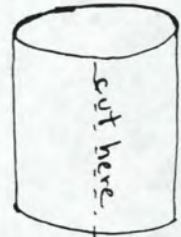
3. Make another cutting line just below curve of bottle top.



4. Retrim, to, make smooth and even, the edges of top piece and tube piece. Discard bottom of bottle.

5. Cut from one edge to other on tube piece to "open it up"

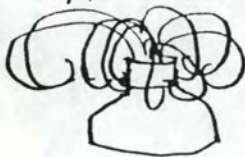
6. Carefully make parallel slit lines  $\frac{1}{8}$ - $\frac{1}{4}$ " apart along "ring bands" of bottle, leaving  $\frac{5}{8}$  or  $\frac{3}{4}$ " along one edge.



or - opened up "flat" looks like this:



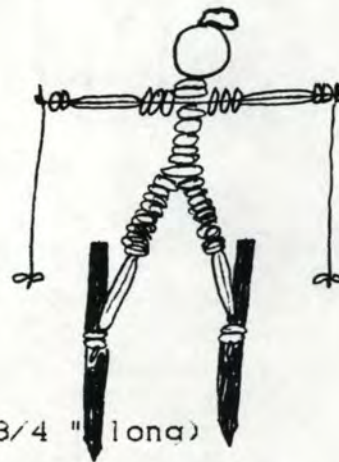
7. Hold points A & B (see diag), bring them around to touch, poke down inside "bottle top" so loops curl up, around and down under.



8. Put candle in center. Might need to reshape candle to fit.



# BEAD SKIER



- 1/2 " bead for head. Wood is good.
- 2 chenille stems (thin, cheap ones)
- 1 5" piece silver or gold chenille stem
- 26 tri beads, pants color
- 20 tri beads, shirt color
- 4 long, slim beads for legs and arms (beads are 3/4 " long)

DO ARMS FIRST: Leaving 1/2" for hands, thread chenille stem as follows: 1 shirt color, 1 pant color, 1 long thin bead, 4 shirt color, space, 4 shirt color, 1 long bead, 1 pants color, a shirt color, 1/2 inch for other hand.

BODY: Fold chenille stem in half. Put folded end through head and arrange for hair or hat. Thread onto both halves of chenille stems (together) 1 pant color, 1 shirt color. This is the neck.

Divide stem and place arms where space is. Thread 5 more shirt color and one pants color thru the 2 chenille stems. (Upper torso).

Divide stems for legs. Thread 10 pants color, 1 long bead, 1 shirt color, 1 pants color. Form end of chenille stem to make feet. Repeat for other leg.

SKI EQUIPMENT: Glue feet to craft sticks that have been cut to a point on 1 end. (Can be painted or left plain wood color.) For poles: attach (by twisting together) 2 1/2" piece gold or silver chenille stem to hand. Put tri bead on bottom end of pole, fold to secure.

# BEAN BAG BUNNY



- 1 1" wooden bead for head
- 4" piece of lace 1" wide
- 1/2" pompom for tail
- For EARS: chenille bumps, and/or felt.  
or fabric: sewn, with wire inside to stiffen.
- Fabric for body: a circle, 5 and 1/4" in diameter.

Assemble as follows:

1. Gather outer edge of circle (preferably to close rows of large machine stitching) and loosely fill with rice or beans.
2. Gather one edge of lace and pull tight to make a circle.
3. Arrange ears through the whole in the bead.
4. Glue with hot glue: body-lace-head.
5. Glue tail in place
6. Create a face.

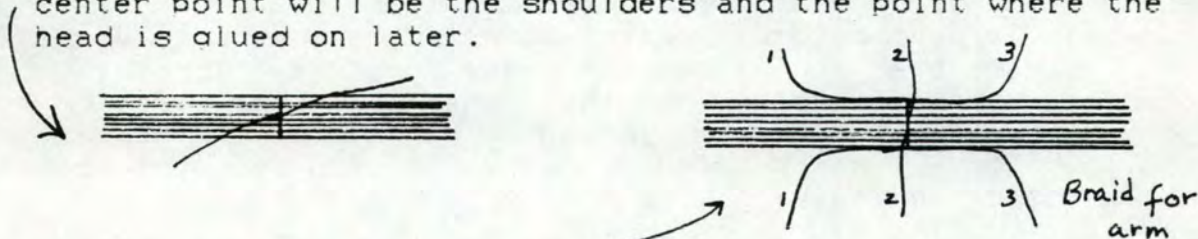
# MINI MOP DOLL

- 1 3/4" wooden bead. (Hair and shoulders will cover hole)
- 2" hat
- yarn or mop pieces for hair
- small artificial flowers and 1/8" ribbon for hat decoration and bouquet in front.
- 12 mop strands (9 if heavy ones) each 12" long.



## Building your mini mop doll:

1. Lay 11 mop strands flat, ends even. Take 12th strand and tie in the center. DO NOT cut off ends of tie. This center point will be the shoulders and the point where the head is glued on later.



2. Braid first one arm and then the other by taking one strand from each side of the tie and left over from tie to form braid. Wire together at hands (very thin wire).
3. Glue wired "hands" to front of doll about 1 and 1/2" from the top of the shoulders. Allow room for bows and flowers bouquet on top of and above hands.
4. Decorate head with hair and hat, ribbons, flowers, etc.
5. Arrange bouquet flowers and ribbons, attach at "hands".

We used hot glue to put head on shoulders and to glue "hands" to body. Just because it was fast. Tacky glue can be used for hair, flowers, ribbons, etc.



Thanks to Louise Wells of Greenacres, WA for directions and samples of BEAD SKIER, MINI MOP DOLL, and BEAN BAG BUNNY. Louise is a 25-year 4H Leader in Spokane County and some of her own grandchildren are now members of her Half & Half 4H Club.

# CAMP CRAFT IDEAS

by Patty Logan

1. Thumb print rocks - stamp pad, smooth small rocks, marking pens or paint and brush.
2. Cord Holder - contact paper, empty toilet tissue rolls,
3. Crazy critters - rocks, sticks, pine cones, etc. Eyes, glue, scraps of fabric, ribbon, etc.
4. "Bump on a log" - corks or sticks, magnets, small hats, eyes, pipe cleaners, pom-poms.
5. Sand jars - small jars, silica sand, dry tempera paint, cans to hold colored sand, garbage bags to mix sand and paint.
6. Autograph books - contact paper, cardboard, vinyl repair tape, paper cut and sewn to size.
7. Walnut mice - walnut half shells, eyes, pipe cleaners.
8. Friendship bracelets - heavy thread or light cord - use half hitch.
9. Fish prints - dead fish (innards intact), acrylic fabric paint, paint brush, newspaper, paper towels, can be used on light colored shirts or fabric for wall hangings.

# NEW AGE CONCEPTS

Presented by Dr. Clem Brigl

QUALITY OF LIFE	OLD VALUE	NEW VALUES
Self Concepts	I am a rational being	I am a perceiving valuing feeling, thinking, balanced (mental, physical and emotional) person
Highest values	Truth, things, knowledge Money	People, living, Experiencing time Time
Ways of Knowing	Observation & measurement, verifiable statements	Intuition, feelings, nonverbal sources
Goal of Knowledge	What is true (what can be verified)	What is real (what I experience)
Purpose	Understanding and knowledge. Controlling environment	Living fully, wholly Experiencing the environment. Desiring to make a difference
Primary Loyalty	Nation, Social order, The Past Tradition	The earth, Personal freedom, Living in "the NOW " The future
Emotional State	Restrained, self-possessed No sorrow (also no joy) 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, subjective, inclusive, encountering and loving Based on person Maximum risk I, thou
Society's Goals	More is better Progress Production Exploitation of environment Preservation of nation War regrettable but justifiable	"We are all one" Survival Distribution Preservation of environment Preservation of planet To be of Service Ecological balance War unthinkable- wholly evil

### BANDANA CREATIONS

Instructor: Terry L. Carson  
Fashions w/TLC by TLC  
3270 Lenville Road #3  
Moscow, ID 83843  
(208)882-3017)

#### Materials Needed:

- 1 Bandana or square of material approximately 21"X21"
- 1 Raglan Sleeve Sweatshirt
- 1 pkg. Pellon Wonderunder (tm) transfer fusing web
- 1 bottle of textile paint in chosen color
- Small squares of wax paper to squeeze paint onto
- 1 thin bristled textile paint brush

The above items can be found at most sewing and/or craft stores.

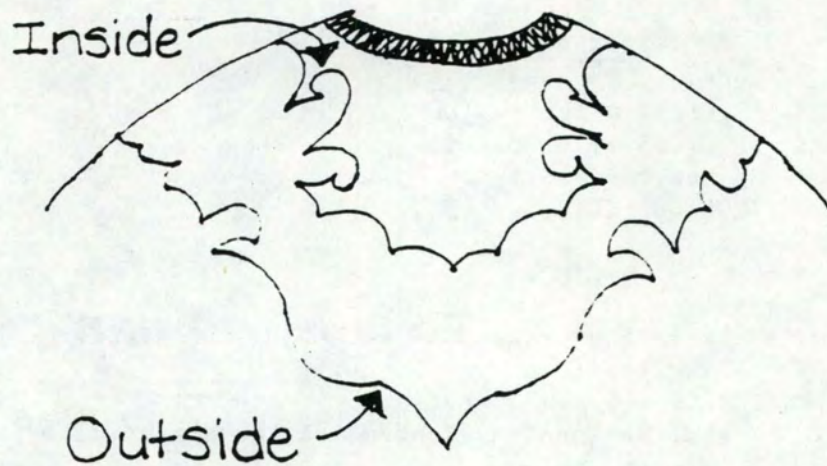
COSTS: 1 sweatshirt M, L or XL; 1 Bandana; 1 pkg Pellon = \$10.00

1 sweatshirt XXL or XXXL; 1 Bandana; 1 pkg Pellon = \$13.00

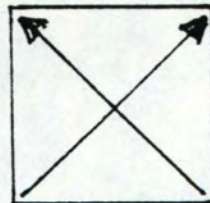
1. Wash and dry Bandana and Sweatshirt to take care of shrinkage and to remove "sizing" from material.
2. Iron Bandana!
3. Open package of Pellon and cut first piece the width of bandana. Place rough side of pellon to back side of bandana. Without steam, press well all over. You will have to cut a couple more pieces to cover entire bandana. Be careful to cover entire bandana making sure edges meet exactly without gaps or overlapping. Let cool!



4. If inside and outside design on Bandana is clear you may remove paper from Pellon before cutting.



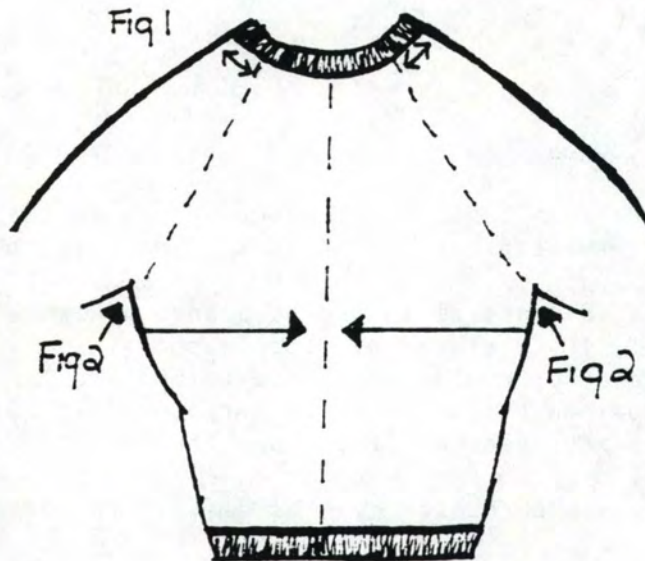
If inside design (or center to go over neck area) is not clear - draw on Pellon paper the cutting line you desire and cut before removing paper. Find center as diagram shows.



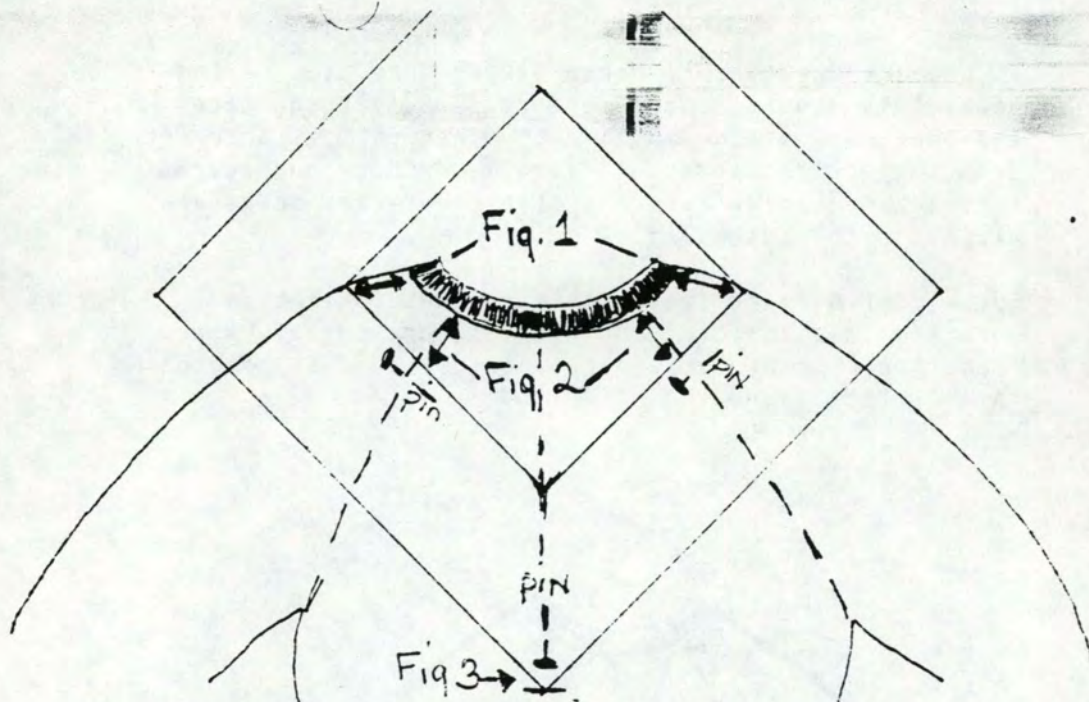
5. Cut  $1/16$  inch (or approximately 3 threads) outside of design. This edge will be finished by painting along the edge. Use small pointed scissors and be very exacting. Carefully cut out design to be used.

6. To prepare sweatshirt, press making sure it's laying absolutely square. Make sure raglan stitching (front and back) are aligned with each other and distance from seam to shoulder is equal (fig. 1). Check underarms making sure raglan seam and sleeve underarm seams are aligned with sides (fig. 2).

Put a pin in exact center a few inches lower than underarm level (fig. 3). This is approximately where front lower point of bandana should lie (somewhere on this vertical line).



7. Lay Bandana over sweatshirt as diagram shows.



At this point you only have 3 points to be concerned with.

- a. (Fig. 1) Be sure center of bandana inside design lies on fold of sweatshirt with an equal distance from neckline.
  - b. Center point of outside should be pinned at center front. Use only 1 pin placed as diagram shows.
  - c. Check distance of raglan seam line to be sure distance is equal on both sides from neckline (fig. 2). Not all designs are symmetrical so some "eyeing it" will be needed.
- If all is well, pin on raglan seam as diagram indicates (fig. 2).

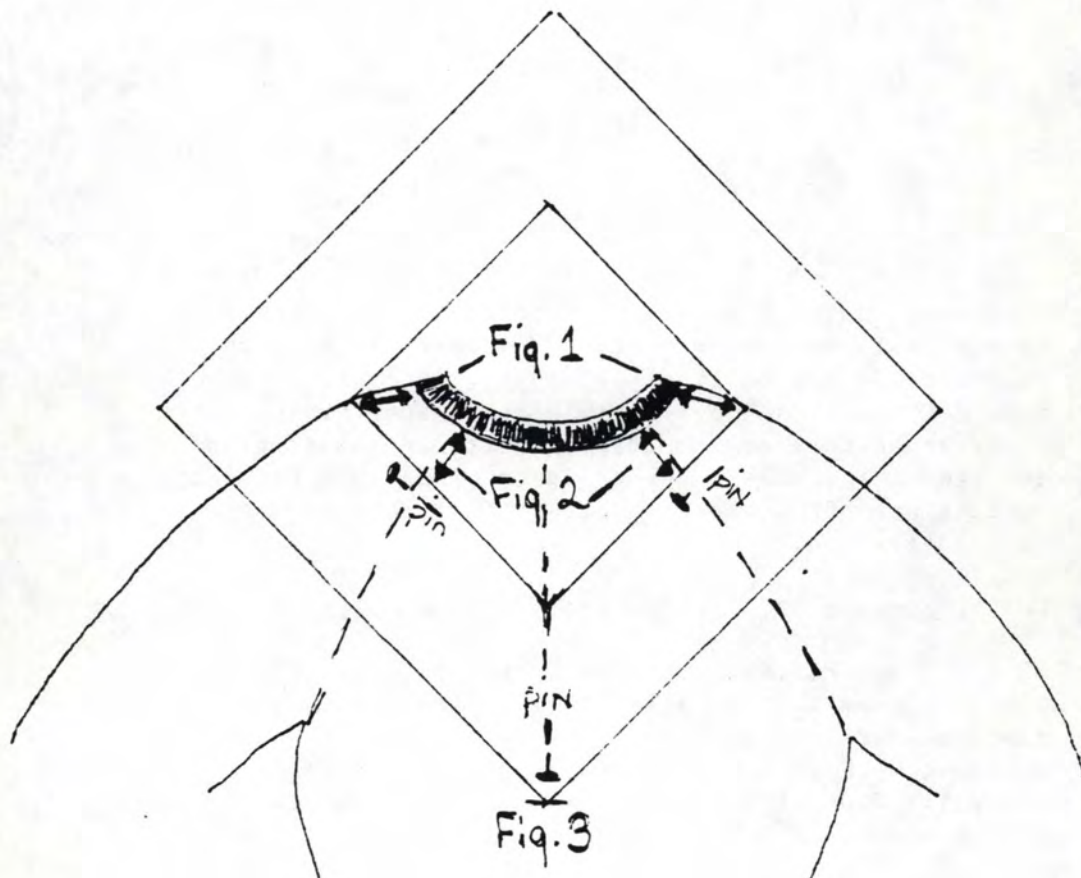
In most cases those are the only 3 pins needed. In any case the only pin on the outside edge of bandana should be at figure 3. If other pins are placed they should be below figure 2 on inside front of neckline below raglan seamline (fig. 2). Do not ever pin above raglan seamline (fig. 2.)



8. Place fingers on shoulders at figure 1 and lift sweatshirt gently folding bandana toward back and turn it over.

Square sweatshirt up and find center as you did for the frontside. Bandana inside design should gently lay over fold. Do not be concerned with what outside design at shoulder points is doing.

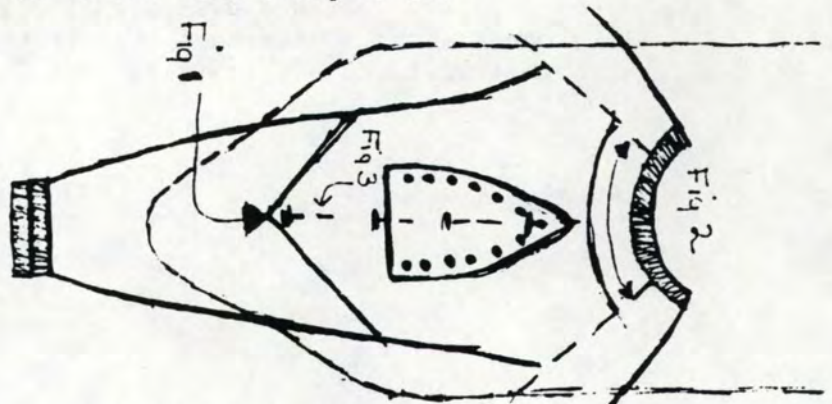
Place 3 pins as you did on the frontside. Distance on backside at figure 2 should be equal, but distance will be further because the back neck is higher than the front neck. Be sure distance at figure 1 is still equal on both sides. (Remember that if the design is not symmetrical you will have to "eye it" again.)



9. Now, open sweatshirt and place over sleeve board (ironing board) like it was your arm going in the sleeve. See figure below.

When opened up on board, the area not pinned between the raglan seam lines (fig. 2), should be worked by spreading hand and your fingers to lie flat. Make sure point of bandana (fig. 1) lines up with the crease (or center of sweatshirt sleeve) you will see running toward cuff on sweatshirt.

If all is OK, slide iron from point of bandana to neckline of sweatshirt in one light, quick, smooth stroke (see diagram below). It will lightly stick. Remove from sleeve board and do the same thing to the other shoulder.



10. Now, when you turn garment on ironing board to press between outside center point and sleeve center point, your outside design line fall easily into place. If it does not you didn't get everything squared right. Pull loose at which ever shoulder seems to be the problem and rework and press. Never force bandana to lie flat because when it's later washed it will pull and never lay right again.

If all appears GO, lightly press it down all over.

NOTE: The first few you make it may be wise to pin shoulder seam as indicated (fig. 3) and make sure bandana wants to lie flat on all 4 sides before lightly pressing with iron. If everything is lined up correctly your outside lines will always fall easily into place.

11. With wet pressing cloth over bandana and without steam, press carefully moving iron slowly until cloth is dry. Iron needs to be at least 10 seconds in each place, but don't leave iron resting without moving slightly all the time or it will scorch. Pay particular attention to all edges making sure they receive the same attention.

Remove cloth and with steam, press all areas the same as you did with the cloth. Remember, go slow and make sure all bandana receives at least 10 seconds with the iron on it, but be sure to keep iron moving slowly so as not to scorch.

This process should take at least 20 minutes. Any areas that are not thoroughly bonded will forever crinkle when washed.

12. Now you're ready to select a textile paint color and finish your raw edges. Squeeze a small amount of paint onto a 2" square piece of wax paper. With a narrow textile paint brush, brush a narrow line of paint along raw edges in short 1/2" strokes. Dip, stroke, dip stroke, etc. Put a moderate amount of paint on with each stroke. Most "plain" colors will absorb and need another coat. Most "pearl" colors will only need one coat if you apply enough paint the first time around.

Be real careful where your hands and elbows are when painting. It's real easy to ruin a thus far perfect project. I've done it several time. Paint will dry to the touch in 30-60 minutes depending on movement of air in room.

You may wear the sweatshirt in 48 hours but do not wash for 7 days or the paint will crack after a few washings.

13. Special shirts require special care.

- \*Wash inside out
- \*Delicate or gentle cycle w/ fabric softener
- \*Dry on air or very low heat (or paint will crack)
- \*Press with cool iron inside out if necessary.

14. If using shapes and designs instead of whole bandana, follow all directions except actual placement of whole bandana.

Do not cut out your pattern and then expect to apply pellow to all those curves. You will end up with bonding all over your ironing board or worse your iron. Apply pellow to fabric a little further than design and then cut.

15. ENJOY!

This and other Bandana Creations are available in the following 2 booklets available at most sewing and/or craft stores.

Elizabeth Ann Sassy Lady, BANDANA MAGIC! (24 different patterns w/complete illustrated instructions and full size patterns.)

Elizabeth Ann Sassy Lady, PUFF-N-STUFF accessories! (11 different ideas w/instructions and full size patterns using bandanas, cotton puffs and pony beads).

## Mini Workshop: Skits As A Teaching Tool

Janet Edwards  
4-H Program Assistant  
Spokane, Washington

### Let's Pretend

Youth and adults of all ages love to get into the middle of the action. Why not capitalize on your creativity and make learning dramatically fun for your group! The use of skits in a camp program, club meeting or social event can be entertaining as well as educational. Use your own imagination to find ways to turn a lecture into a dramatic situation that will spark audience involvement and keep them tuned in for the fun.

Skits, improvisation, or characterization allow the imagination to explore and expand. It is sometimes easier to communicate in a make-believe world. Feelings and ideas can flow easily when the inhibitions are removed. By using skits as a teaching tool, you can strengthen communication skills and allow individuals to explore emotions and personality in a safe make-believe world.

Skits ideas can come from just about anything you say or do. Many of the same ideas used for pantomimes can also be used as skits. If your imagination hits a snag, look to the world around you for ideas.

Skits can come from commercials. Given the idea of making up their own commercial for a make-believe product, individuals can suddenly have an abundance of imagination. (remember the Ginzu Frog) Have them make up weird names for the products. Making a list of ideas can often help get the process started. Once the product is identified, the rest will come easily.

Skits can come from fairy tales that the audience already knows. You can read the story as a group and then have them act it out or you can have them try to re-tell the story in their own words. With older groups you may want to have them put well known fairy tales into the future or past, or into a specific location or culture. There can be lots of variations for the tale if you just let your imagination run wild.

Skits can come from a familiar situation for the audience. A skit can evolve from a situation that happened at camp or a

club meeting, or a television show. The most important thing about a skit is that something has to happen. A conflict has to occur so that a solution can be found.

In a group setting there are guidelines to keep in mind for skits to be successful. Try to involve everyone in the group and do not ridicule anyone. Make sure that the skit is in good taste. Humor must be fair to everyone or it is not fun. Remember to speak loudly and clearly so everyone can enjoy the skit. The use of a few simple props can help beginners get into the idea of dramatics. Costuming and make-up need not be detailed. The imagination can take over in the absence of supplies.

Skits come from the imagination. Let it run WILD!!!

#### SKIT IDEAS

##### The Hat Skit

Give each person a hat. Have them think about what kind of person would wear that hat. How would they walk? How would they talk? Have them over-exaggerate their characters to the point of being un-real. Then put these characters into a situation--such as a teenage party, a dance, an airport hijack, on a train, a wedding or anything else they think of. Change hats and switch characterizations as the ideas multiply. Get participants used to performing in groups gradually. Start with pairs and add one person at a time until they are comfortable working with others.

##### Paper Bag Skit

Divide the group so that there are 2-5 people in each group. Give each group a paper bag with various odd objects inside. (key chain, play money, a shoe, toys, etc.) Each group must make up a skit using the objects in the bag. They must include every person in the group and use every object in the bag. The group can use pantomime or talking. They may use the object as what it really is or they may pretend that it is something else. For example, a turkey baster can be a nurses hypodermic needle. If you have several groups presenting skits, be careful that they do not get too long. Five groups doing ten minute skits will require the audience to be attentive for 50 minutes. That may be too long for any audience!

### Machines

Have the group think of how machines work. Has anyone seen the inside of a clock? A car? Or any other machine? Start with one person and have him do some sort of physical activity like moving arms up and down or his head sideways. He must continually do this activity throughout the machine--he shouldn't change what he does except in a sequence. Then each child in turn should add on to the first one to form a chain of actions like a machine. Once you get a machine going, try slowing it down and then speeding it up and try adding noises. Try different machines and work on refining the actions.

You can also do a sequence of activities such as one person starting a ball game and each one taking a position. Or a restaurant scene where you have people all doing different things. This can be a take-off for a skit, and can be exciting because each person decides for himself where he would like to be and what he would like to do.

### Match Pass

This is a good activity to learn how to communicate without the use of voice and to introduce how to pantomime as part of dramatics. Make a circle and sit on the floor. Explain that you are going to light a "pretend" match to be passed around the circle. Watch for common mistakes such as the match making it all the way around the circle without going out or holding hands too close to the "lighted" match. Discuss with the group these errors then pass around a lighted match so the kids see what it does and how people react. Repeat the fake match process in order to practice what was learned. (Keep the fire bucket near!)

## The Indian Hunter

Divide the audience into eight groups. Assign a character to each group. Have them rehearse their parts once. As each character is mentioned, the group stands up, shouts the proper response, and sits down. Read the story.

Chief	"Me Empty"
Brave	"Ki-yi"
Pony	"Clip-clop, clip-clop"
Bow and Arrow	"Swiiisssh"
Fire	"Crackle, crackle"
Tom-tom	"Boom, boom"
North Wind	"Whoo, Whoo"
Deer	"Scitter, Scatter"

### Story:

Many moons ago in the lands of the Plains Indians, the tribes of the Paynee, Arapaho, Cheyenne, and the Kiowa, there was a village that was in trouble. For many days no rain had fallen, and the crops were drying up. The buffalo and the DEER had gone north to seek better water holes. Their very existence depended on the securing of fresh meat.

The CHIEF called a conference of all the male members of the village. They all gathered around the FIRE as the TOM TOM sounded the call. When all were present, the CHIEF looked around the circle. It was complete, even to his own son, a BRAVE of just nineteen harvests. They discussed their problem until the FIRE dwindled to smoky red ashes. Finally, the BRAVE stood up and said that the only way was for a true blooded member to go far off where the DEER were grazing and return with the food for the village. He himself would go.

Early the next morning the BRAVE mounted his PONY. As the TOM-TOM sounded, the BRAVE waved to his father, the CHIEF, and rode off on his PONY into the NORTH WIND.

Onward the trail led with BRAVE and the PONY getting weak. The NORTH WIND howled with glee. Finally, he came upon a small water hole. There, drinking, were two fine DEER. The BRAVE tethered his PONY, aimed his BOW AND ARROW, and let fly two direct hits.



The BRAVE started back to the village with the two DEER strapped to the PONY'S back. Southward they trod and the going was slower and slower. Despite his great hunger, the BRAVE ate very sparingly, for he knew his people were depending on him. Finally, he came upon a scout from the village. The Indian sounded the TOM-TOM signaling the CHIEF and the people that the BRAVE and his PONY had returned.

That night there was great rejoicing as the tribe gathered around the FIRE each eating a welcome slice of DEER. The BRAVE told his story to the CHIEF and his people. This story of his PONY and his BOW AND ARROW is relived today in Indian dance legend to the sound of the TOM-TOM.

SIOUX CITY SUE  
(stunt)

Stagecoach: rattle, rattle	The lone rider: h'ray
Coach driver: yippee	Cattle: moooo
Bucking broncos: clap hands on knees	Bandits: hiss
Vultures: heh, heh	Guns: bang, bang
Cactus: ouch	Gold dust: worth millions
Old mare: neigh	Sioux City Sue: eeeeeek
	The end: Curtain (all shout)

Pulling out of the little Western town of Jackson Gulch, a STAGECOACH stopped, as the COACH DRIVER reined his BUCKING BRONCOS in sharply. He pointed off in the distance, past the GRAZING CATTLE and the needle-sharp CACTUS. "Great day," said the COACH DRIVER. "Look at those VULTURES circling overhead!" Climbing from the STAGECOACH, he hurried through the CACTUS and found a beautiful gal, SIOUX CITY SUE, tied to a stake.

He began to untie her! But suddenly, he heard the BUCKING BRONCOS galloping off with the STAGECOACH. They were being led away by a gang of BANDITS, waving their GUNS. "They tied me to this stake," said beautiful SIOUX CITY SUE, "as bait to make you stop the STAGECOACH!" "Great day," moaned the COACH DRIVER. "Then they'll get away with the GOLD DUST, unless--" He peered into the distance, past the CATTLE, the CACTUS, and the circling VULTURES.

"Look!" he exclaimed. "It's a LONE RIDER."

Up galloped the LONE RIDER. "So they escaped with the STAGECOACH and the GOLD DUST," he shouted. "Climb onto my OLD MARE with me, and we'll get after them pronto!" Off they galloped, all three, the COACH DRIVER, SIOUX CITY SUE, and the LONE RIDER. The BANDITS whipped the BUCKING BRONCOS, and the STAGECOACH raced on. But the OLD MARE soon caught up. Whipping out his GUNS, the LONE RIDER blasted away, not at the BANDITS, but at the sacks of GOLD DUST.

He hit the sacks, and the GOLD DUST floated into the air, making the BANDITS sneeze. Soon, they were sneezing so hard they could no longer ride; and the BUCKING BRONCOS slowed up. Quickly, the LONE RIDER jumped aboard the STAGECOACH, holding SIOUX CITY SUE and the COACH DRIVER under one arm, and his smoking GUNS with the other.

"You varmints are going to the calaboose," he said to the BANDITS, "and SIOUX CITY SUE and I are a-gitting hitched." "Right," said the COACH DRIVER, "I'm a marrying parson in my spare time, and I'll do the job right now!" And so, both the BANDITS and the LONE RIDER were condemned to life imprisonment, as the CATTLE, the CACTUS, the OLD MARE, the VULTURES, and everyone else all shouted "CURTAIN."

# EXTENSION YOUTH PROGRAMS

University of Missouri-Columbia

Extension Division

## Leading Informal Dramatics

Allan T. Smith

*U.M.C. Extension Youth Specialist  
Instructor, Recreation & Park Administration*

**Leader's Guide Y584**



"Make Believe" and "Let's Pretend" are an important part of growing up for every boy and girl. Do you remember the pleasant hours you and your friends spent as a pirate crew, sailing the Spanish Main with an old sheet for a sail on your sandbox ship? Or perhaps being "Tarzan, Lord of the Jungle" in your treehouse? Or playing house in the cool corner beside the porch? Defending your snow fort against the invading army?

You didn't have any trouble thinking of lines, or making up plots, did you? What happens to all that creative talent and imagination? Can it be kept alive and used to make life more enjoyable?

Many forms of creative dramatic activity and games can help a young person become more aware of himself, of other people, and of the world around him. Informal dramatics are not only lots of fun for the whole group, but they develop a better understanding of body language—how to express feelings and emotions without words. Dramatics create an interest in the world around us by increasing observation and understanding. They offer an excellent opportunity for drawing people out of their serious shells and releasing the imagination.

Planning and conducting creative dramatic experiences helps develop group resourcefulness. Informal dramatics radiate the spirit of group fun, since everyone becomes a part of the ex-

perience. Those who discover the thrill of taking part will not be content to sit and watch.

The production and staging of formal, costumed and fully rehearsed plays may be beyond the aspirations of your group, or your capabilities as a leader. No matter. Every leader of a youth group can use some informal dramatic activities to enrich and add interest to club meetings, parties and get-togethers.

The activities which will probably be most useful to you are pantomimes, improvisations, role-play, and skits and stunts. The suggestions which follow can be used with any age group.

Several principles of dealing with people are basic to leading creative, dramatic experiences. First, every individual is important, and will add something special to the dramatic situation. A leader who believes this will be willing to accept the children's interpretations, even if they don't agree with his initial idea.

Second, the leader does not pass judgement on performance. If a child is told he has done something very well, he may be afraid to do it again for fear of not doing so well. If the leader is judging performance, the children may try to please the leader rather than themselves. So long as the presentation is sincere and honest, there is no right or wrong way to do it. The important thing is for them to do what feels right for them and also to broaden their perception and awareness.

Evaluation may be as important as the actual dramatic process. By asking leading questions, the leader encourages children to analyze, anticipate, think spontaneously and express their ideas clearly. He helps them use their understanding of the thoughts, feeling and actions of the characters to decide what to say.

Children want to feel secure in a group. Help them feel happy, relaxed, and at ease. Encourage their natural abilities. Encourage sincere praise as well as criticism from members toward one another.

Here are a few basic rules of conduct for making creative dramatics a pleasant and memorable experience:

Be a good listener and thinker.

When creating a character, try to be that character by understanding his actions and feelings.

Learn to be open and responsive to suggestions from others about the character you are creating. Learning comes from observation of yourself and of others.

Take turns in letting each character be the center of attention. Appreciate each character for his responses.

## Pantomines

Pantomime is the expression of a thought, emotion or action without words. In advanced forms, words may be supplied by a narrator, chorus, or other means, but the actors never speak.

Encourage your group to *think* about how any thought or feeling or action can be shown without words. The leader might ask, "What do you do when you first get up in the morning?" The children may show they would yawn, but there will be various ways that they will handle this yawning process. One will open her mouth, one stretch his arms, another her legs. Another will blink and rub his eyes.

By bringing to the attention of the group how many different kinds of actions there were, the leader helps them to develop their pantomines.

Pantomime is a process which can go on and on, with detail added to detail. It can become superficial unless it is developed this way. The creative leader will observe the various individual interpretations, and weave them together into a more complex experience.

The following can be used as dramatic games in themselves, or exercises which lead up to more complex dramatic efforts.

### The five senses

Sit quietly and think how you would feel, then get up and show it.

#### HEARING-

a sudden thundercrack  
a whisper  
a faraway bell  
dance music  
a mosquito buzzing near your ear  
the school bus arrive

#### SEEING-

an old friend approach  
a house on fire  
a car wreck  
a Christmas tree on Christmas morning  
a vicious dog  
the ocean for the first time

#### SMELLING-

a burning dinner  
smoke from an unknown source  
a skunk  
Thanksgiving dinner  
a rose  
scum covered pond

#### TASTING-

food, to see that it's seasoned properly  
too hot soup  
an ice-cream cone on a hot day  
bitter medicine  
grapes full of seeds  
a fresh lemon

#### FEELING-

fresh paint  
warmth from a fireplace  
sandpaper  
waves on a beach  
a mink coat  
thorns as you pick roses

#### How would you look?

If someone gave you a ferocious lion?  
If someone gave you a beautiful ring?  
If you lost the ring? Found it again?  
If your cup of hot chocolate was too hot?  
If you slipped on the ice?  
If your report card showed all A's?  
If somebody pinched you?  
If you saw someone kicking your dog?

#### How would you walk?

If you had to go into a room where a baby was sleeping?  
If you had done something you were ashamed of doing?  
If the street was full of puddles of water?  
If you were on skis?  
If you had a nail in your shoe?

#### How would you lift?

A very young baby?  
Something very hot?  
Something very heavy?  
Something very fragile?  
Something very big, light and bulky?

If your group has gone through the above exercises, they are probably ready to do some individual pantomime, or "theater

games". In these games, each individual takes his turn in doing a pantomime, as the others try to guess what he is doing. The object of the game is for the active player to show:

1. Where I am.
2. Who I am.
3. What I am doing.

It's that simple. Here is an example.

You decide to "go fishing". It is not fair to the group and you are not playing the "game" if you just stand in the middle of the circle and hold a fishing pole or even cast out your line. Are you fishing from a boat? If you are in a boat, show us. Get in the row boat, row the boat out to a nice weedy spot, bait your hook and then when you start to "fish", the others will have a fair chance to guess what you are doing.

It is probably best if you write down on slips of paper some suggestions for easy pantomines to get them started. Here are a few:

raking leaves  
picking apples  
driving a car  
roasting weiners  
tying a necktie  
saddle a horse  
arrange flowers in a vase  
playing with a ball  
washing a special dish  
chopping wood  
brushing your teeth  
eating a banana  
turning pancakes  
setting the table with china and silver

Be sure that the group keeps silent and watches carefully till the pantomimist has completed his performance. Then see how many know what he has been doing. Point out any special or unusual features of the performance. Pay particular attention to facial features. Can you see what he is feeling? Thinking?

After a round or so of assigned topics, you may wish to try some animal pantomines. Younger boys and girls love these. Don't try to be an animal you have never seen. Don't just be a dog, be a special kind of dog in a special

kind of situation. Any one can sit on the floor and say "bow wow".

Try to show a sleepy cat waking up or a sleeping dog being annoyed by a fly or having a dream and growling in his sleep. Play the "game" and have fun. These games are exercises used by many people in theater as "warm ups" or as new ways to experiment with building characters in established plays.

Now your young people should be ready to come up with their own pantomime topics:

- "What I like to do best"
- "What I like to do least"
- "One of my favorite sports"
- "A place I'd like to go"
- "The job I'd like to do"
- "Famous people in history"

### Chain Reaction Pantomime

These games are quite versatile. Pantomime can be used very effectively as a "rester" during an evening of social recreation with quite a large group. Here is an interesting variation for this purpose.

Get five volunteers to take part in the pantomime. Explain to the entire group that three of the group will be sent out of the room. The first player will perform the pantomime, as the audience and the second player watch. Then the second player performs the same actions for the third, and so on, till the fifth player has seen the action. Now ask the fifth player to identify the pantomime. Then the fourth. The third and second. You'll get some very interesting results!

For this variation use some challenging topics. Here are a few.

- Washing an elephant with bucket and brush
- Riding the garbage truck, and stopping to pick up cans
- Changing a flat tire
- Diapering a baby

### Tableaus

Tableaus are scenes in which the actors hold their position while a song, poem or other type of narration is given by one or more people from the sides, or backstage. They are often given as pictures or paintings, framed in some way. Lighting, color, and costume are important.

Tableaus are effective for both large gatherings and small groups. They are comparatively easy to produce, and they may be presented on a stage with curtains that draw, or behind a pair of double doors or curtained doorway in a private home. Appropriate music played or sung softly can add to the effect.

For tableaus a player stands before the closed curtains and announces each title. The curtains are opened just far enough to show the picture and closed in about 15 seconds.

Tableau subjects are easily found. Familiar advertisements from current magazines are especially adaptable. Subjects may also be found in episodes from familiar books, historical events, or matters of local interest.

### Shadow plays

Shadow plays are pantomimes

performed behind a lighted screen, so that the action is in silhouette. With careful production, they can be very effective. At least one rehearsal will make a great difference.

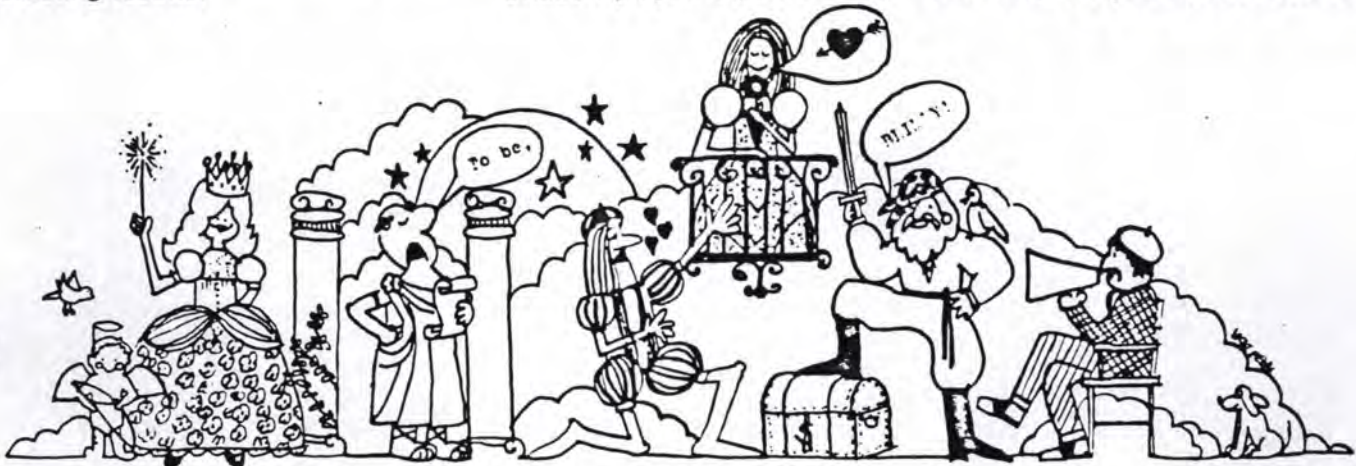
To make a screen for such pictures a sheet may be hung in a double doorway or between the curtains on a stage. If it is slightly damp, it will give best results. A single light source should be placed about six feet behind the sheet, about three feet high. An out-of-focus overhead projector or slide projector makes a good light source. If these are not available, a large electric bulb shaded on the back will work also.

The action should take place as close as possible to the sheet. Gestures should be broad, and movements not too quick.

Familiar folk songs that tell a story, proverbs, historical events, nursery rhymes, or even an operation are good subjects for shadow pictures. When a narrator out in front is speaking the words, be careful to time the action to the words being spoken.

### Improvisation

Perhaps the most challenging and rewarding form of creative dramatics is in improvising a complete play or playlet from a story, a ballad, a song or poem, or even from a real-life incident. This can be done just for fun, as an excellent learning activity, or as a full-blown presentation to be given before an audience. Stories can come from many sources, but you should choose



stories with the following qualities:

- The story should have conflict and suspense.
- It should not require too many scenes in getting to the climax.
- The story should involve plenty of physical action that children can do.
- The characters should seem real, whether animal or human.
- Most importantly, the story should suit the interests and tastes of the children who are to play it.

After a story has been selected and read to the group, you and your group should break it into scenes. Ask questions such as, "Where will our scene take place?" "How will it begin?" and "When will it end?"

When the whole story has been divided into scenes and each of the scenes planned out, return to the opening scene and begin working on characterization. Decide what each character will be doing as he enters. It may be helpful to work out each character's actions and feelings in pantomime before they play a scene.

Once the children have decided how to divide the play into scenes, how the scenes begin and end, what the characters are really like and what they do in the play, the group is free to create their play using their advanced plan only as a guide.

Choose confident and interested volunteers for the first cast for the first scene. If the first scene is successful, playing should remain on a high level throughout. Stress the importance of major and minor characters, as well as the audience. The whole group is a team in the performance.

Before the cast creates a scene, review the sequence of action. If the group understands just what they are to do, they will enjoy creating the scene rather than worrying about playing it.

Don't interrupt the scene, but call "curtain", and discuss it afterwards. Ask questions such as, "What made this scene so

good?" "Why was it exciting?" and "What was especially good about the way the cast played it?" Evaluate the characters by name rather than the children playing them. Ask the audience if the play held their interest, if the action was strong, and if the dialog was realistic and in keeping with the original character.

Next, players should evaluate their teamwork. Ask questions such as, "Did you all work together to create this scene?" "How did the players help each other?" "Do you think we did our best?"

Only after the group have decided why the scene was good should you help them see how they can improve their playing. Ask them how they think the scene could be improved. Praise things done well, but make them feel capable of doing even better. As long as you see new avenues for creativity in a scene or the whole play itself, the children will remain interested in making the scene or play better. More subtle meanings, actions, and dialogue should be the result. When all of the scenes have been played to the satisfaction of the children, help them put all of the scenes together into one continuous play.

## Skits and Stunts

Skits are brief, humorous dramatic presentations which can usually be performed with only one or two rehearsals. Stunts may involve physical feats and tricks, brief sketches and jokes that feature a punch line, or perhaps tricky, enjoyable games or activities which are unusual enough to appeal more than an ordinary game.

Skits and stunts are primarily funny, but need not be crude or silly. Most are based on written material, but always leave room for original ideas in interpretation and costume design.

To "warm up" a group, or for unplanned fun during a meeting, or as a filler for a break of any kind, try some audience-participation stunt.

To get participation from a large group, use a narrator stunt, with one person reading and the others acting.

Stunts can be used effectively to promote something the club or organization is trying to do. If the group has any life at all, it has some emphasis to be highlighted, or some indifferent members that need just the kind of shot-in-the-arm that a humorous skit can give.

Skit and Stunt nights in clubs or at camps can be great fun. Almost any skit or stunt, especially longer ones, are good for these. If your material is selected so that it relates to your group situation, skits and stunts can help build group spirit and loyalty.

If a problem comes up in the group, one way to solve it may be to do a skit that lays out the problem (sometimes exaggerating it humorously). Then have a discussion, sometimes in several smaller groups, and summarize your findings. Skits and stunts can be used in endless ways. Let your imagination go.

### Putting on skits and stunts

It is possible to select a group from the guests at a party, give them half an hour for preparation while the rest of the program goes on, and have an enjoyable stunt performance. When stunts are to be done on such short notice, it is up to the leader to see that all props and materials for costumes are ready.

The more absurd the costumes and props used in most stunts, the better. All that is required is that they resemble the object in question. Imagination will do the rest.

Never hesitate to change a stunt. You can usually improve it, and there is always the chance to add local color for your particular group. Don't try to give too much finish to your production. One of the charms of this type of dramatic presentation is its spontaneity, which does not thrive under too much attention to detail. The chief goal of your skits and stunts is fun. Try them out,

not just to amuse an audience, but because they are fun to do! Some of the useful kinds of skits and stunts are:

*Brief Sketches, Crossovers, Blackouts and Jokes*

As you might expect, most of these are characterized by the "punch line" or the snappy ending. Most can be done with very little preparation, and with little costuming.

*Dramatic Skits*

These are generally longer, and require more advance work. They generally will draw laughs many times during the performance, not just at the end. Many require extensive costuming and props to be effective. Usually several people are in the cast.

*Narrator-Audience Stories*

The audience is divided into several smaller groups, each of which is assigned a part in the story. They generally provide sound effects, actions, or both. If there is an unexpected lull in a meeting, or if the regular skit at a talent show requires scenery changes, use the time with one of these. They are good ways of getting action from a large audience.

*Physical Stunts and Tricks*

These are novel ways of testing physical prowess, doing "magic", and pulling tricks on "volunteers" from the audience. Many would be good for camps and meetings.

*Dramatic Games*

Tricky, enjoyable games and activities, which are unusual enough to provide an appeal beyond that of an ordinary game. Good for parties and small meetings.

*Musical Stunts and Skits*

Some of these involve actual musical presentations. Others just pretend to, or promise to. All are presented in interesting humorous ways.

**Where to find skit and stunt ideas**

There are many books on recreation which contain ideas for

skits and stunts. Most public and many school libraries have a selection of such books. As you read over the skit and stunt material, adapt the ideas to your special needs. There are very few ideas tailor-made for a specific situation. Be creative and flexible.

Ideas can come from many sources: jokes, comic strips, television and radio, movies, and scenes from daily life. You may want to create a policeman who is being robbed, a man shopping for his wife's "dainties", a thief opening an empty safe.

The possibilities are endless. Open up your mind, adapt, and be creative with an idea that seems to offer nothing, and you'll be amazed at the results. The most important goal is to have fun. If you do this, your chances of making others enjoy themselves are very good.

Play companies have catalogs available free of charge. Each of these companies have a wide variety of skit and stunt collections available.

Contemporary Drama Service  
Arthur Meriwether Inc.

Box 457,  
Downers Grove, Ill. 60515  
Eldridge Publishing Company  
P.O. Drawer 209  
Franklin, Ohio, 45005

Heuer Publishing Company  
P.O. Box 248  
Cedar Rapids, Iowa 52406

The most comprehensive listing of all is titled "Books on Parks, Recreation, and Leisure". It is available from:

National Recreation and Park  
Association,  
1601 North Kent Street  
Arlington, Va. 22209

Your library may be able to loan you copies of:

End of Your Stunt Hunt, by H. & L. Eisenberg  
Handbook of Skits and Stunts, by Larry Eisenberg  
Fun With Skits, Stunts, and Stories, by Larry Eisenberg  
The Cokesbury Stunt Book, by A. M. Depew  
The Complete Book of Games

and Stunts, by Darwin Hindman

An inexpensive 20 page booklet titled "Skits and Stunts the 4-H Way" is available from:

National 4-H Supply Service, 150 North Wacker Drive, Chicago, Ill. 60605

## Role playing

Most informal dramatic activities are intended to entertain—either the participants or an audience. Role playing, though similar in technique, is done for a very different purpose.

Role playing is a way of exploring and feeling what it's like to be faced with a conflict between people, between values, or in other emotional or human relations areas. It consists of briefing the group on the conflict or problem; selecting a few members of the group to try to "really be" the people involved; spontaneously acting out the situation; and discussing as a group what happened.

The intent is to inform, to persuade, to bring about awareness or create a deeper understanding in all the group members. It is one of the newer and most effective tools for improving meetings, conferences, and leadership.

Role playing can be a relaxed, informal way of realistically discussing important problems that could be threatening or embarrassing if done in other ways. It gives group members a chance to identify with the problem, and to see both sides. It allows for practice in dealing with real-life problems before they arise.

### When to Use Role Playing Technique:

Many problems each of us face have strong feelings involved. These are hard to talk about, but can readily be expressed by playing a character who is in the situation. The character can express points of view that members themselves might hesitate to mention.

Role playing helps groups grow. They rely less on the leader, and generate more active group

participation in solving problems through role play.

Role playing can be both productive and interesting when it is important that members understand other's views and feelings, and develop a background for solving problems they will probably face.

### How to Use Role Playing:

#### A. First Define the Problem:

Draw from the group an indication of their human relations needs and interests. Try to determine problem areas from these. Consolidate the ideas into categories. Explore and develop one category until you have an example situation which is specific, is important to the members, and sounds real. Your situation should involve conflict, and must set the stage for a decision to be made.

Some types of conflict are not suitable. If you are dealing with sensitive interactions relating to minority groups, start with roles the minority group is willing to explore and analyze. Actual happenings which would embarrass or humiliate some group members should be avoided.

#### B. Enact the Problem:

##### 1. Casting the Characters

When you can, select volunteers who have identified with the problem to play the characters. Give distasteful roles to those who feel secure in your group. It is often effective to play roles opposite their strongest feelings, i.e. parents as children and children as parents.

Sometimes a group member may be striving for the same role in real life. Playing a role may allow him or her to make mistakes and learn from them. For example, a person not secure in a job interview might be given this role to gain experience.

Watch carefully for those who would like to volunteer, but need encouragement.

##### 2. Briefing and Warming Up

The leader should describe the situation so characters thor-

oughly understand who they are, as well as the problem in which they are involved. Emphasize that they are not to play out the situation as they themselves would do, but as they imagine the character they are playing would do. Try to get the characters emotionally involved in what they are to do. Ask them to show the group how this person feels.

##### 3. Role Playing

Set the scene so that, using imagination, the players can feel like they really are in the situation described. Decide before starting where each player is.

Cut the role playing situation as soon as major points have been brought out. Depend on group discussion following to evaluate the action.

In a conflict if the audience noticeably identifies with one specific actor, cut the scene momentarily and reverse roles when the conflict reaches a high point. This may greatly improve your discussion which follows.

##### 4. Observers, audience roles:

If you have an especially large group and are concerned about starting discussion, you may wish to assign some additional roles such as:

Listeners and Watchers - look for key words and actions.

Identifiers - Assign several to each role. Ask them to record how they would react if they were the person in the situation.

#### C. Discussion

Start immediately following the role playing while the situation is fresh in everyone's mind. Use your best possible discussion technique. Remind your group of the purposes and problems in the situation.

Discuss what *was* rather than what might have been. Get the reactions of the role players first, then involve the audience.

It may be desirable to re-play the situation: with a reversal of roles for the players; or casting new members in the same roles. You may wish to continue role

playing after the discussion from where it was cut off.

As you summarize stress the progress made in understanding the problem and the feeling of the group toward it.

## Cautions

1. Know your group and make certain they are adequately prepared to accept role playing; do not start too soon with too much.
2. Keep in mind the specific uses for role playing. Don't ruin it through overuse.
3. Choose a valid problem in human relations which is not too complex.
4. Select persons to portray the roles who have had experiences that enable them to "feel" the roles, or who seem to need the experience.
5. Beware of overpreparation of role players. It may cause actors to "ham" their parts. When "hamming" starts, cut the scene and explain.
6. Be sure your analysis concerns the characters and their actions, not the real players or how they played the part.
7. Don't force the group to reach your own preconceived conclusions. Role play should help them reach their own.

## Acknowledgements:

Much of the philosophy and content of this unit has been adapted and condensed from a wide variety of earlier works. The following were the most important sources:

*Introduction to Skits and Stunts* by Glen Thompson, Allan Smith, and Roger Heimstra (Iowa State University, 1969 Pm-454)

*Handbook for Recreation* by Virginia Musselman (Children's Bureau, HEW, 1960)

*Role Playing* by Wayne Bartruff and Harlan Geiger (Iowa State University 1966)

*4-H Creative Dramatics* by Cynthia Morphew (Indiana State University)



## INSIDE/OUTSIDE BOXES

### MATERIALS:

- magazines
- glue
- mod-podge
- sequins, small rocks, feathers, moss, etc. (optional)
- markers and paper (optional)
- one box per person

### DIRECTIONS:

Explain that through this creative exercise individuals will be exploring how they project themselves in the outer world and how others see them as well as who they really are the inside.

Cut out pictures and words that express who you are, outside and inside. Remember that what you like to DO (e.g. sports, hobbies) doesn't tell all of who you are. Think, as well, of qualities.

Glue the pictures and words inside or outside the box, depending on which they represent for you. You may choose to add written words or drawn pictures. Use mod podge to secure pictures/words to box and make the box more permanent. After this you may wish to add other representative items such as those suggested above.

When group finishes boxes have members process what the experience was like. What were they drawn to put on and in their boxes? What was the experience like? Let members explain their choices. Are there parts of their inside that they don't share with anyone? How different is their inside from their outside? ETC.

## FIVE LEVELS OF COMMUNICATION

(based on John Powell's Why am I Afraid to Tell You Who I Am?)

A relationship will be only as good as its communication. Communication refers to a process of sharing. The five levels of communication on which persons can relate to one another represent five degrees of willingness to communicate or share oneself with others.

### LEVEL 1: CLICHÉ CONVERSATION (Superficial Communication).

This is the lowest level of willingness to communicate about ourselves to others.

Example: How are you?  
Where have you been?  
It's really good to see you.

### LEVEL 2: REPORTING THE FACTS ABOUT OTHERS.

Here we share little or nothing about ourselves but tell only what others have said or done.

Example: John told Mary he loves her.  
Alice left Jerry yesterday.  
Bob and Ann are going to have a baby.

### LEVEL 3: I SHARE MY IDEAS AND JUDGMENTS.

The person is willing to share some things but usually only shares what he/she feels the other person will accept. There is a limitation placed on what will be shared with others.

Example: I enjoy Al's company but I don't really like his wife.  
Abortion is not a legal issue but a moral one for me.  
I believe Tom was a wise choice for club office.

### LEVEL 4: I SHARE MY FEELINGS (EMOTIONS) "GUT LEVEL"

A person shares his/her feelings or emotions about his/her ideas, judgments, and decisions. It is these feelings I must share with you if I am to tell you who I really am.

Example: Judgment--I think that you are intelligent.  
Some possible emotional reactions--  
--and I am jealous.  
--and I feel inferior to you.  
--and I feel proud to be your friend.  
--and I feel frustrated.

### LEVEL 5: PEAK COMMUNICATION

Open and honest communication. A complete emotional and personal communication. The two persons feel and communicate on almost a perfect level.

FIVE RULES TO BE FOLLOWED FOR "GUT LEVEL" COMMUNICATION:

1. Gut level communication (emotional openness and honesty) must never imply a judgment of others.
2. Emotions are not moral. They are neither good or bad and should be accepted as natural.
3. Feelings and emotions should be experienced, recognized and accepted but should not mean we must act on them. At times a judgment of the necessity or desirability of acting upon certain emotions must be made.
4. In gut level communication, emotions must be reported. I must tell you about my emotions whether I act on them or not.
5. With rare exceptions, emotions must be reported at the time they are experienced. Acknowledge your feelings as you become aware of them.

EFFECTIVE LISTENING  
(from J. Bols, The Art of Awareness)

WHAT AN EFFECTIVE LISTENER DOES:

1. Listens to understand what is meant, not to ready him/herself to reply, contradict, or refute. This is extremely important as a general attitude.
2. Knows that what is meant involves more than the dictionary meaning of the words that are used. It involves, among other things, the tone of the voice, facial expressions and the overall behavior of the speaker.
3. Observing all this, the listener is careful not to interpret too quickly. He looks for clues to what the other person is trying to say, putting him(her)self (as much as possible) in the speaker's shoes, looking at the world as the speaker sees it, accepting the speaker's feelings as facts that have to be taken into account--whether or not the listener shares them.
4. The listener puts aside his/her own views and opinions for the time being. She/he realizes that she/he cannot listen inwardly at the same time that she/he listens outwardly to the speaker. The listener is careful not to jam her/his receiving set.
5. The listener controls impatience because he/she knows that listening is faster than talking. (The average person speaks about 125 words a minute, but can listen to about 400 words a minute.) The effective listener does not jump ahead of the speaker, but gives the speaker time to tell the story. What the speaker will say next may not be what the listener expects.
6. She/he does not prepare her/his answer while listening. The listener waits to get the whole message before deciding what to say in his/her turn. The last sentence of the speaker may give a new slant to what has been said before.
7. The listener does not interrupt. When he/she asks questions, it is to secure more information, not to trap the speaker or force him/her into a corner.
8. The listener shows interest and alertness. This stimulates the speaker and improves the speaker's performance.
9. The listener expects the speaker's language to differ from the way the listener would say the same thing. She/he does not quibble about words but tries to get at what the speaker means.
10. In a conference, the effective listener listens to all participants, not only the ones on his/her side.
11. In a particularly difficult discussion, the listener may sum up what he/she understands the speaker to have said before attempting to proceed with his/her own views.

ACTIVE LISTENING POINTERS

1. Label feeling and express it.
2. Desire to truly know other's feelings
3. Genuinely be able to accept other's feelings.
4. Trust other to be able to handle feelings.
5. Know feelings are transitory.
6. Accept other as a separate being with separate wants and needs.

I KNOW THAT  
YOU BELIEVE YOU  
UNDERSTOOD WHAT  
YOU THINK I SAID,  
BUT  
I AM NOT SURE  
YOU REALIZE THAT  
WHAT YOU HEARD  
IS NOT  
WHAT I MEANT!!!

COMMUNICATION SKILLS

When someone you  
are talking to:

How do you feel?

What is your  
reaction?

<p>1. Gives advice when you didn't ask for it.</p>		
<p>2. Seems shocked or offended by something you've said.</p>		
<p>3. Seems to understand how you feel.</p>		
<p>4. Becomes sarcastic</p>		
<p>5. Gazes around the room while you are talking to him/her.</p>		
<p>6. Looks at you and nods as you talk.</p>		

CHECKLIST FOR COMMUNICATION SKILLS

I. Listener's Body Language

+

- uses affirmative head nods
- calm, yet expressive face
- direct eye contact
- body turned toward speaker
- comfortable distance

-

- face rigid
- stares blankly
- looks away while others talk
- extraneous face movements
- body too close or too far from speaker

II. Listener's Understanding of Talker's Message

- identifies ideas of talker accurately
- identifies feelings of talker accurately

III. Listener's Use of Facilitative Listening Skills

+

- open questions
- clarifying
- reflecting
- understanding
- summarizing

-

- closed (yes/no) questions
- interpreting, analyzing
- giving advice
- judging, criticizing
- directing, ordering

PRACTICE SITUATIONS FOR REFLECTIVE LISTENING

Give each small group a statement such as those listed below. Have each group write its statement at the top of a sheet of butcher paper and use the format given to respond to its statement. Each group may then role play its situation for the large group using reflective listening skills. Evaluate exercise.

Statement _____ _____ _____
Feeling _____
Content _____ _____
Reflective Response _____ _____ _____ _____

1. "I am so overwhelmed. I had to work late three nights this week, my kid got in trouble at school, I am supposed to have a dinner party Sunday, the house is a disaster, and NOBODY helps me!"
2. "Two guys made rude comments to me when I was walking home from school today."
3. "I know I'm too fat. I hate wearing shorts in public. Nobody will go out with me because I'm so fat."
4. "I get so nervous when I have to give a presentation. I think I'd rather get a lower grade than speak in front of an audience."
5. "I just don't know what to do. My friend is getting beaten by her husband every night. Last week she ended up in the hospital and she keeps going back."
6. "Sometimes I think I'm going crazy. I get so upset about doing good work that I can't do anything."
7. "I don't talk to anyone in my family anymore. Why can't we communicate?"



# PLEASE JUST LISTEN

When I ask you to listen to me and you start giving advice,  
you have not done what I asked.

When I ask you to listen to me and you begin to tell me  
why I shouldn't feel that way,  
you are trampling on my feelings.

When I ask you to listen to me and you feel you have to  
do something to solve my problem,  
you have failed me, strange as that may seem.

Listen! All I asked was that you listen. . .  
not talk, or do. . .just hear.

Advice is cheap: twenty cents will get you both  
Dear Abby and Billy Graham in the same newspaper.

And I can do for myself. I'm not helpless.  
Maybe discouraged and faltering, but not helpless.

When you do something for me that I can and need  
to do for myself, you contribute to my fear and  
inadequacy.

But when you accept, as a simple fact, that I do feel,  
no matter how irrational, then I can quit trying  
to convince you and get about the business of  
understanding what's behind this irrational feeling.

And when that's clear, the answers are obvious  
and I don't need advice. Irrational feelings make  
sense when we understand what's behind them.

So please listen and hear me. And if you want  
to talk, wait a minute for your turn,  
and I'll listen to you.

Ray Houghton, M.D.

Berkeley, CA

Reprinted from TEEN TIMES Nov/Dec 1979

Future Homemakers of America

ACTIONS SPEAK LOUDER THAN WORDS  
(taken from Dossick & Shea, Creative Therapy II)

PURPOSE:

1. To understand interpersonal dynamics.
2. To focus on the relationship between words and behavior.
3. To promote the expression of conflict in an accepting environment.

MATERIALS:

One photocopy of illustration for each member, pens, pencils, or crayons.

DESCRIPTION:

An individual's behavior, or actions, often communicates more than what the individual says. Group members explore this idea while materials are distributed.

Members are asked to recall an incident in which someone's behavior gave a totally different message than what had actually been said. What the individual said is written on the left side of the illustration.

The contradicting behavior is drawn in the box below the word "Action."

The real message that resulted from the depicted situation is written on the right side.

GROUP DISCUSSION:

The spoken words, the action, and the real message are read to the group by each member. Members are encouraged to offer feedback about each depicted situation, as well as to exchange views on whether they too would have interpreted the "real message" in the same way.

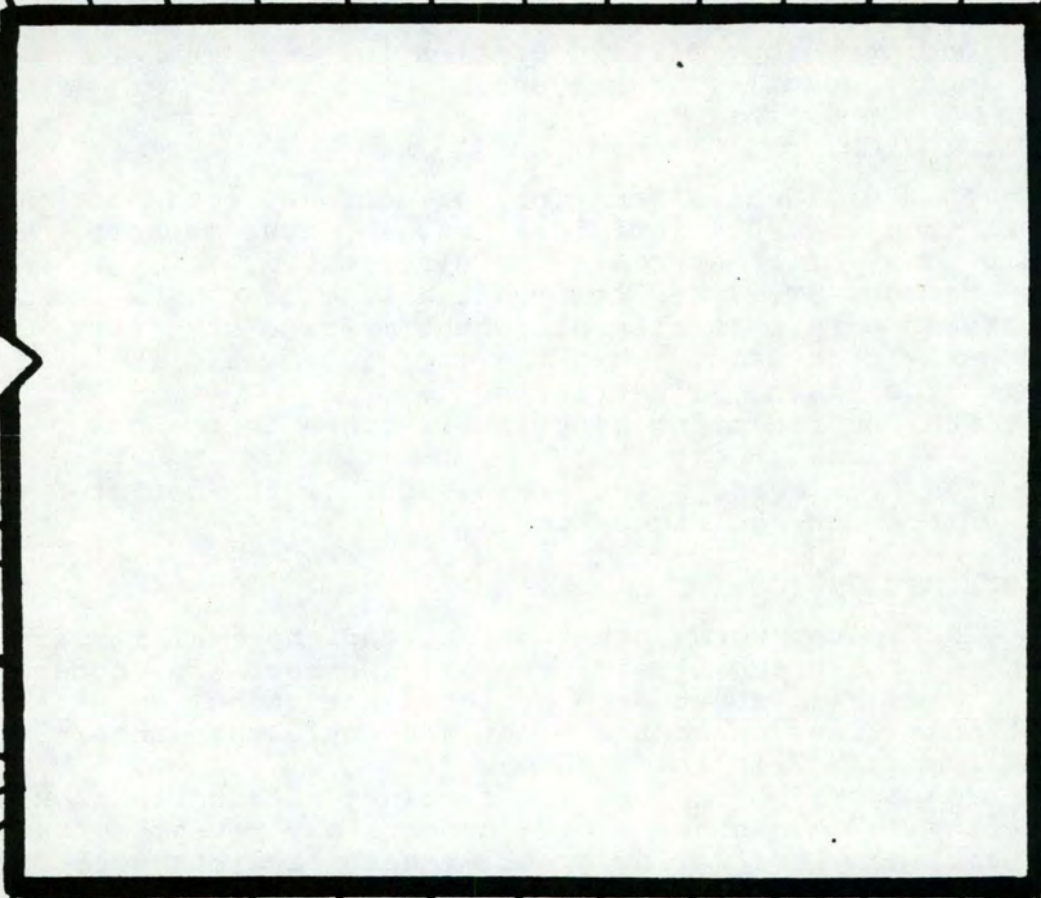
Members also explore the feelings related to each incident bearing a "double message." Members may reveal current or past situations where fellow group members' actions were different than their actual words.

This exercise can be an effective method by which members may express conflict in an accepting and supportive environment. It requires the ability for insight and abstract reasoning and is recommended for all stages of group development.

# ACTION

THE SPOKEN WORDS

THE REAL MESSAGE



ACTIONS SPEAK LOUDER  
THAN WORDS !!

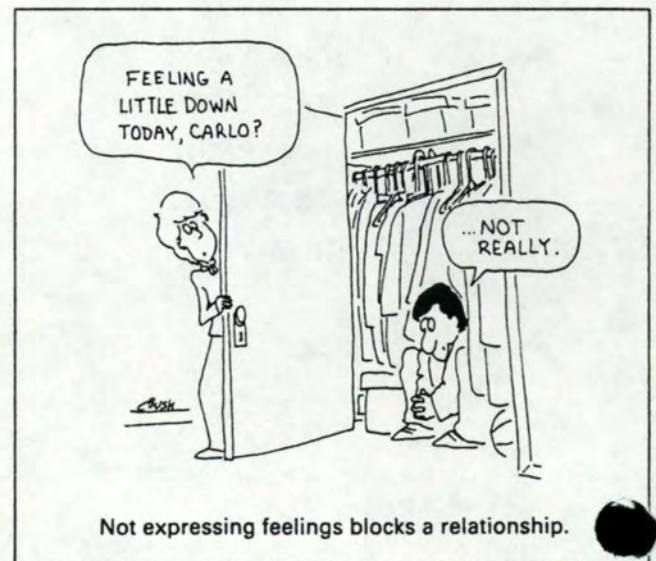
SHOWING FEELINGS  
A NONVERBAL COMMUNICATION GAME

Give group a list of feelings which correspond to given cards as below. Dealer deals four cards to each player. The object is to get rid of all your cards. Player to the left of the dealer selects a card and puts it face down in the center. He/she then acts out the feeling that goes with the card without using words. If other players think they have the same card, they place it face down in front of them. They state their guess. If they are wrong, the players who did not put down a card may guess. If anyone is correct, the player acting the feeling turns in his/her card. If nobody has guessed, the acting player has to draw another card. If someone who put out a card guessed correctly, they turn in that card. If they were incorrect, however, they have to draw two cards. Game continues until someone empties his/her hand (or, if group chooses, until all members have emptied their hands).

A--OVERWHELMED	A--FRANTIC
K--DELIGHTED	K--HUMILIATED
Q--GUILTY	Q--SATISFIED
J--ECSTATIC	J--DEPRESSED
10--EMBARRASSED	10--ABANDONED
9--INFATUATED	9--GLEEFUL
8--EXHAUSTED	8--SURPRISED
7--PENSIVE	7--EXCITED
6--ANNOYED	6--LONELY
5--FASCINATED	5--SILLY
4--POWERFUL	4--RAGEFUL
3--IRRITATED	3--DEVASTATED
2--NEEDY	2--FRIGHTENED



Communication is one of the most powerful factors influencing the quality of a relationship.



**"SIX BITS OF INFORMATION" PROBLEM**  
*Printed by permission of Michael Giammatteo, Ph.D.*

B<sub>2</sub><sup>1</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

The Dinosaurs had Tom for a teacher during the third period.

Dick and Belinda did not get along well and so they did not work together.

During the first period the Team Leader taught the group that Harry liked best.

B<sub>2</sub><sup>2</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

All teachers taught at the same time and exchanged groups at the end of each period.

Each teacher liked a different group best. During the second period each teacher taught the group he liked best.

Each teacher taught every group during one of the first four periods of the day.

B<sub>2</sub><sup>3</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

The Freznel Elementary School Intermediate Unit had two teacher's aides, four teachers, and four instructional groups of students.

Each instructional group had chosen its own name.

Sybil was the Team Leader for the Intermediate Unit.

B<sub>2</sub><sup>4</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

Your group members have all the information needed to find the answer to the following question. Only one answer is correct. You can prove it.

**IN WHAT SEQUENCE DID THE APES HAVE THE VARIOUS TEACHERS DURING THE FIRST FOUR PERIODS?**

Some of the information your group has is irrelevant and will not help solve the problem.

B<sub>2</sub><sup>5</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

Belinda and Ralph disagreed about how it would be best to handle the Bombers who always had trouble settling down to work.

Dick preferred to work with the Champs over all other groups.

Although the Team Leader had been at Freznel School for five years, this was a shorter period of time than for the other team members.

B<sub>2</sub><sup>6</sup>

*You may tell your group what is on this slip, but you may not pass it around for others to read.*

*Information*

The Team Leader taught the Dinosaurs the second period.

Harry worked with the Bombers in the third period.

Sybil had been at Freznel School a shorter period of time than any of the other teachers in the Intermediate Unit.

## Silk screening by Lane Mahaffey

Silk screening is an art form for the artistically 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 squeegee (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 soluble 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.

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 squeegee. Be sure to hold the squeegee at a 45 degree angle. Repeat this process approx. 3 - 5 times. Remove the object and let it dry.



SHARE

&

TELL

SECTION G

SHARE AND TELL  
TUESDAY AFTERNOON  
3;30 P.M.

Our SHARE AND TELL event was publicized as a RENAISSANCE FAIRE, with our Renaissance Maidens bedecked with garlands in their hair. JANE HIGUERA regaled us with a song which called the presenters to the front of the dining hall. Once all were gathered, there was opportunity for them to tell about their crafts or demonstrations.

An invitation was prepared and delivered to each family group at lunch-time the day of the event. JIM SCHULD was an invaluable adjunct to our committee for his computer expertise provided us with the proper program to place a flowery boarder around the announcement which furthered the Rainaissance theme. Boardered sheets, with calligraphy provided by LUCY LINKER, were used to provide signs at each presenters station to aid faire goers in finding the events which interested them.

Presenters brought a variety of talents and concerns to our faire. Each was provided with their sign and assistance in procurrng a space appropriate to their activity. Stalls or activities outside were discouraged since the day was so cold and windy.

THE PRESENTERS WERE;

Nancy Wells demonstrating Portraiture  
Lucy Linker teaching Oragami Hopping Frogs  
Rosemary Gouchenour teaching Cathedral Quilt Squares  
Jane Higuera with a presentation of the B.A.B.E.S alcohol prevention  
program for grade school aged children  
Jean Baringer teaching Quilting  
Jennifer Baringer teaching Rubber Stamping Techniques  
Leila Steckelberg with a Lapidary presentation of petrified woods of  
Washington State  
Patty Logan & Jane Higuera teaching Camp Crafts  
Sally Heard with ideas for Drawing with Children  
Billie Marie Studer with natural materials for making Mobiles

OUR COMITTEE MEMBERS WERE;

JANE HIGUERA, ROSEMARY GOUCHENOUR, KRIS HAMMERSCHMITH, JOAN &  
BOB STREET, & LUCY LINKER

RENAISSANCE FAIRE  
(tune of Scarborough fair)

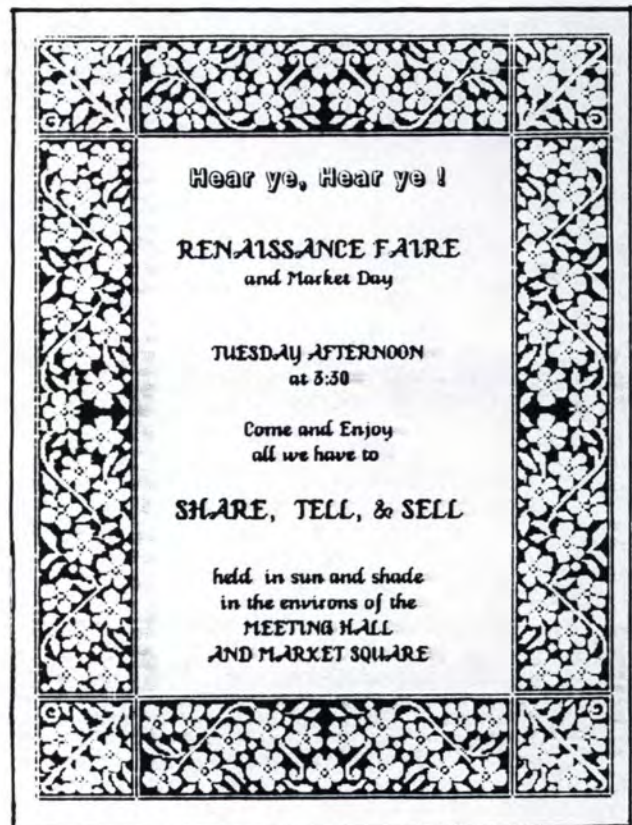
COME WITH ME TO THE RENAISSANCE FAIRE,  
THERE'LL BE ME, ROSEMARY, AND TIME.  
TIME TO LOOK AND TIME TO LISTEN,  
TIME TO DO, AND VISIT AND SHARE.

COME WITH US TO THE RENAISSANCE FAIRE,  
YOU'LL SEE ROY, ROSEMARY AND JEAN.  
PATTY AND NANCY, JOAN AND DIANE,  
COME TO LOOK AND LISTEN AND LEARN.

COME WITH US TO THE RENAISSANCE FAIRE,  
YOU'LL SEE JENNIFER AND BILLIE MARIE.  
LOOK FOR LEILA, SALLY AND LUCY,  
THEY'LL BE GRAND, YOU JUST COME AND SEE.

COME WITH US TO THE RENAISSANCE FAIR,  
THERE'LL BE JOY, ROSEMARY AND TIME.  
TIME TO LOOK AND TIME TO LISTEN,  
TIME TO SHARE THE THINGS THAT WE'VE LEARNED.

words by Jane Higuera



## RUBBER STAMPING and EMBOSSING

shared by Jean and Jennifer Baringer

Rubber stamps have been around for quite a while, mostly used for addresses and signatures. Now, they are becoming as popular as the sticker craze. There is so much more you can do with them now. You can personalize almost anything.

You can have fun and be creative at the same time while personalizing a note card to a friend, stationery, wrapping paper, lunch sacks, party napkins, bookmarks, book covers, file folders, or invitations. And, with a permanent ink you might try stamping clothing, coffee cups, and who knows what!

Naturally, you will need 3 basic items: rubber stamp, ink and paper.

Rubber stamps - There are quite a number of sources or companies that sell stamps and supplies. (see footnote at end of directions) There is a wide variety of types and "topics" - bears, birds, cats, ducks, rabbits, other animals, country, fantasy, flowers, hearts, sports, trees, birthdays, holidays, school and teachers notes, messages, labels, addresses and more.



Some stamps have 2-3 inch long attached handles, some have a smaller contoured block as handles. These are attached to a cushion, glued on to the rubber stamp. There are individual stamps and some in sets.

When stamping out the image, ink the stamp then press it straight down on the flat surface. Don't rock the stamp as it may blur the design or give unwanted lines from the cushion edges. Don't press too hard, either. Putting a few sheets of paper or paper towels under the item stamped gives a cushion effect and perhaps a better impression.



If you use a stamp on different color ink pads you may wish to wipe it on a damp cloth so you don't re-color your ink pad.

When you are through using your stamps you may want to clean them. Most ink will rub off with a damp rag, then dry gently. Some colors (inks) are more staining than others. Try using a window cleaner, toothbrush or liquid soap and water. Whatever you do, DO NOT SOAK IN WATER, Do not get the cushion and mounting glue wet or they will separate from the wood. If color still remains, use denatured alcohol or a special stamp cleaner.

"Wheels" offer another dimension to the rubber stamp. The tool, a 3 part rollagraph, has a handle, continuous stamp wheel and ink pad all in one, with changeable parts. It is good for making borders, covering larger areas like on wrapping paper.

To protect the stamps from dirt and dust, store stamps in a covered storage container, rubber side down and out of direct sunlight.

Inks - This provides a way of coloring the stamped image. There is a variety of ways you can do this. The most popular method is using a pre-inked stamp pad. They come in a wide variety of colors, and even in large sizes to accommodate the larger stamps.

Felt ink pads are longer lasting and the best quality, and have re-inking bottles available. Some companies offer color cubes with a pigment-type ink and are smaller than the regular ink pads. There are multi-colored ink pads with 3-5 color pads in one with water-base inks that eventually blend together. Or, there is a non-re-inkable pad of water based "paints" that don't blend that make nice images.

One resource said to store ink pads in a sealed plastic bag in the refrigerator to give it a longer lasting life. DO NOT FREEZE. Older stamp pads may be stored upside down to bring the ink to the surface for brighter images.

Also popular for coloring stamps and images are water color felt pens or markers. (Do NOT use permanent ink markers!!) They can be used for coloring on the rubber stamp or on the stamped image, or with the embossed designs.

Paper - You can use almost any kind of paper - typing, notebook, tissue, construction, paper bags, tagboard, etc. But, you would want to use a good quality paper - poor quality paper allows the ink to feather or bleed, leaving a blurry stamp image. Some companies sell a variety of items to stamp on including blank stickers, puzzles, gift tags, note cards and envelopes, bookmarks, etc. You might even check with any printing company in your area for cut-off ends of projects (notepads, brochures, etc.) for a variety and cheap source of papers. Colored paper offers an interesting effect with some inks also.

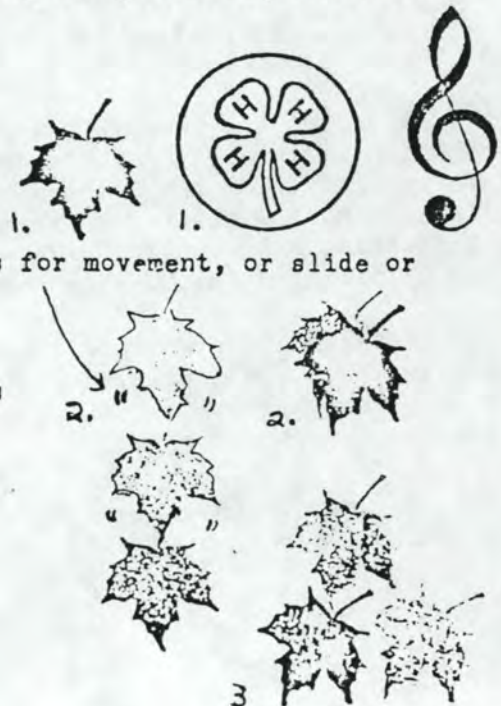
Experiment with different types of paper to see which you prefer and how they react. Generally, the smoother the paper, the better the impression.

You now know the basics of materials to use. Now the fun begins as you experiment with stamping, combining stamps and colors, and just being creative.

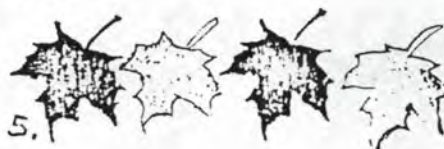
What can you do with them?

By using one stamp and one ink pad you can:

1. Plain stamp - on white or colored papers
2. Show motion - stamp image and add pen lines for movement, or slide or move stamp on paper (will blur image)
3. Fade out - stamp image on paper, and then, without re-inking, stamp several more times progressively away from first image.
4. Ghosting - same as fade-out except using only a part of the stamp for repeating instead of full image.



5. **Bordering** - Stamp same design side by side, reinking each time, or alternate a full-ink, no re-ink, full ink, etc.



6. **Masking** - block out a part of the stamp by using masking tape over stamp, or ink (by pen) only a part of the rubber stamp, and press on paper. Or, lay a scrap of paper over area where design will be stamped to block out part of the design you don't want to show.



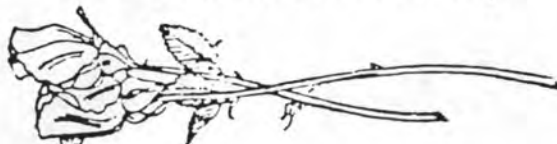
7. **3-D effect** - Stamp the image on the paper, stamp another image on a scrap of paper, cut it out close to the border, affix a roll of tape to back of cut-out and place directly on top of first print.

8. **Add ons** - Make a stamp print. Add wiggle eyes, tiny ribbons, fabric pieces, flowers, etc.

8. You may have some other ideas, too.

By using more than one stamp and more than one color of ink or felt pen you can do all of the above, the suggestions below and combinations of all.

9. **Doubling** - Use one stamp, print once in one color, re-ink in another color and stampover first, offset just a little.
10. **Create a scene** - Combine several stamp designs, maybe add pen lines
11. **Image coloring** - Stamp image on paper in one color ink, use another color or colors to fill in the spaces.
12. **Stamp coloring** - begin with a clean stamp, use water base felt pens to color different areas different colors, then press stamp on paper (no need to use ink pad) If ink dries while you are painting on them breathe on the stamp like you do on eye glasses so the moisture will wetten the stamp.
13. **Multicolored stamp pads** - Use the designs on different colors of paper for a variety.



## Embossing with Stamps



What is it? This is perhaps the "ultimate" look for stamping - by creating a raised image. It's a quick and easy process to give a professional look to your invitations, correspondence or artwork.

For this you need paper, stamp, embossing ink (clear glue-type liquid) and ink pad, embossing powders, and a source of heat. The powders come in gold, silver, copper metallics, white, magenta and turquoise; and clear, pearl and sparkle which show the colored ink through the embossing.

The heat source would preferably be a stove burner set on about medium to medium high heat, something that provides a fast and even heat. If a stove is not available then you might use a separate hot plate, the heating element or bottom (burner) of an older model of a popcorn popper, toaster, iron, warming tray, light bulb, or even a candle, (not preferred as open flame can burn the paper). All these added items (besides stove) take different lengths of time to melt the powders so it's best to experiment.

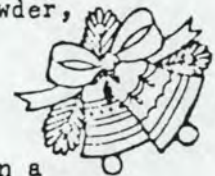
To do the embossing follow these simple steps.

1. Press stamp on embossing ink pad, then on paper.
2. Pour embossing powder over image. The powder sticks to the ink on the image.
3. Gently pour off the excess powder onto another paper (to be put back into the bottle for re-use). Might need to blow off (gently) unwanted specks of powder.
4. Hold the image over the heat source ( a few inches above) for a few seconds. You should see the powder change, melting to a raised, shiny design. It should take only 5 - 10 seconds. If not held long enough the image will still look powdery. If it's too long, the design may become less distinct.
5. Allow the design to cool for half a minute.
6. May wish to color in the embossing for added effect.

If using the clear, pearl or sparkle powders, follow the same process except first use a colored ink pad, then embossing pad. This allows for the image to show off the color, as they are transparent.

Also, you may use a special pen (Eraser Mate 2) in place of a stamp to write your message (a few words at a time), sprinkle on metallic powder, tap off excess, hold over heat, cool.

## Other Enhancements



Glitter glue is fun and a festive way to add sparkle. It comes in a squeezable bottle so you can add it easily - squeeze it over the design where you want and let it dry.

Prisma is a glitter to be poured on over area marked with a glue pen, excess poured off, allow to dry.

You can think of more ways to use your stamps. Try cutting around the stamped edges on stationery borders, using paper punches, cutting holes in top layer of card, etc. Let your imagination be your guide to your creativity. The more you make, the more ideas you get! Have fun stamping your art out.

## Demonstrating - Teaching this to Others

If you want to make a presentation on this, here are some helpful suggestions and hints.

- \* Get a few rubber stamps, a few colors of ink pads and/or pens, some paper, and practice, play around to see what you can do.
- \* Make some samples or examples of the various techniques.
- \* Have some type of table or working surface so you can spread out your supplies attractively.
- \* Have a damp wachcloth handy to wipe off stamps.
- \* If you are going to do the embossing make sure you have all the supplies you need, including papers to pour the powder onto, and a heat source, with an extension cord if needed.
- \* When working with a group of people and you are using a number of samples of powders, people may get carried away with having fun and not be as careful with the powders as you may be with them. Have some kind of supervision so they don't get mixed, or spilled, or wasted. You may want to charge a small fee to pay for the supplies used.
- \* Posters enhance your presentation. On these you might have listed the items used, techniques, ways of using stamps, or have a variety of examples of different processes.
- \* A suggested outline might be as such:

### I. Introduction

- A. New popularity - reduce cost vs buying commercial
- B. What you can make - stationery, invites, thank you's

### II. Body

- A. Three basic items
  - 1. Stamps
  - 2. Inks
  - 3. Papers
- B. Techniques
  - 1. One color, one stamp
  - 2. Two or more colors and stamps
  - 3. Embossing
  - 4. Other ideas

### III. Summary

- A. Making own can reduce cost
- B. Simple and easy steps
  - 1. Stamp and color
  - 2. Stamp and emboss
  - 3. Other
- C. Be creative, experiment and have fun



Footnote. There are a number of companies that offer rubber stamps and accessories. I did not include them here, but would be willing to share them with you if you contact me - Jean Baringer, (see Roster for address)



Rubber Stamp Businesses

1 All Night Media, Inc.  
San Anselmo, Calif 94960

2 Arden Stamp Co.  
413 Main St.  
P.O.Box 353, Dept CA 90  
Evansville, Ind 47703

Send \$2.50 for  
30 pg catalog

3 Embossing Arts  
P.O.Box 626 - 03  
Sweet Home, Ore. 97386

Send \$2.00 for catalog  
of supplies & 400 stamps.  
Receive 1 free stamp with  
first order

4 First Impressions  
2100 N.E. Broadway #3F  
Portland, Ore. 97232

Send \$2.00 for  
catalog

5 Hero Arts Rubber Stamps  
P. O. Box 5234  
Berkeley, Cal 94705

6 Inkadinkadoo, Inc.  
Dept. A 105 So. St.  
Boston, Ma. 02111

7 Personal Stamp Exchange, Inc  
Petaluma, Cal 94952

8 Quarter Moon  
P.O. Box 883  
Campbell, Cal 95009

Send \$2.50 (refundable  
with first order) for  
68 pg, over 2000 stamps  
catalog

9 Rubber Duck Stamp Co.  
P.O.Box 3005  
Granada Hills, Cal 91344

10 Sonburn  
11103 Indian Trail  
Dallas, Texas 75229

11 Stampendous  
Fullerton, Cal

Other companies  
Please send me any addresses you know or may come  
across

Clearsnap  
Emerald City  
Good Stamps  
Graphic Rubber Stamp Co.  
Graphistamp  
Kidistamps  
Posh Impressions  
Rubber Stampede  
Rubber Stamps of America  
SonLight Impressions  
A Stamp in the Hand  
Wizard of Ah's Stamps



# Quilting



**H**ow much piecin' a quilt is like livin' a life! Many a time I've set and listened to Parson Page preachin' about predestination and free will, and I've said to myself, 'If I could jest git up there in the pulpit with one of my quilts, I could make life a heap plainer than parson's makin' it with his big words.'

"You see, to make a quilt you start out with jest so much caliker; you don't go to the store and pick it out and buy it, but the neighbors give you a piece here and there and you'll find you have a piece left over every time you've cut out a dress, and you jest take whatever happens to come. That's the predestination.

"But when it comes to cuttin' out the quilt, why, you're free to choose your own pattern. You give the same kind of pieces to two persons and one'll make a 'Nine-Patch' and the other one'll make a 'Wild-goose-Chase' and so there'll be two quilts made of the same kind of pieces but jest as different as can be. That's the way of livin'. The Lord sends us the pieces; we can cut 'em out and put 'em together pretty much to suit ourselves. There's a heap more in the cuttin' out and the sewin' than there is in the caliker."

*From AUNT JANE OF KENTUCKY*  
*by Eliza Calvert Hall*

# A HUSBAND'S LITTLE HOBBY



The judge's bench looked indeed. "You want a divorce. Mr. what grounds?"

"My wife is an addict."  
"That's too bad. Does she take?"

"Oh, she doesn't she quilts."

"That seems like a little hobby. Why object?"

"I thought it was too, in the beginning she might as well buy drugs—it costs as much."

"Doesn't quilting use up scraps from other projects? It seems economical."

"Ha, that's what the judge! Let me explain. It was just fabric; it started up rapidly until the bag coming into the house chilled up my spine when I found out it was a dollar per yard. Then she cut the fabric into little pieces and put them back together in a while I'd see a piece but mostly it was all over the place. I had shelves to try to contain it, still overflowed from drawers, and plastic bags."

Just as I got up with the fabric, the judge said. Books on upstair terms, quilted clothing hangings, even log cabin book was entitled, "Move Quilt It." I became alarmed, those books don't

Then, plastic signs to appear, and rulers of various sizes, hoops, a quilting machine in the middle of the living

## Argument



room and on the floor, magazines each advertising the new essential gadget seemed to appear everywhere. She outgrew her room, so I finished the house as a workroom.

Same shows and consume some of them require night stays in motels, classes, too. No place near or out of reach. She'd be away most weekdays returning loaded with more books and and of course, fabric. When she was home she was in the workroom. It became more and more difficult to manage. The house began to look like a hobby, and when I asked, do you know what she got a clearing lady she didn't have time for

she started really going in your home, when she bought a Nikon camera, and a sewing machine. She even knew how to take a picture. And, her old sewing machine is perfectly good. She sold her trade in her old one, she needs it for when she takes classes.

The first straw happened just last week when she started talking about an overhead projector on the table. I think it's time to stop to it all and the judge said, "I know how to do that."

"What?"  
"I think we should hear the other side, Mr. Jones, is it the court room?"

"In your honor, she's the one in the brown suit, the one in the blue suit."  
**GRANTED.**

# Quilting (Show + Tell)

by Jean Baringer

I am presently taking a Block of The Month class. So far I have 4 blocks with directions. I have also included some finishing techniques which might be helpful.

These blocks so far have been pieced but there will also be applique'd pieces later on. I'll just have to bring them next year!

Just some quick pointers.

1. Know why or how quilt will be used - guest bed, college bed as this may determine hand or machine quilting and type of materials used.
2. Material - 100% cotton is best - more durable, fravel free, finger presses easily - -
3. Colors - look for contrasts - light and dark and spaces in between
5. Pre-wash materials before use - in warm, soapy water, dryer dry. This will pre-shrink & indicate which colors bleed. Do not use fabric softeners. (Leaves spots)
6. Drafting patterns (rather than using pre-cut, etc) can be exciting. Decide on 3-4-9-etc patch designs, use graph paper, sharp pencils, cut templates, remembering seam allowances.
7. Need sharp scissors for cutting, and small ones for quilting.
- 8.

# QUILTING BEE

Q C H M R W E L B M I H T F B  
 B G L Q V A Y F O K K P L U O  
 S Z E J G L O T Y C D Y I N R  
 T S X C F N H N O M I R W E D  
 R B G O **Q U I L T** N L L L Q E  
 I V O R A B B K G F K P A P R  
 P H U Z A E W G C E M J O C T  
 S Y D C N T E I B A T T I N G  
 N S G I X E S C S H B M R W B  
 G O N L S N R E T T A P Q V A  
 L F K E T A L P N E D S E R D

Find the listed words in the diagram. They run in all directions forward, backward, up, down and diagonally.

Backing  
 Batting  
 Border  
 Calico

Dresden plate  
 Flying geese  
 Log cabin  
 Nine block

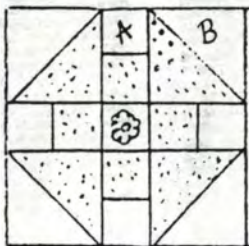
Patterns  
 Quilt  
 Sampler  
 Sew

Shoofly  
 Star  
 Strips

## Block One

## CHURN DASH BLOCK

This block is based on a 5-Patch. The first thing you need to do is draft the block:



This block will require two templates (unless you use a rotary cutter and the P.P.T. method). You need a template for the small square A and for the large triangle B. Be sure you are very accurate when making templates. Be sure to add  $\frac{1}{4}$ " seam allowances to the templates. Mark the templates A & B, as above.

Now you are ready to begin the block. The first step is to prewash all the fabrics. I put them in the washer with other laundry if I am doing any at the time. Be sure to separate dark and light fabrics. When you put them in the dryer, do not put in any fabric softener sheets--they leave streaks on the cotton fabrics. Press all the fabrics.

If using templates, follow these steps:

- Mark and cut 4 Template A from Fabric 1
- Mark and cut 4 Template B from Fabric 1
- Mark and cut 4 Template A from Fabric 2
- Mark and cut 4 Template B from Fabric 2
- Mark and cut 1 Template A from Fabric 3

If using the rotary cutter method:

- Cut 4  $3\frac{1}{2}$ " squares from Fabric 1
- Cut 4  $3\frac{1}{2}$ " squares from Fabric 2
- Cut 1  $3\frac{1}{2}$ " square from Fabric 3

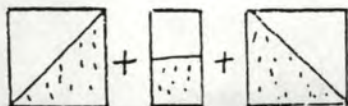
## ASSEMBLY:

Step One: (for Template Method) Sew triangles B from Fabric 1 to triangles B from Fabric 2. Press seams toward Fabric 1.

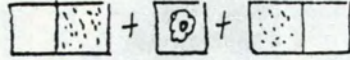
Step One: (for Rotary Cutter Method) Construct P.P.T. sets. You will need 4 P.P.T. sets finished size 6". You will need to use two 7" squares for your grid. Press the seams in the sets toward Fabric 1. (The P.P.T. sets will be made from the squares of Fabrics 1 & 2)

Step Two: Sew the squares A from Fabric 1 to squares A from Fabric 2 and press the seams toward Fabric 1.

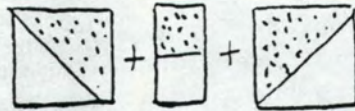
Step Three: Now sew in rows. Sew a triangle set to a square set to a triangle set. Press the seams to the center.



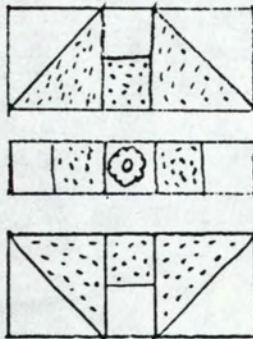
Sew a square set to the center square to a square set. Press seams away from the center.



Sew a triangle set to a square set to a triangle set. Press seams to center.



Step Four: Now the rows are joined in two seams. Press the seams away from the center.



Add the lattice and posts.

Layer the backing, batting and block. Baste in place well.

Quilt your design.

Do not trim your blocks until we go over the procedure next time.

## LATTICES AND POSTS

We will be adding lattices and posts around each block. All lattices are cut  $15\frac{1}{2}$ " x 2".

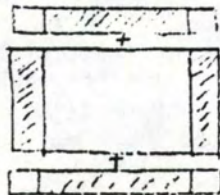
First sew 2 lattice strips to opposite sides of a block:



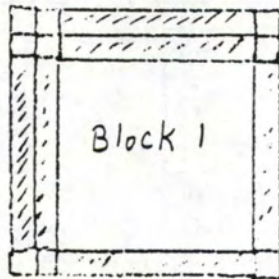
Next add posts to 2 lattice strips:



Now sew these lattice and post strips to the block.



If you are doing an outside block, you must add a second lattice to the outside edges. For example, on the first block there are two outside edges, so you must add extra lattice and post to the left side and the top side of this block.





# A New Slant on Perfect Pieced Triangles

Perfect piecing refers to the technique that lets you mark and piece right angle triangles *before* cutting. This eliminates cutting multiples of small pieces with templates and sewing those little triangles two at a time trying to make squares... without stretching the bias edges or making your own personal parallelograms!

If you're new to this technique, you'll never make triangle sets any other way. If you've done perfect piecing before, this *new slant* will make them even easier than the traditional method. See Mary Ellen Hopkins' book, *It's OK If You Sit On My Quilt*, for the original perfect piecing method and quilting techniques that use it to advantage.

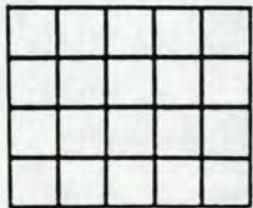
Many favorite quilt patterns such as Ohio Star, Churn Dash, Bear's Paw and Yankee Puzzle can be made using perfect pieced triangles.

### Making the Grid:

1. Determine the size of the finished square you need (two opposite right triangles sewn together form the square.) Add  $\frac{1}{8}$ " to this measurement. For example, if you want a 3" finished square, you will need to mark  $3\frac{1}{8}$ " squares using this technique. Yours Truly strip templates, available in 6 sizes, from 1 $\frac{1}{2}$ " to 4", are perfect for marking lines for this method. They're clear plastic so you can see the design of the fabric through them.

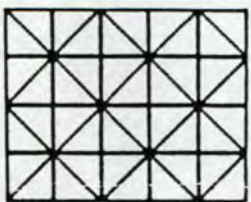
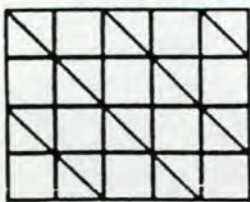
2. Lay the two fabrics you have selected for the triangle pairs right sides together, with the lighter color on top. The famous Yours Truly Fat Quarter (18" x 22") is a very workable size for this technique.

3. Using a template or ruler, mark horizontal lines on the fabric. Using the same strip, mark vertical lines perpendicular to the horizontal lines. You will create squares of the size you determined in Step 1.



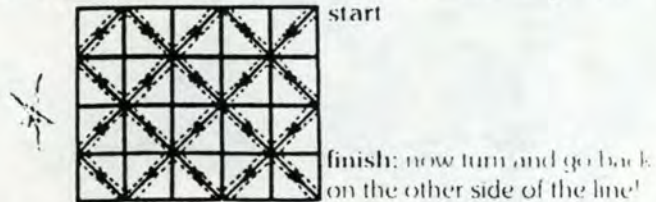
4. Draw diagonal lines through every other square, continuously through the total number of rows you are making.

5. On alternate diagonal rows, draw corner to corner lines the opposite direction.



### Stitching:

Stitch through *both* layers of fabric, a full  $\frac{1}{4}$ " on both sides of the diagonal lines. Use the edge of your presser foot as a guide if it is  $\frac{1}{4}$ ", so that you can maintain an accurate seam line. Stitch continuously, as long as you can (see arrows in diagram.)



Many arrangements allow you to stitch the entire grid just making 90° turns at the end of every row. When you get all the way through once, turn 180° and come back on the other side.

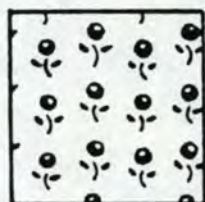
### Cutting and Pressing:

Cut triangles apart on every drawn line. You will get two pieced units from every square drawn. **DO NOT CUT ON ANY STITCHING LINES.** Press seam allowances toward the darker fabric.

You've created triangle sets that are neater, quicker and more accurate than any other right angle piecing we know!

This method was *discovered* as we were writing instructions for coping with fabrics with two way designs. Let us share our thoughts on fabric designs and perfect piecing techniques.

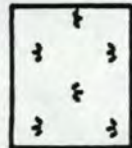
A one-way fabric design is one with a pattern going only one direction and if it is rotated in any direction would not appear correct, as with flowers growing, animals standing, etc. A non-directional fabric is a random pattern that can be turned in any direction and still appear correct. A two way design is a pattern that can turn 180° and look correct, but if rotated only 90° will appear differently, as with Yours Truly Chamblee, vertical or horizontal stripes and many other fashion prints. (See diagrams below.)



One way

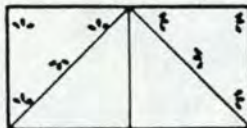


Non-directional

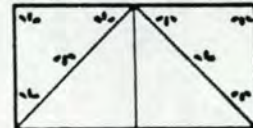


Two-way

If you've tried the original method of perfect piecing, where the diagonal lines were drawn in one direction only, you know that it produced identical triangles. If, however, the patchwork pattern necessitated that triangles be turned to form the design, and you worked with a two way design, the result was a shift in fabric design.

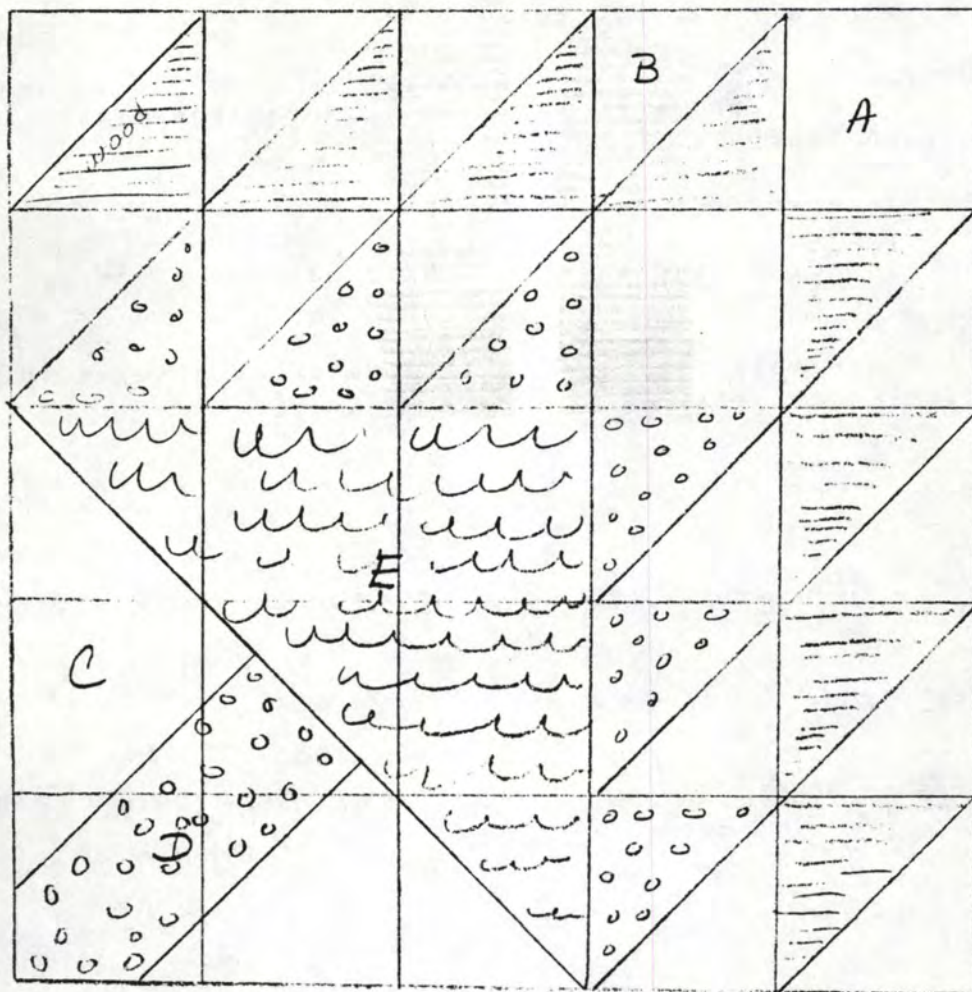


directional problem



new slant

This method of perfect piecing produces sets of opposite triangles so that if the patchwork design necessitates turning, the fabric design direction is maintained without distortion. We use it on all fabrics now, so you won't have to think about fabric design limitations, plus it's much faster!!



Draft the block, 15 inches square. To draft the trunk of the tree I first drew a diagonal line from the lower left corner up to the base of the tree. I then drew lines 1" away from either side of that line, to make a 2" trunk for the tree. The trunk is centered in the corner of the block.

This block requires five templates: A is the square template we used on Block 1; B is a small triangle; C is a larger triangle on either side of the trunk; D is the template for the trunk; E is the largest triangle. Be sure to add  $\frac{1}{4}$ " seam allowances on your templates.

Prewash your fabrics.

Mark the fabrics as follows:

2	Template A	from Fabric 4	2	Template C	from Fabric 4
8	Template B	from Fabric 1	1	Template D	from Fabric 2
6	Template B	from Fabric 2	1	Template E	from Fabric 3
14	Template B	from Fabric 4			

Total Pieces -- 34

G-15

For Using PPT's and a rotary Cutter:

Make 8 PPT sets -- a grid of 4 squares -- from Fabric 1 and Fabric 4. Make 6 PPT sets -- a grid of 3 squares -- from Fabric 2 and Fabric 4.

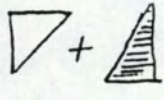
Cut 2 3 1/2" squares from Fabric 4.

Use Templates C, D, and E to cut the remaining pieces of the block.

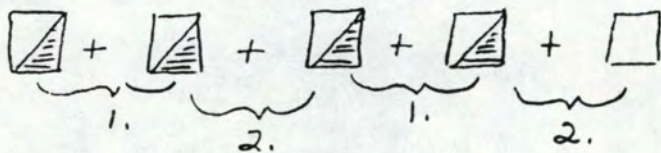
Follow the assembly directions, eliminating the seams for joining triangle sets.

Assembly of the Block:

Step 1:

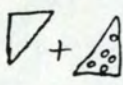
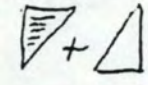
 4 sets. Press seams away from muslin

Now assemble Row 1.

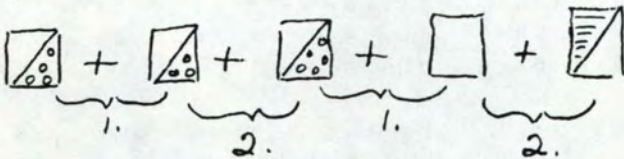


Press these seams all one direction, either right or left.

Step 2:

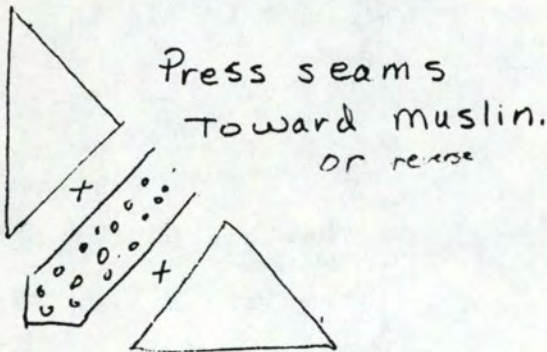
 3 sets  1 set. Press seams away from muslin.

Assemble Row 2.

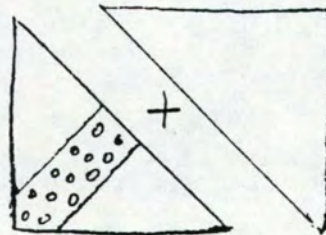


Press seams the opposite direction as Row 1.

Step 3: Corner Assembly.

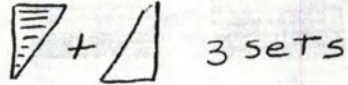
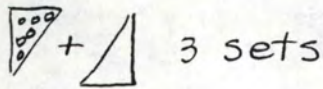


Then:



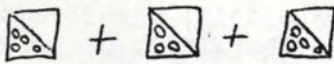
Press seam toward dark (away from trunk)

Step 4:



Press seams away from muslin.

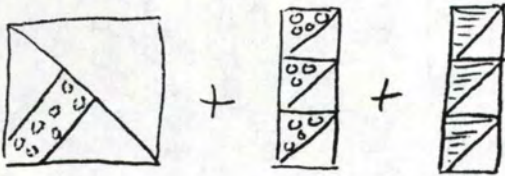
Then:



and

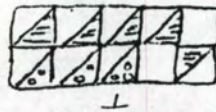
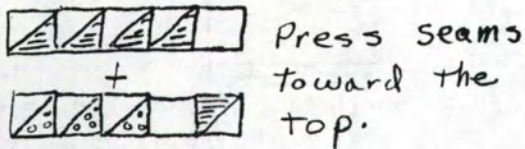


Step 5:



Press these seams in alternating directions.

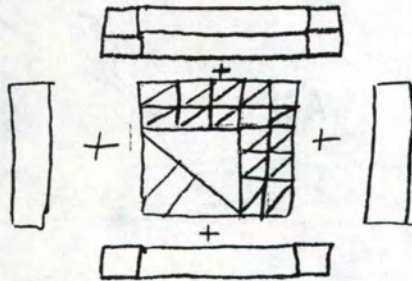
Step 6: Join Row 1 to Row 2. Then join to the rest of the block.



Press seam to the top.



Add lattices and posts:

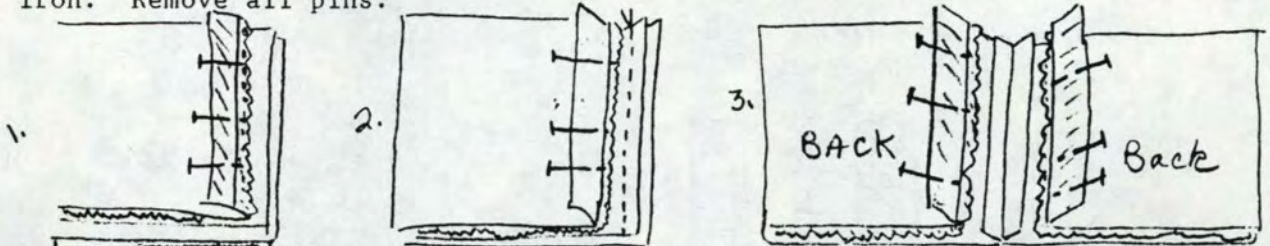


Layer the backing, batting, and block. Quilt the design you choose.

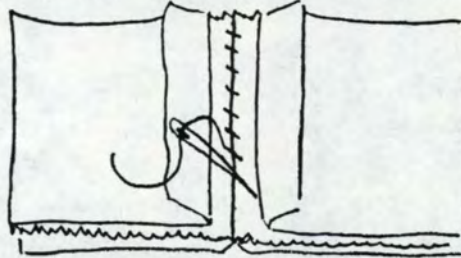
## JOINING THE BLOCKS

1. Place your block on a flat surface and pin the edges of the block carefully. Trim all the batting and backing even with the front. Do not cut anything off the front. Remove the pins.

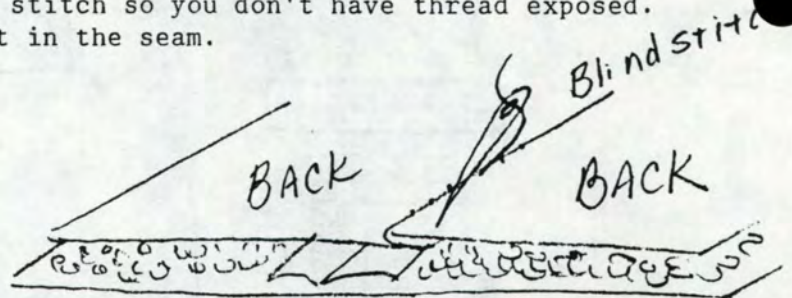
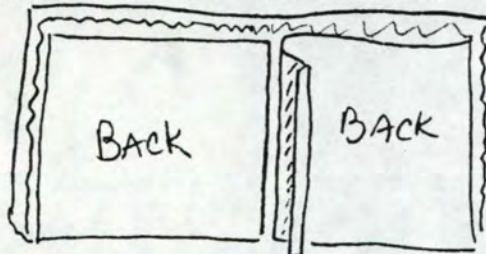
2. Pin the batting and backing out of the way on the edges that will be sewn together. Sew the seam right sides together on the machine -  $\frac{1}{4}$ " seam. Press this seam to one side. Be careful not to touch the batting with the iron. Remove all pins.



3. Trim your batting so that the two edges butt and whip stitch them together. You don't want to overlap the batting, or there will be a bump and it will be difficult to quilt.



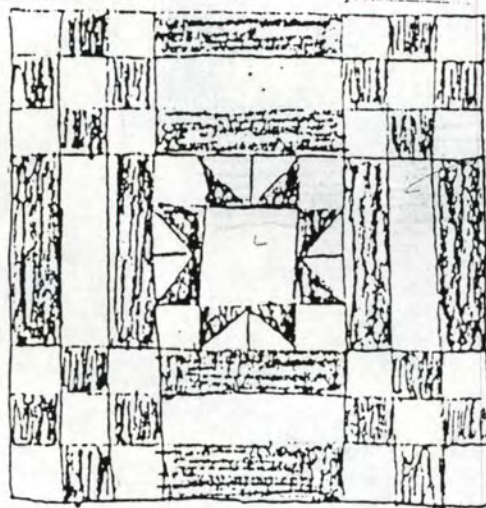
4. Again lay your blocks on a flat surface. Smooth one side of the backing flat and turn under  $\frac{1}{4}$ " on the other side. Slip stitch the folded edge to the flat edge. Use an invisible stitch so you don't have thread exposed. Be careful not to catch the front in the seam.



5. The rows are put together the same way as the blocks.

# Mother's Fancy Star

Block 3



(10")-56

dk blue - to center

some in our color  
some in our color

Fab 1 - small print  
" 2 - blue, perlin  
" 3 - " " "

Templates -  $1\frac{1}{2}$ " squares -  
" temp.

A temp  
2 x 6 ribbon

Draft the block, a 10-patch, based on  $1\frac{1}{2}$ " squares.

Templates: A. a finished 3" square, same as in Block 1 ( $3\frac{1}{2}$ " cut)

B. a  $1\frac{1}{2}$ " square (cut 24)

C. a small triangle

D. a  $1\frac{1}{2}$ " x 6" strip (if you don't use the strip set method)

Be sure to add  $\frac{1}{2}$ " seam allowances to your templates.

Prewash the fabrics in your packets!

This block can be done very simply with strip sets. If you use this method, you will need to cut only the following with templates:

- 1 Template A from Fabric 1.
- 4 Template B from Fabric 3
- 8 Template C from Fabric 3 (eliminate for P.P.T.'s)
- 8 Template C from Fabric 2 (eliminate for P.P.T.'s)

If you use the P.P.T. method, you will use the squares of fabric for P.P.T.'s from Fabrics 2 and 3 and draw a grid of 4  $2\frac{3}{8}$ " squares.

extremely accurate - because it's small.

For the strip sets for the 9-Patches in the outside corners, you will need to cut:

- 2 2" x 18" strips from Fabric 3
- 2" x 10" strip from Fabric 3
- 2 2" x 10" strips from Fabric 2.
- 1 2" x 18" strip from Fabric 2.

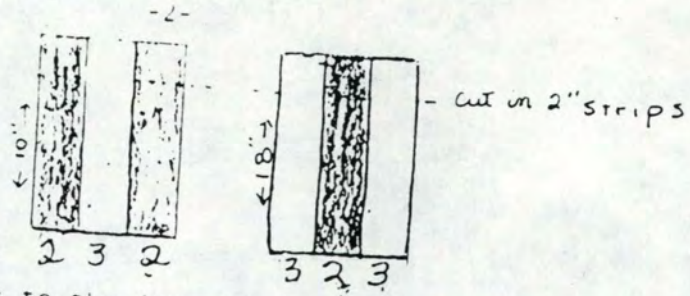
$$1\frac{1}{2} + \frac{7}{8} = 2\frac{3}{8}$$

$3\frac{1}{2}$ " cut 3"

2" cut 3"

Assemble the 9-Patch strip sets:

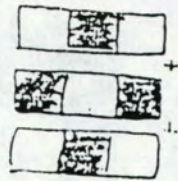
Sew two different strip sets:



Press all seams on the strip sets to the dark fabric.

Cut the sets into 2" strips. You will need  $\frac{4}{8}$  strips of the dark-light-dark set, and  $\frac{1}{8}$  of the light-dark-light set.

Now sew three of the strips together to form the 9-patches, one for each corner of the block:



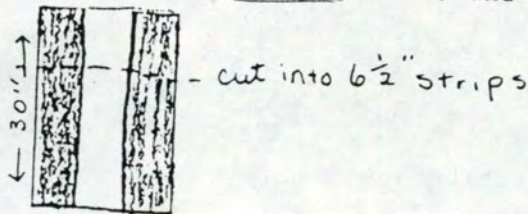
Press these seams away from the center strip.

TRIPLE RAIL-SETS:

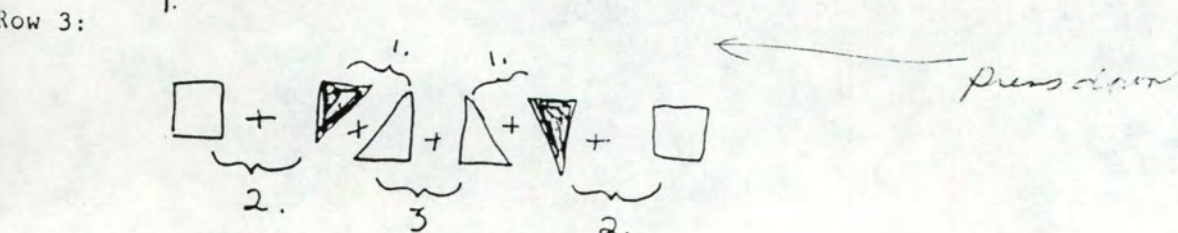
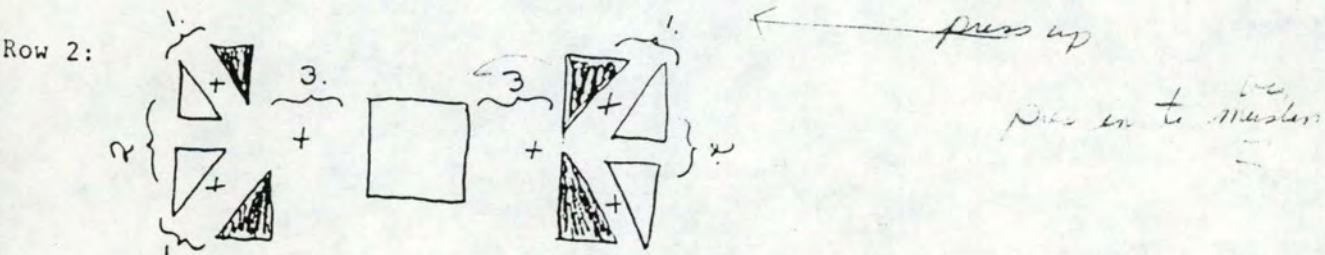
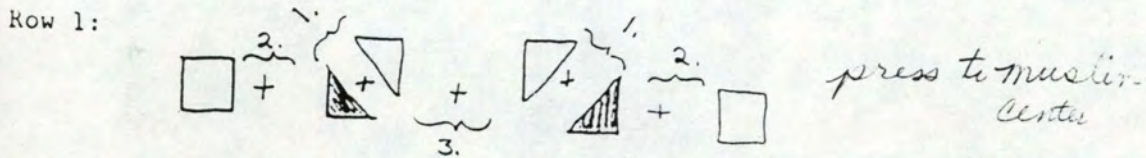
Cut two 2" x 30" strips from Fabric 2.

Cut one 2" x 30" strip from Fabric 3.

Sew one strip set, press the seams toward the center color, and cut the set into four  $6\frac{1}{2}$ " blocks:

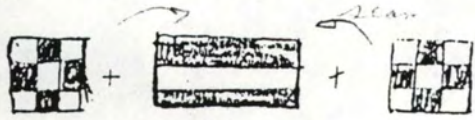


CENTER STAR:

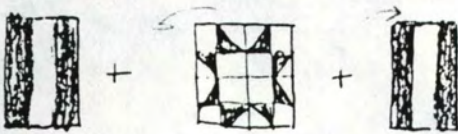


Now Assemble the Block:

Row 1: Sew a 9-Patch to a Triple Rail to a 9-Patch.



Row 2: Sew a Triple Rail to the Center Star to a Triple Rail.



Row 3: Sew a 9-Patch to a Triple Rail to a 9-Patch.

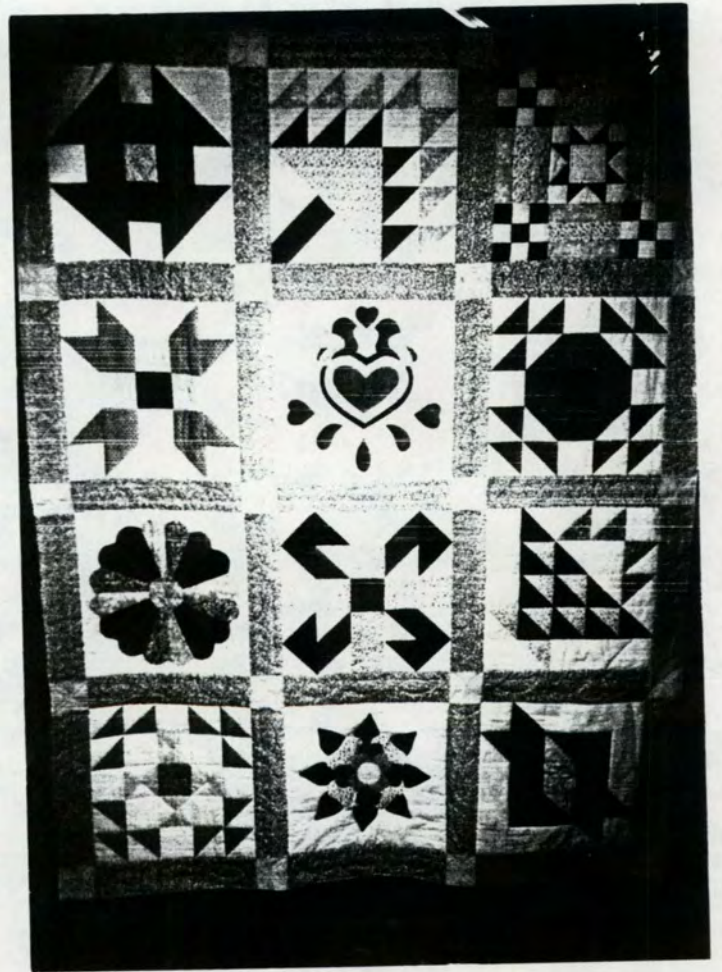
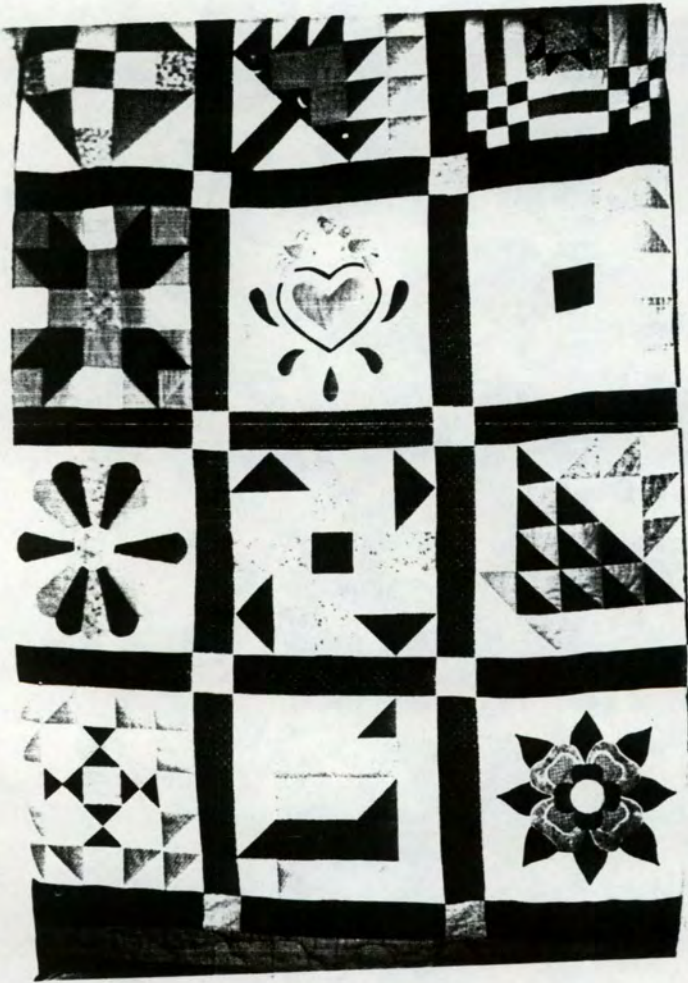


Press the seams in Rows 1 and 3 to the left or the right. Press the seams in Row 2 in the opposite direction so that the seams will butt.

Now sew the rows together, add the lattice to the block, and quilt your design you choose.

When you have the block quilted, you can now add this block to the first two, and guess what????? Your quilt is 25% complete now!!!!

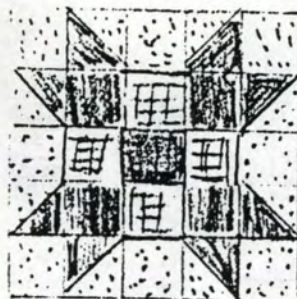




June 10

# SISTER'S CHOICE

## Block 4



Draft the block, based on a five-patch.

Templates: A, a finished square, the same as used in Block 1

B, a triangle, the same as used in Block 2. Be sure your templates are accurate, with  $\frac{1}{4}$ " seam allowances.

Prewash your fabrics.

Mark and cut:

4 Template A from Fabric 1

8 Template B from Fabric 1

8 Template A from Fabric 2

8 Template B from Fabric 2

1 Template A from Fabric 3

4 Template A from Fabric 4

*fab 1 pin dott  
2 muslin  
3 wavy pattern  
4 plain fabric*

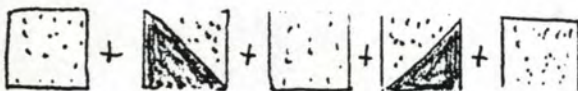
If you use PPT's and a rotary cutter, you need to make 8 PPT sets (a grid of four squares,  $\frac{1}{4}$ " each) and cut the remaining  $3\frac{1}{2}$ " squares with your cutter.

Assembly:

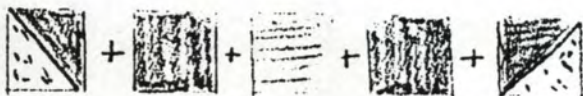
Step 1: Sew Triangles from Fabric 1 to Triangles from Fabric 2 to make 8 sets. Press seams toward Fabric 1.

Step 2: Assemble in rows:

Row 1: (remember twosies and foursies!)



Row 2:



Row 3:



Row 4:



Row 5:



Pressing: Alternate pressing rows to the right and left.

Step 3: Join rows together now to complete the block. Press these seams away from the center row.

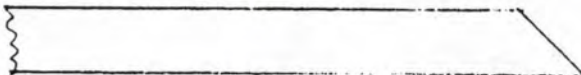
Step 4: Add your lattices, layer the block and quilt the design.

Note: Do not add this block to the first three. You must assemble blocks 5 and 6, then add an entire row to the first row.

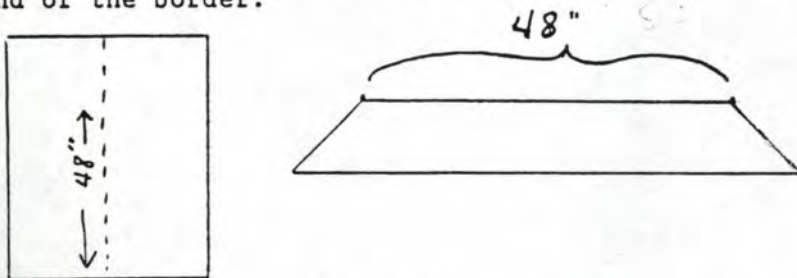
ADDING BORDERS WITH MITERED CORNERS

- A. Cut borders the width desired, plus 1/2 inch seam allowance. The length must be a little longer than the longest measurement of the quilt or block after the borders are added.
- B. Take all four of the cut borders and make a 45° angle cut on one end.

*1" seam allowance*  
*1/2" seam allowance*



- C. The other end must be cut at the same angle, but first you must carefully determine the length of the border. Find the unfinished measurement of the side of the quilt to which the border is being added. Remember it is best to measure the middle of the quilt, rather than the edges where stretching can occur. Use this middle measurement to cut two borders that go on either side of the quilt. For example, if the length of the quilt is 48 inches, then that is the measurement of the short edge of the border. Make a 45° cut at the end of the border.



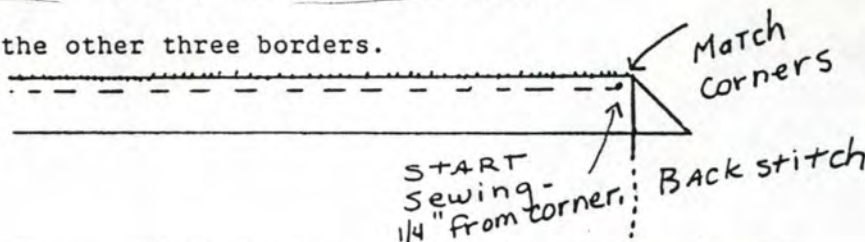
- D. Repeat step C using the width of the quilt for the measurement.
- E. To add the borders to the block or quilt, pin the first border on so that the short edge lines up perfectly with the edge of the quilt. Match the two ends and the center. If you have to do any easing, you will have to do more pinning.

*Also square up the quilt*

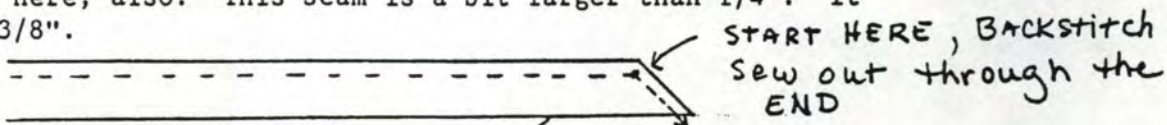
You start sewing 1/4" from the raw edge, and backstitch. End the sewing 1/4" from the end, and backstitch again.

*Don't forget to square up the quilt*  
*Start stitching*  
*Trim miter*

Repeat with the other three borders.



- F. Now sew the miters. Fold the borders together so that the two angles match perfectly. Sew from the center out. You start to sew at the point where you began sewing the border to the block. Backstitch here, also. This seam is a bit larger than 1/4". It is almost 3/8".

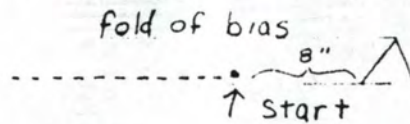


*Fold quilt diagonally so the borders line up.*

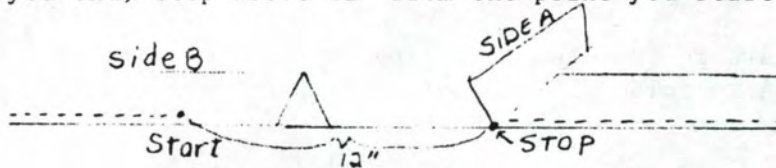
- G. Press the borders away from the quilt. Press the miters to one side. Trim the dog ears.

## JOINING BIAS ENDS

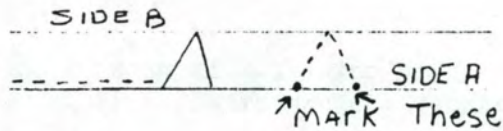
1. Leave about 8" of bias binding free when you start to sew.



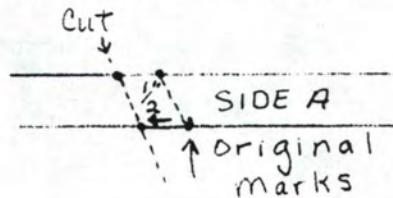
2. When you end, stop about 12" from the point you started sewing.



3. With Side B flat, lay Side A over the top. Find the point where the bottom layer of Side B ends and mark the corresponding point on Side A. Then find the point where the top layer of Side B ends and again mark Side A.



4. Unfold Side A and mark points  $\frac{1}{2}$ " (scant) for the seam allowance to the left of the original two marks. Cut on this line.



5. Right sides together, sew bias ends together. Press the seam open. Continue sewing bias binding to edge of the quilt.

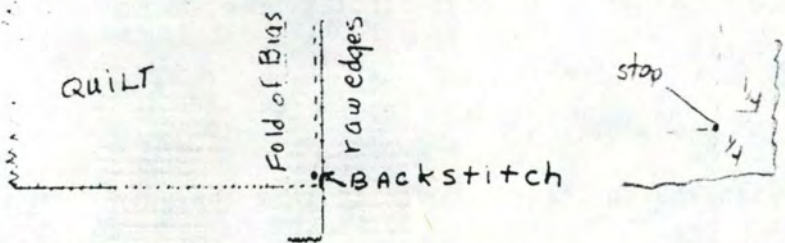
*a fat 1/4 seam - easier to stitch bias to fit rather than make it back in*

MITERING A BIAS CORNER

Start on longest side(s) - start in middle somewhere. To pin down, start with

- 1. Sew the bias binding to within 1/4" of the corner. Backstitch. *back 3/8"*

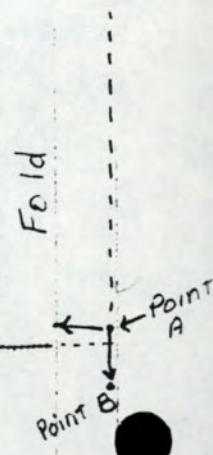
*Pin on front, sew, hand stitch to back*



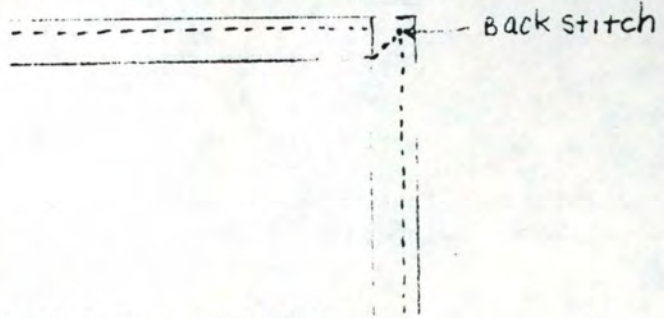
- 2. Measure the distance from the seam line to the fold. (Point A to fold.) *(1" on 2 1/2" binding)*

Use that same measurement to determine the distance from the sewing line down to the point where you will pinch up the bias.

- 3. Pinch the bias to bring point A to point B. It works best if you set a pin at point B and then set the pin at point A.



- 4. Begin sewing exactly where the two points meet. Backstitch.



The miter folds over when the bias is turned back.

Stitch the bias to the corner on the back.

*On back - fold bias down, use applique stitch - sew to corner & just past a stitch or two, turn & go down other edge, maybe catching a stitch or two on the "miter" line.*

SONG  
&  
DANCE

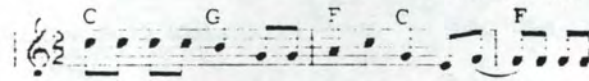
SECTION H



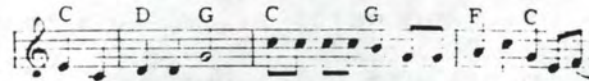


# Grab Another Hand

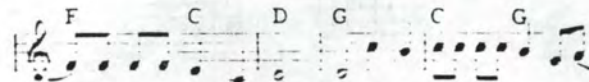
Source Unknown



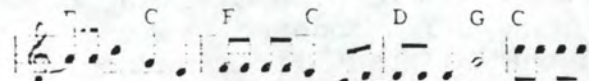
1. Grab an - other hand, grab a hand next to ya, Grab — an-oth-er



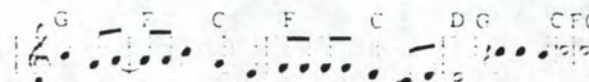
hand and sing this song. Grab an-oth-er hand, grab a hand next to ya, Grab



— an-oth-er hand and sing, — sing this song, A-la, la, la, la, la,



— la, la, la, la, A-la, la, la, la, la, la, — la, la, la, A-la, la, la,



la, la, la, — la, la, la, la, A-la, la, la, la, la, la, — la, la, la,

2. Shake another hand, shake a hand next to ya, etc.
3. Clap another hand, clap a hand next to ya, etc.
4. Raise another hand, raise a hand next to ya, etc.
5. Hug another friend, hug a friend next to ya, etc.
6. Scratch another back, scratch a back next to ya, etc.
7. Tweak another cheek, tweak the cheek next to ya, etc.
8. Bump another bum, bump the bum next to ya, etc.



← Thanks to  
Thayer Fanzick  
CHAT '88 '89

## APPLES AND BANANAS

A E I O U APPLES. LET'S EAT ! AGAIN! (repeat)

I like to eat. eat. eat apples and bananas  
(repeat line each verse)

I like to ATE. ATE. ATE Apples and Bananas (long A)  
I like to EAT. EAT. EAT eeples and beeneenees (long E)  
I like to ITE. ITE. ITE Iepples and ble nle nles (long I)  
I like to OTE. OTE. OTE Opples and bononos (long O)  
I like to UTE. UTE. UTE Upples and bununus (long U)

A E I O U A E I O U Bananas ! YAAAAAH!



competition

There ain't no flies on us  
no way unh unh  
There ain't no flies on us  
no way  
There might be flies on some  
of you guys  
But there ain't no flies on us!

JAWS

There's a story doot doot doot doot  
About JAWS doot doot doot doot  
There's Baby jaws doot doot doot doot  
There's Mama jaws doot doot doot doot  
There's Grandma jaws doot doot doot doot  
AND THERE'S JAWS doot doot doot doot  
There's a Lady doot doot doot doot  
a sexy Lady doot doot doot doot  
AND THERE'S JAWS doot doot doot doot  
There's a Man doot doot doot doot  
A muscle man doot doot doot doot  
AND THERE'S JAWS doot doot doot doot  
She went a swimmin doot doot doot doot  
AND THERE'S JAWS doot doot doot doot  
She yelled "Save Me" doot doot doot doot  
He said "I'll save you" doot doot doot doot  
AND THERE'S JAWS doot doot doot doot  
What's next? doot doot doot doot  
JAWS TWO doot doot doot doot

Patty Logan

## MAGIC PENNY

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

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

Let's go dancing till the break of day.  
If there's a piper he will play.  
For love is something if you give it away,  
You end up having more. (chorus)

So let the sunshine and the rain come down  
And let the rainbow touch the ground.  
For magic pennies make a lovely sound  
As they roll all over the floor. (chorus)

## RED BALLOON

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

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

Give me a paper kite on a windy day  
And I think I'll fly away  
With my paper kite on a windy day,  
Oh, yes I'll fly away. (chorus)

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

FOR THE CHILDREN  
by Jack Pearce

Picture the world with a rainbow of peace  
Arching in splendor above it.  
Each color and hue blending perfectly true  
Surely we can't help but love it.

So what should we do to be sure in each land  
That the rainbow of peace keeps on glowing.  
The richer we'll be if we walk hand in hand  
While our love and our friendships keep growing.

Now is the time and this is the place  
And we are the folks who believe it.  
Let's give and forgive for as long as we live  
We know that we all can achieve it.

For the Children we'll sing  
To the Children we'll bring  
A challenge to show us the way.

Let's open our eyes for our destiny lies  
Through the Children we'll reach a new day.

AND WHEN WE GIVE OUR HEARTS TO OTHERS,  
WHEN WE START TO DO OUR SHARE  
WHEN WE'RE SISTERS AND WE'RE BROTHERS  
THEN WE'LL KNOW WE REALLY CARE  
FOR THE CHILDREN.

"WE'RE GREAT (BUT NO ONE KNOWS IT)"  
NEW VERSE  
Shared by Jackie Baritell

We're great, let's tell the whole world,  
tell the whole world today.  
We love ourselves and know  
We're absolutely okay.  
We're working and we're growing  
So we're proud to say--  
We're great and we all know it  
Now hear us shout hooray!  
(HOORAY)

**Chatcolab Hooter's, 1991**  
Dances Done

**Sunday Night**

Amos Moses (3 variations)  
Hallelujah  
Ramblin Reuben  
Chicken Dance  
Carnavalito  
Mexican Corn  
Misirlou  
Hammerschmiedsg'sell'n (3 ways)  
Sulam Yaakov (Jacob's Ladder)  
Blame It On The Bossa Nova

Chapanacis (4-07)  
Cha Cha  
Samba  
Tango  
Rumba  
Waltz

**Friday Night**

Review above dances and steps

**Monday Night**

Reviewed dances done on Sunday night  
Doubleska Polka  
Er Ek Veer  
LaRaspa  
Little Black Book  
New York, New York  
White Silver Sands  
Teton Mt. Stomp  
Pillow Dance (Polster Tanc  
Disco Duck

**Tuesday Night**

Reviewed some of the dances done before  
Schottische ( 2 variations)  
Twist (Sarah & Ladd)  
Nine Pin Square  
Eight Hands Across  
Virginia Reel  
Texas Freeze  
Pop Corn

**Wednesday Night**

Elvira  
Left Footers one Step  
Pop  
Steppin Out  
Texas Schottisch (Cowboy Mixer)  
Square Dancing done by Clem, Roy, &  
Leila

**Thursday Night**

Pillow Dance (2-19)

OTHER  
LEADERSHIP  
LABS

SECTION I

# WHAT IS REC LAB?

By Ruth E. Moe  
A Rec Lab Person

## WHAT IS A REC LAB?

A **Rec Lab** (or Recreation Workshop as some call it) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States, and one in Canada. Rec Labs are:

- ... For those interested in learning how to lead recreation -- youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff--anyone interested in learning new recreation skills.
- ... Almost always held in a camp situation.
- ... From 3 to 7 days in length.
- ... Almost always for adult groups (about 16 and over).
- ... Educational, non-profit organizations.

### Rec Lab Philosophy Includes:

- An educational opportunity
- Sharing--knowledge and fellowship
- Leadership techniques
- Communication skills
- Friendships
- Learning the group process
- Getting along with people
- Caring
- Opportunities for leading
- Skilled resource staff
- Learning skills
- Learning how to "teach" those skills
- Experiential learning
- Personal growth
- Creative use of leisure time
- Professional improvement
- Developing self esteem
- Developing a sense of togetherness

### Rec Lab Program: Includes leadership and skill development training in:

- \*\* Games, indoor & outdoor
- \*\* Dance - square, folk, mixers; calling
- \*\* Environmental activities
- \*\* Drama, such as clowning, puppetry, skits
- \*\* Crafts
- \*\* Music/singing
- \*\* Party planning
- \*\* Ceremony planning
- \*\* Discussions--leadership, communications, etc
- \*\* Therapeutic activities
- \*\* Senior activities

## **Atmosphere is Important for Learning**

People learn better if the "atmosphere" is right. If you want your group to learn, there are some easy ways to help provide motivation.

1. **Informal.** Create an environment that frees group members to feel free to ask questions, and to get involved in learning experiences. This helps create an informal, comfortable learning situation. When a "formal" atmosphere exists, people are fearful, and many times reluctant to ask questions and to get involved in the learning experience. Avoid a formal, stiff atmosphere. Create a pleasant atmosphere for learning related to the concept to be taught.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually **do** something instead of just watching or listening. Make your workshop one of "hands-on" activities.
3. **Location.** It is not always possible to do so, but the best learning takes place if you can get away from the "rest of the world". Take your group to a "camp".
4. **Know People.** People learning together should know each other. Knowing each other is more than knowing a person's name. Try to understand and know individual likes and dislikes, strengths, and weaknesses.

## **Selling Points of a Rec Lab**

1. Program varies every year, depending on planning of Board members, suggestions from Lab participants, and selection of resource people.
2. Learning and practicing "leadership" skills is emphasized.
3. Extra time is allowed in the middle of the week for freetime activities.
4. Sharing knowledge, ideas, and skills between Labbers is encouraged.
5. Cost of attending Lab is held as low as possible--and includes room and board, a notebook of all information given, excellent resource people, health and safety insurance, and an inventory of recreation books, records, party supplies, etc.
6. A money-raising auction is held each year to obtain funds for about 10 half scholarships to help people cover the cost of attending Lab.



### Specific Promotion Ideas

1. Use slides to help tell the story of Lab.
2. Personal contact remains the single best method of selling Rec Lab. Talk to groups and all your friends.
3. Promotional brochures are published each year. These are mailed to a list of about recreation people, but are also available in quantity to any person wanting to give them out.
4. A video tape is currently being developed to tell the story of Lab.
5. News or feature stories should be written for newspapers.
6. A TV public service ad or interview can be used to tell about Rec Lab.
7. Promotional items are available
  - a. A static display of pictures with velcro on the back of them for displaying easily.
  - b. Rec Lab T-shirts.
  - c. Picture postcards with Rec Lab motif.
  - d. Stationery and envelopes with the Rec Lab logo on them.
8. Make talks to special groups interested in recreation leadership training--senior center staffs, university classes, camp staff people, community recreation staffs, activity staffs of Veterans hospitals, nursing homes, etc.

# Plan Now for National Rec Lab Conference

**Dates:** November 18-22, 1992

**Where:** Life Enrichment Center, Leesburg, Florida

**Who:** All interested Rec Lab people

**Program:** Major resource people at this fifth National Gathering will be:

- Maggie Finefrock, Kansas City, Missouri -- expanding on the diversity of the world
- Glenn Bannerman, Montreat, North Carolina -- leadership development, low-cost games
- Nelda Drury, San Antonio, Texas -- Dance, festivals

**For further information: Write or call your National Board of Directors:**

- President: Mary Lea Bailey, 2859 W. State Rd 37, Delaware, Oh 43015; Phone: 614-369-5153
- Vice-president: Deb Jackson, 9531 Pontiac Lake Rd, Union Lake, Mi 48386; Phone: 313-666-4256
- Permanent secretary: Mary Lou Reichard, 21983 Crosswick Ct, Woodhaven, Mi 48183; Phone: 313-676-1120
- Treasurer: Jim McChesney, 1590 Maria St, Racine, Wi 53404; Phone: 414-633-0324
- Newsletter editor: Joel Thiebaut, Folklore Village, Rt. 3, Dodgeville, Wi 53533; Phone: 608-924-3725
- Bill Alkire, 5214 Clear Creek Valley, Wooster, Oh 44691; Phone: 216-345-7308
- Marianne DuBois, PO Box 322, Santa Ysabel, Ca 92070; Phone: 619-782-9190

## RECREATION WORKSHOPS/LABORATORIES--USA/CANADA

4-9-91

There are recreation workshops/laboratories in practically all locations of the United States (and one in Canada). If you are interested in securing training in SOCIAL RECREATION, attend one of these workshops or laboratories. They are from three to seven days in length. Listed for each Lab is a contact person, location of Lab, approximate cost (includes room and board), and approximate dates. (If dates for this year don't appear it's because we don't have a current brochure.)

### Lab/Workshop

### Location

#### **Baptist Sunday School Bd.-Rec Labs**

Church Recreation Dept.  
P.O. Box 24001  
Nashville, Tennessee 37202

Lake Yale, FL - Jan. 4-10, 1991  
Estes Park, Co - Feb 22-27, 1991  
Fees: \$150 registration  
About \$220 room and board

#### **Badger State Lab**

Joel Thiebaut  
RR 3, Box 835  
Spring Green, Wi 53588  
Ph: 608-935-9542

Folklore Village, Rt 3, Dodgeville, Wi  
August 15-18, 1991  
Fee: \$110

#### **Black Hills Recreation Leaders Lab**

Ruth Moe  
205 Corthell Road  
Laramie, WY 82070 Ph. 307/745-7227

Camp Judson, SD (near  
Rapid City, SD in the Black Hills  
September 23-29, 1991  
Fee: \$145

#### **Buckeye Recreation Workshop**

Mary Brenner  
16721 Hartford Rd.  
Sunbury, Oh 43074

Pilgrim Hills Conf. Center  
Brinkhaven, OH - April 7-12, 1989  
Fee: \$165

#### **Chatcolab--Northwest Leadership Lab**

Jean Baringer  
520 So Maryland  
Conrad, Mt 59425; Ph 406-278-7716

Camp Larson on Coeur d'Alene  
Lake, near Worley, ID  
June 2-7, 1991  
Fee: \$115

#### **Eastern Cooperative Rec. School**

Arnie Zacharias  
2210 Panama Street  
Philadelphia, Pa 19103  
Ph: 215-735-4523

Painted Post, NY--Dec 27-Jan 1, 1991  
Warwick, NY--Aug 25-Sept 1, 1991  
Several weekend workshops also  
Fees: Variable

**Great Lakes Recreation Leaders Lab**

Barb Collins  
1433 22nd St.  
Pt. Huron, MI 48060

Camp Cavell

Lexington, Mi--April 26-May 1, 1991

Fee: \$140

**Great Plains Arts and Crafts Workshop**

Mrs. Henry Schneider  
Box 187, Cody, Ne 69211  
Ph: 402/823-4247

Camp Comeca, Cozad, NE

April 19-22, 1989

Fee: \$120

**Hawkeye Recreatory Mini Lab**

Sarah Muetterthies  
2013 10th St Ct  
Coralville, Ia 52241

Dayton Oaks Camp, Dayton, Iowa

Every third weekend in Feb.  
and August (Feb 21-24, 1991)

Fee: \$75

**Hoosier Recreation Workshop**

Charles Bradley, Executive Secretary  
112 West Jefferson, Room 304  
Plymouth, In 46563

Bradford Woods, Martinsville,

Indiana--April 19-21, 1991

Fee: \$65

**Kansas Recreation Workshop**

Cecil Eyestone  
2055 Jay Ct.  
Manhattan, Ks 66502  
Ph: 913-539-2627

Rock Springs Ranch, Junction

City, KS (11 mi. southwest)

April 4-7, 1991

Fee: \$90

**Laurel Highlands Creative Life Lab**

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

Jumonville Training Center

Uniontown, PA - Oct 15-20, 1990

Fee: \$190

**Leisurecraft and Counseling Camp**

Olga Young, Business Manager  
Rt. 1, Box 306  
Hudson, Il 61748  
Ph: 309-726-1466

4-H Memorial Camp, Allerton

Park, Monticello, Illinois

April 26-30, 1991

Fee: \$85

Crafts/1991; Counseling/1992;  
Camping/1993; Leisure/1994

**Leisure/Recreation Workshop**

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

Camp Sumatanga, Gallant, AL

April 16-21, 1990

Fee: \$195

**Longhorn Recreation Laboratory**

Danny Castro  
C/O Northwest Recreation Center  
2913 Northland Dr.  
Austin, Tx 78731  
Ph: 512-458-4107

Texas 4-H Center, Brownwood,

TX - Mar. 8-12, 1991

Fee: \$150

**Missouri Recreation Workshop**

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

Rolla, MO  
Oct. 7-12, 1986  
Fee: \$50-adults, \$30-children  
(family recreation)

**Northland Recreation Lab**

Jo Hecht  
3420 48th Place  
Des Moines, IA 50310

Camp Onomia, 90 miles NW of  
Minneapolis on Lake Shakopee  
April 19-26, 1991  
Fee: \$205

**Ozarks Creative Life Lab**

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

Camp Mound Ridge  
Cook Station, MO  
Second week in October

**Presbyterian Annual Rec. Workshop**

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

Assembly Inn, Montreat, NC  
May 2-7, 1988  
Fee: \$240

**Redwood Recreation Leadership Lab**

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

Old Oak Youth Ranch  
Near Sonora, California  
Jan 13-15, 1990; Apr 8-13, 1990;  
Fall, 1990  
Fee: \$140

**Rocky Mountain Leisure Workshop**

Lori Chitty  
149 So. Iowa  
Casper, WY 82609  
Phone: 307-234-6127

Farmers Union Center  
Bailey, Colorado (near Denver)  
April 18-21, 1991  
Fee: \$100

**Showme Recreation Leaders Lab**

Smoke Lanser  
412 W. Liberty  
Farmington, Mo 63640

Rickman Conference Center  
Jefferson City, Mo  
March 14-17, 1991  
Fee: \$151

**Southwestern Rec. Leaders' Lab**

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

Camp Summer Life  
Vadito, NM  
Not currently in operation (1988)

**Winter Creative Life Lab**

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

Camp Onamia Retreat Center,  
Onamia, MN Feb. 7-12, 1988  
Fee: \$130

**MAPLE LEAF Recreation Workshop**

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

Bolton Conference Centre  
Toronto, Ontario CANADA  
Feb. 10-12, 1989  
\$100 U.S. dollars

---

**Recreation Laboratories and  
Workshops Cooperative**

Mary Lou Reichard  
21983 Crosswick Court  
Woodhaven, Mi 48183

5th national conference  
Nov. 18-22, 1992  
Place: Life Enrichment Center,  
Leesburg, Florida

---

**Kentucky Heritage Institute**  
P.O. Box 4128  
Frankfort, Ky 40604

Summer Dance School  
Ky Leadership Conf Center,  
Lake Cumberland--June 23-29, 1991  
Winter in the Woods--?  
Fee: \$285-315

---

# POTPOURRI

SECTION J

# LISTEN

When I ask you to listen  
And you start giving advice,  
You have not done what I have  
asked.

When I ask you to listen  
And you begin to tell me why I  
shouldn't feel the way I do,  
You are trampling on my  
feelings.

When I ask you to listen  
And you feel you have to do  
something to solve my  
problem,  
You have failed me, strange as  
that may seem.

Listen,  
All I asked you to do was listen,  
no talk, or do.  
Just hear me.

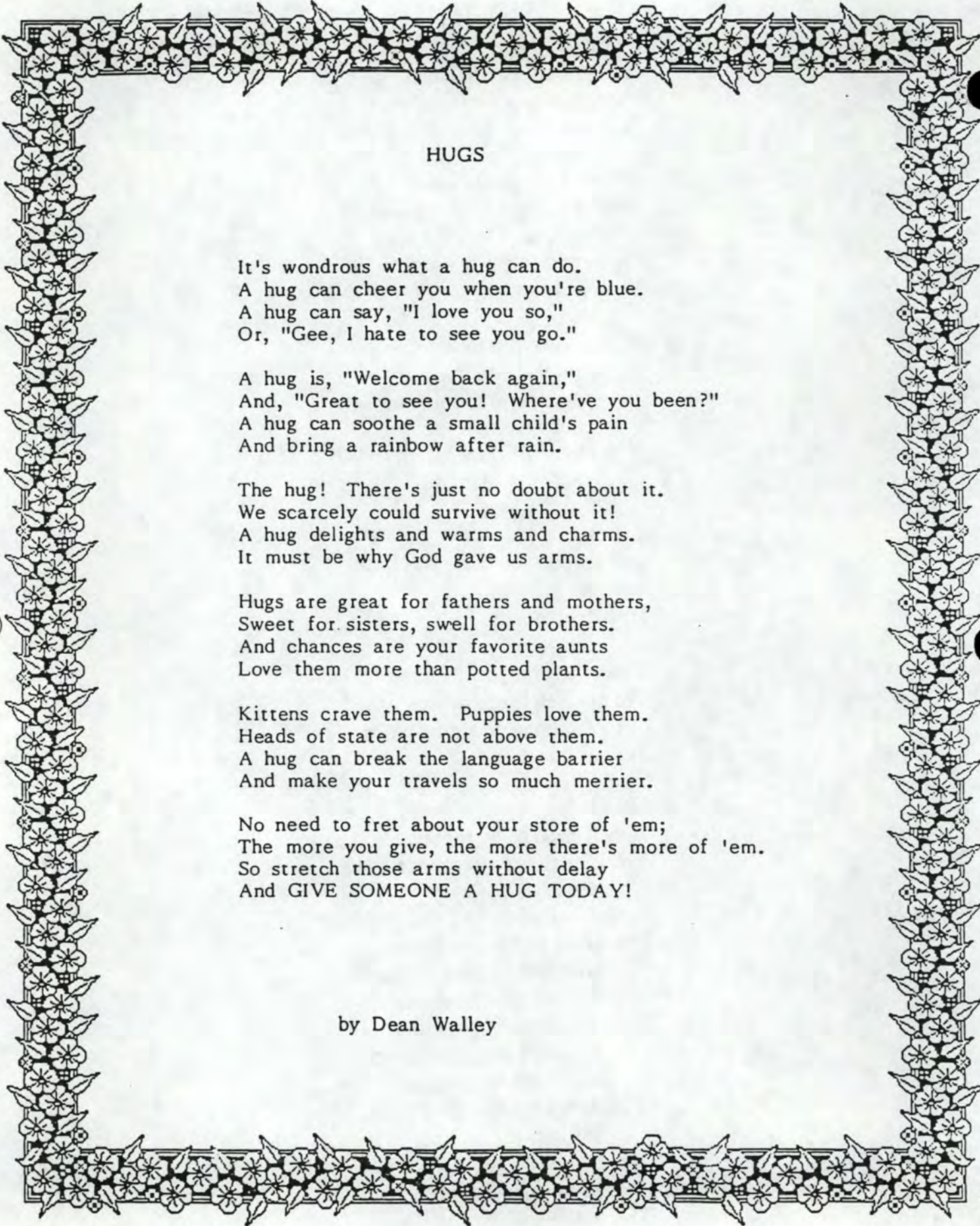
I can do for myself;  
I'm not helpless...perhaps  
discouraged for faltering,  
But not helpless.

When you do something for me  
That I need to do for myself,  
You contribute to my fear and  
weakness.

But when you accept as fact  
that I feel what I feel, no  
matter how irrational,  
Then I can stop trying to  
convince you and get on  
with understanding  
What's behind that irrational  
feeling.

And when that's clear,  
The answers will be obvious,  
And I won't need any advice.





## HUGS

It's wondrous what a hug can do.  
A hug can cheer you when you're blue.  
A hug can say, "I love you so,"  
Or, "Gee, I hate to see you go."

A hug is, "Welcome back again,"  
And, "Great to see you! Where've you been?"  
A hug can soothe a small child's pain  
And bring a rainbow after rain.

The hug! There's just no doubt about it.  
We scarcely could survive without it!  
A hug delights and warms and charms.  
It must be why God gave us arms.

Hugs are great for fathers and mothers,  
Sweet for sisters, swell for brothers.  
And chances are your favorite aunts  
Love them more than potted plants.

Kittens crave them. Puppies love them.  
Heads of state are not above them.  
A hug can break the language barrier  
And make your travels so much merrier.

No need to fret about your store of 'em;  
The more you give, the more there's more of 'em.  
So stretch those arms without delay  
And GIVE SOMEONE A HUG TODAY!

by Dean Walley

SOME NOTES AND QUOTES WORTH SHARING WITH FRIENDS

Books fall open.  
you fall in.  
delighted where  
you've never been.

\* \* \*

LOST DOG  
Blind in one eye  
Three legs  
Tail broken  
Recently castrated  
Answers to "LUCKY".

The peepers in the pond are silent  
and thunder mutters in the April sky.

\* \* \*

\* \* \*

All the rains of June  
And then one evening softly  
Through the pines, the moon.

Aging, a matter of mind.....  
if you don't mind.  
it doesn't matter.

\* \* \*

\* \* \*

WELLSPRING (source, fountain head)

The depth of our grief  
Loses it's strength  
When comforted by memories  
Cherished at length.

Not that I am strong  
But that you think me so.  
From need to justify your faith  
My strength and courage flow.

\* \* \*

\* \* \*

When faced with terminal disease,  
No intravenous feeding, please.  
No pumps imparting partial life:  
No last-ditch doings with the knife.

When coma comes, please let me slide  
Unhindered to the other side:  
I want no plastic tubes to mar  
My meeting with the Registrar.

W H Von Dreele

\* \* \*

"When, wherever you live in the world, you can have children only when  
you wish, that will be a revolution with more far-reaching effects on the  
pattern of human culture than the discovery of atomic energy."

by Lord Brian Brittain, who died in 1966.

## I'M PROUD TO BE ME

I'm proud to be me.  
But I also see  
You're just as proud to be you.  
You may look at things  
A bit differently,  
But lots of good people do.  
It's just human nature  
So why should I hate you  
For being as human as I.  
We get as we give  
If we live and let live  
And we'll all get along if we try.  
I'm proud to be me  
But I also see  
You're just as proud to be you,  
It's true,  
You're just as proud to be you.

---

*He that would live in peace and ease,  
Must not speak all he knows,  
Nor judge all he sees.*

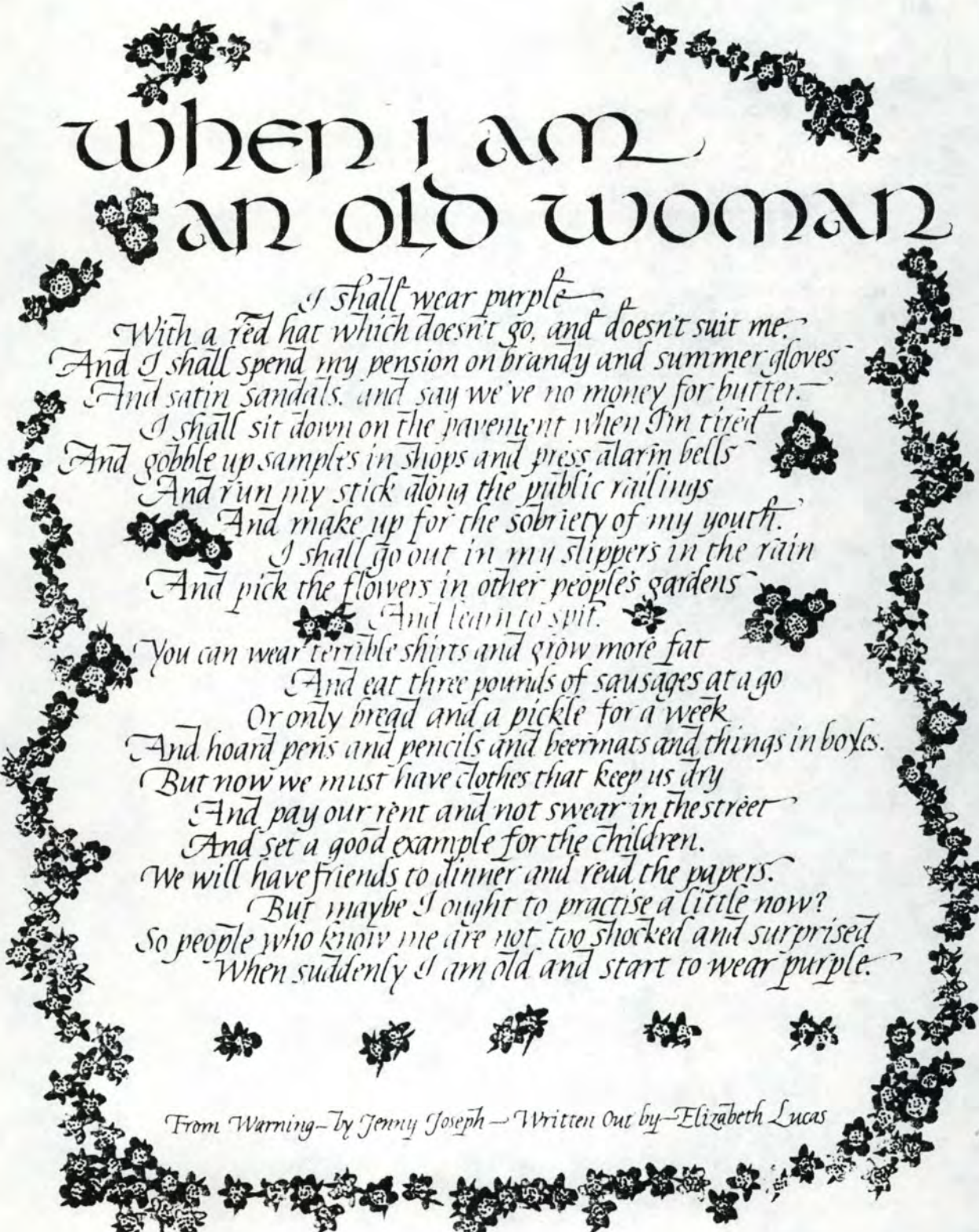
---

TODAY IS THE TIME TO THINK OF TOMORROW  
BECAUSE TOMORROW IS TOO LATE TO THINK OF TODAY.

---

It's not always so easy to... apologize... to begin over again.... to admit error...  
to take advice... to be unselfish... to keep on trying... to be considerate and  
patient... to think first and act second... to profit by mistakes... to forgive and  
forget... to shoulder the blame that's come to you...

But it helps to MAKE THIS WORLD A BETTER PLACE TO LIVE IN!!!

A decorative border of small, stylized flowers and leaves surrounds the text. The flowers are arranged in a circular pattern, with some larger clusters at the top and bottom.

# When I am an old woman

I shall wear purple  
With a red hat which doesn't go, and doesn't suit me.  
And I shall spend my pension on brandy and summer gloves  
And satin sandals, and say we've no money for butter.  
I shall sit down on the pavement when I'm tired  
And gobble up samples in shops and press alarm bells  
And run my stick along the public railings  
And make up for the sobriety of my youth.  
I shall go out in my slippers in the rain  
And pick the flowers in other people's gardens  
And learn to spit.  
You can wear terrible shirts and grow more fat  
And eat three pounds of sausages at a go  
Or only bread and a pickle for a week  
And hoard pens and pencils and beer mats and things in boxes.  
But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children.  
We will have friends to dinner and read the papers.  
But maybe I ought to practise a little now?  
So people who know me are not too shocked and surprised  
When suddenly I am old and start to wear purple.

From Warning—by Jenny Joseph—Written Out by—Elizabeth Lucas

## AN OLD ENGLISH PRAYER

Give us, Lord  
a bit of sun  
a bit of work and  
a bit of fun.  
Give us in all the struggle and sputter  
Our dailly bread and a bit of butter;  
Give us health and our keep to make,  
And a bit to spare for others' sake:  
Give us, too, a bit of song,  
And a tale, and a book to help us along.  
Give us, Lord, a chance to be  
Our goodly best, brave, wise and free,  
Our goodly best for ourselves and others,  
Until all folks learn to live as brothers (and sisters).

## My Poem

If you touch me soft and gentle  
If you look at me and smile  
If you listen to me talk sometimes before you talk  
I will grow, really grow.

Bradley (age 9)

## SINKERS - THE GAME OF ALL GAMES

BY JENNIFER SHOCKLEY

contributed by Rosemary Gouchenour

Growing up in Chickasaw Village in Madisonville, Kentucky, has to be one of my greatest assets. I was spoiled rotten with fresh country air, lots of trees, rolling hills, and deeply rooted Southern traditions. Weekends were the sweetest times -- although every day was pretty fine in my remembering. Weekends were special because the Shockleys, Elis and Youngs always retreated into the backwoods of Richland, Kentucky, where the Eli farm awaited, just like one giant playground. We, the kids, rode horses, swung on grapevines, and swam in the pond during the day. Our parents were cat fishin' for supper -- they had more patience than we did. When the sun began to set, we all gathered together for the fish fry complete with hushpuppies, baked beans, and sassafras sun tea.

After dinner, the competition would begin. Clear Christmas lights were hung through the trees to light our playing field. Beneath the line of lights was a clothesline so we could deep score with clothespins. We played horseshoes, checkers, and darts. But the game of all games was sinkers.

Making our sinkers was half the fun. During the winter, school was always cancelled if we got two or more inches of snow. So, while we were snowbound, we would cut and decorate our sinkers. We weren't exactly the Parker Brothers when it came to game making. (But of course, we couldn't help those poor folks because they never really asked us for our advice.)

We'd practice our toss until something in the house got broken. Every family made their own set -- five sinkers for each person -- and usually the kids had a smaller set of their own to fit their hands. We thought we were pretty special.

Now the Shockleys, Elis, and Youngs have all grown up. We've watched generations born. Through all the changes we're still as close as ever. We still head out for Richland for fish fries and a game of sinkers whenever we can -- and we still feel pretty special.

### THE RULES OF THE GAME

We made up our own rules of sinkers most of the time. If someone was winning too much, we'd make up a rule like "the person with the most points has to play blindfolded."

### THE PLAYING FIELD

For adults, pace off 12 to 15 ft. Dig a hole at each end approximately 5 in. in diameter. It should be deep enough to hold a few sinkers, but exact depth isn't really important.

When pacing off a sinkers field for kids, consider their age and size, and use your judgment for distance.

### THE SINKERS

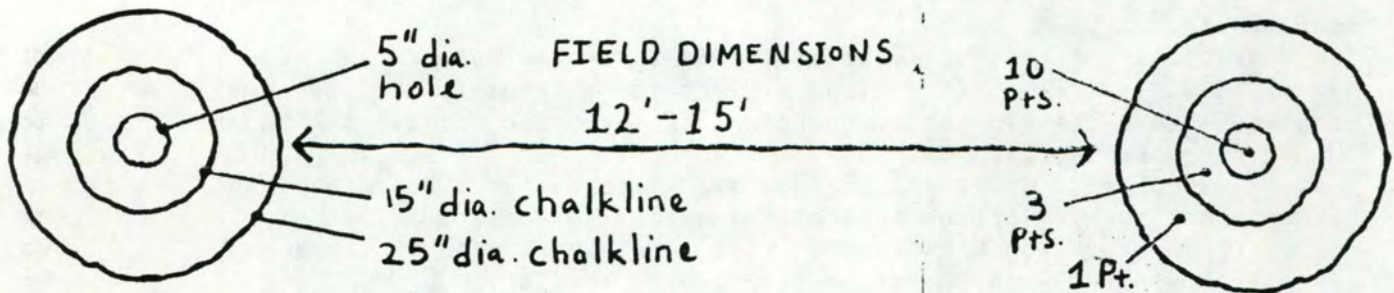
There are five sinkers to a set. Make them out of any wood. Sinkers are 4 1/2 in. in diameter with a 1 to 1 1/2 in. center hole. It doesn't matter if the sinkers are 1/2 or 3/4 in. thick, as long as the set is consistent.

The most fun part of making sinkers begins once you've cut them to size and bored the center hole. We used rasps and sandpaper to give our sinkers distinctive shapes and make them easier to toss. Round the edges of the center hole to improve your grip. Some folks would shape the outer edges like a bottle cap, or shape the sinker like a discus -- thicker at the center than at the perimeter. We shaped the sinkers to make them unique, and because we thought we could make them "aerodynamically" better.

Decorate the sinker with paint. Each set of five should be painted the same. Most of our sinkers had our family name painted on as well.

### SCORING

Here you have a choice. Score five or ten points for a bull's eye, and add powdered chalk rings around the hole for extra points (see diagram for chalkline distances and points).



# MOTIVATIONAL GIFTS

"And a person's body has more than one part. It has many parts. The foot might say, 'I am not a hand. So I am not part of the body.' But saying this would not stop the foot from being a part of the body. The ear might say, 'I am not an eye. So I am not part of the body.' But saying this would not make the ear stop being a part of the body. If the whole body were an eye, the body would not be able to hear. If the whole body were an ear, the body would not be able to smell anything. If each part of the body were the same part, there would be no body. But truly God put the parts in the body as he wanted them - - - - a place for each one of them...And so there are many parts, but only one body." (1 Corinthians 14:20)

The **MOTIVATIONAL GIFTS** are distributed to each person allowing them to function as a whole completed "Body:" Some have more **TALENTS** in one area than another.

**The Leader ORGANIZES to FACILITATE thus:**

**The PERCEIVER is the EYE of the body.**

**The TEACHER is the MIND of the Body.**

**The COMMUNICATOR is the MOUTH of the Body.**

**The SERVER is the HANDS and FEET of the Body.**

**NURTURER, the GIVER, is the ARMS of the Body.**

**The ADMINISTRATOR is the SHOULDERS of the Body.,**

**The one with MERCY is the HEART of the Body.**

**No part of any human is indispensable!  
Use ALL of your Gifts.**

## GIFT OF LEADERSHIP

*is exercised with Love.* This creates unity •  
Without love, it creates disunity and degenerates into political power plays to gain and maintain control of a group.

•*It is a servant gift.* It enables others to discover places in which they may function by delegating •





# WORDLES \*\*



Printed onto 3"x5" cards, WORDLES provide an interesting and enjoyable series of unique word puzzles which serve as the basis for lively group discussions. It is a rainy day special that encourages brainstorming and rapid-fire comments. Try a few yourself; they become infectious.

Sample use—Show your participants a series of WORDLES and provide answers if necessary to establish a directional thinking process. Then divide the group into subgroups of 3-5. Give each of these smaller groups a series of six 3"x5" cards, face down. Explain that each card contains a different WORDLE. Each group might have the same WORDLES, but not necessarily in the same order.

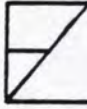
On a signal the group turns up one card at a time and tries to figure out the meaning of the

letters. This group effort is timed. As soon as a WORDLE is deciphered, the group turns immediately to the next card, but they must stay with a problem WORDLE for two minutes before moving on.

The shortest final time recorded means ...; you pick the award or temporary title.

Try to stimulate the groups to make up their own WORDLES. Once you start thinking ndstpe romu and o

b  
l  
i  
q  
u  
e  
l  
y it's




1. SIDE SIDE
2. YOU/JUST/ME
3. BAN ANA
4. ONCE  
ATIME
5. NOON LAZY
6. DEAL

7.
 

SUSZM-JUF	STANDING MISS	SUSZM-JUF
-----------	------------------	-----------
8.
 

NME	SURROUNDED	NME
-----	------------	-----

9. ECNALG
10.  $\begin{array}{c} 2UM \\ +2UM \\ \hline \end{array}$
11. HO
12. HIJKLMNO
13. TIME  
ABDE
14. 
15.  $\begin{array}{c} ED \\ +ED \end{array}$
16. TIMING TIM ING
17. MCE  
MCE  
MCE
18. WHEATHER
19. ME NT
20. ALLWORLD
21.  $\begin{array}{c} M \\ DISOHES \\ M \end{array}$
22. IECEXCEPT
23. BJAOCKX
24. HAND
25. PAS
26. AGO
27. YOUR PANN<sub>T</sub>S
28. GESG
29. ONE  
ONE
30. ISSUE ISSUE  
ISSUE ISSUE  
ISSUE ISSUE  
ISSUE ISSUE  
ISSUE ISSUE
31. NAFISH  
NAFISH
32. \_\_\_\_\_ IT
33. STOMACH
34. PROMISES
35. LAL

### Answers to WORDLES:

1. Side by side
2. Just between you and me
3. Banana split
4. Once upon a time
5. Lazy afternoon
6. Big deal
7. Misunderstanding between friends
8. Surrounded by enemies
9. Backward glance
10. Forum
11. Half an hour
12. Water (H to O)
13. Long-Time-No-See
14. Matinee
15. Added
16. Split second timing
17. Three blind mice
18. A bad spell of weather
19. Apartment
20. It's a small world after all
21. Mom breaking dishes
22. i before e except after c
23. Jack-in-the-box
24. Hand in hand
25. Incomplete pass
26. Long ago
27. Ants in your pants
28. Scrambled eggs
29. One-on-one
30. Tennis shoes
31. Tuna fish
32. Blanket
33. Upset stomach
34. Broken promises
35. All mixed up
36. Mothballs
37. Quit following me
38. Three degrees below zero
39. Circles under the eyes
40. I understand
41. Paradise
42. O—gross
43. Tricycle
44. Neon light
45. Six feet under ground
46. He's beside himself
47. Paradox
48. Check up
49. Cross road
50. Double cross
51. Hang in there

### WORDLES Answers

52. On second thought
53. Absentee ballot
54. There's more to come
55. Repeat performance
56. Summer school
57. Low income
58. Thumbs up
59. Foreclose
60. I'm upset
61. Long weekend
62. Excuse me
63. You're confused
64. Midnight rendezvous
65. Key ring
66. Copyright
67. Lean over backwards
68. Headquarters
69. Let bygones be bygones
70. Angle of incidence
71. I'm in love with you
72. Open season
73. One night stand
74. Money market
75. Head over heels in love

PUFF, THE MAGIC DRAGON

According to Peter, Paul,  
and Mary,  
Puff, the Magic Dragon disappeared  
when the magic left  
After growing up.

Well, maybe that's right for some,  
but then there are ones,  
who capture the Magic, and don't let  
it go away as grown-up incidents are  
Always there.


Puff's a friend that's Always there,  
if you just give it time,  
to be your friend. According to some,  
Puff is just your imagination.

Well, of course Puff is just part of  
your imagination, although  
you Need to know that alot goes, when  
your imagination goes!

Knina (Kathy McCrae)

Copper Rainbow

A chosen Indian  
name, that was  
chosen because my rainbow  
was at first a clear  
vein of diamonds; although  
it was then colored  
into gold, and then  
the gold faded into shiny silver  
which caught the rusted parts of  
an 'old', uncomfortable broken  
'love'; which turned the shiny silver  
in to a 'Copper' Rainbow.

 Knina

## Do We Have As Much Sense As A Goose?

This fall when you see geese heading south for the winter, flying along in "V" formation, you might be interested in knowing what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings, it creates an uplift for the bird immediately following. By flying in a "V" formation, the whole flock adds at least 71% greater flying range than if each bird flew on its own. (People who share a common direction and sense of community can get where they are going quicker and easier, because they are traveling on the thrust of one another.)

Whenever a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone, and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front. (If we have as much sense as a goose, we will stay in formation with those who are headed the same way we are going. ) When the lead goose gets tired, he rotates back in the wing and another goose flies point. (It pays to take turns doing hard jobs-- with people or with geese flying south.) The geese honk from behind to encourage those up front to keep up their speed. (What do we say when we honk from behind?) Finally, (Now I want you to get this.) When a goose gets sick, or is wounded by gunshot and falls out, two geese fall out of formation and follow it down to help and protect it. They stay with the goose until it is either able to fly or until it is dead, and then they launch out on their own or with another formation to catch up with their group. (If we have the sense of a goose, we will stand by each other like that. )

Kris Brown, Principal  
Holy Rosary School

Shared by Janet Edwards

# Word sleuth

## BOXING HEAVYWEIGHTS

QNSXCHMRKWBGLQV  
 AFKYPUZEFJCOTYD  
 TUNNEYINRSIXMPC  
 HMRAW**S**BGALQBAVA  
 FKPUV**P**PZZEJTROT  
 YDINS**I**XMICTHCEM  
 RWBBG**N**LLEEQVIAB  
 FKIA**P**KOLRDUZAEJ  
 HOLMES**S**OSUTYDNIN  
 SNAMEROFYSIUOLX  
 CHMRWNBNOTSILLE

Wednesday's unlisted clue: SALMON

Find the listed words in the diagram. They run in all directions - forward, backward, up, down and diagonally.

Thursday's unlisted clue hint: FORMERLY CLAY

Baer	Foreman	Louis	Sullivan
Berbick	Frazier	Marciano	Tunney
Dempsey	Holmes	Patterson	Tyson
Ellis	Liston	Spinks	

## GONE FISHING

QTYDTINSXCHMRHW  
 BGLQLVNAFKFPSUZ  
 EJOTEAOAYDLINSX  
 CHMRMINNOWFWBGL  
 QVHLSGEUUGAFKPU  
 ZEASJONNNTTYDIN  
 SSXCIDHIIMHRWPB  
 GLQDEFKVRDCSIPA  
 FK**TROUT**PURRKSZR  
 EJOTYCDAHSEADA  
 NSXCHMRWCBPHSCB

Tuesday's unlisted clue: TWIST

Find the listed words in the diagram. They run in all directions - forward, backward, up, down and diagonally.

Wednesday's unlisted clue hint: THEY SPAWN UP STREAM

Bass	Flounder	Perch	Smelt
Carp	Herring	Pike	Trout
Catfish	Kingfish	Sardine	Tuna
Cod	Minnow	Shad	

© 1991 King Features, Inc.

417

# Word sleuth

## POKER

QINSKXCHMRWBGLQ  
 VAFCKPUZEJOTRYD  
 INESXCHMRWBOGLQ  
 VDASFKPUGYEJOT  
 YDINUSXCHAMRWBG  
 LQVAROFKLMPUZEJ  
 OPTIYDHFIBDNSSD  
 XCAHMRLLWLANTEB  
 BPG**SHUFFLE**SIARL  
 IQVAFSDRACUKLYHP  
 UZTHGIARTSFFULB

Monday's unlisted clue: TONGUE

Find the listed words in the diagram. They run in all directions - forward, backward, up, down and diagonally.

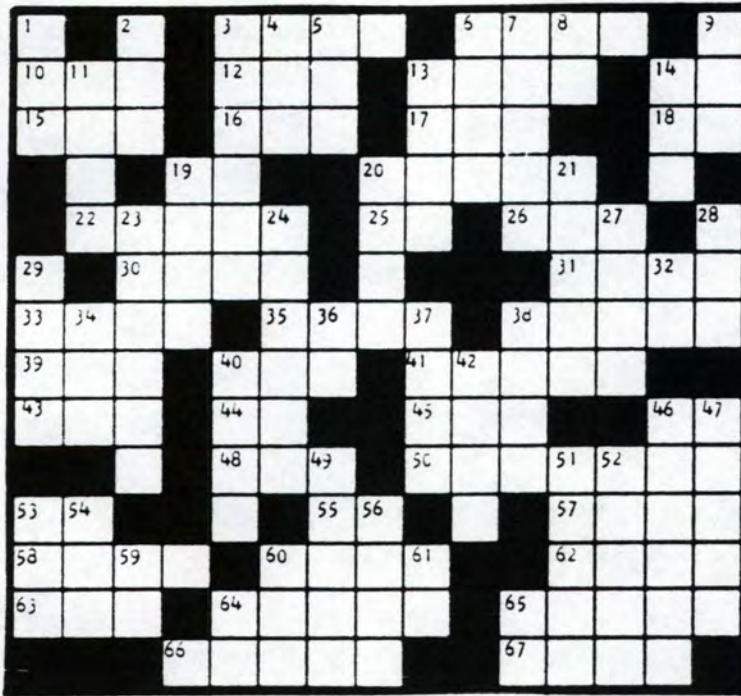
Tuesday's unlisted clue hint: FIFTY TWO CARDS

Ante	Deal	Pair	Shuffle
Bet	Full house	Pass	Stay
Bluff	Gamble	Raise	Straight
Cards	Hand	Royal flush	

© 1991 King Features, Inc.

Chat  
 Table  
 Games

# QUILT BLOCK PUZZLE



By Helen M. Anton

## ACROSS

3. Race
6. "Trumpet—"
10. —mode
12. Prior to
13. "Coxy's—"
14. Alternative
15. "Spider—"
16. By way of
17. Collection
18. Military rank (abbr)
19. Smallest state
20. Sediment
22. "—Puzzle"
25. Cyprinoid fish
26. Etcetera (abbr)
30. "—of Sharon"
31. Napoleon's exile
33. "—to California"
35. Section of London

38. —plug
39. John (var)
40. Wooden propeller
41. Contraction
43. Parcel (abbr)
44. Morning (abbr)
45. Droop
46. Washington.—
48. —Kennedy
50. Workshop
53. Print measure
55. Division of Bible (abbr)
57. To
58. "—Goose"
60. —gin
62. Talon
63. Simple sugar
64. Lined
65. Intellect
66. Threes
67. Stitched

## DOWN

1. "—Tooth"
2. Tally
3. "—Claws"
4. Onassis
5. "Storm at —"
6. "Weather —"
7. Likeness
8. Notary Public (abbr)
9. Scrap
11. "Maple—"
13. "—Trick"
14. "—Maid's Puzzle"
20. "Pickle—"
21. "Court House—"
23. "—Peel"
24. Herb
27. "—Shell"
28. Long haired ox
29. "—Around the World"
32. Brother (abbr)
34. "—Leaf Cluster"
36. Alternative
37. Greek mountain
38. "—Bud"
40. Vow
42. "Drunkard's—"
46. Withhold
47. "Caesar's—"
49. "—Madison"
51. Money
52. Spouse's parent
53. Conceit
54. Married woman (abbr)
56. "Pigeon—"
59. Shoe size
60. "Sunbonnet—"
61. Talking horse
64. Railroad (abbr)
65. Degree

Answers In ChatBook

## The changes of age

As we age, our bodies invariably change . . . and change . . . and change some more.

### AT AGE 25

- Maximum heart rate: 100%
- Lung capacity: 100%
- Cholesterol level: 198
- Muscle strength: 100%
- Kidney function: 100%

### AT AGE 45

- Maximum heart rate: 94%
- Lung capacity: 82%
- Cholesterol level: 221
- Muscle strength: 90%
- Kidney function: 88%

### AT AGE 65

- Maximum heart rate: 87%
- Lung capacity: 62%
- Cholesterol level: 224
- Muscle strength: 75%
- Kidney function: 78%

### AT AGE 85

- Maximum heart rate: 81%
- Lung capacity: 50%
- Cholesterol level: 206
- Muscle strength: 55%
- Kidney function: 69%

From *Newsweek*, 444 Madison Ave., New York 10022. Weekly. \$41.08/yr. Copyright © 1990, Newsweek, Inc. All rights reserved. Reprinted by permission.

### A TREASURE

It's more than a coverlet,  
More than a spread,  
This beautiful quilt  
That graces my bed.

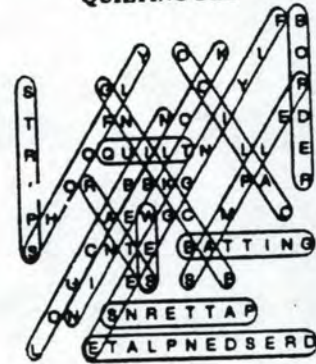
It's laughter and sorrow,  
It's pleasure and pain,  
It's small bits and pieces  
Of sunshine and rain.

It's a bright panorama  
Of scraps of my life -  
It's moments of glory,  
It's moments of strife.

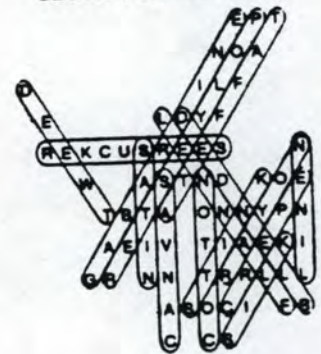
It's a story I cherish  
Of days that have been,  
It's a door I can't open  
To live them again.

Yes, it's more than a cover,  
This much-treasured quilt,  
It's parts pieced together  
Of the life I have built.  
... Mildred Hatfield

### QUILTING BEE



### CLOTHING FABRICS



Horse Sense Answers

# PUZZLE ANSWERS

(Continued from **CHIT GAMES**)





RIDDLE AND PUZZLE JOKES

Thursday Dinnertime Table Games - "B" Natural Family

Embroidered from paragraph in Funk's Heaven's To Betsy book.

Sherlock Holmes dies - when neutral judgement decision is made, by the "Powers that Be", he had a choice between heaven and hell. He could remain in heaven if he wished to solve a serious problem: Adam and Eve had been lost for eons. Could he figure out how to find them among all the trillions of good soul? So, he had all the spirits parade through the pearly gates, in and out.

As the thousands passed through eternal time, Sherlock watched and finally shouted, "I found them"!

Sure enough, there they were. "Powers that Be" amazed, asked, how he'd found them? What was the clue he was looking for?

bms

Ho.  
Ho.  
Ho!

Jim asked solution to election puzzle 3 out of 6.

Miriam Beasley silly song called Kutcha Katcha Kama.

chorus: Eddi Kutcha Katcha Kama Tosa Mara Tosa  
known as Sama Kama Wacky Brown  
fell into the well, fell into the well  
fell into the deep dark well



verse 1: Susie Jones milking in the barn saw him fall, ran inside to tell her Ma (chorus)

verse 2: Susie's Ma bakin' cracklin' bread called Joe and told him that her Susie said that (chorus)

verse 3: Then old Joe workin' in the shed grabbed his cane hobbled into town and said that (chorus)

verse 4: What a shame it toke so long to say his name that Eddie Kutcha Katcha Kama known as Sama Kama Wacky Brown  
DROWNED.

Nikki Harapat Artichoke joke.



There was this guy named Art and he was a bank robber. Art went into the First National Intrastate Bank and told the clerk to give him all the money that she had, well, this clerk only had one dollar in the till, so that's what she gave Art. As Art was making his getaway the clerk followed screaming "bank robbery, stop". She didn't get vbery far in her screaming because Art turned around and choked her. The security guard, however, did hear and began to chase Art. He caught up to Art and was ready to get him when Art turned around and choked him. By this time the police were after Art. He was able to choke one policeman before being overpowered. Although the criminal Art was caught, no one knew what the headline of the paper ment the next day:

ARTICHOKES 3 FOR A DOLLAR!

Cathy Mithcell MENTAL POSERS

Five men competed in a car race. There were no ties. Will did not come in first. John was nither first nor last. Joe came in one place after Will. James was not second. Walt was two places behind James. In what order did the men finish?

1. The King is not the top card, but it is closer to the top than either the Ace or the Jack.
2. The Heart is above the Club.
3. The King is not a Heart and it is not a Club.
4. The Ace is neither a Spade nor a Diamond
5. The Diamond is below the Club.



Bob, Carol, Ted, and Alice are sitting around a table discussing their favorite sports.

- a. Bob is sitting directly across from the jogger.
- b. Carol is the the right of the raquetball player.
- c. Alice sits acras fromm Ted.
- d. The golfer sits to the left of the tennis player.
- e. A man is sitting on Ted's right.

Jeanne Warner final joke

Two cowboys riding across the prairie with Tex complaining:

"Boy, are my lips ever chapped!"

Slim said: "Next cowpie we see you just jump down and rub some on your lips."

Tex asked: "Will that help?"

Slim said: "Sure keeps you from lickin' them!"

END OF VARIETIES OF HUMOR PLUS PURPLE PUZZLES AND ANSWERS

Ha!



Hee Hee!


## SUNDAY EVENING DINNER ACTIVITY

Sunday evening during dinner we were given a slip of paper with "MAKE A WISH" for your friends at Chatcolab -- My wish for Chat is: We were to make our wish and bring them to the Sunday Evening Ceremony. Each day at meal time they were to read a few:

- \*We bring harmony to our greater world
- \*To know everyone here
- \*Love, Laughter, Learning, Lasting friendship
- For the love that one feels may be felt by all
- \*Time
- \*Longevity
- \*That everyone have a great time and a safe trip home
- \*That we all leave uplifted and recreated and wanting to return in 1992
- \*For a healing year from this day forth
- \*That we can all get to know and meet one another and that this would be the closest Chat ever
- \*To have an experience that lasts throughout your lives that effects yourself and others
- \*Continuous friendship; come to Little Chat; Bring family
- \*That harmony reigns
- \*To leave richer, for having made (and renewed) wonderful friendships
- \*Many more fun years at Chat and many hugs
- \*That we truly listen to one another and work for consensus with caring for one another
- \*May everyone whistle their way home and smile until we meet at Lab next year
- \*to get to know everyone
- \*Love will flow like a river from heart to heart
- Involvement of each person, harmoniously
- \*Good weather for the week, it's been raining for 5 weeks straight
- \*A week of love and laughter and healing
- \*No serious constipation
- \*That each person experiences new growth and new friends
- \*Make long lasting friends - share leadership skills
- \*That all folks at Chat get as much out of Lab as I do
- \*That the caring/sharing of Lab continue and the message is spread
- \*I wish that no one shall fall in thy lake and drown thy self.  
Love Shakespear
- \*The best one ever for us all
- \*To get along with one and all! Let there be peace on earth, and let it begin with me...
- \*That there will always be companionship
- \*To share something with everyone here

- \*That we could all live this week without sleep and still have a safe trip home
- \*That each one of you gets to meet at least one new life-long friend
- \*Happiness for all
- \*Be at total peace with ourselves and each other and God
- \*That we all reach our potential
- \*That each person grows and gets the experiences that they need
- \*The sun shines everyday
- \*That they have a very happy week
- \*That everyone take back what they have learned and make a difference in someone's life with what they have learned this week
- \*That no one thinks of problems at home all week
- \*everyone that attends will leave with such a positive attitude that people around you will feel good enough to share with others
- \*To have good weather all week long
- \*We all learn to communicate more clearly and harmoniously

---



There are two seas in Palestine. One is fresh, and fish are in it. Splashes of green adorn its banks. Trees spread their branches over it and stretch out their thirsty roots to sip of its healing water. Along its shores the children play.

The River Jordan makes this sea with sparkling water from the hills. So it laughs in the sunshine. And men build their houses near to it, and birds their nests; and every kind of life is happier because it is there.

The River Jordan flows on south into another sea. Here is no splash of fish, no fluttering leaf, no song of birds, no children's laughter. Travellers choose another route, unless on urgent business. The air hangs above its waters and neither man nor beast nor fowl will drink. What makes this mighty difference in these neighbor seas? Not the River Jordan. It empties the same good water into both. Not the soil in which they lie; not the country round about.

This is the difference: The Sea of Galilee receives but does not keep the Jordan. For every drop that flows into it another drop flows out. The giving and receiving go on in equal measure. The other sea is shrewder, hoarding its income jealously. It will not be tempted into any generous impulse. Every drop it gets, it keeps. The Sea of Galilee gives and lives. This other sea gives nothing. It is named the Dead.

There are two seas in Palestine. There are two kinds of people in the world...

Which kind are we?

—Alice Barton

TOTEM POLE STORY

By Wm. Shelton

H O H - K W I , the LITTLE DIVER

Crane was the husband of Hoh-Kwi, and a good husband he was. A skillful fisherman, he brought his wife home the choicest bits of fish, and she always had plenty to eat.

But finally she fell in love with Kingfisher.

So she told her husband that she was sick and that bullheads would help her feel better.

Crane went hunting far and near for bullheads and brought them to her, but she didn't get well. One day he found a big school of bullheads near home and brought them in early.

Oh-oh..and there was Kingfisher flirting with the little diver.

My but Crane was angry. He sharpened up his beak and stabbed Kingfisher, but didn't kill him. The varmint got away but he still has a red spot on his You can see it if you look close.

Then Beane grappled with his wife, he grabbed her and took her to the top of a tall cedar. She was afraid to fly and struggled until her hands and feet bled and her blood ran down the bark.

You can still see that on the tree.

Someone saw Hoh-Kwi in the tree and ran to tell her parents.

Of course, they wanted to save their daughter, so they offered a reward to the one who would save her.

When people of the village heard about the reward, they all came out and tried their skill in climbing.

Some would climb half-way up and some even three/fourths, before they lost strenght and fell. Finally a man stepped out and started to climb with a will. After a while he came to a knot. He managed to wriggle around it, but there were more bumps and humps and knots so soon he was tired out and had to come down. He had worn his arms and legs off, and even yet he has to wriggle around wiggle his way along..he became the Snake.

Then a beautiful girl named Wood-pecker went up.

She was a real climber. Right up to the top. She loosened the rope that held Little Diver lowering her to the ground.

The reward impoverished her parents. They are poor people to this day. They are not good to eat.

In fact, they are good for nothing except to dive.

And the moral is, that when you do wrong,

You not only hurt yourself,

But your family and ALL who love you.

Story Fallak  
Billie Marie  
Chat 91

# Native Salish Indian Sand Bread

Sugamish APTA Cookbook Bainbridge Isl. 1911  
MRS. Martha George  
Widow of Chief George.

USE 2 1/2 cups

Bisquick - Add honey or Berries or a little Jam.  
Don't handle too much - flatten + <sup>large</sup> CAKE

\*  
2nd  
Step

OR  
2 cups flour - 3 tps Baking Powder  
(OR Heaping tsp Soda.) + vinegar -  
2 TBS lemon Juice

4 to 2 TBS pns honey or sugar - (4 pkts sucaryl<sup>n</sup>)

1 Tspn salt - 1/2 cup shortning or oil

2/3<sup>OK "K"</sup> cup milk or water.

(If using sea water - omit salt.)



\*  
1st  
Step

Build fire on sand (size of Cookie Sheet)

maintain for 2 hours

Scrape half aside - smooth out ash/sand.

Flatten dough to 1/2 inch thickness

Lay onto Hot sand, cover with other 1/2 of Hot SAND.

ALLOW 20 minutes To Bake

TAKE OUT - Sand should fall off or  
Easily Dust off

Note: Can be done in Loose foil packets -  
But allow for expansion - and Larger FIRE -  
Less time To Bake - 15 minutes.

East of Cascades - powdered wapato and camas  
Flour formerly Baked Bread  
Base.

Eastern Southern Tribes USED Ground maize in  
Ashes OR OVENS.



# Stand Up, Stand Out.

LIVE and LEARN then DO!

You can accomplish anything if you have patience.  
You can even carry water in a sieve—if you wait  
until it freezes.

(ORDLOGSIEVE WITH WAX EARLY ON)



## Create Harmony in Leadership



*"Just as a single wave is  
powered by the entire  
ocean, a sincere mind  
has vast resources at  
its command."*

**GO FOR IT!**

—VERNON HOWARD

Philosophy



The Archer



The Eagle/Bear



The Con-Neck-Tion



Fast, easy energizers to help you feel  
better, look better—and work better

**STRETCH**

# WHAT THE MIND OF MAN CAN CONCEIVE AND BELIEVE...

... IT CAN ACHIEVE.

Do Things Now!

# RISK

## CONSCIOUSNESS MODEL

CONSIDER  
CHANGE  
A  
LITTLE

- To Be Honest in Communication
- To Keep Agreements Once They are Made
- To Speak Only with Good Purpose
- To Be Responsible for Creating and Supporting an Abundant Environment
- To Get Off What Clearly Isn't Working
- To Be Willing to Share and Support So That Everyone Succeeds (Every Act is a Contribution to the Whole)
- To Acknowledge Others for What They Have Done
- To Choose and Re-choose Where You are in Order to be Successful Where You are
- To Value All People

To Be YOURSELF

# AUTOGRAPHS

YOUR NAME \_\_\_\_\_

SECTION **K**